SPINK

e-Catalogue

26052 - Jewellery & Objets de Vertu

Lot 1



AN ART DECO DIAMOND RING Centred with two old-cut diamonds rub-over set within an openwork surround and a border of four small old-cut diamonds, with millegrain detailing, in platinum-flashed gold.Stamped 18ct, with an indistinct maker's markSize/dimensions: ring size P (US 8)Gross weight: 1.66g All diamonds are present and secure, the two principal stones each estimated at approximately 0.06ct. The ring shows small signs of 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
£150 to £200

Lot 2



AN ART DECO UNHEATED SAPPHIRE AND DIAMOND CLUSTER RING Of octagonal target design, centred with a cushion-shaped natural unheated blue sapphire within a double border of old-cut diamonds.Tests as platinumUnmarkedSize/dimensions: ring size P (US 8)Gross weight: 5.60gAccompanied by GCS report no. 5787-0595 dated 3rd November 2026, stating basaltic deposit origin, unheated sapphire approx. 0.80ct. The sapphire displays natural colour zoning and some wear to the facet edges and small scratches to the facet edges. The diamonds are all present and well matched. The shank shows signs of previous repair/resizing. Otherwise the setting shows light wear, and the ring 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
£2,000 to £3,000

Lot 3



A LATE ART DECO SAPPHIRE AND DIAMOND CONVERTIBLE SUITE CIRCA 1930-1950Comprising two brooches and a pair of clip earrings of ribbon, bow and spray design, set with round brilliant and baguette-cut diamonds within calibré-cut sapphire borders.The brooches with c-clasps and safety catches, and with concealed hoops and tracks allowing them to be mounted onto the accompanying necklace frame; the earrings with omega clips.The 18ct white gold necklace frame approximately 35cm long, 14.13g, with push-in tongue clasp.Tests as platinum (earrings and brooches), 18ct white gold (necklace frame and chain)UnmarkedSize/dimensions: 3.48cm x 2.20cm (earrings), 4.98cm x 3.98cm (smaller brooch), 6.35cm x 5.05cm (larger brooch)Gross weight: 95.58g The diamonds, approximately 20ct in total, are bright, secure and well matched, with some showing strong fluorescence. The sapphires are precisely cut and well matched, with colour zoning visible. The suite shows some signs of wear to the metal consistent with age but is otherwise offered in very good condition.Few ideas captured the spirit of 1930-1940s jewellery more completely than versatility. As the geometric precision of early Art Deco softened into the more sculptural, three-dimensional forms of the later 1930s and beyond, jewellers increasingly designed pieces that could be taken apart and reassembled to suit the occasion. Clips and brooches could be worn singly on a lapel, a neckline or a hat, paired at the shoulders of an evening gown, or mounted onto a discreet frame to form a necklace. One of the most celebrated examples of the idea was Van Cleef & Arpels' Passe-Partout of 1938, but the principle was taken up across the finest Parisian, London and New York workshops.Versatility was partly a matter of fashion and partly one of economy. In the years following the Depression, a single important jewel that could serve as brooch, clip and necklace offered a clear advantage, and the bias-cut evening gowns of the period, with their low and backless necklines, created new places on the body to wear them.This suite comprises ribbon, bow and spray motifs set with brilliant and baguette-cut diamonds, outlined with calibré-cut sapphires precisely cut to follow every curve, all mounted in platinum. Concealed hoops and tracks to the reverse allow the two brooches to be worn individually, as a pair, or united on the accompanying necklace frame, while the matching earrings complete the ensemble.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£9,000 to £12,000

Lot 4



A MID-CENTURY DIAMOND COCKTAIL RING Designed as an asymmetrical spray cluster extending across the finger, set with pear-shaped diamonds and baguette-cut accents in a tiered, three-dimensional arrangement.Stamped 10% IRID PLATSize/dimensions: ring size H 1/2 (US 4 1/4)Gross weight: 9.95gAccompanied by GCS report no. 5787-0596 dated 3rd November 2026, stating natural diamonds totalling approx. 4.00ct, colour F-H, clarity VS2-SI2. All diamonds are present, with some stones showing visible inclusions. The total estimated diamond weight is approximately 4.00ct, and the occasional stone displays strong blue fluorescence. The piece overall has substantial visual impact 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
£3,000 to £4,000

Lot 5



A PAIR OF MID-CENTURY SEED PEARL AND EMERALD EARRINGS PORTUGALEach designed as a fruiting vine, with seed pearl grapes and chased and engraved vine leaves each set with a small emerald.With screw fittings.Portuguese mark for 800 standard (19.2ct) gold, with further indistinct marksSize/dimensions: 2.40cm longGross weight: 6.60g All stones are present and secure, the emeralds included but bring an attractive pop of colour. Some residue present. There is wear to the marks, but the screw backs working well, and the earrings overall are 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 6



CARTIER, A MID-CENTURY ENAMEL AND RUBY CHARM PARISDesigned as a white enamel geometric house with cut-out windows and door, the chimney accented with a small calibre-cut ruby.With soldered loop and bolt ring clasp for attachment to a charm bracelet.Signed CARTIER PARISNumbered 4950French eagle's head mark for 18ct goldSize/dimensions: 2.00cm x 1.00cmGross weight: 2.50g The ruby is securely set. There are small chips to the enamel, and the signature is double-struck on the reverse. The piece shows small signs of wear as expected, the clasp is in perfect working order, and it is offered in very good overall condition.ProvenancePrincess Marie Louise of Orléans (1896-1973), later Mrs Walter F. KingslandBy gift to the present ownerFamily provenance; no documentary evidence accompanies the lot.The charm was found attached to the chain of the gold and platinum mesh evening bag offered as lot 103, together with the Fabergé egg pendant offered as lot 54.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£900 to £1,200

Lot 7



D J HILL, A SEED PEARL AND TURQUOISE BROOCH/PENDANT LONDON, CIRCA 1950-1960In the Victorian revival style, designed as a tiered starburst evoking classic celestial and snowflake motifs, set with seed pearls and turquoise.With pin fitting and pendant loop, allowing it to be worn as a brooch or pendant.Maker's mark 'DHJ' for D J Hill JewelleryLondon hallmarks (date letter worn)Stamped 9 .375Size/dimensions: 2.80cm diameterGross weight: 5.25g All stones are present and securely set, and the turquoise retains a pleasing blue hue. The piece shows small signs of wear consistent with use, the clasp is in perfect working order, and it 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
£300 to £400

Lot 8



ALBION CRAFT COMPANY, A PAIR OF OPENWORK SAPPHIRE LEVERBACK EARRINGS LONDON, 1969Of modernist openwork huggie design with an asymmetric lattice and textured surface, set with rectangular step-cut blue sapphires.With leverbacks.Maker's mark 'ACCo' for Albion Craft CompanyLondon hallmarksStamped 14 .585Size/dimensions: 2.30cm long; 1.20cm wideGross weight: 16.37g The sapphires show some feathers and fingerprints, with little to no wear to the facet edges. The gold shows small signs of wear and a developing patina, the fittings are in perfect working order, and the earrings are offered in 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 9



ALBION CRAFT COMPANY, A WHITE GOLD TEXTURED RING LONDON, 1969Of organic ridged design, textured throughout.Maker's mark 'ACCo' for Albion Craft CompanyLondon hallmarksStamped 18Size/dimensions: ring size O (US 7 1/2)Gross weight: 8.45g The ring shows signs of wear consistent with age, with some areas where the yellow gold tone is visible through the white finish. The piece 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 10



LEIF ULRICH DAURUP, A MID-CENTURY SILVER BROOCH DENMARKOf shallow concave rounded-triangular form, with two cut-out and applied angel fish among fronds.With pin and safety catch.Marked Ulrich HANDMADE STERLINGSize/dimensions: 4.70cm longGross weight: 10.15g The brooch shows light signs of wear and a pleasing developing tone. The pin and clasp are in working order, and 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
£90 to £120

Lot 11



A MID-CENTURY RUBY ARTICULATED BRACELET Of wide articulated brick-link construction with a highly textured woven mesh finish, accented along the band by nine pairs of small round rubies.Fitted with a box clasp and two safety catches.Stamped 750 and with a further, partially legible mark '10[-]'Size/dimensions: 18.50cm long; 1.20cm wideGross weight: 48.75g All rubies are present and securely set. Some stones show chips and wear to the facet edges, consistent with use and not visible when worn. The metal is in excellent condition, the clasp and safety catches are in perfect working order, and the piece 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
£5,000 to £6,000

Lot 12



VICTOR MAYER, A LEAF-SHAPED DIAMOND BROOCH CIRCA 1980-1988Designed as a naturalistic leaf with detailed three-dimensional details, accented with a single round brilliant-cut diamond.Maker's mark 'VM' for Victor MayerStamped GVW[?] 750Import hallmarks for 1988Size/dimensions: 5.20cm long; 2.20cm wideGross weight: 11.58g The diamond is estimated at approximately 0.06ct and is bright and free of chips. The gold retains good surface lustre, with dark patina enhancing the texture and no deep scratches or corrosion. The pin works well; the clasp fastening is slightly loose but should not affect wear, and the pin and catch are possibly replacements. The piece 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
£1,000 to £1,500

Lot 13



AN UNHEATED SAPPHIRE AND DIAMOND RING 1996Set with an oval natural unheated blue sapphire in a bezel setting within a halo of twelve claw-set round brilliant-cut diamonds.Continental marksImport hallmarks for 1996Stamped 750Size/dimensions: ring size M (US 6 1/2)Gross weight: 4.93gAccompanied by GCS report no. 5787-0592 dated 3rd November 2026, stating basaltic deposit origin, unheated sapphire approx. 1.30ct. The unheated sapphire is of deep blue colour, with minimal wear to the facet edges. The diamonds are all present, well matched, and securely set, with a total estimated diamond weight of approximately 0.36ct. The mount shows signs of wear consistent with age, and the piece 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



A COLOMBIAN EMERALD AND DIAMOND RING Set with a prominent emerald-cut emerald in a closed basket setting, each fluted shoulder accented by a triangular cluster of six brilliant-cut diamonds.Maker's mark 'CEI' for Colombian Emeralds InternationalStamped 18KSize/dimensions: ring size N (US 7)Gross weight: 6.37gAccording to a verbal report from GCS (no. 5787-0593), the emerald is of Colombian origin, with a moderate amount of oil in fissures at the time of testing. The emerald is estimated at approximately 1.42ct and shows some wear to the facet edges. Three-phase inclusions are present, as is characteristic of natural Colombian emeralds. All diamonds are present and securely set. The mount shows signs of wear consistent with age, and the piece 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
£600 to £800

Lot 15



A NATURAL RUBY AND DIAMOND DRESS RING In the Art Deco style, of navette form, centred with a round ruby within a geometric pierced openwork setting of smaller calibre-cut rubies and diamonds, with millegrain edging.Maker's mark 'JoAo'Stamped 850 PlatStamped with stone weights R 0.76, 0.19, 0.12 and 0.4Size/dimensions: ring size L 1/2 (US 6 1/4)Gross weight: 5.46gAccording to a verbal report from GCS (no. #5787-0594), the central ruby is natural and of Thai/Cambodian origin, with indications of heating. The central natural ruby is estimated at approximately 0.76ct. The stones are in very good condition with little wear, and the occasional diamond displays fluorescence. The mount is in excellent condition, and the piece 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
£600 to £800

Lot 16



(†) A MADAGASCAN PINK SAPPHIRE AND DIAMOND RING Set with a cushion-shaped mixed-cut pink sapphire weighing approximately 4.97ct, within a scalloped halo of twenty round brilliant-cut diamonds.Stamped 18K and 4.97 - D 0.29Size/dimensions: ring size K (US 5 1/2)Gross weight: 5.02gAccompanied by GIT (Gem and Jewelry Institute of Thailand) report no. G2610050110001, dated 7th October 2026, stating that the sapphire is natural corundum of purplish pink colour and Madagascan origin, with indications of heating.This lot has been imported into the United Kingdom. Unless the lot is re-exported, the buyer will pay VAT at 20% on both the hammer price and the buyer's premium, and import duty of 2% on the hammer price; please see our Terms and Conditions for details. The diamonds, estimated at approximately 0.29ct in total, are bright and well matched. The sapphire shows no abrasion or chipping to the facet junctions, no nicks to the girdle, no scratches to the table and no sign of repolishing. There are a few small feathers and healed fractures, tiny inclusions throughout and a metallic mineral inclusion at the girdle, none obvious when worn, and natural straight colour zoning is visible. The mount shows no sign of wear, and the ring is offered in excellent condition.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 £6,000

Lot 17



(†) AN UNHEATED BURMESE SAPPHIRE AND DIAMOND RING Set with an oval mixed-cut blue sapphire weighing 5.24ct within a scalloped halo of fourteen round brilliant-cut diamonds, with further small brilliants pavé-set to the shoulders.Stamped 18KSize/dimensions: ring size L (US 6)Gross weight: 5.07gAccompanied by GRS report no. GRS-2015-043544, dated 19th June 2015, stating that the 5.24ct natural sapphire is of vivid blue colour (GRS type 'royal blue') and Burmese (Myanmar) origin, with no indication of thermal treatment.This lot has been imported into the United Kingdom. Unless the lot is re-exported, the buyer will pay VAT at 20% on both the hammer price and the buyer's premium, and import duty of 2% on the hammer price; please see our Terms and Conditions for details. The diamonds, estimated at approximately 0.09ct in total, are bright and well matched. The sapphire shows no abrasion or chipping to the facet junctions, no nicks to the girdle, no scratches to the table and no sign of repolishing. There are a few small feathers and healed fractures, a small red crystal inclusion near the culet, and natural straight colour zoning. The sapphire is of vivid royal blue. The mount shows no sign of wear, and the ring is offered in excellent condition.Burmese sapphires of royal blue colour, unheated and of over five carats, are among the most sought-after coloured gemstones, and are seldom offered with independent confirmation of both origin and the absence of heating.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
£30,000 to £40,000

Lot 18



A GROUP OF ANCIENT EGYPTIAN FAIENCE SCARAB BEADS AND A CYLINDER SEAL (4) Comprising three scarab beads and a cylinder seal in faience and steatite, broadly of the Second Intermediate Period.One depicts a Hierakosphinx and below a protective cobra to ward off evil spirits.Each pierced for stringing.Gross weight: 7.60g (total) The group is in good archaeological condition, with surface erosion and minor pitting consistent with long-term burial. Two of the scarabs retain crisp details and deep lines, one with a dark mineral accretion to its lower edge; the third is more heavily weathered, its features softened over time. All four pieces are structurally stable with clear, open stringing holes.ProvenanceFrom the contents of a private residence, KentThe material 'faience' is closely associated with ancient Egypt. It is made from crushed quartz or sand, mixed together with small amounts of lime and plant ash, and then moulded into beads, amulets and small vessels. The different colours, often of blue and green occur as a result of firing the beads with copper. This glazing was referred to by the Egyptians as 'tjehenet', meaning 'dazzling', and it carried distinctive meanings of new vegetation and rebirth, evoking the fertile Nile.Amulets, as throughout history, were worn by the living and placed with the dead for protection. Among the most recognisable was the wedjat, the Eye of Horus, which according to myth was torn out in the god's struggle with Seth and magically restored. It became a symbol of healing, wholeness and protection. The scarab beetle, was likened to the god Khepri pushing the sun across the sky each morning, and it came to embody renewal and rebirth. From the Middle Kingdom onward, scarabs served both as amulets and as personal seals, their flat undersides engraved with names, titles, protective signs and decorative designs. Faience beads were produced in enormous numbers. In the Late Period, wrapped mummies were often covered with nets of tubular and disc beads, and it is from such sources that many of the beads known today derive. Few ancient necklaces survive on their original threads, so most have been restrung in modern times, often by collectors. Interest in them grew sharply after the discovery of Tutankhamun's tomb in 1922, which inspired a wave of Egyptian taste in jewellery and design throughout the interwar years.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£90 to £120

Lot 19



(x) A GROUP OF ANCIENT EGYPTIAN FAIENCE SCARAB AND DISC BEADS AND AMULETS (8) Comprising four scarab beads (three green-glazed and one reddish-brown), two small Egyptian blue melon beads, and two discs, one blue-glazed, with traces of former decoration.In faience and steatite.Gross weight: 9.20g (total) All pieces are structurally sound and intact, retaining their original shapes, with no modern breakage. The green glaze remains and in vivid hue. There is localised abrasion as to be expected, with the group being offered in good condition.ProvenancePrivate collection, San Francisco Bay Area, California, acquired in the second half of the 20th centuryThence by descent to the present ownerThe material 'faience' is closely associated with ancient Egypt. It is made from crushed quartz or sand, mixed together with small amounts of lime and plant ash, and then moulded into beads, amulets and small vessels. The different colours, often of blue and green occur as a result of firing the beads with copper. This glazing was referred to by the Egyptians as 'tjehenet', meaning 'dazzling', and it carried distinctive meanings of new vegetation and rebirth, evoking the fertile Nile.Amulets, as throughout history, were worn by the living and placed with the dead for protection. Among the most recognisable was the wedjat, the Eye of Horus, which according to myth was torn out in the god's struggle with Seth and magically restored. It became a symbol of healing, wholeness and protection. The scarab beetle, was likened to the god Khepri pushing the sun across the sky each morning, and it came to embody renewal and rebirth. From the Middle Kingdom onward, scarabs served both as amulets and as personal seals, their flat undersides engraved with names, titles, protective signs and decorative designs. Faience beads were produced in enormous numbers. In the Late Period, wrapped mummies were often covered with nets of tubular and disc beads, and it is from such sources that many of the beads known today derive. Few ancient necklaces survive on their original threads, so most have been restrung in modern times, often by collectors. Interest in them grew sharply after the discovery of Tutankhamun's tomb in 1922, which inspired a wave of Egyptian taste in jewellery and design throughout the interwar years.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£40 to £60

