

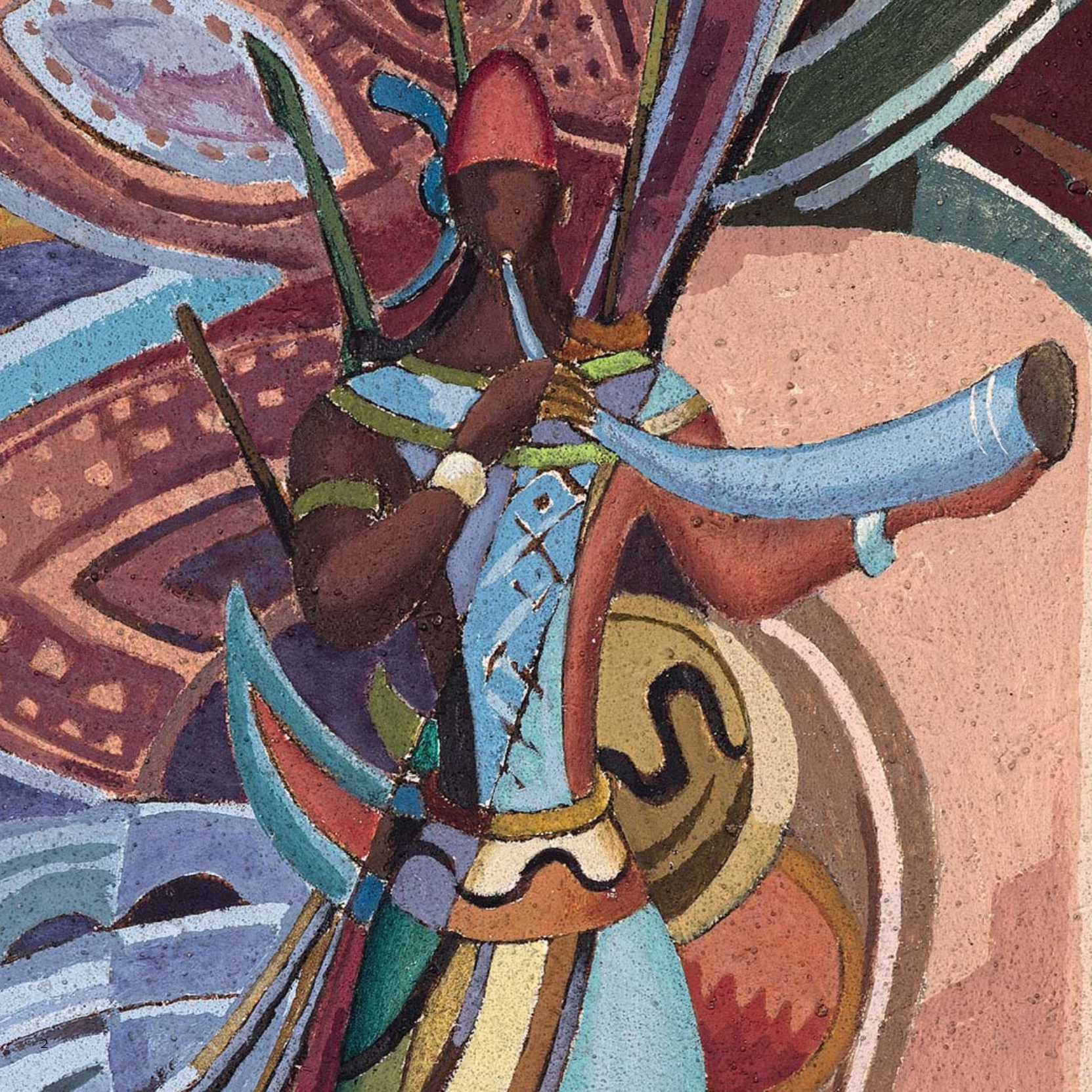
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Strauss & Co







Strauss & Co

Fine Art Auctioneers | Consultants



Important South African & International Art, Decorative Arts & Jewellery

Monday 5 March 2018

10.30am: Session One (Lots 1-200)

2.00pm: Session Two (Lots 201-390)

5.00pm: Session Three (Lots 391-530)

8.00pm: Session Four (Lots 531-634)

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 2 to Sunday 4 March 10am to 5pm

WALKABOUTS

Saturday 3 and Sunday 4 March at 11am

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ILLUSTRATED CATALOGUE R220.00

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





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English and American Silver and Furniture**
Lots 1 - 200

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OPPOSITE

Lot 590 Alexis Preller, *Ritual Bull* (detail)

Sale Information

Auction

Monday 5 March 2018
10.30am Session 1 (Lots 1-200)
2.00pm Session 2 (Lots 201-390)
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8.00pm Session 4 (Lots 531-634)

Venue

The Vineyard Hotel
Colinton Road, Newlands, Cape Town

Preview

Friday 2 to Sunday 4 March
10am to 5pm

Walkabouts

Saturday 3 and Sunday 4 March
at 11am

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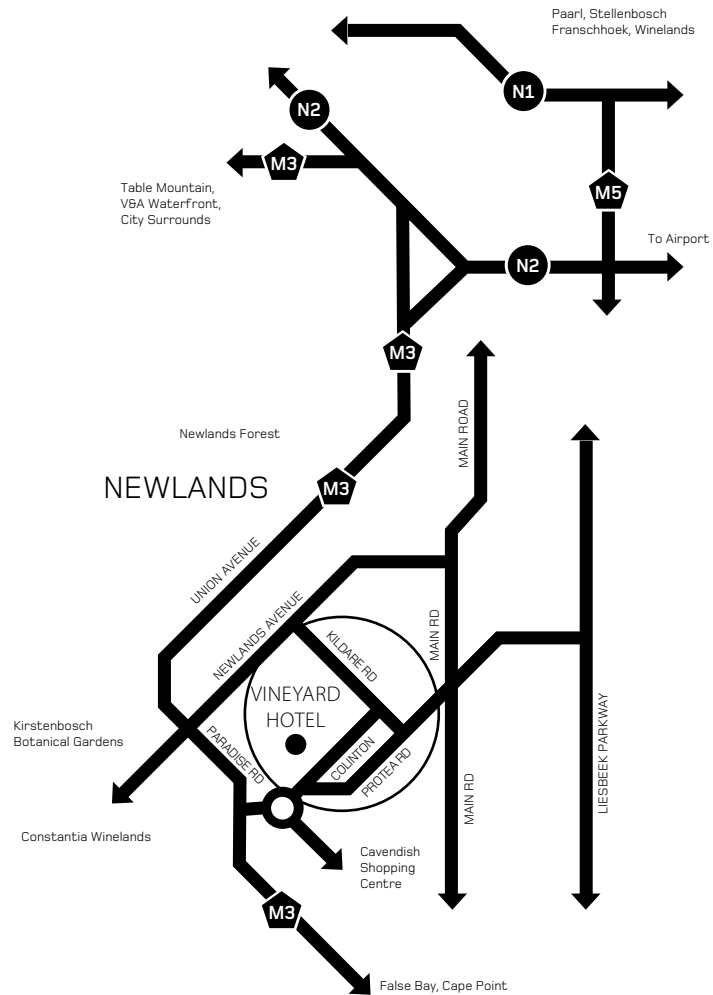
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FRONT COVER

Lot 605 Erik Laubscher, *Still Life with Coffee Pot and Fruit* (detail)

INSIDE FRONT COVER

Lot 356 A silver 'Tree of Lights' candelabra and elephant herd table setting, Patrick Mavros, Harare, 2001-2005

INSIDE BACK COVER

Lot 357 A silver 'Date Palm' candelabra and camel table setting, Patrick Mavros, Harare, 2006-2007

BACK COVER

Lot 615 Wim Botha, *Fuse* (detail)

PAGE 2

Lot 596 Alexis Preller, *The Herald* (detail)

PAGE 4

Lot 226 A Chinese jade carving, early 20th century (detail)

Sales Calendar 2018

Live Auction

Cape Town

Monday 15 October

Important South African and International Art,
Decorative Arts and Jewellery

Johannesburg

Monday 4 June

Important South African and International Art

Monday 12 November

Important South African and International Art

Entries close approximately 10 weeks before the date of the sale

Dates are subject to change

Online-Only Auctions

Monday 2 April - Monday 9 April

South African & International Art & Decorative Arts
Open Day, Tuesday 3 April

Monday 30 April - Monday 7 May

South African & International Art & Decorative Arts
Open Day, Tuesday 1 May

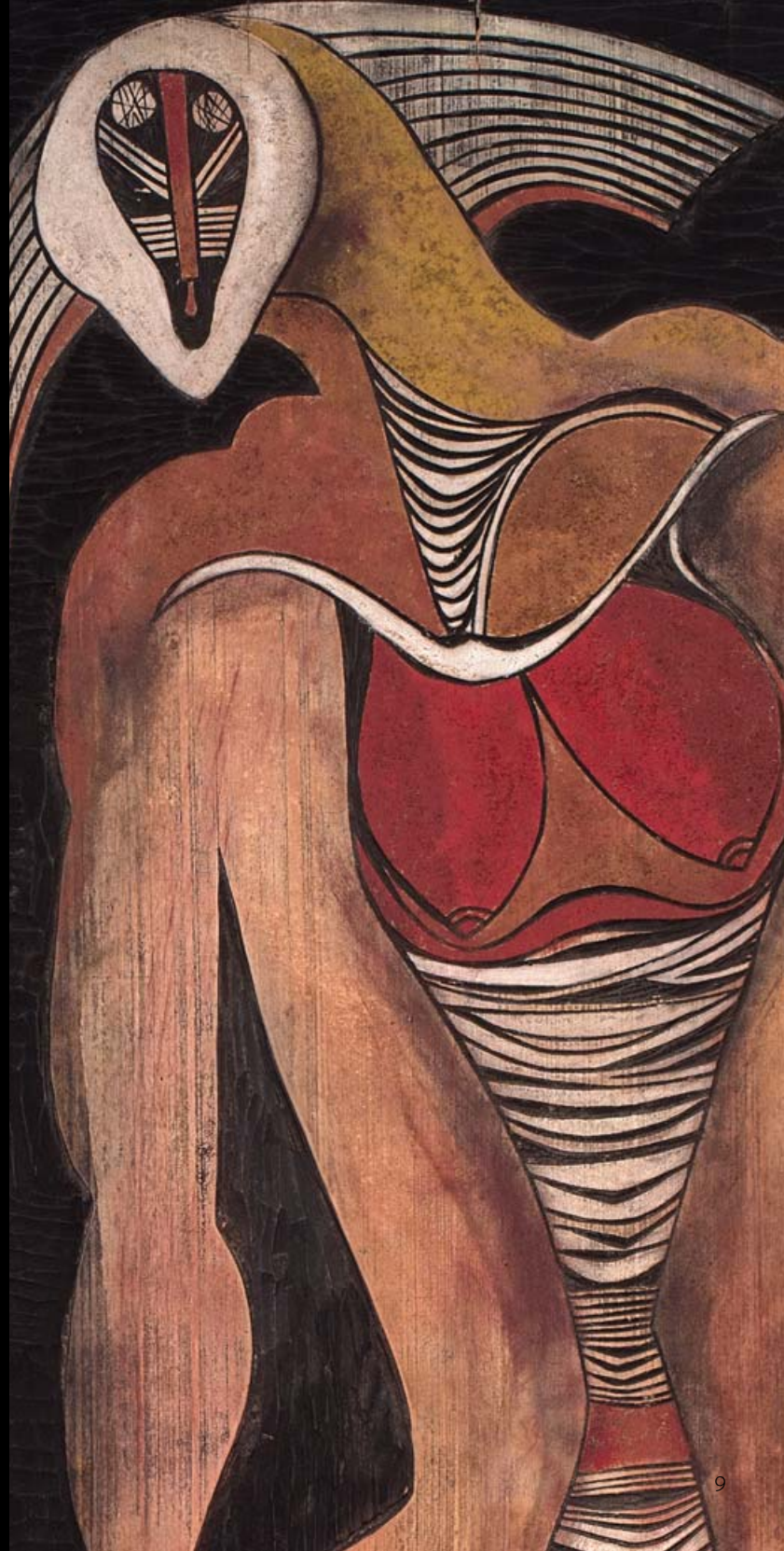
Monday 9 July - Monday 16 July

South African & International Art & Decorative Arts
Open Day, Tuesday 10 July

Please Note: *Online auctions will now open on Monday at 8am
and close the following Monday at 8pm.*

Dates are subject to change

Lot 595 Cecil Skotnes, *U Shaka* (detail)



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Buying at Strauss & Co

A step by step guide for buying at auction

1. Browse upcoming sales

The sale can be viewed on our website:

www.straussart.co.za

Catalogues can be purchased from our offices or by subscription.

Cataloguing information

1. **Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
2. **Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
3. **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 prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view the lots coming up for sale. 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.

2. Create a Strauss & Co Account

Get in touch and share your details with us.

Pre-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.

3. Bid in the sale

If you are unable to attend an auction there are other ways to bid:

Telephone Bid

If you prefer to bid by phone, we will call you from the saleroom and bid on your behalf.

Absentee Bid

Submit your maximum bid and we will bid for you. We will confirm your bids by sms.

To arrange a Telephone or Absentee Bid please complete a bidding form and email: bids@straussart.co.za or contact our Client Services Departments: Cape Town 021 683 6560, Johannesburg 011 728 8246.

Remember to check our terms and conditions regarding charges, including buyer's premium which is added to the hammer price on each lot.

4. If your bid is successful ...

You will receive an invoice and payment instructions shortly after the sale. 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 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 (Live Auctions)?

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 under R500 000 (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

Swift address: SBZA ZA JJ

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 12 noon.

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

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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.

Titles given by Strauss & Co are descriptive, unless otherwise stated.







The Vineyard Hotel, Newlands, Cape Town
5 March – 10.30am

**Jewellery, Objects of Vertu,
English and American Silver
and Furniture**

Lots 1–200

Lot 34 Diamond necklace, tiara and aigrette, Falize, Paris, 19th century

The following lots are the property of
The Estate Late Mr VP Myerson (1939-2017)

Lots 1-20, 83, 119, 120, 124, 126, 128, 132-133,
135, 137-138, 143, 147, 160-164, 168-176, 179-
180, 182-184, 186-188, 190-193, 203, 206, 212,
214-215, 221-222, 227-229, 231, 274, 285, 288,
291-293, 320-322, 325, 327-332, 335-336, 338-
341, 531



**1
Georgian diamond ring**

designed as a flowerhead claw-set
with old-cut diamonds, the shoulders
with oak leaves, *later shank*, size Q

R8 000–10 000



**2
18th century gold mourning
ring, 1786**

the engraved elliptical-shaped plaque
painted with a weeping woman
standing next to an urn on a plinth
painted with initials, the reverse
engraved *Thos. Goldicutt OB: 3. April
1786 AE: 1 yr 8 mos. size R½*

R7 000–9 000



**3
18th century gold and enamel
mourning ring, 1787**

the reeded oval mount inset with a
plaque of a blue and white enamel
urn on a plinth, inscribed with
the initials AB, with gilt highlights
and hairwork beneath, the reverse
engraved *Ann Booth, died June 23 1787
aged 41, size R*

R15 000–20 000



4

4
18th century gold and enamel mourning ring, 1781

the elliptical-shaped mount with blue enamel and beaded border, inset with an urn on an inscribed plinth, with hairwork beneath, to engraved foliate shoulders, the reverse similarly engraved *Matthew Kenrick Esqr. Ob 15. Novr. 1781 AE 84, size N*

R15 000–20 000



5

5
18th century gold mourning ring, 1790

the elliptical-shaped mount inset with a plaque painted with a woman seated next to a plinth headed by an urn, the plinth painted with the initials PH, the shoulders engraved with foliate motifs, the reverse engraved *Philip Hewes Esq Obt 7 May 1790 AE 73, size K½*

R7 000–9 000



6

6
Georgian black enamel and gold mourning ring

set to the centre with an oval plaque decorated with imitation moss agate hairwork, the bezel with bosses, the shank enamelled and inscribed *IN MEMORY OF THOS & MARGT ADAMS, size I½*; a Georgian gold mourning snake ring, with collet-set ruby eyes, open mouth and articulated tongue, the body inset with panels of hairwork, *some loss to the hairwork, one ruby deficient, size L*; and a Georgian gold mourning ring, inset with a band of hairwork, vacant rectangular plaque, *size N (3)*

R8 000–10 000



7



8



9



10



7

An 18th century gold and rock crystal Memento Mori slide, 1701

with faceted rock crystal bezel, inset with a pair of birds above a gilt crown, with entwined gilt thread initials TH, with skull and crossbones below against a hairwork ground, the reverse inscribed TH, *Not lost but gone before Feb: 14 1701, aeta 66, width approximately 20mm*; a Georgian enamel and gold ring, 1806, set with a glazed oval-shaped compartment with the initials

SS with hairwork beneath, enclosed by an enamel border inscribed *SAML SANDERS OB 30 MARCH 1806 AE 67*, to a plain shank, *size U*; and a Victorian blue enamel and half-pearl 15ct gold brooch, of navette outline, the pearl and enamel border enclosing a glazed compartment set with hair and seed-pearls against a silk ground, *the reverse later engraved 1851 MEA 1911, width approximately 30mm* (3)

R15 000–20 000

8

Three mourning stick pins, 18th-19th century

the first, an 18th century faceted rock crystal Memento Mori pin, oval, inset with a skeleton lying before a gold tablet inscribed *I REST*, with a circular plaque above applied with gilt thread initials *JC* flanked by a pair of putti, to a hairwork ground, *later pin, length approximately 75mm*; the second in the form of a sword, set with eight- and rose-cut diamonds, the pommel with *later pearl, length approximately 77mm*; and the third oval, embossed with grapes and leaves, enclosed by a herringbone wirework border, *length approximately 80mm* (3)

R4 000–6 000

9
Georgian green glass and half-pearl mourning ring

the centre collet-set with two emerald-cut green stone surrounded by half-pearls to open work shoulders, *size N½* and another Georgian green stone, half-pearl and ruby mourning ring, collet-set to the centre with a cabochon-cut green stone surrounded by half-pearls and rubies, to engraved open work shoulders, the reverse with a glazed compartment, *one stone deficient, size P (2)*

Pearls untested and as such unwarranted

R7 000–9 000

10
Two Georgian gold and black enamel mourning rings, 1794 and 1812

the first enamelled and inscribed *THOMAS. MAXWELL. ADAMS. ESQ OB 15 OCT 1794 AE 49, size K½*; the second inscribed *MRS MARGT DODGSON OB 4 OCT 1812 AE 55, size Q½ (2)*

R6 000–8 000

11
Georgian emerald and diamond three stone ring

set with an emerald-cut emerald flanked by two old-cut diamonds, *size O*; a ruby and white sapphire ring, set to the centre with an emerald-cut ruby and six claw-set white sapphires, *size K½*; and another foiled ruby and green stone ring, with engraved shoulders and shank, *size K (3)*

