



Strauss & Co



Strauss & Co

Fine Art Auctioneers | Consultants



PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African & International Art, Furniture, Decorative Arts & Jewellery

including property from the Rodwell House Collection

Monday 12 October 2015

10.30am: Session One (Lots 1-230)

2.30pm: Session Two (Lots 231-360)

5.00pm: Session Three (Lots 361-490)

8.00pm: Session Four (Lots 491-600)

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 9 to Sunday 11 October 10am to 5pm

WALKABOUT

Conducted by Stephan Welz & Emma Bedford

Saturday 10 October 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





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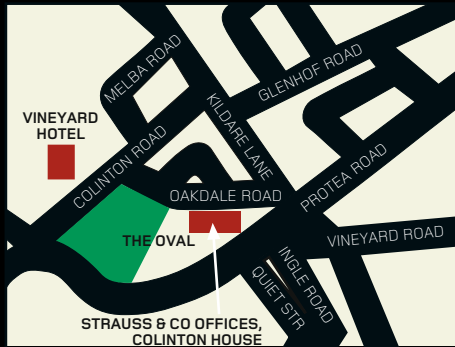
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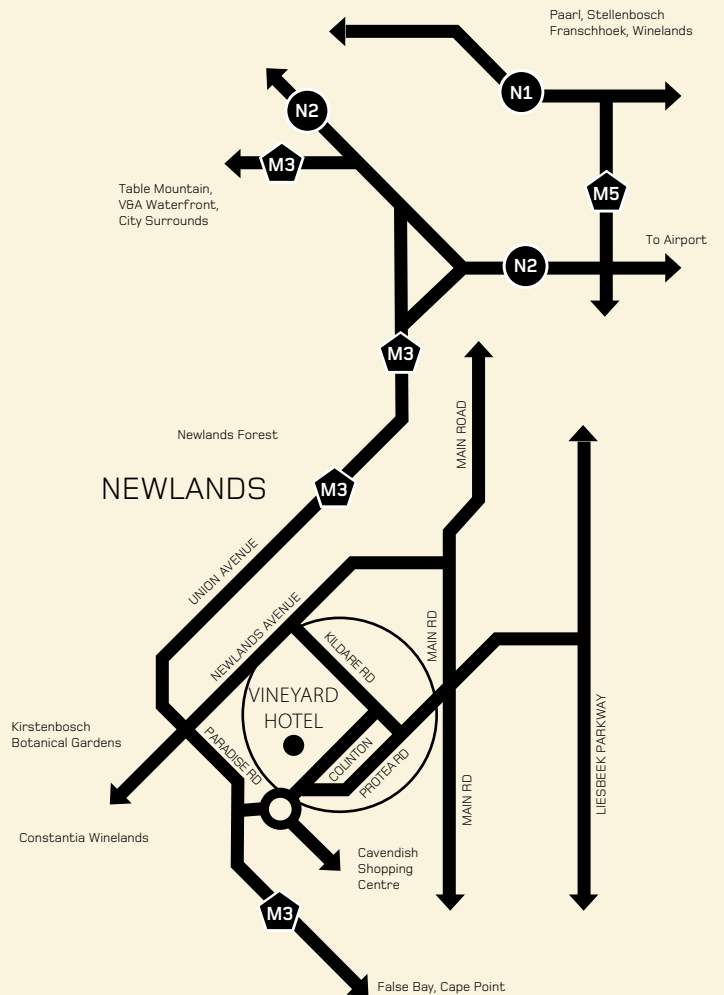
Lot 119 A Régence ormolu-mounted rosewood commode,
18th century (detail)

OPPOSITE

Lot 579 Robert Hodgins, *The Man in the Fairground Booth*
(detail)



Preview and Auction
 Vineyard Hotel, Newlands
 Colinton Road (off Protea Road),
 Cape Town



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Sale Information

Auction

Monday 12 October 2015

10.30am Session 1 (Lots 1-230)

2.30pm Session 2 (Lots 231-360)

5.00pm Session 3 (Lots 361-490)

8.00pm Session 4 (Lots 491-600)

Venue

The Vineyard Hotel

Colinton Road, Newlands, Cape Town

Preview

Friday 9 to Sunday 11 October

10am to 5pm

Walkabout

Stephan Welz & Emma Bedford

Saturday 10 October 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.

Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences.

We may require a R5,000 holding deposit.

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, Visa and Diners Club
- 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 Relttem 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.

Relttem Removers

Tel +27 84 504 6096
Brenim Mettler

Stuttafords Fine Art

Tel +27 21 514 8700

International Freight: Airwings

Tel +27 0 83 454 1115
tinus@airwings.co.za

ALEXIS PRELLER (1911-1975)
The Creation of Adam I
signed and dated '68 • oil and gesso on canvas • 119 by 134cm
R3 000 000 – 4 000 000

Important South African & International Art

Auction in Johannesburg • Monday 9 November 2015

Preview:
6-8 November

Enquiries:
011 728 8246
jhb@straussart.co.za

www.straussart.co.za

Strauss&co





PRELLER
'68



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 2016

Cape Town

**Important South African and
International Art, Furniture,
Decorative Arts
& Jewellery**

Monday 14 March
Monday 10 October

*Entries close approximately
10 weeks before the sale*

Johannesburg

**Important South African
and International Art**

Monday 23 May
Monday 14 November

*Entries close approximately
10 weeks before the sale*

StraussOnline

**South African and International Art
and Decorative Arts**

15 – 22 February
18 – 25 April
11 – 18 July
12 – 19 September

*Entries close 2 weeks
before the sale opens*



Lot 292 A Cape silver two-handled sugar bowl and cover,
unknown maker HNS, late 18th century (detail)



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 12 October - 10.30am

Jewellery,
Continental and Oriental Silver,
Decorative Arts and Furniture

Lots 1–230

OPPOSITE

Lot 118 A Flemish verdure landscape tapestry, 18th century (detail)



1

1

Pair of Indian emerald and pearl drop earrings, retailed by Harrods, London

designed as a flowerhead suspending a pierced leaf frame set with cabochon emerald and seed pearls above four similar graduated and articulated seed pearl frames accented with emerald bead drops, *post and butterfly fittings*, length approximately 80mm (2)

R20 000–25 000



2

2

Diamond, emerald, tourmaline, aquamarine and sapphire dress ring, 1960s

designed as a domed flowerhead claw-set with bands of sapphires, aquamarines and tourmalines, centred by a cabochon emerald accented with a collet-set diamond, *attributed to Philip Antrobus, London, size P*

R20 000–25 000



3



3

Diamond eternity ring

claw-set with eighteen round brilliant-cut diamonds weighing approximately 2.00 carats, *size J½*; and a diamond 'key' pendant to a diamond-set bale, claw-set with eight-cut diamonds weighing approximately 0.60 carat, *length approximately 34mm (2)*

R12 000–14 000

4

Chrysoprase and diamond ring

claw-set with a cabochon chrysoprase flanked by claw-set round brilliant-cut diamonds weighing a total of approximately 0.25 carat, *size I*

R4 000–6 000



4



5

5

Victorian diamond brooch

designed as a leafy flowerhead, claw-set with old-, eight- and rose-cut diamonds, *altered*, width approximately 48mm

R5 000–7 000

6

Diamond single-stone pendant

claw-set with a marquise-cut diamond weighing 1.05 carats, set to a bale, length approximately 20mm

Accompanied by report number 2194607999 from GIA stating that the diamond weighing 1.05 carats is VS1 in clarity and D in colour

R60 000–62 000



6

7

Pair of sapphire and diamond earrings

collet-set to the centre in yellow gold with an oval sapphire weighing approximately 2.40 carats in total, enclosed by an octagonal stepped double border of round brilliant-cut diamonds pavé-set in white gold and weighing a total of approximately 1.60 carats, *post and butterfly fittings* (2)

R12 000–15 000

8

Edwardian lady's sapphire and diamond cocktail watch

the rectangular silvered dial with blue arabic numerals within an oval border, the pierced face and shoulders millegrain-set with old-, eight- and rose-cut diamonds weighing approximately 2.00 carats, enclosed by square-cut sapphire borders, to an adjustable silver mesh strap, *later crown, one sapphire lacking*, length approximately 190mm, width approximately 8mm

R15 000–20 000



7



8

9

Victorian diamond and emerald brooch

designed as a flower, the flowerhead set *en tremblant*, set to the centre with a claw-set old-cut diamond weighing approximately 0.30 carat, enclosed by seven collet-set emerald 'stamens', length approximately 74mm

R12 000–15 000



9

10

Edwardian diamond pendant/brooch, retailed by The Goldsmiths & Silversmiths Company Ltd, 112 Regent Street, London

the openwork flowerhead frame and bale claw-set with rose- and old-cut diamonds weighing approximately 1.65 to 1.80 carats, length approximately 35mm; cased, with brooch fitting

R15 000–20 000



10

11

Victorian diamond necklace

composed of seven claw-set old-cut diamond flowerheads united by a knife-edge link collet-set with three diamonds, with five conforming pear-shaped drops set to a *later* fine gold chain and *later* clasp similarly set, the diamonds weighing a total of approximately 6.65 carats, length approximately 370mm

R25 000–30 000



11



12

12

Pair of diamond pendant earrings

millegrain-set with brilliant- and eight-cut diamonds weighing approximately 1.25 carats, *post and butterfly fittings (2)*

R5 000–7 000



14

14

Edwardian peridot and seed pearl necklace, retailed by Morrison & Chapman Jewellers, Barnstaple

claw- and collet-set to the front with an openwork floral design highlighted by seed pearls and peridots with conforming drops, set to a fine gold chain, *length approximately 415mm; cased*

R3 000–5 000



13

13

Three-stone diamond ring, early 20th century

collet-set with three old-cut diamonds to an openwork rectangular frame, *size O*

R4 000–5 000



15

15

Emerald and diamond bracelet

designed as six emerald and diamond openwork rondels, each connected by a pair of flowerhead links, claw-set with mix-cut emeralds weighing approximately 6.70 carats and single-cut diamonds weighing approximately 1.44 carats, *length approximately 173mm*

R22 000–25 000



16

17

16

Pair of jade and diamond earrings

collet-set with an oval jade plaque, enclosed by claw-set round brilliant-cut diamonds suspended from a collet-set diamond, the diamonds weighing approximately 0.70 carat in total, *post and butterfly fittings (2)*

R7 000–9 000

17

Italian 14ct gold necklace

woven and plaited, *length approximately 415mm*

R8 000–10 000

18

18ct gold bracelet

composed of three woven and plaited strands divided by plain spacers, *length approximately 195mm*

R10 000–12 000

19

Diamond dress ring, David Thomas, London

claw-set to the centre with a vivid fancy yellow oval-cut diamond weighing 1.0280 carats, enclosed by claw-set round brilliant-cut diamonds weighing approximately 1.50 carats, *stamped with maker's initials, size M½*

Accompanied by report number 150620531/201859 from EGL South Africa stating that the oval-cut diamond weighing 1.0280 carats is natural vivid fancy yellow in colour and VS2 in clarity.

R55 000–60 000

20

Peridot pendant necklace

the textured gold spherical pendant inlaid with peridots, to a gold bale suspended from an articulated chain of ten collet-set oval-cut peridots weighing approximately 13.30 carats in total, set to a fine gold chain, *length approximately 505mm*

R25 000–30 000



18



19



20

21



21

9ct gold pill box, Jacques Cartier, Cartier

circular, with radiating panels and ribbed rim, the cover with swing ring pull, engraved 'Cartier' and the numerals 'L9143', with maker's mark 'JC' for Jacques Cartier, London import marks for 1964, diameter approximately 30mm

R6 000–8 000

22

18ct gold 'Tubogas' bangle, Bulgari, 1970s

expandable, stamped 'Bulgari', inner circumference approximately 157mm

R20 000–22 000

23

Two-stone diamond ring, David Thomas, London

claw-set with two round brilliant-cut diamonds weighing approximately 1.10 carats in total, stamped with maker's initials, size K

R32 000–35 000

23



22



*24

Pair of coral drop earrings

composed of a collet-set cabochon coral enclosed by double rope-twist borders, suspending a filigree-capped coral drop, post and butterfly fittings (2)

**Please note that this lot is not suitable for export.*

R6 000–8 000

25

Semi-baroque pearl and diamond necklet

the central pearl enclosed by part pavé-set round brilliant-cut diamond caps, flanked by ten pearls alternating with diamond and gold rondels, the pearls measuring approximately 10.50 to 11.00mm, to a herringbone gold chain, length approximately 340mm

R15 000–20 000

24



25



26



27



26

**Italian 18ct gold bracelet,
Cunico Remo, Bassano del Grappa**
the textured woven bracelet with a buckle
clasp, *length approximately 210mm*

R22 000–24 000

27

Diamond ring
pavé-set to a white gold rectangular frame
with round brilliant-cut diamonds weighing
approximately 1.50 carats in total, *size O½*

R14 000–16 000

28



28

Pearl and diamond necklace
the double strand of pearls measuring
approximately 9.00 to 10.00mm divided by six
gold and diamond rondels, to a mabé pearl
clasp, *length of shortest strand approximately
350mm*

R20 000–25 000



29 part lot



30



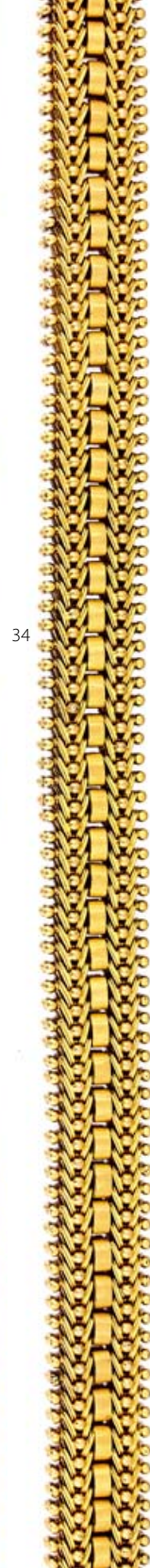
32



32



33



34

***29**

Angelskin coral necklace

composed of woven beads, length approximately 430mm; and two branch-form coral necklaces, *some damage*, lengths approximately 400mm and 790mm (3)

R7 000–9 000

30

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 0.85 to 0.90 carat, *size L*

R18 000–20 000

***31**

Chinese carved coral pendant

the pierced plaque carved with a bird on a leafy branch with a peach and blossom, claw-set to an 18ct gold frame with bale, *length approximately 45mm*

R12 000–15 000

32

18ct gold fancy-link chain

length approximately 460mm; and a pair of half hoop earrings *en suite*, *post and butterfly fittings* (3)

R28 000–30 000

33

18ct gold chain

the two strands composed of oval and rope-twist links, *length approximately 350mm*

R5 500–6 000

34

14ct gold necklace

designed as a line of oval links between double-beaded woven borders, *later bolt ring*, *length approximately 385mm*

R14 000–16 000

**Please note that lot 29, 31 and 35 are not suitable for export.*



31



*35

Onyx and coral necklace

composed of alternating collet-set oval onyx plaques and flowerhead-carved coral beads united by a curb-link chain, the central coral bead suspending an onyx drop, *length approximately 500mm*

R15 000–20 000

36

Diamond and gold bee brooch

realistically modelled with articulated wings, pavé-set with eight- and round brilliant-cut diamonds weighing approximately 1.20 to 1.30 carats, the eyes collet- and claw-set with cabochon rubies, *length approximately 30mm*

R10 000–12 000



37



38



39



39 enlarged

37

**Silver-mounted guilloché enamel box,
Stockwell & Co, London, 1929**

rectangular, the blue-enamelled box with silver and marcasite mounts, hinges and clasp, gilt interior, engine-turned base, 98,8g, width approximately 78mm

R7 000–9 000

38

**Art Deco black opal, diamond and
ruby brooch**

the open framework set to the centre with a black opal with green flash, the geometric frame millegrain-set with old-cut diamonds, accented by square-cut rubies, width approximately 42mm

R30 000–40 000

39

Unset round brilliant-cut diamond

weighing 1.1240 carats

Accompanied by report number 120604229/514550 from EGL South Africa stating that the diamond weighing 1.1240 carats is H in colour and VVS₂ in clarity.

R60 000–62 000



40

41

40

Pair of diamond earrings, 1950s
designed as a ribbon with an articulated drop,
claw- and channel-set with round brilliant-
baguette, and eight-cut diamonds weighing
a total of approximately 3.00 carats, *post and
butterfly fittings* (2)

R20 000–25 000

41

French diamond necklet
designed as a floral spray with articulated drops
flanked by leafy flowerheads and double-line
connectors, claw-, pavé- and channel-set with
round brilliant- and baguette-cut diamonds
weighing approximately 12.70 carats, to an
articulated gold chain, *stamped with French
assay and maker's marks, length approximately
375mm*

R62 000–65 000



42

43

44



45

42

Diamond double-clip brooch, 1930s

of openwork geometric design, claw-set with round brilliant-, eight-, baguette and trillion-cut diamonds weighing a total of approximately 3.50 carats, *the frame engraved '4702', width approximately 55mm*

R50 000–55 000

43

Lady's 18ct white gold cocktail watch, Omega

the square silvered dial with baton markers, the bezel claw-set with square-cut diamonds weighing approximately 1.75 carats, Omega crown, the shoulders set to a textured matte white gold strap, with adjustable Omega clasp, *length approximately 165mm, width approximately 14mm*

R25 000–30 000

44

Art Deco emerald and diamond ring

claw-set to the centre with an emerald-cut emerald weighing approximately 1.30 carats, enclosed by openwork geometric borders pavé-set with old- and eight-cut diamonds weighing a total of approximately 0.85 to 0.90 carat, *size G*

R115 000–120 000

45

Diamond bracelet

composed of double trefoil links pavé-set with eight-cut diamonds, each centre accented by a claw-set brilliant-cut diamond weighing a total of approximately 4.00 to 4.20 carats, *length approximately 190mm*

R30 000–35 000



46

**Art Deco diamond and emerald
brooch, Van Cleef & Arpels**

circular, with openwork geometric articulated bale,
claw-set to the front with old-, eight-, square-,
baguette- and bullet-cut diamonds, the sides
divided by four cabochon emeralds, the diamonds
weighing a total of approximately 3,50 to 4.00
carats, the frame signed 'VAN CLEEF & ARPELS, 30897';
with French assay marks and maker's mark, post and
button fitting, width approximately 30mm, length
approximately 44mm; cased, stamped 'VAN CLEEF &
ARPELS, 22 PLACE VENDÔME PARIS, NICE - CANNES,
DEAUVILLE', numbered '30.897'

R160 000–180 000



47

47

**Lady's 18ct white gold wristwatch,
Piaget, 1980s**

the silvered oval dial with roman numerals, the crown set with a cabochon sapphire, manual winding Swiss movement, the shoulders with integral textured woven link bracelet, Piaget clasp, *the case stamped 9821, N25, 172537, length approximately 170mm, width approximately 21mm*

R15 000–20 000

48

Lapis lazuli ring

collet-set with a rectangular lapis lazuli, the shoulders with foliate motifs, *size R½*

R3 500–4 000

49

Silver bangle, Erich Frey

applied to the centre with rods and pierced spherical motifs, *stamped with maker's name, altered, width approximately 64mm*

R4 000–6 000

50

Chinese lapis lazuli pendant

oval, pierced and carved with a flowerhead and a peach amongst foliage, claw-set to a 9ct gold frame, with bale, *length approximately 47mm*

R7 000–9 000

48



49



50





51



52



53

51

Cultured pearl necklace

composed of a single strand of cultured pearls measuring approximately 8.00 to 8.50mm, to a pearl and sapphire clasp, *length approximately 765mm*

R4 000–6 000

52

Swiss guilloché enamel and silver box, early 20th century

circular, the cover engraved with a foliate rondel enclosed by radiating panels highlighted with a star-shaped garland, the rim with a white line border, silver-gilt interior *minor chip to the enamel, Swiss assay mark, impressed '50115', 'HA-St', diameter approximately 45mm*

R7 000–9 000

53

Set of Elizabeth II mother-of-pearl and 9ct white gold dress studs and cufflinks, S&LU, Birmingham, 1955, retailed by Garrard & Co Ltd, 112 Regent Street, W1, London

each square with canted corners; cased (8)

R1 000–1 500



54

54

18ct gold necklace

composed of graduated brick-links with bead terminals, repair, length approximately 415mm; with additional links, length approximately 40mm

R26 000–28 000



55

55

Tourmaline ring

channel-set with eight rectangular-cut tourmalines, stamped maker's mark 'ANPA', size M½

R10 000–12 000



56

56

Opal ring

claw-set with an oval opal to an openwork frame, size R½

R15 000–20 000



57

57

18ct gold pill box, Kurt Jobst

circular, with textured twist cover, stamped with the maker's monogram and 'JOBST', diameter approximately 28mm

R7 000–9 000



58

58

Enamel and gold bracelet

articulated with alternating bands of green and blue enamel, length approximately 190mm

R30 000–35 000

59

Cultured pearl necklace

opera length, each pearl measuring approximately 7.00mm, to a gold spacer collet- and pavé-set with round brilliant-cut diamonds weighing approximately 1.20 carats, the shoulders channel-set with square-cut sapphires, *length approximately 940mm*

R12 000–15 000

60

Jade and diamond pendant

composed of two semi-circular carved jade plaques enclosed by a border of round brilliant-cut diamonds, united by a double row of six collet- and claw-set round brilliant-cut diamonds weighing approximately 1.25 carats in total, to a diamond-set gold bale, *length approximately 44mm*

R7 000–9 000

61

Emerald and diamond ring

set with an emerald-cut emerald weighing approximately 1.30 carats, flanked by an arrangement of stepped baguette-cut diamonds weighing approximately 0.70 carat, set to an open frame, *size L½*

R15 000–18 000

62

18ct gold bracelet

with chevron links, *length approximately 165mm*

R28 000–30 000

59

60

61

62





63

63

Pair of South Sea pearl and diamond earrings

the pearls measuring approximately 15.50mm surmounted by collet-set round brilliant-cut diamonds, weighing in total approximately 0.65 to 0.70 carat, *post and butterfly fittings (2)*

R15 000–20 000

64

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 0.97 carat, *size M*

R12 000–14 000

64



65

Diamond bracelet

the reticulated alternating links tube-set with round brilliant and tapered baguette-cut diamonds weighing a total of approximately 4.00 carats, *length approximately 185mm*

R30 000–32 000

66

Pair of black and white diamond hoop earrings

claw-set to the front with round brilliant-cut diamonds flanking channel-set black diamonds weighing a total of approximately 1.00 carat, *hinged post and clip fittings (2)*

R5 000–7 000

67

Pair of pearl and diamond earrings

headed by a butterfly pavé-set with round brilliant-cut diamonds, suspending a round brilliant-cut diamond and double pearl drop, the diamonds weighing a total of approximately 0.65 carat, *post and butterfly fittings (2)*

R10 000–12 000

66



67



68

Diamond pendant

claw-set with a pear-shaped faintly brownish natural black diamond weighing 13.498 carats surrounded by twenty round brilliant-cut diamonds weighing a total of approximately 1.98 carats to a bifurcated bale, length approximately 380mm

Accompanied by report number 454921 from The Jewellery Council of South Africa stating that the diamond weighing 13.498 carats is Faintly Brownish Natural Black

R80 000–85 000

68



69



69

Diamond eternity ring

claw-set with round brilliant-cut diamonds weighing approximately 1.75 carats, size M½

R9 000–12 000

70



70

Unset round brilliant-cut diamond

weighing 3.2610 carats

Accompanied by report number 150620530/201858 from EGL South Africa stating that the diamond weighing 3.2610 carats is N in colour and VVS₂ in clarity.

R190 000–195 000

70 enlarged



71



72





73

71

Tourmaline and gold brooch, 1970s

modelled as a stylised hoodia, collet-set with three watermelon tourmalines, *width approximately 45mm*

R10 000–12 000

72

Italian 18ct gold necklace, 1970s

designed as a series of rope-work double links which are detachable as shorter necklaces and bracelets, *necklace lengths approximately 420mm, 635mm, 840mm and 1040mm, bracelet lengths approximately 210mm*

R70 000–75 000

*73

Coral and turquoise necklace

claw-set to the front with cabochon corals interspersed with articulated gold wirework frames, each accented by two claw-set oval turquoise cabochons, set to a herringbone-link chain, *length approximately 410mm*

R20 000–25 000

*74

Coral and diamond dress ring

the coral frame accented by opposing bands of pavé-set diamonds, centred by further diamond bands headed by gold filigree wirework enclosing seven-claw-set diamonds, *size M½*

R15 000–20 000

**Please note that lots 73-4 are not suitable for export.*



74



75

75

**Ruby and diamond necklace,
1960s**

designed as three pavé-set eight-cut diamond arcs joined by two marquise-cut rubies, centred by a flowerhead, to a gold chain, length approximately 380mm

R10 000–15 000



76

76

Ruby and diamond ring

collet-set with three cabochon rubies enclosed by claw-set round-brilliant-cut diamonds weighing approximately 0.60 carat, to a low basket setting and bifurcated shoulders, size *M*; and a pair of pendant earrings *en suite*, the diamonds weighing approximately 0.50 carat, *post and butterfly fittings* (3)

R30 000–35 000



77

77

Ruby bangle

the hinged front channel-set with thirty square-cut rubies, *inner diameter approximately 175mm*

R7 000–9 000





78

78

Double-strand cultured pearl necklace

set to a 9ct gold flowerhead clasp centred by a pearl, the pearls graduating in size from approximately 8.00 to 8.50mm, *length of shortest row approximately 360mm*

R4 000–5 000

79

Pair of tourmaline and diamond earrings

designed as a triple flowerhead composed of three claw-set tourmalines enclosed by round brilliant-cut diamonds weighing a total of approximately 0.70 to 0.75 carat, *post and clip fittings (2)*

R10 000–12 000

80

Italian 18ct gold bracelet

woven and twisted, accented by two gold balls, *length approximately 190mm*

R9 000–12 000

81

18ct gold and pearl bracelet, possibly Portuguese

the chain-mail bracelet accented by collet-set pearls, *length approximately 180mm*

R18 000–20 000

79



80



81





82

82

Cultured pearl, garnet, ruby, sapphire and diamond necklace

the pearls measuring approximately 7.5mm set to a detachable shield-shaped connector collet-set with a graduated oval garnet, ruby and sapphire above a pearl drop, the sides pavé-set with rubies, each shoulder set with a sapphire, diamond and ruby, *length approximately 420mm*

R8 000–10 000

83

Diamond ring

claw-set with thirteen old-cut diamonds weighing approximately 0.85 carat in total, *size O*

R3 000–4 000



83

84

Lady's sapphire, diamond and gold cocktail watch, Erodi, 1940s

the champagne-coloured rectangular dial with arabic numerals and baton markers, the shoulders set with single-cut diamonds weighing approximately 0.20 carat, set to an arched link bracelet heightened with sapphires, *later crown, length approximately 180mm, width approximately 6mm*

R20 000–25 000

85

18ct gold bracelet

composed of a double row of wave-shaped links, *length approximately 200mm*

R6 000–8 000



84

85

86

Garnet necklace

claw-set with forty-one oval-cut garnets,
length approximately 430mm

R8 000–10 000

86

87

14ct gold bracelet

composed of curb-links, *length
approximately 194mm*

R10 000–12 000

87

88

88

18ct gold bracelet

composed of curb-links, *length
approximately 197mm*

R15 000–17 000

89

Diamond and gold pendant

of honeycomb design claw-set with
round brilliant-cut diamonds weighing
approximately 0.92 carat in total, set to a
bale, *length approximately 51mm*; and a pair
of earrings *en suite*, the diamonds weighing
approximately 0.52 carat in total, *post and
butterfly fittings (3)*

R15 000–20 000

89

90

Diamond and gold bracelet

claw-set to the centre with a line of graduated
round brilliant-cut diamonds weighing
approximately 2.10 carats, to a herringbone
bracelet, *length approximately 180mm*

R22 000–25 000

90





91



91

Chinese jade pendant, 1960s

carved with a pair of birds beneath a flowering tree, the reverse with a vase and flowering tree, length approximately 48mm; another, carved as a pierced oval disc headed by a pair of fish, length approximately 65mm; and two further carved and pierced examples, each with a cord, lengths approximately 36mm and 35mm; all four applied with paper labels, the stones of mottled hue (4)

R2 000–3 000

92

Victorian gold locket

oval, the double-hinged covers engraved with flowerheads within a foliate border, glazed compartment, length approximately 40mm

R4 000–5 000

93

9ct gold charm bracelet

the 9ct gold chain and padlock with ten charms, three apparently unmarked, length approximately 197mm

R9 000–12 000



93



94



95



99



96

97

98



94

14ct gold chain

composed of double links, *length approximately 755mm*

R16 000–18 000

95

Pair of tourmaline and diamond earrings

of foliate design composed of claw-set round-, oval- and marquise-cut tourmalines and marquise-cut diamonds weighing a total of approximately 0.65 carat, *post and butterfly fittings (2)*

R12 000–15 000

96

14ct gold rope-twist chain

composed of yellow and white gold, to a barrel clasp, *length approximately 718mm*

R12 000–15 000

97

18ct gold chain

composed of double pierced links, *length approximately 865mm*

R16 000–18 000

98

Italian 18ct yellow and white gold rope-twist necklace

length approximately 500mm; and an Italian diamond and gold bracelet, composed of five seals, each tail collet-set with a round brilliant-cut diamond weighing a total of approximately 0.15 carat, joined by a fancy-link chain, *length approximately 185mm (2)*

R10 000–12 000

99

Tourmaline and diamond dress ring

claw-set with an emerald-cut green-blue tourmaline flanked by six round brilliant-cut diamonds weighing approximately 0.36 carat in total, *size O*

R6 000–8 000



100

100

14ct gold bracelet

of stippled chevron design to the front, *length approximately 185mm*

R22 000–24 000



101

101

Pair of amethyst cufflinks

collet-set with two opposing cabochon amethysts (2)

R5 000–6 000

102

**Canadian 18ct gold money clip,
Toni Cavelti**

length approximately 53mm; a pair of 9ct gold cufflinks, Ramsden & Roed, London, 1973, oval and textured; and a 9ct gold penknife, Ramsden & Roed, London, 1973, with textured handle, ring attachment and two Victorinox stainless steel blades, *length approximately 80mm* (4)

R4 000–6 000



102





103

103

George V 9ct gold cigarette case, Adie Brothers Ltd, Birmingham, 1933

rectangular with canted corners, with engine-turned exterior, the inside cover engraved 'MLA', width approximately 13cm

R25 000–27 000

104

Amber ring

collet-set with a rectangular cabochon amber, to a pierced frame, size Q

R3 000–4 000

105

Lapis lazuli ring

collet-set to the centre with an oval cabochon lapis lazuli, to rounded shoulders, size L½

R8 000–10 000



105

106

Amethyst bracelet

collet-set with ten oval cabochon amethysts to an open circular frame, joined by beaded floral rondels, length approximately 178mm

R16 000–18 000



106



107



109



108

107

A silver and agate-mounted vinaigrette, apparently unmarked, 18th century

rectangular with canted corners, the hinged cushion-shaped cover mounted with an oval agate, the cover and base profusely engraved with foliage and a pair of birds, with diaper borders, the rim engraved 'EF 1711', 'WC' and '1714', gilt interior, pierced grille, 49,2g all in, 5,5cm wide

R3 000–4 000

108

A German silver basket, late 19th century, .800 standard

the helmet-shaped body pierced and embossed with a band of putti at play amongst sprays of flowers and ribbons, between foliate borders, on a conforming foot, with swing-handle, 390g, 16cm wide over handles; with blue glass liner

R5 000–7 000

109

A German silver-mounted glass vase, Rossdeutscher & Reisig, Breslau, post 1886, .800 standard

ovoid, profusely cut with sunrays and flowerheads between diamond-cut bands, with silver-mounted flared rim and star-cut base, dents to the rim, 43cm high

R4 000–6 000

110

A German silver wine cistern, possibly Wilkens & Sohne, post 1886

oval, the sides applied with foliate swags and ribbons flanking a pair of vacant cartouches above a beaded border and gadrooned lower body, raised on four leaf, flowerhead and paw feet, with acanthus-leaf and scroll handles, 3200g, 65cm wide over handles; fitted with a two-handled metal liner, 45cm wide over handles

R20 000–25 000

111

A pair of Russian silver salts, W A Bolin, workmaster Konstantin Limke, Moscow, 1882–1899, .88 standard

oval, each pierced frame moulded with acanthus leaves and a pair of flower-filled baskets, with rope border, raised on four paw feet headed by swans with raised wings, later fixed silver liners, maker's mark SS, Warsaw, 1920–1963, .800 standard, 335g all in, 7,9cm wide (2)

R7 000–9 000

112

A Continental silver dish ring, late 19th/early 20th century, .800 standard

with beaded rims, the concave sides pierced with parrots on a fruiting vine with c-scrolls and flowers divided by two opposing cartouches, one engraved with a pseudo armorial, 350g, 18,2cm diameter

R3 000–4 000



110



111



112



113

113
Six American 'Indian Chrysanthemum' pattern sterling silver tablespoons, Tiffany & Co, designed by Charles Grosjean, patented 12 September 1880

each terminal engraved with initials, 705g all in (6)

R6 000–8 000



114

114
A sterling silver cow creamer, maker's mark worn, 20th century

the hinged foliate engraved cover applied with a stylised fly, 280g, 10,6cm high

R4 000–6 000



115

115
A French silver 'Panda' plate, designed in 1974 by Bernard Buffet (1928–1999)

signed and numbered A581, 215g, 20cm diameter, with presentation case and supporting documents

R2 000–3 000



116



116

**A Dutch silver-mounted blue glass
centrepiece, 1925**

oval, the pierced frame with beaded border,
raised on six flower-headed tapering legs with
paw feet united by foliate swags, with *later* blue
glass liner, 300g, 25,2cm wide

R2 500–3 000

117

**A set of three Zimbabwean silver
helmeted guinea fowl, Patrick
Mavros, 1993**

realistically modelled in standing, walking and
feeding poses, *engraved with maker's numerals
and initials, 1985g all in, the tallest 20cm high (3)*

R40 000–60 000



118

**A Flemish verdure landscape tapestry,
18th century**

woven with a pair of exotic birds in a wooded landscape, the background with a chateau, *some rewoven repairs overall, outer selvedge replaced, 234 by 246cm to outer border*

R60 000–80 000



119

**A Régence ormolu-mounted
rosewood commode, 18th century**

the moulded serpentine top above two short and two long panelled drawers, the latter panelled to simulate two short drawers, the short drawers divided by a female mask and strap work, the corners with foliate mounts, the fielded sides with imposing zoomorphic mask handles, with shaped apron on bracket feet with foliate mounts, restorations, 85cm high, 143cm wide, 67cm deep

R180 000–200 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West

Two depository labels: Walter Carter, Harrods Ltd, 27 Manchester (B Williams); WJ Mansell Ltd, BA Lidni Lute.

