



Strauss & Co



Strauss&co

Fine Art Auctioneers | Consultants



PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African & International Art, Decorative Arts & Jewellery

Monday 16 March 2015

10.00am: Session One (Lots 1-200)

2.00pm: Session Two (Lots 201-340)

4.00pm: Session Three (Lots 341-540)

8.00pm: Session Four (Lots 541-653)

VENUE

The Vineyard Hotel, Newlands, Cape Town

Colinton Road (off Protea Road)

GPS Co-ordinates: S 33° 58' 44.6" E 18° 27' 31.1"

PREVIEW

Friday 13 to Sunday 15 March 10am to 5pm

WALKABOUTS

Conducted by Stephan Welz & Emma Bedford

Saturday 14 and Sunday 15 March at 11am

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ILLUSTRATED CATALOGUE R150.00

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE

DIRECTORS: E BRADLEY (CHAIRMAN),
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CB STRAUSS AND SA WELZ (MD)





Contents

- 3 Auction Information
- 6 Map
- 7 Specialists, Services and Sale Information
- 8 Buying at Strauss & Co
- 10 Explanation of Cataloguing Terms

- 12 **Session 1 at 10.00am**
Jewellery, English Silver, Furniture,
Decorative Arts and Oriental Carpets
Lots 1 - 200

- 72 **Session 2 at 2.00pm**
Continental and Oriental Silver, Furniture
and Decorative Arts including a Collection
of Italian Glass
Lots 201 - 340

- 120 **Session 3 at 4.00pm**
Cape and Colonial Silver, Furniture and
Decorative Arts, The Harvey Collection of
Africana and South African & International
Art Day Sale
Lots 341 - 540

- 194 **Session 4 at 8.00pm**
Important South African and International
Art Evening Sale
Lots 541 - 653

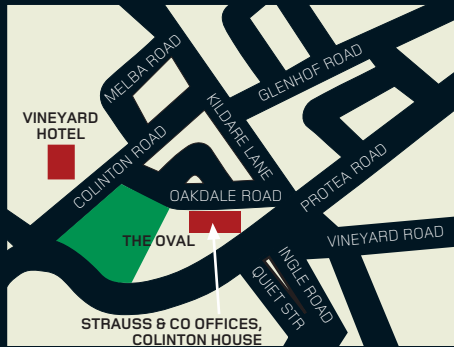
- 306 **Conditions of Business**
- 311 **Bidding Form**
- 312 **Shipping Instruction Form**
- 314 **Catalogue Subscription Form**
- 319 **Artist Index**

PAGE 2

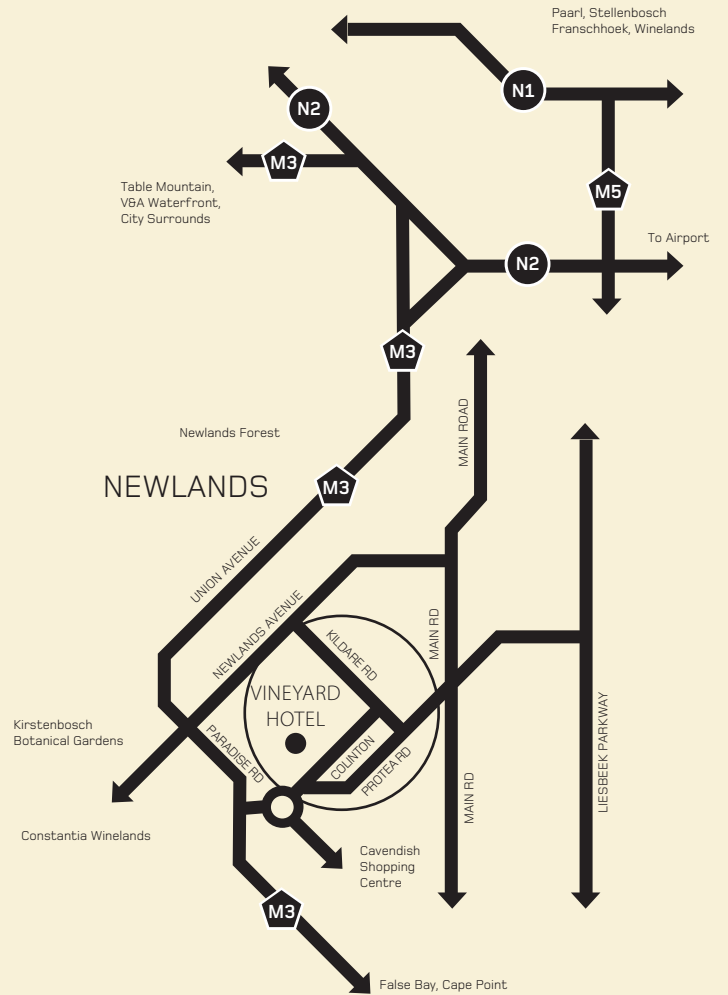
Lot 602 Berlinde de Bruyckere, *Schmerzmann III* (detail)

OPPOSITE

Lot 578 Alexis Preller, *Mapogga Wedding* (detail)



Preview and Auction
 Vineyard Hotel, Newlands
 Colinton Road (off Protea Road),
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Sale Information

Auction

Monday 16 March 2015

10.00am Session 1 (Lots 1-200)

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Venue

The Vineyard Hotel

Colinton Road, Newlands, Cape Town

Preview

Friday 13 to Sunday 15 March

10am to 5pm

Walkabouts

Stephan Welz & Emma Bedford

Saturday 14 and Sunday 15 March

at 11am

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Buying at Strauss & Co

Please read the guide below and if you still have questions, please refer to our Conditions of Business at the back of this catalogue or contact our Client Services Departments: Johannesburg 011 728 8246, Cape Town 021 683 6560.

What is coming up for sale?

Browsing through our richly illustrated and well researched catalogues is a great way to find out what is coming up for sale. These may be purchased individually from our offices, by subscription or viewed on our website: www.straussart.co.za

Should you wish to subscribe to our catalogues, the Catalogue Subscription Form can be found at the back of this catalogue or on our website.

Descriptions include basic information such as size, date or age, medium, type, attribution and quantity. Where pertinent, provenance, literature, exhibitions and additional notes are also included.

Estimates are given for all lots and can be based on recent prices achieved at auction for comparable property, taking into account quality, condition, rarity and provenance. Estimates are exclusive of Buyer's Premium and VAT and are subject to revision.

The reserve is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The auction preview occurs on the days prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view, inspect and evaluate the property coming up for sale. Strauss & Co specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

Condition Reports are available on request and are advisable if you are unable to attend the preview.

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the preview halls and, where pertinent are announced by the auctioneer. Please take note of them.

How do I Bid?

There are three ways to participate in a Strauss & Co auction offering you flexibility whether you are able to attend an auction or not:

- 1) in the saleroom
- 2) by absentee written bids or
- 3) on the telephone

These services are free of charge.

1. In the saleroom

Be a part of the excitement and drama of our auctions by attending the auction and bidding in the saleroom. Our auctions are open to the public, without any admission fee or obligation to bid. Please complete the registration form to obtain your paddle number.

2. Telephone Bidding

Enables you to bid directly on the phone with a Strauss & Co member of staff in the room who will relay progress back to you and upon your instruction bid on your behalf. Telephone bids are offered for lots with a minimum low estimate of R10 000.

Please arrange a telephone line at least 24 hours before the sale.

Please see Bidding Form at the back of this catalogue or obtain one from our front counters and our website.

3. Written or Absentee Bids

If you are unable to attend an auction and are not available for a telephone bid, please submit an absentee or written bid. This is your maximum bid on a lot. (The auctioneer will bid on your behalf up to your maximum bid in order to purchase the lot for you at the lowest price possible, obviously taking into account the reserve and other bids.)

The auctioneer may bid on behalf of the seller up to the amount of the reserve by placing consecutive or responsive bids for a lot.

Depending on the interest in the lot and assuming that your bid exceeds the reserve, you may well be successful in securing the lot at a lower figure. In the event of an identical bid, the one received first will take precedence. Please double check that you have left bids on the correct lots and insure that we receive your bids 24 hours before the sale.

An sms will be sent the morning after the auction notifying you whether you have been successful or unsuccessful with your bids. If you do not receive the sms – please can you contact us after the sale to get your results.



Do not forget that your final invoice will include buyer's premium and VAT on the buyer's premium on each of your successful lots.

Registration

In order to avoid queues and unnecessary delays, advance paddle registration is advised. Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

Important Notice for all Bidders

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers.

How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 12% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque (by prior arrangement)

- c) Credit cards acceptable to Strauss & Co: Mastercard and Visa
- d) Direct Cash deposit into our Current Account Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
SBZA ZA JJ

Payment and immediate collection will avoid delay, storage, shipping agent's transport and insurance costs.

Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.

Collection of Purchases

1) From The Vineyard Hotel

Purchased lots can be collected during the auction and on the morning after from 9am to 1pm. No collections can be made from The Vineyard Hotel after this time.

The premises must be cleared by 2pm.

2) From Strauss & Co, Cape Town

Uncollected small lots will be removed to the Cape Town office and will be available for collection from the day following the sale: The Oval, Oakdale Road, First Floor Colinton House, Newlands. Tel: 021 683 6560.

Please note: we can only take small items, paintings and jewellery to our offices. Large items will go into storage at your expense.

3) From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co Johannesburg may make use of the Stuttafords consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttafords to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Johannesburg Office: 89 Central Street, Houghton. Tel: 011 728 8246.

Door to Door Delivery Service

A representative from Stuttafords and Reltem Removers will be available the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

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Explanation of Cataloguing Terms

The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

'Name of the artist ...'

In Strauss & Co's opinion a work by the artist.

'Attributed to ...'

In Strauss & Co's opinion probably a work by the artist in whole or in part.

'Studio of ...'

In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

'Circle of ...'

In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

'Follower of ...'

In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

'Manner of ...'

In Strauss & Co's opinion a work executed in the artist's style and of a later date.

'After ...'

In Strauss & Co's opinion a copy of known work by the artist but of any date.

'signed ..., dated ..., inscribed ...'

In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

'Bears a signature ..., dated... and/or inscribed ...'

In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.

Sales Calendar 2015

Cape Town

Important South African &
International Art, Decorative
Arts & Jewellery

Monday 16 March
Monday 12 October

*Entries close approximately
10 weeks before the sale*

Johannesburg

Important South African &
International Art

Monday 1 June
Monday 9 November

*Entries close approximately
10 weeks before the sale*

StraussOnline

South African & International
Art & Decorative Arts

7-20 April

Entries close 23 March

13-27 July

Entries close 29 June

14-28 September

Entries close 28 August

Alexander Calder

(AMERICAN 1898-1976)

Spiral

signed and dated 73
gouache and ink, 109 by 74cm

R1 200 000–1 600 000

*To be sold in Johannesburg
on Monday 1 June 2015*







The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 16 March - 10.00am

**Jewellery,
English Silver, Furniture,
Decorative Arts
and Oriental Carpets**

Lots 1–200

OPPOSITE

Lot 32 Victorian diamond brooch (detail)

2



3



1

22ct gold repoussé 'makara' bangle, South Indian, 19th century

the front of the hinged gold bangle with a pair of fierce open-mouthed makara heads contesting a 'jewel' decorated in high relief with floral motifs, the screw fitting with lotus petal finial, the bangle with lotus blooms, the terminals with further makara heads, *diameter approximately 150mm*

R20 000–25 000

NOTES

Such bangles were worn by Rajas and princes in South India in the 19th century and were bestowed by them as a mark of favour. The makara is a sea-creature in Hindu mythology and is the vehicle of the goddess of the River Ganges.

1



2

Four-stone diamond ring

claw-set with four round brilliant-cut diamonds weighing approximately 1.00 carat, *size O*

R7 000–9 000

3

18ct gold half hunter keyless lever watch, Pleasance & Harper, Bristol

the white enamel dial with Roman numerals, blued steel hands, the three quarter plate jewelled lever movement signed 'Pleasance & Harper, Bristol, 196863', bi-metallic compensation balance, screwed chatons, the engraved 18ct gold case with blue enamel Roman numerals to the front and initials to the reverse, marks for Rotherham & Sons, Birmingham, 1897, *diameter approximately 35mm*; and an *associated 9ct gold chain (2)*

R10 000–12 000



4

4

18ct gold bracelet

set with alternating granulated bars and pierced discs, the filigree clasp with a rope border and set to the centre with a cabochon turquoise bead, *length approximately 192mm*

R9 000–12 000



5

5

Diamond floral spray brooch

claw-set with round brilliant- and eight-cut diamonds weighing approximately 1.90 to 2.00 carats, *length approximately 46mm*

R20 000–22 000



6

6

Pair of South Sea pearl and diamond earrings

each stud collet-set with a round brilliant-cut diamond enclosed by eight-cut diamonds, weighing a total of approximately 0.70 carat, suspending a pearl measuring approximately 12.50mm, *post and butterfly fittings (2)*

R15 000–20 000



8

8

8

Diamond ring, Charles Greig

designed as a flowerhead, collet-set to the centre with an oval-cut diamond weighing approximately 0.53 carat, enclosed by fourteen collet-set rose-cut diamonds weighing approximately 0.28 carat, *size J½*

R7 000–9 000



7

7

Cultured pearl necklace

composed of a graduated single strand of cultured pearls measuring approximately 5.00 to 8.80mm, to a 9ct gold clasp, *length approximately 715mm*

R5 000–7 000

9

**Lady's 9ct gold watch,
retailed by Myers Brothers,
late 19th/early 20th century**

the circular white enamel dial with red and black Arabic numerals, with plated cuvette cover, jewelled nickel lever movement, to a chain of knotted links accented with turquoise and seed pearls, the case stamped 62864, *bracelet reduced and with repairs, length approximately 180mm, diameter approximately 28mm*; cased

R8 000–10 000



9

10

**Georgian turquoise and gold
cross pendant/brooch**

the granulated budded frame set with turquoise, *one turquoise replaced, length approximately 40mm*

R4 000–6 000



10

11

**An Edward VII 9ct gold
cigarette case, Samuel
M Levi, Birmingham, 1906**

rectangular, the hinged cover engraved with the initials 'AHHB' enclosed by scrolling foliage, 64g, *length approximately 8,5cm*

R9 000–12 000



11

12

**9ct gold fancy-link chain,
Birmingham, 1978**

length approximately 810mm

R10 000–12 000

12





14

15



16



13

13

Lady's diamond and gold cocktail watch, Rolex, 1950s

the circular champagne-coloured dial with applied dot and baton markers, bezel-set with twelve round brilliant-cut diamonds, the seventeen jewel nickel-lever escapement stamped 'Rolex', set to a double curb-link chain with adjustable locking clasp, *the case stamped 'Genève Suisse Rolex 18K07500'*, length approximately 150mm, diameter approximately 15mm

R10 000–12 000

14

18ct gold and ruby necklace, Italian

the articulated textured gold strands applied with two pierced foliate plaques accented with arcs of claw-set rubies, length approximately 430mm

R14 000–16 000

15

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 4.50 to 5.00 carats, size P

R90 000–100 000

16

Lady's 18ct gold 'Eclipse' wristwatch, Patek Philippe, 1977

rectangular with rounded corners, the blue dial with baton markers, nickel lever movement, stamped with the seal of Geneva, 18 jewels, gyromax balance, adjusted to heat, cold, isochronism and five positions, to an integral open-link bracelet with adjustable Patek Philippe folding clasp, length approximately 175mm, width approximately 25mm

R20 000–25 000

NOTES

Production of this edition commenced in 1976 and ceased in the 1980s.



17

17

Lady's diamond and 18ct white gold cocktail watch, Omega, 1960s

the circular silvered dial with silver and enamel baton markers, each shoulder with three leaves claw-set with round-brilliant cut diamonds, to a textured bracelet with adjustable Omega clasp, *length approximately 165mm, diameter approximately 16mm*

R7 000–9 000

18

Pair of platinum and gold diamond brooches

later fittings, designed as floral sprays terminating in articulated ribbons with round brilliant-, baguette-, square- and eight-cut diamonds weighing approximately 3.00 to 3.50 carats in total, *minor repair to one, length approximately 47mm (2)*

R15 000–20 000



18



19

19

Diamond double-clip brooch, 1940s

composed of two pierced c-scroll and ribbon panels collet- and millegrain-set with eight- and old-cut diamonds weighing approximately 6.00 to 6.50 carats, *width approximately 79mm*

R15 000–20 000

20

Demantoid garnet, ruby and diamond 'bell pepper' pendant/ brooch

pavé-set in the form of a pepper, length approximately 30mm

R7 000–9 000



20

21

Unset round brilliant-cut diamond

weighing 1.04 carats

Accompanied by report number 183985 from HRD Antwerp stating that the diamond weighing 1.04 carats is D in colour and loupe-clean in clarity.

R170 000–175 000

22

Pair of diamond stud earrings

claw-set with round brilliant-cut diamonds weighing approximately 1.20 carats, *post and butterfly fittings (2)*

R12 000–14 000

23

Amethyst pendant

claw-set with an oval-cut amethyst weighing approximately 35.06 carats

R10 000–12 000

24

Diamond and platinum ring, Charles Greig

claw-set to the centre with a princess-cut diamond weighing 4.01 carats, flanked by two trillion-cut diamonds weighing a total of approximately 0.75 to 0.80 carat, *size K½*

R650 000–700 000

21



22



23



24



21

25

Emerald, diamond and gold brooch, 1970s

of abstract foliate design, accented with a claw-set emerald-cut emerald weighing approximately 1.80 to 1.85 carats and five round brilliant-cut diamonds weighing approximately 0.70 carat, *width approximately 40mm*

R8 500–9 000

26

14ct gold necklace

composed of an articulated graduated textured fringe, *length approximately 420mm*

R9 000–10 000

27

Tourmaline and diamond brooch

designed as a stylised spray, centred by a claw-set step-cut tourmaline and accented with round brilliant-cut diamonds, *width approximately 76mm*; and a pair of earclips *en suite*, *screw fittings* (3)

R9 000–10 000

28

18ct gold bracelet, Italian

composed of a series of v-shaped, articulated, textured links, *length approximately 193mm*

R32 000–35 000



25

26



27

28



29

Diamond and gold necklace

composed of textured articulated leaves, the centre with a knife-edge bar hung with a teardrop-shaped pendant, accented with claw-set round brilliant-cut diamonds weighing approximately 4.50 carats, to a fine chain, length approximately 425mm; and a pair of earrings *en suite*, the diamonds weighing approximately 1.85 carats in total, *post fittings* (3)

R45 000–50 000



29

29

30

Diamond and gold bangle

set to the obverse with a square-shaped panel pavé-set with nine round brilliant-cut diamonds flanked by tapering baguette diamonds, stamped with the initials *MF* for Martin Friedman, inner circumference approximately 54mm

R18 000–20 000



30

31

18ct gold open-face keyless lever watch, Birmingham, 1929

the white enamel dial with black Roman numerals, outer minute track with five minute divisions, subsidiary seconds, jewelled nickel lever movement, bi-metallic compensation balance, the cuvette inscribed 'Presented to Mr FC Beauchamp by the directors of Boots Pure Drug Company Ltd, August 1930', stamped '470646', 'Dennison Watch Case Co Ltd', the case engraved with the initials 'FCB', diameter approximately 47mm

R8 000–10 000



31



a



b



c

32

Victorian diamond brooch

composed of seven flowerheads, the centre claw-set with an old brilliant-cut diamond weighing approximately 3.20 carats, enclosed by yellow and white old brilliant- and old European-cut diamonds weighing a total of approximately 10.80 to 11.30 carats, mounted in gold and platinum, *width approximately 37mm*

R400 000–450 000

PROVENANCE

Colonel Sir David Harris, KCMG, VD, (1852 - 1942), pioneer of the South African diamond industry, director of De Beers for 40 years, distinguished financier, soldier and politician. This brooch was a gift to his wife, Rosa Gabriel of Pomerania (Prussia), whom he married in 1873. Thence by descent to the present owners.

a Rosa Harris and her daughter, Phoebe

b Colonel Sir David Harris

c Colonel Sir David Harris with his granddaughter, Rosa Annie.

Colonel Sir David Harris, KCMG, VD, Chevalier of the Royal Crown of Italy, soldier, statesman, pioneer and 'grand old man' of Kimberley was born in London in 1852, one of seven children from a modest Jewish family. In 1871, at the age of 19, lured by tales of fortunes made on the Cape diamond fields, he borrowed £150 from his mother (her life savings) and set sail for South Africa. His funds depleted, and unable to afford the £30 to go by post cart, he completed the 600 mile journey from Durban to the diamond fields on foot. Once there Harris found success as a prospector, digger, dealer and soldier, ever-active in the defence of his adopted home town of Kimberley.

His 'unquenchable faith, courage and organising ability' soon attracted the attention of Cecil John Rhodes who was to become a friend and who, in 1897, after the death of Harris's cousin Barney Barnato, insisted that Harris take Barnato's seat in parliament. Harris, as a fierce Independent, remained a popular member of the Cape legislature until his retirement some thirty-two years later. It was Rhodes too, who invited him to take a seat on the board of the recently formed De Beers Consolidated Mines Ltd in the same year, a position he held for forty years.

Throughout his career Harris maintained his love for Kimberley and was instrumental in its defence: firstly as a volunteer in the Diamond Fields Horse and the

Kimberley Regiment and later as the commander of the Town Guard during the siege of Kimberley for which he was awarded the CMG in 1900. He was knighted in 1911 and published his memoirs 'Pioneer, Soldier and Politician' in 1929. Harris died in 1942, aged 90, and is remembered in an obituary as being 'held in the highest esteem and affection by all with whom he came into contact (...) his name will be remembered as one of the most devoted sons of South Africa.'

Harris's love for the country, and in particular Kimberley and its people, was shared by his wife, Rosa, whom he had met on board ship on a return journey from England in 1872. They married a year later and she became as widely known in the town as her husband, beloved for her 'charming courteous personality, entirely free from affectation' and her tireless efforts for charitable causes with 'her ever active desire to be of some assistance to the poor and the distressed'.

This strong sense of duty and service is one that was shared by their daughter, Phoebe, an untiring philanthropist, and her daughter, Rosa Annie, who was a founder member of Save the Children (Cape) and the organisation's chairlady for 30 years. The current owners, in keeping with the philanthropic heritage attached to this brooch, have indicated their intention to donate a portion of the proceeds to the Cape Branch of Save the Children, of which they too are members.



33

**18ct gold 'bamboo' bracelet,
Italian**

composed of four links united by double
spacers, length approximately 230mm

R30 000–35 000

34

**Pair of diamond, emerald and
gold earrings**

designed as flowerheads, the textured gold
petals accented with claw-set square-
cut emeralds weighing approximately
1.65 carats, centred by round brilliant-cut
diamonds weighing approximately
0.90 carat, screw and butterfly fittings (2)

R20 000–22 000

35

Diamond and gold 'star' brooch

the arms claw-set with seven round brilliant-
cut diamonds weighing approximately
1.75 carats, width approximately 430mm

R12 000–15 000

36

**Gold-plated ballpoint pen,
Must de Cartier**

the cover with trinity rings, stamped 35275,
maker's marks; and presentation case

R2 000–3 000

37

**Five-stone emerald and
diamond ring**

set with alternating emerald-cut emeralds
and two old-cut diamonds weighing
approximately 0.60 carat, later shank,
size M½

R2 500–3 000



34



35



36



37

33



38

Emerald and diamond necklace, 1970s

the graduated articulated necklace composed of multiple textured and plain gold strands, accented with seven claw-set round brilliant-cut diamonds weighing approximately 1.50 carats and claw-set mixed-cut emeralds weighing approximately 13.00 to 14.00 carats, *length approximately 410mm*

R70 000–80 000

39

Pair of emerald and diamond earrings

each in the form of a six-petal flowerhead with three pierced leaves claw-set to the centre with an oval-cut emerald enclosed by pavé-set round brilliant-cut diamonds, *post and butterfly fittings (2)*

R15 000–20 000

40

Emerald and diamond dress ring, 1970s

centred by a raised claw-set step-cut emerald weighing approximately 2.00 carats, flanked by emeralds weighing a total of approximately 0.50 carat and claw-set round brilliant-cut diamonds weighing a total of approximately 0.50 carat, *size Q½*

R7 000–9 000



38

39

40



41

41

**Sapphire and white stone
line bracelet**

each double collet claw-set with oval-cut blue sapphires and white stones, *length approximately 175mm*

R18 000–22 000



42

42

Pair of diamond earrings

triangular with rounded sides, pavé-set with round brilliant-cut diamonds weighing approximately 1.75 carats in total, *post and clip fittings (2)*

R8 000–10 000



43

43

Cultured pearl necklace

composed of a single strand of cultured pearls measuring approximately 8.50mm, to a flowerhead clasp, *length approximately 720mm*

R4 000–6 000



44

44

Opal and diamond brooch

of planetary inspiration, claw-set to the centre with a cabochon black opal with blue flashes weighing approximately 13.40 carats, enclosed by pavé-set round brilliant-cut diamonds weighing approximately 0.758 carat, set in 18ct white, pink and yellow gold, *width approximately 60mm*

R35 000–40 000

45

Rubellite and diamond necklace

composed of discs of polki diamonds weighing approximately 4.36 carats enclosed by round brilliant-cut diamonds weighing a total of approximately 3.09 carats, alternating with claw-set oval-cut rubellites weighing a total of 8.98 carats, suspending a rubellite drop weighing approximately 21.48 carats, the reverse of the discs inset with enamel flowerheads, to a double clasp, *length approximately 450mm*

R75 000–80 000

46

Diamond and platinum ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.83 carat, to a platinum band with six eight-cut diamonds weighing a total of 0.07 carat, *size K*; and a platinum band, *size K (2)*

R25 000–30 000

47

Ruby and diamond ring

collet-set with an oval-cut ruby weighing approximately 2.01 carats enclosed by eighteen channel-set round brilliant-cut diamonds weighing approximately 0.30 carat, *size O*; and a pair of earrings en suite, the rubies weighing approximately 1.38 carats, the thirty-two diamonds weighing approximately 0.58 carat in total, *post and clip fittings (3)*

R60 000–65 000





48

48

**18ct gold bracelet, Italian,
Nicolis Cola**

composed of reeded oval and polished links,
length approximately 237mm

R14 000–16 000

49

Black coral necklace

composed of vari-sized gold-capped black coral
branches, length approximately 450mm

R8 000–10 000

49

50

50

Diamond single-stone ring

claw-set with a round brilliant-cut diamond
weighing 1.53 carats, size H½

*Accompanied by report number SA 40218044
from EGL South Africa stating that the diamond
weighing 1.53 carats is VVS1 in clarity and I in colour*

R90 000–95 000

51

51

**Gentleman's 18ct gold DeVille
wristwatch, Omega, 1970s**

the rectangular champagne dial with black
and gold baton markers, manual lever
movement stamped 36609353, later leather
strap and clasp, length approximately 205mm,
width approximately 28mm

R7 000–9 000

52

**18ct gold and sapphire bracelet,
Italian, Nicolis Cola, 1970s**

the curb-link chain with a collet-set cabochon
sapphire to a lobster claw clasp, *length*
approximately 204mm

R8 000–10 000

53

Gold torc necklace and bangle

the fronts engraved with textured bands,
necklace inner circumference approximately
400mm, bangle inner circumference approximately
165mm (2)

R35 000–40 000

54

**Gentleman's gold 'Oyster'
wristwatch, Rolex, 1930s**

the circular two-toned dial with cushion-form
bezel, Arabic numerals, baton markers and
subsidiary seconds, manual winding nickel
movement with 15 jewels, water resistant
oyster case, *later screw down crown and later*
leather strap, dial and movement signed,
length approximately 220mm, diameter
approximately 28mm

R20 000–25 000

55

**18ct gold open face pocket watch,
William Ehrhardt, London**

the white enamel dial with black Roman
numerals, outer minute track, subsidiary seconds,
with fusée movement, diamond endstone,
overcoil hairspring, bi-metallic compensation
balance, engraved balance cock, engraved
'67724 W Ehrhardt London', the case with maker's
mark JR, Birmingham, 1879, the engine-turned
outer case with a vacant cartouche, *diameter*
approximately 48mm

R15 000–20 000

56-59 No lots



53



54



55



60

60

A set of three Queen Anne silver casters, Charles Adam, London, 1713

each baluster body with reeded girdle, the detachable pierced cover with urn-shaped finial, 540g all in, the tallest 19cm high (3)

R40 000–60 000

61

A George II silver salver, George Hindmarsh, London, 1755

circular, with shell and scroll border, the centre later engraved with a crest, raised on three scroll and pad feet, 255g, 16,5cm diameter

R3 000–4 000



61



62

62

A pair of George III silver candlesticks, William Cafe, London, 1766

each knopped column on a spreading six-lobed base with stylised palmette decoration, the spool-shaped nozzle with gadrooned borders and detachable sconce with shell motifs, *marked 3 and 6 to the sconce and nozzle respectively, 26,3cm high (2)*

R30 000–40 000



63

63

A George III silver sweetmeat basket, William Vincent, London, 1769

shaped oval, with rope-twist rim, the wirework body applied with trailing flowers, the swing handle with conforming decoration, *155g, 16cm wide*

R5 000–7 000



64

64

A George III silver snuffer tray, Elizabeth Cooke, London, 1771, and a pair of Sheffield close-plated candle snuffers, J Gilbert, 1812

the tray of hourglass form engraved with a crest and enclosed by a gadrooned and foliate border, scroll thumbpiece, on four leaf-shaped pad feet, *210g, 20,5cm wide*, the candle snuffers of scissor form and embossed with foliage, *the end of the blades with some distortion, some plating loss, stamped maker's mark, 18,5cm long (2)*

R3 000–4 000



65

65

A George III silver-gilt sugar basket, possibly John Lambe, London, 1773

urn-shaped, raised on a square base with ball feet, the pierced body with ovolo rim, acanthus-leaf band and a panel engraved with a crest, hinged guilloche handle, later blue glass liner, gilding worn, some restoration, 230g, 11,5cm diameter

R5 000–7 000

66

A George III silver coffee pot, maker's mark worn, London, 1780

the baluster body with beaded borders, the hinged cover with urn-shaped finial, wooden scroll handle, on a spreading circular foot, 865g all in, 29cm high

R8 000–12 000



66

67

A George III silver dish cross, William Abdy, London, 1786

of plain x-form with lattice pierced sliders and beaded scroll supports, on conforming circular feet, the central burner and detachable cover engraved with a crest, 570g, 31,5cm long

R18 000–24 000

68

A George III silver tankard, Hester Bateman, London, 1786

the baluster body engraved with an armorial, with leaf-capped scroll handle, on a moulded stepped circular foot, 705g, 16cm high

R30 000–40 000



67



68

69

A pair of George III silver Neo-Classical candlesticks, Fenton Creswick & Co, Sheffield, 1787

each tapering column on a square base engraved with a shield-shaped cartouche with initials, with beaded, swag and foliate paterae borders, the urn-shaped nozzle with detachable sconce, *some repairs and wear to the bases, loaded, 32,5cm high (2)*

R20 000–25 000

70

A George III silver sauce boat, John Robins, London, 1789

engraved with a crest, with reeded handle, raised on three conforming legs and ball feet, *420g, 13,5cm high*

R6 000–8 000

71

A George III Scottish silver cream skimmer, Edinburgh, 1792

with turned wooden handle, the inner curved blade engraved with the initials J.D., *30cm long*

R6 000–8 000

72

A George III silver teapot and stand, Henry Green, London, 1797

of rounded oval form, engraved with a cartouche and the initials RAF between bright-cut engraved zig-zag borders, with wooden handle and bone finial, the oval-shaped stand similarly engraved and raised on four ribbed oval feet, *510g all in, the teapot 15cm high (2)*

R9 000–12 000



69



70



71



72



73



74



75

part lot



76

73

A Sheffield plate two-handled tray, Mathew Boulton & Co, late 18th century

rectangular, the centre engraved with a gryphon, enclosed by a gadrooned and acanthus-leaf border, the sides with shell and acanthus-leaf handles, 68,5cm wide over handles

R9 000–12 000

74

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

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

R8 000–10 000

75

An assembled set of silver Fiddle pattern flatware, various makers and dates, London, Exeter and Dublin, 1801–1867

comprising: eighteen table spoons, eighteen table forks, eighteen dessert spoons, eighteen dessert forks, eighteen teaspoons and four salt spoons, 4355g all in (94)

R20 000–25 000



77

76

A pair of George III silver tureens and covers, Thomas Blagden & Co, Sheffield, 1809

each urn-shaped, with a gadrooned border, the sides applied with a lion mask below fixed handles, the front and reverse *later* engraved with an armorial and a crest respectively, raised on a spreading oval foot, the cover with an acanthus-leaf and fixed oval handle, *stamped 2 and 3, 1210g, 17cm high (2)*

R6 000–8 000

77

A pair of George III silver bread baskets, Thomas Robins, London, 1812, with Sheffield plate liners

each with scalloped and beaded rim, the pierced frame with moulded leaf-and-berry swag border, raised on four scroll-and-shell feet, *1575g all in, 28cm wide*; each detachable liner with inner thumbpiece, *27cm wide (4)*

R50 000–60 000



78

part lot

78

An assembled set of silver Fiddle pattern flatware, various makers and dates, London and Exeter, 1812–1867

the terminals variously engraved, comprising: eighteen table spoons, eighteen table forks, eighteen dessert spoons, eighteen dessert forks, eighteen teaspoons and four salt spoons, *5250g all in (94)*

R20 000–25 000



79

79

A set of four George III silver wine coasters, William Burwash, London, 1814

each with gadrooned, shell and foliate rim, the silver centre engraved with an armorial, gadrooned side, *maker's marks worn*, 16,5cm diameter (4)

R60 000–80 000



80

80

A George IV Scottish silver snuff box, Richard Haxton, Edinburgh, 1820

rectangular, the body with engine-turned engraving, the hinged cover with a panel enclosing a presentation inscription, with foliate thumbpiece and gilt interior, 140g, 8cm wide

R6 000–8 000



81

81

A George IV silver snuff box, William Parker, London, 1821

rectangular, the hinged domed cover pierced with a foliate design enclosing an oval plaque engraved with a crest, within a ribbed border, gilt interior, 170g, 7,4cm wide

R5 000–7 000

82

An assembled set of silver King's pattern cutlery, various makers and dates, London and Sheffield, 1821-1941

comprising: twelve soup spoons, twelve bread knives, twelve fish forks; twelve fish knives, eleven table forks, twelve table knives, *the handles with wear*, twelve tablespoons, twelve dessert spoons, twelve dessert forks, twelve teaspoons, a pair of salad servers, a basting spoon, *repair to the bowl*, a carving knife and fork, *5350g all in of weighable silver*; a silver-plated steel; and two silver-plated dinner forks (127)

R60 000–70 000



82

part lot

83

A George IV silver coffee pot, maker's mark WE, London, 1823

panelled baluster body, the shoulder chased with foliate and diaper borders, hinged cover, on a conforming spreading foot, the spout with double shell decoration, *later ebonised handle*, *scratch weights '31,16', 970g all in, 22,5cm high*

R12 000–15 000



83

84

A William IV silver Fiddle pattern ladle, possibly William Troby, London, 1830

313g

R4 000–6 000



84



85

85
 A pair of Sheffield plate entrée dishes, covers and burners, retailed by Garrards, Panton Street, London, first quarter 19th century, and a pair of silver warming dishes, Garrards, London, 1831

each rectangular, with re-entrant corners and gadrooned borders, the cover applied with a detachable leaf and reeded handle and engraved with a crest, with two silver warming dishes, the pierced base cast with acanthus-leaf and fruit handle, on foliate scroll feet, fitted with a burner, *stamped GARRARDS Panton Street LONDON, the covers numbered 1 and 2, the burners numbered 1 and 4, the silver dishes 1950g all in, 37cm wide over handles (2)*

R15 000–20 000

86
 A William IV silver snuff box, Nathaniel Mills, Birmingham, 1833

rectangular, with engine-turned body and reeded sides, the hinged cover with conforming vacant cartouche enclosed by foliate borders, gilt interior, *85g, 7,5cm wide*

R5 000–7 000

87
 A pair of William IV silver Fiddle, Thread and Shell pattern asparagus tongs, unknown maker's initials JH over AH, London, 1837

with rectangular pierced tongs, the handle engraved with a crest, *210g*

R3 000–4 000



86



87

88

A pair of Victorian silver-gilt King's pattern nutcrackers, Mary Chawner & George Adams, London, 1840

the arms engraved with a crest, 170g, 14cm long

R12 000–15 000



88

89

A Victorian silver inkstand, Joseph Angell I & Joseph Angell II, London, 1841

rectangular, with pierced gallery, raised on four acanthus-leaf and paw feet, fitted with a pair of silver-mounted glass inkwells flanking a central container with leaf-shaped base and chamberstick cover with detachable sconce and conical snuffer, double pen depressions, inscribed 'Presented to The Revd Joseph Bush by the Parishioners of Long Ashton, Somerset, as a Token of esteem and regard, on his retiring from the Curacy of that Parish. A.D. 1841', one inkwell with repair, one leaf replaced, 1045g of weighable silver, 28cm wide

R9 000–12 000



89

90

A Victorian silver cake basket, HDW & Co, Sheffield, 1847

of shaped pierced outline with fruiting vines, the moulded body with seven engraved panels, one with a vacant cartouche, the conforming swing handle engraved with a crest, raised on a circular reeded foot, 1005g, 30cm diameter