R9 000–12 000

12
Georgian rock crystal, black enamel and gold Memento Mori ring, 1739

the central faceted rock crystal bezel with a skull with hairwork beneath, the black enamel shank inscribed *WILLM. CLARKSON OB 24 APRIL 1740 AE 53*, the inner shank engraved *Willm Clarkson Ob 18 Oct 1739 AE 17, size R*; and a black enamel and gold Memento Mori ring, 1748, maker's initials *IW*, engraved *Wm Overman Esq. Ob 1 Feb. 1748 AE 76, enamel with restoration, size N½ (2)*

R20 000–25 000

13
Victorian green and pink glass seed-pearl ring

set to the centre with a green stone surrounded by four cushion-cut pink stone and seed-pearls, with pierced shoulders, *later shank marked for Birmingham 1899, maker Thomas Messenger, size P*; a seed-pearl, ruby and black enamel gold mourning ring, 19th century, *size N (2)*

Pearls untested and as such unwarranted

R6 000–8 000





14

**14
Georgian half-pearl, diamond
and gold mourning ring**

set to the centre with a rose-cut diamond surrounded by half-pearls to open shoulders embossed with flowers, the reverse with glazed hairwork compartment, *size L* and a half-pearl and gold mourning ring, 1817, the centre with a rectangular glazed hairwork compartment surrounded by half-pearls, to open work shoulders, the reverse engraved *B.M. 25 July 1817 AE 65, size L (2)*

Pearls untested and as such unwarranted

R8 000–12 000



15

**15
Georgian foiled garnet and
citrine three stone ring**

claw-set with an oval-cut citrine and two round-cut garnets, *size N½*; and a garnet and rock crystal three-stone ring, late 18th century, claw-set with a square-cut garnet and two crystal stones, to foliate shoulders, *size M½ (2)*

R10 000–12 000



16

**16
Georgian gold fede and triple
gimmel ring, 18th-19th century**

composed of three conjoined hoops, the bezel of two clasped hands concealing a hidden heart engraved with the initials *RAL, size L*; and another example, composed of three conjoined hoops, the bezel of two clasped hands, the cuff of four petal flowerheads, concealing hidden double hearts, *size L*; and a white enamel and gold mourning ring, 1777, *the enamel distressed, size K½ (3)*

R12 000–15 000

17



17
A Georgian diamond and enamel mourning ring, 18th century

claw-set to the centre with a old cushion-cut diamond, the shank enamelled in black *IN MEMY OF MR GOODWIN*, size *R½*; and a gold wedding band, the inner shank engraved *Eliz Watson obt 24 May 1712 Oct 29, maker's initials*, size *L (2)*

R20 000–25 000

18



18
Georgian foiled amethyst intaglio mourning ring

collet-set with a cushion-cut amethyst stone carved with an urn and the motto '*Costante Dopo Morte*', size *G*; and a gold and citrine quartz intaglio ring, the emerald-cut citrine carved with a portrait of an officer, to a *later* octagonal faceted mount with open work shoulders, size *I (2)*

R 12 000 - 15 000

19
Gold vinaigrette, apparently unmarked, 19th century

with tapering hexagonal sides, the whole engraved with flowerheads and foliage, the hinged circular grille engraved with a swan and foliage, with *associated* chain and ring attachment, *length approximately 20mm*

R6 000–8 000

19





20



21



22

20

Victorian cabochon-cut garnet gold locket

oval, set to the centre with a collet-set cabochon-cut garnet surrounded by ten cabochon-cut garnets, applied with fine wirework and rope-twist borders, the reverse with a vacant locket compartment, bale, height approximately 35mm; to a fine gold chain (2)

R3 000–4 000



21

Victorian garnet and gold necklace

claw-set with twenty-one graduated oval and pear-shaped garnets weighing approximately 48-50 carats, to a herringbone gold chain, later bolt clasp set with four claw-set garnets, length approximately 435mm

R25 000–30 000



22

Victorian ruby and diamond crescent-shaped brooch

claw-set with graduated oval and round-cut rubies weighing approximately 1.25 carats and twenty-four old-cut diamonds weighing approximately 0.50 carat, width approximately 55mm

R8 000–10 000

23

Late Victorian half-pearl and diamond crescent-shaped brooch

claw-set with alternating graduated half-pearls and seven old miner cut diamonds weighing approximately 0.75 carat, width approximately 35mm

Pearls untested and as such unwarranted

R6 000–8 000

24

Georgian diamond and enamel ring

set with a blue enamel navette-shaped plaque surrounded by claw-set rose-cut diamonds and enhanced by a spray of diamonds, to pierced foliate shoulders, the reverse of the plaque engraved with flowers, cased, one stone deficient, size Q

R8 000–10 000



25 Italian micro mosaic brooch, 19th century

rectangular black marble, the micro mosaic depicting St Peter's Basilica, Rome, to a gilt-metal frame with rope-twist and wave border, width approximately 620mm

R15 000–20 000

26

Italian micro mosaic and gold brooch, 19th century

circular black marble with malachite border, the micro mosaic depicting a Roman temple, to a wirework and granulated mount, the reverse with a locket compartment, maker's initials JM, possibly John Monteith, width approximately 40mm

R9 000–12 000





27

27
**Seed-pearl and citrine necklace,
19th century**

designed as a series of graduated oval-cut citrines weighing approximately 35.00-36.00 carats suspended from a seed-pearl necklace, to a bolt clasp, *length approximately 380mm*

R4 000–6 000



28

28
**Victorian amethyst and half-pearl
brooch**

claw-set with a rectangular cushion-cut amethyst weighing approximately 16.00-17.00 carats enclosed by a border of seed-pearls, *width approximately 24mm*

R3 000–4 000

29

29
Cultured pearl necklace

composed of two rows of cultured pearls approximately 8,2mm in size, set to a clasp claw-set with a carved jade plaque enclosed by pearls, *length approximately 430mm*

R6 000–8 000





30

30
Victorian diamond and pearl brooch

crescent-shaped, set with eight- and old-cut diamonds weighing approximately 2.20 carats, heightened with graduated pearls, detachable brooch fitting, *width approximately 60mm*

Pearls untested and as such unwarranted.

R15 000–20 000



31

31
Five-stone diamond and platinum ring

set to the centre with a round brilliant-cut diamond weighing approximately 1.90 carats flanked by four tube-set baguette-cut diamonds weighing approximately 0.55 carat, *size 1½*

R30 000–35 000



32

32
Victorian opal, diamond and enamel crucifix, 3rd August 1868

the arms set with four tear-drop cabochon-cut opals centering a cushion-cut diamond, enclosed by a blue enamel border and heightened with a crest of old-cut and rose-cut diamonds, with a bale set with two old-cut diamonds and an opal, *the bale engraved AUG.3 1868 and the initials C.D.S.*; and an opal bead and fine-link gold chain with bolt clasp, *length of the crucifix approximately 38mm, length of chain approximately 470mm (2)*

R30 000–35 000



33

33
Lady's Art Deco diamond wristwatch

rectangular, the silvered dial with black Arabic numerals, blued steel hands, millegrain-set with geometric panels of eight-cut diamonds weighing approximately 1.50 carats, the hinged shoulders similarly part-set, to a corded strap with silver clasp, *replaced crown, length approximately 165mm*

R8 000–10 000



34
**Diamond necklace, tiara,
and aigrette, Falize, Paris,
19th century**

the necklace composed of a detachable scroll and foliate openwork plaque, to a detachable knife-edge bar back necklace accented with old-cut and rose-cut diamonds, weighing approximately 6.00-7.00 carats, *inner circumference approximately 360mm*; the tiara, *width approximately 100mm*; the aigrette heightened with a white egret's plume to a hinged triple-prong pin, *height approximately 180mm*, with tiara fitting, *two fittings deficient*, the fitted leather case with the monogram YC, the silk-lined fitted interior inscribed Falize, Orfèvre, Paris

R200 000–220 000





35

35
Gentleman's 18ct gold and diamond
Chopard wristwatch, Ref 2176

the oval champagne dial with baton indexes, the bezel claw-set with round brilliant-cut diamonds, to an integral woven bracelet, with adjustable Chopard folding deployant clasp, *not in working order, case number 484012, length approximately 170mm, diameter approximately 27mm*

R30 000–40 000



36

36
Pair of pink tourmaline chandelier ear
drops

each articulated claw-set frame suspending three faceted teardrops, set with faceted and briolette-cut pink tourmalines weighing approximately 17 carats to a stylised flowerhead, *post and buckle fittings (2)*

R20 000–25 000



37

37
Ruby, diamond and gold bracelet, 1970s

the articulated bracelet composed of sprays of foliage heightened with rows of eight- and round brilliant-cut diamonds weighing approximately 1.00 carat and rubies weighing approximately 4.50 carats, *length approximately 183mm*

R40 000–50 000



38

38
Amethyst, pink sapphire and rose gold
dress ring

collet-set with a marquis-cut amethyst weighing approximately 9.00 carats, surrounded by round faceted pink sapphires weighing approximately 0.75 carat, to a shaped shank, *size K*

R12 000–15 000



39



40

**39
Diamond, ruby and gold duck
brooch, maker's initials BR Ltd,
London, 1961**

modelled as a presenting duck with
ruby and eight-cut diamond eyes,
length approximately 50mm

R8 000–10 000

**40
Sapphire and gold bracelet**

composed of seven strands, the clasp
designed as a foliate spray claw-set with
round-cut blue sapphires, *one stone
missing, length approximately 187mm*

R20 000–22 000

**41
Gold and turquoise-mounted
lorgnette**

the gold framed glasses set to a pierced
and engraved handle heightened with
cabochon-cut turquoise stones, with
loop terminal, *length approximately
148mm*

R6 000–8 000

**42
Pair of Italian turquoise and
gold earrings**

of leaf and rope form, claw-set with five
cabochon-cut turquoise stones, *buckle
fitting (2)*

R6 000–8 000

41

42



43



43
Diamond bracelet and earrings en suite

the bracelet collet-set with a double row of round brilliant-cut diamonds weighing approximately 9.00 carats, *length approximately 180mm*; and a pair of ear drops, weighing approximately 1.20 carats, *closed hook fitting, length approximately 40mm* (3)

R60 000–65 000

44
Diamond pendant

tube-set to the centre with an old-cut diamond weighing approximately 0.75-0.80 carat, to a fine figaro chain, *length approximately 380mm*

R6 000–8 000



44



45

45
Diamond, peridot and gold pendant

set to the centre with a tube-set cushion-shaped peridot weighing approximately 2.02 carats, to a diamond-set bar flanked by two claw-set round brilliant-cut diamonds weighing approximately 0.16 carat, to a U-shaped open frame, *length approximately 28mm*

R10 000–15 000

46
Five-stone emerald and diamond ring, Franz Hirner

claw-set to the centre with five square-cut emeralds weighing approximately 1.25-1.30 carats, bordered by a row of ten claw-set round brilliant-cut diamonds weighing approximately 0.30 carat, *size M½*

R4 000–6 000



46



47



48



49

47
Diamond and emerald gold brooch

in the form of a bow, set with round brilliant-cut diamonds weighing approximately 2.00-2.50 carats, with calibre-cut emerald ribbons set with approximately 1.20 carats, width approximately 40mm

R12 000–15 000

48
Diamond and platinum ring

claw-set with a round brilliant-cut diamond weighing 2.0420 carats, size L

Accompanied by report number 170910728/117355 from EGL South Africa stating that the diamond weighing 2.0420 carats is I in colour and SI2 in clarity.

R120 000–130 000

49
Diamond and gold necklace

collet-set to the centre with a round brilliant-cut diamond enclosed by a square plaque pavé-set with diamonds flanked by ribbed and diamond-set shoulders weighing approximately 2.50-3.00 carats, to a flattened curb-link chain, length approximately 405mm

R140 000–160 000

50



50

Lady's diamond and gold Rolex wristwatch, 1930s

nickel lever 15 jewel movement, the oval silvered dial with Arabic numerals and blued steel hands, the bezel and shoulders millegrain-set with eight-cuts and old-cut diamonds weighing approximately 0.50-0.60 carat, engraved case with hinged back stamped with the numerals 23333, to a *later* leather strap and clasp, *length approximately 205mm, diameter approximately 13mm*

R15 000–20 000

51

Ruby, diamond and platinum brooch

designed as a spray, the centre claw-set with a faceted oval-cut ruby weighing approximately 6.00 carats surrounded by marquise-cut diamonds weighing approximately 8.00-9.00 carats, *length approximately 60mm*

R100 000–110 000

51



52



52

Single stone diamond ring

claw-set to the centre with a round-cut diamond weighing approximately 1.10 carats, the millegrain ribbon and pierced shoulders set with four eight-cut diamonds, *size L½*

R30 000–35 000

53

Late Victorian sunburst brooch/pendant

the mount set throughout with old-cut diamonds weighing approximately 5.00 carats, *width approximately 45mm*

R40 000–45 000

53



54



54
Diamond ring

claw-set to the centre with a princess-cut diamond weighing 1.052 carats, the shoulders set with six round brilliant-cut and six baguette-cut diamonds weighing approximately 0.75 carat, size P

Accompanied by report number 392717 from the Jewellery Council of South Africa stating that the diamond weighing 1.052 carats is J in colour and VS1 in clarity.

R30 000–35 000

55



55
Pair of diamond and sapphire pendant earrings

each millegrain-set with old-cut and round brilliant-cut diamonds to a foliate spray heightened with five sapphires, each hinged drop claw-set with a round brilliant-cut diamond weighing approximately 1.46 and 1.51 carats, to an open foliate frame, post and butterfly fittings, length approximately 30mm (2)

R75 000–80 000

56



56
Sapphire and diamond dress ring

claw-set to the centre with an oval-cut sapphire surrounded by claw-set round brilliant-cut diamonds weighing approximately 2.00 carats, size L ½

R10 000–12 000

57



57
Diamond and white gold bracelet

set to the centre with a spray of baguette, round, brilliant-cut, old- and eight-cut diamonds weighing approximately 7.00-8.00 carats, set to an integral woven bracelet with adjustable clasp, length approximately 165mm

R60 000–65 000



58

58
Lady's 18 ct gold, diamond and sapphire Piaget wristwatch, 1970s

nickle lever movement, the circular textured dial with baton indexes, the bezel and shoulders claw-set with diamonds weighing approximately 1.75 carats and sapphires weighing approximately 1.30 carats, integral bracelet with adjustable Piaget folding clasp, *length approximately 165mm, diameter approximately 21mm*

R55 000–60 000

59
London blue topaz and diamond dress ring

collet-set with an oval checkerboard-cut topaz weighing 25.93 carats, enclosed by a border of seventy round brilliant-cut diamonds weighing approximately 0.43 carat, the open shoulders similarly set, *size R*

R15 000–20 000



59



60

60
Pearl and diamond dress ring

set with a grey baroque pearl surrounded by twelve claw-set round brilliant-cut diamonds, *size J½*

R6 000–8 000

61
Three-strand pearl necklace

the pearls in sizes from 3,2mm to 7,4mm, to an oval-shaped clasp collet-set with an opal, surrounded by emeralds and pearls, *length approximately 44,5mm*

Pearls untested and as such unwarranted

R9 000–12 000

61



62



62
Diamond, pearl and platinum dress ring

the pierced dished mount set to the centre with a button-shaped pearl flanked by baguette and round brilliant-cut diamonds weighing approximately 2.00 carats, size K

Pearl untested and as such unwarranted

R15 000–17 000

63



63
Diamond necklace

the graduating collar claw-set with pear-shaped, marquise-cut and round brilliant-cut diamonds weighing approximately 48.00-50.00 carats, approximate inner circumference 370mm

R450 000–500 000

64



64
9ct gold and silver-lined
'Dorcas' thimble

engraved with rows of flowerheads and a diamond-shaped band, *maker's marks, cased, approximate height 20mm*

R1 500–2 000

65



65
Amethyst and gold dress ring,
Franz Huppertz

claw-set with an oval-cut amethyst weighing approximately 4.50 carats, to a ball textured surround, *size P½*

R8 000–10 000

66



66
Lady's 18ct gold Longines
wristwatch, 1970s

nickel lever movement, the rectangular textured dial with black steel hands to an integral textured bracelet with adjustable Longines folding clasp, *cased, length approximately 170mm, width approximately 11mm*

R12 000–15 000

67



67
Gold bracelet

composed of eight hinged, pierced foliate links, *length approximately 175mm*

R20 000–22 000

68
9ct gold bracelet

composed of circular and rectangular branch form links, *length approximately 195mm*

R5 500–6 000

68





69



70



71



69

Gem-set bracelet

designed as a line of tube-set emerald-cut tourmalines, pink beryl, aquamarine and amethyst links united by brick-shaped links, *amethyst chipped*, length approximately 180mm; and a pair of pendant earrings, tube-set with emerald-cut tourmalines, amethyst and aquamarine drops, *post and butterfly fittings*, length approximately 26mm (3)

R35 000–40 000

70

Three-stone diamond ring

set to the centre with three round brilliant-cut diamonds weighing approximately 1.75 carats, *size T½*

R28 000–30 000

71

Three Chopard 'Happy Floating' diamond and yellow gold pendants

the first of a teddy bear, set with a round brilliant-cut diamond, his bow-tie with a ruby, with oval bale, *engraved Chopard, 80/2481, 9132659*, length approximately 19mm; the second of a clown, set with a round brilliant-cut diamond, articulated arms and legs, with oval bale, *engraved Chopard, 80/2479, 9257937*, length approximately 25mm and the third of a heart, set with five round brilliant-cut diamonds set to a bale, *engraved Chopard, 79/4612-20, 9237588*, length approximately 20mm (3)

R24 000–30 000



72



73



74

72

Coral necklace

composed of eight strands of coral beads set to the centre with a carved bull's head adorned with flowers, to two barrel-shaped coral spacers, gilt ball spacers, *length approximately 580mm*

R8 000–10 000

73

Coral bracelet

composed of a series of carved coral links divided by gilt balls, each link carved with a rose, to a bolt clasp, *length approximately 172mm*

R4 000–6 000

74

Diamond, blue sapphire and ruby gold dress ring

designed as a bouquet, *en tremblant*, set with round brilliant-cut diamond, blue sapphire and ruby pistils, to a split shank, *size N½*

R20 000–25 000

75

18ct hammered gold 'Circles' necklace, Paloma Picasso for Tiffany

composed of a series of interlocking graduated circles, *engraved Paloma Picasso, T & Co., Italy, inner circumference approximately 840mm; Tiffany & Co presentation case and outer card case*

R30 000–40 000



75

76



76

Three stone diamond ring

set to the centre with a round diamond weighing approximately 0.95 carat flanked by two baguette-cut diamonds, weighing approximately 0.10 carat in total, *size K*

R10 000–12 000



77

77
18ct gold tubogas necklace

length approximately 365mm

R60 000–65 000

78
Green jade and gold ring

claw-set to the centre with an oval cabochon-cut jade stone, size O

R5 000–7 000

79
Diamond and gold bangle

applied with three x-shaped forms, pavé-set with round brilliant-cut diamonds weighing approximately 4.00–4.50 carats, diameter approximately 63mm

R22 000–25 000



78



79

80
Italian gold and lapis lazuli bangle,
Luigi Canestrari Gioielliere, Sirmione

the hinged frame with lapis lazuli insets, cased, diameter approximately 62mm

R9 000–12 000

81
Pair of jade and gold cufflinks by
Andrew Grima, London 1971

the textured triangular frame inset with a carved green jade plaque, to a T-bar connector, signed GRIMA, AG. Ltd, hallmarks for London 1971, width approximately 38mm (2)