Retail label: David Heller, Cape Town.



detail

120

A faience 'Mostarda Fina' polychrome jar and cover, possibly Portuguese

the domed cover surmounted by a trio of pears, the bulbous waisted body raised on a spreading domed circular foot, painted with floral sprays and 'MOSTARDA FINA', 53cm high

R3 000–4 000



120

121

A Dutch marquetry, ebony and parcel gilt mirror, 18th century

the octagonal bevelled plate with a carved foliate giltwood slip within a double border of foliage, the concave frame inlaid with tulips and other flowers against an ebonised ground, enclosed by a carved giltwood border, 87cm high, 81cm wide, 14,5cm deep

R20 000–25 000

PROVENANCE

The Contents of Vergelegen, 1942, lot 118



121

122

An oak gateleg table, 18th century and later

the oval hinged top above a wave-shaped apron, on baluster-turned legs joined by stretchers, on later pad feet, restorations and replacements, 69,5cm high, 147cm long, 102cm wide open

R15 000–20 000



122

123

**A walnut four drawer
centre table, 18th century**

the two-plank rectangular pegged top
with egg-and-dart border above four
moulded drawers, in sizes, on bracket
supports and shaped feet joined by a
wave-shaped stretcher, *restorations and
replacements, 81cm high, 187cm long,
74cm wide*

R15 000–20 000



123

124

**A fruitwood refectory
table, 17th/18th century**

the rectangular two-plank peg top
above three moulded and mitred
frieze drawers, on square-section
supports joined by a shaped stretcher,
on *later* block and carved ribbed feet,
*restorations, 83cm high, 251cm long,
89cm deep*

R20 000–25 000



124



125

A Kirman Raver, 1930s

approximately 426 by 310cm

R60 000–80 000



open

Various properties

126

A German rosewood and walnut parquetry bureau-cabinet, 18th century

the swan-neck pediment above a pair of doors enclosing a pair of shaped and grooved shelves above an arrangement of drawers flanking a cupboard door inlaid with a compass motif and enclosing small drawers, the lower half with a fall-front bureau enclosing a further fitted interior, above three serpentine shaped drawers, on bracket feet, the sides with brass carrying-handles, 211cm high, 113cm wide, 58cm deep

R60 000–80 000



127

A Neo-Classical mahogany and part-painted side chair, 18th century

the arched top carved with a foliate spray above a pierced splat centred by an urn, drop-in seat, on square-section legs joined by an H-shaped stretcher, the front side supports partially painted

R2 000–3 000

128

A German lacquer snuff box, possibly Stobwasser, Brunswick, 19th century

circular, the cover painted with double-sided portraits, the inner base painted with gilt initials within a cartouche, *10cm diameter*; another, painted with a scene from the Battle of Montereau, *9,5cm diameter*; and a German 'Don Juan and Elvire' lacquer cheroot case, possibly Stobwasser, Brunswick, with hinged cover, *repairs, 13cm high (3)*

R2 500–3 000

129

A Spanish wrought-iron and walnut trestle table, 18th century

the rectangular top raised on scroll supports joined by a curved wrought-iron stretcher, *78,5cm high, 196cm long, 68,5cm deep*

R30 000–40 000



128



128



129



130

130

**Jean-Baptiste Carpeaux,
French (1827-1875)**

'Puys' La Pêcheuse de Vignots
(The Winkle Gatherer)

bronze

*signed 'JB Carpeaux', stamped 'PROPRIÉTÉ
CARPEAUX' and inscribed 'PUYS'*

73cm high

R12 000–15 000

131

**A Dutch walnut marquetry
commode, 19th century**

the serpentine top with canted corners
above three graduated drawers, on
restrained cabriole legs, the whole inlaid
with vases of flowers, birds, butterflies and
ribbons, 89cm high, 99cm wide, 49,4cm deep

R20 000–30 000



131 detail



131

132

**A kingwood and inlaid gilt-metal-mounted vitrine,
late 19th century**

the serpentine shaped mottled marble top above a conforming glazed door and sides enclosing a velvet-lined interior and four glass shelves, on cabriole legs inlaid with floral sprays, *156cm high, 87cm wide, 45cm deep*

R12 000–15 000



132

133

A French green-painted bergère

the shaped upholstered padded back with flowerhead cresting, downswept arms with arm pads and acanthus-leaf-carved terminals, upholstered seat, on tapering fluted legs

R4 000–6 000



133

134

**A French parcel-gilt and green-painted settee, late
19th century**

the rectangular back with ribbon and flowerhead cresting, with padded arm supports, on leaf-carved and beaded tapering fluted legs, *125cm long*

R4 000–6 000



134



135

135
A Danish giltwood overmantel mirror, 19th century

the moulded rectangular frame enclosing a bevelled plate, the cresting carved with the figure of Leda and the Swan flanked by bullrushes, the corners applied with rosettes, *some minor chipping to gilding*, 138cm high, 72cm wide

R15 000–20 000

136

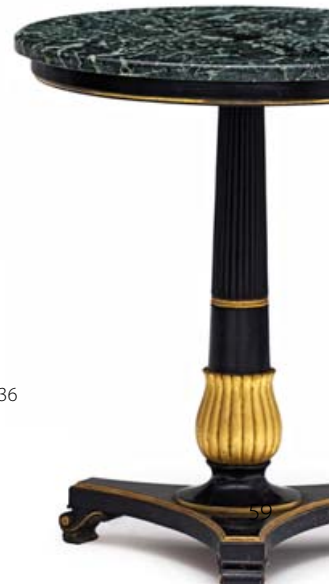
A pair of ebonised and parcel-gilt marble-topped tables, 20th century

each with bevelled mottled green marble top, on a fluted column with tripod base, on scroll and bracket feet, 74cm high, 61cm diameter (2)

R10 000–12 000



136





137

137

A Meissen figure of a parrot, late 19th century

after a model by JJ Kändler, realistically modelled and painted with green, blue and red plumage, a gold collar encircling his neck, perched on a tree stump clutching two cherries in his left claws, *restored tail and foliage, underglaze-blue crossed swords, impressed 'A43 148', 43cm high*; and a VEB Sächsische Porzellan-Manufaktur Dresden figure of a parrot, 20th century, after the Meissen model, *restoration, 46cm high (2)*

R8 000–10 000

PROVENANCE

The Meissen parrot is from the Caesar Schlesinger Collection, Mymering, Beach Road, Muizenberg.

138

A French upholstered and walnut bergère

the shaped frame carved with c-scroll and leaf crestings, with outcurved arm supports, on leaf-and flowerhead-carved cabriole legs

R5 000–6 000



138

139

After Claude Michel Clodion, late 19th/early 20th century

A gilt-bronze group of bacchante and a faun *cast signature 'Clodion 1867', stamped '4107' 60cm high* with a marble plinth, *12,5cm high, 29cm square*

R40 000–50 000



139



140

140

An Italian giltwood mirror

the shaped plate with arched and foliate cresting, pierced and scroll side supports, the lower section with mask, acanthus-leaf and scroll cresting, *110cm high, 70cm wide*

R8 000–10 000



141

141

A pair of brass and marble-mounted pedestals, early 20th century

each with square marble top supported by a putto with his hound on a rectangular plinth applied with urns, on a moulded stepped base, *some restorations, chipping to marble, 112cm high, 31cm square* (2)

R12 000–15 000



142

**A Danish 'Grape' pattern
silver tazza, Georg Jensen,
post 1945, designed by
Georg Jensen in 1918**

the spiral fluted stem raised on a
hammered circular spreading foot
and surmounted by pendant grapes
beneath a hammered bowl with flared
rim, stamped 'DENMARK, GEORG JENSEN,
STERLING, 264B', 1955g, 31cm high

R120 000–160 000



143

A French silver Art Deco jug, Jean Puiforcat (1897–1945), circa 1925, .950 standard

with cylindrical body and hinged domed cover, applied Brazilian rosewood handle and thumbpiece, stamped 'PUIFORCAT FRANCE'; 625g all in, 14,5cm high

R9 000–12 000

144

A French silvered-metal bangle, Jean Després (1889–1980)

the hammered exterior applied with a gourmette chain, signed 'J - Després'; inner diameter 6,7cm

R25 000–35 000

145

A French silvered-metal box, Jean Després (1889–1980)

rectangular, the hinged hammered cover with a triple beaded rim, the inner cover applied with a moulded rectangular frame, the base signed 'J - Després'; 19cm wide

R30 000–40 000



143



144



145



146

**A pair of French silvered-metal
pedestal coupes, Jean Després
(1889-1980)**

each circular bowl raised on a moulded foot, to a
rectangular plinth embellished with hammered
bosses, *the base signed 'J - Després', 16cm high, 14cm
diameter (2)*

R80 000-100 000



147

A French silvered-metal two-handled pedestal coupe, Jean Després (1889-1980)

the circular bowl raised on three rings, flanked by hammered flanges embellished with plain spherical bosses, *the base signed 'J - Després', 12cm high, 26,5cm wide over handles*

R180 000–200 000



148

148

**A French dinanderie coupe,
Claudius Linossier (1893–
1953), 1920s/30s**

the rim with zig-zag and diamond
border, the base incised 'CL LINOSSIER',
13,5cm diameter

R35 000–45 000

149

**A French dinanderie vase,
designed by Jacques Douau,
1930s**

the tapering body with a flared lip,
raised on a circular foot, with geometric
design, dents, oxidation, signed 'George',
the base signed 'Jacques douau, édition
d'art Fabricon on française, made in
France', 26cm high

R4 000–6 000



149



150

150

A French pottery charger, Longwy for Primavera, 1930s

the incised shallow bowl with craquelure glaze in shades of brown, black and yellow and painted with two stylised nudes and a gazelle, enclosed by a border of fine stylised scrolls against a grey ground, with a black rim, *black-printed factory and retailer's mark, 37,5cm diameter*

R15 000–20 000

151

A Hagenauer wood and copper figure of a dancer, circa 1950

minor repair to her right hand, stamped 'HAGENAUER WIEN Handmade MADE IN AUSTRIA' with WHW factory monogram, 56cm high, the base 44cm long

R60 000–80 000

151



Various properties

*152

**Demetre Chiparus
(1886-1947)**

Les Amis Toujours
(Friends Forever)

patinated and cold-painted bronze
and ivory group, on a brown onyx
base, stamped '111', the base engraved
'Chiparus', 41,5cm high, 42cm wide

**Please note that this lot is not suitable
for export.*

R300 000–350 000

153

**A René Lalique opalescent
'Ondines' assiette,
1921-1947**

wheel-cut 'R LALIQUE FRANCE', etched 'No
3003', 27cm diameter

R4 000–6 000

LITERATURE

cf. Felix Marcilhac. (1994) *R. Lalique*, Paris:
Les éditions de l'amateur. Illustrated on
page 699

154

**A Swedish glass vase, Vicke
Lindstrand for Kosta,
1950-1973**

cylindrical, the thick clear glass with
green tint to the base, etched and
frosted with an angler in waders with a
salmon on the end of his line, engraved
'Kosta LG 271', 27,3cm high; and another
flattened ovoid example, etched and
engraved with a fishing boat beneath
hanging nets, engraved 'Kosta LG 166',
30cm high (2)

R8 000–10 000

152





153



154



154

155

**A French cameo glass vase,
Charles Schneider for Le
Verre Français, 1920s**

baluster, on a spreading foot, acid-
etched and overlaid with floral motifs
in shades of amethyst, *etched 'Le Verre
Français', the base with minor restoration,*
18cm high

R10 000–12 000

156

**A pair of Art Deco frosted
glass and chrome-mounted
wall lights**

each fan-shaped, moulded in relief with
large flowerheads above sunray panels,
with chrome socket and back-plate,
fitted for electricity, *hairline cracks, some
chips, 31,5cm high (2)*

R6 000–8 000

155



156





157

157

An 'Incalmo' glass vase, Fulvio Bianconi for Venini, 1950s

bottle-shaped, with emerald and amber-lined red swirls, the base etched 'Venini Murano ITALIA', 36cm high

R40 000–45 000



158

158

A 'Pulcino' glass bird, Alessandro Pianon for Vistosi, circa 1962

the green glass bird with murrine eyes, raised on copper legs, paper label, 30,5cm high

R40 000–45 000



159



160

159

An 'Olaf Oriente' glass vase, Dino Martens for Aureliano Toso, designed in 1952

with *zanfirico* rods, polychrome glass, copper inclusions and white and amethyst star-shaped *murrine*, 39cm high

R70 000–80 000

160

A 'Pulcino' glass bird, Alessandro Pianon for Vistosi, 1960s

the textured tangerine body with applied *murrine* eyes, raised on copper legs, *minute chip to the beak*, 22,1cm high

R35 000–40 000

161



161

A 'Pezzato' glass vase, Fulvio Bianconi for Venini, designed 1950s

tapering square, with a blue, green, yellow and red patchwork body, *the base etched 'Venini ITALY Murano'*, 29,8cm high

R40 000–45 000

162



162

An 'Inciso' orange glass vase, Paolo Venini for Venini, designed in 1956

bottle-shaped, *paper label*, 43,7cm high

R25 000–30 000



163

163

A 'Pulcino' glass bird, Alessandro Pianon for Vistosi, 1960s
the amethyst and grey glass bird with *murrine* eyes, raised on copper legs, 23cm high

R35 000–40 000



164

164

A 'Siderio' glass vase, Ercole Barovier for Barovier & Toso, circa 1966

clear and cobalt blue glass body, raised on a circular foot, 13cm high

R20 000–25 000



165

165

An 'Athena Cattedrale' glass vase, Ercole Barovier for Barovier & Toso, circa 1964

ovoid with flared lip, with diamond-shaped panels of blue, grey and opaline white *tesserae*, 32cm high

R70 000–75 000

166

An 'Intarsio' glass vase, Ercole Barovier for Barovier & Toso, designed early 1960s

tapering oval, with multicoloured tesserae and *bullicante*, 20,4cm high

R55 000–60 000

Various properties

167

An Italian earthenware figure of Pinocchio, Ugo Zaccagnini, mid 20th century

the standing figure with crossed feet and his arms behind his back, with donkey ears and a tail, *some enamel loss and chipping*, black-printed factory mark 'W76', 19,8cm high

R10 000–12 000



166



167

168



168

A Japanese wooden tokotsu, Meiji Period (1868–1912)

applied with a mother-of-pearl leaf and lacquered with further leaves, with wood and lacquer *ojime*, minor loss, 10,3cm high

R4 000–6 000

169

A Japanese Imari vase, late 18th/early 19th century

tapering ovoid, painted with *ho-o* birds amongst blossoms, the shoulder with *kiku* against a blue ground, 31cm high

R5 000–7 000

170

A Japanese Imari dish, Meiji Period (1868–1912)

painted with two *bijin* before a rickshaw laden with a vase of flowers, the reverse painted with three floral sprays, with scalloped rim, chip to the reverse, 38cm diameter

R2 500–3 000



169



170



171

171

**A Japanese bronze figure
of a standing crane, Meiji
Period (1868-1912)**

realistically rendered, with *later* fountain
fitting, 98cm high

R6 000-8 000

172

**A Mughal jade, ruby and
diamond miniature goblet,
19th century**

the bowl carved with stiff-leaf
decoration heightened with triangular
diamonds, the stem with jewelled
leaves, on a circular foot, the stone
of pale greyish-celadon tone, *footrim
reduced*, 5,4cm high

R15 000-20 000

173

**A Mughal carved jade
saucer dish, 19th century**

circular, the reverse carved with a pair
of leafy flowerheads, raised on a shallow
footrim, the stone of pale celadon tone,
12,8cm diameter

R20 000-30 000

174

**A Mughal jewel-encrusted
miniature jade bowl,
19th century**

oval, the sides applied and inlaid with
flowerhead-set rubies, diamonds and
emeralds, on a low conforming footrim,
the stone of pale celadon tone,
6cm wide

R20 000-25 000



173



172



174

175

A Chinese terracotta figure of a dog, Han Dynasty

standing foursquare with a harness and collar, with fierce open-mouthed expression, *chips*, 24cm high

R12 000–15 000

176

Two Chinese sancai-glazed pottery figures of attendants, Ming Dynasty

each standing on a hexagonal base, one holding a bowl, the other a scholar's box, *restorations, chips*, 50,3cm high (2)

R20 000–25 000

PROVENANCE

Purchased from BCI Fine Art, 11 April 2000

177

A Chinese celadon-glazed bowl, Song Dynasty (960–1279)

conical, raised on a low foot, covered overall in an even olive-green glaze, 11,4cm diameter

R10 000–12 000

PROVENANCE

Purchased from BCI Fine Art, 28 February 1991

178

A Chinese Longquan celadon-glazed incense burner, late Ming Dynasty

circular, the pale olive-green craquelure-glazed body moulded with the eight *ching* trigrams between bosses, the centre and base unglazed, raised on three scroll feet, *firing crack, hairline cracks*, 24cm diameter

R12 000–15 000

175



176



177



178





179



180



181



179

A Chinese blue and white wall vase, Transitional Period, 17th century

bottle-shaped, painted with a bird perched on a flowering tree before a rocky outcrop, between diaper borders, aperture to the reverse, *chip to the reverse, pseudo Chenghua underglaze-blue six-character mark, 17cm high*

R4 000–6 000

180

A Chinese blue and white miniature scholar's water pot, Qing Dynasty, Kangxi (1662–1722)

cylindrical, painted with a courtier and his attendant astride a horse with a manservant in the foreground, the reverse painted with a courtier in her rickshaw with attendants, *5,5cm high*

R4 000–6 000

181

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

each painted to the centre with flowering trees before a rocky outcrop, the moulded rim with flower-centred lappet border against a cracked-ice ground, the reverse with eight Buddhist emblems, *hairline cracks, rim chips, some crazing, underglaze-blue double-ring mark, 21cm diameter (2)*

R10 000–12 000

182

A Chinese gilt-decorated powder blue vase, Qing Dynasty, Kangxi (1662–1722)

baluster, painted with butterflies and foliage between line and diaper borders, *gilding worn, paper label 'HANCOCK 37 BURY STREET, ST JAMES'S SW1', 34,5cm high*

R30 000–40 000



182



183



184

183

Five Chinese blue and white tea bowls, Qing Dynasty, Kangxi (1662-1722)

each painted with a pair of figures on horseback, their attendant with a standard, with two further figures in combat, the interior painted with a small boy, the rims with fritting chips, one base with underglaze-blue mark of commendation, the largest 6,3cm diameter (5)

R1 000-1 500

184

A Chinese blue and white vase, Qing Dynasty, Kangxi (1662-1722)

the lobed body painted with four maidens and flowerheads, the shoulders with Buddhist emblems, raised on a spreading foot with sprays of flowers, fritting chips, 11cm high; and another 19th century example, 11cm high (2)

R4 000-6 000

185

A Chinese blue and white tureen and cover, Qing Dynasty, Qianlong (1736-1795)

the cover painted with a buffalo regarding a deer and its fawn before the 'Three Friends', enclosed by a cell diaper and flowerhead border, applied with an open-mouthed dog of fo finial, the base similarly painted, the sides applied with a pair of rabbit-head handles, 35cm wide over handles

R7 000-9 000



185



186

186
A Chinese blue and white soup bowl, Qing Dynasty, Qianlong (1736–1795)

finely decorated with a pavilion before a riverscape, the cavetto with cell border, the rim with spearhead and diaper border, 24,5cm diameter; and two Chinese blue and white plates, Qing Dynasty, Qianlong (1736–1795), each painted with flowers, the larger 23,5cm diameter (3)

R1 200–1 500

187
Two Chinese blue and white tea bowls and saucers, Qing Dynasty, 18th century

one painted with a maiden, a small boy and a willow tree, the other with a pair of maidens flanking a tree, the centre of each saucer with a moulded rim enclosed by figures, the rim with cell diaper and Buddhist emblem borders, chip to one tea bowl rim, fritting chips, Yongzheng underglaze-blue four-character mark, the saucers with paper label 'HANCOCK 37 BURY STREET ST JAMES'S S.W.1', saucer 10,4cm diameter (4)

R3 000–4 000



187

188
A Chinese blue and white dish, Qing Dynasty, Qianlong (1736–1795)

oval with a wavy rim, painted with a *feng huang* bird atop a balustrade regarding its companion in a flowering tree, the cavetto and rim with cell diaper and foliate borders, rim chips and hairline cracks, 40cm wide

R5 000–7 000



188

189
A Chinese blue and white vase, Qing Dynasty, 18th century

baluster, painted with a scene of a courtier in a wheelchair being pushed by a male and a female attendant holding a standard, with a group of three female figures proffering gifts to the right before a rocky landscape, the neck with two continuous floral bands, hairline crack to the lip, pseudo Jiajing underglaze-blue six-character double-ring mark, 26cm high; and another similar example, 19th century, repairs and hairline cracks, pseudo Jiajing underglaze-blue six-character double-ring mark, 26cm high (2)

R5 000–7 000



189

190

A Chinese provincial blue and white bowl, 18th century

printed with flowers and scrolling foliage, the centre similarly painted, raised on a low footrim, 7,8cm high

R4 000–5 000

191

A pair of Chinese blue and white bottle vases, Qing Dynasty, late 18th/early 19th century

each painted with a rocky outcrop, blossoms and flying insects, raised on a low circular foot, *one neck restored, paper inventory labels, 12,5cm high*; and another, similarly decorated, *paper inventory label, 13,1cm high* (3)

R3 500–5 000

192

A Chinese blue and white vase, Qing Dynasty, early 19th century

baluster, painted with buildings and a figure in a sampan before a mountainous landscape between geometric borders, *the neck rim applied with a metal plate, 31cm high*

R4 000–6 000

193

A Chinese blue and white vase, Qing Dynasty, 19th century

baluster, painted with two contesting warriors and attendants on horseback before a mountainous backdrop, the shoulder with cell diaper and foliate border, the neck and rim with foliate and fruit border, *chips to the footrim, underglaze-blue double-ring mark, 30,1cm high*

R6 000–8 000



190



191



192



193



194

194

A Chinese blue and white sleeve vase, Qing Dynasty, late 19th century

painted with alternating panels of a pair of courtiers and flowers between birds on fruiting branches, with stiff-leaf border below, the rim with minor restoration, underglaze-blue four-character mark, 30cm high

R4 000–6 000

195

A Chinese blue and white jardinière, Qing Dynasty, 19th century

hexagonal, the wavy rim painted with flowerheads and foliage, each facet painted with a medallion of Buddhist symbols between *ruyi* and lappet borders, raised on a pierced and stepped base, 27,5cm high, 45cm wide; with associated two-handled pierced metal liner

R8 000–10 000



195

196

A Chinese famille rose 'butterfly' vase, Qing Dynasty, Guangxu [1875-1908]

bulbous elongated neck, painted and enamelled with a multitude of butterflies in flight, between *ruyi*, foliate and lappet borders, gilt rims, with *paper label* and *painted inventory number*, *iron-red six-character mark*, 39,5 high; and a hardwood stand

R40 000–60 000



196

197

A Chinese peachbloom-glazed 'chrysanthemum' vase, Qing Dynasty, 19th century

with flared rim, the ovoid body carved in low relief at the foot with a band of vertical chrysanthemum petals, raised on a domed foot, *restoration to the lip*, *chip and frit*, *pseudo underglaze-blue six-character Kangxi mark*, 17,5cm high

R6 000–8 000



197

198

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

finely enamelled with four rondels enclosing alternating landscapes and blossoming trees, reserved on a yellow *sgraffiato* ground, raised on a circular foot, restoration, pseudo Daoguang iron-red six-character mark, 5,5cm high, 12,5cm diameter

R5 000–7 000

199

A Chinese famille rose bottle vase, Republic Period (1912–1949)

enamelled and painted with a pair of partridges against a white ground, the reverse with inscription, the neck with turquoise scrolling foliage against a pink ground, pseudo Qianlong iron-red four-character mark, 10,5cm high

R4 000–6 000

The inscription reads 'Da di feng huang hao niao yu bing hua xiang' which translates as 'Great landscape inhabited by chirping birds and fragrant flowers'.

200

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

the centre enamelled with five varicoloured scaly five-clawed dragons chasing flaming pearls, enclosed by a *ruyi* and lotus border against a yellow ground, the reverse with four further dragons above a stylised wave border, raised on a low circular foot, pseudo Qianlong iron-red six-character mark, 40,5cm diameter

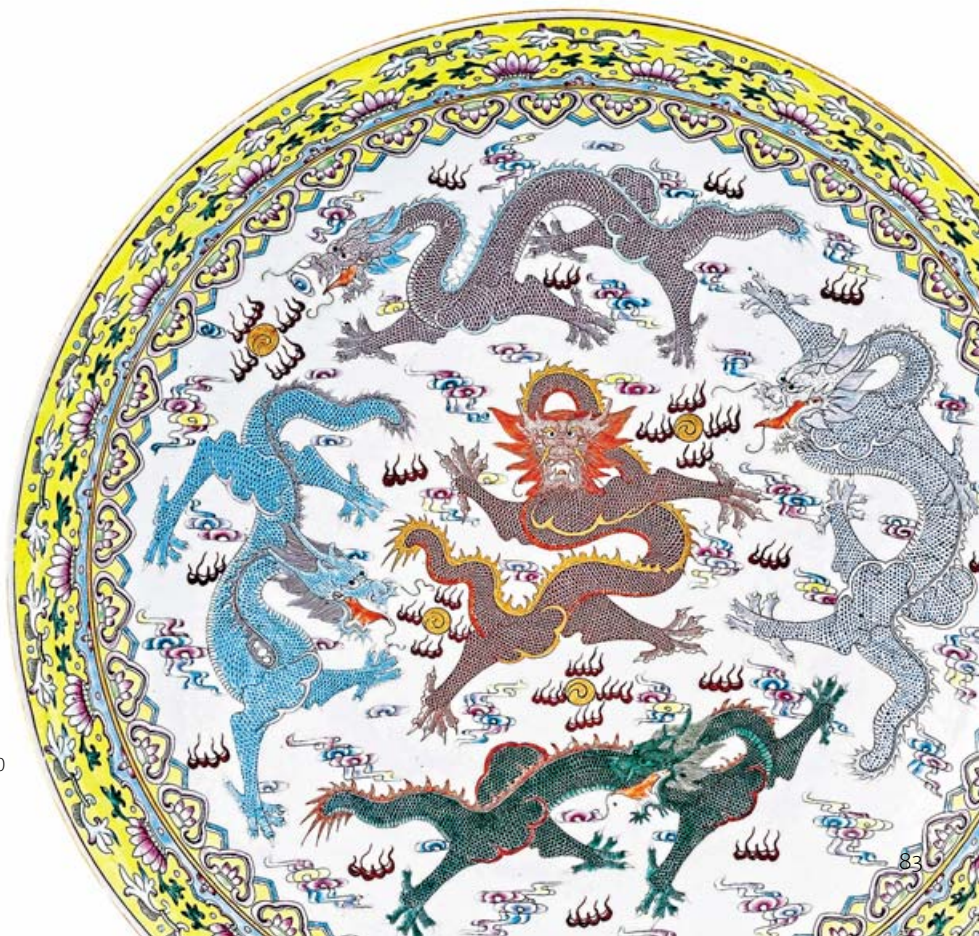
R25 000–30 000



198



199



200

*201

**A Chinese ivory card case,
19th century**

carved with figures at various pursuits
viewed by further figures in pavilions
surrounded by trees, with foliate
borders, 10,7cm high

R8 000–10 000



201

*202

**A Chinese carved ivory
card case, 19th century,
of Napoleonic interest**

the front carved with a view of
'Napoleon's House', the reverse with
'Napoleon's Tomb' on St Helena, the
cover carved with a frieze of European
and Oriental figures, within foliate
borders, 9,3cm high

R18 000–24 000



202

*203

**A Chinese tortoiseshell
card case, 19th century**

carved with figures at various pursuits
before pavilions and gardens, the front
with a rectangular vacant reserve,
11cm high

R3 000–4 000



203

*204

**An Indonesian ivory kris of a
Dutchman, 19th century**

the bald-headed figure in Asian attire,
9cm high; to an associated ebonised
stand

R12 000–15 000



204

**Please note that lots 201-204 are not
suitable for export.*

205

A Chinese mother-of-pearl and silver-mounted miniature table, late 19th century

the 'bamboo' tripod legs secured to the mother-of-pearl base with a silver butterfly fitting, *9,8cm high*

R15 000–20 000



205

206

A Chinese 'squirrel and grape' jade carving, Qing Dynasty, 19th century

with leaves to the reverse, the celadon stone with pale russet inclusions, *6,5cm high*

R10 000–12 000



206

207

A Chinese jade girdle pendant, 19th century

carved with a pair of double gourds united by a leaf, the stone of pale celadon tone, *5,5cm high*

R8 000–10 000



207

208

A Chinese lapis lazuli snuff bottle, late 19th century

carved in two parts, the front and reverse with dragons, the sides with dragon handles in relief, raised on a low footrim, *5cm high*; with grey agate stopper

R10 000–12 000



208

*209

A Chinese horn zhai jie, Qing Dynasty, 19th century

the pendant carved with Chinese characters reading 'zhai jie' to the front, the reverse with Manchu script, heightened with blue staining, with beaded tassels, 7cm long, 4,8cm wide

**Please note that this lot is not suitable for export.*

R10 000–12 000

210

A South-East Asian stoneware martavan, 18th century

ovoid, the shoulders with lug and loop handles flanking a shortened spout, chips, 27,5cm high

R5 000–7 000



210

211

A Chinese porcelain-mounted silver case, 20th century

collet-set to the front with a circular blue and white plaque painted with the Chenghua six-character mark, the hinged cover with ring attachment, stamped 'SILVER, HOS, 925', 5,4cm high

R4 000–6 000



209



211

212

A Chinese jade carving of a buddha, late 19th/early 20th century

the figure seated cross-legged before a leaf, the celadon-coloured stone with mottled white and brown inclusions, 9cm high

R10 000–12 000

213

A Chinese carved jade plaque, 19th/20th century

the front carved in relief with two scholars, the reverse with a lotus, the stone of an even white tone, to a string of purple quartz beads, the plaque 4.4cm high

R12 000–15 000

214

A Chinese jade bowl, 19th century

the exterior carved in relief with a band of *ruyi* heads above a petalled base, raised on a low circular foot, the stone of an even dark green tone, *hairline crack, footrim reduced, 8.5cm diameter*

R9 000–12 000

215

Six Chinese Export silver bowls, maker's mark KK, circa 1900

pierced circular, embossed and chased with dragons and stylised clouds, five with pierced bases, 495g all in, 12cm diameter; with five green glass liners (11)

R4 000–6 000



212



213



214



215

part lot



216

216
A Chinese 'squirrel and grape'
carved soapstone table
screen, Qing Dynasty, late
19th century

the front carved in relief, the stone of mottled shades of brown, on a pierced soapstone stand carved with branches and trunk-shaped feet, 19cm high

R6 000–8 000



217

217
A Chinese duan inkstone
and hardwood case, Qing
Dynasty, 19th century

the inkstone carved with a qilin amongst clouds, 34cm high, 25cm wide, the cover of the box with inscription heightened with yellow staining, the case with distortion, 5.5cm high, 37cm long (2)

R20 000–25 000

217



218



218

**A Chinese bamboo wrist rest,
Qing Dynasty, 19th century**

the arched surface with an inscription above three poppies, heightened with colour, the surface of a golden brown patina, *27cm high*

R8 000–10 000

219

**A Chinese carved pale celadon
jade table screen, Qing Dynasty,
19th century**

the rectangular plaque carved with a three-clawed dragon amongst foliage against a pierced scroll ground, the stone of even tone with pale russet inclusions to the top, the hardwood stand with pierced gallery, raised on inverted scroll and pad feet, *the plaque 9cm high, 20cm wide, the stand 22,5cm high, 22,5cm wide, 14cm deep*

R8 000–10 000

219



220

220

**A Chinese bamboo brushpot,
Qing Dynasty, 19th century**

carved in relief with a sedge of cranes amongst gnarled pine trees, with moulded rims, *16,5cm high*

R12 000–15 000

221

**A Chinese boxwood brush
washer, Qing Dynasty,
19th century**

shaped oval, one end carved in relief with lingzhi, the other with a mythical bearded creature peering into the dish, *16cm long*

R9 000–12 000

221



222

A Chinese jade brush washer, Qing Dynasty, 19th century

rectangular with incurved corners, the mottled stone with russet inclusions, 3,8cm high, 12,5cm wide, 8,8cm deep; and a fitted hardwood stand, 6,7cm high, 12,5cm wide, 8,4cm deep (2)

R10 000–15 000

222



223

A Chinese scholar's inkstone and hardwood case, Qing Dynasty, 19th century

square, the stone carved with a stylised bat amongst clouds, 12,8cm square, the cover of the box with inscription, the base raised on four low bracket feet, 4,5cm high, 14,7cm square (2)

R8 000–10 000

223



224

A Chinese scholar's hardwood box and cover, Qing Dynasty, 19th century

rectangular, with moulded edges, 8,3cm high, 24,5cm wide, 13,8cm deep

R5 000–7 000

224



225

A Chinese zitan and mother-of-pearl inlaid table, 19th century

the circular top inlaid with a rondel of flowers enclosed by a stiff-leaf border and further sprays, the shaped apron similarly inlaid, raised on cabriole and scroll legs with ball feet joined by an X-shaped stretcher, 41,5cm high, 37,5cm diameter

R8 000–10 000

226

A Chinese Hongmu table, 19th century

the rectangular top above a pierced gallery, on tubular legs headed by pierced brackets, 79cm high, 162cm long, 83cm wide

R30 000–40 000

227-230 No Lots

225



226



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 12 October – 2.30pm

English, Cape and Colonial Silver,
Decorative Arts and Furniture

Lots 231–360

OPPOSITE

Lot 291 A Japanned and polychrome painted metal-mounted
cabinet-on-stand, early 20th century (detail)

231

**A George III silver
sauceboat, London,
probably William Cripps,
1766**

the body *later* chased with three fluted bands, wavy rim, leaf-capped c-scroll handle, the lip *later* engraved with the initials 'MAG'; raised on three shell and hoof feet, *marks worn*, 250g, 11,5cm high

R4 000–6 000



231

232

**A George III silver pepper
pot, Charles Hougham,
London, 1790**

urn-shaped, with reeded borders, the detachable pierced cover with bell-shaped finial, raised on a spreading circular foot to a square base, 120g, 13,8cm high; and a George III silver mustard pot, Robert Hennell I, London, 1784, urn-shaped, with beaded borders and leaf-capped scroll handle, the hinged, waisted and domed cover with knob finial, raised on a spreading circular foot, with *later* blue glass liner, 135g, 12,3cm high (2)

R3 000–4 000



232

233

**A George III silver inkstand,
Henry Chawner, London,
1795**

the boat-shaped stand raised on four bracket feet, one end engraved with initials, the centre with three graduated circular galleries, fitted with silver-mounted glass bottles, *one glass bottle later*, 95g weighable silver, 16cm wide (4)

R4 000–6 000



233

*234

A George IV silver four-piece tea service, Thomas & George Hayter, London, 1821

each compressed rectangular body engraved with a crest, with shell, leaf and gadrooned borders, the hinged covers with conforming finials, leaf-capped harp-shaped handles with ivory fillets, raised on four acanthus and rose-headed paw feet, comprising: a teapot-on-stand, another teapot, a two-handled sugar bowl and a milk jug, each with gilt interior, 2425g all in, the tallest 20,5cm high (4)

**Please note that this lot is not suitable for export*

R15 000–20 000

235

A William IV silver presentation plateau, Messrs Barnard, London, 1832, with Sheffield-plate mount

the circular disc engraved with a presentation inscription in Latin to Benjamin Parsons Symons S T B, 16 June 1831, fitted to a Sheffield-plate mount applied with fruiting vine and flowerhead borders, raised on three shell and paw feet, 925g weighable silver, 44cm diameter

R10 000–15 000

The inscription commemorates the election of Benjamin Parsons Symons (1785-1878) as the Warden of Wadham College, Oxford on 16 June 1831. He was a Doctor of Divinity and later became Vice-Chancellor of the University.