Lot 20



(x) A LONG STRAND OF ANCIENT EGYPTIAN FAIENCE AND GLASS BEADS Composed of polychrome faience and glass 'mummy' disc and tubular beads, restrung as a single long wearable strand, the glazes in tones of turquoise, deep blue, tan, cream, red and charcoal.Size/dimensions: 180.00cm longGross weight: 45.96g Restrung in the modern age. As expected of ancient beads, the beads show weathered matte surfaces, minor earth encrustations and some surface wear consistent with age and burial, but overall offered in good condition.ProvenancePrivate collection, San Francisco Bay Area, California, acquired in the second half of the 20th centuryThence by descent to the present owner The material 'faience' is closely associated with ancient Egypt. It is made from crushed quartz or sand, mixed together with small amounts of lime and plant ash, and then moulded into beads, amulets and small vessels. The different colours, often of blue and green occur as a result of firing the beads with copper. This glazing was referred to by the Egyptians as 'tjehenet', meaning 'dazzling', and it carried distinctive meanings of new vegetation and rebirth, evoking the fertile Nile.Amulets, as throughout history, were worn by the living and placed with the dead for protection. Among the most recognisable was the wedjat, the Eye of Horus, which according to myth was torn out in the god's struggle with Seth and magically restored. It became a symbol of healing, wholeness and protection. The scarab beetle, was likened to the god Khepri pushing the sun across the sky each morning, and it came to embody renewal and rebirth. From the Middle Kingdom onward, scarabs served both as amulets and as personal seals, their flat undersides engraved with names, titles, protective signs and decorative designs. Faience beads were produced in enormous numbers. In the Late Period, wrapped mummies were often covered with nets of tubular and disc beads, and it is from such sources that many of the beads known today derive. Few ancient necklaces survive on their original threads, so most have been restrung in modern times, often by collectors. Interest in them grew sharply after the discovery of Tutankhamun's tomb in 1922, which inspired a wave of Egyptian taste in jewellery and design throughout the interwar years.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£300 to £400

Lot 21



(x) AN ANCIENT EGYPTIAN FAIENCE NECKLACE Restrung with turquoise, blue-green and red faience and glass beads with metal spacers and gold and silver beads and drops, centred with a green-glazed wedjat (Eye of Horus) amulet.Tests as approximately 50% gold (beads), 54% silver (drops)With bolt ring clasp.Accompanied by a Spink & Son Ltd box of the 1920s-1930s, the interior stamped 'BY APPOINTMENT SPINK & SON LTD 6, KING STREET, ST JAMES'.Gross weight: 12.82g The necklace is in good archaeological condition, with typical handling wear, surface erosion and minor pitting consistent with long-term burial. The clasp is in perfect working order, and the piece is offered in good condition.ProvenancePrivate collection, United States, probably acquired in London in 1961-1962Thence by descent to the present ownerThe fitted case bears the address 6 King Street, St James's, used by Spink & Son for its antiquities galleries in the early and mid-twentieth century. By then the firm, best known for coins and medals, had become one of London's established dealers in antiquities, with its own specialist, Alfred E. Knight, whose guide to Egyptian amulets, Amentet, was written explicitly for collectors.Spink's Egyptian stock was greatly enlarged in the early 1920s, when the firm bought the celebrated collection of the Reverend William MacGregor, comprising many thousands of objects, and sold it at Sotheby's in 1922. Spink also published 'Egyptian antiquities from the MacGregor, Hilton Price, Amherst, Meux and Carnarvon collections'. The firm's own records were lost in the Blitz, so individual sales from this period can rarely be traced. This necklace, retaining its Spink case and label is a rare survival of this period of the London antiquities trade.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£900 to £1,200

Lot 22



(x) AN ANCIENT GOLD APPLIQUÉ Of heart or ivy-leaf form, made from two thin gold sheets soldered together, the front decorated in repoussé with raised borders and lines of dots, the reverse plain.Designed to be attached to garments, ceremonial textiles or other luxurious dress.Probably Greek or CypriotAnalysed as 88.79% gold, 9.42% silver, 1.79% copperSize/dimensions: 1.40cm long; 2.00cm wideGross weight: 2.31g The appliqué shows visible crimping, undulating wrinkles and edge irregularities, conistent with ancient goldsmithing and age. With no signs of active corrosion or flaking. The attachment loop is missing, otherwise the piece is offered in good condition.ProvenanceBy descent to the present ownerSubject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£300 to £400

Lot 23



(x) A SINGLE ANCIENT GOLD EARRING Of lunate (boat-shaped) form, the crescent body flaring at the base and tapering into fine wire terminals, characteristic of Greek and Cypriot earrings.Analysed as 89.70% gold, 10.30% silverUnmarkedSize/dimensions: 1.70cm long; 1.30cm wideGross weight: 2.77g There is a small hole to the base; otherwise the earring is stable and structurally sound, with a muted patina and no severe oxidation or deformation. It is offered in good condition.ProvenanceBy descent to the present ownerSubject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£300 to £400

Lot 24



(x) AN ASSORTMENT OF ANCIENT BEADS A varied group of ancient beads in glass, glazed faience and carved stone including white banded agate, probably of Roman, ancient Near Eastern or West African origin.Including tubular spacers, small disc beads and pendant drops, in cobalt blue, weathered green and turquoise.Gross weight: 36.54g (total) A mixed selection of beads are in excavated condition, with chalky encrustations, matte and chipped surfaces and some glass iridescence. Offered strung.ProvenancePrivate collection, San Francisco Bay Area, California, acquired in the second half of the 20th centuryThence by descent to the present ownerAccompanied by a handwritten note by the former owner describing the beads as 'Egyptian and Persian faience beads'.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£30 to £40

Lot 25



(x) A GROUP OF ROMAN GLASS AND FAIENCE BEADS Comprising four melon beads (one light green glass, one blue faience and two dark glass), two glass jar pendants, a dark navy stratified eye bead and two smaller yellow stratified eye beads, together with smaller glass beads including miniature juglet and jar pendants, conical drops and a rosette bead.Gross weight: 25.15g (total) The beads show pitting, some iridescence and earthy encrustations. Many retain their trailed and applied decoration, the eye beads remain sharply defined, and all are structurally sound. The group is offered in fair condition.ProvenancePrivate collection, San Francisco Bay Area, California, acquired in the second half of the 20th centuryThence by descent to the present ownerSubject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£60 to £80

Lot 26



A ROMAN 'CLASPED HANDS' RING CIRCA 250-300 ADA large late Roman gold finger ring, the longitudinal oval bezel centred with a repoussé clasped-hands motif impressed into thin gold sheet, depicting two right hands with the thumbs raised and the wrists ending in incurved bands, possibly indicating the edges of gloves.The bezel wall applied with a relief-decorated openwork strip of standing arches, each enclosing a small acanthus leaf or palmette.The shoulders decorated with radiating grooved ribs, the outermost curving into bifurcated openwork scrolls, on a hoop of sub-rectangular section.Analysed as 91.74% gold, 6.89% silver, 1.37% copperUnmarkedSize/dimensions: 1.50cm long; 2.90cm wideGross weight: 6.51g The ring's band is now crushed but remains complete. There is a split or tear to the back of the hoop, which may be the remains of a scarf joint, and the edge of the bezel is somewhat crumpled, possibly as a result of post-depositional damage. The piece is offered in good condition, commensurate with its age.ProvenanceFound at Great Dunham (Breckland, Norfolk) on 16 January 2025~ Recorded with the British Museum (ref. PAS-NMS-118D21; Treasure ref. 2025T197) ~The clasping of right hands, the dextrarum iunctio, is long established in Roman art as an expression of union, agreement and fidelity. On finger rings it is most often associated with betrothal or marriage, and academic Catherine Johns has suggested that it conveyed a bond more formal than friendship alone. On coinage the same gesture could signify concord between individuals or groups, so its meaning entirely depended on context.Clasped-hands rings vary considerably in construction. Examples in the British Museum from the Thetford Treasure (1981,0201.10) and Richborough (1936,0204.1), and others recorded by the Portable Antiquities Scheme (DOR-29D957, HAMP-FE167A and WILT-DEB017), include many decorated with applied wire filigree that belong to the later fourth century: the Thetford Treasure was probably buried in that century’s final decade, and WILT-DEB017 was found in a hoard with coins of AD 388 or later. The ring offered here instead carries a relief-decorated openwork strip, and the angular junction between its shoulders and hoop suggests an originally keeled form. That type is represented by a silver ring from Grovely Wood, Wiltshire (British Museum 1911,1026.1), which also bears a gold clasped-hands plaque, and by a silver keeled ring set with a gold-foil-wrapped coin of Postumus, made around AD 265-269. Together with the absence of filigree, this points to a confident date in the third century.Traces of what may be lettering around the edge of the foil raise the possibility that the design was not worked freehand but impressed from a coin. A candidate has been identified in an antoninianus of Marcus Aurelius Marius (RIC 482), whose reverse, CONCORDIA MILITVM, “the concord of the soldiers”, shows clasped hands arranged very similarly to those on the ring. Marius was raised by the army after the murder of Postumus in AD 269 and briefly ruled the breakaway Gallic Empire, including Britain. Later Roman writers claimed he had been a blacksmith who reigned for only two or three days, although his surviving coinage suggests a reign of a few months. If the coin was used as a matrix, the ring could not have been made before about AD 269, and it would provide a rare link between a specific coin issue and a piece of Romano-British jewellery.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 27



A ROMAN GOLD HAIRPIN CIRCA 1ST-3RD CENTURY ADThe gold pin terminating in an extended right hand emerging from a calyx, holding a pomegranate between the thumb, index and middle fingers.Analysed as 90.49% gold, 7.68% silver, 1.84% copperUnmarkedSize/dimensions: 10.80cm longGross weight: 13.70g The pin shows small signs of wear consistent with age, with some pitting and small dents, otherwise it is offered in very good condition with exquisite ancient workmanship.ProvenanceA.E. Martin, LondonAlan E. and Marianne Schwartz, Michigan, acquired from the above on 3 October 1967Thence by descent in the familyTheir sale, Sotheby's, London, Ancient Sculpture and Works of Art, 5 July 2024, lot 108Where acquired by the present ownerIn the ancient world the pomegranate, with its abundance of seeds, was a symbol of fertility, marriage and renewal, closely associated with Proserpina, whose eating of its seeds bound her to return to the underworld each year. The gesture of the hand may carry a religious meaning. Similar hands appear on bronze votive offerings dedicated to Jupiter Dolichenus, a god whose cult originated at Doliche in Commagene, in what is now south-eastern Turkey. His mystery cult spread through the Roman world, especially among soldiers, and reached its height under the Severan emperors (AD 193-235). Dávid Bartus has examined these inscribed votive hands alongside hand-terminal hairpins in his study “Roman Hairpins Representing Human Hands: Typology and Symbolism”, raising the possibility that pins of this type shared in the cult’s imagery. A pin of very similar form, made in silver-gilt rather than gold, was shown in the exhibition Antiquities from the Collection of Christos G. Bastis at The Metropolitan Museum of Art, New York, in 1987 (cat. no. 188).Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£6,000 to £8,000

Lot 28



A ROMAN NICOLO INTAGLIO RING CIRCA 100-200 ADSet with an oval nicolo (banded onyx) intaglio, finely carved with a tree in central position.Analysed as 94.10% gold, 4.70% silver, 1.16% copperUnmarkedSize/dimensions: ring size E 1/2 (US 2 3/4)Gross weight: 8.85g Expected wear to the intaglio but an evocative symbol. The piece shows evidence of incidental wear and use commensurate with its age and materials, but otherwise is offered in good overall condition.ProvenanceAcquired by the present owner from an antiquities dealerNicolo, from the Italian onicolo or "little onyx", is a variety of layered onyx with a dark lower layer beneath a thin layer of pale bluish-white. Roman gem engravers learnt to exploit this structure, polishing the stone so that the pale layer formed a soft blue-grey surface, then cutting the design through it into the dark stone below. The result is a subtle, luminous image framed by a dark border, and nicolo became one of the most popular stones for Roman intaglios, particularly in the second and third centuries AD.For a very similar ring, engraved with a grape vine, see Anna Beatriz Chadour, Rings: The Alice and Louis Koch Collection, Leeds, 1994, p. 88.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£10,000 to £12,000

Lot 29



A ROMAN BANDED AGATE RING CIRCA 300-400 ADSet with a banded agate designed as an eye, white upon a black background.Analysed as 98.61% gold, 1.39% silverUnmarkedSize/dimensions: ring size I (US 4 1/2)Gross weight: 10.64g The piece shows evidence of deterioration, incidental wear and use commensurate with its age and materials, and is offered in good overall condition.ProvenanceAcquired by the present owner from an antiquities dealerThe evil eye was a widespread belief across the ancient world : the conviction that envy, expressed through a malicious glance, could bring misfortune or even death. The Romans called it invidia, and they guarded against it with amulets of every kind. Among the most effective were stones that seemed to look back at the viewer, turning the evil eye against itself. Banded agate was ideal for this purpose. Cut so that its natural layers form concentric rings, a single stone could produce a striking eye, pale against a dark ground, as in the present ring.Set in gold, the present ring combined the protective power of the stone with the status of the metal, and it would have been worn as both ornament and amulet.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 30



(x) AN ANCIENT OR EARLY MEDIEVAL GOLD LUNAR PENDANT Of sheet gold, with two shallow crescents between tapering terminals and a slender raised medial arc, with grooved suspension loop above.Analysed as 95.24% gold, 2.78% silver, 1.99% copperSize/dimensions: 3.90cm longGross weight: 2.31g The pendant is structurally sound, with gentle rippling, a few surface scratches and minor bends and slight creasing about the points of the crescents. These is a minor tear to the central point. Overall it is offered in fair condition.ProvenanceBy descent to the present owner The crescent moon, also known by the Latin term lunula, is one of the oldest protective symbols in jewellery. In the Hellenistic world, crescent pendants of sheet gold were among the most popular amulets, associated with the moon and with protection, and Roman girls traditionally wore a lunula until their marriage.The form proved remarkably enduring. In the Viking Age the lunula was worn across Scandinavia and the Baltic, and in the lands of the Rus' and the western Slavs it became one of the most characteristic women's ornaments of the tenth to twelfth centuries. Because the simple crescent changed so little over more than a thousand years, a plain example such as this can be difficult to date with certainty. Its high-purity gold is consistent with either period.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£400 to £500

Lot 31



(x) A VIKING GOLD KNOT RING CIRCA 800-1100 ADFormed from a single unbroken strand of drawn gold wire, with coiled wire terminals.Analysed as 90.37% gold, 8.16% silver, 1.47% copperSize/dimensions: ring size Q (US 8 1/2)Gross weight: 2.44g There is minor distortion to the round shape of the band, but no brittle fractures or stress cracks. A few light dents and marks are present as expected with age, and the ring is offered in very good condition.ProvenanceBy descent to the present owner Viking rings of gold and silver were both personal ornaments and a portable, wearable store of wealth, and the giving of rings was central to the bond between a lord and his followers. In Old Norse and Old English poetry, a generous ruler is praised as a "ring-giver", and in Beowulf a king's hall is the place where rings are shared out among his warriors.This one is formed from a single strand of drawn gold wire, with the ends coiled around the hoop. This simple but effective construction which allowed the ring to be enlarged or reduced as it passed from one owner to another.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£300 to £400

