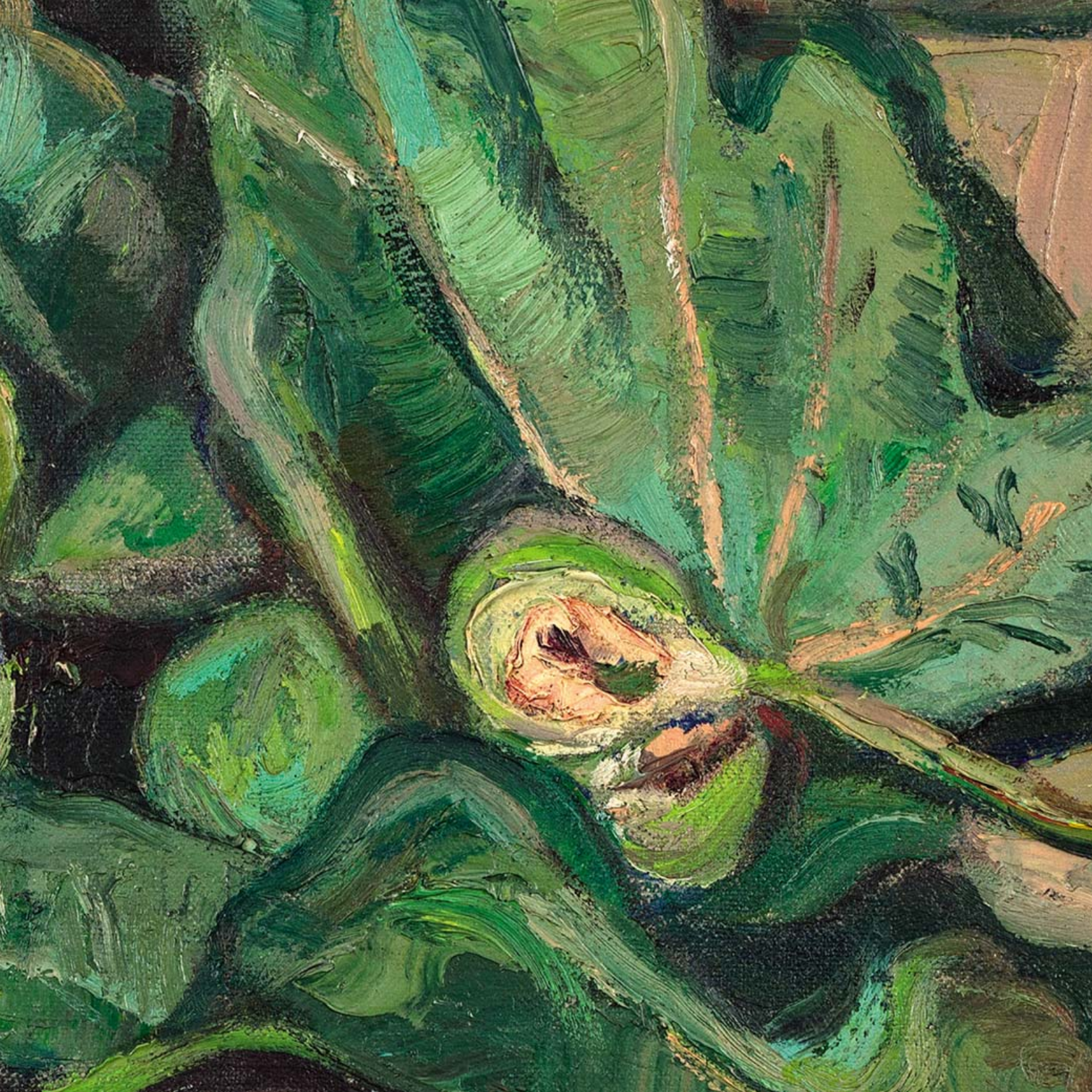


1942



Strauss & Co



Strauss & Co

Fine Art Auctioneers | Consultants



Important South African & International Art, Decorative Arts & Jewellery

Monday 6 March 2017

11.00am: Session One (Lots 1-170)

2.00pm: Session Two (Lots 171-360)

5.00pm: Session Three (Lots 361-490)

8.00pm: Session Four (Lots 491-577)

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 3 to Sunday 5 March 10am to 5pm

WALKABOUT

Saturday 4 March at 11am

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ILLUSTRATED CATALOGUE R200.00

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





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Sale Information

Auction

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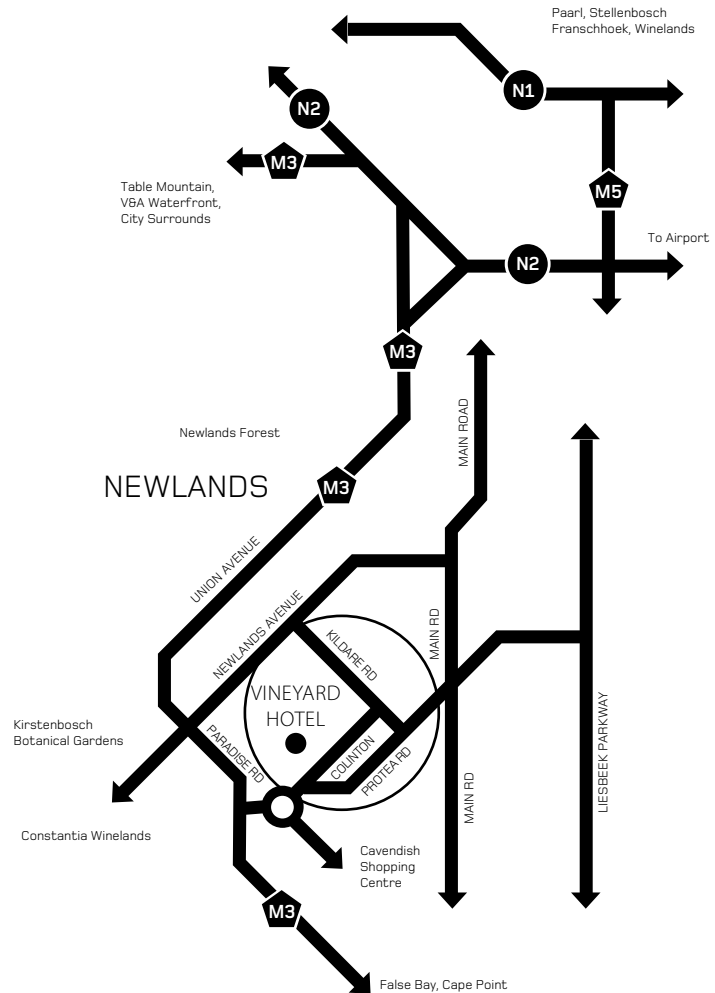
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Buying at Strauss & Co

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: Cape Town 021 683 6560 Johannesburg 011 728 8246.

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 12 noon.

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 Contact: Brenim Mettler

Stuttafords Fine Art

Tel +27 21 514 8700

International Freight: Airwings

Tel +27 83 454 1115

tinus@airwings.co.za





Alexis Preller, *Still Life with Pomegranates* R4 000 000 – 5 000 000

Now inviting consignments

Modern and Contemporary South African and International Art

Entries close end March

Auction
Johannesburg, 5 June 2017

straussart.co.za

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

Sales Calendar 2017

CAPE TOWN

Important South African
and International Art,
Decorative Arts & Jewellery

Monday 16 October

*Entries close approximately
10 weeks before the sale*

JOHANNESBURG

Important South African
and International Art

Monday 5 June
Monday 13 November

*Entries close approximately
10 weeks before the sale*

STRAUSSONLINE

South African and International Art and
Decorative Arts

Friday 27 January - Monday 6 February
Friday 31 March - Monday 10 April
Friday 7 July - Monday 17 July
Friday 8 September - Monday 18 September

*Entries close 2 weeks
before date of sales*

Dates are subject to change

Lot 114 A silver monkey table lamp, No. 2, Patrick Mavros, Harare, (detail)





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.



Sir Edward Coley Burne-Jones, *Portrait of Maria Zambaco* Sold £112 500 (R2 million) 14 July 2016

Sourced in Cape Town – Sold in London

Art Valuation Day: South African, British & European

with Dendy Easton and Strauss & Co Specialists

Friday 3 March 2017, The Vineyard Hotel, Cape Town

Enquiries 021 683 6560

Due to our long standing relationships with the top international auction houses we are able to offer a service to our clients whereby works are placed in the international salerooms most suited to them.





The Vineyard Hotel, Newlands, Cape Town
6 March – 11am

**Jewellery, Foreign silver, Decorative
Arts, Furniture, 20th Century Ceramics,
Glass and Collectables**

Lots 1–170

Lot 121 A Seguso cognac and yellow sommerso glass vase, Murano, 1960s (detail)



1

**1
Citrine and gold necklace**

composed of a series of collet-set pear and oval shaped citrines weighing approximately 24.00 carats accented with eight round brilliant-cut diamonds weighing approximately 0.25 carat to a fine curb link chain, *length approximately 435mm*

R8 000–10 000

**2
Single stone diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing 1.5470 carats, *size L½*

Accompanied by report no 161010622/112142 from EGL South Africa stating that the diamond weighing 1.5470 carats is I in colour and h in clarity

R40 000–42 000



2

**3
Diamond pendant**

claw-set with a round brilliant-cut diamond weighing approximately 1.49 carats, set to a tapering link and fine box-link chain, *length approximately 40mm*

R50 000–55 000

**4
Edwardian seed pearl and peridot pendant/brooch**

the openwork frame millegrain-set to the centre with a cushion-cut peridot enclosed by foliate scrollwork highlighted with seed pearls, pear-shaped peridot drop, detachable seed pearl bale, *length approximately 60mm*

R5 000–7 000



4

3





5

5
Edwardian sapphire and seed pearl necklace

set to the front with three sprays of flower clusters claw-set with sapphires to a knife-wire link, the leaves set with seed pearls, to a fine curb chain with bolt clasp embellished with seed pearls, *length approximately 475mm*

R10 000–12 000



6

6
Sapphire and diamond brooch

designed as a bar, claw-set to the centre with an oval-shaped sapphire weighing approximately 5.30 carats with two Old European-cut diamonds weighing approximately 1.35 carats, *width approximately 50mm*

R80 000–90 000



7

7
Sapphire and diamond necklace

designed as a series of alternating knife-edge links embellished with round brilliant-cut diamonds and oval links each claw-set to the centre with a sapphire surrounded by round brilliant-cut diamonds, with central drop pendant, *length approximately 420mm*

R10 000–15 000



8

8
Portrait of a Gentleman, 18th century

oval, wearing a red coat, white chemise and lace jabot, his powdered hair caught in a ribbon, engraved gold frame, *length approximately 32mm*

R4 000–6 000

* This lot is not suitable for export.



9

10

9
Italian 14ct gold necklace
 designed as a series of textured brick links, length approximately 460mm
 R10 000–12 000

10
Diamond ring
 claw-set to the centre with a princess-cut diamond weighing 2.0140 carats, the shoulders set with two round brilliant-cut diamonds, size M½
 Accompanied by report no. 160711968/111004 from EGL South Africa stating that the diamond weighing 2.0140 carats is G in colour and SI1 in clarity
 R130 000–135 000

11
Gilt-metal mounted jade seal
 the mottled stone of pale green tone, set to a gilt-metal mount embellished with coral, turquoise and red stones, the inset crystal intaglio engraved with a crest, some gilding and stone loss, length approximately 100mm
 R6 000–8 000

12
Gold and tortoiseshell lorgnette, French, late 19th/early 20th century
 gold framed folding glasses with spring mechanism to a tortoiseshell cover applied with a vacant oval cartouche, with an oval-shaped ring, French gold assay marks, length approximately 85mm
 R5 000–7 000



11



12

13
Cartier 18ct gold 'Tank
Basculante' manual reversible
gentleman's wristwatch

the 20mm white enamel dial with Roman numerals, black inner minute track, blued-steel hands, the hinged rectangular case designed to pivot within the rectangular backplate to conceal the reverse brushed-gold dial, each with crown at 12 o'clock, nickel-finished lever movement and bimetallic compensation balance, brown crocodile leather strap with 18ct gold Cartier deployment clasp, *dials and deployment clasp signed Cartier, Ref 033181, width approximately 24mm*

R30 000–40 000

14
Three 'tortoiseshell' combs,
circa 1900

each set with emerald and rose-cut diamonds, *some damage to the teeth of the combs, width approximately 95mm* (3)

R9 000–12 000

* This lot is not suitable for export.



13



14
 part lot



15



16



17



18

15
Edwardian diamond and pearl brooch

the cut-cornered rectangular plaque of open-work design, millegrain-set with alternating pearls and rose and Old European-cut diamonds, weighing approximately 5.00-5.20 carats, width approximately 88mm

Pearls untested and unwarranted

R40 000–45 000

16
Pair of smoky topaz and diamond earrings

each claw-set to the centre with a smoky topaz surrounded by cognac and round brilliant-cut diamonds to a half diamond-set hoop, *with post fittings, length approximately 33mm (2)*

R6 000–8 000

17
Pair of diamond earrings

each designed as a cross, claw-set with ten Old European-cut diamonds weighing approximately 1.75 carats, *screw fittings (2)*

R20 000–25 000

18
Pair of diamond and pearl ear pendants, 1920s

each designed as an articulated line of collet and millegrain-set eight-, rose- and arrow-cut diamonds weighing approximately 1.65 carats, suspending a pearl drop with a cap highlighted with rose-cut diamonds, *post and butterfly fittings with French assay mark, length approximately 47mm. Purchased from Missiaglia, Venezia, 1962, cased.*

Pearls not tested and unwarranted (2)

R25 000–30 000

19



19

Tsovorite and diamond dress ring

claw-set to the centre with an oval-cut tsovorite surrounded by round brilliant-cut diamonds, the shoulders channel-set with baguette and round brilliant-cut diamonds weighing approximately 1.30-1.40 carats, size L

R12 000–15 000

20

Italian diamond necklace

claw-set with one hundred and twenty-six graduated round brilliant-cut diamonds weighing approximately 14.95 carats, length approximately 420mm

R100 000–110 000

20

21
part lot

21

Emerald pendant

set with two cushion-cut emeralds weighing 10.105 and 10.40 carats, to a fixed bale, length approximately 44mm; with silver chain (2)

Accompanied by report number 0014 from The Jewellery Council of South Africa stating that the emerald weighs 10.105 carats. Accompanied by report number 0013 from The Jewellery Council of South Africa stating that the emerald weighs 10.40 carats. Accompanied by report No 14-G-7050 from the GGTL Laboratories, Switzerland stating that the two green cushion shaped emeralds weighing 10.10 carats and 10.39 carats have minor enhancement and are of natural origin

R300 000–350 000

22



22

Emerald and diamond five stone ring

claw-set with two cushion-cut emeralds and three old-cut diamonds weighing approximately 0.65 carat, size O; and a five stone diamond ring, claw-set with old-cut and a round brilliant-cut diamond weighing approximately 1.10 carats, size O (2)

R7 000–9 000



23
Italian 18ct gold necklace
composed of a series of fancy interlocking links, *inner circumference approximately 390mm*; and a pair of earrings, *en suite, with post and butterfly fittings, length approximately 35mm (3)*
R55 000–58 000

24
Unset emerald-cut diamond weighing 1.1000 carats
Accompanied by report number 161220151/205086 from EGL South Africa stating that the diamond weighing 1.1000 carats is J in colour and VVS2 in clarity
R40 000–42 000

25
Italian 18ct gold bracelet, 1970s
composed of textured and pierced interlocking links, *length approximately 205mm*
R18 500–20 000



25

**26
Diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.72 carat, surrounded by ten round brilliant-cut stones weighing approximately 0.38 carat set to a collet rectangular-shaped frame, size W½

R30 000–35 000

**27
Single-stone diamond ring,
Kurt Jobst**

collet-set with a round brilliant-cut diamond weighing 1.0308 carats, size N

Accompanied by report number 40698549/23849 from EGL South Africa stating that the diamond weighing 1.0308 carats is G in colour and VS2 in clarity

R45 000–50 000



27



26

**28
Italian 18ct gold necklace**

composed of a series of rope-twist links, length approximately 920mm

R30 000–32 000

**29
Victorian gold snake bangle**

woven in the form of a coiled snake, its mouth agape and eyes set with a red stone, some damage, one eye lacking stone

R9 000–12 000



28



29



30

31

32

33

30
Pair of diamond and South Sea earrings

each surmount millegrain-set to the centre with a cushion-cut diamond enclosed by a rectangular frame millegrain-set with fourteen round brilliant-cut diamonds, above a detachable South Sea pearl, *post and butterfly fittings* (2)

R30 000–35 000

31
Diamond necklace

designed to the front with three rows of collet-set round brilliant-cut diamonds, set to geometric and annular links set with baguette and round brilliant-cut diamonds, with two further rows of diamonds set to a beaded chain, *inner circumference 445mm*

R50 000–55 000

32
Diamond eternity ring

pavé-set with round brilliant-cut diamonds weighing approximately 3.60 carats, *size N*

R25 000–30 000

33
Lady's gold and ruby dress watch, Bucherer, 1940s

the square champagne-coloured dial with applied dot and baton markers, part-bezel, the shoulders set with eight-cut diamonds and calibre-cut rubies, the unadjusted seventeen jewel nickle-lever escapement stamped 'Tevo', with gas-pipe link strap and adjustable locking clasp, *not in working order, the inside of the case stamped 0.750, the back stamped 16471, length approximately 180mm*

R10 000–12 000



34

34

Ruby and diamond necklace

designed as a series of fancy links set with oval, emerald and round-cut rubies weighing approximately 22.00-25.00 carats, highlighted with eight-cut, round brilliant-cut and baguette diamonds weighing approximately 9.00-10.00 carats to a three-stone ruby clasp, *inner circumference approximately 390mm*

R130 000–140 000



35

35

Edwardian diamond ring

designed as two vertically claw-set old-cut diamonds weighing approximately 2.40 carats, between a band of six old-cut diamonds, *size H½*

R160 000–180 000



36



37



38



39

**36
Diamond and gold pendant**

collet-set with a pear-shaped diamond weighing approximately 2.00-2.10 carats, with conforming bale, *length approximately 27mm*

R250 000–260 000

**37
18ct gold bracelet**

with curb links, *length approximately 220mm*

R22 000–24 000

**38
Pair of amethyst and silver-gilt cufflinks, Links, London, 1995**

each of dumb-bell form joined by a curb-link chain, *length approximately 30mm*; another pair, set with malachite, *length approximately 30mm*; and a pair of silver and tiger's eye cufflinks, Exquisite Jewellery Ltd, London, 1980, set to a T-bar connector, *length approximately 25mm* (6)

R3 000–4 000

**39
Tiffany diamond and gold-mounted spinach green jade cigarette case**

the front mounted with the initial P millegrain-set with diamonds, with hinged compartment, *indistinctly etched Tiffany & Co, length approximately 85mm*

R30 000–40 000

40



40
Sapphire and diamond ring
 collet-set to the centre with an oval-cut sapphire flanked by a half row of channel-set baguette-cut diamonds weighing approximately 0.80 carat, enclosed by claw-set round brilliant-cut diamonds weighing approximately 0.45 carat, *size N*
R15 000–18 000

41
Sapphire and diamond necklace

claw-set to the centre with seven oval-cut sapphires weighing approximately 3.50 carats between half-crescent links pavé-set with round brilliant-cut diamonds weighing approximately 0.95 carat, to an arrowhead shaped link chain, *length approximately 410mm*

R20 000–25 000

41



42



42
Diamond and gold brooch
 designed as a ballerina, the figure's head claw-set with a pear-shaped diamond, *length approximately 68mm*
R3 000–4 000

43
Tiffany & Co 14ct gold and sapphire-mounted sterling silver cigarette case, New York, early 20th century

rectangular, the hinged cover engraved with radiating panels and applied with a gold mitre-shaped motif inlaid with a line of calibre-cut sapphires, conforming thumbpiece, gilt interior, the inside cover engraved with the initials JHL, *stamped Tiffany & Co, 14k, STERLING, 135g, 85mm wide*

R8 000–10 000

43





44

44
Italian 18ct gold bracelet

designed as a series of three coloured gold brick-shaped links, *length approximately 175mm*

R14 000–16 000

45
Diamond and gold dress ring, 1960s

claw-set to the centre with a round brilliant-cut diamond weighing 1.4270 carats to a trapezoid textured frame with square-shaped shank, *size N½*

Accompanied by report number 160720080 from EGL South Africa stating that the diamond weighing 1.4270 carats is M in colour and VVS2 in clarity

R42 000–45 000

46
Italian 18ct gold necklace

composed of a series of brick-links, *length approximately 420mm*; and a gold ring, *en suite, size M (2)*

R24 000–26 000



45



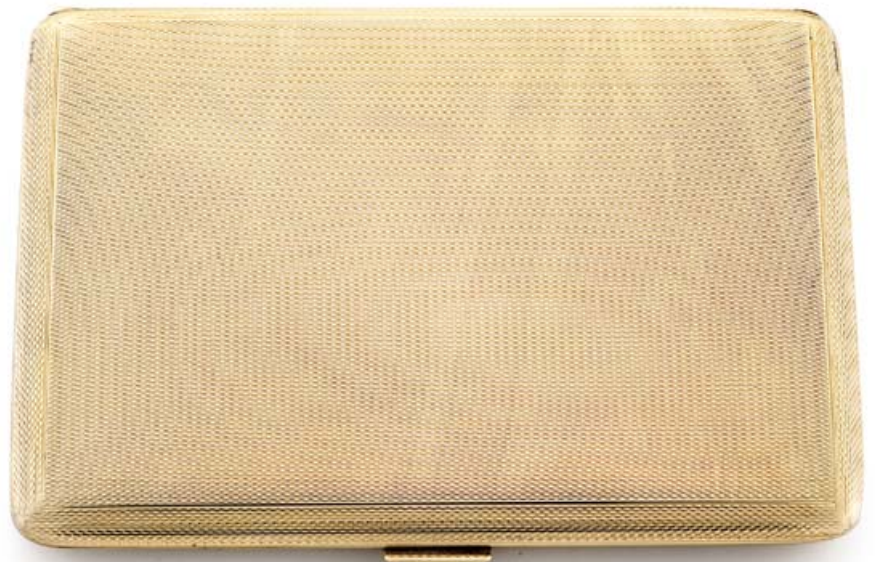
46

46

47
George VI 9ct gold cigarette case, JW Benson Ltd, London, 1937

the hinged rectangular engine-turned body with conforming thumbpiece, the interior with inscription, *length approximately 110mm*

R22 000–24 000



47

48

Pair of lapis lazuli and diamond cufflinks, H Stern

each designed as a faceted baton link embellished with a line of pavé-set round brilliant-cut diamonds to a T-bar connector, *cased, length approximately 25mm (2)*

R15 000–20 000

49

Patek Philippe 'Calatrava' diamond, sapphire and gold ring

designed as a series of vertical spaced sections bordered by two bands pavé-set with fifty-four round brilliant-cut diamonds weighing approximately 0.80 carat, the outer rim embellished and collet-set with six cabochon-cut sapphires, *size L*; and a pair of earrings, en suite, set with sixty round brilliant-cut diamonds weighing approximately 0.90 carat, the outer rim collet-set with twelve cabochon-cut sapphires, *post and clip fittings, signed Patek Philippe, French assay marks (3)*

R40 000–50 000

50

Diamond and gold ring, 1940s

designed as a bow embellished to the centre with sixteen claw-set eight-cut diamonds, *size S*

R8 000–10 000

51

Italian 18ct gold bracelet

designed as a series of waisted bow-shaped and arched links, *length approximately 190mm*

R32 000–35 000



48



49



49



50

51





52

52
**Lady's 9ct gold nécessaire
and aide mémoire compact,
possibly Joseph Walton,
London, 1908**

the front and reverse engraved
with initials, enclosing a sectioned
compartment, mirror, ivory *aide
mémoire* and card compartment, with
later loop fitting and chain, *interior*
engraved *GE Kerr. Ballyrush*, width
approximately 80mm (2)

R20 000–22 000

* This lot is not suitable for export.

53
Italian 18ct gold necklace

composed as a series of entwined
rope and plain curb links, length
approximately 480mm

R15 000–17 000

53

54
18ct gold necklace

designed as a series of flattened curb-
links, length approximately 445mm

R14 000–16 000

55
18ct gold necklace

composed of a series of flattened curb-
links, length approximately 475mm

R20 000–22 000

54

55



56 part lot

**56
Diamond and gold suite**

comprising: pair of earrings, ring, bracelet and necklace, each set to the centre with stepped V-shaped motifs heightened with claw-set round brilliant-cut diamonds to a fancy-link chain, *length of necklace approximately 435mm (5)*

R15 000–20 000



57

**57
Patek Philippe gold openface
keyless lever watch, early
20th century**

the 44mm white enamel dial with Brequet numerals and subsidiary seconds, with blued-steel spade hands, gilt lever movement signed and numbered 146056, bi-metallic compensation balance, cam wheel regulator, 18ct gold cuvette, signed and numbered 248134, gold polished case engraved with the Fraser crest, *case, dial, cuvette and movement signed, 50mm diameter*

R40 000–60 000



58

**58
9ct gold lorgnette**

gold framed glasses, set to an engraved handle with loop terminal; and a pair of 9ct gold cufflinks, maker's initials ACCP, Birmingham, oval, set to a bar-link with conforming back (3)

R3 000–4 000

58



59

59
Chalcedony bead and gold necklace

each bead with pierced and engraved flower-cup mount, *length approximately 355mm*

R4 000–6 000



60

60
Lady's gold evening bag, early 20th century

the two-tone gold mesh bag set to a frame with central clasp embellished with two synthetic cabochon-cut sapphires, to a *later* curb link chain, *width approximately 130mm*; and a gold coin purse, with engraved frame, *width approximately 60mm (2)*

R52 000–56 000

60



61

Diamond ring

collet-set to the centre with a round brilliant-cut diamond weighing 1.44 carats surrounded by a band of twenty-four channel-set diamonds, *size M½*

Accompanied by report number 27182 from The Jewellery Council of South Africa stating that the diamond weighing 1.44 carats is H in colour and VVS1 in clarity

R100 000–110 000

62

Diamond and gold bracelet

designed as a series of alternating gold and diamond-set links, *length approximately 195mm*

R6 000–8 000

63

Art Deco crystal, diamond and enamel dress set, 1930s

comprising: a pair of cufflinks and a pair of dress studs, circular, each set to the centre with a band of claw-set old European-cut diamonds with black enamel borders (4)

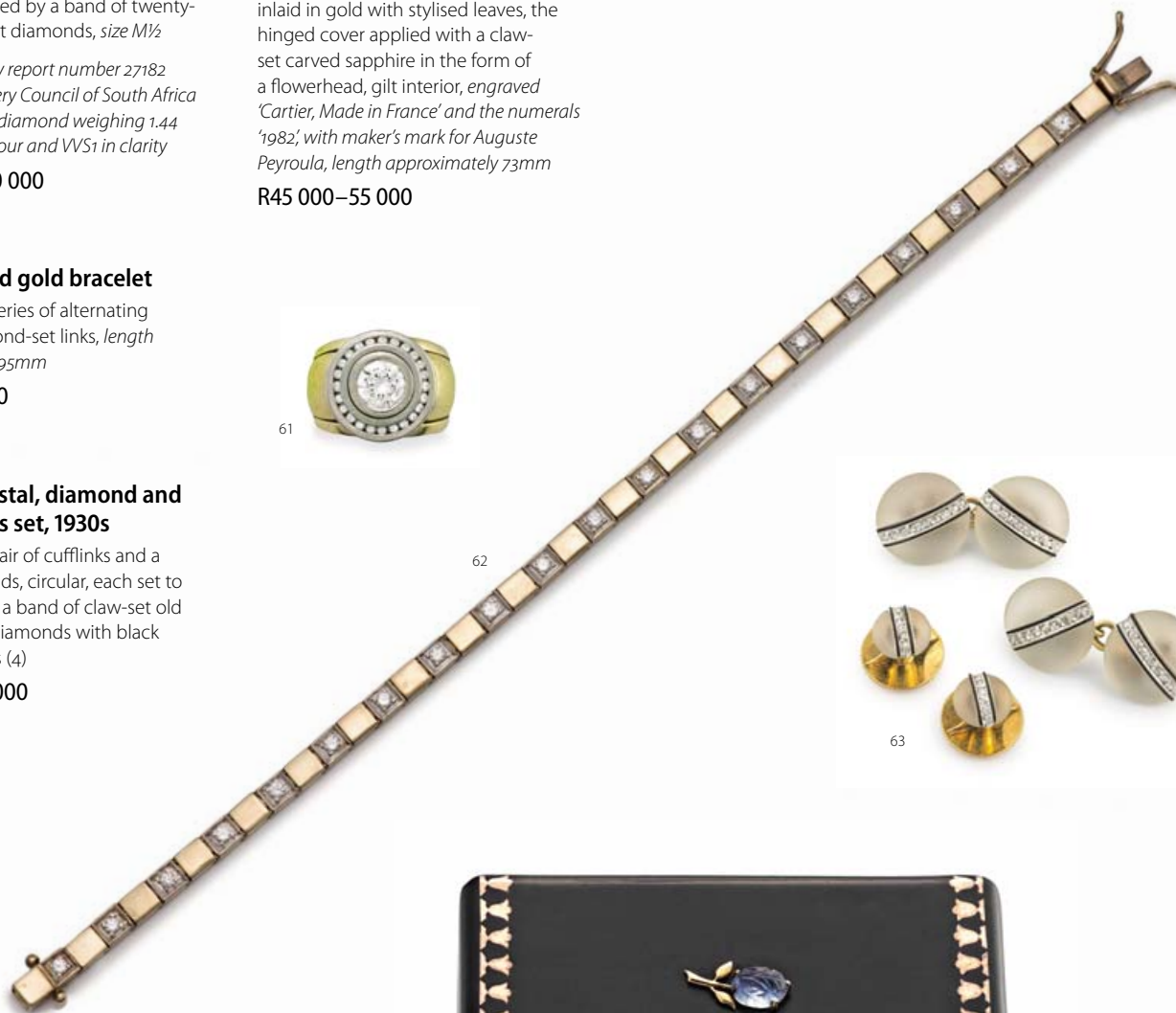
R25 000–30 000

64

Art Deco black lacquer, gold and silver-gilt box, Cartier

rectangular, the black enamel body inlaid in gold with stylised leaves, the hinged cover applied with a claw-set carved sapphire in the form of a flowerhead, gilt interior, *engraved 'Cartier, Made in France' and the numerals '1982', with maker's mark for Auguste Peyroula, length approximately 73mm*

R45 000–55 000



61

62



63



64



65

65
Kupittaa Kulta moss agate and sterling silver ring, Finland, .925 sterling, 1960s

designed as two open engraved leaves united by ball terminals and centring a cupped moss agate bead, *stamped with the maker's marks, .925 S, size N*

R1 500–2 000



66

66
Elis Kauppi silver Flower Cup ring, for Kupittaa Kulta, Finland, .925 sterling, 1960s

set to the centre with hemispherical-shaped petals centred by a bead. *stamped with the designer's initials, .925 S, size M½*

R1 500–2 000



67

67
N.E. From silver and tiger's eye ring, Denmark, .925 sterling, 1960s

collet-set to the centre with a tiger's eye cabochon-cut stone, bi-furcated shoulders, *stamped STERLING, DENMARK, N.E. FROM, .925 S, size M½*

R800–1 000



68

68
Kupittaa Kulta silver and carnelian pendant, Finland, .925 sterling, 1970s

the pierced ball frame with loose carnelian bead, *link stamped with the maker's mark, .925 S, length approximately 45mm; and a sterling silver box-link chain, length approximately 700mm (2)*

R4 000–6 000



69

69
Anna Greta Eker silver Crown bracelet, Norway, .925 sterling, 1960s

the tapering terminals headed by three balls, stamped with maker's initials, AGE, STERLING 925 NORWAY, inner circumference approximately 215mm

R5 000–7 000

70
Georg Jensen silver Duck pendant, .925 sterling, post 1945

designed in 1952 after a Henning Koppel design, stamped Georg Jensen, .925 S, height approximately 25mm

R1 500–2 000

71
Single stone diamond ring

claw-set with a round brilliant-cut diamond weighing approximately 0.75 carat, size I

R20 000–22 000



71



70

72
Omega gentleman's seamaster chronostop tonneau-shaped stainless steel wristwatch, Ref. 145.008, circa 1970

the 35mm black dial with white chapter ring, applied silver baton markers accented by luminous dots, cream-coloured luminous hands with orange chronograph hand, outer rotating black bezel with Arabic five minute divisions, bezel crown at 10 o'clock, and pusher at 2 o'clock, cal. 865 manual 17 jewel movement, the case-back engraved with Omega seamaster logo, with stainless steel bracelet and folding clasp, dial and movement signed, 45mm

R22 000–26 000



72



73

73
A Victorian silver-gilt and enamel mounted ruby-glass double-end scent bottle, maker's initials 'HF', London, 1859

with faceted body, one end with engraved screw top, the other with hinged top enclosing a glazed compartment, each top with applied enamel and silver-gilt plaque, *traces of gilt, 13cm long*; and another, apparently unmarked, each top engraved with c-scrolls and flowerheads, *hinged top faulty, 12,8cm long (2)*

R2 500–3 000



74

74
A Victorian silver-gilt-mounted amber-coloured glass double-end scent bottle, S Mordan & Co, London

the body cut with printies and mounted with an engraved hinged top enclosing a spring-loaded glazed compartment, screw top to the opposite end enclosing a glass stopper, *engraved S Mordan & Co, makers, 15cm long*; and a lime-green glass example, the tops engraved with scrolls and flowerheads centring a vacant oval cartouche, *13cm long (2)*

R2 000–2 500



75

75
A Victorian silver-gilt-mounted blue-glass vinaigrette and scent bottle, Sampson Mordan & Co, London, 1871

flask-shaped, the top with hinged cover, the base with hinged cover enclosing a gilt interior and pierced grille engraved with a basket of flowers, *9,2cm high*

R5 000–7 000



76

76
A Victorian gilt-metal-mounted novelty 'binocular' clear glass double-end scent bottle

cut with printies, the centre with hinged portrait compartment, one end with screw top, the other hinged, *13,5cm long*

R1 500–2 000



77

77
A Victorian gilt-metal-mounted novelty 'binocular' blue-glass double-end scent bottle

with faceted sides, the centre hinged, engraved tops, one end with screw top, the other hinged, *13cm long*

R1 500–2 000



78

78
A Victorian green-glass and silver-plate mounted double-end scent bottle

faceted sides, one with a screw top, the other with hinged top enclosing a stopper, *13cm long*; and another example, similar, *10,5cm long* (2)

R1 200–1 500



79

79
A sterling silver-mounted cornucopia-shaped blue-glass vinaigrette and scent bottle, 19th century

with faceted glass body, detachable chain-linked covers, one enclosing a vinaigrette compartment with detachable pierced grille, the other fitted with a glass stopper, *stamped 'Sterling', 9cm wide*; a Victorian novelty brass-mounted green-glass double scent bottle in the form of 'Opera Glasses', with hinged covers set to engraved bases, *7cm high*; and an Edward VII silver-mounted pink-glass scent bottle, CC May & Sons, Birmingham, 1905, faceted body with a star-cut base, with glass stopper, *3,7cm high* (3)

R2 500–3 000

each with faceted body, hinged top and fitted with a stopper, the other end with screw top, *each 10cm long* (2)

R800–1 000



80

80
Two Victorian green-glass and silver-plate mounted double-end scent bottles

81

**A Russian silver casket,
Moscow, 1908-1926, assay
master Ivan Sergeevich
Lebedkin (1898-1914)**

rectangular, the hinged cover
applied with a vacant rope-twist
oval cartouche bordered by stylised
c-scrolls, gilt interior, the front
engraved with flowers and ribbons,
the sides applied with pierced handles,
raised on bracket feet, 465g, 7,5cm high

R7 000–9 000

81



82

**A Russian silver and niello
cigarette case, Kazan, 1908-
1926, assay master Ivan
Andreyevich Ado (1899-1916)**

rectangular, the centre engraved
with a vacant rondel enclosed by
foliage with ribbed borders and
cross-hatched corners, the reverse
enclosing a river scene engraved
with a windmill and houses, 115g, 10,5cm
wide; and a Czechoslovakian silver
cigarette case, maker's initials 'FB', .900
standard, rectangular, the hinged
covers profusely engraved with leaves
and flowerheads, the interior engraved
with initials, 75g, 7,8cm wide (2)

R6 000–8 000

82 part lot



83

**A Russian silver cigarette case,
Caucasus, 1908-1926**

rectangular, the front engraved with a
spray of summer flowers, an inscription
and dated 1917, the reverse engraved
with a view of wooden churches, 135g,
11cm wide; and another, Moscow, 1908-
1926, assay master for Viktor Savinkov,
engraved with initials enclosed by an
arch with ribbons, the interior with an
inscription, 120g, 10,5cm wide (2)

R8 000–10 000

83





84

84
A Russian silver cigarette case,
Moscow, 1908-1926, maker's
mark 'NK' in Cyrillic

rectangular, engraved with fans,
 rondels and foliate swags, cabochon-
 set blue-stone thumbpiece, 185g,
 12cm wide

R4 000–5 000



85

85
A Russian silver lady's purse,
Moscow, 1908-1926, maker's
mark 'NK' in Cyrillic

rectangular, engraved with a central
 foliate band and column, cabochon-
 set red-stone thumbpiece, with open-
 link chain, 230g, 16,2cm wide

R4 000–5 000



86

86
A Russian silver cigarette case,
Moscow, 1908-1926, Pyotr
Petrov (1908-1917)

the rectangular repoussé body
 depicting a warrior on a rocky
 platform warning off a pair of
 firebirds, the rising sun in the distance,
 cabochon-cut glass thumbpiece, 215g,
 11,4cm wide

R5 000–7 000

87
Two silver-plated and amber-
mounted parasol handles

each with beaded and engraved
 borders, the longer 27,5cm long (2)

R4 000–6 000

88
A silver-plated and black
enamel parasol handle

embellished with bands and diagonal
 dot markers, 14,5cm long; and a
 Russian niello, silver-plated and
 amber-mounted parasol handle,
 17,5cm long (2)

R2 000–3 000

89

A German silver-mounted glass casket, JD Schleissner & Söhne, Hanau, circa 1900, .800 standard

kidney-shaped, the hinged cover and base moulded in relief with figures in a tavern enclosed by vignettes of country life within c-scroll and foliate borders, the borders heightened with vacant cartouches, the glass body etched with garlands and the sides with buildings and a boat, *455g of weighable silver, 13,5cm high*

R7 000–9 000



90

A German silver-mounted and glass decanter set, post 1886, .800 standard

the pierced cylindrical frame moulded in relief with putti playing with a goat within a balustraded garden, on a spreading circular foot, the four detachable triangular shaped glass flasks with silver collars, the glass stoppers mounted with foliate caps headed by figures, *the frame 270g, 24,5cm high (s)*

R5 000–7 000



91

A silver spice box, early 20th century

of bombé form, the hinged cover applied with a flowerhead, the fluted sides raised on four foliate-headed outswept feet, *stamped MS833, 255g, 12cm high*

R3 000–4 000

92

A German silver two-handled gallery tray, post 1886, .800 standard

shaped rectangular with wavy rim and canted corners, the pierced gallery decorated with rondels centred by stars incorporating openwork handles, raised on four bun feet, *1680g, 46cm wide over handles*

R9 000–12 000





93

93
A Viennese cold-painted bronze, retailed by Nissel & Sikora, late 19th century

modelled as a dancing maiden, brandishing a sword and standing on a colourful carpet, *45,5cm high*, on a mottled green marble socle, applied retailers' plaque, *7,5cm high*

R9 000–12 000



94

94
A French bronze figure of 'Le Char d'Aurore', cast from the model by Auguste Moreau (1834-1917), late 19th century

the draped figure atop a shell-shaped chariot and holding aloft a billowing scarf, attended by a putto holding the reins of a pair of birds, *the back of the shell signed 'Auguste Moreau'*, to a marble base, *84,5cm high excluding base, 87,5cm high including base*

R80 000–100 000



95

95
A Meissen figural group,
19th century

modelled with the standing figure of a young mother supporting her child in her arms, her young son standing behind her clutching her robe, on a rocky base moulded with summer flowers, *some damage, underglaze-blue crossed swords, impressed numerals 2642, painted 38 in black, 11,5cm high*

R5 000–7 000



96

96
A French gilt-metal and
silvered marble-mounted
figurative mantel clock,
19th century

of Napoleonic interest, the 7,6cm white enamel dial with Roman numerals and pierced black hands, bell-striking silk suspension movement, set into a drum case surmounted by the figure of Napoleon mounted on his horse, the front with white marble panels applied with an eagle and pierced foliate plaques, raised on scroll and shell front feet, *39cm high*

R20 000–25 000



97

**A Sèvres style gilt-metal mounted
porcelain pedestal bowl, late 19th century**

signed C.Rochette, the oval body painted with a pastoral scene of a courting couple, the reverse painted with a landscape enclosed by foliate borders, the sides applied with ribbed and foliate scroll handles, the interior painted with garlands of summer flowers against a white ground, raised on a tapering column and moulded base, on a leaf-and-berry plinth with bracket feet, overpainted pseudo Sèvres mark, 32,7cm high; and a pair of porcelain and gilt-metal mounted cassolettes, late 19th century, each urn-shaped body painted with a tableau of the Muses, the detachable covers with pineapple finials, raised on a fluted column, applied in relief with a leaf-and-berry swag, on a square stepped plinth base, chips, gilding loss, formerly with chains, 34cm high (3)

R12 000–16 000



98

98
A French oak cupboard,
18th century

the moulded rectangular two-plank top with canted corners above panelled sides, the front with a pair of drawers above panelled cupboards enclosing a shelf, on bun feet, *restorations, 124cm high, 143cm wide, 39cm deep*

R12 000–15 000



99

99
An Italian carved oak
cupboard, 19th century

profusely carved with panels of figures and inscribed 'FIDES TEMPERATI IVSTITIA CARITAS' enclosed by leaf and flowerhead borders, the front stiles with figural terms enclosing a *later* hanging rail, the base with a frieze drawer, on scroll feet, *the reverse painted with 'Inventory 1897, Hall', 196,5cm high, 135cm wide, 50,5cm deep*

R20 000–25 000



100

A Dutch walnut display cabinet, 19th century

the moulded cornice with central C-scroll cresting above a pair of glazed doors and sides enclosing three shelves, the lower half with two long drawers, raised on paw and ball feet, 238cm high, 184cm wide, 48cm deep

R40 000–50 000

PROVENANCE

Mrs Kotie Roodt-Coetzee, Director, National Cultural History Museum (1965-1978)



101

101
A pair of Louis XV style walnut
fauteuils

each with arched shaped padded
 back, padded arm supports, on fluted
 legs (2)

R10 000–15 000



102

102
An Empire mahogany roll-top
secrétaire, 19th century

the rectangular inlaid top above a
 frieze drawer, the roll-top enclosing
 an arrangement of nine drawers
 flanking open compartments, with
 pull-out writing slide above three
 long graduated drawers, on bracket
 feet, *130cm high, 113,5cm wide,*
54cm deep

R30 000–40 000

103

An Art Deco macassar and ivory inlaid gentleman's dressing set, probably French

of geometric outline bordered with ivory inlays, comprising: a hand mirror, a hair brush, a shoe horn, an eau de toilette bottle and a covered jar, the bottle 13,3cm high (5)

R3 000–4 000

* This lot is not suitable for export.



103

104

A Swedish sterling silver cigarette case, Haglund Studio, Stockholm, 1946

rectangular, the hinged cover embossed with a dragon, his tail encircling a flowerhead, stamped 'Haglund Studio, Sweden', 285g, 16,7cm wide

R1 500–2 000

104



105

A pair of French silver-plate candlesticks, Jean Després (1885-1980), 1950s

each with cylindrical column raised on a hammered square base with four spheres, the socket of hemispherical form, etched 'J - Després', 15,6cm high; and a French silver-plate chalice, Jean Després (1885-1980), 1950s, etched 'J - Després', 14,8cm high (3)

R30 000–40 000



105

106

A Danish silver flask, Roif Fritiof Bratland (fl.1956-1973), Copenhagen, 1941, .830 standard

rectangular with straight sides, fitted with a pierced strainer, the ribbed cover with cork gasket, 525g all in, 18,8cm high

R7 000–9 000

106



107

A Danish sterling silver blossom pattern bonbonnière, Georg Jensen, Copenhagen, 1933-1944, .925 standard

oval, the hammered body raised on four zoomorphic feet, the cover with bud finial, stamped Denmark, Sterling 2, 320g, 9,3cm high

R20 000–30 000

107



108

A pair of Danish sterling silver sauce boats, designed by Nanna Ditzel for Georg Jensen, Copenhagen, 1933-1944

in sizes, each lightly hammered body with applied scroll and circular disc handle, raised on a spreading oval foot, stamped Denmark, Sterling, 321A and 321B, 560g all in, the taller 12,3cm high (2)

R30 000–40 000

108



109

A three-piece Danish sterling silver coffee set, Søren Sass for Anton Michelsen, Copenhagen, 1950s

comprising: a coffee pot, hot water jug and sugar bowl, applied with ebonised and ivory inlaid handles, stamped 'A. Michelsen, Copenhagen', 1505g all in, the coffee pot 20,5cm high (3)

R25 000–30 000

* This lot is not suitable for export.