R12 000–15 000

82
Italian 18ct gold bracelet

composed of reticulated navette-shaped links, length approximately 200mm

R15 000–18 000

83
A Jaeger-LeCoultre gilt-metal travelling
alarm clock, 1970s

mechanical movement, gilt dial with roman numerals, aperture for date at 3 o'clock, the easel-back frame with 'Clous de Paris' decoration, with leather case, stamped 1230656, approximate dial width 40mm

R2 500–3 000

80



81

82



83





84



85



86



84

Coral necklace

composed of seven-strands of coral branches linked by seven carved spacers, *length approximately 950mm*

R5 000–7 000

85

18ct gold and enamel fish pendant

reticulated textured skeletal body, the head with red and black enamel detail and mother-of-pearl eye, with bale, *length approximately 85mm*

R5 000–7 000

86

Single-stone diamond ring, Uwe Koetter

the penannular band collet-set with a marquis-cut diamond weighing approximately 1.00 carat, *size W½*

R20 000–25 000



87

87
Gold necklace designed by Salvador Dali for Piaget, 1966

composed of three rows of rope-twist link chains divided by two silver-gilt circular medallions depicting the profiles of Salvador Dali and his wife, Gala, in a textured surround, the reverse with sprays of oak leaves and *fleurs-de-lis*, enclosed by a pierced frame, to a clasp heightened with rope-twist links, the clasp stamped *PIAGET*, each medallion signed *S Dali*, dated 1966, 900 HF, length approximately 750mm

R135 000–140 000



88

88
Gold pendant by Nino D'Antonio Germano, 1970s

cast in high relief with the busts of three children, with bale, *the front signed Germano, length approximately 50mm*

R20 000–22 000



89

89
Gold ring by Nino D'Antonio Germano, 1970s

set to the front with a rectangular plaque cast in high relief with the scantily-clad figure of Aphrodite holding fruit, the shoulders cast with palmettes, *the reverse signed Germano, size Q*

R10 000–12 000



90

90
Gold ring by Nino D'Antonio Germano, 1970s

cast in high relief with four dancing putti, one playing a flute, wavy border and open shank, *the front signed Germano, size R*

R10 000–12 000



91

91
**Gold crucifix pendant by Nino
D'Antonio Germano, 1970s**

cast in high relief, with bale, *the reverse
signed Germano, length approximately
50mm*

R6 000–8 000



92

92
**Gold pendant by Nino
D'Antonio Germano, 1970s**

cast in high relief with the figure of
Moses before a six-pointed star, with
bale, *the reverse signed Germano, length
approximately 53mm*

R18 000–20 000



93

93
**Gold pendant by Nino
D'Antonio Germano, 1970s**

cast in high relief with The Crucifixion,
the foreground with a seated Roman
soldier, with bale, *the front signed
Germano, length approximately 38mm*

R10 000–12 000

94



95



96



97



94

Edwardian gold pocket watch and bangle

the hinged bangle set to the centre with an aperture to open work shoulders and frame, the detachable 14ct gold lady's open-face pocket watch with enamel dial, roman numerals, blued steel hands, matt gilt lever movement, *the dial 18mm, not in working order, approximate inner circumference 56mm* (2)

R7 000–8 000

95

Ruby, sapphire and gold dress ring

the open frame set with a flowerhead, claw-set to the centre with five sapphires and a ruby to an open wirework shank, *size L*

R6 000–8 000

96

14ct gold bracelet

composed of a series of arched fancy links, *length approximately 190mm*

R20 000–22 000

97

Diamond and gold brooch

of open navette form, claw-set to the centre with a round diamond weighing approximately 1.10 carats, *width approximately 55mm*

R30 000–32 000



98

98
Pair of gold and diamond earrings

each in the form of a flowerhead claw-set to the centre with three diamonds, weighing approximately a total of 0.25 carat, *post and butterfly fittings (2)*

R4 000–6 000



99

99
Italian 18ct gold and diamond bangle

composed of five pink, white and yellow gold flattened-rope bands set to half-crescent terminals claw-set with ten round brilliant-cut diamonds weighing approximately 1.00 carat, *inner circumference approximately 175mm*

R30 000–32 000



100

100
Diamond ring

collet-set to the centre with a heart-shaped diamond weighing approximately 0.80 carat, enclosed by a border of millegrain-set diamonds weighing approximately 0.35 carat, *size M*

R15 000–18 000



101

101
Diamond and gold necklace

set to the centre with a pair of hearts, one pavé-set with round brilliant-cut diamonds, the other with a heart-shaped diamond enclosed by a row of round brilliant-cut diamonds, to a cable flat-link chain, *length approximately 420mm*

R16 000–18 000



102

102
Victorian gold bracelet, maker's initials J.G & S, Birmingham, 1893

with curb links, to a padlock clasp engraved with the initials *JS*, heart shaped velvet-lined case, length approximately 195mm

R8 000–10 000



103

103
Lady's 18ct gold Tank Louis Cartier wristwatch, Ref. MG282623

automatic quartz movement, white dial with roman numerals and blued steel sword-shaped hands, faceted sapphire-top crown, water resistant to 30 metres, to an alligator strap with 18ct gold Cartier buckle, *signed*, diameter of bezel 30mm

R60 000–80 000



104

104
Lady's 18ct gold and stainless steel Tank Française Cartier wristwatch, Ref. 118443CE

automatic quartz movement, white dial with roman numerals and blued steel sword-shaped hands, aperture for date at 3 o'clock, faceted sapphire-top crown, water resistant, Cartier bracelet with deployant clasp, *signed*, diameter of bezel 30mm

R20 000–25 000

105

**18ct gold half-hunter cased
keyless watch, Rotherham &
Sons, No 36065, London 1916**

the three-quarter gilt plate with lever movement, bi-metallic compensation balance, enamel dial with roman numerals, subsidiary seconds dial, with blued steel hands, the cover with blue enamel roman numerals and glass face, the reverse engraved with initials, the cuvette inscribed 'E. Wilson Esq., From the Birmingham Educational Officials, as a token of esteem, September, 1918', glass lacking, 38mm

R6 000–8 000



105

106

**18ct gold keyless lever watch,
International Watch Co.,
No. 768087**

bi-metallic compensation balance, enamel dial with Arabic numerals, subsidiary seconds dial, gilt-metal hands, the movement numbered 714603, the cuvette engraved GRAND PRIX MILAN, 1906, INTERNATIONAL WATCH CO, MEDAILLE D'OR, the case with engine-turned decoration, 55mm

R50 000–60 000



106

107

**Gentleman's 18ct gold
Audemars Piguet wristwatch,
1970s**

automatic movement, the circular champagne dial with black enamel baton indexes, date aperture at 3 o'clock, to an integral woven bracelet with adjustable Audemars Piguet folding clasp, signed, length approximately 178mm, diameter approximately 30mm

R40 000–50 000



107

108



**108
Citrine and silver bracelet**

the graduated articulated bracelet collet-set with faceted oval citrines, to a rectangular clasp, *length approximately 197mm*

R6 000–8 000

**109
Pair of silver cufflinks, Erich Frey, .925 sterling, 1970s**

rectangular, each studded with three rows of raised circular motifs, to a T-bar connector, *maker's mark (2)*

R4 000–6 000

**110
Pair of silver cufflinks, Erich Frey, .925 sterling, 1970s**

rectangular, each centred by a polished circular motif within bracket corners, to a T-bar connector, *maker's mark (2)*

R4 000–6 000



109



110



111

**111
Pair of gold and sapphire earrings**

each claw-set to the centre with a sapphire weighing approximately 0.50 carat, *post and butterfly fittings*

R3 000–4 000

**112
Diamond pendant**

tube-set with a round brilliant-cut diamond weighing 1.3065 carats, to an 18ct white gold choker

Accompanied by report number 60401264/35810 from E.G.L. South Africa stating that the diamond weighing 1.3065 carats is F in colour and S1 in clarity.

R70 000–75 000



112

113

Georg Jensen silver brooch no. 53 by Kristian Mohl-Hansen, Denmark, .925 sterling

circular pierced with a bird eating berries, engraved with the Georg Jensen monogram, STERLING, DENMARK, 925, 53, diameter approximately 57mm

R3 000–4 000



113

114

14ct white gold, platinum, diamond and aquamarine pendant

claw-set with a rectangular step-cut aquamarine weighing approximately 40.00 carats, to a foliate surround, heightened with rosebuds and millegrain-set round brilliant-cut diamonds weighing approximately a total of 0.46 carat, to a similar bale set with an eight-cut diamond, to a fine S-link chain, length approximately 55mm (2)

Accompanied by report no. J01704000257 from African Gemmological Laboratory, South Africa, stating that the aquamarine weighing 40 carats is light greenish blue in colour.

R70 000–75 000



114



115

115

116

115

A Birger Haglund silver necklace, bracelet and a pair of earclips, en suite, Sweden, 1946, .925 sterling

each composed of a double leaf motif, stamped 'SWEDEN, STERLING, HAGLUND'; the necklace length approximately 420mm, the bracelet length approximately 183mm, the earrings length approximately 27mm, 140g all in (4)

R7 000–8 000

116

N.E. From silver and amethyst necklace, Denmark, 1960s, .925 sterling

set to the centre with nine collet-set cabochon amethyst and foliate links to a silver chain, engraved 'N.E. FROM 925 sterling, Denmark', length approximately 410mm

R2 500–3 000

117

Tessa Fleischer silver and agate-mounted necklace, 1960s

designed as an orb, collet-set with a mottled-grey cabochon-cut agate enclosed by a double ring suspending seven drops with bead terminals surmounted by a similarly-set plaque with five drops, to a flattened oval link chain, engraved 'FLEISCHER, SILVER', length approximately 395mm

R5 000–7 000



117

118

An Edward VII tortoiseshell and silver-mounted casket, Levi & Salaman, Birmingham, 1908

rectangular, with canted corners, the cover engraved and inlaid with mother-of-pearl and abalone with a pair of Dutch dancing country figures, before a balustrade and windmill, with bamboo-and-wavy mounts, raised on four claw-and-ball feet, *the interior with gilt base, 5cm high*

R8 000 - 10 000

118



119

A Victorian jewelled, brass and glass ball desk clock

with red and white 'jewelled' bezel, enamel dial with gilt Arabic numerals highlighted against a red enamel orb, gilt indexes, seconds dial, bluedsteel hands, with Swiss mechanism, engraved '142488', glass back, the inner case engraved '488', *hairline cracks to the enamel, 9,5cm diameter; silk-lined stand*

R4 000 - 6 000

119



120

An Edwardian tortoiseshell and silver-mounted carriage time piece, retailed by Carrington & Co.

the 34mm enamel dial with Roman numerals and second indexes, the rectangular case with silver carrying handle, raised on four bun feet, with French movement, *not in working order, 10cm high*; with red-leather velvet and silk-lined case, stamped 'CARRINGTON & CO, TO HIS MAJESTY THE KING, AND HER MAJESTY QUEEN ALEXANDRA, 130 REGENT ST.W', *the case 10,5cm high*

R4 000 - 6 000

120





121

An Irish silver tray, Robert Calderwood, Dublin, 1747

circular, of wavy outline, the centre engraved with an armorial enclosed by a continuous band of grape vines, fruit and *putti*, the rim moulded with acanthus leaves and c-scrolls, raised on four outswept scroll feet, 45,5cm diameter, 3230g

R90 000–120 000

PROVENANCE

The arms are those of O'Neill, Earls O'Neill, extinct 1841.
Sold Sotheby's London, 27 April 2010, Lot 255.

122



122

A pair of George III silver sauce boats, David Mowden, London, 1763

each with wavy rim, the sides applied with leaf-capped double c-scroll handles, raised on three lobed pad feet, 7,5cm high, 165g all in (2)

R10 000–12 000

123

A George III silver oval meat dish, George Cowles, London, 1765

with gadrooned border, engraved with an armorial, the base engraved with scratch weight 'No. 18, Oz 24-15'; dents, 35,5cm wide, 745g

R6 000–8 000

123



124

A pair of George III silver sauce boats, Joseph Preedy, London, 1788

each with reeded rims, raised on an oval footrim, 12,2cm high, 490g all in; and a pair of early Victorian silver Fiddle pattern sauce ladles, William Eaton, London, 1837, 150g all in (4)

R10 000–12 000

124



125

**A George III silver hot water jug,
Thomas Graham & Jacob Willis,
London, 1791**

the urn-shaped fluted body engraved with floral garlands, bows and a vacant shield-shaped cartouche, raised on a spreading footrim chased with a zigzag border, the fluted neck with stylised foliate borders, the hinged cover with urn-shaped finial, the side applied with a c-scroll wooden handle, *33cm high, 785g*

R15 000–20 000

125



126

126

**A George III Scottish silver
cream skimmer, Edinburgh,
1792**

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

R4 000–6 000



127

**A George III silver two-handed
presentation cup and cover,
Henry Chawner, London, 1796**

the tapering body engraved with a circular vacant cartouche and a scrolling vine border, the sides applied with ribbed acanthus-leaf handles, with reeded rims, raised on a spreading circular footrim similarly engraved, the detachable cover with acorn finial, gilt interior, *40cm high, 1360g all in*

R25 000–30 000

127



128

**An Irish silver sugar basket,
Daniel Egan, Dublin, 1802**

of navette form, with moulded wavy rim, the fluted body engraved with a band of alternating lozenge-shaped cartouches and flowers, above a garland centring a cartouche engraved with the initials 'R.K.', with swing-handle, raised on a waisted column on oval base, 13,3cm high, 270g

R4 000–6 000



129

**A Scottish silver teapot,
James McKay, Edinburgh, 1810**

the shoulder engraved with Greek-key and foliate borders, the front and reverse with vacant oval cartouches, the spout engraved with flowerheads and foliage, applied with an ebonised leaf-capped harp-shaped handle, raised on four ball feet, the hinged cover with rectangular finial, *minor dents*, 17cm high, 580g; and a George III silver milk jug and two-handled sugar bowl, Solomon Hougham, London, 1813, similarly, the sides engraved with reeded handles and raised on four ball feet, gilt interior, *marks worn*, the sugar bowl 19cm wide over handles, 420g all in (3)

R8 000–12 000



130

**A George III pair of silver
candlesticks, James Kirkby & Co,
Sheffield, 1816**

each with waisted fluted column, stylised foliate socket and detachable drip-pan, raised on a circular base moulded with acanthus leaves and c-scrolls, *loaded*, 28cm high (2)

R25 000–30 000





131

131

A silver meat cover, Robert Garrard II, London, 1822-1888

circular of wavy outline, moulded with masks, flowerheads and stylised foliage, the front engraved with an armorial, reeded border, with detachable bud-shaped finial, *marks worn*, 16,5cm high, 900g

R12 000–15 000



132

132

A George IV silver hot water jug, Benjamin Smith III, London, 1826

the baluster body moulded and engraved with a band of acanthus leaves and flowerheads, raised on a similarly moulded domed foot, the hinged cover with bud-shaped finial, moulded foliate rim, the side with *later* leaf-capped c-scroll wooden handle, 22,5cm high, 660g

R8 000–10 000

133

A pair of William IV silver wine coasters, Benjamin Smith III, London, 1831

each with reeded rim and engraved with a crest, turned wooden base, 13cm diameter (2)

R10 000–12 000



133



134

134
**A William IV silver salver, John Wellby,
London, 1832**

circular, the centre engraved with the arms of the Order of the Bath, the rim embossed and engraved with alternating shells and acanthus leaves, raised on four shell-and-scroll feet, moulded with leaf-and-berry border, 55cm diameter, 3815g

R40 000–50 000



135

135
**A pair of Victorian silver-gilt King's
pattern nutcrackers, Mary Chawner &
George Adams, London, 1840**

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

R5 000–7 000

136

A Victorian silver teapot, Robert Hennell II, London, 1852

the bulbous body moulded with masks enclosed by a rococo foliate band against a hammered ground, the conforming hinged cover surmounted by a stylised leaf finial, the double leaf-capped c-scroll handle with ivory insulators, raised on a shallow circular footrim, 17cm high, 745g

R2 500–3 000

*This lot is not suitable for export.



136

137

A Victorian silver covered cheese dish, Robert Garrard II, London, 1854

the domed cover engraved with sprays of flowers, with bud-and-leaf finial, the base similarly engraved, with reeded rim, 20,5cm diameter, 710g all in (2)

R7 000–9 000



137

138

A Victorian silver-plate two-handled presentation tray, possibly Bradbury & Sons, 24 August 1861

oval, the centre with a vacant oval cartouche enclosed by acanthus leaves, vases of fruit, lion-masks and reeds of foliage, the rim embossed with alternating cartouches of military scenes flanked by 'Victory', the reeded handles applied with acanthus leaves, oak leaves and acorns, raised on an oval base, with registration mark for 24 August 1861, 75,5cm wide over handles

R12 000–15 000



138



139

**A pair of Victorian silver and glass comports,
Thomas Bradbury & Sons Ltd, Sheffield, 1861-1864**

each moulded as fruiting vines supporting a clear and frosted glass bowl, of lobed outline engraved and cut with alternating panels of stylised leaves, with star-cut base, raised on a domed base with three rocaille feet moulded with c-scrolls and shells, the front of the footrim engraved with a crest, *the taller 31cm high, 1660g all in (2)*

R80 000–100 000



140

140
A Victorian silver surgeon's etui,
George Cowie, London, 1865

the tapering hinged sides moulded in relief with three bands of flowerheads, engine-turned body with vacant rectangular plaque, the interior with six divisions each fitted with a pivoting mother-of-pearl-handled and steel knife, the blades engraved 'SAVIGNY & CO, 67 ST JAMES' ST, LONDON', 6,5cm high, the case 35g (7)

R15 000–20 000

141
A pair of Victorian silver
comports, Fenton Brothers,
Sheffield, 1875

each lobed bowl with beaded rim, the centre embossed with fruit and foliage, raised on a tapering footrim moulded with flowerheads, leaves and scrolls, the taller 13,8cm high, 1155g all in (2)

R35 000–40 000



141



142

A Victorian silver presentation inkstand, Stephen Smith, London, 1882

of Egyptian inspiration, the urn-shaped two-handled well with hinged cover surmounted by a bell-shaped finial, engraved 'Presented with a purse of 235£ to the Rvvd. Thomas Woods Weston. On the completion of 25 years faithful Ministry in January 1883. As Vicar of St John's Church Tonbridge Wells. By his Parishioners and Friends as a token of their esteem and regard', flanked by a pair of sphinx, on a rectangular ebonised tray with carved recesses, the rim of the tray applied with stiff-leaf border, 43,5cm long, 20cm wide

R8 000 - 10 000



142

143

A Sheffield silver-plate double coaster trolley and decanters, maker's initials 'H & Co', 19th century

the pierced circular coaster frame, raised on a stepped moulded base, set with a turned wooden coaster and central boss, the centre with a pair of beaded open frames, raised on a pair of back fixed wheels and a pair of front rotating wheels, with foliate-and-ribbon-tied ring handle, each glass decanter with faceted neck, the globular body cut with printies, star-cut base, with mushroom-shaped stopper, one coaster with some distortion, the frame 41cm long, the decanter 31,5cm high (3)