R6 000–8 000



90

91

A Victorian coromandel and brass-mounted dressing case, William Lund, 57 Cornhill Street, London

the blue velvet-lined interior fitted with eight silver-mounted glass bottles, each with circular vacant cartouche, four with the mark of Frances Douglas, London, 1856, the detachable rectangular pad with seven small steel or mother-of-pearl accessories, the detachable tray with silver handles enclosing an open and covered compartment, the cover with easel-back mirror enclosed behind the hinged leather-lined writing surface, the lower half with fitted jewellery drawer, the hinged cover inlaid with a brass plaque engraved with the initials 'AGKM', the case with maker's plaque engraved 'Lund. 57 Cornhill, LONDON', 17,7cm high, 29,5cm wide, 21cm deep

R7 000–9 000



91

92

A Victorian silver cake basket, Walter & John Barnard, London, 1878

of pierced petal outlined form, with a beaded rim enclosing an oval foliate cartouche, the centre engraved with a crest, the swing handle with a triple beaded border, raised on a circular foot, minor dent, 520g, 25,5cm diameter

R3 000–4 000



92

93

A silver-mounted custard glass, 19th century

the hinged silver cover apparently unmarked, engraved 'H.E. Cotes', the rim with serrated border, the faceted bell-shaped body applied with a loop handle set to a knopped column and conical foot, the footrim reduced, 10,5cm high

R2 000–3 000



93

94

**A Victorian silver-mounted
glass claret jug, Horace
Woodward & Co, London, 1890**

the ovoid plain glass body with circular
star-cut base, the silver mount with
textured collar and angular handle,
the flat hinged cover with thumbpiece
and inscribed 'FROM James Scott TO GA
Shadforth 22.7.91', 26cm high

R3 000–4 000

95

**A late Victorian Art Nouveau
silver coffee pot, James
Deakin & Sons, Sheffield, 1900**

the ovoid body moulded in relief with an
abstract floral band, to a spreading oval
foot, wooden scroll handle, hinged cover
with later wooden finial, 620g all in,
27,5cm high

R3 000–4 000

96

**A pair of Sheffield plate
candlesticks, Thomas
Bradbury & Sons, late 19th/
early 20th century**

each tapering column moulded in relief
with ribbons and paterae, the square base
moulded with swags and anthemions,
the urn-shaped nozzle with detachable
sconce with beaded border, the sconces
stamped 8677, 17,6cm high (2)

R4 000–6 000



94



95



96

97*

A Victorian leather and tortoiseshell-mounted lady's purse, apparently unmarked

rectangular, the hinged cover applied with an engraved flower and a plaque with the initials 'LA', fabric interior with some distress, 6,6cm high

R1 500–2 000

98*

A Victorian alligator skin jewellery box with silver mounts, unidentified maker FS, London, 1900 and 1901

rectangular with rounded corners, the hinged cover applied with the silver initials 'SG', key lacking, 14,5cm wide

R4 000–6 000

99*

An Edward VII silver-mounted tortoiseshell frame, Charles Penny Brown, Birmingham, 1905

rectangular with rounded corners, the heart-shaped aperture with *later* mount, Mappin & Webb, Birmingham, 1925, easel-back, 12,6cm high

R5 000–7 000

100*

A George V silver, piqué-work and tortoiseshell-mounted box, maker's mark worn, possibly Mappin & Webb, Birmingham, 1918

circular, with hinged, domed tortoiseshell cover, decorated with floral and swag piqué-work, raised on three leaf-headed feet, *dents to the body*, 8,2cm wide

R4 000–6 000



97



98



99



100

101*

A George V silver, piqué-work and tortoiseshell-mounted box, Henry Matthews, Birmingham, 1919

circular, the hinged cover mounted with tortoiseshell, enclosed by a leaf-and-berry border, with a central piqué-work wreath, raised on four cabriole legs, *one leg with dent*, 10,2cm diameter

R4 000–6 000

102*

A George V silver-mounted tortoiseshell frame, Henry Matthews, Birmingham, 1922

rectangular, with easel-back, *splits to three corners*, 23,5cm high

R6 000–8 000

103*

A George V silver-mounted tortoiseshell frame, Charles & Richard Comyns, London, 1925

horseshoe-shaped, with easel-back, 11cm high

R4 000–6 000

104*

A George V silver, piqué-work and tortoiseshell-mounted glass powder box, Collet & Anderson, London, 1930

circular, the diamond-cut glass body with detachable tortoiseshell cover with foliate piqué-work and the letter 'P' engraved in a panel, star-cut base, *minor wear to the glass*, 12,8cm diameter

R5 000–7 000

101



102



103



104



105

A pair of George V silver Sabbath candlesticks, maker's initials MS, London, 1913

in the Russo-Polish style, baluster form chased with flowerheads, swags and foliate scrolls, raised on a shaped base, *some dents*, *925g all in (2)*

R15 000–20 000

106

An assembled group of George V silver desk accoutrements, various makers and dates, London and Chester, 1913–1919

comprising; a silver inkstand, Grey & Co, Chester, 1913, square with hinged cover enclosing a domed hinged cover and glass inkwell, *5,5cm high*; a silver-mounted glass double stamp box, Stuart Clifford & Co, London, 1919, rectangular with hinged cover, star-cut base, *7,5cm wide*; a silver-mounted glass moistener, Stuart Clifford & Co, London, 1919, octagonal faceted glass well, *chips to the roller*, *5,5cm wide*; a Sterling silver Waterman pen holder, engraved with the initials 'BN', the detachable cover with ring attachment, *15g*; and a silver 'APPOINTMENTS' easel-back frame, London, 1919, *maker's mark worn*, rectangular, inset with a glass panel etched and stained with the days of the week, *10,3cm high (5)*

R6 000–8 000

107

A set of three George V silver two-handled pedestal dishes, Mappin & Webb, Birmingham, 1915

in sizes, each circular bowl moulded with eight segments, on a conforming knopped column and spreading circular foot, the sides with a pair of scroll handles, *1315g all in*, *the tallest 18cm high (3)*

R9 000–12 000



105



106



107



108

108

A pair of George V silver entrée dishes and covers, D & J Wellby Ltd, London, 1918

each octagonal, the cover engraved with a crest, with detachable reeded handle, *the bases, covers and handles marked 1 and 3 respectively, 3130g all in, 29,5cm wide (2)*

R12 000–15 000

109

A George V silver capstan inkstand, Birmingham, 1921, maker's mark worn, possibly A & J Zimmerman

with detachable cover, the hinged compartment with Goliath size nickel-cased watch, the enamel dial with Arabic numerals and subsidiary seconds, lever movement, *5,5cm diameter, with later glass inkwell, the watch not in working order, the cover apparently unmarked, 9cm high*

R6 000–8 000

110

A George V silver covered flagon, Omar Ramsden, London, 1930

the tapering hammered body supported on a waisted band cast with six roses, on a stepped spreading foot, with triangular spout and angular handle, the hinged domed cover with six lattice-work panels divided by fretted ribs, with urn-shaped finial and silver-gilt interior, the base engraved *OMAR RAMSDEN ME FECIT, exhibition paper label number '68', 675g, 21,5cm high*

R60 000–80 000

EXHIBITED

City Museum and Art Gallery, Birmingham, *Omar Ramsden 1873-1939 Centenary Exhibition of Silver*, 2 February - 18 March, No. 68
Goldsmith's Hall, London, *Omar Ramsden 1873-1939 Centenary Exhibition of Silver*, 26 June - 4 July 1973, No. 68



110

111

A Liberty pewter and enamelled two-handled vase, designed by Archibald Knox, circa 1910, No. 029

the sinuous handles with foliate terminals, the cup heightened with eight blue and green enamel medallions, *some enamel loss, impressed 'ENGLISH PEWTER MADE BY LIBERTY & CO, 029', 24,6cm high*

R3 000–4 000



112

A George III style giltwood looking glass, 19th century

the rectangular mirror plate within a wave-shaped border, the sides enclosed by pierced flowerheads, the cresting with a vase of flowers flanked by *ho-ho* birds, *some restoration and repairs, 131cm high*

R30 000–40 000

113

A George II mahogany serpentine concertina action gate-leg card table

the top enclosing a *later* baize-lined playing surface, conforming frieze, on moulded leaf-carved cabriole legs with scroll feet, *75cm high, 90cm wide, 45cm deep*

R15 000–20 000

114

A George II mahogany gateleg card table

the hinged top with outset front corners enclosing a *later* baize-lined playing surface, candle recesses and counter wells, above a long frieze drawer, on cabriole legs and pad feet, *restorations, 73cm high, 81cm wide, 40cm deep*

R15 000–20 000

112



113



114



115

115

A Queen Anne walnut and feather-banded writing desk, 18th century and later

the rectangular top above a hinged fall-front enclosing a secret well, small drawers and compartments, the lower half with three real and three faux drawers, on baluster-turned legs joined by stretchers, the front legs with gate-leg action, raised on *later* baluster-turned feet, *restorations and additions*, 97,5cm high, 91,5cm wide, 55cm deep

R9 000–12 000

116

A walnut and inlaid cabinet-on-stand, 18th century and later

the outset and ogee moulded cornice above a pair of inlaid doors enclosing an arrangement of eight short and long drawers, the *later* stand with frieze drawer, on twist-turned legs joined by an X-shaped stretcher with bun feet, *restorations, some veneer loss*, 175cm high, 115cm wide, 60cm deep

R30 000–40 000



116

117

A George III satinwood and inlaid writing night table

the rectangular top with three-quarter gallery inset with a hinged writing surface, with a cupboard, a drawer and a sliding commode drawer below, on bracket feet, inlaid with ebonised stringing, 100cm high, 47cm wide, 44,5cm deep

R25 000–30 000

118

A George III mahogany and upholstered wingback armchair

on square-section legs joined by stretchers

R12 000–15 000



117

119

A George III mahogany work table

the rectangular top above a frieze drawer, on ring-turned tapering legs, 76cm high, 47cm wide, 36,5cm deep

R7 000–9 000

120

A pair of George III mahogany armchairs

each oval back carved with pierced vertical splats united by four oval foliate paterae, with outcurved arms, stuff-over seat, on part-fluted square-section tapering legs, restorations (2)

R5 000–7 000



120



118



121

121

A George III mahogany brass-bound bucket

navette shaped, with tapering sides and swing handle,
46cm high, 34,5cm wide

R3 000–4 000

122

A George III mahogany bow-fronted chest of drawers

with four graduated drawers, on bracket feet, 87cm high,
92cm wide, 51cm deep

R12 000–15 000

123

A George III walnut and parcel-gilt mirror

the *later* rectangular bevelled plate and carved gilt slip
within a moulded border, with scroll wave-shaped cresting,
restorations, 83cm high, 50cm wide

R3 000–4 000

124

A George III mahogany desk

the rectangular crossbanded top inset with a brown leather
writing surface above an arrangement of four drawers, on
square-section tapering legs with block feet, 77cm high,
107cm wide, 67cm deep

R30 000–40 000



122



124

125

A George III mahogany and inlaid three-tier dumb waiter

each graduated tier with pierced gallery and inlaid with ribbon stringing, united by a fluted and ring-turned column, on three cabriole legs with claw and ball feet, on castors, *restorations*, 114,5cm high, 60cm diameter

R8 000–10 000



125

126

A set of eight George III mahogany dining chairs, 19th century and later

including a pair of armchairs, each with moulded curved top-rail above a reeded X-shaped splat centred by foliate paterae, reeded side supports, stuff-over seat, on ring-turned tapering legs, *restorations* (8)

R25 000–30 000



126



127
part lot

127

**An assembled set of twelve
George III mahogany dining
chairs, 19th century and later**

including two armchairs, each with curved
solid top-rail above a pierced lattice
mid-rail, stuff-over seat, on ring-turned
tapering legs, *restorations* (12)

R30 000–40 000

128

**A Regency mahogany
extending twin-pedestal
dining table**

the rectangular top with reeded border
fitted with three leaves, each pedestal
with ring-turned baluster column and
three outset reeded legs headed by foliate
paterae, with brass cappings and castors,
restorations, one leaf of a later date, 75,5cm
high, 133cm wide, 300cm long fully extended

R30 000–35 000



128

129

A George III mahogany side table

the rectangular top with re-entrant front corners above a pair of frieze drawers, on ring-turned tapering legs, 76cm high, 106cm wide, 50,5cm deep

R5 000–7 000

130

A George III mahogany and inlaid sideboard

the serpentine top above a drawer with *later* baize lining and a napery drawer below, flanked by a cupboard door and a cellaret drawer, on ring-turned legs and tapering feet, inlaid with stringing, bearing the trade label 'Antique Furniture from Norman Adams, 8-10 Hans Road, London, SW1', 92cm high, 131,5cm wide, 58,5cm deep

R12 000–15 000



130



131



131

A set of eight George III mahogany dining chairs

including a pair of armchairs, each with moulded top-rail above a rope-twist mid-rail, stuff-over seat, on ring-turned tapering legs, *restorations*; and two *later* side chairs (10)

R25 000–30 000

132

A mahogany twin-pedestal extending dining table, 19th century

with rectangular top with two leaves, each ring-turned pedestal on three outswept legs with brass paw feet and castors, *74cm high, 106,5cm wide, 287,5cm long fully extended*

R20 000–25 000

133

A George III style mahogany sideboard by S & H Jewell

the rectangular top with rounded corners above a long drawer flanked by a cellaret drawer and a cupboard, on square-section tapering legs with spade feet, *restorations, the drawer applied with maker's plaque inscribed S & H Jewell, 131-132 High Holborn, London, WC, 94cm high, 182cm wide, 65cm deep*

R15 000–20 000

134

A George III mahogany three-tiered dumb waiter

each graduated tier with moulded rim, the baluster and vase-shaped support raised on three cabriole legs with pointed pad feet, *restorations, 114,5cm high, 59cm diameter*

R7 000–9 000



134



132

135

**A George III mahogany
Pembroke table**

the oval cross-banded top above a frieze drawer opposing a dummy drawer, on tapering square-section legs, *height reduced, lacking lock plate, 66cm high, 96,5cm wide open, 81cm deep*

R9 000–12 000

136

**A Regency mahogany single
pedestal extending table**

the crossbanded and inlaid oval rectangular top inset with a leaf above a plain frieze, the ebonised ring-turned column on hipped outset legs with brass paw feet and castors, *with bracing, the top faded, 74,5cm high, 90cm diameter, 133,5cm long extended*

R10 000–15 000



136

137

A Regency rosewood chiffonier

the rectangular top with three-quarter gallery shelf, the front with a pair of frieze drawers above a pair of glazed doors enclosing a shelf, on later outset square-section feet, *114cm high, 73cm wide, 27cm deep*

R12 000–15 000

138

**A Regency mahogany and inlaid
card table**

the rectangular fold-over top with canted corners inlaid with ebonised *fleur-de-lis* motifs and stringing, enclosing a baize-lined surface, on a ring-turned column with quadruple hipped reeded legs, with brass paw feet and brass castors, *76,5cm high, 91cm wide, 45cm deep*

R7 000–8 000



137



138

139

A William IV mahogany hall chair

the shaped and waisted back support with carved acanthus foliage, the saddle seat with circular depression, on turned lobed legs, *restorations*

R5 000–7 000

140

An early Victorian mahogany three-tiered metamorphic dumb waiter

with moulded rectangular top above two adjustable shelves, reeded rectangular side supports united by a turned stretcher, on bun-shaped cup feet enclosing castors, *80cm high closed, 112cm high extended, 106cm wide, 47,5cm deep*

R12 000–15 000



140

141

A Victorian rosewood collector's cabinet, W. Edwards & Son Manufacturer, Camden Town

the rectangular moulded top above a pair of arched panelled doors enclosing forty-eight numbered drawers, in sizes, on a plinth base, *the inside back board applied with two trade paper labels, W. EDWARDS & SON. Cabinet Makers for every branch of Natural History & Science, 40 HIGH STREET, CAMDEN TOWN, the base of the carcass stamped W. EDWARDS MANUFACTURER CAMDEN TOWN, 152cm high, 114cm wide, 49cm deep*

R50 000–60 000



141



142

142

A George IV mahogany Pembroke table

the rounded rectangular crossbanded top inlaid with stringing above a real and a dummy frieze drawer, on ring-turned and reeded legs with brass cappings and castors, *restorations*, 74cm high, 109cm wide open, 84cm deep

R9 000–12 000

143

A mahogany secretaire bookcase, 19th century

the outset moulded cornice above a pair of glazed doors enclosing three adjustable shelves and compartments, the lower section with a secretaire drawer fitted with small drawers, compartments, and a baize-lined writing surface above three graduated long drawers, on a plinth base, 238cm high, 122cm wide, 52,5cm deep

R30 000–40 000



143



144

144

**Two sets of Victorian mahogany
bed steps**

each with three leather-lined treads, each top and
centre step with hinged cupboard, one set inlaid
with stringing, on ring-turned legs, *leather with
some distress, 66cm high, 69cm long, 45cm wide (2)*

R12 000–15 000

145

**A mahogany clothes press,
19th century**

the outset cornice above a pair of panelled
doors enclosing six adjustable shelves, the lower
half with two short and three long drawers, on
bracket feet, *226cm high, 131cm wide, 57cm deep*

R25 000–30 000



145



146

A Victorian mahogany breakfront library bookcase

with *later* moulded dentil frieze above two pairs of glazed doors moulded with pointed-arch mullions enclosing adjustable shelves, the lower half with a pair of short and a pair of long drawers flanked by a pair of panelled cupboard doors enclosing a shelf, on a moulded plinth base, 212cm high, 262cm wide, 47,5cm deep

R40 000–45 000



147

147

A George III style mahogany two-seater settee, 19th century

with carved scroll double back, outcurved arms with scroll terminals, upholstered seat, on chamfered square-section legs joined by stretchers, 157cm wide

R8 000–10 000

148

A Victorian walnut centre table

the moulded shaped top above a conforming wavy apron, on a waisted foliate and gadrooned column, on four leaf-carved cabriole legs with brass and porcelain castors, 72cm high, 154cm long, 126,5cm wide

R10 000–15 000



148

149

A set of Victorian mahogany bed steps

with three leather-lined treads, the top step enclosing a hinged compartment, the centre step with sliding hinged compartment, on later tapering square-section legs, restorations, 69cm high, 51cm wide, 64,5cm deep

R7 000–8 000

150

A Victorian burr-walnut and walnut centre table

the circular tilt-top above a freize carved with foliate paterae, set on a lotus and cabochon carved central column and four ring-turned columnar supports, on leaf-carved cabriole legs and scroll feet, brass and porcelain castors, 71cm high, 144cm diameter

R20 000–25 000



150



151

151

An Edwardian satinwood and painted work table, in the manner of Seddon

the moulded rectangular top painted with three cherubs enclosed by foliage above a frieze drawer and a green satin work-box, on tapering square-section legs joined by stretchers centred by a circular platform, on spade feet, with gilt highlights, 75cm high, 60cm wide, 48,5cm deep

R7 000–9 000

152

A nest of three Edwardian mahogany and inlaid side tables, Maple & Co

each with rectangular panelled top on turned 'bamboo' legs and side supports, the smallest table stamped Maple H 3013, the largest 68cm high, 44cm wide, 32cm deep (3)

R4 000–6 000



151 detail

153

A William and Mary style carved walnut frame, 20th century

rectangular with incurved corners heightened with rondels and headed by foliate cresting, inset with a pictorial *petit-point* needlework tapestry, 120cm high, 81,5cm wide

R4 000–6 000

PROVENANCE

Miss Hilda Holt: Sold The Contents of Nederberg, Cape Town, 19 and 20 April 1982, lot 59.

154

A William and Mary style walnut and upholstered stool

the rectangular top with tapestry seat, on scroll-carved legs joined by turned stretchers, on cabochon-carved bun feet, the front and reverse with carved c-scroll and foliate stretchers, 110cm long

R8 000–10 000

PROVENANCE

Miss Hilda Holt: Sold The Contents of Nederberg, Cape Town, 19 and 20 April 1982, lot 59.



154



155

155

A George III style mahogany collector's chest of drawers

the moulded rectangular top above an arrangement of seven lined drawers, on bun feet, *70cm high, 76cm wide, 50cm deep*

R15 000–20 000

156

A George II style mahogany bachelor's chest

the feather- and crossbanded hinged rectangular top above a pair of short drawers and three graduated long drawers flanked by fluted stiles, on bracket feet, *75,5cm high, 64,5cm wide, 35,5cm deep*

R5 000–7 000



156

157

A George III style mahogany side table

the rectangular top above two short drawers flanked by two deep drawers, on inlaid square-section legs with brass cappings and castors, *82cm high, 105cm wide, 53cm deep*

R9 000–12 000

158

A pair of George I style black japanned side chairs, early 20th century

each with scrolled top rail above a vase-shaped splat decorated with gilt pagodas, drop-in tapestry-upholstered seat, on cabriole legs and pad feet (2)

R5 000–7 000

159

A set of eight George II style walnut dining chairs, 20th century

including a pair of armchairs, each with vase-shaped splat, saddle-shaped drop-in seat, on leaf-carved cabriole legs with claw and ball feet joined by stretchers, *some veneer loss and restorations* (8)

R14 000–18 000

160

A set of George III style mahogany metamorphic library steps

the rectangular twin-panelled gilt-tooled red leather surface metamorphosing into *four steps with leather-lined treads, 71cm high, 40cm wide, 80cm deep*

R15 000–20 000

161

A mahogany cased barograph, Cooke, Troughton & Simms Ltd, London & York, post 1922

with eight tiers and brass frame, the clockwork recording drum stamped 'A2214', aperture for ink bottle, *18,5cm high*, with spare seven day recording sheets, No. 277, Casella, London

R6 000–8 000



161



The proceeds of the sale of these carpets are to go towards charities benefiting children.

162

**A Heriz silk prayer rug,
North East Persia, circa 1880**

approximately 185 by 135cm

R100 000–150 000

PROVENANCE

The Consultancy, Antique silk rugs from the Qajar Dynasty, Johannesburg, October 1984, catalogue number 17.

NOTES

This rug was knotted under the reign of Nasir-ud-din-Shah who ruled Persia from 1848 to 1896.



163

163
 A Gendje-Kazak rug,
 South Caucasia, circa 1920
approximately 207,5 by 133cm
 R8 000–12 000



164

164
 A Kuba rug, Caucasia, circa 1930
approximately 161 by 112cm
 R4 000–6 000



165

165
A Tekke Turkoman Engsi,
Russia, circa 1950

approximately 135 by 108cm

R3 000–4 500



166

166
A Yalameh rug, South West Persia,
modern

approximately 195 by 107cm

R4 000–6 000



167

167

An Ispahan silk prayer rug, Persia,
modern

with inscription, *approximately 160 by 109cm*

R10 000–15 000



168

168

A Turkoman silk carpet,
Persia, modern

approximately 330 by 235cm

R20 000–30 000

169

A Martin Brothers miniature stoneware vase, 1885

the ovoid body with shortened neck, decorated in relief with flowers against a cell diaper ground, raised on a circular foot, *inscribed 'Martin Bros London, 3-85', 9,8cm high*

R6 000–8 000

170

A Martin Brothers miniature stoneware vase, late 19th century

ovoid, the mottled green, blue and brown glaze with silver highlights, raised on a circular foot, *inscribed 'Martin', 5,8cm high*

R4 000–6 000

171

A Royal Worcester two-handled vase, 1890, Rd 101232

painted by Susan Handley, the tapering ovoid body painted with pansies against an ivory ground, the sides with dragon-mask and scroll handles, the reticulated foliate neck with gilt borders, on a stepped circular base, *model number 1285, puce printed factory mark, 40cm high*

R8 000–10 000

172

A Royal Worcester jug, 1893, Rd 107140

painted with flowers against a blush ivory ground, gilt highlights, branch-form handle, serrated leaf-shaped rim, *model number 1507, puce printed factory mark, 16cm high*; and a Royal Worcester jug, 1915, Rd 17049, the tapering cylindrical ribbed body painted with blossom against a blush ivory ground, with gilt highlights, the shoulder moulded in relief with gilt peonies, branch-form handle, *model number 1047, puce printed factory mark, 20cm high (2)*

R4 000–6 000



169



171



172



173 part lot

174



173

A Royal Worcester two-handled vase, 1895, Rd 214561

Painted with clematis against an ivory ground, gilt highlights, with dragon-mask-headed handles, raised on a circular foot, *model number 1684, puce printed factory mark, 22cm high*; and a Royal Worcester jug, 1902, Rd 29115, painted by Ernest Phillips, with summer flowers against a blush ivory ground, leaf-capped handle, *model number 1094, green printed factory mark, 19cm high (2)*

R6 000–8 000

174

A Royal Worcester pomander and cover, date mark worn, Rd 112588

Painted by Edward I Raby Jnr, the lobed body with poppies, corn and insects against an ivory ground, gilt highlights, the pierced cover with double dragon head handle, *model number 1313, puce printed factory mark, 19cm high*; and a Royal Worcester biscuit barrel and cover, 1897, Rd 112589, the lobed body with sunflowers and blossom against a blush ivory ground, gilt highlights, *gilding worn, model number 1312, puce printed factory mark, 16cm high (2)*

R5 000–7 000

175



176



175

A pair of Royal Worcester two-handled vases, 1902, Rd 178444

Painted by Ernest Phillips, each bulbous body decorated with summer flowers against a blush ivory ground, with gilt highlights, the shoulders with acanthus-leaf handles headed by spire finials, raised on a moulded foliate circular foot, *some gilding worn, model number 1553, green printed factory mark, 28cm high (2)*

R8 000–10 000

176

A pair of Royal Worcester ornithological plates, 1916

Painted by James Stinton, each with wavy gilt-rim borders, one painted with a chaffinch, the other with a magpie, against a mottled ivory ground, *the chaffinch plate retailed by Rdt Hogg & Co Ltd, Belfast, puce printed factory mark, 22cm diameter (2)*

R3 000–4 000

177

A deceptive toastmaster's glass, 18th century

the thick-walled conical bowl engraved 'AU PREMIER PLAISIR', set on a triple-teared inverted baluster stem and folded conical foot, 18cm high; and another example, 19th century, set on an anulated double-knopped stem and conical foot, 11,5cm high (2)

R7 000–8 000



177

part lot



178

178

Two dwarf ale glasses, 18th century

each with wrythen-moulded funnel bowl and flammiform fringe, one on a double knop, the other set on a single knop, each on a folded conical foot, the taller 12,5cm high (2)

R6 000–8 000



179

179

A group of four wrythen dwarf ale glasses, late 18th century

each set on a knopped stem and conical foot, the tallest 13,5cm high (4)

R3 000–4 000

180

A group of four dwarf ale glasses, late 18th/early 19th century

two with wrythen-moulded conical bowls, two with fluted conical bowls, each set on a knopped stem and conical foot, the tallest 12,6cm high (4)

R3 000–4 000



180

181

**An opaque-twist wine glass,
late 18th century**

with lightly ribbed funnel bowl, set on an opaque-twist stem and conical foot, *14cm high*; and a clear glass example, late 18th century, the funnel-shaped bowl set on a single knopped stem, on a folded conical foot, *14,6cm high* (2)

R5 000–7 000

182

**An American Stiegel type
engraved drinking beaker,
19th century**

engraved with a stylised foliate border above a fluted body, *10,4cm high*

R6 000–8 000

183

**A near pair of Stiegel type
engraved glass ale beakers,
19th century**

each rim engraved with wrigglework and stylised leaves, the lower half with fluting, *the taller 15,6cm high* (2)

R8 000–10 000

184

A glass rummer, 19th century

the funnel bowl set on a stem with anular knob and conical foot, *12,6cm high*; and a George III style drinking glass, the tapering bowl cut with a band of facets, on a square cut base, *13,6cm high* (2)

R2 000–3 000



181



182



183

185

A Victorian cut-glass jug

baluster, cut with bands of oval facets above a cut-diamond border, to a floriform foot, 31,8cm high

R4 000–6 000

186

A set of five glass rinsers, 19th century

each cylindrical with double lip, star-cut base, 9cm high; and another, with fluted lower body, 9,5cm high (6)

R3 000–4 000

187

A Victorian clear glass half gill measure

the engraved body with a band of oval facets, 12,5cm high; three drinking glasses, 19th century, two with funnel-shaped bowls set on anular knopped stems and conical feet, the third u-shaped bowl set on an anular knopped stem and conical foot, the tallest 14,6cm high; and a miscellaneous group of five jelly glasses, the tallest 11cm high (9)

R2 200–2 500

188

A pair of colour-twist wine glasses, late 19th century

each bell-shaped bowl set on a stem with central opaque-twist gauze encircled by ruby and white thread spirals, on a conical foot, 15,6cm high; and a pair of clear glass wine glasses, late 18th/early 19th century, each conical bowl set on a knopped stem and folded conical foot, 15cm high (4)

R2 000–3 000

189

A Victorian pink and clear glass goblet and cover

with faceted pink glass bowl, on a faceted knopped clear glass stem, over a spreading faceted foot with scalloped edge and radial-cut base, the conforming cover with knopped spire finial, 28,5cm high; and a Victorian cut-glass goblet, the oval- and diamond-cut bowl set on a faceted triple knob stem and conical foot with star-cut base, 19,5cm high (2)

R5 000–7 000



185



188

part lot



189



190

190

A Victorian ruby and clear glass electroplate-mounted decanter

the neck with oval facets, the ovoid body cut with flowerheads, with star-cut base and fruiting vine handle, the domed cover with pineapple finial, 28,5cm high

R4 000–5 000

191

A Victorian engraved green glass decanter

the bulbous body engraved with fruiting vines, with later stopper, 24cm high; and eleven green wine glasses, each with bell-shaped bowl, set on an anular and knopped stem and conical foot, one with repair, 13cm high (12)

R6 000–8 000

192

A Victorian silver-mounted glass 'kluk kluk' decanter and stopper, James Deakin & Sons, Chester, 1897

the shoulder and neck with pierced silver collar cast with *putti*, c-scrolls and flowerheads, with shaped rim and pincer-ed ribbed body, *crizzling*, 28,5cm high

R4 000–6 000

193

A Victorian silver-mounted green-overlaid glass decanter and stopper, Hukin & Heath, Birmingham, 1900, Rd 36652

the tapering four-sided body with silver collar and spout, the shoulder applied with a clear glass handle, twist-turned spire-shaped stopper, 31cm high

R3 000–4 000

194-200 No lots



191

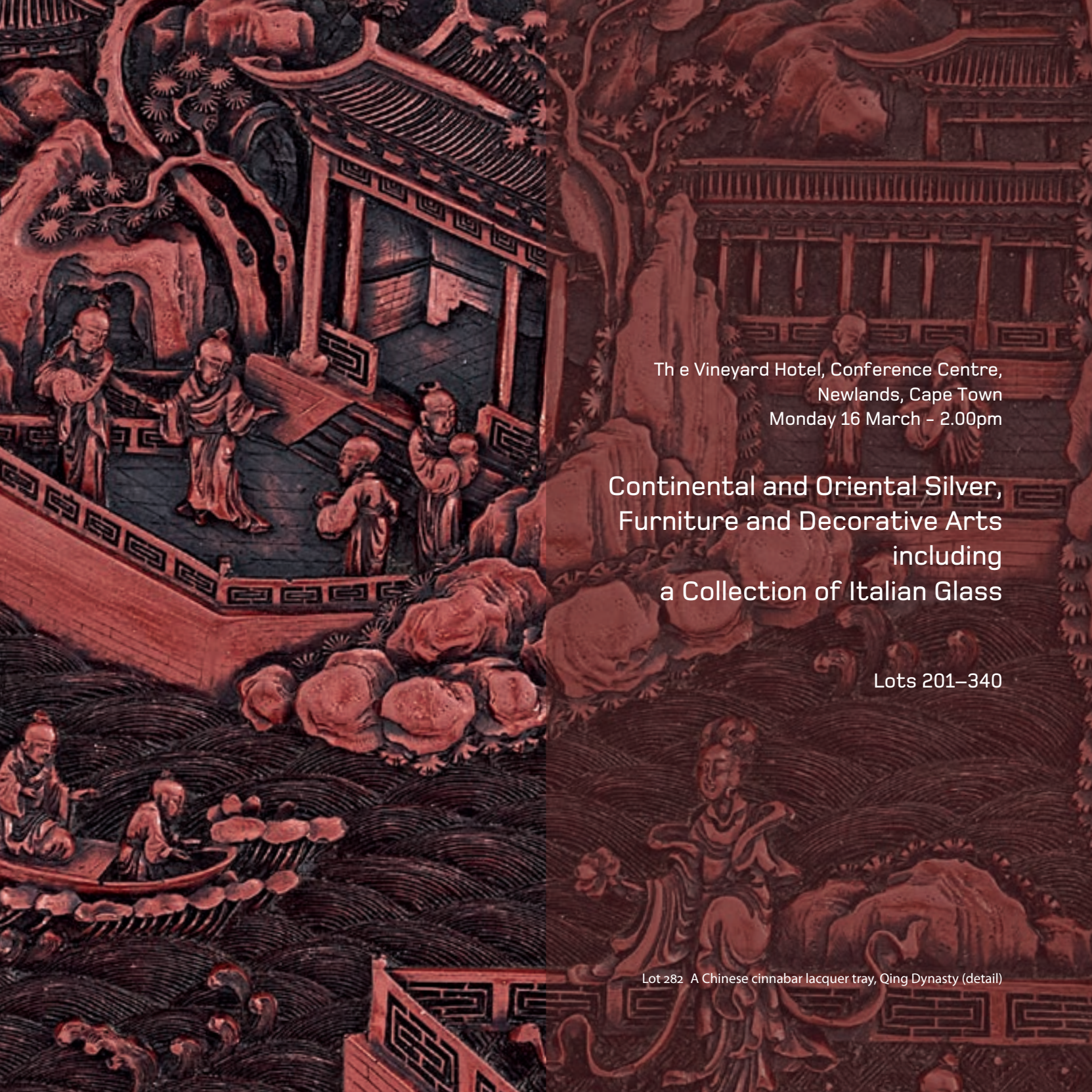


192



193





The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 16 March - 2.00pm

Continental and Oriental Silver,
Furniture and Decorative Arts
including
a Collection of Italian Glass

Lots 201-340

Lot 282 A Chinese cinnabar lacquer tray, Qing Dynasty (detail)



201

201

A pair of Spanish silver candlesticks, Antonio José Santa Cruz, Cordoba, circa 1780

each octagonal baluster stem with moulded tapering sconce, on a circular domed depression and square base, 675g all in, 13,5cm high (2)

R60 000–80 000

202

A Continental silver wager cup, with import marks for Edwin Thompson Bryant, London, 1896

the female figure with raised arms holding a pivoting shaped cup, her bell-shaped skirt moulded in relief with scenes of putti engaged in various country pursuits, some dents, 130g, 12,2cm high

R5 000–7 000



202



203

203

A pair of Neo-Classical style silver candlesticks, maker's mark possibly an unrecorded mark of Wolf & Knell, Hanau, circa 1905

each square base with canted corners and inverted sides with beaded and guilloche border, the tapering column with ram's head masks and swags above a spreading fluted support, the stiff-leaf and fluted socket with conforming detachable sconce, *one with a split to the base, 30,3cm high, 945g all in (2)*

R40 000–60 000



204

204

A Portuguese silver cup and cover, probably Francisco Ferreira Valente, Oporto, post 1938

the urn-shaped body engraved with oval vacant cartouches enclosed by ribbon and swag borders, the shoulder with beaded border, on a circular spreading foot to a square base on bracket feet, the cover similarly decorated, with urn-shaped finial, *895g, 39cm high*

R4 000–6 000



205

An assembled Danish four-piece sterling silver tea and coffee service, Georg Jensen, 1927-1932, No. 28

comprising: a teapot, coffee pot, covered sugar bowl and milk jug, each with hammered surface, ebony finial and handles, with beaded borders, stamped 'Georg Jensen 28' 1370g all in, the coffee

pot 19cm high; a Danish two-piece sterling silver mocha set, designed by Johan Rohde for Georg Jensen, 1925-1932, with import marks for Georg Jensen Ltd, London, 1932, numbered 1B and 1D, comprising: a mocha pot and hot water jug, each with ebony finial and handle and beaded borders, stamped, 600g all in, the mocha pot 17cm high; and a Danish sterling silver two-handled

Cosmos pattern tray, designed by Johan Rohde for Georg Jensen, post 1945, numbered B251, oval with part dentil border, the ebony handles with scroll and reeded cone-shaped handle sockets, stamped 'Georg Jensen', maker's design mark for Johan Rohde, B251, 1920g, the tray 52cm wide over handles (7)

R160 000-180 000

206

A pair of Danish sterling silver candlesticks, designed by Sigvard Bernadotte for Georg Jensen, post 1945, No. 948

each with reeded column and circular dish, engraved 'Sigvard', stamped 'Georg Jensen Denmark Sterling 948', some scratches, 255g all in, 9cm high (2)

R6 000–8 000

207

A silver plate 'Normandie' pattern coupe, designed by Luc Lanel for Christofle, circa 1930

circular, the hammered body raised on four spheres, on a spreading domed foot, 35cm diameter

R8 000–10 000

NOTES

Designed by Luc Lanel (1893-1965) for the first-class of the SS Normandie ocean liner.