234



235

236



237



236

A rare Victorian silver vinaigrette, Nathaniel Mills, Birmingham, 1843

shaped rectangular, the hinged cover engraved with classical buildings, with applied foliate thumbpiece, engraved sides, the base engraved with the initials 'RW' enclosed by scrolling foliage, gilt interior, hinged pierced foliate grille, 30g, 4cm wide

R5 000–7 000

237

A Victorian silver sugar basket, George John Richards & Edward Charles Brown, London, 1858

urn-shaped, the foliate pierced body with vacant cartouche, raised on a moulded floriform domed foot, with pierced swing-handle, 245g, 15cm wide over handle; with later damaged blue glass liner

R5 000–7 000

*238

A Victorian silver 'Armada' claret jug, James Charles Edington, London 1855

the body chased with winged mermaids and mermen flanking vacant cartouches with mask heads, amidst scrolls and foliage, the front modelled in relief with a lion's head, the cover with articulated handle lever with ivory fillets, the spout engraved with a crest, the neck with lappet and leaf borders, raised on a conforming domed spreading foot, impressed '1244, H' and registration mark for 21 August 1851, 1110g all in, 35cm high

**Please note that this lot is not suitable for export*

R15 000–20 000

238 detail

238



239

A pair of Victorian silver-mounted glass inkwells, Frances Douglas, London, 1861

in sizes, circular, each moulded glass body with star-cut base, the engine-turned mount with hinged oval cover engraved with initials and with screw thumbpiece, hinged oval cover, the larger 6cm diameter (2)

R2 000–3 000

*240

A Victorian silver four-piece tea and coffee set, Thomas Bradbury & Sons, London, 1873, Rd 22 November 1855

each tapering cylindrical body with bright-cut engraving, wrigglework guilloche borders and beaded rims, with conforming urn-shaped finials and leaf-capped scroll handles, with ivory fillets, comprising: a teapot, coffee pot, milk jug and two-handed sugar bowl with gilt interior, 2335g all in, the coffee pot 24,5cm high (4)

**Please note that this lot is not suitable for export*

R10 000–15 000

241

A pair of silver-plate three-light candelabra, 19th century

each Corinthian column raised on a square stepped base with beaded borders, supporting a pair of conforming detachable branch arms flanking a central sconce with detachable flame finial, loaded, some plating worn, minor dents, 64,5cm high (2)

R10 000–15 000



240



241



242

242
A Victorian silver and glass epergne, Walker & Hall, Sheffield, 1898

the tri-form base centred by a baluster-shaped vase above three vacant beaded cartouches, raised on paw feet headed by pierced foliate sconces fitted with trumpet-shaped cut-glass vases, the upper section with a circular gadrooned fitting supporting a cut-glass dish, raised on an acanthus-leaf column above three rams' heads, the whole adorned with chains, 2310g, 47,5cm high, the dish 25,5cm diameter

R15 000–20 000



243

243
A Victorian electroplate centrepiece

the compressed spherical pierced bowl with masks, dentil and beaded borders, the sides applied with pierced, foliate handles with dolphin terminals, raised on putti winged terms on paw feet flanking an urn-shaped column with a pierced foliate domed base on four rectangular feet, two headed by urn finials, *some oxidisation and scratches to the interior*, 42cm wide over handles, 34cm high

R4 000–6 000

244
A Victorian electroplate tea urn

embossed and engraved with flowerheads, foliage and garlands enclosing a pair of vacant cartouches, the beaded handles with ram's-head terminals, on a spreading circular foot to a square base raised on four bun feet, the whole with beaded borders, the cover similarly decorated and with lion-mask finial, the front fitted with a tap, the interior fitted with a detachable tube insert, the interior with *later* fitting, 60cm high

R3 000–4 000



246

245

A Victorian silver-mounted glass inkwell, John Grinsell & Sons, Birmingham, 1899, retailed by J C Vickery, 181 and 183 Regent Street, London

the square glass body with well, canted sides and cut-glass base, with hinged silver cover and *later* liner, *chip to one corner, 10,5cm square*

R3 000–4 000

246

An Edward VII silver dish ring, Carrington & Co, London, 1901, retailed by Carrington & Co, London, 130 Regent Street

the waisted body pierced with a chinoiserie figure, birds, a deer, flowerheads, c-scrolls, foliage and a vacant cartouche, the similar detachable upper ring with wavy rim, *425g, 16,8cm diameter*

R6 000–8 000



248

247

Six Edward VII silver and enamel liqueur cups, Mappin & Webb Ltd, Birmingham, 1907

each bowl raised on a trifurcated stem, to a spreading circular foot enamelled with a blue floral motif, *gilt interior, some enamel loss, 155g all in, 8,7cm high (6)*

R1 000–1 500

248

A set of twelve Edward VII silver and enamel teaspoons, Levi & Salaman, Birmingham, 1908 and 1909

each stem enamelled with a month of the year and seasonal flowers, *120g all in; cased (12)*

R3 000–4 000

249

A pair of Edward VII silver casters, Lambert & Co, London, 1909

each baluster body chased and embossed with alternating mask-heads and vacant oval cartouches united by floral swags, raised on a pierced spreading foot with c-scrolls, shells and wave pattern decoration, the detachable cover with reed-and-ribbon rim beneath four pierced foliate panels headed by shells, with urn-shaped finial, *gilt interior, 1410g all in, 24,3cm high (2)*

R10 000–15 000



249



250

250

A George V Irish silver dish ring, T Weir & Sons, Dublin, 1911

with pierced pale borders, the waisted body with engraved, pierced and embossed swags and floral motifs, 380g, 20cm diameter

R8 000–10 000



251

251

A pair of George V silver salts, Sebastian Henry Garrard, London, 1911, retailed by Garrard & Co Ltd, Albemarle St, London

each modelled as a scroll and leaf-capped shell, raised on four dolphins with acanthus-leaf-headed tails, to a spreading barbed quatrefoil base on four shell feet, 695g all in, 10,1cm high (2)

R10 000–12 000



252

252

A George V silver two-handled tray, Alexander Clark & Co Ltd, Birmingham, 1918

rectangular, with a gadrooned shell and acanthus-leaf border, raised on four moulded oval feet, the reverse stamped 'ALEX CLARK CO LTD LONDON', minor scratches to the body, 3400g, 67cm wide over handles

R20 000–25 000



253

253

A George V Scottish silver novelty paper knife, maker's initials J L, Edinburgh, 1928

modelled in the form of a Scottish broadsword, *button replaced, 25g all in, 14,8cm long*; and another, James Fenton, Birmingham, 1910, *35g all in, 22cm long* (2)

R4 000–6 000

254

A pair of electroplate candlesticks

each with fluted column with acanthus leaves between c-scroll, shell, floral and acanthus borders, the urn-shaped sconce and detachable drip-pan similarly decorated, raised on a spreading circular foot, *loaded, 34cm high* (2)

R7 000–9 000

255

An Elizabeth II silver four-piece tea set, Viner's Ltd, Sheffield, 1967

each with gadrooned lower body and rim, engraved with a crest, harp-shaped handles, the hinged covers with rectangular wooden finial, comprising: a teapot, coffee pot, two-handed sugar bowl and milk jug, *1965g all in, the coffee pot 22cm high*; and a Victorian silver sugar sifter, James Deakin & Sons, Sheffield, 1895, pierced shell-shaped bowl, *25g* (5)

R8 000–10 000



254



255

part lot



256



257



258

256

An Elizabeth II silver novelty salt, Garrard & Co, London, 1994

in the form of a watering can, 195g, 10,3cm high; and an Elizabeth II novelty silver mustard pot, Garrard & Co, London, 1994, in the form of a flowerpot and flower, with glass liner, *trowel lacking*, 135g, 11,1cm high (2)

R7 000–10 000

257

A pair of Elizabeth II silver mustards, C J Vander Ltd, London, 1996

each modelled as an open-mouthed coiled dragon, its barbed tail forming the handle, with clear glass liner, *hinges replaced*, 705g all in, 7,4cm high (2)

R6 000–8 000

258

A silver lighthouse caster, with the mark of the London Assay Office, 1995

with bayonet fitting, the cylindrical body pierced with a border of flower-filled baskets and c-scrolls above an applied reeded girdle and a border pierced with foliate motifs, the cover similarly decorated with a stepped gadrooned top and bud-shaped finial, raised on a conforming spreading foot, with *later* blue glass liner, 560g all in, 21cm high

R6 000–8 000



259

259

A George III giltwood cartel clock, Edward Clarke, London

the 25cm circular silvered dial signed Edw. Clarke, London, with roman and arabic numerals, with false pendulum aperture, pierced steel hands, the case carved with a rosette of fruit and flowers enclosed by a pierced rocaille and c-scroll border centred by a mask of Chronos, with fusee movement, *restorations and not in working order, the reverse with label inscribed Mrs L Phillips, 102cm high, 67cm wide*

R25 000–30 000

PROVENANCE

Sold: The Contents of Vergelegen, 1942, lot 304

260

A George I style carved gilt gesso three-fold mirror

the central arched mirror with shell and foliate cresting against a scalework ground, the side mirrors similarly carved, raised on ball feet, *85cm high, 101,5cm wide, central plate 45cm wide, side plates 25cm each*

R15 000–20 000

260



261

A pair of George III style giltwood and upholstered armchairs, 19th century

the frame carved with acanthus leaves, downswept arms with flowerhead terminals, on cabriole legs and scroll feet, *re-gilded, some plaster loss, upholstery distressed (2)*

R25 000–30 000



261



262

262

A George II style giltwood mirror

with broken triangular pediment above a bevelled rectangular plate enclosed by a bead and lozenge border, the corners carved with floral rosettes, the lower section carved with c-scroll and acanthus-leaf cresting, *144cm high, 78cm wide*

R15 000–20 000



263



263

A pair of George II style mahogany side chairs

each with waisted scroll side supports flanking a vase-shaped splat, drop-in seat, on cabriole legs and pad feet (2)

R12 000–15 000

264

A pair of George II style brown leather and mahogany wing-back armchairs

each with serpentine seat, on cabriole legs and pad feet, *leather distressed* (2)

R15 000–20 000



264





265

265

A George III style mahogany linen press, 19th century

the broken triangular pediment carved with a dentil border above a pair of panelled doors enclosing four sliding shelves, the lower half with a pair of short drawers and a pair of graduated long drawers, on bracket feet, restorations, 214cm high, 128cm wide, 63cm deep

R15 000–20 000

PROVENANCE

Sir Lionel Phillips

Label for Sir Lionel Phillips Bart, Tylney Hall,
No 220, Richard Pool, The Depositaries, Fleet,
Hants.



266

266

**A pair of George III style
mahogany side chairs, early
20th century**

each with curved top-rail carved with acanthus leaves centring a flowerhead, the corners with scrolls above a pierced splat, upholstered seat, on acanthus-leaf-carved cabriole legs with claw and ball feet (2)

R6 000–8 000

267

**A Victorian Staffordshire
part tea set**

each painted with cartouches of landscapes within gilt diaper borders against a green ground, with wavy gilt rim and line borders, comprising: thirteen tea-cups, twelve coffee cups, twelve saucers, a covered sugar bowl, a slop bowl and two cake plates, *some gilding loss, hairline cracks, the cake plates 24cm diameter, the sugar bowl 12,5cm high* (41)

R1 500–2 000

268

**A Victorian mahogany
and brass-bound military
chest-on-chest**

the upper half with two short drawers above a long drawer, the lower half with two graduated long drawers, the sides applied with carrying-handles, on block feet, *label inscribed S Findlay Twill, Johannesburg, 94cm high, 97,5cm wide, 47,5cm deep*

R20 000–25 000



267



268

269

A late Victorian oak trestle table

the rectangular top on leaf-carved baluster supports and shaped bracket feet joined by a stretcher, *76,5cm high, 183cm long, 77cm deep*

R12 000–15 000



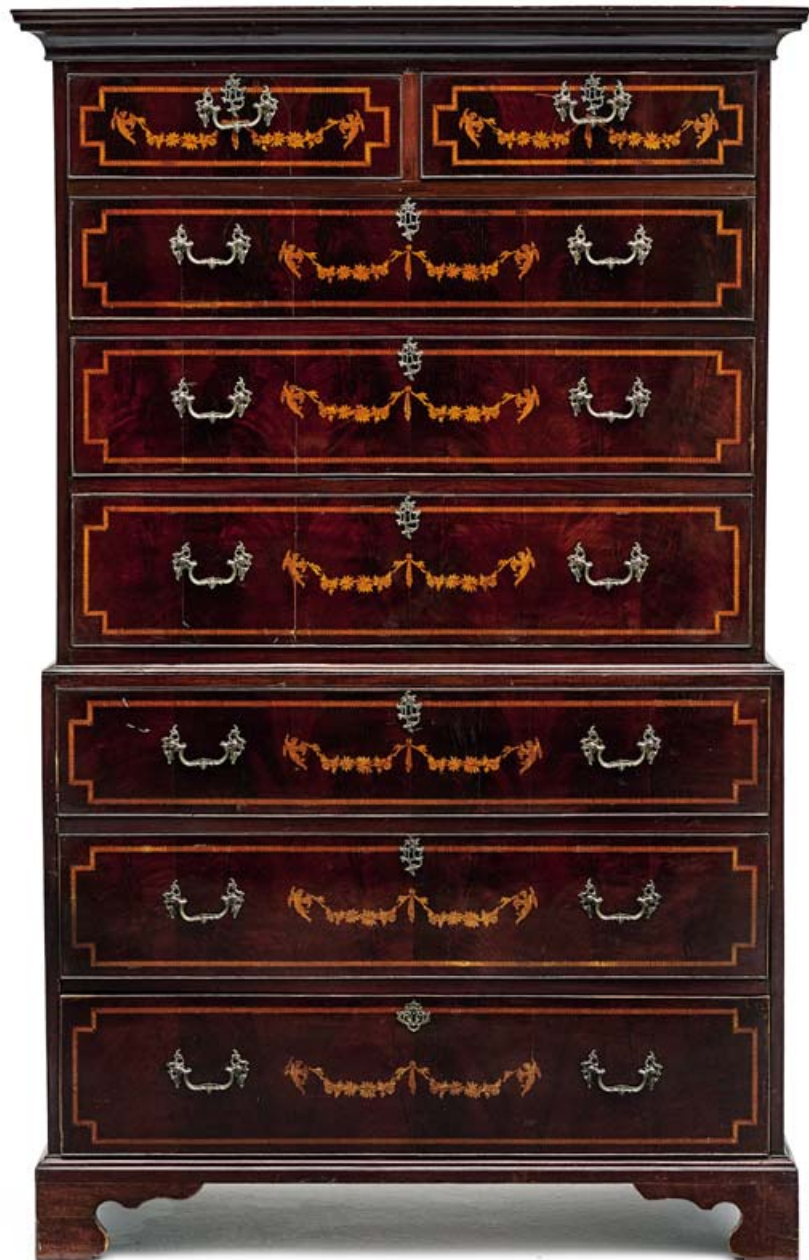
270

A Victorian mahogany extending dining table, 19th century

rectangular, composed of four sections above a plain frieze, on ring-turned baluster legs with brass cappings and castors, *73cm high, 357cm long fully extended, 140cm deep*

R25 000–30 000





271

An Edwardian mahogany and inlaid chest-on-chest

the moulded outset cornice above a pair of short drawers and three long drawers, the lower half with three graduated drawers, each drawer inlaid in satinwood with a pair of putti holding floral swags within inlaid borders, on bracket feet, *restorations, veneer loss, 194cm high, 121cm wide, 60,5cm deep*

R20 000–30 000



272



273

Various properties

272

A George III mahogany chest-on-chest

the outset cornice above a pair of drawers with three graduated drawers below, the lower half with a long drawer and a pair of short drawers flanking a carved apron, on cabriole legs and pad feet, restorations, 165,5cm high, 102cm wide, 50cm deep

R25 000–30 000

273

A George III style giltwood looking glass, 19th century

the rectangular mirror plate within a rocaille frame, the sides carved with flowerheads and foliage, the cresting surmounted by a vase of flowers flanked by ho-ho birds, some restoration and repairs, 131cm high

R20 000–25 000

274

A George III mahogany and brass-bound cellaret-on-stand

the hexagonal hinged top enclosing a *later* fitted interior, the sides with carrying-handles, the *later* stand on three ribbed square-section legs headed by brackets, on brass castors, 75cm high, 48,5cm diameter

R20 000–25 000

275

A George III mahogany and inlaid card table

the demi-lune top inlaid with a flowerhead within a foliate rosette crossbanded border enclosing a baize-lined playing surface, the frieze similarly inlaid, on square-section tapering legs with block feet, 74cm high, 92cm wide, 46cm deep

R12 000–15 000

276

A George IV mahogany and crossbanded card table

the rectangular shaped top enclosing a baize-lined playing surface above a plain frieze, on ring-turned legs inlaid with stringing, *restorations to veneers*, 74cm high, 90cm wide, 45cm deep

R6 000–8 000



274



275



276

277

A Regency mahogany and inlaid twin-pedestal sideboard

the central drawer with moulded gallery and shaped backboard, one pedestal with a drawer and a cellaret drawer, the other with a cupboard enclosing a shelf, on ring-turned feet, *fitted with Bramah locks, 194 Piccadilly, 123cm high, 157cm wide, 38,5cm deep*

R8 000–10 000

278

An early Victorian rosewood book carrier

rectangular, the centre with pierced foliate gallery, the hinged sides incorporating carrying-handles, raised on square-section block feet, *17,5cm high, 38,5cm wide, 28cm deep*

R3 000–4 000

279

A mahogany and brass-mounted travelling desk-on-stand, 19th century and later

the rectangular top inset with a brass plaque engraved with the initials 'PI' enclosing a gilt-tooled leather-lined writing surface, pen, ink and a secret compartment, *18cm high, 50cm wide, 26cm deep*, the *later* mahogany stand with rectangular moulded top on square-section tapering legs joined by stretchers, on block feet, *105cm high, 51cm wide, 53cm deep (2)*

R4 000–6 000

280

A Welsh oak dresser, circa 1847

the superstructure with three shelves above six small drawers, with fluted sides and outset cornice, the lower half with three frieze drawers above an arrangement of three graduated drawers flanked by a pair of panelled cupboards, each enclosing a shelf, on bracket feet, *245cm high, 218cm wide, 50cm deep*

R30 000–40 000

Top left-hand drawer signed Thomas Jones, joiner, Rhuddland, 1847.



278



277



281

A Victorian singing bird automaton

the red and yellow birds amongst wired fabric foliage, the brass circular base moulded in relief with a band of flowerheads between beaded borders, raised on three turned wooden feet, the yellow bird lacking an eye, 26,5cm high

R8 000–10 000



281



282

282

A Victorian Nicole Frères Grand Format cylinder musical box

number indistinct, the 53,5cm cylinder playing twelve airs as engraved on a brass tune sheet, large single-spring ratchet-wind motor, in an ebonised and walnut case, 23cm high, 76cm wide, 27cm deep

R40 000–60 000

283

A mahogany pedestal partners' desk, 19th century

the rectangular top inset with a gilt-tooled brown leather writing surface above one long and two short drawers, one pedestal with three graduated drawers, the other with a cupboard enclosing shelf, on a plinth base with porcelain castors

R25 000–30 000



283

284

A Victorian walnut three-tiered whatnot

the serpentine shaped top shelf with three-quarter pierced gallery headed by finials, each tier united by baluster supports, the lower shelf fitted with a drawer, raised on ring-turned feet heightened with bosses, on porcelain castors with brass cappings, *110cm high, 54cm wide, 39cm deep*

R4 000–5 000

285

A Victorian mahogany metamorphic library chair

the back with two cross-bars pierced and moulded with diamond-shaped bosses, the hinged solid seat converting to four leather-lined treads, *89cm high, 51cm wide open, 43cm deep*

R3 000–4 000



285

286

A camphorwood and brass-mounted military chest-on-chest, 19th century

the rectangular top above a pair of deep drawers and three graduated long drawers below, the sides with brass carrying-handles, on ring-turned feet, the front inlaid with stringing, *117cm high, 104cm wide, 48,5cm deep*

R30 000–40 000



286

287

A Victorian burr-walnut and walnut centre table

the circular tilt-top above a frieze 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*

R15 000–20 000

288

An elmwood Windsor armchair, 18th century

with arched back, shaped plank seat, on tapering legs, *bracing, repairs, damage*

R4 000–6 000

PROVENANCE

Strauss & Co, The Contents of Keerweder, 22 October 2012, lot 643

288



289

289

An American green-painted stick comb-back Windsor armchair, late 18th/early 19th century

with curved back-rail, shaped plank seat, on tapering legs joined by an H-stretcher, *distressed*

R8 000–10 000

PROVENANCE

Strauss & Co, The Contents of Keerweder, 22 October 2012, lot 644

290

A Windsor and Newton mahogany and brass-bound tripod travelling easel, early 20th century

with adjustable legs, and brass canvas arm, *applied retailer's label, Windsor and Newton Ltd, London, 180cm high fully extended*

R2 000–3 000

290





detail



detail

291

A Japanned and polychrome painted metal-mounted cabinet-on-stand, early 20th century

the rectangular top above a pair of painted doors and sides enclosing two shelves, with engraved clasps and lock-plate, the 18th century style walnut stand carved and pierced with a pair of cornucopias and shells, on cabriole legs and hoof feet, *later lock-plate, 163cm high, 112,5cm wide, 61cm deep*

R40 000 - 60 000



292

**A Cape silver two-handled
sugar bowl and cover,
unknown maker HNS, late
18th century**

urn-shaped with beaded borders, the sides applied with a pair of rope-twist handles, on a spreading circular foot and square pierced base, the corners engraved with the initials 'SFVA', the semi-domed cover with bud and leaf finial, *one leaf lacking*, 370g, 16,5cm high

R80 000–100 000

LITERATURE

cf. Stephan Welz. (1996) *Art at Auction in South Africa*, Cape Town: Art Link.

Page 230

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: AA Balkema.

Pages 98-101, where comparative examples are discussed and illustrated.

293

**A Cape silver teapot, Willem
Godfried Lotter, late 18th/
early 19th century**

ovoid, the waisted body engraved with a foliate border below a reeded rim, with *later* leaf-capped wooden handle and swan-neck spout, the hinged semi-domed cover with *later* wooden finial, 670g *all in*, 16,9cm high

R40 000–60 000

LITERATURE

cf. Stephan Welz. (1989) *Art at Auction in South Africa: Twenty Years of Sotheby's/Stephan Welz & Co, 1969-1989*, Johannesburg: A D Donker. Page 232

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: Balkema, Cape Town. Page 105, where a similar example is illustrated



292



293 detail



293

294

A silver double beaker, apparently unmarked, 18th century, of Cape interest

of barrel form, with ribbed bands, the rim and interior engraved 'J. H. Rëdelinghuys', each base inset with a Dutch 'Silver Rider' ducaton, one Zeeland 1757, the other Gelderland 1774, gilt interior, 285g, 9,7cm high; with later leather case, some straps lacking

R20 000–25 000

PROVENANCE

J H Rëdelinghuys, born Brandenburg, Berlin 1720, married Johanna Hermina de Vries on the 19th October 1755. The double beaker may possibly have been purchased on the occasion of their 20th wedding anniversary and the baptism of their tenth and last child, 16th January 1774. Thence by descent.



294



294



295

A Cape silver two-handled sugar bowl and cover, Lawrence Holme Twentyman, first half 19th century

urn-shaped, to a spreading domed circular foot, the sides applied with ribbed flowerhead and leaf handles, the part-gadrooned rim divided by four flowerhead and foliate motifs, the domed cover with flowerhead finial, *dents*, 630g, 15cm high

R30 000–40 000

296

A Cape silver snuff box, Johannes Combrink, first half 19th century

with two hinged compartments, the smaller set into the cover, curved rectangular, the front and reverse engraved with a floral motif within wrigglework borders, the side engraved with the initials 'JMN', gilt interior, 140g, 7,5cm wide

R10 000–12 000

LITERATURE

cf. Stephan Welz. *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976. Page 86, where a similar example by Willem Godfried Lotter is illustrated and discussed.

297

A Colonial silver-mounted cowrie shell snuff box, 19th century

the side of the mount engraved 'PMB'; with hinged, shell-set cover, the shell with some distress, 9,5cm long

R4 000–6 000



297

295



296



296 detail

298

A part set of Cape silver Old English pattern flatware, Johannes Combrink, first half 19th century

each terminal engraved with the initials 'JM', seven stems engraved 'AFDT', comprising: five tablespoons and four table forks, 460g all in; a pair of Cape silver Old English pattern table forks, Johannes Combrink, first half 19th century, the terminals engraved with the initials 'JR', 120g all in; and a Cape silver Old English pattern table spoon, Johannes Combrink, first half 19th century, 55g (12)

R9 000–12 000

299

Four Cape silver Old English pattern table spoons, Johannes Combrink, late 18th/early 19th century

the terminals engraved 'CAPE REG' above a crest, 250g all in (4)

R4 000–6 000

The Corps van Pandoeren was formed by the Dutch administration of the Cape Colony in 1793. It changed its name to the Cape Regiment in 1795 when it came under control of the British. From 1803-06 when the Colony came under Dutch control the Regiment's name changed again to the *Corps van Vrye Hottentotten* and later the *Hottentot Ligte Infanterie*. In 1806, when the British took control again the Regiment was renamed the Cape Regiment and had its headquarters in Simonstown. It was divided and renamed for the final time in 1817.

300

A pair of Cape silver Old English pattern orange spoons, Jan Lotter, early 19th century

each engraved with a wrigglework border, the stem engraved with the initials 'HB', 30g; and a Cape silver Old English pattern konfynt fork and orange spoon, Johannes Combrink, first quarter 19th century, each engraved with wrigglework, the terminal with a flowerhead, the stem engraved with the initials 'IFS', 30g all in (4)

R2 000–3 000



298



299



300



301

301

A set of eight Cape silver Fiddle pattern dessert spoons, John Townsend & Thomas Lock Townsend, 1824–1825

the terminals engraved 'African Club', 300g all in; and another four dessert spoons and a table spoon, Thomas Lock Townsend, first quarter 19th century, the terminals similarly engraved, 220g all in (13)

R8 000–10 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: A A Balkema. The Jan Lotter orange spoons are illustrated on page 93.

302

A Cape silver Fiddle pattern butter knife, John Townsend, first half 19th century

25g; a Cape silver Fiddle pattern mustard spoon, Fredrik David Waldek, mid 19th century, the terminal engraved with the initial 'J', 10g; and a Cape silver Fiddle pattern dessert spoon, Johannes Combrink, first half 19th century, the terminal engraved with the initials 'LAH', 40g (3)

R800–1 000

303

Six Cape silver Old English pattern table spoons, Johannes Combrink, first half 19th century

each terminal engraved with the initial 'G', 350g all in (6)

R5 000–7 000

304

Seven Cape silver Fiddle pattern dessert forks, Johannes Combrink, first half 19th century

five terminals engraved with the initial 'R', 290g all in (7)

R4 000–6 000

305

Six Cape silver Fiddle pattern table spoons, Johannes Combrink, first half 19th century

390g all in; and a pair of Cape silver Fiddle pattern table spoons, William Moore, mid 19th century, the bowls damaged, 90g (8)

R5 000–7 000



302



303



304



305

306

**Six Cape silver Fiddle
pattern table forks,
Johannes Combrink, first half
19th century**

*360g; and another, the stem engraved
with the initials 'GAS', 65g (7)*

R5 000–7 000

307

**Six Cape silver Fiddle
pattern teaspoons,
Johannes Combrink, first half
19th century**

125g all in (6)

R1 500–2 000

308

**Six Cape silver Old English
pattern teaspoons,
Johannes Combrink, first half
19th century**

100g all in (6)

R1 500–2 000

309

**Five Cape silver Fiddle
pattern table forks, Willem
Godfried Lotter, first half
19th century**

*310g all in; and a pair of silver Fiddle
pattern dessert forks, possibly Canadian,
maker's mark PB, possibly Peter Bohle, the
terminals engraved with the initials 'EB',
105g all in (7)*

R5 000–7 000



306



307



308



309

310

**A West Coast cedarwood and
stinkwood inlaid cupboard,
19th century**

with outset moulded top above a pair of
cushion panelled doors inlaid with a star
motif, the closing strip with chequerboard
inlay, panelled sides, enclosing two
shelves and a pair of drawers, with a long
drawer below inlaid with the initials 'J'
and 'N' within a chequerboard border, on
bracket feet, 190cm high, 126,5cm wide,
58cm deep

R150 000–200 000

LITERATURE

Michael Baraitser & Anton Obholzer. (2004)
Cape Antique Furniture, Cape Town: Struik.
Page 314, illustration number 1322.
cf. Another example is illustrated on page
312, number 1314.

The initials J and N within the
chequerboard border pertain to the
original owner, Jan Harmse Niewoudt,
Clanwilliam. As there are numerous
members of the family who bore these
Christian names the most likely original
owner was the Jan Harmse baptised
in 1793.



311

**A Cape Transitional stinkwood
side chair, late 18th century**

with chamfered side supports headed by finials,
two vertical back-rails, riempie seat, on square-
section chamfered legs joined by stretchers

R12 000–15 000

312

**A Cape Transitional stinkwood
rusbank, 18th century**

the moulded top-rail headed by three square
knops above a row of vertical splats, with
conforming mid-rail, curved arm supports,
riempie seat, on square-section legs joined by
stretchers, 181cm long

R40 000–60 000



311



312

313

**An assembled group of six
Neo-Classical stinkwood
side chairs, early 19th
century**

each top-rail with carved cresting
above a pierced splat, riempie seat and
shaped front rail, on square-section
tapering and fluted legs joined by
stretchers, *restorations* (6)

R40 000–50 000



314

**A Cape stinkwood, witels
and inlaid side table, early
19th century**

the two-plank rectangular top above a frieze
drawer, on square-section tapering legs
inlaid with a triangular motif, *72,5cm high,
94cm wide, 51cm deep*

R20 000–25 000



314

315

**A Cape Neo-Classical
yellowwood and stinkwood
gateleg table, late
18th/early 19th century**

the rectangular twin-flap top above a pair of
frieze drawers, on fluted legs with stop feet,
*restorations, 72,5cm high, 124cm deep, 192,5cm
wide open*

R100 000–120 000



315

316

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

possibly Batavian, the moulded rectangular hinged top with iron bosses, the sides with iron carrying-handles, with iron hasp, on a moulded base, *43cm high, 71,5cm wide, 44cm deep*

R12 000–15 000

316



317

**A Cape yellowwood
and stinkwood kist,
19th century**

the rectangular two-plank top above tapering sides applied with iron carrying-handles, *41cm high, 93cm wide, 55cm deep*

R15 000–20 000

317



318

**A Cape yellowwood and
stinkwood 'de Rust' kist,
19th century**

the whole inlaid with chequerboard borders enclosing star motifs, with hinged two-plank rectangular top, the sides with double metal carrying-handles, raised on chamfered diamond-shaped feet, *lacking one handle, 58cm high, 94,5cm wide, 62cm deep*

R30 000–40 000

318



cf. Michael Baraitser & Anton Obholzer. (1978) *Cape Country Furniture*, Cape Town: Struik. A similar example is illustrated on page 232, number 805.

319

**A Cape yellowwood and
stinkwood linen press,
19th century**

the outset cornice above a pair of
panelled doors enclosing two shelves,
the lower section with a pair of short
drawers and two long drawers, on
square-section outset feet, *203cm high,
138cm wide, 55cm deep*

R30 000–40 000



Various properties

320

A Cape Neo-Classical teak armchair, late 18th/early 19th century

the moulded frame with beaded borders, the oval open back with waisted pierced splat headed by foliate rondels, drop-in caned seat, on fluted legs joined by an X-shaped stretcher

R20 000–25 000



320

321

A Cape Louis XV-style stinkwood and caned side chair, late 18th century

with curved shield-shaped caned back, serpentine caned seat, on moulded cabriole legs joined by a moulded stretcher

R6 000–8 000



321

LITERATURE

cf. Michael Baraitser and Anton Obholzer (1987) *Town Furniture of the Cape*, Cape Town: Struik. A similar example is illustrated on page 172, number 710.v

322

A Cape stinkwood side chair, first quarter 19th century

the moulded arched top above a pierced vase-shaped splat, with stuff-over seat, on square-section legs joined by an H-stretcher

R12 000–15 000



322

LITERATURE

Sue Ollemans, Michael Stevenson and Deon Viljoen. (1998) *The Cape House*, Dorp Street Gallery, Stellenbosch: exhibition catalogue, illustration number 25.



323

323

**A Cape stinkwood side chair,
early 19th century**

the shaped back-rail above a waisted
pierced splat centred by an open rondel,
upholstered seat, on square-section fluted
legs joined by an H-shaped stretcher, on
stop feet

R12 000–15 000

LITERATURE

Sue Ollemans, Michael Stevenson and
Deon Viljoen. (1998) *The Cape House*, Dorp
Street Gallery, Stellenbosch: exhibition
catalogue, illustration number 24.

324

**Three Paktong cuspidors,
18th/19th century**

in sizes, each with a flared lip above a
moulded bulbous body on a stepped
domed foot, *dents*, the tallest 36,5cm high (3)

R8 000–10 000

325

**A Paktong cuspidor,
19th century**

with flared lip and moulded ovoid body
raised on a stepped domed foot, 43,5cm high

R4 000–5 000

326

**A Cape yellowwood and
stinkwood side table, late
18th/early 19th century**

the moulded rectangular top inset with
a panel, with re-entrant corners above a
shaped frieze, on square-section tapering
fluted legs headed by an incised foliate
pattern, with pad feet, 72cm high, 91cm
wide, 60cm deep

R40 000–60 000



324

325



326

327

A Colonial teak and brass-mounted kist, 18th century

the hinged rectangular top mounted with brass bosses, the front with pierced escutcheon plate and bandings, the sides applied with carrying-handles, raised on bracket and turned feet, restorations and replacements, 91cm high, 164cm wide, 70cm deep

R60 000–80 000

LITERATURE

Michael Baraitser & Anton Obholzer (1987) *Town Furniture of the Cape*, Cape Town: Struik. Page 212, illustration number 893.



328

**A Cape teak gateleg table,
mid 18th century**

the moulded rectangular thirteen-plank top with re-entrant corners above a wavy apron, on cabriole legs and pointed feet, 70cm high, 140cm deep, 180cm wide open

R40 000–60 000

cf. Michael Baraitser & Anton Obholzer. (1987) *Town Furniture of the Cape*, Cape Town: Struik. Page 148, number 603; and (2004) *Cape Antique Furniture*, Cape Town: Struik. Page 181, number 845, where a similar example is illustrated.

This lot relates closely to the most well known example from this period from the Purcell Collection, now in the Koopmans de Wet House Museum, Strand Street, Cape Town, featured in these illustrations.

329

**A Cape stinkwood cabinet-
on-stand, late 18th century**

the gabled pediment carved with a pierced stylised foliate panel above a pair of conforming doors and panelled sides enclosing two shelves and three drawers above a frieze drawer, on octagonal tapering legs joined by an X-shaped stretcher, on turned feet, restorations, 219cm high, 157cm wide, 58,5cm deep

R100 000–120 000

LITERATURE

Michael Baraitser & Anton Obholzer. (1987) *Town Furniture of The Cape*, Cape Town: Struik. Illustrated on page 58, numbers 172 and 173.

Michael Baraitser & Anton Obholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 242, numbers 1042 and 1042a.

329



330

**A Cape stinkwood and
caned rusbank,
19th century**

with caned back and serpentine seat,
on three cabriole legs with pointed pad
feet joined by stretchers, 160cm long

R40 000–50 000

LITERATURE

Michael Baraitser & Anton Obholzer
(1987) *Town Furniture of the Cape*, Cape
Town: Struik. Page 200, illustration
number 852.



330

331

**A Cape stinkwood armchair,
19th century**

the shaped rectangular top-rail above a
pierced vase-shaped splat, riempie seat,
on square-section tapering legs joined
by box-stretchers

R1 500–2 000



331



332



333



333



332

A pair of South African stinkwood and bone-inlaid side chairs, 20th century

probably after a design by Sir Herbert Baker, each with arched top-rail above five flattened shaped splats and twist-turned side supports, riempie seat, on conforming legs joined by an H-shaped stretcher, on bun feet (2)

R10 000–15 000

333

after Alexander **CALLANDER**

BRITISH 18TH CENTURY

View of Table Bay and Cape Town; and View of Cape Town and Highlands, by Francis Jukes (1745-1812)

two aquatints published by F Jukes, London, 1794 each 44 by 58,5cm, oval (2)

R4 000–6 000

PROVENANCE

Sir Lionel and Lady Phillips

Sold: The Contents of Vergelegen, 1942, lot 189

The first is dedicated to The Honourable Governors and Members of the Dutch East India Company, the second to His Most Serene Highness William Prince of Orange.

Various properties

334

A Cape stinkwood tolletjie chair, early 19th century

with spindle back, riempie seat, on turned legs joined by stretchers, *restorations*

R12 000–15 000

PROVENANCE

Strauss & Co, The Contents of Keerweder, 22 October 2012, lot 412

335

A fruitwood tolletjie chair, 19th century

the spindled back with baluster-turned side supports, riempie seat, on tapering legs joined by double side stretchers, on pad feet, *restorations and replacements*; and a stinkwood example, 19th century, with three horizontal back-rails, riempie seat, on ring-turned legs joined by side stretchers (2)

R10 000–12 000

PROVENANCE

Strauss & Co, Cape Town, 8 October 2012, lot 324

334



335



336

**A Cape Neo-Classical
satinwood and stinkwood
side table, late 18th/early
19th century**

the associated rectangular five-plank top above a shaped frieze, on square-section fluted legs, 73cm high, 73cm wide, 49cm deep

R7 000–8 000

PROVENANCE

Rheezicht, Gorge Road, Oranjezicht

336



337

**A pair of Cape Neo-
Classical stinkwood
armchairs, early 19th
century**

each with curved carved top-rail, three pierced splats, outcurved part-fluted arms, upholstered seat, on square-section fluted legs and stop feet (2)

R30 000–40 000

cf. Hans Fransen. (1970) *The Cape Chair*, Stellenbosch Museum. Page 66, number 60. where a similar example is illustrated.

cf. Michael Baraitser and Anton Obholzer. (1987) *Town Furniture of The Cape*. Cape Town: Struik. Page 194, number 822, where a similar example is illustrated.

337



338

**A pair of Cape Neo-Classical
stinkwood and yellowwood inlaid
side chairs, early 19th century**

each with shaped top-rail above a pierced splat,
caned seat, on square-section tapering legs
joined by an H-shaped stretcher (2)

R9 000–12 000

339

**A pair of fruitwood half-moon
tables, first quarter 19th century**

each with shaped triangular apron on four fluted
legs, 72,5cm high, 127cm wide, 58,5cm deep (2)

R60 000–80 000

cf. Michael Baraitser and Anton Obholzer. (1978)
Cape Country Furniture, Cape Town: Struik, page
172, illustration number 587, where a similar
example is illustrated.

cf. Sue Ollemans, Michael Stevenson and Deon
Viljoen. (1999) *The Cape House*, Dorp Street
Gallery, Stellenbosch: exhibition catalogue,
page 14, number 7, where a similar pair are
discussed.



338



339

340

**A Cape yellowwood and
stinkwood cupboard-on-
stand, early 19th century**

the outset cornice above a pair of
panelled doors with fluted corners
enclosing a fitted shelf, with panelled
sides, the stand with a pair of short
drawers, on ring-turned hexagonal legs
joined by a shaped stretcher centred by
a star boss, on turned feet, *164cm high,
138,5cm wide, 56cm deep*

R40 000–60 000



341

A Cape teak peg-top side table, early 19th century

the rectangular three-plank top above a frieze drawer, on tapering square-section stop-fluted legs, *restorations*, 70cm high, 96cm wide, 67cm deep

R30 000–40 000

342

A Cape yellowwood and stinkwood table, early 19th century

the rectangular top above a shaped frieze, the front and reverse inlaid with a diamond-shaped motif, on notched tapering square-section legs, 72cm high, 97cm wide, 62,5cm deep

R12 000–15 000

341



342



343

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

each with curved top- and mid-rails,
downcurved arms, riempie seat, on
ring-turned baluster legs (2)

R8 000–10 000



343



344

344

**An Eastern Cape stinkwood
chest-of-drawers, second
quarter of 19th century**

the moulded rectangular top above a
pair of short drawers and three graduated
drawers, with bone keyholes and ebonised
handles, on bracket feet united by a scroll
apron, 108cm high, 108cm wide, 52cm deep

R20 000–30 000

LITERATURE

Sue Ollemans, Michael Stevenson and
Deon Viljoen. (1999) *The Cape House*, Dorp
Street Gallery, Stellenbosch: exhibition
catalogue, page 45, number 28, where this
example is illustrated and discussed.