R7 000–9 000



143

144

A pair of Victorian silver fish servers, John Aldwinckle & Thomas Slater, London, 1890

each pierced and engraved with aquatic scenes and stylised foliage, the handles moulded with fish, crabs and eels, with shell terminals, 425g all in; cased (2)

R4 000–6 000



144



145

145
A late Victorian silver rose bowl, Atkin Brothers, Sheffield, 1897

the front and reverse with a vacant cartouche enclosed by c-scrolls and large flowerheads, on a circular stepped foot with wave-shaped border, *16,3cm high, 635g*

R10 000–15 000



146

146
A pair of Edward VII silver Sabbath candlesticks, Rubin Koshr, London, 1905

each knopped column moulded in relief with flowerheads and stylised foliage, raised on a wavy domed base with moulded scrolling foliage, the circular nozzle with gadrooned border, *loaded, 30cm high (2)*

R25 000–30 000



147

147
A George V silver table lamp, Goldsmiths & Silversmiths Co Ltd, London, 1912

moulded as a Corinthian column, on a stepped square base with gadrooned border, engraved *'GOLDSMITHS & SILVERSMITHS, 112 REGENT ST, W.'*, *36cm high, fitted for electricity*

R6 000–8 000

*Electrical fittings not warranted



148

148
A George V silver two-handed tray, Walker & Hall, Sheffield, 1913

rectangular, the centre engraved with a double crest enclosed by a stylised foliate and c-scroll border, the rim with gadrooned and acanthus-leaf border, the sides applied with acanthus-leaf handles, engraved 'WALKER & HALL, SHEFFIELD, ENGLAND, 53429', 76cm wide over handles, 3140g

R60 000–70 000

149
A George V silver epergne, Manoah Rhodes & Sons Ltd, Sheffield, 1918

the two-handed navette-shaped basket with reeded border, the sides applied with stylised acanthus leaves, the shoulder pierced with a band of pales and garlands enclosing two vacant cartouches, the body moulded with a part-gadrooned and acanthus border, raised on a similarly decorated tapering oval footrim, 33cm wide over handles, 1865g

R20 000–25 000



149

150

**An Art Deco silver and enamel
Bates rolling telephone index,
Beddoes & Co, Birmingham,
1930**

the hinged cover with aperture
revealing a rolling paper alphabetical
index, flanked by two blue guilloché
enamel panels, the rim with black
enamelled alphabet, the side fitted with
Bates Index turning handle, *engraved*
'RD 755459', 8,4cm high, 9cm wide

R7 000–9 000

150



151

**A pair of George V silver
Sabbath candlesticks, maker's
initials 'M.S', possibly Morris
Salkind, London, 1932**

each baluster form, moulded with
swags of flowers and foliage, raised on
a stepped dome-shaped base, with
detachable drip-pans, *loaded*, 28cm high
(2)

R15 000–20 000

151



152

**A George VI seven-piece silver
and ivory tea service, Mappin &
Webb, Sheffield, 1945-1948**

comprising: kettle-on-stand with
burner, teapot, hot water jug, two-
handled sugar bowl, milk jug, tea
strainer and stand, each lobed body
chased with shell, foliage and diaper
borders, with fluted spouts, each
hinged cover applied with a turned
ivory knob, the sides applied with
rounded ivory handles; and an oval
two-handed tray, *the kettle-on-stand*
34cm high, the tray 72cm wide over
handles, 8375g all in (7)

R40 000–50 000

152



*This lot is not suitable for export

153

An Elizabeth II silver and gold cigarette box, Deakin & Francis Ltd, Birmingham, 1954

rectangular, the hinged cover with engine-turned decoration and ribbed 14ct gold inserts, cedar-lined interior with divisions, on four stepped feet, 17,5cm wide

R4 000–6 000



153

154

A pair of Elizabeth II silver candlesticks, J B Chatterley & Sons Ltd, Birmingham, 1969

each tapering cylindrical stem raised on a stepped circular footrim, with vase-shaped sconce and detachable nozzle, loaded, 30,5cm high (2)

R10 000–12 000



154

155

An Irish silver coffee pot, Royal Irish Silver Co, Dublin, 1973

the octagonal tapering body engraved with alternating stylised foliate-and-shell panels, the side applied with an ebonised leaf-capped double c-scroll handle, the hinged cover with urn-shaped finial, raised on a stepped circular footrim, 21,1cm high, 830g

R15 000–20 000



155

156

A Tiffany & Co silver water pitcher, 1907-1947, .925 sterling

of baluster form with reeded shoulder and lip, the side applied with a harp-shaped handle, raised on a reeded circular base, engraved 'TIFFANY & CO, MAKERS STERLING SILVER, 925-1000, M, 18181, 3823, 4 PINTS', 23,5cm high, 1075g

R40 000–50 000



156

157

**A Tiffany & Co silver jug,
1907-1947, .925 sterling**

the bulbous body moulded with a foliate band of c-scrolls and flowerheads, the cylindrical neck similarly decorated, the side applied with c-scroll handle with a double band of moulded pales, raised on a shallow circular base, engraved 'TIFFANY & CO, MAKERS STERLING SILVER, 925-1000, M, 3077, 1927, 18,4cm high, 750g

157



R40 000–50 000

158

**A pair of Tiffany & Co silver
candlesticks, 1947-1956,
.925 sterling**

each tapering column with reeded borders and conforming sconce raised on a domed circular footrim engraved with initials, engraved 'TIFFANY & CO, MAKERS STERLING SILVER, 23282, 19,8cm high, 395g all in (2)



158

R15 000–20 000

159

**An assembled part-set of
American 'King Edward' pattern
silver flatware, Gorham,
1875-1936**

comprising: 8 soup spoons, 8 tablespoons, 8 small fish forks, 2 small fish knives, 7 table forks, 8 dessert spoons, 8 dessert forks, a pair of fish servers, two sauce ladles, a cream ladle, a salad spoon and fork, 8 teaspoons, 7 coffee spoons, a pair of sugar nips, a sugar spoon, a sugar sifter spoon, a lemon fork, 3310g all in; 8 large fish knives, 8 butter knives, 8 table knives, a pie slice, a cake slice, each engraved on the terminal with the letter 'V'; and a pair of carvers (103)



159

R20 000–25 000

160

A Victorian lady's silver-mounted and simulated rosewood walking stick, J Howell & Co Ltd, London, 1895

with metal ferrule, 83cm high; a George V lady's silver-mounted grey silk parasol, retailed by Briggs & Sons, London, 1919, with silver collar and metal ferrule, the rib painted 'Paragon, S. Fox & Co Ltd, London', with cream linen cover, 96,5cm high; and a late Victorian silver-mounted malacca walking stick, Wild & Carr, London, 1901, with silver collar, the handle engraved with initials, lacking ferrule, 91cm high (3)

R8 000–10 000



160



161

161

A Victorian lady's gold-mounted, ivory and bamboo walking stick, W H Carrington & Co, Birmingham, late 19th century

the collar engraved 'Alice Clegg', with later silver collar, Richard Morton & Co, Sheffield, 1883, with metal ferrule, 91,5cm high; and an Oriental faux-horn and bamboo walking stick, the handle modelled as a dragon's head, with open mouth enclosing a loose ball, brass collar, with rubber ferrule, 93cm high (2)

R4 000–6 000

*This lot is not suitable for export

162

A George V 9ct gold-mounted and rosewood walking stick, maker's initials 'WJT', London, 1919

with horn ferrule, dents and splits, 94,5cm high; and a horn-mounted coromandel walking stick, 19th century, with wooden ferrule, 90cm high (2)

R7 000–9 000



162



163

163

A German silver-mounted willow stick, late 19th century

the silver handle moulded with two foliate panels with a vacant cartouche, the stick with willow tendril, with later shaft, 151,5cm; and a German silver-mounted stinkwood walking stick, late 19th century, of crook form, with brass ferrule, dents, with later shaft, 103,5cm (2)

R6 000–8 000



164

164
**A bronze model of St Michael
overcoming Satan, Edward William
Wyon, 1811-1885, after John Flaxman for
the Art Union of London**

the domed base inscribed 'EXECUTED BY E. W.
WYON AFTER THE ORIGINAL BY FLAXMAN. FOR
THE ART UNION OF LONDON 1842', dark brown
patination, 49,5cm high

R35 000–40 000



165

165
**Two Victorian brass Standard Half Pint
measures**

each inscribed 'Potter, Poultry, London', 9,2cm
high (2)

R7 000–9 000



166

166

**A George II walnut lowboy,
18th century**

the rectangular quarter-veneered and inlaid moulded top with incurved corners above an arrangement of four drawers, raised on cabriole legs with pad feet, *restorations and replacements*, 70,5cm high, 73,5cm wide, 46cm deep

R20 000–25 000

167

A George III oak dresser

with *later* backboard and moulded outset cornice above three open shelves flanked by a cupboard enclosing two further shelves, the lower half with three panelled drawers above a wavy frieze, on square-section legs, *restorations*, 200cm high, 206cm wide, 51cm deep

R18 000–24 000



167

168

A George III mahogany corner cupboard

the *later* moulded pediment above a pair of inlaid panelled doors enclosing two shelves and a *later* arrangement of small drawers and a cupboard, the lower half with a shelf, on bracket feet, with painted interior, 214cm high, 134cm wide, 77cm deep

R15 000 - 20 000



168

169

A George III mahogany armchair

the arched upholstered back with padded outcurved armrests carved with foliage, upholstered serpentine seat on cabriole legs and scroll feet, the knees carved with shells and foliage

R8 000–12 000



169



170
A George III mahogany and inlaid drop-side table

the rectangular twin-flap crossbanded top with rounded corners above a frieze and faux drawer, on ring-turned tapering legs, brass cappings and castors, *58,5cm high, 70cm wide open, 50cm deep*

R4 000–6 000



170

171
A George III mahogany pembroke table

the oval twin-flap top above a frieze with a real and faux drawer, on tapering square-section legs with brass cappings and castors, *73cm high, 98cm wide open, 80cm deep*

R4 000–6 000

172
A George III mahogany chest of drawers

the moulded rectangular top above four graduated long drawers, on bracket feet, *88cm high, 98cm wide, 50,5cm deep*

R8 000 - 10 000



172

173

A George III mahogany and brass-bound plate bucket

with carrying-handle, open side, fitted with a *later* liner, 28cm high, 30cm wide over handle

R4 000–6 000



173

174

A George III mahogany extending dining table

the rectangular moulded top with two leaves above ring-turned columnar supports, X-shaped frame on outswept legs with brass cappings and castors, 75cm high, 146cm long fully extended, 129cm deep

R20 000–25 000



174



175

**A George III mahogany cabinet
bookcase**

the breakfront pediment centring a
pineapple finial with dentil frieze above
a pair of panelled doors enclosing two
adjustable shelves, the lower half with a
slide above four cockbeaded graduated
long drawers, on bracket feet, 226cm high,
102cm wide, 52cm deep

R30 000–40 000



176

176

A George III mahogany bureau

of small proportions, the rectangular top above a fall-front enclosing a fitted interior with an arrangement of small drawers, a tambour cupboard and a well, above two short drawers and three graduated cockbeaded drawers, on bracket feet, 97,5cm high, 67cm wide, 48cm deep

R12 000–15 000

177

A George III mahogany partners' desk

the rectangular top inlaid with a gilt-tooled leather writing surface above three short drawers and flanked by three graduated drawers, the opposing side with three faux drawers and a pair of cupboard doors enclosing a shelf, the sides with brass carrying-handles, on a plinth base with brass castors, 73cm high, 147,5cm wide, 103cm deep

R40 000–50 000



177

178



178

**A George III style mahogany card table,
19th century**

in the Chippendale manner, the rectangular top with
ovolu border enclosing a baize-lined playing surface,
profusely carved with foliage, on square-section canted
legs with brass castors, *72,5cm high, 91cm wide, 44,5cm deep*

R15 000–20 000

179

**A George III walnut and upholstered
wingback armchair**

raised on cabriole legs with pad feet

R7 000–9 000

179



180

A George IV mahogany side table

designed for the Brighton Pavilion, the rectangular reeded
top with rounded corners, raised on plain supports joined
by a stretcher, on reeded outswept legs, brass cappings
and castors, the stretcher stamped GIVR, 35, PAVILION
74cm high, 91cm wide, 57cm deep

R15 000 - 20 000

180





181

181
A Regency rosewood and brass inlaid sofa table

the rectangular twin-flap top with canted corners and inlaid with stringing and dot motifs above a pair of frieze drawers, the reverse with pair of dummy drawers, on a tapering quadripartite base raised on four outswept feet with foliate and brass castors, 73cm high, 150cm wide open, 60,5cm deep

R15 000–20 000



182

182
A Regency rosewood book carrier

rectangular, with three-quarter pierced brass gallery incorporating the handles, 15cm high, 61cm wide, 25cm deep

R5 000 - 7 000



183

183
A Regency mahogany and caned library chair

with curved back, reeded downcurved arm supports, caned seat, on ring-turned and fluted front legs and sabre back legs, with brass cappings and castors, re-caned

R12 000 - 15 000



184

184
A mahogany occasional tea table, 19th century

the hinged square twin-flap top above a real and faux drawer, on tapering square-section legs with brass cappings and castors, 71cm high, 89cm wide open, 45cm square

R9 000 - 12 000

185
A Regency japanned tilt-top tripod table

the circular top decorated with Chinoiserie scenes of figures before pavilions enclosed by four birds-of-paradise, the outer rim with four contesting dragons, above a birdcage support, the baluster-turned stem on three cabriole legs with claw-and-ball feet, some overpainting and restorations, 78cm high, 108cm diameter

R25 000–30 000



185

186

A William IV mahogany reclining armchair by George Minter

the reclining back, padded scroll arms and seat upholstered in green dralon, the apron with a sliding footrest, on lappet-carved tapering legs with brass cappings and castors, *stamped 'G Minter, 10 GERARD ST, SOHO, W R flanking a crown, Patent No 2053'*

R6 000 - 8 000

NOTES

George Minter of Soho. Minter was a cabinet-maker and upholsterer specializing in patent reclining chairs, who is first recorded in 1829 trading from various addresses in Soho until 1854 when he apparently ceased business. Several examples of Minter's work are recorded, including a group of related seat furniture in Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, London, 1996, page 338, figs 649-651.

186



187

A mahogany collector's cabinet on associated stand, 19th century and later

the rectangular top above a pair of panelled doors enclosing two sets of eight graduated drawers, *58cm high, 69cm wide, 31cm deep*, the stand with a frieze drawer supported on a pair of fluted front legs headed by ebonised plaster Egyptian terms, on a stepped plinth base with brass bun feet, *81cm high, 73cm wide, 35cm deep*

R12 000 - 15 000

* This lot is not suitable for export

187



188

A mahogany breakfront bookcase, 19th century

the cornice above a pair of glazed doors enclosing adjustable shelves flanked by a further pair of glazed cupboard doors enclosing shelves, the lower section with further shelves, on a plinth base, *210,5cm high, 268cm wide, 41cm deep*

R25 000–30 000





189

189
A set of mahogany and leather metamorphic library steps

the rectangular nailed seat with hinged top enclosing two tiers with seven green leather treads and hand support, *72cm high open, 48cm high, 79cm long, 51,5cm deep*

R12 000–15 000

190
A mahogany and inlaid coin collector's cabinet, 19th century

the square top above a pair of doors enclosing ten drawers fitted for coins, the sides with brass carrying-handles, on bun feet, the whole with satinwood borders, *25,5cm high, 33cm wide, 32,5cm deep, each drawer with a paper label*

R4 000–6 000

*This lot is not suitable for export



190

191
An upholstered and mahogany wingback armchair, 19th century

the upholstered frame with moulded and ring-turned front supports, on ring-turned legs with brass cappings and castors

R6 000–8 000



191

192

**A mahogany whatnot,
19th century**

the square top supported on tapering columns, the lower section with a frieze drawer, on ring-turned legs, brass cappings and castors, 76cm high, 47cm square

R6 000–8 000



193

**A Victorian mahogany tilt-top
tripod occasional table**

the rectangular top with reeded edge and rounded corners raised on a ring-turned column, on three curved legs with brass cappings and castors, 74cm high, 76cm wide, 59cm deep

R4 000–6 000



194

**A Victorian rosewood circular
dining table**

the circular tilt-top with gadrooned border raised on a baluster and leaf-carved fluted column, the tripod base with claw feet and castors, 73,5cm high, 132cm diameter

R15 000–20 000



195

**A Victorian mahogany
pedestal desk**

the rectangular top with rounded front corners and inset with a gilt-tooled brown leather writing surface above three frieze drawers, each pedestal set with three graduated drawers, the moulded base on castors, 77,5cm high, 137cm wide, 67cm deep

R9 000–12 000

195

196

**A late Victorian rosewood
centre table**

the serpentine shaped top with brass binding above a frieze drawer, on ring-turned baluster supports, the moulded foliate-carved legs joined by a shaped stretcher, scroll and shell feet, *restorations to the front left corner, 72cm high, 136cm long, 76cm wide*

R10 000–15 000

197

**An Edwardian satinwood and inlaid
bureau de dame**

the superstructure with arched gallery above a pair of cupboard doors flanking a shelf with mirrored backboard, the hinged top enclosing a gilt-tooled leather surface, with three drawers below, on square-section tapering legs and spade feet, inlaid throughout with neoclassical borders of penwork between ebonised and rosewood bandings, *114cm high, 84cm wide, 45,5cm deep*

R12 000–15 000

198-200 No Lots



196

195



197





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

**Chinese and Japanese Works of Art
Colonial, European and South African
Furniture, Silver and Glass,
Contemporary Furniture**

Lots 201–390

Lot 297 A Japanese blue and white Arita VOC dish, late 17th century (detail)

201

A Chinese Export silver rose bowl, 19th century

the body embossed with four panels emblematic of the Four Seasons, including plum blossom, peony, bamboo and chrysanthemums, with small birds and butterflies, against a stippled ground, raised on a spreading circular footrim headed by a band of blossom, engraved character marks, 25,5cm diameter, 885g

R8 000–10 000



202

A Chinese Export silver three-piece tea service, Wo Shing, Shanghai, circa 1830-1875

comprising: a teapot, milk jug and two-handled covered sugar bowl, each bulbous body moulded in relief with alternating panels of prunus blossom, chrysanthemum and foliage against a diaper ground, the sides applied with leaf-capped c-scroll handles, the hinged cover with a bud and leaf finial, raised on four bracket feet embossed with leaf motifs, 1480g all in; and Chinese rosewood and silver-mounted tray, the sides applied with bamboo-shaped handles, the corners applied with silver mounts, 37cm wide over handles (4)

R20 000–25 000

*This lot is not suitable for export



203



203
A Chinese Export silver bell, Wang Hing & Co, Hong Kong, late 19th/early 20th century

the handle in the form of a coiled dragon, the body engraved with Chinese character mark and inscribed 'Peggy to Gratty, 15th January 1906', 10cm high, 215g

R4 000–6 000

204



204
A Chinese crystal brush holder in the form of a dragon, 19th century
with its head turned towards its back, 16cm long
R12 000–15 000