206



207





208



209



210

208

A Russian silver Kiddush cup, maker's mark worn, assay master Nikolay Nikolayevich Korbitsky, Moscow, 1887

engraved with alternating diamond-shaped panels of foliage and buildings enclosed by geometric motifs, raised on a stepped spreading foot, *dents*, 95g, 13,8cm high

R4 000–6 000

209

A Russian silver beaker, unidentified maker ББ, assay master possibly Ivan Yefimovich Konstantinov, Moscow, 1882

cylindrical, *later* engraved with a cartouche with initials and the date 1 October 1912, enclosed by the inscription 'Drink to Health' in Cyrillic, within crenellated borders, gilt interior, 55g, 5,7cm high

R4 000–6 000

210

A Russian silver Kiddush cup, maker's mark worn, assay master Anatoly Apollonovich Artsybashev, Moscow, 1892

engraved with panels of buildings and foliage, *dents* 35g, 8,7cm high; and another, assay master Aleksandr Kazimirovich Vyrzhikovsky (active 1899-1908, Kiev and Warsaw), similarly engraved, *minor dents, distortions*, 20g, 8cm high (2)

R2 500–3 000



212

211

A Russian silver Fiddle pattern soup ladle, maker's mark HK, assay master Ivan Sergeyeovich Lebedkin (active 1898-1914), Moscow

170g

R4 000-6 000

212

A Italian export silver-gilt and malachite presentation centrepiece, of Saudi Arabian interest, modern

the malachite base cast in silver-gilt with a pair of palm trees, three Arabs and a camel at camp, with the Saudi Arabian coat-of-arms applied to the front of the malachite base, on a marble base applied with a pierced gilt border, raised on four bun feet, stamped '925', maker's mark, 30cm high; with double door satin-lined green presentation case, the hinged cover applied with the coat-of-arms of Saudi Arabia, 41,7cm high

R40 000-50 000



213



214

213

A large Samson Iznik-style bowl, Paris, late 19th century

circular, the centre enamelled and decorated with a stylised medallion, the inner and outer rims painted with blue and white foliate bands, the exterior decorated with a band of stylised peacocks in shades of blue, green and iron-red, *pseudo black painted Iznik mark, the interior with some staining, 38,5cm diameter*

R15 000–20 000

214

An Italian faience dish, 18th century

the centre painted in polychrome enamels with a cathedral flanked by a spray of stylised flowers, the rim similarly decorated, *fritting chips, hairline cracks, 35cm diameter*

R6 000–8 000



215
part lot

215

An Italian faience oil container in the form of a book, 19th century

the 'covers' with foliate decoration, with ribbed 'spine' and foliate 'clasps', the top with *reduced aperture, chips and some damage, 20,5cm high*; an Italian faience arbarello, the waisted body loosely painted with scrolling vines, line and blue-dash borders, *fritting chips, 20,5cm high*; and an Italian faience tazza, late 19th century, painted with a rondel of a castle in a landscape, enclosed by an acanthus-leaf border, raised on a spreading circular foot, *restored, 22,5cm diameter (3)*

R3 000–4 000



216
part lot

216

Two lustre pottery plates

one painted with a woman chastising a cat within a scroll border, the other painted with stylised flowers and foliage within a flowerhead border, *19,5cm diameter*; and a blue and white pottery jug, 19th century, painted with stylised tulips between chain borders, *repair, glaze chips, 19,6cm high (3)*

R1 200–1 500

217

A Directoire giltwood and upholstered bergère, late 18th/early 19th century

the upholstered back with beaded and rope frame, padded arms on columnar arm supports, on tapering fluted legs, squab cushion, *some distress to the gilding*

R15 000–20 000

218

A French Louis XVI style beechwood fauteuil, 19th century

with caned back and seat, serpentine seat-rail, on tapering fluted legs headed by foliate paterae, on toupie feet

R7 000–9 000



218

219

A North Italian rosewood, walnut and fruitwood parquetry commode, 18th century

the serpentine crossbanded top inlaid with two shaped panels above four graduated long drawers, with shaped apron, on cabriole hoof-shaped feet, *some veneer loss, restorations, loss of moulding*, 119,5cm high, 157,5cm wide, 68cm deep

R40 000–60 000



219



217

220

A Rococo style carved giltwood and painted overmantel mirror, 19th century

with shaped plate, the frame carved with rocaille, shell and painted flowerheads, on scroll feet, *134cm high, 98cm wide*

R20 000–25 000

221

A French rosewood and gilt-metal-mounted desk, 19th century

in the Transitional style, the shaped veneered top above a frieze drawer, on tapering fluted legs joined by a curved X-shaped stretcher surmounted by a finial, on ring-turned feet, *74cm high, 99cm long, 58,5cm wide*

R6 000–8 000

222

A pair of Empire-style walnut veneered and parcel gilt commodes, 19th century

each with circular top above a door enclosing a shelf, on a square plinth base, *restorations, 92,5cm high, 35cm square (2)*

R12 000–15 000



220



221



222



223 detail



223

223

**A pair of Louis XVI style
three-light giltwood wall
sconces**

of acanthus and c-scroll outline, the *later*
arms with flowerhead sconces, *restorations*
and some areas of *regilding*, 60cm high,
41cm wide (2)

R12 000–15 000



224

**A Louis XV style giltwood and
upholstered armchair**

with arched shield-shaped back, padded
arm supports, upholstered seat, on
cabriole legs, with *squab cushion*

R8 000–12 000



224

225

**A pair of Venetian gilt-
metal and giltwood standing
lanterns**

each tapering lantern frame applied with
foliate swags, above a fabric covered
column heightened with brass studs,
raised on a circular base carved with
flowerheads and foliage, *glass panes*
lacking, some *distress*, 215cm high (2)

R8 000–10 000



225

226

A 'Sèvres' style turquoise and gilt oval dish, late 19th century

the centre painted with a *fête galante* scene of a family group in eighteenth century attire playing on a see-saw, the cavetto with white and gilt beaded border, streaked wavy gilt rim, the exterior painted with a garland of flowers against a turquoise ground, *small restoration to the reverse, underglaze-blue painted mark, 34,5cm wide*; a French porcelain cabinet plate, late 19th century, painted to the centre with a basket of flowers, the cavetto and rim with gilt line borders, enclosing a turquoise and foliate gilt band, *spurious overglazed Paris mark, 20cm diameter*; and another, the centre gilded with musical trophies, the whole with leaf-and-berry borders, swags of summer flowers and highlighted with oval floral medallions, *24cm diameter* (3)

R5 000–7 000

227

A 'Sèvres' style porcelain and gilt-metal-mounted garniture, late 19th century

comprising: a mantel clock, the dial painted with Roman numerals enclosed by a turquoise ground, the centre painted with summer flowers and a butterfly, with Japy Frères bell-striking movement, the architectural case surmounted by a porcelain two-handed urn, the sides with tapering columns headed by bud finials, pine cone finials below, the front inset with a porcelain plaque of a couple attending a young boy, the lower section with further porcelain panels painted with flowers and birds, raised on beaded toupie feet, *one panel repaired, oxidisation, some beading loss, the clock not in working order, 49cm high, the dial 9,5cm diameter*; and a pair of candelabra, similarly decorated, *restoration to one urn, oxidisation, some beading loss, 55cm high* (3)

R20 000–25 000



226



227

228

A pair of 'Sèvres' style gilt-metal-mounted porcelain urns and covers, late 19th century

each tapering cylindrical body painted with a scene of classical maidens enclosed by a white beaded border, the reverse painted with buildings in a landscape against a turquoise ground, the sides applied with lion-mask-and-ring handles, raised on a knopped stem and spreading foot, on a square, pierced and foliate base, each cover with spire and flame finial, *some wear to the gilding, 25,5cm high*; and a 'Sèvres' style gilt-metal-mounted porcelain cassolette, the ovoid body painted with a couple in eighteenth century attire playing Blind Man's Bluff, the reverse painted with a panel of flowers against a pink ground, the shoulders with ram's heads, raised on a square base with indented corners, the reversible cover with pine cone finial and foliate candle sconce to the opposing side, *some wear to the gilding, the cassolette 24,5cm high (3)*

R12 000–15 000

229

A pair of 'Sèvres' style gilt-metal-mounted two-handled vases and covers, late 19th century

each painted with a classical scene of maidens, putti and dolphins within a gilt scroll frame, the reverse painted with a cartouche of summer flowers against a turquoise ground, the sides applied with female mask and acanthus-leaf handles, each rim with beaded, pierced and foliate border, each domed cover with fruit-filled urn finial, raised on an octagonal foot headed by a band of acanthus-leaf and scroll-work, *the side of one vase restored, one cover with hairline cracks, some loss to the gilding and turquoise ground, 78cm high (2)*

R60 000–80 000

228



229





230 part lot

230

A Meissen 'Deutsche Blumen' decorated part dinner service, 20th century

each with wavy gilt rim, comprising: twelve dishes, six hors d'oeuvres plates, eight dinner plates, twelve side plates, a pair of circular tureens and covers, an oval sauce tureen on a fixed stand, a pair of two-handled sauce boats on fixed stands, a fruit bowl, a circular serving dish, three oval platters in sizes, *the largest 54cm long, the figure on the sauce tureen with minor loss, underglaze-blue crossed swords, various impressed numerals, artists' and gilders' numbers* (48)

R30 000–40 000

231

An Italian *mezza filigrana* wine glass, 19th century

the bell-shaped bowl set on a double anular clear glass collar above baluster stem and spreading foot, *18,5cm high*; and a *façon de Venise* drinking glass, 19th century, the bell-shaped bowl set on a pierced and pincered *zanfirico* stem and a folded foot, *damage to the stem, 19cm high* (2)

R3 000–4 000



230 detail

232

A Bohemian engraved glass decanter and stopper, late 19th century

the flared body engraved with vignettes of a hunting hound, deer in a forest and architectural panels, with graduated three-knopped neck and anulated rim, the spherical stopper similarly engraved, 27cm high

R4 000–6 000

233

A French silver-mounted blue glass rose bowl, Boin-Taburet, Paris, late 19th century

the faceted body with gilt highlights, the rim applied with a pierced foliate silver mount, on a beaded stepped, circular silver footrim, *gilding worn, 18cm diameter*, with *associated pierced silver rose, raised on four feet, 45g, 14cm diameter (2)*

R6 000–8 000

234

A Lalique 'Nemours' coupe, designed in 1929, No 404

frosted, heightened with blue staining, worn moulded signature 'R. Lalique France', 25,5cm diameter

R9 000–12 000



231



232



233



234

235

**An AVeM cased glass vase,
1950s**

with multicoloured *millefiori*, *murrine*,
filigrana, aventurine and white *zanfirico*
to a red ground highlighted with silver
inclusions, 10cm high

R3 000–4 000



235

236

**A Barovier & Toso glass vase,
1930s**

the undulating thick-walled clear glass
body with gold inclusions, chips to the
base, 25,5cm high

R12 000–15 000



236

237

**An Italian glass bowl in the
form of a tortoise**

his amber-coloured head with *murrine*
eyes, with red and gold paper label '*Vetro*
Artistico Veneziano', 23cm wide

R1 500–2 000



237

238

**An Italian acid-yellow and
apple-green *sommerso* glass
vase, 1950s**

triangular, with aventurine trails, raised on
three clear-glass loop-shaped feet, with
internal bruise, 44cm wide

R6 000–8 000



238

239

An Italian pale amethyst glass vase, possibly Seguso

of sinuous form, moulded with red, blue, green, yellow and clear glass droplets heightened with gold inclusions, some scratches to the lower body, 40,5cm high

R15 000–18 000

240

A Cenedese *sommerso* glass dove, post 1960s

the clear glass body encased with *bullicante* and gold foil inclusions, etched 'Cenedese' to the base, 23cm wide

R2 000–3 000

241

A Barovier & Toso mottled yellow, iridescent and *sommerso* glass lamp, 1960s

the baluster ribbed body raised on a foliate foot, with *bullicante*, silver inclusions and interior white casing, fitted for electricity, 36cm high

R6 000–8 000

242

A Cenedese pink and blue *sommerso* glass vase, 1950s

the textured ovoid body with orange inclusions, engraved 'Cenedese', 30cm high

R12 000–15 000

243

An Italian green and clear glass lamp, possibly Seguso, 1960s

with *bullicante* and gold inclusions, the ribbed emerald green glass body set on a spreading domed folded clear glass foot, with gilt-metal turned collars, fitted for electricity, 47,5cm high

R5 000–7 000



239



240



241



242



243

244

A Seguso ruby-red and cobalt-blue *sommerso* glass vase, designed by Flavio Poli, 1960s

leaf-shaped, 42cm wide

R8 000–10 000

245

A Toso Murano blue glass 'patchwork' vase, 1980s

the thick-walled body with patches of silver and gold inclusions, etched 'Toso Murano', red and gold paper label 'MADE IN Murano ITALY', 34,5cm high

R12 000–15 000

246

A Fratelli Toso blue and aquamarine glass bowl, 1970s

the bowl of irregular outline, raised on a floriform foot, 38,5cm wide

R5 000–7 000



244



245



246

247

**A Fratelli Toso red and blue
sommerso glass basket**

*green and silver paper label 'Made in Murano
Italy', 20,5cm high*

R4 000–6 000



247

248

**A Barbini Murano blue, red
and clear glass vase**

*waisted, vertical thick-walled tri-coloured
body, etched 'Barbini Murano', 30cm high*

R6 000–8 000



248

249

**An Italian turquoise and white
a *fili* glass bottle vase**

*the three-sided body with elongated neck,
41,5cm high*

R4 000–6 000



249

250

**A near pair of Italian ruby-red
and white a *fili* glass bottle
vases**

*each three-sided vase with elongated
neck and anulated collar, the taller with
paper label 'Vetro Artistico Veneziano,
Murano' 51,5cm high, the other with red and
gilt paper label 'MADE IN ITALY', 50cm high (2)*

R8 000–10 000



250

251

An 'Oriente' glass vase, designed by Dino Martens for Aureliano Toso, post 1950s

compressed ovoid with part elongated rim, with *zanfirico* rods, coloured glass and star-shaped *murrine* of white and amethyst cased in clear glass, 26cm high

R25 000–30 000

252

An Italian *sommerso* and *corroso* glass bowl

the spherical body with red and yellow core, the exterior carved with foliage, *silver paper label*, 14,5cm wide

R4 000–6 000

252



251

253

A 'Toni' Zuccheri for Venini & Co 'Giada' burnt-orange glass bottle and stopper, 1964

the internal copper threads encased with clear glass, etched 'Venini Murano ITALIA', 15,5cm high

R12 000–15 000

254

An Italian burnt-orange and yellow *sommerso* glass vase

the twisted body with red and yellow core, 36,5cm high

R5 000–7 000

253



254





255



256

255

An Italian mezza filigrana, zanfirico, aventurine and yellow glass vase

the elongated conical neck applied with clear glass handles with gold inclusions, 20,5cm high; and an Italian filigrana, zanfirico, aquamarine, white and yellow glass vase, 15cm high (2)

R1 500–2 000

256

A Campanella yellow and clear sommerso glass vase

flattened s-shape, with textured sides and base, 13,7cm high

R3 000–4 000

257

An Italian acid-yellow and aventurine glass dish

the thick-walled body with wavy rim, 33,6cm wide

R4 000–6 000



257

258

A Barovier & Toso sea-green glass coupe, designed by Ercole Barovier, 1940s

with silver inclusions, raised on a clear circular foot, small abrasions, 14cm high

R4 000–6 000

259

An Italian black and green glass vase

ovoid, the shoulders moulded with graduated green glass drops, etched 'Lazzo Italia', 26,5cm high

R1 500–2 000



258

260

An Ermanno Nason amethyst glass torso, 1960s

supported on a cylindrical smokey grey plinth, *etched 'E Nason', 45cm high*

R15 000–20 000



260

261

An Italian blue glass bottle vase, possibly Cenedese

square body, the neck applied with an amethyst coil and handle, the flared lip with green stripes, *21,5cm high*

R3 000–4 000



261

262

A Livio Seguso smokey grey glass sculpture, 1960s

of abstract open form, on a rectangular glass base, *etched 'Livio Seguso', 23cm high*

R12 000–15 000

263

An Italian turquoise and white-cased glass dish, post 1960s

with iridescent swirls, *37,5cm wide*

R4 000–6 000



262

264

A Barbini Glassworks burnt-orange and blue glass vase, designed by Alfredo Barbini

ovoid, with red striations against an orange ground to a blue *bullicante* ground and clear base, with *lattimo* cased interior, the neck and shoulder with elongated bubbles, etched 'A Barbini BARBINI GLASSWORKS MURANO ITALY', 25cm high

R12 000–15 000

265

An Ercole Moretti *satino* and *murrine* glass plate, 1970s

blown to the front and reverse with a burnt-orange, yellow and white totem pole against a black ground, signed with *caned monogram*, 24cm diameter

R9 000–12 000

266

An Italian blue and white-cased *sommerso* bowl, post 1960s

of abstract elongated outline, the tapering body raised on four clear glass loop feet, the whole suffused with minute bubbles, 64,5cm wide

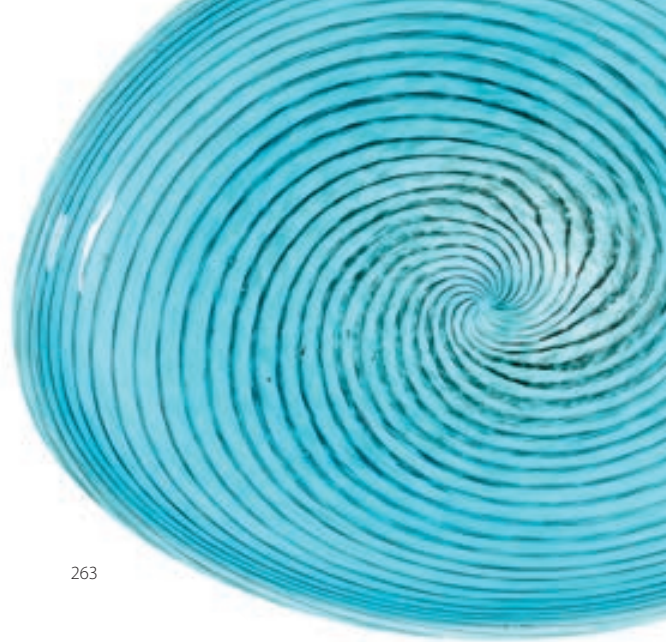
R7 000–9 000

267

A Licio Zanetti amethyst glass figure of a donkey, 1970s

etched 'Zanetti L', 20cm high

R1 500–2 000



268

A pair of Japanese Imari jars, 18th century

baluster, each with shortened neck, loosely painted with pomegranates, peonies and butterflies, the shoulders with panels of stylised buildings and mountains, 15,4cm high (2)

R6 000–8 000

268



269

A Japanese Imari dish, 18th century

the centre painted with a rondel of a vase of flowers before a balustrade, enclosed by three polychrome panels painted with birds before rocky outcrops with stylised blossom and foliage, the reverse painted with sprays of chrysanthemums, blue-line borders, some wear to the enamels, 33cm diameter

R4 000–6 000

269



270

A Japanese Imari jar and cover, 18th century

ovoid, painted with a frieze of *ho-o* birds, chrysanthemums and foliage, the shoulders with leaf-form alternating panels of lotus blooms, gilt highlights, the cover similarly decorated and surmounted by a gilt *shi-shi* finial, the *shi-shi* with restoration, 51cm high

R8 000–10 000

270





271

271

**A Japanese Imari bowl,
Meiji Period (1868–1912)**

of barbed outline, painted to the centre with a rondel of stylised bamboo enclosed by enamelled brocade panels decorated with blossoming trees, chrysanthemums and a fence, two panels with cranes, the reverse painted in typical palette with a border of flowerheads divided by geometric and foliate panels, 34cm diameter

R4 000–6 000

272

**A Japanese blue and white dish,
Meiji Period (1868–1912)**

decorated with 'The Three Friends', irises and butterflies, with iron-red and gilt highlights, within a cell diaper border, wavy rim, firing chips, firing fault, 24cm diameter

R3 000–4 000



272

273

**A Japanese Imari bowl,
late 18th century**

the centre painted with a floral spray within a double line border, the exterior painted with three hares amongst flowers and stylised waves, firing chips to the rim and footrim, 7,4cm high

R3 000–4 000

274

**A pair of Japanese Imari vases and covers,
Meiji Period (1868–1912)**

each baluster body painted with two panels of flowering blossoms before a balustrade, the shoulders with flowerhead medallions, each conforming domed cover with spire-shaped finial, 29,8cm high; and another smaller pair, similarly decorated, the inner cover rims with small chips, 21cm high (4)

R10 000–15 000



273



274
part lot



275

A Japanese *Kutani* double gourd two-handled vase, Meiji Period (1868-1912)

delicately painted with four cranes amongst an iron-red and gilt brocade border, the waisted neck and footrim with lappet borders, the gilt handles headed by *shi-shi* lion masks, signed in iron-red, 28cm high

R5 000–7 000



275

276

A Japanese Satsuma bowl, Meiji Period (1868-1912)

circular, painted to the interior and exterior with *millefiori* decoration, white enamel highlights, raised on a low gilt foot, signed, 25cm diameter

R35 000–40 000



276

276 detail

277

**A Sino-Tibetan gilt bronze
figure of Avalokitesvara
Sadaksari, 18th century**

seated in *dhyanasana* on a raised double-lotus pedestal, his primary hands in the *namaskara* mudra, the other arms raised, one holding a 'jewel', the other a lotus bloom, the head crowned with a 'jewelled' diadem, the hair secured in a topknot beneath an image of the *Amitabha buddha*, with downcast eyes, adorned with jewelled chains, *three fingers lacking* from his upstretched left hand, some 'jewels' lacking, two character mark, 18cm high

R200 000–250 000





278

**A Tibetan bronze 'singing' bowl on stand,
18th/19th century**

the ovoid beaten body with scalloped inner rim, 40cm high, 48,5cm diameter, the red lacquer and gilt stand with circular pierced gallery, pierced and scalloped apron, on five cabriole legs with scroll feet, pierced and scalloped apron, on five cabriole legs with scroll feet, some repairs, 42cm high, 41cm diameter, with a red lacquer and leather-padded mallet (3)

R20 000–30 000

279

**An Indo-Tibetan print of the Buddha
Sakyamuni, 18th/19th century**

printed with the central figure of the Buddha Sakyamuni enclosed by various bodhisattvas and attendants, block-printed on paper, laid down on paper, losses and some distress, approximately 97,5cm by 62cm

R15 000–20 000

280*

**An Indian carved ivory dagger hilt,
19th century**

carved with two standing figures back-to-back, each with fierce expression, their arms raised and supporting an open-mouthed mythical beast with a carved aperture to his back, steel nail fitting, the base with hairline crack and chip, 17cm long

R12 000–15 000

281*

**A pair of Indian carvings of deities,
19th century**

each standing figure holding a staff and attribute, with elaborate headdress, their earrings suspending a foliate garland, on a double lotus base and horn stand, the taller 18,2cm high (2)

R4 000–6 000



278

279 detail



280



281



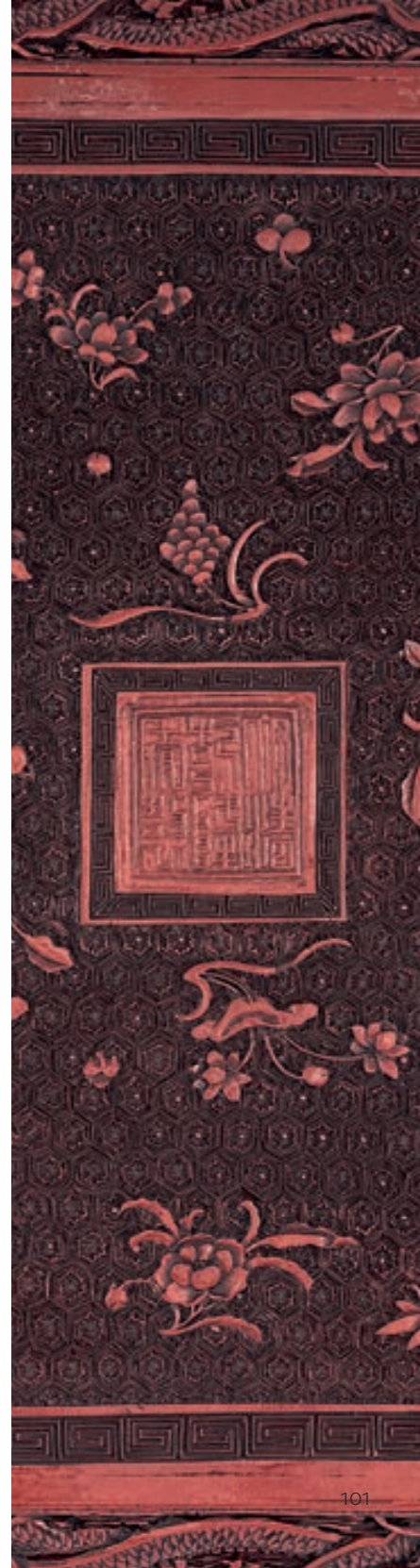
282

A Chinese cinnabar lacquer tray, Qing Dynasty, Qianlong (1736–95)

square with incurved corners, the front carved in relief with a crane, maidens, children and their attendants at various pursuits enclosed by a balustrade and rocky outcrop, before a river with figures in a sampan, with further figures in conversation crossing a bridge to a pavilion before a mountainous landscape with pine trees, the cloud-filled sky carved with five bats in flight, the reverse with six-character seal enclosed by a greek-key border and cell diaper ground interspersed with various flowers including peonies, chrysanthemums, pomegranates and bamboo enclosed by a greek-key border, the rim carved with four dragons, 32,5cm square

R80 000–100 000

detail



283

**A Chinese nut and glass
chao zhu, Qing Dynasty,
19th century**

composed of eighty-eight carved
nut beads, divided at evenly spaced
intervals with a blue glass Buddha's head
bead, the blue glass *fota* suspending
a blue ribbon divided by an oval *jiapai*
(connecting plaque) of pierced blue glass
and suspending a conforming teardrop-
shaped pendant, the necklace enhanced
by three blue strings of *jinian*, 'reminder',
each composed of ten carved and coral-
pink stained bone beads weighed down
by teardrop-shaped blue glass drops,
approximately 102cm long

R60 000–80 000

284

A Chinese jade bangle

the stone of mottled dark green tone with
grey inclusions, *approximate inner diameter*
6,5cm; and another, of celadon green
tone with grey and brown inclusions,
approximate inner diameter 6cm (2)

R8 000–10 000

285

**A Chinese famille verte
chao zhu covered box, Qing
Dynasty, late 19th century**

cylindrical, with central aperture, the cover
decorated with ducks and other birds,
with red-glazed sides, *20,8cm diameter*

R12 000–15 000



283



284



285



286

286

A Chinese carved boxwood belt hook, Qing Dynasty, 19th century

carved with a dragon and *chilong*, 9,5cm long

R3 000–4 000

287*

A Chinese carved ivory miniature table screen, Qing Dynasty, late 19th century

carved with a rectangular panel of a figure in a pavilion overlooking a fisherman in his sampan before bamboo and a pine tree with a mountainscape in the distance, the lower section with an oval petal-shaped pierced panel, 11,8cm high, set to a wooden frame and stand, 19,5cm high

R20 000–25 000

288*

A Chinese ivory wrist rest, Qing Dynasty, late 19th/early 20th century

the tusk interior deeply carved with maidens fishing before a balustrade, with further figures before a pavilion, enclosed by bamboo and pine trees before a mountainscape with a bird in flight, the reverse carved with a maiden attending her garden before a rocky outcrop, balustrade and flowering tree, 24,5cm high; and a Chinese carved ivory page turner, early 20th century, carved in relief with figures before a pavilion, headed by a large peony, 25,2cm long (2)

R15 000–20 000

287



288



289

A Chinese famille rose yellow-ground *ruyi* enamel sceptre, Republic Period (1912–1949)

the front enamelled with auspicious symbols and scrolling foliage, the head with a medallion, the reverse and sides decorated with flowers and foliage, 28,5cm long

R15 000–20 000

290

A Chinese cloisonné enamel tripod censer and cover, Qing Dynasty, 19th century

the body enamelled with scrolling foliage and flowerheads against a blue ground, raised on three elephant heads, the sides applied with conforming handles, the rim with greek-key border, the pierced cover with a recumbent caparisoned elephant supporting a miniature censer, turquoise enamelled interior, *inside of the cover with chips and hairline cracks, one finial handle with distortion, 19cm high*

R20 000–30 000

291

A Chinese cloisonné tiffin, Qing Dynasty, 19th century

the double carrying frame with engraved sides and fitted with a pair of chopsticks, with two detachable pierced braziers, one holding a canister, the other a three-tiered container, each with a cover, *one cover now fixed and with dents, the bottle stopper now fixed, general wear, the frame 31,5cm high*

R15 000–20 000



289



290



291



292

292*

A Chinese ivory comb, early 20th century

the convex comb carved with peonies against a pierced ground, with five teeth, 16,3cm high

R8 000–10 000

293

A Chinese Export silver christening mug, Wang Hing & Co, Hong Kong, late 19th/early 20th century

the tapering cylindrical body moulded in relief with a three-clawed dragon, with bamboo-shaped handle, gilt interior, 130g, 8cm high

R6 000–7 000



293



294

294

A Chinese silver 'hundred families lock' (*baijia suo*) charm necklace

the charm moulded with two figures flanking a bat, the reverse with three characters, headed by bat fittings, to a chain fitted with two bells, 55g, 33,5cm long

R1 500–2 000

295*

A Chinese coral figural group, early 20th century

carved as a pair of maidens united at the waist, *minor chips*, 11cm high

R15 000–20 000



295

296



297



298



299



296

**A Chinese agate snuff bottle,
Qing Dynasty, 19th century**

of mottled caramel tones, the stone with inclusions, *minor chip to the footrim*, 7,5cm high; and a Chinese smokey glass snuff bottle, 19th century, the rounded body carved with a pair of masks and handles, the coral stopper carved with a bat and leaf, *minor chip to the rim*, 6cm high (2)

R6 000–8 000

297

**A Chinese blue and white snuff bottle,
Qing Dynasty, 19th century**

one painted with five crabs, 9cm high; another, the ovoid body painted with a dignitary on his horse before a full moon, mountainscape and pine tree, 8cm high; another, painted with a figure leading three camels before a mountainscape, 9,3cm high; and another blue, white and café-au-lait craquelure-glazed example, painted in underglaze-blue with a landscape, *stopper lacking*, 8cm high (4)

R4 000–6 000

298

**A Chinese porcelain snuff bottle,
Qing Dynasty, 19th century**

one painted with five cockerels, *lacking stopper*, 7,2cm high; another, the front and reverse painted with three figures, the sides with underglaze-blue scrollwork, *lacking stopper*, 6,3cm high; another, early 20th century, moulded and painted in relief with a dragon contesting a flaming pearl, *chip to the rim*, 6,3cm high; and another, 19th century, the flattened ovoid body carved with a wave pattern and enamelled with a maiden before a willow tree, the reverse with a pavilion, *chip to the footrim*, 8,5cm high (4)

R3 000–4 000



300

299

A Chinese amethyst glass snuff bottle, Qing Dynasty, late 19th century

flattened ovoid, raised on a low foot, 8,8cm high; and a Chinese mottled green glass snuff bottle, raised on a low footrim, 7,8cm high (2)

R4 000–6 000

300

A Chinese turquoise snuff bottle, Qing Dynasty, late 19th/early 20th century

carved with a bird on a rocky outcrop before a flowering branch, minor chip to the footrim, 5,6cm high

R3 000–4 000

301

A Chinese Peking yellow glass snuff bottle, Qing Dynasty, late 19th/early 20th century

the front and reverse carved with a *chilong*, the stopper carved with a flowerhead, 8,8cm high

R6 000–8 000



301

302

A Chinese inside-painted glass snuff bottle, early 20th century

compressed spherical, painted with shaped panels of fish, a small boy astride a buffalo, a cockerel and a grasshopper, raised on a low footrim, one side with reduced area, 16cm high; and another example, painted with a figure astride a donkey to one side and a group discussing a man up a tree to the other, 7,2cm high (2)

R6 000–8 000

303

A Chinese carved opal snuff bottle, 20th century

carved to the front left with a monkey holding a peach, with fruiting branches above peonies and a mythical long-tailed animal and its young to the right, the stopper in the form of a bird, minor chips, 8,5cm high

R35 000–40 000



302



303

304

A Chinese inlaid camphorwood and brass-mounted secretaire military chest, late 19th/early 20th century

in two parts, the rounded rectangular top with three-quarter carved gallery above a long drawer, with a secretaire drawer below enclosing three fitted drawers, open compartments and a leather-lined writing surface, flanked by two short drawers, with a long drawer below, the lower section with two graduated drawers, the sides with brass carrying handles, on carved paw feet, 148cm high, 110cm wide, 51cm deep

R40 000–50 000

PROVENANCE

Purchased by the current owner's maternal grandfather, William Henry Kelly, the Royal Navy's chief procurement officer stationed in the Crown colony of Hong Kong during the years of 1895 to 1927. Thence by descent.



304



305

305

A Chinese silk rug, late 19th century

approximately 217 by 128,5cm

R40 000–60 000

306

A pair of Chinese blue and white plates, Qing Dynasty, Kangxi (1662–1722)

each circular, painted with four panels of peonies divided by bifurcated lines, enclosing a flowerhead rondel, *fritting chips, one with a hairline crack, minor firing faults, underglaze-blue double-ring mark, 22cm diameter (2)*

R10 000–12 000



306

307

A Chinese provincial carved celadon-glazed bowl, 17th century

the interior with craquelure glaze, the exterior carved with foliage, raised on a circular foot, *two-character moulded mark, chips to the rims, hairline cracks, 20cm diameter*

R6 000–8 000



307

308

A Cizhou type stoneware vase, Song/Yuan Dynasty

the ovoid body decorated with cream and dark brown slip and abstract motifs between double-line borders, the neck with four lug handles, *chip to the footrim, neck reduced, chips to the lug handles, 27,5cm high*

R6 000–8 000

PROVENANCE

Dr William Frederick Purcell (1866–1919), the arachnologist and biologist, and thence by descent. He was a well known collector of Cape furniture and was involved with the restoration of Koopmans De Wet House Museum, Cape Town.



308

309

A Chinese blanc-de-chine figure of Guanyin, Qing Dynasty, late 18th century

the standing robed figure holding a small child with a lotus bloom in its hands, on a scrolling base, *firing cracks, minor chips, 15cm high*

R4 000–6 000



309

310

A Chinese 'green dragon' saucer dish, Qing Dynasty, Qianlong (1736–1795)

circular, enamelled to the centre with a medallion enclosing a green writhing five-clawed dragon with a flaming pearl, all outlined in black enamel, within a green and blue-line border, the exterior similarly decorated with two dragons, *underglaze-blue six-character Qianlong seal mark, three hairline cracks, 17,5cm diameter*

R30 000–40 000



310

311

A near pair of Chinese copper-red glazed bowls, Qing Dynasty, 18th/19th century

each circular, raised on a conforming foot, *one bowl with firing cracks to the interior, underglaze-blue six-character Yongzheng mark, 15cm diameter (2)*

R40 000–60 000



311



PROVENANCE

Conkwell Grange, Somerset, formerly the property of Sir Eric Millbourn, thence by descent to his daughter, the current owner.