345 part lot

345

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

each with reeded top-rail above a bow-shaped mid-rail, drop-in caned seat, on ring-turned tapering legs (9)

R25 000–30 000

346

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

R50 000–60 000

PROVENANCE

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



346



347

347

A Cape copper and iron tart pan, TH & BT Lawton, 1863–1891

the base and cover with foldover rims, applied loop handles, raised on three stilt feet, stamped 'TH BT LAWTON, CAPE TOWN', 40,5cm wide over handles

R7 000–9 000



348

348

A copper and brass tart pan, 19th century

the brass body with folded rim, sides applied with a pair of loop-shaped handles with petal-shaped terminals, raised on three stilt legs with pad feet, with copper domed cover, 57,5cm wide over handles

R7 000–9 000



349

349

A copper jam boiler, 19th century

circular, with folded rims, the sides applied with iron carrying handles, dents, split to the base, 53cm wide over handles

R5 000–7 000

350

A Colonial rosewood and caned settee, 19th century

the shaped back with entwined double-leaf cresting, caned scroll and leaf-carved arms, three-chair caned seat, the apron inlaid with a diamond-shaped mother-of-pearl motif flanked by a pair of bone and ebony compass motifs, on lappet carved turned feet, 210cm long

R20 000–25 000



350

351

A Colonial teak and caned armchair, 19th century

the rectangular back inset with a caned panel, with reeded arms on baluster supports, caned seat, on fluted legs

R3 000–4 000

352

A Colonial teak and caned side chair, 19th century

the rectangular back inset with a caned panel, caned seat, on fluted legs

R3 000–4 000

353

A Colonial teak and satinwood brass-mounted kist, late 18th/early 19th century

probably Sri Lankan, the moulded rectangular hinged top applied with brass front corners and bosses, the front with hasp, the sides with iron carrying-handles, the front and corners with pierced brass plates, 40cm high, 73cm wide, 38,5cm deep

R30 000–40 000

354

A Cape teak side cupboard, late 18th century

the moulded rectangular top above a pair of fielded panelled doors and sides, the interior *later* fitted with a pair of drawers and two short shelves, on cabriole legs and claw and ball feet, restorations, 112cm high, 130cm wide, 60cm deep

R40 000–60 000



351



352



353



355

A yellowwood and fruitwood work bench, 19th century

rectangular, with vice clamp and *later* drawer, the top with tool apertures, on a double trestle base joined by stretchers with bracket supports on stile feet, 82,5cm high, 295cm long, 69cm deep

R25 000–30 000

355

356

A Cape fruitwood and pine peg-top table, 19th century

the rectangular top above a frieze with a *later* drawer, on turned legs, 72,5cm high, 101,5cm long, 58,5cm deep

R4 000–6 000

357

A Cape yellowwood and pine Dekenah cupboard, late 19th century

the *later* outset cornice above a pair of panelled doors enclosing two shelves, with a moulded long drawer below, on a plinth base, *restorations and replacements*, 172cm high, 121cm wide, 50,5cm

R15 000–20 000

LITERATURE

Michael Baraitser & Anton Oberholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 319, number 1338.

358

A north-western Transvaal African rosewood rusbank, second half 19th century

the stepped top-rail above a row of turned spindles, the side supports with sable antelope-head terminals, each shepherd's crook armrest carved with a stalking lion and terminating in a boot, riempie seat, on ring-turned tapering legs joined by three-quarter stretchers, 187cm long

R60 000–80 000

cf. Deon Viljoen and Guus Roëll. (2003) *Furniture from European trading posts at the Cape of Good Hope and in South-east Asia, 17th - 19th Centuries*, Cape Town: Irma Stern Museum exhibition catalogue, number 20, where a similar example is illustrated and discussed.

357



359

A Boer War prisoner of war violin, F A Truscott, 1899-1900

the right hand rib inscribed 'Gemaakt in Gevangenis *e Eshowe. Zululand voor F.A. Truscott thans politike gevangene voor het n***n opnemen ten gunste ger Boeren in den oorlog van 1899-1901', *distress, 64,5cm long*

R10 000-15 000

FA Truscott was a prisoner at the Eshowe Prison. It is recorded in the diary of JJA Prozesky that a way of keeping prisoners' spirits up and of passing the time was by singing patriotic, sentimental, philosophic and melancholic songs. The singing was accompanied by violins built by prisoners from a book which they had ordered.

Johannes Michiel Wassermann. (2005) *The Natal Afrikaner and the Anglo-Boer War*, The University of Pretoria, Thesis

360

A Boer War prisoner of war fruitwood box, 1903

rectangular, the hinged cover etched 'F.C. LAUNSPACH, K.G.V. BERMUDA, 1903' above a pair of floral sprays, moulded base, *12cm high, 23,5cm wide, 15cm deep*

R8 000-10 000

The South African Museum of Military History has in its collection three wooden napkin rings, one carved with the name 'F C Launspach', the other two 'Bermuda K G V 1904'. 'KGV' is an abbreviation for the Dutch word *krijgsgevangene*, meaning prisoner of war.

Allen Sinclair. (1999) 'Boer prisoner of war handcraft at the South African National Museum of Military History', *Military History Journal*, vol. 11 no. 3/4, October 1999



359



359 detail



360



358



358 detail

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The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 12 October - 5.00pm

South African & International Art Day Sale

Lots 361–490

OPPOSITE

Lot 403 Jean Welz, *Still Life with Fruit* (detail)

South African and International Art

361

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Rosebank, Rondebosch, The Seat of C Pillians Esqr (sic)

inscribed with the title; signed and inscribed with the title on the reverse
watercolour
19,5 by 27cm

R40 000–60 000

Probably Rosebank House, the home of the Hon CS Pillans.

362

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Beach, Kalk Bay, Cape of Good Hope

signed and inscribed with the title
pencil and watercolour
13,5 by 23cm

R12 000–16 000

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler: His Life and Work*, Cape Town: Balkema. Page 109, number 58.

363

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Sea Point

inscribed with the title and dated 1849
watercolour
14,5 by 24cm

R12 000–16 000

PROVENANCE

Sotheby's, Johannesburg, November 1995, lot 304

This painting depicts the area today known as Bantry Bay.



361



362



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364



365

364

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Malay Washerwoman

inscribed 'Stellenbosch, 21 Sept. 1853'
pencil, watercolour and gouache
10 by 21,5cm

R8 000–12 000

365

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Panorama of Cape Town and Surrounding Scenery

printed with the signature
coloured lithograph, lithographic printers Day & Son, London, published by Ackermann & Co, 1854
image size: 22,5 by 116,5cm

R8 000–12 000

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler: His Life and Work*, Cape Town and Amsterdam: Balkema. Illustrated on pages 272 and 273, number LP22.

366

William Cornwallis **HARRIS**

BRITISH 1807-1848

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, A.E.G., half red morocco, spine with emblematic tooling, repairs to title page, recased, light foxing, "V-shaped" tear top of page 58 not affecting text or illustrations

R140 000–180 000

367

Johann Christoph Ludwig **ALBERTI**

GERMANY 1768-1812

Zuid-Afrikaansche Gezeichten

Otto Baron de Howen (fl 1808-1834) and Jacob

Smies (1764-1833) artists

Amsterdam: E Maaskamp, [1811]. Mounted on

guards throughout. 1p. letterpress description

of the plates with drophead title above. 4 fine

hand-coloured aquatint plates by L.Portman

after Howen and Smies, printed by E Maaskamp.

20th-century half vellum.

Amsterdam: E Maaskamp.[1811]

Broadsheet 57,8 by 45,2cm

R50 000–70 000

PROVENANCE

FC Koch, Rotterdam (bookplate)

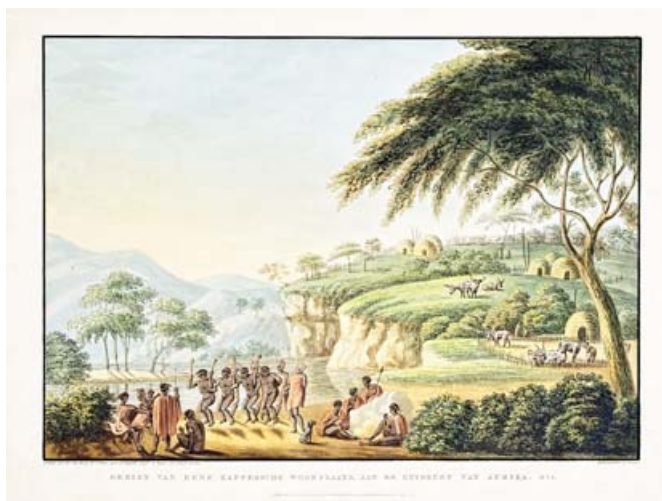
Christie's, London, *Exploration and Travel*,

17 September 1998, lot 76

A fine and very rare set of the "Alberti Prints" originally intended as an accompaniment to his *De Kaffers aan de Zuidkust van Afrika* (Amsterdam: Maaskamp, 1810, 8"). Alberti "accompanied General J.W.Janssens when he preceded to the Cape as Governor of the Colony under the Batavian Republic, in 1802. He was a captain in the Fifth Battalion of the "Corps de Waldeck," and in



366



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the following spring was sent to Fort Frederick in Algoa Bay, [...] where he acted as landroost" (Mendelssohn I, page 18).

The original drawings were apparently made on the spot by Baron de Howen, worked up by Smies in Amsterdam and then engraved and aquatinted by Portman. Otto Baron de Howen was a Russian-born artillery officer, while Jacob Smies, known chiefly as a caricaturist, was clearly employed here to give a professional polish to a gifted amateur's work. Kennedy A18-21; Mendelssohn I, pages 17 and 18.



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368Henry **SALT**

BRITISH 1780-1827

Sandy Bay Valley in the Island of St Helena; The Town of Dixan in Abyssinia; Ruins of The Fort at Juanpore on the River Goomtee; The Town of Abha in Abyssinia; Riaccotta in the Baramahal; and Ancient Excavations at Carli

six coloured engravings, engraved by Havell and Bluck, plates from *Twenty Four Views taken in St Helena, the Cape, India, Ceylon, Abyssinia and Egypt*, published London, 1809
each approximately 45 by 66cm (6)

R12 000–18 000**LITERATURE**

Kennedy S14

369Henry **SALT**

BRITISH 1780-1827

A View Near the Roode Sand Pass at the Cape of Good Hope

coloured engraving, engraved by I Bluck, plate from *Twenty Four Views taken in St Helena, the Cape, India, Ceylon, Abyssinia and Egypt*, published London, 1809
45 by 59cm

R6 000–9 000**LITERATURE**

Kennedy S15

370Richard **ANSELL**

BRITISH 1815-1885

Two Pointers

signed and dated 1876
oil on canvas
34,5 by 52cm

R50 000–70 000

371

Francis Calcraft **TURNER**

BRITISH 1782-1846

*Phosphorus, Winner of the Derby,
1837*

inscribed with the title

oil on canvas

29,5 by 34,5cm

R40 000–60 000

PROVENANCE

Sotheby's, London, *The Racing Sale*,

13 November 1996, lot 26

Lampighter, Sire, foaled 1834.

372

D*** W*** **WILLIAMS**

BRITISH LATE 19TH CENTURY

Esmeralda, a Bay Mare in her Stall

signed

oil on canvas

39 by 50cm

R20 000–30 000

373

William **BROCAS**

IRISH 1794-1868

A Bay Horse

signed and dated 1844

oil on canvas

61,5 by 74cm

R20 000–30 000



371



372



373



374

374

After Gerard **TERBORCH II**

DUTCH 1617-1681

Lady Washing her Hands

oil on panel

48 by 36cm

R30 000–50 000

The original of this painting is at the Gemäldegalerie, Dresden.



375

375

Jozef **ISRAËLS**

DUTCH 1824-1911

A Family in an Interior

signed

watercolour and gouache

47,5 by 35cm

R20 000–30 000

376

After Jean-Baptiste Camille
COROT

FRENCH 1796-1875

*Figures in a Wooded River
Landscape*

bears signature

oil on panel

45 by 54,5cm

R20 000–30 000

377

Christian **ZACHO**

DANISH 1843-1913

*Strolling Along the Langelinie,
Copenhagen*

signed and dated 1881; two Danish

inscriptions on the stretcher

oil on canvas

51 by 77cm

R15 000–20 000

PROVENANCE

Monica Rigmor Jorgensen



376

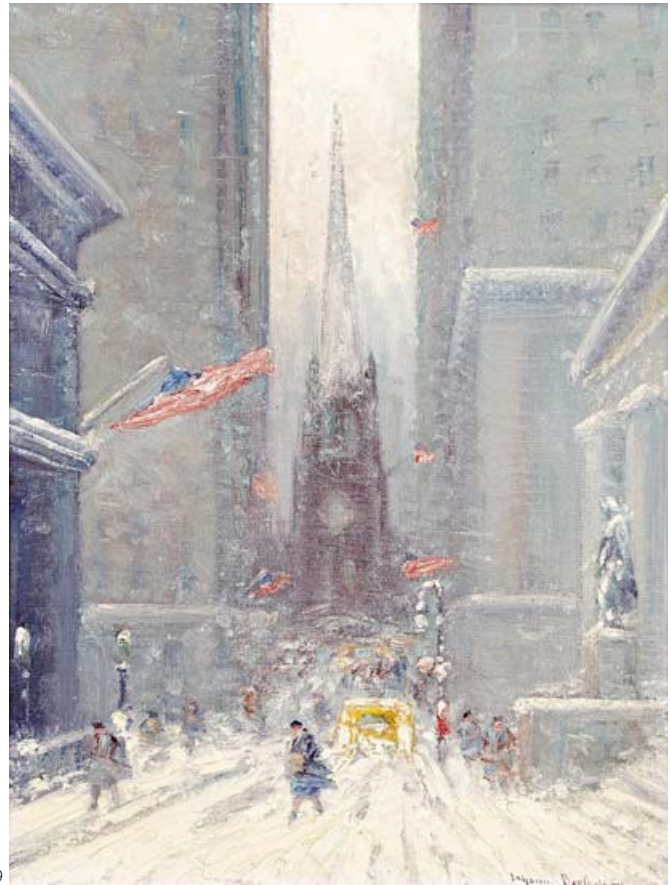


377



378

379



378

Geoffrey **TIBBLE**

BRITISH 1909-1952

The Yellow Jacket

signed; signed, dated '47 and bears a
label with the title on the reverse

oil on canvas

42,5 by 30cm

R18 000–24 000

379

Johann **BERTHELSEN**

AMERICAN/DANISH 1883-1972

Trinity Church, Wall Street, New York

signed; inscribed with the artist's name and
'Wall St. N.Y.' in another hand on the stretcher

oil on canvas

39 by 28,5cm

R30 000–40 000



380

Arthur David **MCCORMICK**

BRITISH 1860-1943

*Samuel Pepys on Board Ship,
May 13th 1660*

signed

oil on canvas

90 by 110cm

R60 000–80 000

The event depicted relates to Charles II's return to England to claim the throne after the death of Oliver Cromwell. The tailors on board are displaying a royalist flag which they have made by applying a yellow crown on to a white sheet. A label with an extract from Pepys' diary relating to this event is adhered to the reverse.

381

Eugène Henri Paul **GAUGUIN**

FRENCH 1848-1903

Les Vieilles Filles à Arles

executed in 1889

signed in the plate

lithograph

Sheet size: 32 by 47cm

R40 000–60 000

The following is an excerpt from an article published in the New York Times, 13 March 2014, relating to the exhibition, *The Man, Not the Myth, Gauguin Metamorphoses*, at the Museum of Modern Art:

In 1889, he made the Volpini series of zincograph prints (named for the cafe in which they were exhibited), the first of three suites of prints that form the spine of the MoMA show. Printed on yellow paper with generous borders that are themselves unusual, they show him reprising paintings made in Brittany...
<http://www.nytimes.com/2014/03/14/arts/design/gauguin-metamorphoses-at-moma-goes-beyond-paintings.html>

Editions of this print are included in the collections of The Metropolitan Museum of Art; Indianapolis Museum of Art; Art Institute Chicago; Cleveland Museum of Art; and de Young Fine Arts Museum, San Francisco

382

Henri **MATISSE**

FRENCH 1869-1954

Danseuses Acrobates, one print

executed in 1931/2

signed in the plate with the artist's initials, aside from the edition of 25; inscribed in pencil on the reverse with the title, date and medium in another hand

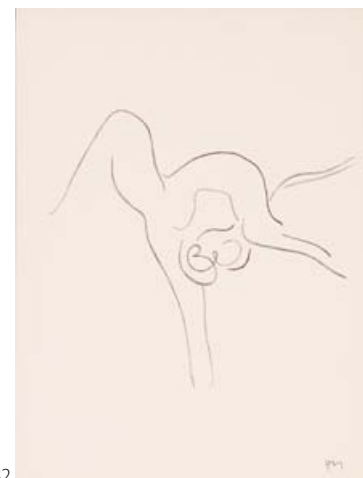
lithograph printed in sanguine

sheet size: 51 by 38cm

R25 000–35 000



381



382



383

© The Estate of Joan Miró | DALRO

383

Joan **MIRÓ**

SPANISH 1893-1983

Woman and Bird in the Night

executed 1971 to 1975

signed in the plate, signed and inscribed

HC in pencil in the margin

colour lithograph

image size: 23,5 by 36cm

R30 000–50 000

The original of this drawing is in the
Fundació Joan Miró, Barcelona

384

Andy **WARHOL**

AMERICAN 1928-1987

Marilyn (Purple and Yellow)

executed in 1986

signed by the artist, signed in the plate,

numbered 1143/2400 in pencil; bears

CMOA (Carnegie Museum of Art) stamp

on the reverse

colour lithograph

60 by 60cm

R40 000–60 000

385

Andy **WARHOL**

AMERICAN 1928-1987

Marilyn (Blue and Yellow)

executed in 1986

signed by the artist, signed in the plate,

numbered 1930/2400 in pencil; bears a

CMOA (Carnegie Museum of Art) stamp

on the reverse

colour lithograph

60 by 60cm

R40 000–60 000



384



385

386

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Springtime Blossoms

signed

oil on canvas

62,5 by 78,5cm

R40 000–60 000

387

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Cottage in the Woods

signed

oil on canvas

45,5 by 63cm

R25 000–35 000

388

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

A River Through the Mountains

signed

oil on canvas laid down on board

28,5 by 48,5cm

R25 000–35 000



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387



388

389

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Lagoon at Sunset

signed

oil on canvas laid down on board

53 by 67cm

R40 000–60 000

390

Edward **ROWORTH**

SOUTH AFRICAN 1880-1964

*The Track of the Storm,
Wynberg Flats*

signed; signed, dated 1916 and inscribed
with the title on the reverse

oil on canvas

44,5 by 60cm

R20 000–30 000

391

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853-1936

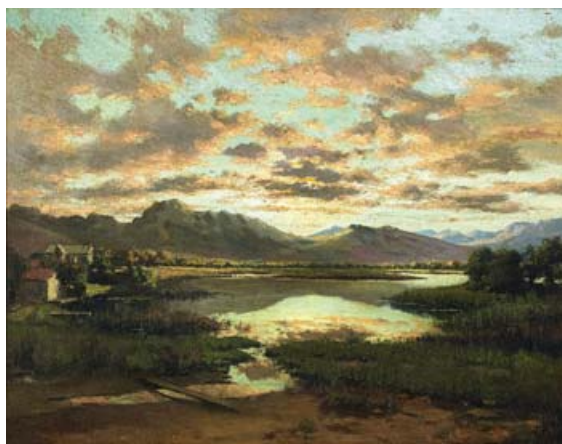
The Bullworks of the Shore (sic)

signed and dated 1910; signed, dated and
inscribed with the title and 'Riversdale C.P.'
on the reverse

oil on canvas

17 by 23,5cm

R20 000–30 000



389



390



391

392

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

In Basutoland

signed

oil on board

18,5 by 27,5cm

R40 000–60 000



392

393

Otto **KLAR**

SOUTH AFRICAN 1908-1994

Bushveld

signed

oil on board

13,5 by 71,5cm

R20 000–30 000



393

394

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Usakos, SWA

signed, dated Okt 1924 and inscribed

with the title

watercolour and pencil

23,5 by 33,5cm

R25 000–35 000



394

395

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888-1977

South West African Landscape

signed with the artist's initials and

dated 1950; signed, dated 50, numbered

228 and inscribed 'SW Africa' in pencil

on the reverse

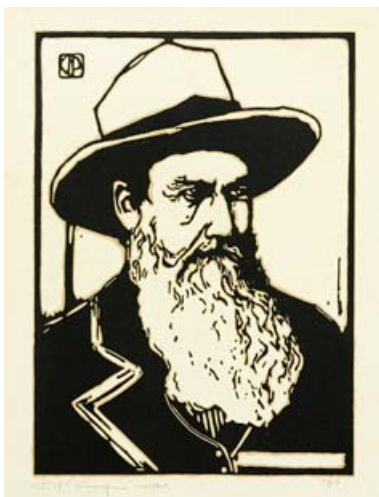
watercolour

15 by 34,5cm

R20 000–30 000



395



396

396

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Portret van 'n Voortrekker (Nilant 136)

signed, dated 1915, and inscribed 'impr' in pencil in the margin

linocut

image size: 25 by 18cm

R18 000–24 000**LITERATURE**

JFW Grosskopf. (1945) *Hendrik Pierneef, Die Man en sy Werk*. Pretoria: van Schaik. Plate number 27.
 PG Nel (ed.) (1990) *JH Pierneef, His Life and His Work*, Cape Town and Johannesburg: Perskor. Illustrated on page 182.

This image was used as the jacket design for *Trekkeerswee*, by Totius, (Prof JD du Toit), 1915.



397

397

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

*Huis van Generaal Smit, Pretoria (Nilant 29)*signed and dated 1913 in pencil in the margin
linocut

13,5 by 25,5cm

R12 000–16 000

398

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

Portrait of General De La Rey

signed and dated 65; inscribed with the title and the artist's name on the reverse

oil on panel

31,5 by 23,5cm (2)

R40 000–60 000**PROVENANCE**

Mrs Cecily Niven (Sir Percy FitzPatrick's daughter)

LITERATURE

Kobus Opperman. (2007) *Die Dagboek van Johannes Meintjes*, (unpublished). Volume VIII, pages 114, 144, 243, 245, 248, 249 and 255; Volume IX, page 27.

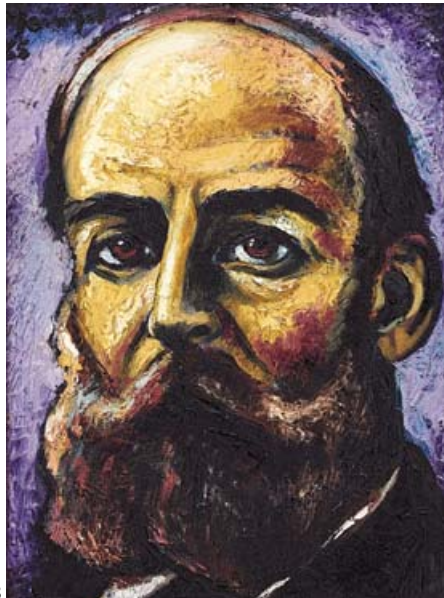
The Diary of Johannes Meintjes, catalogue number JM 880.

This painting was originally intended as the cover for Meintjes' book, *De La Rey, Lion of the West*, published in 1966 by Hugh Kearthland, Johannesburg. A copy of this book is included in this lot.

Two entries from Meintjes' unpublished diary manuscript ('Dagboek VIII) relate: 7 July 1965 : 'Ernest Stanton [Hugh Kearthland Publishers, Johannesburg] phoned me in a state of great excitement yesterday afternoon. They apparently received a large volume of material relating to General De la Rey and they are now looking for a suitable biographer. And because they were so impressed by my *Olive Schreiner*, could I?, would I? A commission'.

11 November 1965 :

'Work is progressing well. DLR [manuscript of book on De la Rey] is at page 245 and I have just completed a good portrait of him in oil, intended as cover for the book'.



398



399



400

399**Johannes Petrus MEINTJES**

SOUTH AFRICAN 1923-1980

Self Portrait

signed and dated 1941 charcoal

38 by 26cm

R40 000–60 000**PROVENANCE**

Johannes Meintjes' private collection. Purchased from his widow by the current owner in 1990.

EXHIBITED

ID Bookseller, Cape Town, 15 to 27 March, 1948, catalogue number 9

RAU Gencor Gallery, Johannesburg, *Prestige Memorial Exhibition, Homage to Johannes Meintjes*, 7 June to 6 July, 1990;

SA Art Society, Pretoria, *Prestige Memorial Exhibition, Homage to Johannes Meintjes and Alexis Preller*, 2 to 23 August, 1990;

Stellenbosch University Museum (Sasol Art Museum) Stellenbosch, *Johannes Meintjes*

Memorial Exhibition: Artist Author Historian, 14 July to 28 August, 2010, catalogue number 3. [http://www.johannes-meintjes.co.za/downloads/johannes_meintjes_catalogue_sasol_art_museum_2010.pdf]

400**Pieter Hugo NAUDÉ**

SOUTH AFRICAN 1868-1941

Portrait of Anna Rothmann

signed; inscribed with the title on the stretcher oil on canvas

44,5 by 34,5cm

R15 000–20 000**PROVENANCE**

Collection of the Estate Late Maria Elizabeth Rothmann

Maria Elizabeth Rothmann (1875-1975) or MER (Tant Miem) was the celebrated social worker and Afrikaans writer. Anna was her daughter.

401

Florence Louise Josephine
ZERFFI

SOUTH AFRICAN 1882-1962

Pot Plants

signed and dated 1948; inscribed on the reverse with Oliver Caldecott's name and address; a Wolpe Gallery, Cape Town, label adhered to the reverse
oil on board

44,5 by 59,5cm

R20 000–30 000

PROVENANCE

The Collection of Oliver Caldecott,
Florence Zerffi's son

402

Fred (Frederick Hutchison)
PAGE

SOUTH AFRICAN 1908-1984

The Stump

signed, dated '53 and inscribed 'PE';
inscribed with the title in pencil in
another hand on the reverse

watercolour

29 by 40cm

R25 000–40 000



401



402

403

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

Still Life with Fruit

signed; inscribed '9th November 1949 at
26 Porter Street, Worcester' and signed
on the reverse by the contributors,
including the artist
oil on canvas laid down on board
11,5 by 21,5cm

R40 000-60 000

PROVENANCE

Commissioned as a retirement gift to
Norma de Wet Jooste, a music teacher
at the School for the Blind in Worcester,
and thence by descent.

404

Otto KLAR

SOUTH AFRICAN 1908-1994

Magnolias in a Blue Vase

signed
oil on board
24,5 by 32,5cm

R18 000-24 000



403



404



405

405

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Still Life with Poppies and Daisies

signed

oil on canvas laid down on board

70 by 54,5cm

R25 000–35 000



406

406

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Still Life of Flowers in a Green Vase

signed with the artist's monogram

oil on canvas laid down on board

56 by 75cm

R40 000–60 000

407

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Still Life with Green Apples

signed and dated 72; inscribed on the reverse 'For Tessa and David, To help warm your lovely new home, with my love, Terence, 17 June 1972'

oil on board

39,5 by 49,5cm

R15 000–20 000

PROVENANCE

A gift from the artist to the current owner.

408

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906-1991

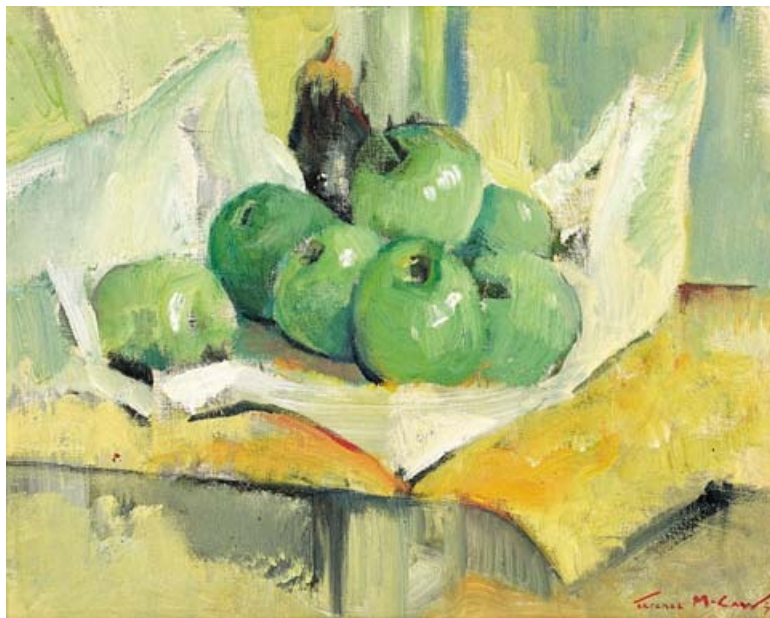
Still Life

signed

oil on board

40,5 by 54cm

R18 000–24 000



407



408

409

François **KRIGE**

SOUTH AFRICAN 1913-1994

Mountain Landscape

signed and dated 1932
oil on canvas laid down on board
39 by 50,5cm

R30 000–40 000

PROVENANCE

Gift to the current owner's
grandmother, Mrs H Steinbart, from
Lady Isobel Dalrymple of Glenshiel,
Parktown Ridge

410

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Extensive Landscape

signed and dated '61
oil on canvas laid down on board
44,5 by 59,5cm

R35 000–45 000

411

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Landscape with Farm Houses

signed
oil on paper laid down on cardboard
34,5 by 44,5cm

R18 000–24 000



409



410



411



412

412

Titta **FASCIOTTI**

SOUTH AFRICAN 1927-1993

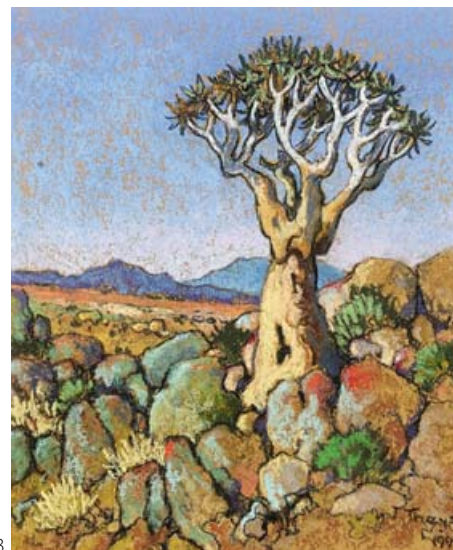
Outeniqua Mountain

signed

oil on board

35 by 50cm

R20 000–30 000



413

413

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Kokerboom en Blou Lug, Namakwaland

signed and dated 1996; signed, dated and
inscribed with the title on the reverse

pastel

30 by 25cm

R18 000–24 000



414

414

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Oranje Kappertjies

signed and dated 1989; signed, dated and
inscribed with the title on the reverse

oil on canvas

24,5 by 29,5cm

R20 000–30 000



415

415

Aileen **LIPKIN**

SOUTH AFRICAN 1933-1994

Vase of Yellow Irises and Tulips

signed

oil on canvas

91 by 91cm

R20 000–30 000



416

416

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

Still Life with Roses in a Vase

signed

oil on canvas

55 by 41cm

R40 000–60 000



417

417

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Still Life with Flowers and Fruit

signed and dated 90

oil on canvas laid down on board

49 by 29cm

R20 000–30 000



418

418

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Still Life with Cornflowers and Pomegranates

signed and dated 91

oil on canvas laid down on board

49,5 by 29,5cm

R20 000–30 000

419

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Deserted Houses

signed and dated 1999; signed, dated
and inscribed with the title on the
reverse

pastel

26 by 31cm

R30 000–40 000

420

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

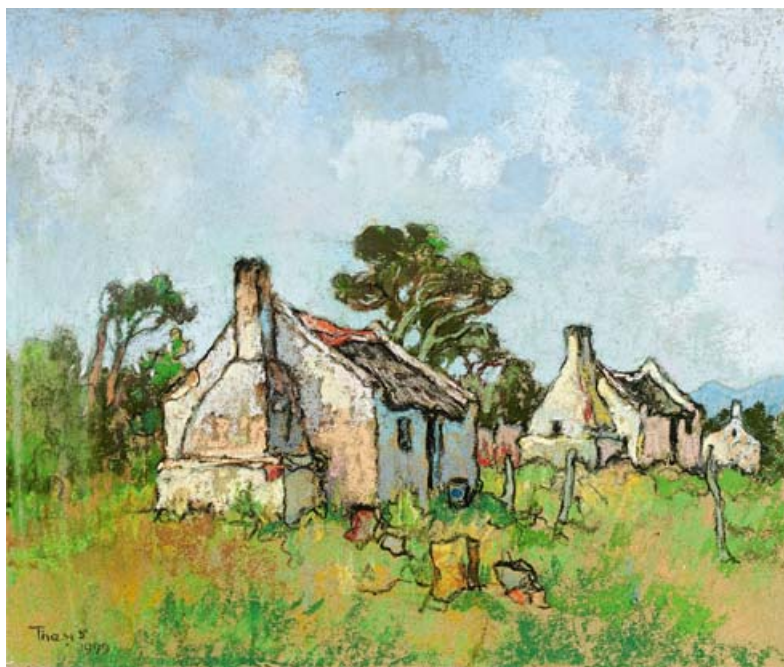
Labourers' Houses, Western Cape

signed and dated 1999; signed, dated
and inscribed with the title on the
reverse

pastel on paper

26 by 31cm

R30 000–40 000



419



420

421

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Holiday Cottage

signed with the artist's monogram

oil on board

39,5 by 49,5cm

R30 000–40 000

422

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Waenhuiskrans

signed and dated 68

oil on canvas laid down on board

50 by 75cm

R30 000–40 000

423

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

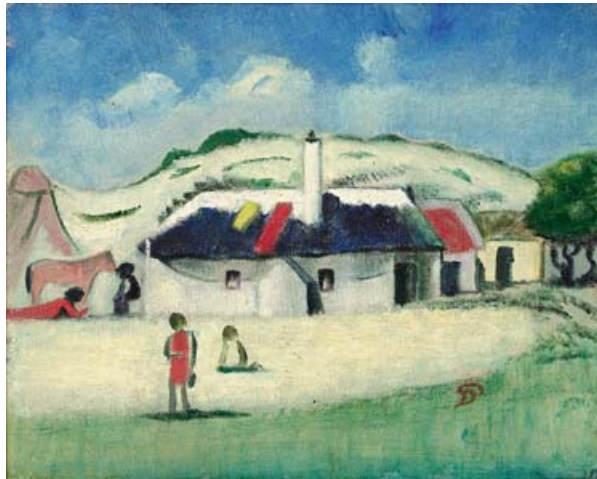
Cape Cottages

signed and dated 65

watercolour

37 by 55cm

R20 000–30 000



421



422



423

424

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Seascape

signed and dated 1984

oil on canvas

35,5 by 56,5cm

R40 000–60 000

425

François **KRIGE**

SOUTH AFRICAN 1913-1994

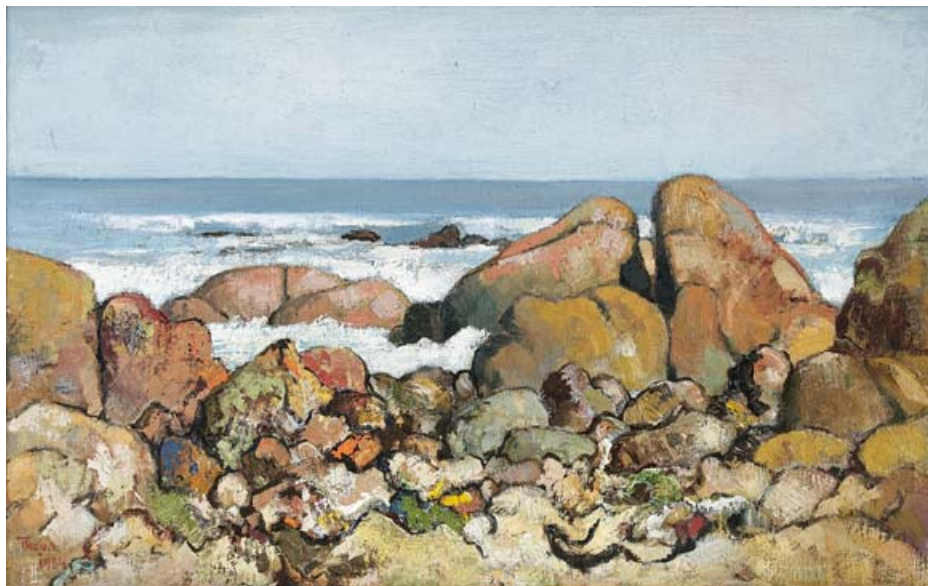
Under the Sea

signed and dated 59

oil on board

28,5 by 46,5cm

R25 000–30 000



424



425

426

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Fishing Boats, Hout Bay

signed and dated 76

oil on board

45 by 60cm

R20 000–30 000

427

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Fishing Boats, Paternoster

signed

oil on canvas laid down on board

39 by 49,5cm

R30 000–40 000

428

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Hoedtjiesbaai

signed and dated 64

oil on canvas

49,5 by 75cm

R30 000–50 000



426



427



428

429

Carl Walter MEYER

SOUTH AFRICAN 1965-

Sekoto's Yard

signed with the artist's initials and dated
05; dated and inscribed with the title on
the stretcher

oil on canvas

50 by 65cm

R30 000–40 000

430

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Village with Children

signed and dated '53

oil on board

35 by 53cm

R30 000–40 000

431

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Landscape with Houses

signed and dated indistinctly

oil on canvas laid down on board

45 by 65cm

R18 000–24 000



429



430



431

432

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

The Oaks, Overberg

signed

oil on canvas laid down on board
50 by 69cm

R40 000–60 000

433

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

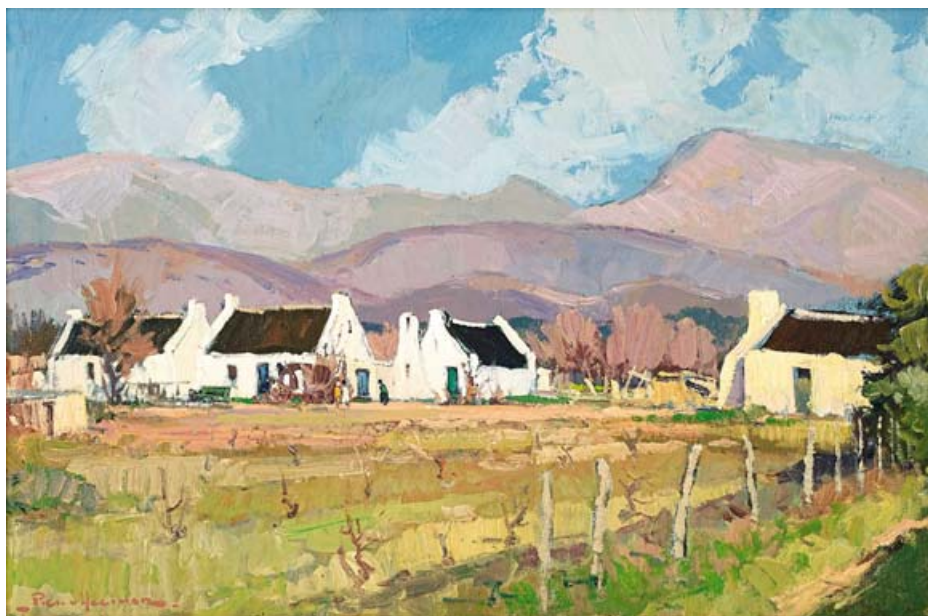
Cottages, McGregor

signed; inscribed with the title on a
gallery label adhered to the reverse
oil on canvas laid down on board
39 by 59,5cm

R40 000–60 000



432



433

434

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919-1979

Blue Chevy

signed
oil on canvas
54,5 by 75cm

R18 000–24 000

435

James Vicary **THACKWRAY**

SOUTH AFRICAN 1919-1994

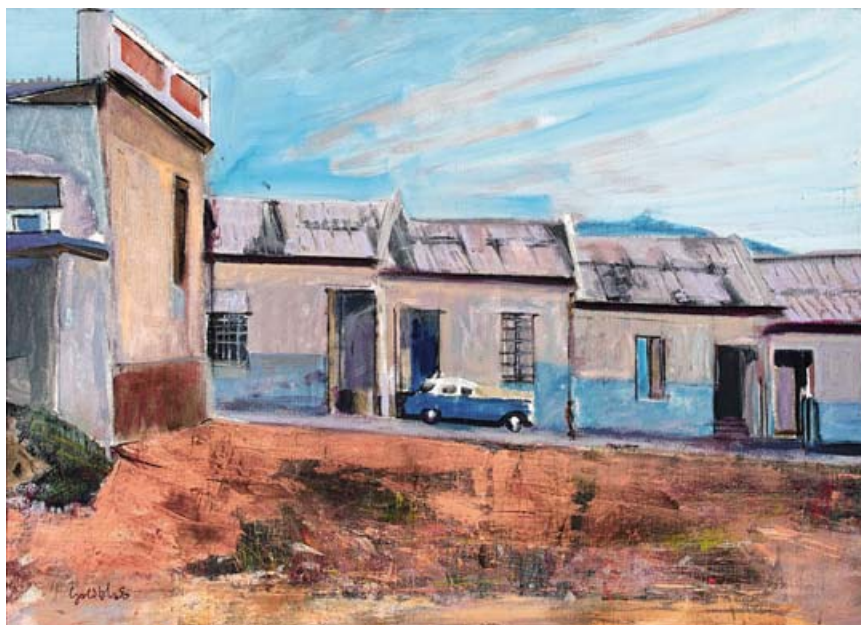
Houses and Trees

signed
oil on board
59,5 by 74cm

R25 000–40 000

EXHIBITED

District Six Museum Homecoming Centre, Cape Town, *District Six: Its Clay Soil Speaks, An Exhibition of the Work of James Vicary Thackwray*, 15 April to 15 May 2015, catalogue number 1.