205



205
A Chinese Archaic carved agate pendant of a Zhulong
the curled creature with carved mane, with pierced aperture to its neck, the stone of cream and mottled brown tones, 4,5cm high
R15 000–20 000

206



207



208



209



210



211



206

A Chinese jade carving of a cong, 19th century

of ribbed form, the stone of mottled celadon and pale brown tones, *with cracks*, 5,5cm high

R12 000–15 000

207

A Chinese jade plaque, 19th century

carved with three intertwining dragons, the stone of a pale white tone, 7,5cm wide

R20 000–30 000

208

A Chinese jade covered box in the form of a melon, 19th/20th century

the lobed body carved with a bat, tendrils and a leaf, the detachable cover carved as a stem, the stone of bluish-green tone, 4,5cm high

R12 000–15 000

209

A Chinese jade belt buckle, 19th/20th century

carved as two slightly arched panels with *chilong* and *lingzi* in relief, the clasp carved with a *taotie* mask, the stone of bluish-green tone, 12,7cm wide

R15 000–20 000

210

A Chinese jade feather holder, 19th/20th century

the cylindrical body carved with *leiwen* meanders, the stone of white tone, 6,5cm high; and a Chinese jade belt hook, carved with the head of a deer, the stone of pale celadon tone, 6,5cm long (2)

R12 000–15 000

211

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

rectangular, carved with a scrolling dragon, the reverse with five bats amongst scrolls, the sides with small apertures, the stone of celadon tone with brown inclusions, 5,7cm wide

R8 000–10 000



212

**212
A Chinese jade belt hook,
19th/20th century**

carved with a dragon's head contesting a *chilong*, the stone of mottled white tone, *10cm long*

R18 000–20 000



213

**213
Two Chinese jade carved plaques,
early 20th century**

the first pierced and carved with the figure of Buddha in an oval frame, highlighted with stylised *chilong*, *6,5cm high*, the second carved with a dragon amongst stylised clouds, the stone of pale celadon tone, *5cm wide (2)*

R12 000–15 000



214

**214
A Chinese jade carving of a 'Buddha's
hand citron', 19th/20th century**

carved with a leafy branch, the stone of pale celadon tone, *chipping*, *6,5cm high*

R12 000–15 000



215

**215
A Chinese jade carving, 19th/20th
century**

in the form of a crouching winged beast with curled tail, the stone of mottled brown and green tone, *6cm long*

R8 000–12 000



216

**216
Two Chinese jade pendants,
19th century**

the first carved and pierced with a dragon, the second with a phoenix, the stones of pale celadon tone, *the taller 8cm high (2)*

R8 000–10 000



217

**217
A Chinese jade carving of intertwined
reticulating dragons, late 19th/early
20th century**

each creature linked by its tail, the stone of pale celadon tone, *7cm wide*

R12 000–15 000



218

218
A Chinese jade carving, late 19th/early 20th century

carved with a double lotus pod, heightened with a branch, foliage and a small bird, the stone of pale celadon tone, *8,5cm high*

R12 000–15 000



219

220
A Chinese jade carving of a Buddha's hand citron, 19th/20th century

carved and highlighted with *lingzi*, the stone of pale celadon tone, *6,8cm high*

R15 000–20 000



220



223

222
A Chinese carved amethyst pendant, 19th/20th century

in the form of a peach, surmounted by gourds and birds, *some chipping, 5cm long*

R3 000–4 000



221

221
A Chinese jade carving of a *lingzi*, late 19th/early 20th century

the front and reverse carved with *lingzi* issuing from a branch and leaves, the stone of pale celadon tone with pale russet inclusions, *5,8cm wide*

R12 000–15 000



222

221
A Chinese jade carving, 19th century

in the form of a recumbent mythical beast surmounted by a hawk, its body carved with stylised clouds, the stone of white tone with pale yellow inclusions, *4,5cm high*

R20 000–25 000

223
A pair of Chinese jade plaques, early 20th century

each pierced and carved with a dragon within a frame surmounted by a second writhing dragon, the stone of green-yellow tone, *6,4cm wide (2)*

R15 000–20 000

224



224
A Chinese jade carved plaque, early 20th century

pierced and carved with a scrolling dragon and phoenix amongst foliage, the stone of pale celadon tone, *7cm wide*

R8 000–10 000

225



225
A Chinese carved jade plaque, early 20th century

composed of two disks, the front carved with a pair of contesting *chilong*, the stone of pale celadon tone, *9,2cm long*

R15 000–20 000

226



226
A Chinese jade carving, early 20th century

in the form of a lotus root, surmounted by a pair of birds and a double-headed lotus bloom, the stone of pale celadon tone, *14cm long*; with wooden stand

R20 000–25 000

227



227
A Chinese jade belt hook, 20th century

carved with a contesting dragon and *chilong*, the stone of mottled green tone, *8,3cm long*

R12 000–15 000

229



228
A Chinese jade carving, early 20th century

in the form of a leaf, highlighted with a pair of bats, the stone of a mottled white tone, *13cm long*

R4 000–6 000

229
A Chinese jade pendant, early 20th century

in the form of a dragon's head, incised with *leiwen* motifs, the stone of mottled shades of brown and green, *7cm long*

R6 000–8 000



230

230

A Chinese carved jade pendant of a phoenix, early 20th century

the stone of pale green celadon tone, 7,5cm high; with carved stand, 16,5cm high

R12 000–15 000



231

231

A Chinese jade belt hook, early 20th century

carved as a *ruiyi*, the stone of a white tone, 11cm long

R3 000–4 000



232

232

A Chinese pale green jade 'leaping carp' vase, 20th century

carved as a scaly fish-dragon leaping from stylised waves, a smaller fish on its back, with milky white inclusions, 15,5cm high

R10 000–15 000

233

A Chinese jade and hardwood table screen, late 19th/early 20th century

the pale oval stone carved in relief with *Shoulao* and a small boy proffering a peach beneath a pine tree, before a rocky landscape with a pavilion in the distance, the rectangular frame with stylised Greek-key motifs, raised on bracket-and-scroll feet, 30,5cm high, 27cm wide

R15 000–20 000



233

234

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

the well hollowed bottle carved in
the form of melon, heightened with a
leafy branch, stopper, 4,5cm high

R10 000–15 000



234

235

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

the well hollowed bottle carved in
the form of Buddha's hand citron, the
shoulder with a leafy branch, stopper,
5cm high

R10 000–15 000



235

236

**A Chinese smoky quartz crystal
snuff bottle, Qing Dynasty, late
19th century**

of canister faceted octagonal form,
with detachable cover carved with a
pair of bats, the sides with open lug
handles threaded with a fine chain,
with double amethyst-bead toggle,
stopper, 6cm high

R15 000–20 000



236

237

**A Chinese smoky quartz crystal
snuff bottle, Qing Dynasty, late
19th century**

of canister form with detachable
cover, carved with a pair of entwined
chilong, the sides with open lug
handles carved with bats and
threaded with a fine chain, with
double amethyst-bead toggle, the
front carved with a rosette of bats
enclosing a circular plaque, *signed*,
the reverse with two circular plaques
moulded with stylised *fu* characters,
stopper, 6,5cm high

R20 000–25 000



237

238

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

of flattened spherical form, the front carved with a mask, the reverse with an inscription, the shoulders with lion-mask-and-ring handles, on a flattened oval foot, the stone of even pale tone, stopper, *5,5cm high*

R8 000–10 000



238 front



238 reverse



239

239

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

of rounded form carved with basket weave, raised on a low oval foot, stopper, *6,2cm high*

R4 000–6 000

240

**Two Chinese cameo agate magnum
snuff bottles, late 19th/early
20th century**

the first carved in relief with three cubs playing beneath a pine tree, on a low footrim, stopper, *9,7cm high*; the second carved in relief with a pair of praying mantis amongst foliage, stopper, *9,5cm high (2)*

R10 000–12 000



240



241



241

**Three Chinese agate snuff bottles,
late 19th/early 20th century**

the first of flattened square outline raised on a low footrim, the shoulders carved with a pair of lion-mask-and-ring handles, stopper, *6,8cm high*; the second of part-lobed form, the shoulders carved with a picot border, on a low footrim, *7,5cm high*; and the third example of tapering ovoid form, the shoulders carved with a band of petals, on a low circular footrim, stopper, *6,5cm high (3)*

R9 000–12 000

242

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

the first carved in low relief with pierced handles and fluted body, on a low footrim, stopper, 9cm high; the second of flattened vase form, the shoulders carved with Buddhist lion handles, on a low footrim, stopper, 7cm high; and the third example, carved with Buddhist lion handles above a lotus border, on a low footrim, stopper, 8.4cm high (3)

R8 000–10 000

243

**Three Chinese 'shadow' agate snuff bottles,
late 19th/early 20th century**

the first of rounded flattened form carved with a sage before a rocky mountainscape, the reverse with small boats in a riverscape before a pavilion, the stone of mottled grey tone, stopper, 5.3cm high; the second carved with wave-shaped handles, the semi-translucent stone highlighted with mottled brown patterns and amber patches, stopper, 5.4cm high; the third of ovoid flattened form, the stone of grey tone suffused with greyish-beige 'thumbprint'-form inclusions, stopper, 5.8cm high (3)

R6 000–8 000

244

**Two Chinese cameo agate snuff bottles,
late 19th/early 20th century**

each rounded and raised on a low oval footrim, the first carved in relief with *chilong* viewing the moon, stopper, 6.5cm high; and the second carved in high relief with a *chilong* splayed on a rocky outcrop viewing another beast below, stopper, 6.3cm high (2)

R10 000–12 000

245

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

of rounded form raised on a low footrim, carved in relief to the front with The Four Beauties, *Xishi*, *Wang Zhaojun*, *Diaochan* and *Yang Guifei* and their attendant, two holding their attributes, with clouds and a bird-of-paradise above, stopper, signed, 10cm high

R10 000–12 000



246

**Three Chinese agate snuff bottles,
early 20th century**

the first carved in relief with a sage before a rocky balustrade and pine tree, with a crane in flight above his head, with low footrim, stopper, 7cm high; the second ovoid, carved in relief with a sage reading and his attendant, stopper, 6,5cm high; and the third carved in relief with a frog being observed by a bird, with lotus bloom and foliage, stopper, 6,7cm high (3)

R12 000–15 000



247

**Three Chinese amber snuff bottles,
early 20th century**

the first of flattened ovoid form carved with a bat, five coins and tasseled rope, the shoulders with mask-and-ring handles, raised on a low oval footrim, stopper, 6,5cm high; the second carved with a bat, the side with a *chilong*, on an oval footrim, stopper, 5cm high; and the third example carved with a fish before a pavilion, the reverse with a lotus bloom, water lily and a bat, on an oval footrim, stopper, 4,5cm high (3)

R15 000–20 000



248

**Two Chinese crystal snuff bottles in
the form of a tribute-bearer, early
20th century**

in sizes, each standing robed figure with clasped hands presenting a bowl, his hat in the form of a stopper, the taller 7,3cm high (2)

R6 000–8 000

248

249

**Three Chinese amber snuff bottles,
early 20th century**

the first of melon form, heightened with leaves and branches and a smaller fruit, stopper, 4,5cm high; the second in the form of a toad, its scaly back carved with a *yin* and *yang* symbol, its mouth with stopper, 5,5cm wide; and the third carved with bamboo and leaves, to a triangular shaped footrim, stopper, 5,5cm high (3)

R12 000–15 000

249

249

250

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

of ovoid form, carved with a squirrel, grapes and vines, the reverse carved with a double gourd and peach, the shoulders carved with lion-and-mask handles, to a pebbled ground, with oval footrim, stopper, *6cm high*

R8 000–10 000

251

**A Chinese yellow glass snuff bottle,
early 20th century**

moulded to the front and reverse with a *chilong*, on a low oval footrim, stopper, *signed, 7cm high*; and a pink glass example in the form of an elephant, of rounded form with the head facing out, carved with saddle-cloth, the neck with leaf lappet border, stopper, *signed, 6cm high (2)*

R8 000–10 000



250



251

252

**Two Chinese amber snuff bottles,
early 20th century**

the first carved with a dog of *Fo* contesting a ribboned ball, the reverse carved with a bat and three coins attached to a tasseled rope, raised on a low footrim, stopper, *4,2cm high*; the second carved with a squirrel, grapes and vine before a pavilion, the reverse with blossom before a pavilion, stopper, *5,3cm high (2)*

R9 000–12 000

253

**Three Chinese crystal snuff bottles,
early 20th century**

the first carved as a corn cob, stopper, *10,5cm high*; the shoulders of the second example carved with pierced lug handles, the tapering faceted hexagonal body carved with a lappet border, raised on a conforming low footrim, stopper, *8cm high*; and the third example slightly waisted, carved with a lappet border, stopper, *11cm high (3)*

R9 000–12 000



252



253

254



254

Three Chinese crystal snuff bottles, early 20th century

the first carved with a pair of swans, each with *lingzhi* fungus head borne on a stem in their beaks, stopper, *5,2cm long*; the second carved with a Mandarin duck with a lotus bloom in its beak, a duckling resting its head on the wing, stopper, *6cm long*; the third hair crystal bottle carved as a hare, suffused with scattered black needles, stopper, *6,2cm long* (3)

R9 000–12 000

255

Three Chinese crystal snuff bottles in the form of small boys, early 20th century

in sizes, well hollowed, each on one knee holding his right arm behind his back and clasping his plait, stoppers, *the tallest 7,2cm high* (3)

R18 000–24 000

255



256

Three Chinese amber snuff bottles, early 20th century

the first ovoid, carved in relief with a pair of contesting dragons, their scaly bodies forming the handles, on an oval shaped base, stopper, *6,5cm high*; and two further examples, in sizes, each of slender form, raised on and indented oval footrim, carved with a pair of contesting dragons chasing a flaming pearl, stoppers, *the taller 6,5cm high* (3)

R18 000–20 000

257



257

Three Chinese smoky crystal snuff bottles in the form of Immortals, 20th century

in sizes, the first holding a lotus bloom, *9,3cm high*; the second kneeling, his clasped hands holding a basket, *8,3cm high*; and the third example carved as a figure standing on one foot, each figure's hat in the form of a stopper, *7,5cm high* (3)

R9 000–12 000

258

**Two Chinese crystal snuff bottles,
early 20th century**

the first in the form of a seated Lohan holding an inscribed scroll, *6cm high*; the second carved with a Deity, the standing robed figure holding a sceptre over his left shoulder, on a circular base, each stopper in the form of a hat, *8,7cm high* (2)

R8 000–10 000



259

**Three Chinese crystal snuff bottles in the
form of Lohans, 20th century**

in sizes, each standing robed and bearded figure holding an attribute, his hat in the form of a stopper, *the tallest 9cm high* (3)

R9 000–12 000

260

**Four Chinese amber snuff bottles,
20th century**

the first carved with the deity *Shou Lao* holding a peach in his left hand and his staff in his right hand, with a crane before a pine tree and a pavilion, the reverse carved with a pair of cranes before a similar landscape, stopper, *6cm high*; the second ovoid with ribbed body, carved with a cicada amongst leafy branches, the reverse with a deer amongst foliage, stopper, *6,5cm high*; the third in the form of a canteloupe carved with a cicada before a vine, the reverse with a squirrel eating grapes in a trailing vine, stopper, *6,5cm high*; and the fourth example carved with a leaping fish viewed by a crane before a waterfall and mountainscape, stopper, *6,3cm high* (4)

R12 000–15 000



261

**A Chinese red coloured glass 'mallow flower'
snuff bottle, late 19th/early 20th century**

the front and reverse moulded with a mallow flower, raised on an oval footrim, stopper, *7,7cm high*; and a smoky crystal snuff bottle, the front and reverse carved with a *shou* character, the shoulders carved with bamboo handles, raised on an oval footrim, stopper, *7cm high* (2)

R7 000–9 000



262

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

the first conjoined and raised on a low oval footrim, one bottle carved with *lingzhi*, stopper, 6,5cm high; the second of flattened ovoid form with carved shoulders and sides to a hexagonal-shaped base, stopper, 6,4cm high (2)

R5 000–7 000

262



263

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

the carved lobed body incised and stained with an inscription, heightened with *ruyi*-head and lappet borders, on a low footrim, the cream stone suffused with pale honey-coloured highlights, the base with an inscription, traces of red staining, stopper, 7cm high; and a smoky crystal snuff bottle, late 19th/early 20th century, similar, stopper, 6,5cm high (2)

R12 000–15 000

263



264

**Four Chinese amber snuff bottles,
early 20th century**

each raised on a low oval footrim, the first carved with a small boy holding a peach and pointing at a monkey in a pine tree flanked by a pair of bats, the reverse carved with a crane in flight before a pine tree, waterfall, mountains and a pavilion, the shoulders with a pair of squirrels, stopper, 6,5cm high; the second carved with a pair of cranes before a pine tree, mountains and a pavilion, stopper, 6cm high; the third carved with four turtles contesting a peach and *lingzhi* against a basketweave ground, stopper, 6cm high; and the fourth example carved with a pair of cranes before a mountainscape and pavilion, the reverse with a fish leaping from the waves, viewed by a crane before a mountainous landscape, stopper, 6,2cm high (4)

264



R20 000–25 000



265

265
**A Chinese grey earthenware goose-headed
zun vessel, Western Han Dynasty,
206 B.C.– A.D. 9**

the bulbous body surmounted by a goose head with
aperture, raised on a spreading circular foot, *chips to the
footrim, 34cm high*

R18 000–24 000



266

266
**Two Chinese painted pottery figures of equestrians,
Tang Dynasty, 618-907**

each horse standing foursquare on an unglazed rectangular base,
each hooded rider seated atop a black-painted saddle and a
blanket highlighted with green, white and red foliate decoration,
their moustached faces modelled with high cheek bones, their
robes red-glazed with white and green dot decoration, with
raised hands, *45,5cm high (2)*

R80 000–100 000

Each figure accompanied by an Oxford Authentication
Thermoluminescence Analysis Report, Nos C109q70 and C108y18

267

**A blue and white 'Swatow' Zhangzhou dish,
17th century**

the centre painted with a phoenix before stylised peonies, bamboo and a rocky outcrop, enclosed by a triple blue-line border, the rim painted with alternating panels of flowers and bamboo, 36,5cm diameter

R9 000–12 000



267

268

**A blue and white 'Swatow' Zhangzhou bowl,
17th century**

the centre painted with Buddhist emblems and four alternating foliate cartouches, the rim with a foliate border, the reverse with panels of blossom, rim with minor restoration, 21,5cm diameter

R7 000–9 000



268

269

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

the baluster body painted with pairs of phoenix amongst scrolling leafy peony stems, the lip with ruyi head border, underglaze-blue double-ring mark, 33cm high

R6 000–8 000



269

270

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

the baluster body painted with scrolling lotus blossom and foliage between blue-line borders, rim reduced, underglaze-blue double-ring mark, 26cm high; with associated pierced wooden cover

R3 000–4 000



270

271

**Four Chinese Export blue and white dishes,
Qianlong, 1735-1796**

each centre painted with ribbon-tied sprays of flowers and butterflies, the cavetto with wave-spearhead border, the wavy rim with further sprays of flowers, the reverse with underglaze-blue double-ring mark centred by a bloom, fritting chips to the rim, minor firing faults, 24cm diameter (4)