312

A Chinese 'tobacco leaf' pattern soup dish, Qing Dynasty, Qianlong (1736–1795)

decorated in pink, green, blue and orange enamels enclosed by a barbed gilt rim, *rim chips, 23cm diameter*

R5 000–7 000

313

A Chinese Nanking blue and white bottle vase, Qing Dynasty, late 18th/early 19th century

the ovoid body loosely painted with a waterscape and mountains, the garlic-shaped mouth painted with flowerheads, *chips, rim reduced, hairline crack, 21,5cm high*

R4 000–6 000

314

A pair of Chinese Export blue and white sauce boats, Qing Dynasty, Qianlong (1736–1795)

modelled after a European silver shape, each painted with panels of peonies and foliage between line and scroll-and-spearhead borders, the interior painted with 'The Three Friends' before a rocky outcrop and balustrade, *fritting chips, one with a chip to the rim, hairline crack and firing fault to one handle, 9,4cm high (2)*

R10 000–15 000

315

Two Chinese blue and white jars, Qing Dynasty, 18th/19th century

baluster, each decorated with *feng-hu* amongst stylised flowerheads, the shortened neck with *ruyi* border, *one restored and with star crack to the base, the taller 35cm high (2)*

R12 000–15 000



312



313



314



315

316

**A pair of Chinese famille
verte figures, Qing Dynasty,
18th century**

each holding his attribute, dressed in
yellow, green and black robes painted
with flowers, on a stepped base, the socle
carved with dogs of fo and ruyi, *some
restorations, the taller 15,5cm high (2)*

R3 000–4 000

317

**A Chinese polychrome figure
of Guanyin, Qing Dynasty,
19th century**

the seated enamelled figure dressed
in green, blue and aubergine-coloured
robes, her left hand holding a scroll, the
reverse with aperture, *minor chips,
14,8cm high*

R4 000–6 000

318

**A Chinese blue and iron-red
wine cup, Qing Dynasty,
19th century**

painted with four cockerels, the interior
with a further cockerel within a double
line border, *spurious underglaze-blue six-
character Chenghua mark, minute fritting
chips, 5,5cm high*

R6 000–8 000



316



317



318

319

A Chinese peach bloom-glazed water pot, *taibai zun*, Qing Dynasty, 19th century

beehive-shaped, incised with three stylised dragon and *ruyi* rondels, with pale green highlights, the associated agate stopper carved with a *lingzhi* with *ruyi* border, the water pot 8cm high; and a Chinese *sang-de-boeuf*-glazed water pot, Qing Dynasty, late 18th/early 19th century, bell-shaped, 6,9cm high (2)

R10 000–15 000

320

A Chinese flambé-glazed bottle vase, Qing Dynasty, late 19th century/early 20th century

with aubergine, lavender and deep-blue streaked glaze thinning to a mushroom-coloured rim, 32cm high

R20 000–30 000

321

A Chinese peach bloom-glazed vase, Qing Dynasty, 19th century

compressed ovoid with an elongated neck, raised on a short circular foot, spurious underglaze-blue six-character Kangxi mark, 23,5cm high

R15 000–20 000

319



320



321





322



322

A pair of Chinese blue and white narrative jars, Qing Dynasty, 19th century

each ovoid body painted with a continuous scene from the Battle of Changban of galloping figures in pursuit of Zhao Yun, one of the Five Tiger Generals of Shu Han during the Three Kingdoms period, rescuing Liu Shan, his Lord's young son, before a mountainous landscape, between double-line foliate borders, *underglaze-blue four-character mark, chip to one rim, 29cm high (2)*

R60 000–80 000

323

Three Chinese famille rose bowls, Qing Dynasty, late 19th/early 20th century

two of petal outline, the third of square outline with indented corners, each decorated with a band of aquatic and floral scenes, between spearhead, *ruyi* and wave borders, turquoise enamelled interior and base, *rim chips, the largest 17,2cm wide, iron-red six-character seal mark (3)*

R8 000–10 000

324

A Chinese famille rose yellow-ground bowl, Qing Dynasty, 19th century

rectangular, each side decorated with a panel of maidens at various pursuits enclosed by a yellow-ground border highlighted with peonies, lilies and foliage, raised on a foliate foot, turquoise enamelled interior, *spurious iron-red four-character Qianlong seal mark, 22cm wide*

R6 000–8 000



323



324



325

325

**A Chinese famille rose vase,
Qing Dynasty, mid 19th
century**

baluster, painted with a pair of pheasants
perched on a rocky outcrop amongst
peonies, chrysanthemums and blossom,
gilt rim, on a flared foot, *spurious iron-red*
six-character Qianlong seal mark,
21cm high

R8 000–10 000

326

**Four Chinese blue and
white jars, Qing Dynasty,
19th century**

ovoid, in sizes, three decorated with
scrolling foliage, sweet peas and
Shuangxi characters, the fourth painted
with a band of scrolling foliage between
diaper borders, *firing cracks, blemishes,*
the tallest 22cm high (4)

R6 000–8 000



326



327

327

A Chinese famille verte *meiping* vase, Qing Dynasty, 19th century decorated with two pairs of contesting four-clawed dragons amongst clouds and flaming pearls, with greek-key, wave and lappet borders, the base painted with a fifth dragon, 15cm high
R6 000–8 000



328

328

A Chinese famille rose vase, Qing Dynasty, Tongzhi (1862–1874) baluster, enamelled with bats and *shou* medallions between lappet and *ruyi* borders, underglaze-blue six-character mark, 27,8cm high
R6 000–8 000



329

329

A Chinese famille rose yellow-ground vase, Qing Dynasty, 19th century the baluster body modelled in relief with five clambering children, one holding a *ruyi* sceptre, another holding a fruit, against a yellow and blue-ground painted with flowerheads and foliage, the shoulder and foot with a greek-key border and a band of lappets, spurious iron-red six-character Qianlong seal mark, restorations, 34cm high
R15 000–20 000



330



329 detail

330

A pair of Chinese blue and white jars and covers, Qing Dynasty, 19th century

baluster, each body decorated with peonies and scrolling foliage between lappet borders, the shoulders applied with four lion-mask lug handles, each associated cover applied with a dog of fo finial, *hairline crack*, 38cm high (2)

R12 000–15 000

331

A Chinese powder-blue and gilt brush pot, *Bitong*, Qing Dynasty, late 19th century

cylindrical, the slightly waisted body decorated with a pair of dragons amongst clouds contesting a flaming pearl above a band of stylised waves, *spurious gilt six-character Qianlong mark*, 14,8cm high

R10 000–15 000

332

A Chinese biscuit porcelain model of a dragon boat, Qing Dynasty, late 19th century

the boat modelled in high relief as a scaly dragon with reticulated eyes and tongue, the deck with a three-tiered pavilion with intricately pierced walls, windows and pillars entwined with dragons, with the Eight Immortals holding their various attributes and other members of the Daoist pantheon, *minor loss, firing crack to the bow of the boat*, 22cm high; and a carved wave-form wooden stand, *with Christie's paper catalogue entry No. 34 dated 14.12.39 attached*, 24cm wide (2)

R20 000–30 000



331



332

333

A Chinese famille rose yellow-ground bowl, Qing Dynasty, early 20th century

hexagonal, raised on a conforming foot, decorated with a band of pink flowerheads and butterflies against a mottled yellow ground, between foliate and greek-key borders, turquoise enamelled interior and base, *spurious iron-red four-character Qianlong seal mark, 19cm wide*

R5 000–7 000

334

A pair of Chinese blue and white jars and covers, Qing Dynasty, 19th century

each ovoid, painted with prunus blossom against a cracked ice ground between crenallated borders, the cover similarly decorated, *spurious underglaze-blue six-character Kangxi mark, one cover with a firing crack, 25cm high (2)*

R10 000–15 000

335

A pair of Chinese famille rose bowls, Qing Dynasty, late 19th/early 20th century

each enamelled with a peacock before a rocky outcrop enclosed by peonies and flowering blossom, the sides and rim with floral sprays, the exterior painted with bamboo stems, *40cm diameter (2)*

R10 000–15 000



333



334



335





336

336

A Chinese famille rose yellow-ground bowl, 20th century
decorated with four flowers amongst scrolling foliage, with turquoise interior, *spurious four-character Qianlong mark*, 15cm diameter

R7 000–9 000

337

A large Chinese famille rose yellow-ground covered bowl, 20th century
circular, the cover decorated with a petal-form panel of the Eight Immortals with their attributes astride various animals, enclosed by large flowerheads and foliage against a yellow ground with a pink, blue and turquoise greek-key border, the base similarly decorated, raised on a circular foot, *spurious underglaze iron-red six-character Qianlong seal mark*, 38cm diameter

R35 000–40 000

338

A pair of Chinese famille rose vases, Republic Period (1912–1949)
each baluster body decorated with flowering trees issuing from a rocky outcrop, on a flared circular foot painted with a continuous band of flowers and foliage against a yellow-ground, the rim with *ruyi* border, *spurious underglaze iron-red six-character Jiaqing mark*, 35,5cm high (2)

R60 000–80 000

339-340 No lots



337



338







The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 16 March - 4.00pm

Cape and Colonial Silver,
Furniture and Decorative Arts,
The Harvey Collection of Africana
and South African &
International Art Day Sale

Lots 341-540

Lot 389 Samuel Daniell, *Newlands House* (detail)

341

**A Ceylonese ebonised and
caned armchair, 19th century**

the rectangular caned back with shell-
and-lotus-carved top-rail, caned seat,
foliate-carved arm supports, moulded seat
rails, on ring-turned and lobed legs, brass
cappings and castors

R30 000–40 000

PROVENANCE

The Elizabeth Mark Collection.

Sold: Sotheby's, Johannesburg, 29 April 1985,
lot 144

342

**An Anglo Indian teak, ebony
and brass-mounted kist, 19th
century**

the hinged rectangular top with pierced
brass foliate corners and bosses, the sides
with brass carrying handles, *repairs and
some damage, 48cm high, 97,5cm wide,
57,5cm deep*

R10 000–15 000

343

**A Colonial teak armchair,
19th century**

with rectangular caned backrest, caned
seat, reeded downcurved arms, on
tapering lobed legs

R2 500–3 000



341

344

An Indian Colonial silver christening mug, George Gordon & Co, Madras, circa 1840

the bell-shaped body embossed with four flowers, with acanthus scroll handle, to a spreading floriform foot, gilt interior, 190g, 10,7cm high

R4 000–6 000



344

345

A pair of Indian Colonial silver covered beakers, Hamilton & Co, Calcutta, 19th century

each tapering cylindrical, engraved with floral sprays and the initials W.G.O., with wrigglework border, the conforming cover with flowerhead finial, silver-gilt interior, later nut and washer, 585g all in, 16cm high (2)

R10 000–15 000



345

346

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

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

R20 000–25 000



346

347

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

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

R10 000–12 000



347

348

**A Cape silver coffee pot,
Johannes Casparus Lotter,
late 18th century**

urn-shaped with beaded and engraved
bright-cut swag borders, raised on an
oval foot, with a wooden scroll handle,
the hinged cover with *later* ovoid shaped
finial, 525g all in, 22,7cm high

R100 000–120 000



349

A Cape silver snuff box, Lawrence Holme Twentyman, first half 19th century

rectangular, the hinged cover engraved with a rosette within a rectangular panel decorated with wrigglework, enclosed by a stiff-leaf border, the base similarly engraved, gilt interior, 69g, 7cm wide

R6 000–8 000

350

Two Cape silver Fiddle pattern basting spoons, Lawrence Holme Twentyman, first half 19th century

235g *all in (2)*

R10 000–12 000

351

A Cape silver King's pattern fish slice, Lawrence Holme Twentyman, first half 19th century

245g

R5 000–7 000

352

A Cape silver Fiddle pattern sauce ladle, Frederik David Waldek, mid 19th century

the terminal engraved with the initials '*PB', 60g

R4 000–6 000

353

An part set of Cape silver Fiddle pattern flatware, Lawrence Holme Twentyman, first half 19th century

comprising: six tablespoons, six dessert spoons and six table forks, 1010g *all in (18)*

R20 000–30 000



349



350



351



352



353

354

A Cape silver inkstand, John Willcox, Grahamstown, 1877

the rectangular stand embellished with a border of ivy leaves on four bifurcated trunk feet, fitted with a pair of glass inkwells flanking a pollarded tree engraved 'Manufactured by JS WILLCOX, Grahamstown', the front applied with a presentation shield-shaped plaque engraved 'Presented To E. CHAPMAN. ESQ. AS A TOKEN OF ESTEEM BY G. FRANCIS. GRAHAMSTOWN MAY 28th. 1877', 375g of weighable silver, 21cm wide
R70 000–80 000

LITERATURE

cf. Stephan Welz. (1976) Cape Silver and Silversmiths, Cape Town: AA Balkema. Page 74 where a comparative example is discussed and illustrated.



354

355

A part set of Cape silver Fiddle pattern flatware, William Moore, mid 19th century

comprising: six table forks, twelve dessert spoons, twelve teaspoons, four konfynt forks, seven mustard spoons, four salt spoons, a pair of sauce ladles, a soup ladle, 1925g all in; a Cape silver Fiddle pattern butter knife, Johannes Combrink, 35g; six English Fiddle pattern table forks and twelve Fiddle pattern dessert forks, Charles Boyton II, London, 1859 and 1861, 995g all in; the terminals all engraved 'JH du P'; six faux bone table knives and six bread knives, Joseph Rogers & Sons; a pair of bottle stoppers, apparently unmarked; contained in an oak canteen (81)

R80 000–100 000

PROVENANCE

Barend Louis du Plessis (1753 -?) of Stellenbosch married Elisabeth Blignaut in 1774. Johannes Petrus du Plessis (1778 - ?) married Susanna Sophia de Villiers in 1823. Jan Hendrik du Plessis (1826 - 1891) married Harriet Barker. Johannes du Plessis (1868 - 1935) married Aletta Helena Albertyn in 1917. Jean Henri du Plessis (1917 - 1981) married Elise van Heerden in 1947.

A private collection.



355

part lot



356

**A Japanese Arita blue and white VOC
dish, Edo period, late 17th century**

decorated in underglaze-blue with the VOC
(*Vereenigde Oostindische Compagnie*) monogram
enclosed by a long-tailed *ho-o* bird, pomegranates
and sprays of prunus blossom, the rim with six
radiating panels painted with peonies and bamboo,
36cm diameter

R150 000–200 000

PROVENANCE

The Collection of the Late Dr Albert Herzog.
Sold: Stephan Welz & Co. in Association with
Sotheby's, Johannesburg, Monday 2 August 1993,
lot 303



357

357

**A Dutch brass VOC
(Vereenigde Oostindische
Compagnie) bell, 17th/18th
century**

moulded in relief with the VOC
monogram, with pierced crown and
clapper, *the crown with repair*, 15cm high

R20 000–30 000

358

**A Cape stinkwood, teak,
satinwood and fruitwood
cabinet-on-stand, 18th
century**

with silver escutcheon plates and *later*
brass handles, the moulded arched
cornice above a pair of conforming
panelled doors enclosing three shelves
and a pair of drawers, with panelled sides,
the stand with a frieze drawer above a
wave-shaped apron, on ring-turned legs
joined by a shaped wavy stretcher centred
by a *later* diamond-shaped plaque and
turned spindle, on bun feet, *restorations*,
224cm high, 155,5cm wide, 63cm deep

R120 000–150 000



358



359 detail

359

**A Cape Neo-Classical
amboyna, stinkwood,
yellowwood and inlaid side
table, late 18th century**

the rectangular top with outset corners
above a frieze inlaid with panels set with
shell and feather paterae, on tapering
square-section stop-fluted legs with brass
feet, inlaid with ebonised and fruitwood
stringing, 76cm high, 78cm wide, 43cm deep

R60 000–80 000

360

**A Cape fruitwood toiletjie
side chair, late 18th/early
19th century**

with turned top-rail above five turned
spindles, turned side supports and finials,
riempie seat, on turned legs joined by
double box-stretchers, *one spindle replaced*

R5 000–7 000

361

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

the double arched top-rail above a pierced
splat, caned seat, on tapering square-
section fluted legs joined by an H-shaped
stretcher, *restorations*

R3 000–4 000



359



360



361

362

A set of six Cape stinkwood side chairs, 19th century

each with curved solid top-rail above four reeded splats and horizontal cross-bar, caned seat, on square-section tapering legs joined by side stretchers (6)

R24 000–28 000



362

363

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

each with moulded frieze, on tapering ring-turned octagonal legs, 73cm high, 117cm wide, 58,5cm deep (2)

R80 000–100 000



363

364

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

the outset rectangular top above a pair
of short drawers, with a pair of panelled
doors below enclosing two shelves,
with panelled sides, on outset square-
section feet, *some replacements,*
151cm high, 124cm wide, 50,5cm deep

R60 000–80 000

PROVENANCE

Sold: Strauss & Co, Cape Town,
8 October 2009, lot 199

365

**A pair of Cape stinkwood
sidechairs, 19th century**

each with reeded top-rail above a
pair of bow-shaped mid-rails, caned
seat, on square-section tapering legs,
restorations (2)

R3 000–4 000

366 No lot



364

367

A Cape yellowwood chest of drawers, 19th century

the moulded rectangular top above a pair of short and three graduated long drawers, on ring-turned feet, *later handles*, 107,5cm high, 106,5cm wide, 51cm deep

R12 000–15 000

368

A Cape yellowwood and stinkwood inlaid side table, mid 19th century

the two-plank rectangular top inlaid with foliate motifs above a similarly inlaid frieze drawer, on ring-turned legs with tapering feet, 75,5cm high, 94,5cm wide, 63cm deep

R20 000–25 000

367



368



369

**An assembled set of ten stinkwood
and yellowwood side chairs,
19th century and later**

each with curved top-rail above a bow-shaped
mid-rail, caned seat, on ring-turned legs (10)

R25 000–30 000



370

370

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

the moulded three-plank top above a
plain frieze, on ring-turned baluster legs,
74cm high, 153cm long, 86cm deep

R8 000–10 000

371

**A set of six Cape Volkwyn
chairs, late 19th/early
20th century**

each with spindle top-rail and vertical
splats, riempie seat, on ring-turned
baluster legs joined by turned side
stretchers (6)

R9 000–12 000



371



373

372

A Cape stinkwood, fruitwood and pine table, 19th century

the rectangular top above a frieze drawer, on ring-turned tapering legs, 77cm high, 122cm wide, 111,5cm deep

R8 000–10 000

373

A Transvaal kiaat rusbank, James Smith, circa 1900

the wavy top-rail above a row of reeded splats, outcurved solid panelled arm supports, riempie seat, on square-section chamfered legs joined by stretchers, on tapering feet, 217cm long

R12 000–15 000

NOTES

James Smith was born in Bradford, Yorkshire. Having moved to South Africa, he worked as a woodcutter and furniture make in the Tzaneen area where he met Sir Lionel and Lady Phillips, who had a farm at nearby Woodbush. Florence Phillips who was doing a great deal to promote arts and crafts projects in South Africa, introduced Smith to Herbert Baker, with the idea that he make furniture after designs by Baker. Baker later employed James Smith for the woodwork and carvings of the Union Buildings.

Books

374

Barrow, John

Travels into the Interior of Southern Africa in which are Described the Character and the Condition of the Dutch Colonists of the Cape of Good Hope, and of the Several Tribes of Natives Beyond its Limits, Volumes I and II

(1806) London: T Cadell and W Davies, second and best edition, 4to, 8 aquatint plates and 9 folding maps, *contemporary half calf, contained in a solander box, with morocco spine* (2)

R30 000–40 000

NOTES

Ex Libris:

John Ewart Davies

HJ Raubenheimer

375

Burchell, William John

Travels in the Interior of Southern Africa, Volumes I and II

(1822 and 1824) London: Longman, Hurst, Rees, Orme and Brown, first edition, twenty aquatint plates, folding map, hints on emigration to the Cape of Good Hope, 4to, *contemporary calf rebound, some offsetting and light foxing, contained in a solander box with morocco spine* (2)

R55 000–70 000

NOTES

“The most valuable and accurate work on South Africa published up to the first quarter of the nineteenth century.”

Sidney Mendelssohn. (1968) *Mendelssohn's South African Bibliography, Volume I*, London: The Holland Press. Page 224.

376

Burchell, William John

Hints on Emigration to the Cape of Good Hope

(1819) London: J Hatchard and Son, 8to, *modern black quarter calf*

R900–1 200

377

Burchell, William John

The South African Drawings of William J Burchell, Volumes I and II Volume I: The Bachapins of Lutakun, Volume II: Landscape Sketches

McKay, Helen M (ed.) (1938 and 1952) Johannesburg: The Grubbins Trust Publications No 1 and 2, each limited to 300 copies, these copies numbers 172 and 32, 4to, *contemporary half red morocco, in dust jacket* (2)

R800–1 200

378

Burchell, William John

A Sketch Map of Burchell's Trek

McKay, Helen M (ed.) Cape Town: Cape Times Limited, reprinted from “The Journal of South African Botany” in April 1943, wrappers (3)

R2 000–3 000

NOTES

This lot accompanied by Poulton, EB (1907). *William John Burchell: The Materials of a Lecture Delivered Before the British Association in the Town Hall, Cape Town on Thursday Evening, August 17, 1905, from the Report of the British and South African Associations 1905*, vol. III, pages 57–110, and a modern copy of Burchell's map, together with other material relating to Burchell, *all contained in a half red morocco solander box*

379

Daniell, William

Sketches Representing the Native Tribes, Animals and Scenery of Southern Africa, from Drawings made by the Late Mr Samuel Daniell, Engraved by William Daniell

(1820) London: William Daniell and William Wood, 4to, presentation inscription “From the author to his friend RW Cox Esq”, 48 engraved plates, *contemporary half brown morocco, in modern slipcase*

R30 000–40 000

380

Fitzpatrick, Sir J Percy

Through Mashonaland with Pick and Pen

(1892) Johannesburg: Argus Printing and Publishing Company (Limited). 8to, *rebound with front cover and back cover in facsimile, contained in red morocco solander box*

R600–800

NOTES

One of the first books to be published in Johannesburg and the author's first publication.



374

381

Fitzpatrick, Sir J Percy

The Transvaal from Within: A Private Record of Public Affairs

(1899) London: William Heinemann, presentation inscription to GE Buckle: "I have abstained from publishing this volume - for a time - lest my offense in writing it would be visited upon others; but I shall be very pleased if you will accept a copy for your private use & perusal. Yours very sincerely, J Percy Fitzpatrick. 11th Sept 1899", 8to, cloth

R800–1 200

382

Fitzpatrick, Sir J Percy

The Author's Own Collection of his Pamphlets 1910 to 1928

All contained in a black morocco backed solander box

R800–1 200

NOTES

Comprising:

1. Two copies of Fitzpatrick, Sir J Percy. (1914/15). *The Origin, Causes and Object of the War*, Cape Town: T Maskew Miller, each with folding map
2. Fitzpatrick, Sir J Percy. (1928). *Strictly Private: To my sister - Cecile Sauer*, Uitenhage: Self published
3. Two copies of Fitzpatrick, Sir J Percy. (1925). *Lord Milner and His Work*, Cape Town: Reprinted from the Cape Times
4. Fitzpatrick, Sir J Percy. (1910). *The Union: A Plea for a Fresh Start*, Johannesburg: The Transvaal Leader, signed on the front cover
5. Fitzpatrick, Sir J Percy. (1920). *Citrus Growing in California*, Cape Town: Issued by the National Bank of South Africa
6. Fitzpatrick, Sir J Percy. (1925). *Sundays River Valley: A Brief Statement in Reply to Critics*, Uitenhage: Published by the author

7. Niven, Cecily. (undated). *Recollection of Sir Percy Fitzpatrick*, Johannesburg: SABC Publication
8. Fitzpatrick, Sir J Percy. (1928). *The Flag and Good Faith*, Cape Town: Cape Times Limited
9. Fitzpatrick, Sir J Percy. (1925). *Amanzi: A Private Record of the First Decade*, Uitenhage: Privately Published
10. Fitzpatrick, Sir J Percy. (1927). *Report of the Chairman of the South African National Memorial Delville Wood Committee*, Cape Town: Cape Times Limited, signed by the author on the front cover
11. Fitzpatrick, Sir J Percy. (undated). *Labour Leaders and Loyalty*, Johannesburg: Argus Printing and Publishing Provenance: Frank Thorold, Johannesburg

383

Grey, Right Rev Robert

A Journal of the Bishop's Visitation Tour Through the Cape Colony in 1848 with an Account of his Visit to the Island of St. Helena, in 1849 and a Map, including Part II, A Journal of the Bishop's Visitation Tour Through the Cape Colony in 1850.

(1851) London: Society for Promoting Christian Knowledge, bound together, 16mo, two folding maps, half red morocco, rubbed

R500–700

384

Harris, William Cornwallis

Portraits of the Game and Wild Animals of Southern Africa

(1840) London: Published for the Proprietor by W Pickering, printed by Hullmandel & Walton, folio, 30 aquatint plates, half red morocco, spine with emblematic tooling, repairs to title page, some foxing

R55 000–70 000

385

Harris, William Cornwallis

The Wild Sports of Southern Africa: Being the Narrative of a Hunting Expedition from the Cape of Good Hope Through the Territories of the Chief Moselekatse to the Tropic of Capricorn

(1844) London: Pelham Richardson, 8vo, fourth edition, frontispiece, 24 hand coloured plates, folding map, contemporary half morocco rebaked, plate VIII repaired along edge and inserted after page 64, pages 61 and 62 misbound

R6 000–9 000

386

Latrobe, Rev C I

Journal of a Visit to South Africa in 1815, and 1816: With Some Account of the Missionary Settlements of the United Brethren, Near the Cape of Good Hope,

(1818) London: LB Seeley and R Ackermann, 4to, first edition, folding map, 3 black and white illustrations, 18 aquatints, 20th century calf

R12 000–16 000



384

387

Warre, Sir William (1784-1853)

A collection of three manuscript diaries, a sketch book and other drawings relating to Warres' time in South Africa when he was Deputy Quarter Master-General at the Cape of Good Hope between 1814 and 1821 (13)

R150 000–200 000

NOTES

Comprising:

A manuscript diary containing Warres' account of his departure from Portsmouth on 17 February 1814, until his arrival in the Cape on 20 May 1814. Stephen Simpson. (1814) *Simpson's Gentleman's Almanack and Pocket Journal for the year of our Lord 1814*. London: Whittingham and Rowland.

A manuscript account of Warres' time at the Cape while living at San Souci, his estate in Rondebosch. The diary includes a wagon journey to Knysna with Sir Jahleel Brenton, Commissioner of the Royal Navy in Simon's Town, which began on 13 of March 1815 in wagons supplied by Lord Charles Somerset, the Governor of the Cape. The journey was to find out if it would be possible to ship wood back from Knysna to Simon's Town for use by the Royal Navy.

A second manuscript account of Warres' time at the Cape, 1818, until his departure in 1821. "On the 24th of that month I left San Souci. The residence of my talented and well informed friend, Colonel Warre, the Deputy Quarter Master-General. Accompanied by him and Colonel Graham, the commandant of Simon's Town." Jahleel Brenton. (1846) *Memoir of the Life and Services of Vice-Admiral Sir Jahleel Brenton*, London: Hatchard and Son. A copy of this book is included in the lot.

A ledger of bills paid between 1815 and 1818.

A sketch book inscribed "Sketches by Sir William Warre, Mostly Cape of Good Hope, 1817"

Comprising: *A ground plan of a building (possibly the Castle); Facade of the same building; Country Town with Distant Mountains with the Artist*



Sketching (possibly Stellenbosch); *Close-up Study of Same Country Town; Valley with Buildings Along a River; Mountains by the Sea; Wagons Approaching Town; Coastal Scene incomplete; Great Braak River, Cape of Good Hope* (inscribed with the title); *Knysna 1817* (inscribed with the title, depiction of Knysna Heads); *Knysna 1817* (inscribed with the title, a view across the lagoon towards the heads); *Knysna* (inscribed with the title, incomplete view of house); *Little Devils and Caroline* (inscribed with the title); *Gowkamma River* (inscribed with the title); *Duivenhoeks River/; van Rensburgs, 1817* (inscribed with the title); *Kayman's Gat, Pass, 1817* (inscribed with the title on the reverse); *Fraka-de-kow, Pass, 1817* (inscribed with the title on the reverse); *Gwkamma Veldcornet, 1817* (inscribed with the title); *Westford, Knysna, 1817* (inscribed with the title, Wexford, George Rex home); *Mosselbay, 1817* (inscribed with the title); *Coastal Scene with Houses; Sketching Trees in the Knysna Forest; English Country House; Sketch of a Town from a Distance; Hull of a Sailing Ship; Sailing Ship at Sea; Figures incomplete; Lady with Basket; Portuguese Flag and Figures; Old Seated Lady* (loose sketch) and *Man Smoking Pipe* (loose sketch).
A folder of 11 loose working sketches done

in pencil, pen and ink: two depicting *Knysna Scenes; Forest Scene; Country House with Wagon; Landscape with Buildings; Buildings in Undulating Landscape; Houses, one with Cape Dutch Gable; Houses near the Bay; Studies of a Country Town over Four Pages; Valley with Trees; Kayman's Gat; Wagons Approaching Town*

Four complete and framed watercolours, each inscribed with their respective titles on the reverse:

Top of the Kayman's Falls (?) in Swellendam, Cape of Good Hope

26,5 by 44cm

East Ferry near the Lake Knysna, Cape of Good Hope

31 by 44cm

Duiven Hooke River near Plettenberg Bay, Cape of Good Hope

33 by 45cm

Veldt Kornet Lospers Valley in Swellendam, Cape of Good Hope

33 by 44cm

And an unframed complete watercolour, signed with the artist's initials, dated 1818 and inscribed with the title on the reverse

View of the Trakoo de Kow Pass, Cape of Good Hope

41 by 33cm, unframed

388

Unknown Author

The Caffre Tribes: Sketches of Some of the Various Classes and Tribes Inhabiting the Colony of the Cape of Good Hope and the Interior of Southern Africa, with a Brief Account Descriptive of the Manners and Customs of Each

(1851) London: W Robt and Lowes Dickinson, with 42 full page coloured plates, with 23 pages of descriptive letterpress, the pagination of the prints runs from 1-6 and from 8-42, number 7 being omitted, in some copies the frontis piece is placed in position as plate 7, 4to, original cloth rebaked in leather, plate 2 and 22 both repaired along edges (11)

R80 000–120 000

NOTES

This lot is accompanied by ten pencil and watercolour illustrations by "J.W.":

1. *Untitled*, corresponding to plate 2 (Herdsman), signed with the artist's initials, 21 by 16,5cm
2. *Fingoo*, corresponding to plate 11 (Bechuana Woman), signed with the artist's initials, inscribed with the title and 'XVIII', 23,5 by 17cm
3. *Kafir*, corresponding to plate 16 (An Old Amakoora Caffre), signed with the artist's initials and inscribed with the title, 21,5 by 16,5cm
4. *Untitled*, corresponding to plate 26 (A Malay Woman), signed with the artist's initials, 21,5 by 16,5cm
5. *Untitled*, corresponding to plate 28 (Dutch Boor), signed with the artist's initials, 23 by 17,5cm, unframed
6. *Coolie*, corresponding to plate 30 (A Negro Mozambique), signed with the artist's initials, inscribed with the title and inscribed 'XXVI', 24 by 16,5cm



7. *Bechuana Woman - Mantatee - Playing on the Lornoo*, corresponding to plate 35 (A Hottentot Musician), signed with the artist's initials and inscribed with the title, 21 by 17cm
8. *Zoolo Warrior Chief*, corresponding to plate 40 (Matabele), signed with the artist's initials and inscribed with the title, 20,5 by 15,5cm
9. *Bushman*, corresponding to plate 41 (A Bosjesman or Bushman), signed with the artist's initials and inscribed with the title, 21 by 15cm

10. *Bushman*, corresponding to plate 42 (A Hottentot), signed with the artist's initials and inscribed with the title, 19 by 16cm
- Provenance: formerly the property of John and C Gertrude E Leveson-Gower, who were in South Africa in 1847. Drawings by "J.W." were also published in Miss Fanny Park's *Wanderings of a Pilgrim* and elsewhere. The identity of the artist remains a mystery. This is one of the rarest Africana books ever to be published.



389

Samuel **DANIELL**

BRITISH 1775-1811

Newlands House

watercolour

32 by 44,5cm

R140 000–180 000

NOTES

“This house is almost certainly Nieuweland, Newlands (House) in one of its many guises. Originally a fine Cape Dutch house (as seen here), with a Groot Constantia gable, Charles Somerset added an upper storey, which made it collapse, after which he Georgianized it. An Elliott photograph shows yet another appearance. It was the home of Gwelo Goodman (who “restored” it) and of Joyce Newton Thomson, his biographer and mayor of Cape Town. Artist John Barrow lived there too, c 1800. See Fransen & Cook (2004) and Lewcock (1963) pages 113-120. In the background the saddle between Table Mountain and Devil’s Peak is visible.”

We should like to thank Dr Hans Fransen for his assistance in cataloguing this lot.

390

Manner of Samuel **DANIELL**

BRITISH 18TH CENTURY

A Herd of Kudu in the African Bush

watercolour

24 by 34cm

R6 000–8 000

391

After Johannes Cornelius

POORTEMANS

DUTCH 1813-1892

Cape Wine Wagon

printed with the artist's name, title and

'Lito' in the plate

hand coloured lithograph

image size: 28 by 48cm, over two sheets

R1 500–2 000

NOTES

RF Kennedy, (1975) *Africana Museum:*

Catalogue of prints, Volume II,

Johannesburg: Africana Museum.

Catalogue number P86.

392

After Charles Davidson **BELL**

SOUTH AFRICAN 1813-1882

Out-span

printed with the artist's initials in the

plate

lithograph

sheet size: 18,5 by 24,5cm

R1 500–2 500

NOTES

RF Kennedy. (1975) *Africana Museum:*

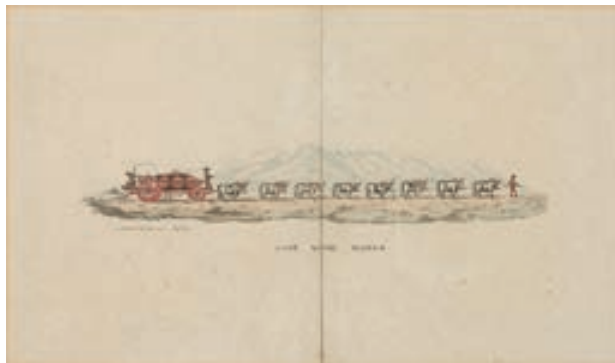
Catalogue of prints, Volume I,

Johannesburg: Africana Museum.

Catalogue number B230.



390



391



392

393

William John BURCHELL

SOUTH AFRICAN 1781-1863

Self Portrait while on Trek at Kosi Fountain

signed, dated 8.12.12 twice, numbered
No 597 and inscribed with the title in ink
pencil

31,5 by 22cm, unframed

R25 000–40 000

PROVENANCE

Sotheby & Co, London, 14 May 1970, lot 56
From the collection of Mrs M McCully, née
Burchell (formerly Mrs Burchell Graham)

NOTES

This drawing formed part of the exhibition of the
artist's work held at the Eastern Province Society
of Arts and Crafts, catalogue number 21.

394

William John BURCHELL

SOUTH AFRICAN 1781-1863

A View of the Town, Litakun

dated 24.7.12 and numbered No. 492 in ink
ink and wash

29,5 by 48cm, unframed

R35 000–50 000

PROVENANCE

Sotheby & Co, London, 14 May 1970, lot 65
From the collection of Mrs M McCully, née
Burchell (formerly Mrs Burchell Graham)

NOTES

This drawing formed part of the exhibition of the
artist's work held at the Eastern Province Society
of Arts and Crafts, catalogue number 3. There is
a variation of this drawing engraved in aquatint
and colour in William Burchell. (1824) *Burchell's
Travels in the Interior of Southern Africa, volume II*,
London: Longman, Hurst, Rees, Orme, Browne
and Green. Page 464.

395

William John BURCHELL

SOUTH AFRICAN 1781-1863

Portrait of Júli

dated 12.8.15 in pencil and numbered 747
twice in ink

pencil

32 by 22cm, unframed

R30 000–40 000

PROVENANCE

Sotheby & Co, London, 14 May 1970, lot 62
From the collection of Mrs M McCully, née
Burchell (formerly Mrs Burchell Graham)

LITERATURE

William Burchell. (1824) *Burchell's Travels in the
Interior of Southern Africa, volume II*, London:
Longman, Hurst, Rees, Orme, Browne and Green.
Footnote, page 160, illustrated as Plate 3.

"This portrait was drawn in August 1815; only a
few days before I sailed from the Cape; but he
continued in my pay nearly two years longer;
after which he returned with his wife and child
to Graaffreyneet. He is here exhibited in his usual
dress; a blue cloth jacket, leathern trowsers, a
cotton handkerchief round his head, and another
about his neck. It was by his own desire that
he is represented holding his musket; and the
position is that in which he used to carry it when
approaching any wild animal."

NOTES

This drawing formed part of the exhibition of the
artist's work held at the Eastern Province Society
of Arts and Crafts, catalogue number 22.

396

William John BURCHELL

SOUTH AFRICAN 1781-1863

*Inside the Artist's Wagon, Showing
Burchell at Work*

signed with the artist's initials, dated 9.4.15 in
pencil and numbered 736 in ink
pencil

33,5 by 40,5cm, unframed

R55 000–70 000

PROVENANCE

Sotheby & Co, London, 14 May 1970, lot 54
From the collection of Mrs M McCully, née
Burchell (formerly Mrs Burchell Graham)

NOTES

This drawing formed part of the exhibition of the
artist's work held at the Eastern Province Society
of Arts and Crafts, catalogue number 2.

397

William John BURCHELL

SOUTH AFRICAN 1781-1863

Jys Kraal Outspan

dated 22.8.12 and numbered 528 in pencil
pencil, ink and wash

29,5 by 48cm, unframed

R30 000–40 000

PROVENANCE

Sotheby & Co., London, 14 May 1970, lot 68
From the collection of Mrs M. McCully née
Burchell (formerly Mrs Burchell Graham)

NOTES

This drawing formed part of the exhibition of the
artist's work held at the Eastern Province Society
of Arts and Crafts, catalogue number 7.

398

Thomas Herbert **MAGUIRE**

BRITISH 1821-1895

Dr. Burchell

printed with the artist's signature, facsimile signature 'Wm. J Burchell' and dated 1854
lithograph
30 by 23cm

R1 200–1 500

LITERATURE

RF Kennedy. (1975) *Africana Museum: Catalogue of prints*, Johannesburg: Africana Museum. Catalogue number M3.

NOTES

Published by M & N Hanhart Impt.

399

Mortimer **MENPES**

AUSTRALIAN 1859-1938

Cronje and Major Albrecht

signed
gouache on artist's board
26 by 38cm

R25 000–40 000

LITERATURE

Mortimer Menpes. (1901) *War Impressions: Being a Record in Colour*, London: Adam & Charles Black. Illustrated on page 216.



394



396



399

Various Properties

400

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Grand River South East (Moonlight)

indistinctly signed and dated 1865

watercolour

27,5 by 45,5cm

R20 000–30 000

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler, His Life and Work*, Cape Town and Amsterdam: Balkema. Page 58.

NOTES

Accompanied by a Letter of Authenticity from Frank Bradlow to Gallery Brevan, dated 15 October 1970, stating that it was No 19 in the unpublished album of Lithographic Prints Views of Mauritius, the publication of which was announced in the *Argus* on 22 June 1867. The album was never published but No 19 was known as *Grand River South East (Moonlight)*.

401

Johann Jakob **FREY**

SWISS 1813-1865

Peasants on a Road, with Castel Gandolfo and Lake Albano on the right

signed and dated 1859

oil on canvas

65 by 91cm

R50 000–70 000

NOTES

Sold: Sotheby's, London, 15 October, 1975, lot 142



400



401

402

Robert Gwelo **GOODMAN**

SOUTH AFRICAN 1871-1939

Cape Landscape with Dam

pastel on card

35 by 38cm

R8 000–12 000

403

Robert Gwelo **GOODMAN**

SOUTH AFRICAN 1871-1939

Table Mountain

oil on board

16,5 by 21,5cm (2)

R40 000–60 000

PROVENANCE

Cannon House, Newlands Avenue,
Newlands, the artist's home.

NOTES

Accompanied by an Affidavit of
Authenticity, signed by Cyril Newton
Thompson and the artist's widow on
29 August 1939.