109

110

A Danish sterling silver blossom pattern pedestal dish, Georg Jensen & Wendel, Copenhagen, 1945-1951

designed by Georg Jensen, circular, the hammered body with pierced rim decorated with three bud and bead motifs, raised on a low circular foot, stamped Georg Jensen and Wendel, A/S, 2A, 355g, 19,5cm diameter

R15 000–20 000



110

111

A Danish sterling silver tazza, Georg Jensen, Copenhagen, 1945-1977

designed by Georg Jensen, with hammered bowl, raised on a leaf-and-berry stem to a spreading circular foot, the under foot rim engraved 'Anne & Otto February 1974 from Marina & Daddy', stamped Denmark, Georg Jensen, Sterling, 263 A, 270g, 13cm high

R12 000–15 000



111



112

112
A set of twelve Georg Jensen
sterling silver underplates,
mid 20th century

each hammered body with fold-over
beaded rim, *stamped Georg Jensen,*
Denmark, Sterling, 210 N, 8125g all in,
28cm diameter (12)

R120 000–150 000

113
A Danish teak two-handed
tray, Jens Quistgaard, Dansk
Designs, mid 20th century

oval, the split gallery incorporating
carrying handles, *stamped designer*
mark, 65,5cm wide over handles

R4 000–6 000



113



114

114
A silver monkey table lamp,
No. 2, Patrick Mavros, Harare,
9 September 1999

modelled with four grey vervet
monkeys cavorting around a tree
trunk, *fitted for electricity, 4915g,*
50cm high, excluding light fitting

R280 000–300 000



115

115
A silver monkey table lamp,
No. 2, Patrick Mavros, Harare,
1 October 1999

similar to the previous lot, *fitted for*
electricity, 4645g, 50cm high, excluding
light fitting

R280 000–300 000

116

**A stoneware bottle vase with
flared lip, 1970s, Dame Lucie
Rie (1902-1995)**

*impressed LR monogram seal,
27,5cm high*

R120 000–150 000

PROVENANCE

Peter Dingley Gallery, 8 Chapel Street,
Stratford-upon-Avon



117

**A stoneware sgraffito pedestal
bowl, 1980's, Dame Lucie Rie
(1902-1995)**

with depressed circular centre issuing
stippled lines, *moulded potter's seal*,
10cm high, 23,5cm diameter

R80 000–100 000

PROVENANCE

Peter Dingley Gallery, 8 Chapel Street,
Stratford-upon-Avon



118

**A porcelain bowl, 1980s,
Dame Lucie Rie (1902-1995)**

golden manganese glazed rim and
body divided by a green and pink-
checked band, *impressed potter's seal*,
9cm high

R80 000–100 000

PROVENANCE

Peter Dingley Gallery, 8 Chapel Street,
Stratford-upon-Avon



119

Two flattened stoneware bottles, 1980s, Joanna Constantinidis (1927-2000)

in sizes, each with ring neck, *impressed potter's seal*, the taller 19,5cm high, both bearing retailer's paper label (2)

R8 000–10 000

PROVENANCE

Peter Dingley Gallery, 8 Chapel Street, Stratford-upon-Avon

120

Two stoneware vases, 1980s, Colin Pearson (1923-2007)

in sizes, each of flattened oval form, applied with winged-form handles, *impressed potter's seal*, the taller 18,5cm high, each applied with retailer's paper label (2)

R8 000–10 000

PROVENANCE

Peter Dingley Gallery, 8 Chapel Street, Stratford-upon-Avon

119

120





121

121
A Seguso cognac and yellow sommerso glass vase, Murano, 1960s

ovoid, with shortened neck,
19,7cm high

R8 000–12 000



122

122
A Seguso amber, red and clear sommerso glass vase, Murano, 1960s

ovoid, with shortened neck, traces of gilt label, *28,5cm high*

R8 000–12 000

123
A Seguso Vetri d'Arte green, pale ochre and clear sommerso glass vase, Murano, 1960s

designed by Flavio Poli for Seguso,
flattened ovoid, *31,5cm high*

R8 000–12 000

124
A Seguso opaline glass bowl with gold inclusions, Murano, 1960s

oval, of ribbed shell-shaped form with wavy rim, the sides applied with rope-twist handles, *15,5cm high*

R6 000–8 000



123



124



125

125
A Seguso glass bowl, Murano, 1950s

oval, the clear glass body with gold inclusions, 34,5cm wide

R5 000–7 000

126
A pair of Seguso glass pheasants, Murano, 1950s

each with gold inclusions, raised on a clear ribbed base, minor abrasions to each tail end, 31,5cm high (2)

R6 000–8 000



126

127
A Seguso glass duck, Murano, 1950s

the clear glass body with gold inclusions, turquoise glass eyes, raised on a lily pad base, internal abrasion to the foot rim, 27cm high

R4 000–6 000



127



128

128
A Seguso orange and aquamarine sommerso glass basket, Murano, 1970s

oval with moulded arched handle,
22cm high

R4 000–6 000



129

129
A Seguso red, purple and blue sommerso glass basket, Murano, 1970s

oval with moulded arched handle,
25cm high

R4 000–6 000



130

130
A Seguso purple and blue sommerso glass vase, Murano, 1960s

with elongated neck and ovoid body,
39,4cm high

R3 000–4 000



131

131
**A Seguso pale cerise and
amethyst sommerso glass
vase, Murano, 1960s**

*with flared neck and ovoid body,
31,5cm high*

R3 000–4 000



132

132
**A Seguso aquamarine, cognac
and clear sommerso glass
vase, Murano, 1960s**

cylindrical, 21,8cm high

R3 000–4 000



133

133
**A cobalt blue, crimson, and
clear sommerso glass vase,
Murano, 1960s**

ovoid, 19,5cm high

R3 000–4 000



134

**134
A Seguso crimson and
aquamarine sculptural glass
lamp, Murano, 1960s**

*of tubular abstract form, set on a
shaped base, small blemishes to the
body, applied paper label, fitted for
electricity, 21cm high*

R3 000–4 000



135

**135
A crimson and aquamarine
glass vase, Murano, 1970s**

*tapering oval with ribbed sides,
28cm high*

R4 000–6 000



136

**136
A red and green glass
sculpture, Murano 1970s**

*of spiral form, set to a square clear
glass plinth, some chips to the plinth,
32,5cm high*

R3 000–4 000

137

An Archimede Seguso opaline and gold vase, Murano, 1980s

flattened ovoid with slightly flared rim, the body suffused with diagonal lines of lozenges, *engraved Archimede Seguso Murano, applied oval gilt and red paper label, 20,8cm high*

R6 000–8 000



137

138

A cobalt blue and clear glass vase, Murano, 1970s

of compressed circular form, *minor internal bruise, 11,5cm high*

R3 000–4 000



138

139

A silver-mounted Loetz iridescent glass vase, with import marks for JHW, Birmingham, 1902

with garlic mouth and shortened neck, the tapering body raised on a moulded circular foot, the overlaid silver engraved and stippled with flowers and foliage between stippled and lozenge borders, *rim possibly reduced, 14,5cm high*

R4 000–6 000



139

140

A René Lalique St Tropez frosted and clear glass vase

introduced in 1937, the tapering body moulded with vertical bands of floral decoration, *minor chip to rim, engraved Lalique, France, 18,1cm high*

R6 000–8 000

Marilhac number 10-915



140



142

141
Two Lalique frosted and clear glass cendriers, modern

one centred with the figure of a falcon, the other with a pinson, stencilled Lalique, France, the taller 6cm high (2)

R2 000–3 000



143

142
A David Reade handblown glass vase, 2004

blown in shades of orange, yellow and burnt sienna, engraved D Reade, 04, 27,8cm high

R6 000–8 000

143
A David Reade handblown glass vase, 2005

with moulded rim and central band in shades of grey and white, the body blown in shades of grey, green and purple, engraved D Reade, 05, 28,3cm high

R6 000–8 000



144

144
A David Reade handblown glass bowl, 2005

blown in shades of yellow and burnt sienna with flecks of yellow, the body moulded with a clear and white band, engraved D Reade 05, 20,2cm high

R5 000–6 000

145

A David Reade handblown glass sculpture, 2006

with flattened sides, the clear glass body internally blown with coral, cobalt blue and black floating forms, engraved *D Reade 06*, 40cm high

R8 000–10 000

145



146

A David Reade glass bowl and stand, 1995

circular, blown in shades of pink, blue and green, engraved *D Reade 95*, 51,5cm diameter; the clear glass circular stand raised on three blue glass ball feet, one foot glued, 18,5cm diameter (2)

R5 000–7 000

146





147

A Chinese silver-mounted ebonised walking stick, late 19th/early 20th century

the handle moulded in relief with dragons and four-character rondels, brass ferrule, *length 90cm*; and a Burmese silver and malacca example, late 19th century, the handle moulded in relief with deities and birds, brass ferrule, *length 89,5cm* (2)

R6 000–8 000

148

A brass-mounted rosewood carpenter's walking stick, 19th century

the screw-top handle set with twelve miniature tools, brass-turned cap, horn ferrule, *length 91cm*

R3 000–4 000

148

149

A brass-mounted mahogany walking stick, mid 19th century and later

the handle fitted with a naval compass enclosing a detachable telescope signed T Harris & Son, London, with *later* brass-mounted hardwood shaft, ebonised ferrule, *length 90,5cm*

R4 000–6 000

150

A Victorian ivory and walnut walking stick

the handle carved with the head of a dog with glass eyes, moulded brass collar and ferrule, *length 85,5cm*; and an ebonised walking stick, the silver-plate handle modelled as a pointer, brass ferrule, *length 92cm* (2)

R6 000–8 000

149

150

151

A Victorian ivory and silver-mounted malacca walking stick, Ebenezer Newman & Co, London, 1891

the fluted handle with silver buckle collar engraved with foliage and initials, metal ferrule, *ivory repaired, length 89cm*; and a late Victorian silver-mounted malacca walking stick, Birmingham, 1899, moulded with figural masks and foliage, with sleeve and metal ferrule, *length 87cm* (2)

R5 000–7 000

151

152

A gilt-metal mounted ebonised walking stick, late 19th century

the top inscribed 'WKR from his nephew TKR' embossed with foliage, *later* metal ferrule, *length 89cm*; and an Edwardian silver-mounted and porcelain ebonised walking stick, maker's initials J&W, Birmingham, 1901, painted with a courting couple against a pink ground, horn ferrule, *length 91cm* (2)

R4 000–6 000



153

An American silver-plated and mother-of-pearl mounted rosewood walking stick

the *associated* handle engraved with foliage and small flowerheads, brass ferrule, *length 92cm*; and an abalone and metal-mounted mahogany walking stick, with faux ivory screw cap enclosing a void above a fluted sleeve, horn ferrule, *length 95cm* (2)

R4 000–6 000

154

A faux ivory and bamboo walking stick

the handle moulded with the head of a bulldog wearing a studded collar above a brass sleeve, copper ferrule, *length 89cm*; and another example, the handle moulded with a head of a hound with mouth agape and wearing a collar, above a brass sleeve, simulated bamboo shaft, brass ferrule, *damage, length 90cm* (2)

R1 500–2 000

155

A George V silver-mounted and simulated bamboo walking stick, Thomas Davis, London, 1914

the crook-shaped handle engraved with foliage enclosing a silver-plated propelling pencil, Wilmot & Co, the terminal set with a yellow stone, brass ferrule, *dents, length 88cm*; and another example, Charles Wilkes, Chester, 1911, the crook-shaped handle mounted with silver collar and terminal, brass ferrule, *length 90cm* (2)

R4 000–6 000

156

A World War II brass cartridge handle and ebonised walking stick, 1942

applied with regimental insignia, the shaft applied with a triangular-shaped plate, *lacking ferrule, dents, the cartridge stamped '1942, 20mm, K2' (Kynoch, Standish, United Kingdom), length 88,5cm*; and a brass-mounted mahogany single-shot tippler's cane with screw top enclosing a glass vial, the shaft with two brass bands and brass ferrule, *length 87cm* (2)

R2 000–3 000

157

A Victorian style mahogany walking stick stand

the pierced circular frame and base united by a turned column and headed by a turned handle, raised on three compressed bun feet, *73,5cm high, 27cm diameter*

R4 000–6 000



157

158

A Louis Vuitton monogram canvas metal and brass-bound hat box

covered in Louis Vuitton canvas, brass-bound corners and studs, the interior with original lining and two detachable webbed baskets, the sides with black-painted metal handles, *date model number 'Louis Vuitton 798112', lock number 'BESGLG', lockplate stamped '149 New Bond Street London' and '70 Champs-Élysées', initialled 'M.L.A.', applied with paper travel labels, age appropriate wear, 53cm high, 61cm wide, 47,5cm deep*

R30 000–40 000

158



159

A Louis Vuitton monogram canvas metal and brass-bound shoe case

covered in Louis Vuitton canvas, brass-bound corners and studs, the interior lined in brown felt and fitted with twelve shoe compartments with elasticised and pleated fronts, *handle with repair, date model number 'Louis Vuitton 804293', lock number 'E1', initialled 'M.L.A.', some damage, 21cm high, 61cm wide, 53,5cm deep*

R20 000–25 000

159



160

**Preface by HRH Charles,
The Prince of Wales**

*The Highgrove Florilegium, Volumes I
and II*

Two volumes, limited to 175 copies, this edition number 43/175, signed by HRH, The Prince of Wales who commissioned the work 124 watercolour reproductions depicting plants grown in the garden at Highgrove, each with descriptive text, signed by the artist and numbered in pencil, with AG Carrick Ltd, 2008 stamp bearing plate and set numbers in pencil

London: Addison Publications Ltd, 2008 and 2009.

half red goatskin with marbled paper boards, and gold leaf tooling on spine each with handmade green felt book cover with maroon ties, in a fitted wooden box

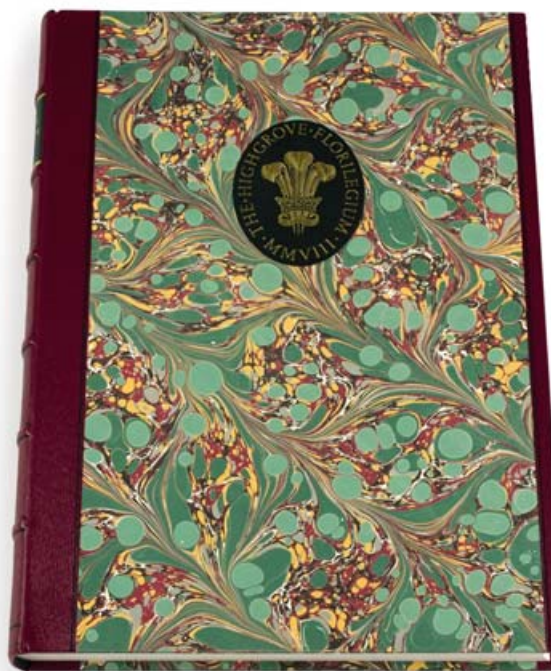
(2)

R120 000–150 000

The book includes illustrations by 60 artists from around the world. The South African artists included are: Diana Carmichael, Gillian Condy, Ann Judith Harris-Deppe, Margaret King and Vicki Thomas. Many of these artists have exhibited and won medals at the Kirstenbosch Biennale. This is the only Royal Florilegium ever to be commissioned.

For further information on the production of the book see the following link: <https://vimeo.com/173756701>

161-170 No Lots



160







The Vineyard Hotel, Newlands, Cape Town
6 March – 2pm

**English Silver, Furniture,
Oriental and Cape Silver,
Decorative Arts and Furniture**

Lots 171–360

Lot 232 An amber-pottery glazed figure of a horse, Tang Dynasty (detail)

171

**A George I silver pap boat,
Peter Archambo I, London, 1721**

60g, 11,5cm long

R8 000–10 000



171

172

**A George II silver cake basket,
John Hugh le Sage, London, 1755**

oval, the everted pierced rim moulded with masks, flowerheads, acanthus leaves and c-scrollwork, the sides pierced with stylised trees and quatrefoil decoration, the s-shaped swing bail handle with dolphin heads, on four volute feet headed by cherub masks, *armorial removed, 2285g, 33cm wide over handle*

R12 000–15 000

See Arthur G. Grimwade: London Goldsmiths 1697-1837, pp.124-125, illus. 168o.



172

173

**A George III silver coffee pot,
Francis Butty & Nicholas Dumeé, London, 1765**

the baluster body embossed with flowerheads, foliage, c-scrolls and a cartouche engraved with an armorial, swan neck spout, the domed cover with *later* wooden pineapple finial and scroll handle, raised on a conforming spreading foot, *scratch weights 36"14, inscribed 'The gift of JE'; 1135g all in, 28,5cm high*

R35 000–40 000



173

174

**A George III silver coffee pot,
maker's initials BM, London, 1765**

of baluster form, embossed with flowers, foliage and sheaves of wheat, the cover with gadrooned rim similarly embossed, bud-and-bead finial, *later* composite handle, raised on a domed stepped conforming base, *dents, 1050g all in, 27cm high*

R25 000–30 000



174



175



176



177

175

A set of four George III silver sauce tureens and covers, Robert Sharp, London, 1793

each of navette form, with reeded rims and handles, raised on a domed conforming foot, 2645g all in, 15,5cm high (4)

R60 000–70 000

176

A George III silver sugar basket, Charles Fox I, London, 1793

of navette form, with reeded rim and swing-handle, the body pierced with a shell border enclosing oval cartouches, one engraved with initials, raised on a conforming reeded foot, 220g, 16,5cm wide

R5 000–7 000

177

A George III silver sauce tureen and cover, Peter & Ann Bateman, London, 1797

the part-lobed boat-shaped body engraved with a band of foliage, on four acanthus-leaf-headed legs, on a stepped rectangular plinth engraved with an armorial, on four claw-and-ball feet, the sides applied with acanthus-leaf scroll handles, the cover engraved with a crest and applied with a foliate finial, engraved with the arms of Charles Osmond Osmond Ma Cantab of Hern in Halberton and Pinnexmoor, 670g, 18cm high

R15 000–20 000

178

A George III silver two-handled sugar bowl and milk jug, maker's mark indistinct, London, 1801

each part-engraved body headed by a crest, the rim with rope and wrigglework borders, with applied reeded handles, gilt interior, 475g all in, the sugar bowl 18,8cm wide over handles (2)

R6 000–8 000



178

179

A George III silver-mounted glass biscuit barrel, Richard Cook, London, 1805

oval, the arched open framework set to a stand with gadrooned border and leaf-scroll handles, raised on four bracket and bun feet, the detachable glass liner cut with bands of printies and star-cut base, the conforming gadrooned cover with lion-paw finial highlighted with a crescent moon and a rosette, 720g weighable silver, 17,2cm high

R7 000–9 000



179



180

180

A George III silver hot water jug, S C Younge & Co, Sheffield, 1818

of baluster form, moulded in relief with diagonal panels of alternating fruit and beaded bosses, raised on a domed circular foot with a bead-and-reel border, the hinged cover with a bud finial enclosed by gadrooned, bead-and-reel borders, the side applied with a cane-wrapped scroll handle, 855g all in, 30cm high

R12 000–15 000

181

A George IV silver toast rack, marker's initials WE, possibly William Edwards, London, 1820

the double-arched open frame headed by a leaf and reeded handle, the frame with gadrooned border, the corners with shell and acanthus leaves, raised on four shell, scroll and paw feet, 430g, 15,5cm high

R4 000–6 000



181

182



182
A George IV silver nutmeg grater, Charles Rawlings, London, 1822

rectangular, the hinged cover engraved with a crest, conforming thumbpiece enclosing a fixed inner grate, the reverse with a hinged cover, 60g, 7,3cm wide

R4 000–6 000

183
A William IV silver-mounted aide-mémoire, Joseph Willmore, Birmingham, 1836

the front embossed with a view of a castle in a wooded landscape enclosed by a c-scroll and foliate border, the reverse with a church in a wooded landscape enclosed by a conforming border, applied rings with chain, the interior fitted with a blue leather purse and an ivory notebook inscribed 'Monday to Saturday'; with associated pencil, 8,2cm wide (2)

R8 000–10 000

183



184
A pair of Victorian silver candlesticks, Thomas Bradbury & Son, Sheffield, 1839

each ribbed baluster column engraved with three acanthus leaves, with conforming socket and detachable drip-pan, engraved with a crest, raised on a shaped base moulded with shells and c-scrolls, loaded, 27cm high (2)

R20 000–25 000

185
A Victorian silver wine coaster, Charles Thomas Fox & George Fox, London, 1848

circular, the pierced frame with an oval vacant cartouche flanked by pierced foliate and diamond-shaped bands, the rim and the base with beaded borders, raised on three pierced claw and ball feet, the centre applied with a circular boss, sodium spotting, 255 all in, 8,2cm high

R6 000–8 000

185



184



186

186
A Victorian silver and glass
three-light epergne, Stephen
Smith & William Nicholson,
London, 1852

cast with a tree issuing three sconces headed by candle sockets, the central branches supporting a cut-glass bowl, with a pair of seated putti below resting on a rocky mound, the front with a vacant cartouche, the reverse with a cartouche engraved with a crest, *restorations, 4545g, 61cm high*

R70 000–90 000



187

187
A Victorian gilt-metal-
mounted micromosaic snuff
box, Carlo Giuliano (1831-1895),
London, 1862

rectangular, the cover inlaid with a micromosaic panel of a view of the Temple of Vesta, Tivoli, Rome, the hinged cover with rope-twist border, the body with circle and bead border, gilt interior, raised on compressed bun feet, *3,4cm high, 8cm wide*

R20 000–25 000

188

**A Victorian silver chalice,
George Richards Elkington,
London, 1866**

the body engraved with flowers and foliage against a stippled ground, enclosing a cartouche engraved with a crest and initials, beaded ring stem, raised on a conforming circular foot with beaded border, gilt interior, 270g, 17,3cm high; and another example, Robert Hennell II, London, 1857, moulded in relief with foliage enclosing a vacant cartouche, raised on three leaf-scroll feet set to a domed circular base, 220g, 14cm high (2)

R7 000–8 000



188



189

189

**A Victorian silver-gilt mirror,
possibly Abraham Brownett,
London, 1866**

rectangular easel-back, engraved with vases of flowers, foliate scrolls and strapwork, the crestings applied with vacant coral-mounted medallions, later mirror plate, 38cm high

R8 000–10 000



190

190

**A Victorian silver claret jug,
Barnard & Sons Ltd, London,
1870**

of baluster form, engraved with flowerheads and foliage, raised on a domed circular foot, hinged cover with gilt interior, stamped 966A, 580g, 33cm high

R9 000–12 000



191

191

A pair of Victorian silver-plated wine coasters

each with everted rim moulded with c-scroll and acanthus-leaf border, turned wooden base, 17cm diameter (2)

R4 000–6 000

192

**A Victorian four-piece silver
'Greek-Revival' tea set, Martin
Hall & Co, London, 1875**

comprising: a teapot, a coffee pot, a two-handled sugar bowl and a milk jug, urn-shaped, engraved with stylised scenes from Greek mythology, the rims with ovolo borders, raised on a stepped circular base, the hinged cover surmounted by a finial in the form of a Spartan helmet enclosed by a band of foliage, the sides applied with bifurcated and scroll handles, gilt interiors, 2295g all in, the coffee pot 28cm high (4)

R40 000–50 000

*This lot is not suitable for export.



192

193

**A Victorian silver snuff
box, George Unite & Sons,
Birmingham, 1875**

rectangular, the hinged cover with engine-turned panel enclosed by a foliate border, foliate thumbpiece, gilt interior and conforming base, 125g, 7,4cm wide; and a Victorian silver vinaigrette, Nathaniel Mills, Birmingham, 1841, the hinged rectangular cover engraved with a vacant cartouche enclosed by scrolls, scroll thumbpiece enclosing a hinged pierced grille, gilt interior, the base similarly engraved, 15g, 3,2cm wide (2)

R2 500–3 000



193

194

**A Victorian silver inkstand,
George Fox, London, 1885**

the pierced rectangular frame fitted with a pair of detachable glass silver-mounted ink bottles flanking open compartments, the wavy pierced stand with gadrooned border, pierced foliate sides and a pair of vacant cartouches, raised on bead, leaf and scroll feet, the frame 600g, 22,5cm wide

R12 000–15 000



194

195

A Victorian five-piece silver tea and coffee service, Charles Stuart Harris, London, 1898

comprising: a teapot, coffee pot, hot water jug, two-handled sugar bowl and milk jug, each with baluster body embossed in relief with leaf scrolls and flowers enclosing c-scroll engraved and vacant cartouches, the teapot and coffee pot with hinged cover surmounted by a bird with foliage, c-scroll reeded handle with acanthus-leaf thumbpiece, the spouts moulded with bearded masks and swan necks, on acanthus-headed scroll feet, *some restorations, 3820g all in, the coffee pot 26,5cm (5)*

R30 000–40 000

*This lot is not suitable for export.



195

196

A pair of silver-plated wine coasters, 19th century

each with foliate and c-scroll everted rim, turned wooden base centred by a boss engraved with a crest, *16,5cm diameter (2)*

R4 000–6 000



196

197

A Victorian silver kettle-on-stand, Jenkins & Timm, Sheffield, 1900

with fixed handle moulded with vacant cartouches, the body moulded in relief with a pair of vacant cartouches enclosed by flowers and foliage, mask and swan-neck spout, the hinged cover with bird finial, raised on a circular foot, the pierced stand fitted with spirit well and raised on three leaf-headed paw feet, *1425g all in, 40cm high*

R15 000–20 000

*This lot is not suitable for export.



197

198

**198
An Edward VII silver and enamelled glass-mounted dressing table decanter set, Henry Matthews, Birmingham, 1900-1901**

the pierced silver holder embossed with c-scrolls and foliage on a moulded circular open base, fitted with three divisions, each triangular bottle with hinged silver cover and stopper, enamelled with bands of green, yellow and red, engraved to the centre with initials 'C', 'L' and 'P', the front of each glass body part-cut with printies, *dents to the foot rim of the stand, the stand 75g, each bottle 11,2cm high (4)*

R10 000–12 000



199

An Edward VII silver Kings pattern canteen of cutlery, Josiah Williams & Co, London, 1901-1902

comprising: a soup ladle, twelve table spoons, twenty-four table forks, twenty-four dessert forks, twenty-four dessert spoons, a pair of sauce ladles, a basting spoon, six egg spoons, twelve teaspoons, four salt spoons, a pair of sugar tongs, and a butter knife, 8305g all in; fitted in an oak brass-bound canteen with a tray, the sides with brass carrying handles, the hinged cover inlaid with a brass plaque inscribed 'M Walker', 13,5cm high, 57,5cm wide, 37cm deep; and an associated set of twenty-four Queen Elizabeth II silver Kings pattern table knives, John Biggin, Sheffield, 1990-1992; and a set of twenty-four silver bread knives, 1991-1992 (160)

R100 000–110 000



199

200

An Edward VII silver watch stand, Samuel M Levi, Birmingham, 1906

of architectural form, the front with a void enclosed by embossed acanthus leaves, velvet-lined back with hinged cover, Rd. 396813, loaded, 10,2cm high

R3 000–4 000



200

201

A pair of Edward VII silver candlesticks, Walker & Hall, Sheffield, 1907

each with waisted fluted column, foliate socket and detachable drip-pan, raised on a square-shaped base moulded with acanthus leaves, shells and c-scrolls, repairs, loaded, 30,5cm high (2)

R12 000–15 000

202

A George V silver two-handed tray, Henry Matthews, Birmingham, 1912

rectangular with gadrooned, acanthus-leaf and shell border, the sides applied with rope-twist and acanthus-leaf handles, the centre formerly with engraving, 2770g, 71cm wide over handles

R10 000–15 000

203

A George V silver and ivory novelty tea strainer and stand, Asprey & Co Ltd, London, 1912

of teapot form with applied ivory handle, the shoulders applied with handles terminating in scrolls with detachable pierced strainer, 75g all in, 7cm high (2)

R4 000–6 000

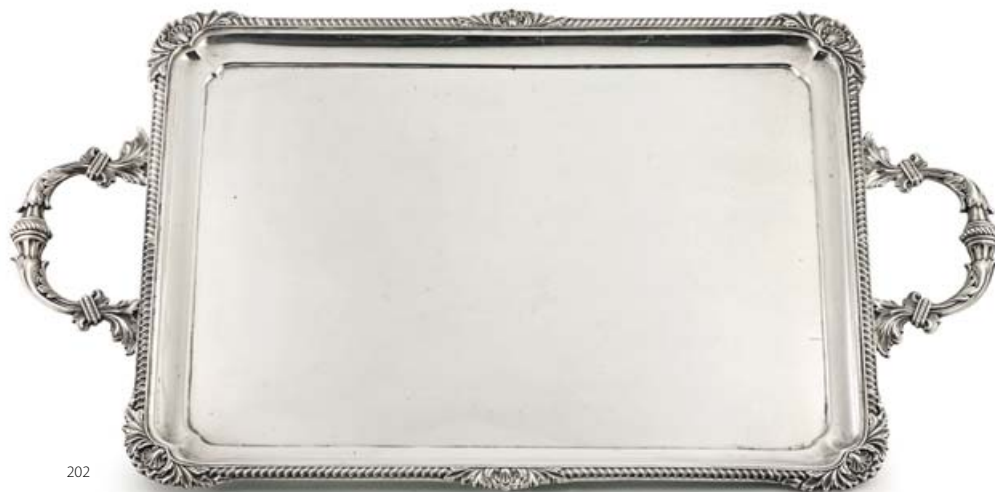
*This lot is not suitable for export.

204

A pair of George V silver baskets, Sharman D Neill, Sheffield, 1912

circular with everted pierced foliate sides, the rim with scroll and shell border, minor dents, 750g all in, 25,4cm diameter (2)

R6 000–8 000



202



201



203



204



205

205
An Irish silver three-piece christening set, Sharman D Neill, Dublin, 1916

comprising: a bowl, a cup and a spoon, each hammered body engraved with the initials 'WVMcl', stamped 'SHARMAN. D. NEILL LTD BELFAST', 420g all in, the bowl 12cm diameter (3)

R4 000–6 000



207

206
A George V silver menorah, Sigmund Zyto, London, 1924

with eight candle-arms, the front with detachable *Shamash* candle-arm, the central column headed by a Star of David finial, to a stepped reeded circular base, loaded, 32,5cm high

R8 000–12 000

207
A George V silver eight-day travelling clock, Adie Brothers Ltd, Birmingham, 1927

the engine-turned hinged covers enclosing a square dial set with luminous Arabic numerals, pierced hands, Swiss eight-day movement, set to a hinged engine-turned frame, engraved with the inscription 'C.V. - F.V. 1903-1928', 7cm wide

R4 000–6 000



206



208

208

A set of four George V silver candlesticks, William Hutton & Sons Ltd, Sheffield, 1929

in sizes, each with baluster column raised on an urn-shaped support, on a shaped square base, moulded acanthus-leaf corners, spool-shaped sockets and detachable drip-pans, each engraved with a crest, *dents, loaded, the tallest 30,4cm high* (4)

R25 000–30 000

209

A red glass and silver-plate mounted novelty honey pot in the form of a bee, Israel Freeman & Son Ltd, London, 1930s

with red glass body and engraved wing-shaped hinged cover, *stamped with the model number 141, Made Italy, 14cm long*; with spoon, apparently unmarked (2)

R6 000–8 000

210

A George VI five-piece silver tea and coffee set, Mappin & Webb, Sheffield, 1938

comprising: a teapot, a coffee pot, a hot water jug, a two-handled covered sugar bowl and a covered milk jug, each with octagonal urn-shaped body, moulded in relief with beaded, lappet and foliate borders, the hinged domed covers with stylised pineapple finial, the sides applied with composition handles on bifurcated leaf-scroll supports, the milk jug and covered sugar bowl with reeded beaded silver handles, raised on a stepped beaded spreading circular foot, *3520g all in, the hot water jug 26,5cm* (5)

R50 000–60 000



209



210

211

A set of Queen Elizabeth II silver Chippendale pattern flatware, Elkington & Co Ltd, Sheffield and Birmingham, 1959-1969

comprising: twelve soup spoons, twelve fish forks, twelve fish knives, four table spoons, twelve table forks, twelve table knives, twelve butter knives, twelve dessert spoons, twelve dessert forks, seventeen teaspoons, twelve coffee spoons, a steel, a carving fork and a carving knife, *5060g all in*; and a pair of silver-plated Pompadour pattern fish servers, Elkington & Co Ltd, Sheffield, 1948 (134)

R40 000–50 000

211



212

A Queen Elizabeth II silver Old English Bead pattern canteen of cutlery, maker's initials ES, Sheffield, 1996

comprising: eleven soup spoons, twelve fish forks, twelve fish knives, four table spoons, twelve table forks, twelve dessert spoons, twelve dessert forks, twelve cake forks, twelve teaspoons, *5740g all in*; twelve table knives, twelve bread knives, one silver-plated soup spoon, fitted in a mahogany velvet-lined canteen with a tray, raised on block feet, *19cm high, 51,5cm wide, 36cm deep* (124)

R40 000–60 000

212





213

213
**A George II walnut and inlaid
 fall-front bureau**

the rectangular top above a cross-banded fall-front enclosing a fitted interior with an arrangement of cubby holes, secret compartments and drawers, the lower half with four graduated drawers, on bracket feet, *104cm high, 92cm wide, 58cm deep*

R25 000–30 000



214

214
A George II walnut secrétaire

the rectangular outset top with ogee frieze drawer below, the fall-front inset with leather writing surface enclosing an interior fitted with a central cupboard door flanked by open cubby holes and ten drawers, the lower half with a pair of short drawers and two long graduated drawers, on bun feet, with depository paper label 'J.G Webber & Sons, Depository, Maidenhead, No 1894', *restorations and repairs, 168,5cm high, 108,5cm wide, 52,5cm deep*

R20 000–30 000



215

**A George III mahogany
bureau-cabinet**

the breakfront carved pediment
above a pair of mirrored cupboard
doors enclosing two adjustable
shelves, the sides with brass carrying
handles and closing latch, the
fall-front with baize writing surface,
cubby holes and nine drawers, above
a pair of short drawers and three long
graduated drawers, on bracket feet,
231,5cm high, 108cm wide, 62,5cm deep

R30 000–40 000



216

216
A George III mahogany and inlaid chest-on-chest, late 18th/early 19th century

the outset top above a pair of drawers with three long graduated drawers below, canted and fluted sides, the lower half with three long drawers, on bracket feet, *restorations, 173cm high, 110cm wide, 57,5cm deep*

R30 000–40 000



217

217
A George III mahogany gentleman's travelling commode

with hinged rectangular top, the interior fitted with detachable stationery and bottle compartments and a mirror with ratchet support, above a hinged writing slide and wash drawer fitted with a blue and white porcelain basin, soap dish

and brass plug, a deep drawer with compartment to the right, with three further drawers below, one fitted with a painted liner, the sides with brass carrying handles and a towel bracket, on square-section legs with brass cappings and castors, *93cm high, 70cm wide, 49,5cm deep*

R15 000–20 000

218

A set of eight George III mahogany and inlaid dining chairs

including a pair of carvers, each with rectangular top rail above a foliate-carved mid rail, reeded supports, stuff-over upholstered seat, on tapering square-section legs joined by H-shaped stretchers (8)

R20 000–30 000

PROVENANCE

David Porter Antiques



218

219

George III style mahogany twin-pedestal dining table

the rectangular top with reeded edge and rounded corners, raised on ring-turned baluster columns and three reeded outswept legs with brass claw cappings and castors, 74,5cm high, 182cm long, 196cm wide, with one leaf

R15 000–20 000



219



220

220

A George III mahogany sideboard, late 18th century

the rectangular top with reeded shaped front above a pair of frieze drawers flanked by a pair of *faux* drawers, one enclosing a cellaret, the other with a cupboard, on square-section legs and spade-shaped feet, 91cm high, 177cm long, 74cm deep

R15 000–20 000



221

221

A George III mahogany desk

the rectangular reeded top inlaid with a gilt-tooled leather writing-surface above an arrangement of seven drawers, on ring-turned legs with brass cappings and castors, 75cm high, 127cm wide, 53,5cm deep

R15 000–20 000

222

A George III style mahogany sofa table

the rectangular cross-banded top above a pair of frieze drawers, the reverse with dummy drawers, on outcurved legs with brass cappings and castors, *later stretcher*, 71,5cm high, 143cm wide open, 61cm deep

R10 000–12 000



222

223

A Regency rosewood library table

the rectangular tilt-top with gadrooned borders above a pair of frieze drawers, the tapering column on an incurved base, raised on scroll feet with metal castors, 73,5cm high, 132,5cm wide, 79cm deep

R12 000–15 000



223

224

A pair of Regency bronze and parcel-gilt candlesticks

each stepped marble plinth mounted with a gryphon, with tail of scroll and foliate form, the head surmounted by a candle socket, 21,5cm high (2)

R8 000–10 000



224



225

225

A Regency rosewood and carved giltwood console table

the later rectangular mottled black marble top above a pair of acanthus-leaf-carved supports raised on paw feet, mirrored backboard and conforming plinth base, *93cm high, 98,5cm wide, 33cm deep*

R25 000–30 000

226

A Regency rosewood and brass-inlaid centre table

the circular tilt-top above a gadrooned frieze raised on a tapering hexagonal column and socle, on a triform conforming base, raised on three brass paw feet with castors, *72cm high, 108cm diameter*

R40 000–45 000



226

227

A set of four Regency mahogany side chairs

each with carved top rail above a pierced mid rail carved with a central rondel, drop-in seat, sabre front legs; and a pair of Regency mahogany armchairs, 19th century, each with foliate-carved top rail above a foliate-carved mid rail, downcurved arms, caned seat, loose cushion, on lappet-leaf-carved sabre legs (6)

R7 000–9 000



228

A Regency mahogany sofa table

the rectangular twin-flap top above a pair of frieze drawers, on a pair of turned columns, the platform base on four hipped legs with brass paw feet, cappings and porcelain castors, inlaid with ebonised stringing, 71,5cm high, 145cm wide open, 69cm deep

R12 000–15 000



229

A William IV mahogany sofa table

the rectangular hinged satinwood cross-banded top with rounded corners above a pair of drawers, on shaped supports with leaf-carved fluted outswept legs, foliate cappings and brass castors, 71,5cm high, 147cm wide open, 63,4cm deep

R12 000–15 000

230

A Victorian walnut and inlaid table

the moulded quarter-veneered oval top inlaid with stringing and arabesque motifs, raised on a tapering column carved with shaped panels highlighted with flowerheads and foliage, raised on four similarly moulded legs, on porcelain castors, stamped 'F.A.' and the numerals '7023', restorations, 70,5cm high, 146,5cm long, 113,5cm wide

R12 000–15 000

231

An Edwardian mahogany Arts and Crafts armchair

with high open backrest and arm supports, the struts inlaid with foliate rondels, upholstered serpentine seat on square-section legs and block feet

R2 000–2 500



229



230



231



232

**An amber-glazed pottery figure
of a horse, Tang Dynasty**

standing four-square on a rectangular
base, its head turned slightly to one
side, the unglazed saddle with amber-
glazed splashes, the saddle-cloth, mane
and forelock with pale-green glaze,
with aperture for the tail, *firing cracks*
and *glaze fritting chips*, 49cm high

*Accompanied by a Thermoluminescence
Certificate from the University of Hong
Kong, Laboratory number 114.92,
14 August 1992.*

R120 000–150 000

233

A pair of Swatow blue and white bowls, Ming Dynasty, late 16th/early 17th century

each centre painted with a rondel of scholars' objects enclosed by foliate medallions, the everted rim with sprays of peonies, the reverse loosely painted with alternating panels of ribbons and *lingzhi*, firing cracks, minor fitting chips to the rims, 22cm diameter (2)

R12 000–15 000



233

234

A blue and white Swatow bowl, Ming Dynasty late 16th/early 17th century

the centre painted with a rondel of scholar's objects enclosed by foliate medallions, the everted rim with sprays of peonies, the reverse with a small bird perched on a branch above alternating panels of fruit and *lingzhi*, firing crack to the reverse of the bowl, 22cm diameter

R9 000–12 000



234

235

A 'Kraak-porselein' blue and white dish, Ming Dynasty, Wanli period, 17th century

the centre painted with three geese before a riverscape viewing three birds in flight, the cavetto with scalloped cell and diaper border, enclosed by alternating panels of flowers and Buddhist emblems, the reverse with panels loosely painted with stylised scrolls, rim repaired, fitting chips to the rim, 50,5cm diameter

R20 000–25 000

PROVENANCE

Mrs Kotie Roodt-Coetzee, Director, National Cultural History Museum (1965-1978)



235

236

**A Chinese blue and white vase,
Qing Dynasty, Kangxi, late 17th/
early 18th century**

of baluster form, painted with cranes and deer in a pine forest before a mountainous landscape, the neck painted with a stiff-leaf border, *hairline cracks, chips to the rim, underglaze-blue double-ring mark, 33cm high;* wooden cover and stand

R8 000–10 000



236

237

**A Chinese blue and white bowl,
Qing Dynasty, Kangxi, late 17th/
early 18th century**

the centre painted with a sage and his attendant before a pavilion, with a pair of rabbits in the foreground, a crane in flight above, enclosed by eight alternating panels of maidens at various pursuits and peonies issuing from a rocky outcrop divided by diaper borders, the reverse painted with scroll and foliate sprays divided by a double-line border, *underglaze-blue six-character mark, firing crack to the reverse, chips and fritting chips to the rim, 34,5cm diameter*

R12 000–15 000

PROVENANCE

Mrs Kotie Roodt-Coetzee, Director, National Cultural History Museum (1965-1978)



237

238

**A Chinese mirror-black-glazed
saucer dish, Qing Dynasty, Kangxi,
early 18th century**

decorated in iron-red with butterflies and flowers within a swastika and cross border, the reverse similarly glazed, *15cm diameter;* and a Chinese blue and white saucer dish, Qing Dynasty, 19th century, painted with an inscription above a pair of birds perched amongst peonies and blossoms before a rocky mountainscape, *six-character underglaze-blue mark, 15,5cm diameter (2)*

R3 000–4 000



238



239



239

**A Chinese blue and white jar,
Qing Dynasty, 18th century**

ovoid, painted with a spray of flowers
before a rocky outcrop above a blue
double-line border, 10,5cm high; and
another, painted and moulded in
relief with scholars' objects, 11cm high
(2)

R4 000–6 000



240

240

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

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

R6 000–8 000

241

**A Chinese blue and white
platter, Qing Dynasty,
18th century**

rectangular, the centre painted with
two figures in a garden before a
pavilion, with further buildings and
a riverscape, the cavetto with cell-
diaper and foliate border, the rim with
ribbon and diaper border, *fritting chips
to the rim, 45cm wide*

R7 000–9 000



241

242

**A Chinese blue and white
platter, Qing Dynasty, late
18th/early 19th century**

rectangular, the centre painted with
scholars' objects, a willow tree and
peony blossoms before a balustrade,
the cavetto with cell-diaper border,
the rim with conforming border
divided by stylised foliage, *34cm wide*

R3 000–5 000



242

243

**A Chinese blue and white
platter, Qing Dynasty,
Qianlong (1736-1795)**

rectangular, with canted sides
painted with a pair of birds before
a balustraded fence enclosing 'The
Three Friends', the cavetto with scroll
and spearhead border, the rim with
butterflies, flowers and cell-diaper
panels, *chips to the rim, 30cm wide*; and
another example, similar, the centre
painted with sprays of flowers, *chips to
the rim, 28,5cm wide (2)*

R4 000–6 000



243



244

244
A Chinese blue and white metal-mounted opium jar, Qing Dynasty, late 18th/early 19th century

ovoid, painted with a fisherman before buildings and a mountainous landscape, mounted with a swing handle, open funnel, detachable cover secured by a stopper, the sides with strapwork, 10cm high

R4 000–6 000



245

245
A Chinese flambé-glazed bottle vase, Qing Dynasty, late 18th/early 19th century

covered in a sang-de-boeuf glaze suffused with purple and blue streaks against a crackle-glazed cream ground, foot rim restored, 31cm high

R10 000–12 000



246

246
A pair of Chinese sancai-glazed horses, Qing Dynasty, 19th century

standing four-square, with apple-green-glazed saddles, 19cm high (2)

R3 000–4 000

247

**A Chinese blue and white
'prunus' bowl, Qing Dynasty,
19th century**

the centre and exterior painted with
flowering sprays of prunus reserved
on a blue 'cracked ice' ground, *fritting
chips to the rim, four-character mark,
25cm diameter*

R5 000–6 000



248

**A pair of Chinese famille-
rose bowls, Qing Dynasty,
Guangxu (1875-1908)**

the exterior brightly enamelled with
a pair of birds on a branch and a
rocky outcrop issuing various sprays
of blossoms, *iron-red Guangxu six-
character mark, 11,5cm diameter (2)*

R8 000–10 000



249

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

ovoid, painted with four double-
line panels of small boys at various
pursuits before rocky outcrops,
prunus, pine, and banana leaves, the
shoulder with greek-key and *ruyi*-head
borders, *firing crack to the inner foot
rim, underglaze-blue spurious Kangxi
double-ring and six-character mark,
with an associated cover, painted with
peonies and a shou character mark,
24,5cm high*

R6 000–8 000



250

A pair of Chinese blue and white jars and covers, mid 20th century

ovoid, each decorated with lotus flowerheads amongst scrolling foliage, the domed covers similarly decorated, *chip and firing crack to one cover, 28cm high (2)*

R6 000–8 000



251

A Chinese enamel and metal-mounted teapot, Qing Dynasty, 19th century

the bulbous body enamelled with lotus blooms and scrolling foliage against a cream-ground, the neck with *ruyi* head border, with branch-form handle and spout heightened and modelled with squirrels with fruit in their mouths, the cover with squirrel finial, *7,5cm high*

R4 000–6 000



252

A Chinese ivory opium container, late 19th century

of barrel form with girdle, the detachable cover with moulded rim, *6,7cm high*

R5 000–7 000

*This lot is not suitable for export.



253

A Chinese carved jade censor and cover, 20th century

carved in high relief with the figure of a phoenix, its mouth with a loose ring handle and its back carved with a vase, carved with a pair of writhing dragons with bifurcated tails contesting a flaming pearl, the domed cover carved with a further dragon, his right paw resting on a cloud, the stone of even pale tone, 17,5cm high

R6 000–8 000



253

254

A Chinese spinach green jade bowl, first half 20th century

with slightly everted rim and raised on a low foot rim, the mottled pale green stone with grey inclusions, 4,7cm high

R4 000–6 000



254

255

A Chinese ivory figure of Shoulao, first half 20th century

the standing robed figure holding a peach in his left hand and a staff in his right, a child astride a deer at his feet holding a peach in both hands, raised on a low base, with four-character seal, 30,9cm high

R8 000–10 000

* This item is not suitable for export.



255

256

A Chinese carved spinach green jade figure of an Immortal, first half 20th century

the standing robed maiden holding a dish of three plums on a five-leaf branch in her left hand and a spray of lotus blooms in her right hand, attached to a carved wooden stand, the stone of even green tone with black flecks, 18,5cm high excluding the stand

R10 000–12 000



256

257

A Chinese carved ivory figure of Guanyin, first half of 20th century

the standing robed figure holding a spray of flowers in her right hand, her left hand behind her back, 20cm high, with carved wooden stand

R12 000–15 000

*This lot is not suitable for export.



257

258

A Chinese carved turquoise figure of an Immortal, first half 20th century

the standing maiden holding a staff in her left hand and a branch of *lingzhi* in her right hand, attached to a carved wooden stand inlaid with 'silvered' wire decoration, lacking finger, 10cm high excluding stand

R5 000–7 000



258

259

A Chinese export ivory carved puzzle ball and stand, early 20th century

the concentric pierced ball carved in relief with five dragons amongst clouds enclosing multiple concentric balls, raised on a stand carved with three elephants standing on their back legs with their trunks aloft, the circular base raised on a turned stem united by another puzzle ball, the whole supported on a stepped pierced column carved with conforming dragons to a pierced base carved with further writhing dragons, 55cm high (2)

R15 000–20 000

* This lot is not suitable for export.



259

260

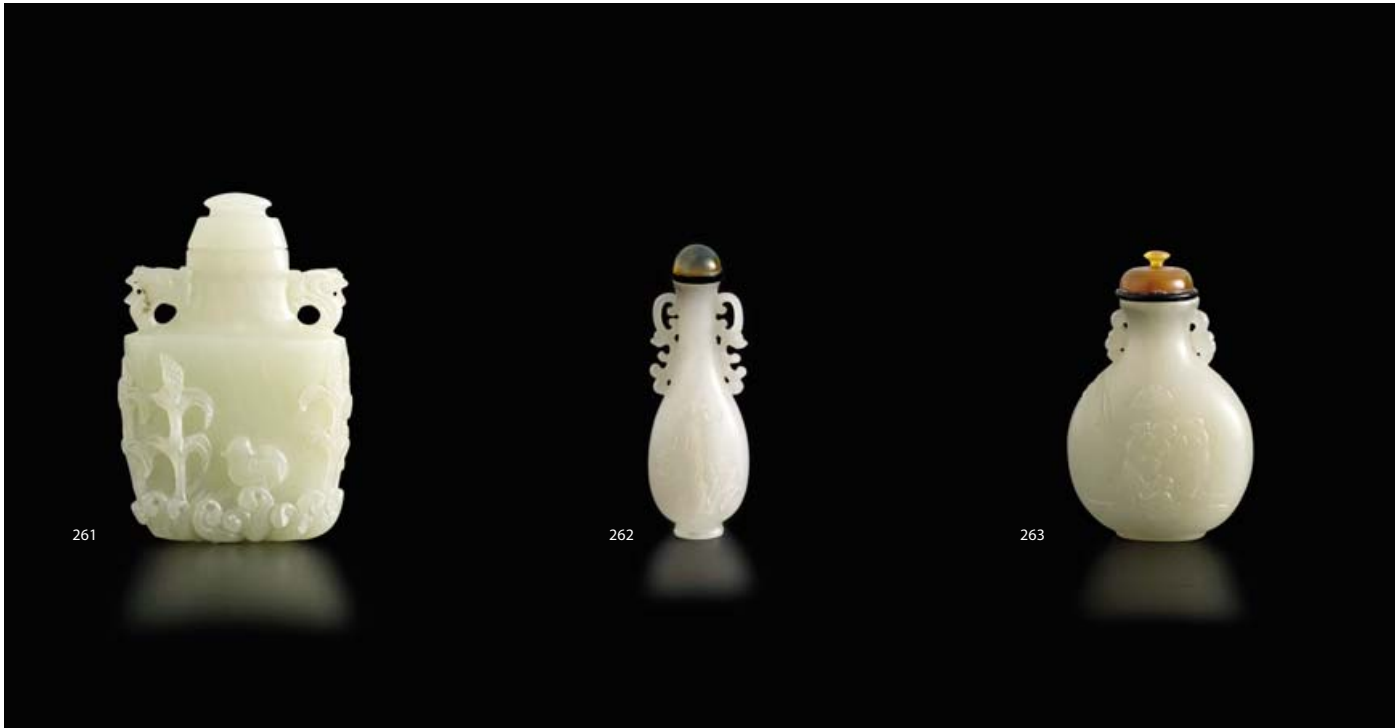
A pair of Chinese jade bangles

each carved with three contesting *chilong*, the stone of mottled-brown tone, approximate inner circumference 64mm (2)

R6 000–8 000



260



261

261
A Chinese jade snuff bottle,
late 19th/early 20th century

of flattened ovoid form, carved in relief with quail amongst millet, the base with leaves, the shoulders carved and pierced mythical beasts, stopper, 8cm high

R5 000–7 000

262

262
A Chinese jade snuff bottle,
early 20th century

of vase form, carved with a small boy releasing the spirit of a bat from a basket, with a further bat to his left, carved and pierced scroll handles, with low foot rim, stopper, 7,5cm high

R7 000–9 000

263

263
A Chinese jade snuff bottle,
late 19th/early 20th century

the front carved with a young boy and his buffalo, the reverse with a *qilin* viewing a bird, with carved and pierced scroll handles, with low foot rim, stopper, 6,8cm high

R7 000–9 000

264

A pair of Chinese blue and white snuff bottles, Qing Dynasty, late 19th century

Painted with a pair of contesting dragons amongst stylised waves, stoppers, apocryphal underglaze four-character Kangxi mark, the taller 10,5cm high (2)

R3 000–4 000

264



265

Two Chinese blue, white and copper red snuff bottles, 20th century

Painted with hunting scenes of figures on horses, stoppers, one with underglaze-blue apocryphal Kangxi double-ring mark, the taller 9,5cm high; a bottle painted with a pair of phoenix amongst scrolling flowers between lappet and foliate borders, stopper, underglaze-blue apocryphal Kangxi double-ring mark, 9,5cm high; and a bottle, the front and reverse painted in iron-red with a dog of Fo enclosed by scrolling foliage, stopper, iron-red six-character mark, 7,5cm high (4)

R4 000–6 000

265



266

A Chinese 'Aventurine' blue glass snuff bottle, early 20th century

Flattened ovoid with copper gilt inclusions, stopper, 7cm high

R3 000–4 000

266



267

**A Chinese 'Realgas' glass and
jade snuff bottle, late 19th/
early 20th century**

flattened ovoid in shades of russet
and crimson, stopper, 7,7cm high

R2 000–3 000

268

**A Chinese green glass snuff
bottle in the form of an
elephant, early 20th century**

of rounded form, moulded with the
head turned to the front, with carved
saddle-cloth, the neck with stylised
leaf lappet border, stopper, 7cm high;
and a pink glass example, late 19th/
early 20th century, with faceted body,
stopper, incised four-character mark,
6cm high (2)

R7 000–8 000

269

**Two Chinese cameo agate
snuff bottles, Qing Dynasty,
late 19th century**

ovoid, one carved in relief to the
russet skin with a praying mantis
and a cicada, stopper, 8,5cm high;
the other carved with a *qilin* before a
mountainscape, stopper, 7cm high (2)

R6 000–8 000

267

268

269



270

Three Chinese cameo agate snuff bottles, Qing Dynasty, late 19th century

the first carved in relief to the russet skin with a young boy and his hounds in a mountainscape, with low foot rim, stopper, *signed, 7,7cm high*; the second carved in relief to the russet skin with a full moon and a seated sage beneath a pine tree viewing a pair of geese, with low foot rim, stopper, *8,3cm high*; and the third carved in relief with a pair of contesting dragons, stopper, *7cm high* (3)

R9 000–12 000

270



271

Three Chinese agate snuff bottles, Qing Dynasty, late 19th century

the first carved in relief with two sages and their attendant beneath a pine tree, heightened with a full moon and a bat in flight before a rocky mountainscape, stopper, *8,8cm high*; the second carved with three monkeys in a peach tree, with low foot rim, stopper, *7,3cm high*; the third carved in relief with the figure of an Immortal proffering a peach to a young boy, with low foot rim, stopper, *6,5cm high* (3)

R9 000–12 000

271



272

A Chinese agate magnum snuff bottle, late 19th/early 20th century

carved in relief with a scene of two seated gentlemen playing Go viewing two horse riders before a rocky mountainscape, with a pine tree, full moon and a bird with *lingzhi* in the distance, with low foot rim, stopper, *12,7cm high*

R3 000–4 000

272





273

273
A Chinese cameo agate snuff bottle, Qing Dynasty, 19th century

of rounded form, carved in relief to the russet skin with a sage and his horse in pursuit of *lingzhi* before a mountainscape, with low foot rim, stopper, *signed*, 7,7cm high

R9 000–12 000

274

274
A Chinese cameo agate magnum snuff bottle, early 20th century

of rounded form, carved in relief with eight sages at various pursuits including playing the game of Go and the *guzheng* musical instrument, before a mountainscape, stopper, 10cm high

R4 000–6 000

275

275
A Chinese amber glass snuff bottle, late 19th/early 20th century

flattened ovoid, the shoulders carved with a pair of *chilong*, their tails forming the foot rim, stopper, 7,5cm high

R3 000–4 000

276

**A Chinese agate snuff bottle,
early 20th century**

etched and stained in relief with a mythical beast viewing three butterflies beneath a prunus tree, before a rocky outcrop, low foot rim, stopper, 7,7cm high; and a crystal snuff bottle, the front carved in relief with three deer beneath a flowering tree in a mountainous landscape, the reverse with a seated sage under a flowering tree, with low foot rim, stopper, 7,7cm high (2)

R6 000–8 000

277

**Three Chinese agate snuff
bottles, Qing Dynasty, late
19th century**

the first, ovoid with carved fluted body heightened with a picot border, with low foot rim, stopper, 6,8cm high; the second of lotus form, stopper, 6,5cm high; and the third of flattened round form, the shoulders with pierced lug handles, stopper, 6,3cm high (3)

R6 000–8 000

278

**A Chinese amber snuff bottle,
Qing Dynasty, late 19th
century**

the whole carved in relief with a pair of contesting dragons, the dragon's tail forming a low foot rim, stopper, 3,5cm high; and another example, the front and reverse carved with a bat viewing a peach, with low foot rim, stopper, 5,1cm high (2)

R8 000–10 000

276



277



278



279

Two Chinese amber snuff bottles, late 19th/early 20th century

the first of flattened ovoid form of honey tone, the front carved with *chilong*, with low foot rim, stopper, 6,5cm high; the second of double-gourd form carved in relief with fruit against a basketweave ground, stopper, 8,5cm high (2)

R4 000–6 000

280

Five Chinese amber snuff bottles, early 20th century

the first of fruit form carved with trailing foliage and branches, stopper, 5,5cm high; and four further examples variously carved with bats, fruit, a figure, birds, fish and water lilies, stoppers, the tallest 5,5cm high (5)

R10 000–12 000

281

Two Chinese amethyst snuff bottles, early 20th century

the first carved with a pair of ducks floating on a lily pad, stopper, 5,5cm long; the second carved in the form of a seated dog of *Fo*, his tail in the form of a stopper, 5cm long (2)

R4 000–6 000

279



280



281



282

A Chinese amethyst snuff bottle, early 20th century

carved with a peach supported on open branchwork embellished with fruit and foliage and heightened with a monkey to one side, agate bird-shaped stopper, 10cm high

R5 000–7 000

282



283

Three Chinese crystal swan snuff bottles, early 20th century

the first resting his head on his back with an ear of millet in his mouth, stopper, 6,5cm long; the second and third carved with a cygnet and ears of millet, stoppers, the longest 6cm long; and the fourth example carved with a pair of ducks on a lily pad, with branch-form foot rim, stopper, 5cm long (4)

R4 000–6 000

283



284

Four Chinese crystal snuff bottles, early 20th century

the first modelled as an elephant with a howdah on his back, stopper, 8cm high; the second in the form of a toad, his back carved with six coins, stopper, 6,8cm high; the third carved with two fruits intertwined with foliage, one carved with two beetles, stoppers, 6,5cm high; the fourth oblong, carved as a *chilong* chasing the moon, stopper, 10,5cm high (4)

R4 000–6 000

284





285

285
Two Chinese crystal snuff bottles, early 20th century

the first carved as a double snuff bottle with a pair of recumbent horses, their tails in the form of stoppers, *6,8cm long*; the second carved with a *kylin*, his head turned towards a small boy on his back, stopper, *6,2cm long (2)*

R4 000–6 000

286

286
A Chinese smokey quartz crystal snuff bottle, Qing Dynasty, late 19th century

of canister form with detachable cover, the sides with open lug handles threaded with a fine chain, with two amethyst-bead toggles, fixed stopper, *5,5cm high*

R6 000–8 000

287

Three Chinese crystal snuff bottles, Qing Dynasty, late 19th/early 20th century

the first carved as a double snuff bottle in the form of two peaches, the shoulders entwined with branches and leaves, the front carved with a bat, stoppers, *4,5cm high*; the shoulders of the second example carved with Buddhist lion handles, raised on a low foot rim, stopper, *9cm high*; and the third example, ovoid, engraved with two clouds, stopper, *6,3cm high* (3)

R5 000–7 000

287



288

Five Chinese crystal snuff bottles in the form of Lohans, early 20th century

in sizes, each standing holding their attribute, their hats in the form of stoppers, *9,5cm high* (5)

R10 000–12 000

288



289

A pair of Chinese ivory snuff bottles of pelican form, 20th century

etched and stained with red-lacquer cresting, the breast of each resting cresting, the breast of each resting bird fitted with a stopper, *4cm wide* (2)

R4 000–6 000

289



* This is not suitable for export.