R12 000–15 000



271



272

**A Chinese blue and white
'Nanking Cargo' bowl, Qianlong,
1735-1796**

the body painted with a continuous landscape of pine trees and rocky outcrops, a figure on a bridge, with dwellings before a riverscape, the rim with lozenge-shaped blue-line border, *fritting chips to the rim, paper label 'Christies, lot 2751', 19cm diameter*

R5 000–7 000



272

273

**A pair of Chinese blue and white
platters, Qing Dynasty, Qianlong,
1736-1795**

octagonal, in sizes, each centre painted with two maidens and their attendant, with a further figure and his pony before pavilions, the foreground with a small dog, the cavetto with diamond-shaped border, the rim painted with sprays of small birds, peony blossom, flowers and pomegranates, *the larger 43,5cm wide (2)*

R9 000–12 000



273

274

**A Chinese mirror-black glazed jar,
Qianlong, 1735-1796**

the bulbous body with shortened neck, heightened with sprays of flowers, *hairline cracks to the base, firing faults, 22cm high*

R5 000–7 000



274

275

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

the ovoid body painted with a continuous riverscape with pavilions, trees and figures in the foreground, enclosed by blue-line borders, *21cm high*; with associated pierced wooden cover

R2 000–3 000



275

276

**A Chinese green-glazed pottery
roof tile, Ming Dynasty, 1368-1644**

depicting a *longma* seated on its haunches, its
mane and tail with dark green glaze, *chips to mane
and tail*, 28,5cm high

R6 000–8 000



276

277

**A Chinese Guan-type celadon brush
washer, 18th century**

of shallow tapering form glazed in a thick pale
green tone suffused with a network of crackle
continuing to the base, the footrim left unglazed
with brown-biscuit base, 10,5cm diameter

R9 000–12 000



277

278

**A Chinese green-glazed vase,
18th century**

the baluster body with flared rim, the pierced
lug-shaped handles of branch form, with sprays
of peonies and berries in relief, the crackle glaze
suffused with viridian and olive-green glaze, to an
unglazed footrim, 27cm high

R8 000–10 000



278

279

**A Chinese celadon and biscuit-decorated
flask, 18th/19th century**

the octagonal faceted body thickly glazed in
matte pale green, with floral biscuit sprays and
flowerheads, 18cm high

R5 000–7 000



279

280

**A Chinese celadon tripod vessel,
Qing Dynasty, 19th century**

the olive-green glazed body moulded in relief with
eight trigrams between foliate borders, raised on
three cabriole feet, the centre with aperture, *repairs*,
14,5cm high; with associated wooden cover

R9 000–12 000



280

281

**Two Chinese blue and white
'Diana Cargo' dishes, circa 1816**

the whole painted with stylised
flowerheads between blue-line borders,
the reverse with four sprays, *paper label*
'Christies, Diana Cargo, March 1995, lot 396
and 1168', 28cm diameter (2)

R6 000–8 000



281

282

**A Chinese famille verte bottle
vase, Qing Dynasty, 19th century**

the whole enamelled with three
dragons, a *longma* and a *qilin* amongst
waves and flaming motifs, raised on a
circular footrim, *restored, underglaze-blue*
double-ring mark, 45,2cm high

R6 000–8 000



282

283

**A Chinese flambé vase,
Qing Dynasty, 19th century**

the bulbous body with flared lip,
suffused in shades of purple and blue
glaze, raised on a circular footrim, the
interior and base with craquelure glaze,
some staining and firing faults,
20,4cm high

R5 000–7 000



283

284

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

the cylindrical body painted with a
continuous mountainous landscape
with dwellings in the foreground united
by a bridge, populated with figures at
various pursuits, the rim and base with
a band painted with sprays of fruit and
flowers, *underglaze-blue four-character*
mark, 35,5cm high

R6 000–8 000



284



285

285
A Chinese flambé *Tianqiuping* vase,
late 19th century

the bulbous body suffused with an
 oxblood-red glaze, raised on a circular foot,
 26,2cm high

R5 000–7 000



286

286
A Chinese famille-rose covered
box, Republic Period, 1912-1949

the cover enamelled with a rocky
 outcrop, sprays of blossom, *lingzi*, and a
 pomegranate tree, with bats in flight, the
 base similarly decorated, *pseudo iron-red*
Jiaqing mark, 9,3cm diameter

R6 000–8 000

287
A Chinese boxwood figural group
of the Eight Immortals,
20th century

carved with the Immortals at various
 pursuits before a root-bound rocky outcrop,
 some restorations, 25,5cm high

R4 000–6 000



287

288

Eight Chinese carved fruitwood panels, 20th century

framed as one, each carved in relief with figures at various pursuits before pavilions, pine and willow trees, each panel carved with a calligraphic inscription, 137cm high, 34cm wide

R8 000–12 000

289

A pair of Chinese hardwood side chairs, 19th century

the backs pierced and carved with dragons contesting flaming pearls, the side supports carved with writhing dragons' bodies, solid panel seats, carved aprons and sides, on leaf-carved legs with claw-and-ball feet joined by stretchers, *back stretcher replaced* (2)

R15 000–20 000

288



289



290

A Chinese bronze figure of a seated dignitary, 18th/19th century

with long flowing robes, seated on a later wooden seat, holes, 30,5cm high (2)

R7 000–9 000

290



291

A Chinese bronze censor in the form of a Qilin, Qing Dynasty, 19th century

the horned and winged creature seated on its haunches, with detachable head and open mouth, with scaly body and feathered tail, faulty hinge to the neck, 35,5cm high

R9 000–12 000

291



292

A Chinese bronze incense burner in the form of a Dog of Fo, 19th century

the seated beast with hinged head, his left paw resting on a loose pierced ball, damage to the tail, 41cm high

R14 000–16 000



293

A Chinese bronze incense burner in the form of a Dog of Fo, 19th century

the snarling beast with his left paw resting on a pierced ball, on a triform base, the back with aperture, 39,5cm high

R12 000–15 000

293



294

A Japanese *shibuichi*, silver and gold covered box, late 19th/early 20th century

the silver rectangular box with rounded corners, the cover inset with a *shibuichi* panel decorated with a peony and rocky outcrop highlighted in silver and gold, with black lacquer interior, *signed Miyamoto Shoko, 5cm high, 13,5cm wide*; with original box

R2 000–3 000

294



295

A Japanese black and gilt lacquer kobako, Meiji Period, 1868-1912

rectangular, the detachable domed cover and base incised and decorated with flowerheads and scrolling foliage, enclosing a gold and grey silk-lined interior, *6,5cm high, 16cm wide*

R2 000–3 000

295



296

A Japanese bronze jardinière, late Meiji Period, 1868-1912

of lobed outline, the sides cast in relief with birds, blossoms and butterflies, raised on a circular footrim, the centre of the interior moulded and engraved with flowers before a riverscape and with a double character mark, *applied six-character rondel, 27,5cm high*

R10 000–15 000

296





297

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

the central rondel painted with the VOC monogram,
surrounded by two *ho-o* birds perched amongst
pomegranate and camelia blossom, enclosed by six
alternating panels of peony and bamboo divided by
bands of stylised foliage, 39cm diameter

R150 000–200 000

298

A Japanese blue and white dish, Meiji Period, 1868-1912

rectangular with incurved corners, the centre painted with peonies enclosed by stylised scrollwork, the reverse similarly decorated, *firing faults, underglaze-blue four-character mark, 21cm wide*; a Japanese blue and white covered bowl, early 20th century, decorated with a profusion of flowerheads and scrolling foliage, the base with diaper border, *firing fault to the base, 14cm high*; a Japanese blue and white *jubako*, comprising four tiers, the cylindrical body decorated with scrolling foliage and flowerheads, each raised on a low footrim, the wooden cover with carp finial, *25cm high*; and another example, comprising a double tier, the square body printed with scrolling foliage and flowerheads, raised on bracket feet, the wooden cover with double-flowerhead finial, *chips, 15,5cm high (4)*

R3 000–4 000



298

299

A Japanese blue and white dish, early 20th century

square with canted corners, of wavy outline, the centre painted with flowers and foliage, the cavetto with stylised characters, the rims with chrysanthemums and scrolling peonies, the reverse with stylised stems, *underglaze-blue six-character mark, 31,5cm wide*; and another, similar, the centre painted with palmettes and scrolling foliage, the rim with stylised ferns and flowerheads, the reverse with stylised stems, *hairline crack, underglaze-blue six-character mark, 37cm wide (2)*

R5 000–7 000



299

300

A Japanese blue and white bowl, early 20th century

octagonal, the centre painted with a stylised flowerhead, the cavetto with diaper border, the rim with diamond-shaped motifs enclosing flowerheads, the reverse painted with alternating panels of landscapes and pine trees, *underglaze-blue mark, 19,5cm wide*; a blue and white star-shaped dish, early 20th century, painted with peonies, bamboo and a bird in flight, the raised rim outlined in sienna with cell-diaper borders, *minor chips, underglaze-blue six-character mark, 18,5cm wide*; and a pair of Japanese blue and white cups, early 20th century, each painted with panels of landscapes, *the centre with underglaze-blue four-character mark, 5cm high (4)*

R2 000–3 000



300

301

A Japanese blue and white dish, early 20th century

the centre painted with The Three Friends of Winter, enclosed by a foliate diaper border, the rim with wrigglework and flowerhead band, the reverse with scrolling stems and foliage, *underglaze-blue six-character mark, 38,5cm diameter*; and another, octagonal, the centre painted with a pavilion before a riverscape with a pair of boats, the cavetto with Greek-key border, the rim with *manji* and peony border, the reverse with stylised foliage, *hairline cracks, underglaze-blue six-character mark, 32,5cm wide (2)*

R4 000–6 000



301

302

A Japanese blue and white dish, early 20th century

the centre painted with The Three Friends of Winter enclosed by a foliate diaper border, the rim with wrigglework and flowerhead band, the reverse with scrolling stems and foliage, *underglaze-blue two-character mark, 46cm diameter*

R4 000–6 000



302

303

A Japanese Kutani bowl, Meiji Period, 1868-1912

the centre painted with a finch perched on a magnolia stem, the rim enamelled with chrysanthemums and 'brocade' border, the reverse with blossom and 'brocade' band, *iron-red nine-character mark, 32,5cm diameter*

R4 000–6 000



303

304

A Japanese porcelain bowl, late Meiji Period, 1868-1912

the centre painted with minute butterflies and flowers, with gilt stippled highlights against a white ground, the exterior enamelled with 'brocade' medallions, chrysanthemums, sprays of flowers and grasses, raised on a low footrim, with gilt cell-diaper border, *underglaze-blue three-character mark, 13,5cm diameter*

R4 000–6 000



304

305

A Japanese Imari dish, late 19th/early 20th century

with wavy rim, the centre decorated in cobalt blue, coloured enamels and gilt with a vase of peonies before a balustrade, the rim with alternating panels of stylised foliage and flowerheads, the reverse with stylised floral motifs, *underglaze-blue four-character mark, 21cm wide*; another, with wavy rim, the centre decorated with a seascape, a fishing boat in the foreground, the reverse with sprays of flowers, *22,3cm wide*; and a Japanese Kakiemon style dish, the centre decorated with a basket and sprays of blossoms, enclosed by leaves and *mon*, the rim with double blue-line border, the reverse with scrolling foliage and flowerheads, *underglaze-blue character mark, 21cm wide (3)*

R1 500–2 000



305



306

A Japanese Satsuma earthenware dish, Meiji Period, 1868-1912

circular, decorated in polychrome enamels and gilt, with a figural scene of *Rakan* and demons before a mountainous landscape, to a gilt stippled ground, enclosed by a 'brocade' border decorated with fans, waves and medallions, the reverse similarly decorated, *39cm diameter*

R5 000–7 000



306

307

A Japanese Satsuma earthenware bowl, Taisho Period

of lobed outline, the body intricately decorated in coloured enamels and gilt with chrysanthemums and peonies, the rim and base with gilt border, *7,3cm high, 19,5cm wide*

R4 000–6 000



307

308

A Japanese Satsuma earthenware vase and cover, Meiji Period, 1868-1912

the waisted body decorated in coloured enamels and gilt with two lobed panels of *samurai* against a gilt-stippled ground, the sides applied with ring-and-ribbon handles, raised on a stepped circular base decorated with geometric and foliate borders, the detachable cover with a gilt seated *shishi*, *30cm high*

R3 000–4 000



308

309

**A large Japanese Satsuma vase,
Meiji Period, 1868-1912**

the baluster body decorated in enamel and gilt with two fan-shaped cartouches, each with warriors before a balustrade and mountainous riverscape, enclosed by 'brocade' and geometric motifs, raised on a circular wooden base, *drilled and fitted for electricity*, 56,5cm high

R7 000–9 000

*Electrical fitting not warranted.



309

310

**A large Japanese Satsuma vase,
Meiji Period, 1868-1912**

the baluster body decorated in enamel and gilt with two fan-shaped cartouches, each with *geishas* and courtly scenes within a pavilion before a mountainous landscape, enclosed by geometric 'brocade' panels with sprays of peonies, butterflies and birds, raised on a circular wooden base, *drilled and fitted for electricity*, 44cm high

R8 000–10 000

*Electrical fitting not warranted.



310

311

**A large Japanese Satsuma vase,
Meiji Period, 1868-1912**

the tapering body decorated in enamel and gilt with two fan-shaped cartouches, one with *Arhats* at various pursuits amongst a weaving dragon, the other decorated with a *daimyo* scene, the waisted and flared lip decorated with a gilt and 'brocade' band, raised on a circular wooden base, *drilled and fitted for electricity*, 63cm high

R8 000–10 000

*Electrical fitting not warranted.



311

312

**A Japanese Satsuma earthenware
hexagonal vase, Meiji Period, 1868-1912**

the body decorated in polychrome enamels and gilt with four panels of *samurai* and *Rakan* before a riverscape, against a gilt-stippled ground, enclosed by lappet, zigzag and floral borders, 30,7cm high signed, possibly 'Hodota'

R3 000–4 000



312

313

A pair of Japanese Satsuma earthenware vases, Taisho Period

each bulbous body decorated in coloured enamels and gilt with *geishas* below garlands of wisteria the reverse with *Rakan* and *Ahats* before a mountainous landscape, the sides applied with zoomorphic dragon handles, the shoulder and sides decorated with a gilt 'brocade' border, signed in gilt against a brown reserve, 24cm high (2)

R4 000–6 000



314

A pair of Japanese Satsuma earthenware vases, 20th century

each bulbous body decorated in coloured enamels and gilt with birds amongst flowers and bamboo against a mountainous riverscape, enclosed by burnt-orange and gilt geometric borders, 30,5cm high, signed 'Koshida' (2)

R6 000–8 000



315

A Japanese porcelain vase, mid 20th century

the bulbous body decorated in coloured enamels and gilt with peonies, irises, roses and chrysanthemums enclosed by borders of stylised palmettes and foliage, the flared lip with Greek-key border, signed, 30,5cm high

R4 000–6 000



316

A Japanese enamelled porcelain mille-fleurs bowl and cover, early 20th century

the cover profusely decorated with flowerheads, applied with chrysanthemum buds and foliage, the interior and cover with further sprays of blossom, the shoulder of the base similarly decorated, iron-red four-character mark, 16,5cm diameter; and a Japanese Kutani-style bowl and cover, 20th century, painted and enamelled with a pair of partridges and stylised chrysanthemums, chip to the lip, iron-red painted mark, 10,3cm diameter (2)

R2 000–3 000

315



316



317

317
A Thai celadon-glazed jar,
Sawankhalok, 15th century

of globular form, the broad shoulders set with two lug handles below the short everted neck and bulbous lip, carved with a band of lotus leaves, with triple-line border and lightly ribbed body, unglazed lower half and footrim, *16,5cm high*

R6 000–8 000

318
A Korean elm and brass-
mounted chest-on-stand

the rectangular top above two short drawers and a hinged fall-front enclosing a void, with engraved brass strapping, *76cm high, 94,5cm wide, 44cm deep*, the stand with carved feet and side stretchers, *94,5cm high (2)*

R20 000–25 000



318

319
A Ceylonese ebonised and
caned armchair, 19th century

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

R15 000–20 000

PROVENANCE

The Elizabeth Mark Collection
 Sold: Sotheby's, Johannesburg, 29 April
 1985, lot 144



319

320

A Colonial Indian silver christening mug, Thomas Mathies & James Barron, Bombay, second quarter 19th century

the cylindrical body chased with two bands of acorns and oak leaves, engraved with initials, the side applied with leaf-capped scroll handle, 10cm high, 260g

R4 000–6 000

LITERATURE

Wynyard R. T. Wilkinson (1973) *Indian Colonial Silver: European Silversmiths in India and their Marks*, Argent Press. Illustrated on page 91.