Lot 32



A SASANIAN CARNELIAN DECORATED ELLIPSOID STAMP SEAL CIRCA 300-500 ADOf ellipsoid form with a large central suspension hole, the domed exterior carved with recessed roundels, the flat oval face engraved in intaglio with a humped bull (zebu) standing right, with a short Pahlavi inscription.Cf. Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals (1969), EM 5-6.Accompanied by a mould.Size/dimensions: face 1.72cm x 1.30cm; 2.20cm overallGross weight: 4.82g The seal is offered in excellent condition with a very pleasing level of preservation. There are moderate signs of age as to be expected but the piece is stable wuth no structural fractures.ProvenanceFrom the contents of a private residence, KentThe Sasanian dynasty ruled Iran and much of the Near East from AD 224, when Ardashir I overthrew the last Parthian king, until the Arab conquests of the mid-seventh century. Seals were used at every level of Sasanian society: to authenticate documents, close containers and secure goods, and to mark the identity and rank of their owners. Thousands of clay sealings recovered from administrative sites show how widely they were used, and many seals were also worn as personal ornaments and valued as amulets.Most Sasanian seals were cut in hardstones such as carnelian, chalcedony, agate, jasper and rock crystal, and took two principal forms: the ellipsoid, pierced through its length and engraved on a flat oval face, and the dome, with a smaller flat base.The subjects form a rich repertoire. Animals dominate: the humped zebu bull, the lion, the boar, which was associated with Verethragna, the god of victory, the ibex, gazelle, horse and birds. Some scenes, such as a lion springing upon a bull, continue imagery known in Iran since the Achaemenid period. Alongside them appear portrait busts, mythological and religious figures such as Gay?mard, the first man of Zoroastrian tradition, and abstract devices that served as personal emblems. Many seals carry short inscriptions in Middle Persian (Pahlavi) script, naming the owner or expressing a pious wish.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£150 to £200

Lot 33



A SASANIAN ROCK CRYSTAL DECORATED ELLIPSOID STAMP SEAL CIRCA 300-500 ADOf ellipsoid form with a large central suspension hole, the domed exterior carved with recessed roundels, the flat oval face engraved in intaglio with a charging bull, with a short Pahlavi inscription.Cf. Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals (1969), EN 18.Size/dimensions: face 2.15cm x 1.98cm; 2.50cm overallGross weight: 13.02g The seal is offered in excellent condition with good preservation. There is moderate wear and some mineral ecrustation trapped in the decorative crevices, but otherwise the piece is solid and stable.ProvenanceFrom the contents of a private residence, KentThe Sasanian dynasty ruled Iran and much of the Near East from AD 224, when Ardashir I overthrew the last Parthian king, until the Arab conquests of the mid-seventh century. Seals were used at every level of Sasanian society: to authenticate documents, close containers and secure goods, and to mark the identity and rank of their owners. Thousands of clay sealings recovered from administrative sites show how widely they were used, and many seals were also worn as personal ornaments and valued as amulets.Most Sasanian seals were cut in hardstones such as carnelian, chalcedony, agate, jasper and rock crystal, and took two principal forms: the ellipsoid, pierced through its length and engraved on a flat oval face, and the dome, with a smaller flat base.The subjects form a rich repertoire. Animals dominate: the humped zebu bull, the lion, the boar, which was associated with Verethragna, the god of victory, the ibex, gazelle, horse and birds. Some scenes, such as a lion springing upon a bull, continue imagery known in Iran since the Achaemenid period. Alongside them appear portrait busts, mythological and religious figures such as Gay?mard, the first man of Zoroastrian tradition, and abstract devices that served as personal emblems. Many seals carry short inscriptions in Middle Persian (Pahlavi) script, naming the owner or expressing a pious wish.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£150 to £200

Lot 34



A PAIR OF SASANIAN ROCK CRYSTAL DECORATED ELLIPSOID STAMP SEALS (2) CIRCA 300-500 ADEach of ellipsoid form with a large central suspension hole, the domed exterior carved with recessed roundels, the flat oval faces engraved in intaglio, one with a leaping horse, the other with a standing bird.Cf. Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals (1969), n/a.Size/dimensions: faces 1.80cm to 2.00cm x 1.84cm to 2.22cm; 2.27cm to 2.66cm overallGross weight: 25.25g (total) The seals are offered in very good condition. They show moderate wear with some surface pitting from weathering and tumbling. Otherwise both stable and structurally sound.ProvenanceFrom the contents of a private residence, KentThe Sasanian dynasty ruled Iran and much of the Near East from AD 224, when Ardashir I overthrew the last Parthian king, until the Arab conquests of the mid-seventh century. Seals were used at every level of Sasanian society: to authenticate documents, close containers and secure goods, and to mark the identity and rank of their owners. Thousands of clay sealings recovered from administrative sites show how widely they were used, and many seals were also worn as personal ornaments and valued as amulets.Most Sasanian seals were cut in hardstones such as carnelian, chalcedony, agate, jasper and rock crystal, and took two principal forms: the ellipsoid, pierced through its length and engraved on a flat oval face, and the dome, with a smaller flat base.The subjects form a rich repertoire. Animals dominate: the humped zebu bull, the lion, the boar, which was associated with Verethragna, the god of victory, the ibex, gazelle, horse and birds. Some scenes, such as a lion springing upon a bull, continue imagery known in Iran since the Achaemenid period. Alongside them appear portrait busts, mythological and religious figures such as Gay?mard, the first man of Zoroastrian tradition, and abstract devices that served as personal emblems. Many seals carry short inscriptions in Middle Persian (Pahlavi) script, naming the owner or expressing a pious wish.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£150 to £200

Lot 35



A GROUP OF FOUR SASANIAN QUARTZ UNDECORATED ELLIPSOID STAMP SEALS (4) CIRCA 300-500 ADEach of ellipsoid form with a large central suspension hole and plain exterior, in rock crystal, carnelian and agate, the flat faces engraved in intaglio: a standing man with a pigtail; a seated bull; a device of a crescent above an inverted letter pi and a short horizontal bar, within a border of leaves; and a male portrait in 'scratch' style with a four-pointed star to the left.Accompanied by moulds.Cf. Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals (1969), BD 6-7; EO 1-3; NG 2; AG 1-2.Size/dimensions: faces 1.20cm to 2.10cm x 1.08cm to 1.79cm; 1.50cm to 2.60cm overallGross weight: 28.44g (total) The seals are offered in good to excellent condition. The carnelian seal reatins a smooth high with sharp engraving lines which the banded agate and rock crustal examples display slightly more abrasion and surface pitting. All are structually sound and free of major fractures.ProvenanceFrom the contents of a private residence, KentThe Sasanian dynasty ruled Iran and much of the Near East from AD 224, when Ardashir I overthrew the last Parthian king, until the Arab conquests of the mid-seventh century. Seals were used at every level of Sasanian society: to authenticate documents, close containers and secure goods, and to mark the identity and rank of their owners. Thousands of clay sealings recovered from administrative sites show how widely they were used, and many seals were also worn as personal ornaments and valued as amulets.Most Sasanian seals were cut in hardstones such as carnelian, chalcedony, agate, jasper and rock crystal, and took two principal forms: the ellipsoid, pierced through its length and engraved on a flat oval face, and the dome, with a smaller flat base.The subjects form a rich repertoire. Animals dominate: the humped zebu bull, the lion, the boar, which was associated with Verethragna, the god of victory, the ibex, gazelle, horse and birds. Some scenes, such as a lion springing upon a bull, continue imagery known in Iran since the Achaemenid period. Alongside them appear portrait busts, mythological and religious figures such as Gay?mard, the first man of Zoroastrian tradition, and abstract devices that served as personal emblems. Many seals carry short inscriptions in Middle Persian (Pahlavi) script, naming the owner or expressing a pious wish.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 36



A GROUP OF FIVE SASANIAN BANDED AGATE DOME STAMP SEALS (5) CIRCA 400-600 ADEach of dome form with a small suspension hole and plain exterior, the flat faces engraved in intaglio: four in translucent banded agate depicting Gayomard; a winged figure holding a diadem; a lion springing onto the neck of a humped bull, a pellet above; and two hinds standing to centre and looking back; the fifth in opaque brown 'goat-eye' banded agate depicting a kneeling ibex.Accompanied by moulds.Cf. Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals (1969), BF 9; BK 2-3; DJ 3; FF 3; FH 9.Size/dimensions: faces 1.12cm to 2.99cm x 1.00cm to 2.35cm; 1.30cm to 2.00cm overallGross weight: 56.69g (total) The seals are offered in good to very good condition. While the seals display expected signs of antiquity, including small abrasions, surface pitting, and minor edge wear, they are entirely structurally sound and free from major fractures or damage.ProvenanceFrom the contents of a private residence, KentThe Sasanian dynasty ruled Iran and much of the Near East from AD 224, when Ardashir I overthrew the last Parthian king, until the Arab conquests of the mid-seventh century. Seals were used at every level of Sasanian society: to authenticate documents, close containers and secure goods, and to mark the identity and rank of their owners. Thousands of clay sealings recovered from administrative sites show how widely they were used, and many seals were also worn as personal ornaments and valued as amulets.Most Sasanian seals were cut in hardstones such as carnelian, chalcedony, agate, jasper and rock crystal, and took two principal forms: the ellipsoid, pierced through its length and engraved on a flat oval face, and the dome, with a smaller flat base.The subjects form a rich repertoire. Animals dominate: the humped zebu bull, the lion, the boar, which was associated with Verethragna, the god of victory, the ibex, gazelle, horse and birds. Some scenes, such as a lion springing upon a bull, continue imagery known in Iran since the Achaemenid period. Alongside them appear portrait busts, mythological and religious figures such as Gay?mard, the first man of Zoroastrian tradition, and abstract devices that served as personal emblems. Many seals carry short inscriptions in Middle Persian (Pahlavi) script, naming the owner or expressing a pious wish.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£400 to £500

Lot 37



A GROUP OF THREE SASANIAN GOETHITE AND JASPER DOME STAMP SEALS (3) CIRCA 400-600 ADEach of dome form with a small suspension hole and plain exterior, the flat faces engraved in intaglio: two in goethite depicting a boar and a gazelle, and one in green jasper depicting a partridge within a border of dots.Accompanied by moulds.Cf. Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals (1969), FH 6; GB 1; HC 3.Size/dimensions: faces 1.11cm to 1.17cm x 1.05cm to 1.43cm; 1.28cm to 1.50cm overallGross weight: 11.08g (total) The seals are offered in excellent condition. The carvings remain exceptionally sharp. The polished surfaces exhibit very minimal wear, showing only tiny, superficial micro-pitting and minor abrasions consistent with antiquity, while all three pieces remain entirely free of cracks, major chips, or structural damage.ProvenanceFrom the contents of a private residence, KentThe Sasanian dynasty ruled Iran and much of the Near East from AD 224, when Ardashir I overthrew the last Parthian king, until the Arab conquests of the mid-seventh century. Seals were used at every level of Sasanian society: to authenticate documents, close containers and secure goods, and to mark the identity and rank of their owners. Thousands of clay sealings recovered from administrative sites show how widely they were used, and many seals were also worn as personal ornaments and valued as amulets.Most Sasanian seals were cut in hardstones such as carnelian, chalcedony, agate, jasper and rock crystal, and took two principal forms: the ellipsoid, pierced through its length and engraved on a flat oval face, and the dome, with a smaller flat base.The subjects form a rich repertoire. Animals dominate: the humped zebu bull, the lion, the boar, which was associated with Verethragna, the god of victory, the ibex, gazelle, horse and birds. Some scenes, such as a lion springing upon a bull, continue imagery known in Iran since the Achaemenid period. Alongside them appear portrait busts, mythological and religious figures such as Gay?mard, the first man of Zoroastrian tradition, and abstract devices that served as personal emblems. Many seals carry short inscriptions in Middle Persian (Pahlavi) script, naming the owner or expressing a pious wish.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£150 to £200

Lot 38



A MEDIEVAL GARNET GOLD ROSARY RING CIRCA 1300-1500The elongated octagonal pie-dish bezel with bevelled edges and flat reverse, claw-set with an octagonal faceted garnet.The band of triangular section, the exterior with evenly spaced raised saltires formed of four wedges, between which are capital letters reading, after a cross potent, AVE MARI / A GRACI PL, for 'Ave Maria Gratia Plena' (Hail Mary, full of grace), the second-last letter resembling an 'R' but probably intended as a 'P'.Analysed as 68.90% gold, 24.90% silver, 6.20% copperSize/dimensions: ring size O-P (US 7-8)Gross weight: 2.53g The stone, an early faceted gem of rich purplish-red tone, has a small incipient fracture at the top that does not reach the surface, and a small mineral inclusion. The hoop is slightly bent out of shape; otherwise the metal is in excellent condition, with the engraved and chased details sharp. The ring is offered in very good condition.ProvenanceFound at Rushbury (Shropshire) on 8 February 2026~ Recorded with the British Museum (ref. PAS-HESH-E34701; Treasure ref. 2026T382) ~The rosary became one of the most popular devotions of the late Middle Ages. Rosary rings, also known as decade rings, allowed the faithful to keep count without beads. Turning the ring on the finger, the wearer said one Ave Maria at each of the ten bosses around the hoop, and the bezel marked the Paternoster that began or ended each decade. Worn discreetly, such a ring made private prayer possible at any moment of the day.The pie-dish form of the bezel and the style of the lettering are characteristic of medieval goldsmiths' work. The stone, however, points to the later part of the period: in the fourteenth and fifteenth centuries, lapidaries began to cut gems with facets rather than simply polishing them into smooth cabochons, and a faceted stone such as this was a mark of high fashion and expense. Rings closely comparable in their bezel, hoop and inscription have been recorded through the Portable Antiquities Scheme, the nearest of which is dated to about 1300-1400. A similar ring in the British Museum is dated to the fourteenth century.Cf. PAS DEV-88DB2A (Treasure 2021T593), SF-4BD850 (2015T771), LEIC-94D628 (2025T1552) and GLO-FA2F18 (2020T995); British Museum AF.997.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£2,400 to £3,400

Lot 39



A LARGE MEDIEVAL GARNET GOLD RING CIRCA 1300-1400With a high closed-back pie-dish bezel on a rounded hoop.Together with the rectangular hollow-backed almandine garnet cabochon, or 'carbuncle', formerly set in the bezel and now separate.Analysed as 79.73% gold, 11.17% silver, 9.10% copperGross weight: 5.01g The garnet is now separate from the ring. The garnet shows surface scratches and wear with light nibbling to the edge, and some natural dark mineral inclusions, but is stable and could be reset in the bezel. The hoop is distorted and squashed out of its original circular shape, the bezel wall is slightly damaged, and there are occasional scuffs from excavation. The ring could be restored, and is offered here in fair condition.ProvenanceFound at York on 3 August 2025~ Recorded with the British Museum (ref. PAS-YORYM-B13128; Treasure ref. 2025T991) ~In the medieval period the term “carbuncle”, from the Latin carbunculus, “little glowing coal”, was applied to deep red gemstones cut en cabochon, most often garnet. Medieval lapidaries credited the carbuncle with the power to shine in darkness and to protect its wearer from harm, and such stones were set in rings, reliquaries and regalia throughout Europe.Almandine garnet is so deeply coloured that a thick stone can appear almost black, and medieval lapidaries often hollowed the stone from beneath, as here, to thin it and let light pass through, bringing out its rich red. The stone would originally have been held in the high, closed-back bezel of the “pie-dish” form characteristic of fourteenth-century rings, its edge pressed over to secure it.Cf. G. Egan and F. Pritchard, Dress Accessories c.1150-c.1450, London, 1991, p. 326, fig. 215; PAS CAM-A8B768 (Treasure 2016T201), LVPL-B7739A (2022T465), SF-1A1043 (2008T714) and SUR-F112EA (2020T857).Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£800 to £1,000

Lot 40



A POST-MEDIEVAL POSY RING - 'CONTENT IS A KINGDOM' CIRCA 1613-1659Plain band with italic script on the inside surface 'Content is a kingdom'.Maker's mark 'WL' in Roman capitals within a rectangular punch, struck before the word 'content' and inverted in relation to the inscription.Analysed as 88.40% gold, 11.60% silverGross weight: 1.52g The band has been squashed and bent into an oval, but the evocative inscription remains legible and sharp. Some scuffs, possibly from farming machinery or the act of being recovered. Possibly be suitable for restoration and wear, and is offered here in fair condition.ProvenanceFound at Speen CP (West Berkshire) on 11 October 2023~ Recorded with the British Museum (ref. PAS-BERK-78A25E; Treasure ref. 2023T1073) ~"Content is a kingdom" expresses a commonplace of the seventeenth century: that contentment with one's lot is worth more than a crown. The idea was voiced in St Paul's letter "godliness with contentment is great gain" and in Sir Edward Dyer's celebrated poem "My mind to me a kingdom is", and the motto itself is recorded by Joan Evans in English Posies and Posy Rings (1931). Given at a betrothal or marriage, it carried a gentle promise: that the giver, having the beloved, wanted for nothing more.An example of the same motto is preserved in the British Museum, bequeathed by Sir Augustus Wollaston Franks, whose collection of finger rings forms the core of the Museum's holdings. That ring bears the mark "GC", attributed to George Crompton, a London maker who became free of the Goldsmiths' Company in 1632 and died in 1690. The present ring is struck with the mark "WL", in Roman capitals within a rectangular punch, which is probably that of William Lyle I of Southampton, active from 1613 to 1659. The same words were therefore being set into rings by goldsmiths in both London and Southampton, a vivid illustration of how popular mottoes circulated among makers across the country. The ring was found at Speen in West Berkshire, close to the site of the Second Battle of Newbury, fought on 27th October 1644, and in an area that has also produced other material from the Civil War. Its maker was active in the decades before the conflict, and while there is no way of knowing how it came to be lost, it is tempting to imagine it carried by one of those caught up in the fighting, a token of love or loyalty that never returned home.Cf. British Museum AF.1220 (O. M. Dalton, Franks Bequest: Catalogue of the Finger Rings, London, 1912, no. 1139); J. Evans, English Posies and Posy Rings, London, 1931, p. 30.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