404

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873-1921

Landscape

signed with the artist's initials and
dated '09

watercolour

21 by 27cm

R20 000–30 000

NOTES

Certificate of Authenticity adhered to
the reverse signed by the artist's friend,
AB van der Zeyde, in November 1939.



402



403



404

405

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876-1960

A Trek Family Preparing a Meal

the reverse with two autograph Letters of Authenticity, dated 1975, signed by Mr Theron, with whom Erich Mayer resided for 25 years
oil on hessian laid down on board
48 by 90cm

R25 000–30 000

NOTES

The Letters of Authenticity give the titles as "Twee boerevrouens en bantu bediende" and "Boer met bantu wat vleis braai".

406

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876-1960

Kremetartbome

signed and dated 1926
oil on cardboard
18 by 26,5cm

R15 000–20 000

407

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876-1960

South African Landscape

signed and dated 1928; title printed on a label adhered to the reverse
watercolour
11,5 by 18,5cm

R7 000–10 000



405



406



407

408

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Sketch near Pretoria

signed and dated 09 and signed with the artist's initials; inscribed with the title on the reverse

oil on board

11,5 by 26,5cm

R40 000–60 000

409

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

Stellenbosch

signed and dated 33; inscribed with the title on the reverse in another hand

oil on canvas laid down on cardboard

18,5 by 23,5cm

R18 000–24 000

408



409



410

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Valley Landscape

signed and dated 1919

watercolour

32 by 46cm

R20 000–30 000

PROVENANCE

A gift from the artist to the current owner's father, Bernard Turkstra, owner of the Vineyard Hotel from 1948 to 1980, where this work hung.

411

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Landscape with Trees

signed and dated 1919

watercolour

30 by 46,5cm

R20 000–30 000

PROVENANCE

A gift from the artist to the current owner's father, Bernard Turkstra, owner of the Vineyard Hotel from 1948 to 1980, where this work hung.

412

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Usakos, SWA

signed, dated 1924 and inscribed with the title

watercolour and pencil

24,5 by 34,5cm

R20 000–30 000



410



411



412



413

413

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Mombasa (I)

signed, dated 1926 and inscribed with title

pencil and watercolour

25 by 35cm

R40 000–60 000

414

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Mombasa (II)

signed, dated 1926 and inscribed with
the title

pencil and watercolour

25 by 35cm

R40 000–60 000



414

415

Nita (Pauline Augusta
Wilhelmina) **SPILHAUS**

SOUTH AFRICAN 1878-1967

*Orchard Beneath Cape
Mountains*

signed with the artist's monogram

oil on canvas

49,5 by 59,5cm

R40 000–50 000

416

Nita (Pauline Augusta
Wilhelmina) **SPILHAUS**

SOUTH AFRICAN 1878-1967

A Lonely Cottage

signed with the artist's monogram;
dated 1946 and inscribed with the title
on the reverse in another hand

oil on panel

31,5 by 39,5cm

R25 000–30 000



415



416

417

Edward **ROWORTH**

SOUTH AFRICAN 1880-1964

Laborie Wine Farm, Paarl

signed

oil on board

60 by 86cm

R50 000–70 000

418

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Old Homestead, Worcester

signed; inscribed with the title in pencil

on the reverse in another hand

oil on canvas

30 by 49cm

R20 000–30 000

419

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Kirstenbosch Cottages

signed

oil on canvas

30 by 49cm

R25 000–35 000



417



418



419

420

Adolph Stephan Friedrich
JENTSCH

SOUTH AFRICAN 1888-1977

Sudwestafrika

signed with artist's initials and dated
1960; signed, inscribed with the title
and numbered 60 - 106 on the reverse
watercolour

18,5 by 33,5cm

R20 000–30 000

421

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902-1985

A Winter's Day

signed
pen and ink and watercolour
62 by 48cm

R25 000–35 000



420



421

The following three lots were gifts from the artist to Professor Robert Harold Compton and his family, Director of the National Botanic Gardens, Kirstenbosch, from 1919 until 1953, after whom the Compton Herbarium is named.

422

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Kirstenbosch Landscape with Trees

signed and dated 42

mixed media

47 by 61,5cm

R20 000–30 000

423

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

House at Kirstenbosch

signed and inscribed indistinctly

"To Phil and Derick"

mixed media

44,4 by 60,5cm

R20 000–30 000

424

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

View over Kirstenbosch with Tree

signed and inscribed "To Kath with

Love Maud"

mixed media

61,5 by 45,5cm

R20 000–30 000



422



423



424

425

Fanie (Stephanus Johannes Paulus) **ELOFF**

SOUTH AFRICAN 1885-1947

Bust of a Man

patinated copper

height: 8,5cm; on a chalcedony base

R8 000–12 000

426

Fanie (Stephanus Johannes Paulus) **ELOFF**

SOUTH AFRICAN 1885-1947

Bust of Willie Grobler

signed

bronze, on a marble base

height: 29cm; base 15,5cm

R40 000–60 000

NOTES

Willie Grobler was a cousin and close friend of the artist, and the model for Eloff's 'faun' sculptures. He was the son of Piet Grobler, Minister of Lands, 1926.

427

Lippy (Israel-Isaac) **LIPSHITZ**

SOUTH AFRICAN 1903-1980

Dancer (Staccato)

signed and dated 1928

carved teak, on a detachable wooden base

height: 42cm; base 2,5cm

R20 000–30 000

PROVENANCE

Dr Charles Shapiro, Cape Town

LITERATURE

Bruce Arnott. (1969) *Lippy Lipshitz, Biography and catalogue raisonné*, Cape Town: AA Balkema. Page 56, illustration number 21.



425



426



427

428

Lippy (Israel-Isaac) **LIPSHITZ**

SOUTH AFRICAN 1903-1980

Fallen Angel

executed in 1935

signed

bronze, on a fixed wooden base

height: 40,5cm, excluding base; base

4,5cm

R30 000–40 000

PROVENANCE

Dr Charles Shapiro, Cape Town

South African National Gallery,

Cape Town

LITERATURE

Bruce Arnott. (1969) *Lippy Lipshitz, Biography and catalogue raisonné*, Cape Town, AA Balkema. Illustrated on page 87, number 101.

EXHIBITED

Ashbey's Galleries, Cape Town, *Lippy Lipshitz*, 1936, catalogue number 18
Argus Gallery, Cape Town, *Lippy Lipshitz*, 1944, catalogue number 46
South African National Gallery, Cape Town, *Lippy Lipshitz*, 1968, catalogue number 33

429

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915-2011

Bird

signed, dated 1988 and numbered 1/2

bronze, on a steel base

height: 20cm excluding base, base

8,5cm

R30 000–40 000



429



428



430

430

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Dancers

signed and dated 54; inscribed with the title and authenticated by Adelheid Domsaitis on the reverse

oil on board

49 by 38,5cm

R50 000–70 000



431

431

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Pawpaw Tree, Woman and Hut

signed and dated '50
pencil and watercolour
36 by 27cm

R25 000–35 000

© The Estate of Maggie Laubser | DALRO

LITERATURE

Dalene Marais. (1994) *Maggie Laubser her paintings, drawings and graphics*, Johannesburg: Perskor. Page 291, catalogue number 1178.

432

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Hotel Tahiti, I

signed
pencil and watercolour
20 by 26cm

R18 000–24 000

433

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Hotel Tahiti, II

signed
pencil and watercolour
20 by 26cm

R18 000–24 000

434

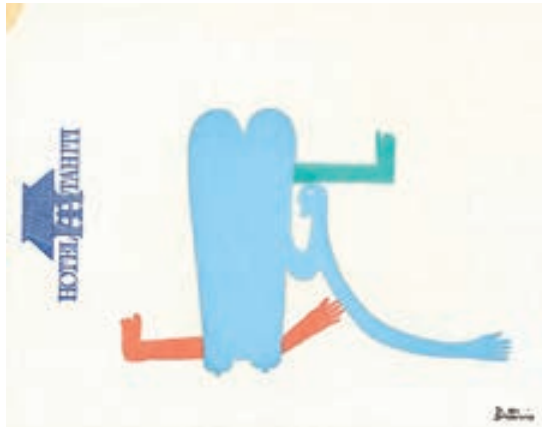
Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Hotel Tahiti, III

signed
pencil and watercolour
20 by 26cm

R18 000–24 000



432



433



434



435

© Irma Stern Trust | DALRO



436

© Irma Stern Trust | DALRO

435

Irma STERN

SOUTH AFRICAN 1894-1966

Two Xhosa Women

signed and dated 1959

ball-point pen

sheet size: 48 by 32cm

R30 000–50 000

436

Irma STERN

SOUTH AFRICAN 1894-1966

Portrait of a Woman with a Headscarf

signed and dated 1956

pastel and crayon on paper

sheet size: 25,5 by 25,5cm

R25 000–35 000



437

© Irma Stern Trust | DALRO

437

Irma **STERN**

SOUTH AFRICAN 1894-1966

Boats in a Harbour

signed and dated 1963
felt tip pen on paper
sheet size: 39 by 57,5cm

R50 000–70 000

438

Irma **STERN**

SOUTH AFRICAN 1894-1966

A Harbour on the Riviera

signed and dated 1965
felt tip pen on paper
sheet size: 45,5 by 55cm

R50 000–70 000



438

© Irma Stern Trust | DALRO

439

Charles Graham
POWELL-JONES

SOUTH AFRICAN 1889-1966

Old Harbour, Hermanus

oil on board

45 by 59cm

R6 000-8 000

440

Nerine Constantia
DESMOND

SOUTH AFRICAN 1908-1993

Harbour Scene

signed

oil on board

43,5 by 62cm

R25 000-35 000

441

James Vicary **THACKWRAY**

SOUTH AFRICAN 1919-1994

Cape Town Docks

signed

oil on canvas

24,5 by 35cm

R15 000-20 000



439



440



441

442

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Hout Bay

signed and indistinctly dated
oil on canvas laid down on board
42,5 by 32,5cm

R20 000–30 000



442

443

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Kommetjie

signed and dated 1927
oil on canvas laid down on board
29 by 39cm

R40 000–60 000



443

444

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Philippi Farm

signed and dated 1928
oil on panel
17,5 by 30,5cm

R40 000–60 000



444



445



446



447



448

445

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

Coastal Community

signed and dated 1964
mixed media on paper
36 by 55cm

R15 000–20 000

446

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

Houses and Signal Hill (District Six)

signed and dated 1989; signed and inscribed
with the title on the reverse
watercolour
28,5 by 45cm (2)

R15 000–20 000

LITERATURE

Martin Bekker. (1990) *Gregoire Boonzaier*, Cape Town and Pretoria: Human and Rousseau (Pty) Ltd. Illustrated in colour on page 104.

NOTES

Accompanied by a copy of the book *Gregoire Boonzaier* by Martin Bekker.

447

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

District Six, recto; Houses with Figures and Car, verso

signed and dated 1990
watercolour
36 by 48cm

R20 000–30 000

448

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Agter die Moskee Distrik Ses

signed and dated 1991; inscribed
with the title on the reverse
watercolour
37,5 by 55,5cm

R15 000–20 000

449

Wolf **KIBEL**

SOUTH AFRICAN 1903-1938

Houses

inscribed "Wolf Kibel signed by
Mrs F Kibel" on the reverse
watercolour
23 by 30,5cm

R15 000–20 000

NOTES

Accompanied by a Certificate of
Authenticity signed by Joseph Wolpe.

450

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Stormy Skies, Cape

signed and dated 1961
oil on canvas
39 by 50cm

R40 000–60 000



449



450

451

Francois **GALL**

FRENCH 1912-1987

L'Institut de France, Paris

signed and inscribed 'Paris'
oil on board
21 by 26cm

R15 000–20 000

452

Francois **GALL**

FRENCH 1912-1987

Parisian Boulevard

signed and inscribed 'Paris'
oil on board
22 by 26cm

R15 000–20 000

453

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

A Busy Market

signed and dated 56
oil on canvas laid down on board
44 by 59,5cm

R40 000–60 000



451



452



453

454

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

Courtyard, Positano, Italy

signed and dated 51; inscribed with the title on a Royal Institute of Oil Painters, London, label adhered to the reverse oil on canvas laid down on board 50 by 39,5cm

R30 000–40 000



454



455

455

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

Siena

signed, dated 69 and inscribed with the title watercolour and charcoal 47 by 55cm

R12 000–16 000



456

456

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Beside the River Seine

signed, dated 1954 and indistinctly inscribed 'For *** with love from Maud' pen and ink and watercolour 43 by 60cm

R35 000–50 000

457

Otto KLAR

SOUTH AFRICAN 1908-1994

Landscape with Mountains

signed

oil on board

29,5 by 60cm

R30 000–40 000

458

Otto KLAR

SOUTH AFRICAN 1908-1994

Kremetartbome

signed

oil on board

29 by 38cm

R18 000–24 000

459

Otto KLAR

SOUTH AFRICAN 1908-1994

Cottage Amongst Trees

signed

oil on board

30 by 36cm

R20 000–30 000



457



458



459

460

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Landscape with Trees

signed and dated 1993

pastel

30 by 25cm

R18 000–24 000

461

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Quiver Tree

signed and dated 1974

oil on canvas laid down on board

39,5 by 50cm

R50 000–70 000

462

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Houses Amongst the Trees

signed and dated 1998

chalk pastel on paper

35 by 39,5cm

R25 000–35 000



460



462



461

463

Siegfried **HAHN**

SOUTH AFRICAN 1914-2008

Farm at De Doorns

signed and dated '45

oil on canvas

20,5 by 34,5cm

R20 000–30 000

464

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Landscape

signed and dated '50

oil on canvas

40 by 50cm

R20 000–30 000

465

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Near Springbok

signed and dated '78

oil on canvas laid down on board

20 by 28,5cm

R15 000–20 000



463



464



465

466

Titta **FASCIOTTI**

SOUTH AFRICAN 1927-1993

Outeniqua Landscape

signed

oil on canvasboard

22 by 29,5cm

R18 000–24 000

PROVENANCE

A gift from the artist to the current owner's parents.

467

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Soetendal, Near Wellington

signed and dated '84; inscribed with the title on a label adhered to the reverse

oil on board

27,5 by 60cm

R30 000–40 000



466



467

468

Marjorie WALLACE

SOUTH AFRICAN 1925-2005

Relaxing with the Cats

oil on canvas

64 by 53cm

R60 000–80 000

469

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Spring Cleaning

signed

oil on canvas laid down on board

59 by 49cm

R60 000–80 000

470

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Clown in White

signed

oil on board

75 by 59,5cm

R35 000–50 000

471

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Portrait of a Young Man

signed

oil on board

34 by 28cm

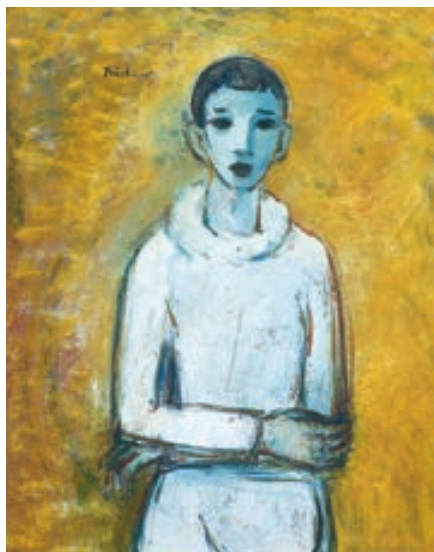
R25 000–35 000



468



469



470



471



472



473



474

472

Jean Max Friedrich **WELZ**

SOUTH AFRICAN 1900-1975

Nude

signed twice and dated 71
oil and charcoal on paper
64 by 42,5cm

R20 000–30 000

473

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

Dianna

signed; inscribed with the title on the reverse
in another hand
oil on canvasboard
68,5 by 48,5cm

R40 000–60 000

NOTES

A gift from the artist to the current owner's family.

474

Jean **JANSEM**

FRENCH 1920-2013

Vielle Dame Aux Marionettes

signed; inscribed with the title on the stretcher
oil on canvas
129 by 96,5cm

R60 000–80 000

475

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Anemone in Landskap

signed and dated 1962

oil on board

57,5 by 39,5cm

R40 000-60 000

EXHIBITED

Regency Galleries, Cape Town, 9 to 23

October 1962, catalogue number 31

South African Association of Arts (N.Tvl),

Pretoria, 3 to 14 June 1963, catalogue
number 39

Gallery 101, Johannesburg, 5 to 17 August
1963, catalogue number 29

NOTES

Johannes Meintjes catalogue number 775.



475



476

476

Conrad Nagel Doman THEYS

SOUTH AFRICAN 1940-

Slipper Plant

signed and dated 1993

pastel

30 by 25cm

R18 000-24 000

477

Clement Edmond Theodore

Marie SERNEELS

SOUTH AFRICAN 1912-1991

Still Life with Flowers in a Green Jug

signed and dated 68

oil on board

77,5 by 64,5cm

R40 000-60 000



477



478



479



480



481

478**Maud Frances Eyston SUMNER**

SOUTH AFRICAN 1902-1985

*Still Life with Cherries*signed; inscribed with the title on the reverse
in another hand

pen and ink and watercolour

40 by 30,5cm

R50 000–70 000**EXHIBITED**Pretoria Art Museum, *Maud Sumner Exhibition*,
compiled from the *Kachelhoffer Collection*,
21 October 1992, catalogue number 27.**479****Robert Gwelo GOODMAN**

SOUTH AFRICAN 1871-1939

Proteas

signed

oil on canvas

55,5 by 42cm

R40 000–60 000**480****Adriaan Hendrik BOSHOFF**

SOUTH AFRICAN 1935-2007

*Still Life with a Brass Vessel and a Blue
and White Bowl*

signed

oil on canvas laid down on board

60 by 50cm

R40 000–60 000**481****Frank Sydney SPEARS**

SOUTH AFRICAN 1906-1991

Still Life with Tea Pot

oil on board

44 by 55cm

R15 000–20 000

482

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Louw se Bos, Elsie's River

signed and dated 1979

oil on canvas

40 by 50cm

R60 000–80 000

483

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Cape Cottages

signed and dated 1974

oil on canvas

39 by 49,5cm

R40 000–60 000

484

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Thatched Cottage

signed and dated 1942

chalk pastel

26 by 56cm

R20 000–30 000



482



483



484

485

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

Lesotho Landscape

signed and dated 54
oil on canvas
50 by 60cm

R25 000–35 000

486

George **ENSLIN**

SOUTH AFRICAN 1919-1972

Landscape, Kenya

signed and dated '54
oil on board
44 by 59cm

R20 000–30 000

PROVENANCE

Purchased from the artist by the current owner's father, Dr Zacharias Johannes Rabie, Trade Commissioner, South African Embassy, Nairobi, 1950-1954.

487

Peter **CLARKE**

SOUTH AFRICAN 1929-2014

People in Mossy Field

signed and dated 8.8.1967; inscribed with the title and medium on a label adhered to the reverse
watercolour
33 by 30cm

R25 000–35 000



485



486



487

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488

488

Hennie (Hendrik Christiaan) NIEMANN JNR

SOUTH AFRICAN 1972-

Elephant

signed with the artist's initials and
dated 98

oil on canvas
79 by 89,5cm

R50 000–70 000



489

489

Cecily SASH

SOUTH AFRICAN 1924-

Warthog I

signed and dated '90; inscribed with the title
on the reverse in another hand

charcoal and pastel on hand-made paper
88,5 by 73,5cm

R30 000–50 000



490

490

John Neil **RODGER**

SOUTH AFRICAN 1941-2013

Yokohama Cockerel

signed and dated '12

oil on canvas laid down on board

34,5 by 35cm

R40 000–60 000



491

491

Gail Deborah **CATLIN**

SOUTH AFRICAN 1948-

Cow Study

signed and dated 96; inscribed with
the title on the reverse

oil on board

40 by 42,5cm

R30 000–40 000

492

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Orgy

signed and numbered 45/45 in pencil in the margin

screenprint colour

sheet size: 45 by 64cm

R30 000–40 000

493

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Orgy 3

signed, numbered 1/30 and inscribed with the title in pencil in the margin; '1973' inscribed in pencil on the reverse

screenprint colour

sheet size: 45 by 64cm

R30 000–40 000

LITERATURE

Karin Skawran (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 153.

494

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Orgy 4

signed, numbered 31/39 and inscribed with the title in pencil in the margin

screenprint colour

sheet size: 45 by 64cm

R30 000–40 000

LITERATURE

Karin Skawran and Michael Macnamara (eds.) (1985) *Walter Battiss*, Johannesburg: AD. Donker. Illustrated in colour on page 89, plate 18.
Karin Skawran (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 55.

495

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Orgy 5

signed, numbered 3/32 and inscribed with the title in pencil in the margin

screenprint colour

sheet size: 45 by 64cm

R30 000–40 000

LITERATURE

Karin Skawran (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 153.

496

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Dancing Girls

signed, numbered 2/30 and inscribed with the title in pencil in the margin

screenprint colour

sheet size: 64 by 45cm

R20 000–30 000

LITERATURE

Karin Skawran (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 41.

497

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Man Alive

signed, inscribed with the title and numbered 26/30 in pencil in the margin

screenprint colour

sheet size: 45 by 64cm

R15 000–20 000

LITERATURE

cf. Karin Skawran and Michael Macnamara (eds.) (1985) *Walter Battiss*, Johannesburg: AD Donker. Another example from this edition illustrated in colour on page 87.



492



493



494



495



496



497

498

Andy WARHOL

AMERICAN 1928-1987

Marilyn (Green and Yellow)

executed in 1986

signed by the artist, signed in the plate,
numbered 1219/2400 in pencil; bears
a CMOA (Carnegie Museum of Art)
stamp on the reverse
colour lithograph
60 by 60cm

R35 000-50 000

499

Andy WARHOL

AMERICAN 1928-1987

Marilyn (Blue and Orange)

executed in 1986

signed by the artist, signed in the plate,
numbered 1143/2400 in pencil; bears
a CMOA (Carnegie Museum of Art)
stamp on the reverse
colour lithograph
60 by 60cm

R35 000-50 000



498



499



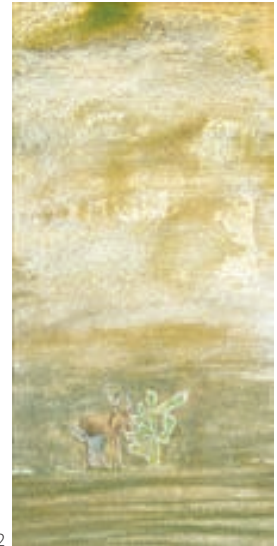
500

© Andrew Verster | DALRO



501

© The Estate of Stanley Pinker | DALRO



502

© The Estate of Stanley Pinker | DALRO

500

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937-

Beach Sands

signed and dated 76
acrylic on canvas
91 by 121cm

R25 000–35 000

501

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-2012

O Sea Shore...

dated 23/11/63 and indistinctly inscribed "O sea
shore sweeter to me than life, O sea, happy am
I who may come at last to go to my own lands"
oil, wash and sand on paper
43,5 by 22cm

R25 000–35 000

502

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-2012

Donkey and Foal

signed
watercolour, pencil and sand on paper
52 by 25,5cm

R25 000–35 000

503

Peter **CLARKE**

SOUTH AFRICAN 1929-2014

Brit-Helene

signed and dated December 2001
mixed media and collage on board
54,5 by 70cm

R40 000–60 000

LITERATURE

Michael Stevenson. (2004) *Peter Clarke: Fanfare*, Cape Town: Michael Stevenson.

Illustrated on page 105, with poem:

BRIT-HELENE (in Asker)
Always dressed neatly
but in some plain, plain garment black
or gray
as if belonging, in fact, to a sect
I didn't expect
that her apartment,
instead of being some sombre shade,
would be so pleasant,
warm & colourful, the happy way
a laugh bursts through after a period of
mourning.

PROVENANCE

Acquired from the artist by the current
owner.

504

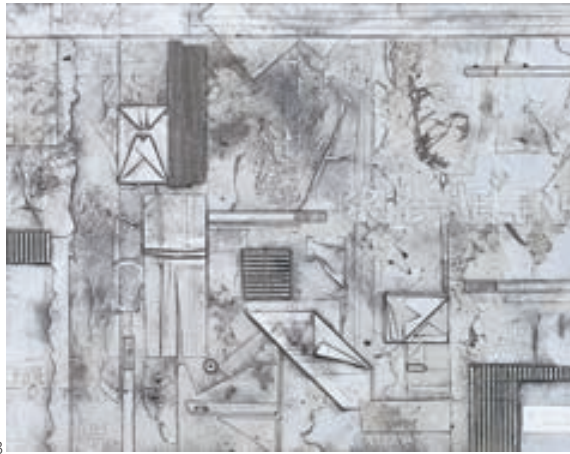
Georgina **GRATRIX**

SOUTH AFRICAN 1982-

Fräulein

signed, dated 2010, numbered 1/1 and
inscribed with the title in pencil and
with the Warren Editions chop mark
colour monotype
106,5cm by 75,5cm

R18 000–24 000



503

© The Estate of Peter Clarke | DALRO



504



505

505

Dumile (Zwelidumile Mxgazi)

FENI-MHLABA

SOUTH AFRICAN 1942-1991

Two Bulls

signed and dated 70
pen and ink
48 by 64,5cm

R30 000–50 000

506

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Four Cats

signed and numbered 12/50 in pencil in

the margin

linocut printed on non-archival book pages

sheet size: 65,5 by 50cm

R40 000–60 000

NOTES

From the portfolio, *Homage to Cecil Skotnes*,
published in 2009

507

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

End Papers

signed and numbered AP IV in pencil

in the margin

lithograph colour

50 by 66cm

R30 000–50 000

NOTES

From the portfolio, *Working Proof*,
published in 2003

508

Deborah Margaret **BELL**

SOUTH AFRICAN 1957-

Thunder

signed, dated '06, numbered 6/20,

inscribed with the title in pencil in the

margin and embossed with the David Krut

Print Workshop chop mark

drypoint and hand painting

image size: 64,5 by 49cm

R20 000–30 000

LITERATURE

Juliet White. (2010) *Deborah Bell's Alchemy*,
Johannesburg: David Krut Publishing.

Illustrated in colour on page 54.



506



508



507

509

Sue (Susan Mary) **WILLIAMSON**

SOUTH AFRICAN 1941-

What about El Max: We are like fish I and II, a pair

both signed, dated 2005 and numbered 3/6
colour photographic print
sheet size: 47,5 by 59cm (2)

R15 000–20 000

EXHIBITED

The O.K Center for Contemporary Art, Linz, Austria, *OK/Biennale Cuvee 10* (a selection of the best works from biennales of the previous year), 2010, catalogue

The Wilfredo Lam Center on the Havana Biennale, Havana, Cuba, *Sue Williamson: The Truth is on the Walls*, 2009, catalogue
Goodman Gallery, Johannesburg, *Sue Williamson: Other Voices, Other Cities*, 2009
Wertz Gallery, Atlanta, USA, *Sue Williamson: Hotels and Better Lives*, 2007

NOTES

In 2005 Williamson worked with a group of Egyptian fishermen whose livelihood was threatened by the military and a petrochemical project. Williamson produced a series of graffiti interventions based on interviews, also photographic stills. She titled the project *What about El Max?*

510

Bronwen **FINDLAY**

SOUTH AFRICAN 1953-

Nceka

oil and safety pins on canvas
99 by 99cm

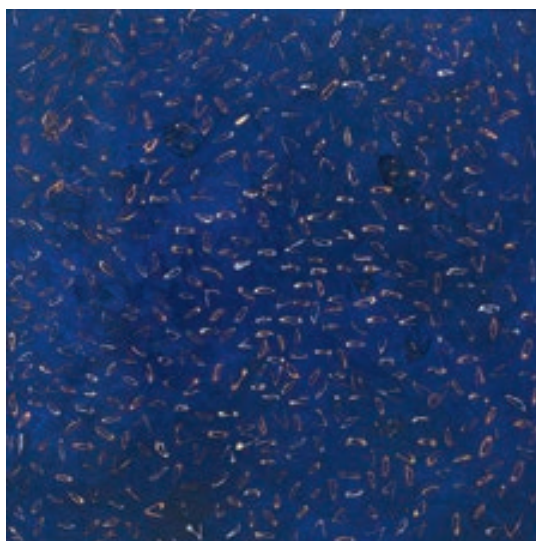
R30 000–50 000



509



509



510



511

511

Kerri-Jane **EVANS**

SOUTH AFRICAN 1967-

Insidious Pink Cloud

signed and dated 2009; inscribed with
the title on a label on the reverse
oil on canvas

57,5 by 82,5cm

R20 000–30 000

512

Clive **VAN DEN BERG**

SOUTH AFRICAN 1956-

*View of Melville Koppies during
Winter*

signed with the artist's initials and dated
94; signed, dated 94 and inscribed with
the title on the reverse
oil on canvas

74 by 100cm

R40 000–60 000

513

Johann **LOUW**

SOUTH AFRICAN 1965-

Landscape, Graaff-Reinet

signed with the artist's initials; signed,
dated 1998 and inscribed with
'Woodstock' and the title on the reverse
oil on board

73 by 107cm

R35 000–50 000

514

Johann **LOUW**

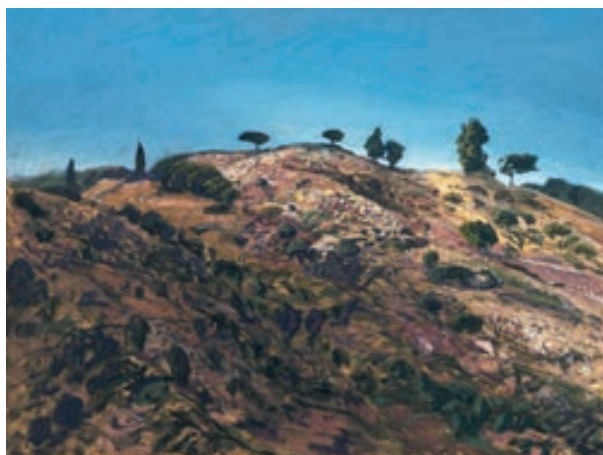
SOUTH AFRICAN 1965-

Karoo Landscape

oil on board

80 by 120cm

R30 000–40 000



512



513



514



515

515

Neil **GOEDHALS**

SOUTH AFRICAN 1957-1990

Composition with Heads

inscribed with the artist's name on the reverse
mixed media on paper, eight framed as one
82 by 232cm

R50 000–70 000

516

Peter **CLARKE**

SOUTH AFRICAN 1929-2014

The Scribe at Qumran

signed, dated 3.2005 and inscribed with the title;
dated in pencil on the reverse
mixed media and collage
50 by 35cm

R50 000–70 000



516

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517

Vivienne KOORLAND

SOUTH AFRICAN 1957-

O Bear Me Away On Your Snowy Wings,
triptych

signed, dated 2006 and inscribed with the title
oil on linen

91 by 205cm (3)

R40 000–60 000

EXHIBITED

Freud Museum, London, *Reisemalheurs (Travel Woes)*, 2007

"*O Bear Me Away On Your Snowy Wings*, 2006, captures movement's wonder and turns the melancholy of displacement into the promise of discovery. With its smaller side canvases flanking the central large one like wings, their stitching pattern evoking feathers, the triptych suggests an imposing white bird. But because this resemblance is schematic, the painting flutters between representation and abstraction. The simplified surface, here cleared of the weight of historical consciousness, proposes a lightening of being - rendered also by the lowercase letters of the image's schoolgirl-like writing - eager for flight".
Dr TJ Demos (2007) Vivienne Koorland: Freud Museum http://www.viviennekoorland.com/images/exhibit_1264709041.pdf [19th January 2015]

LITERATURE

Tamar Garb. (2007) *Vivienne Koorland: Reisemalheurs (Travel Woes)*. London: Freud Museum. Illustrated on back cover

518

Lindi SALES

SOUTH AFRICAN 1973-

Fireworks (Explosion)

signed

laser cut paper

99 by 151cm

R20 000–30 000

517



518



519

Simon Patrick **STONE**

SOUTH AFRICAN 1952-

Red Curtain

signed; inscribed with the title in pencil
on the reverse
gouache, watercolour and pencil
90,5 by 62,5cm

R16 000–20 000

520

Simon Patrick **STONE**

SOUTH AFRICAN 1952-

Modern Living

signed and dated 90; inscribed with
the title in pencil on the reverse
gouache, watercolour and pencil
94,5 by 61,5cm

R16 000–20 000

521

Simon Patrick **STONE**

SOUTH AFRICAN 1952-

Up Africa Way

signed and dated 1990; inscribed with
the title in pencil on the reverse
gouache, watercolour and pencil
98 by 62cm

R15 000–20 000

522

Simon Patrick **STONE**

SOUTH AFRICAN 1952-

Yellow Face

signed; inscribed with the title in pencil
on the reverse
gouache, watercolour and pencil
70 by 56cm

R15 000–20 000



519



520



521



522

523

Claude Marie Madeleine
BOUSCHARAIN

SOUTH AFRICAN 1922-

Le Saut

signed
oil on board
49,5 by 60cm

R20 000–30 000

524

Jean-Baptiste **VALADIÉ**

FRENCH 1933-

La Mariée du Mirage

signed and dated '74
oil on canvas
72 by 91cm

R40 000–60 000

NOTES

Accompanied by a Certificate of
Authenticity.



523



524

525

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914-2010

Figures at a Gathering

signed and dated 1972

oil on canvas

91,5 by 91,5cm

R50 000–70 000



525

526

Louis Khehla **MAQHUBELA**

SOUTH AFRICAN 1939-2010

Composition with Goat

signed and dated 72

mixed media on paper

50 by 68cm

R20 000–30 000

The proceeds from the sale of the following lot will benefit the Association for Visual Arts



526

527

Jan-Henri **BOOYENS**

SOUTH AFRICAN 1981-

Place of Authority

executed in 2014

oil on canvas

85 by 85cm

R25 000–35 000



527

NOTES

This is one of a series of works produced at the Artist's Residency at the Association for Visual Arts in Cape Town entitled 'Binary Humans'. During the residency Booyens used the gallery space at the AVA to investigate the effects that digital projection streams produce via code merging and data mulching. The work, although abstract in form, is in fact representational of digital corruptions and manipulations created through coding. During the Booyens residency the AVA hosted the South African participation of the event 'Liberty and Recognition for Edward Snowden Worldwide' organised by the Berlin Literary Festival.



528

529



528

Asha **ZERO**

SOUTH AFRICAN 1975-

FRCTIR (ASSORTED BYSTANDER #FOUR)

incised with the artist's name and title on
the reverse

acrylic and collage on board
80 by 70cm

R30 000–40 000

EXHIBITED

South African National Gallery, Cape Town,
Dada South?, 2009

529

Robert Bevan **SLINGSBY**

SOUTH AFRICAN 1955-

Abstract

signed and dated 1955
mixed media on canvas
179 by 189cm

R40 000–60 000

530

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955-

Unamused Page Boy

signed, dated '03 and inscribed with
the title on the reverse
acrylic and collage laid down on
canvas

43 by 58,5cm

R30 000–50 000

531

Nontsikelelo **VELEKO**

SOUTH AFRICAN 1977

Amandla by Thabo '06

signed, dated and inscribed with the
title in pencil in the margin
pigment print on cotton rag paper
32 by 23cm

R8 000–12 000

532

Brett **MURRAY**

SOUTH AFRICAN 1961-

Eyesight to the Blind

signed, dated 2008 and numbered
2/25 in pencil in the margin
screenprint

sheet size: 58,5 by 42cm

R6 000–8 000

EXHIBITED

Iziko South African National Gallery,
Cape Town, *Brave New World...20 Years
of Democracy*, July 3, 2014 - November
19, 2014. Another example from the
edition was exhibited.



530

LITERATURE

Chris Thurman (2009) 'Art's Sarcastic Truths', *The Weekender*, Saturday 28th February.

Indeed, this has become a pattern under BBE, BBBEE, GEAR, AsgiSA and other initiatives for economic development that have been unable to prevent greedy individuals from profiting enormously in the name of transformation. Accordingly, Murray's "Eyesight to the Blind" is an optometrist's chart which, if you read the (obvious) fineprint, equates U-BU-NTU with a dollar sign.

Bettina Malcomess (2008) *Crocodile Tear-y: Brett Murray at the Goodman Gallery*, <http://www.artthrob.co.za/08may/reviews/goodmanc.html> [2015/01/13].

Certain works come closest to a surrealist aesthetic that I felt contained moments of ambiguity, and self-reflection, which is productively at odds with this one-liner ethic. This is particularly true of Murray's text works, such as *Eyesight to the Blind*, which sees an eye-test made from the word 'UBUNTU'.

533

Willem Hendrik Adriaan **BOSHOFF**

SOUTH AFRICAN 1951-

Children of the Stars: Calculus Moon; Split Gro; Split b, three

each signed, dated 2010, numbered 6/30 and inscribed with their respective titles in pencil in the margin

etching

image size: 35 by 51cm, each (3)

R18 000–24 000

534

Michaelis School of **Fine ART**

SOUTH AFRICAN 20TH CENTURY

Working Proof

A portfolio of ten lithographs, from an edition consisting of fifty original copies, five Artists' Proofs and ten Hors De Commerce, each print signed by the artist and numbered HC II/X or HC III/X in pencil in the margin, with title page and introduction by Stephen Inggs, in original blue cloth portfolio.

Artists include Jane Alexander, Katherine Bull, Stephen Inggs, William Kentridge, Fritha Langerman, Malcolm Payne, Roderick Sauls, Pippa Skotnes, Dominic Thorburn and Gavin Younge printed on Rives BFK paper, Katrine Harries Print Cabinet

sheet size: 66 by 50cm

R40 000–60 000

NOTES

Hors De Commerce prints, or HC's as they are called in the industry, are very similar to Artist Proofs except that they are only available through the artist directly. They are valued as Artist Proofs, or higher, since they are even more rare. The artist receives these as a gift for allowing the publisher to print his/her images.