290

A Chinese rosewood altar table, 19th century

the rectangular panelled top above a carved and pierced frieze, on square-section legs with double open sides, on scroll feet, *restorations*, 95cm high, 122cm wide, 44cm deep

R15 000–20 000



291

A Chinese hongmu opium table, early 20th century

with panelled rectangular top above curved legs and scroll feet, the pierced frieze carved with flowerheads and birds, 24,5cm high, 62,5cm long, 31,5cm deep

R6 000–8 000



292

A Chinese ebonised and porcelain table, late 19th century

hexagonal, set to the centre with a detachable circular blue and white plaque painted with a pair of contesting dragons enclosed by peonies and scrolling foliage, the border applied with three brass bosses, foliate-carved frieze on incurved legs with ball supports joined by a stretcher, on low bracket feet, 33cm high, 54cm wide; the plaque 30cm diameter

R6 000–8 000





293

293
A Chinese ebonised hardwood and marble side table, late 19th/early 20th century

the rectangular top inset with a rouge marble plaque above an open frieze centred by a foliate panel, on reeded square-section legs, *51cm high, 42cm wide, 31cm deep*

R4 000–6 000



294

294
A Chinese ebonised hardwood and marble armchair, 19th century

the saddle-shaped top rail above a pierced back support carved with a pair of *shi-shi* contesting a ball amongst berries and foliage, marble seat, shaped arms and carved supports, on a conforming frieze, with claw and ball feet; and a table, en suite, *84cm high, 46,5cm square (2)*

R18 000–24 000



295
A nest of four Chinese hardwood tables, early 20th century

each paneled top above a frieze carved with leaves and berries, on simulated bamboo legs and stretchers, *the tallest 70cm high, 49cm wide, 34,5cm deep, the smallest 40cm high, 32cm wide, 21,5cm deep (4)*

R7 000–9 000



295



296

296
A Chinese hardwood and inlaid display stand, early 20th century

vase-shaped, the front and reverse inlaid in fine wirework with clouds and triangular motifs, with five open shelves, the frieze with open scrollwork, on scroll feet, *restorations*, 76,5cm high, 55,5cm wide, 20,5cm deep

R6 000–8 000



297

297
A Chinese hardwood open stand, early 20th century

with carved and pierced three-quarter gallery above an arrangement of open shelves, a cupboard door and a drawer, panelled and pierced sides with Buddhist emblems, on claw and ball feet, 106cm high, 55,5cm wide, 27cm deep

R7 000–9 000



298

298
A nest of four Chinese hardwood tables, 20th century

each with rectangular top above a carved frieze, on moulded square-section legs and stretchers, on restrained scroll feet, *the tallest 66cm high, 51cm wide, 35cm deep, the smallest 49cm high, 28cm square (4)*

R7 000–9 000



299

299
A Chinese hardwood stand, early 20th century

the front carved with five bats amongst flowering fruit, the reverse with stylised clouds and magnolias, the top with a large fruit carved with an aperture, *42,5cm high, 42cm wide, 19cm deep*

R4 000–6 000

300
A nest of four Chinese hardwood tables, 20th century

each rectangular panelled top above a carved and pierced frieze, on shaped rounded legs and conforming stretchers, *the tallest 72cm high, 50,5cm wide, 36cm deep; the smallest 42cm high, 32,5cm wide, 22,5cm deep (4)*

R6 000–8 000



300

301

**A Persian painted ivory tile,
20th century**

rectangular, painted with a seated young man being entertained by five musicians and a dancer before a wooded landscape, enclosed by gilt and black-line foliate borders, 13cm by 8,8cm; and another example painted with a hunter astride his black horse in pursuit of a deer, signed, 8cm by 13,2cm (2)



301



R8 000–10 000

* This lot is not suitable for export.

302

**A Japanese okimono carving
of Hotei, Meiji period
(1868-1912)**

the standing figure holding a *lingzhi* in his left hand, a bamboo staff over his right shoulder suspending a bag embellished with a fan, his girdle suspending an *intro* and *netsuke*, staff with repairs and lacking end, signed with a red and black seal, 11,5cm high

R12 000–15 000

* This lot is not suitable for export.



302

303

**A Japanese ivory okimono of
a basket seller, Meiji period
(1868-1912)**

wearing *waraji*, his *tabakoire* and *kiseru zutsu* suspended from his girdle, a bamboo pole over his right shoulder suspending baskets, his back laden with further baskets, top of staff lacking, signed in a rectangular red-seal, 12,5cm high

R9 000–12 000

* This lot is not suitable for export.



303

304

A Japanese ivory okimono of two young boys, Meiji period (1868-1912)

one standing holding a fan carved with the image of a *bijin* in his right hand, his young companion on his back, each pointing to the sky with their left hands, *damage to the young boy's collar, 9cm high*

R9 000–12 000

* This lot is not suitable for export.



304

305

A Japanese ivory figural group, Meiji period (1868-1912)

carved in Dragon Festival attire, the dancing figure with raised right leg, peeping from behind an open dragon mask, a bag at his left ankle, a small boy playing a drum concealed in the folds of his cloak, *signed in a red-lacquer reserve, 15,3cm high*

R9 000–12 000

* This lot is not suitable for export.



305

306

A Japanese ivory netsuke of a rat catcher, Meiji period (1868-1912)

carved with a kneeling figure naked to the waist, his hands resting on a trap, his head turned to the left with mouth agape as a rat crawls over his left shoulder, *signed, 3,3cm high*; and another, of a fisherman attempting to open a clam, *signed, 2cm high (2)*

R5 500–7 000

* This lot is not suitable for export.



306



307

307
A Japanese ivory carving of a basket maker and his child, Meiji period (1868-1912)

the figure standing on a rocky outcrop with a sheaf of wheat resting on his thigh, peonies in his left hand, his right hand balancing his son in a basket on his head, raised on a low base, *signed, 24cm high*

R5 000–7 000

* This lot is not suitable for export.



308

308
A Japanese ivory carving of a gardener and a small boy, Meiji period (1868-1912)

modelled standing on a rocky outcrop with a pair of secateurs in his right hand, his left hand supporting a young boy on his shoulder holding a spray of leaves, raised on a low base, *signed with red script, 25cm high*

R5 000–7 000

* This lot is not suitable for export.



309

309
A Japanese ivory carving of a fisherman, Meiji period (1868-1912)

standing on a rocky seashore holding a net in his left hand with his right hand preventing his hat from blowing off his head, raised on a low base, *signed, 32cm high*

R8 000–10 000

* This lot is not suitable for export.



310

310
A Japanese ivory carving of a fisherman, Meiji period (1868-1912)

standing on a rocky seashore carved with fish and waves, holding a basket with fish in his left hand, his right hand holding a trident, raised on a low base, *signed, 31cm high*

R8 000–10 000

* This lot is not suitable for export.

311

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

with everted rim, the centre painted with a jardinière issuing 'The Three Friends' before a balustrade, the rim painted with sprays of chrysanthemums enclosing two panels painted with ducks enclosed by flowerheads against a blue-ground with gilt highlights, the reverse painted with sprays of peonies, *restored, 55cm diameter*

R8 000–10 000



312

**A massive Japanese Imari
vase, Meiji period (1868-1912)**

ovoid, painted in enamels with a panel of a pair of contesting *kylin* amongst stylised waves before a flowering tree, the reverse similarly painted, enclosed by two contesting *ho-o* birds amongst maple leaves, the neck and base painted with mythical beasts, *some over-painting, firing fault, 93,5cm high; and a carved hardwood stand, 22cm high*

R9 000–12 000



313

**A Japanese Imari vase,
Meiji period (1868-1912)**

with flared petal-shaped rim, elongated neck and ovoid body decorated with panels of birds amongst chrysanthemums before a rocky outcrop, views of pavilions before mountainscapes, enclosed by scrolling gilt foliage against an iron-red ground, *restored, 62cm high*

R8 000–10 000



314

**A Japanese Imari jardinière,
Meiji period (1868-1912)**

the bulbous body with everted rim,
painted with panels of 'The Three
Friends', with peony blossoms,
bamboo and pine trees enclosed by
flowerhead rondels and *ho-ho* birds,
24,8cm high

R6 000–8 000



315

**A Japanese Imari charger,
Meiji period (1868-1912)**

the centre painted in underglaze-blue
with foliage enclosed by a band of
cranes in flight, against a gilt-ground,
the reverse with sprays of blue
flowers, 62,5cm diameter

R8 000–10 000



316

**A Japanese Imari jar and
cover, Meiji period (1868-1912)**

the ovoid lightly ribbed body painted
with panels of birds in a flowering
tree enclosed by further flowers and
foliage, the shoulder with lappet
border painted with rondels and
peonies, the cover similarly decorated
and surmounted by a *karashishi*, some
repairs to inner rim of cover, 57cm high

R4 000–6 000



317

**A Japanese Imari jardinière,
Meiji period (1868-1912)**

the rounded body decorated with panels of birds above balustraded gardens enclosed by a profusion of flowerheads and foliage, the sides applied with a pair of dragon-shaped handles, raised on three bracket-shaped feet, *chips and repairs to the dragon handles*, 23,5cm high

R5 000–7 000



317



319

318

**Two Satsuma models of
bodhisattvas, Meiji period
(1868-1912)**

each decorated in polychrome enamels and gilding with *kiku-mon* amongst flowerheads, scrolls and foliage against a cream-glazed ground, the first of a standing figure of *Kannon*, barefoot and holding a lotus bloom in her right hand and a golden ball in her left, *the stem of the lotus bloom restored, firing crack, signed and impressed seal*, 36,5cm high; the second figure holding a small boy in her left arm, her right hand in *bhumisparsa*, her robes decorated with flying *ho-o* birds, *signed*, 39cm high (2)

R12 000–15 000

319

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

83cm high

R6 000–8 000



318



320

**A Cape silver tessie-on-stand,
Daniel Heinrich Schmidt, late
18th century**

with castellated and engraved
everted rim, raised on three claw and
ball feet headed by ovolo moulding,
fixed copper liner, *455g all in, 9cm
high*, secured by a silver nut and bolt
to a stinkwood base, raised on three
turned ebonised feet, *stand repaired,
4cm high, 17,5cm diameter*

R350 000–450 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and
Silversmiths*, Cape Town: A A Balkema.
Similar examples are illustrated and
discussed on pages 107 and 108.

321

A Cape silver condiment spoon, Lodewyk Willem Christiaan Beck, 19th century

with twist-turned stem, the shaped bowl with traces of gilding, the reverse moulded with a flowerhead and shell motif, 10g; and a Cape silver Old English pattern konfyf fork, Johan Hendrik Vos, 15g (2)

R3 000–4 000



321

322

A Dutch brass salt box, dated 1778

the pierced back-plate with scalloped and beaded rim moulded in relief with a flowerhead and the date 1778, the hinged cover with knob, the front moulded in relief with conforming decoration, scalloped foot rim, the reverse of the back-plate with repair, 19,5cm high

R4 000–6 000

PROVENANCE

Mrs Kotie Roodt-Coetzee, Director, National Cultural History Museum (1965-1978)



322

323

A Cape brass coffee pot and konfoor, F van As, 1882

the pierced konfoor applied with a pair of ring handles, raised on three outswept feet, restorations and minor dents, each stamped with the maker's mark, 40cm high (2)

R15 000–20 000



323

324

A Cape of Good Hope Imperial brass bushel, de Grave, Short & Co, London, 1877

engraved 'Govt. of Cape of Good Hope 1877', with turned ebonised handles, 22,2cm high, 67cm wide over handles

R80 000–100 000



324

325

A Transvaal Imperial brass bushel, 1889

engraved 'Imperial Bushel, Govt. of the Transvaal, 1889', with turned teak handles, 22.5cm high, 65cm over handles

R60 000–80 000



325

326

A large Victorian copper cauldron, 19th century

the bulbous body with moulded rim, the sides applied with steel lugs and loop handle, the stepped cover applied with a strap handle, 39cm high

R6 000–8 000

327

**A large Victorian copper jug,
19th century**

ovoid, raised on a low spreading
foot rim, the side applied with a fixed
handle, dents, 37cm high

R4 000–6 000



326

327

328

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

the rectangular back with carved
wavy top rail above vase-shaped
splats incorporating heart-shaped
motifs, down-curved arms, caned
seat, on chamfered square-section
legs joined by reeded stretchers,
219cm long

R30 000–40 000



328

329

A stinkwood, rosewood and satinwood cabinet-on-stand, late 18th/early 19th century

the outset cornice above a pair of panelled doors enclosing three shelves, in sizes, and three drawers, panelled sides above a frieze drawer, the stand on hexagonal legs joined by a later X-shaped stretcher centred by an oval plaque inlaid with a bone and ebony compass, on ball feet, restorations and alterations, 212cm high, 172,5cm wide, 63,5cm deep

R140 000–160 000

PROVENANCE

Mrs Kotie Roodt-Coetzee, Director, National Cultural History Museum (1965-1978)

330

A Cape stinkwood neoclassical side chair, early 19th century

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

R4 000–6 000

PROVENANCE

The Hans Fransen Collection

LITERATURE

cf: Hans Fransen. (1970) *die kaapse stoel*, Observatory: Stellenbosch Museum. A similar example is illustrated and discussed on page 64.



329

331

**A Cape stinkwood Queen
Anne style side chair, early
19th century**

with arched top rail above a vase-
shaped splat, caned seat, on square-
section legs joined by side stretchers,
restorations

R4 000–6 000

PROVENANCE

The Hans Fransen Collection

LITERATURE

cf: Hans Fransen.(1970) *die kaapse
stoel*, Stellenbosch Museum. Similar
examples are illustrated and discussed
on page 59



332

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

the rectangular top rail above a
wavy and block mid-rail, riempie
seat, on tapering square-section legs,
184cm long

R10 000–15 000



333

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

with moulded outset cornice above a frieze inlaid with a diamond-shaped diaper border, with a pair of panelled cupboard doors below enclosing three shelves, panelled sides, on inlaid tapering feet, *154,5cm high, 132cm side, 59cm deep*

R30 000–40 000

334

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

with circular dished top above a twist-turned column and faceted support, on three hipped and scroll feet, *restorations, 145cm high, 24cm diameter*

R6 000–8 000

PROVENANCE

Mrs Kotie Roodt-Coetzee, Director,
National Cultural History Museum
(1965-1978)

335

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

with curved top and mid rail, down-curved arm supports, caned seat on ring-turned baluster legs

R4 000–6 000

PROVENANCE

Mrs Mabel and Dr E.G. Jansen,
Governor General of the Union of
South Africa (1951-1959)



333



334



336

336
A yellowwood and stinkwood box, 19th century

the hinged rectangular top enclosing a fixed compartment with aperture, the exterior and inside front inlaid with stinkwood bands, on a moulded base, the inside of the top inscribed in pencil *Pieter Johannes Volkwyn is de maaker gemaak op din eerstin diezember 1886*, and the name *Daan Willem Gericke*, lacking lock-plate, 17cm high, 38,5cm wide, 19,5cm deep

R6 000–8 000

PROVENANCE
The Hans Fransen Collection



337

337
A teak and ebony Boer War box, circa 1900

rectangular, the hinged top applied with strapwork and inlaid corners, with brass handle, the front and sides applied with serrated ebony borders, *some loss*, 14cm high, 25cm wide, 10cm deep

R10 000–12 000

PROVENANCE
This box was made by the great-grandfather of the present owner, Diederick Johannes Kruger (born 1870), who was a POW and imprisoned in Ceylon during the Anglo-Boer War.



335

338-360 No Lots



Marone. Dist. Leydenburg. mei. 1948.



The Vineyard Hotel, Newlands, Cape Town
6 March – 5pm

South African and International Art

Day Sale
Lots 361–490

Lot 373 Jacob Hendrik Pierneef, *Marone, Dist Lydenburg* (detail)



361

361

Follower of Sir Peter LELY

ENGLISH 18TH CENTURY

*Portrait of Hortense Mancini,
Duchesse de Mazarin*

inscribed with the sitter's details on a label
adhered to the reverse
oil on canvas, in a hand-carved giltwood frame
44,5 by 37 cm

R25 000 – 35 000

PROVENANCE
Parnham House, Dorset



362

362

Albert WENBAUM

FRENCH, RUSSIAN 1890–1943

Musicien

signed; inscribed with the title, the artist's
name and address in Paris on the reverse
oil on canvas
60 by 49 cm, in original artist's hand-
painted frame

R30 000 – 50 000

PROVENANCE
Acquired from the artist by
the current owner's aunt

363

Leo VON KÖNIG

GERMAN 1871–1944

*A Young Boy with his
Hobby-horse*

signed and dated 1903

oil on canvas

115,5 by 66 cm

R30 000 – 40 000





364

364

André LANSKOJ

FRENCH/RUSSIAN 1902–1976

Stone Lithograph

signed and inscribed 'EH' in pencil in the margin
 colour lithograph on Japanese paper
 image size: 65 by 50 cm

R15 000 – 20 000

Accompanied by a copy of l'Atelier Pons certificate of authenticity

PROVENANCE

l'Atelier Pons, Paris

EXHIBITED

University of Johannesburg, *Rendezvous: Focus Original Lithography*, 2010

LITERATURE

Paul Boulitreau (2010) *Rendezvous: Focus Original Lithography*. Illustrated in colour on page 51.



365

365

Joan MIRÓ

SPANISH 1893–1983

L'Entraîneuse - brun, 1969

signed and numbered 5/75 in pencil in the margin
 Published by Maeght, Paris
 colour lithograph on Rives paper
 sheet size: 85,5 by 60,5 cm

R30 000 – 50 000



366

Tom WESSELMANN

AMERICAN 1931–2004

Monica Sitting Elbows and Knees, from the Brooklyn Academy of Music III series

executed in 1991

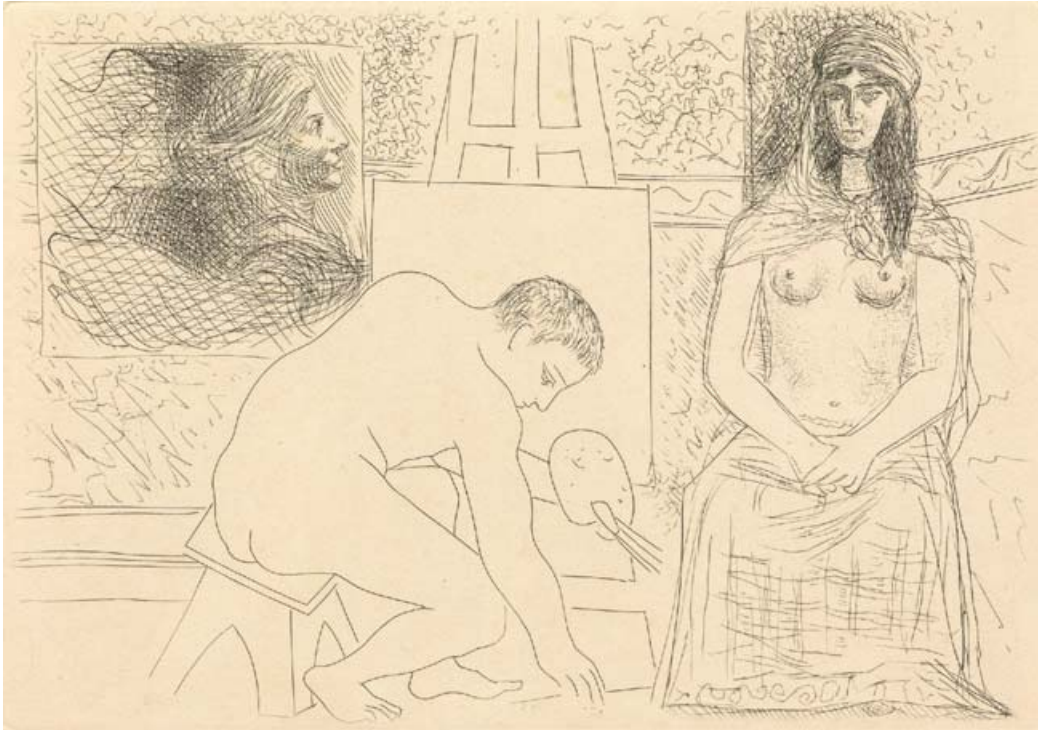
signed, numbered 11/12 and inscribed 'HC' in pencil

lithograph

sheet size: 115 by 96 cm

R60 000 – 80 000

Published by Parasol
Press, New York.



367

Pablo PICASSO

SPANISH 1881–1973

Peintre ramassant son Pinceau,
Le Chef-D'Oeuvre Inconnu series

etching, on Rives BFK paper, with deckle edge
plate size: 19,5 by 27,5 cm

R25 000 – 35 000

Plate 7 from the set of 13 accompanying the
book, *Le Chef-D'Oeuvre Inconnu* by Honoré
Balzac, Paris, Ambroise Vollard, 1931.



368

368

William TIMLIN

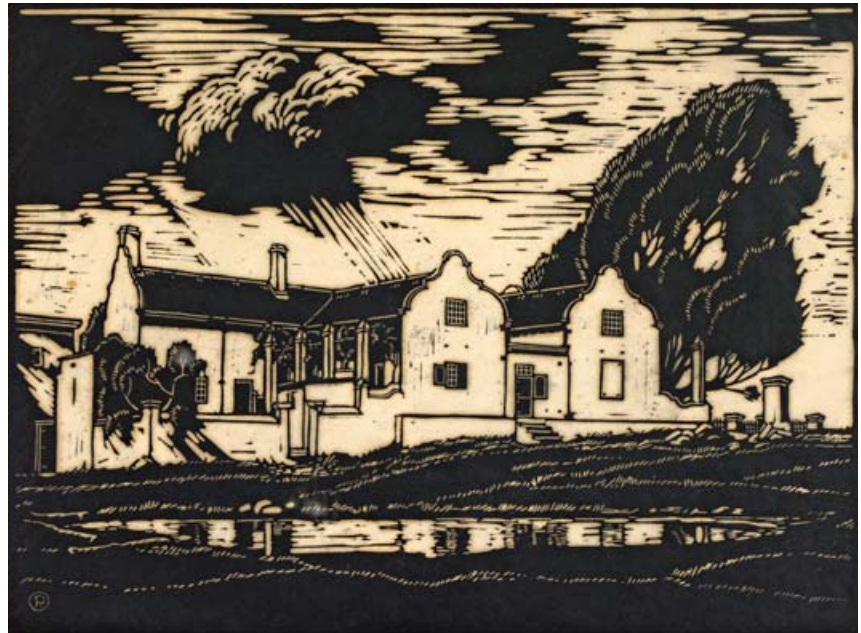
SOUTH AFRICAN 1892–1943

The Pirates' Floating Island: Illustration to Lord Dunsany's 'Loot of Bombasharna'

signed, dated 1916 and inscribed with the title
watercolour

36 by 26 cm

R25 000 – 35 000



369

369

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886–1957

Meerlust, KP (Nilant 1)

executed in 1925
signed and inscribed with the title and 'impr'
in pencil in the margin
linocut

image size: 37,5 by 50,5 cm

R25 000 – 35 000

LITERATURE

PG Nel (ed.) (1990) *Pierneef: His Life and His Work*, Cape Town and Johannesburg: Perskor. Another example illustrated on page 200.

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef, In Print*, Limpopo: Dream Africa. Another example illustrated on page 47, number 46.

370

Maggie LAUBSER

SOUTH AFRICAN 1886–1973

Portrait of a Young Boy

signed with the artist's initials

charcoal

43,5 by 33 cm

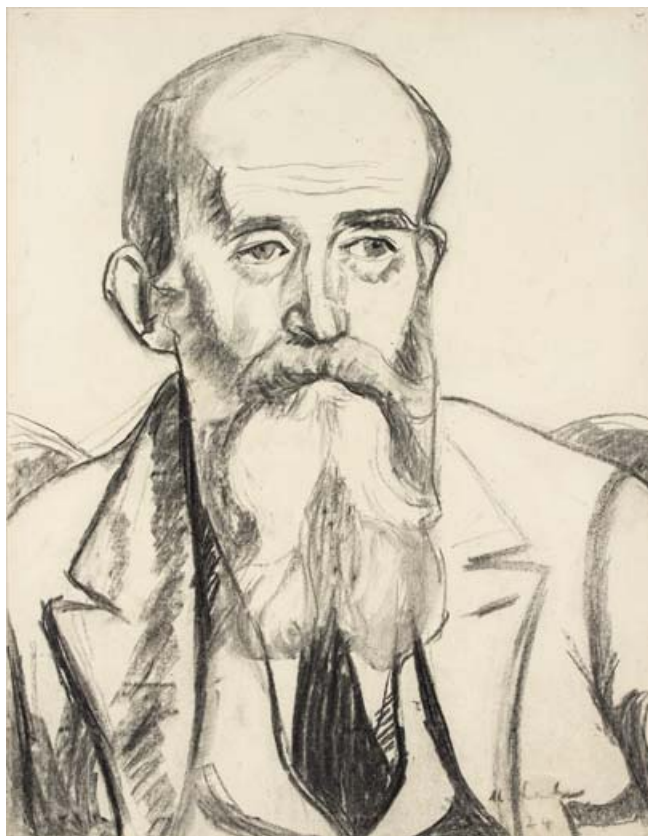
R40 000 – 60 000

LITERATURE

cf. Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. A similar example illustrated on page 224, catalogue number 769.



© The Estate of Maggie Laubser | DALRO



371

© The Estate of Maggie Laubser | DALRO



372

© The Estate of Maggie Laubser | DALRO

371

Maggie LAUBSER

SOUTH AFRICAN 1886–1973

Portrait of Man with Beard

signed and dated 24
charcoal
51 by 39 cm

R30 000 – 50 000

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 158, catalogue number 376.

372

Maggie LAUBSER

SOUTH AFRICAN 1886–1973

Portrait of a Young Girl

signed
charcoal
37,5 by 28,5 cm

R40 000 – 60 000

PROVENANCE

A gift from the artist to the current owner's father



373

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Marone, Dist Lydenburg

signed, dated Mei 1948 and inscribed with the title

watercolour over pencil

36 by 53,5 cm

R60 000 – 80 000



374

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Stream

signed and indistinctly dated 1930

watercolour over pencil

36 by 54 cm

R70 000 – 90 000

Proceeds from the sale of the following two lots will benefit the development of The Jake Gerwel Entrepreneurial High School, Bonnievale, scheduled to open its doors in January 2018.

375

Willem Hermanus COETZER

SOUTH AFRICAN 1900–1983

Blyde River Canyon

signed and dated 46

oil on board

40,5 by 60,5 cm

R25 000 – 35 000

376

Willem Hermanus COETZER

SOUTH AFRICAN 1900–1983

Rustenberg Kloof

signed; signed and inscribed with the title on the reverse

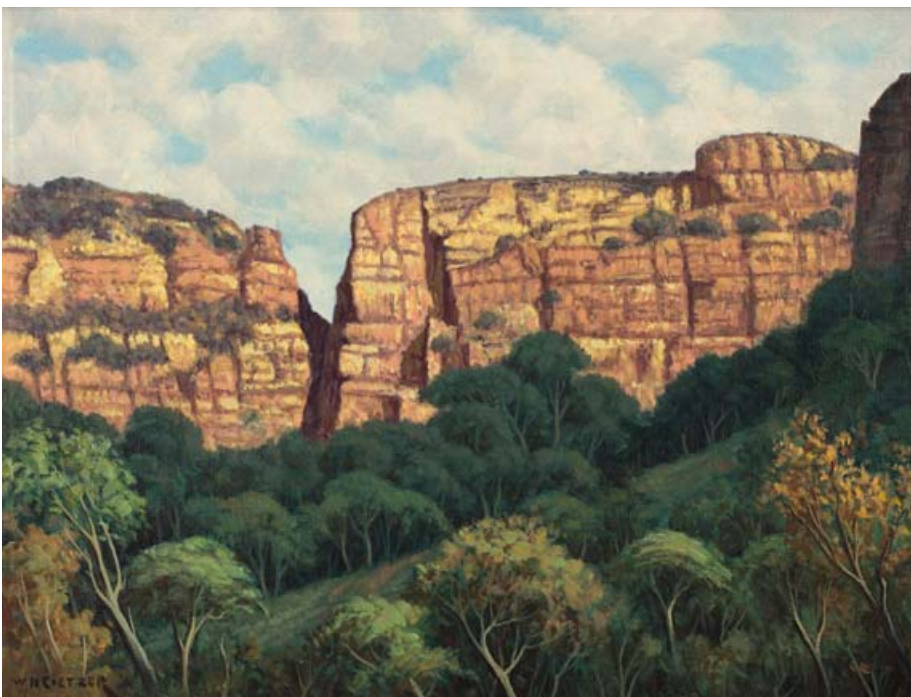
oil on canvas laid down on board

45 by 60 cm

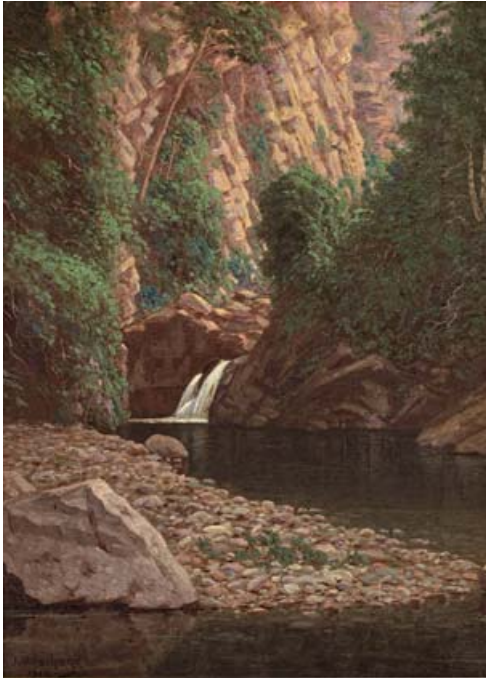
R25 000 – 35 000



375



376



377

377

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853–1936

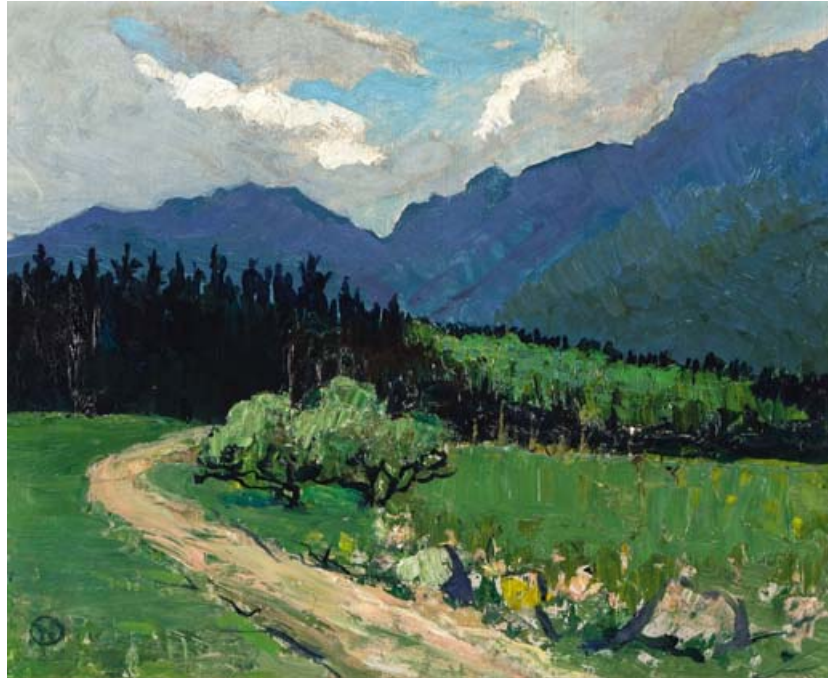
The Source of the Water Supply, Oudtshoorn

signed and dated 1908; signed, dated and inscribed
with the title on the reverse

oil on canvas

34,5 by 25 cm

R30 000 – 50 000



378

378

Nita SPILHAUS

SOUTH AFRICAN 1878–1967

Jonkershoek

signed with the artist's monogram

oil on board

28 by 34 cm

R30 000 – 50 000



379

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886–1957

Pontdrift, Limpopo, SA

signed, dated 6 Junie 1956 and inscribed with the title

pencil on paper

37 by 52 cm

R50 000 – 70 000



380

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886–1957

Acacia Trees

signed and dated 1933

pencil and wash

36 by 54 cm

R70 000 – 100 000



381

381

Johannes Antonie SMITH

SOUTH AFRICAN 1886–1954

*Blou Wildebeeste
(Blue Wildebeest)*

signed and dated 50; inscribed with
the title on the reverse
oil on canvas laid down on board
50 by 60 cm

R30 000 – 50 000

382

Terence MCCAWE

SOUTH AFRICAN 1913–1978

Baobab Mazinga's Kraal

signed and dated 50; inscribed with
the title in another hand on the
reverse

oil on canvas
49,5 by 59,5 cm

R30 000 – 50 000



382



383

383

Piet VAN HEERDEN

SOUTH AFRICAN 1917–1991

Trees

signed and dated 60
oil on canvas laid down on board
45 by 60 cm

R40 000 – 60 000

384

Gregoire BOONZAIER

SOUTH AFRICAN 1909–2005

Windswept Trees

signed and dated 1969
oil on cardboard
24,5 by 30 cm

R40 000 – 60 000



384



385

385

Otto KLAR

SOUTH AFRICAN 1908–1994

Still Life with Proteas

signed

oil on board

54,5 by 84,5 cm

R20 000 – 30 000

PROVENANCE

Acquired from the artist by the
current owner's father

386

Otto KLAR

SOUTH AFRICAN 1908–1994

*Still Life with Magnolias
in a Vase*

signed

oil on board

32,5 by 47,5 cm

R30 000 – 40 000



386



387

387

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

*Still Life with Roses in
a Glass Vase*

signed

oil on canvas

49,5 by 37,5 cm

R40 000 – 60 000

388

Maud SUMNER

SOUTH AFRICAN 1902–1985

The Chinese Cup

signed; inscribed with the title
on the reverse

watercolour on card

38 by 52 cm

R18 000 – 24 000



388



389

Gregoire BOONZAIER

SOUTH AFRICAN 1909-2005

Boots

signed and dated 2000
oil and charcoal on canvas
40 by 50 cm

R40 000 – 60 000



390

390

Alexander PODLASHUC

SOUTH AFRICAN 1930–2009

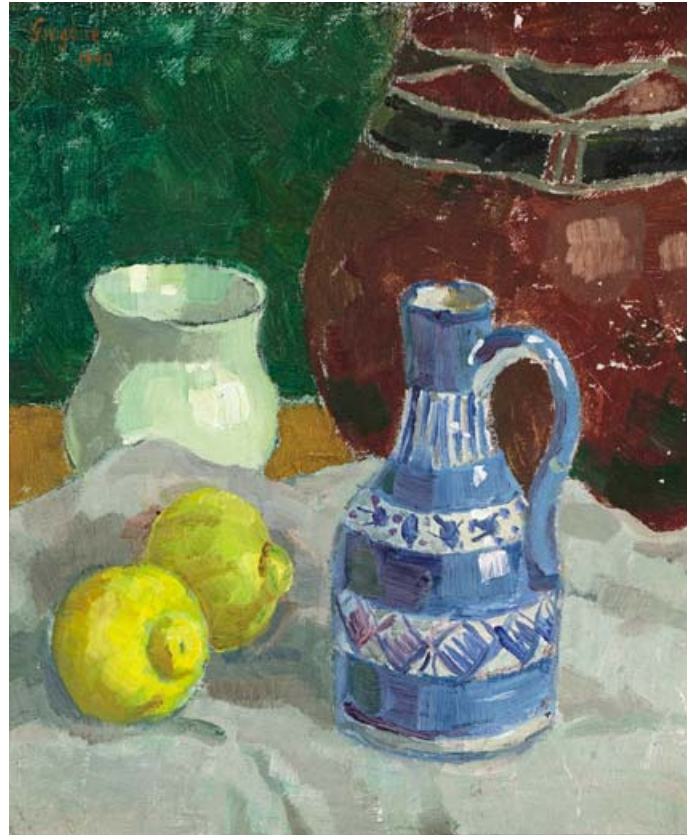
Still Life with Onions and Leeks

signed and dated 95

oil on canvas

64 by 50 cm

R15 000 – 20 000



391

391

Gregoire BOONZAIER

SOUTH AFRICAN 1909–2005

Still Life with Blue Jug and Lemons, recto; District Six, verso

signed and dated 1940

oil on canvas

29,5 by 24,5 cm

R20 000 – 30 000



392

Pranas DOMSAITIS

SOUTH AFRICAN 1880–1965

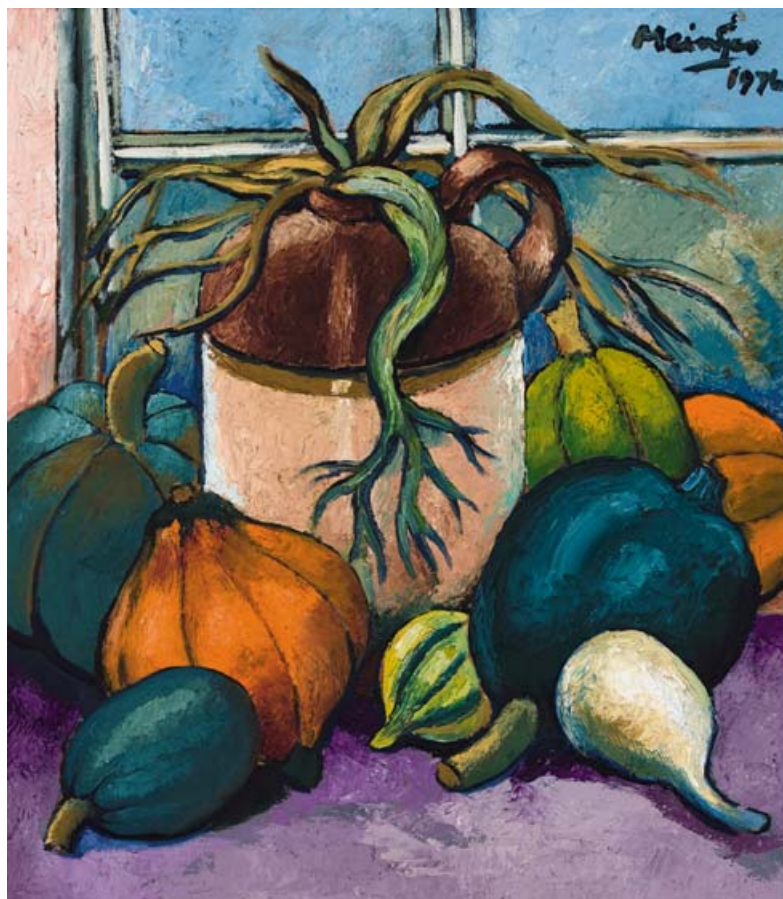
Still Life with Fruit

signed

oil on canvas

59,5 by 78 cm

R60 000 – 80 000



393

Johannes MEINTJES

SOUTH AFRICAN 1923–1980

Fles met Pampoene (Flask with Pumpkins)

signed and dated 1976

oil on board

60,5 by 53,5 cm

R50 000 – 70 000

LITERATURE

Dagboek van Johannes Meintjes: Deel XI, unpublished manuscript, handwritten notebook number 52, 23 October 1975 - 29 January 1977. Catalogue number JM 1177.