434



435

436

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

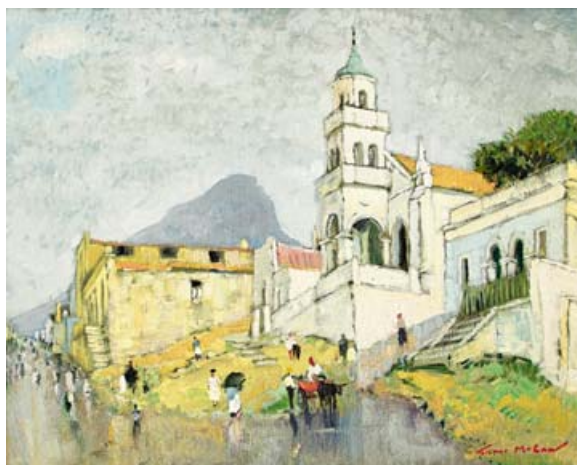
Malay Quarter, Cape Town

signed

oil on canvas laid down on board

59,5 by 74,5cm

R40 000–60 000



436

437

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Bo-Kaap

signed and dated 1983

watercolour

28 by 38cm

R20 000–30 000



437

438

James Vicary **THACKWRAY**

SOUTH AFRICAN 1919-1994

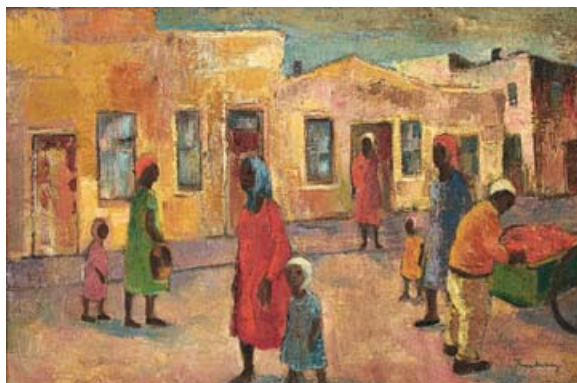
District Six with Figures in a Street

signed

oil on canvas

50 by 75cm

R25 000–40 000



438

EXHIBITED

District Six Museum Homecoming Centre, Cape Town, *District Six: Its Clay Soil Speaks, An Exhibition of the Work of James Vicary Thackwray*, 15 April to 15 May 2015, catalogue number 3.

LITERATURE

George Ross Munro. (2013) *James Thackwray: An Unassuming Master*, Johannesburg: Paja Publishers. Illustrated in colour on page 18.

439

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Giacomo Matteotti Bridge, Prati, Rome

signed and dated 56

oil on canvas laid down on board

48,5 by 69cm

R30 000–40 000

440

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Palazzo Borromeo, Isola Bella, Lake Maggiore

signed and dated '45

oil on canvas

69 by 93cm

R40 000–60 000



439



440

441

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Nauplion

signed, dated 19.7.81 and inscribed
with the title
ink and gouache on paper
29 by 46cm

R20 000–30 000



441

442

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

Santorini, Greece

signed and dated '72
oil on canvas laid down on board
66 by 93cm

R25 000–35 000



442

443

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

Goatherd, Argos

signed and dated 52; inscribed with
the title on the reverse
oil on canvas
49,5 by 60cm

R20 000–30 000



443



444



445



446

444

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921-2003

Clown

signed

oil on board

40,5 by 28cm

R25 000–35 000

445

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

Portrait of a Woman with Green Hat

signed and dated '96

pastel on paper

47,5 by 38,5cm

R40 000–60 000

446

William Mitcheson **TIMLIN**

SOUTH AFRICAN 1892-1943

The Rose Fairies

signed, inscribed with the title and signed
with the artist's owl device mark

watercolour

48,5 by 39cm

R30 000–50 000



447



448



449

447**Marjorie WALLACE**

SOUTH AFRICAN 1925-2005

Memory of Tante Sannie

signed

oil on canvas

82 by 60,5cm

R40 000–60 000**PROVENANCE**

Acquired directly from the artist by the current owner, Katinka Heyns-Barnard, who was the artist's neighbour and close friend

EXHIBITED

University Museum, Stellenbosch, *Marjorie Wallace Retrospective Exhibition (1953-2003)*, 2003

LITERATURE

Amanda Botha. (2006) *Marjorie Wallace: Drif en Vreugde*. Cape Town: David Philip. Illustrated after page 48.

Tante Sannie was the mother of Uys Krige, who is reflected in the mirror behind her.

448**Marjorie WALLACE**

SOUTH AFRICAN 1925-2005

Tea with Tante Sannie

signed

gouache

72,5 by 52,5cm

R30 000–40 000**PROVENANCE**

Acquired directly from the artist by the current owner, Katinka Heyns-Barnard, who was the artist's neighbour and close friend

449**Marjorie WALLACE**

SOUTH AFRICAN 1925-2005

The Feast of St Nicholas

signed

oil on board

67 by 45cm

R40 000–60 000

450

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919-1979

Bulls

signed and dated '58
oil on board
60 by 120cm

R40 000–60 000



450

451

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

The Donkey Cart

signed and dated 1984
oil on canvas laid down on board
29 by 38,5cm

R35 000–50 000



451

452

Amos **LANGDOWN**

SOUTH AFRICAN 1930-2006

Children Playing with Hoops

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

R30 000–40 000



452

453

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

The Farmyard

signed
oil on board
76 by 91cm

R60 000–80 000

PROVENANCE

Acquired directly from the artist in
the 1980s

454

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Figures with a Donkey

signed
oil on board
49,5 by 59,5cm

R30 000–40 000

455

Welcome Mandla **KOBOKA**

SOUTH AFRICAN 1941-1999

Men at Work

signed and dated 94
mixed media on board
58 by 80cm

R18 000–24 000



453



454



455

456

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Sunday Morning

signed
oil on board
50 by 60cm

R30 000-40 000

PROVENANCE

Acquired directly from the artist in
the 1980s

457

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Man with Sunflowers

signed
oil on board
49 by 59cm

R40 000-60 000

458

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Harvest Scene

signed
oil on board
50 by 60cm

R30 000-40 000

EXHIBITED

Acquired directly from the artist in
the 1980s



456



457



458



459

459

Hennie (Hendrik Christiaan)

NIEMANN SNR

SOUTH AFRICAN 1941-

Harvesting

signed and dated 95

oil on board

50 by 44cm

R35 000–50 000

460

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Harvesters

signed

oil on board

76 by 91cm

R60 000–80 000

PROVENANCE

Acquired directly from the artist in
the 1980s

461

Zakkie (Zacharias) **ELOFF**

SOUTH AFRICAN 1925–2004

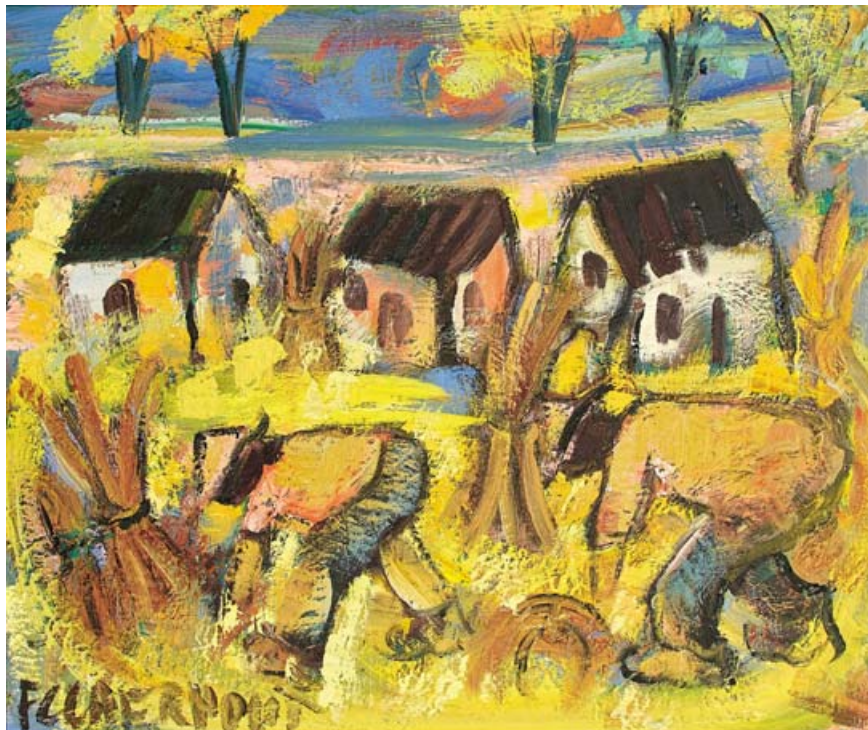
Cutting Cane

signed and dated 55

oil on board

32,5 by 58cm

R20 000–30 000



460



461

462

Claude Marie Madeleine

BOUSCHARAIN

SOUTH AFRICAN 1922-

Waterfront

signed; signed, inscribed with the title, medium and the artist's address on the reverse
oil on canvas

71,5 by 89,5cm

R20 000–30 000

463

Claude Marie Madeleine

BOUSCHARAIN

SOUTH AFRICAN 1922-

The Scythe

signed; signed, dated 1998, inscribed with the title, medium, artist's address and "To Claire, with Love Claude" on the reverse
oil on canvas

105 by 86cm

R25 000–35 000

PROVENANCE

A gift from the artist to the current owner.

This painting depicts Roddy and Hermien Wengrowe's holiday home in Van Wyksdorp in the Karoo where Bouscharain and her husband, Erik Laubscher, spent many a weekend with their friends, including Stanley Pinker and Marthinus Le Grange.

464

Larry (Laurence Vincent) **SCULLY**

SOUTH AFRICAN 1922-2002

The Deep Blue, recto; Abstract Cityscape, verso

signed and dated '87

oil on canvas

121 by 91cm

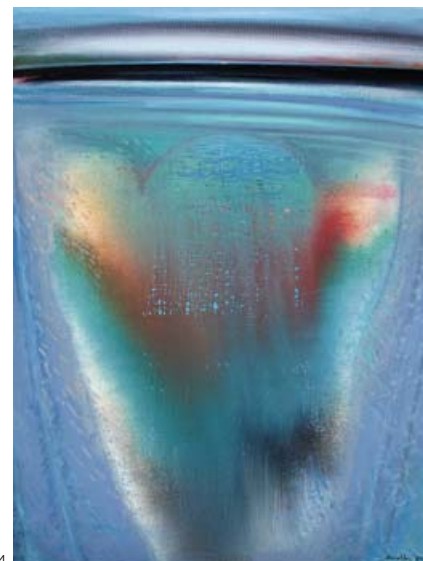
R30 000–40 000



462



463



464

465

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937-

Beyond the Horizon

signed and dated 73

oil on canvas

98 by 98cm

R30 000–40 000

466

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937-

Beach Umbrellas

oil on canvas

90 by 119,5cm

R20 000–30 000



465

© Andrew Clement Verster | DALRO



466

© Andrew Clement Verster | DALRO

467

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937-

2TAT2 II, diptych

both signed and dated 2005; both
inscribed with the title on the reverse
acrylic on canvas
each 101,5 by 76cm, unframed (2)

R35 000–45 000

468

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Orgy 5

signed, numbered 22/32 and inscribed
with the title in pencil in the margin
colour screenprint
42 by 61cm

R35 000–45 000

LITERATURE

cf. Karin Skawran (ed.) (2005) *Walter
Batiss: Gentle Anarchist*, Johannesburg:
The Standard Bank Gallery. Another
example from this edition illustrated in
colour on page 153.



467

© Andrew Clement Verster | DALRO



468



469

469

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Torrey, Utah

signed, dated 1977 and inscribed with the title

coloured pencil on paper
13,5 by 26cm

R30 000–50 000

470

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937-

Hillside No 9

signed and dated 90; inscribed with the title on the backing paper

oil on canvas
60 by 45cm

R20 000–30 000



470

© Andrew Clement Verster | DALRO

471

Christo **COETZEE**

SOUTH AFRICAN 1929-2000

Ophelia

signed, dated 86, inscribed 'No 2,
Tulbagh, Cape, SA' and with the title
in pencil

oil on paper

63,5 by 45,5cm

R20 000–30 000

472

Christo **COETZEE**

SOUTH AFRICAN 1929-2000

*Brown & Pink Construction
with Wing*

signed, dated 83/88, inscribed with the
title and 'Tulbagh, Cape, SA' in pencil
mixed media and assemblage on paper
51 by 64cm

R15 000–20 000



471



472

473

Marlene **DUMAS**

DUTCH/SOUTH AFRICAN 1953-

Faceless

inscribed with the title in the plate,
signed, dated 1993 and numbered
99/200 in pencil in the margin
lithograph
sheet size: 29 by 20,5cm

R18 000–24 000

474

Marlene **DUMAS**

DUTCH/SOUTH AFRICAN 1953-

The Magic Gardens

signed, dated 1984, numbered 55/65
and inscribed 'Exotische Dood' in pencil
in the margin
colour lithograph
sheet size: 45,5 by 54cm

R20 000–30 000

Another example from the same
edition is included in the Stedelijk
Museum Collection, Amsterdam.



473



474

475

Mikhael **SUBOTZKY**

SOUTH AFRICAN 1981-

Playing with Plastic, Toekomsrus, Beaufort West

edition 7/9

lightjet C-print on Fuji Crystal Archive Paper

48,5 by 59,5cm

R30 000–40 000

EXHIBITED

Museum of Modern Art, New York, *Beaufort West*, 2008

Studio La Citta, Verona, *Beaufort West*, 2007

Goodman Gallery Cape, Cape Town, *Beaufort West*, 2007

FOAM (Foto Museum Amsterdam), Amsterdam, *Beaufort West*, 2007

LITERATURE

Mikhael Subotzky. (2008) *Beaufort West*, London: Chris Boot. Illustrated in colour on page 11
Jonny Steinberg in Mikhael Subotzky: *Beaufort West*, page 75:

Almost every photograph carries a suggestion of theatre, and almost every theatre uses the desert as its stage. The boy on the rubbish heap who has donned the Spider-Man mask he found in the trash; the children launching the white sheet into the wind; the screaming man and the princess on their manicured horses; the white girl with the competition tag and high heels on the black-floored stage, posing for an audience off-camera; the snake and the elephant staring so very sweetly at the ill man on the bed; the prisoner lying beneath a massive mural of cacti and sand and stone, like a giant bubble representing the inside of his mind. In each photograph the subjects transport themselves elsewhere: where, precisely, we are not sure.

476

Guy **TILLIM**

SOUTH AFRICAN 1962-

Leopold and Mobutu series 6: The statue of Henry Stanley which overlooked Kinshasa in colonial times. It rests on a steamboat that belonged to the African International Association, a company publicly charged by Leopold with a philanthropic and 'civilising' mission that veiled its true purpose of annexing and exploiting natural resources. The statue was removed during the Mobutu period of Africanisation in the 1970s and dumped in a government transport lot in Kinshasa. The boots belonging to the statue are found in another lot, September 2003

signed and numbered 2/5 in pencil in the margin

archival pigment ink on 300g cotton paper
diptych: paper size 61 by 158,5cm

R30 000–40 000

EXHIBITIONS:

Michael Stevenson, Cape Town, *Guy Tillim: Leopold & Mobutu*, 12 May to 19 June 2004

OK Center for Contemporary Art in Linz, Austria, *Biennale Cuvée*, 2008

LITERATURE

Adam Hochschild. (2004) *Guy Tillim: Leopold & Mobutu*, Bégard, France: Filigranes Éditions, unpaginated.

477

Guy **TILLIM**

SOUTH AFRICAN 1962-

Leopold and Mobutu series 31: Left: A UN helicopter lands at Bunyatenge bringing a Mai Mai official to help negotiate the demobilisation of remnants of the Hutu army, alleged committers of genocide in Rwanda, and their families who have taken refuge in the forests of the eastern DRC, January 2003; Centre: The model of a Force Publique soldier in a display case at the Military Museum in Brussels, January 2004; Right: Training camp for Mai Mai soldiers, Beni, eastern DRC, December 2002

signed and numbered 1/5 in pencil in the margin

archival ink on 300g cotton paper
triptych: 51 by 189cm

R30 000–40 000

EXHIBITIONS

Michael Stevenson, Cape Town, *Guy Tillim: Leopold & Mobutu*, 12 May to 19 June 2004

LITERATURE

Adam Hochschild. (2004) *Guy Tillim: Leopold & Mobutu*, Bégard, France: Filigranes Éditions, unpaginated.

Guy Tillim spent July to September 2003 photographing traces of the colonial occupation of the Congo by King Leopold II of Belgium and vestiges of more recent plunder under Mobutu Sese Seko. Tillim's images, frequently composed in diptychs and triptychs, juxtapose historical sites in the Congo and Belgium with contemporary views of the DRC. Adam Hochschild, author of the highly acclaimed *King Leopold's Ghost*, writes: 'Rare is the photographer whose work so well captures not only the country before his camera's lens, but also the country of a hundred or more years ago.'



475



476



477

478

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Untitled, 2007

signed, numbered VII/X, and inscribed
'06/09 For Christoff' in pencil in the
margin

sugarlift aquatint and drypoint,
embossed with the David Krut
Workshop and Jillian Ross chopmarks
in the margin

sheet size: 40 by 34cm

R30 000–40 000

This work was printed by David Krut
Workshop in 2007 from an edition of
ten, for the artist to give away as gifts,
and closely resembles one of the prints
created in the same year from the
published series 'L'Inesorabile Avanzata'.

479

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915-2011

Abstract

signed and dated 1964

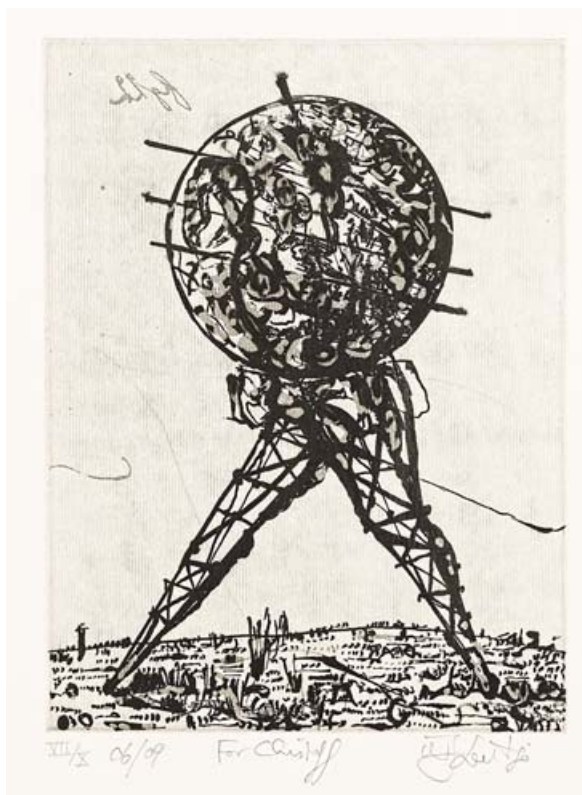
bronze relief

16,5 by 18cm

R15 000–20 000

LITERATURE

cf. Slipcase for K. Nel, E. Burroughs &
A. Von Maltitz (eds), (2005) *Villa at 90*,
Johannesburg: Jonathan Ball and Shelf
Publishing.



478



479

480

Lucas Thandokwazi **SITHOLE**

SOUTH AFRICAN 1931-1994

Elongated Figure

signed

mahogany, mounted on a metal base

height: 46,5cm, including base

R25 000–35 000

481

Dylan **LEWIS**

SOUTH AFRICAN 1964-

Cape Wagtail II (S140)

executed in 2000

signed and numbered 14/15

bronze, mounted on a crystal base

height: 43,5cm excluding base, base

10cm high

R25 000–35 000

482

Dylan **LEWIS**

SOUTH AFRICAN 1964-

Oriental Cat Head (S124)

signed and numbered 1/15

bronze, mounted on a crystal base

height: 18,5cm excluding base, base

8cm high

R25 000–35 000

This was the artist's beloved cat,
Scarlati.

483-490 No Lots

480



481



482



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 12 October - 8.00pm

Important South African and International Art Evening Sale

Lots 491–600

OPPOSITE

Lot 517 Pieter Wenning, *Jonkershuis, Groot Constantia* (detail)

Important South African and International Art

491

ENGLISH SCHOOL

BRITISH CIRCA 1605

*Portrait of Lady Stone, Wife of
Sir William Stone*

oil on canvas
197 by 126,5cm

R200 000–300 000

PROVENANCE

The Campion family, Danny Park.
Sotheby's, London, *Sixteenth,
Seventeenth, Eighteenth and Nineteenth
Century British Paintings*, Wednesday
14th March 1984, lot 17

Full length, wearing a black dress and
white ruff and holding a fan. With the
family coat of arms and motto - 'FRONTI.
NVLIA. FIDES'

The sitter was Barbara, daughter of John
Thorne. On the death of Sir William in
1607, she married William Campion of
Combwell in Kent as his third wife. He
died in 1615.



492

Attributed to Willem
WISSING

BRITISH 1656-1687

*Portrait of a Lady, said to be
Jane Ashburnham (1604-1672)*

oil on canvas
232 by 141cm

R150 000–175 000

PROVENANCE

By descent from the sitter until sold at
Sotheby's, London, 15 July 1953, lot 95
Sotheby's, London, *British Paintings 1500-
1850*, Wednesday 9 July 1997, lot 18

Full length, standing, wearing a brown
dress with blue robes.

The Hon. Jane Boteler, later Jane
Ashburnham, was daughter of John,
1st Lord Boteler of Bramfield and his
wife Elizabeth, half sister of George
Villiers, Duke of Buckingham. In 1621
she married James Ley, 1st Earl of
Marborough as his third wife. After his
death in 1629, and described as 'young,
beautiful, childless and rich', she married
William Ashburnham, Cofferer of the
Household to Charles I and Charles II.



493

Peter
MONAMY

BRITISH 1681-1749

Portrait of a Gentleman

oil on canvas

119 by 95cm

R80 000–120 000

An old inventory label on the reverse states that the painting was formerly at Olantigh Towers and was the property of the Trustees of the late John Samuel Wanley Sawbridge Erle-Drax, as no. 1683. Erle-Drax was a Member of Parliament and an active collector during the 1850s, his collection including Claude Lorrain's *Roman Campagna* of circa 1639, which he purchased in 1859 and which is today in the Metropolitan Museum of Art, New York.





494

Pierre Eugene
MONTEZIN

FRENCH 1874-1946

A Field of Irises

signed

oil on canvas

58 by 71cm

R100 000–150 000

Property from the Rodwell House Collection

Renowned period home Rodwell House in St James, built for Randlord 'Lucky Jim' JB Taylor, was acquired in 2005 by Robin von Holdt and Gavin Watkins. Their aim was to develop the property into a successful and highly regarded five star boutique hotel. Key to this initiative was to offer guests a compelling experience that included the appreciation of fine South African art and original Cape furniture. The property was furnished handsomely with fine pieces from Robin and Gavin's private collections, that had each been built up over the past three decades. The hotel achieved a steady stream of stellar guests from around the world and it enjoyed a top international reputation. Part of this achievement was to win an acclaimed 'top 10 global hotels art collection' recognition from Amex USA in 2009.

The impending retirement of one of the partners abroad regrettably necessitated a change in direction. This led to the successful sale of the property, continuing its life as one of the Cape's most desirable destination hotels.

The art collection includes a wide selection of works by no less than eleven of South Africa's top artists, including JH Pierneef, Jean Welz, Maurice van Essche, Francois Krige, Cecil Higgs, Eleanor Esmonde-White and Alexander Rose-Innes. There are two early paintings by Pierneef, one was done when the Pierneefs were returning from Europe in 1926 on a sea voyage down the East Coast of Africa, calling in at various ports en route. This gave Pierneef

an opportunity to go ashore in order to capture the local scenery. In *Mission Station, East Africa* the artist displays the naissence of his technique with the cumulonimbus clouds which were to characterise so many of his later paintings, while the trees in *Landscape with Two Cottages* are the precursors of what were to become his signature trees.

The two paintings by Francois Krige are examples of his mastery not only of the South African landscape but also his prowess in interpreting a simple still life. Barrydale in 1932 is depicted as hardly more than a hamlet, with a few buildings nestling amongst the orchards and vineyards on a hot summer's day, while the robust *Still Life with Quinces* has all the qualities to satisfy even the most discerning artistic palate.

Eleanor Esmonde-White's row of peasant women in *Olive Pickers, Corfu*, picking olives off the ground as their ancestors have done since time began, was executed whilst the artist lived in Greece in the early 1980s. This painting has all the qualities one seeks in an Esmonde-White, the plump arms of the pickers, their impassive expressions and the symmetry of the composition all combining to make this a most satisfying work.

Other artists represented are Charles Rolando, Hugo Naudé, Ruth Prowse and Gladys Mgudlandlu.

The most important piece of Cape furniture in the collection is undoubtedly the cedarwood

and stinkwood cupboard from the West Coast, inlaid with the initials J and N within a chequerboard border. According to Robin, he first met Anna Redelinghuis, the former owner, in 1984 at her property in Tulbagh. He recalls her introducing him to her private collection of antiques, "It was this double door inlaid cedarwood cupboard that immediately attracted my attention. Later, over a cup of tea, during which I expressed my interest, Anna said she had had her eyes on a 'hanging' linen press for years, so that when guests stayed over, they could hang up their clothes. They then agreed that, in the event that Anna ever got the cupboard that she wished for, she would give me the first option on her own cupboard. A short while later during 1985, the double transaction took place, much to both parties' profound happiness".

Clearly under Gavin's influence and guidance, Robin's eye was attracted to Cape furniture with distinguished inlays as is demonstrated by the fine chequerboard borders in the Cape stinkwood and yellowwood 'de Rust' kist. The collection, although small, comprises pieces that are functional as well as historically significant. Further pieces include a Neo-Classical yellowwood and stinkwood gate-leg dining table, an assembled set of six transitional chairs, and a 19th century linen press.

Strauss & Co is indeed privileged to have been given the mandate to auction property from the Rodwell House collection.



495

495

Charles
ROLANDO

SOUTH AFRICAN 1844-1893

*Landscape with Black River and
Lion's Head*

oil on canvas
44,5 by 75cm

R40 000–60 000

496

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Boats Alongside a Wharf

signed
oil on panel laid down on board
14,5 by 21cm

R40 000–60 000



496



497

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Landscape with Two Cottages

signed and dated 25

oil on board

31 by 47cm

R400 000–600 000

These two early paintings bracket Pierneef's journey to Europe in 1925 and 1926 revealing the impact of his exposure to European art developments and how he forged these into a unique South African style that was to capture the imagination of art lovers here. While both scenes are captured with the brighter palette and lively brushwork of the Impressionists painters, it is in the rendition of the East African mission station that he begins to apply the ideas of Dutch artist and art theorist, Willem van Konijnenburg, whom he had met in Amsterdam, on the role of geometry in creating a parallel between earthly and spiritual realms.



498

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Mission Station, East Africa

signed and dated 1926

oil on cardboard

35 by 50cm

R800 000–1 200 000

On 12 January 1926, the Pierneefs sailed on a freighter, *S.S. Toba*, via Port Said down the east coast. They were the only two passengers on board and, since the ship had to spend from between two and six days at every port, Pierneef was often able to go out and paint the countryside to his heart's content. Despite the scorching heat and the fact that he and May were burnt almost black by the tropical sun, Pierneef wrote to Steele from Lourenço Marques that he had worked very hard.

PG Nel. (1990) *JH Pierneef: His life and his work*, Johannesburg: Perskor. Page 67.

499

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900-1975

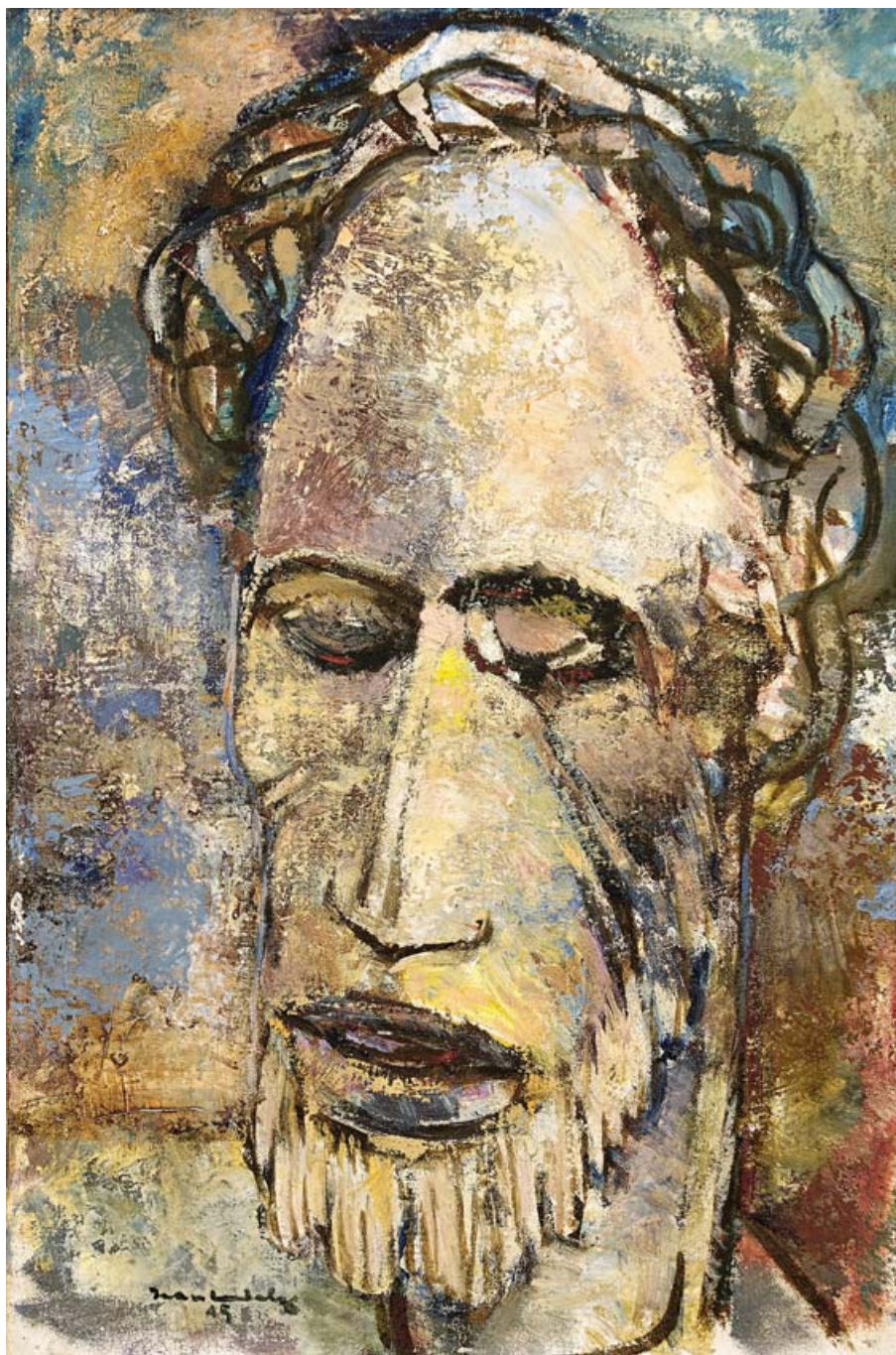
Head of Christ

signed and dated 45
oil on canvas laid down on board
46 by 30,5cm

R80 000–120 000

LITERATURE

AC Bouman. (1955) *Painters of South Africa*, Cape Town: HAUM h/a JH De Bussy. Illustrated on page 124.
Elza Miles. (1997) *The World of Jean Welz*. Stellenbosch: Fernwood Press. Page 85 and illustrated on page 96.



500

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900-1975

The Clarinet Player

signed and dated 47

oil on paper

65 by 37cm

R80 000–120 000**LITERATURE**

Elza Miles, (1997) *The World of Jean Welz*, Stellenbosch: Fernwood Press. Page 50 and illustrated in colour on page 82, figure 1.

In Hugo Naudé's house, where the Welz family lived from 1943, Jean Welz created a studio upstairs, where both art lessons and musical evenings were held. Considering that Welz himself played the violin and that his violin was one of his most prized possessions, it is not surprising that his portrayals of musicians would be sympathetic. Elza Miles, in her monograph of the artist, notes, "when the woman picks up the instrument, the emotional side of her identifies with the sound that it makes. The moment of creative union between artist and instrument was consolidated by Welz in drawings, sketches, a painting (which he destroyed with numerous over-paintings) and a spontaneous oil on paper, *Clarinet player*. Miles: page 50.

In the year in which he painted this work, Welz was awarded the Silver Medal of the South African Academy as official recognition for his art.



501

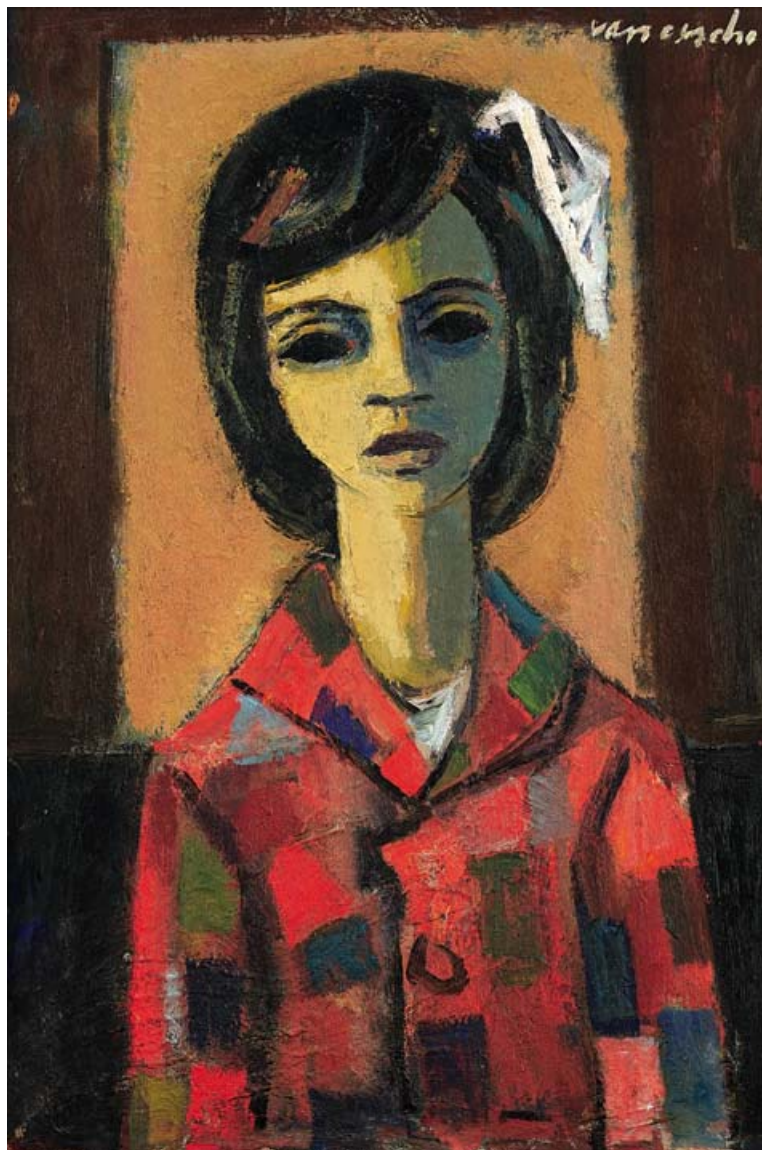
Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Portrait of a Young Lady

signed
oil on board
62 by 42cm

R80 000–120 000



502

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Melancholic Harlequin

signed
oil on canvas
68 by 42cm

R100 000–150 000

Carl Büchner. (1967) *Van Essche*, Cape Town, Tafelberg: His figures speak for the whole of humanity. The poignant resignation of his clowns [are a] symbol of man's tragicomic existence.