Working Proof was a portfolio to commemorate the 3rd Impact International Printmaking Conference held at the Michaelis School of Fine Art in August 2003.



531



532



534

535

Michaelis School of **Fine ART**

SOUTH AFRICAN 20TH CENTURY

Homage

A portfolio of twelve prints, from an edition consisting of fifty original copies, with five Artists' Proofs, fifteen Hors De Commerce, one Archive impression and one B.A.T., each print signed by the artist and numbered HC V/XV in pencil in the margin, with title page and tribute by John Skotnes, in original red cloth portfolio

Artists include Willie Bester, David Brown, Norman Catherine, Peter Clarke, Stephen Inggs, William Kentridge, David Koloane, Fritha Langerman, Louis Maqhubela, Malcolm Payne, Pippa Skotnes and Gavin Younge.

letterpress, lithography, chine colle and embossing on Rives BFK paper
sheet size: 66 by 50cm

R40 000–60 000

NOTES

Homage was a portfolio produced in 2009 to establish the Cecil Skotnes Scholarship at the Michaelis School of Fine Art, University of Cape Town.

536-540 No Lots





The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 16 March – 8.00pm

Important South African
and International Art
Evening Sale

Lots 541–653

OPPOSITE
Lot 573 Vladimir Tretchikoff, *Zulu Maiden* (detail)

Important South African and International Art

541

Maxime
MAUFRA

FRENCH 1861-1918

Inundation

signed; indistinctly inscribed with
the title on the stretcher
oil on canvas
45 by 54cm

R80 000–100 000



541

542

Henri
LEBASQUE

FRENCH (1865-1937)

Femme a l'Ombrelle Rouge

signed; printed with the title on a label
adhered to the reverse
watercolour
24 by 26cm

R80 000–100 000



542

543

Jacques-Emile
BLANCHE

FRENCH 1861-1942

La Petite Fille aux Chiens

signed and dated 92; signed, dated
1892 and inscribed with the title on the
reverse

pastel

129,5 by 59,5cm

R180 000–240 000

EXHIBITED

V^{je}me Salon International, Munich, 1892,

no 3317





544

Edward
SEAGO

BRITISH 1910-1974

Summer Afternoon – Champs-Élysées

signed and dated '51; inscribed with the title in pencil
on the stretcher in another hand

oil on canvas

45 by 60cm

R250 000–350 000



545

Edward
SEAGO

BRITISH 1910-1974

Fishing Boats Returning to Harbour, Honfleur

signed; inscribed with the title on the reverse

oil on board

50 by 75,5cm

R200 000–300 000

NOTES

Bears Pieter Wenning Gallery label on the reverse.

546

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871-1939

The Old Drostdy, Tulbagh

signed with the artist's initials
oil on canvas
49 by 59cm

R60 000–90 000

PROVENANCE

Acquired directly from the artist in 1920
by the current owner's father

547

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871-1939

Bo-Kaap

signed with the artist's initials
oil on board
22 by 27,5cm

R40 000–60 000

PROVENANCE

Acquired directly from the artist in 1920
by the current owner's father



546



547



548

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873-1921

*The Stable-doors at Groot Constantia
(Jonkershuis)*

signed and dated 17

oil on canvas

26,5 by 36,5cm

R500 000–700 000

PROVENANCE

Sold: Sotheby Parke Bernet South Africa,
Johannesburg, 3 March 1975, lot 119a, with the
title *Wynkelder, Kaapse Plaas*

LITERATURE

Harco Wenning. (1976) *My Father*, Cape Town:
Howard Timmins. Illustrated on page 139.
See J du P Scholtz. *By die honderdste
verjaarsdag van Pieter Wenning*, in *Tydskrif vir
Geesteswetenskappe, Suid-Afrikaanse Akademie
vir Wetenskap en Kuns*, Dec. 1973, page 357,
number 43.

NOTES

This is now the popular Jonkershuis Restaurant
at Groot Constantia.

A pen and ink sketch of the same subject is in
the permanent collection of the Pretoria Art
Museum.



549

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Stokerij (Paarl)

signed; signed and inscribed with the
title on a label affixed to the reverse

oil on board

24,5 by 34,5cm

R100 000–140 000



550

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Cape Kitchen

signed and dated 04

oil on board

25,5 by 34cm

R180 000–240 000

551

Nita (Pauline
Augusta Wilhelmina)
SPILHAUS

SOUTH AFRICAN 1878-1967

Old Farm House, recto; Seascape,
verso

signed with the artist's monogram

oil on cardboard

17 by 23,5cm

R30 000–50 000

552

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Sheepfold

signed

chalk pastel

23,5 by 31,5cm

R50 000–80 000



551



552

553

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Portrait of a Shepherd

oil on canvas
68 by 53cm

R150 000–200 000



554

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Storm Clouds and Trees

signed and dated 17.7.1928

casein

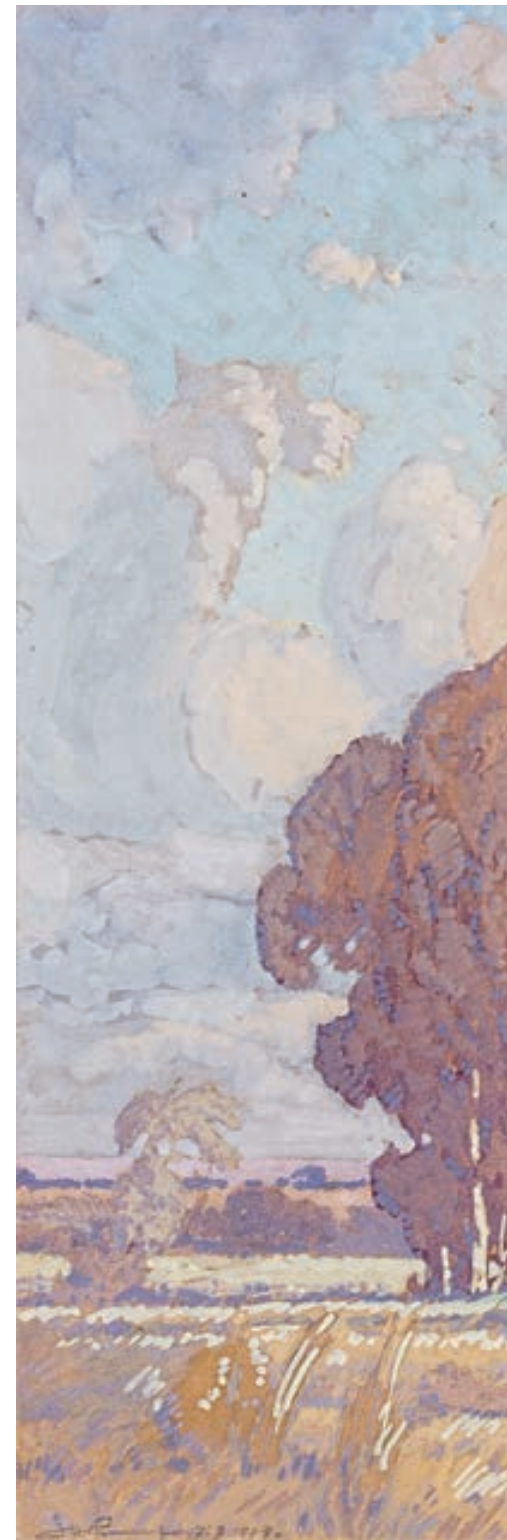
37 by 53cm

R350 000–500 000

Modestly scaled and less architectonic than his oils, JH Pierneef's casein paintings are widely regarded as amongst his most lyrical works. The artist is said to have produced upwards of 50 landscape studies using casein, a milk-based binding agent that Pierneef obtained from a Düsseldorf-based supplier.¹ Characterised by their notational brushstrokes and impressionistic use of colour, Pierneef's casein works are a benchmark of his intuition and assuredness as a painter. A fast-drying material casein demands certainty. "It is not likely that it will become a very popular process with artists owing to the extreme difficulty of its manipulation, as after application to the prepared surface the mixed paint sets like a fine and indestructible cement," wrote Ernest Lezard, a Johannesburg art dealer, in an appreciation of Pierneef.² Lezard exhibited new work by Pierneef in March 1927. The artist, who had recently returned from his important second visit to Europe (1925–26), was entering the peak of his career. This culminated in his now-legendary exhibition of faceted and cubistic landscape studies in Pretoria, in 1928, the same year this work was produced.

Audiences balked at his experimental new practice. A year later Pierneef received a commission to paint 28 panels for display at Johannesburg's central railway station. The broken brushwork and matt colouration of this work correspond with the formal qualities of Pierneef's Station Panels. Even though the work is compositionally very similar to a casein work owned by William Henry Clegg, the first governor of the South African Reserve Bank, Pierneef has not yet devolved into pure formula here. His landscape is seen rather than stiffly composed; diverting fixtures that have been erased in the Clegg-owned work still appear here; his clouds, while theatrical, are not dominating. The rapture that underpinned Pierneef's wanderings through the bushveld is still palpable.

1. Harmsen, Frieda, De Jager, Joey and Kempff, Katinka (1985) *Looking at South African art: A guide to the study and appreciation of art*, Pretoria: J.L. van Schaik. Page 47
2. De Villiers, KL 1997, *The JH Pierneef collection of the City Council of Pretoria housed in the Pretoria Art Museum*, MA dissertation, University of Pretoria, Pretoria. Page 208







© The Estate of Maggie Laubser | DALRO

555

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

A Sailing Barge on a Canal

signed and dated 1914

oil on canvas

33 by 46cm

R250 000–350 000



© The Estate of Maggie Laubser | DALRO

556

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Lake Garda

signed with the artist's initials

oil on board

37,5 by 39,5cm

R350 000–500 000

557

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

The Maluti Mountains

signed; inscribed on a label affixed to the reverse 'In Desember 1929 toe die F. A. K. in Bloemfontein gestig is, het Pierneef'n uitstalling in die saal van die Nasionale Museum gebou. Tant Mabel Jansen het die uitstalling geopen. Sy was by ons tuis. Die vorige middag het ek met hom saam gegaan om die skilderye te besigtig.

Ek soek toe twee skilderye vit ons uit en koop hulle die volgende oggend by die opening - die grote wat Heloise het vir £25 en hierdie een vir £20. Ons het daardie maand nie ons winkelrekening betaal nie.'

signed S Henri Pellissier, Swellendam, 30/12/1966'
oil on board
52 by 63,5cm

RR 200 000-1 600 000

PROVENANCE

Purchased by Dr S H Pellissier from an exhibition in 1929 at the National Museum, Bloemfontein
Purchased at an auction in Johannesburg in 1996 by the current owner

The mountain landscapes near Ficksburg, in the eastern Free State, recur as subjects in JH Pierneef's work from his important middle period (1925-35). His painterly descriptions of especially the Maloti Mountains (also spelled Maluti) encompass a range of styles, from the impressionistically descriptive to the formally experimental. Evident throughout, though, is Pierneef's fidelity to place and architectonic approach to composing space ("a mathematical precision of line and colour," as he put it in a 1926 interview).¹ This painting, with its receding foreground of jaggedly tiled greens and browns, predates his monumental study of the same range for his Station Panels series, unveiled in Johannesburg in 1932. Similar to that better-known work, which features theatrical clouds and mountains resembling ground molar, the scene is descriptive of a verifiable landscape. Locatable as it is, the landscape bears an unmistakable Pierneef imprimatur.

Pierneef's quest to define an authentic personal style was hard won and informed by larger forces. The artist was 23 when the Union of South Africa was founded as a dominion of the British Empire in 1910. This watershed event, which united disparate groupings of peoples and political territories under a single flag, ushered in a period of nationalist organisation and grassroots activism. Pierneef was an active protagonist, initially as a member of The Individualists, a group of progressive artists from Pretoria, and latterly as a revered national artist whose landscapes mapped the totality of the mature union. The provenance of this undated work sheds important light on the key role of early patrons in helping Pierneef achieve his vision of an authentically South African art in the newly unified state.

In December 1929, over 300 Afrikaner figureheads – including political leaders C.R. Swart and D.F. Malan – met in Bloemfontein to discuss ways to coordinate the activities of various cultural organisations. The meeting culminated in the founding of the Federasie van Afrikaanse Kultuurvereniginge (FAK), an umbrella organization for Afrikaner cultural groups. To coincide with this meeting, Martin du Toit, editor

of the recently established magazine Die Nuwe Brandwag, organised an exhibition at the National Museum featuring work by Pierneef, Maggie Laubser, Anton van Wouw, Gerard Moerdyk and Gordon Leith.² Martha Mabel Jansen, an influential cultural leader and well-known art collector, opened the exhibition; it was here that her brother, Samuel Henri Pellissier, acquired this painting.

The grandson of a French missionary who settled in Bethulie, Pellissier is best remembered for his work establishing the Volkspele movement in 1914. An educator by profession, who was later to be appointed Director of Education for the Orange Free State and Vice-Chancellor of UNISA, he already knew the artist personally when he acquired this work. The two met in 1922 when Pierneef was commissioned to decorate the school hall in Ficksburg. Pellissier was principal of the school and offered Pierneef lodgings during the month-long production of his eight murals. Pierneef's first public commission comprised interpretive renderings of San rock art he based on documentation produced by early researchers, notably Helen Tongue and George Stow.³ Despite his second-hand encounter with San art, Pierneef held the work in high regard and described it in a 1916 letter as an "ideal basis" (*idiale grondslag*) for a new national art.⁴ Pierneef communicated this message widely, including during a lecture in Bloemfontein in 1917. Significantly, Pierneef stayed with Reenen J. van Reenen, a senior public works official, during this visit. And it was Van Reenen, an amateur rock art enthusiast who frequently hiked the Malutis with Pellissier, that later put the artist's name forward to decorate the ambitious principal's school hall in Ficksburg.

1 Pretorius, Estelle (1990) 'Biography of Jacob Hendrik Pierneef', in *J.H. Pierneef: His Life and his Work*, Cape Town: Perskor. Page 69.

2 Van Eeden, Jeanne (2008), 'Collecting South African Art in the 1930s: The Role of Martin du Toit' in *Historia*, Vol. 53(1): May. Page 171.

3 Duffey, Alexander (2002) 'Pierneef and San rock art', in *De Arte*, Vol. 66: September. Page 23.

4 Ibid. Page 23.



558

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Brandvlei Dam, Worcester

signed
oil on board
29 by 39cm

R70 000–90 000

PROVENANCE

A wedding gift from the artist to the
current owner's grandfather circa 1926

559

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Dhows, Zanzibar

signed with the artist's initials
oil on panel
15 by 20,5cm

R35 000–50 000

NOTES

Acquired from the artist by the current
owner's family, circa 1913.



558



559



560

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Old Harbour, Zanzibar

signed

oil on canvas

40 by 54,5cm

R300 000–400 000

NOTES

Sold: Sotheby's, Johannesburg, 8 October
1980, lot 61

561

Wolf
KIBEL

SOUTH AFRICAN 1903-1938

Portrait of the Artist's Son

oil on canvas

53 by 41cm

R1 500 000–2 000 000

EXHIBITED

South African National Gallery, Cape Town and Pretoria Art Museum, *Wolf Kibel Retrospective*, 1976, catalogue number 32

LITERATURE

Freda Kibel. (1961) *Our Art 2: Wolf Kibel*, Pretoria: Foundation for Education, Science and Technology. Page 68 and illustrated on page 69, number III. This work blends interest in the personality of the sitter with a rich play of colour and texture. Paint is used vigorously to create restless texture throughout the painting except in the face, which is smooth. This surrounding texture, which reaches its peak in the shirt, serves to create a restless mood echoing the inner tension of the sitter, so well disguised by the apparent, almost haughty calmness of his facial expression, a calmness further heightened by the comparative smoothness with which the face itself is painted.

A.C. Bouman. (1955) *Painters of South Africa*, Cape Town: HAUM h/a J. H. De Bussy. Page 133, illustrated. The 'Portrait of His Son' is as much a revelling in paint and colour as it is the loving representation of an intelligent and nervous child.

Produced toward the end of his itinerant and tragically brief life, this outstanding portrait by Wolf Kibel depicts his son Joseph and is executed in his idiosyncratic expressionist style. While formally significant, especially given Kibel's role in the formation of a local painterly avant-garde during the 1930s, the work is also biographically important. Joseph's "haughty calmness", as Kibel's wife Freda would later write about this portrait, belies an unseen trauma.¹ Born in a shtetl outside Warsaw, Kibel left Poland in 1923 to avoid conscription. He initially settled in Vienna, but in 1925 relocated to Jerusalem, later moving to Tel Aviv, where he met Freda. Dogged by financial hardship, Kibel immigrated to South Africa in 1929. He arrived alone, his pregnant wife despatched to Warsaw due to visa problems. Kibel's arrival date in Cape Town coincided with the birth of Joseph, who would only come to South Africa three and a half years later with his mother.

Kibel held his first one-man show in Cape Town in 1931. His vigorous and gestural style of painting proved too challenging for local audiences and critics panned his work. "Kibel's exhibitions here were greeted with derision and abuse," remarked Freda in 1961, adding that her husband endured a "grim battle for existence":² Artists responded more positively to Kibel. He befriended Lippy Lipshitz, with whom he shared studios and also exhibited, and was encouraged by Hugo Naudé, who became a trusted patron and friend. But it was only after his premature death (from tuberculosis) that Kibel's significance became the subject of active rehabilitation.

In 1946 critic David Lewis singled Kibel out as a "profound experimentalist" in his provocative study of post-union South African art.³ Walter Battiss, who along with Lipshitz was a founding member of the New Group, ranked Kibel alongside Irma Stern and Maggie Laubser as a "pioneering" expressionist and similarly praised his painterly innovations.⁴ A 1950 survey exhibition at the South African National Gallery in Cape Town played an important role in shifting public perceptions. Commercially, Kibel's star also began to rise, Jean Welz introducing a selling exhibition

of his work at the Lidchi Gallery in 1962. Reporting on the exhibition, *News/Check*, a current affairs magazine where Robert Hodgins worked as a staffer at the time, remarked on his "exaggerated colour-contrasts and hallucinatory distortions" and described him as an "eloquent talent":⁵ Other notable admirers of Kibel's work included Neville Dubow, who in 1968 co-authored a monograph with Freda, and Wopko Jensma, who mentions Kibel by name in a 1977 poem.

In a letter written to Lipshitz shortly after Kibel's death, Naudé, while mournful of the loss, nonetheless expressed doubt whether Kibel "really had a real chance to prove his philosophies about art."⁶ This portrait demonstrates Kibel's remarkable virtuosity with domestic scenes, especially portraits. While the influence of Soutine is clear, particularly in his rich colour palette and thick impasto brushwork, the work claims a more immediate affinity: Kibel's well-known self-portrait. Like that key work, which appears on the cover of his 1968 monograph, Kibel here has clearly managed to distil his influences and focus his vigorous painterly energies. The result is a powerful portrait, of a young boy raffishly posing for his father, that expresses all of Kibel's love for his son and philosophies about art.

1. Kibel, Freda (1961) 'Wolf Kibel', in *Our Art*, Vol. 2, Pretoria: SA Association for the Advancement of Knowledge and Culture. Page 68.
2. *Ibid.*, page 67
3. Lewis, David (1946) *The Naked Eye*, Cape Town: Paul Koston. Page 17
4. Battiss, Walter Battiss (1957) 'The Last Bushman Artists', in *The Studio*, Vol. 153, London: Studio Trust. Page 68
5. — (1963) 'The Lonely Road', in *News/Check*, 12 April. Page 37
6. Naudé, Adèle (1974) *Hugo Naudé*, Cape Town: S. Struik Publishers. Page 14

"There are to my mind only a small number of South African artists whose works strike one immediately as being authoritative, done with total conviction, and which are absolutely to the point. Amongst these, thinking at random, names such as Wolf Kibel and Irma Stern come to mind." Albert Werth (1987) 'Hanns Ludwig Katz' in *Lantern*, Vol. 36 Adult Education Division, Union Education Department. Page 41





562

© Irma Stern Trust | DALRO

562

Irma
STERN

SOUTH AFRICAN 1894-1966

Barberton

signed, dated 1933 and inscribed with the title
gouache
36 by 49cm

R500 000–700 000

563

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Wild Pear Trees

signed and dated 50
oil on canvas
44,5 by 60cm

R600 000–900 000



563

For an artist for whom the bushveld was a central theme, it is remarkable that Jacob Hendrik Pierneef was able to produce such a wide variety of images of this much-loved area. Here he has captured this glorious bushveld landscape, in mid-winter or early spring when the wild pear trees are in spectacular bloom. It's the time when many South Africans and international tourists head to this part of the world for its pleasant climate and because the dry weather encourages game to the waterholes. Pierneef obviously also enjoyed such trips and

has captured this scene in the bright light of the midday sun. Wild pear trees (*Dombeya rotundifolia*), which can grow up to eight metres tall, are part of the savannah biome. With its associated species, including the umbrella shaped Burkea or 'wilde sering' (*Burkea africana*) in the middle ground, the raasblaar (*Combretum zeyheri*) and the red Bushwillow or rooibos (*Combretum apiculatum*), this bushveld scene could very well be north of Pretoria. According to Mucina & Rutherford, this plant community is typical of the mineral poor sandy

regions known as the central sandy bushveld.¹ The breadth of the bright blue sky, the open landscape, the dry yellow grasses and the sharp definition of the vegetation all conjure the bushveld on a perfect day.

For this information, we are indebted to Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens.

1. Mucina, L. & Rutherford, M.C. (eds) (2006) 'The Vegetation of South Africa, Lesotho and Swaziland'. *Strelitzia* 19, Pretoria: South African National Biodiversity Institute.



564

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Jonkershoek Mountains, Stellenbosch

signed and dated 21

oil on canvas

44 by 58,5cm

R400 000–600 000

PROVENANCE

A wedding gift from the artist to the
current owner's mother in 1923.



565

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Kraal, Northern Transvaal

signed

oil on board

28,5 by 38,5cm

R300 000–500 000

LITERATURE

cf. JFW Grosskopf. (1945) *Pierneef, Die Man en sy Werk*,
Pretoria: Van Schaik. A similar example is illustrated as
plate number 57.



566

© Gerard Sekoto Foundation | DALRO



567

© Irma Stern Trust | DALRO

566

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

The Woman Followed by Bicycle

signed and dated 68; inscribed with the title and

"No 21" in pencil on the reverse

gouache

52 by 35,5cm

R70 000-90 000

567

Irma
STERN

SOUTH AFRICAN 1894-1966

Harvesters

signed and dated 1961

pen, pastel and wash on card

30,5 by 24cm

R80 000-120 000

568

William Mitcheson
TIMLIN

SOUTH AFRICAN 1892-1943

*The Building of a Fairy City,
The Inn*

signed, dated 1926 and inscribed with
the title in the margin, and signed with
the artist's owl device mark
pen and ink and watercolour
57 by 49cm

R180 000–240 000



569

Irma
STERN

SOUTH AFRICAN 1894-1966

Seated Women

signed and dated 1963

felt tip pen and chalk pastel on paper
48 by 31cm

R120 000-160 000



© Irma Stern Trust | DALRO

570

Irma
STERN

SOUTH AFRICAN 1894-1966

Fruit Sellers

signed and dated 1938; inscribed on the
reverse 'To Ruth With Best Wishes from
the Jaffes of the Boltons'
gouache
32 by 24,5cm

R160 000–200 000

PROVENANCE

Ben and Cecilia Jaffe



© Irma Stern Trust | DALRO

571

Irma
STERN

SOUTH AFRICAN 1894-1966

Seated Nude

signed and dated 1948
pencil and gouache on paper
50 by 31cm

R120 000–140 000



© Irma Stern Trust | DALRO

572

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900-1975

Portrait of a Woman

signed and dated 51

oil on canvas

60 by 44cm

R100 000–150 000



573

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913-2006

Zulu Maiden

signed and dated 56

oil on canvas

75 by 85,5cm

R1 900 000–2 200 000

PROVENANCE:

Sold: Sotheby's, Johannesburg, 27 April, 1982, lot 219, with the title *African Woman, in front of a zebra skin*

EXHIBITED

Iziko South African National Gallery, Cape Town,
Tretchikoff: The People's Painter, 26 May to 25
September 2011, catalogue number 42.

LITERATURE

Boris Gorelik. (2013) *Incredible Tretchikoff*, Cape Town: Tafelberg. Page 177.

Vladimir Tretchikoff and Anthony Hocking. (1973) *Pigeon's Luck*, London: Collins. Pages 238-40 [unnamed].

NOTES

Never exhibited in the lifetime of the artist, this painting has a special place in Tretchikoff's arsenal of stories about himself. In September 1954, after the highly successful tour of the US, Tretchikoff arrived in Toronto. He held a show at Eaton's, a Canadian social institution. This chain of department stores had once been known as the largest retail organisation in the British Empire. Nearly 52,000 visitors attended his exhibition at 'Canada's Greatest Store'. Eaton's hung Tretchikoff's work in the foyer of the auditorium that hosted stars like Duke Ellington, Billie Holiday and Frank Sinatra.

One day, a stocky, broad-shouldered old man entered the foyer. He moved from picture to picture, hardly ever slowing his pace. The Eaton's directors watched him in awe. The old man was

Jack Hammell, a mining magnate who had 'cracked open the north'. He pioneered the large-scale mineral exploration of Canada's remotest regions. His aeroplanes moved people and materials to the areas that could only be reached by dogsled or canoe before. Canadian Airlines is a direct descendant of Hammell's fleet. A former boxer, this powerful man was feared by many. But he had a soft spot for the arts. It is said that Hammell owned works by Titian, Rembrandt and Gainsborough.

Hammell bought several paintings by Tretchikoff at the Toronto show, including two portraits, a Zulu and a Sotho woman. Since the Canadian tour was far from over, he agreed to receive his purchases later. But when they eventually arrived, Hammell claimed that they were not the ones he had acquired. Although Tretchikoff insisted that they were correct, in order to appease the 'big bully', he flew to Toronto. He took with him his new work – a study of a Zulu woman set against the background of a zebra skin. Tretchikoff proposed exchanging it for the two paintings in question. When the painter unveiled the canvas, Hammell liked it so much that he returned the two works to Tretchikoff and kept the new painting. They parted the best of friends. On the next morning, Hammell bought the two paintings back from Tretchikoff.

Jack Hammell died childless in 1958. His wife survived him by two years. It is not known who inherited his extensive art collection. One of the few works that has resurfaced is *Zulu Maiden*. In 1999 the sale of this painting by Stephan Welz – also in Cape Town – marked the revival of interest in Tretchikoff. The painting was knocked down for an amount that exceeded the initial estimate sevenfold.

Tretchikoff completed this painting in 1956, during his golden decade. It was in the fifties that he produced such mass-market masterpieces as the *Chinese Girl*, *Lady from Orient*, *Miss Wong* and *Balinese Girl*. The *Zulu Maiden* is Tretchikoff's typical 'exotic' portrait. In his oeuvre, it is this kind of painting that is most sought after. And, unlike his pictures of Oriental women, it is purely South African in its subject matter.







574

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913-2006

Crayfish Seller

signed, dated 1951 and inscribed S. Africa
oil on canvas
60,5 by 75,5cm

R300 000–500 000

EXHIBITED

Iziko South African National Gallery, Cape Town,
Tretchikoff: The People's Painter, 26 May to 25
September 2011, catalogue number 36.

575

Fritz
KRAMPE

SOUTH AFRICAN 1913-1966

Masks of Africa

signed with the artist's initials
oil on canvas
141 by 125cm

R350 000–500 000

EXHIBITED

South African National Gallery, Cape
Town, *Commemorative Exhibition*,
October 1967, catalogue number 5

LITERATURE

cf. Peter Strack. (2007) *Timeless
Encounters, Fritz Krampe: A Painter's Life in
Africa*. Kuiseb Verlag: Namibia. A similar
example is illustrated in colour on the
back cover.





576

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Figures in a Landscape

signed

oil on canvas

32 by 45,5cm

R70 000–90 000



577

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Congolese Kraal Scene

signed and dated 39

oil on board

52 by 62cm

R150 000–200 000

578

Alexis

PRELLER

SOUTH AFRICAN 1911-1975

Mapogga Wedding

signed and dated '52

oil on canvas

60 by 50cm

R800 000–1 200 000

NOTES

Mapogga Wedding (1952) finds Alexis Preller on the cusp between a relatively naturalistic depiction of his African subject and the investiture of that subject with mystical and hieratic properties and overtones. While his depiction of the exotic detail associated with the celebration of marriage – the *isiyaya* or beaded marriage veil, the colours and beaded detail of the blankets worn by bride and groom, the brass arm rings worn in ostentation of prosperity, as well as the drawing of the figures – remains relatively faithful, there are also other interpretive energies at play.

Thus, if you imagine the bride standing up, it will be clear that her shape will taper strongly towards the head while at the hips – the physical zone associated with childbearing – she will spread impressively. So too there is an ambiguity built into the head of the bridegroom, whose almond-shaped eyelids show no eyes within. The image – and it transfers to the way one reads the bride's expression too – is evocative as much of a mask as it is of a human physiognomy, and takes the painting's subject out of time and space and into a timeless zone of cosmic mythology and cultural spirituality.

By the same token, the female figures pressing in from the shallow background, similarly ambiguous in the inwardness of their mask-like gaze function more strongly at a symbolic and ritual level than they do within any system of sensory human interaction. They serve as ancestral witnesses to the mystery more than gogos or elders in the dominantly matriarchal life of the Ndebele people.

Eventually Preller's concern with African tradition and proto-mythology would lead to his invention of a virtual race of imaginary ur-Africans and its associated cosmology and conventional expressions – a language of expression that grew so personalised and arcane that the South African art public at large mistakenly dismissed it in incomprehension as a species of 'surrealism' – but in 1952 and in dealing with a subject familiar to him as a resident of Pretoria, the implications of his formal choices are accessible enough. Like that of many artists of his generation Preller's work was crucially guided and vivified by heady encounters with modernist innovation and aesthetic revolution on study trips abroad. Indeed the trajectory of Preller's art, in common with that of his

peers, is predicated on this overwhelming problematic: of finding ways of using what he had learned in one continent to discover and develop a discourse of artistic identity under different circumstances and under a different sun.

Preller saw himself first and foremost as an African, but like white Africans before and after him from JH Pierneef and Irma Stern to JM Coetzee and Max Du Preez, the big question was what that glib attribution could mean. For Preller, his ongoing interrogations led into the kind of terrain traversed by CG Jung in his analysis of collective memory and archetype evoking a perennial sense of wonderment in his depictions of the continent, its moods and its internalised or projected cosmologies – a fascination with found objects which he experienced as alive with significances and referred to as his 'household gods'. What makes *Mapogga Wedding* so unique in this broader context is the conviction with which it moves between observed reality and its projection on to the timeless canvas of myth and cosmology.





579

Walter Whall
BATTISS

SOUTH AFRICAN 1906-1982

African Horse Cart

signed

oil on canvas

25 by 40cm

R120 000–160 000



580

Freida
LOCK

SOUTH AFRICAN 1902-1962

Three Arabs

signed and dated 48

oil on canvas laid down on board

69 by 74,5cm

R350 000–500 000

581

Freida
LOCK

SOUTH AFRICAN 1902-1962

Comorian Boy

oil on canvas laid down on board, in
original Zanzibar frame
36,5 by 28,5cm excluding frame; 47 by 35
by 5cm including frame

R150 000–200 000



582

Freida
LOCK

SOUTH AFRICAN 1902-1962

Doorway, Zanzibar

inscribed 'Doorway 24' on the reverse
oil on canvas, in original Zanzibar frame
56 by 47,5cm excluding frame; 69 by 60
by 6cm including frame

R250 000–350 000





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583

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912-2001

Horse Memorial, Port Elizabeth

signed and dated 65

oil on canvas laid down on board

29 by 44cm

R150 000–200 000

EXHIBITED

South African National Gallery, Cape Town; King George VI Art Gallery, Port Elizabeth; Johannesburg Art Gallery, Johannesburg, *George Pemba Retrospective Exhibition*, 27 April 1996 to March 1997, page 84, catalogue number 81.

LITERATURE

Sarah Huddleston. (1996) *Against All Odds: George Pemba, his life and works*. Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 120.



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584

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912-2001

Street Scene, Township

signed and dated 57
oil on canvas laid down on board
26 by 37,5cm

R200 000–300 000

EXHIBITED

South African National Gallery, Cape Town; King
George VI Art Gallery, Port Elizabeth; Johannesburg
Art Gallery, Johannesburg, *George Pemba Retrospective
Exhibition*, 27 April 1996 to March 1997, page 83,
catalogue number 71.

585

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Along the Liesbeek River, Cape

signed and dated 1945; signed and
inscribed with the title in English and
Afrikaans on the reverse

oil on board
22,5 by 35cm

R40 000–60 000

586

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935-2007

Farm Road with Cattle

signed and dated 1954
oil on board
58,5 by 88,5cm

R80 000–100 000

585



586





587

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Seinheuwel vanaf Distrik Ses, Kaapstad

signed and dated 1973; signed and inscribed with the title on the reverse

oil and charcoal on cardboard

22 by 24,5cm

R80 000–100 000

588

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Malay Quarter, Cape Town

signed and dated 1972

oil on card

23,5 by 29,5cm

R70 000–100 000

589

Terence John
MCCAW

SOUTH AFRICAN 1913-1978

Gansbaai

signed and dated 59

oil on canvas laid down on board

59 by 95cm

R60 000–80 000



588



589



590

Terence John
MCCAW

SOUTH AFRICAN 1913-1978

Old Malay Quarter, Cape Town

signed; inscribed with the artist's name, the title and 'Hout Bay,
Cape' on the reverse in another hand
oil on canvas laid down on board

39 by 54,5cm

R80 000–100 000



591

Walter Whall

BATTISS

SOUTH AFRICAN 1906-1982

Pirogues, Grand Comoro

signed and dated '74; inscribed with the title in pencil on the stretcher

oil on canvas

34,5 by 39cm

R220 000–260 000



592

Walter Whall

BATTISS

SOUTH AFRICAN 1906-1982

Untitled (Figures in Blue and Red)

signed

oil on canvas

49,5 by 59cm

R300 000–500 000

LITERATURE

Karin Skawran (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 111.

593

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Medley

signed and inscribed with the title on the stretcher

oil on canvas

74 by 59,5cm

R700 000–900 000

LITERATURE

Karin Skawran (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 152.

NOTES

This work relates closely to another example, *Medley No. 1*, sold at Strauss & Co, lot 236, June 2014.

"My belief is that you enter into a spiritual state through sex... Don't you feel that when you are making love you are moving into a situation of cosmic consciousness? You're not human anymore. That is Satori [enlightenment]. And that is why I draw erotic pictures. I liberate many people this way. I could still be put in jail for it." Walter Battiss¹

Medley displays the quality of line and confidence of hand of Walter Battiss in a work that demonstrates his draughting talent and dexterity. The economy of line with which he describes the figures is reminiscent of the San rock art that was so influential in the development of his style.

Though sexually charged, the figures in the 'erotic' art that Battiss produced between the

mid-sixties and seventies are never specific, nor vulgar. Always innocent and playful, he removes any sense of the unsavoury or exploitative. Rather, he depicts icons of a liberated ideal of freedom and emancipation, a concept particularly pertinent in a repressive 1970s South Africa.

The stylisation of the figures and the simplification of their form is derived largely from the rock paintings he studied around Southern Africa coupled with the influence of modern art movements of the late twentieth century like Abstract Expressionism, while the bold areas of flat colour are particularly evocative of the concurrent Pop Art movement in America and Britain. The confluence of this simplification and stylisation in these erotic works subverts the subject and renders it in an un-offensive manner, precluding any sense of distaste or lasciviousness.

Nicolaas Coetzee argues that the eroticism in Battiss's work also functions as social criticism, noting that the artist believes, though never states explicitly that "his society, and even perhaps his whole civilisation, are

sexually repressed and dishonest" and that he observed this "dishonesty, bigotry, prudery and repression as signs of the distances between people"². In the works of this period, it is exactly this 'erotic anxiety' which Battiss gently parodies.

In the undated publication of interviews taped and transcribed by Manie Eager and Barry Davidow entitled *Battiss by Battiss*, the artist, a self-confessed hedonist, explains: "I do erotic art, which to me is a form of beauty which I think should be expounded. I think that it is very necessary to liberate the mind to another beauty. A beauty called love, which should be made manifest through art... I prefer the human form to all other objects. I like the lines and rhythms of people. I think they fascinate me."³

1. 'Battiss by Battiss' in Andre Croucamp. 'The sexual banter of the jester-king of Fook' in Karin Skawran (ed.). (2005) *Walter Battiss: Gentle Anarchist*. Johannesburg: Standard Bank. Page 56.
2. Nicolaas Coetzee. 'Eroticism and Battiss' in Karin Skawran and Michael Macnamara (eds.). (1985) *Walter Battiss*. Johannesburg: AD Donker. Page 88.
3. Karin Skawran. (2005) Op cit. Page 55.



594

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

Harlequin Entrepreneur

signed, dated 1993/4, inscribed with the
title and medium on the reverse
oil on canvas
50 by 40cm

R120 000–160 000





595

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Come Where My Love Lies Dreaming

signed, dated '85/86 and inscribed with the title on the reverse

oil on canvas

54,5 by 75cm

R150 000–200 000

NOTES

The first line of a song by Stephen Foster,
1855.