320

321

A pair of Colonial Indian silver pepper pots, Charles, Nephew & Co, Calcutta, mid-19th century

urn-shaped, with fluted bodies, engraved 'PEPPER' and 'SALT', with pierced detachable covers, with bud-and-foliage finial, 11cm high, 250g all in (2)

R1 000–1 500



321

322

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

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

R6 000–8 000



322

323

A Colonial Indian silver and ivory parasol handle, 19th century

moulded in relief with three dancers against a stippled ground, the handle engraved with a double flowerhead, set to an ivory shaft, hairline cracks, 25cm long

R2 000–3 000

*This lot is not suitable for export



323

324

A French four-piece silver-gilt tea and coffee set, Paris, post 1838, .950 standard

comprising: a teapot, a coffee pot, a covered sugar bowl and milk jug, each with reeded and ribboned borders, the harp-shaped handles with foliate terminals, each cover with pineapple finial, *the teapot 22,5cm high, 1970g all in*; and a pair of French silver sugar tongs, 19th century, .925 standard, with claw terminals, 40g (5)

R15 000–20 000



324

325

Two pairs of Russian silver champagne flutes, Itska Lozinsky, Moscow, 892-1908

in sizes, each tapering body engraved with sprays of flowers, raised on a beaded knopped stem, set on a stepped circular foot, two engraved with initials, *the tallest 18,5cm high, 320g all in*; and another example, maker's initials 'B.M.P', Kokoshnik mark, similarly engraved, *15,5cm high, 65g (5)*

R6 000–8 000



325

326

A Russian silver and enamel caddy spoon, Yakov Nikolayevich Lyapunov, St Petersburg, 1898-1903

the reverse of the bowl and the front of the handle with stylised polychrome enamel decoration within a white beaded border, 30g

R3 000–4 000



326

327

A set of Dutch silver and ivory-mounted tea-making accoutrements, late 19th/early 20th century, .833 standard

comprising; twelve teaspoons, a tea-leaf shovel, a tea strainer and a pair of sugar tongs, 210g all in; contained a mahogany fitted presentation case, with domed hinged cover, red-velvet lined interior, 5,5cm high, 19cm wide (16)

R2 500–3 000



327

328

A Dutch silver biscuit box, Pier van der Woude, Sneek, 1898-1925, .833 standard, with assay mark for Leeuwarden, post 1953

circular with hinged cover and beaded borders, *oxidisation, 455g, 13cm diameter*

R3 000–4 000



328

329

A German silver beaker, with pseudo-Hanau marks, maker's initials 'P.S.', 19th century

with reeded rim above a part-hammered body, gilt interior, *9cm high, 145g*; and another, with pseudo-Hanau marks, maker's initials 'M.B.', with reeded lip, gilt interior, *dents, 7,4cm high, 100g (2)*

R6 000–8 000



329

330

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

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

R25 000–30 000



330

331

A German Art Deco silver and enamel cigarette case, Louis Kuppenheim, Pforzheim, 1912-1924, .900 standard

the front painted with the bust of a young lady, hinged, gilt interior, *9,5cm wide, 155g all in*

R4 000–6 000



331



332

332
An assembled Danish sterling silver four-piece tea and coffee service, Georg Jensen, 1927-1932, No. 28, .925 standard

comprising: a teapot, coffee pot, covered sugar bowl and milk jug, each with hammered surface, ebony finial and handles, with beaded borders, stamped 'Georg Jensen 28' 1370g all in, the coffee pot 19cm high; a Danish sterling silver two-piece mocha set, designed by Johan Rohde for Georg Jensen, 1925-1932, with import marks for Georg Jensen Ltd, London, 1932, numbered 1B and 1D, comprising: a mocha pot and hot water jug, each with ebony finial and handle with beaded borders, stamped, 600g all in, the mocha pot 17cm high; and a Danish sterling silver two-handed Cosmos pattern tray, designed by Johan Rohde for Georg Jensen, post 1945, numbered B251, oval with part dentil border, the ebony handles with scroll and reeded cone-shaped sockets, stamped 'Georg Jensen', maker's design mark for Johan Rohde, B251, 1920g, the tray 52cm wide over handles (7)

R120 000–130 000

333
A Danish silver box No. 712, Sigvard Bernadotte for Georg Jensen, circa 1930, .925 standard

rectangular, the hinged cover with moulded thumbpiece, inscribed 'have a smoke, Dave, and imagine yourself with good friends in Copenhagen. 11th Dec. 1935', reeded sides, raised on four bracket feet, signed 'Sigvard, DENMARK, STERLING, NO. 125', 13,3cm wide, 280g

R5 000–7 000

333



334



335



336

334

A Danish silver pyramid dish No. 600A, Harald Nielsen for Georg Jensen, 1930s, .925 standard

circular, the sides applied with stepped flange-shaped handles, raised on a low spreading footrim, inscribed 'MAY YOUR NEW VENTURE BE A LUCKY STRIKE, COPENHAGEN, 11TH DEC. 1935', 17,5cm diameter, 210g

R5 000–7 000

335

A pair of silver Judaica spice containers, probably Spanish, 20th century

each in the form of a reticulated fish with cabochon-jewelled eyes, with detachable pelvic fin, 5,5cm long, 50g all in; and a silver Judaica spice container, apparently unmarked, with reticulated body and hinged head, 17,5cm long, 80g (3)

R4 000–6 000

336

Two silver fish, probably Spanish, 20th century

one of a swordfish, each with cabochon-jewelled eyes and reticulated body, the swordfish 20cm long, 130g all in (2)

R4 000–6 000

337

A sterling silver candlestick, Ilias Lalaounis, Greece, .925 standard

of tubular form, with hammered body, the side applied with a loop handle, signed, 5,7cm high, 155g

R9 000–12 000

337





338

338
A deceptive toastmaster's glass, 18th century

the thick-walled conical bowl engraved 'AU PREMIER PLAISIR', set on a triple-teared inverted baluster stem and folded conical foot, *18cm high*

R3 000–4 000



339

339
An engraved glass goblet, possibly German, 18th/19th century

the funnel bowl engraved with a castle, a rearing goat and a lion to the foreground, the reverse with *putti* playing musical instruments flanked by vines, a fruit tree, a rabbit and a fox, between lozenge-and-foliolate borders, raised on a faceted stem, to a spreading circular foot, *18cm high*

R3 000–4 000



340

340
A near pair of Stiegel type engraved glass ale beakers, 19th century

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

R3 000–4 000



341

341
An American Stiegel type engraved drinking beaker, 19th century

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

R1 000–1 200



342

342
A Silesian-type engraved glass goblet and cover

the bucket-shaped bowl engraved with three jesters and three hounds beneath flowering trees, to a knopped and baluster stem, set on a circular spreading foot, engraved with a berry-and-leaf garland, the domed cover moulded with trailing pincer work with conforming finial, *36,5cm high*

R5 000–7 000



343

**A Rene Lalique 'Éléphant' frosted and clear
glass coupe, 1930s**

*engraved 'R LALIQUE, FRANCE', N 406, minute chipping to
elephants' heads, 38,5cm diameter*

R80 000–100 000

LITERATURE

Marilhac, page 300, number 411



344

344

A pair of Victorian iron cup dogs

each with circular frame above a hooked column,
on four arched legs with scroll feet, *80cm high (2)*

R6 000 - 8 000



345

345

**A walnut and fruitwood inlaid
commode, 18th century**

the rectangular top inlaid with a pair of panels
bordered by Greek-key decoration centring a
foliate rondel, above three long drawers, on part-
fluted triangular feet, the sides similarly inlaid,
93,5cm high, 123cm wide, 63cm deep

R30 000–40 000

346

A Dutch mahogany demi-lune gateleg table, 19th century

the hinged top enclosing a gilt-tooled green leather surface above a moulded frieze, on tapering fluted legs headed by paterae,

69cm high, 108cm wide, 105cm open

R10 000 - 15 000



346

347

A Dutch oak linen press

the upper half with triangular pediment centred by a ribbon, leaf and berry moulding, the centre with central screw support with brass collar and turning stick, the lower half with two drawers, fluted stiles, raised on fluted stop feet, *220cm high, 93cm wide, 60cm deep*

R12 000–15 000



347

348

A Danish mahogany and inlaid sofa table, 19th century

the rectangular twin-flap top above a fitted frieze drawer, on tapering supports joined by a ring-turned stretcher, the front and reverse raised on ebonised and gilt-carved winged caryatids with paw feet raised on plinth bases, *some loss to the caryatids*, drawer with inventory label for Bernstorff Slot Løbe-Nr. 90, 73,5cm high, 145cm wide open, 76cm deep

R25 000–30 000



349

A Venetian carved walnut grotto 'Fantasy' chair, circa 1880

the whole carved in the form of an exotic bird, a spray of flowers in its beak, its neck carved with flowers and leaves and its wings acting as the back support, the back with S-shaped top rail, detachable upholstered seat, on claw feet, circular socle shaped base carved with foliage and buds, *some wear to wing tips*, 74cm high

R35 000–40 000

LITERATURE

Fantasy Furniture by Bruce M Newmann, Rizzoli 1989, page 30, where a similar example is discussed.



350

A mahogany easel-back travelling desk, late 19th century

the open easel frame headed by arched cresting set with a timepiece headed by a turned finial, the fall-front enclosing a papered backboard painted with figures at a lakeside, fitted with letter, ink and pens compartments, flanked by three drawers, with gilt-tooled green leather writing surface, the fall-front with an oriental leather insert and articulated brass columns, with carved legs, 182cm high, 77cm wide, 119cm deep fully open

R35 000–40 000





351

351

A Cape silver two-handed sugar bowl and cover, Daniel Heinrich Schmidt, late 18th/early 19th century

the sides applied with a pair of twist-turned handles with flowerhead terminals, raised on a circular footrim, the domed cover with foliate finial, 10cm high, 300g

R100 000–120 000

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, p. 100 where a similar example is illustrated.

352

A rare Cape silver chatelaine purse, Marthinus Lourens Smith, late 18th/early 19th century

the pierced gable-shaped hinged frame engraved with wrigglework, with button-shaped clasp, surmounted by a bolt-and-ring fitting to a hook-shaped handle, 10,3cm wide, 65g

R9 000–12 000

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, maker's marks on p. 153.



352



353

**Eleven Cape silver fittings, Johannes Casparus Lotter,
early 19th century**

comprising; three pairs of handles, three drawer escutcheon key plates and a pair of door escutcheon key plates, each with reeded handle centred by a flowerhead, the frame headed by a vacant oval cartouche enclosed by five flowerheads, arrows, quills and leaves, flanked by flowers and foliage, *each handle 13,5cm wide, drawer escutcheon key plate 11cm wide, door escutcheon key plate 13cm high, 1050g all in (11)*

R80 000–100 000

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, maker's marks on p. 150

354



354

A set of seven Cape silver Fiddle pattern dessert forks, William Moore, mid-19th century

six with the terminal engraved with the initial 'G', one with terminal engraved 'A.M. Holden', 325g all in; and a Cape silver Fiddle pattern dessert fork, Theodorus Heegers, early 19th century, 55g (8)

R6 000–8 000

355

Six silver place card holders, Patrick Mavros, Harare

comprising; a monkey, a guinea fowl, a warthog, an ostrich and a pair of hornbills, signed, the tallest 3cm high excluding base (6)

R4 000–6 000

355





356

**A silver 'Tree of Lights' candelabra and elephant
herd table setting, Patrick Mavros, Harare,
2001-2005**

comprising: a candelabra in the form of a tree, each of the
five branches with detachable leaf sconce with three fixed
tuskets below, *Mafunyane*, *Kabakwe* and *Shawu*, and thirteen
free-standing elephants in sizes, *each elephant inscribed with a
name*, the candelabra 43cm high, 11505g all in, the tallest elephant
7cm high (14)

R550 000–700 000



357

A silver 'Date Palm' candelabra and camel table setting, Patrick Mavros, Harare, 2006-2007

comprising: five palm-shaped candlesticks, in sizes, each with detachable palm sconce, and five free-standing camels, in sizes, signed, the tallest candlestick 34cm high, the tallest camel 15,5cm high, 8450g all in (10)

R550 000–700 000



358

358
A Linn Ware viridian green-glazed bowl

the ovoid lobed body with flared lip, the rim with brown-glazed highlights, *painted LINN WARE, 8,5cm high*; a Linn Ware two-handed pedestal vase, glazed in shades of green, raised on a circular foot, *27,5cm wide over handles*; and a Linn Ware viridian green-glazed vase, the rim with brown-glazed highlights, *impressed 'hut' mark, 16cm high* (3)

R4 000–6 000



359

359
Two Linn Ware green-glazed pedestal bowls

each ovoid lobed body with flared lip, with mottled green and blue glaze, *impressed 'LW' mark, 16cm high* (2)

R4 000–6 000



360

360
A Linn Ware green-glazed bowl

the ovoid body with flared rim, *17,5cm high*; a Linn Ware pierced rose, similarly glazed, *15,5cm diameter*; and a Linn Ware green-glazed two-handed vase, glazed in shades of mottled green, the rim and handles with brown-glazed highlights, *painted LINN WARE, 27cm wide over handles* (3)

R5 000–7 000



361

361
A Linn Ware turquoise-glazed jug

the ovoid lobed body with flared lip, impressed 'LW' mark, *19cm high*; and a Linn Ware turquoise-glazed bowl, *painted LINN WARE, 10cm high (2)*

R3 000–4 000



362

362
A Linn Ware green-glazed bowl

with tapering stepped sides, the body with mottled green and blue glaze, *painted LINN WARE, 15cm high*

R3 000–4 000



363

363
A Linn Ware green-glazed jardinière

of tapering ovoid form with rolled rim, glazed in shades of mottled green and blue, with pierced base, *49,5cm high*

R10 000–15 000

364

A Shirley Cloete silver-mounted blue and clear glass decanter and stopper

the body blown with different sized bubbles, *engraved signature*, 38cm high

R6 000–8 000



365

A Shirley Cloete green glass vase

the bulbous body blown with white and blue ribbons, highlighted with red orbs, *engraved signature*, 22cm high

R6 000–8 000



366

A Shirley Cloete glass bowl

the clear glass body blown with swirls of blue, pink, yellow and green, terminating in stylised flowerheads, *engraved signature*, 29cm diameter

R5 000–7 000

367

An Italian large glass bowl, Paolo Crepax for Murano, 1992

circular, blown in shades of purple and green, the reverse with green, yellow and red glass splashes, *signed 'Paolo Crepax, Murano, 1992'*, 61cm diameter

R12 000–15 000



368



368

A Ingmar Relling 'Siesta' high back leather and stained beech armchair and ottoman, designed 1960s, manufactured by Westnofa, Norway

with suspended canvas back support, dark brown leather cushions, the ottoman 44cm high, 63cm wide, 52cm deep (2)

R16 000–18 000

369

A Carlo Mollino 'Ardea' lounge chair, designed 1944, manufactured by Zanotta, Italy, early 1980s

re-upholstered with blue Kvadrat Tonica wool fabric

R35 000–40 000

LITERATURE

Fulvio Irace. (2012) *Carlo Mollino: Minimum Design*, Ore Cultura Srl. Illustrated on page 65.

369





370

370
A Bengt Ruda 'NK Court' chair,
designed 1950s, manufactured
by Nordiska Kompaniet,
Sweden

with original label

R14 000–16 000

LITERATURE

Charlotte & Peter Fiell. (2013) *Decorative Arts 50s*, Taschen. Illustrated on page 163.

371
A Bengt Ruda 'Triva' beechwood
chair, designed 1950s,
manufactured by Nordiska
Kompaniet, Sweden

re-upholstered with blue Kvadrat Tonica
wool fabric, with original label

R12 000–15 000

LITERATURE

Charlotte & Peter Fiell. (2013) *Decorative Arts 50s*, Taschen. Illustrated on page 173.



371

372

**A pair of Pierre Paulin 'Model F780
Concorde' easy chairs, designed
1970s, manufactured by Artifort,
The Netherlands**

*each re-upholstered with blue Kvadrat
Hallingdal fabric, raised on steel bracket
feet (2)*

R20 000–25 000

LITERATURE

Charlotte & Peter Fiell (2013) *Decorative Arts
60s*, Taschen. Illustrated on page 259.

373

**A Martin Visser 'Model BR02'
stainless steel sleeper sofa,
designed 1960s, manufactured by
t'Spectrum, The Netherlands**

*with re-upholstered Kvadrat Hallingdal
wool arm cushion*

R20 000–25 000

LITERATURE

Jozanneke Clarijs. (2002) *t'Spectrum;
Modern Furniture Design and Postwar
Idealism*, Uitgeverij 010. Illustrated on
page 71.



372



373



374

374
A Finn Juhl rosewood and brown leather footstool, designed 1960s, France & Son, Denmark

R5 000–7 000

375
A pair of Hans J. Wegner 'Model GE265' lady's and gentleman's solid oak and brown leather armchairs, designed 1976, manufactured by Getama, Denmark

each with original leather and label (2)

R30 000–35 000

LITERATURE

Noritsugu Oda. (2002) *Hans J. Wegner's 100 Chairs*. Illustrated on page 193.

376
A Norwegian rosewood and glass coffee table, Sigurd Resell for Vatne Mobler, 1970s

with circular smoke-tinted tempered glass top, 48cm high, 90cm diameter

R10 000–12 000



375



376



377

377

A Sigurd Resell birch plywood and brown leather lounge chair, designed 1974, manufactured by Vatne Mobler, Norway

with original leather and high-back X-frame

R15 000–20 000

LITERATURE

Lucy Ryder Richardson. (2016) *100 Midcentury Chairs: And Their Stories*, Pavilion Books Company Ltd. Illustrated on page 194.

378

An Alf Svensson and Yngve Sandstrom 'Galaxy' swivelling lounge chair with plastic shell and leather cushion, designed 1968, manufactured by DUX, Sweden

with original leather

R25 000–30 000



378



379

379

A pair of Hans J. Wegner 'Model JH477' ash plywood and teak easy chairs with ottoman, designed 1986, manufactured by Johannes Hansen, Denmark

with original 'mushroom pink' Kvadrat Hallingdal upholstery, each chair with original label (3)

R30 000–35 000

LITERATURE

Noritsugu Oda. (2002) *Hans J. Wegner's 100 Chairs*. Illustrated on page 155.

380

Two chromed steel and leather chairs, after Mies van der Rohe

each with buttoned leather seat cushion and back, with straps, one upholstered in black leather, the other in brown, frames oxidized, 72cm high (2)

R25 000–30 000



380



381

A tubular steel and grey leather 'Giano' swivel chair, designed by Fausto Boscaroli, circa 1988

the legs on grey rubber stops, stamped 'PEZZUTTI FOR MAGIS DESIGN: FAUSTO BOSCARIOL, MADE IN ITALY'

R8 000–10 000

382

A Grete Jalk black ash plywood 'Bow Chair', designed 1963, manufactured by Lange Production, 2008, Denmark

with original label

R28 000–32 000

LITERATURE

Charlotte & Peter Fiell. (2013) *1000 Chairs in the 20th Century*, Taschen. Illustrated on page 320.

383-390 No Lots



382



Gladys. Mqudlandu.



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

South African and International Art

Day Sale
Lots 391–530

Lot 478 Gladys Mgudlandlu, *Cattle* (detail)



391

© Picasso Administration | DALRO

391

Pablo Picasso

SPANISH 1881-1973

Visage No 130 (AR 479)

1963

Painted 'No 130, Edition Picasso 187/500 Madoura' on the underside of a glazed ceramic plate, 25,5cm diameter

R40 000 – 60 000

392

Joan Miró

SPANISH 1893-1983

Plate XVI, Le Léopard aux plumes d'or

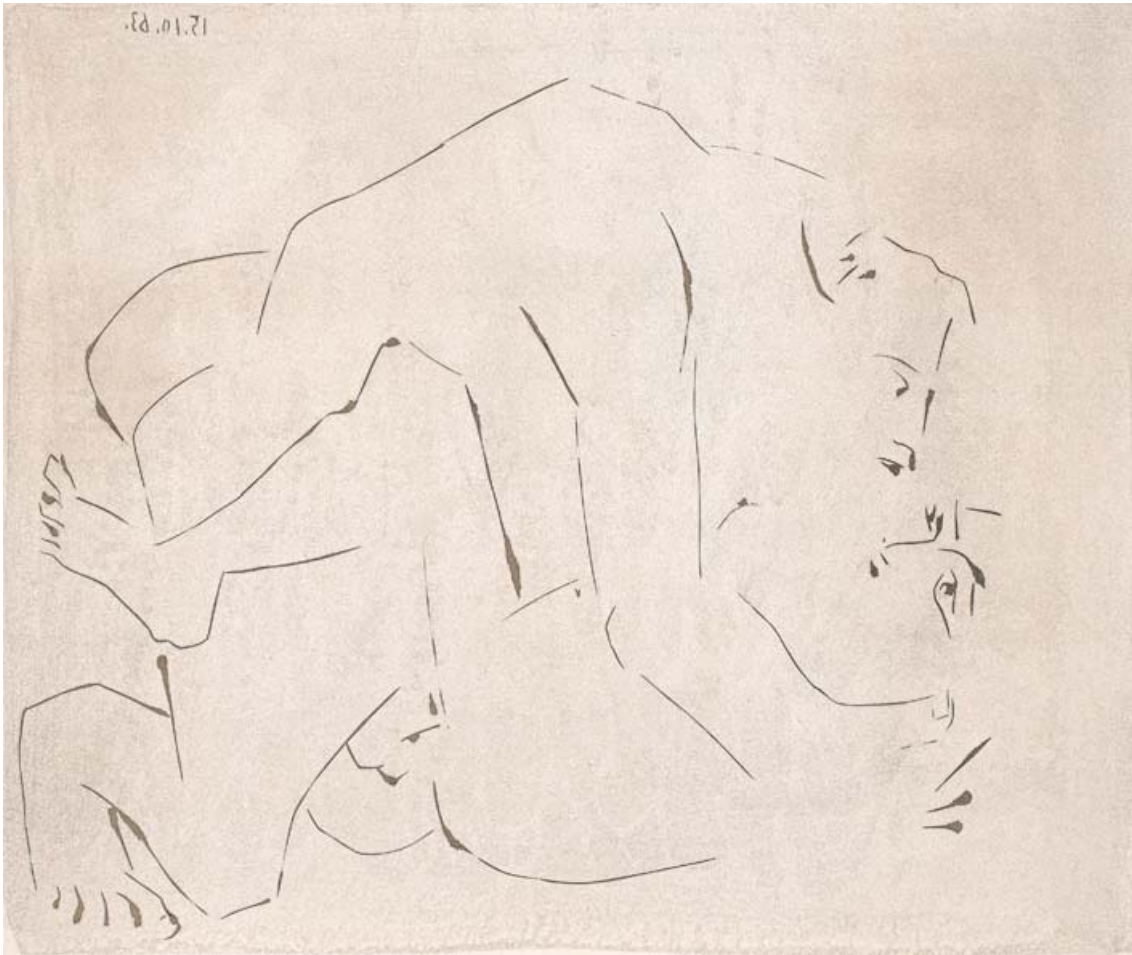
1967

Signed and numbered E.A. 3/10 in pencil in the margin. Lithograph in colours, sheet size: 35,5 by 49,5cm

R25 000 – 35 000



392



© Picasso Administration | DALRO

393

Pablo Picasso

SPANISH 1881-1973

L'Etreinte, I

signed and numbered 31/50 in pencil in the margin and dated 15.01.63 in the plate
linocut

image size: 53 by 63cm

R120 000 – 160 000

LITERATURE

Georges Bloch. (1968) *Picasso: Catalogue of the printed graphic work 1904-1967, Volume I*. Illustrated on page 240, catalogue number 1150.