503

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

Lady Undressing

signed
oil on canvas
60 by 50cm

R140 000–180 000

Above all, Rose-Innes is a painter of people. Although he enjoys painting men engaged in diverse pursuits... he prefers to paint women. Few other South African artists have depicted women so consistently ...

Martin Bekker, (1991) *The Art of Alexander Rose Innes*, Cape Town, Perskor. Page 31:



503

504

Cecil
HIGGS

SOUTH AFRICAN 1898-1986

Woman with Blue Scarf

signed
oil on canvas laid down on board
45 by 32cm

R30 000–50 000

PROVENANCE

Purchased in the late 1970s from the artist by the previous owner.



504



505

Eleanor Frances
ESMONDE-WHITE

SOUTH AFRICAN 1914-2007

Olive Pickers, Corfu

signed

oil on canvas

58 by 86cm

R160 000–200 000

Living in Corfu I am even more driven to paint women, because they are the backbone of Greek society. They are splendid, splendid people. The men sit around all day in the cafes drinking coffee and ouzo and it is the women who do all the work. They are the ones who work in the fields, you see them trudging home leading heavily laden donkeys. They work very very hard and I have recorded them. Leanne Raymond. (2015) *Eleanor Esmonde-White*, Paarl: Main Street Publishing. Page 132.

506

Gladys
MGUDLANDLU

SOUTH AFRICAN 1925-1979

House Beyond the Trees

signed and dated 1961

gouache

36 by 49cm

R30 000–40 000

Elza Miles, (2002) *Normfanekiso, Who Paints at Night*, Vlaeberg, Fernwood:

Gladys Mgudlandlu is one of the foremost exponents of Expressionism in South Africa. She was never exposed to the art of the schools of Expressionism in Europe as she never set foot outside South Africa. By day she was a school teacher, but at night she painted by the flickering light of a paraffin lamp in her 'township' house in Cape Town. She arrived at a pristine form of Expressionism that is deeply rooted in the still-uncharted field of indigenous culture.

507

Cecil
HIGGS

SOUTH AFRICAN 1898-1986

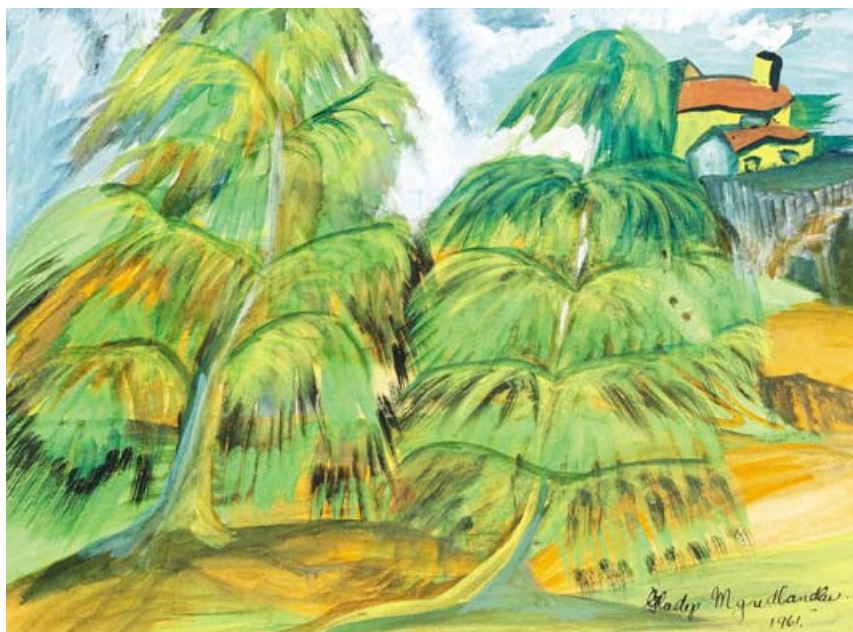
Still Life with Proteas

signed and dated 1946 on the reverse

oil on canvas

51 by 63,5cm

R30 000–50 000



506



507



508

François
KRIGE

SOUTH AFRICAN 1913-1994

Still Life with Quinces

signed
oil on canvas
46 by 57cm

R70 000–90 000

cf. Justin Fox. (2000) *The life and art of Francois Krige*, Vlaeberg: Fernwood. Another version of this subject is illustrated on page 113.

Krige's still-lives are personal meditations and seem to invite introspection on the part of the viewer. He appreciated fruit and flowers as the products of nature, and also humble, unadorned, traditional objects like earthenware jugs and bowls, often made by his wife or potter friend, Hym Rabinowitz, which he felt represented an admirable sense of craftsmanship and of rural domesticity.

509

Ethel Ruth
PROWSE

SOUTH AFRICAN 1883-1967

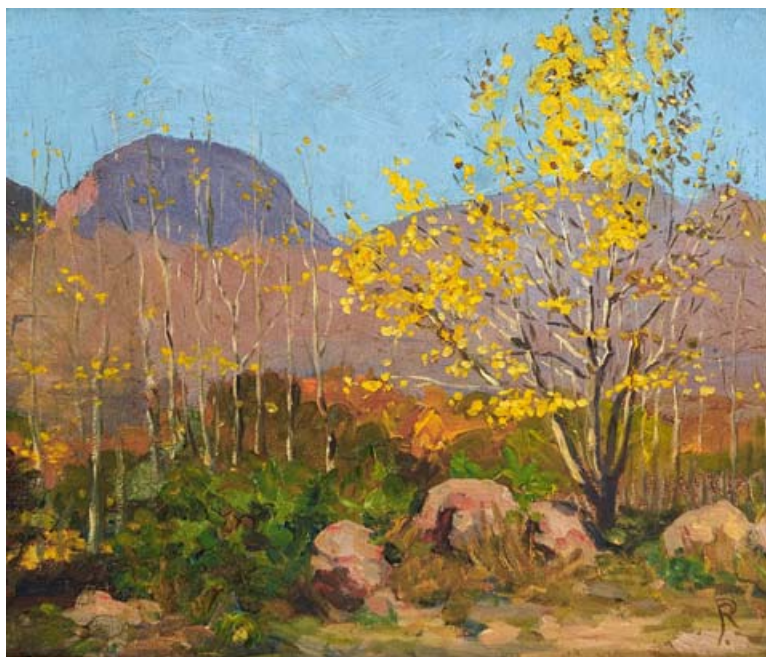
Autumn Landscape

signed with the artist's monogram

oil on board

25 by 29,5cm

R25 000–35 000



509

510

François
KRIGE

SOUTH AFRICAN 1913-1994

Barrydale

signed and dated 1932

oil on canvas

47 by 49,5cm

R80 000–120 000



510

Krige loved the Cape countryside and spent a lot of time visiting the quaint little villages of the Little Karoo. Barrydale, with its church steeple, nagmaal houses with corrugated iron roofs, and patchwork of vineyards and orchards was particularly picturesque. In fact, he was so drawn to this area that he eventually returned and made his home in nearby Montagu. Aged 19, Krige would have completed his studies at the Michaelis School of Fine Art and this early work demonstrates his developing style and gives a delightful foretaste of what was to follow.

Various properties

511

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

Namaqualand in Spring

signed; inscribed "Gekoop in Hugo Naudé se ateljee op Worcester vir £12, +- 1930" by A Rothmann on the reverse
oil on board
27 by 39,5cm

R80 000–120 000

PROVENANCE

Collection of the Estate Late Maria Elizabeth Rothmann

Maria Elizabeth Rothmann (1875-1975) or MER (Tant Miem) was the celebrated social worker and Afrikaans writer.

512

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

Autumn, Ceres

signed; inscribed 'Margita, Ceres' in another hand on the reverse
oil on canvas
42 by 55cm

R120 000–150 000

PROVENANCE

Acquired directly from the artist and thence by descent



511



512



513

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Naby Karibib Sononder

signed and dated 23; signed, inscribed with the title
and the artist's address on the reverse

oil on cardboard

24 by 33cm

R 180 000 - R 240 000

PROVENANCE

A gift from the artist to the current owner's
grandfather, and thence by descent.



514

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Namibian Sunset

signed and dated 23
oil on canvas laid down board
24 by 33cm

R 180 000 - R 240 000

PROVENANCE

A gift from the artist to the current owner's
grandfather, and thence by descent.

515

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871-1939

*Schoongezicht, Ida's Valley,
Stellenbosch*

signed with the artist's initials
chalk pastel on card
37,5 by 41,5cm

R60 000–90 000

LITERATURE

cf. Douglas Houston. (1981) *Valley of
the Simonsberg*, SA University Press.
Illustrated on page 73.

516

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

*Figures Outside a Cape Cottage
at Night*

signed
oil on canvas
28,5 by 38,5cm

R80 000–120 000



515



516



517

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873-1921

Jonkershuis, Groot Constantia

signed and dated 1917
oil on canvas
20,5 by 30,5cm

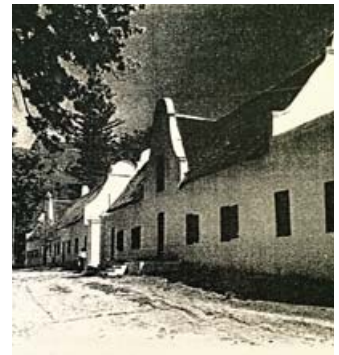
R400 000–500 000

cf. Harco Wenning. (1976) *My Father*, Cape Town: Howard Timmins. Another aspect of these buildings, with the title 'Gabled Farmhouse', is illustrated on page 131.

Pieter Wenning visited the Cape between March and September 1917, as documented by DC Boonzaier in his diary: The artist took a studio at the Vineyard Hotel. On 14 June they met when Wenning informed him that he had produced nine paintings in Constantia. Most of them were

landscapes but it is possible that this view of the Jonkershuis was painted then. According to *The Studio* Special Winter Issue 1916-1917, "... the people of SA are slowly beginning to realize that they have in him a master of rare charm and ability".²

1. J. du P. Scholtz (1973) *D.C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Cape Town: Tafelberg. Page 46.
2. Esmé Berman (1983) *Art and Artists of South Africa*, updated edition, Cape Town: AA Balkema. Page 495.



518

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871-1939

Jonkershoek, Cape

oil on canvas
37 by 45cm

R60 000–80 000

PROVENANCE

Sotheby's, Johannesburg,
2 May 1984, lot 300

LITERATURE

Joyce Newton Thompson. (circa 1951)
Gwelo Goodman: South African Artist,
London: George Allen & Unwin Ltd.
Page 145, number 5.

519

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871-1939

Trees by a Lake

signed with the artist's initials
oil on board
29,5 by 34cm

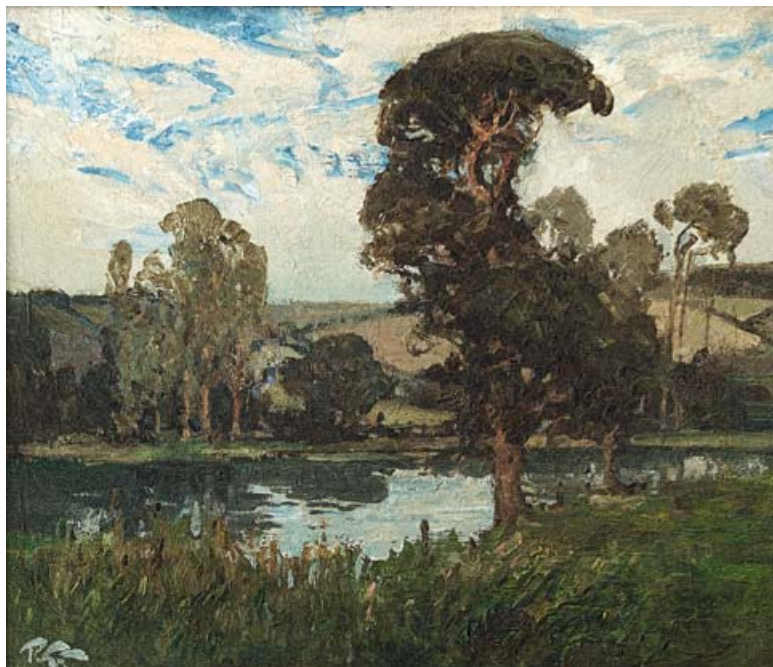
R60 000–80 000

PROVENANCE

The Jack and Helene Kahn Collection



518



519

520

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

*Visserhuisies Waenhuiskrans,
Naby Bredasdorp*

signed and dated 1964; inscribed with
the artist's name, title and 'Kenilworth
Nov 1964, Kaap' in another hand on
the reverse

oil on canvas laid down on board
41 by 56,5cm

R70 000–90 000

521

David Johannes
BOTHA

SOUTH AFRICAN 1921-1995

Homestead, Paarl

signed and dated '53
oil on canvas
49,5 by 60cm

R60 000–80 000



520



521

522

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Breede River, Worcester

signed

oil on cardboard

19,5 by 28cm

R60 000–80 000

523

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Cliffs at Hermanus

signed

oil on canvas laid down on board

24 by 34cm

R60 000–80 000



522



523



524

Allerley

GLOSSOP

SOUTH AFRICAN 1870-1955

Under the Jacarandas

signed with the artist's initials and dated May 46

oil on canvas laid down on board

58,5 by 81cm

R50 000–70 000



525

Pranas
DOMSAITIS

SOUTH AFRICAN 1880-1965

The Flight into Egypt

signed

oil on board

49 by 52,5cm

R50 000–70 000



526

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902-1985

Emmausgangers

signed

oil on canvas

53 by 65cm

R120 000–180 000

PROVENANCE

Professor F A van Jaarsveld

EXHIBITED

Pretoria Art Museum, Arcadia Park, *Maud Sumner
Retrospective Exhibition*, 1977

Bears a Pretoria Art Museum label on the reverse

527

Fanie (Stephanus Johannes Paulus) **ELOFF**

SOUTH AFRICAN 1885-1947

Russian Ballet II

circa 1932 - 1938

bronze

height: 83cm excluding base;

88cm including base

R200 000–300 000

PROVENANCE

The Fanie Eloff Family Collection

LITERATURE

Gerard de Kamper and Chris de Klerk. (2011) *Sculptured - The Complete Works of Fanie Eloff*, Dept of UP Arts for Pretoria University. Illustrated on page 70.

Dr FCL Bosman. (1961) 'Fanie Eloff' in *Our Art, Vol 2*, SA Association for the Advancement of Knowledge and Culture. Pretoria. Pages 115 and 116:

Fanie Eloff was the grandson of President Paul Kruger. Pierneef and Gerard Moerdyk were Fanie's school-fellows at the old *Staatsmodelskool* in Pretoria.... He spent the greater part of his creative life in Paris, returning to South Africa in 1941. After his death in 1947, all the sculptures he had left behind in his Paris studio were shipped out here and a large memorial exhibition was held in Pretoria under the auspices of the South African Academy for Arts and Science.....

Eloff wished to maintain the principle of art for art's sake, of the sovereignty of the artist, and of homage due to all creative work....

It is the artist's studies of figures in motion, executed in bronze, which, above all others, bear the unmistakable stamp of his individual style. All his figures are characterized by spontaneity of expression, and Eloff achieves a delightful significance of form in which the static quality of his medium is completely forgotten. [edited]



front view



side view

The original plaster cast was brought to South Africa from France after the war but was never cast in bronze. Following Eloff's death in 1947 it was purchased by his family at an auction in 1948. This is one of three bronze casts made at the Vignali Foundry in Pretoria, which Eloff used. *Russian Ballet I* and *II* were the last works Eloff did before fleeing Paris, which may explain why they were not signed.

528

Diego
RIVERA

MEXICAN 1886-1957

Campesinos

circa 1940
signed
watercolour
27,5 by 18,5cm

R350 000–450 000

PROVENANCE

Sotheby's New York, *Latin American Paintings, Drawings, Sculpture and Prints*, 19 November, 1991, lot 145

Inspired by the political ideals of the Mexican Revolution (1914-15) and the Russian Revolution (1917), Diego Rivera developed a new visual language of bold, simplified forms appropriate to murals that valorised working peoples and their histories. His primary concerns for humanity are reflected in images that convey his empathy for his subjects.

He and his wife, Frida Kahlo, associated with many of the most socially committed artists and radical intellectuals of their day, whose ideas reflected the broader political and cultural changes taking place globally. Widely acknowledged as a major figure in 20th century art, the originality of his painting style and the force of his ideas remain major influences on art particularly in the Americas and in Africa.





529

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899-1980

Olympia

signed and dated 1950; signed, dated, inscribed
with the title and 'Rondebosch, Cape' on the reverse
oil on canvas

59 by 77cm

R70 000–90 000

LITERATURE

Ellen Davis-Mesman. (1998) *The Colour Palette of Alfred Krenz*, Onrust River: Ellen Davis-Mesman. Page 49, illustrated in colour with the title '*Reclining Nude*':

She is reclining on the soft drapes which cover the chair, a vase with a bunch of flowers stands on a table behind her. The colour nuances in this painting are varied and sensitive. Her pose reminds one of the Venus paintings by Giorgione and Titian or the Olympia by Manet. Krenz's nude is not a provocative nude, conscious of her nudity; she has her eyes closed and does not confront the viewer. Her pubis is chastely covered by a piece of linen. The fully opened flowers are in lovely contrast to the closed introverted mood of the girl; they are full of life and colour against the soft translucency of the colour of her flesh.



© Irma Stern Trust | DALRO

530

Irma
STERN

SOUTH AFRICAN 1894-1966

The Bathers

signed and dated 1955

mixed media on paper

28 by 40cm

R180 000–240 000



531

Irma
STERN

SOUTH AFRICAN 1894-1966

Still Life of Fruit and Lilies in a Jug

signed and dated 1962

oil on canvas

86 by 67,5cm

R4 000 000–6 000 000

"During the years I spent in Europe studying there was always one idea in my mind – back to Africa, the country of my birth, the land of sunshine, of radiant colours, where the fruit grows so plentifully and the flowers seem to reach the summit of all joy ..."¹ In this interview Irma Stern is candid about her enthusiasm for the light and colour particular to Africa. Her passion for fruit and flowers is made palpable in this painting which retains all the vigour and vitality of her best years.

For Irma Stern the genre of still life not only allowed her to indulge her greatest passions – the visceral pleasures of food and the exquisite beauty of nature – but it was also the ideal vehicle for exploring the nature of art freed from the constraints of a slavish attachment to perceived reality.

The bold forms of what are probably *heliconia* or Lobster Claw flowers strike a daring note with their flaming red colour and dramatic shapes. Exotic to South Africa, they would have been favoured by Stern not only for their fleshy seeds that attract birds to the garden, but also for their evergreen foliage, ideal for use as a cut flower filler.

Stern loved being surrounded by fresh flowers. The jug could be one of her own

handmade glazed earthenware jugs in which she loved to arrange fresh flowers, often picked from her garden at The Firs in Rosebank. It resembles the ceramic jug which she made and decorated with two nudes in 1949.²

Stern's sophisticated understanding of the power of complementary colours enabled her to heighten the drama of her composition. Rich, buttery yellow petals and tangerine pollen-laden stamens of the lilies lend a sunny warmth while the fiery reds and oranges of the leaves, the peach tones of the fruit and the warm sienna hues of the table vibrate against the green *heliconia* and fern leaves.

One of the best works of her later period, the painting is an exuberant expression of her powerful personality. As a sublime work of art, it combines her intuitive understanding of the complex logic of picture-making with years of practice in perfecting her craft.

1. *Cape Argus*, 3 April 1926.

2. See *Catalogue of the Collections of the Irma Stern Museum*. Cape Town: University of Cape Town. Page 18, no 167, 222/5/D and Wilhelm van Rensburg. (2003) *Irma Stern: Expressions of a Journey*. Illustrated in colour on page 143.



© Irma Stern Trust | DALRO



532

© The Estate of Maggie Laubser | DALRO



533

532

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Still Life with Magnolias

signed
pencil and watercolour
55 by 37,5cm

R50 000–70 000

PROVENANCE

Collection of the Estate Late Maria Elizabeth Rothmann (Maria Elizabeth Rothmann (1875-1975) or MER (Tant Miem) was the celebrated social worker and Afrikaans writer.)

LITERATURE

Dalene Marais. (1994) *Maggie Laubser her paintings, drawings and graphics*, Johannesburg, Perskor. Page 309, catalogue number 1280.

533

Edward
WOLFE

SOUTH AFRICAN 1897-1982

Flowers in a Vase

signed
oil on board
71 by 56,5cm

R60 000–80 000

534

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900-1975

Still Life with Pumpkin and Fruit

signed and dated 53 and 54
oil on canvas laid down on board
45 by 60cm

R400 000–600 000



534

Austrian by birth, Jean Welz spent some 12 years in Paris before moving to South Africa in 1937. Welz was well acquainted with the work of Paul Cézanne, Pablo Picasso and the Impressionists. Welz saw himself as a symbolist. Because he started painting comparatively late in life, he realised quickly that art does not simply involve imitating nature. Every stroke and dab of a brush creates a mark – a symbol – and these marks in turn combine to suggest forms.¹

In the 1940s Welz gave two art students a few lessons. One of them remembers how, for their last lesson, he placed an apple on a chair in front of them and asked them to draw “the soul of all apples” and not the visible form of this particular apple. This

was his way of attempting to expose them ... to the exacting task of the artist in the search for the innermost nature of matter ...²

Welz's unique use of oils is well-illustrated in this painting. Not only are the layers of colour scumbled across and next to each other, they are scraped, thinned, rubbed and reapplied to echo his earlier use of pastels.

Welz created many still lifes featuring pumpkins, though the 'vocabulary' and implied symbolism varied over time. Here he depicted the density and physical reality of his subject, an aspect one could interpret as symbolic of the Good Earth and its wholesome, nutritional bounty. In this painting

his palette of greens, blue, rose, purples and buff also reminds one of the colours used in many of his nude paintings – new life or new beginnings might be implied and the fresh green of the figs seem to complement this idea.

Like many of his works this one is double dated. Welz often reworked his paintings because ‘For him truth and reality could not be seen in only one dimension, and through each refinement of the image he attempted to interpret and expose another of its facets’³

1. Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press. Page 9.
2. *Ibid.* Page 11.
3. *Ibid.* Page 8.

535

Irma
STERN

SOUTH AFRICAN 1894-1966

Portrait of a Woman

signed and dated 1923

charcoal

65 by 50cm

R120 000–140 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
28 November, 1994, lot 20, the
collection of Maria Margulies, née
Remenyi

LITERATURE

Stephan Welz. (1996) *Art at Auction in
South Africa, The Art Market Review 1969-
1995*, Johannesburg: ArtLink. Pages 13 to
21 and illustrated on page 20.

This work was one of sixteen given
by the artist to her friend and fellow
student in Germany, Maria Margulies.



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536

© Irma Stern Trust | DALRO



537

© Irma Stern Trust | DALRO

536

Irma
STERN

SOUTH AFRICAN 1894-1966

Two Nuns

signed and dated 1937

gouache

29,5 by 22cm

R50 000–70 000

537

Irma
Stern

SOUTH AFRICAN 1894-1966

Figures, two

signed and dated 1951

glazed terra cotta

each approximately 29 by 14cm, framed as one

R40 000–60 000



538

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Women Arranging Flowers

signed, dated 51 and indistinctly inscribed April; inscribed with the title, 'Paris March 1951' and the artist's address on the reverse
oil on canvas

115,5 by 88,5cm

R1 200 000–1 600 000

LITERATURE

Hans Fransen. (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery. Page 270, 272 and illustrated in colour on page 271.

Much loved for his hard-edge abstractions portraying South Africa's rural landscapes, Erik Laubscher's early formalist paintings from his years in Paris nonetheless hold equal significance and are greatly prized by collectors. In 1950, Laubscher, an apprentice to Maurice van Essche who completed his basic art studies in London in the late 1940s, moved to Paris to further his tuition at the Académie Montmartre. Cubist painter Fernand Léger was the school's best-known faculty member, although in a 2008 interview Laubscher told how he fell under the influence of popular expressionist Bernard Buffet, a key figure in the voguish 'miserabilist' school of French postwar painting. Laubscher's infatuation with Buffet, who was a year his junior, was short-lived: "In the last few paintings I did in Paris there was a big shift towards more colour, away from the subdued, Buffet-type greys and greens of the New Realists," explained Laubscher.¹

This work is exemplary of Laubscher's newfound optimism and confidence as a painter. It portrays two female figures, one contemplatively seated in front of an open book, the other standing and involved in active

labour, arranging cut flowers. The symbolist connotations, notably of the scissors and flowers in relation to the attractive young women, formed an important aspect of Laubscher's early work, and would in fact "linger as a subtext" throughout his oeuvre.² This fine composition suggests how Laubscher quickly synthesised the various influences of his French education. The impact of Braque's reduced still life compositions and flattened dimensionality is here married with an understanding of the neo-classical figuration of Picasso and Léger. In the manner of Matisse's 1905 portrait of his wife, Amelie, a canonical work marked by its rudimentary construction and planes of colour, Laubscher's geometrically proportioned composition is a marvel of colour and mood.

Two months after painting this work, Laubscher held a one-man show at Bar Vert, a well-known Left Bank café in Paris frequented by the likes of Octavio Paz and Antonin Artaud. While the notices were positive, Laubscher did not sell any work.³ Upon returning to South Africa, Laubscher's talents were immediately recognised by Walter Battiss, then an influential critic. Writing in London-based art magazine *The Studio*, Battiss remarked: "Cape Town is still the home of Impressionism, but the new and compelling work of Erik Laubscher ... at a recent Art Club exhibition is a challenge to stale ideas in the Cape."⁴ He also praised Laubscher's ability to "paint big canvases with satisfying assurance". The *jouissance* and vigour that marked Laubscher's early work, of which this is a fine example, was no flash in the pan, as his successful career as a painter and later educator bear out.

1. 'Erik Laubscher in conversation with Baylon Sandri', in Hans Fransen (2008) *Erik Laubscher: A Life in Art*, Cape Town: SMAC. Page 261.
2. Elza Miles, 'Knitting in Paint: A Spiritual Quest', in Hans Fransen, op.cit. Page 272.
3. Hans Fransen, op.cit. Page 23.
4. Walter Battiss, 'New art and old art in South Africa: Twenty-one ideas', *The Studio*, July 1952, page 70.





539

Erik (Frederik Bester Howard)
LAUSCHER

SOUTH AFRICAN 1927-2013

Abstract Construction

signed and dated '57

oil on board

40 by 52cm

R70 000–90 000



540

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-2013

Landscape

signed and dated 64

oil on canvas

85 by 101cm

R350 000–500 000



541

Walter Whall
BATTISS

SOUTH AFRICAN 1906-1982

Three Figures

signed

oil on canvas

24,5 by 30cm

R80 000–120 000



542

Walter Whall
BATTISS

SOUTH AFRICAN 1906-1982

Women Fetching Water

signed

oil on canvas

45 by 55,5cm

R150 000–200 000

543

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

Van der Leur Street, District Six

signed; inscribed with the title on the
backing paper

oil on canvas

39,5 by 49,5cm

R50 000–70 000

544

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Washday

signed and dated 1964

oil on canvas

29,5 by 40cm

R50 000–70 000



543



544

545

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Interieur: My Ateljee

signed and dated 1987; signed and
inscribed with the title on the reverse
oil on board
46 by 55cm

R60 000–80 000

546

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Caledon Street, Cape Town

signed and dated 1971; label bearing
title adhered to reverse
oil on board
24,5 by 39cm

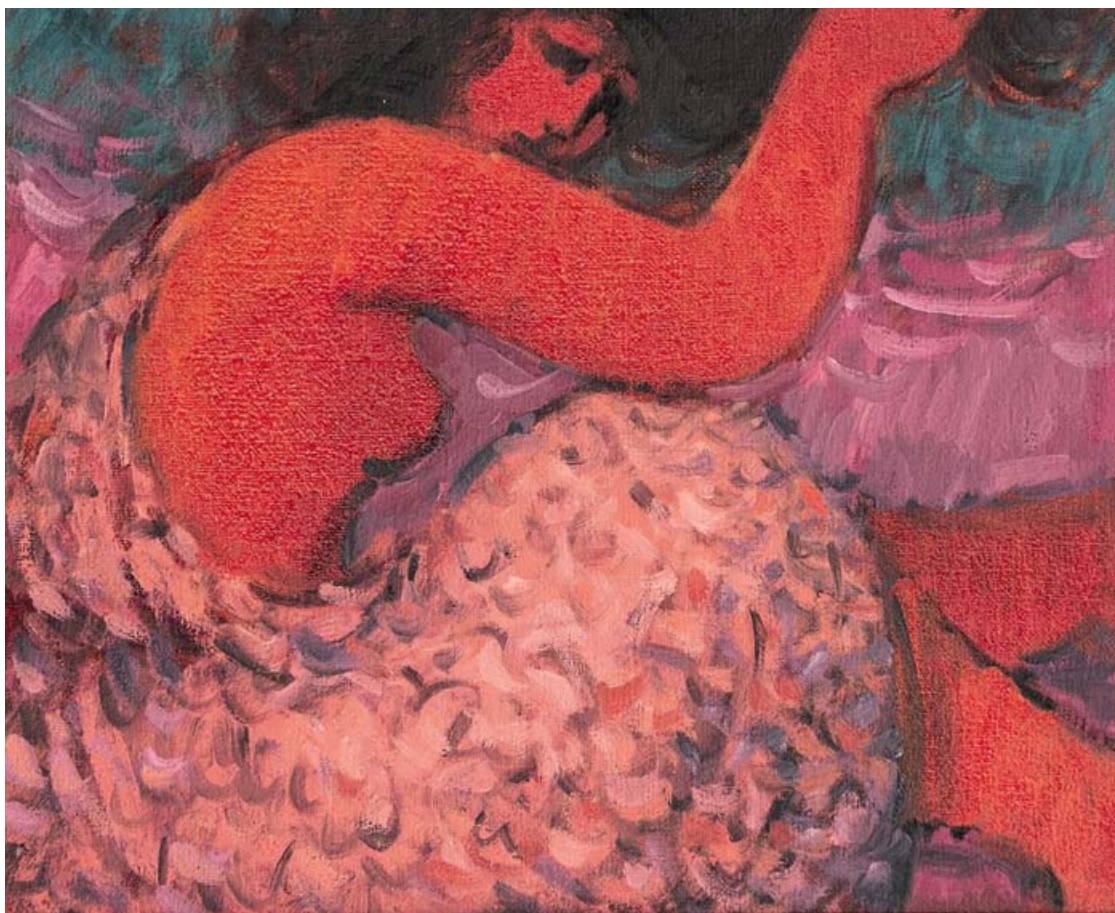
R80 000–120 000



545



546



547

Eleanor Frances
ESMONDE-WHITE

SOUTH AFRICAN 1914-2007

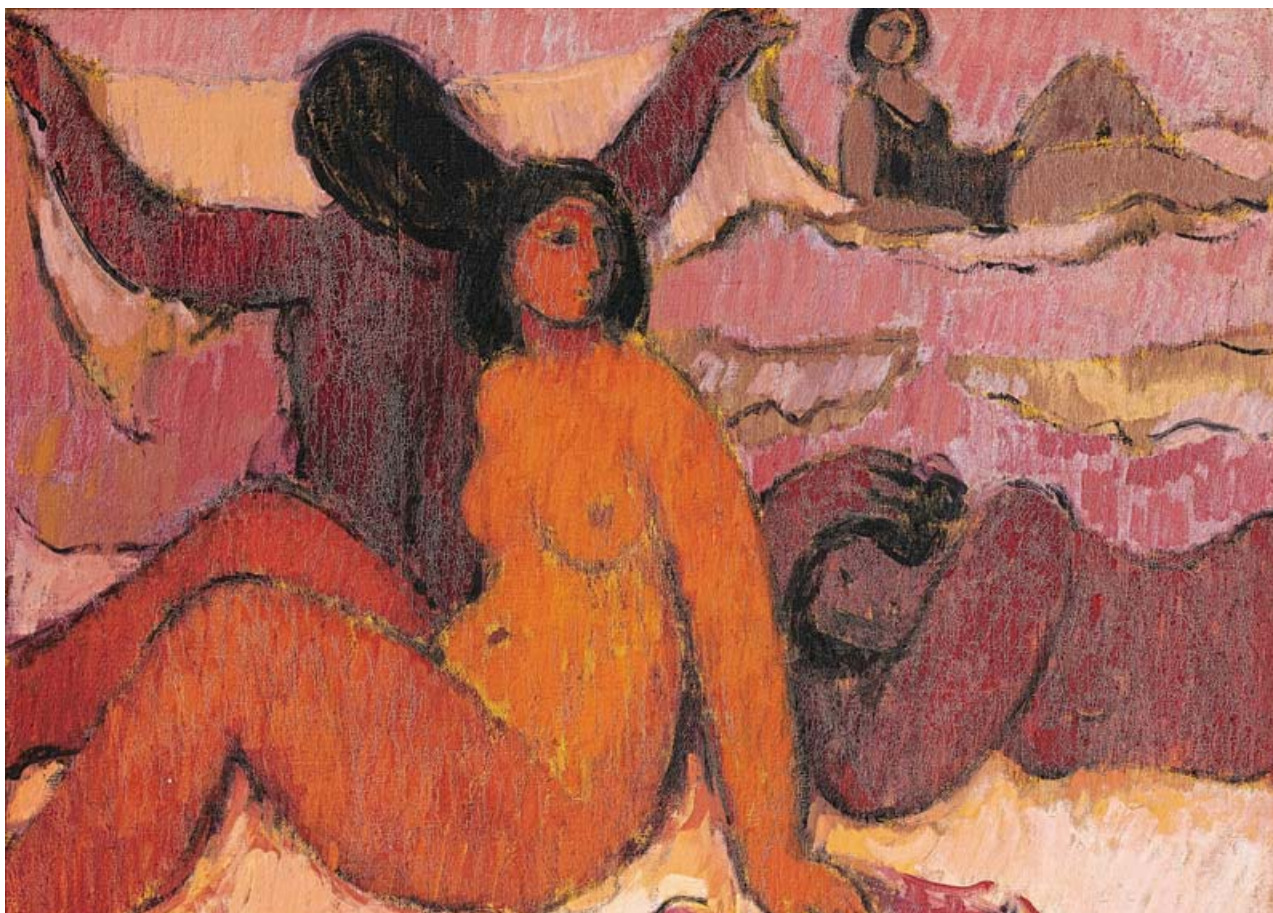
Seated Girl

signed

oil on canvas

30 by 35,5cm

R60 000–80 000



548

Eleanor Frances
ESMONDE-WHITE

SOUTH AFRICAN 1914-2007

Bathers on the Beach

signed

oil on canvas

44 by 58,5cm

R100 000–150 000

PROVENANCE

Purchased from Louis Schachat, Die Kunsamer,
and thence by descent



549



550

549

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

A Gathering of Women

signed

oil on panel

30,5 by 34,5cm

R50 000–70 000

Wolpe Gallery label adhered to
the reverse.

550

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Portrait of a Woman

signed

oil on board

44,5 by 25cm

R70 000–90 000

551

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Harlequin

signed
oil on canvas
63,5 by 49cm

R140 000–180 000



552

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Carnival

signed and dated 52
oil on board
49 by 39,5cm

R150 000–250 000

PROVENANCE

Johannes Meintjes' private collection.
Purchased from his widow by the
current owner in 1990.

EXHIBITED

Gainsborough Galleries, Johannesburg,
11 to 24 August, 1953, catalogue number
24;

DS Vorster Gallery, Pretoria, 18 February
to 1 March, 1958, catalogue number 14;

RAU Gencor Gallery, Johannesburg,
Homage to Johannes Meintjes, 7 June to
6 July, 1990, catalogue number 24;

SA Art Society, Pretoria, *Prestige
Memorial Exhibition, Homage to
Johannes Meintjes & Alexis Preller*, 6 to 23
August, 1990, catalogue number 13;

National Museum (Oliewenhuis Art
Gallery), Bloemfontein, *Homage to
Johannes Meintjes*, 16 October to 25
November, 1990, catalogue number 20;

Stellenbosch University Museum (Sasol
Art Museum), Stellenbosch, *Johannes
Meintjes Memorial Exhibition: Artist
Author Historian*, 14 July to 28 August,
2010, catalogue number 29.