596

Nam June

PAIK

AMERICAN/KOREAN 1932-2006

Internet Dweller: mpbdcg.ten.sspv

signed and dated '94
assemblage with found objects, DVD
player, remote, 2 dvds, original laser disc
and step down transformer
110 by 132 by 66cm

R800 000–1 200 000

PROVENANCE

Carl Solway Gallery, Cincinnati, Ohio

Nam June Paik, who associated with Joseph Beuys and John Cage and participated in the Neo-Dada movement, Fluxus, of which Yoko Ono was also a member, is widely considered to be the founder of video art. After initial piano studies in his home city of Seoul, South Korea, he graduated from the University of Tokyo, where he studied art, music history and philosophy, and wrote a thesis on Arnold Schönberg.

After relocating to Germany, he collaborated with Karlheinz Stockhausen and John Cage, who inspired his transition into electronic arts. In 1959 he performed his *Hommage a John Cage* with pre-recorded music, a motorcycle, several people and a live chicken. Paik also carried out experimental work with Karlheinz Stockhausen in the Electronic Music Studio of the West Deutscher Rundfunk (WDR) in Cologne, Germany.

In New York in 1965 he launched into ground-breaking interactive video-works, when he started experiments with his video camera, electromagnets and colour television, constructing the first video synthesizer



John Lennon, Yoko Ono, Nam June Paik and Shuya Abe at the Galeria Bonino, New York, 23 November 1971

Photo: Tom Haar

together with Japanese engineer, Shuya Abe in 1969. With a large magnet outside the TV monitor they altered the image to create abstract pictures.

Paik's works also appeared in important group exhibitions such as the São Paulo Biennale (1975), the Whitney Biennial (1977, 1981, 1983, 1987, and 1989), Documenta 6 and 8 (1977 and 1987), as well as the Venice Biennale in 1984 and 1993, for which he was awarded the Lion d'Or for the best pavilion.

His largest project was *Wrap around the World* designed for the 1988 Olympic Games in Seoul, Korea where he used 1003 TV monitors for a presentation of video art images and performances by Korean drummers and international artists including Laurie Anderson, David Bowie and Merce Cunningham.

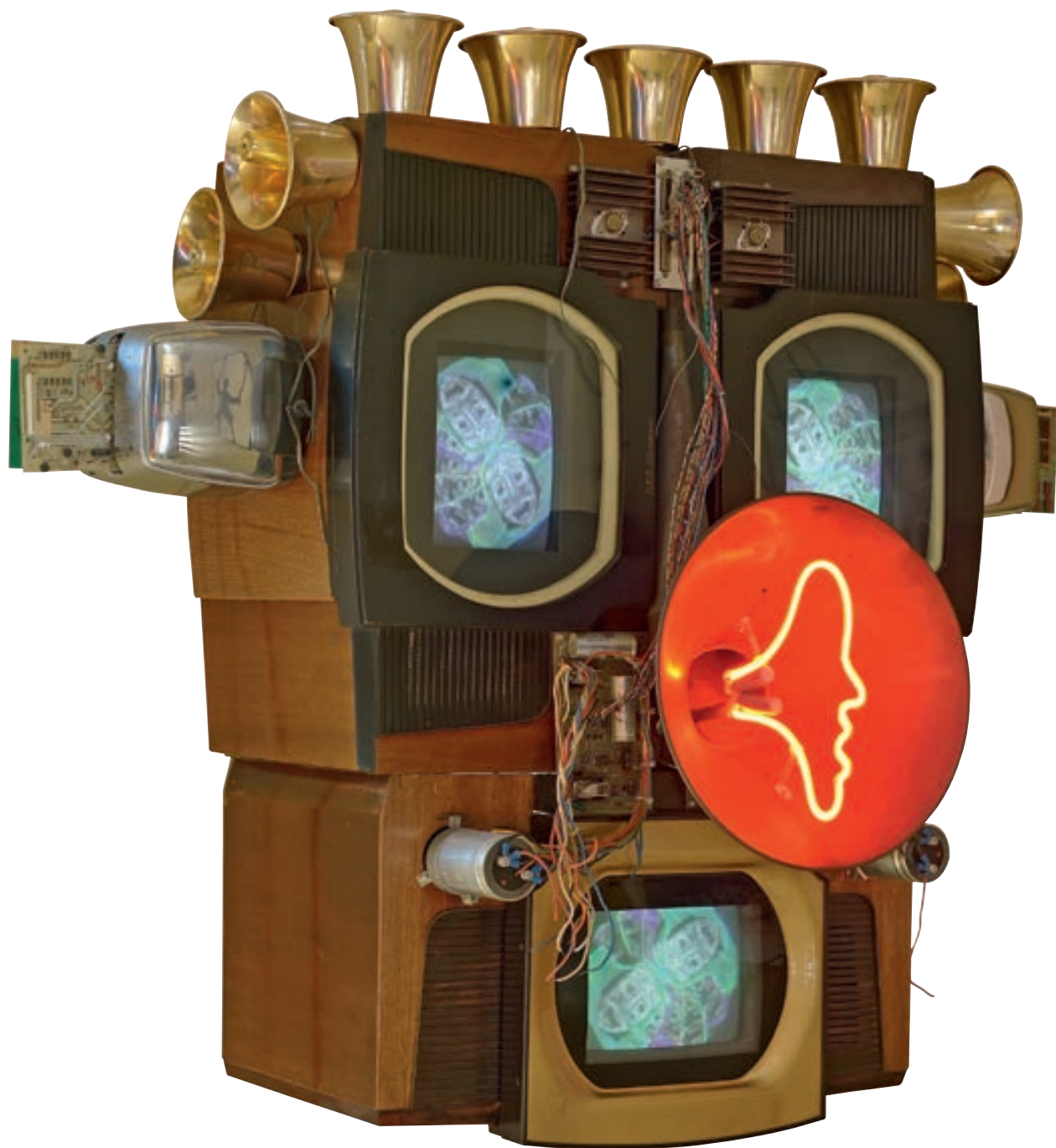
Paik envisioned his explorations of technology as part of an 'electronic superhighway' – a term he coined – that would liberate artists to explore new media. *His Internet Dweller: mpbdcg.ten.sspv*, produced in 1994, is the tenth of only twelve works in this series of which the third is in the

collection of the prestigious Boijmans Van Beuningen Museum in Rotterdam. Conceived as imaginary beings that live on the internet, they display the artist's unique sense of humour and confirm his visionary foresight in fusing art and technology to advance our understanding of the temporal image and its role in contemporary art.

Major retrospectives of Paik's work have been organised by Musée d'art moderne de la Ville de Paris (1978), Whitney Museum of American Art in New York (1982), San Francisco Museum of Modern Art (1989), Kunsthalle Basel (1991), National Museum of Contemporary Art in Seoul (1992), the Guggenheim Museum in New York (2000) and the Smithsonian American Art Museum in Washington, D.C. (2012-2013) whose exhibition was entitled *Nam June Paik: Global Visionary*.

"Let's not be modest about it. I think he created a revolution in art", said Yoko Ono.

http://www.americanart.si.edu/pr/library/2012/paik/paik_bio.pdf





597

597

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Art in a State of Hope

executed in 1988

signed and numbered 4/13 in pencil in the margin
silkscreen on Vélin d'Arches Crème

image size:163 by 106cm

R150 000–200 000

EXHIBITED

South African National Gallery, *Contemporary South African Art 1985-1995 from the South African National Gallery Permanent Collection*, 14 December 1996 to 31 March 1997, page 124 in the catalogue.

Iziko South African National Gallery, *Ink, Paper, Politics: The Agency of Print as Social Critique, Graphic works from the Iziko South African National Gallery Permanent Collection*, 18 November 2014 to 10 February 2015.

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 34 and illustrated in colour on page 35.

The second position was 'art in a state of hope', by which I referred to a kind of agitprop work I had been doing, in which the work was subordinate to a program known in advance; a Leninist approach to picture-making.

Rosalind Krauss (2013) *A Universal Archive: William Kentridge as Printmaker*, London: Hayward Publishing. Illustrated in colour on page 34.

Dan Cameron (1999) *William Kentridge*, London: Phaidon Press. Pages 102-103 and illustrated in colour on page 103.

Artist's Writings: Art in a state of hope
Tatlin's *Monument to the Third International* (1919-20) is one of the greatest images of hope I know. I say image because although the monument existed as a model I know it only through photographs. These are enough. It is the project rather than the actual object that is moving. I imagine that the greying concrete

pylons of the actual monument, a thousand feet high, would be monstrous. But there is an image of Tatlin and his assistants clambering around the model, huge enough itself, a hope and certainty that I can only envy. Such hope, particularly here and now, seems impossible. The failures of those hopes and ideals, their betrayals, are too powerful and too numerous. I cannot paint pictures of a future like that and believe in the pictures. Which may not be necessary. Good propaganda can come from craft and conscientiousness rather than conviction, although it is hard. In the few posters I have designed on request, irony (the last refuge of the petit bourgeoisie) creeps through, and passion is reduced to a bitter joke. Ultimately my belief in the democratic socialist revolution is tainted. Not by doubting its need or desirability, but because it seems unwarranted optimism to think it will occur. Even if it did I do not know how I would fit into it. Where does that leave me, with neither a belief in an attained (even partial) state of grace, nor with a belief in an immanent redemption here.

598

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

News from Nowhere

executed in 2007

signed and numbered 12/35 in pencil in the margin,
with Artists' Press and Goodman Gallery chop marks
hand lithograph and collage
160 by 122cm

R180 000–240 000

LITERATURE

John McDonald. (2008) *William Kentridge: Telegrams From The Nose*, Sydney: Annandale Galleries.

Illustrated in colour on page 7.

NOTES

Another example from this edition is in the collection of the Museum of Modern Art (MoMA), New York.

598



599

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Head

signed and dated '91

gouache, charcoal and collage on paper

149 by 120cm

R800 000–1 200 000

NOTES

The human head is a recurring motif in William Kentridge's artistic output from the late 1980s and early 90s. The origin of his interest in this particular subject can partly be traced back to a three-month stay in Tuscany in the late 1980s. During his sojourn Kentridge visited the Basilica di Santa Croce, a Franciscan church in Florence noted for its Giotto frescoes, where he produced a series of sketches. In 2006 Kentridge recalled how he later cut up his Giotto drawings to rearrange the figures, "and had on the studio floor dismembered fragments of bodies and heads, waiting to be reconstituted".¹ During his extended stay in Italy the artist also saw an exhibition or work by the British sculptor Tony Cragg featuring a series of bronze casts of beetroots with crude faces carved into their surface. These and other sensory influences were later distilled into his well-known drypoint etching, *Casspirs Full of Love* (1989), an almost museological display of severed heads in a shelf-like box.

A prolific artist whose work spans a range of media, Kentridge in 1991 produced two new animated films, *Mine* and *Sobriety, Obesity and Growing Old*, the latter awarded the Rembrandt Gold Medal at the 1991 Cape Town Triennial. *Mine* is notable for its violent subject matter. The opening sequence of the film lingers on

a charcoal-drawn head that resembles both a miner wearing a lamp in a dark underground work environment and crowned Ife head from Nigeria displayed on a plinth.² The head at the start of *Mine* also bears a striking resemblance to the severed heads in a landscape depicted in the etching, *Reserve Army*, from the portfolio *Little Morals*, which are both a quotation and update of the heads in *Casspirs Full of Love*.

The work offered here forms part of this lineage, but is also noticeably different.

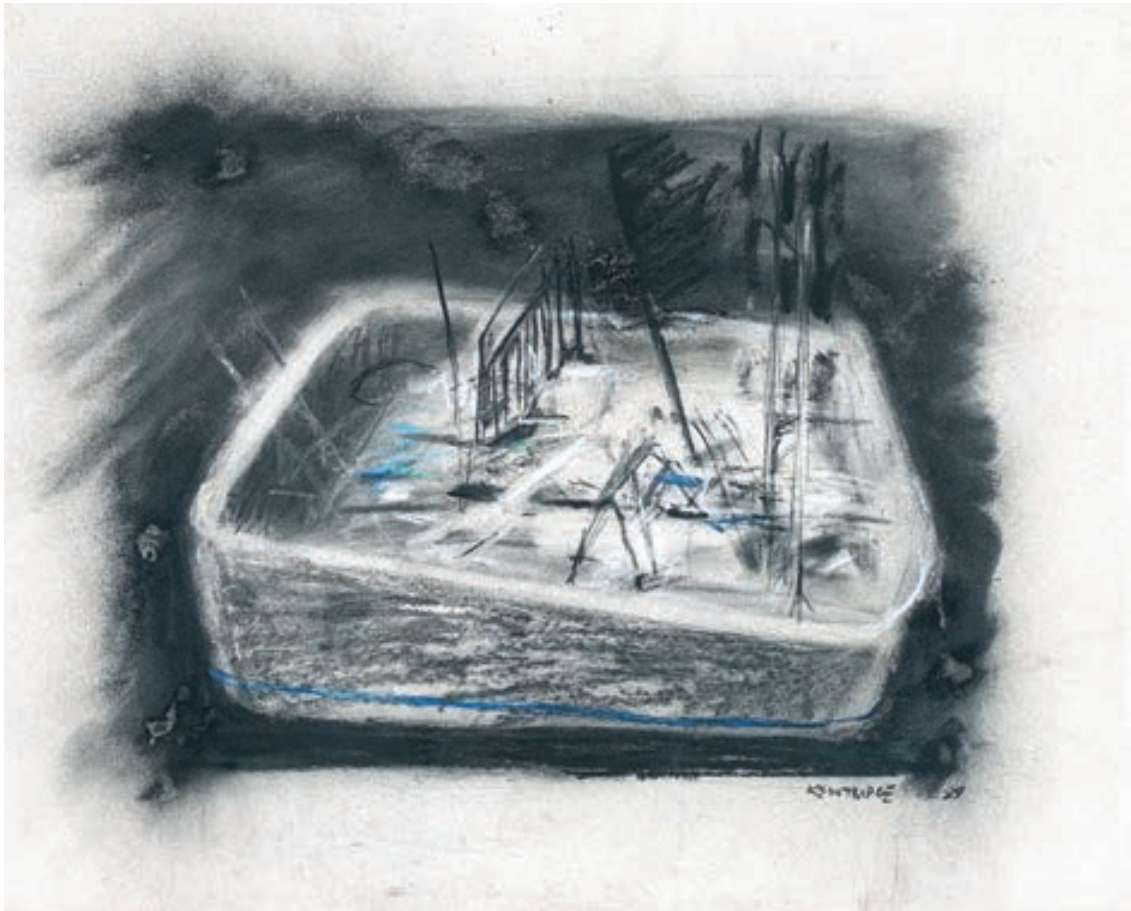
In 1991 Kentridge exhibited five large heads at the Newtown Galleries in central Johannesburg. These large collage works, which incorporated figure-defining charcoal marks and colour-field gouache landscapes, were shown with 40 smaller studies, some full figured, others focussed only on the head. The stylistic traits of this work, which is explicitly quoted in a later hand-coloured drypoint etching titled *Head* (1993), is noteworthy for several reasons. Commenting on the form of his drawings from this period, art historian Michael Godby notes Kentridge's "disdain for detail and finish", the "absence of precise identity" in his figures and general use of "types to represent classes or sections of the population".³ This formal reading is important when considering the genre to which this

portrait study is allied.

The severed head is a stock motif of art history, with examples dating back to the Palaeolithic period. Kentridge's head, here neutrally presented as an object of contemplation in a uniform grey landscape, avoids the grotesquery typically associated with historical and contemporary artistic portrayals of severed heads. It does not indulge in what Bulgarian-French philosopher Julia Kristeva, in her book *The Severed Head*, calls the "power of horror".⁴ Isolated and disembodied, Kentridge's gestural anatomical study is compelling but not grotesque. Rendered in generic rather than specific detail, it is a monumentally scaled affirmation of the head as locus of being and perception, an affirmation too of sentience in the face of horror.

1. Kentridge, William (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 36
2. Christov-Bakargiev, Carolyn (1998) *William Kentridge*, Brussels: Société des expositions du Palais des beaux-arts de Bruxelles. Page 60
3. Godby, Michael (1992) *William Kentridge, Drawings for Projection*, reprinted in Christov-Bakargiev, Carolyn, op.cit. Page 166.
4. Kristeva, Julia (2012) *The Severed Head*, New York: Columbia University Press. Page 102





600

600

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Bath/Basin

signed and dated 89

charcoal

48 by 60cm

R180 000–240 000

NOTES

Gifted to the current owner
by the artist in 1989.

601

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

*Untitled (Sketch for Construction
of Return)*

signed and dated '08

charcoal

78 by 57cm

R350 000–500 000

LITERATURE

William Kentridge, Angela Vettese,
Francesca Pasini and Jane Taylor (2008)
*William Kentridge (REPEAT) From the
Beginning / Da capo*, Milan: Edizioni Charta.
Illustrated on page 99.

NOTES

In 2008, William Kentridge directed a
production of Claudio Monteverdi's *Il ritorno
d'Ulisse* at the Teatro La Fenice, a legendary

neo-classical opera house in the centre of Venice. To mark the occasion, La Fenice commissioned a site-specific film from the artist. The artist produced a triptych of short films, *Breathe*, *Return* and *Dissolve*, each informed by a different approach to distorting and recomposing an image. The film was projected onto the fire curtain of the stage before the start of Kentridge's opera as the orchestra tuned their instruments. To coincide with this theatrical spectacle, the Bevilacqua La Masa Foundation, a century-old Venetian cultural organisation that has previously hosted exhibitions by Marlene Dumas, Louise Bourgeois and Frida Kahlo, amongst others, invited Kentridge to present a new solo exhibition. Titled *(REPEAT) from the beginning / Da Capo*, his exhibition featured a film installation showing the work projected in La Fenice, seven sculptural pieces featured in *Return*, as well as drawings and lithographs. Two weeks after Kentridge debuted his three films in Venice, the artist held a parallel exhibition of *(REPEAT) from the beginning* at the Goodman Gallery in Cape Town, where this drawing was acquired.

This drawing is integral to the production of *Return*. The film is based around a series of anamorphic sculptures portraying several figures, including a conductor, singers, Stalin's portrait and a nose on horseback. Based on drawings and fabricated from wire, paper and cardboard, these atomised sculptures – the artist prefers the description “anti-sculptures”¹ – were purposefully made to be filmed and are only coherent from a single vantage. Remarking on the relationship between his drawings and the films they so often service, the artist has describes them as “applied” and “functional” drawings, and “drawings in the service of something else, a film”:² Far from being residual or leftover elements of the production, they are integral to the logic of the overall project. Indeed, they speak to the very activity Kentridge consciously defines himself by, which, as he stated during the first of his six Norton Lectures at Harvard University in 2012, is drawing.³

1. Kentridge, William (2008) *(REPEAT) from the beginning / Da Capo*, Milan: Charta. Page 21

2. O'Toole, Sean (2005), personal interview with the artist, Johannesburg, 5 July.

3. Kentridge, William (2014) *Six Drawing Lessons*, London: Harvard University Press. Page 4





602

Berlinde

DE BRUYCKERE

BELGIAN 1964-

Schmerzensmann III

2006

epoxy, wax and iron

height: approximately 440cm

R2 500 000–3 500 000

PROVENANCE

Acquired directly from Hauser & Wirth, London

EXHIBITED

Municipal Museum of Contemporary Art (S.M.A.K.), Ghent, *Berlinde De Bruyckere: Sculptures & Drawings*. 2000-2014, 18 October 2014 to 15 February 2015.

Hauser & Wirth, London, *Berlinde De Bruyckere: Schmerzensmann*, 10 November to 15 December 2006.

LITERATURE

Gregor Muir and Ali Subotnick. (2006) *Berlinde De Bruyckere: Schmerzensmann*, London: Steidel Hauser & Wirth. Illustrated on several pages, unpaginated.

NOTES

Accompanied by Hauser & Wirth exhibition publication of photographs.

Internationally celebrated artist, Berlinde De Bruyckere, is widely admired for her unique vision that addresses the larger questions of humanity. Chosen as the solo artist to represent Belgium at the 55th International Art Exhibition of the Venice Biennale in 2013, she selected JM Coetzee as her curator or interlocutor with whom, through an extended correspondence, she developed her ideas for the exhibition, *Cripplewood/Kreupelhout* in the Belgian Pavilion. That so illustrious an author – recipient of the Nobel Prize in literature and twice winner of the Booker Prize – accepted her invitation confirms the high regard in which she is held.

'Schmerzensmann', German for 'man of sorrows', is the title chosen by De Bruyckere for a series of sculptures and drawings produced for her solo show in London in 2006. It is borrowed from a painting by Lucas Cranach the Elder (1472-1553) that depicts Christ after he has been flagellated.

For *Schmerzensmann III* she created a pale, attenuated figure from epoxy and wax which is then hung from the apex of a decommissioned nineteenth-century station column. Gaping wounds and missing limbs, the close attention to flesh and details of feet are all poignant reminders of recent atrocities as much as they evoke images of war and of the crucifixion. Contrasting the vulnerability of the figure against the uncompromising strength of the industrial iron column heightens associations of suffering, of cruelty perpetrated by human beings on one another. The figure, without a face or head, becomes less personal and more universal while paradoxically allowing viewers to identify more easily with the subject.

There is no doubt that prestigious exhibitions not only showcase works of art but enhance their desirability. Berlinde De Bruyckere's *Schmerzensmann III* is of such global significance that it has been requested for the exhibition titled *The Problem of God* at the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, Germany, opening on 26 September 2015 and on view until 24 January 2016.



603

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953-

Pine

acrylic, ink and glue on canvas laid down on board
160,5 by 206cm

R500 000–700 000

EXHIBITED

Michael Stevenson, Cape Town, *Penny Siopis: Paintings*, 16 April - 30 May 2009

LITERATURE

Sophie Perryer (ed.) (2009) *Penny Siopis: Paintings*, Cape Town: Michael Stevenson. Pages 46-49, illustrated twice in colour; page 2, installation view in colour. Pages 8 and 9: ON A KNIFE EDGE Penny Siopis in conversation with Sarah Nuttall: SN: *Pine*, the earliest work on exhibition, was surely painted in Greece. The embrace of the couple is not entirely a gentle one, is it?
PS: Yes, it was painted in Greece, and for me is a transitional work. At the time I was thinking about the expressive possibilities of the visual field in painting, how repetition of shapes and physicality of surface could trigger emotion. I began by dropping ink and glue randomly onto the surface. The resulting forms brought an image of a forest to mind. This might have been because I was living in a building swathed in a thicket of pine trees. Greece is the only place I have been where pine trees grow so near to the sea! But I was also reading about the Greek civil war and how forests were places of both terror and refuge at the time. I then looked for a visual reference of the civil war and came upon a photograph of two comrades-in-arms. The couple reminded me of an old photo of my father and mother. I made a clearing in the forest, so to speak, and positioned them as if spot-lit in that clearing. Yes, they are locked in an ambiguous embrace; aggression or love? I then dripped hot coloured ink from the top of the canvas. The drips ran around the raised dollops

of glue simulating pine cones and needles, animating and binding the surface and the whole visual field like a kind of camouflage.

Gerrit Olivier (ed.) (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits University Press. Page 217, illustrated in colour.

"Penny Siopis is one of the few artists in the world today who can weave a material web of marks, gestures, voices, words, found things and painted surfaces to entangle the brute forces of history with the delicate threads of human vulnerability". So says Griselda Pollock, director of the Centre for Cultural Analysis, Theory and History and professor of Social and Critical Histories of Art at the University of Leeds.

Born in South Africa of Greek heritage, Penny Siopis obtained her Master in Fine Art degree from Rhodes University's Fine Art Department, an art school well known for its academic approach to painting. Throughout a career spanning several decades, Siopis has examined, challenged and redefined the genres of painting in unique ways. Early so-called 'cake paintings' and works such as *Still Life with Watermelon and Other Things*, which won her the Merit Award at the second Cape Town Triennial in 1985, freighted as they are with sexual references and cultural excess, challenge conventional notions of the still life genre. The particularities of local and colonial history, the dislocations of migration and immigration and the politics of Africa and South Africa, in particular, were central to her history paintings, installations and to a number of her films.

Her Shame works, exploring the social and intimate body, culminated in an exhibition, *Three Essays on Shame* at the Freud Museum, London in 2005, which marked the centenary of the publication of one of his most scandalous works. Never afraid to confront fears and phobias, her Pinky Pinky works explore the hidden dangers and terrors that lurk in the collective imagination.

Such complex iconography, however, has not been at the expense of the materiality of the medium which has always been a vital concern. *Pine* reveals a matrix of marks created across

the canvas, in a way not unlike the Abstract Expressionist paintings of Jackson Pollock. Like him, Siopis will often work with the canvas flat on the floor, then tilt it, as in this case, to allow red ink to drip down its surface. Wood glue, purchased in Greece and possibly with a high resin content, pools in dark cones while spikes of green ink protrude like pine needles.

Pine is the first in a new body of work which was to be exhibited in 2009. The Athens School of Art had invited Siopis in the previous year to be artist-in-residence at their studio in Delphi, the seat of the oracle of Apollo. In the vicinity were pine forests, which she associated with partisans hiding out during Greece's protracted Civil War from 1945 to 1949. Following closely on the devastation of World War II, and with the intervention of Stalin and Churchill, it became the first battle of the Cold War. Political differences and warring factions caused deep schisms that rent many Greek families apart.

The work clearly pivots on the double entendre of its title – the pine forest is also the locus of pain and suffering or of yearning for something, of craving a different life. Two figures are located at the bottom right of a large field of expressive marks. Hidden amongst the pine boughs, they are enfolded in an intense embrace, the ambiguity of which leads one to question whether this is a clasp of tenderness or of suffocation. Are these friends or foes? Is this an erotic encounter or a life-and-death struggle?

The artist's stature has been acknowledged with an impressive retrospective entitled *Penny Siopis: Time and Again*, on view at Iziko South African National Gallery from 17 December 2014 to 23 March 2015, a modified version of which will be installed at the Wits Art Museum from April 2015. Her works are represented in most major museums and corporate collections throughout South Africa, in the World Bank, Washington as well as in local and international private collections.

¹ Quoted on the cover of Gerrit Olivier (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits University Press.





604

604

Zander
BLOM

SOUTH AFRICAN 1982-

1.283 *Untitled*

signed and dated 2012 on the reverse,
inscribed with the title on a label affixed
to the reverse
oil on linen
105 by 75cm

R40 000–60 000

605

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953-

*Magnified Water Drops on
Woman's Torso*

executed circa 1990-1
signed
mixed media and collage
160 by 112cm

R150 000–200 000

While Penny Siopis is celebrated as South Africa's top living painter, Zander Blom, winner of the third Jean-François Prat Prize for contemporary art, Paris, in 2014, is being hailed as one of the most exciting painters to emerge on the local art scene. Both are concerned with exploring the nature of paint and pushing the medium to its limits. Siopis produced this work after her young son suffered severe burns.

Thrashing in agitated sleep, as if wrestling with injury, the child's body is replicated across the surface, indicating the slow passage of time. The close scrutiny of the subject makes one conscious of the anguished mother in this primary trauma, watching over her child and invoking the protection of angels that are assembled in the lower register.

The canvas fragment attached at the centre is a detail from Eugene Delacroix's *The Barque of Dante*, depicting the poet crossing the River Styx, supported by Virgil, in a sea heaving with the tormented souls of the damned. As Siopis has pointed out: "The water drops have been the subject of much art historical discussion, because they are pure pigment and not conventionally modelled – unusual for the time. I was drawn to the fragment because of the way it spoke about art and affect. The water marks appear autonomous, abstract and pure gesture on the one hand and on the other hand we know that they are part of a whole picture and serve a descriptive function. There is something very affecting about marks escaping the work... At the time I was interested in questions of representation, especially in so-called high art, and wanted to explore if and how we might still be moved by the very pictures we deconstruct. Juxtaposing the deeply personal images of the bandaged baby with repeated fragments of prints below presented one way of addressing this, as did the association of his bandage with the canvas fragment".

Artist's statement in an email to Emma Bedford, 31.10.2014.



606

Huang
GANG

CHINESE 1961-

My Box, Red Star

signed and dated 2007
mixed media and found objects on board
85 by 201cm

R600 000–900 000

NOTES

Huang Gang was born into a prominent Beijing art family in 1961 and grew up in one of the historical courtyard settlements around the Forbidden City. His father, a professor of Chinese art history, and mother, an archaeologist, cultivated in him an early interest in traditional Chinese arts, including calligraphy. Gang studied at the prestigious Academy of Arts & Design at Tsinghua University, Beijing, throughout the 1980s, graduating with a master's degree in environmental art in 1991. At university Gang became interested in traditional Tibetan art. He began collecting classical drawings and studied Tibet's monastic pictorial tradition, which synthesised elements of Indian and Chinese art. Gang first achieved national recognition during China's economic liberalisation in the early 1990s. He is now a well-known member of the country's post-2000 wave of contemporary artists and has had his work included on prominent group exhibitions attached to the official fringe of the 2011 and 2013 Venice biennales.

Best known for his abstracted assemblage paintings and figural pop sculptures, *My Box, Red Star* is typical of Gang's mature practice, which liberally draws from various historical epochs, visual styles and literary sources. Henry-Claude Cousseau, a prominent French curator familiar with Gang's work, describes his art as "dialogue between cultures and between time periods"¹. This is clearly visible in the material character of his paintings. In the manner of Robert

Rauschenberg, who incorporated sculptural elements into the painterly frame, Gang's acrylic and enamel paintings are noted for their unorthodox sculptural fixtures. Drawn from his large personal collection, Gang's paintings have incorporated gilt fragments from Tibetan temple buildings and ancient lacquer screens. *My Box, Red Star* includes decorative iron fittings and leather used to adorn traditional Tibetan decorative boxes.

In purely formal terms, *My Box, Red Star* is a landscape painting, highly abstracted but nonetheless clearly discernable as landscape. It incorporates distinctive Tibetan attitudes to landscape. According to Hugh Richardson, a noted scholar of Tibetan art, Tibetans were not interested in "landscape as genre, but instead used landscape motifs for illustrative and narrative purposes"². As a result Tibetan landscapes were fantastic rather than realistic; nature was less a scene to be imitated through art than a subject to inspire reflection. Literary images and metaphors are commonplace. A five-pointed red star dominates *My Box, Red Star*. A distinctive twentieth-century symbol linked to proletarian revolutions in China, Russia and elsewhere, the red star is a recurring motif in Gang's assemblage paintings. Often presented alone, here it is flanked by two older aesthetic symbols: a sun and moon, both composed from woodcut plates used to reprint Buddhist scriptures. "The three luminaries are the sun, the moon, and the stars," reads a line from the *Three Character Classic*, a well-known 13th-century text that is a cornerstone of the Confucian educational system and well known to most Chinese. *My Box, Red Star* presents a cornucopia of references. As Cousseau pithily observes, Gang's art is "a universe made of sequences, of fragments that are in perpetual metamorphosis"³.



1. Cousseau, Henry-Claude (2013), press release accompanying Huang Gang's solo exhibition 'Studio' at Yishu 8, Beijing (23 November 2013 – 25 January 2014).
www.randian-online.com

2. Richardson, Hugh (1983) *Art of Tibet*, Los Angeles: Los Angeles County Museum of Art. Page 58

3. Cousseau, Henry-Claude, op.cit.



607

Peter
CLARKE

SOUTH AFRICAN 1929-2014

Homage to Dumile

signed, dated 29.4.1979 and inscribed "France"
gouache and collage
50 by 65cm (2)

R300 000–400 000

EXHIBITED

Iziko, South African National Gallery, Cape Town,
Listening to Distant Thunder: The Art of Peter Clarke, 20 October 2011 to 19 February 2012.
Institute of International Visual Arts, London,
Peter Clarke: Wind Blowing on the Cape Flats,
5 December 2012 to 30 April 2013

LITERATURE

Philippa Hobbs and Elizabeth Rankin (2011).
Listening to Distant Thunder: The Art of Peter Clarke, Johannesburg: Standard Bank of South Africa. Page 144-146, 156, 170 and illustrated in colour on page 144 and 145:
In *Homage to Dumile*, painted at Boule d'Amont as (George) Hallett's camera recorded in a photograph of the artist at work, Clarke developed the idea of graffiti as political text. The gouache includes extensive quotations inscribed on a buttressed white wall reminiscent of Cape architecture, its monolithic solidity a potent reminder of apartheid. Yet Clarke's choice of text from Langston Hughes and Frantz Fanon, which reflect his reading at the time, focus on rebuilding rather than



Peter Clarke at work on *Homage to Dumile*, Boule d'Amont, 1979
Photo: George Hallett

destroying. Hughes's uplifting poem 'Youth', and lines such as Fanon's 'That the enslavement of man cease for ever ... That it be possible for me to discover & to love man wherever he may be ...' are messages of hope, echoed on the wall nearby in popular form in an image of a heart pierced by an arrow. The largest inscription on the wall is a personal one that poignantly brings the focus back to South Africa: 'Homage to Dumile & to the children the brothers and sisters of the Diaspora where ever they went, where ever they might be. Clarke'.

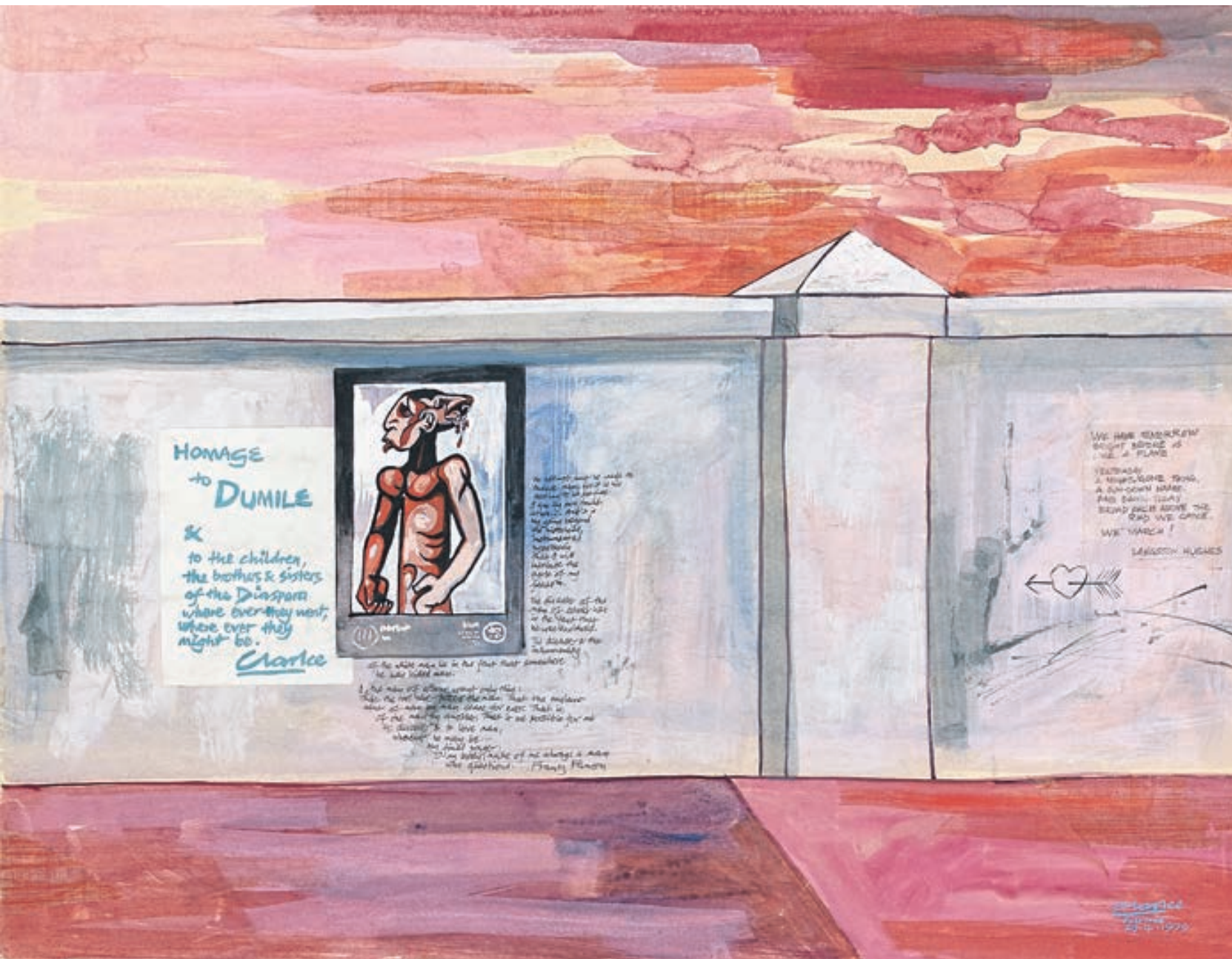
Ideas for this work seem to have been triggered by Hallett's compelling photographs of Dumile Feni, an artist whose work pricked Clarke's interest, although they had never met. Popularly known as the 'Goya of the townships', Dumile, with his outspoken critique in anguished images of human suffering, had been unable to practice as an artist in South Africa because of restrictions imposed on his own freedom of movement, and had gone into exile in 1968 (see Dube 2006). Clarke knew Dumile's work, particularly *Train disaster* in SANG, but the immediate starting

point for this work was a UNESCO poster owned by Hallett. It was based on Dumile's own tribute *Homage to Soweto*, depicted in ink, gouache and watercolour in blood reds and browns, now in the Johannesburg Art Gallery. Dumile's composite figure, a Janus-like creature, both vulnerable man and ravaging beast, acts as a double-faced protagonist in Clarke's composition, which is devoid of other figures. Amidst an accumulation of graffiti, the replicated poster forms a strong focal point, prominent because of its dark frame and intense colours picked up in the red-stained ground and sky.