A POST-MEDIEVAL POSY RING - 'A TRUE FRIENDS TOKEN' CIRCA 1650-1700Plain convex exterior band with italic script on the inside surface 'A true friends token'.Analysed as 89.10% gold, 10.90% silverSize/dimensions: ring size G 1/2 (US 4)Gross weight: 1.08g A dainty but complete example, with some small, light scratches to the surface. The piece is offered in excellent condition.ProvenanceFound at Birdforth (Yorkshire and the Humber) on 9 April 2019~ Recorded with the British Museum (ref. PAS-DUR-2DCF41; Treasure ref. 2019T493) ~The motto does not appear in exactly this form in Joan Evans's English Posies and Posy Rings (1931), the standard collection of recorded inscriptions. Evans does, however, record closely related mottoes, including variations of "A true friends gift" and "A trow lues token" ("a true love's token"). This ring combines the two, joining the friendship of one with the "token" of the other.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £600

Lot 42



A POST-MEDIEVAL INSCRIBED RELIQUARY CROSS PENDANT CIRCA 1600-1700The silver cross hand-engraved with symbols of the Passion of Christ, including the IHS christogram, the crown of thorns, the crucifixion nails, the spear and sponge, and the lily.Originally designed to open to hold sacred relics, now sealed shut.Probably French or Spanish.Tests as silverUnmarkedSize/dimensions: 7.63cm long; 4.02cm wideGross weight: 14.94g The cross shows antique patina, with soft surface wear and slight dents consistent with age. The fittings are intact, with evidence of historic solder, and the piece is offered in very good condition.This pendant is engraved with the Arma Christi, the "weapons of Christ": the instruments of the Passion, including the crown of thorns, the nails of the Crucifixion, and the spear and sponge. Contemplating these instruments one by one was a central practice of late medieval and early modern devotion, encouraging the faithful to meditate on each stage of Christ's suffering. They are accompanied here by the IHS christogram, the monogram of the name of Jesus, popularised in the fifteenth century by St Bernardino of Siena and later adopted by the Jesuits as their emblem, and by the lily, symbol of purity and of the Virgin.Pendant crosses of this kind were made to open, holding a relic or devotional object close to the wearer's body. The cult of relics was vigorously reaffirmed by the Council of Trent in 1563, and in the century that followed, reliquary crosses became popular personal devotional jewels across Catholic Europe, particularly in France and Spain. They might enclose a fragment associated with a saint, a scrap of cloth, or a wax Agnus Dei medallion of the kind discussed in lot 48. The present cross is now sealed, and its original contents are unknown.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£200 to £300

Lot 43

A POST-MEDIEVAL ROCK CRYSTAL RING CIRCA 1600-1700Set with a rock crystal cabochon in a deep oval cell bezel with a grooved decorative border, on a stocky grooved band.Tests as silverUnmarkedSize/dimensions: ring size S 1/2 (US 9 1/2)Gross weight: 5.34g The rock crystal is cloudy but remains striking. The metal has a deep patina and is complete and wearable, and the piece is offered in fair overall condition.ProvenanceTimeline Auctions, Ancient Art, Antiquities, Natural History & Coins, 16 March 2025, lot 2177Ex private collection 1970s. Property of a Nottinghamshire gentlemanSubject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£100 to £150

Lot 44



(x) A GEORGIAN CARNELIAN INTAGLIO RING Set with a large oval carnelian intaglio depicting Constantine and Helena holding the True Cross, within a saw-tooth bezel rim, on split shoulders.Tests as silver-copper alloyUnmarkedSize/dimensions: ring size W (US 11 1/2)Gross weight: 16.54g The intaglio remains crisp and well defined and is secure in the bezel, with natural variations of tone inherent to the carnelian and minor wear consistent with age. The reverse of the bezel and the shank show heavy green verdigris in places, with a somewhat scratched surface and dark tarnish. The band is intact and not misshapen, and the ring is offered in good, stable condition.According to tradition, the Empress Helena, mother of Constantine the Great, discovered the True Cross in Jerusalem during her pilgrimage to the Holy Land in the 320s. Constantine and Helena standing either side of the Cross became one of the defining images of Christian art, particularly in the Byzantine and Orthodox world. Rome itself claimed a share of the legend: the basilica of Santa Croce in Gerusalemme was built around relics of the Cross traditionally said to have been brought back by Helena, which made the subject a natural memento for visitors to the city.Workshops in Rome and Naples supplied intaglio rings at every price level. Fine pieces were set in gold, but many souvenir rings were mounted in low-grade silver or gilt base metal. A carnelian intaglio of a Christian subject, in a low-silver mount, would sit comfortably among those souvenirs. An English provincial origin is also possible.From the later seventeenth century until the coming of the railways in the 1840s, a period of travel on the Continent was regarded as the essential completion of a gentleman's education. Young British aristocrats, accompanied by tutors and servants, journeyed through France and across the Alps to Italy, where Rome, Florence, Naples and Venice offered direct experience of the classical world they had studied at school. Many returned with paintings, sculpture and antiquities, and with a lasting conviction that the art of Greece and Rome represented the highest standard of taste.Engraved gems held a special place in this culture. Small, portable and often genuinely ancient, intaglios and cameos let a traveller own a work of classical art and display their learning, whether set in a ring or arranged in cabinets. Demand far exceeded the supply of originals, and workshops met it with reproductions: James Tassie in London produced casts in glass paste and sulphur of more than fifteen thousand gems, and the Paoletti family in Rome sold impressions in plaster and sulphur, mounted in trays and book-shaped boxes, to visitors to the city. Collections of these impressions became study aids and souvenirs of the Tour in their own right.Rome was also the centre of Christendom, and the same workshops and visitors that served the taste for classical antiquity also produced and bought devotional jewels. The technique of micromosaic, in which minute tesserae of coloured glass are set to create pictures of extraordinary detail, was perfected in Rome in the late eighteenth century, and its subjects ranged from classical ruins to sacred imagery. In the nineteenth century, as rail travel opened Italy to a far wider public, the Tour gave way to tourism, but intaglio rings, gem impressions and micromosaic jewels remained among the most popular reminders of a visit to The Eternal City.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£90 to £120

Lot 45



A COLLECTION OF GRAND TOUR INTAGLIO IMPRESSIONS CIRCA 1800-1900Comprising 36 intaglio impressions in plaster and red sulphur, including subjects from the Tassie series such as the Fourth Labour of Hercules and the Bust of Macrinus, together with Paoletti impressions, many numbered to the edge (including 216, 5741, 6178, 6553, 6643 and 12037).Two of the casts in fitted engine-turned wooden boxes, one depicting Perikles.Together with two white cameo-style plaques depicting King Richard II and King James II, signed BROWN, possibly after William Brown, and seven plaster impressions of the obverse and reverse of ancient coins, including a Greek decadrachm (cf. BM 1841,0726.288) and a Greek tetradrachm (cf. BM TC,p71.1.Nax).Gross weight: 233.07g (total) Some of the casts have small chips or cracks but remain stable, and the collection is offered in good condition.From the later seventeenth century until the coming of the railways in the 1840s, a period of travel on the Continent was regarded as the essential completion of a gentleman's education. Young British aristocrats, accompanied by tutors and servants, journeyed through France and across the Alps to Italy, where Rome, Florence, Naples and Venice offered direct experience of the classical world they had studied at school. Many returned with paintings, sculpture and antiquities, and with a lasting conviction that the art of Greece and Rome represented the highest standard of taste.Engraved gems held a special place in this culture. Small, portable and often genuinely ancient, intaglios and cameos let a traveller own a work of classical art and display their learning, whether set in a ring or arranged in cabinets. Demand far exceeded the supply of originals, and workshops met it with reproductions: James Tassie in London produced casts in glass paste and sulphur of more than fifteen thousand gems, and the Paoletti family in Rome sold impressions in plaster and sulphur, mounted in trays and book-shaped boxes, to visitors to the city. Collections of these impressions became study aids and souvenirs of the Tour in their own right.Rome was also the centre of Christendom, and the same workshops and visitors that served the taste for classical antiquity also produced and bought devotional jewels. The technique of micromosaic, in which minute tesserae of coloured glass are set to create pictures of extraordinary detail, was perfected in Rome in the late eighteenth century, and its subjects ranged from classical ruins to sacred imagery. In the nineteenth century, as rail travel opened Italy to a far wider public, the Tour gave way to tourism, but intaglio rings, gem impressions and micromosaic jewels remained among the most popular reminders of a visit to The Eternal City.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£100 to £150

Lot 46



A FRAMED COLLECTION OF GRAND TOUR INTAGLIO IMPRESSIONS CIRCA 1800-1900Comprising eleven red sulphur intaglio impressions of classical subjects, each within a gilded paper rim inscribed with an inventory number, mounted in a display frame with green fabric backing.Size/dimensions: 39.00cm x 32.00cm (frame) Some of the impressions have small chips or cracks but remain stable, and the collection is offered in good condition.From the later seventeenth century until the coming of the railways in the 1840s, a period of travel on the Continent was regarded as the essential completion of a gentleman's education. Young British aristocrats, accompanied by tutors and servants, journeyed through France and across the Alps to Italy, where Rome, Florence, Naples and Venice offered direct experience of the classical world they had studied at school. Many returned with paintings, sculpture and antiquities, and with a lasting conviction that the art of Greece and Rome represented the highest standard of taste.Engraved gems held a special place in this culture. Small, portable and often genuinely ancient, intaglios and cameos let a traveller own a work of classical art and display their learning, whether set in a ring or arranged in cabinets. Demand far exceeded the supply of originals, and workshops met it with reproductions: James Tassie in London produced casts in glass paste and sulphur of more than fifteen thousand gems, and the Paoletti family in Rome sold impressions in plaster and sulphur, mounted in trays and book-shaped boxes, to visitors to the city. Collections of these impressions became study aids and souvenirs of the Tour in their own right.Rome was also the centre of Christendom, and the same workshops and visitors that served the taste for classical antiquity also produced and bought devotional jewels. The technique of micromosaic, in which minute tesserae of coloured glass are set to create pictures of extraordinary detail, was perfected in Rome in the late eighteenth century, and its subjects ranged from classical ruins to sacred imagery. In the nineteenth century, as rail travel opened Italy to a far wider public, the Tour gave way to tourism, but intaglio rings, gem impressions and micromosaic jewels remained among the most popular reminders of a visit to The Eternal City.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£90 to £120

Lot 47



(x) A 19TH CENTURY AND LATER CARNELIAN INTAGLIO RING Set with a carnelian intaglio carved with the head of Zeus Ammon, within a flat protective bezel on a thick band.In silver, with traces of former gildingWith a duty mark (Queen Victoria's head) to the reverse of the bezel and Chester hallmark for 1911 to the bandSize/dimensions: ring size L (US 6)Gross weight: 10.92g The intaglio shows some light scratching and abrasion but the carving remains crisp, sharp and highly defined, with visible tool marks and no deep fractures. The gilding is largely worn away with traces remaining, the shank remains round, and there is some wear to the solder about the bezel and light scuffing to the metal. The band appears to be a later replacement, as its 1911 date letter indicates. The ring is offered in good condition.Zeus Ammon combined the Greek Zeus with the Egyptian god Amun and is shown with the curling horns of a ram. His oracle at the Siwa oasis in the Libyan desert was famous throughout the ancient world, and when Alexander the Great visited it in 331 BC he was greeted as the son of Ammon. After Alexander's death, his successors placed his portrait wearing the ram's horns of Ammon on their coinage, most famously the silver tetradrachms of Lysimachus. The subject was much admired by collectors of engraved gems and widely reproduced from the eighteenth century onwards.From the later seventeenth century until the coming of the railways in the 1840s, a period of travel on the Continent was regarded as the essential completion of a gentleman's education. Young British aristocrats, accompanied by tutors and servants, journeyed through France and across the Alps to Italy, where Rome, Florence, Naples and Venice offered direct experience of the classical world they had studied at school. Many returned with paintings, sculpture and antiquities, and with a lasting conviction that the art of Greece and Rome represented the highest standard of taste.Engraved gems held a special place in this culture. Small, portable and often genuinely ancient, intaglios and cameos let a traveller own a work of classical art and display their learning, whether set in a ring or arranged in cabinets. Demand far exceeded the supply of originals, and workshops met it with reproductions: James Tassie in London produced casts in glass paste and sulphur of more than fifteen thousand gems, and the Paoletti family in Rome sold impressions in plaster and sulphur, mounted in trays and book-shaped boxes, to visitors to the city. Collections of these impressions became study aids and souvenirs of the Tour in their own right.Rome was also the centre of Christendom, and the same workshops and visitors that served the taste for classical antiquity also produced and bought devotional jewels. The technique of micromosaic, in which minute tesserae of coloured glass are set to create pictures of extraordinary detail, was perfected in Rome in the late eighteenth century, and its subjects ranged from classical ruins to sacred imagery. In the nineteenth century, as rail travel opened Italy to a far wider public, the Tour gave way to tourism, but intaglio rings, gem impressions and micromosaic jewels remained among the most popular reminders of a visit to The Eternal City.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£100 to £150

Lot 48



A VICTORIAN 'AGNUS DEI' MICROMOSAIC PENDANT In the archaeological revival style, centred with a finely worked micromosaic of the Agnus Dei (Lamb of God), within wirework borders reflecting the Etruscan techniques revived in Rome in the 1860s.Possibly Italian.Tests as 20ct goldUnmarkedSize/dimensions: 5.60cm long (including bail); 3.90cm wideGross weight: 13.63g All tesserae are present, bright and delicately placed. The piece shows small signs of wear consistent with use and is offered in excellent condition. An exquisitie piece of craftsmanship.From the later seventeenth century until the coming of the railways in the 1840s, a period of travel on the Continent was regarded as the essential completion of a gentleman's education. Young British aristocrats, accompanied by tutors and servants, journeyed through France and across the Alps to Italy, where Rome, Florence, Naples and Venice offered direct experience of the classical world they had studied at school. Many returned with paintings, sculpture and antiquities, and with a lasting conviction that the art of Greece and Rome represented the highest standard of taste.Engraved gems held a special place in this culture. Small, portable and often genuinely ancient, intaglios and cameos let a traveller own a work of classical art and display their learning, whether set in a ring or arranged in cabinets. Demand far exceeded the supply of originals, and workshops met it with reproductions: James Tassie in London produced casts in glass paste and sulphur of more than fifteen thousand gems, and the Paoletti family in Rome sold impressions in plaster and sulphur, mounted in trays and book-shaped boxes, to visitors to the city. Collections of these impressions became study aids and souvenirs of the Tour in their own right.Rome was also the centre of Christendom, and the same workshops and visitors that served the taste for classical antiquity also produced and bought devotional jewels. The technique of micromosaic, in which minute tesserae of coloured glass are set to create pictures of extraordinary detail, was perfected in Rome in the late eighteenth century, and its subjects ranged from classical ruins to sacred imagery. In the nineteenth century, as rail travel opened Italy to a far wider public, the Tour gave way to tourism, but intaglio rings, gem impressions and micromosaic jewels remained among the most popular reminders of a visit to The Eternal City.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 49



A SET OF GEORGIAN SILVER CUFFLINKS AND MATCHING BUTTONS CIRCA 1760-1790The cufflinks each comprising two octagonal panels with scalloped concave sides, engraved with a four-petalled flower with cross-hatched centre and radiating lines, joined by wire rings bridged by a rectangular bar.The buttons each of octagonal form, engraved with a four-petalled flower with dotted petal tips and cross-hatched spandrels, with soldered wire loop shanks.Tests as silverMaker's mark 'AB' to each button and 'GM' to the cufflinksSize/dimensions: each face 1.70cm x 1.67cmGross weight: 22.07g (total) The silver retains antique tarnish, with occasional yellowish-brown to dark grey toning. The pieces are remarkably well preserved, with no cracking, thinning or metal fatigue, and the soldered shanks remain intact and robust. Minor scratches, tiny rim nicks and surface irregularities under magnification confirm genuine wear, but overall the set is offered in very good condition.Before the cufflink as we know it, shirt cuffs were fastened with sleeve buttons: pairs of decorative buttons joined by a link or chain and passed through holes on both sides of the cuff. From the late seventeenth century they were worn at every level of society, in materials ranging from gold set with stones to silver, paste and base metal, and engraved silver examples such as these were among the most popular. The term “cuff link” only came into general use in the nineteenth century, when stiffly starched shirt cuffs made linked fasteners essential.Buttons and sleeve buttons were often sold in matching or related sets for coat, waistcoat and shirt, and were frequently decorated with flowers. Small silver items of this kind were generally exempt from full hallmarking and usually carry only a maker’s mark, as here.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£60 to £80