EXHIBITED

Exhibition at the inauguration of the Burgersdorp Library Building, Burgersdorp, November 1976, catalogue number 8
Masonic Hall, Molteno, November 1977, catalogue number 25



394

Nerine DESMOND

SOUTH AFRICAN 1908-1993

Basotho Riders

signed

oil on canvas laid down on board

29,5 by 40 cm

R20 000 – 30 000



395

395

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

Two Xhosa Women

signed and dated 88
mixed media on paper
73 by 50 cm

R20 000 – 30 000



396

396

George PEMBA

SOUTH AFRICAN 1912–2001

Mother with Baby

signed and dated 89
coloured pencil on paper
34,5 by 24 cm

R20 000 – 30 000

PROVENANCE
Sarah Huddleston

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397

Gregoire BOONZAIER

SOUTH AFRICAN 1909–2005

Street Scene, District Six

signed and dated 1939

oil on canvas

42 by 52 cm

R40 000 – 60 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
6 November 2000, lot 553

398

Gregoire BOONZAIER

SOUTH AFRICAN 1909–2005

*Die Blou Moskee, Distrik Ses,
Kaapstad (The Blue Mosque,
District Six, Cape Town)*

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

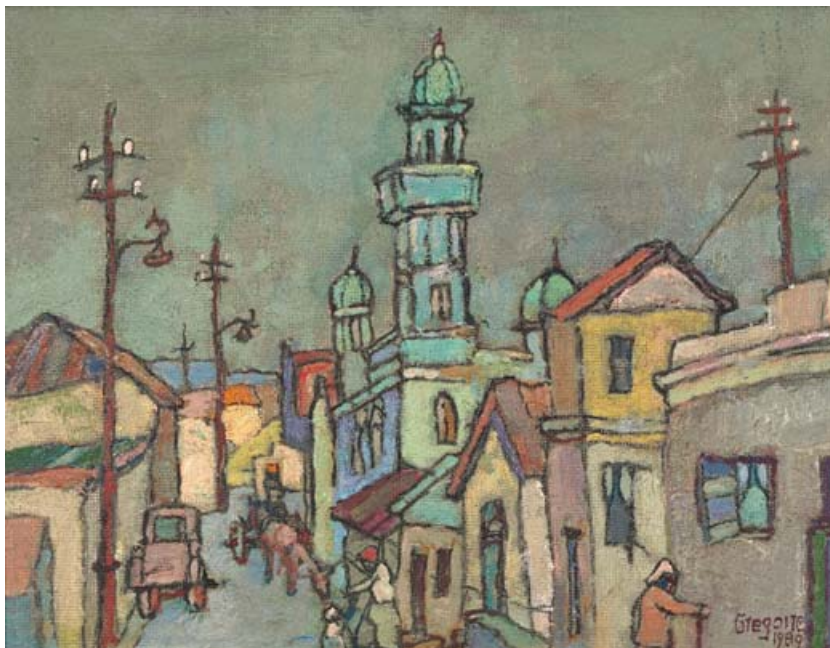
oil on board

30,5 by 40 cm

R40 000 – 60 000



397



398

399

Nita SPILHAUS

SOUTH AFRICAN 1878–1967

Bo Kaap

signed with the artist's monogram
oil on board
30 by 40 cm

R40 000 – 60 000

EXHIBITED

Sanlam Art Gallery, Bellville, *Nita Spilhaus Exhibition*, 8 September - 23 October 2015
Stephan Welz & Co, Cape Town, *Nita Spilhaus Exhibition*, 9 November - 21 December 2015
Sanlam Art Lounge, Johannesburg, *Nita Spilhaus Exhibition*, 25 February - 22 April 2016

400

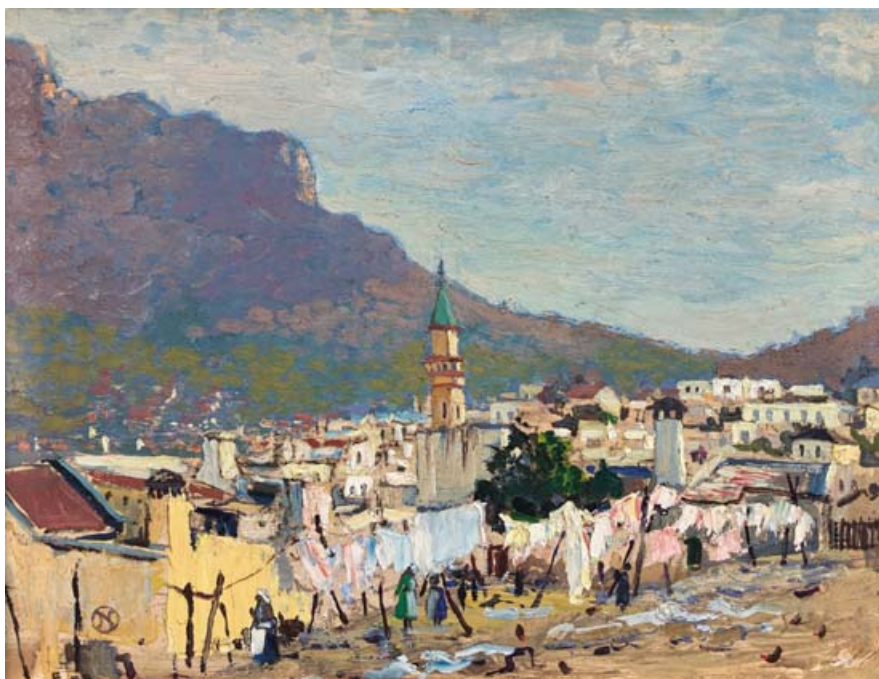
Piet VAN HEERDEN

SOUTH AFRICAN 1917–1991

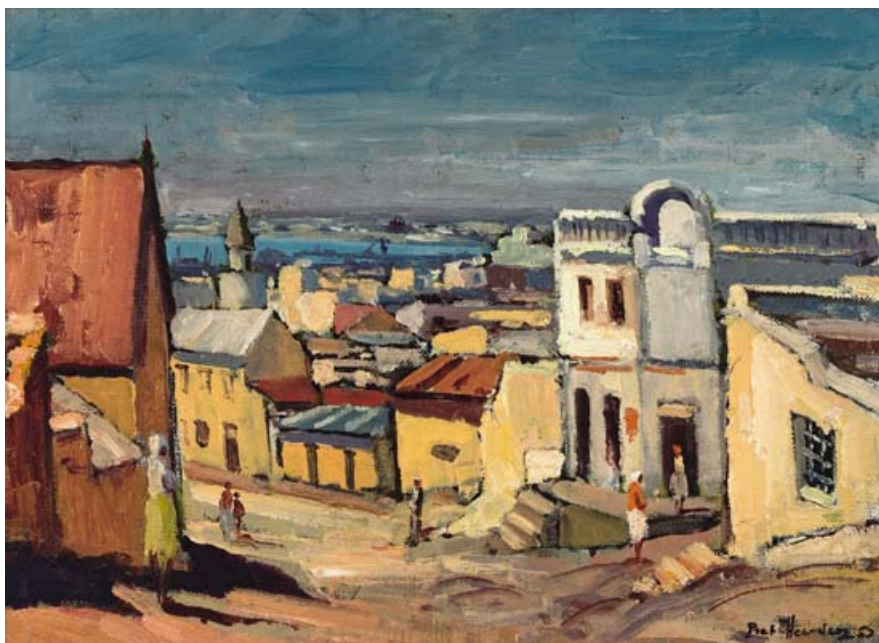
Bo Kaap

signed and dated 52
oil on canvas laid down on board
28,5 by 39,5 cm

R40 000 – 60 000



399



400

401

Terence MCCAWE

SOUTH AFRICAN 1913–1978

Cottages, Arniston

signed

oil on canvas laid down on board

49 by 59,5 cm

R40 000 – 60 000



401

402

Terence MCCAWE

SOUTH AFRICAN 1913–1978

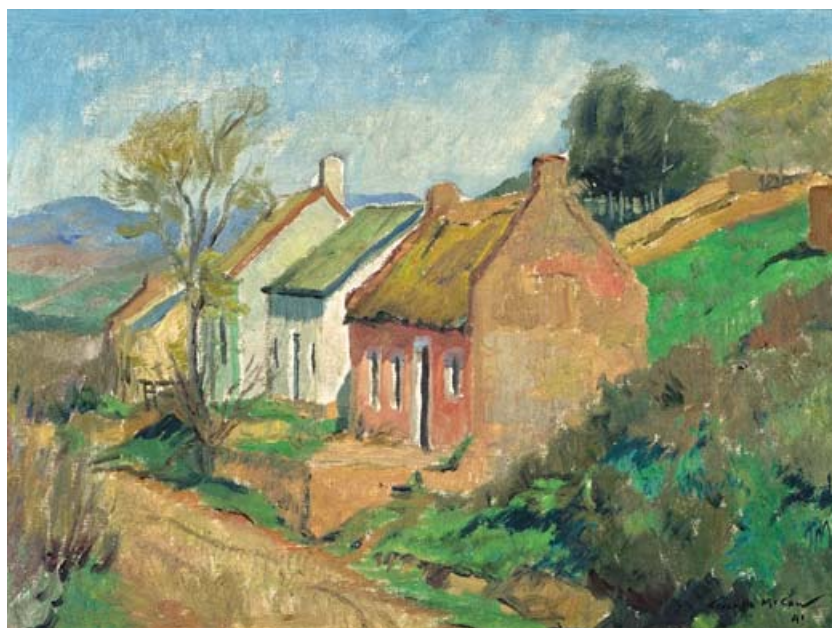
Farm Cottages against a Hillside

signed and dated 41

oil on canvas

29 by 39,5 cm

R20 000 – 30 000



402

403

Piet VAN HEERDEN

SOUTH AFRICAN 1917–1991

Road to Wupperthal

signed; signed and inscribed with
the title on the reverse
oil on canvas laid down on board
45 by 60 cm

R30 000 – 50 000



403

404

David BOTHA

SOUTH AFRICAN 1921–1995

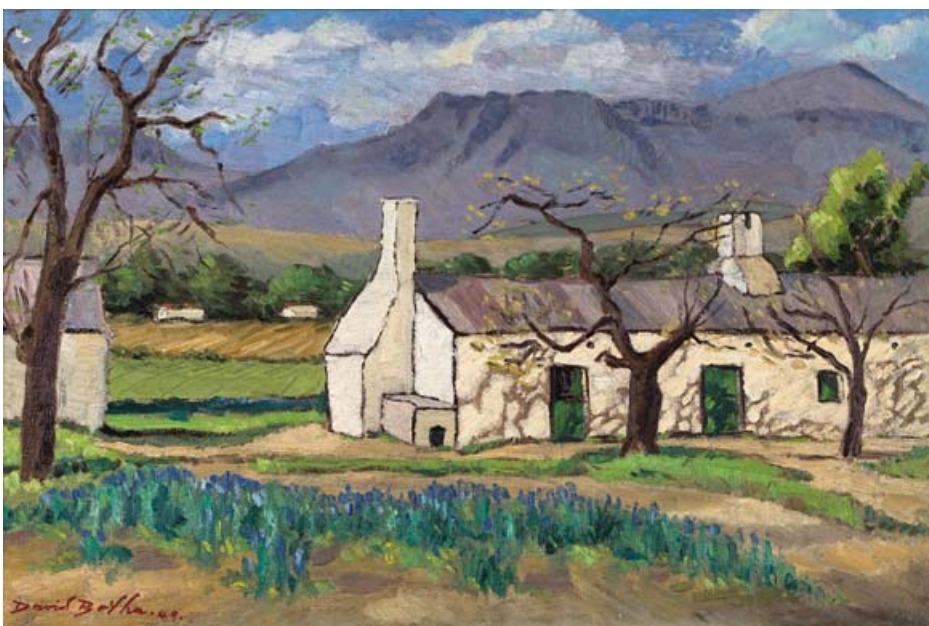
*Paarl Scene with Cottage,
Mountains Beyond*

signed and dated 49
oil on canvas
39 by 60 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist by the
current owner's grandparents



404

405

Christopher TUGWELL

SOUTH AFRICAN 1938–

Fishing on the Beach

signed
oil on board
60 by 90 cm

R20 000 – 30 000



405

406

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

Figures on the Beach

signed
pastel
48,5 by 62,5 cm

R20 000 – 30 000



406

407

Errol BOYLEY

SOUTH AFRICAN 1918–2007

Near Robberg

signed; inscribed with the title and
dimensions on the reverse

oil on canvas laid down board
60 by 90 cm

R40 000 – 60 000

408

David BOTHA

SOUTH AFRICAN 1921–1995

Voëlklip

signed

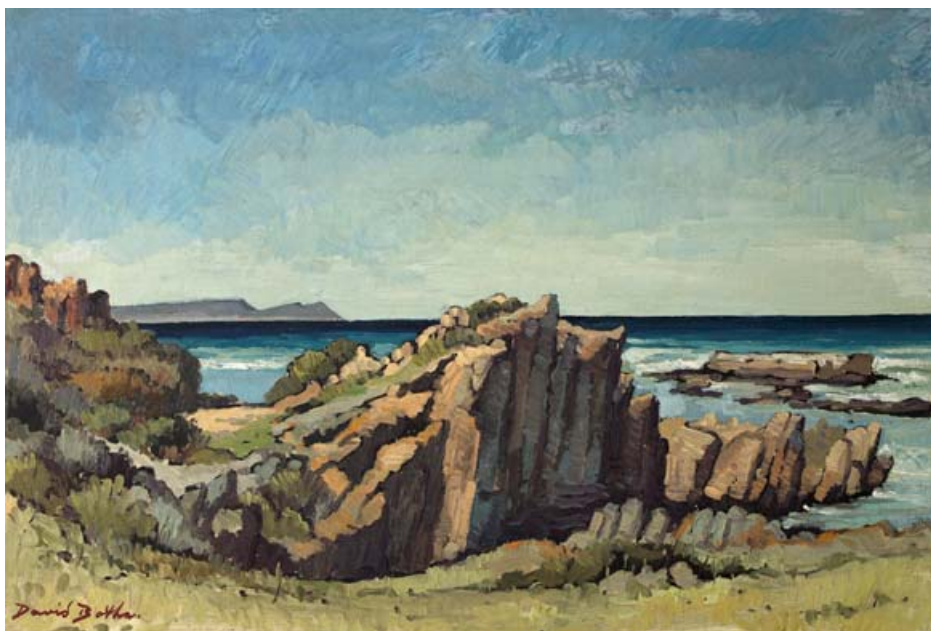
oil on canvas laid down board
50 by 75 cm

R50 000 – 70 000

407



408



409

Pranas DOMSAITIS

SOUTH AFRICAN 1880–1965

Extensive Landscape with Fields

signed

oil on canvas laid down on board

29,5 by 49 cm

R30 000 – 50 000

410

Pranas DOMSAITIS

SOUTH AFRICAN 1880–1965

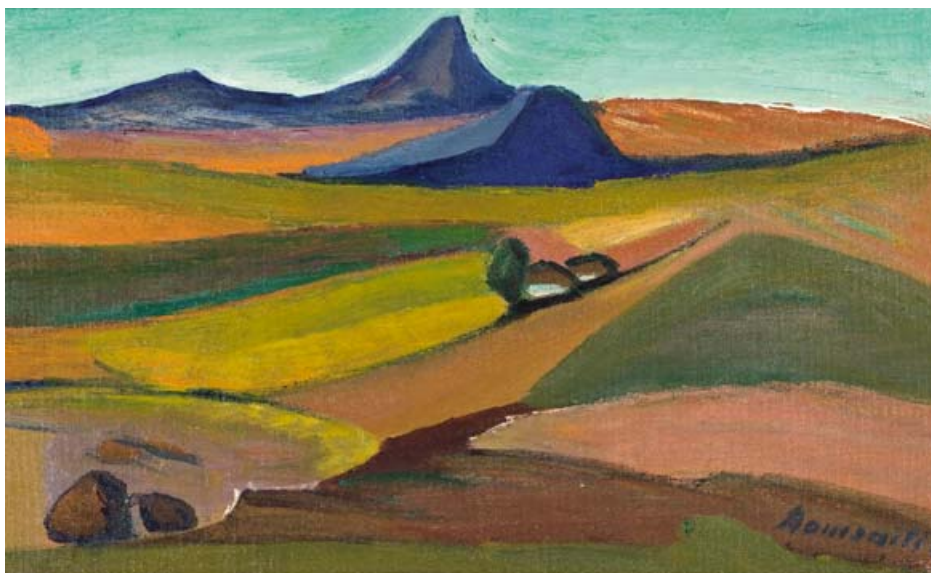
Three Figures in a Landscape

signed

oil on board

37 by 56 cm

R35 000 – 45 000



409



410

411

Pranas DOMSAITIS

SOUTH AFRICAN 1880–1965

Three Figures

signed

oil on board

72 by 59,5 cm

R35 000 – 45 000

LITERATURE

Elsa Verloren van Themaat. (1976)
Pranas Domsaitis, Cape Town and
Johannesburg: Struik Publishers.

Illustrated on page 42.





412

412

Marjorie WALLACE

SOUTH AFRICAN 1925–2005

Dramadame

signed; inscribed with the title in another
hand on the reverse

oil on canvas

64 by 53 cm

R25 000 – 35 000



413

413

Alexander ROSE-INNES

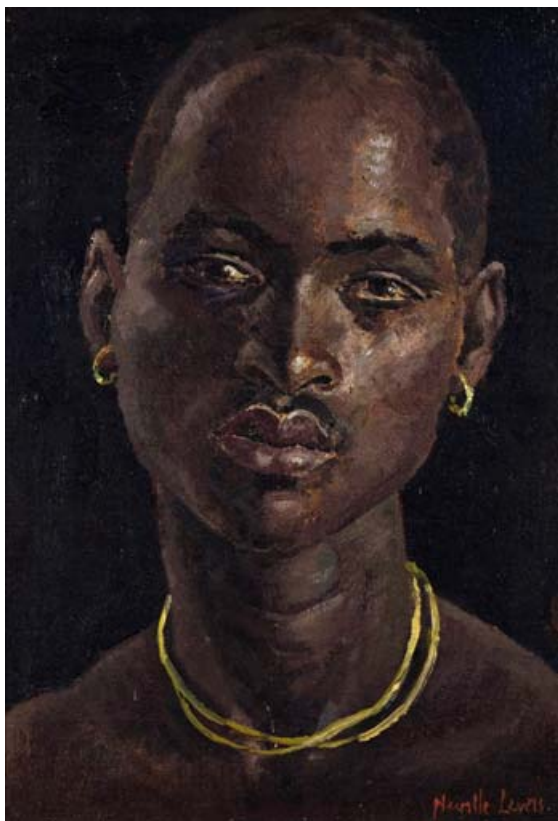
SOUTH AFRICAN 1915–1996

The Flower Sellers

signed and dated 67
oil on canvas

65,5 by 50 cm

R50 000 – 70 000



414

414

Neville LEWIS

SOUTH AFRICAN 1895–1972

Portrait of a Man

signed

oil on canvas laid down on board

34 by 23,5 cm

R30 000 – 50 000



415

415

Neville LEWIS

SOUTH AFRICAN 1895–1972

Portrait of Sylvia Clark

signed

oil on canvas

75 by 54,5 cm

R50 000 – 70 000



416

416

Carl BÜCHNER

SOUTH AFRICAN 1921–2003

Portrait of a Young Man

signed

oil on board

53 by 36,5 cm

R30 000 – 50 000



417

417

Maurice VAN ESSCHE

SOUTH AFRICAN 1906–1977

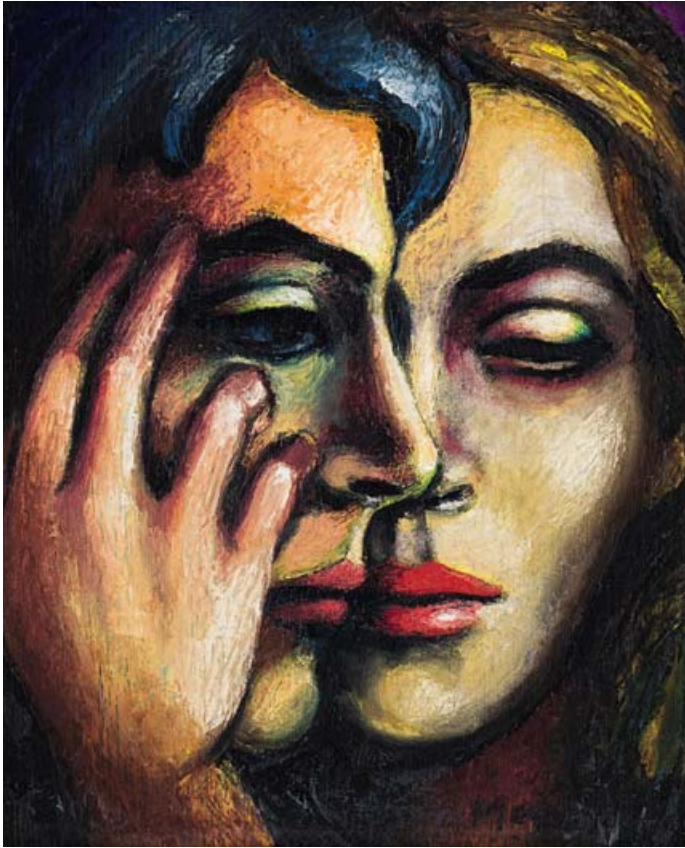
Portrait of a Boy

signed and dated 64

oil on board

34,5 by 24,5 cm

R50 000 – 70 000



418

418

Johannes MEINTJES

SOUTH AFRICAN 1923–1980

Minnaars (Lovers)

executed circa 1953

signed

oil on board

27 by 22,5 cm

R40 000 – 60 000

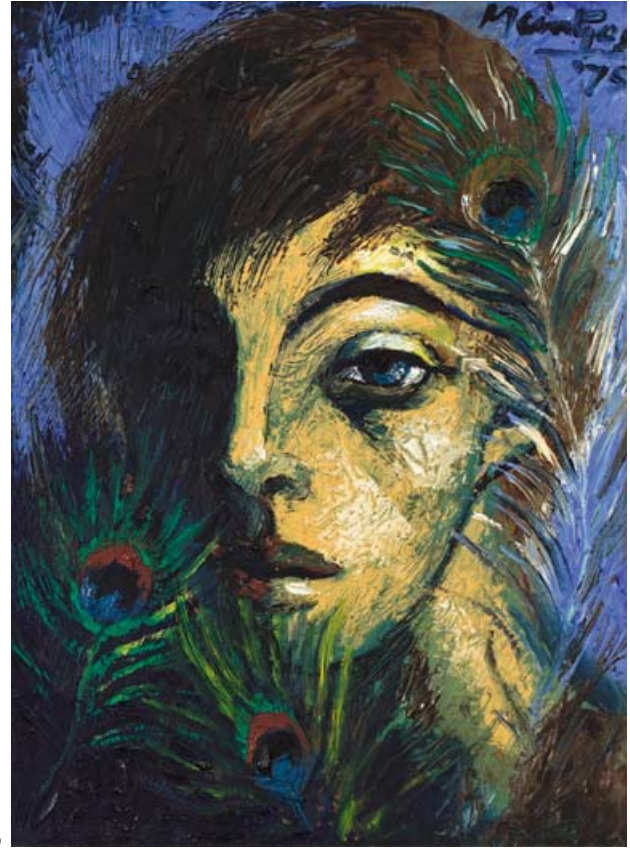
PROVENANCE

Mrs Ena Fourie (née Meintjes), the artist's sister and thence by descent

LITERATURE

Dagboek van Johannes Meintjes Deel III: April 1951 - Junie 1955. (1975) Molteno: Bamboesberg-Uitgewers. Page 202.

Catalogue number JM 408.



419

419

Johannes MEINTJES

SOUTH AFRICAN 1923–1980

Kopstudie met Pouvere (Study of a Head with Peacock Feathers)

signed and dated '75

oil on board

34,5 by 25 cm

R35 000 – 50 000

EXHIBITED

Sterkstroom Centenary (1875-1975), Sterkstroom, September 1975, catalogue number 67

Gallery Libertas, Stellenbosch, 15-30 April 1977, catalogue number 9

LITERATURE

Dagboek van Johannes Meintjes: Deel X, unpublished manuscript, page 237.

Catalogue number JM 1177.



420



420

Neil RODGER

SOUTH AFRICAN 1941–2013

Silkie Hens, a pair

signed

oil on canvas laid down board

each 29,5 by 28 cm (2)

R60 000 – 80 000

421

Frans CLAERHOUT

SOUTH AFRICAN 1919–2006

Rooster in a Cart

signed

oil on board

49,5 by 59,5 cm

R40 000 – 60 000



421



422

422

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931–2008

Bird's-eye View

signed and dated '83
mixed media on paper
56,5 by 39,5 cm

R40 000 – 60 000



423

423

Esias BOSCH

SOUTH AFRICAN 1923–2010

A Pair of Birds amongst Blossom

hand painted ceramic tile with lustre glaze
56,5 by 56,5 cm

R30 000 – 50 000

PROVENANCE

Acquired from the artist by the
current owner's parents



424

424

Zakkie ELOFF

SOUTH AFRICAN 1925–2004

Impala

signed

oil on canvas

60 by 49,5 cm

R25 000 – 35 000



425

425

Zakkie ELOFF

SOUTH AFRICAN 1925–2004

Herd of Impala

signed

oil on canvas

49 by 59 cm

R20 000 – 30 000



426

Zakkie ELOFF

SOUTH AFRICAN 1925–2004

Oryx

signed

oil on canvas

57,5 by 88 cm

R30 000 – 50 000

427

Walter MEYER

SOUTH AFRICAN 1965-

Midday on the Highveld

signed with the artist's initials and
dated 95

oil on canvas

95 by 119 cm

R50 000 – 80 000

428

Walter MEYER

SOUTH AFRICAN 1965-

Free State Landscape

signed with the artist's initials and
dated 95

oil on canvas

109 by 139 cm

R60 000 – 80 000



427



428

429

John KRAMER

SOUTH AFRICAN 1946–

K.CYWES, Paarl

signed and dated 1980; inscribed
with the title and the artist's address
on the reverse
acrylic on board
65 by 75 cm

R20 000 – 30 000

430

Walter MEYER

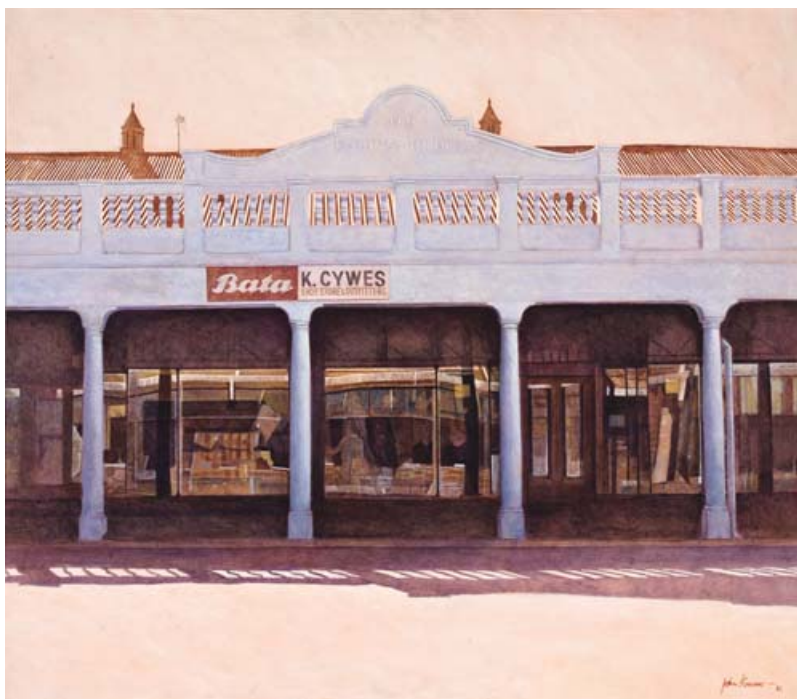
SOUTH AFRICAN 1965–

Cape Scene with Stone Pines

signed with the artist's initials and
dated 08

oil on canvas
48,5 by 63 cm

R30 000 – 50 000



429



430



431

431

Erik LAUBSCHER

SOUTH AFRICAN 1927–2013

Landscape

signed

watercolour over pencil

27,5 by 40 cm

R15 000 – 20 000

PROVENANCE

The Hans Fransen Collection

432

Maud SUMNER

SOUTH AFRICAN 1902–1985

Namib Desert

signed

pen, ink and wash

37 by 56,5 cm

R15 000 – 20 000



432



433

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Autumn

signed with the artist's initials

watercolour

34,5 by 41,5 cm

R20 000 – 30 000

434

Otto KLAR

SOUTH AFRICAN 1908–1994

Leeuwkop Internment Camp

signed and dated 1940

oil on board

31,5 by 54,5 cm

R25 000 – 35 000

435

Piet VAN HEERDEN

SOUTH AFRICAN 1917–1991

*Rocky Hill and Kokerboom,
Namaqualand (O'okiep District)*

signed and dated 80; inscribed with
the title on the reverse

oil on canvas laid down board

39,5 by 49,5 cm

R30 000 – 50 000



434



435

436

Piet VAN HEERDEN

SOUTH AFRICAN 1917–1991

Western Province Landscape

signed; inscribed with the artist's name, title and 'Western Province Blue Landscape' and 'Bought from: Art collectors club, Pretoria, 1971' on the stretcher
oil on canvas
54,5 by 69,5 cm

R40 000 – 60 000

Proceeds from the sale of this lot will benefit the development of The Jake Gerwel Entrepreneurial High School, Bonnievale, scheduled to open its doors in January 2018.

437

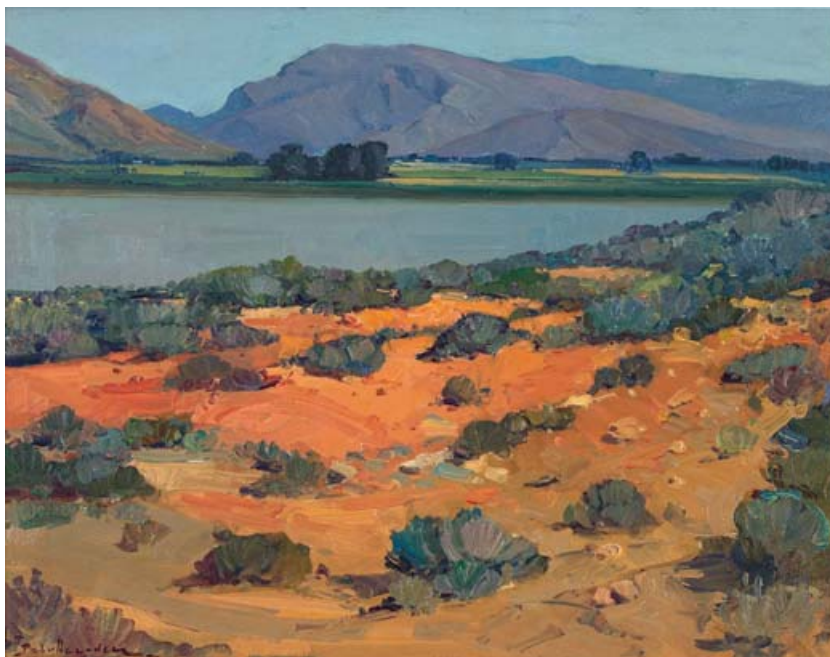
Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931–2008

Landscape with Trees

signed and dated '84
pastel
50 by 65,5 cm

R30 000 – 50 000



436



437



438

438

Conrad THEYS

SOUTH AFRICAN 1940–

House with Balcony, District Six

signed and dated '69; inscribed with the title in English and Afrikaans on the reverse

oil on canvas

50 by 60 cm

R50 000 – 70 000



439

439

Carl BÜCHNER

SOUTH AFRICAN 1921–2003

Abstract Landscape

signed

oil on canvas board

45 by 60 cm

R18 000 – 24 000



440

Gregoire BOONZAIER

SOUTH AFRICAN 1909–2005

Street in Mamre

signed and indistinctly dated 1932

oil on canvas laid down on board

28 by 43,5 cm

R60 000 – 80 000



441

441

Carl BÜCHNER

SOUTH AFRICAN 1921–2003

A Herd of Goats in a Street

signed

oil on board

54 by 73,5 cm

R30 000 – 40 000



442

442

Errol BOYLEY

SOUTH AFRICAN 1918–2007

Trees

signed

oil on board

54,5 by 39 cm

R18 000 – 24 000



443

443

Adriaan BOSHOFF

SOUTH AFRICAN 1935–2007

Pushing Prams

signed

oil on canvas laid down on board

38 by 28,5 cm

R25 000 – 35 000



444

444

Errol BOYLEY

SOUTH AFRICAN 1918–2007

Market, Madagascar

signed

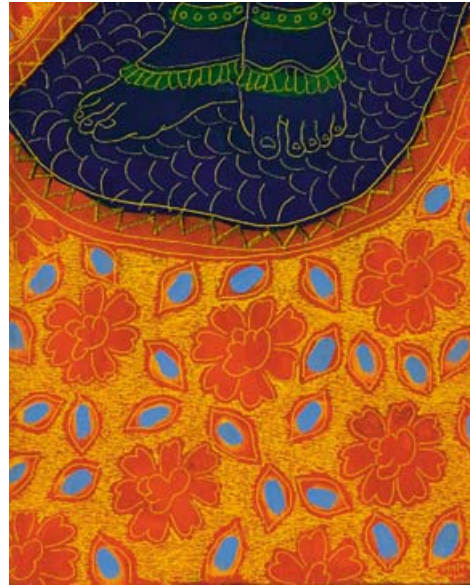
oil on board

49 by 39 cm

R20 000 – 30 000



445



© Andrew Verster | DALRO

445

Andrew VERSTER

SOUTH AFRICAN 1937-

Sacred Painting; Angel Feet, two

signed, dated 1999 and inscribed with the title on the reverse; signed and dated 2000

oil on canvas

each 24,5 by 19,5 cm (2)

R20 000 – 30 000



446

© Andrew Verster | DALRO

447



446

Andrew VERSTER

SOUTH AFRICAN 1937–

Small Elephant Room

dated 1996 and inscribed with the title on a label
adhered to the reverse

oil on canvasboard

24,5 by 19,5 cm

R15 000 – 20 000

447

Fred SCHIMMEL

SOUTH AFRICAN 1928–2009

Trade Winds

signed and dated '85; inscribed with the artist's name,
1986 and the title in another hand on the reverse

acrylic on board

68,5 by 98,5 cm

R30 000 – 50 000

448

Christo COETZEE

SOUTH AFRICAN 1929–2000

Turfontein & Biccard st

signed, dated 83 and inscribed
'Tulbagh Cape SA' and with the title
in pencil
mixed media and collage on paper
63 by 50 cm

R20 000 – 30 000

PROVENANCE

Acquired from the artist by the
current owner's father





449

Lucky SIBIYA

SOUTH AFRICAN 1942–1999

The Drummer's Jacket

signed and dated 97

mixed media and found objects on hessian laid down on board
93,5 by 114 cm

R60 000 – 90 000

The Drummer's Jacket by Lucky Sibiya was one of the last pieces he created before he passed away. This 'self portrait' consists of his own tweed jacket cast in plaster and clay. Sibiya, a man passionate about jazz, often 'jammed' with his friends in late night Sophiatown gigs.

450

Gerard SEKOTO

SOUTH AFRICAN 1913–1993

Un Français

signed and dated 87
brush and ink on paper
27,5 by 37,5 cm

R25 000 – 35 000

PROVENANCE

Cassirer Fine Art Gallery,
Johannesburg, 1988

451

Peter CLARKE

SOUTH AFRICAN 1929–2014

Father is Coming Home Soon

signed, dated 1971, numbered 5/24
and inscribed with the title in pencil
in the margin

linocut

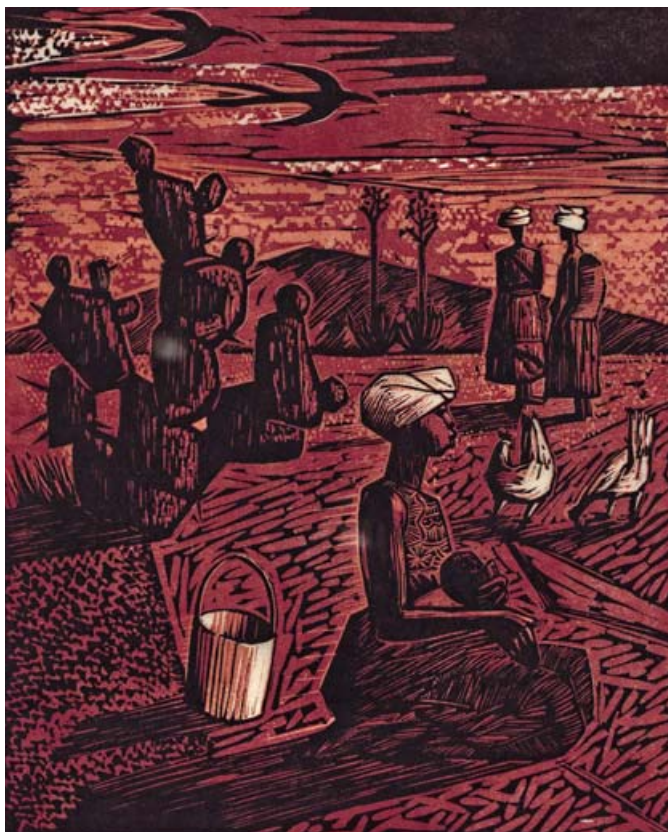
image size: 38 by 30,5 cm

R20 000 – 30 000



450

© The Gerard Sekoto Foundation | DALRO



451

© The Estate of Peter Clarke | DALRO

452

Dumile FENI

SOUTH AFRICAN 1942–1991

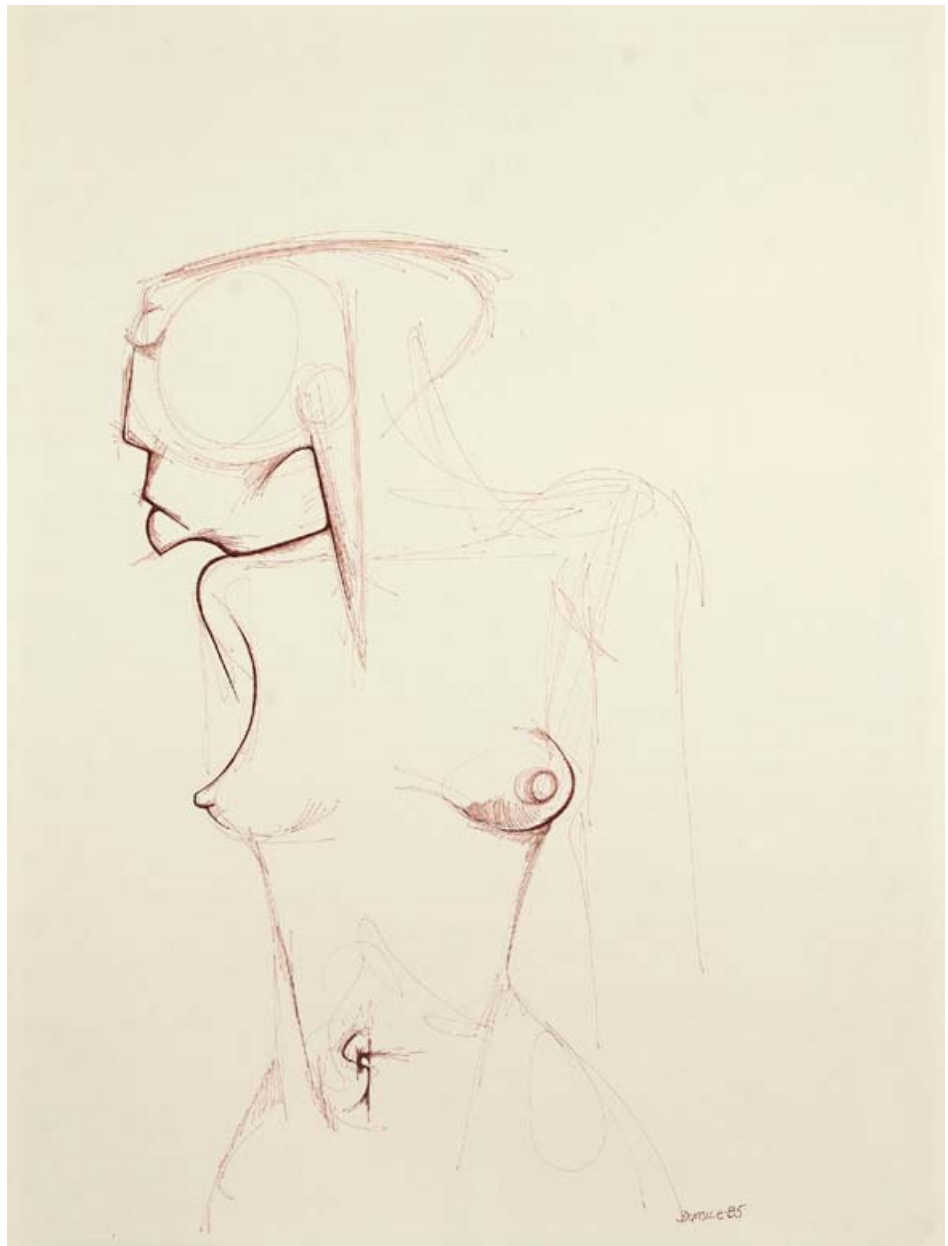
Untitled (Nude: head in profile)

signed and dated 85
pen and ink on paper
61 by 46 cm

R50 000 – 70 000

LITERATURE

Bruce Campbell-Smith. (2004)
*Dumile: Artist in Exile 1942-1991. Art
on Paper: contemporary prints and
drawings*, Johannesburg: Art on
Paper. Illustrated on page 44.



453

Lippy LIPSHITZ

SOUTH AFRICAN 1903–1980

Lot's Wife

signed and dated 1936
carved ivory, mounted on a
wooden base
height: 35,5 cm excluding base;
base: 3,5 cm

R25 000 – 35 000

EXHIBITED

Ashbey's Galleries, Cape Town, *Lippy Lipschitz*, 1936, catalogue number 31
South African National Gallery, Cape Town, *Lippy Lipschitz*, December 1968, catalogue number 45

LITERATURE

Bruce Arnott. (1969) *Lippy Lipschitz: A biographical commentary, & documentation of the years 1903–1968*, Cape Town: AA Balkema. Illustrated on page 99, plate 134.

This lot is not suitable for export.

454

Johannes SEGOGELA

SOUTH AFRICAN 1936–

African Walking Sticks, four

oil on carved wood
tallest: 114 cm (4)

R15 000 – 20 000

453



454





reverse



455

455

Walter BATTISS

SOUTH AFRICAN 1906–1982

Nude Study in Hand

incised with the artist's initials on the base
carved wood, on a wooden base with perspex cover

height: 14 cm excluding base;
44,5 cm including base and cover

R30 000 – 50 000

456

Walter BATTISS

SOUTH AFRICAN 1906–1982

Marathon

executed in 1968
signed and numbered 3/25 in pen
in the margin
colour screenprint
image size: 26 by 39,5 cm

R20 000 – 30 000

LITERATURE

Warren Siebrits. (2016) *Walter Battiss: "I invented myself", The Jack M Ginsberg Collection*, Johannesburg: The Ampersand Foundation. Another example from the edition illustrated in colour on the cover (blue linen) and page 91, plate 36.



456

457

Walter BATTISS

SOUTH AFRICAN 1906–1982

Warrior

executed in 1968
signed and numbered 3/25 in pen
in the margin
colour screenprint
image size: 26 by 41,5 cm

R20 000 – 30 000

LITERATURE

Warren Siebrits. (2016) *Walter Battiss: "I invented myself", The Jack M Ginsberg Collection*, Johannesburg: The Ampersand Foundation. Another example from the edition illustrated in colour on page 91, plate 25.



457

458

Walter BATTISS

SOUTH AFRICAN 1906–1982

Seated Girl

signed

gouache on paper

24 by 19,5 cm

R20 000 – 30 000





459

459

Zwelethu MTHETHWA

SOUTH AFRICAN 1960–

Urban Shepherds

signed and dated '04
chalk pastel on paper
99,5 by 70 cm

R40 000 – 60 000

460

Zwelethu MTHETHWA

SOUTH AFRICAN 1960–

Dream Goats

signed and dated '06; inscribed with
the title on the reverse
chalk pastel on paper
70 by 99,5 cm

R40 000 – 60 000



460

461

Walter BATTISS

SOUTH AFRICAN 1906–1982

Banana Boy

executed in 1973

signed, numbered 4/30 and inscribed

with the title in pencil

colour screenprint

sheet size: 44,5 by 63 cm

R25 000 – 35 000

LITERATURE

Karin Skawran and Michael Macnamara. (eds.) (1985) *Walter Battiss*, Johannesburg: AD. Donker. Another example from this edition illustrated in colour on page 18, plate 1.

Warren Siebrits. (2016) *Walter Battiss: "I invented myself", The Jack M Ginsberg Collection*, Johannesburg: The Ampersand Foundation. Another example from the edition illustrated in colour on page 122.



461

462

Walter BATTISS

SOUTH AFRICAN 1906–1982

Orgy 5

signed, numbered 20/32 and

inscribed with the title in pencil

in the margin

colour screenprint

sheet size: 44 by 63 cm

R30 000 – 40 000

LITERATURE

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

Warren Siebrits. (2016) *Walter Battiss: "I invented myself", The Jack M Ginsberg Collection*, Johannesburg: The Ampersand Foundation. Another example from the edition illustrated in colour on page 127.



462



463

Esther MAHLANGU

SOUTH AFRICAN 1936–

Abstract

signed and dated 2007

natural pigment on canvas

60 by 80 cm

R20 000 – 30 000

464

Willem BOSHOFF

SOUTH AFRICAN 1951–

Kubus

signed, dated '82 and numbered 1/50
aluminium, cotton linen and contact
adhesive

cube: 5 by 5 by 5 cm;

opened: 19 by 15 cm

R30 000 – 40 000

LITERATURE

Warren Siebrits. (2007) *Willem Boshoff: Word Forms and Language Shapes 1975 - 2007*, Johannesburg: Standard Bank Gallery. Another example from the edition illustrated in colour on pages 42 and 43.

Ivan Valdislavic. (2005) *Willem Boshoff*, Johannesburg: David Krut Publishing. Another example from the edition illustrated in colour on pages 16 and 17.

465

Edoardo VILLA

SOUTH AFRICAN 1915–2011

Interlocking Forms

signed, dated 1984 and
numbered 2/3

bronze, on a painted wooden base

height: 16 cm excluding base;

base: 3 cm

R50 000 – 70 000



464 open

closed



465



466

466

William KENTRIDGE

SOUTH AFRICAN 1955–

I Am Still Learning

dated Dec 1985, numbered 'A/P' and inscribed 'For Cattaneo from William' in pencil in the margin etching

image size: 19,5 by 13 cm

R50 000 – 70 000



467

467

William KENTRIDGE

SOUTH AFRICAN 1955–

Halley's Comet

signed, dated '86 and numbered 20/20 in pencil in the margin etching

image size: 19,5 by 19,5 cm

R50 000 – 70 000

LITERATURE

Warren Siebrits. (2007) *Prints, Multiples, Literary Magazines and Posters*, Johannesburg: Warren Siebrits. Another example from the edition illustrated, unpaginated.

'Titled *I Am Still Learning*, this etching shows the artist in New York, his back turned to the viewer with his portfolio under his arm. He is seen walking away from the viewer precariously close to an open manhole. A warthog standing on the roof of a car in the foreground adds to the sense of alienation and displacement, felt by the artist struggling to find his place in a unfamiliar and congested environment.' (Siebrits, unpaginated)

468

Deborah BELL

SOUTH AFRICAN 1957–

Shining Through the Shadows

signed, dated '99, numbered 14/35
and inscribed with the title in pencil
in the margin
hand-coloured dry point etching
with chine collé
image size: 95 by 58,5 cm

R30 000 – 50 000

LITERATURE

Pippa Stein. (2004) *Deborah Bell*,
Johannesburg: David Krut Publishing.
Another example from the edition
illustrated in colour on page 29.
South Africa: Artists, Prints, Community.
Twenty-five years at the Caversham
Press, Exhibition Catalogue, February
8 - March 27, 2011. Boston University
College of Fine Art. Another example
from the edition illustrated in colour
on page 31.

'*Shining Through the Shadows* (1999)
is an image of both horror and
hope. Based on Bell's diaries and
sketches from the British Museum,
the dominant image is of a mutilated
female figure holding a begging
bowl or holy grail, surrounded by
fragments of drawings, including a
skull and a woman carrying an AK47.
She is, however, also surrounded by
images of spiritual transformation
and possibility - the jug is culled from
Picasso's *Still Life with a Jug* (1937)
and the eyes on the open hands
allude to a meditational breathing
position which allows for energy
to funnel through them. Through
the complex overlaying of images
and artefacts, Bell represents what
she calls "history's emotion" - a
history remembered and recorded,
yet holding the promise of new
beginnings.' (Stein, page 28)



469

David BROWN

SOUTH AFRICAN 1951–2016

The Preacher Man

stamped with the artist's initials,
dated 09 and numbered 4/6

bronze

height: 51 cm

R30 000 – 50 000

470

David BROWN

SOUTH AFRICAN 1951–2016

The Lumberjack

stamped with the artist's initials,
dated 09 and numbered 4/6

bronze

height: 52 cm

R30 000 – 50 000

471

David BROWN

SOUTH AFRICAN 1951–2016

The Prison Warder

stamped with the artist's initials,
dated 09 and numbered 4/6

bronze

height: 44 cm

R30 000 – 50 000

The following applies to lot 469, 470
and 471

EXHIBITED

Johans Borman Fine Art, Cape Town,
Persona, 11 October - 26 November
2011

LITERATURE

Johans Borman. (2011) *Persona*, Cape
Town: Johans Borman Fine Art.
Illustrated in colour on pages 106, 108
and 109.



469



470



471



472

William KENTRIDGE

SOUTH AFRICAN 1955–

Untitled (The Artist Sitting)

executed in 1998

signed and numbered AP 7/10

drypoint and soft ground, from 1 copper plate, with chine

collé on Richard de Bas handmade 270 gsm paper

image irregular shape: 24 by 23 cm

R30 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated in colour on page 64.



473

473

Conrad BOTES

SOUTH AFRICAN 1969–

CB 33

signed with the artist's initials and dated 10
oil based paint on reverse glass
diameter: 55 cm

R30 000 – 50 000

EXHIBITED
KZNSA Gallery, Durban,
*Conrad Botes: On Earth as it
is in Heaven*, 12 October -
31 October 2010



474

474

Conrad BOTES

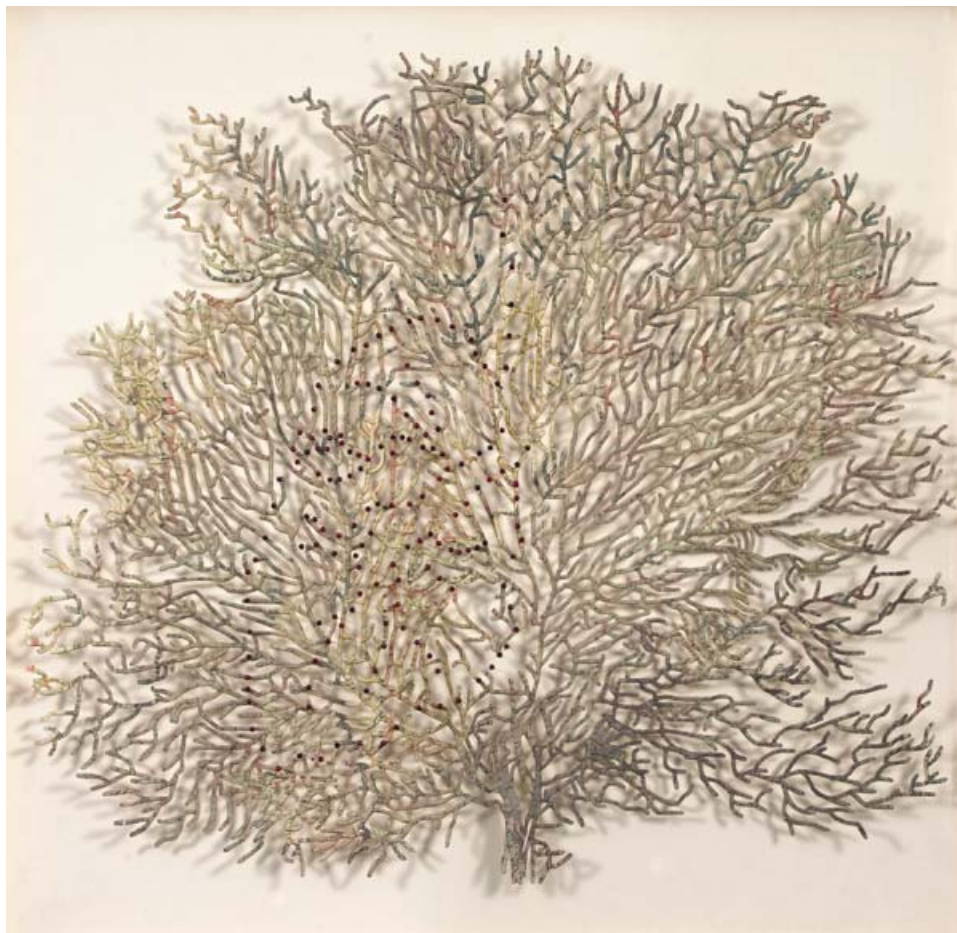
SOUTH AFRICAN 1969–

CB 31

signed with the artist's initials and dated 10
oil based paint on reverse glass
diameter: 45 cm

R20 000 – 30 000

EXHIBITED
KZNSA Gallery, Durban,
*Conrad Botes: On Earth as it
is in Heaven*, 12 October -
31 October 2010



475

Lyndi SALES

SOUTH AFRICAN 1973–

Lottery Seaweed

signed and dated 2006 on the reverse
lottery coupons and watercolour
64 by 68 cm

R20 000 – 30 000

EXHIBITED

Bell Roberts Gallery, Cape Town,
Lyndi Sales, 1 in 11 000 000 Chances,
13 September - 7 October 2006

476

Johann LOUW

SOUTH AFRICAN 1965–

Klein Willem, Lêend

executed 2007

signed with the artist's initials

oil on canvas

59,5 by 59,5 cm

R20 000 – 25 000

477

David KOLOANE

SOUTH AFRICAN 1938–

Street Doves I

signed and dated 10

mixed media on paper

61 by 89 cm

R25 000 – 35 000

EXHIBITED

Goodman Gallery Cape, Cape Town,

Twenty Ten and Other Things, 29 April

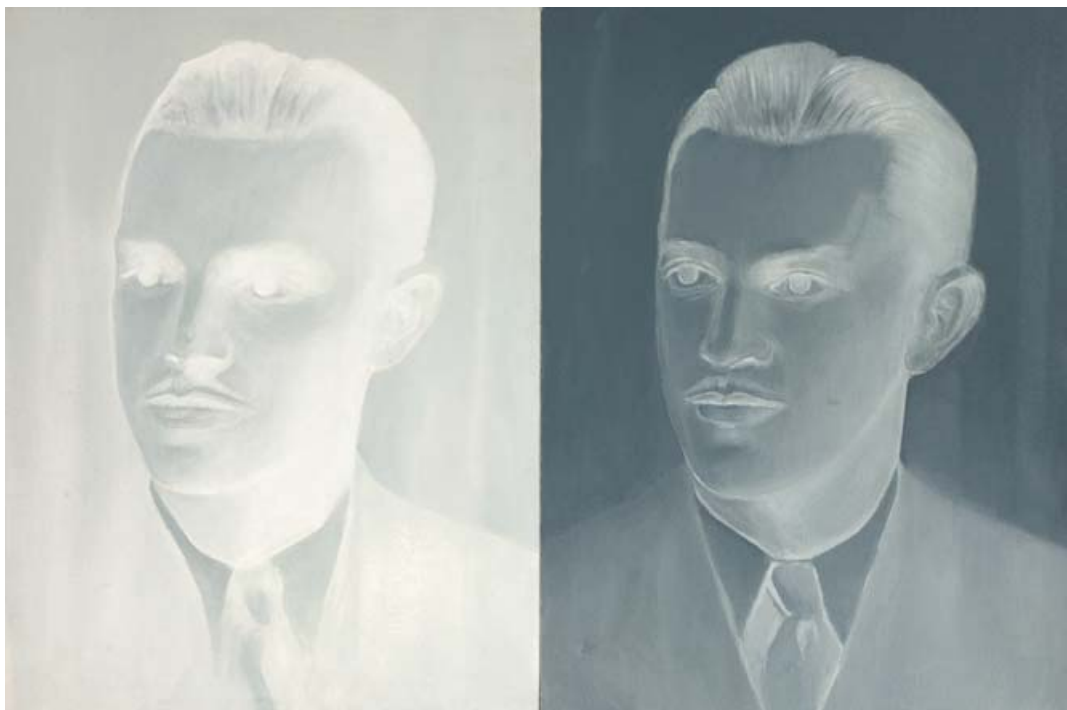
- 27 May 2010



476



477



478

Sanell AGGENBACH

SOUTH AFRICAN 1976-

The Player, diptych

signed, dated 2007 and inscribed with the
title on the reverse

acrylic on canvas

73,5 by 111 cm

R20 000 – 30 000

479

William KENTRIDGE

SOUTH AFRICAN 1955–

Scribe

executed in 2011

signed, numbered 35/40 in pencil
and embossed with the David Krut
Workshop chop mark in the margin
etching and aquatint
sheet size: 44 by 39 cm
image size: 25 by 19,5 cm

R40 000 – 60 000

'The *Scribe* print came from William Kentridge's work on the project he did for the Louvre last year *Carnets d'Egypte* (Egyptian Sketchbooks). For this exhibition, Kentridge made 16 short films that were shown in the Egyptian Collection wing of the Louvre. Some of the images that Kentridge made, both in films and in drawings, were of the scribe. Here the artist puts himself in the scene, adopting the position of the scribe, while he recited Percy Bysshe Shelley's famous poem *Ozymandias* - an ode to Ramses II. One of the short films, titled *Scribe*, involves the silent interaction between two scribes, both Kentridge as the scribe. From this project, the scribe was adapted into other work - this small etching, some photogravures by master printmaker Randy Hemminghaus, as well as some charcoal drawings on multiple pages. Ancient Egypt is a theme that first appeared in Kentridge's work in 2004, in preparation for his staging of Mozart's comic opera, *The Magic Flute*.
Juliet White. (2011) *William Kentridge: Scribe: a new print*, [Online], Available: davidkrutprojects.com/7771/wk-scribe [1 February 2017].