[[http://www.johannes-meintjes.co.za/
downloads/johannes_meintjes_
catalogue_sasol_art_museum_2010.
pdf](http://www.johannes-meintjes.co.za/downloads/johannes_meintjes_catalogue_sasol_art_museum_2010.pdf)]

The Diary of Johannes Meintjes,
catalogue number JM 373



553

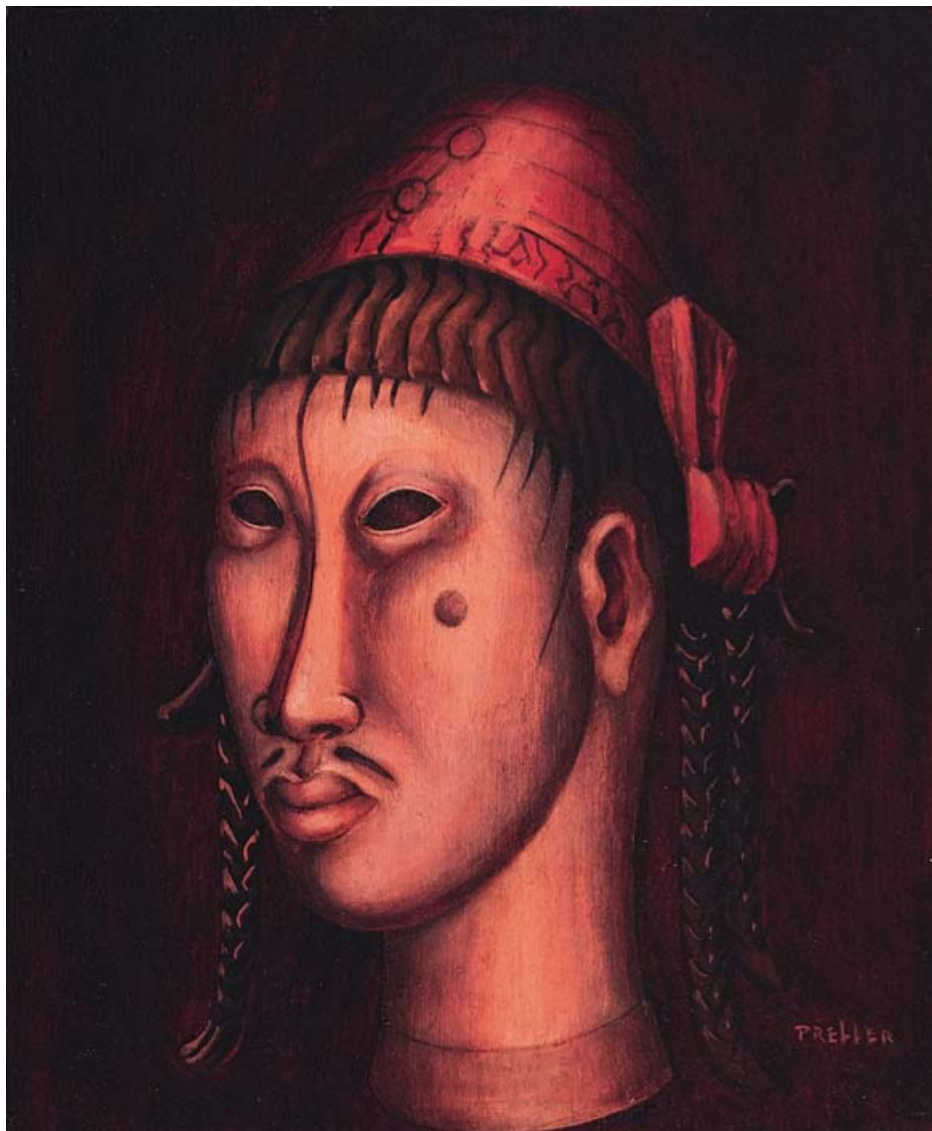
Alexis
PRELLER

SOUTH AFRICAN 1911-1975

Head of a Prince

signed
oil on panel
30,5 by 25,5cm

R220 000–260 000





554

554

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

Schoolgirls Playing Catch

signed and dated 63

gouache

31 by 48cm

R60 000–80 000

555

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

*Woman in the Township, recto;
Figures in a Street, verso*

signed and dated 74

gouache on paper; sepia watercolour

30,5 by 20,5cm

R80 000–120 000



555

556

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

Man with a Hat

signed and dated '73

oil on board

40 by 32cm

R250 000–350 000

PROVENANCE

Collection of the Late Dr S Andor

EXHIBITED

Johannesburg Art Gallery, *Gerard Sekoto*,
October 1989 to July 1990, catalogue
number 126

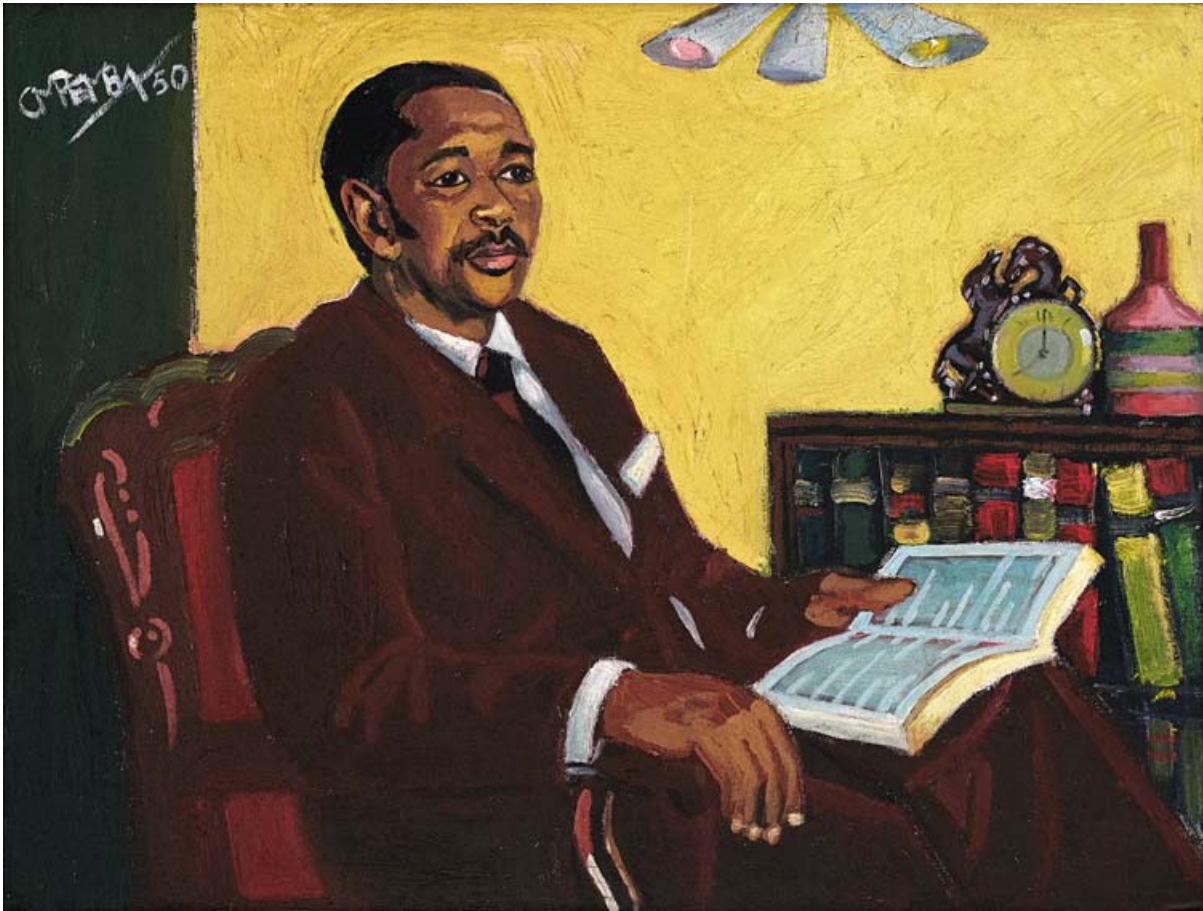
LITERATURE

Lesley Spiro. (1989) *Gerard Sekoto:
Unsevered Ties*, Johannesburg. Illustrated
in colour on page 92, catalogue
number 126

Barbara Lindop. (1988) *Gerard Sekoto*,
Randburg: Dictum Publishing.
Illustrated in colour on page 260

Johannesburg Art Gallery label adhered
to the reverse





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557

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912-2001

A Portrait of a Seated Man Reading

signed and dated 50

oil on canvas laid down on board

49,5 by 66cm

R120 000–160 000

PROVENANCE

The artist Peter Sibeko

558

Peter
CLARKE

SOUTH AFRICAN 1929-2014

Portrait of a Young Boy

signed and dated 15.3.1972

gouache

48 by 35,5cm

R180 000–240 000



© The Estate of Peter Clarke | DALRO



559

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Clubmen of America: Academy Cadets

signed, dated 2002 and inscribed with the title
on the reverse

oil on canvas

90 by 120cm

R600 000–800 000

LITERATURE

Brenda Atkinson et al. (2002) *Robert Hodgins*,
Cape Town: Tafelberg Publishers. Illustrated in
colour on page 111.

This painting is one of a body of work, produced between 2000 and 2002, each titled *Clubmen of America* and subtitled variously *Wall Street*, *The Clan*, *Mafiosi*, *Good Ole Country Boys*, *Clubwomen* and *Football Players*, amongst others. Hodgins was clearly fascinated by what draws people together into clubs. Though some enthusiasts are obviously motivated by common interests, clubs also foster inclusivity and exclusivity – a culture of ‘us’ and ‘them’. Others may have more sinister intent – regulation or control through externally imposed order or commonly accepted norms.

Clubmen of America: Academy Cadets presents a corps of military men marshalled into one unit as if any vestiges of individuality have been reduced to one mass of homogeneity. In fact, their bodies are less corporeal than the blood red academy in the background with its erect flag. Their faces, plunged into shadow by peaked caps, take on the tones of their uniforms as if their militarisation has seeped into their skin.

These academy cadets are pummelled into submission by the association to which they swear allegiance. Onto the chest of the central soldier is affixed a badge that reads ‘pledge’, referencing the pledge in which every American – and immigrant – swears allegiance to the flag and to the republic of the United States of America.

The “grim gash of an epaulette”,¹ as Brenda Atkinson terms it, clearly has the power to control its wearer. She also notes that Hodgins was influenced by Bridget Riley and Francis Bacon, which is evident in his superb balance of control and expression, colour and pattern, rhythm and repetition. Ultimately, it is the artist’s handling of the formal elements of art to evoke his enduring interest in the avaricious workings and effects of power that make this work so superb.

1. Brenda Atkinson. (2002) ‘Old Loves, New Affairs’ in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 12.





© Andrew Clement Verster | DALRO

560

Andrew Clement
VERSTER

SOUTH AFRICAN 1937-

Fragile Paradise

signed and dated '94

oil on canvas, on six panels

182,5 by 182,5cm

R60 000–80 000



561

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

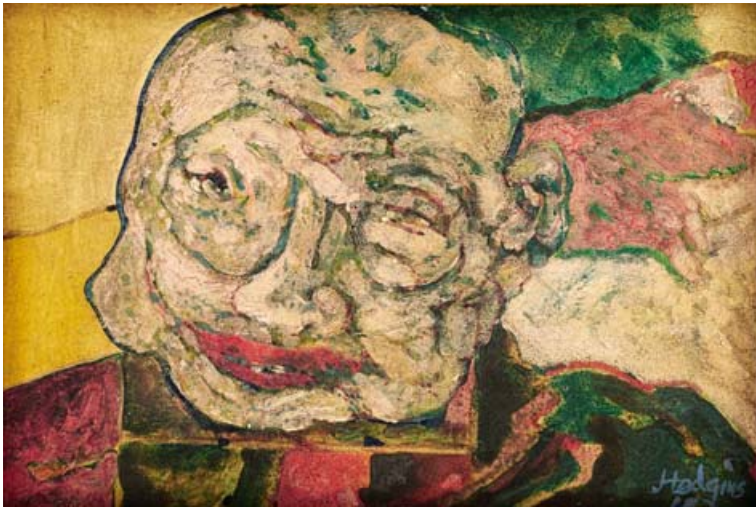
Lake

signed; signed, inscribed with the title and the
artist's address on the reverse

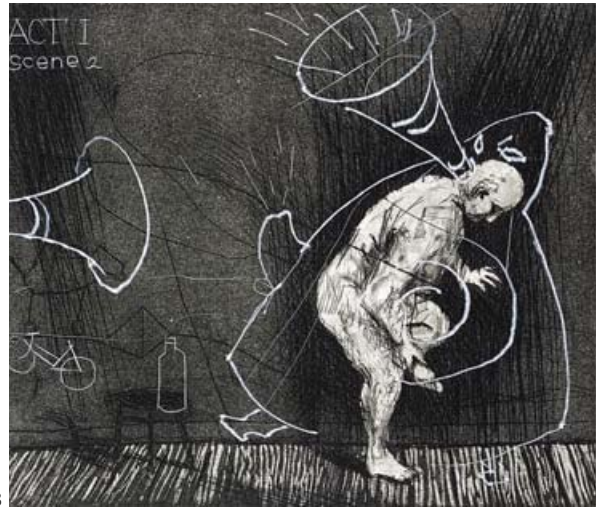
oil on canvas

88 by 115cm

R150 000–200 000



562



563

562

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

An Early Ubu

signed and dated '82
tempera on pressed board
28,5 by 42cm

R40 000–60 000

PROVENANCE

Ivor and Caroline Powell

LITERATURE

Rory Doepel. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand. Illustrated on page 50, figure 42.

563

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Ubu Tells the Truth, Act 1, Scene 2

1996/7
signed and numbered 26/50, embossed with
Caversham Press chopmark
etching, hardground, softground, aquatint,
drypoint and engraving on Fabriano
sheet size: 34,5 by 41cm

R40 000–60 000

LITERATURE

cf. Rory Doepel. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand. Another example from the edition illustrated on page 11, figure 12.
cf. Rosalind Krauss, Roger Malbert & Kate McCrickerd. (2002) *A Universal Archive: William Kentridge as Printmaker*. Hayward Publishing: London. Another example from the edition illustrated on page 38.
cf. Dan Cameron (1999) *William Kentridge*, London: Phaidon Press. Another example from the edition illustrated on page 32.
cf. Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated on page 60.
cf. Michael Sittenfeld (ed.) (2001) *William Kentridge*. Chicago: Museum of Contemporary Art; New York: New Museum of Contemporary Art in association with Harry N. Abrams, Inc., Publishers. Another example from the edition illustrated on page 116.



564

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

Ubu: The Browning Version

signed and dated '84/6; signed, dated and inscribed with the title and medium on the reverse
 tempera with oil glazes on pressed board
 35 by 50,5cm

R80 000–120 000

Hodgins discusses the figure of Ubu as follows: Ubu is himself not only ignoble, he is a familiar historical figure: the clown in power, the clown who seems so funny that it's easy to forget that he is evil. Such figures as, variously, Nero, Goering, Idi Amin have seemed so comic that their essential evil has somehow escaped history's attention. In making a series of paintings based on this play (*Ubu Roi*), what was then available was a sense that Ubu could be taken out of his place in Jarry's work and shown as anything from viciously triumphant to merely foolish.¹

In the year after he retired from teaching in the Fine Art Department of the University of the Witwatersrand, Hodgins began this painting. *The Browning Version* is Terence Rattigan's acclaimed play about a classics teacher facing the termination of his job and the end of his marriage. First performed in London in 1948, it is viewed as one of the best one-act plays ever written.

1. Ivor Powell 'I Remember Uncle Ubu [1986]: Hodgins and Memory' in Rory Doepel. *UBU: +/- 101: William Kentridge, Robert Hodgins, Deborah Bell*. Johannesburg: The French Institute of South Africa and University of the Witwatersrand. Page 48.



565

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Piketberg Landscape

signed and dated '72; inscribed with the artist's
name, date and title on the reverse

oil on canvas

65 by 92cm

R200 000–300 000



566

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Overberg Skemer

signed; inscribed with the title and "To Michèle,
Love Dad" on the reverse

oil on canvas

97 by 127cm

R300 000–400 000



A man wearing a very small brown hat

567

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

A man wearing a very small brown hat

signed, dated 89 and inscribed with the title in pencil

oil on board

17,5 by 22,5cm

R60 000–80 000

568

Walter Whall
BATISS

SOUTH AFRICAN 1906-1982

My Typewriter

signed
oil and mixed media
height: 25,5cm

R200 000–300 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *Gentle Anarchist*, 20 October to 3 December 2005
South African National Gallery, Cape Town, *Dada South?*, 12 December 2009 to 28 February 2010.

LITERATURE

Stephan Welz. (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Johannesburg: Art Link (Pty) Ltd. Illustrated in colour on the frontispiece.

Philippa Hobbs. (2005) *Walter Battiss: Gentle Anarchist, An Educational Supplement*.

Johannesburg: Standard Bank. Illustrated in colour on page 5.

Although prominently exhibited since his death, very little is known about this undated work by Walter Battiss. His transformation of this functional object into a sculptural piece is nonetheless consistent with the arc of his biography. Celebrated as a painter, much of Battiss's early influence hinged on his research and writing about petroglyphs and cave paintings. Starting with *The Amazing Bushman* (1939), which he self-published through his Pretoria-based Red Fawn Press, Battiss wrote and additionally supervised the production of numerous books. These publications, produced using analogue technologies such as the typewriter, ranged from scholarly tomes like *The Artists of the Rocks* (1948) to the autobiographical artist book *Limpopo* (1965). Battiss was also a distinguished public intellectual, his journalism often appearing in specialist magazines like



Lantern (SA) and *Studio International* (UK). He was a patron of the short-lived art journal *Fontein* (1961), his introductory remarks to the launch issue praised as "vigorous, sensitive and thoughtful," which is a fair assessment of his writings in general.¹ In 1966, following his appointment as the first professor and head of the Department of History of Art and Fine Arts at UNISA two years earlier, Battiss founded the scholarly art journal *De Arte*. A distance-based learning university, UNISA lecturers had to produce typed material for student guides. Karin Skawran, the founder of UNISA's fine art department and a protégé of Battiss, passed this obligation to her mentor.² While Battiss remained a prolific author and letter writer after his retirement from teaching in 1971, his

correspondence from this period was written in elegant freehand or cryptic symbols from his personal Fook Island script. Freed of the strictures of a salaried life, Battiss travelled and, in his studio, pursued artistic experimentation. This sculptural piece anticipates that newfound freedom and his later mischief as "King Ferd the Third". According to Stephan Welz who sold this remarkable work at auction on 27 August 1990: "It amazed and amused me then as it still does. Battiss was just so far ahead of his time, so much so that few people in 1990 appreciated it as a work of art thus my placing it as frontispiece to my book, *Art at Auction in South Africa*. How times have changed."

1. *Jewish Affairs*, May 1961, p.33

2. *Lantern*, January 1984, p.79



569

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Winter Afternoon, Boplaas

signed and dated '92; signed, inscribed with the title and the
artist's address on the reverse

oil on canvas

64 by 90,5cm

R100 000–150 000



570

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Broken Dam, Swartberg

signed and dated '99; signed, dated 1999, inscribed
with the title and the artist's address on the reverse

oil on canvas

66,5 by 84cm

R150 000–200 000

PROVENANCE

Purchased directly from the artist.



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571

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926-2009

Reclining Cat

signed

carved, incised and painted wood panel

45,5 by 61cm

R65 000–80 000

572

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926-2009

A pair of panelled doors

each signed and dated 98
carved, painted and incised wood
panels, in stainless steel casing
each 170 by 58cm; 200,5 by 61 by 4,5cm
including casing (2)

R350 000–500 000

ITEM NOTES

Acquired directly from the artist by the
current owner.



© The Estate of Cecil Skotnes | DALRO



573

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

End Game

signed, dated 1994, inscribed with the medium, the title and 'BEGUN LATE JANUARY 1994' on the reverse

oil on canvas
91,5 by 122cm

R500 000–700 000

Endgame is the name given to many a play, film, book title, band or album, game, technological process and even military strategy, but none would have been more significant to Robert Hodgins than Samuel Beckett's one-act play first performed in 1957 and commonly considered, along with such works as *Waiting for Godot*, to be among Beckett's most important works. The English title is taken from the last part of a chess game, when there are very few pieces left.

Hodgins' *End Game* echoes one of the artist's most powerful and best-known paintings, *A Beast Slouches*, held in the permanent collection of Wits Art Museum. Painted in 1986, it is described in Hodgins' monograph by then Senior Curator of the University of the Witwatersrand Art Galleries, Rayda Becker, as 'an icon of the social distortions of South Africa in the 1980s!' She describes the crouching, slouching figure as an echo of William Blake's Nebuchadnezzar with its art historical

precedents in Goya and Bacon. Its title is drawn from the following stanza in WB Yeats' *The Second Coming*:

And what rough beast, its hour come round
at last,
Slouches towards Bethlehem to be born?

Intuiting some beast coming to wreak untold havoc on the world, the poem presages the despair caused by World War I. Hodgins was clearly inspired by Yeats' iconography: A shape with lion body and the head of a man, A gaze blank and pitiless as the sun, Is moving its slow thighs ...

Painted in 1994, *End Game* prefigures both the massive upheavals of South Africa's first democratic election and the prospects of the new millennium. In a confined space with red, flayed walls, a strange beast crawls past an onstage microphone towards a trapdoor opening onto a vista which may be read as aglow with bright sunshine or ablaze with fire and billowing smoke.

It remains one of his most iconic images, as prescient as the most famous words from Yeats' poem:

Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and
everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

1. Rayda Becker. (2002) 'Made in Africa?' in *Robert Hodgins*, Cape Town: Tafelberg. Page 39, illustrated in colour on pages 40-41.





574

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908-1984

District Six

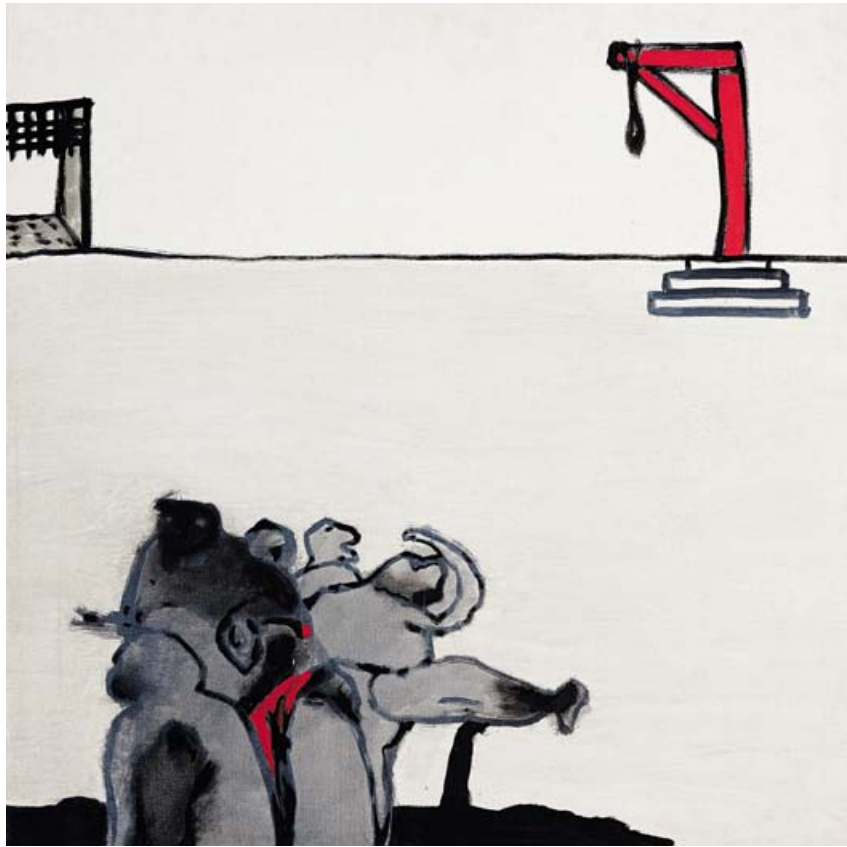
signed and dated '72; inscribed 'District

Six' (sic) and 'Polymer' on the reverse

acrylic on artist's board

52 by 75cm

R50 000–70 000



575

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

Dance to the Scaffold

signed, dated 2000/1, and inscribed with the
artist's name and title on the reverse

oil on canvas
90 by 90cm

R300 000–500 000

LITERATURE

Sue Williamson. (2001) *Artthrob: Robert Hodgins at Joao Ferreira*, [Online], Available: <http://artthrob.co.za/01may/reviews.html> [6 July 2015]:

The darker side of life is not ignored however: at the current show at João Ferreira Fine Art, *Dance to the Scaffold*, rendered in cold greys with a flash of red, shows a group scuffling in the foreground with a hangman's noose in the rear ...



576

576

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Music Box Tondo

executed in 2006

signed and numbered 31/60 in pencil in the margin
colour archival pigment print, on Hahnemühle paper
sheet size: 110,5 by 110,5cm

R150 000–180 000

577

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Telephone Lady

signed and numbered 3/9 on the reverse
linocut on canvas
205 by 100,5cm

R600 000–900 000

LITERATURE

cf. Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition on paper is illustrated on page 97.

cf. Judith B Hecker. (2010) *William Kentridge Trace: Prints from The Museum of Modern Art*, New York: The Museum of Modern Art. Another example from the edition on paper is illustrated plate 12.

cf. Kate McCrickard. (2012) *William Kentridge*, Johannesburg: David Krut Publishing. Another example from the edition on paper is illustrated on page 38.

The lino from which this edition was printed was destroyed in a fire.

Another example from the edition on paper forms part of the Museum of Modern Art Collection, New York.

Telephone Lady is a larger-than-life linocut print, depicting a woman striding across a recognisably South African landscape. Human and telephone metamorphose with the woman's head becoming a large Bakelite telephone. The telephone motif and the concept of one object turning into another are as central to Kentridge's visual vocabulary as is the iconography of migrancy.

The scale of the work commands immediate attention while the bold strokes of the print invite closer inspection. Kentridge varies his mark making between the long grass or veld and the more stippled effect used as the landscape recedes into the distance. With a superb understanding of the medium's possibilities, he creates bold silhouettes and contrasts the black ink with the clean white canvas. As part of a smaller edition of nine on canvas, its rich, velvety surface is unhampered by glass framing.

This print needed to be editioned on South Africa's largest press unlike conventional linocuts that are normally associated with manageable sized, readily available tiles. South Africa has a long linocut tradition effectively used by artists such as JH Pierneef and extending to black artists like John Muafangejo and Peter Clarke. It is this rich heritage that Clive van den Berg tapped into when, as the organiser of the Klein Karoo Nasionale Kunstefees in 2000, he commissioned local artists to create large-scale linocut prints. Some of the prints produced were selected for an exhibition at the Museum of Modern Art in New York. It is this initiative that spawned the production of Kentridge's powerful work embodying so many of the artist's key themes.



578

Robert Griffiths
HODGINS

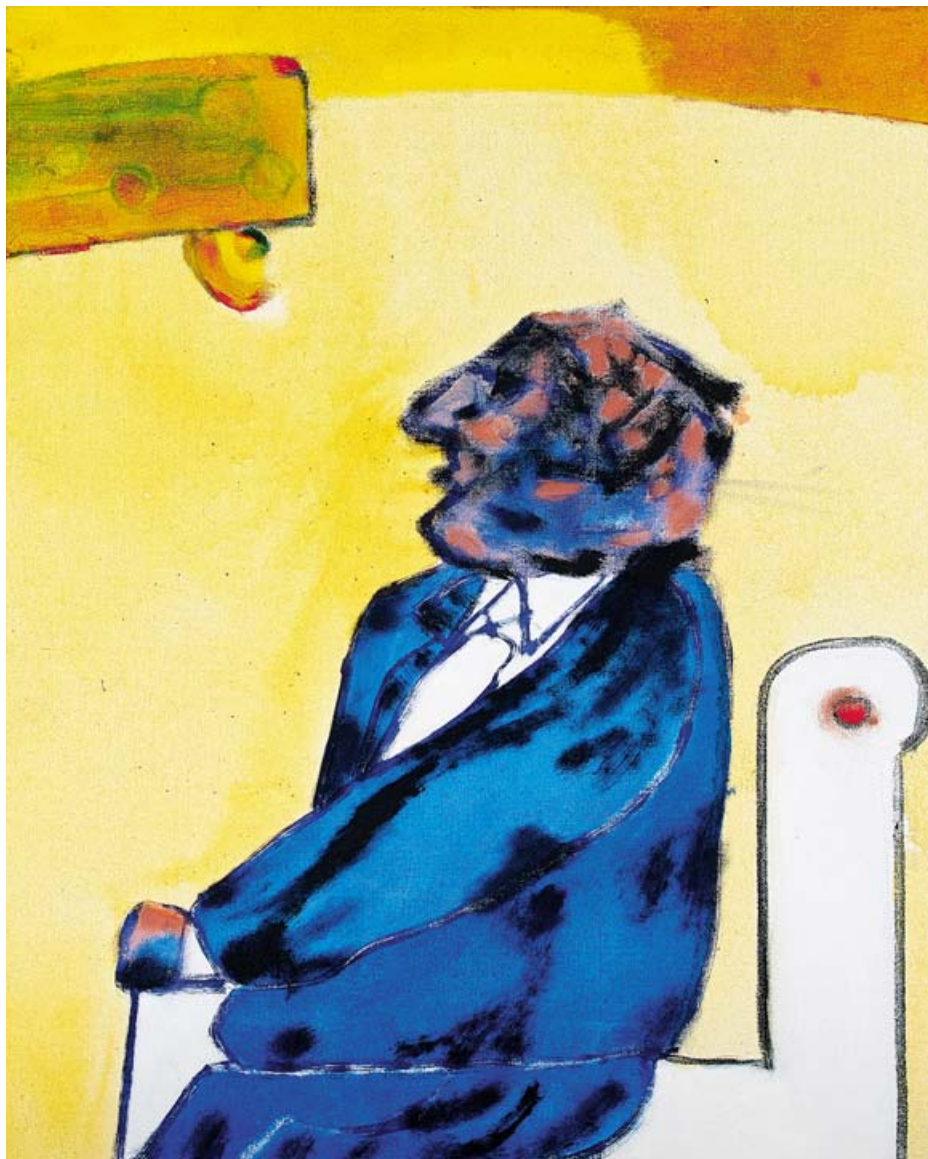
SOUTH AFRICAN 1920-2010

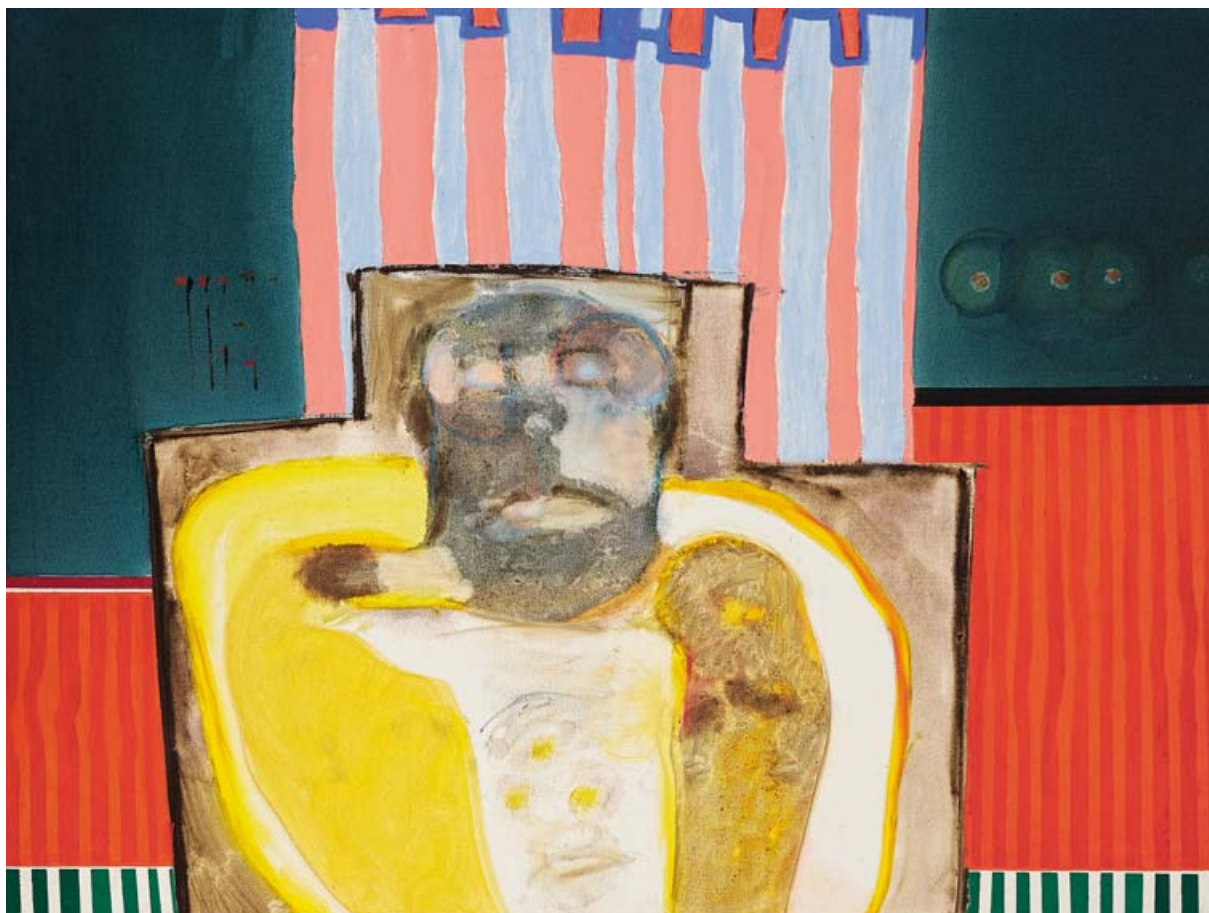
Raconteur: As I said to Winnie at Yalta ...

signed, dated 2007 and inscribed with the title and the medium on the reverse
oil on canvas
60 by 49cm

R350 000–450 000

Hodgins' tongue-in-cheek title refers to the Yalta Conference in 1945 when Winston Churchill, Franklin D Roosevelt and Joseph Stalin met to discuss the post-war re-organisation of Europe. The nickname, implying a jocular tone and a certain camaraderie between the leaders, belies the underlying tensions and hidden agendas between these leaders at the end of World War II and on the eve of the Cold War.





579

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

The Man in the Fairground Booth

signed, dated 2003, inscribed with the title, the artist's name and the medium on the reverse
oil on canvas
90 by 120cm

R500 000–700 000

With his signature sense of humour, Robert Hodgins created *The Man in the Fairground Booth*, a work that is as much about the pleasure of the funfair as it is about the pleasure of art. At the heart of the composition sits a bemused man surrounded by a profusion of bright stripes that are both referential in their suggestion of colourful awnings and yet abstract in their observance of Clement Greenberg's doctrine of adhering to the flatness of the

canvas. Hodgins' sophisticated understanding of art history enabled him to riff off Post-painterly abstractionists like Barnett Newman and Kenneth Noland while nodding in the direction of contemporary art's exploration of subjectivity. Being the supreme colourist that he was, his fearless combining of yellows, pinks and baby blues into a sensational composition vibrates with energy and good humour.

580

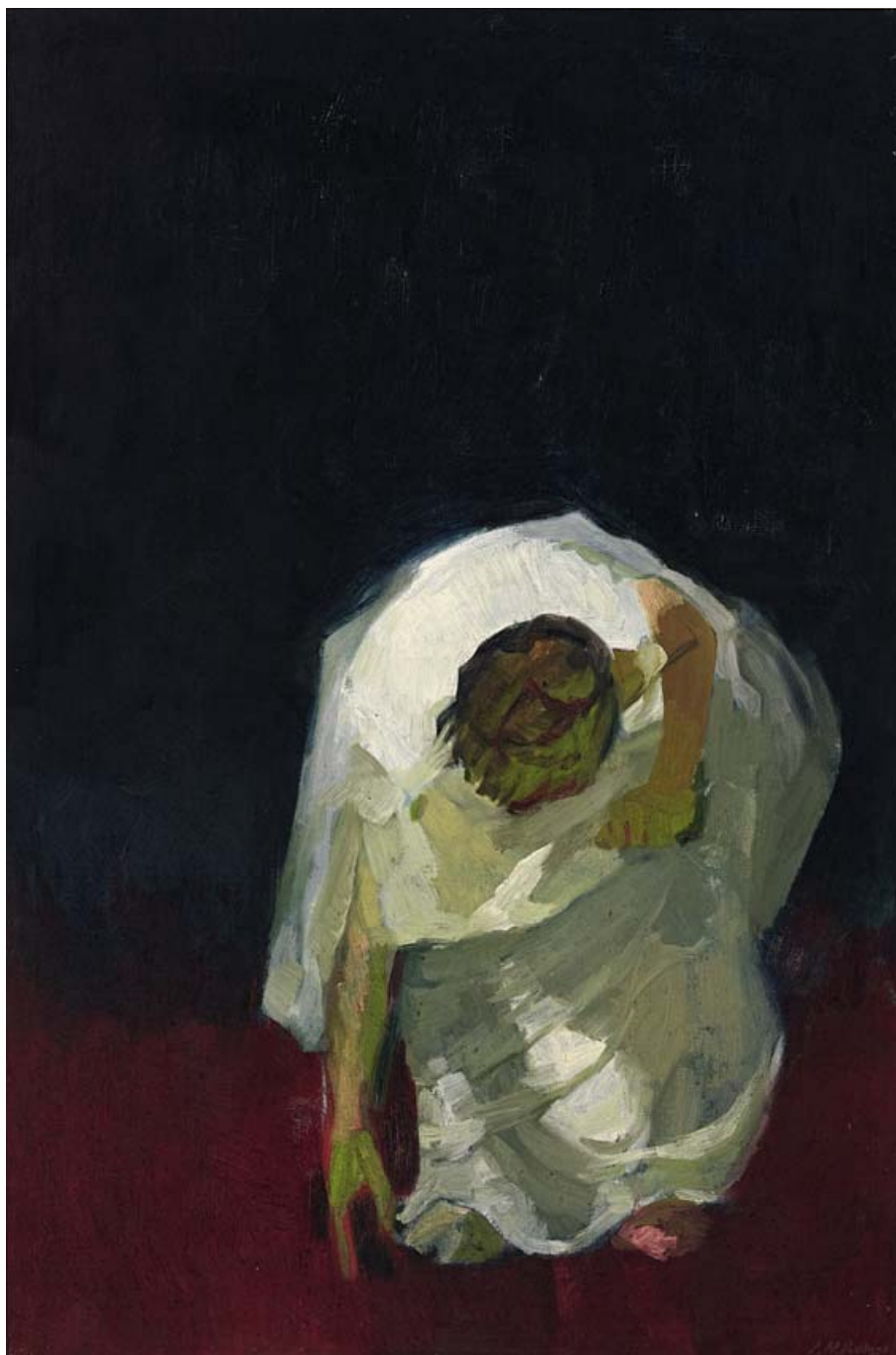
John Neil
RODGER

SOUTH AFRICAN 1941-2013

Artist's Model

signed
oil on canvas
116,5 by 78cm

R100 000–150 000





581

Penny (Penelope)
SIOPIs

SOUTH AFRICAN 1953-

Grahamstown

signed

oil on canvas

125 by 151,5cm

R80 000–120 000



582

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953-

Hunting and Nature Scene, triptych

executed in 1987

signed; each signed, inscribed with the medium,
 title and the artist's address on the reverse
 pastel

each: 69 by 99cm

R800 000–1 200 000

Hunting and Nature Scene is one of the finest pastel drawings that Penny Siopis made in the 1980s.