Lot 50



A GEORGIAN ENAMEL AND SEED PEARL MOURNING RING TO SARAH CRANG (D. 1806) CIRCA 1806The oval head with a border of split pearls, formerly with two woven-hair panels, one now set with a semi-circular panel of turquoise-blue guilloché enamel, the other vacant.On a fluted shank with split shoulders.The reverse engraved 'S Crang, Obt 10 Feby 1806'.Tests as goldUnmarkedSize/dimensions: ring size P (US 8)Gross weight: 4.09g All split pearls are present, well matched and secure, and the remaining enamel is in good condition, but one panel is now vacant. The metal shows signs of wear consistent with use and a dark patina throughout, and the ring is offered in fair condition but could be restored.Sarah Crang (1770-1806)The ring almost certainly commemorates Sarah Crang, eldest daughter of William Crang and his wife Sarah, who was baptised at Dunster, Somerset, on 8 December 1770 and died in February 1806 at the age of 35. She is recorded on a marble memorial to the Crang family in St Mary's Church, Timsbury, which records three generations: her grandparents, John Crang (d. 1789) and his wife Mary (d. 1808); their children, among them the Rev. James Crang, B.A., who died in 1779 aged just 24; and several grandchildren who died in childhood. The memorial gives Sarah's date of death as 11 February 1806, one day later than the date engraved on the ring. Since the memorial was completed some twenty years after her death, the ring, made in the weeks following her death, may well preserve the more accurate date.Originally from North Devon, the Crangs were established in Timsbury by the middle of the eighteenth century, while Sarah's father William raised his young family at Dunster on the edge of Exmoor. In 1791 William and his brother John were among the Timsbury Coal Proprietors, a partnership that opened new and deeper pits in the area. It has been described as the greatest coal mining partnership in the development of the Somerset Coalfield, and in the following century its mines became the largest suppliers of coal to Bath. The family remained in Timsbury until 1902, and several generations practised as apothecaries and surgeons in the district.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£400 to £500

Lot 51



S. BLANCKENSEE & SON LTD, A PAIR OF VICTORIAN GOLD CUFFLINKS BIRMINGHAM, 1863Each comprising two plain oval plaques joined by a five-link chain.Maker's mark for S. Blanckensee & Son LtdBirmingham hallmarks for 18ct goldSize/dimensions: oval faces 2.00cm x 1.40cmGross weight: 28.30g The cufflinks show evenly distributed micro-scratches and scuffs consistent with wear, with no deep cuts or impact marks, and have an appealing warm pinkish patina. They are offered in very good 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 52



A VICTORIAN PEARL, DIAMOND AND ENAMEL LOCKET PENDANT Of circular form, centred with a split pearl and rose-cut diamond star cluster within a pale blue 'bleu céleste' enamel surround and an engraved gold fleur-de-lys border.With glazed locket back and similarly enamelled scroll suspension.Tests as 20ct goldUnmarkedSize/dimensions: 2.40cm long; 1.88cm wideGross weight: 4.62g The rose-cut diamonds and split pearl are all present and secure. There is some slight damage to the enamel, particularly to the suspension loop, and small signs of wear consistent with use. The pendant is offered in 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 53



A VICTORIAN DIAMOND AND TURQUOISE DROP BROOCH Designed as an openwork foliate ribbon bow suspending a drop, set with four turquoise cabochons and nineteen old-cut diamonds in hand-pierced open-back settings, crafted in silver-topped gold.UnmarkedSize/dimensions: 3.50cm long; 2.60cm wideGross weight: 5.22g All stones are present. Some diamonds show chips and fractures, and the smaller turquoise has become slightly greenish with age. The silver has developed a colourful iridescent patina over time. The catch is a later replacement and is in working order, and the piece 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
£400 to £500

Lot 54



ALFRED THIELEMANN FOR FABERGÉ, A CITRINE AND DIAMOND MINIATURE EGG PENDANT ST. PETERSBURG, CIRCA 1880-1900Designed as a miniature egg with a smoothly polished cabochon citrine body, capped with a fluted crown set with rose-cut diamonds, its tabs following the curve of the stone.Suspended from a connector ring and bail.Workmaster's mark 'AT' for Alfred ThielemannWith silver mount and gold loop and bailSize/dimensions: 2.20cm long (including bail); 1.11cm wideGross weight: 3.02g All diamonds are present and securely set. The citrine shows some small scratches and pits, noticeable only under magnification, and characteristic colour zoning in straight bands. The mount shows small signs of wear, but the piece is offered in very good overall condition.ProvenancePrincess Marie Louise of Orléans (1896-1973), later Mrs Walter F. KingslandBy gift to the present ownerFamily provenance; no documentary evidence accompanies the lot.The family believe the charms may have belonged to Princess Marie Louise as a girl.Found attached to the chain of the evening bag offered as lot 103, together with the Cartier charm offered as lot 6.In Imperial Russia, Easter was the most important festival of the year, celebrated with the exchange of eggs and the traditional greeting “Christ is risen”. Among the wealthy, the humble painted egg was transformed into a jewel. Miniature egg pendants in gold, enamel and hardstone were given at Easter, and a young woman might receive one each year, threading them onto a chain until a necklace recorded the Easters of her life. The Imperial Easter eggs that Fabergé made for the Tsars were the most spectacular expression of this custom, but the miniature eggs, made in great variety and at every price, were among the firm’s most popular creations.Fabergé’s jewellery was produced in two principal workshops in St Petersburg, one controlled by August Holmström and the other by Alfred Thielemann, a craftsman born in the city to German parents. Thielemann ran his workshop until his death between 1908 and 1910, when his son Karl Rudolph took it over.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 55



A GROUP OF EARLY 20TH CENTURY JEWELLED STICK PINS (3) Comprising one with a starburst head set with an old-cut diamond and seed pearls, one of floral cluster design set with seed pearls, and one set with an oval opal cabochon.All with base metal safety stoppers.One stamped 18CTSize/dimensions: 5.94cm to 6.79cm longGross weight: 7.64g (total) All stones are present, securely set, and in good condition, the opal displaying a reddish play of colour. The pins show small signs of wear consistent with use, but are offered in excellent overall condition.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£200 to £300

Lot 56



AN EARLY 20TH CENTURY SAPPHIRE, RUBY, DIAMOND AND OPAL STICK PIN Designed as a winged insect, the wings set with rose-cut diamonds, with cabochon ruby eyes, a round mixed-cut sapphire body and an oval cabochon white opal thorax.UnmarkedSize/dimensions: 7.20cm longGross weight: 2.67g All stones are present and secure, with small chips to some of the rose-cut diamonds. The pin shows small signs of wear and the shaft is intact but very slightly bent. 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
£200 to £300

Lot 57



AN EARLY 20TH CENTURY UNHEATED RUBY AND DIAMOND GYPSY RING Of five-stone boat design, set with alternating rubies and diamonds.With carved scroll gallery and tapering shank.Stamped 18Size/dimensions: ring size J 1/2 (US 5 1/4)Gross weight: 3.18gAccompanied by GCS report no. 5787-0597 dated 3rd November 2026, stating Thailand/Cambodia origin, unheated rubies approx. 0.10ct, 0.20ct and 0.10ct. All stones are all present and securely set. The total estimated diamond weight is approximately 0.10ct. The rubies are bright and attractive. One diamond is notably internally fractured, affecting its brilliance. The band shows signs of wear and evidence of previous resizing or repair, and otherwise it 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
£300 to £400

Lot 58



AN EARLY 20TH CENTURY RUBY, DIAMOND AND PEARL BAR BROOCH Designed as a three-leaf shamrock set with round rubies and pavé-set diamonds in silver on gold, centred with a seed pearl, mounted on a bar.With hinged pin, c-clasp with safety catch, and safety chain.Tests as 9ct goldSize/dimensions: 4.60cm longGross weight: 5.55g All stones are present and secure. The rubies show some wear to the facet edges, and one red stone is a later rose-cut paste replacement. Some diamonds show chips or dark inclusions, not noticeable when worn. The pin is slightly bent and some patina is forming, but there is otherwise little wear, and the clasp is in perfect working order. The brooch 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 59



AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND RING Of five-stone carved half-hoop design, set with graduated cushion-shaped and oval mixed-cut sapphires spaced by old-cut diamonds, all claw-set on a scroll-carved gallery, on a D-section shank.Numbered 13170Tests as 15ct goldUnmarkedSize/dimensions: ring size M 1/2 (US 6 1/2)Gross weight: 2.93g The central sapphire is estimated at approximately 1.19ct, and the two old mine-cut diamonds at approximately 0.30ct in total. All stones are secure and well matched. The ring shows small signs of 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 60



BIRKS, AN EARLY 20TH CENTURY AMETHYST COLLAR NECKLACE Set with a graduated rivière of oval-cut amethysts, approximately 7mm to 15mm, in cut-away collet settings.With push-in tongue clasp.Signed BIRKSTests as 9ct goldSize/dimensions: 36.00cm longGross weight: 33.50g The amethysts are well matched and of strong colour saturation, with some colour zoning visible. There is very light wear overall, the clasp is in perfect working order, and the necklace is offered in excellent 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



AN EDWARDIAN SEED PEARL AND TOURMALINE NECKLACE Of lavalier style, the openwork pendant of scrolling ribbon-like tendrils set with two cushion-cut green tourmalines, flanked by stylised three-pointed floral motifs pavé-set with graduated seed pearls, with articulated drop.With original bolt ring clasp.Numbered 1354Stamped 15CTSize/dimensions: 18.50cm long (chain); 5.50cm long (pendant)Gross weight: 6.33g All pearls are present, well matched and in good condition. The tourmalines, approximately 1.80ct and 1.45ct, are clean and of vivid, attractive green, with very little abrasion to the facets. The gold shows hardly any wear, the clasp is in perfect working order, and the necklace is offered in overall excellent condition.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£600 to £800

Lot 62



AN EDWARDIAN LAPIS LAZULI AND ROCK CRYSTAL GUARD CHAIN Of station design, the gold chain set at intervals with lapis lazuli beads between small faceted rock crystal spacers.With bolt ring clasp.Numbered 9246Stamped 10Size/dimensions: 140.00cm longGross weight: 15.30g All stones are present and in good condition, with a few small, light chips. The metal shows very little wear, the clasp is in perfect working order, and the chain 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 63



AN EDWARDIAN BLOODSTONE SET SIGNET RING Of ornate signet form, set with a shield-shaped tablet of bloodstone in a collet setting, between floral chased shoulders.Tests as approximately 20ct goldUnmarkedSize/dimensions: ring size L (US 6)Gross weight: 4.86g The bloodstone shows a few light surface scratches. The gold shows softness to the highest points and some signs of wear consistent with age, but otherwise the piece 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 64



AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF KING GEORGE V The head designed as the crowned monogram 'GR' of King George V (1865-1936), in red, white, blue and green enamel.UnmarkedAccompanied by a blue box with cream silk and velvet interior, inscribed 'Benzie THE YACHTSMEN'S JEWELLER COWES' beneath the royal warrants of the Crown and the Prince of Wales.Size/dimensions: 6.90cm longGross weight: 2.45g All enamel is present and in excellent condition. The gold shows small signs of wear consistent with use, and the shaft is intact and straight. The pin is offered in excellent condition.A naval officer in his youth, George V was a devoted yachtsman whose racing yacht Britannia was a fixture of Cowes Week, which makes the Benzie of Cowes case particularly fitting. Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £700

Lot 65



A LATE 19TH/EARLY 20TH CENTURY STICK PIN, WITH THE PRINCE OF WALES'S FEATHERS The head designed as the Prince of Wales's feathers beneath a crown, above a blue enamel ribbon with the motto 'ICH DIEN', set with diamonds and small red and green cabochons.In silver-topped goldUnmarkedAccompanied by a black box with red silk and velvet interior.Size/dimensions: 6.10cm longGross weight: 3.69g All small round brilliants, cabochons and enamel remain present, secure and in very good condition. There is some roughness to the pin but would not affect wear.Three ostrich feathers within a coronet, with the motto Ich Dien ("I serve"), form the badge of the heir apparent, traditionally associated with Edward the Black Prince in the fourteenth century. A pin of this period would have been associated with Albert Edward, Prince of Wales from 1841 until he became Edward VII in 1901, or with his son George, Prince of Wales from 1901 to 1910.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £700

Lot 66



(x) AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF THE 4TH DUKE OF WELLINGTON The head designed as the intertwined monogram 'AW' of Arthur Charles Wellesley, 4th Duke of Wellington (1849-1934), beneath a ducal coronet, set with seed pearls and turquoise, with green and pink enamel imitating gemstones and strawberry leaves.UnmarkedSize/dimensions: 7.00cm longGross weight: 3.07g All stones are present, secure and well matched, and the enamel is in excellent condition. The gold shows small signs of wear consistent with use, with a small pin hole to the reverse. The shaft is intact and relatively straight, with minor surface scuffing. The pin is offered in very good condition.Arthur Charles Wellesley was a grandson of the 1st Duke of Wellington, the victor of Waterloo. A soldier by profession, he succeeded his elder brother as 4th Duke in 1900.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£500 to £600

Lot 67



(x) AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF ERNST AUGUST, CROWN PRINCE OF HANOVER The head designed as the intertwined monogram 'EA' of Ernst August, Duke of Cumberland and Crown Prince of Hanover (1845-1923), beneath a crown.UnmarkedSize/dimensions: 7.70cm longGross weight: 3.37g The gold shows small signs of wear consistent with use. The shaft is intact and very slightly bent, with minor surface scuffing. The pin is offered in very good condition.Ernst August was the son of the last King of Hanover, whose kingdom was annexed by Prussia in 1866. He lived in exile in Austria, while retaining his British title of Duke of Cumberland until it was suspended after the First World War. His son married the Kaiser’s only daughter in 1913, uniting the long-estranged houses of Hanover and Hohenzollern.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£300 to £400

Lot 68



A LATE 19TH/EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF KAISER WILHELM II OF GERMANY The head designed as the crowned monogram 'W' of Kaiser Wilhelm II of Germany (1859-1941), in the form of an open leaf scroll, rub-over set with three small square rubies (possibly synthetic).UnmarkedAccompanied by a blue velvet box with applied German Imperial crown, the cream silk and velvet interior inscribed 'SY & WAGNER Königl. Hofgoldschmiede BERLIN W. 7. WERDERSTR.7. FABRIK BRÜDERSTR.2'.Size/dimensions: 8.20cm longGross weight: 3.04g All three rubies are present and secure. The gold shows small signs of wear consistent with use, and the shaft is intact and straight. The pin is offered in excellent condition.Sy & Wagner held the title of Royal Court Goldsmiths (Königliche Hofgoldschmiede) in Berlin.Wilhelm II, the eldest grandson of Queen Victoria, was the last German Emperor and King of Prussia, reigning from 1888 until his abdication in November 1918. He spent the rest of his life in exile in the Netherlands. He was notably generous with presentation jewels, and pins bearing his crowned cypher were supplied by the Berlin court goldsmiths in considerable variety.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£800 to £1,000

Lot 69



A LATE 19TH/EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF KAISER WILHELM II OF GERMANY The head designed as the crowned monogram 'W' of Kaiser Wilhelm II of Germany (1859-1941), in the form of a stylised Art Nouveau scroll, rub-over set at the centre with a round ruby and pavé-set with rose-cut diamonds.In silver-topped goldUnmarkedAccompanied by a blue velvet box with applied German Imperial crown, the cream silk and velvet interior inscribed 'SY & WAGNER Königl. Hofgoldschmiede BERLIN W. 7. WERDERSTR.7. FABRIK BRÜDERSTR.2'.Size/dimensions: 8.40cm longGross weight: 2.46g All stones are present and secure, the ruby of vibrant pinkish-red, with some darkening around the diamond settings as expected. The gold shows small signs of wear consistent with use, and the shaft is intact and straight. The pin is offered in very good condition.A second, more elaborate version of the Kaiser’s cypher, in the Art Nouveau taste and set with diamonds and a ruby. See also the previous lot.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£800 to £1,000

Lot 70



A LATE 19TH CENTURY STICK PIN, WITH MONOGRAM OF KING ALBERT AND QUEEN CAROLA OF SAXONY The head designed as the crowned monogram 'CA' of King Albert of Saxony (1828-1902) and Queen Carola (1833-1907), set with rose-cut rubies and diamonds, within a blue enamel garter inscribed 'HONI SOIT QUI MAL Y PENSE'.UnmarkedAccompanied by a red velvet box with cream silk and velvet interior, inscribed 'PAUL TELGE KGL. RUM. HOFGOLDSCHMIED UND JUWELIER BERLIN . C.'.Size/dimensions: 8.00cm longGross weight: 6.28g All stones are present and secure, and the enamel is in very good condition with very little wear. The gold shows small signs of wear consistent with use, and the shaft is intact and straight. The pin is offered in excellent condition.Albert of Saxony reigned from 1873 and was one of the most respected commanders of the Franco-Prussian War. His wife Carola, a granddaughter of King Gustav IV Adolf of Sweden, was celebrated for her charitable and nursing work. The Garter motto surrounding their joint cypher reflects King Albert's membership of the Order of the Garter in 1882.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.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 71