480

Nelson MAKAMO

SOUTH AFRICAN 1982-

Girl

signed and dated 10
charcoal and acrylic on paper
sheet size: 138,5 by 83,5 cm

R50 000 – 70 000

481-490 **No Lots**







The Vineyard Hotel, Newlands, Cape Town
6 March – 8 pm

Important South African and International Art

Evening Sale
Lots 491–577

Lot 545 Peter Clarke, *The Fence* (detail)



491

Hylton NEL

SOUTH AFRICAN 1941-

Vase with Portrait (HN367)

signed and dated 5.10.6

hand painted and glazed ceramic

height: 40,5 cm

R18 000 – 24 000

PROVENANCE

Stevenson Gallery, Cape Town



492

Pablo PICASSO

SPANISH 1881–1973

Visage aux yeux rieurs
(Laughing-Eyed Face) (A.R.608)

executed in 1969

base incised 'Edition Picasso',
'249/350' and 'Madoura R.137', and
with 'Edition Picasso' and 'Madoura
Plein Feu' pottery stamps partially
glazed white earthenware pitcher
painted in colours
height: 34 cm

R250 000 – 350 000



493

493

Tinus DE JONGH

SOUTH AFRICAN 1885–1942

Mountainous Landscape

signed

oil on canvas

67 by 105,5 cm

R80 000 – 120 000

PROVENANCE

Dr DF Malan

494

Tinus DE JONGH

SOUTH AFRICAN 1885–1942

De Dam, Amsterdam

signed and dated 1912

oil on canvas

64 by 84 cm

R80 000 – 120 000

LITERATURE

cf. Pat Weckesser in association with the De Jongh Family. (2013) *Tinus de Jongh: His life and works*, Cape Town: MJ de Jongh. Page 25 where an etching of this subject is illustrated with the title *De Dam in 1912 from inside the Royal Palace*.



494

‘In 1912 Tinus was commissioned to paint a number of pictures for the Royal Ancient Society and Borough Archives of Amsterdam. These works comprised a large number of scenes of the old city centre with the purpose of preserving and recording various disappearing landmarks and these are still in the Beeldarchief in Amsterdam.

There were canals which were destined to be filled in and the famous monument, the “Naatje op de Dam” was scheduled to be dismantled prior to the rebuilding of the Dam Square which was renovated and re-opened on 7 April 1914.

A great honour was conferred upon Tinus when, he says, “Permission was given to me by Her Majesty the Queen of the Netherlands (Wilhelmina) to work in her palace for three months”. The paintings, as a result of this work, were bought by the Amsterdam Museum. Although there is no evidence that Tinus lived at the Palace, permission was granted to paint from the windows on 24 February 1912. All members of the De Jongh family confirmed that their father took up residence in the Palace for three months and, as his uncle was gynaecologist to the Queen, an unofficial concession may have been made’. (Weckesser, pages 28 and 29)



495

Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

A Lagoon with Mountains Beyond

signed and dated 1910

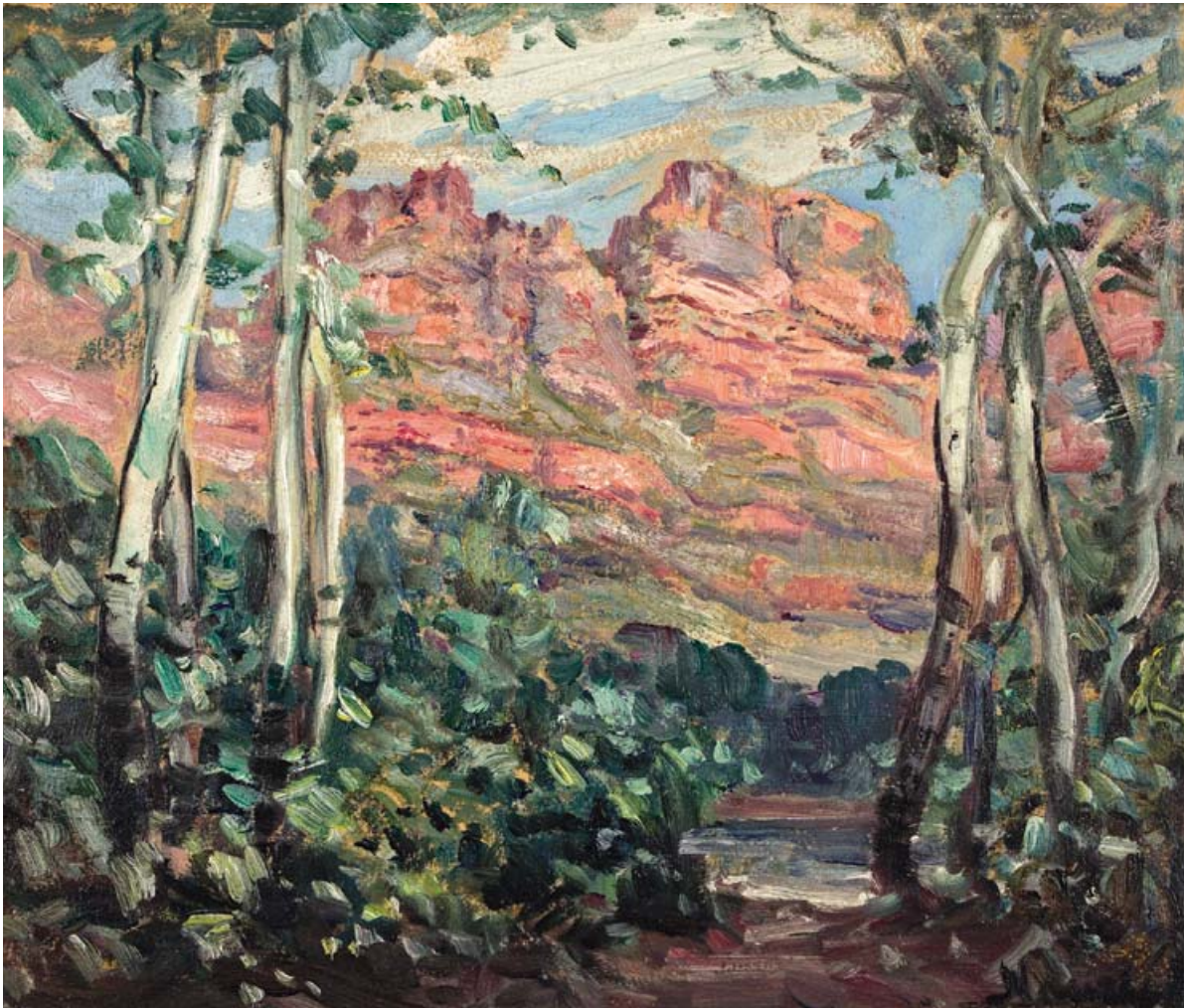
oil on board

28,5 by 39,5 cm

R50 000 – 80 000

PROVENANCE

Dr DF Malan



496

Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

Pakhuis, Clanwilliam

signed; inscribed with the title on the reverse

oil on artist's board

25 by 29,5 cm

R60 000 – 80 000



497

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Neap Tide

signed and indistinctly dated 65-66

oil on canvas

29,5 by 45,5 cm

R40 000 – 60 000



498

Gregoire BOONZAIER

SOUTH AFRICAN 1909–2005

Samovar, Lamp and Pumpkins

signed and dated 1962; signed and inscribed with
the title in Afrikaans and English on the reverse

oil on canvas

55 by 70,5 cm

R200 000 – 300 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's,
Johannesburg, 28 November 1994, lot 69

499

Fanie ELOFF

SOUTH AFRICAN 1885–1947

Sitting Girl II

executed circa 1934

signed

bronze with a verdigris patina

height: 48 cm

R150 000 – 250 000

PROVENANCE

The Fanie Eloff Family Collection

LITERATURE

cf. Gerard de Kamper and Chris de Klerk. (2011) *Sculptured – The Complete Works of Fanie Eloff*, Dept of UP Arts for Pretoria University. A Plaster of Paris version is illustrated on pages 90 and 96.



500

Jean WELZ

SOUTH AFRICAN 1900–1975

Nude of a Young Girl

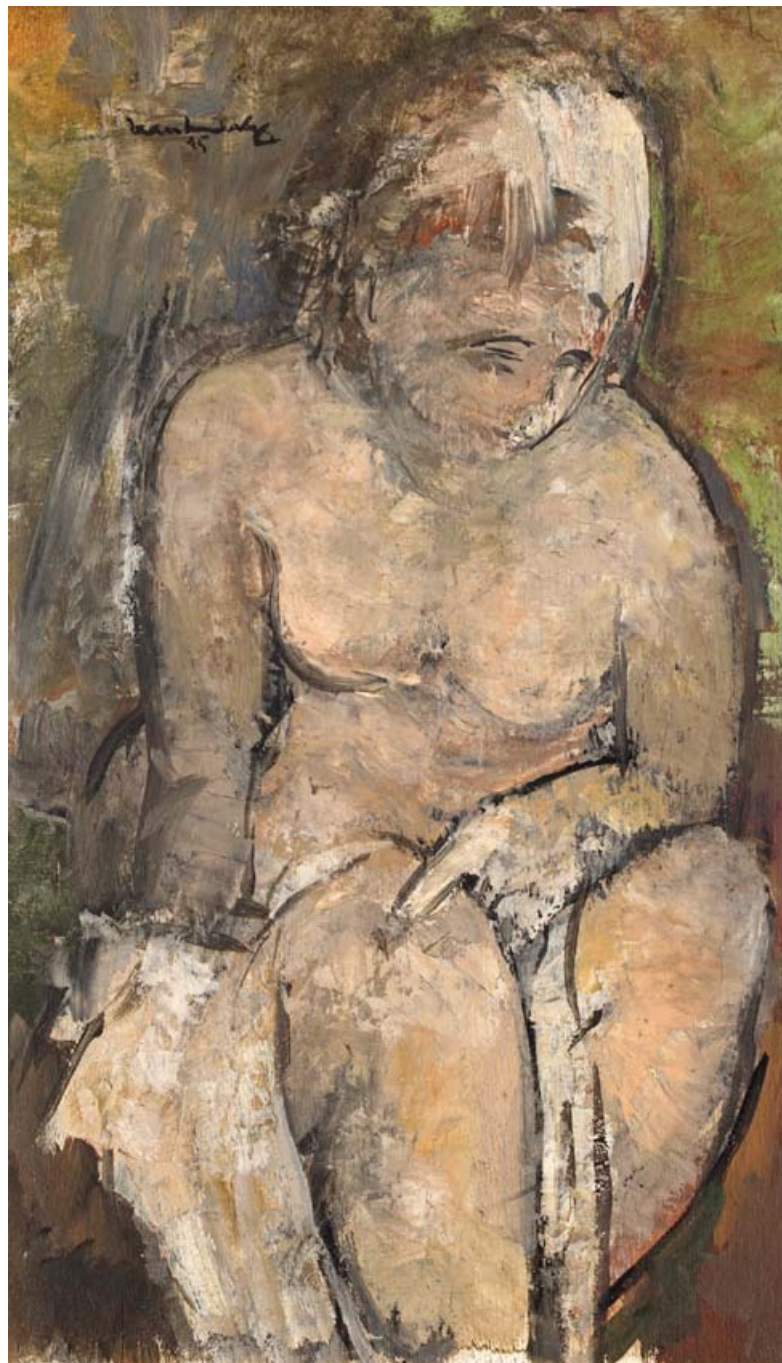
signed and dated 45; signed
and inscribed with the title and
'Worcester, Cape' on the reverse
oil on panel

44,5 by 25,5 cm

R450 000 – 600 000

Why does one involuntarily associate this thoughtful *Nude* with Venus, the goddess of love? Looking at her the two aspects of Venus immediately come to mind: 'sexual attraction' and 'spiritual love'. The voluptuousness of the woman physically attracts one while the subtle play of light on and around the body enhances her spirituality. Subtly Welz unites these opposites. The nude looks down contemplating the removal of the cloth covering her upper left leg. Occupied thus she is unaware of her head's oval and her legs conjuring up the shape of a heart. Metaphorically the head and the heart will connect when she finally removes the wrap. Then Venus will symbolically arise from the enclosure of Botticelli's shell. Jean Welz performs another *tour de force*.

Elza Miles





501

Anton VAN WOUW

SOUTH AFRICAN 1862–1945

The Hammer Worker

signed, dated 1911 and inscribed
'Joh-burg'

bronze

height: 61 cm excluding base;

base 75,5 cm

R700 000 – 900 000

LITERATURE

cf. Different casts are documented
and illustrated in the following:

AE Duffey. (2008) *Anton van Wouw:
The Smaller Works*, Pretoria: Pretoria
Book House, illustrated on pages
89 to 92 with the title *The Hammer
Worker*.

J Ernst. (2006) *Anton van Wouw:
a Biography*, Vanderbijlpark: Corals
Publishers, illustrated on page 74
with the title *Die Hammerwerker*.

Hans Franssen. (1982) *Three Centuries
of South African Art*, Johannesburg:
AD Donker, illustrated on pages 326
and 327.

AE Duffey. (1981) *Anton van Wouw
1862–1945 en die Van Wouwhuis*,
Pretoria: University of Pretoria,
illustrated on page 12.

ML Du Toit. (1933) *Suid-Afrikaanse
Kunstenaars: Deel 1, Anton van Wouw*,
Cape Town: Unknown publisher,
illustration plate 13.





502

Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

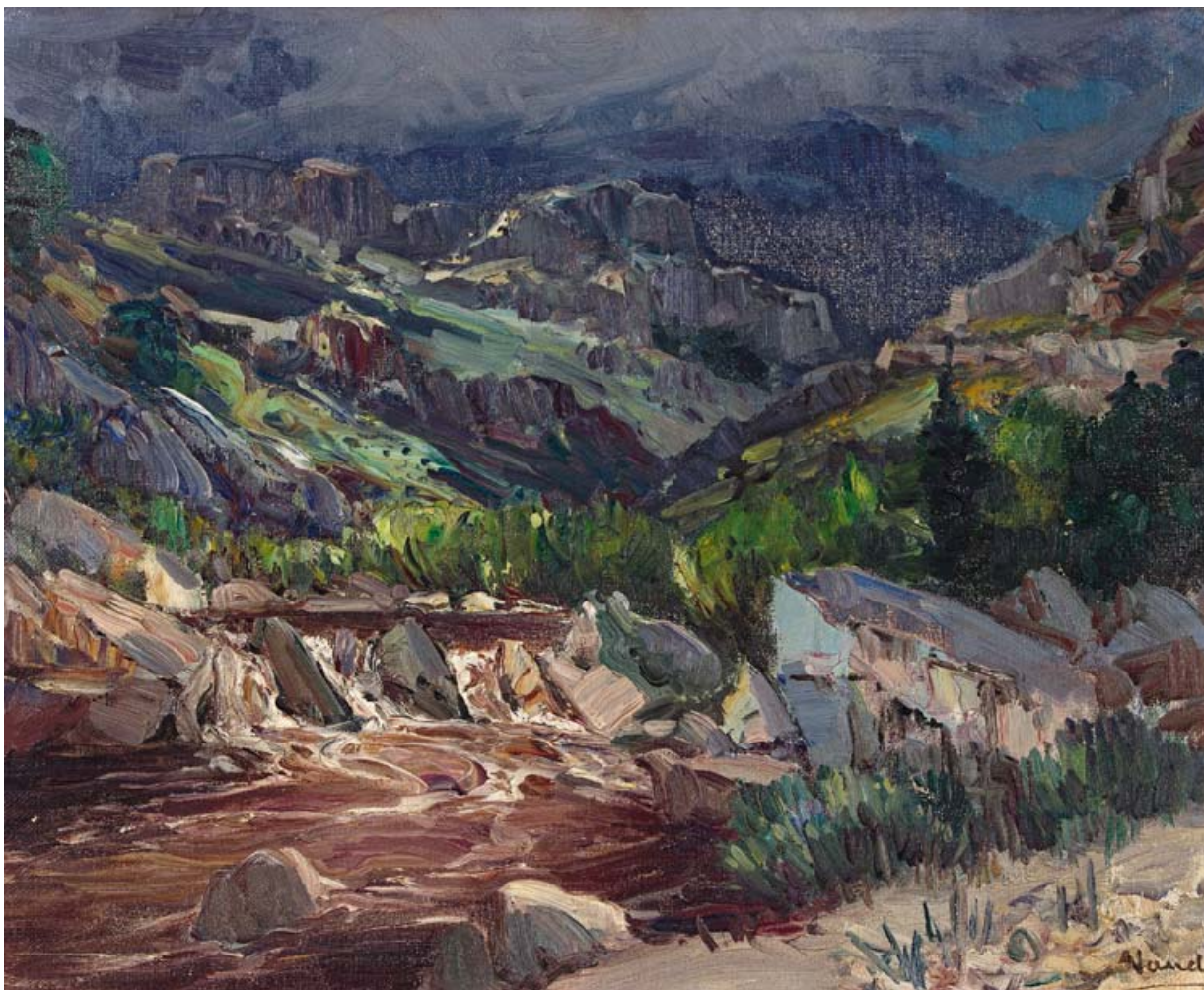
Branders, Onrus (Waves, Onrus)

signed; inscribed with the title on a label adhered to the reverse

oil on panel

24,5 by 35 cm

R70 000 – 100 000



503

Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

Baineskloof

signed

oil on canvas

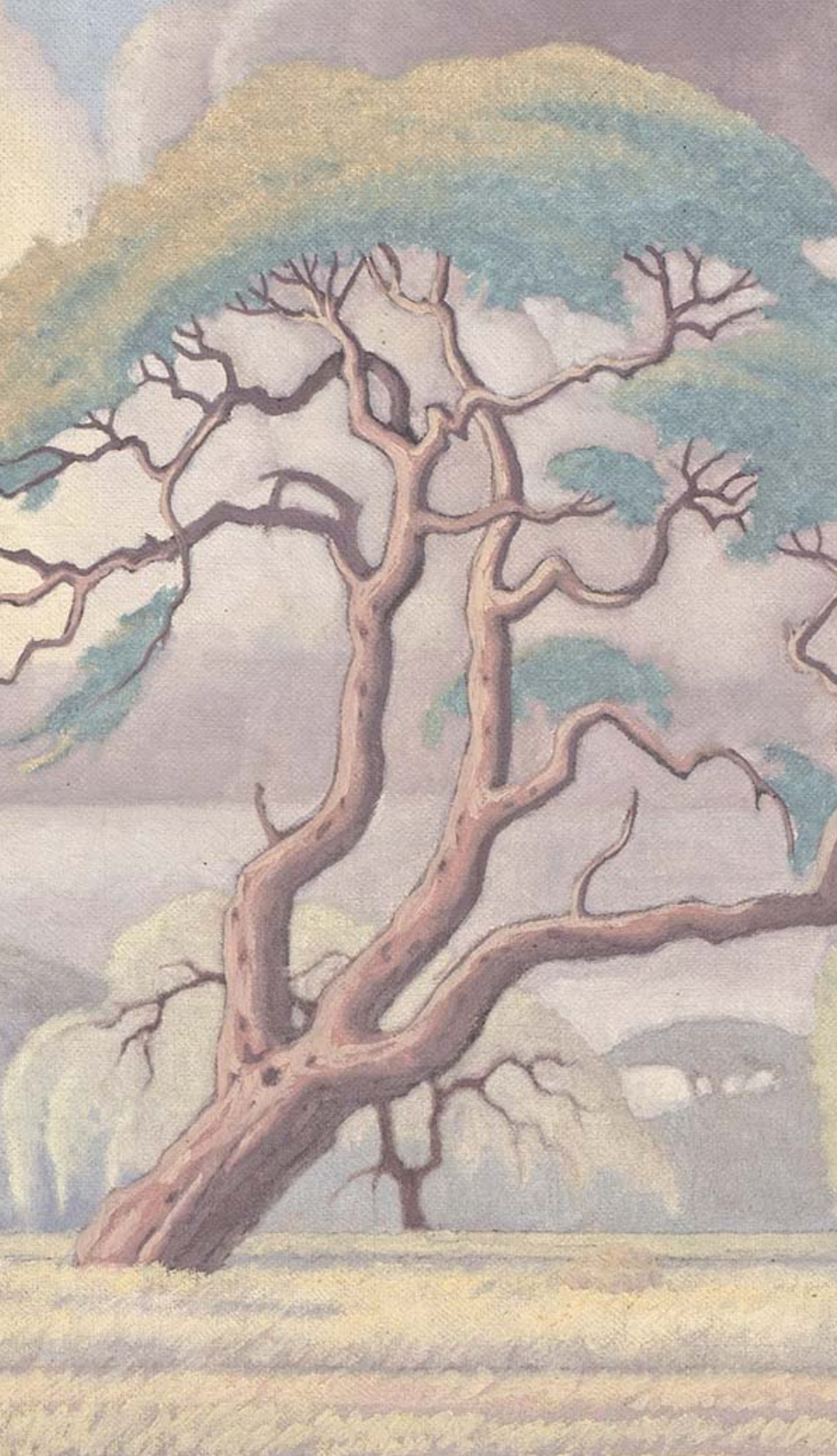
40 by 49 cm

R300 000 – 400 000

Proceeds from the sale of this lot will benefit the development of The Jakes Gerwel Entrepreneurs High School scheduled to open in January 2018.

EXHIBITED

Pretoria Art Museum, Johannesburg Art Gallery, South African National Gallery, *Hugo Naudé Retrospective Exhibition*, 1969, catalogue number 123



504

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886–1957

Bushveld Landscape

signed and dated 56

oil on canvas

44 by 59 cm

R1 500 000 – 2 000 000

Contrary to popular belief, Pierneef seldom painted directly from nature. He made a number of naturalistic drawings and impressionistic water colours of the landscape before him, which he then translated into well-composed, synthesized oil paintings in his studio. Sometimes he relied on his memory only, drawing on pure imagination and fantasy. The first recorded drawing on which the present work is based, was executed as early as 1944. This was exhibited with the title, *Soutpan*, at the Pierneef Festival in Johannesburg arranged by the Egon Guenther and Adler Fielding galleries in 1964. The drawing is illustrated in the commemorative booklet that accompanied the exhibition.

The present oil painting provides a wonderful insight into the intervening synthesis that took place in Pierneef's studio. An off-white grassland forms part of the wintry foreground of the landscape, culminating in a typical thunder cloud formation, more indicative of a summer downpour than a winter scene. However, the two acacia trees seemingly are in full bloom, as they would be in springtime. Pierneef juxtaposes two types of cloud in the same background: on the left, the orange reflection of a setting sun on a billowing white cloud formation contrasting sharply with the ominous dark rain clouds on the right, typical of an impending mid-day downpour. Different time zones are thus present in the landscape. So potent and magical was the painter's artistry, according to Justice JF Marais, who opened the Pierneef Festival exhibition, "that those who know the Bushveld well have been, and still are, persuaded beyond all argument that that is the visible reality, as real as can be."

Justice JF Marais (1964) Pierneef Festival booklet.
Johannesburg; Egon Guenther and Adler Fielding galleries,
page 3.



505

Maggie LAUBSER

SOUTH AFRICAN 1886–1973

Hibisci en Stokrose

signed
oil on board
52,5 by 39,5 cm

R300 000 – 500 000

PROVENANCE

Acquired from the artist in
1945 by the current owner's
grandparents

LITERATURE

Dalene Marais. (1994) *Maggie
Laubser: her paintings, drawings
and graphics*, Johannesburg and
Cape Town: Perskor. Illustrated on
page 306, catalogue number 1261.

506

Maggie LAUBSER

SOUTH AFRICAN 1886–1973

*Still Life with Proteas in a
Vase with Zig-Zag Pattern*

executed circa 1930
signed
oil on cardboard
60 by 55 cm

R300 000 – 500 000

Preliminary painting verso.

PROVENANCE

Acquired directly from the artist
and thence by descent

EXHIBITED

South African National Gallery,
Cape Town, 1969, catalogue
number 91

LITERATURE

Dalene Marais. (1994) *Maggie
Laubser: her paintings, drawings
and graphics*, Johannesburg and
Cape Town: Perskor. Illustrated
on page 296, catalogue number
1203.



505

© The Estate of Maggie Laubser | DALRO





507

Jean WELZ

SOUTH AFRICAN 1900–1975

Still Life with a Bowl of Figs

signed and dated 54
oil on canvas laid down on board
45 by 60 cm

R300 000 – 500 000

PROVENANCE

Sotheby Parke Bernet South Africa (Pty) Ltd,
Johannesburg, 3 March 1975, lot 172

Empty utensils: jug, spoon and saucer are placed on the edge of a table. A vase with anemones dominates at the corner's edge. At the slightest pull of the cloth the arrangement will topple over and disappear into the void.

On the table in front of these objects a blue bowl with green figs is the focal point. It matches the anemones. Figs, classified as fruit, are flowers. With the anemones they belong to the domain of Lan Ts'ai-ho, the sixth of the *Eight Chinese Immortals*. He wore a blue cloak, carrying a basket with flowers and sang of the brevity of life and the fleeting nature of pleasure (see: J E Cirlot. *A Dictionary of Symbols*). In *Still Life with a Bowl of Figs* the blue bowl with its fig-flowers echoes Lan Ts'ai-ho's song...

Elza Miles





508

Irma STERN

SOUTH AFRICAN 1894–1966

Flowers and Fruit

signed and dated 1937

oil on canvas

74,5 by 64,5 cm

R5 000 000 – 7 000 000

Proceeds from the sale of this lot will benefit the Cape Peninsula Organisation for the Aged to support their extensive welfare retirement commitment for State pensioners in need.

PROVENANCE

Donated to The Cape Peninsula Organisation for the Aged

LITERATURE

Marion Arnold. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press for the Rembrandt van Rijn Art Foundation. Illustrated in colour on page 64.

Wilhelm van Rensburg. (ed) (2003) *Irma Stern: Expressions of a Journey*. Johannesburg: Standard Bank Gallery. Illustrated in colour on page 171.

Helene Smuts. (2003) *Reflections of a Journey: an educational resource to accompany Irma Stern: Expressions of a Journey*. Johannesburg: Standard Bank Gallery. Illustrated in colour on page 26.

'Each flower in *Flowers and Fruit* of 1937 is subtly different. Irma loved to fill her house with large bunches of the flowers that she grew in her garden herself. When she was painting in Johannesburg, it was Freda Feldman who drove to the market to buy large bunches of exotic flowers. "My mother shopped for perfect Cezanne-like fruits and unusual vegetables that seemed cultivated especially for the luscious still-lives Irma would set up." ... "No sooner had Irma painted them, which she did at considerable speed – than she would devour them. Eating her still-lives was a favourite pastime!" remembers Mona Berman.

In the still-life, *Flowers and Fruit*, of 1937, Irma Stern goes far beyond creating pictorial space by organising the forms of different objects in relation to one another. First her powerful colours evoke our senses and then she manipulates our perception of pictorial space by playing off the intensity of one colour against another. The bright turquoise of the vase is equal in intensity to the bold orange of the heavy pumpkin, but the evocation of its solid form and mass in a subtle gradation of oranges, reds and browns convinces us that it must be deeper in space, and therefore behind the vase. Irma Stern judges exactly the point at which intense colours are saturated and then balances these against subtly muted areas of colour. Her chromatic range creates a sense of life and meaning in the painting.' (Smuts, page 26)



© The Irma Stern Trust | DALRO

509

Adolph JENTSCH

SOUTH AFRICAN 1888–1977

Namibian Landscape, Summer

signed with the artist's initials and dated 1939
oil on canvas stretched over board
58 by 78,5 cm

R400 000 – 600 000



Fig 1. Adolph Jentsch painting *en plein air*

© Olga Levinson

The German, middle-aged Adolph Jentsch, having trained in Dresden, arrived in the then South West Africa in 1938. Having felt stifled in his work by the pressures of pre-war German policy and taste, the desert landscape around him, immeasurably vast and still, proved a revelation. He worked quickly towards a one-man show at the Grossherzog Hotel in Windhoek, and then made painting trips into the country's scorched, southern areas. While reinvigorated in his new environment, and despite having rubbed shoulders in Dresden with the likes of George Grosz, Kurt Schwitters and Max Pechstein, each of whom would become synonymous with various European and American modernisms, Jentsch remained committed to a conservative, controlled approach to his painting.

Bearing in mind the artist's iconic vistas of silver grasses, hardy scrub and sun-bleached, thirsty plateaux, the present lot is particularly unusual as it shows a flowing river and the desert in full bloom. Jentsch chose not to identify the spot, nor indeed the month, but one might imagine the artist, perched on his fold-away stool (fig.1), painting the scene in the summer of 1939 on his much-interrupted journey to Eirup, the farm owned by Richard Schröders, some 80 kilometres north-east of Mariental. The Auob River,

which had to be crossed several times on the way, was in spate at the time, and forced a number of apparently happy delays. Olga Levinson, in her very personal monograph on the artist, noted how much Jentsch enjoyed the amusing adventure of South West African travel, and how readily he would wade into the current in search of the best places for his vehicle to cross. But she also remarked on how moved the artist had been by the desert's rapid, near-miraculous transformation after the rain.¹ There is certainly much in this picture to suggest his fascination with the details of nature, and a real sense of his wonder at what he saw in front of him. On the nearest bank he laid out an intricate, decorative pattern of pebbles using spots and dense strokes of lavender, orange, grey and baked-pink clay. By way of contrast, he painted the new shoots and bushes with expressive, calligraphic flicks of shimmering green. The composition, however, he organised along strong horizontal lines: the reflective water, painted with as much yellow as blue, runs across the canvas, while above it and below the stony bank, the leafy treeline, the eroded beach, and the wide sky form parallel bands of differing colour and texture.

1. Olga Levinson. (1973) *Adolph Jentsch*. Cape Town: Human & Rousseau Publishers. Pages 37 and 43.



510

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886–1957

By McGregor, KP

signed; inscribed with the title on the reverse

oil on board

44 by 59 cm

R1 000 000 – 1 500 000

PROVENANCE

Sotheby Parke Bernet South Africa, Johannesburg,
18 September 1979, lot 81, The Property of Mrs WJ Steyn
The Everard Read Gallery label adhered to the reverse

McGregor, a charming village at the foot of the Riviersonderend mountains, lies roughly 150 kilometres east of Cape Town. In 1905, a main road to Cape Town passing through the village was proposed, but was never constructed. As a result McGregor retained its allure as a peaceful retreat for artists and other creatives. This isolated, quiet town was the perfect repose for Pierneef when he visited the Cape after receiving the commission to paint the eponymous Johannesburg Station panels. He toured the Cape in 1929, and again for a protracted period from February to October in 1931, making numerous sketches and watercolours mainly of Table Mountain and Lion's Head, before moving on to Stellenbosch, where he was naturally attracted to the twin peaks of the mountains towering over the town. Before reaching the coastal town of Hermanus, he stopped over in the McGregor district where he recorded his impressions.

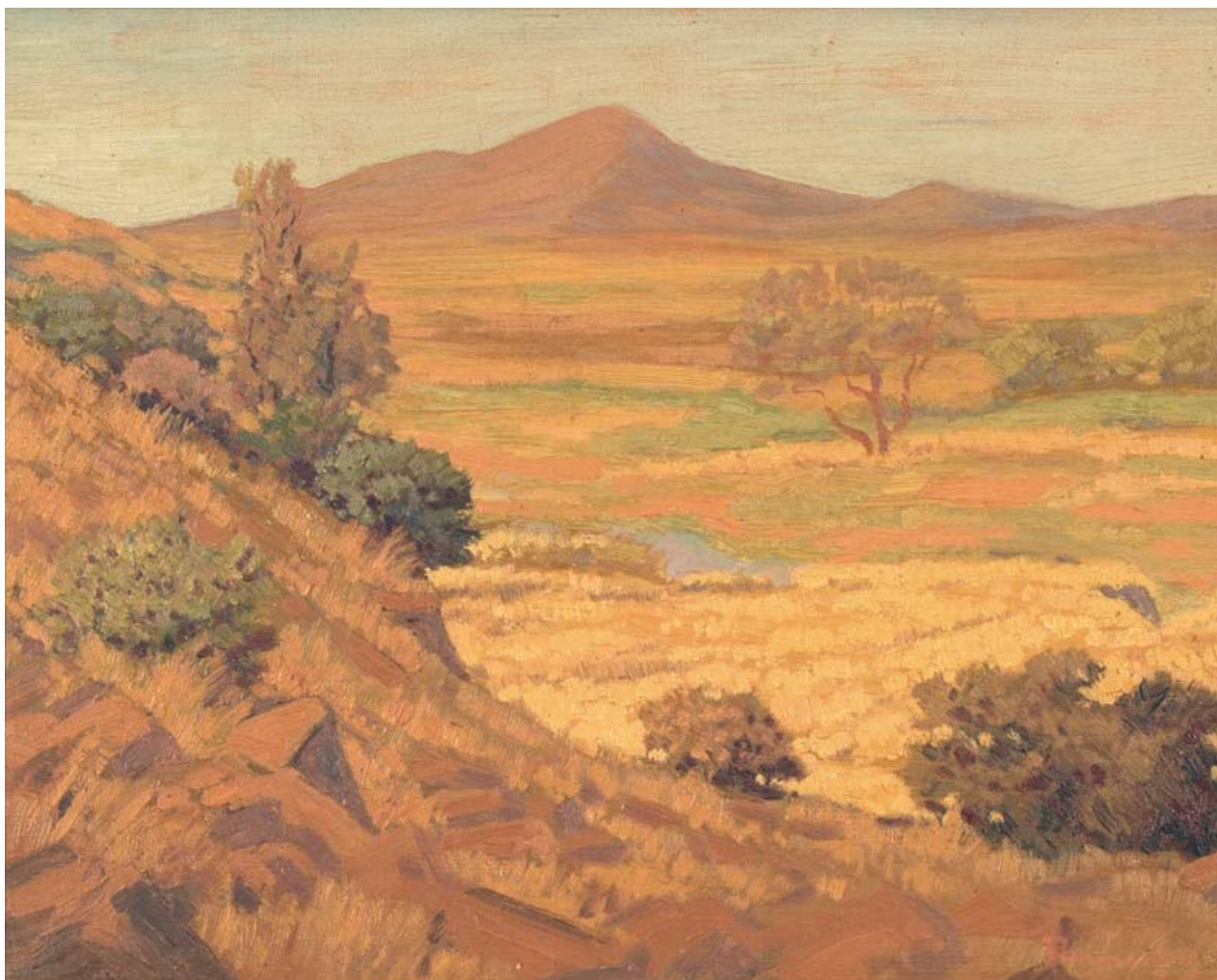
The present lot, evoking the feel of the Cape, may well have been considered as the basis for one of the Station Panels. What is of particular interest about this landscape, is the classic composition that is so characteristic of many of Pierneef's works. A curved dirt road leads to a homestead in the foreground, giving way to a mysterious drop beyond a row of sentinel trees, with some indication of extensive cultivated fields in the middle ground, ultimately culminating in a series of serrated mountain ranges. The work includes Pierneef's whole colour palette, and constitutes, as Esmé Berman describes "In a wealth of idealised landscape-compositions the cool harmonies of his earlier impressionistic paintings are reconciled with the intervening blaze of oranges and golds, to establish the unmistakable warm-cool palette of his middle years."

Esmé Berman. (1983) *Art and Artists of South Africa*. Cape Town: AA Balkema, page 330





J.H. Pinner



511

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape

signed

oil on canvas

29 by 36,5 cm

R350 000 – 500 000



512

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Trees

signed and dated 44

oil on canvas

34,5 by 44,5 cm

R400 000 – 600 000

PROVENANCE

Purchased from the artist by the current owner

513

Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

The Mountain behind Groote Schuur Estate

signed

oil on canvas

60 by 82,5 cm

R800 000 – 1 200 000

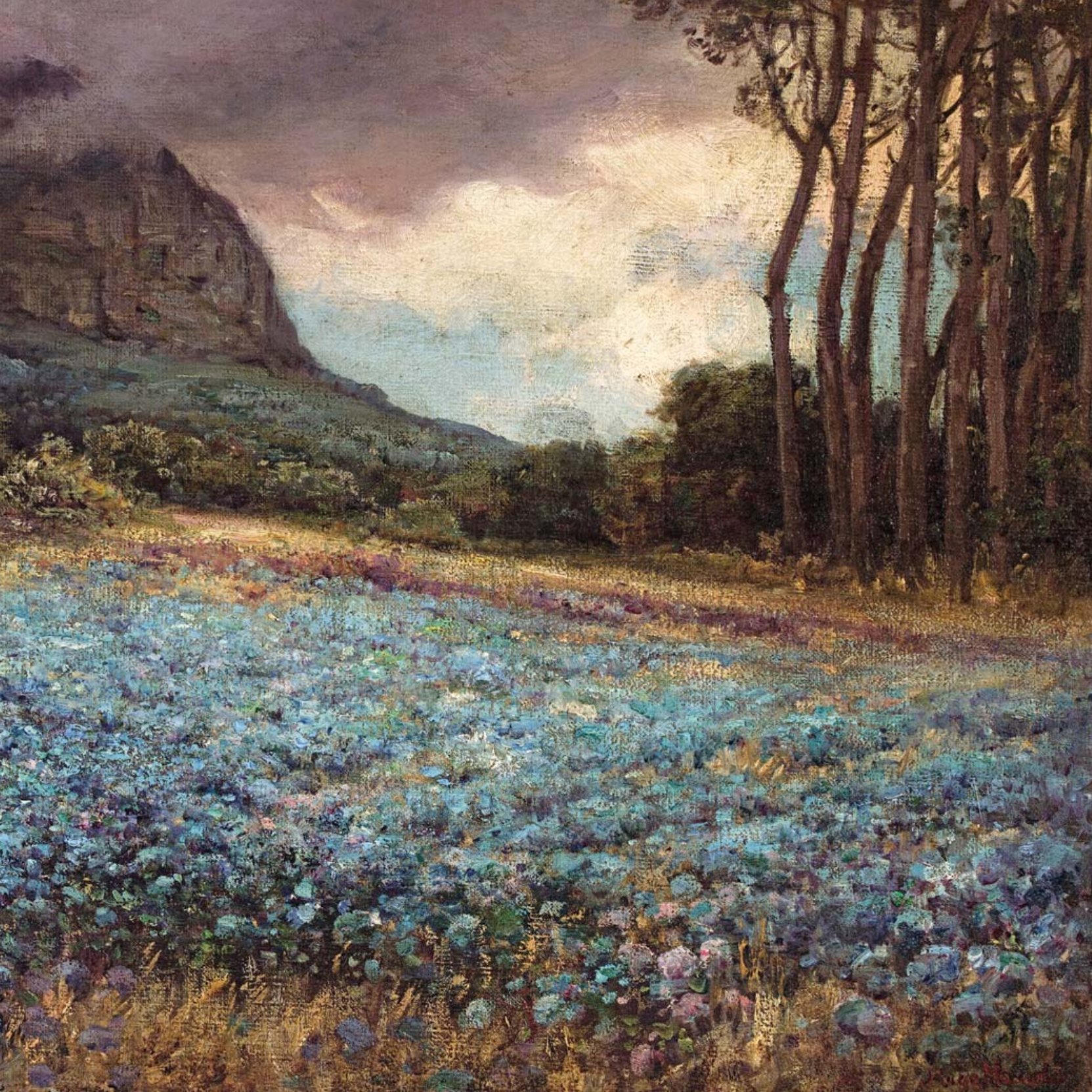
Groote Schuur, the residence Cecil John Rhodes bequeathed to the nation, was gutted by fire in 1896, leaving behind only the outer walls and John Tweed's bronze frieze of *The Landing of Jan van Riebeeck*. It is anyone's guess whether or not Hugo Naudé visited the ruins when he arrived back in Cape Town that year from his European studies, but he evidently returned to the home repeatedly after it was refurbished in accordance with Sir Herbert Baker's designs. A number of quick-fire sketches survive (fig. 1), as do vivid, expressive paintings, made both from the back colonnaded stoep of the home and the surrounding, sloping gardens. The present lot, seems an altogether more considered, demanding and fully developed painting than earlier, smaller renditions. The scope is particularly broad, taking in a group of iconic Stone Pines, the familiar shoulder of Devil's Peak, and long, rolling, plum-shadowed clouds; the brushstrokes and dabs, moreover, are deliberate and compact. The wild flowers in bloom dominate the composition, allowing the painter to blanket the landscape in shades of turquoise, mauve, navy and teal.

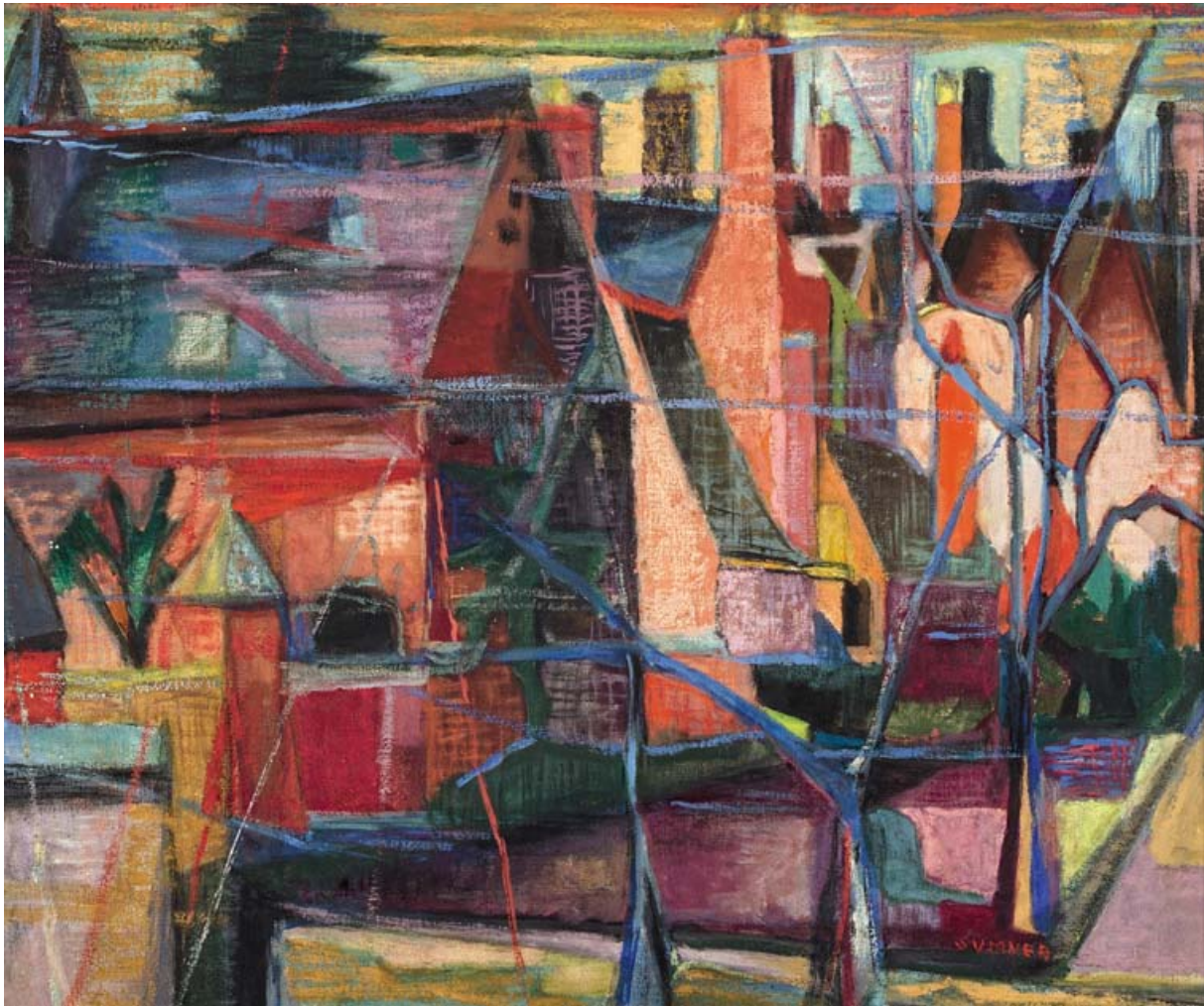
The Mountain Behind Groote Schuur Estate might be typical of Naudé's pioneering Cape Impressionist style, but the dewy luxury of its painted surfaces, the soft edges of the tree lines, and the gentle, atmospheric light, also recall the artist's year amongst the Barbizon painters in Fontainebleau near Paris. Most significantly, however, the sense of sheer delight the artist found in his famous Namaqualand flower fields, and the joyous spirit in which he captured them, is transferred to this instantly recognisable and historically significant Cape setting.



Fig 1. Groote Schuur Estate from one of Naudé's sketch books.







514

Maud SUMNER

SOUTH AFRICAN 1902–1985

Cityscape

signed

oil on canvas

48,5 by 60 cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist
by the current owner



515

Maud SUMNER

SOUTH AFRICAN 1902-1985

Yachts

signed

oil on canvas

39 by 79 cm

R180 000 – 240 000



516

Irma STERN

SOUTH AFRICAN 1894–1966

Young Arab

signed and dated 1942

oil on canvas

60 by 50 cm

R12 000 000 – 16 000 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 8 May 1995, lot 268, with the title *Young Man with Orange Turban*

EXHIBITED

The Museum of Anthropology, Elizabethville, 1942, catalogue number 1

The Gainsborough Gallery, Johannesburg, *Private View - an exhibition of Paintings and Drawings from the Belgian Congo*, 24 November - 8 December, 1942

LITERATURE

Wilhelm van Rensburg (ed.) (2003) *Irma Stern: Expressions of a Journey. Johannesburg: Standard Bank Gallery*. Illustrated in colour on page 73 and on back cover, with the title *Young Man with Orange Turban*.
Stephan Welz. (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Johannesburg: Art Link (Pty) Ltd. Page 7 and illustrated in colour on page 12, with the title *Young Man with Orange Turban*.

Most of Irma Stern's Arab subjects derive from the artist's two visits to Zanzibar in 1939 and 1945 – and she is documented to have made several *Young Arab* paintings during those visits. Less well-known are the few Arab subjects Stern depicted during her visit to the Congo in mid-1942. Stern had gone to the Congo specifically to paint the Watussi and Mangbetu peoples but along the way – and doubtless prompted by her Zanzibar experience – she painted a few Arab subjects: Stern alludes to these subjects in her book *Congo* (1943: p.38) "[the Arabs] squat all around, dark bearded men with heavy fallow faces and sad calculating eyes. They wear orange turbans wound around their heads". Some of these paintings were included in her exhibition in Elizabethville at the end of her stay in the Congo; and, again, at her 'Congo Exhibition' at the Gainsborough Gallery, Johannesburg, in December 1942. Both the annotated list of this exhibition that is pasted into the



© The Irma Stern Trust | DALRO



Two Arabs (Father and Son)
Rupert Art Foundation

© The Irma Stern Trust | DALRO



The present lot

© The Irma Stern Trust | DALRO



Jan van Eyck, *Portrait of a Man (Self Portrait?)*
© The National Gallery, London

artist's Scrapbook and her Cashbook record that #7 *Young Arab* was sold for £40 to a Dr Swart. This is almost certainly the present work.