The triptych was selected for the prestigious Standard Bank National Drawing Competition in 1987, was exhibited at the National Arts Festival in Grahamstown and toured major museums.

Siopis began working in pastels during her sojourn in Paris in 1986 after being awarded the inaugural Volkskas Atelier Award for her major opus *Melancholia* which allowed her to live and work at the Cité Internationale des Arts. Paris offered Siopis the opportunity to immerse herself in the

art of Europe through regular visits to museums and so deepen her longstanding interest in women's subjectivity and the type of art historical representations referenced in *Melancholia*. But Siopis found it impossible for practical reasons to work in the impasto technique of oil paint in Paris, and so shifted her medium to pastel. She was attracted to the vibrant colours and distinctive materiality of her new medium which she had never used before. As Colin Richards notes, these pastel drawings are imbued with the pleasure of an artist taking liberties with the restricted art



materials available in an unfamiliar context'. He observes that they reflect her 'passionate concern with critical forms of femininity, already present in her early cake painting' and how this passion 'has the energy and persistence of both drive and disposition'.

The title *Hunting and Nature Scene* reflects Siopis' interest in the conventions of representation in art historical paintings where women are unproblematically depicted as nature alongside animals and plants. Siopis challenged these ideas by subtly disrupting the naturalistic form of

their depiction through an emphasis on artifice; exaggerated Baroque perspective with strong diagonals, highly charged colour and a theatrical staging of figures and objects. Commenting on her pastels from this period Sue Williamson remarks on their play with high art conventions. 'Many of her pieces are set in an artificial interior world ... everything is artfully arranged to create a certain effect, and each object and piece of flesh has its own place and significance. Empty frames, statues, lavishly draped curtains emphasize the artifice of the setting.'

Although Siopis challenges these representations she also recognises her own part in them and reflects this through the inclusion of two self-portraits set in the middle ground of the highly complex composition. In the panel on the left she stands and gestures towards a strong light that is broken by the presence of an easel. In the last panel she reclines holding a baby. It is not uncommon for Siopis to include her own image as one of the 'actors' in her artwork. Her self-portrait in a mirror in *Melancholia* is a well-known example.



Ideas of fertility and wildness are reflected in the objects, including food and taxidermy that are strewn across the space in the middle ground. Their positioning accentuates the dramatic spatial recession of the scene. The yellow tone becomes darker as it approaches the deeper recesses of the space that are partially obscured by the white curtain above. A studio setting filled with easels and tables is barely visible.

The curtain occupies the upper section of the composition and leads the viewer's eyes along its cascading and dramatic form across the

whole drawing. Curtains are a common motif in Siopis' work used to 'set the scene', create drama and to suggest that this is the stage for all the characters in the drawing to act out their role. The bright blues in the crevices and folds of the drapery suggest shadows but also complement the vibrant yellow of the ground beneath it. The curtain or fabric is drawn into a large knot. This knot suggests suppressed emotions, evidence of an undertone of tension and control throughout the drawing.

The foreground comprises a strong white

diagonal, a table which extends across all three panels. It displays organic objects and a baroque sculpture that is dramatically centred, its upper part obscured by the curtain. On the table in front of the man is a dead rabbit, a reference Siopis has used in many works, the primary drawing being made in Paris. There is a mention of this rabbit in her interview with William Kentridge in *Time and Again* in which Kentridge remembers visiting Siopis at the Cité and his daughter being intrigued by the specimen that she kept in the fridge.

On the extreme right hand side a woman holds an animal specimen in a glass box. Behind her is a grayish figure that is actually a sculpture, another reference to art history. It too blurs the lines between the real and the fake, the natural and the man-made.

There is a curious disconnect between the figures represented, as if they are all in their own worlds. On the extreme left is a man of indeterminate race. With arms folded he appears to be witnessing the events. Is he a spectator or an active agent? His eyes are not visible so the exact point of his stare is unclear adding more ambiguity to the whole scene. The creases in his white shirt's sleeve are echoed in the white lilies and the white curtain that cuts across the upper part of the composition.

Linking this drawing to Siopis' painting *Melancholia* not only serves chronology or context, but also highlights the similarities between the two works even though their medium, scale and format differ. Both are rich in colour and form and seem to be set in an infinite space – a studio with no end in sight. However, in some areas of *Melancholia* form is created by the physicality of thick paint, whereas in this drawing the colour shapes the form. This is where the artist shows her full set of skills and control over multiple mediums to create dramatic evocative images – a point reiterated time and again across her three decade long career.

1. *Melancholia* was acquired by the Johannesburg Art Gallery in 1986 and was a key work in the artist's retrospective, *Time and Again*, which on view at Iziko South African National Gallery from December 17 2014 to March 23 2015 and Wits Art Museum from 22 April to 20 July 2015.
2. Colin Richards 'Prima Facie' in Kathryn Smith (ed) (2005) *Penny Siopis*, Johannesburg: Goodman Gallery Editions. Pages 8-9.
3. Sue Williamson (1989) *Resistance Art in South Africa*. Cape Town: David Phillip. Page 22.
4. Gerrit Olivier (ed) (2014) *Time and Again*, Johannesburg: Wits University Press. Page 228.



Penny Siopis
Melancholia
1986
oil on canvas
197,5 by 175,5cm
Collection of
Johannesburg Art Gallery



The present lot (detail)



583

583

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953-

No-no

signed and dated 2004-5 on the reverse
oil and enamel on board
26 by 21,5cm

R80 000–120 000



584

584

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953-

Pinky Pinky: Eye

oil and found objects on canvas
38,5 by 48,5cm

R60 000–80 000

585

Georgina
GRATRIX

SOUTH AFRICAN 1982-

Maneater

signed and dated 2011 on the reverse;
dated and inscribed with the title on
the reverse of the frame
oil on board
122 by 100cm

R70 000–90 000





586

Colin
RICHARDS

SOUTH AFRICAN 1954-2012

Touch and Go

signed, dated '88, inscribed with the title and 'Monoprint' in
pencil in the margin, and embossed with the Caversham Press
chopmark under the mount

hand-coloured etching

image size: 31 by 32cm

R20 000–30 000



587

Deborah Margaret
BELL

SOUTH AFRICAN 1957-

Diary I, diptych

executed in 2000

one signed, one numbered 12/15 and both inscribed with
the title in pencil in the margin

drypoint with colour roll and chine-collé, on two sheets
each: 117 by 88,5cm (2)

R70 000–90 000

LITERATURE

cf. Juliet White. (2010) *Deborah Bell's Alchemy*,
Johannesburg: David Krut Publishing. Another example
from the edition illustrated in colour on pages 34 and 35.

588

Deborah Margaret
BELL

SOUTH AFRICAN 1957-

Liberty

signed, dated 2005 and inscribed with
the title

mixed media on paper
159 by 60cm

R80 000 - 120 000



589

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955-

Untitled (Drawing for the Magic Flute)

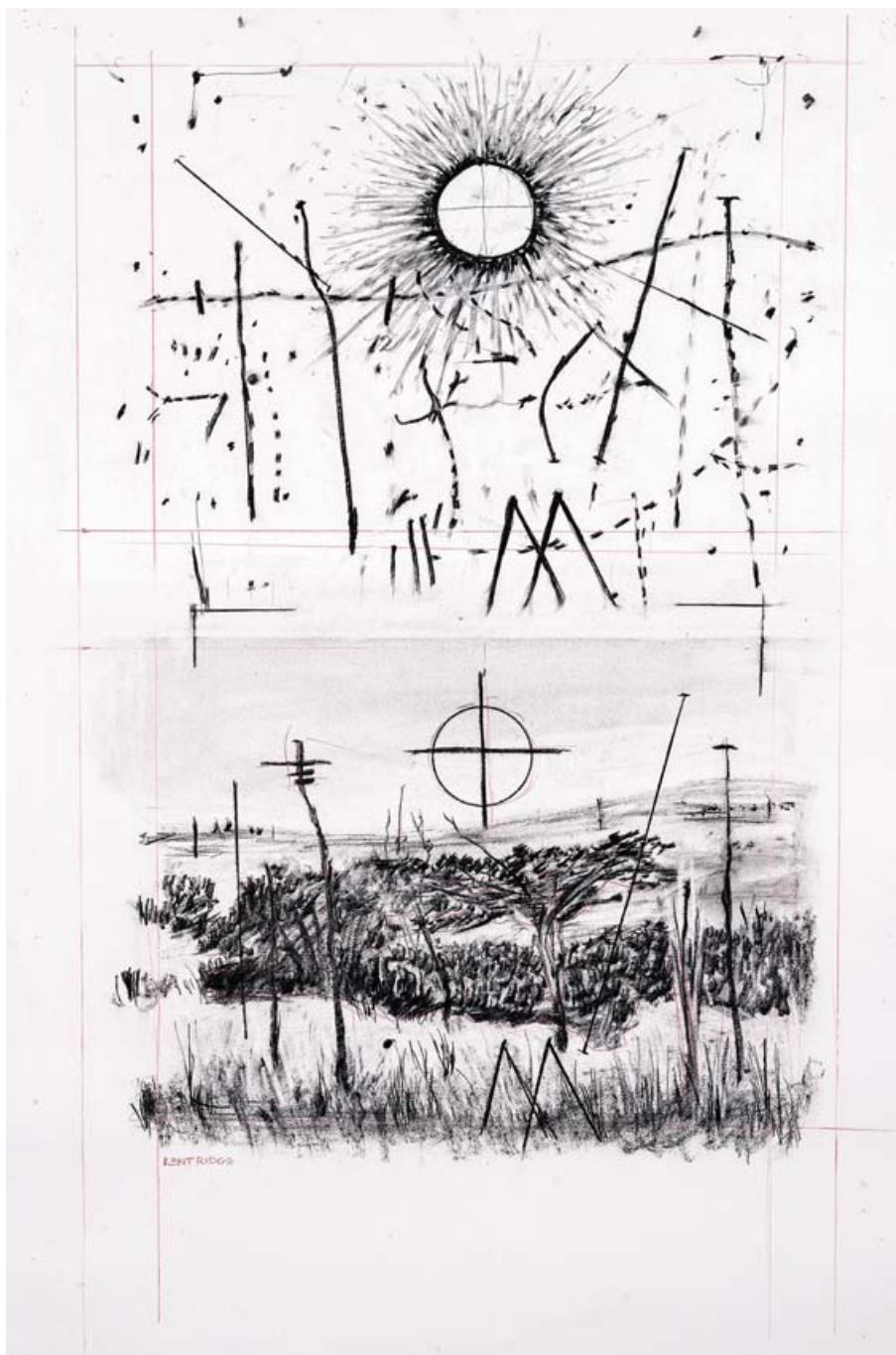
executed in 2005

signed

charcoal and coloured crayon on paper

120 by 80cm

R 300 000 - 500 000





590

590

Marlene
DUMAS

DUTCH/SOUTH AFRICAN 1953-

Portrait of a Young Nelson Mandela

signed and dated 2008, numbered 198/250,
inscribed with the title and 'Would you trust this
man with your daughter?' in pencil

lithograph

sheet size: 44,5 by 35cm

R70 000–90 000



591

591

Marlene
DUMAS

DUTCH/SOUTH AFRICAN 1953-

Portrait of a Young Nelson Mandela

signed and dated 2008, numbered 137/250,
inscribed with the title and 'Would you trust this
man with your daughter?' in pencil

lithograph

sheet size: 44,5 by 35cm

R70 000–90 000



592

Athi-Patra
RUGA

SOUTH AFRICAN 1984-

The Ubiquitous Miss Robben Island 1984

executed in 2010

wool and tapestry thread on tapestry canvas

69 by 89cm

R50 000–80 000

EXHIBITED

WHATIFTHEWORLD, Cape Town, *Athi-Patra Ruga: Teeth are the Only Bones that Show, 2010*

Athi-Patra Ruga is the winner of the 2015 Standard Bank Young Artist Award for Performance Art.



593

David
HOCKNEY

BRITISH 1937-

Don Bachardy and Christopher Isherwood

signed, dated 76, numbered 6/96, and embossed
with the publisher's blind stamp

lithograph on Laurence Barker handmade paper
72,5 by 95cm

R80 000–120 000

Printed by Mark Stock. Published by Gemini G.E.L.,
Los Angeles, Scottish Arts Council 174.

594

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913-2006

Chinese Girl

signed
oil on canvas
86 by 66cm

R300 000–500 000

PROVENANCE

Purchased directly from the artist
in 1984

Accompanied by the original invoice
and the publication, *Tretchikoff* by
Howard Timmins, inscribed to the
current owner



595

Mohau
MODISAKENG

SOUTH AFRICAN 1986-

Ditaola (Frame XVI)

edition of 3 + 2AP

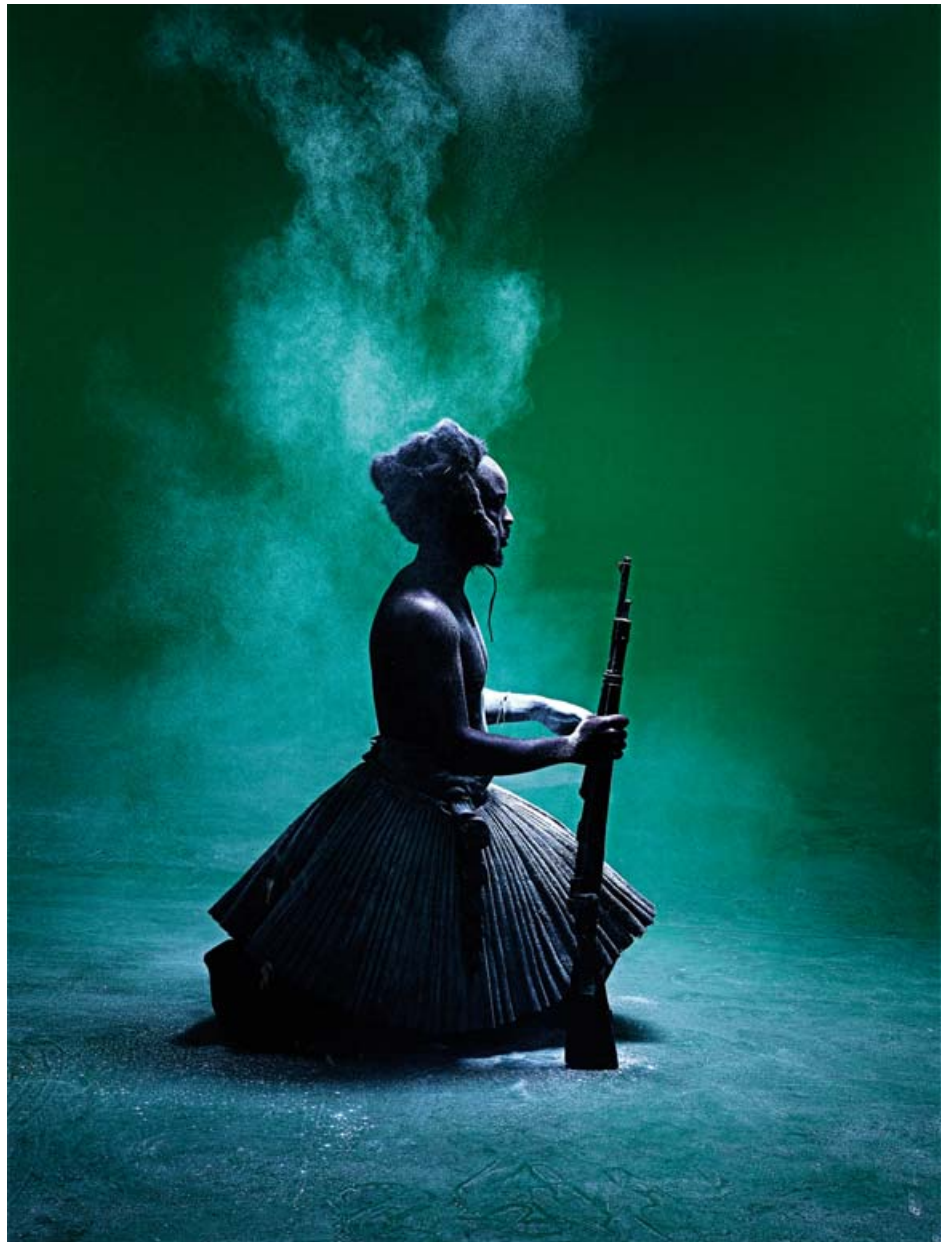
executed in 2014

inkjet print on Epson UltraSmooth

200 by 150cm

R110 000–150 000

Mohau Modisakeng was included in the South African Pavilion at the 56th Venice Biennale (2015); VOLTA NY, New York (2014); Saatchi Gallery, London (2012); Dak'Art Biennale, Dakar (2012) and Focus 11, Basel (2011). His work is included in major collections such as the Johannesburg Art Gallery, IZIKO South African National Gallery, Cape Town and SAATCHI Gallery, London as well as significant private collections such as Zeitz MOCAA and the New Church.





right view



left view

596

Wim
BOTHA

SOUTH AFRICAN 1974-

Study for Portrait of a Dispute I

executed in 2011

Rhodesian teak parquet blocks

height: 48cm, including base

R250 000–350 000

EXHIBITED

Turner Galleries, Australia, *Conrad Botes*, with *Berni Searle*,
Wim Botha, *Nandipha Mntambo*, *Penny Siopis*, *Serge Alain*
Nitegeka and *Sabelo Mlangeni*, 2011

LITERATURE

Sophie Perryer. (2012) *Wim Botha: Busts*, Cape Town:
Stevenson. Illustrated in colour on page 79.

597

Dylan
LEWIS

SOUTH AFRICAN 1964-

Torso VI Maquette

signed, numbered 6/12 and stamped
S294

bronze with verdigris patina, mounted
on a marble base

height: 66cm excluding base,
base 3cm high

R140 000–180 000





598

Dylan
LEWIS

SOUTH AFRICAN 1964-

Walking Leopard

signed, dated '96 and numbered 4/6

bronze

height: 75cm, length: 185cm, width: 33cm

R350 000–500 000

599

Angus van Zyl
TAYLOR

SOUTH AFRICAN 1970-

Afrika

signed, dated 99 and numbered 1/12
bronze, mounted on a marble base
height: 96cm, base 8,5cm high

R50 000–70 000



600

Dylan
LEWIS

SOUTH AFRICAN 1964-

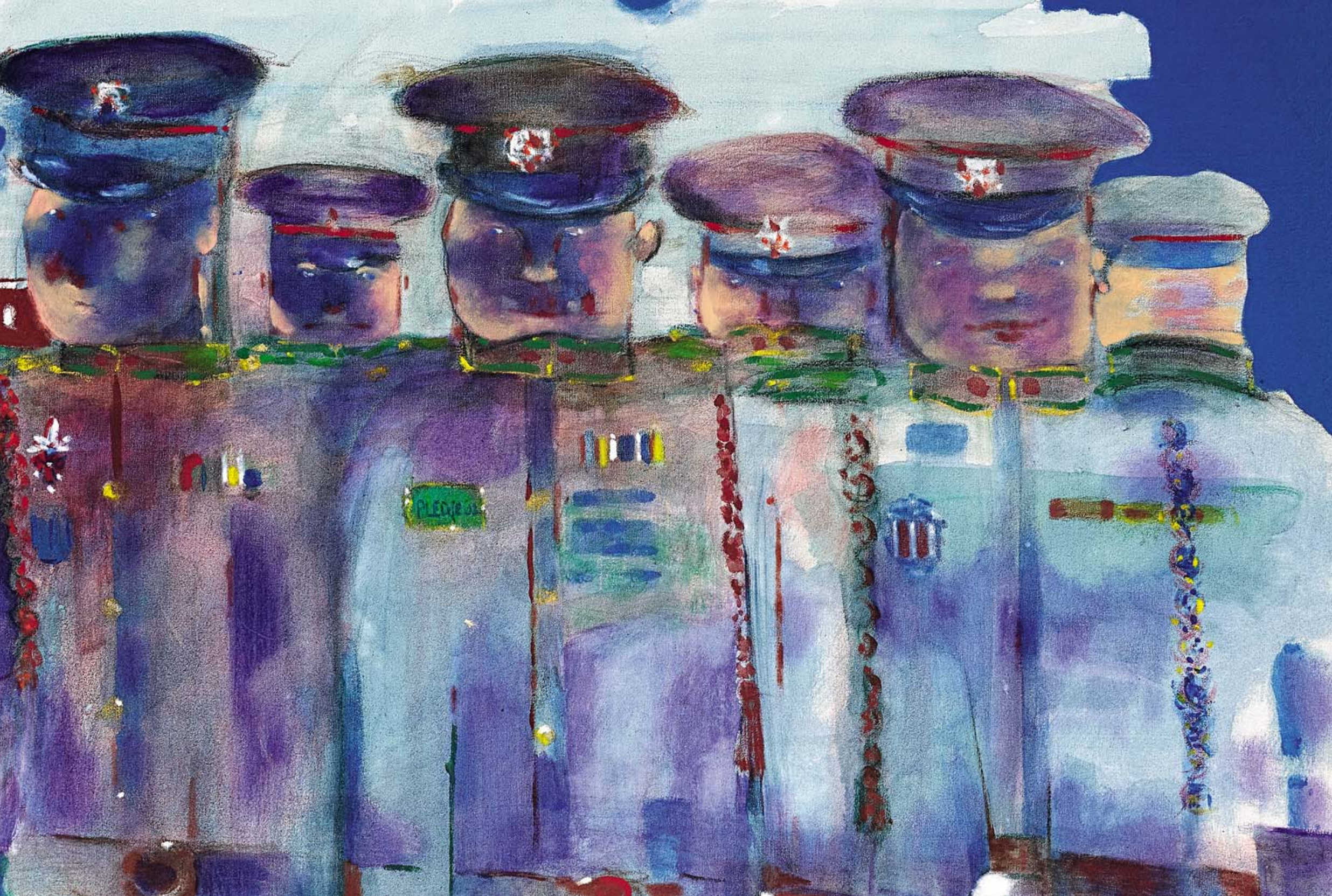
Trans-Figure XX Maquette

signed, numbered 6/12 and stamped
S272 bronze with white patina
height: 108cm

R160 000–200 000

End of Sale





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- 1.11 **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction. Each lot is, unless it is indicated to the contrary, regarded to be the subject of a separate transaction;
- 1.12 **'parties'** means the buyer, seller and Strauss & Co;
- 1.13 **'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;
- 1.14 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.15 **'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;
- 1.16 **'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;
- 1.17 **'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;
- 1.18 **'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;
- 1.19 **'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;
- 1.20 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.21 **'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

- 1.22 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991 including any similar tax which may be imposed in place thereof from time to time.

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 reoffer lots for sale, to accept and refuse bids and/or to reopen 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 No cancellation or Returns

No statutory "cooling off" period shall apply in respect of the sale of any lot. A buyer shall accordingly not be entitled to rescind any sale or

request a refund of any payment pertaining thereto after his bid has been finally accepted by the auctioneer, save in the circumstances expressly provided for in these general conditions of business.

2.7 Payment and collection

- 2.7.1 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.
- 2.7.2 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.
- 2.7.3 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.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in 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.
- 2.7.5 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.
- 2.7.6 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.
- 2.7.7 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.
- 2.7.8 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.

2.8 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

2.7 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:

- 2.8.1 to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.8.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3 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;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 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;
- 2.8.7 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;
- 2.8.8 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;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 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;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight 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, or to store the lot, as contemplated in 2.8.1, pending resale. 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, save for the circumstances contemplated elsewhere in these general conditions of business.

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.

- 3.3.5 The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.

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 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct proceeds it would have had the sale been at the reserve.
- 3.5.5 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 forty 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, the bidder's record, 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.

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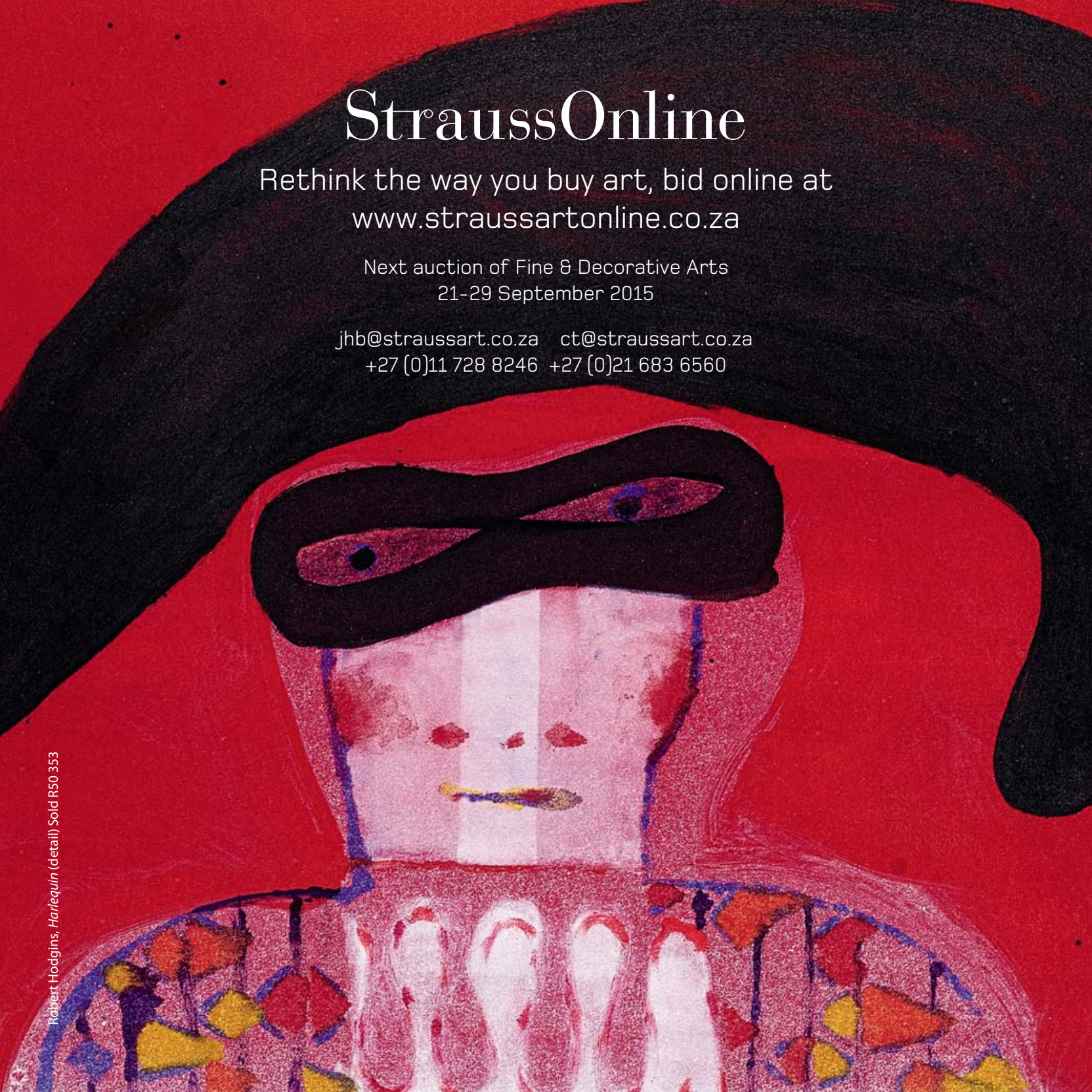
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2	20 463	49	56 840	98	54 567	154	29 557	200	73 892	254	522 928
3	29 557	50	34 104	99	73 892	156	204 624	201	79 576	255	477 456
4	45 472	51	73 892	100	62 524	158	11 710	202	215 992	256	181 888
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8	113 680	54	45 472	104	45 472	161	51 156	207	113 680	259	545 664
9	56 840	55	34 104	105	34 104	162	90 944	208	1 364 160	260	125 048
10	51 156	56	613 872	106	56 840	163	29 557	210	568 400	262	113 680
12	102 312	57	159 152	107	34 104	164	125 048	211	5 684 000	263	966 280
13	5 855	60	36 378	108	34 104	165	56 840	212	227 360	264	102 312
14	11 710	61	65 935	109	73 892	166	79 576	214	102 312	265	136 416
15	12 505	62	47 746	110	20 463	167	47 746	215	1 023 120	266	125 048
16	19 326	63	13 642	111	68 208	168	56 840	217	397 880	267	477 456
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20	25 010	67	85 260	115	29 557	172	47 746	221	431 984	271	136 416
21	47 746	68	29 557	116	47 746	173	51 156	222	341 040	272	1 364 160
22	56 840	70	25 010	117	28 420	174	77 303	223	363 776	273	227 360
23	43 199	71	27 284	118	28 420	175	181 888	224	113 680	274	136 416
24	62 524	73	79 576	120	29 557	176	12 505	226	90 944	275	477 456
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31	73 892	80	31 831	130	47 746	182	7 026	234	852 600	282	545 664
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35	51 156	84	34 104	136	22 736	186	22 736	238	170 520	286	218 240
36	90 944	85	47 746	137	45 472	187	43 199	239	227 360	287	204 624
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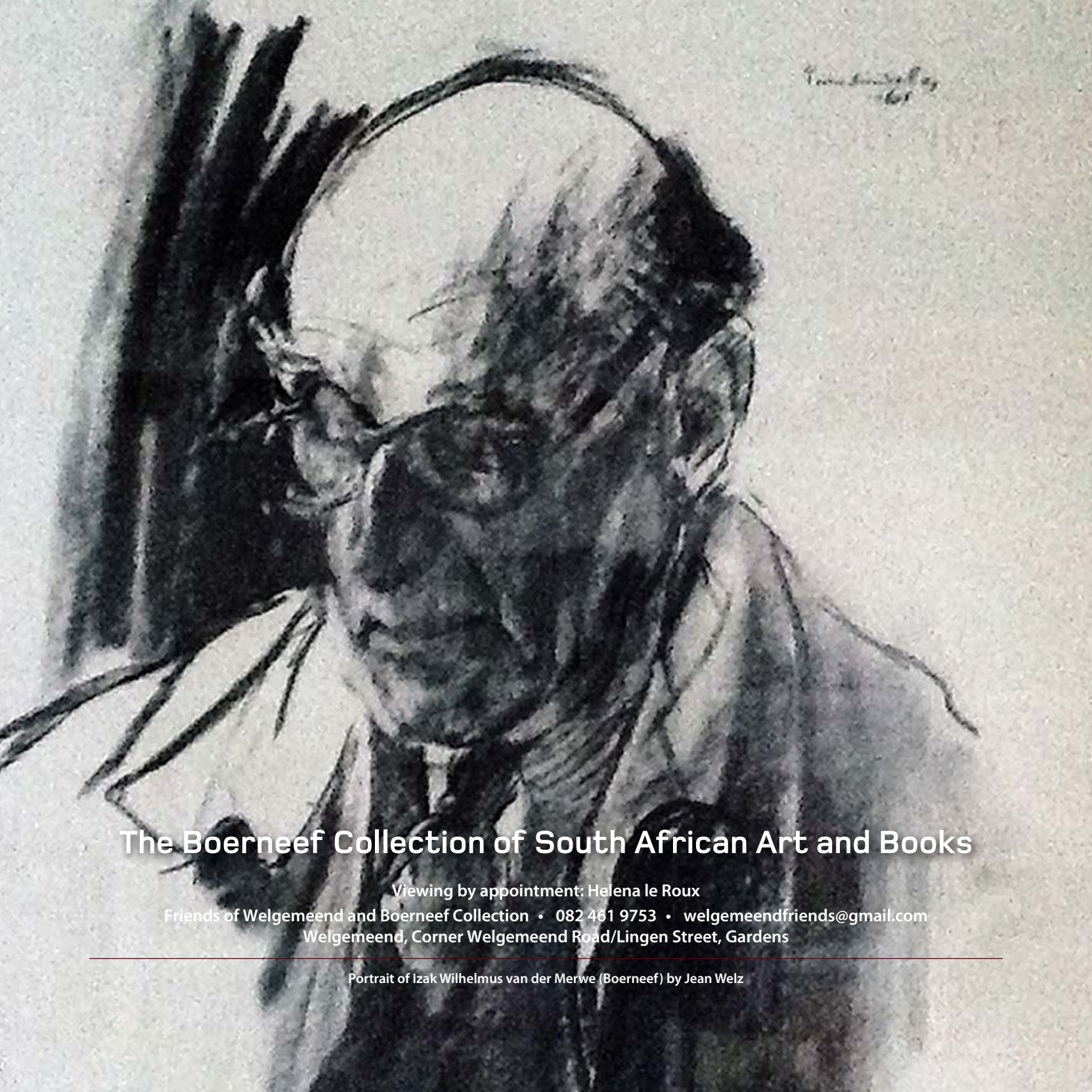
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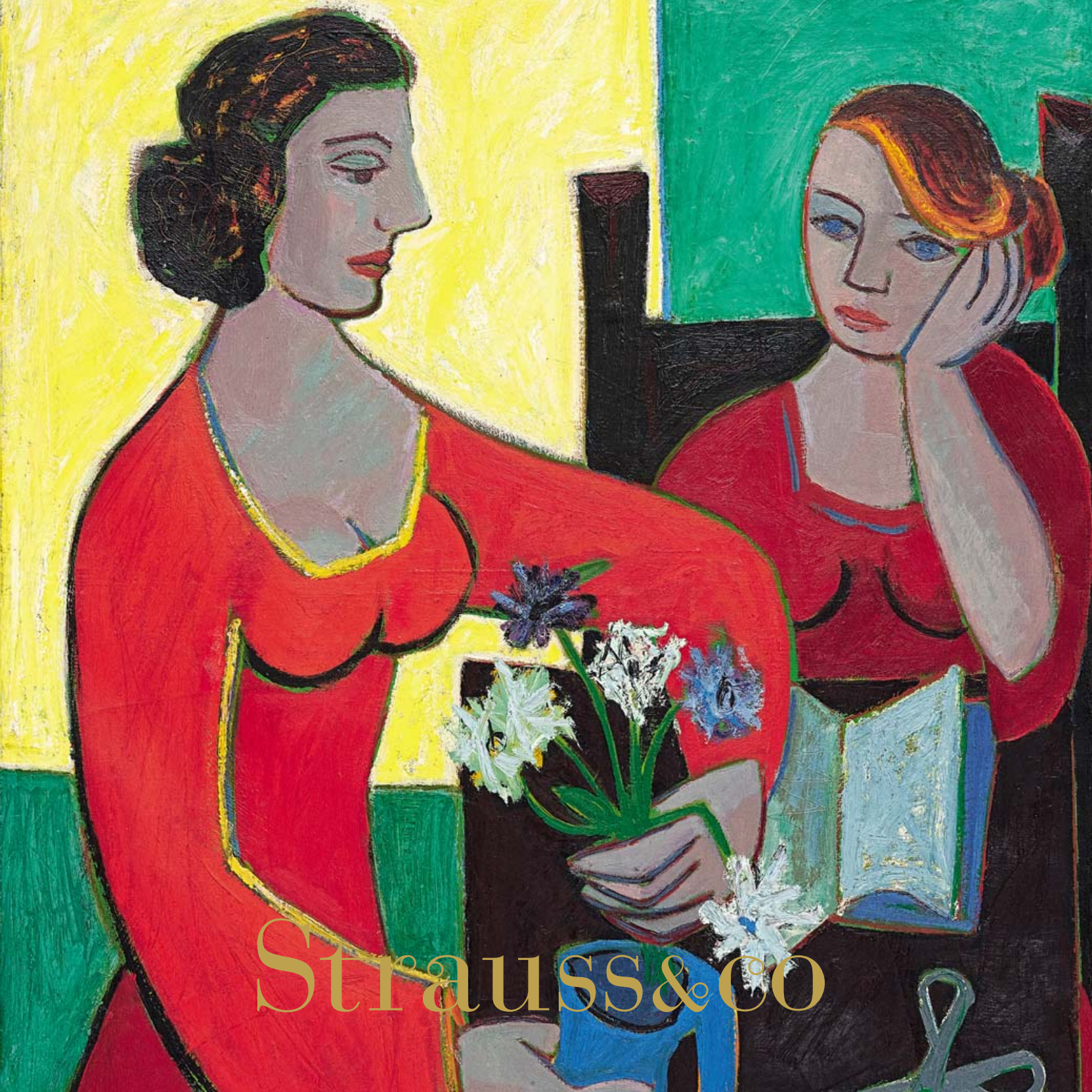
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