A LATE 19TH/EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF KING LUDWIG III OF BAVARIA The head designed as the crowned monogram 'L' of King Ludwig III of Bavaria (1845-1921), the crown in red enamel.Stamped 585Accompanied by a brown box with cream silk and velvet interior.Size/dimensions: 7.90cm longGross weight: 2.69g The enamel is in perfect condition, with no loss. Vibrant toning on the reverse. The gold shows small signs of wear consistent with use, and the shaft is intact and straight. The pin is offered in excellent condition.Ludwig III was the last King of Bavaria, ruling first as regent and then as king from 1913. In November 1918 he became the first German monarch to lose his throne in the revolution that ended the German monarchies.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £700

Lot 72



AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF DUKE ERNST II OF SAXE-ALTENBURG The head designed as the crowned monogram 'E II' of Duke Ernst II of Saxe-Altenburg (1871-1955), set with old-cut, single-cut and rose-cut diamonds and small green stone accents.Stamped 585 and MBAccompanied by a burgundy velvet box with gold-tone crown and cream silk and velvet interior.Size/dimensions: 7.80cm longGross weight: 3.66g All stones are secure. Two of the green stones appear to be later replacements, in glass or soudé emerald. The gold shows small signs of wear consistent with use, including scratching to the back of the crown, and the numeral 'II' has been partly lost, probably through heat, with residual evidence remaining. The shaft is intact and straight. The pin is offered in good condition.Ernst II was the last reigning Duke of Saxe-Altenburg, from 1908 until his abdication in 1918. Unusually among the deposed German princes, he remained in his former duchy, living on under Soviet occupation until his death.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£600 to £800

Lot 73



A LATE 19TH/EARLY 20TH CENTURY STICK PIN, WITH 'FF' CROWNED MONOGRAM The head designed as the mirrored crowned monogram 'FF', set with rose-cut sapphires and diamonds.Possibly for Frederick Francis IV, Grand Duke of Mecklenburg-Schwerin (1882-1945).Stamped 585, with a small bird markAccompanied by a brown box with green and cream silk and velvet interior, inscribed 'R. KAISER Jeweller 10 Church Street York'.Size/dimensions: 6.70cm longGross weight: 3.70g All stones are present and secure. The gold shows small signs of wear consistent with use, and the shaft is intact and straight. The pin is offered in excellent condition.Friedrich Franz IV was the last reigning Grand Duke of Mecklenburg-Schwerin, until 1918. His sister Alexandrine became Queen of Denmark (see lot 75), and another sister, Cecilie, married the Kaiser’s eldest son.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£400 to £500

Lot 74



(x) AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF KING CHRISTIAN X OF DENMARK The head designed as the crowned monogram 'CRX' of King Christian X of Denmark (1870-1947), set with small rose-cut diamonds.UnmarkedSize/dimensions: 7.20cm longGross weight: 1.90g All diamonds are present and secure. The gold shows small signs of wear consistent with use, with an attractive dark patina towards the head, and the shaft is intact and straight. The pin is offered in very good condition.Christian X reigned from 1912 to 1947. During the German occupation of Denmark in the Second World War, his daily rides through Copenhagen, unaccompanied by guards, made him a celebrated symbol of national resistance.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£200 to £300

Lot 75



(x) AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF QUEEN ALEXANDRINE OF DENMARK The head designed as the crowned monogram 'A' of Queen Alexandrine of Denmark, born Duchess of Mecklenburg-Schwerin (1879-1952), in blue enamel set with rose-cut diamonds.UnmarkedSize/dimensions: 3.80cm longGross weight: 4.26g All diamonds are present, one slightly loose. There is a significant chip and loss to the blue enamel on the upper left curve of the monogram, exposing the gold beneath, and light abrasion to the remaining enamel, which retains its rich colour. The gold shows a gentle dark patina, with some softening to the settings. The shaft is intact and relatively straight; soldering suggests it may have been adapted from an earlier piece. The pin is offered in good condition.Alexandrine, born Duchess of Mecklenburg-Schwerin, married the future Christian X (see the previous lot) in 1898. She was the sister of Grand Duke Friedrich Franz IV (see lot 73).Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£300 to £400

Lot 76



(x) AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF QUEEN ELISABETH OF BELGIUM The head designed as the crowned monogram 'E' of Queen Elisabeth of Belgium (1876-1965), set with small old-cut diamonds.UnmarkedAccompanied by a brown box with gilt Belgian crown, the cream silk and velvet interior inscribed 'E. et R. ALTENLOH. JOAILLIERS-ORFEVRES FOURNISSEURS DE L.L.M.M. LE ROI ET LA REINE 96. MONTAGNE DE LA COUR ET PLACE ROYALE BRUXELLES'.Size/dimensions: 7.50cm longGross weight: 2.49g All diamonds are present, secure and well matched. The gold is in excellent condition with slight patina to the end of the shaft, which is intact and straight. The pin is offered in excellent condition.Elisabeth, born Duchess in Bavaria and a niece of Empress Elisabeth of Austria, married Albert I of the Belgians. During the First World War she remained close to the front and worked among the wounded, and she later founded the music competition that still bears her name.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£500 to £700

Lot 77



(x) AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF ARCHDUKE FRANZ FERDINAND OF AUSTRIA VIENNAThe head designed as the mirrored crowned monogram 'FF' of Archduke Franz Ferdinand of Austria (1863-1914), the crown set with small rose-cut diamonds.Vienna mark and dog's head mark for 14ct goldMaker's mark worn and indecipherableSize/dimensions: 7.10cm longGross weight: 2.86g All diamonds are present and secure. The gold is in excellent condition with slight patina, and the shaft is intact and straight. The pin is offered in excellent condition.Franz Ferdinand became heir presumptive to his uncle, Emperor Franz Joseph, in 1896. His assassination with his wife Sophie at Sarajevo on 28 June 1914 precipitated the First World War.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£600 to £800

Lot 78



(x) AN EARLY 20TH CENTURY STICK PIN, WITH MONOGRAM OF ARCHDUKE OTTO OF AUSTRIA VIENNAThe head designed as the crowned monogram 'O' of Archduke Otto Franz Joseph of Austria (1865-1906), set with rose-cut diamonds, beneath an archducal crown set throughout with small rose-cut diamonds.In silver-topped goldVienna mark and dog's head mark for 14ct goldAccompanied by a black box with black velvet and red silk interior, not necessarily original to the pin.Size/dimensions: 8.30cm longGross weight: 3.51g All diamonds are present and secure. The gold is in excellent condition with an appealing dark patina to the head, and the marks are sharp. The shaft is intact and relatively straight. The pin is offered in excellent condition.Archduke Otto, known in Vienna as “der schöne Otto” (“the handsome Otto”), was the younger brother of Franz Ferdinand and father of the future Emperor Karl I, whose wife Zita’s cypher appears on the following lot.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£500 to £700

Lot 79



(x) AN EARLY 20TH CENTURY PENDANT, WITH MONOGRAM OF EMPRESS ZITA OF AUSTRIA The pendant designed as the crowned monogram 'Z' of Empress Zita of Austria (1892-1989), on a ground of translucent pink-red guilloché enamel within a laurel wreath border, beneath the Austrian Imperial Crown.With suspension loop to the reverse.Maker's mark 'SJS'Vienna mark and dog's head mark for 14ct goldSize/dimensions: 3.20cm x 1.80cmGross weight: 5.49g The enamel is intact, and the front retains bright lustre and sharp detail to the crown and wreath. The reverse shows heavy tarnish, spots of oxidation and fine hairline cracking to the inner back plate, but the structure is sound. The suspension loop is thinned at the top but should not affect wear. The pendant is offered in very good condition.Zita, born a Princess of Bourbon-Parma, was the last Empress of Austria and Queen of Hungary. She reigned only from November 1916 to November 1918, which places this jewel in the final two years of the Habsburg monarchy. She lived on in exile for seventy years.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£400 to £500

Lot 80



A LATE 19TH CENTURY STICK PIN, WITH DIAMOND-SET CROWN The head designed as a Central European crown, set throughout with rose-cut diamonds.In silver-topped goldUnmarkedAccompanied by a burgundy velvet box with applied gold-tone Imperial crown, the cream and black silk and velvet interior inscribed 'V. MAYERS SOHNE K.U.K. HOF-U. KAMMER-JUWELIERE ORDENFABRIKANTEN WIEN'.Size/dimensions: 6.80cm longGross weight: 2.18g All diamonds are present and secure. The gold shows small signs of wear consistent with use, and the shaft is intact and straight. The pin is offered in excellent condition.V. Mayer's Söhne of Vienna were Imperial and Royal Court and Chamber Jewellers and makers of orders and decorations. Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£400 to £600

Lot 81



(x) AN EARLY 20TH CENTURY STICK PIN, WITH 'MA' CROWNED MONOGRAM The head designed as the crowned monogram 'MA' within a circle.Probably Russian.Stamped 585 and the Cyrillic letter ZheSize/dimensions: 7.00cm longGross weight: 2.62g The gold shows small signs of wear consistent with use, with some green residue to the reverse, and the shaft is intact and straight. The pin is offered in very good condition.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£200 to £300

Lot 82



AN EARLY 20TH CENTURY STICK PIN, WITH RUSSIAN IMPERIAL CROWN AND SHIELD The head designed as a red enamel shield centred with an old-cut diamond within a beaded and textured border, beneath a Russian Imperial crown set with rose-cut diamonds.Stamped 56, with an indecipherable maker's markAccompanied by a brown box with green and blue silk and velvet interior.Size/dimensions: 5.50cm longGross weight: 2.20g All diamonds are present and secure, and the enamel shows no loss. The gold shows small signs of wear consistent with use. The pin appears to be a replacement, the position of the original being visible on the reverse of the shield, and it is slightly warped where stamped. The pin is offered in good condition.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 83



(x) AN EARLY 20TH CENTURY STICK PIN, WITH RUSSIAN GRENADIER MITRE CAP The head modelled in three dimensions as an Imperial Russian grenadier mitre cap, closely resembling that of the Pavlovsky Regiment, with red enamel detailing and a movable chin strap.In silver and goldUnmarkedSize/dimensions: 8.50cm longGross weight: 5.76g The gold shows small signs of wear consistent with use. The pin is offered in very good condition.The Pavlovsky Regiment was distinguished within the Russian Imperial Guard by its retention of the tall eighteenth-century grenadier mitre cap for parade dress, an honour bestowed in recognition of its service during the Napoleonic Wars. Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£200 to £300

Lot 84



(x) AN EARLY 20TH CENTURY STICK PIN, WITH 'AM' CROWNED MONOGRAM The head designed as the crowned monogram 'AM', set with rubies and diamonds, with enamel detailing.Stamped with a Continental mark for 14ct gold ('W' [symbol] '4')Size/dimensions: 6.90cm longGross weight: 1.46g All stones are present, well matched and secure, the enamel is intact, and the marks are clear. The shaft is warped at the top and slightly bent at the tip. The pin is offered in very good condition.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£200 to £300

Lot 85



(x) AN EARLY 20TH CENTURY PIN BROOCH, WITH 'A' CROWNED MONOGRAM The brooch designed as the crowned monogram 'A', mounted on a horizontal pin terminating in a coiled hook.Probably German or Central European.Stamped 333, with a further 'A' and small cross mark and an indecipherable maker's markSize/dimensions: 4.30cm wideGross weight: 4.37g There is natural darkening and patina in the recesses of the monogram and around the marks, with minor handling wear, fine scratches, tiny pits and some unevenness of colour. The pin stem and coiled catch are intact, straight and in working order. The brooch is offered in very good condition.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£200 to £300

Lot 86



A LATE 19TH/EARLY 20TH CENTURY STICK PIN, WITH GEM-SET AND ENAMEL CROWN The head designed as a Central European crown, set with round-cut diamonds and small red and green cabochons, with red enamel detailing.In silver-topped goldUnmarkedAccompanied by a brown box with red silk and velvet interior, inscribed 'J. JAY GOLDSMITH & WATCHMAKER 366 ESSEX ROAD. N'.Size/dimensions: 7.90cm longGross weight: 3.90g All stones and enamel are present, secure and in good condition. The gold shows small signs of wear consistent with use, with some roughness to the shaft, which is intact and straight. The pin is offered in very good condition.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£400 to £600

Lot 87



A LATE 19TH CENTURY STICK PIN, WITH PRASIOLITE CARTOUCHE AND CORONET The head designed as a scrolling gold cartouche, rub-over set at the centre with a cut-cornered octagonal prasiolite (green quartz), beneath a coronet set with three rose-cut diamonds.UnmarkedAccompanied by a black box with tan and purple silk and velvet interior.Size/dimensions: 7.90cm longGross weight: 5.88g The prasiolite is clean and attractive with very little wear, and is slightly loose in its bezel but secure. The diamonds are small and milky, with some chips. The gold shows small signs of wear consistent with use, and the shaft is intact and straight. The pin is offered in excellent condition.Between the mid-nineteenth century and the First World War, the stick pin was an essential accessory for any well-dressed man, worn to secure and ornament the folds of a cravat or tie. It was also one of the most personal gifts a sovereign or royal household could bestow. Pins set with a crowned cypher or monogram were given as tokens of favour and remembrance to courtiers, officials, household staff, visiting dignitaries, and the guests and companions of royal shooting parties, regattas and state visits. Small enough to be given freely, yet unmistakably royal, they carried their recipient's connection to the court wherever they were worn.Reading these jewels is part of their appeal. The initials are often intertwined or mirrored so that they read in either direction, sometimes with a regnal numeral, and the form of the crown above signals rank: imperial and royal crowns, the archducal crown of the Habsburgs, and the strawberry-leaved coronet of a duke. Many pins survive in the cases of the court jewellers who supplied them, and the cases in this section form a small directory of royal patronage, from Sy & Wagner, Court Goldsmiths in Berlin, and V. Mayer's Söhne, Imperial and Royal Court Jewellers in Vienna, to E. & R. Altenloh, purveyors to the King and Queen of the Belgians, and Benzie of Cowes, the yachtsmen's jeweller.The families represented here, among them Hanover, Denmark, Belgium, Bavaria, Saxony, Prussia and Habsburg Austria, were closely bound together by marriage, and pins such as these passed freely between their courts. Within a few years, many of these monarchies had gone. The war that began with the assassination of Archduke Franz Ferdinand in 1914 ended in 1918 with the fall of the German, Austro-Hungarian and Russian empires, and the crowned cyphers on these small gold jewels belong to a world that vanished almost overnight.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 88



SPINK & SON, A PAIR OF ENAMEL AND GOLD CUFFLINKS, PRESENTED BY PRINCE KHALED BIN SULTAN BIN ABDULAZIZ LONDON, 1998Each designed in the style of the Order of Bahrain, an eight-pointed star with chased borders and enamel detailing, centred with a portrait and calligraphy.With chain links and solid oval backs.Accompanied by a compliments card of His Royal Highness Prince Khaled bin Sultan bin Abdulaziz, inscribed ‘Best Wishes’, and a signed statement by the recipient recounting the presentation.Maker's mark 'S&SN' for Spink & SonStamped 750London hallmarksAccompanied by a fitted red Spink box displaying three royal warrants.Size/dimensions: each face 1.95cm x 1.95cmGross weight: 18.16g The enamel is in perfect condition, with no loss. The gold has a developing warm patina and some micro-scratching from handling, but is otherwise barely worn, and the cufflinks are offered in excellent condition.ProvenancePresented by His Royal Highness Prince Khaled bin Sultan bin Abdulaziz to the present owner, a former Corporal of the Royal Marines, in recognition of his service with the security team at His Royal Highness’s London residence, c.1998.These cufflinks were presented to the vendor, a former Corporal of the Royal Marines, who after serving his final year with the Royal Navy at Northwood moved into security work and served for some months with the residence security team of Prince Khaled bin Sultan bin Abdulaziz in London. When he detected and detained an intruder in the grounds of the residence, His Royal Highness wished to show his gratitude, and the Prince’s aide presented him with the cufflinks in their Spink box, together with the Prince’s card. The recipient recalls being told that such gifts were usually reserved for more senior recipients.Spink & Son have long made orders, decorations and presentation pieces for royal and governmental clients. Prince Khaled bin Sultan bin Abdulaziz, the eldest son of Prince Sultan bin Abdulaziz, Saudi Arabia’s long-serving Minister of Defence, trained at the Royal Military Academy Sandhurst and commanded the Joint Forces during the 1991 Gulf War. After retiring from the military in 1991 he turned to business and publishing, including the London-based newspaper Al-Hayat. A gift from a Sandhurst-trained commander to a former Royal Marine is especially fitting.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 89