Painted as though stuck on the wall, it also suggests the possibility of collage, a new avenue of exploration already broached in the scrap paper skies of his Norwegian paintings. Here Clarke's text and Hughes' poem are in fact collaged onto the surface, as are areas of clouds and foreground, formed by torn scraps of paper printed with wood grain in orange ink.

NOTES

Accompanied by a signed copy of *Listening to Distant Thunder: The Art of Peter Clarke*.



HOMAGE
TO DUMILE

&
to the children,
the brothers & sisters
of the Diaspora
where ever they
might be.

Clarke



The artist says he used to
think about the way he
was in the past
and how he felt
about it. He says
he was a very
sensitive person
and he was
always looking
for ways to
express himself.

The artist of the
new 25 years old
in the West
has been
to study in the
University

of the white man in the first part
of the book.
The artist of the
new 25 years old
in the West
has been
to study in the
University
of the white man in the first part
of the book.

WE HAVE BEEN
BUILT TO BE
A PEOPLE
TOGETHER
A BROTHERHOOD
AND BROTHERHOOD
IS THE ONLY WAY
WE CAN SURVIVE
WE MARCH!

LANGSTON HUGHES





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608

Peter
CLARKE

SOUTH AFRICAN 1929-2014

Just Going Out

signed and dated 2.10.1968

gouache

42 by 53cm

R150 000–200 000



609

© The Estate of Peter Clarke | DALRO



610

© The Estate of Peter Clarke | DALRO

609

Peter
CLARKE

SOUTH AFRICAN 1929-2014

Evening Pastorale

signed and dated 1.10.1968

watercolour

55,5 by 42,5cm

R80 000–120 000

610

Peter
CLARKE

SOUTH AFRICAN 1929-2014

Figure After Michelangelo painting in the Sistine Chapel

signed and dated 2.5.1967; inscribed with the title and the medium in pencil on the reverse

watercolour

35,5 by 28,5cm

R80 000–120 000

611

Ed
YOUNG

SOUTH AFRICAN 1978-

Arch

executed in 2010
various media
life size

R450 000–550 000



Photo: Stan Kaplan

PROVENANCE

Acquired directly from the Institute for Democracy in Africa (IDASA)

EXHIBITED

IDASA, Cape Town, 2010
YoungBlood, Cape Town, 2013

LITERATURE

<http://www.edyoungwork.com/press/arch-artsa/>
<http://www.artthrob.co.za/Reviews/2010/08/Chad-Rossouw-reviews-Arch-by-Ed-Young-at-IDASAs-Cape-Town-Democracy-Centre.aspx>
<http://www.edyoungwork.com/press/tutuszy-bell/>
<http://www.edyoungwork.com/press/tutuburger/>
<http://152.111.1.88/argief/berigte/beeld/2010/08/03/B1/13/kwisteenkwaste1159.html>

NOTES

Desmond Mpilo Tutu, the first black Anglican archbishop of Cape Town, requires little introduction. Well known for his steadfast and unapologetic public voice, this avuncular clergyman and social activist is however also celebrated for his good humour. Upon seeing Ed Young's super-realist prosthetic sculpture depicting a likeness of him swinging from a chandelier, Tutu laughed and pulled a fist at

the work's creator. "I'll send you bad dreams," he told Young. *Arch* was one of three works acquired by the Institute for Democracy in Africa (IDASA) following an open competition. It was unveiled in August 2010, a month after Tutu officially retired from public life, in IDASA's Democracy Centre on Spin Street, Cape Town. The work, which is without equal locally for its freewheeling interpretation of a prominent public figure, was complemented by a site-specific mural reading "BE PATIENT" in large lettering, with the statement "WE ONLY HAVE A FEW THINGS TO FIX" placed beneath.

Arch typifies Young's particular brand of artistic wit, which ranges from cheeky to scabrous. Born in Welkom in 1978, Young trained as a sculptor at the Michaelis School of Fine Art. His output to date includes video, performance, sculpture and text-based works on paper. His early work was often situational and sociological, rehearsing as much as refining various neo-conceptual and appropriation art strategies. For his work *Bruce Gordon (Found Object [concept])* (2002-03), Young staged an elaborate confidence trick: he nominated a well-known bar owner as an artwork; the work was later acquired at auction and gifted to the Iziko South African National Gallery, an accession number tattooed onto the work/ bar owner's arm.

Ostensibly a departure from his earlier dematerialised practices, *Arch* nonetheless bears the hallmarks of Young's highly networked process of making art. Young contracted film producer Clare van Zyl to coordinate the production of the work. CFX Productions, a Cape Town company specialising in props, animatronics and puppetry for the film industry, produced the sculptural likeness of Tutu – as well as a number of subsequent miniaturised self-portraits showing the artist in louche poses. Informed by the working method of Italian neo-conceptualist Maurizio Cattelan, who has produced similar life-like sculptures of prominent historical figures, Young's celebratory Tutu work eschews strategies of hero worship, solemnity and kitsch, all commonplace in sculptures of public figures. Young's Tutu is a mischievous anti-hero, an endearing Peter Pan of politics. "For me Tutu is probably the most important individual at present in South Africa," Young has said. "Tutu is the first thing I think of when thinking about democracy."

1. Rossouw, Chad (2010) Ed Young at Institute for Democracy in South Africa, *Artthrob*, 18 August 2010. <http://www.artthrob.co.za/Reviews/2010/08/Chad-Rossouw-reviews-Arch-by-Ed-Young-at-IDASAs-Cape-Town-Democracy-Centre.aspx>





612

Michael
MACGARRY

SOUTH AFRICA 1978-

Comrade III

executed in 2009

AK-47 replica, warthog ivory, copper

91,5 by 25 by 6,5cm

R70 000–90 000

NOTES

Accompanied by a Certificate of Authenticity signed by the artist. This may require a CITES certificate for export purposes.

613

Deborah Margaret
BELL

SOUTH AFRICAN 1957-

Negotiations Take Place

executed in 1997

gouache, collage, charcoal, pastel,

watercolour paper

150 by 113cm

R120 000–160 000

LITERATURE

Rory Doepel. (1997) *Ubu: ± 101: William Kentridge, Robert Hodgins, Deborah Bell*, Johannesburg: French Institute of South Africa. Illustrated in colour on page 31.



Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

J'accuse

signed, dated 1995/6 and inscribed with the title and the medium on the reverse

oil on canvas

91 by 122cm

R700 000–1 000 000

NOTES

Around the middle of the last decade of the 20th century, Robert Hodgins produced a series of paintings linked together by powerfully expressionist colour usage. Oils on canvas for the most part – as opposed to the less plastic acrylic and tempera on board that he had explored in the 1980s – the paintings are also characterised by broadly literary references in titles that evoke British and/or European events and institutions. In this way Hodgins took as titular subject the madhouse at Bedlam, the gallows at Tyburn,¹ and, in the 1995-6 work currently at auction, the so-called Dreyfus Affair.

A gobsmacking miscarriage of justice recently turned into an award-winning 2013 novel titled *An Officer and a Spy*, by author Robert Harris, the frame up of Jewish cavalry officer Captain Alfred Dreyfus, a hundred years earlier (1894) for passing on military secrets to militaristic and expansionist Prussia was at the same time a cause célèbre in the Third French Republic and a virtual acid test of the public values and justice in post-Enlightenment Europe.

As was passionately argued by Emil Zola, the pre-eminent French novelist of the day in a front page 4500 word open letter under the headline '*J'Accuse ...!*', the conviction of the Jewish Dreyfus on manufactured espionage charges by a military court was at best misguided and at worst far more sinister than

that – a theme incidentally also explored by Italian semiotician and public thinker, Umberto Eco, in his novel *The Prague Cemetery*. Bringing the travesty of justice in respect of Dreyfus into a nexus of calumny and evil, Eco makes the documents, on the basis of which Dreyfus was handed a life sentence on the notorious Devil's Island, a forgery perpetrated by the same (fictional) character responsible for the Protocols of the Elders of Zion.

Though eventually vindicated with the final release and re-commissioning as a Major of Dreyfus in the French military in 1906, Zola was appallingly treated by a right-wing French administration shot through with anti-Semitic undercurrents and himself sentenced to a year in prison and a 3000 franc fine for (correctly) identifying the real spy and the central figures in the conspiracy.

There is, in short, some occasion in the narrative for the kind of blood-hot anger captured in the denunciation "*J'accuse*". But beyond the righteous narrative of a miscarriage of justice, what makes the Dreyfus Affair so significant is that it was happening in what at the time was the epicentre of modernist art and the intellectual avant garde, and, in the public reaction especially to Zola's open letter, ended up profoundly polarising French society into supporters of Zola styled as Dreyfusards – including Claude Monet, Marcel Proust, politician Georges Clemenceau, and the sociologist Emil Durkheim – on one side, and the generally reactionary forces of anti-Dreyfusism and anti-Semitism on the other.

What is on trial then in the Dreyfus Affair – and what transcends the specific narrative

on which it is based, is nothing less than western civilisation, and the position of the artist within its social compact. In Hodgins' telescopic treatment, essayed in deliberately – though deceptively – crude figure drawing and an accumulation of brutally quasi-forensic detail, like the swathed or bound figure in the disembodied doorway in the background, and expressionistically traversed and bound together by urgent and restless brush marks dominantly in the register of red, the human is vividly to the point of fixation played off against the cold and ordered impersonality of power and social control. While the narrative is ambiguous and the detail more evocative than historically referential, the passion – a passion that is so linked up with corruption and complicity that it is barely distinguishable from corruption itself and infects the painting surface as a whole – is as palpable as it is inescapable. With its simultaneous evocation of vulnerability and sheer brutality in the claw-like and somehow desiccated gesticulating hand playing off an undersized free arm poking out from a torn sleeve, the painting generates a remarkable sense of urgent desperation and a blackness of soul. And though it is not clear whom or what is the object of Hodgins' accusation, the painting is powerfully pregnant with crisis as the artist looks to a new South Africa from the vantage of what he once described as "the fag end of an arsehole century".

1. Robert Hodgins' *Madhouse with View of Tyburn*, painted in 1995, was acquired by Iziko South African National Gallery in 1996.



615

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

Alexandria

signed, inscribed 'Not signed in front',
dated 1979-1986, the title, and 'previous
title 22 Rue des Soeurs', on the reverse
oil on board
71 by 99cm

R250 000–350 000

616

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

A Witch in the Studio I

signed twice, dated 1991 and inscribed
with the title on the reverse
oil on canvas
49,5 by 39,5cm

R90 000–120 000



615



616

617

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

The Porn King

oil on board
62,5 by 52,5cm

R500 000–700 000

NOTES

This was Hodgins' favourite painting. It was borrowed from the owner for Hodgins to enjoy and display in his home until his death when it was returned to the owner.

The Porn King, an early Hodgins painting reliably thought to have been produced in the mid-1980s, comes with a remarkable if anecdotal commendation in its provenance. Discovering he was suffering from a terminal cancer, painter Robert Hodgins borrowed the work back from the person who had bought it from him. Citing *The Porn King* as one of his personal favourites among the several thousands of paintings he made over the decades, the artist said he wanted to be able to look at it until he died, at which time the work would be returned.

Coming up now at auction, it is not difficult to intuit just why Hodgins was thus umbilically attached to this portrait of slickened sleaze. The full face image of a thick-necked but impeccably groomed blond man, whose face seems to lurk somewhere behind the possibly detachable mask that is his physiognomy, *The Porn King* is both satirical and sinister in the range of near expressions that swim in and out of focus in the abstract play of paint where our reflexes of recognition



want to find a human face. *The Porn King* is available and distant, he is sensual and calculating, never quite where the viewer wants to find some human clue to the apperception of a shared or critical humanity beyond the well-trained lines of hair on a carefully groomed presentation head.

Ghosting through the background is dirty wall, a palimpsest of graffiti painted over but not quite erased with names scratched into the plaster that hint of love and oranges ... never specific, but undercutting the illusion of propriety that the porn king seeks to project as does the single dirty knob of an ear affixed at right angles to the head.

618

Brett
MURRAY

SOUTH AFRICAN 1961-

Conundrum

executed in 2008
stainless steel
12 by 232,5 by 3cm

R20 000–30 000

LITERATURE

Ivor Powell. (2014) 'The Perils of Celebrity' in *Brett Murray*, Cape Town: Jacana. Page 26, illustrated in colour.

It comes down to the meta-political imponderable. 'To storm or to own the Bastille?' – as Murray asks in a metal text on the wall of the exhibition. This is the question that post-democratic history in South Africa poses.

Brett Murray. (2009) *Brett Murray: Crocodile Tears*, exhibition catalogue, 5 February-28 February, Goodman Gallery.

619

Brett
MURRAY

SOUTH AFRICAN 1961-

Rogue's Gallery I

executed in 2008
mild steel, acrylic and fool's gold
102 by 78cm

R40 000–60 000

LITERATURE

Sean O'Toole. (2009) 'Distinguishing the Bull from the Bullshit' in *Brett Murray: Crocodile Tears*, (exhibition catalogue), Goodman Gallery:

It could be a sympathetic portrait, although saying this I can't be sure. I'm also not so sure what the sympathetically rendered subject at the centre of Brett Murray's steel cutout work is. It could be a gorilla, or a chimpanzee, maybe even a gibbon, so ape it will have to be. This generic ape portrait, framed by a lavish growth of Rococo finery, crystallises in a single image the workings of this essay: lots of frilly adornment with some confusion about the ambiguous subject at the centre.



618



619

620

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

Theatrical Gesture: Grahamstown

signed, dated 1991, inscribed with the
title and medium on the reverse

oil on masonite

51 by 40cm

R150 000–200 000



621

Fred (Frederick Hutchison)
PAGE

SOUTH AFRICAN 1908-1984

Infestation of the House of Saul

signed and dated 71; inscribed with the artist's name, medium and title on a label adhered to the reverse
polymer on paper laid down on board
78,5 by 61cm

R60 000–80 000

PROVENANCE

Wolpe Gallery, Cape Town

622

Kenneth
BAKKER

SOUTH AFRICAN 1926-1988

*Relief Painting with
Construction No: 4*

signed and dated 80; signed, dated
1980 and inscribed with the title on
the reverse
mixed media relief construction
122,5 by 122,5cm

R40 000–60 000



621



622



623



624

623

David
HOCKNEY

BRITISH 1937-

Celia Elegant

signed, dated 79, numbered 89/100 and bears the publisher, Gemini G.E.L., Los Angeles; blindstamp lithograph sheet size: 103 by 74,5cm

R100 000–150 000

NOTES

Celia Elegant and *Celia Musing* are two examples of the numerous portraits with which Hockney has celebrated his close and enduring friendship

with the designer Celia Birtwell, who became the artist's muse in 1967.

Birtwell is known for her acclaimed romantic and feminine designs, which provided the drama to her husband Ossie Clark's cutting-edge clothing designs. Together they were at the top of the fashion industry in London in the 'Swinging Sixties' dressing the era's jetset and rock aristocracy: the Beatles, Jimi Hendrix, Twiggy, Mick and Bianca Jagger, Talitha Getty and Marianne Faithfull. The couple are most famously represented in Hockney's large double portrait *Mr and Mrs Clark and Percy*, 1970-1, in the collection of the Tate Gallery, London.
<http://www.tate.org.uk/art/artworks/hockney-red-celia-p20109>
<http://www.bbc.co.uk/britishstylegenius/content/21930.shtml>

624

David
HOCKNEY

BRITISH 1937-

Celia Musing

signed, dated 79, numbered 89/100 and bears the publisher, Gemini G.E.L., Los Angeles; blindstamp lithograph sheet size: 103 by 74,5cm

R80 000–120 000

625

Stanley Faraday
PINKER

SOUTH AFRICAN 1924-2012

Walberswick Mill, Suffolk

signed; indistinctly signed and inscribed
with the title on a label adhered to
the reverse, and with the artist's name
printed on the reverse
oil on board
119 by 56cm

R250 000–350 000

NOTES

Acquired from the artist by the current
owner.



© The Estate of Stanley Pinker | DALRO

626

Stanley Faraday
PINKER

SOUTH AFRICAN 1924-2012

Spanish Landscape, Nerja

signed; inscribed with the artist's name,
address, medium and title on a label
adhered to the reverse

oil on board
120,5 by 69cm

R450 000-600 000



© The Estate of Stanley Pinker | DALRO



© The Estate of Stanley Pinker | DALRO

627

Stanley Faraday

PINKER

SOUTH AFRICAN 1924-2012

Landscape, South of France

signed

oil on canvas laid down on cardboard

23 by 57cm

R80 000–120 000

NOTES

Acquired from the artist by the current owner.



628

628

Alexis
PRELLER

SOUTH AFRICAN 1911-1975

Santorini

signed and dated 69; inscribed 'Greek
Island: Santorini' on the stretcher

oil on panel

9,5 by 15,5cm

R40 000–60 000

629

Clive
VAN DEN BERG

SOUTH AFRICAN 1956-

Seen in JHB

signed with the artist's initials, dated
'91 and inscribed with the title on the
reverse

oil on canvas

24,5 by 20cm

R30 000–50 000



629



630

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Landscape

signed

oil on canvas

70 by 95,5cm

R100 000–150 000



© The Estate of Cecil Skotnes | DALRO

631

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926-2009

Landscape

signed and dated 98

carved, painted and incised wood panel, with artist's handmade metal frame

119 by 123,5cm excluding frame; 125 by 129,5cm by 3cm including frame

R400 000–600 000



632

632

Lucky Madlo
SIBIYA

SOUTH AFRICAN 1942-1999

Two Figures in a Modernist Setting

signed

carved, painted and incised wood panel

80 by 56,5cm

R70 000–90 000



633

633

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926-2009

Carved Figural Totem

executed circa 1960

carved and painted wood on a steel and

marble base height: 94cm

R70 000–90 000

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NOTES

Accompanied by a Certificate of Authenticity
signed by Thelma and John Skotnes, dated

10/09/2009



634

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Guitarist on the Beach

signed and dated 1956
oil on board
56 by 75cm

R400 000–600 000

EXHIBITED

Lidchi Art Gallery, Johannesburg, 16 to 27
July 1957, catalogue number 13
Heidelberg City Council's Art Hall
(Heidelberg Cultural Society), 14 to 17
October 1957

DS Vorster Gallery, Pretoria (Southern African
Association of Arts Transvaal), 18 February to
1 March 1958, catalogue number 30
SA Association of Arts, Cape Town, 18 to 29
August 1959, catalogue number 9

LITERATURE

The Star, 20 July 1957
Die Burger, 26 August 1958
Johannes Meintjes catalogue number
540

*right: Johannes Meintjes and his sister,
Mrs MR Keyser, at the opening of his
exhibition at the Lidchi Gallery with the
present lot, *Guitarist on the Beach*, in
the background. *The Star*, 20 July 1957*



635

Hennie (Hendrik Christiaan)
NIEMANN JNR

SOUTH AFRICAN 1972-

Trance - Zambia

signed with the artist's initials and dated
'03; signed, dated 2003 and inscribed
with the title on the reverse
oil on canvas
119 by 79,5cm

R100 000–150 000



636

Lucas Thandokwazi
SITHOLE

SOUTH AFRICAN 1931-1994

Standing Figure

signed
carved wood
height: 81cm

R90 000–120 000

637

Cecil Edwin Frans **Skotnes**
and John **SKOTNES**

SOUTH AFRICAN 1926-2009 AND 1952-

Door Panel

signed and dated 91
carved, painted and incised wooden
door panel with metal details
176,5 by 61,5cm

R100 000–120 000



636



637

© The Estate of Cecil Skotnes | DALRO

638

Freida
LOCK

SOUTH AFRICAN 1902-1962

Dinner Time

signed and dated 47

oil on board

50 by 39,5cm

R300 000–400 000





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639

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926-2009

Still Life with Bottles and a Vase

signed

oil on wood panel, with painted and incised border

60 by 79,5cm

R150 000–200 000

640

Clement Edmond
Theodore Marie
SERNEELS

SOUTH AFRICAN 1912-1991

Two Jugs of Flowers on a Table

oil on canvas
108 by 88,5cm

R70 000-90 000





641

641

Michael
TAYLOR

SOUTH AFRICAN 1979-

In the Navy

signed, dated '13 inscribed with the title and 'monotype' in pencil

colour monotype

99 by 75cm

R30 000–40 000



642

642

Simon Patrick
STONE

SOUTH AFRICAN 1952-

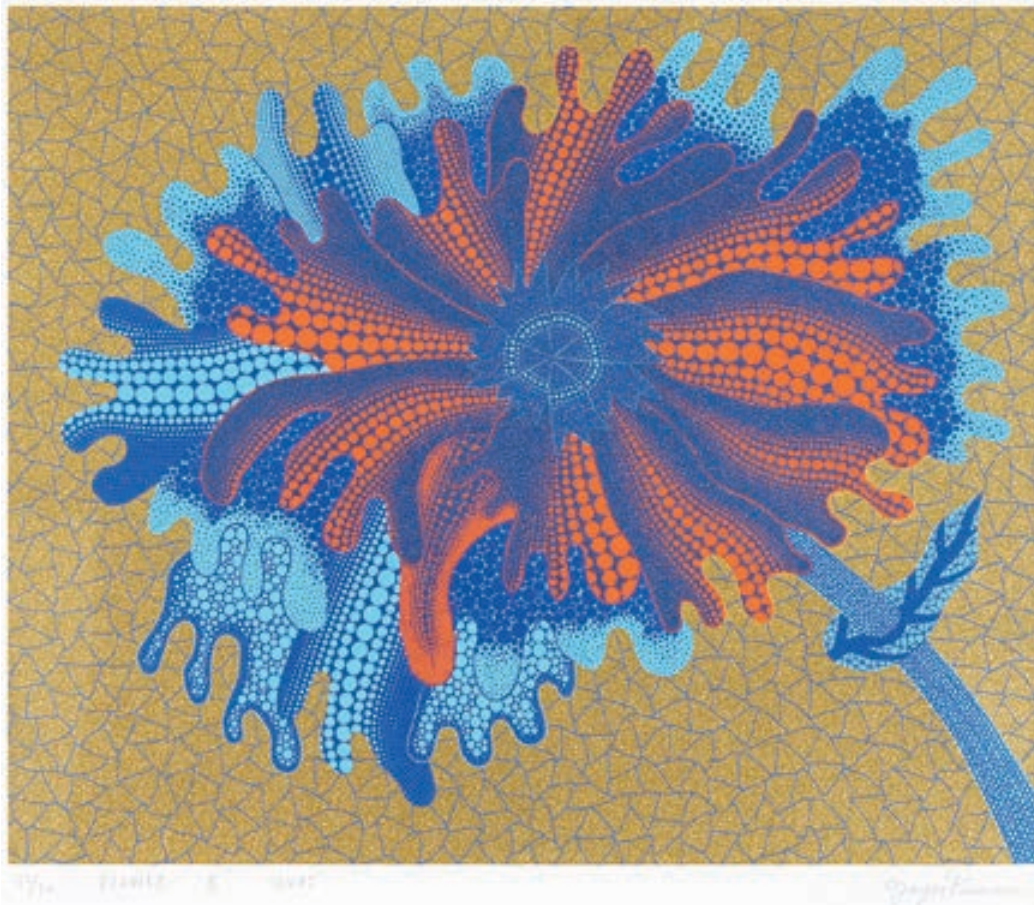
Man with Landscape and Sculpture

signed

oil on board

98 by 76cm

R80 000–120 000



643

Yayoi
KUSAMA

JAPANESE 1929-

Flower B

signed, dated 2005, inscribed with the title and numbered

42/50 in pencil in the margin

screenprint with lamé

image: 51 by 61cm

R50 000–70 000

644

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Iris

signed and numbered 15/30 in pencil
in the margin

aquatint

120,5 by 80cm

R200 000–300 000





645

Mark
COETZEE

SOUTH AFRICAN 1964-

Penis Prints Nos 1 - 6

Signed:

all signed by the artist and the model, dated 1990, and inscribed with the titles

watercolour, gouache, pencil, ink, encre de Chine, pitt and gummed brown

paper of Fabriano paper

38,5 by 28,5cm each (6)

R30 000–40 000

NOTES

In collaboration with Jan van Rooyen

EXHIBITIONS

Fine Art Cabinet, Cape Town, *Corpus*, August 1966

Mark Coetzee, Selected Works from 1988 - 1997, University of Cape Town, Stellenbosch, April to May 1998;

Association for Visual Arts, Cape Town, May 1999; Jean Welz Gallery, Association for Visual Arts, Worcester, June to July 1999; Rembrandt van Rijn Art Gallery, Market Theatre, Johannesburg, September 1999



646

Christo
COETZEE

SOUTH AFRICAN 1929-2000

Homage to Arcimboldo

signed and indistinctly dated 8*, signed and dated 87 on the perspex layer; signed, dated 83 and inscribed with the title on the reverse
oil and enamel on board and perspex

123 by 123cm

R120 000–160 000



detail without perspex layer



647

Willie (William)
BESTER

SOUTH AFRICAN 1956-

Recording the Past

signed

mixed media and assemblage

110 by 188cm

R100 000–150 000



648

Willie (William)
BESTER

SOUTH AFRICAN 1956-

Press Query

signed and dated '03; inscribed 'I will have to check whether he is still in jail.
Department of Prison official responding to a press query on whether Mr Nelson
Mandela was about to be released. Financial Mail, February 21, 1986.'

mixed media and assemblage on wood

100cm diameter

R150 000–200 000



649



650

649

Avant Car Guard

SOUTH AFRICAN

Construct a subtle metaphor for the...ah...Fuck it

executed in 2009
signed with the artist's three symbols
acrylic on canvas
200 by 150cm

R40 000–60 000

EXHIBITED

Brodie/Stevenson, Johannesburg, *Avant Car Guard*, 'Scuse us while we kiss da sky (as in we've hit the ceiling)', 4 June to 4 July, 2009

650

Norman Clive
CATHERINE

SOUTH AFRICAN 1949-

Eye to Eye

signed and dated 1996
oil on fibreglass
height: 213cm; on a black-painted base
12,5cm high

R120 000–160 000

651

Cameron
PLATTER

SOUTH AFRICAN 1978-

Erotique, Best Charter KFC

executed in 2010
pencil crayon on paper
175 by 178cm

R80 000–120 000



651

652

Wang
GUANGYI

CHINESE 1957-

Great Criticism: Coca Cola

signed and numbered 118/199 in pencil in the margin
colour lithograph
78,5 by 74,5cm

R30 000–40 000

LITERATURE

Terry Smith (2011) *Contemporary Art: World Currents*, London: Laurence King Publishing. Pages 158-159 and illustrated in colour on page 2.

"Political Pop" was instituted by Wang Guangyi's *Great Criticism* series, in which propaganda posters from the Cultural Revolution are scattered with the logos and brand names of the international companies then entering China as it gave itself over to consumerism.

653

Hasan and Husain
ESSOP

SOUTH AFRICAN 1985-

Thornton Road, 2008

lightjet C-print on Fuji Crystal Archive paper
edition of 8 plus 2 Artists' Proofs
70 by 123cm

R40 000–50 000

LITERATURE

Yazeed Kamaldien. (2008) *Hasan and Husain Essop*, Cape Town: Goodman Gallery, unpaginated

Taking familiar scenarios the Essops comment on the contradictions that consume



652



653

contemporary Muslims. Thornton Road is a seminal image in this regard. The scene is located in a well-known street in a suburb with a large Muslim population in Cape Town. Its characters are Muslims who are seemingly pro-Palestinian. Some wear scarves with Palestinian flags around their necks while others drape themselves in military gear, sport jeans and t-shirts or don clothes to perform the Islamic prayer. Under a massive red and white Coca Cola sign, a few characters gulp Coca Cola, staring vacantly, while others are actively militarised. Where does the push-and-pull end for contemporary Muslims? These are the contradictory views of the Muslim community with which the Essops grapple, and which are rooted in the reality of Cape Town's streets. Shamil Jeppie. (2008) 'On Intention and Method',

Art South Africa, vol. 07, spring 2008, pages 48-49.

In Thornton Road, they are Muslim youth on the Cape Flats wearing long white tunics (variously called *thawbs*, *jubbas* or *gallabiyas*) and framed in postures of rebellion and protest. But the dominant image is a Coca-Cola sign and the consumption of the drink in one part of the image. Rebellion against power while at the same time consumption or subjection to the most famous global brands is a central contradiction of Muslim youth politics, this work seems to be saying.

Sue Williamson. (2009) *South African Art Now*, New York: Harper Collins. Illustrated in colour on page 302.

Thornton Road in Athlone on the Cape Flats is the site of a notorious incident of

police entrapment, known as the Trojan Horse incident, in which innocent bystanders were shot by the police. The Essops point out that far from a memorial to this unhappy event, today a huge Coca-Cola sign dominates Thornton Road. Sardonicly toasting this international symbol of consumerism, the Essops play out the roles of contemporary youth having fun.

Sue Williamson and Andrew Lamprecht. (2014) *Unrest: Hasan and Husain Essop*, Goodman Gallery, illustrated in colour on page number 61

NOTES

Hasan & Husain Essop were the recipients of the 2014 Standard Bank Young Artist Award for Visual Arts.

End of Sale

Conditions of Business

Strauss and Company (Proprietary) Limited ("Strauss & Co") carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business').

1 DEFINITIONS

In these general conditions of business, headnotes are for convenience only and shall not be used in their interpretation, any expression which denotes any gender shall include the other genders, any expression which denotes the singular shall include the plural (and vice versa), any expression which denotes a natural person shall include a juristic person (and vice versa) and the following terms shall have the following meanings —

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.6 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.7 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;
- 1.8 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description

in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;

- 1.9 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.10 **'lot'** means any item or items to be offered for sale by Strauss & Co at an auction;
- 1.11 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa Limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;
- 1.12 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.13 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium (plus VAT) for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.15 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.16 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission (plus VAT) for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.17 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.20 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.
- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred.
- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any

catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:
- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
- 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
- 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
- 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
- 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind,

including when caused by the negligence of Strauss & Co and/or its employees or agents.

- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or recession of the sale contract or delay in payment.

- 2.4.1 Property incorporating materials from endangered and other protected species: Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol * in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a bases for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or re-offer lots for sale, to accept and refuse bids and/or to re-open the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted

by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 Payment and collection

- 2.6.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.6.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.6.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.
- 2.6.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the full purchase price of that lot in cleared funds. Strauss & Co shall not release a lot to the buyer prior to full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.6.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.6.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.
- 2.6.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.6.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.7 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.6 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.7.1 to remove, store and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.7.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.7.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.7.4 to reject future bids and offers on any lot from the buyer;
- 2.7.5 to proceed against the buyer for damages;
- 2.7.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.7.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.7.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.7.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.7.10 to commence legal proceedings;
- 2.7.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.7.12 if the lot is paid for in full but remains uncollected after forty five days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining

objects submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
 - 3.3.1.1 he is the true owner of all objects submitted for sale and/ or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
 - 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
 - 3.3.1.3 the lot and any written provenance given by the seller are authentic;
 - 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
 - 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.
- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on

demand to the buyer.

- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.
- 3.5.4 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6 Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The insurance referred to above shall be arranged at the expense of the seller, and will be for the amount estimated by Strauss & Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property

is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.

- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
 - 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
 - 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
 - 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.
- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within twenty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
 - 3.7.2.1 to agree terms for payment of the total outstanding amount;
 - 3.7.2.2 to remove, store and insure the lot sold;
 - 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
 - 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
 - 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise, without any further instruction or notification to the seller in terms of 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction

related services, client's administration, marketing and otherwise as required by law.

- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.
- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.11 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.

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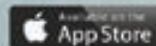
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LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL
2	17 052	45	45 472	93	36 378	144	568 400	186	18 189
3	363 776	46	18 189	94	18 189	145	102 312	187	90 944
4	36 378	48	39 788	95	62 524	146	96 628	188	56 840
5	36 378	49	34 104	96	18 189	147	159 152	189	36 378
6	45 472	50	88 671	98	56 840	148	113 680	191	147 784
7	85 260	53	56 840	100	56 840	149	159 152	191.1	11 936 400
8	73 892	54	113 680	101	17 052	150	107 996	193	454 720
9	43 199	56	39 788	102	17 052	151	1 250 480	194	318 304
11	11 125	58	96 628	103	21 600	152	215 992	197	227 360
12	85 260	59	17 052	104	15 916	153	1 250 480	198	90 944
13	8 783	60	62 524	106	20 463	154	215 992	199	170 520
14	39 788	61	10 539	107	15 916	155	318 304	200	477 456
15	29 557	62	22 736	108	34 104	156	159 152	202	852 600
16	47 746	63	20 463	109	18 189	157	341 040	203	1 079 960
18	15 916	64	47 746	110	43 199	158	568 400	206	250 096
19	47 746	65	15 916	111	20 463	159	591 136	207	318 304
20	11 125	66	22 736	112	22 736	160	511 560	208	193 256
21	102 312	67	39 788	113	20 463	161	511 560	209	136 416
22	34 104	68	31 831	114	27 284	162	625 240	210	1 023 120
24	15 916	69	13 642	115	50 020	163	102 312	211	159 152
25	79 576	70	17 052	116	38 652	164	113 680	212	1 364 160
28	20 463	71	56 840	117	36 378	166	125 048	214	125 048
29	79 576	73	20 463	118	45 472	167	363 776	218	1 136 800
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33	79 576	75	18 189	121	14 779	169	36 378	220	511 560
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35	39 788	78	56 840	125	50 020	171	34 104	222	4 092 480
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41	22 736	84	34 104	131	75 029	182	136 416	227	2 955 680
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								261	193 256
								263	102 312
								264	136 416
								266	204 624
								267	363 776
								268	909 440

Artist Index

- A**
Avant Car Guard, 649
- B**
Bakker, K 622
Battiss, W W 432, 433, 434, 492, 493,
494, 495, 496, 497, 579, 591, 592, 593
Bell, C D after 392
Bell, D M 508, 613
Bester, W 647, 648
Blanche, J 543
Blom, Z 604
Boonzaier, G J 443, 444, 445, 446,
447, 448, 450, 484, 585, 587, 588
Booyens, J 527
Boshoff, A H 480, 586
Boshoff, W H A 533
Bouscharain, C M M 523
Bowler, T W 400
Burchell, W J 393, 394, 395, 396, 397
Büchner, C A 470, 471
- C**
Catherine, N C 650
Catlin, G D 491
Cilliers-Barnard, B 525
Clarke, P 487, 503, 516, 607, 608,
609, 610
Coetzee, C 646
Coetzee, M 645
Coetzer, W H 409
- D**
Daniell, S manner of 390
Daniell, S 389
De Bruyckere, B 602
de Jongh, M J 418, 419
Desmond, N C 440
Domsaitis, P 430
- E**
Eloff, S J P 425, 426
Enslin, G 486
- Essop, H and H** 653
Evans, K 511
- F**
Fasciotti, T 466
Feni-Mhlaba, Z M 505
Findlay, B 510
Frey, J J 401
- G**
Gall, F 451, 452
Gang, H 606
Goedhals, N 515
Goodman, R G 402, 403, 479, 546,
547
Gratrix, G 504
Guangyi, W 652
- H**
Hahn, S 463
Hockney, D 623, 624
Hodgins, R G 594, 595, 614, 615, 616,
617, 620
- J**
Jansem, J 474
Jentsch, A S F 420
- K**
Kentrige, W J 506, 507, 597, 598,
599, 600, 601, 644
Kibel, W 449, 561
Klar, O 457, 458, 459
Koorland, V 517
Krampe, F 575
Kusama, Y 643
- L**
Laubscher, F B H 630
Laubser, M M 431, 555, 556
Lebasque, H 542
Lipshitz, I 427, 428
Lock, F 580, 581, 582, 638
Louw, J 513, 514
- M**
MacGarry, M 612
Maguire, T H 398
Maqhubela, L K 526
Maufra, M 541
Mayer, E K E 405, 406, 407
McCaw, T J 442, 453, 454, 455, 485,
589, 590
Meintjes, J P 475, 634
Menpes, M 399
Michaelis School of Fine Art 534,
535
Murray, B 532, 618, 619
- N**
Naudé, P H 549, 550, 552, 553, 558,
559, 560
Nhlengethwa, J S 530
Niemann Jnr, H C 488, 635
- P**
Page, F H 621
Paik, N J 596
Pemba, G M M 583, 584
Pierneef, J H 408, 410, 411, 412, 413,
414, 554, 557, 563, 564, 565
Pinker, S F 501, 502, 625, 626, 627
Platter, C 651
Poortemans, J C after 391
Powell-Jones, C G 439
Preller, A 578, 628
- R**
Rodger, J N 490
Rose-Innes, A 469, 473
Roworth, E 417
- S**
Sales, L 518
Sash, C 489
Seago, E 544, 545
Sekoto, G 566
Serneels, C E T M 477, 640
Sibiya, L M 632
- Siopis, P** 603, 605
Sithole, L T 636
Skotnes, C E F 631, 633, 639
Skotnes, C E F and J 637
Slingsby, R B 529
Spears, F S 481
Spilhaus, P A W 415, 416, 551
Stern, I 435, 436, 437, 438, 562, 567,
569, 570, 571
Stone, S P 519, 520, 521, 522, 642
Sumner, M F E 421, 422, 423, 424,
456, 478
- T**
Taylor, M 641
Thackwray, J V 441
Theys, C N D 460, 461, 462, 476, 482,
483
Timlin, W M 568
Tretchikoff, V G 573, 574
- V**
Valadié, J 524
van den Berg, C 512, 629
van Essche, M C L 576, 577
van Heerden, P G 464, 465, 467
Veleko, N 531
Verster, A C 500
Villa, E D 429
- W**
Wallace, M 468
Warhol, A 498, 499
Welz, J M F 472, 572
Wenning, P W F 404, 548
Williamson, S M 509
- Y**
Young, E 611
- Z**
Zero, A 528



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