A comparison between the *Young Arab* and the *Two Arabs (Father and Son)* (Private Collection; Arnold, p.115) and other work from the first visit to Zanzibar, is revealing. In 1939, Irma Stern was clearly attracted to the exoticism of Zanzibar which she found expressed in colourful costume and, frequently, some form of rhetorical action: figures are represented saying prayers, drinking coffee or, as in the *Two Arabs (Father and Son)*, communicating with each other in some way. Moreover, the early paintings usually incorporate a spatial context for the figure, either a developed architectural setting or an indication of background drapery. This richness of content is expressed in both the relatively large scale of the early works – the *Two Arabs (Father and Son)* is over twice the size of the *Young Arab* – and by the artist's use of Zanzibari carved doorways converted into sensuously rich frames. The *Young Arab* is relatively simple on all these counts and seems never to have had an exotic frame. But where Stern herself would probably have regarded this work as a modest expression, contemporary taste values the removal of the paraphernalia of exoticism to focus on the pure presence of the subject.

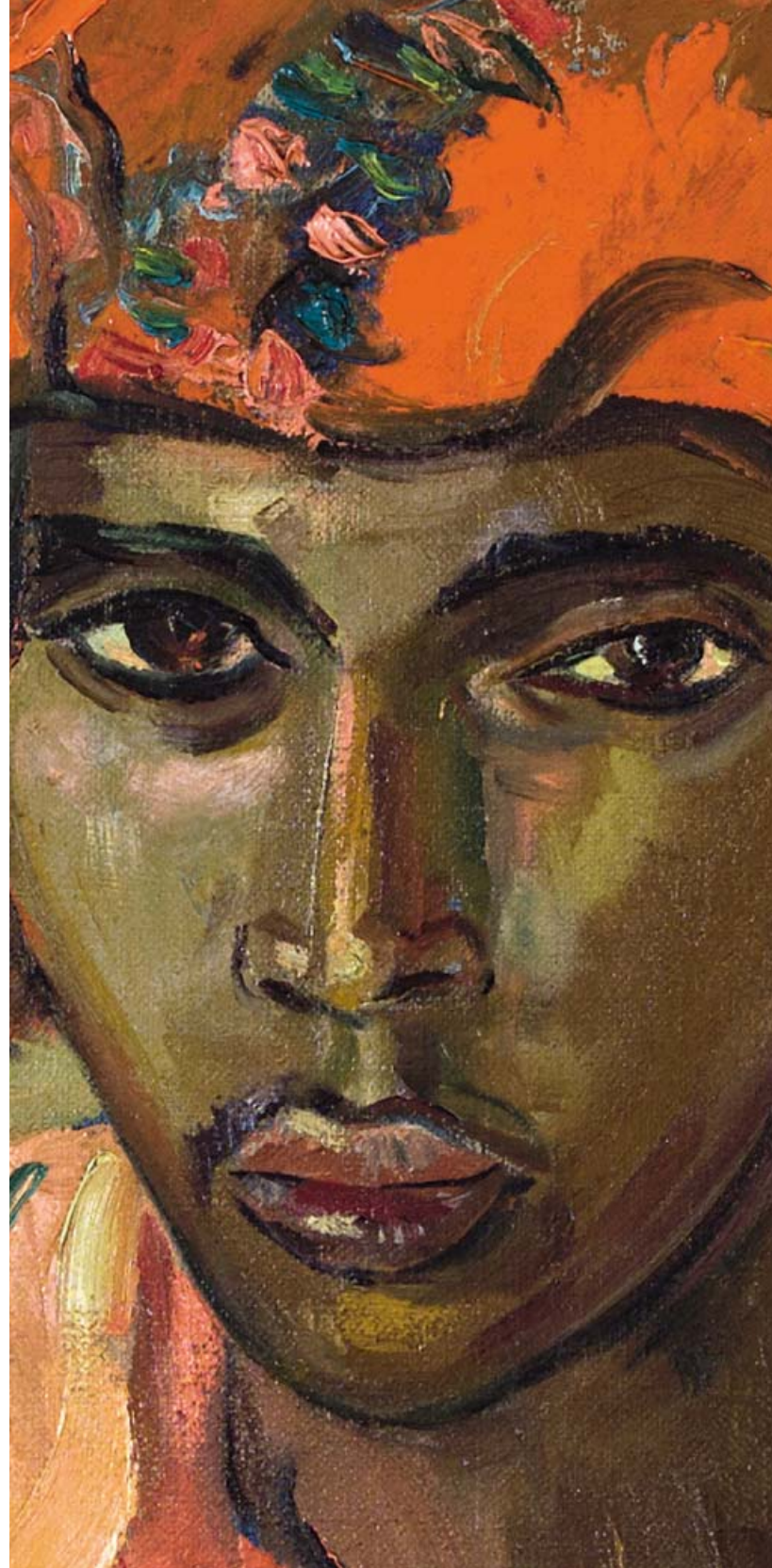
Against a backdrop defined more for its harmonious colour relationship with the principal subject than to create any spatial setting, the *Young Arab* presents himself to the spectator simply as a fellow human subject. According to Joseph Sachs, *Irma Stern and the Spirit of Africa*, published in 1942, the year this painting was made, Stern's Zanzibar figures, "lulled by [their] inherent indolence and [their] Oriental quietism", represent nothing less than "the rise and fall of Arab civilisation". But the *Young Arab* is free of these exotic associations and while perhaps questioning the purpose of the pictorial encounter, asserts his shared humanity through the vitality of his eyes and mouth. As in Jan Van Eyck's great *Portrait of a Man (Self Portrait?)* (National Gallery, London), which Stern had certainly seen, the magnificent headgear provides a note of extravagant ostentation but the deep silence of the figure is enriched by this attribute rather than disrupted. The gestural brushstrokes, whether defining form or enlivening the painted surface, also contribute vitality to the figure without disturbing its silence. The painting is not a portrait in the traditional sense: it lacks the self-referential specificity of works made in that genre and Stern was clearly not concerned with the identity of her subject. But as an essay in the exploration of shared human experience it is rarely matched in Irma Stern's oeuvre.

Michael Godby

Marion Arnold. (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press.

Joseph Sachs. (1942) *Irma Stern and the Spirit of Africa*, Pretoria: J.L. Van Schaik.

Irma Stern. (1943) *Congo*, Pretoria: J.L. Van Schaik.





517

Maud SUMNER

SOUTH AFRICAN 1902–1985

Mont Blanc

signed

oil on canvas

59,5 by 72 cm

R60 000 – 80 000



518

Maud SUMNER

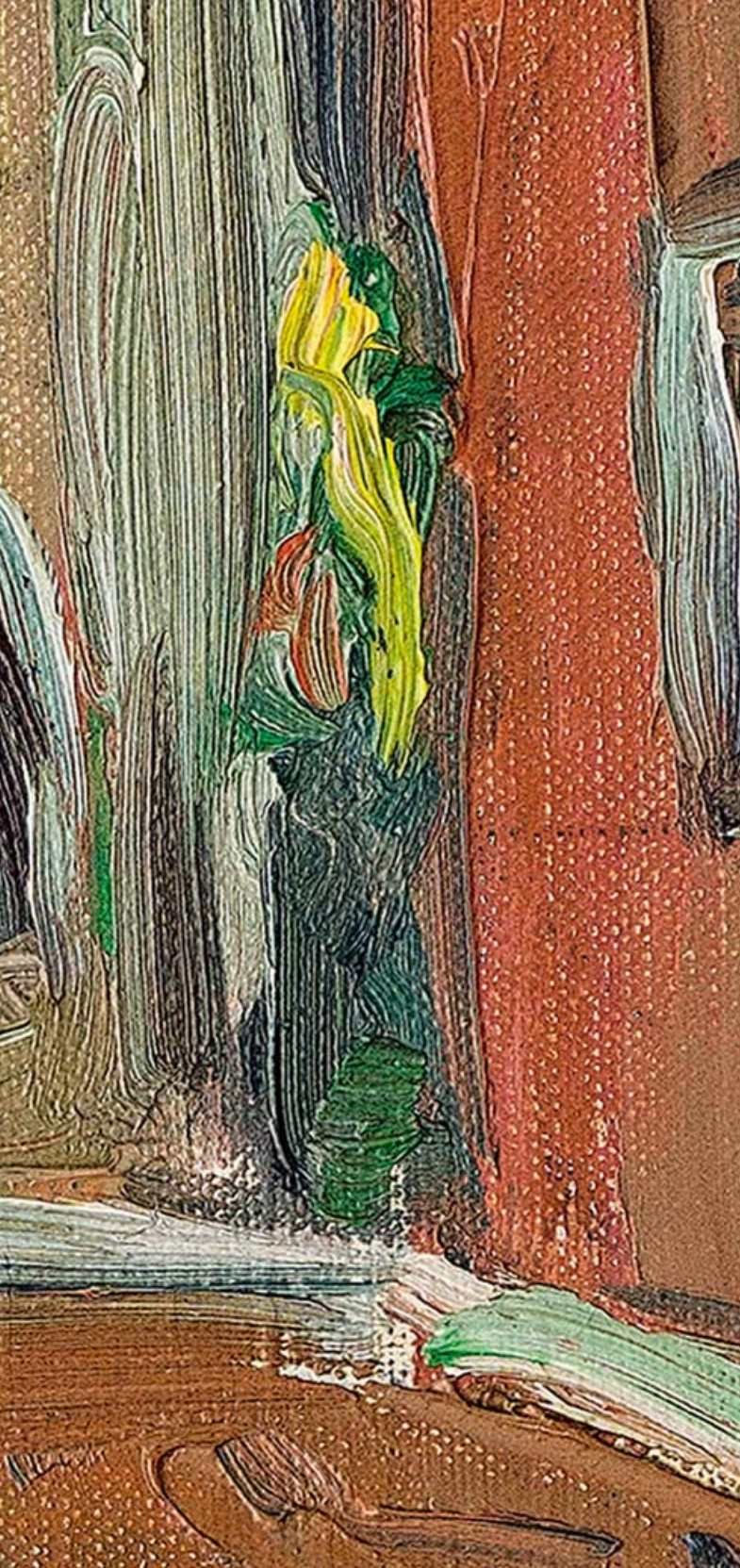
SOUTH AFRICAN 1902–1985

Namibian Landscape

signed; engraved with the title on a plaque adhered to the reverse
oil on board
59 by 120 cm

R120 000 – 160 000

Proceeds from the sale of this lot will benefit the development of The Jakes Gerwel Entrepreneurs High School scheduled to open in January 2018.



519

Irma STERN

SOUTH AFRICAN 1894–1966

A Small Canal, Venice

signed and dated 1948; inscribed with the artist's name, title and medium on a Johans Borman Fine Art label on the reverse

oil on canvas

59 by 49 cm

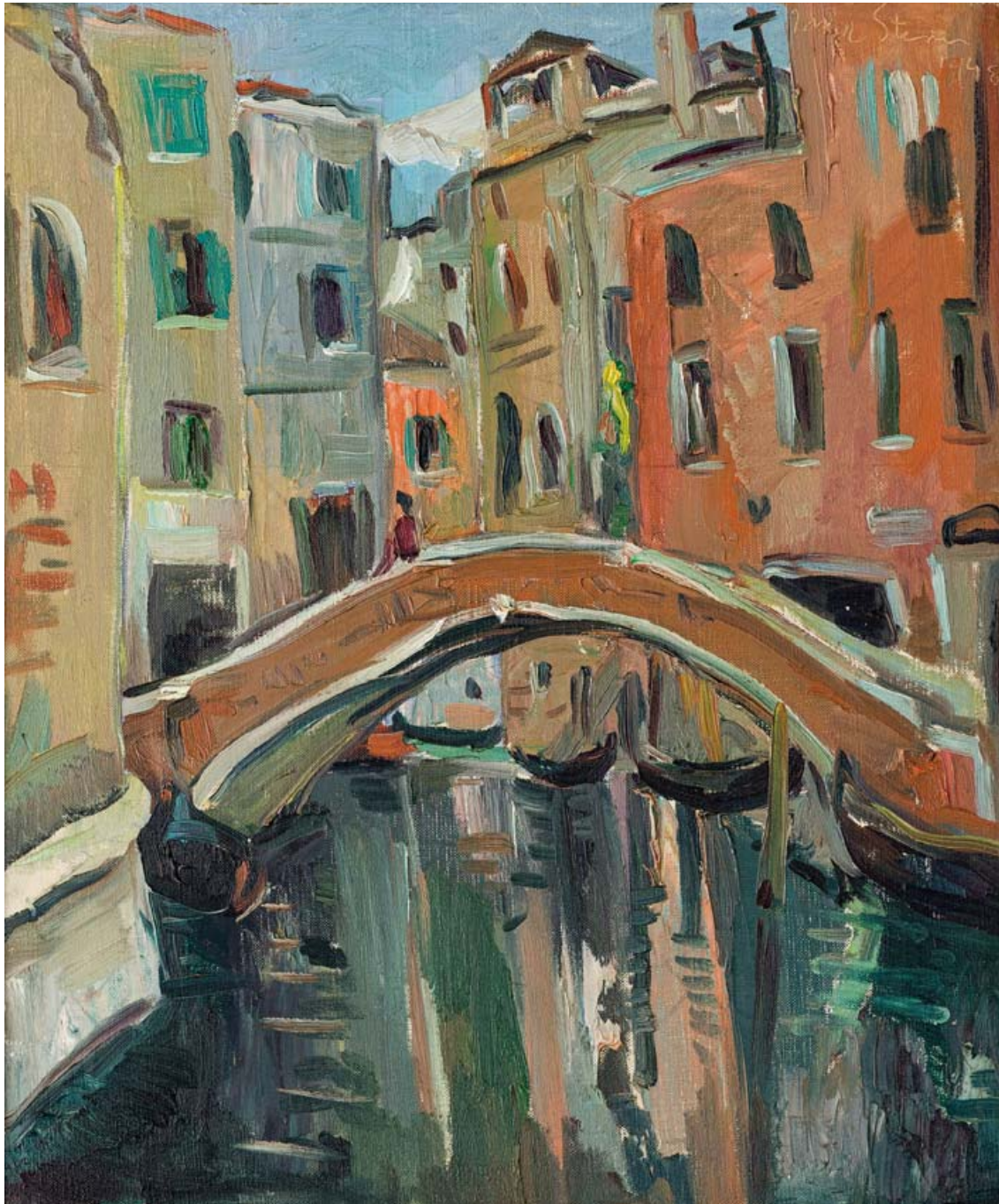
R1 000 000 – 2 000 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 6 November 1989, lot 352 with the title *Canal, Venice*

In the summer of 1947, Irma Stern visited Europe for the first time after a decade's absence. She exhibited at Wildenstein in Paris, as well as in Brussels, London and Rotterdam. Stern returned again in 1948, her itinerary including a stopover in Venice, where she attended the Venice Biennale. The visit resulted in the production of a number of Venetian scenes, including the canvas works *Venice Lagoon*, *Piazza San Marco* and *The Entrance to the Grand Canal, Venice*. This lot, a study of an arched pedestrian bridge in the San Marco district, shifts the view tentatively inwards, towards the everyday domesticity of Venice. Stern, who had already fine-tuned her expressive brush style and bold handling of colour, adopts a confidently restrained approach here to offer a scene that is observational rather than interpretive. It was a descriptive way of painting Stern had honed on her trip to Madeira in 1931. Stern's visit to Venice resulted in a noteworthy outcome. The monthly bulletin *Jewish Affairs* in 1956 reported: "It was she who was instrumental in South Africa being invited to take part in one of the most famous of all art exhibitions, the Biennale in Venice. In 1948 the Italian Minister in the Union admired her work and suggested that she show it at the Biennale." Two years later, South Africa debuted with a national exhibit in the Foreign Halls of the Venice Biennale's central pavilion. Stern was among the invited artists. She would return to Venice to exhibit at the Biennale again in 1952, 1954 and 1958.

1. GH Cooper. (1956) 'Irma Stern,' in *Jewish Affairs*, September, volume 11, page 32.



© The Irma Stern Trust | DALRO

520

Maggie LAUBSER

SOUTH AFRICAN 1886–1973

Black Swan

signed
oil on board
44,5 by 39,5 cm

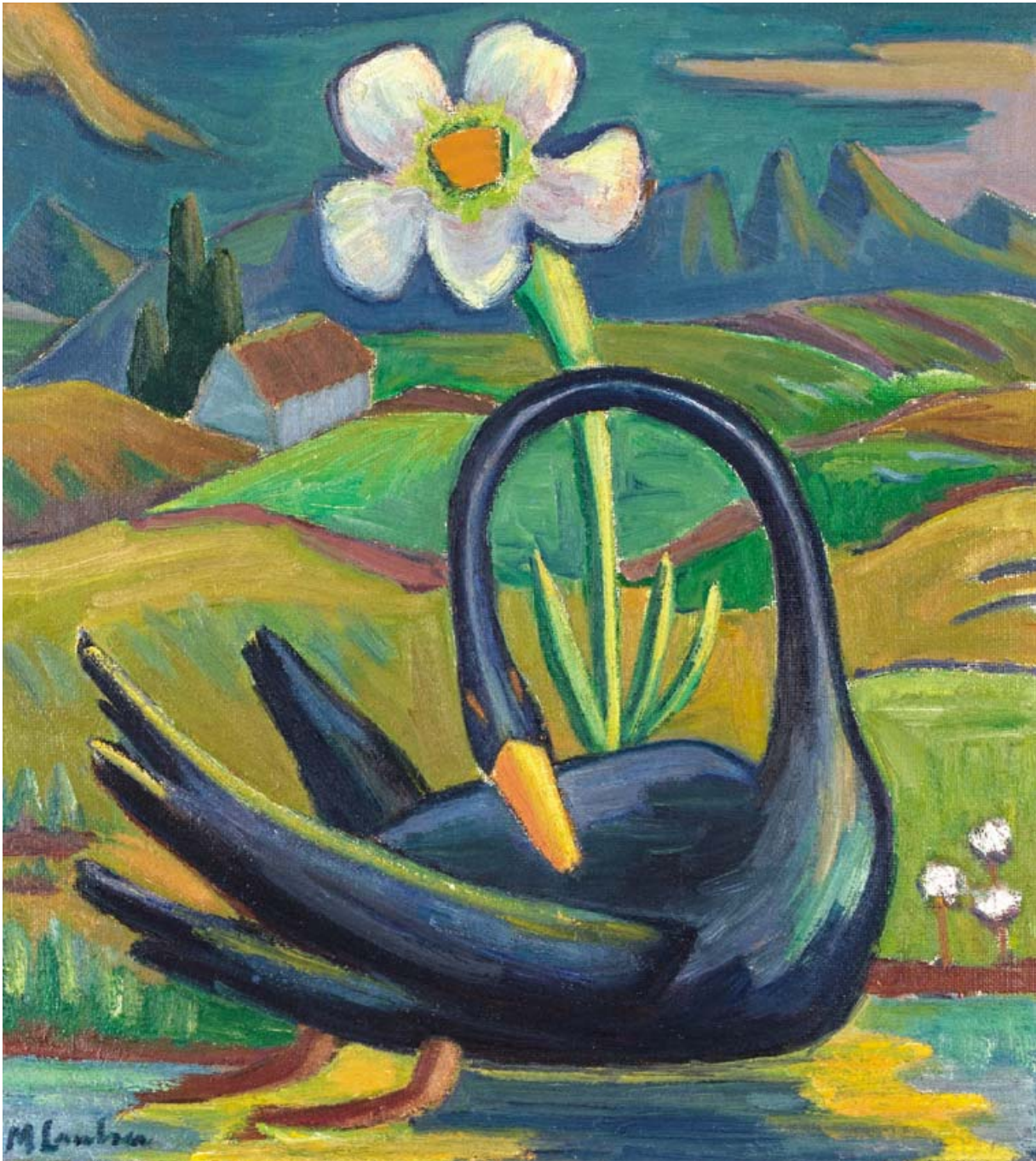
R700 000 – 900 000

The expressionist painter Maggie Laubser wed her radical technique to an emphatically pastoral vision. Laubser's farm upbringing near Malmesbury, and her later retreat to the farm Oortmanspoort, near Durbanville, shortly after her return from Berlin in 1924, greatly influenced her choice of subject matter. Shepherds, pickers, farm animals and flowers recur in her depictions of the Boland's agricultural landscapes. Laubser is well known having repeatedly portrayed the same limited range of subjects. Her output includes a small selection of black swans. Although executed in a figurative style, this lot offers a symbolic orchestration of subject matter that includes an oversized renosterveld daisy in the foreground and settled Boland landscape as backdrop.

In his discussion of a black swan work held in the Sanlam Art Collection, Professor Fransie Malherbe points out how natural phenomena come to appear "like apparitions from a world of fairy-tales" in Laubser's hands.¹ The historian F.L. Alexander similarly speaks of her "lyrical" works as being composed of "childlike symbols".² Early critics were flummoxed by the naïve styling of Laubser's paintings. "Time and again, Laubser found herself confronted by bewildered viewers who asked the question Why? Why cats with flowers? Why ducks with lilies?"³ Her water birds were especially seen as provocative. "It's amazing how many people develop a kind of hydrophobia from her duck paintings," wrote Johannes Meintjes, whose 1944 biography helped overhaul Laubser's reputation.⁴

Meintjes describes Laubser's repeated description of nature as going beyond the superficial: "It is her ambition to know every object thoroughly, so that when she reproduces a flower it is the soul of a flower being portrayed – the soul, the basic shape and characteristics of everything around her."⁵ In a 1956 radio interview, Laubser, then a resident in Strand, described her love of nature in almost sublime terms: "I enjoyed so much being out in the freedom and space of nature. I find it such a pity that our children of today do not know enough of nature because to be close to nature is so important for the refinement of the mind and the accentuation of the spirit."⁶

1. FEJ Malherbe. (1959) "Maggie Laubser," in *Our Art* Vol. 1. Pretoria: Lantern/SABC, page 40.
2. FL Alexander. (1962) *Art in South Africa: Painting, Sculpture and Graphic Work since 1900*. Cape Town: A.A. Balkema, page 13.
3. Esmé Berman. (1993) *Painting South Africa*. Johannesburg: Southern Book Publishers, page 71.
4. Johannes Meintjes. (1944) *Maggie Laubser*. Cape Town: H.A.U.M. Jacques Dusseau & Co., page 22.
5. *Ibid.*, page 14.
6. E Delmont. (1989) "Maggie Laubser: Juvenilia and early South African works before 1913", in *South African Journal of Cultural History*, Vol. 3.1, January 1989, page 60.



© The Estate of Maggie Laubser | DALRO



521

Freida LOCK

SOUTH AFRICAN 1902–1962

Still Life with Daisies

signed and dated indistinctly

oil on panel

53,5 by 43 cm

R60 000 – 80 000



522

Adriaan BOSHOFF

SOUTH AFRICAN 1935–2007

Still Life with a Copper Pot and a Blue and White Vase

signed

oil on canvas

70 by 91 cm

R100 000 – 150 000

523

Maggie LAUBSER

SOUTH AFRICAN 1886–1973

The Pianist (Vere Bosman di Ravelli)

signed

oil on board

52 by 39,5 cm

R250 000 – 350 000

EXHIBITED

Johans Borman Fine Art, Cape Town, *Persona*, 11 October to 26 November 2011. Illustrated in colour on page 53 of the catalogue

LITERATURE

cf. Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. A drawing of the same subject illustrated on page 321, catalogue number 1350.

Vere Bosman di Ravelli was the first South African to forge into Europe's musical world as a pianist. Previously known as Jan Gysbert Hugo Bosman, he adopted the pseudonym Di Ravelli in 1902 in Leipzig, when he began his career as a concert pianist. Being the youngest of three children, Bosman 'learned his notes' from his sister in Murraysburg and after school pursued his BA degree. In the year before his final examination he heard the spirited Chopin-playing of Apolline Niay in Cape Town and, by way of contrast, the physical virtuosity of Friedenthal. No other career but music became possible after these experiences.

On 1 October 1899 he set sail for Britain, and after a short stay in London moved to Leipzig where he became the pupil of Winterberger (professor of piano at the Conservatoire at Dufour). While pursuing his career as a pianist he gave lessons in English and the classical languages. One of his students, Hesse – conductor of a choir and chamber orchestra – was the first to appear on stage with Bosman in November 1902. In 1903 Bosman made his debut with Chopin's second piano concerto, supported by Hesse and his chamber orchestra. An extended tour through Germany launched his career which took him across Europe.

In September 1905 Bosman returned to South Africa. In the ensuing five years he gave a great many concerts in the Cape, the Free State and Transvaal without showing any profit. During the time he spent in South Africa he was the first to attempt the setting of Afrikaans poetry into music. He also founded a national academy of music.



Photograph of Vere Bosman di Ravelli

© Morné van Rooyen

His skill, which was far advanced for his time, was unappreciated due to national and political unrest. Disappointed, he returned to Europe in November 1910 to resume his career as a pianist. There his career got into stride again only to be interrupted by the War in 1914. After the war he convalesced in Locarno in 1919, where he studied Arabic, supplementing his studies by delving into Hebrew, Chaldean, Samaritan, Syrian and later also Persian. A result of his studies was the completion of an Arabic – English glossary of the Quran.

Bosman resumed his career as a concert pianist in 1921 with Sharp's of England becoming his sole concert agents. During the approximately nine cold months of every year, he gave up to 80 concerts from Spain to Scandinavia. He used the summer months to prepare himself for the tours of the next year and to continue his oriental and classical studies.

The outbreak of World War II meant the end of Bosman's European concert career. After the War, his house in Florence was only restored to him in 1952. Two years later he almost lost his arm in an accident, and in February 1956 he returned to South Africa and stayed with Maggie Laubser in Somerset Strand. In 1959 the South African Academy elected him as an honorary life member and in 1964 his fable titled 'St Theodore and the crocodile' was published. Jacques Malan. (1979) *The South African Music Encyclopedia*, volume 1.



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524

Irma STERN

SOUTH AFRICAN 1894–1966

Still Life with Figs

signed and dated 1950

oil on canvas

42 by 55 cm

R1 800 000 – 2 400 000

One cannot but imagine that the execution of this work was an act of unbridled spontaneity by the artist.

Irma Stern's backyard hosted a black fig tree with the sweetest and most delicious fruit. The bounty of it must have been great in her day before it became the half-tree that was left by the end of the 20th century, finally collapsing in the late 1990s.

Figs are redolent of the Mediterranean and ancient culture, all very appealing to Irma.

Her masterful use of green is evident here, the fan-like spontaneity of the composition has a feminine elegance, a flourish, almost a flamenco.

These figs would have been, on numerous occasions, the completion of one her sumptuous feasts, where a sensual display of fruit on a brass platter was the climax.

*Christopher Peter
Director, UCT Irma Stern Museum*



© The Irma Stern Trust | DALRO



525

François KRIGE

SOUTH AFRICAN 1913–1994

The Old Harbour, Hermanus

signed and dated 40

oil on canvas

36 by 46,5 cm

R100 000 – 150 000

PROVENANCE

Dr van Ryneveld van
der Horst, Clocolan, and
thence by descent

'While he lived on the Cape Peninsula, particularly during the decade following the war, Krige returned to the kind of fishing villages he had loved to frequent as a child growing up along the Onrus coast. Hundreds of his studies of fishing boats, hamlets and the traditional life style of Coloured fishermen from all over the Western Cape abound. We see old sailing craft, genre scenes of men repairing their nets, boat-builders at work on vessels and the wrecked carcasses of others washed up on the beach. Trek fishermen surf their boats home and drag in nets shimmering with fish; some sleep off the early morning voyage on the sand beside their craft, while others celebrate a good catch in the dingy local bar. We see the ubiquitous whitewashed



cottages on high ground overlooking the ocean and shacks down at the waterline with *bokkems* (dried mullet) strung up to dry.

Krige would often spend so much time in a fishing community that his presence went unnoticed and he was able to move among the locals recording their daily tasks in a uniquely insightful way, unmatched by any other South African artist. He was consciously capturing a lifestyle that he felt was threatened; indeed his beloved fishing harbour at Hermanus was soon to become extinct, replaced by a modern harbour and power-driven boats.'

Justin Fox. (2000) *The Life and Art of Francois Krige*, Vlaeberg: Fernwood Press. Page 65.

526

François KRIGE

SOUTH AFRICAN 1913–1994

Visbaai, Hermanus

signed and dated 41
oil on canvas laid down on board
35,5 by 45,5 cm

R100 000 – 150 000

PROVENANCE
Dr van Ryneveld van
der Horst, Clocolan, and
thence by descent

527

Maggie LAUBSER

SOUTH AFRICAN 1886–1973

Shepherd Seated with his Flock

signed
oil on board
45 by 55 cm

R2 000 000 – 2 500 000

Preliminary painting verso.

PROVENANCE

Mrs M van der Merwe, Johannesburg, who acquired the work on the Empire Exhibition, 1936
Mr and Mrs LG van der Merwe, Northcliff
Stephan Welz & Co in Association with Sotheby's, Johannesburg, 30 November 1993, lot 490, The Insolvent Estate Mr RA (Tony) Ross Die Kunsamer
Private Collection

EXHIBITED

Empire Exhibition 1936

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 261, catalogue number 984, with the title *Shepherd Seated in a Landscape with Sheep*.

In 1936 Johannesburg hosted the Empire Exhibition, an itinerant showcase of cultural and economic achievement by various territories within the British Empire. The event, held during the city's golden jubilee, remains an important milestone in the early reception of modernism in South Africa. A purpose-built fair ground was erected in Milner Park, on the current site of the western campus of the University of the Witwatersrand, and included innovative structures like architect Geoffrey Eastcott Pearse's art deco Tower of Light. A parallel exhibition was organized at the Johannesburg Art Gallery. The selection committee was chaired by Leo François, president of the Natal Society of Artists, and included Maggie Laubser as a juror. Laubser also presented work, including this lot.

Laubser's presence on the Empire Exhibition was no small accomplishment. Her expressive style of painting, informed by

her direct association with German painters Eric Waske, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff, was controversial. Johannes Meintjes writes how, following her return from Berlin in 1924, Laubser was "horribly persecuted" in the press, often receiving "coldblooded, cruel and unfair reviews".¹ As Esmé Berman notes the Empire Exhibition was the "first significant demonstration of critical recognition" for expressionist painters like Laubser, Irma Stern and Wolf Kibel.²

In a country haltingly embracing a metropolitan identity, expressionism was a radical challenge to the prevailing styles of romantic naturalism and impressionism. This lot is exemplary of Laubser's ostensibly naïve style. Produced during her highly productive years of withdrawal to the family farm, Oortmanspost, Laubser's technique is noteworthy. The subjects in the foreground are rendered with great delicacy, while the eruptive sky is demonstrative of her gestural use of paint. Laubser's ecstatic pastoral studies of the Boland from this period are generally characterised by the painter's vivid, non-naturalistic use of colour and strong emotional identification with her subjects. Laubser often depicted shepherds. Meintjes describes this recurring figure in her work as a "beloved subject" and praises these particular canvases as "stirring".³ Both Meintjes and Berman note a tone of melancholy in Laubser's imaginative portrayals of shepherds, which typically juxtapose a downcast and solitary figure against a resplendent landscape with dramatic sky. "It is clear that the artist knew great sadness," ventures Meintjes.⁴

1. Johannes Meintjes. (1944) *Maggie Laubser*. Cape Town: H.A.U.M. Jacques Dusseau & Co., page 8.
2. Esmé Berman. (1993) *Painting South Africa*. Johannesburg: Southern Book Publishers, page 67.
3. Meintjes, op.cit., page 20.
4. Ibid., page 20.



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528

Terence MCCAWE

SOUTH AFRICAN 1913–1978

A Spanish Town

signed and dated '68; inscribed 'For Marthinus and Rosemary,
with every wish for their happiness together, from Terence'
oil on canvas laid down on board

68,5 by 79,5 cm

R50 000 – 70 000

PROVENANCE

A wedding gift from the
artist to the present owner

529

Terence MCCAWE

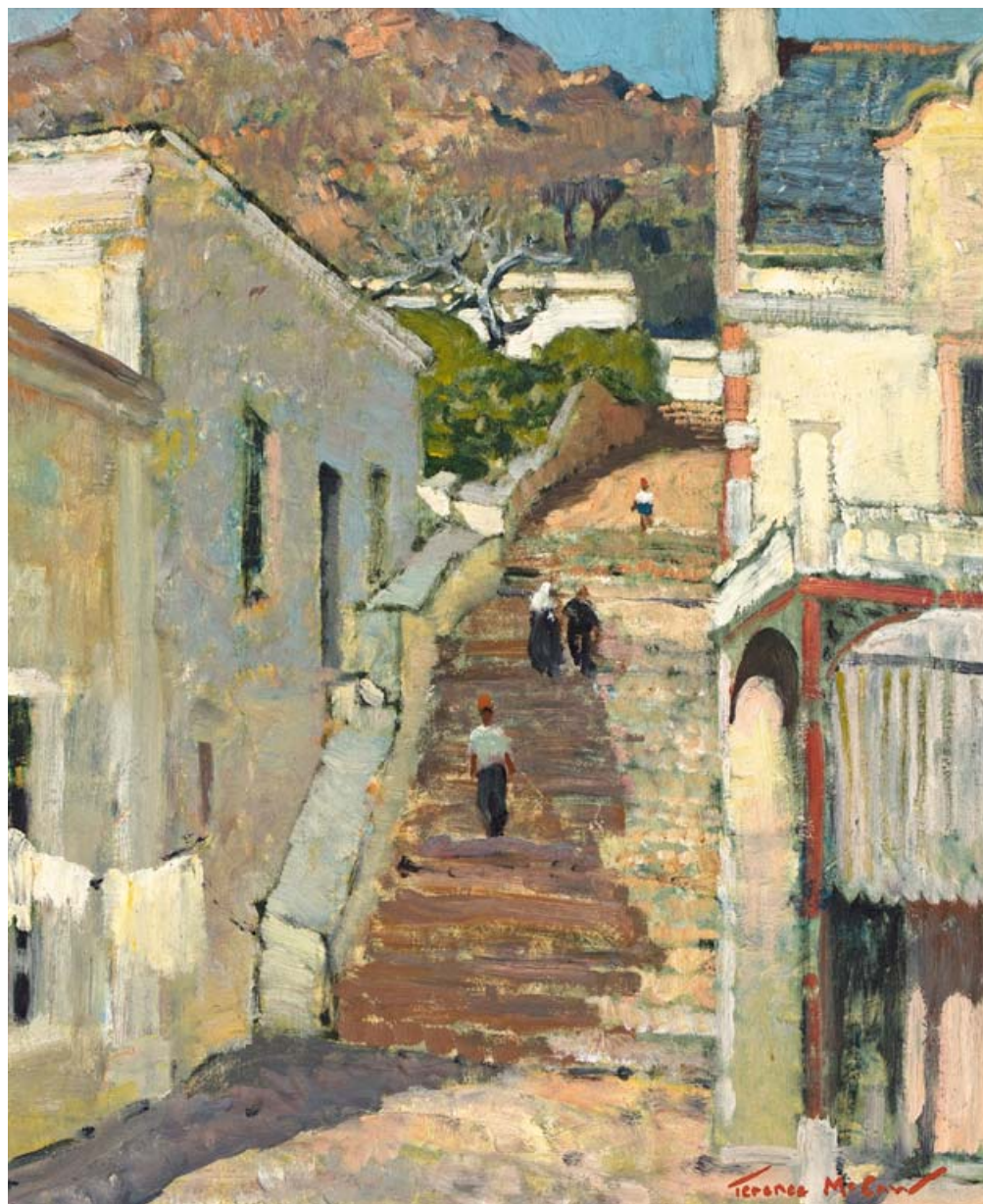
SOUTH AFRICAN 1913–1978

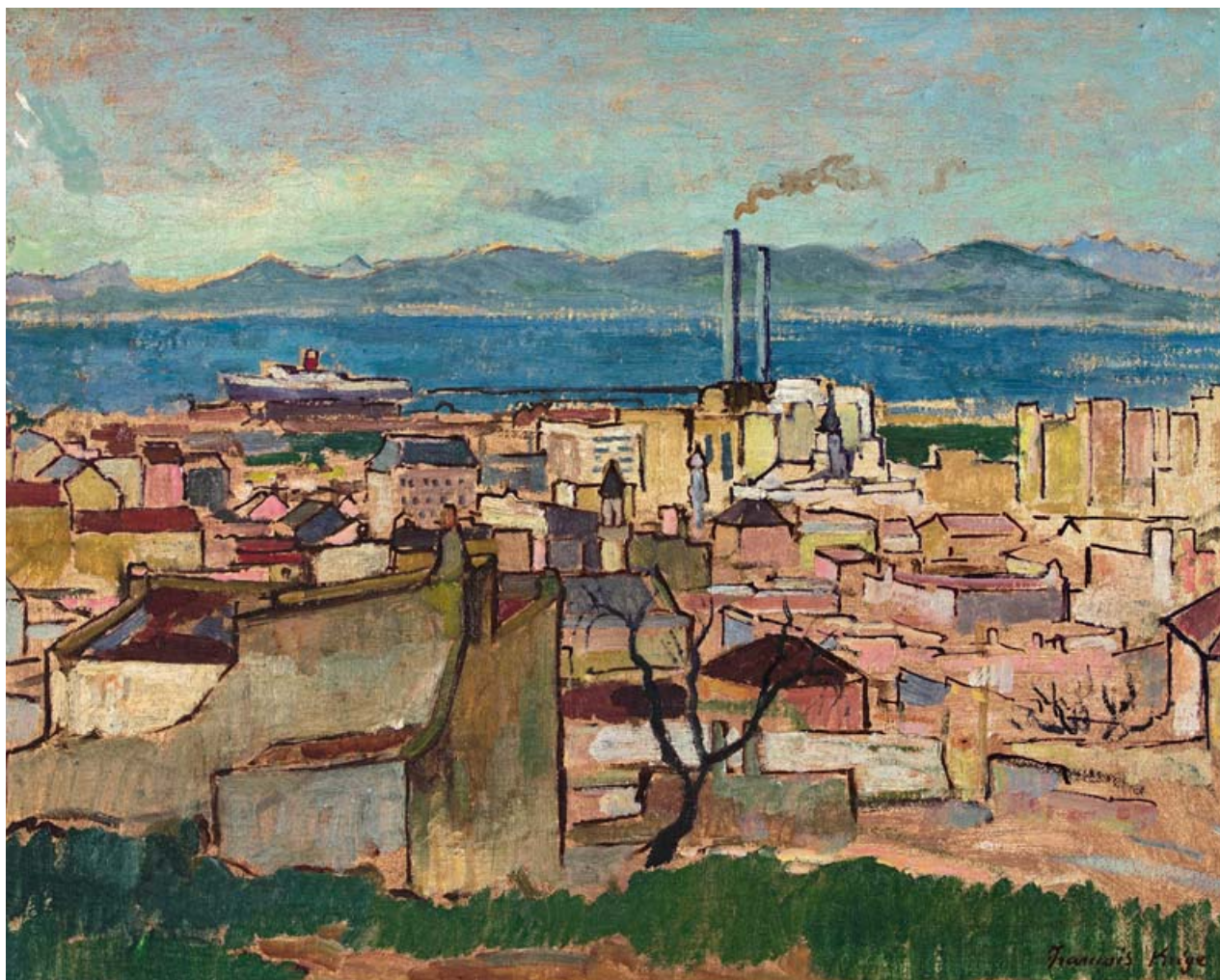
Drostdy Steps, Simon's Town

signed; inscribed 'Old Steps in
Simon's Town' in another hand
on the reverse

oil on canvasboard
60 by 49,5 cm

R60 000 – 80 000





530

François KRIGE

SOUTH AFRICAN 1913–1994

Cape Town View

signed

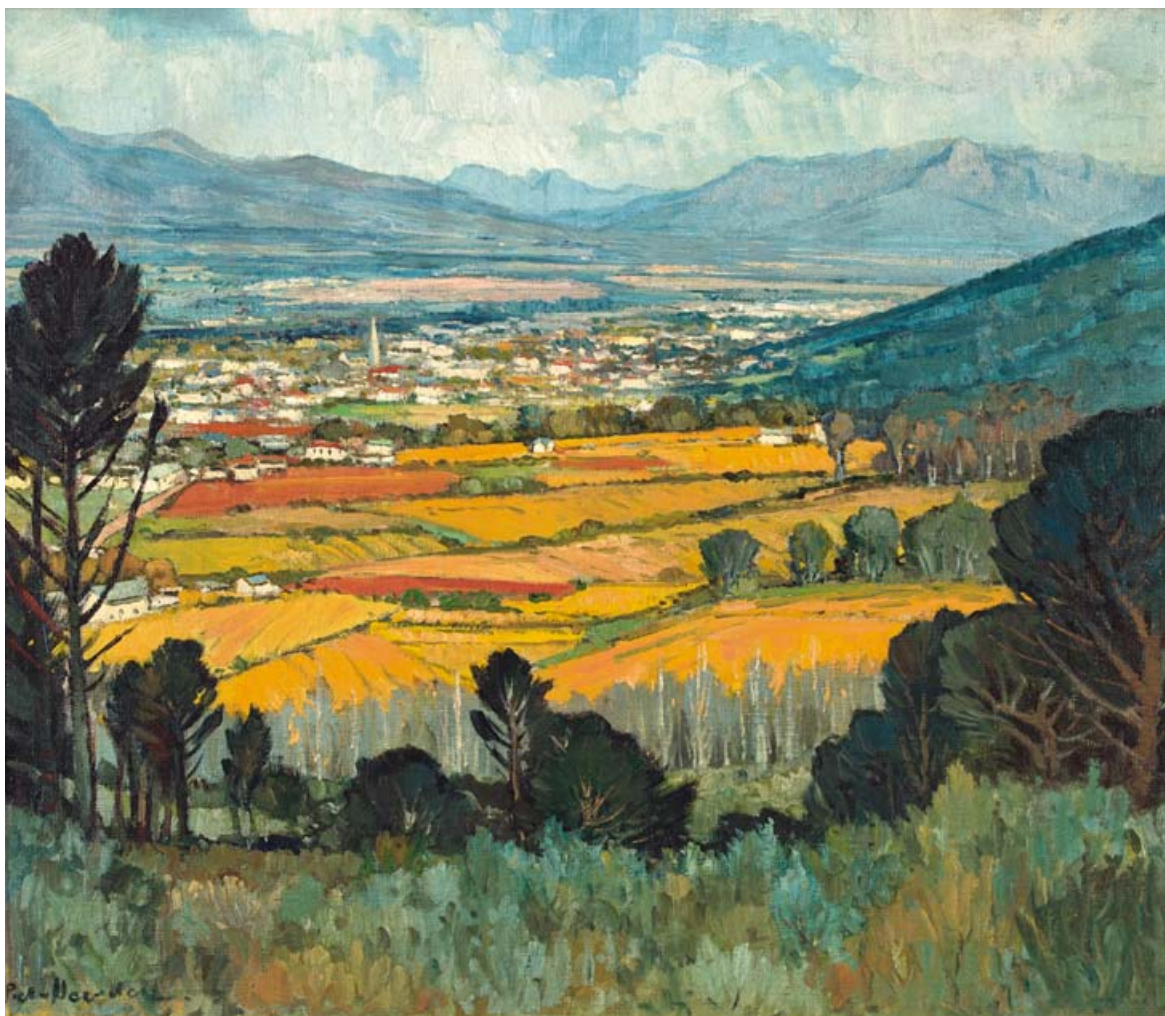
oil on canvas

45 by 57.5 cm

R120 000 – 160 000

LITERATURE

FL Alexander. (1962) *Art in South Africa: Painting, Sculpture and Graphic Work Since 1900*, Cape Town: AA Balkema. Illustrated on page 45.



531

Piet VAN HEERDEN

SOUTH AFRICAN 1917–1991

A View of Paarl

signed

oil on canvas laid down on board

58,5 by 72 cm

R180 000 – 240 000



© The George Pemba Trust | DALRO

532

George PEMBA

SOUTH AFRICAN 1912–2001

Out of Evil Came Forth Sweetness

signed and dated 74; inscribed with the title in another hand on the reverse

oil on canvas board

49 by 73 cm

R150 000 – 200 000



© The Gerard Sekoto Foundation | DALRO

533

Gerard SEKOTO

SOUTH AFRICAN 1913–1993

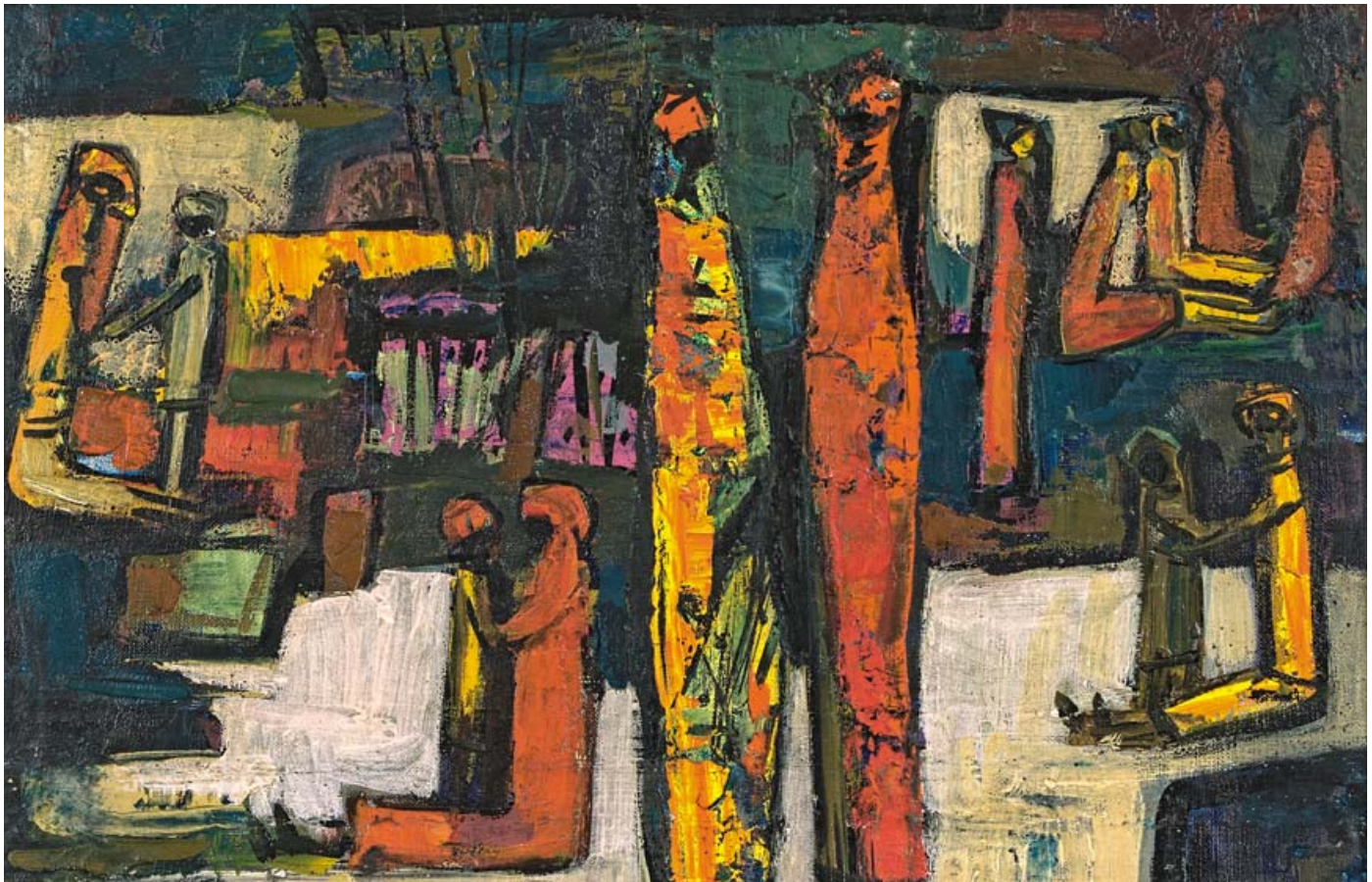
The Casamance Dancers and the River Seine

signed and dated 75; signed, inscribed with the title and the artist's address on the stretcher

oil on canvas

48,5 by 63,5 cm

R350 000 – 500 000



534

Walter BATTISS

SOUTH AFRICAN 1906–1982

A Gathering of Figures, recto; Two Women with Pots, verso

signed on the reverse

oil on canvas

28,5 by 44,5 cm

R80 000 – 120 000



© The Estate of Peter Clarke | DALRO

535

Peter CLARKE

SOUTH AFRICAN 1929–2014

Erosion

signed and dated 10.5.1967; inscribed with the title
and the medium on the reverse

gouache

42 by 53,5 cm

R200 000 – 300 000

PROVENANCE

Purchased from the artist in the
1970s by the current owner



© The Estate of Cecil Skotnes | DALRO

536

Cecil SKOTNES

SOUTH AFRICAN 1926–2009

Still Life with Coffee Pot and Fruit

signed

carved, painted and incised wood panel, in the artist's handmade frame
127 by 127 cm, including frame

R500 000 – 700 000

Cecil Skotnes studied painting at the University of the Witwatersrand, where the still life genre formed an essential component of the newly founded art school's parochial curriculum.¹ In 1977 he produced *The Origin of Wine*, a three-panel scene for the Cape Wine Growers Association (KWV) that includes a still life with fruit, fish, bottles and glasses in the left panel. "The triptych unashamedly divulges the artist's epicurean gastronomic pleasures," noted Frieda Harmsen.² Skotnes credited art collector and dealer Vittorio Meneghelli with introducing him to the pleasures of food and wine. He amassed a wine collection of 1800

bottles at his home in Observatory, Johannesburg. Skotnes returned to painting after his move to Cape Town in 1979. He painted a number of still life scenes. The present lot shares notable similarities with *Still Life with Fruit, Olives, Wine Bottle and Coffee Pot*, a work gifted by the artist to a chef and sold for R909 440 at a Strauss & Co auction in 2013. Both works offer table settings viewed from extreme vertical perspectives. Any sense of naturalism is disrupted by the flattened picture plane and the painter's classificatory arrangement of food and objects, which are interchangeably portrayed in side and top profile.