ADMIRAL LORD NELSON: A GEORGE III SILVER FIDDLE PATTERN DESSERT SPOON, ENGRAVED WITH HIS CRESTS LONDON, 1799Of fiddle pattern, the terminal engraved with the San Josef crest above the Chelengk crest of Admiral Lord Nelson.Maker's mark 'WE WF' for William Eley and William FearnLondon hallmarks, sterling standardSize/dimensions: 17.50cm long; 3.50cm wideGross weight: 41.11g The spoon shows small signs of wear consistent with use and is offered in excellent condition.ProvenanceVice-Admiral Horatio Nelson, 1st Viscount Nelson (1758-1805)Frances, Viscountess Nelson (d. 1831), his widowThence by descent through the family of her son, Josiah Nisbet, to her great-granddaughterHer sale, Christie's, London, 16 July 1896Spink & Son, LondonJ. H. Dangar Esq., acquired from the above, 21 July 1896Private collection, UKSILVER FROM THE TABLE OF ADMIRAL LORD NELSONIn 1798 Horatio Nelson destroyed the French fleet at the Battle of the Nile, one of the most complete naval victories of the age. He was raised to the peerage as Baron Nelson of the Nile and received honours from across Europe. A new rank brought new expectations, and in 1799 table silver befitting a peer was ordered from the London spoonmakers William Eley and William Fearn. Each piece was engraved with the crests that recorded Nelson's most celebrated victories.The first of these, the San Josef crest, shows the stern of the Spanish man-of-war San Josef, which Nelson captured at the Battle of Cape St Vincent in 1797 by boarding her from another captured ship. The second commemorates the chelengk, a spectacular diamond plume presented to Nelson by the Ottoman Sultan Selim III after the Nile, which Nelson wore in his hat and adopted into his arms.Nelson had married Frances Nisbet, a young widow, on the island of Nevis in 1787. Her son Josiah served under Nelson at sea and is credited with saving his life at Tenerife in 1797, when Nelson lost his right arm. The marriage did not survive Nelson's attachment to Emma Hamilton, and the couple separated in 1801. After Nelson's death at Trafalgar in 1805, Lady Nelson's possessions, including silver from their household, descended through the family of her son.The spoons remained in that line until 16 July 1896, when they were sold at Christie's as the property of a great-granddaughter of Lady Nelson. Spink & Son bought them at the sale, together with two ladles, as part of a group of six dessert spoons, and five days later sold them to J. H. Dangar Esq. Spink's invoice, a copy of which accompanies the lots, records that the silver had remained in the family since Nelson's death and "were in constant use by him". After 130 years, four of the spoons return to Spink.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 90



ADMIRAL LORD NELSON: A GEORGE III SILVER FIDDLE PATTERN DESSERT SPOON, ENGRAVED WITH HIS CRESTS LONDON, 1799Of fiddle pattern, the terminal engraved with the San Josef crest above the Chelengk crest of Admiral Lord Nelson.Maker's mark 'WE WF' for William Eley and William FearnLondon hallmarks, sterling standardSize/dimensions: 17.50cm long; 3.50cm wideGross weight: 42.22g The spoon shows small signs of wear consistent with use and is offered in excellent condition.ProvenanceVice-Admiral Horatio Nelson, 1st Viscount Nelson (1758-1805)Frances, Viscountess Nelson (d. 1831), his widowThence by descent through the family of her son, Josiah Nisbet, to her great-granddaughterHer sale, Christie's, London, 16 July 1896Spink & Son, LondonJ. H. Dangar Esq., acquired from the above, 21 July 1896Private collection, UKSILVER FROM THE TABLE OF ADMIRAL LORD NELSONIn 1798 Horatio Nelson destroyed the French fleet at the Battle of the Nile, one of the most complete naval victories of the age. He was raised to the peerage as Baron Nelson of the Nile and received honours from across Europe. A new rank brought new expectations, and in 1799 table silver befitting a peer was ordered from the London spoonmakers William Eley and William Fearn. Each piece was engraved with the crests that recorded Nelson's most celebrated victories.The first of these, the San Josef crest, shows the stern of the Spanish man-of-war San Josef, which Nelson captured at the Battle of Cape St Vincent in 1797 by boarding her from another captured ship. The second commemorates the chelengk, a spectacular diamond plume presented to Nelson by the Ottoman Sultan Selim III after the Nile, which Nelson wore in his hat and adopted into his arms.Nelson had married Frances Nisbet, a young widow, on the island of Nevis in 1787. Her son Josiah served under Nelson at sea and is credited with saving his life at Tenerife in 1797, when Nelson lost his right arm. The marriage did not survive Nelson's attachment to Emma Hamilton, and the couple separated in 1801. After Nelson's death at Trafalgar in 1805, Lady Nelson's possessions, including silver from their household, descended through the family of her son.The spoons remained in that line until 16 July 1896, when they were sold at Christie's as the property of a great-granddaughter of Lady Nelson. Spink & Son bought them at the sale, together with two ladles, as part of a group of six dessert spoons, and five days later sold them to J. H. Dangar Esq. Spink's invoice, a copy of which accompanies the lots, records that the silver had remained in the family since Nelson's death and "were in constant use by him". After 130 years, four of the spoons return to Spink.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 91



ADMIRAL LORD NELSON: A GEORGE III SILVER FIDDLE PATTERN DESSERT SPOON, ENGRAVED WITH HIS CRESTS LONDON, 1799Of fiddle pattern, the terminal engraved with the San Josef crest above the Chelengk crest of Admiral Lord Nelson.Maker's mark 'WE WF' for William Eley and William FearnLondon hallmarks, sterling standardSize/dimensions: 17.50cm long; 3.50cm wideGross weight: 41.55g The spoon shows small signs of wear consistent with use and is offered in excellent condition.ProvenanceVice-Admiral Horatio Nelson, 1st Viscount Nelson (1758-1805)Frances, Viscountess Nelson (d. 1831), his widowThence by descent through the family of her son, Josiah Nisbet, to her great-granddaughterHer sale, Christie's, London, 16 July 1896Spink & Son, LondonJ. H. Dangar Esq., acquired from the above, 21 July 1896Private collection, UKSILVER FROM THE TABLE OF ADMIRAL LORD NELSONIn 1798 Horatio Nelson destroyed the French fleet at the Battle of the Nile, one of the most complete naval victories of the age. He was raised to the peerage as Baron Nelson of the Nile and received honours from across Europe. A new rank brought new expectations, and in 1799 table silver befitting a peer was ordered from the London spoonmakers William Eley and William Fearn. Each piece was engraved with the crests that recorded Nelson's most celebrated victories.The first of these, the San Josef crest, shows the stern of the Spanish man-of-war San Josef, which Nelson captured at the Battle of Cape St Vincent in 1797 by boarding her from another captured ship. The second commemorates the chelengk, a spectacular diamond plume presented to Nelson by the Ottoman Sultan Selim III after the Nile, which Nelson wore in his hat and adopted into his arms.Nelson had married Frances Nisbet, a young widow, on the island of Nevis in 1787. Her son Josiah served under Nelson at sea and is credited with saving his life at Tenerife in 1797, when Nelson lost his right arm. The marriage did not survive Nelson's attachment to Emma Hamilton, and the couple separated in 1801. After Nelson's death at Trafalgar in 1805, Lady Nelson's possessions, including silver from their household, descended through the family of her son.The spoons remained in that line until 16 July 1896, when they were sold at Christie's as the property of a great-granddaughter of Lady Nelson. Spink & Son bought them at the sale, together with two ladles, as part of a group of six dessert spoons, and five days later sold them to J. H. Dangar Esq. Spink's invoice, a copy of which accompanies the lots, records that the silver had remained in the family since Nelson's death and "were in constant use by him". After 130 years, four of the spoons return to Spink.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 92



ADMIRAL LORD NELSON: A GEORGE III SILVER FIDDLE PATTERN DESSERT SPOON, ENGRAVED WITH HIS CRESTS LONDON, 1799Of fiddle pattern, the terminal engraved with the San Josef crest above the Chelengk crest of Admiral Lord Nelson.Maker's mark 'WE WF' for William Eley and William FearnLondon hallmarks, sterling standardSize/dimensions: 17.50cm long; 3.50cm wideGross weight: 43.14g The spoon shows small signs of wear consistent with use and is offered in excellent condition.ProvenanceVice-Admiral Horatio Nelson, 1st Viscount Nelson (1758-1805)Frances, Viscountess Nelson (d. 1831), his widowThence by descent through the family of her son, Josiah Nisbet, to her great-granddaughterHer sale, Christie's, London, 16 July 1896Spink & Son, LondonJ. H. Dangar Esq., acquired from the above, 21 July 1896Private collection, UKSILVER FROM THE TABLE OF ADMIRAL LORD NELSONIn 1798 Horatio Nelson destroyed the French fleet at the Battle of the Nile, one of the most complete naval victories of the age. He was raised to the peerage as Baron Nelson of the Nile and received honours from across Europe. A new rank brought new expectations, and in 1799 table silver befitting a peer was ordered from the London spoonmakers William Eley and William Fearn. Each piece was engraved with the crests that recorded Nelson's most celebrated victories.The first of these, the San Josef crest, shows the stern of the Spanish man-of-war San Josef, which Nelson captured at the Battle of Cape St Vincent in 1797 by boarding her from another captured ship. The second commemorates the chelengk, a spectacular diamond plume presented to Nelson by the Ottoman Sultan Selim III after the Nile, which Nelson wore in his hat and adopted into his arms.Nelson had married Frances Nisbet, a young widow, on the island of Nevis in 1787. Her son Josiah served under Nelson at sea and is credited with saving his life at Tenerife in 1797, when Nelson lost his right arm. The marriage did not survive Nelson's attachment to Emma Hamilton, and the couple separated in 1801. After Nelson's death at Trafalgar in 1805, Lady Nelson's possessions, including silver from their household, descended through the family of her son.The spoons remained in that line until 16 July 1896, when they were sold at Christie's as the property of a great-granddaughter of Lady Nelson. Spink & Son bought them at the sale, together with two ladles, as part of a group of six dessert spoons, and five days later sold them to J. H. Dangar Esq. Spink's invoice, a copy of which accompanies the lots, records that the silver had remained in the family since Nelson's death and "were in constant use by him". After 130 years, four of the spoons return to Spink.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 93



G. RIDDLE, A VICTORIAN MOTHER-OF-PEARL WRITING SET Comprising a quill pen, a pencil, a paper clip and a folding pen knife, each mother-of-pearl handle applied with a gold snake, its head set with a small old-cut diamond.The paper clip further applied with silver flowers and leaves; with engraved and silver-gilt mounts.Tests as gold (snakes), silver-gilt (mounts)Signed G. RIDDLE LONDONAccompanied by a fitted indigo case with blue silk and velvet interior.Gross weight: 60.00g (total) All diamonds are present. There is small chipping to the mother-of-pearl in places, particularly to the paper clip, and some signs of wear consistent with age. The set is offered in very good condition.Gabriel Riddle was in partnership with Sampson Mordan from 1823 until 1837, after which he traded independently as a maker of pencils and writing instruments. The snake, symbolising eternal love, was one of the most popular motifs of early Victorian jewellery and personal accessories.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £700

Lot 94



SAMPSON MORDAN & CO., A VICTORIAN SILVER-GILT MOUNTED GLASS SCENT BOTTLE/VINAIGRETTE LONDON, 1878Of faceted flattened form in heavy clear glass, with a sprung hinged cap at one end, opening by push-button to reveal the original ground-glass stopper, and a hinged vinaigrette cover at the other opening onto a pierced grille.Maker's mark 'SM' and signed S. MORDAN & Co LONDONLondon hallmarksFurther marked 'C.O.O U.B.Z'Size/dimensions: 9.00cm long; 3.50cm wideGross weight: 115.36g The glass is free of major chips, cracks or fractures, with light superficial scratches and minor internal clouding from perfume storage. The gilding remains largely intact with a warm lustre, with minor rubbing, light tarnish and micro-scratches, particularly about the base rim and collar, and a small dark spot or indentation to the lower edge of the vinaigrette cover, probably from a historic knock. Notably, the original ground-glass stopper survives. Both hinges are straight and tight, 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
£200 to £300

Lot 95



A VICTORIAN HALF-PEARL GLOVE HOOK The gold hook with a collar of half-pearls, the end with a small suspension ring allowing it to hang from a chain.Stamped 15Size/dimensions: 5.50cm longGross weight: 3.91g All pearls are present and secure. The gold shows signs of wear consistent with age, and the piece is offered in very good condition.Small hooks such as this were made to draw each button through its loop. Larger versions were used for boots and shoes. Many women carried a glove hook with them, hung from a chatelaine, a chain or a key ring, and fine examples in gold, silver, mother-of-pearl and hardstone became fashionable accessories in their own right.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 96



GEORGE WATTS, A VICTORIAN SILVER FLASK CHESTER, 1890Of curved rectangular pocket form with a domed screw cap, both faces engraved with foliate acanthus scrollwork, one side with a horizontal cartouche enclosing the hallmarks, the other with a vacant star-shaped cartouche.Maker's mark 'GW' for George WattsChester hallmarksAccompanied by a fitted purple case with velvet and silk interior.Size/dimensions: 7.10cm long; 3.70cm wideGross weight: 23.30g The flask has developed a lovely patina, with excellent structural integrity and crisp hallmarks and engraving. The screw cap is in perfect working order, and the flask is offered in excellent condition.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£150 to £200

Lot 97



FREDERIC HEWSON, A VICTORIAN SILVER-GILT AND ENAMEL VESTA CASE LONDON, 1896The hinged cover chased in high relief with two exotic birds among flower-heads and elaborate foliate C-scrolls on a matt black ground, the front edge with the motto 'DIEU TE GARDE' (God protect you) in white enamel, the sides similarly chased, the base with a serrated steel striker panel.With rose-cut diamond thumbpiece.Maker's mark for Frederic HewsonLondon hallmarksSize/dimensions: 7.00cm long; 4.00cm wideGross weight: 98.00g The diamond is secure and the enamel is in good condition. There are small signs of wear consistent with use and some small patches of verdigris. The hinge is in perfect working order, and the case is offered in good condition.Most vesta cases of this period were plain or simply engraved silver. Enamelled and jewelled examples were luxury pieces, often given as gifts.This case, made by Frederic Hewson, is unusually rich, with exotic birds chased in high relief among flowers and scrolls against a matt black ground, in the taste for exotic and Japanese-inspired ornament fashionable in the late Victorian period. It has a rose-cut diamond thumbpiece, and the white enamel motto DIEU TE GARDE, “God protect you”, runs along its front edge. The motto suggests that it was made as a gift, a small talisman for a journey or a parting.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£800 to £1,000

Lot 98



A LATE 19TH/EARLY 20TH CENTURY FRENCH SILVER TRIPTYCH HOLY WATER FONT Of triptych form, the two hinged doors opening to reveal a repoussé and chased Crucifixion, the closed doors forming a further scene of five haloed figures, above an integral basin set with three coloured glass cabochons.With wall-hanging loop.Marked with the French charançon (weevil) mark for imported silver of at least 800 standardSize/dimensions: 15.80cm long; 6.80cm wideGross weight: 156.45g The font has a natural antique patina with dark oxidation in the recesses, the details remaining sharp, with no crushing or flattening. The hinges and doors are in working order, and the font is offered in good condition.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£150 to £200

Lot 99



THE GOLDSMITHS & SILVERSMITHS CO. LTD., AN EDWARDIAN SILVER BOX SET WITH SHELL CAMEO LONDON, 1907Of undulating cartouche form, the hinged cover set with a carved shell cameo of the Three Graces holding a garland, within a chased wave-and-scroll border, the rims with similar borders.With concealed rear hinge and close-fitting cover.Maker's mark for The Goldsmiths & Silversmiths Co. Ltd.London hallmarksSize/dimensions: 9.60cm long; 6.70cm wideGross weight: 115.54g The cameo is in very good condition, with no cracks, and is secure in its setting. The silver has a soft grey patina, with tarnish in the recesses of the chased borders and traces of silver polish. There are micro-scratches and slight scuffing to the flat areas of the cover, but the chasing remains crisp, with no sign of over-polishing, denting or crushing. The hinge is in perfect working order, and the box is offered in very good condition.In 1952, the Goldsmiths & Silversmiths Co. Ltd formally amalgamated with Garrard & Co. As part of the merger, the "Goldsmiths & Silversmiths Co." trading name was retired. The newly combined company chose to operate under the Garrard name, largely due to their highly prestigious standing as the official Crown Jeweller.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£200 to £300

Lot 100



(x) ALEXANDER WÄKEVÄ FOR FABERGÉ, A SILVER DISH ST. PETERSBURG, CIRCA 1908-1917An Imperial Russian neoclassical silver dish of shallow circular form, the exterior rim applied with a continuous chased band of Greek key (meander) ornament, framed by fine parallel wirework borders.Workmaster's mark 'AW' for Alexander WäkeväMarked for FabergéStamped for 88 zolotnik silver standardSize/dimensions: 8.00cm diameterGross weight: 75.78g The dish is free of warps or dents. The exterior exhibits a desirable natural aged patina, with some soft surface scratches as expected. The hallmarks remain sharp and highly legible, and the piece is offered in very good condition.Fabergé’s St Petersburg production was not made in a single factory but by a group of semi-independent workshops, each headed by a master craftsman, or workmaster, who worked exclusively for the firm and struck his own initials alongside the Fabergé mark. Silver for the St Petersburg house was supplied by a small number of these specialists. Among the most important was the Finnish-born silversmith Stefan Wäkevä, whose workshop made much of the firm’s table silver and presentation silver. After his death in 1910, his son Alexander continued the workshop under his own mark, “A.W.”Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer’s Premium.

