





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 rebaked, 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:*

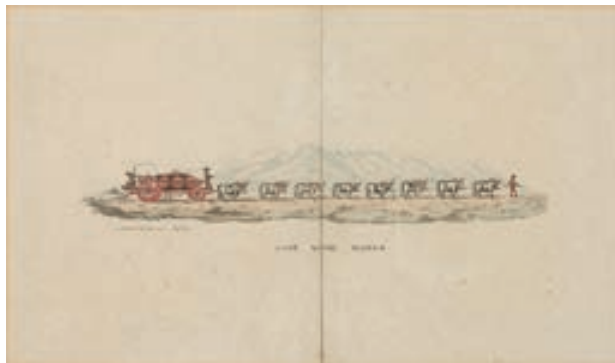
Catalogue of prints, Volume I,

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

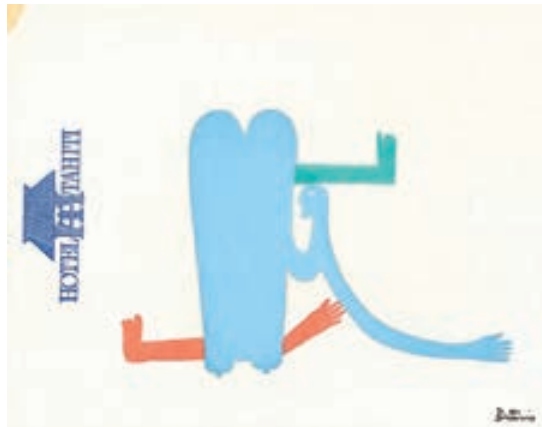
Walter Whall **BATISS**

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

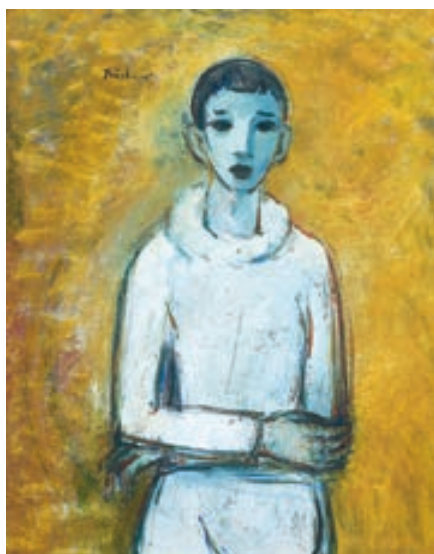
R25 000–35 000



468



469



470



471



472



473



474

472Jean 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.

474Jean **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

© The Estate of Peter Clarke | DALRO



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

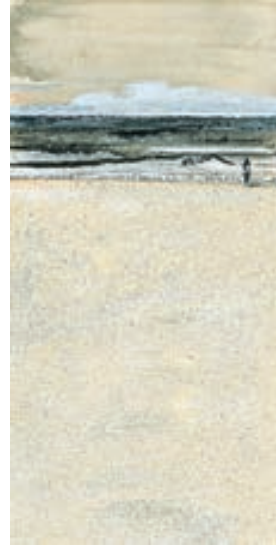


499



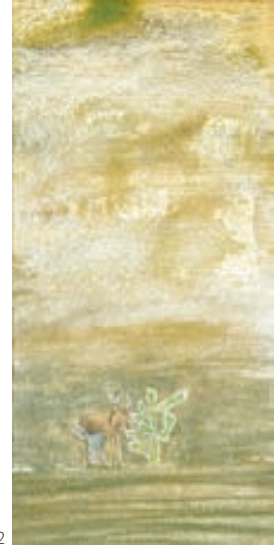
500

© 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

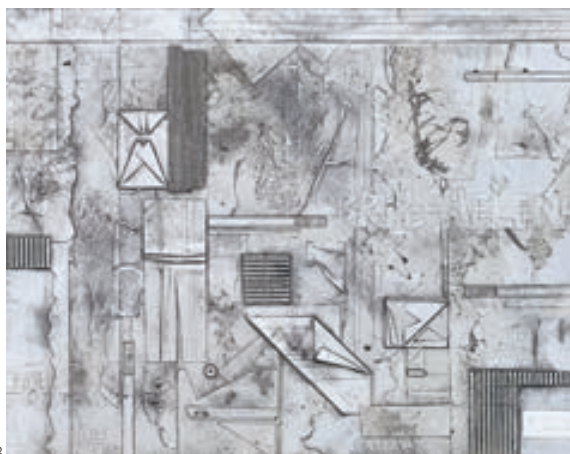
Georgina **GRATRIX**

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

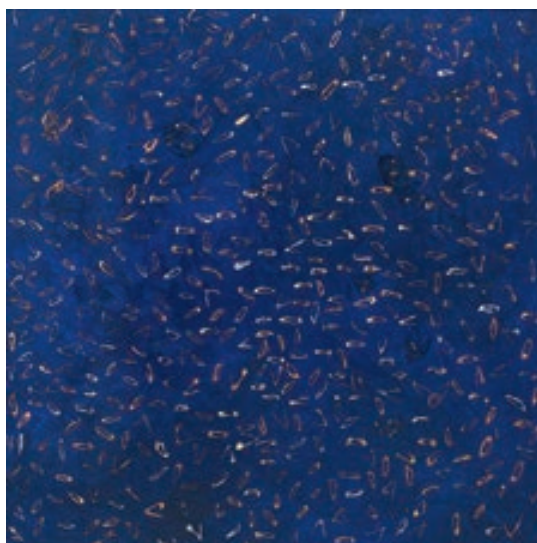
R30 000–50 000



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



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

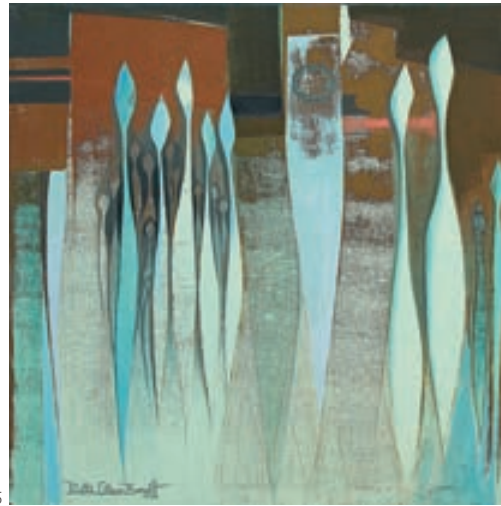
Figures at a Gathering

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

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.



527



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