© The Estate of Cecil Skotnes | DALRO

This lot is larger in scale than the other work, and additionally features a shelf-like display of stoneware, each object clearly delineated (as if refuting Morandi's habit of clustering objects). Despite its unusual spatial distortions, this is fundamentally a work of pleasure: a painter's delight in his medium as much as the bounty his painting describes.

1. Frieda Harmsen. (1996) 'Artist Resolute', in *Cecil Skotnes*. Cape Town: Cecil Skotnes, page 28.
2. *Ibid.*, page 45.
3. James Ambrose Brown, (1984) 'Interview with Cecil Skotnes', 20 April, Cape Town, uncorrected typed transcript, page 19. Available at <http://cecilskotnes.com>

537

Cecil SKOTNES

SOUTH AFRICAN 1926–2009

Citadel

executed in 1995-6
signed; bears a SANG label on the reverse
acrylic and pigments on panel
115 by 112 cm, in the artist's incised, painted and
brass-mounted frame

R400 000 – 600 000

EXHIBITED

South African National Gallery, *Cecil Skotnes Retrospective Exhibition*, 1996

LITERATURE

Frieda Harmsen. (ed.) (1996) *Cecil Skotnes*, Cape Town: South African National Gallery. Illustrated in colour on page 214.



538

Lucas SITHOLE

SOUTH AFRICAN 1931–1994

Head (LS6211)

signed

wood

height: 40 cm

R100 000 – 150 000

EXHIBITED

Adler Fielding Galleries,
Johannesburg, 1962, catalogue
number 290.



539

Edoardo VILLA

SOUTH AFRICAN 1915–2011

Owl

signed, dated 95 and numbered 6/6
bronze with a brown patina,
mounted on a marble base
height: 53 cm, including base

R80 000 – 120 000

LITERATURE

Chris De Klerk and Gerard De
Kamper. (2012) *Villa in Bronze:
A Comprehensive Reference to the
Castings of Edoardo Villa*, Pretoria:
University of Pretoria Museum.
Another example from this edition
illustrated on page 113.



© The Estate of Cecil Skotnes | DALRO

540

Cecil SKOTNES

SOUTH AFRICAN 1926–2009

Head No 2

signed; inscribed with the title on the reverse
carved, painted and incised wood panel
40 by 61 cm

R70 000 – 90 000



541

Sydney KUMALO

SOUTH AFRICAN 1935–1988

Beast and Rider

signed
terracotta
height: 38 cm

R150 000 – 200 000

PROVENANCE

Acquired from the artist by the
previous owner

542

Peter CLARKE

SOUTH AFRICAN 1929–2014

Morning at Bo Plaas, Tessaarsdal, Caledon District, CP (sic)

signed and dated 1972; inscribed with the title and medium on the reverse

acrylic on canvas laid down on board

58 by 43 cm

R700 000 – 900 000

The reverse bears the following inscription in English and Afrikaans:

“To – Dear Mr van den Heever. This is not goodbye, for we’ll always have fond memories of you. This is our token of our appreciation. From all your students, Grassy Park Sen. Sec. School... 1983”

The village of Tessaarsdal is situated below the Kleinrivier Mountains near Caledon in the Overberg region. It derives its name from Johannes Jacobus Tesselaar, a wealthy landowner who in 1809 bequeathed one of his five farms to nine workers, including seven former slaves. The community was established in 1832 following the death of Tesselaar’s wife and was known as Hartebeesrivier until 1930, when it received its current name. Peter Clarke first visited Tessaarsdal in 1949. At the time he was employed as a dockworker in Simon’s Town and making art in his spare time. He spent his December holidays there in 1950 and 1951. Frustrated with his life as dockworker, in 1956 he resigned and spent three months in Tessaarsdal. Upon returning to Cape Town he sought work as a graphic artist at an advertising agency, failed in his application, and decided to become a full-time artist. Clarke continued to return to Tessaarsdal every spring for a three-month stay until 1960.

Clarke continued to produce paintings of the rural endurance he had witnessed well after 1960. This atmospheric work from 1972 describes, with a vivid intensity and fullness of notation not seen in similar scenes produced in the early 1960s, how the rituals of life in Tessaarsdal imprinted themselves on Clarke’s imagination. “Tessaarsdal is Peter Clarke’s Pont-Aven or Le Pouldo,” notes

literary scholar Hein Willemsse, referring to the Breton villages where Gauguin lived before his first visit to Tahiti in 1891.¹ “At Tessaarsdal he got to know the ways of the shepherds as he accompanied them on their daily rounds. The whitewashed and thatched cottages of this farming community, some dating back to 1842, signified hospitality. Here even the donkeys were afforded shelter in a cottage.”² It was a refuge during the brutality of apartheid.

This important work offers an elaboration of the role of place, people and circumstance of Clarke’s luminous career. The lot was originally gifted to a school principal upon his retirement. Clarke never completed his high schooling. In 1993 he produced a well-known linocut titled *For Some the Pathway to Education Lies between Thorns*. It depicts five black schoolchildren walking a great distance to school. In 2013 Clarke told a London audience how his empathy for this on-going national predicament was primed by an encounter decades earlier with a group of children in Tessaarsdal who walked a 16km round trip to school everyday.³

1. Hein Willemsse. (2000) *More Than Brothers: Peter Clarke and James Matthews at Seventy*. Cape Town: Kwela Books, page 70.
2. *Ibid.*, page 71.
3. Peter Clarke. (2013) From artist walkabout of his exhibition *Peter Clarke: Wind Blowing on the Cape Flats*, Institute of International Visual Arts, London.



© The Estate of Peter Clarke | DALRO



© The Estate of Ephraim Ngatane | DALRO

543

Ephraim NGATANE

SOUTH AFRICAN 1938–1971

Jazz Band

signed and dated '69
oil on board
61 by 91 cm

R200 000 – 300 000

Ephraim Ngatane is an important mid-twentieth century South African painter. He studied under Cecil Skotnes at Polly Street Art Centre between 1952 and 1954, where he also met and befriended Durant Sihlali. Along with Sihlali and David Mogano, Ngatane earned a reputation for producing highly individual studies of township scenes using watercolour.¹ He debuted on the second Artists of Fame and Promise exhibition in 1960, held at the Lawrence Adler Galleries, Johannesburg, and in 1963 presented his first solo exhibition with the same art dealership, renamed Adler Fielding Galleries. Despite holding sell-out exhibitions throughout the 1960s until his premature death

in 1971, as well as his role in mentoring Dumile Feni, the white art market adopted a “patronising attitude” to Ngatane and treated his work as a “step-child of mainstream South African art,” according to artist David Koloane.² Ngatane was nonetheless regarded as important figurehead. Artist and playwright Matsemela Manaka, quoting Ezrom Legae, describes Ngatane as “one of the forerunners”³ of township art, a once-dominant style of social-realist painting descriptive of black urban life.

Ngatane’s “muscular style”⁴ however challenges easy categorisation. An accomplished colourist, his work is marked by its lyrical impressionism and selective use of abstraction. While



© The Estate of Ephraim Ngatane | DALRO

his dominant subject is segregated black life under apartheid, Ngatane's output is an expression of a rounded personality. His work records many instances of pleasure: boxing and jazz performances, notably, but also weddings and a 1967 snowstorm in Soweto. "He was an excellent boxer and played both the penny-whistle and alto-saxophone well," records art historian EJ de Jager. "He loved company and his untidy studio was often filled with friends making music and discussing the events of the day. Ngatane seriously contemplated life and its meaning. Creative self-fulfilment, rather than public recognition, was important to him."⁵

1. Steven Sack. (1988) *The Neglected Tradition: Towards a New History of South African Art (1930-1988)*. Johannesburg: Johannesburg Art Gallery, page 16.
2. David Koloane. (1989) 'The Polly Street Art Scene', in *African Art in Southern Africa: From Tradition to Township*, Nettleton, Anitra and Hammond-Tooke, David (eds). Cape Town: Ad. Donker, page 225.
3. Matsemela Manaka. (1987). *Echoes of African Art: A Century of Art in South Africa*. Braamfontein: Skotaville Publishers, page 15.
4. Olu Oguibe. (2004) *The Culture Game*. Minneapolis: University of Minnesota Press, page 181.
5. EJ De Jager. (1992) *Images of Man: Contemporary South African Black Art and Artists*. Alice: University of Fort Hare, page 48.

544

Ephraim NGATANE

SOUTH AFRICAN 1938–1971

Expectant Mothers

signed and dated '64
oil on board
60,5 by 91,5 cm

R140 000 – 180 000



545

Peter CLARKE

SOUTH AFRICAN 1929–2014

The Fence

signed and dated 11.9.1960; inscribed indistinctly with the artist's name, address and title on the reverse

gouache on paper

53,5 by 45 cm

R600 000 – 800 000

PROVENANCE

Acquired from the artist by the current owner

Peter Clarke's paintings from the early 1960s are highly esteemed. His approach to proportion and depth in these paintings reveal the influence of his graphic work, an important complementary aspect of his painterly output. There is often a cartoonish economy to his scenes, with only the requisite amount of detail included, from the yellowing grass in the foreground to the red-painted corrugated fence and cubistic sky. Figures are confidently arranged and delineated in simplified landscapes. His colour palette is also typically vivid and contrasting. The most important feature of this lot, which was acquired by the seller directly from the artist, is undoubtedly the fence. It dominates a full third of the picture plane. Its purpose is ambiguous: it is a staging device that focuses attention on the four human figures and dog, but also a curtain obscuring what the youths are viewing.

Clarke used this compositional device in a number of subsequent works, which may account for his request to include this particular lot on his 2012 survey exhibition *Peter Clarke: Wind Blowing on the Cape Flats* at the Institute of International Visual Arts in London. The owner declined the invitation. A later work, the gouache and collage *Afrika which way* (1978), was shown instead. Clarke's London survey also included examples of his *Wall* (aka *Ghetto Fences*) series from the 1980s, which feature the same obscuring barrier mid picture. Clarke later transformed what was an obvious if latent criticism in this lot – walls separate and divide society – into a potent criticism of the urgencies of late-apartheid life.

Dogs also recurred in Clarke's work, typically as companions of youths. But they also inferred more sinister things, dogs sometimes linked in Clarke's work to "police activity".¹ Despite the sobering undercurrents to this fine composition, it is firstly a work of humanist wonder. Unlike his contemporaries Durant Sihlali and Cecil Skotnes, who moved through figuration towards greater abstraction, Clarke never forsook the figure. Asked why, he responded: "I think amazement at people, the person, the great variety that we represent, and the situations we get into. There are so many things about people that I find endlessly fascinating."²

1. Hein Willemsse. (2000) *More Than Brothers: Peter Clarke and James Matthews at Seventy*. Cape Town: Kwela Books, page 76.

2. Interview with artist by Sean O'Toole, 14 February 2011, Ocean View, Cape Town.



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546

Eleanor ESMONDE-WHITE

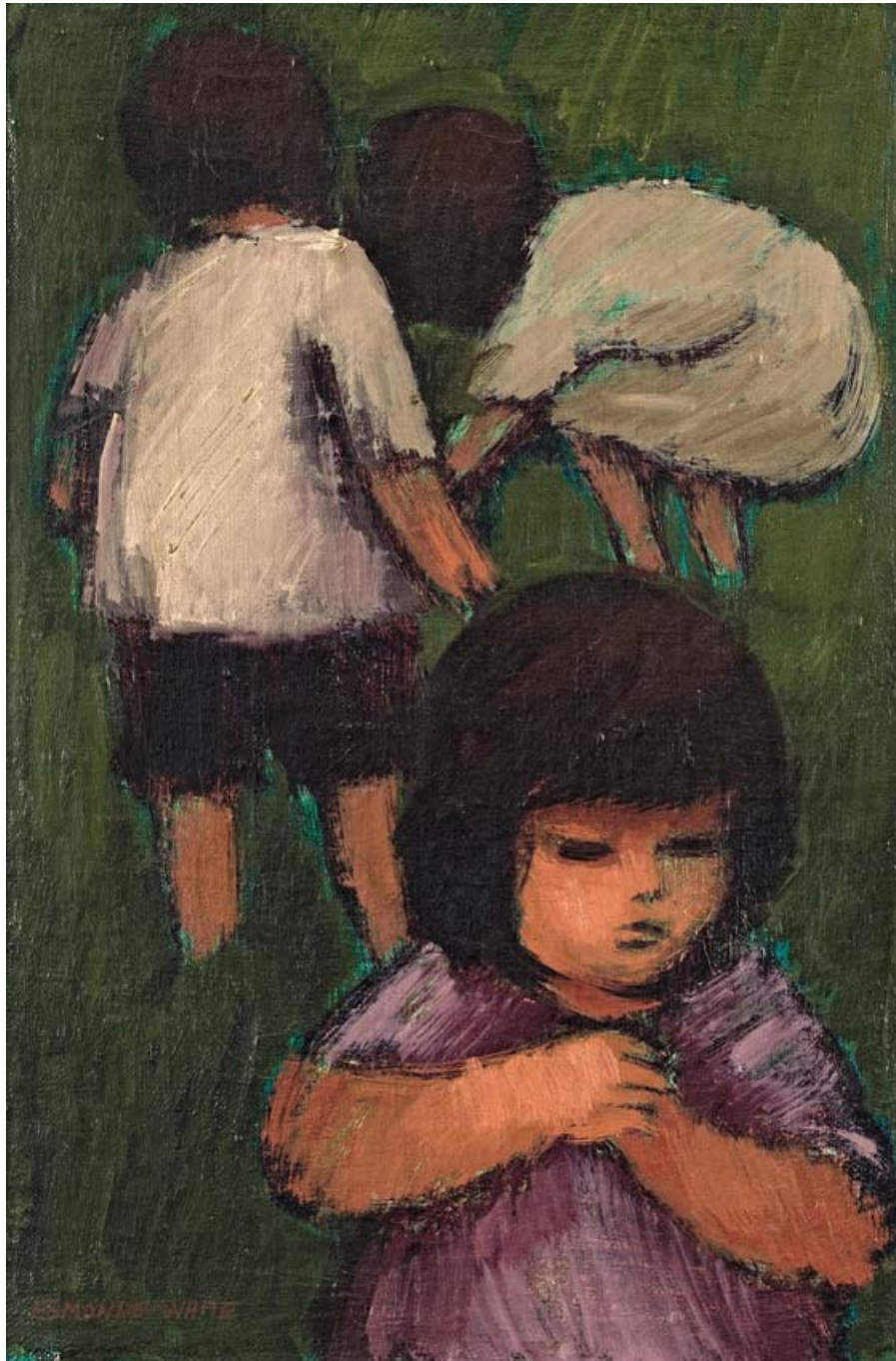
SOUTH AFRICAN 1914–2007

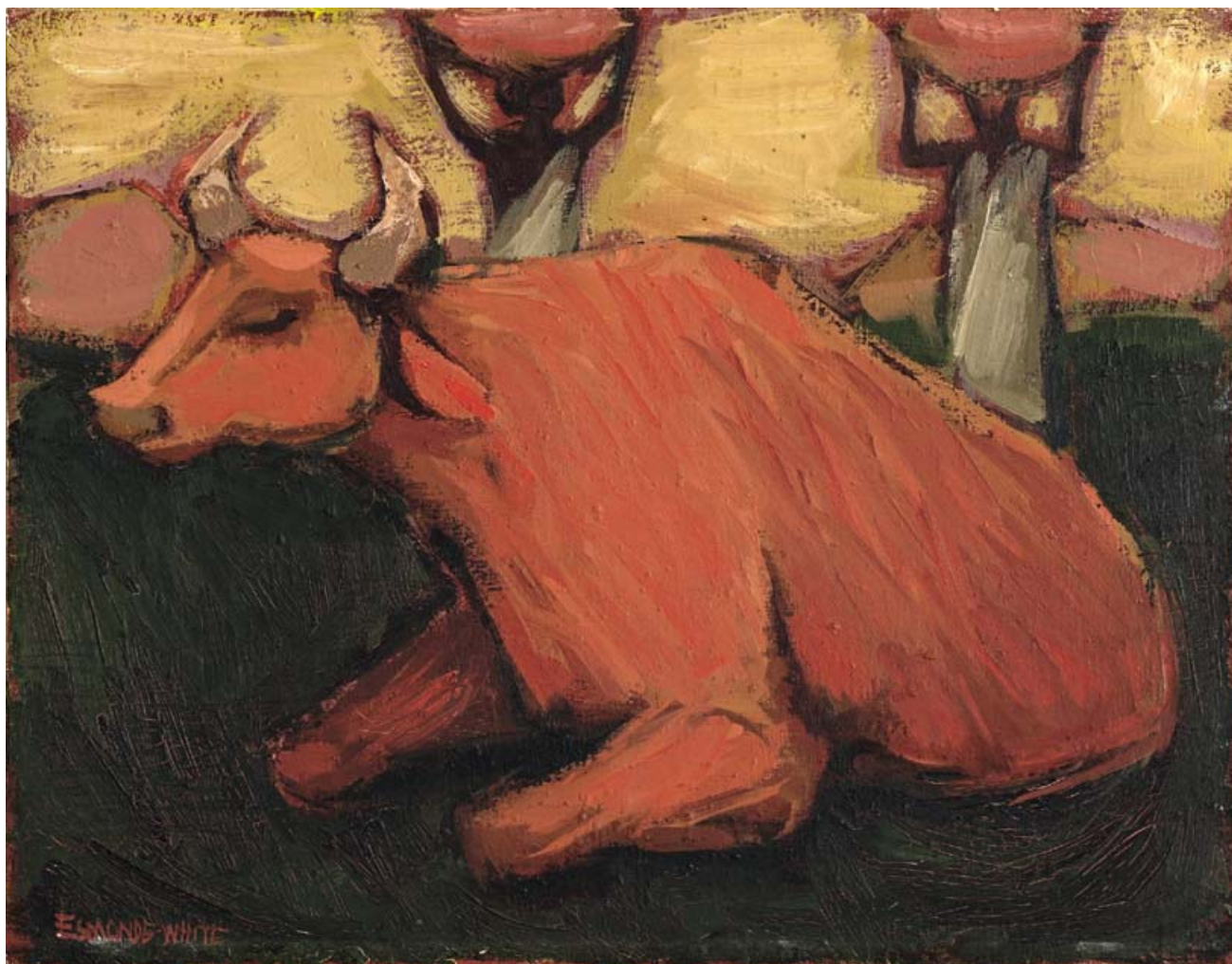
Children

signed; inscribed with the title on a
label adhered to the reverse

oil on canvas
44,5 by 29,5 cm

R100 000 – 150 000





547

Eleanor ESMONDE-WHITE

SOUTH AFRICAN 1914-2007

A Contented Cow

signed

oil on canvas

33,5 by 43 cm

R60 000 – 80 000

548

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

Woman at her Dressing Table

signed and dated 67

oil on board

60,5 by 35 cm

R80 000 – 120 000

LITERATURE

cf. Martin Bekker. (1991) *The Art of Alexander Rose-Innes*, Cape Town: Perskor. A similar example illustrated in colour on page 98.



549

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

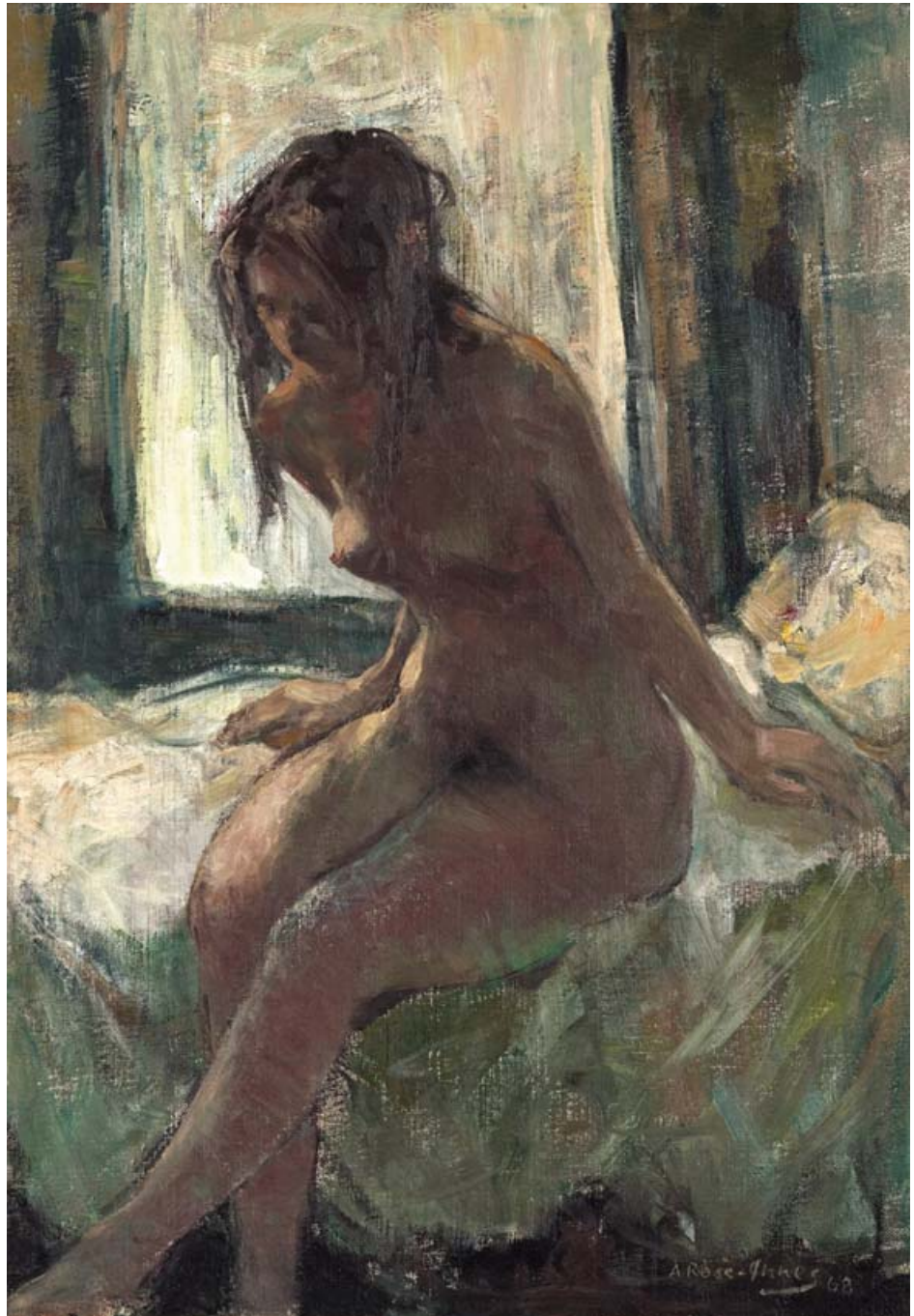
Seated Nude

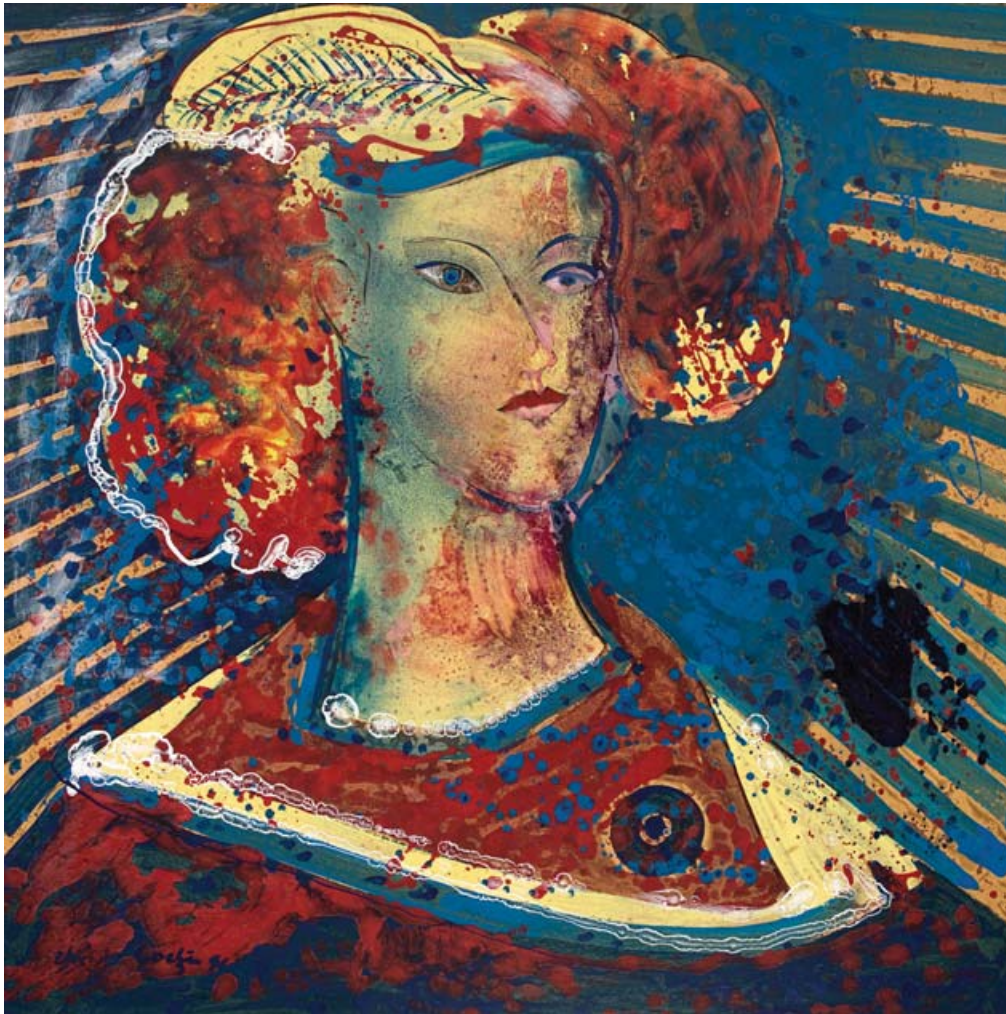
signed and dated 68

oil on canvas

65,5 by 45 cm

R140 000 – 180 000





550

Christo COETZEE

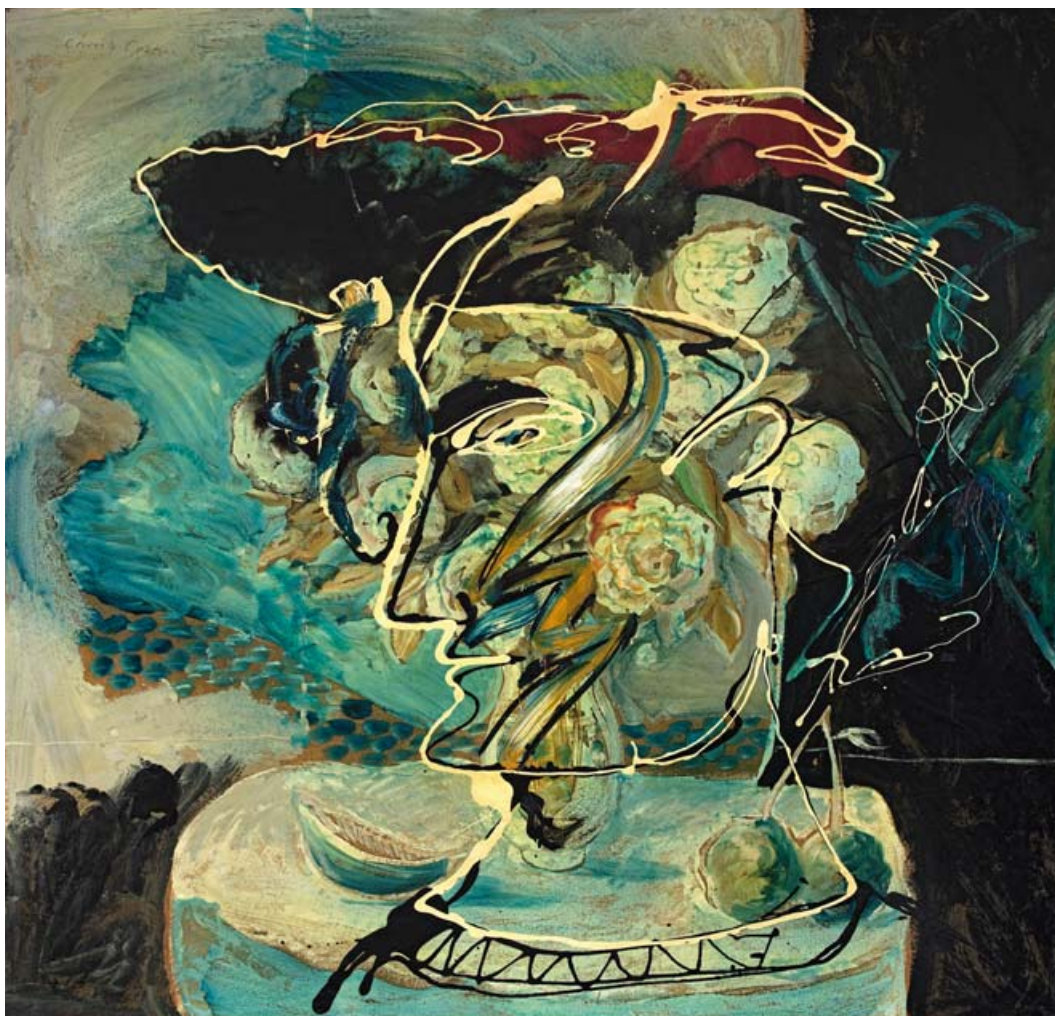
SOUTH AFRICAN 1929–2000

Flora 2

signed and dated 96; signed, dated and inscribed with the title on the reverse
enamel on board

121 by 121 cm

R140 000 – 180 000



551

Christo COETZEE

SOUTH AFRICAN 1929–2000

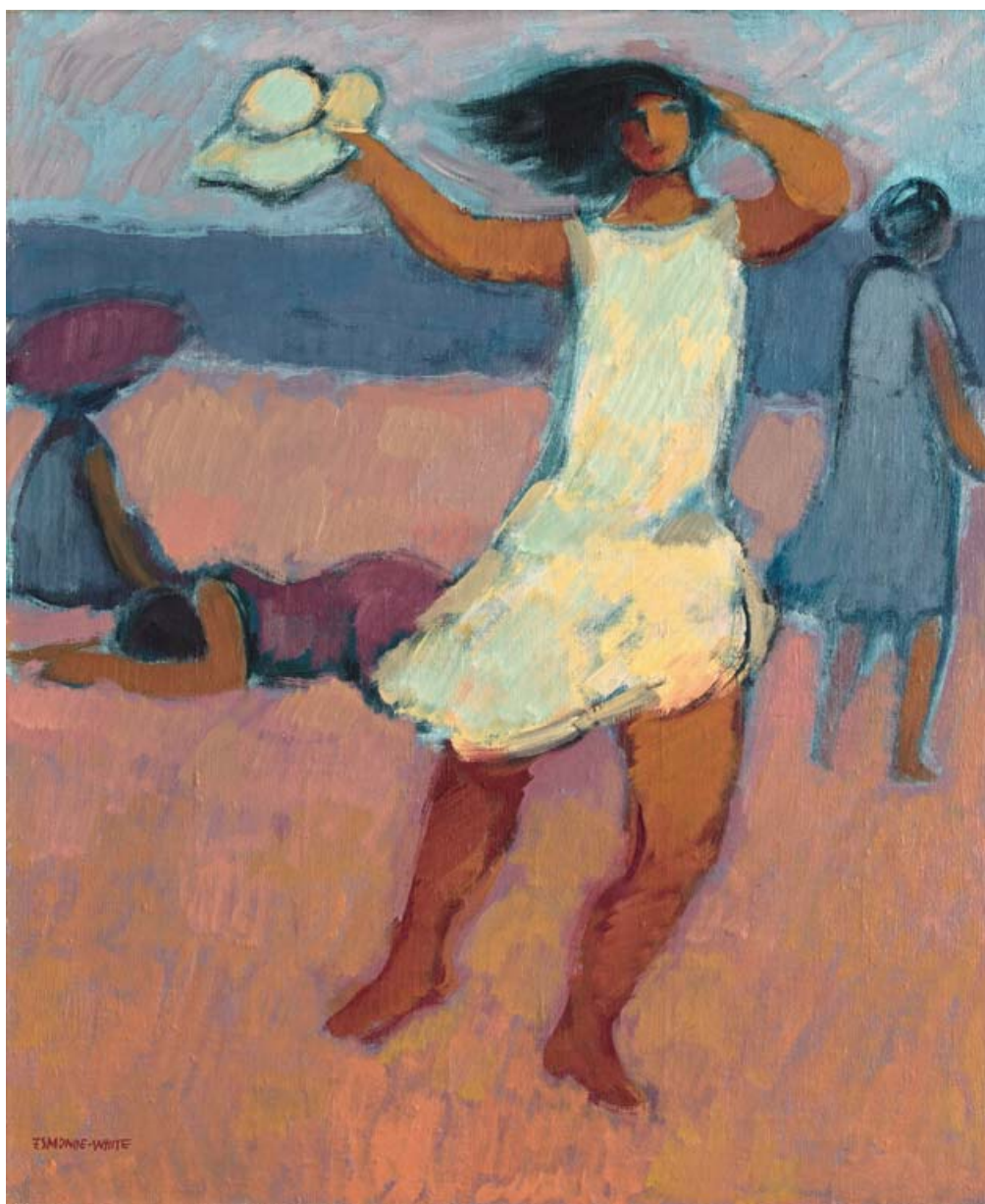
Bullfighter

signed and dated 89; signed, dated and inscribed with the title twice on the reverse

enamel on board

122,5 by 122,5 cm

R100 000 – 150 000



552

Eleanor ESMONDE-WHITE

SOUTH AFRICAN 1914-2007

A Breezy Day at the Beach

signed

oil on canvas

60,5 by 50,5 cm

R120 000 – 160 000

553

Eleanor ESMONDE-WHITE

SOUTH AFRICAN 1914–2007

Female Nude

signed

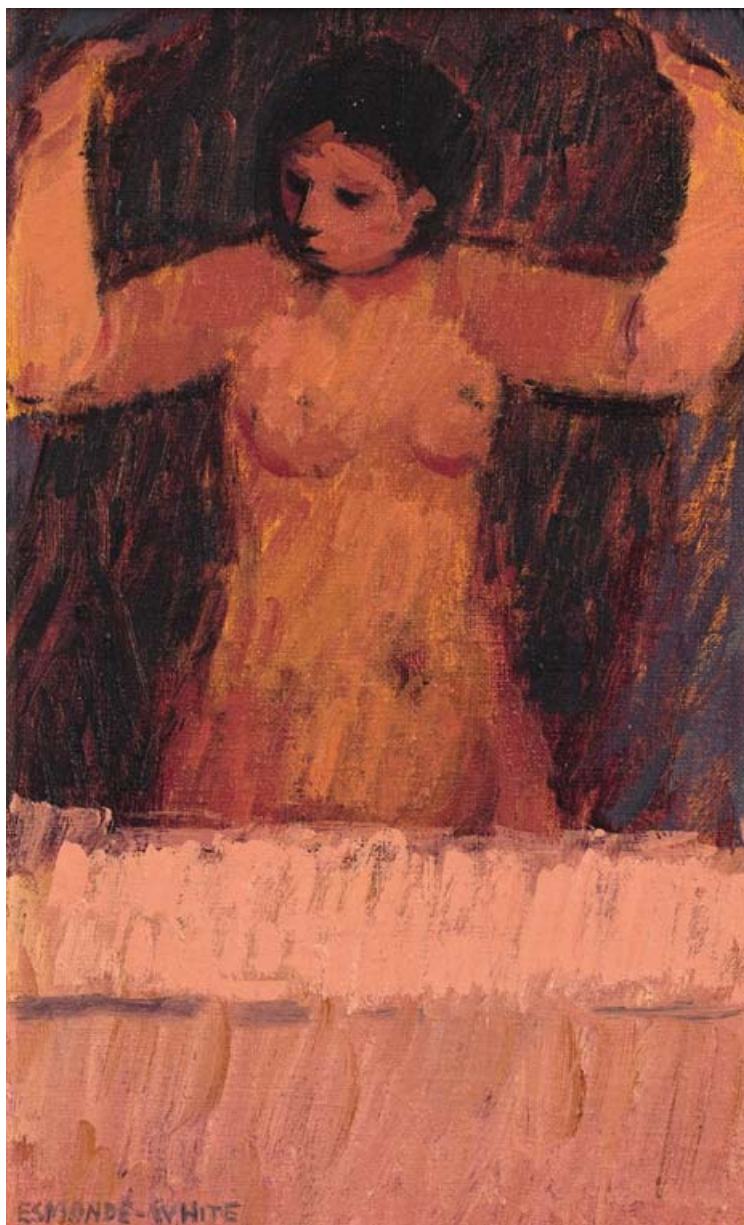
oil on canvas

38,5 by 24 cm

R80 000 – 120 000

LITERATURE

Leanne Raymond. (2015) *Eleanor Esmonde-White*, Paarl: Main Street Publishing. Illustrated in colour on page 99.



554

Erik LAUBSCHER

SOUTH AFRICAN 1927–2013

Drought Namibia

signed and dated '89; signed, dated
and inscribed with the title and
artist's address on the reverse
oil on canvas
170 by 110,5 cm

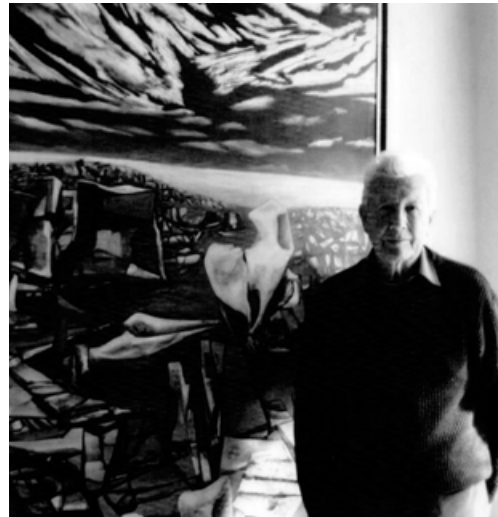
R500 000 – 700 000

LITERATURE

Hans Fransen. (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 205. On the facing page is a photograph of the artist with this work, with the title *Dorre Landskap, Namibia*.

Although best known for his Overberg and Swartland scenes, Erik Laubscher also painted in southern Namibia from the mid to late 1980s. Like Georgia O'Keefe in New Mexico, Laubscher's Namibian paintings balance factual description with mythical statement. They include well-known geographical sites, like the Fish River Canyon, and studies of unspecified locations in the extremely dry Karas Region. Rain comes to Namibia with tropical easterly winds. Although prone to drought, Namibia did not officially experience drought in 1989, when this lot was painted – the country experienced its worst drought since the 1930s only in 1991.¹

This hard data would have annoyed Laubscher, who was neither a meteorologist nor a statistician. His landscape paintings, a constant of his career from the 1960s until his death in 2013, offer statements of sublime encounter. "His paintings become the poetic language of his emotions," notes critic Amanda Botha. "He transforms lines, shapes, colours and textures to unify them into ordered structures. In this way he identifies with the emotional force of the landscape in



Erik Laubscher in front of the present lot. © SMAC

order to capture his experience of it in an image. The final result is a celebration of the magnitude and expansiveness of the land.²

Unlike his depthless abstract landscapes from the 1960s, this lot registers abundant perspective. His wispy clouds, while perfunctory, underscore a sense of receding endlessness. The unusual rock formations speak of the immense forces that shaped the brittle and deformed landscape. Laubscher, though, is not a surveyor; instead, he renders Namibia's geological formations as colossal jewel-like treasures. "The painting has to evoke the monumental feeling that really does exist in Africa," Laubscher said in 2009.³ He was reiterating a long-held belief. In 1967, remarking on the difference between European and African landscapes, he said: "We are engulfed in light, very much aware of space and the continuity of the land, which extends beyond our vision ... The artist must have a definite oneness with this magnitude."⁴

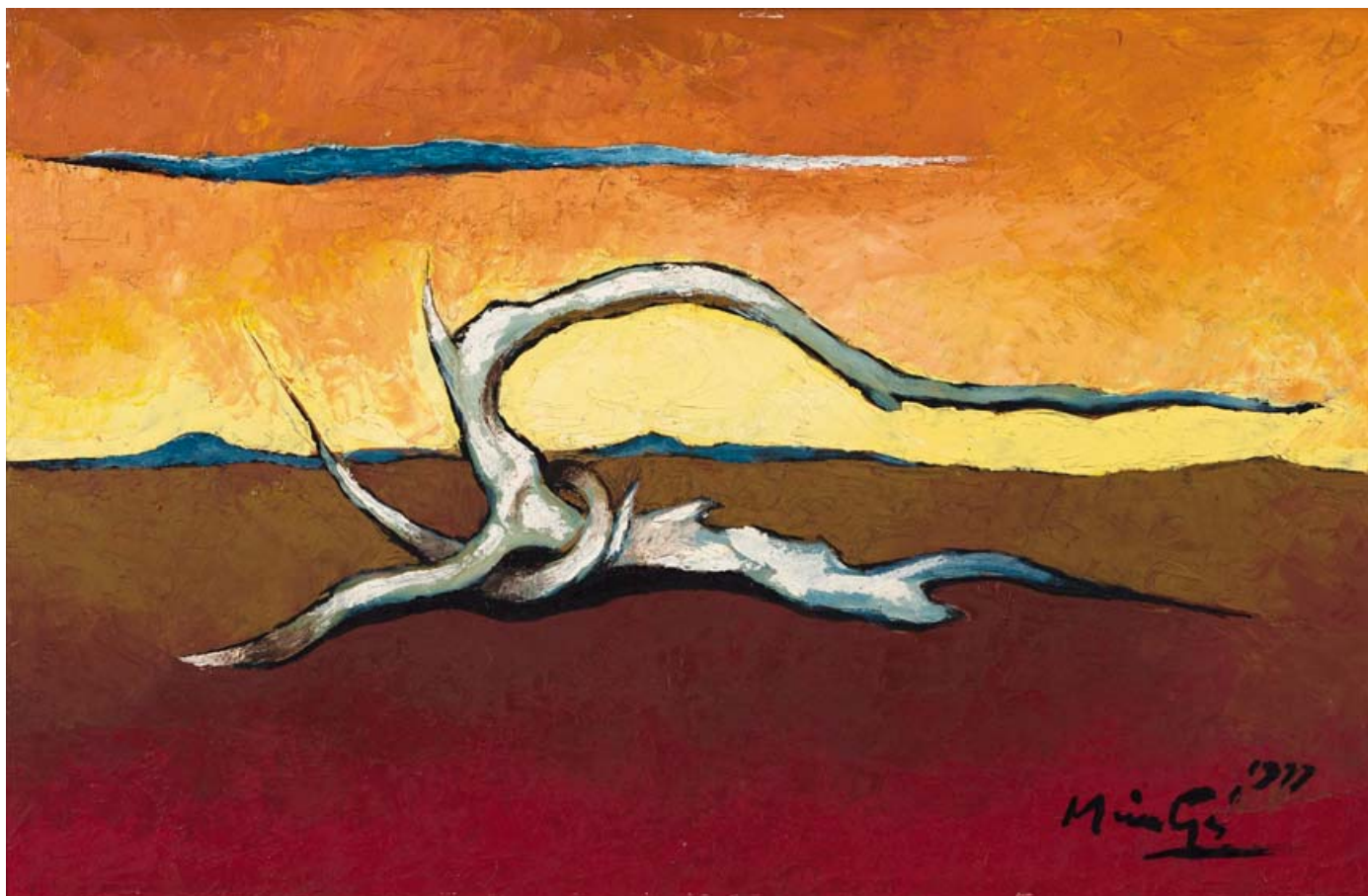
1. *Namibia Review* (1993), Volume 2, Windhoek, Directorate of Production and Publicity, Ministry of Information and Broadcasting, page 11.

2. Amanda Botha. (2004) Foreword to catalogue: *Erik Laubscher, Jacobus Kloppers and Walter Meyer*. Cape Town: Johans Borman Fine Art Gallery. Available www.johansborman.co.za

3. Hans Fransen. (2009) *Erik Laubscher: A Life in Art*. Stellenbosch: SMAC, page 265.

4. Stephen Gray. (1970) 'Erik Laubscher and Landscape', in *Lantern*, March, volume XIX, No. 3, page 14.





555

Johannes MEINTJES

SOUTH AFRICAN 1923–1980

Dorre Landskap (Dry Landscape)

signed and dated 1977

oil on board

39,5 by 60,5 cm

R50 000 – 70 000

EXHIBITED

Art Gallery of the Civic Centre, Lichtenburg, 14 - 17 March 1978,
catalogue number 12

LITERATURE

Dagboek van Johannes Meintjes: Deel XI, unpublished manuscript,
handwritten notebook number 5, 5 February 1977 - 6 October 1977.
Catalogue number JM 1262.



556

Johannes MEINTJES

SOUTH AFRICAN 1923–1980

***Baaier met See en Dryfhout*
(*Bather with Sea and Driftwood*)**

signed and dated 1961

oil on board

42,5 by 48,5 cm

R80 000 – 120 000

EXHIBITED

The National Museum, Bloemfontein, 2 - 7 April 1962, catalogue number 25

Studio 101, Johannesburg, 10 - 21 July 1962, catalogue number 4

Regency Galleries, Cape Town, 9 - 13 October 1962, catalogue number 6

Gallery 101, Johannesburg, 3 - 17 August 1963, catalogue number 27

South African Association of Arts, Cape Town, *Retrospective Exhibition*, 15 - 26 October 1963,
catalogue number 30

LITERATURE

Dagboek van Johannes Meintjes: Deel VI, unpublished manuscript, page 206.

Catalogue number JM 725.

557

Erik LAUBSCHER

SOUTH AFRICAN 1927–2013

Overberg in Winter

signed and dated '96; signed, dated and inscribed with the title, dimensions and artist's address on the reverse

oil on canvas

110 by 145 cm

R400 000 – 600 000

PROVENANCE

Acquired directly from the artist by the current owner

LITERATURE

Hans Fransen. (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 226.

Erik Laubscher returned to South Africa from Paris in 1951. After a period of adjustment, in which he continued to paint in the School of Paris style, Laubscher discovered his true subject: the South African landscape. It was a trip to the Bushman's River near Kenton-on-Sea that set him off on his decades-spanning trajectory describing the land in geometrical bands of colour. Laubscher's earliest work in this style, from the mid to late 1960s, shunned perspective. "The moment you use perspective your eye travels to a certain point and there it stops and the painting becomes static," he told the Cape Times in 1965.¹ Artist opinions are changeable. This lot, painted three decades later, shows Laubscher still preoccupied with the Cape's landscapes, albeit now with perspective. Aside from the obvious use of perspective in this verdant portrayal of an Overberg farming landscape, this work is noteworthy for its colour palette. Laubscher's colours are vivid, and yet, for all the luminescence of especially his greens, it is a mimetic painting. Contours, borders, dams, gravel tracks and evidence of human labour are pictured in a receding plane. Laubscher thought European painterly styles were inadequate for conveying South Africa's landscapes, which he became acquainted with during his years as a travelling paint salesman. "The Swartland and Overberg regions have dimensions, rhythms and character peculiar to themselves," he told framer and collector Joe Wolpe in 1967.²

1. Stephen Gray. (1970) 'Erik Laubscher and Landscape', in *Lantern*, March, volume XIX, No. 3, page 15.

2. *Ibid.*, page 14.







558

Andrew VERSTER

SOUTH AFRICAN 1937–

Turquoise Interior

signed and dated 84

oil on canvas

55 by 310 cm

R80 000 – 120 000



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559

Erik LAUBSCHER

SOUTH AFRICAN 1927–2013

Die Ou Brug – Katbakkies

signed; inscribed with the title on
the frame

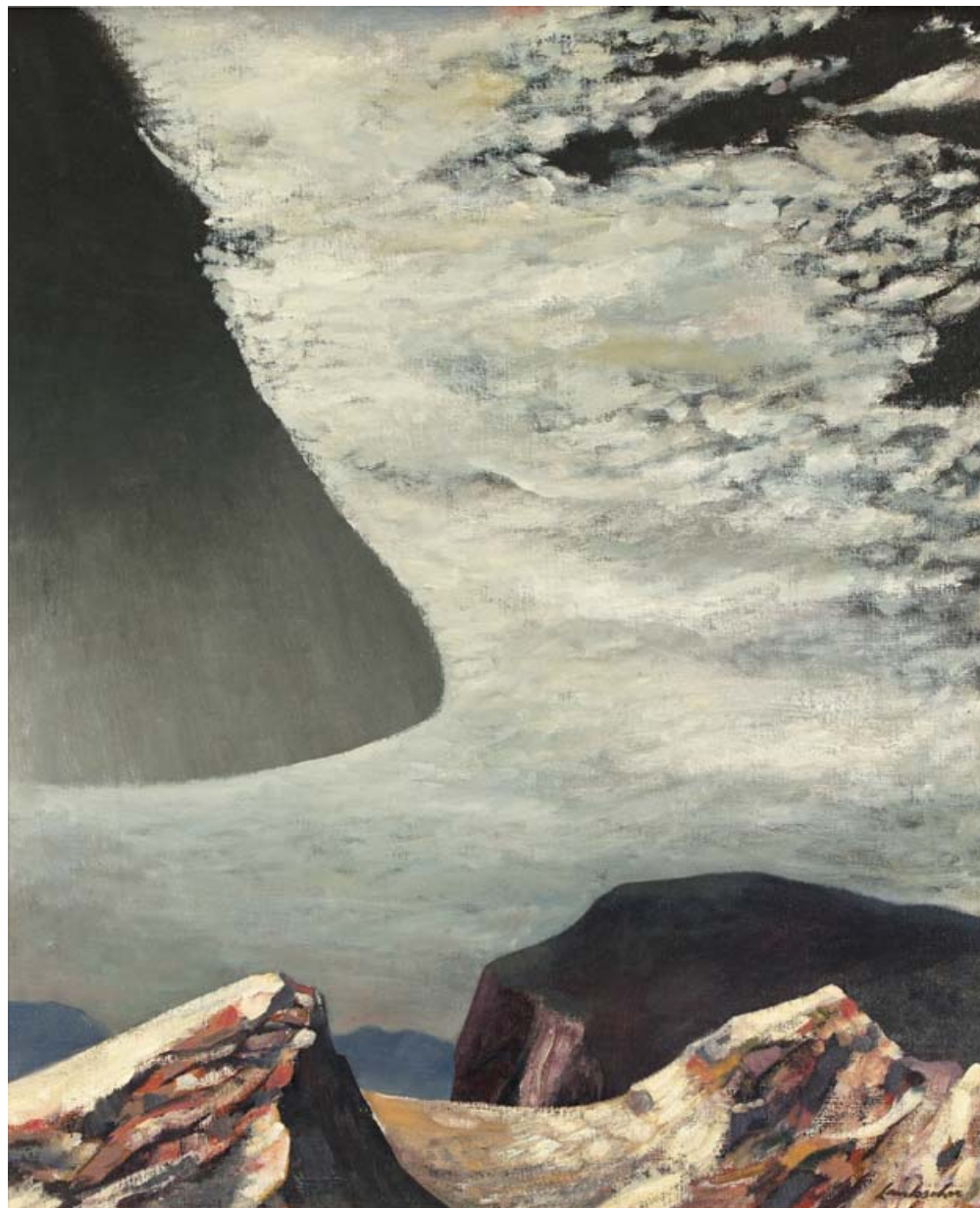
oil on canvas

71,5 by 58,5 cm

R90 000 – 120 000

PROVENANCE

Acquired from the artist in the early
1990s by the current owner





560

Erik LAUBSCHER

SOUTH AFRICAN 1927–2013

Swakop River Bed, Namibia

signed and dated '75

oil on canvas

80,5 by 96,5 cm

R180 000 – 240 000

PROVENANCE

Purchased by the current owner in 1978

LITERATURE

Hans Fransen. (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 159.