Estimate
£900 to £1,200

Lot 101



(x) FABERGÉ, A SILVER AND CUT GLASS DISH CIRCA 1908-1917An Imperial Russian neoclassical silver-mounted cut glass caviar or sweetmeat dish of low, shallow circular form.The heavy-gauge glass body hand-cut with a geometric pattern of overlapping stylised starbursts, concentric diamonds and intersecting linear grids, within a continuous silver collar mount with ribbon and reed decoration.Marked for FabergéStamped for 84 zolotnik silver standardSize/dimensions: 13.30cm diameterGross weight: 305.94g The glass retains excellent clarity. The silver mount shows an authentic dark tarnish within the recessed channels of the ribbon and reed work, preserving its original antique depth, and the piece is offered in very good condition.Fabergé produced a considerable amount of silver-mounted glass for table use: caviar and sweetmeat dishes, decanters and bowls, in which heavy cut glass was combined with silver mounts in the neoclassical taste. The 84 zolotnik standard of this dish is typical.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£1,500 to £2,000

Lot 102



TIFFANY & CO., AN EARLY 20TH CENTURY GOLD VESTA CASE Of rectangular form with rounded corners and plain polished surfaces, with a single groove to the exterior and a cabochon sapphire thumbpiece, the base with striker.With flush internal hinge.Marked MADE FOR TIFFANY & CO, 14K, 190, HANDMADESize/dimensions: 6.30cm long; 4.10cm wideGross weight: 35.02g The sapphire is of deep blue and secure in its setting. There are some small scuffs to the surface and signs of use, the hinge is in working order, and the case 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
£3,000 to £4,000

Lot 103



ATTRIBUTED TO HÉNIN ET CIE, AN ART DECO GOLD AND PLATINUM MESH EVENING BAG WITH SAPPHIRE CLASP PARIS, CIRCA 1910-1930Of alternating 14ct gold and platinum mesh, the smooth gold frame with a hinged kissing-lock clasp set with two cabochon sapphires, suspended from a substantial articulated chain.The interior retaining its original leather lining, hand-stitched to the frame.French eagle's head mark for 18ct gold, with a maker's lozenge attributed to Hénin et Cie, ParisNumbered 6079 10Size/dimensions: 12.70cm long; 17.80cm wideGross weight: 381.31g The sapphires are present and secure. The bag retains its original components, including the hand-stitched leather lining, which shows age-related wrinkling and compression from long storage and small areas of discolouration, including two pen marks. There are minor marks to the frame and chain attachment points. The mesh is well preserved, with signs of age and use consistent with an antique luxury accessory of the period. The hinged frame and clasp are in perfect working order, and the bag overall is offered in very good condition.ProvenancePrincess Henriette of Belgium, Duchess of Vendôme (1870-1948), eldest sister of King Albert I of BelgiumBy gift to her eldest daughter, Princess Marie Louise of Orléans (1896-1973), later Mrs Walter F. KingslandBy gift to the present ownerFamily provenance; no documentary evidence accompanies the lot.In the early decades of the twentieth century, the evening bag became one of the defining accessories of modern fashion. The slender, uncorseted dresses of the 1910s and 1920s left no room for pockets, and women carried small bags suspended from chains, made by goldsmiths and jewellers in precious metals and set with gemstones. Mesh bags, woven from thousands of tiny interlinked rings, were especially prized: supple as fabric yet made entirely of metal, they caught the light with every movement on the dance floor. The most luxurious were made in gold, and as platinum became the fashionable metal of the finest Parisian jewellery, some combined the two.This exceptional bag is an example of that luxury. Its mesh alternates crisp bands of gold and platinum in the geometric spirit of Art Deco design, it hangs from a gold frame and chain, and closes with a kissing-lock clasp set with two cabochon sapphires. Retaining its original hand-stitched leather lining, it is a rare survival of a type that was often broken up for its metal value in later years.Over the years its owners hung charms from its chain, including a Fabergé citrine and diamond egg pendant and a Cartier enamel charm of the mid-twentieth century, now offered as lots 54 and 6.Subject to 20% VAT on Buyer’s Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£24,000 to £30,000

Lot 104



ALFRED DUNHILL, AN ART DECO SILVER-GILT AND ENAMEL CIGARETTE CASE CIRCA 1920-1927The hinged cover decorated in Japanese taste with polychrome enamel depicting three figures in traditional dress, within a champlevé border, with vermilion cartouches of cursive script styled as calligraphy.With engine-turned borders, flush-mounted hinge and silver-gilt interior.Marked MADE ABROAD DUNHILL LONDONImport hallmarks and 925 with date letter 1927Numbered 1887Size/dimensions: 8.20cm long; 5.80cm wideGross weight: 164.68g The enamel is pristine, with no hairline cracks or deep scratches, the colours vibrant and the borders intact. The engine-turning is crisp, with minor natural patina, and the interior gilding is well preserved. The hinge and thumbpiece are straight and flush, with no warping, and the case is offered in excellent condition.Alfred Dunhill opened his tobacconist's shop on Duke Street, St James's, in 1907, and within two decades the name had become synonymous with luxury smoking accessories: pipes, lighters, and cigarette cases in precious metals and enamel. Many of the firm's finest enamelled cases were made for Dunhill by specialist workshops on the Continent and imported for sale in London.The decoration reflects the enthusiasm for Japanese art that ran through European design from the late nineteenth century into the Art Deco period. Here it is translated into colourful enamel: figures in traditional dress in a woodland setting. Dunhill's own interest in Japanese craftsmanship culminated in 1930 in its celebrated partnership with the Namiki company, producing fountain pens decorated in maki-e lacquer.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 105



TIFFANY & CO., A MID-CENTURY GOLD MONEY CLIP With engine-turned diagonal basketweave decoration, the spring-tension fold with flared lip.Marked TIFFANY & CO 14KSize/dimensions: 5.00cm long; 2.55cm wideGross weight: 20.27g The engine-turning remains crisp, with light surface scratches, no deep gouges and a warm patina. The clip retains its tension, 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 106



(x) AUDEMARS PIGUET, A MID-CENTURY GOLD COIN WATCH The case formed from the two faces of a United States 1900 San Francisco twenty-dollar gold coin, opening by a concealed push-button catch to reveal a white dial.USA gold coin, 900 standardUltra-thin calibre 2003 movement.Signed AUDEMARS PIGUET SWISS to the interiorNumbered 3523Size/dimensions: 3.40cm diameterGross weight: 32.53g Some cartwheel lustre remains on the coin, with surface scratches and scuffs consistent with use. The movement may require servicing before regular use, and the watch is offered in good condition.The coin watch, in which a genuine gold coin is split, hollowed and hinged to conceal a watch movement inside, became one of the great conversation pieces of mid-twentieth-century watchmaking. It depended on movements thin enough to fit within the depth of a single coin, and Audemars Piguet, long celebrated for its ultra-thin calibres, was among the few makers able to achieve it.Subject to 5% tax on Hammer Price in addition to 20% VAT on Buyer's Premium.

Estimate
£6,000 to £8,000

Lot 107



S. J. ROSE & SON, A GOLD PILL BOX LONDON, 1973Of rectangular form with engine-turned decoration and a cast foliate thumbpiece, on a flush-mounted hinge.Maker's mark 'SJR' for S. J. Rose & SonLondon hallmarks for 9ct goldSize/dimensions: 3.20cm long; 1.90cm wideGross weight: 15.37g The box shows small signs of wear consistent with use, the hinge is in perfect working order, and the piece is offered in excellent condition.In the early 1970s, S. J. Rose & Son was a highly active silversmith, operating from its London premises on Ridgmount Street.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£700 to £900

Lot 108



(†) AN UNHEATED SRI LANKAN YELLOW SAPPHIRE PAIR A pair of cushion-shaped light yellow sapphires, weighing 5.77ct and 5.13ct.Size/dimensions: 18.10 x 8.90mm and 11.80 x 8.90mmWeight: 10.90ct (total)Accompanied by Lotus Gemology reports nos. 1256-6737 and 3221-2774, dated 28th September 2015, stating that the sapphires are of Sri Lankan origin, with no indications of heat treatment.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. Neither stone shows abrasion or chips to the facet junctions, nicks to the girdle, scratches to the table or any sign of repolishing. There are a few small feathers about the pavilion and table, none surface-reaching, and natural straight colour zoning is visible. The stones are of light pastel yellow, one very slightly lighter than the other, and are otherwise well matched in size and cut. The pair is offered in excellent condition.Buyers wishing to have these stones set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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 £6,000

Lot 109



(†) AN UNHEATED SRI LANKAN YELLOW SAPPHIRE A cushion-shaped vivid yellow sapphire.Size/dimensions: 11.50 x 9.80mmWeight: 8.03ctAccompanied by GRS report no. GRS2026-078722, dated 13th August 2026, stating that the sapphire is of Sri Lankan origin, with no indication of heat treatment.Appendix to the report: 'The GRS color stability test was applied. Type 3a'.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. There is a small amount of abrasion to the girdle; otherwise there is no visible wear to the facet junctions, no scratches to the table and no sign of repolishing. A few small feathers lie about the girdle and crown facets, none surface-reaching, and no colour zoning is visible. The stone is of vivid yellow, and is offered in excellent condition.Buyers wishing to have this stone set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£15,000 to £18,000

Lot 110



(†) AN UNHEATED MADAGASCAN PINK SAPPHIRE PAIR A pair of oval-shaped vivid pink sapphires, weighing 3.02ct and 2.74ct.Size/dimensions: 10.30 x 7.60mm (each)Weight: 5.75ct (total)Accompanied by Bellerophon reports nos. B11089 and B11090, dated 19th June 2023, stating that the sapphires are of Madagascan origin, with no indications of heat treatment.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. Neither stone shows abrasion or chips to the facet junctions, nicks to the girdle, scratches to the table or any sign of repolishing. There are a few very small mineral inclusions, and natural straight colour zoning, more visible in one stone than the other. The stones are of vivid pink and well matched in colour and cut, one with a slightly deeper pavilion accounting for the difference in weight. The pair is offered in excellent condition.Buyers wishing to have these stones set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£10,000 to £12,000

Lot 111



(†) AN UNHEATED MADAGASCAN PINK SAPPHIRE An oval-shaped vivid pink sapphire.Size/dimensions: 11.10 x 8.90mmWeight: 4.52ctAccompanied by GRS report no. GRS2021-040876, dated 20th May 2021, stating that the sapphire is of Madagascan origin, with no indication of heat treatment.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. There is no abrasion or chipping to the facet junctions, no nicks to the girdle, no scratches to the table and no sign of repolishing. A few small feathers lie about the pavilion and table, none surface-reaching, and natural straight colour zoning is visible. The stone is of vivid pink, and is offered in excellent condition.Buyers wishing to have this stone set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£15,000 to £18,000

Lot 112



(†) AN UNHEATED SRI LANKAN PADPARADSCHA SAPPHIRE
An octagonal pinkish-orange 'natural padparadscha' sapphire.Size/dimensions: 8.30 x 6.70mmWeight: 2.01ctAccompanied by GIA report no. 7536908232, dated 13th November 2025, stating that the sapphire is of Sri Lankan origin, with no indication of heat treatment. The stone passed GIA's colour stability test.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. There is a very small amount of wear to some facet edges and the girdle, with no scratches to the table and no sign of repolishing. A few tiny monophase inclusions are present, but the stone is otherwise very clean, with natural straight colour zoning visible. It is offered in excellent condition.The name padparadscha derives from the Sinhalese for the colour of the lotus blossom, and describes the rare sapphires of delicate pinkish-orange to orangy-pink colour that have long been among the most coveted varieties of corundum. Because some stones can change colour on exposure to light, a confirmed colour stability test adds significantly to a padparadscha's desirability. Buyers wishing to have this stone set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£10,000 to £12,000

Lot 113



(†) AN UNHEATED MADAGASCAN PADPARADSCHA SAPPHIRE A cushion-shaped orangy-pink 'natural padparadscha' sapphire.Size/dimensions: 11.10 x 8.40mmWeight: 4.78ctAccompanied by GRS report no. GRS2026-061007, dated 17th July 2026, stating that the sapphire is of Madagascan origin, with no indication of heat treatment.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. There is very light wear to the pavilion facet edges but no major chips, no scratches to the table and no sign of repolishing. A few small feathers lie about the pavilion and table, with numerous tiny monophase inclusions, none visible without magnification. No obvious colour zoning is visible, and the stone is offered in excellent condition.The name padparadscha derives from the Sinhalese for the colour of the lotus blossom, and describes the rare sapphires of delicate pinkish-orange to orangy-pink colour that have long been among the most coveted varieties of corundum. Buyers wishing to have this stone set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£18,000 to £24,000

Lot 114



(†) AN UNHEATED MADAGASCAN BLUE SAPPHIRE PAIR A pair of oval-shaped intense 'cornflower' blue sapphires, weighing 4.05ct and 4.04ct.Size/dimensions: 10.00 x 7.70mm and 10.10 x 7.70mmWeight: 8.09ct (total)Accompanied by Bellerophon reports nos. B40825 and B40831, dated 24th February 2025, stating that the sapphires are of Madagascan origin, with no indications of heat treatment.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. Neither stone shows abrasion or chips to the facet junctions, nicks to the girdle, scratches to the table or any sign of repolishing. There are a few very small scattered monophase inclusions and light silk, with natural straight colour zoning visible. The stones are of intense blue and very well matched in size, colour and cut. The pair is offered in excellent condition.Buyers wishing to have these stones set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£26,000 to £32,000

Lot 115



(†) AN UNHEATED SRI LANKAN 'CORNFLOWER' BLUE SAPPHIRE An oval-shaped cornflower blue sapphire.Size/dimensions: 9.50 x 7.20mmWeight: 3.39ctAccompanied by Lotus Gemology report no. 7222-8447, dated 1st August 2019, stating that the sapphire is of Sri Lankan origin, with no indication of heat treatment.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. There is no abrasion or chipping to the facet junctions, no nicks to the girdle, no scratches to the table and no sign of repolishing. Small feathers and fingerprints with tiny monophase inclusions are present throughout, visible only under magnification, with no fractures. Natural straight colour zoning is visible. The stone is of intense to rich blue, and is offered in excellent condition.Buyers wishing to have this stone set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£10,000 to £12,000

Lot 116



(†) AN UNHEATED SRI LANKAN BLUE SAPPHIRE An oval-shaped blue sapphire.Size/dimensions: 12.50 x 10.00 x 8.40mmWeight: 8.20ctAccompanied by Gübelin Gem Lab report no. 23127025, dated 14th December 2023, stating that the sapphire is of Sri Lankan origin, with no indication of heat treatment.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. There is no abrasion or chipping to the facet junctions, no nicks to the girdle, no scratches to the table and no sign of repolishing. A couple of very small feathers are present, together with rutile 'silk', and natural straight colour zoning is visible. The stone is cut with a small table and a deep pavilion. It is of medium-toned blue, and is offered in excellent condition.Buyers wishing to have this stone set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£20,000 to £25,000

Lot 117



(†) AN UNHEATED SRI LANKAN BLUE SAPPHIRE A cushion-shaped blue sapphire.Size/dimensions: 8.00 x 8.00mmWeight: 4.04ctAccompanied by GRS report no. GRS2023-118120, dated 2nd November 2023, stating that the sapphire is of Sri Lankan origin, with no indication of heat treatment.This lot has been imported into the United Kingdom. The buyer will pay VAT at 20% on both the hammer price and the buyer's premium unless the lot is re-exported; please see our Terms and Conditions for details. There is no abrasion or chipping to the facet junctions, no nicks to the girdle, no scratches to the table and no sign of repolishing. A couple of very small feathers are present, together with rutile 'silk', and natural straight colour zoning is visible. The stone is of medium-toned blue, and is offered in excellent condition.Buyers wishing to have this stone set into a jewel are welcome to contact the Jewellery Department, who can arrange designs and estimates for mounting through an experienced workshop in Bangkok.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
£10,000 to £12,000