561

Robert HODGINS

SOUTH AFRICAN 1920–2010

The Old Boxer

signed, dated 1999/2000 and inscribed with the title and medium on the reverse

oil on canvas

90 by 120 cm

R600 000 – 800 000

When he was 14, Robert Hodgins was yanked out of school and told by his mother to earn his keep. He was employed as a gofer at Libraire Populaire, a newsagent on Dean Street in Soho, London. Twice daily, Hodgins delivered reading material to Soho's beau monde, including politician and art collector, Sir Philip Sassoon, and the seventh Duke of Leinster, Edward FitzGerald, who scandalised polite society by marrying May Etheridge, known as the "pink pyjama girl" of Shaftesbury Theatre. Between deliveries Hodgins swept floors and kept watch over printed material on the store's pavement display. "A lot of it was sheer boredom," he recalled in 2007.¹ "Standing watching people go by on the street, making sure they don't nick magazines is not the most enlightening of opportunities." The mind-numbing labour however trained his eye to recognise detail and difference in people, a skill that later fed into his work as a painter centrally preoccupied with the human form.

Best known for his sardonic depictions of businessmen and high-ranking military leaders, often channelled through his interpretation of playwright Alfred Jarry's buffoonish regent Ubu, Hodgins' repertoire of archetypes and characters is however far more diverse. This lot is the earliest in a small group of late-career pictures portraying boxers – they include the oil on canvas *Ubu, Boxing Promoter* (2002) and photogravure *Champ* (2004). It is also his most haunted interpretation. Rendered in sullied reds, this aging pugilist's most pronounced feature is his cleaved head. This detail corresponds with a fragment of biography from Hodgins' youth.

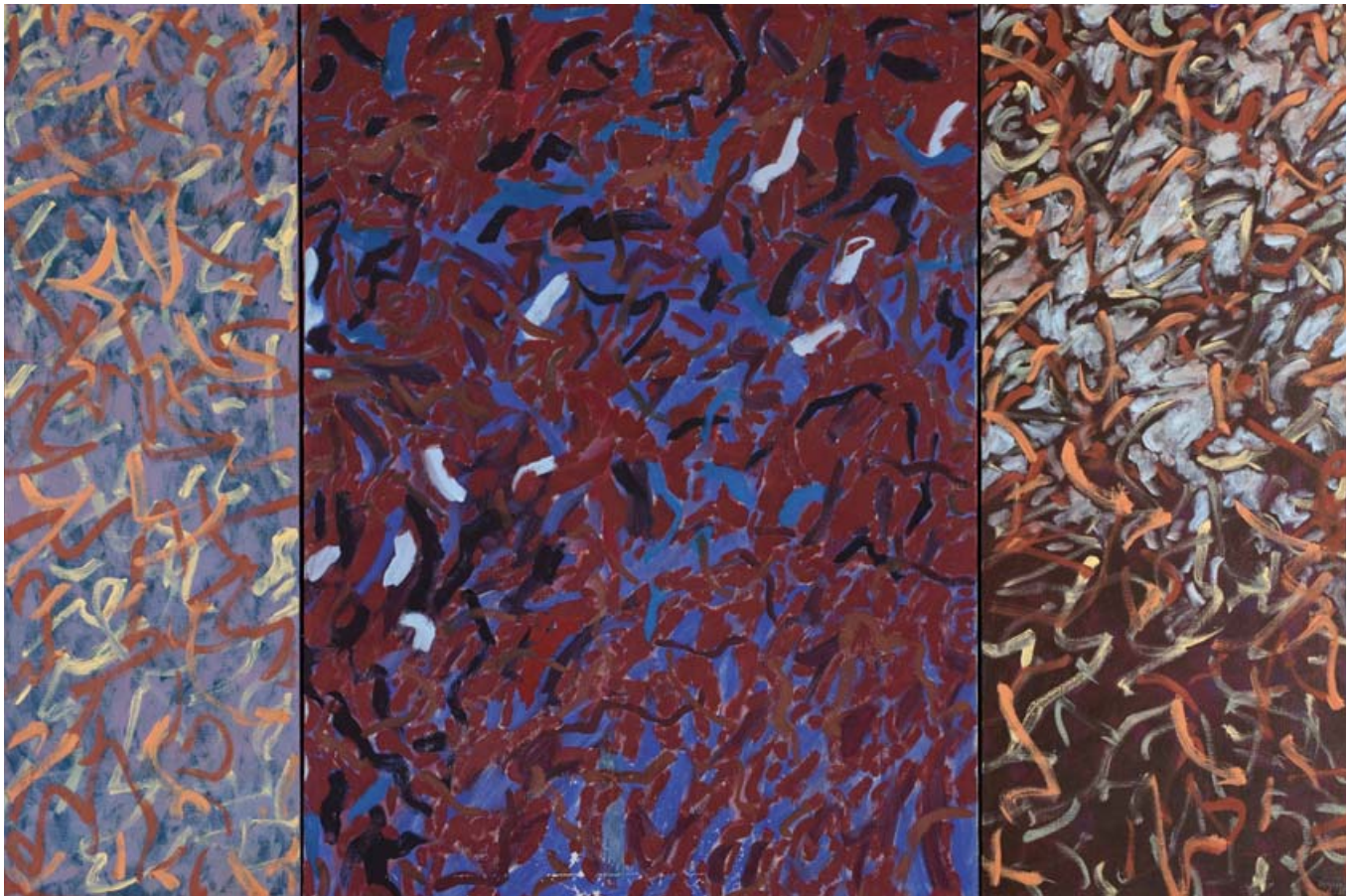
In 1918, London's Pugilistic Benevolent Society was renamed the British Board of Boxing Control. An important sanctioning body, it also distributed pensions to retired fighters from its headquarters on Dean Street, close to where Hodgins worked. "Outside were these boxers in various stages of decrepitude, heroic figures who couldn't walk straight. They were shaking and had brain damage," remembered Hodgins.² Rather than functioning as a portrait of any particular boxer, this lot describes a formative visual encounter from the artist's adolescence, one that stayed with him after he left London in 1954 to teach painting in Pretoria. Commenting on his working life and visual training on Dean Street, Hodgins later observed: "At the most impressionable time of my life, without knowing it, I was being impressed."

1. Sean O'Toole. (2008) 'The Human Fog,' in *The Ceramic Art of Robert Hodgins*, Van Wyk, Retief. Cape Town: Bell-Roberts Publishing.

2. Interview with artist by Sean O'Toole, November 2007, Menlo Park, Pretoria.







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562

Andrew VERSTER

SOUTH AFRICAN 1937–

Abstract, triptych

signed and dated 86

oil on canvas

120 by 182 cm

R50 000 – 70 000



563

Penny SIOPIS

SOUTH AFRICAN 1953–

Paper Doily Forms

mixed media

32,5 by 48,5 cm

R50 000 – 70 000



564

Robert HODGINS

SOUTH AFRICAN 1920–2010

Naked in Solitary

signed, dated 2006 and inscribed with the title and medium on the reverse

oil on canvas

120 by 90 cm

R500 000 – 700 000

The Goodman Gallery label adhered to the reverse.

Leonardo da Vinci famously advised artists looking for inspiration to contemplate stained walls or mossed stones. There, Leonardo said, they would find no end of suggestion: from landscapes to trees, to battle scenes, to the “lively postures of strange figures”, not to mention the ranges of facial expression by which emotion is conveyed.

To an extent Robert Hodgins’ work engages with the same sense of artistic creation - but in reverse. The painting is constructed around the radically simplified figure of a naked man; a figure drawn in such way as to eschew the happenstance and detail of individual appearance. Instead what is highlighted is a distinctively modernist concern with other, less literal, levels of presence, materiality and painterly value. What concerns the artist is not so much how things look as how they *feel*.

To this end, Hodgins develops an all but codified system of formal dysfunction: limbs that don’t quite match; a face that dissipates rather than resolving into features or expression; eyes that are the merest dots and lack all gaze; a discoloured hanging scrotum, the implied violence displaced to a dirty red ground between the legs; tiny useless fists.

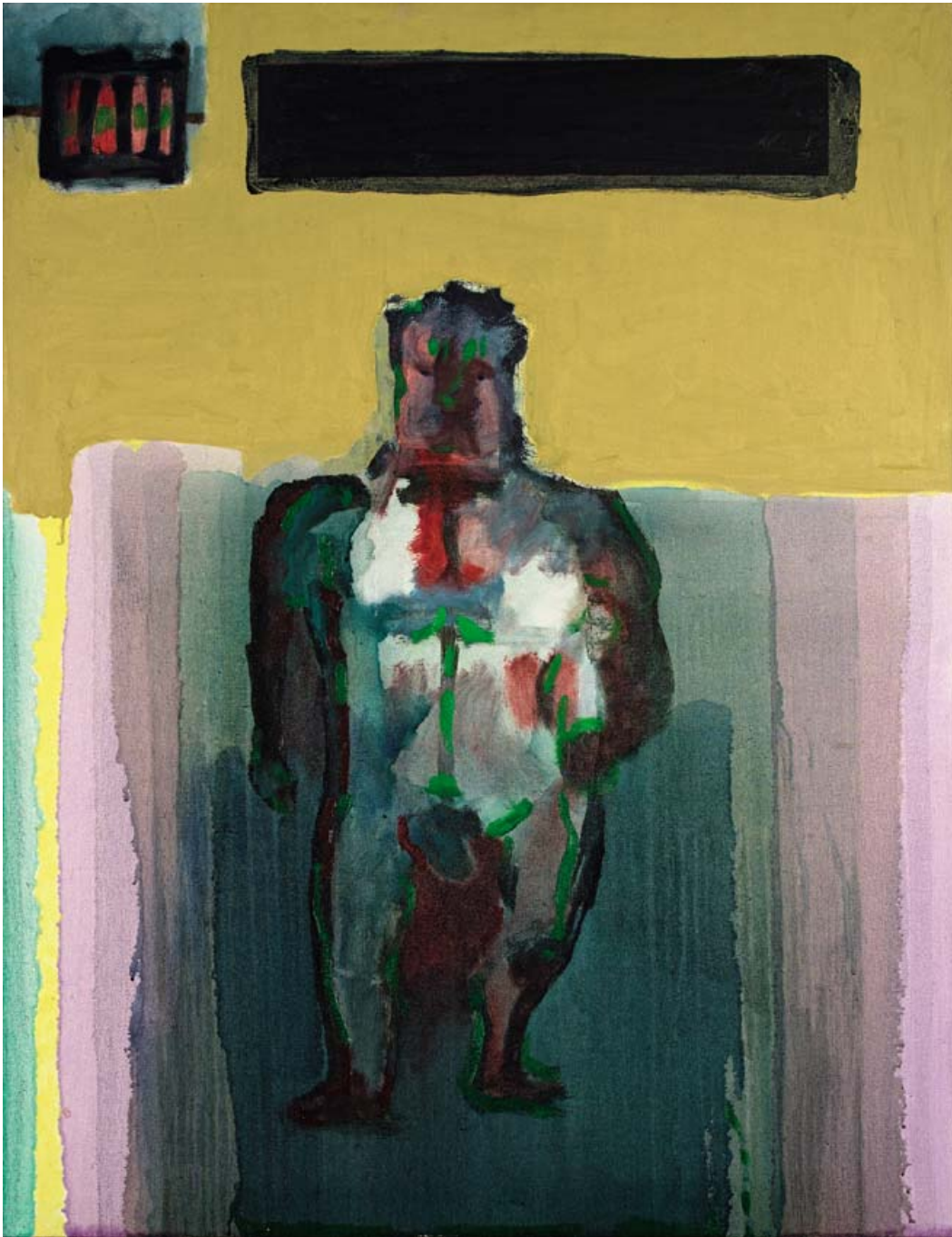
A man without heft or qualities, much reduced by the condition in which he finds himself, less an agent than a repository for what has happened or been done to him. The red at the chest and in the midriff; the green brushstrokes; the shadings discoloured like bruises or contusions.

The subject of *Naked in Solitary* is, of course, one that had and has particular relevance for South Africans who lived through the militarism that characterised apartheid. But, largely because Hodgins’ painterly usages engage the viewer initially at visceral levels, it reads inexorably as a metaphor at the same time – as speaking to some profoundly sombre conditions of the spirit.

This comes through in part in the layering of planes of mainly melancholy colour and tint in the space behind the prisoner figure – foiled though they might be by a chirpy yellow bleeding into blue and green pastels at the left.

But it is over the prisoner’s head that there hangs the most telling and the most chilling detail of all. A slot of window to the outside world. It is unrelievedly black. No images for liberating the imagination.

Ivor Powell



565

Robert HODGINS

SOUTH AFRICAN 1920–2010

An Old Couple

signed, dated 2005, inscribed with the title, medium and 'We've been together now for forty years and it's all got a bit too much. There's loads of ladies living in this land what I'd swop for me dear old Dutch.

There's loads of ladies living in this land but I don't get around too much' on the reverse

oil on canvas

90 by 90 cm

R300 000 – 500 000

If they still spoke to each other the two figures in Robert Hodgins' 2005 painting, *An Old Couple*, would probably finish each other's sentences – almost before they were spoken.

The words on the reverse of the painting pastiche a music hall lyric originally performed by Albert Chevalier, but later revived by the actor Peter Sellers. In these, however, the lyric expressed a somewhat less acid sentiment – that "there ain't a lady living in the land" the narrator would swap for his "dear old Dutch".

In Hodgins' version however those four decades have, presumably not been very blessed. The two figures he paints are shown, to quote from another piece of English music hall or schoolboy doggerel, sitting "back to back facing each other". Eternally bonded, that is to say. At the same time profoundly alienated.

Hodgins' signal achievement here is to conjure – by abstract pictorial devices and painterly means – not only the individual characters, but also the human paradox of the relationship between the two.

He, the male we read as vain and self satisfied; he has a nose that is made for looking down along: ineffectual clasped hands; and an inflamed sense of self worth and entitlement. Her nose is virtually prehensile the way that Hodgins discovers its line, and a

top lip capable of expressing fifty species of disapproval. Hands, disproportionately large, enough to give a straying husband nightmares.

The caricature is spare but telling. Almost palpably it has been generated – as Hodgins described his method in canvases like these – by "pushing paint around on the canvas" until the image emerges: controlled chance, active serendipity.

And then, usually over a period of weeks and months, developed on the canvas through felicities of colour, texture, brushmark.

Thus, in *An Old Couple*, the separation between the figures is given two strong emphases: by vertically asserted bands of paint separating the two figures; and by the separation of the canvas effectively into two universes, one blue into which the man faces, the other red and proper to the woman.

But Hodgins' vision goes beyond the merely satirical. A passage of brownish paint – suggesting a shared backrest – links the two figures as a negative space imprinted by the eloquently different lines described by the backs of the jaded fellow and his Old Dutch. Those lines, though very specific to Hodgins, would certainly have been legible to Samuel Beckett.

Ivor Powell





566

William KENTRIDGE

SOUTH AFRICAN 1955–

Untitled (Drawing for Felix in Exile)

signed and dated 1993

charcoal, pastel and gouache on paper

50 by 66 cm

R800 000 – 1 200 000

LITERATURE

cf. Dan Cameron. (1999) *William Kentridge*, London: Phaidon Press. A similar example is illustrated in colour on page 124.

cf. Shinji Kohmoto. (2009) *William Kentridge: What We See & What We Know; Thinking About history While Walking, and Thus the Drawings Began to Move*, Kyoto: The National Museum of Art. A similar example is illustrated in colour on page 63.

cf. Lilian Tone. (ed) (2013) *William Kentridge: Fortuna*, London: Thames & Hudson. A similar example is illustrated in colour on page 175.

This charcoal drawing, an artistic interpretation of an East Rand landscape, is from William Kentridge's fifth stop-animation film, *Felix in Exile* (1994). The nearly nine-minute film was made between September 1993 and February 1994. It focuses on Felix Teitlebaum, the insecure alter ego to Kentridge's other recurring filmic protagonist, Soho Eckstein, a rapacious property developer. The film uses landscape as a metaphor for the fallibility of human memory, particularly in relation to social trauma. Felix is presented isolated in a Parisian hotel room surrounded by images of industrial landscapes and the internecine political strife that wracked the East Rand, in particular Phola Park, in 1993. The film includes a female protagonist, Nandi, who – using a surveying device – views the same landscapes appearing on Felix's wall. She also produces drawings of these landscapes, which are distinguished in the film by their circular aspect (as exemplified in this lot).

The film and select process drawings were first exhibited at the Goodman Gallery,

Johannesburg, in October 1994. A 1998 exhibition at The Drawing Center, New York, saw Kentridge described as "the Anselm Kiefer of South Africa"! This lot is significant given its relationship to the film's central subject. In an artist statement accompanying his 1994 Johannesburg exhibition, Kentridge wrote of his interest in landscape: "A central characteristic of the East Rand terrain, is that it is a landscape constructed rather than found ... It is a landscape that is explicitly social. It is also temporal – everything in the landscape has the signs of having been put there and having been made – all features have the potential to be unmade."²

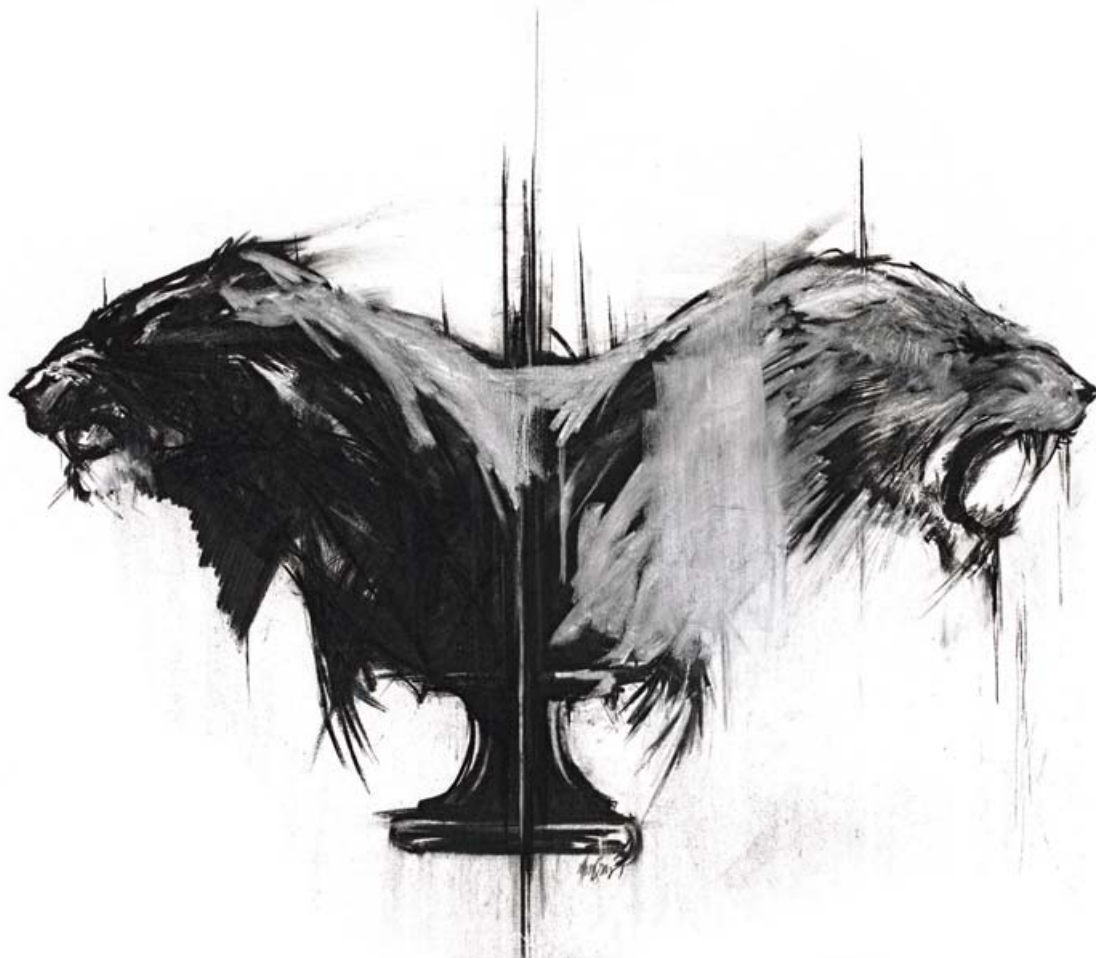
Mine dumps and drive-ins, once well-known fixtures of Johannesburg's physical landscape, recur as motifs in Kentridge's films. A subsequent film, *Other Faces* (2011), features descriptions of Top Star, a drive-in cinema built atop a mine dump that closed in 2006; the mine dump has also now vanished. "I really miss the strangeness of the mine dumps, especially now that they are disappearing from the city. All one gets is another China City or Southgate shopping mall," stated Kentridge in 2013, adding that Top Star had been an important personal landmark.³

1. Roberta Smith. (1998) 'William Kentridge', New York Times, 6 February 1998, page E36.

2. William Kentridge. (1998) 'Felix in Exile: Geography of Memory', in William Kentridge, Carolyn Christov-Bakargiev. Brussels: Societe des Expositions du Palais des Beaux-Arts de Bruxelles, pages 95-96.

3. Interview with artist by Sean O'Toole, 19 April 2013, Johannesburg.





567

Wim BOTHA

SOUTH AFRICAN 1974–

A Thousand Things part 45

executed in 2012

signed
charcoal

sheet size: 68,5 by 99 cm

R50 000 – 70 000

Wim Botha is well known for his remarkable prowess as a sculptor. His three-dimensional output includes appropriations of renaissance and baroque figure sculptures as well as numerous portrayals of animals. Botha typically renders his sculpted subjects using unorthodox materials, including anthracite, books, mielie-meal and polystyrene. An accomplished draughtsman too, he often meticulously plans and renders his sculptures in exacting drawings. This charcoal drawing directly quotes the form of *A Thousand Things part 10*, a laminated pine sculpture portraying two feline heads in ceremonial form, which appeared on his 2012 solo exhibition *A*

Thousand Things at Stevenson, Cape Town. Botha's father was an administrative director of the National Parks Board (now South African National Parks), which enabled him to see wild animals in various wildlife parks as a child. "I cannot imagine that this hasn't played some part in my use of this material, although I don't think it is meaningful to attribute it entirely to that. The use of animal imagery as a metaphor for human attributes is as old as the very first visual representations of and by humans," he said in 2005.¹

1. Wim Botha. (2005) "In conversation with Michael Stevenson", in *Wim Botha*, limited edition catalogue for Standard Bank Young Artist for Visual Art 2005, page 63.



568

Diane VICTOR

SOUTH AFRICAN 1964–

Let Sleeping Croc's Lie

executed circa 2012

signed, numbered 17/20 and inscribed with the title in pencil

etching, aquatint and embossing

sheet size: 82 by 121 cm

R70 000 – 90 000

569

William KENTRIDGE

SOUTH AFRICAN 1955–

Sleeping on Glass, six

executed in 1999

each signed and numbered 32/60 in pencil in the margin
suite of 6 etchings with soft ground, aquatint and coloured pencil crayon, each from 1 copper plate, on spreads from found books
each approximately: 22 by 28,5 cm

R160 000 – 180 000

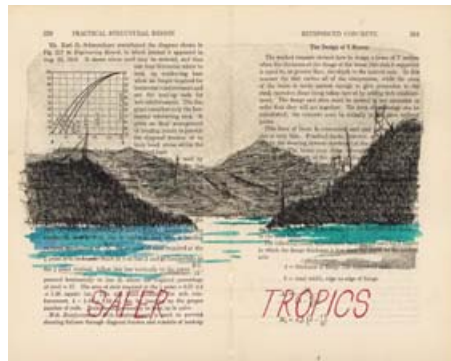
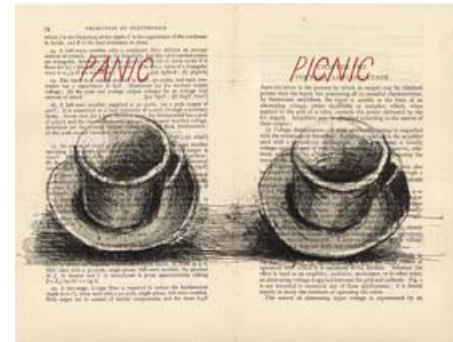
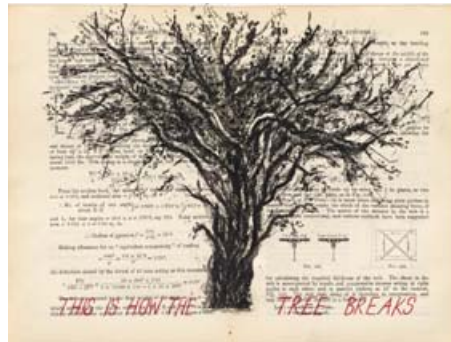
LITERATURE

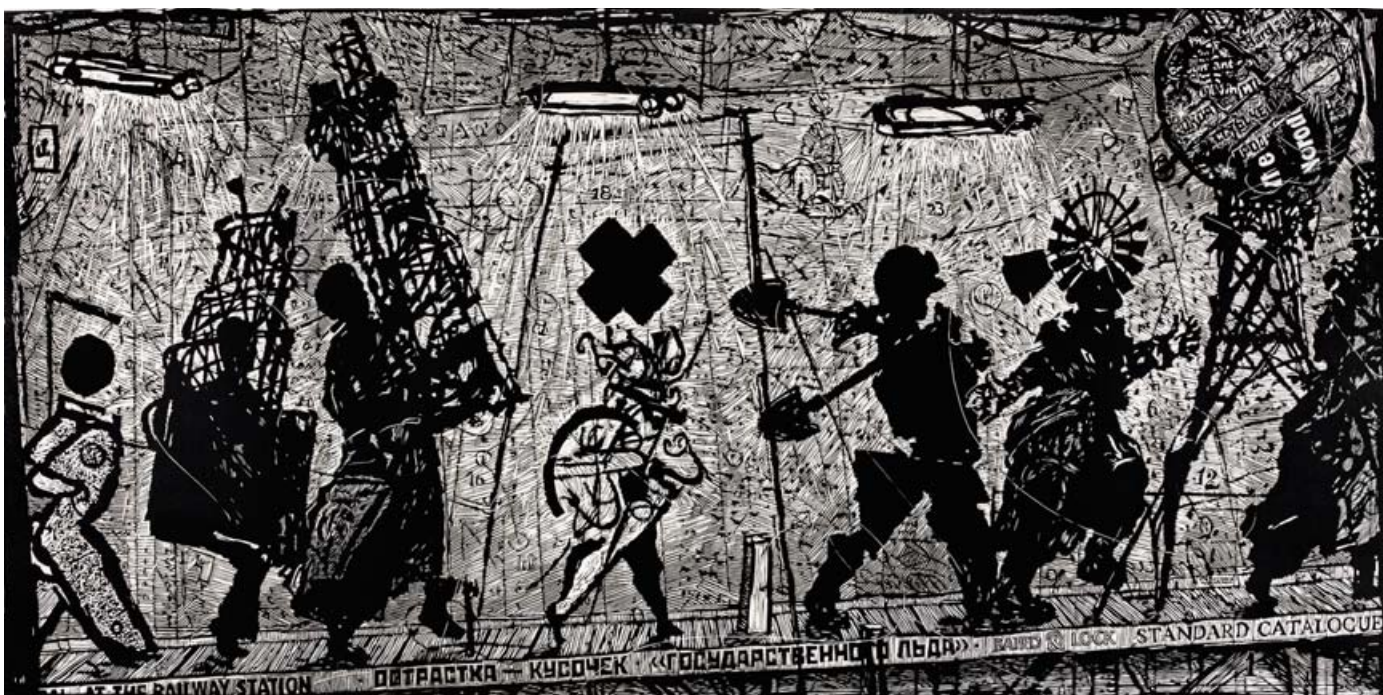
Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Other examples from the edition illustrated in colour on pages 80-83.

Dan Cameron. (1999) *William Kentridge*, London: Phaidon Press. Other examples from the edition illustrated in colour on pages 134 and 135.

Rosalind Krauss, Roger Malbert and Kate McCrickard. (2012) *A Universal Archive. William Kentridge as Printmaker*, London: Hayward Publishing. Other examples from the edition illustrated on pages 52-55.

Sleeping on Glass (1999) was a film made to be projected onto a two-way mirror. As the image projected darkens, so the viewer is more aware of his or her reflection in the mirror. As the image lightens, the viewer sees less of his or her own image and more of the projected image. The etchings that come out of the film *Sleeping on Glass* use the palimpsest effect of printing onto chine collé pages such that the image is layered onto the page behind, yielding if not image and cause of image, image and a text that has some half-evident connection to the image. (Bronwyn Law-Viljoen, page 80)





570

William KENTRIDGE

SOUTH AFRICAN 1955–

Eight Figures

signed, dated July 2010 and inscribed 'Working Proof' in the margin
linocut with hand colouring
image size: 83,5 by 184,5 cm; sheet size: 105,5 by 204 cm

R500 000 – 700 000

LITERATURE

R Krauss, R Malbert and K McCrickard. (2012) *A Universal Archive: Kentridge as Printmaker*, London: Hayward Publishing. Another example from the edition is illustrated on pages 106 and 107.

571

Norman CATHERINE

SOUTH AFRICAN 1949–

Crocodile Tears

signed and dated '93

oil stick on paper

137 by 119 cm

R50 000 – 70 000

LITERATURE

Hazel Friedman. (2000) *Norman Catherine*, Johannesburg: Goodman Gallery Editions.

Illustrated in colour on page 111.

Beastly anthropomorphic creatures such as this human-crocodile hybrid are an integral part of Norman Catherine's fantastical vision, which was much admired by the late David Bowie. They have played a key role in the artist's rehearsal of his core themes of avarice, cruelty, excess and psychological estrangement. "Over the years Catherine's creatures have become the embodiment of his creative mythology," notes his biographer Hazel Friedman.¹ Crocodiles first began appearing in Catherine's paintings in the late 1980s. Catherine's reptiles possess no fixed meaning. Sometimes they are fire-breathing creatures, yet again humans in animal skin. They have occasionally appeared as visualisations of French psychoanalyst Jacques Lacan's story of a patient who complained about a crocodile hiding under his bed.

1. Hazel Friedman. (2000) *Norman Catherine*, Johannesburg: Goodman Gallery, page 122.





572

Pieter HUGO

SOUTH AFRICAN 1976–

Messina/Musina: In Tyrone Brand's Bedroom

executed in 2006

special edition AP

C-Print

image size: 55,5 by 70 cm

R40 000 – 60 000

Accompanied by a certificate of authenticity.

LITERATURE

Pieter Hugo. (2007) *Messina/Musina*, New York: Punctum Press. Another example from the edition illustrated in colour, unpaginated.

Michael Godby. (2007) *Is there Still Life? Continuity and Change in South African Still Life Painting*, David Krut Publishing. Another example from the edition illustrated in colour on page 63 and the back cover.

573

Mikhael SUBOTZKY

SOUTH AFRICAN 1981–

Preacher, Dwarsrivier Prison (0053)

signed, dated 2004 and numbered 1/3 in pencil in the margin

digital print in pigment inks on cotton rag paper
sheet size: 56 by 306,5 cm

R80 000 – 120 000

In 2004, Mikhael Subotzky embarked on a yearlong project making panoramic photographs for his final-year portfolio at the University of Cape Town's Michaelis School of Fine Art. That April he came across officials from the Independent Electoral Commission (IEC) doing special voting in a community he was photographing. Subotzky learnt that they were planning to visit Dwarsrivier Correctional Centre, near Wolseley, this pursuant a Constitutional Court ruling a month earlier allowing all inmates to register and vote in the April 2004 general elections. He sought permission to accompany the IEC officials into prison on Election Day, 14 April, where he took portraits of prisoners voting. It was the first time Subotzky had been in a prison. The brief encounter prompted him to hone his project and focus on life in and outside three prisons in the Western Cape. He again returned to Dwarsrivier in August through November 2004. This important early photograph was acquired at his graduate exhibition, for which he received the 2004 Michaelis Prize and a much-debated perfect grade of 100% – the only humanities graduate in UCT's history until then to accomplish the feat. Subotzky has since won numerous international accolades, including the 2015 Deutsche Börse Photography Prize in London for his photobook project with Patrick Waterhouse on Ponte City in Johannesburg.

Based on interview with artist by Sean O'Toole, 1 June 2005, Goodman Gallery, Johannesburg.







574

Zander BLOM

SOUTH AFRICAN 1982–

Untitled 1.698

signed and dated 2015, Feb, on the reverse

oil on linen

198 by 130 cm

R200 000 – 300 000

Stevenson Gallery label adhered to the reverse.

LITERATURE:

Zander Blom. (2016) *Paintings: Volume II 2013-16*, Cape Town: Stevenson. Illustrated in colour on page 286.

Zander Blom is an abstract painter with a deep interest in earlier twentieth-century Euro-American abstract painting. Trained in graphic design, his first works were drawings, paper assemblies, sound collages and photographs of unusual painted and sculpted sets fashioned by the artist in his Brixton home in Johannesburg. Now based in Cape Town, Blom is mostly identified as a painter.

In 2014 he won the third Jean-François Prat Prize for contemporary painting in Paris; his work is also included in Phaidon's current anthology, *Vitamin P3: New Perspectives in Painting* (2016). Blom's method is process-based and evolutionary, his canvases tending to progress through fixed series. This lot forms part of a small suite of paintings featuring atomised blocks of colour, notably black, yellow and lilac, along with marbled paint treatments. Displeased with the capacities of brushes and oil sticks, Blom started applying his paint directly to his canvases using various palette knives, some even made by the artist. "My painting practice is driven by finding new tools and developing new techniques," he wrote in 2014.¹

All Blom's paintings are untitled, but for a numerical tag that situates each work in a timeline of his evolving practice. "Blom doesn't want alphabetic language to determine how the work should be read, but for it to remain open to all kinds of audiences," observed critic Nicola Trezzi of the painter's strict desire to void his work of narrative.²

1. Zander Blom. (2014) Artists statement for 2014 exhibition *New Paintings* at Stevenson, Cape Town. <http://archive.stevenson.info/exhibitions/blom/index2014.html>
2. Nicola Trezzi. (2016) 'Bestial Modernity: The Art of Zander Blom', in *Paintings: Volume II 2013-16*. Cape Town: Stevenson.





575

Jessica WEBSTER

SOUTH AFRICAN 1981–

Grace

oil, ink and thread on canvas
156 by 159 cm

R60 000 – 80 000

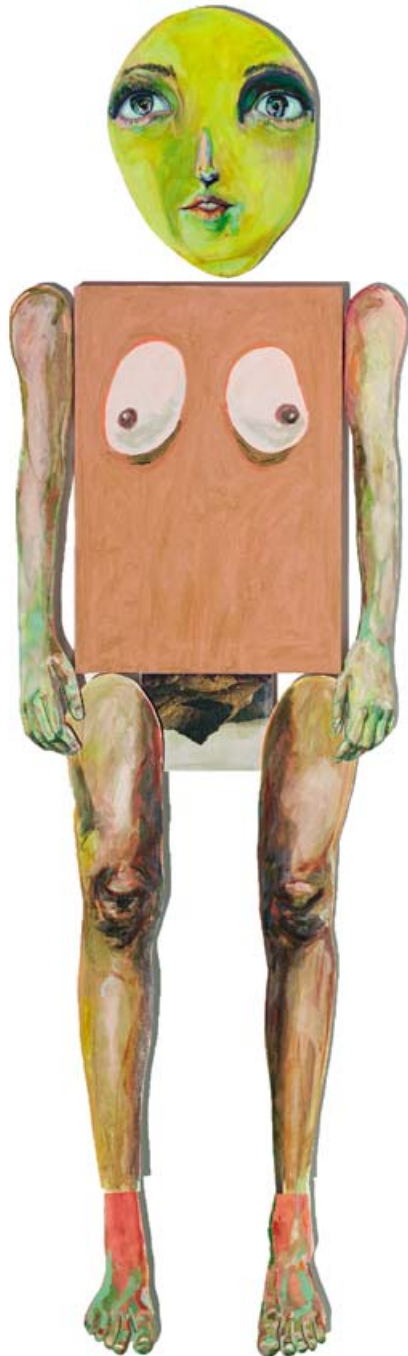
EXHIBITED

Goodman Gallery, Johannesburg, *Working Title*,
27 July - 19 August 2013

LITERATURE

Working Title 2013, curated by Emma Laurence
(2014) Johannesburg: Goodman Gallery.

Illustrated on page 83.



576

Georgina GRATRIX

SOUTH AFRICAN 1982–

Show me your Dancing

executed in 2008
oil on fabriano, board, canvas and
found objects
280 by 90 cm

R60 000 – 90 000

EXHIBITED

What If the World Gallery,
Cape Town, *Master Copy*,
4 September - 27 September 2008
Johans Borman Fine Art, Cape
Town, *Masterpiece*, 17 September -
15 October 2016

LITERATURE

What if the World Gallery. (2008)
Master Copy, Cape Town: What if the
World Gallery. Illustrated in colour,
unpaginated.
Johans Borman. (2016) *Masterpiece*,
Cape Town: Johans Borman Fine Art.
Illustrated in colour on pages
40 and 41.

577

Lionel SMIT

SOUTH AFRICAN 1982–

Rorschach #4

signed and dated 2013

oil on canvas

200 by 300 cm

R200 000 – 300 000

Everard Read Gallery label
adhered to the reverse.





Strauss & Co

Fine Art Auctioneers | Consultants

Conditions of Business

Strauss and Company Proprietary Limited (Registration No. 1972/000019/07) ('Strauss & Co') carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business'). Strauss & Co confirm that these general conditions comply with section 45 of the Consumer Protection Act 2008, and with the Regulations promulgated thereunder pertaining to auctions.

1 DEFINITIONS

In these general conditions of business, headnotes are for convenience only and shall not be used in their interpretation, and unless the context clearly indicates a contrary intention, any expression which denotes any gender shall include the other genders, any expression which denotes the singular shall include the plural (and vice versa), any expression which denotes a natural person shall include a juristic person (and vice versa) and the following terms shall have the following meanings —

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'business day'** means any day other than a Saturday, Sunday or official public holiday in the Republic of South Africa;
- 1.6 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.7 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.8 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;

- 1.9 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation, whether deliberate or otherwise, made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.10 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.11 **'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.

- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.12 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.



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Last Name	
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Telephone (home)	
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(*)If bidding by telephone, please specify the numbers to be dialled during the auction.	
1	_____
2	_____

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Please indicate place of collection

The Vineyard Hotel Strauss & Co CT Strauss & Co JHB Other

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Absentee

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Bidder Number

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Please arrange packaging and shipping of the following lots:	
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot

IS INSURANCE REQUIRED?

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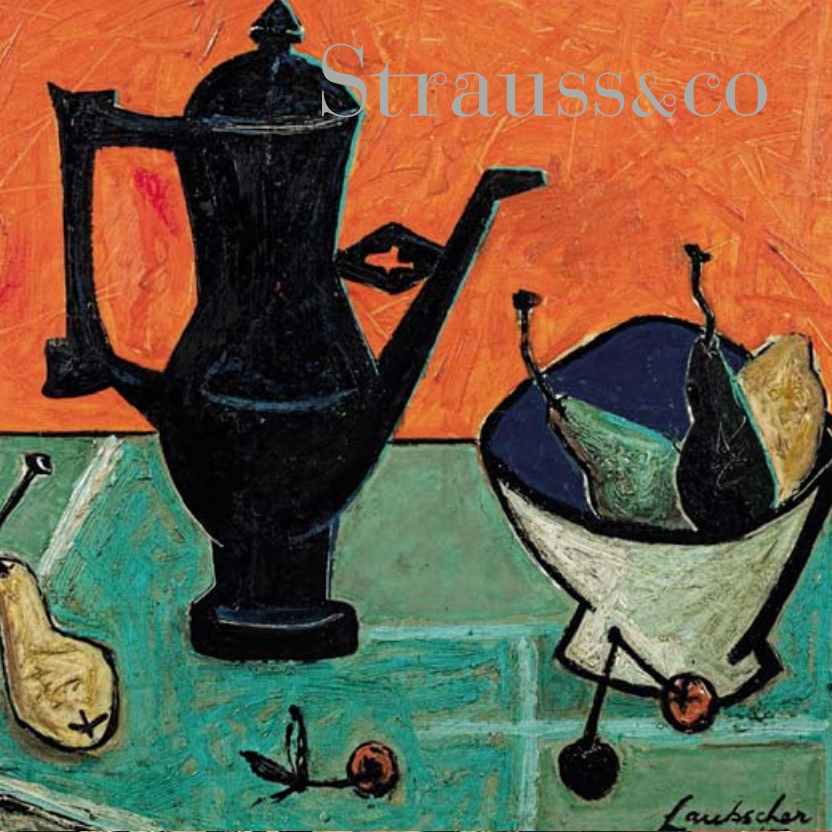
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Visa <input type="checkbox"/>	Master Card <input type="checkbox"/>	Diners Club <input type="checkbox"/>	Debit Card <input type="checkbox"/>
Cardholder name:			
Card number:		Signature:	
Expiry date:		3/4 digit code on reverse:	
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Account Name:	Strauss & Co		
Bank:	Standard Bank		
Branch:	Killarney 007-205		
Account No:	001670891		
Swift Code:	SBZA ZA JJ		
Reference:	Please use your surname and initials		
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March 2017



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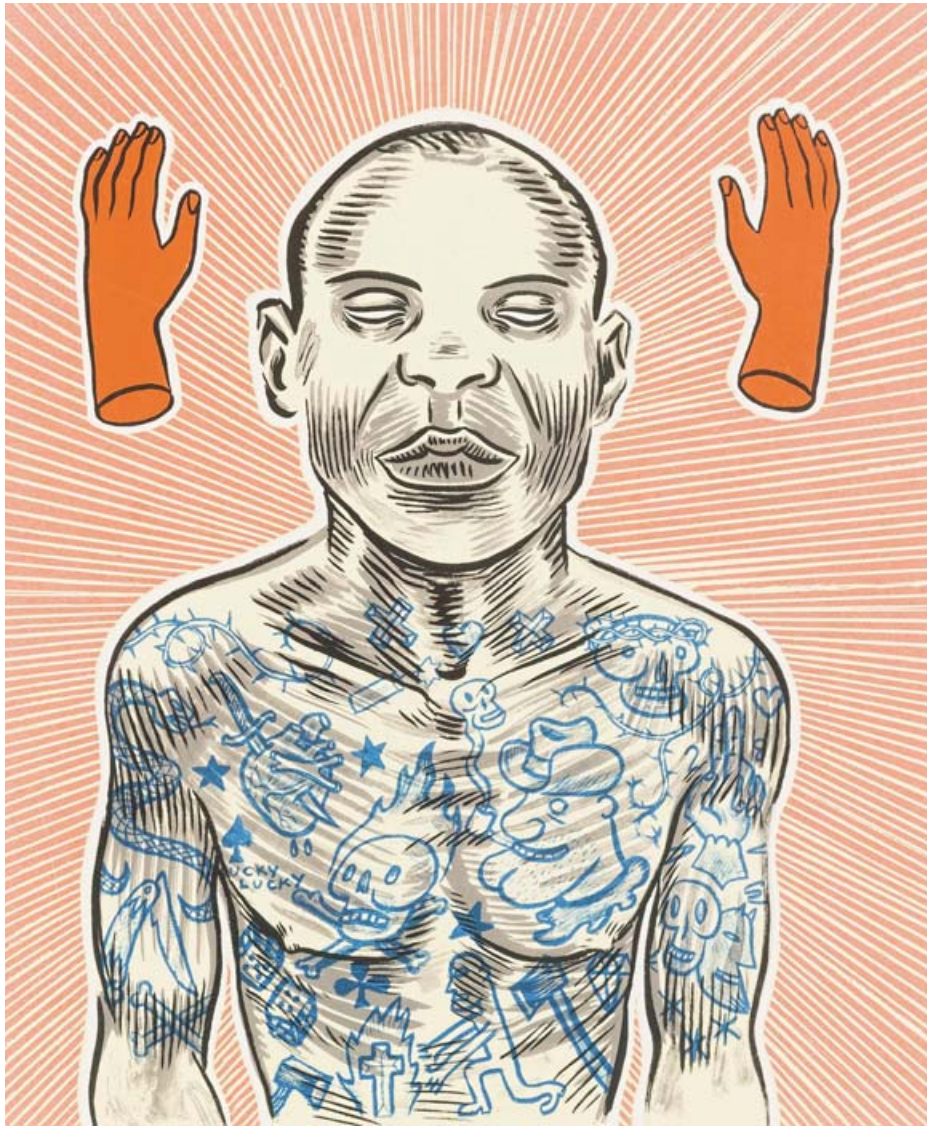
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Alexis Preller, *The Mango*

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LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL
1	R 107 996	45	R 90 944	91	R 19 326	138	R 68 208	202	R 227 360	248	R 2 728 320
2	R 31 831	46	R 181 888	92	R 159 152	139	R 22 736	203	R 113 680	249	R 2 273 600
3	R 45 472	47	R 45 472	95	R 102 312	140	R 102 312	204	R 704 816	250	R 431 984
4	R 28 420	48	R 34 104	96	R 79 576	142	R 45 472	205	R 159 152	251	R 1 829 800
5	R 28 420	49	R 34 104	97	R 136 416	144	R 20 463	206	R 68 208	252	R 284 200
6	R 96 628	50	R 250 096	98	R 11 710	145	R 62 524	207	R 522 928	253	R 431 984
7	R 17 052	51	R 90 944	99	R 79 576	146	R 43 199	208	R 170 520	254	R 102 312
8	R 11 710	53	R 34 104	100	R 73 892	147	R 81 850	209	R 204 624	256	R 1 045 856
9	R 102 312	54	R 25 010	101	R 96 628	148	R 18 189	210	R 250 096	258	R 397 880
10	R 62 524	55	R 62 524	102	R 34 104	149	R 25 010	211	R 159 152	259	R 795 760
11	R 31 831	56	R 54 567	103	R 45 472	152	R 28 420	213	R 45 472	262	R 147 784
12	R 45 472	58	R 51 156	105	R 22 736	153	R 62 524	214	R 96 628	267	R 90 944
13	R 31 831	59	R 125 048	106	R 20 463	154	R 22 736	215	R 1 705 200	268	R 250 096
14	R 28 420	60	R 68 208	108	R 22 736	156	R 45 472	216	R 568 400	271	R 36 378
15	R 28 420	61	R 56 840	109	R 45 472	157	R 34 104	217	R 181 888	277	R 738 920
16	R 62 524	62	R 45 472	110	R 45 472	158	R 31 831	218	R 318 304	278	R 65 935
18	R 28 420	63	R 73 892	111	R 54 567	159	R 96 628	219	R 136 416	280	R 215 992
19	R 51 156	64	R 54 567	112	R 47 746	162	R 43 199	221	R 431 984	281	R 511 560
20	R 51 156	65	R 68 208	113	R 47 746	163	R 31 831	222	R 886 704	282	R 136 416
21	R 73 892	66	R 34 104	114	R 51 156	164	R 28 420	223	R 852 600	286	R 431 984
22	R 28 420	67	R 56 840	115	R 45 472	165	R 47 746	225	R 227 360	287	R 250 096
23	R 54 567	68	R 193 256	116	R 56 840	166	R 85 260	226	R 2 728 320	288	R 227 360
24	R 62 524	69	R 43 199	117	R 20 463	167	R 62 524	229	R 932 176	289	R 295 568
25	R 34 104	70	R 159 152	118	R 28 420	170	R 31 831	230	R 454 720	290	R 409 248
27	R 68 208	71	R 113 680	119	R 85 260	171	R 15 916	231	R 682 080	291	R 147 784
28	R 17 052	72	R 79 576	120	R 39 788	172	R 96 628	232	R 625 240	292	R 431 984
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36	R 31 831	80	R 79 576	127	R 159 152	178	R 51 156	238	R 193 256		
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38	R 21 600	82	R 79 576	130	R 170 520	181	R 31 831	240	R 341 040		
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43	R 40 925	89	R 34 104	136	R 47 746	187	R 9 368	245	R 1 705 200		
44	R 56 840	90	R 54 567	137	R 20 463	201	R 113 680	247	R 511 560		



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Matthys Strydom



Die Strywer
Fotograaf - Johan Strydom

Matthys Strydom is op 20 Maart 1935 op Oudtshoorn gebore. Einde 1968 neem hy die familiesaak, Strydom & Jordaan, wat sy pa in 1930 begin het, oor. Met die hulp van Helene, sy argitekvrout, word die George tak geleidelik omskep in die Strydom Galery, waarvan (sê hy) hy self sy beste klient was.

Beskikbaar van: johanstrydom9@gmail.com



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