394

394

John Falconer Slater

BRITISH 1857-1937

A Boer

signed
oil on canvas
60 by 49,5cm

R20 000 – 30 000

This work was executed while the artist was running a shop on the diamond fields in South Africa. He subsequently returned to England to practise as a professional artist recording the countryside and sea views of his native Tyneside.



395

395

after Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

Chiefs in Council at the Kariega River

signed by Annie l'Ons, dated 1885,
and inscribed 'del'
oil on canvas
44,5 by 72,5cm

R40 000 – 60 000

PROVENANCE

The Galpin Family

LITERATURE

cf. Marion Arnold. (1996) *Women and Art in South Africa*, Claremont: David Philip. Page 50.

Annie l'Ons (1864-1919) was the granddaughter of the artist, Frederick Timpson l'Ons. Marion Arnold,

in her book *Women and Art in South Africa*, says the following:

"Annie l'Ons learnt the rules of composition and methods of painting practised by her grandfather, who himself had had only a brief training in London before arriving in Grahamstown in 1834. Annie l'Ons began her artistic career by working on simple landscapes blocked out by her grandfather and graduated to producing copies of his popular paintings. Initially her painting was indistinguishable from her grandfather's late work, which bore the signs of his deteriorating eyesight. The similarity in styles, exacerbated by confusion over signatures, has led to problems of identification.

This lot is a copy of the painting *Chiefs in Council at the Kariega River: Sandile, Sarhili, Siwani, The Witchdoctor Damo, Anta "Umgoongo" and Xhoxho*, by Frederick Timpson l'Ons, the original of which is at the Albany Museum in Grahamstown.



396

397



396

Sir William Russell Flint

SCOTTISH 1880-1969

Figural Composition

signed
conté on paper
53,5 by 37cm

R50 000 – 70 000

397

William Timlin

SOUTH AFRICAN 1892-1943

Caprice

signed, dated 1936 and inscribed with the title
watercolour on paper
30 by 36,5cm

R20 000 – 30 000

398

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

View in Garcia's Pass, Riversdale

signed; signed, dated 1909 and
inscribed with the title on the reverse
oil on canvas

20 by 32cm

R25 000 – 35 000

399

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

In Garcia's Pass, Riversdale

signed and dated 1925; signed, dated
1926 and inscribed with the title on
the reverse

oil on canvas

38,5 by 45cm

R30 000 – 50 000



398



399

400

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

*The Glories of Morn over
Mountain, Rocks and Aloes
Spread*

signed and dated 1930; signed, dated
and inscribed with the title on the
reverse

oil on canvas
50,5 by 67,5cm

R60 000 – 80 000

401

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

*Verdant Hills and Mountains
Fair, Heidelberg*

signed and dated 1931; signed, dated
and inscribed with the title on the
reverse

oil on canvas
36,5 by 48,5cm

R30 000 – 50 000



400



401

402

Tinus de Jongh

SOUTH AFRICAN 1885-1942

A Mountainous Landscape

signed

oil on canvas

29,5 by 49,5cm

R30 000 – 50 000

402



403

Tinus de Jongh

SOUTH AFRICAN 1885-1942

Extensive Landscape

signed

oil on canvas

32 by 47cm

R25 000 – 35 000

403



404

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Michell's Pass, Ceres

signed; inscribed with the title
on
the reverse

pastel on paper
47,5 by 60cm

R30 000 – 50 000

405

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Borrowdale Valley

signed
pastel on artist's board
59 by 72cm

R35 000 – 50 000

LITERATURE

Joyce Newton Thompson. (circa 1951)
Gwelo Goodman: South African Artist,
London: George Allen & Unwin Ltd.
Pages 30 and 32.

"Gwelo painted in Spain, Italy, Ireland
Scotland and the Lake District. By 1911
his pictures were in no less than twenty
exhibitions. That September the *Studio*
carried an article on him in which he
was referred to as "an artist of marked
ability, who has, in recent years, made for
himself a place of particular prominence
among our more notable painters
of landscape and open-air subjects.
There are certain qualities in his work
which make it of more than ordinary
importance'; certain characteristics of
feeling and expression giving it a special
claim to attention". His "Borrowdale
Valley" and "Grange of Derwentwater"
were liners in that year's Academy
and drew the comment from the
Observer that "Mr. Goodman bids fair to
become one of the most personal and
distinguished landscape painters".
Ibid, page 30



404



405

406

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Landscape with Trees

signed

oil on canvasboard

60 by 44,5cm

R30 000 – 50 000



406



407

407

Paul du Toit

SOUTH AFRICAN 1922-1986

Wooded Landscape

signed

oil on canvas laid down on board

25 by 35,5cm

R20 000 – 30 000



408

408

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Trees at Kenilworth

signed and dated 1964

oil on canvas

38 by 42,5cm

R60 000 – 80 000

LITERATURE

cf. FP Scott. (1964) *Gregoire Boonzaier*.

Cape Town: Tafelberg-Uitgewers. A

similar example is illustrated, plate 90.

409

Tinus de Jongh

SOUTH AFRICAN 1885-1942

A Stream Flowing Through Trees

signed

oil on canvas

30 by 49cm

R30 000 – 50 000



409

410

Tinus de Jongh

SOUTH AFRICAN 1885-1942

Ducks by a Pond

signed

oil on board

44 by 58,5cm

R30 000 – 50 000



410

411

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape

signed and dated 1920
watercolour on paper
20 by 27cm

R60 000 – 80 000



411

412

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Baobab Tree

impressed with the executor's
facsimile stamp
pencil and watercolour on paper
24,5 by 35cm

R35 000 – 50 000



412

413

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Simonsberg CP

signed, dated 1950 and inscribed with the title
pencil and watercolour on paper
36 by 50cm

R80 000 – 120 000



413

414

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Mine

signed, dated 1929 and indistinctly
inscribed; inscribed with the artist's
name, 'mine dumps' and 'Sanlam 123'
in another hand on the reverse
watercolour over pencil on
artist's board
24 by 33,5cm

R40 000 – 60 000

PROVENANCE

Purchased from the Sanlam
collection in 1984.



414



415

415

Errol Boyley

SOUTH AFRICAN 1918-2007

Landscape with Farmhouse

signed

oil on board

45 by 60cm

R20 000 – 30 000

416

Errol Boyley

SOUTH AFRICAN 1918-2007

Cattle in a Rural Landscape

signed

oil on board

49 by 74,5cm

R25 000 – 35 000



416

417

Errol Boyley

SOUTH AFRICAN 1918-2007

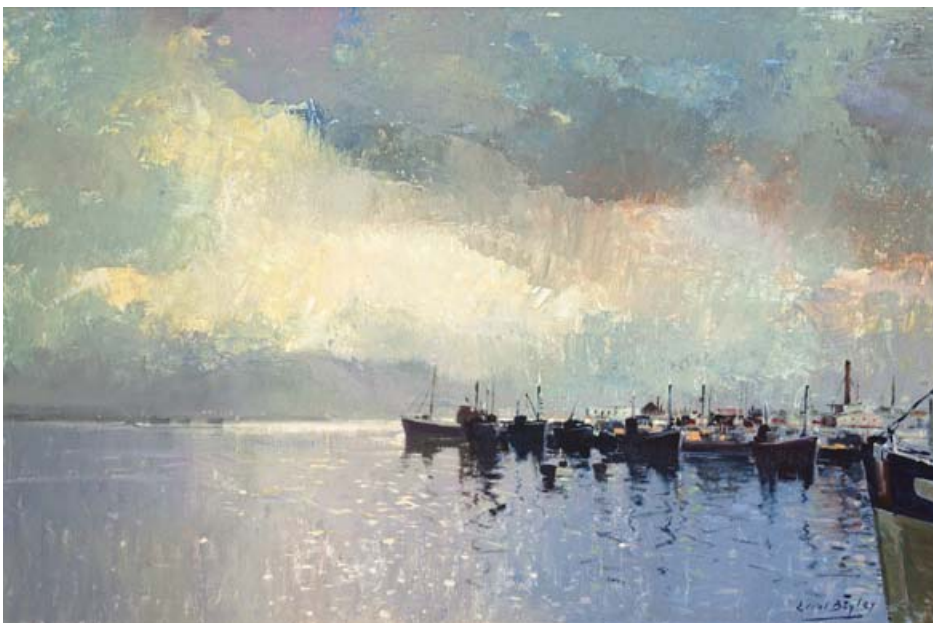
Fishing Boats in a Harbour

signed

oil on board

50 by 75,5cm

R20 000 – 30 000



417

418

Christopher Tugwell

SOUTH AFRICAN 1938-

A Fishing Boat on the Beach

signed

oil on canvasboard

59,5 by 89,5cm

R20 000 – 30 000



418

419

Walter Meyer

SOUTH AFRICAN 1965-2017

Stormvogelbucht, Luderitz

signed with the artist's initials and dated 07; inscribed with the artist's name, title, medium and dimensions on a Johans Borman Fine Art Gallery label adhered to the reverse

oil on canvas

55 by 70cm

R30 000 – 40 000

PROVENANCE

Acquired from the artist's exhibition in 2007 by the current owner.

EXHIBITED

Johans Borman, Cape Town, *Walter Meyer*, 29 November to 15 December 2007.

420

Terence McCaw

SOUTH AFRICAN 1913-1978

The Sea, Hermanus

signed and dated 75; inscribed with the title in another hand on the reverse

oil on board

56 by 76cm

R25 000 – 35 000



419



420



421

421

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

On the Beach

signed and dated 24

oil on panel

29,5 by 40cm

R20 000 – 30 000

422

Terence McCaw

SOUTH AFRICAN 1913-1978

Twilight, St Angelo

signed and dated 51; inscribed

with the title on the reverse

oil on canvas laid down on board

38,5 by 48cm

R25 000 – 35 000



422

423

Piet van Heerden

SOUTH AFRICAN 1917-1991

*Figures and Cottages
beneath Trees*

signed

oil on canvas laid down on board

44 by 74cm

R35 000 – 50 000

424

Terence McCaw

SOUTH AFRICAN 1913-1978

Farm Buildings

signed and dated 60

oil on canvas

44,5 by 60cm

R25 000 – 35 000



423



424



425

425

David Botha

SOUTH AFRICAN 1921-1995

Huis, Wellington

signed; inscribed with the title and dated 1955 on a label adhered to the reverse
oil on canvas laid down on board
29,5 by 39,5cm

R18 000 – 24 000

426

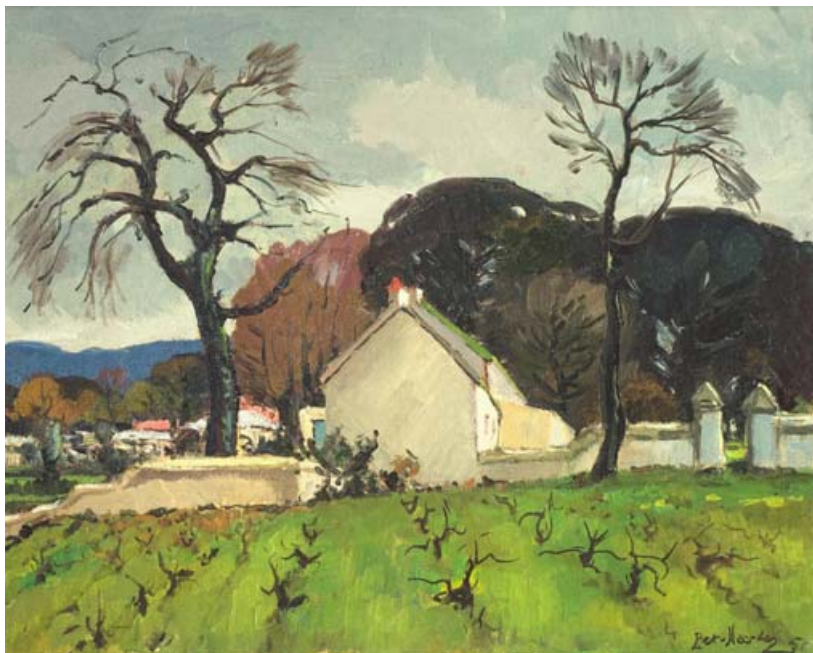
Piet van Heerden

SOUTH AFRICAN 1917-1991

Farmhouse with Vineyards

signed and dated 51; signed and inscribed with the artist's address on the reverse
oil on canvas
39,5 by 49,5cm

R35 000 – 50 000



426



427

427

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Walking Home

signed

oil on artist's board

34 by 44cm

R30 000 – 50 000

428

Terence McCaw

SOUTH AFRICAN 1913-1978

Cape Farmhouse

signed and dated 41

oil on canvas

50 by 67,5cm

R30 000 – 50 000



428



429

429

Judith Mason

SOUTH AFRICAN 1938-2016

Ghosts of Troyeville Foundry

signed; inscribed 'Ghosts of Troyeville'
and 'Study for the Ghosts of Troyeville
Foundry' on two labels adhered to the
reverse

acrylic on board

99 by 79cm

R30 000 – 50 000

430

John Meyer

SOUTH AFRICAN 1942-

A Back Yard

signed

acrylic on board

40 by 59cm

R60 000 – 80 000



430



431

431
Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Pansies

signed and dated '33
oil on canvas laid down on board
21 by 17cm

R20 000 – 30 000



432

432
Otto Klar

SOUTH AFRICAN 1908-1994

Pink Roses in a Glass Vase

signed
oil on board
30 by 28cm

R12 000 – 16 000



433

433

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

*Arum Lilies, Nasturtiums
and Daisies in a Vase*

signed

oil on canvas

59,5 by 49cm

R30 000 – 50 000



434

434

Cecil Higgs

SOUTH AFRICAN 1898-1986

*Grapes, Oranges and
Pomegranates in a Dish*

signed and dated 55

oil on canvas laid down on panel

24,5 by 34,3cm

R25 000 – 35 000

PROVENANCE

The Johannes Meintjes Collection.

435

Piet van Heerden

SOUTH AFRICAN 1917-1991

*Landscape, between Grunau
and Karasburg, Namibia*

signed and dated '85

oil on board

21,5 by 59cm

R20 000 – 30 000

PROVENANCE

Acquired from the artist by the
current owner.

436

Conrad Theys

SOUTH AFRICAN 1940-

Plains of Nigramoeb

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

oil on canvas

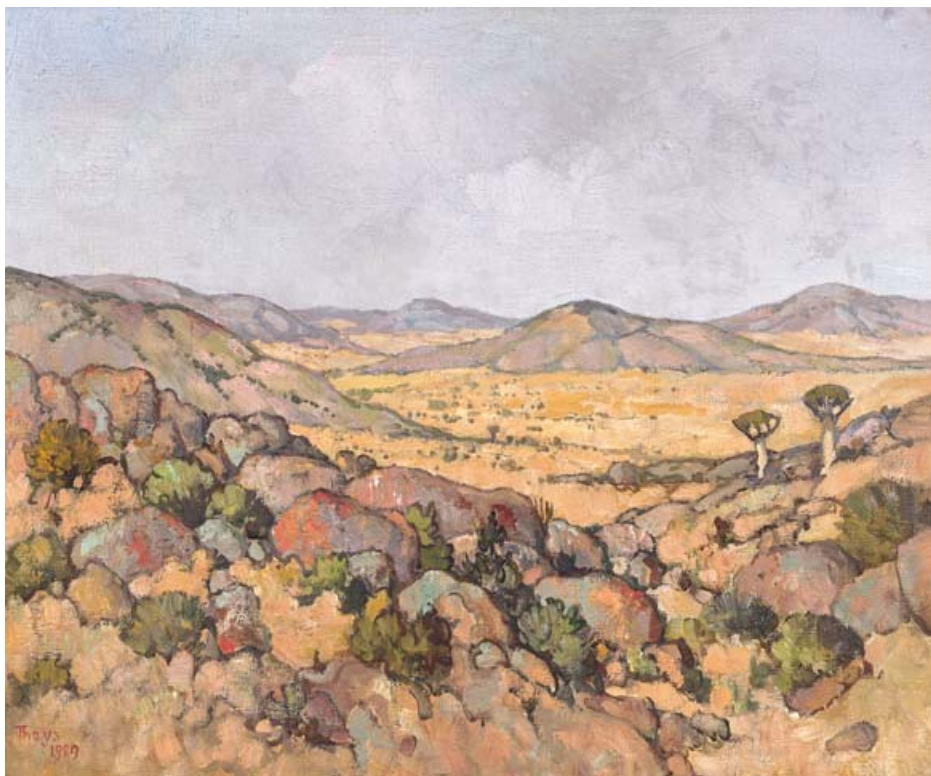
40 by 50cm

R50 000 – 70 000

435



436



437

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

*Valley of Desolation,
Graaff-Reinet*

signed and dated 66
oil on canvas
65,4 by 54,5cm

R70 000 – 100 000

PROVENANCE

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

438

Johann Louw

SOUTH AFRICAN 1965-

Groot Landskap-rotse, Piketberg

2005
oil on board
90 by 122cm

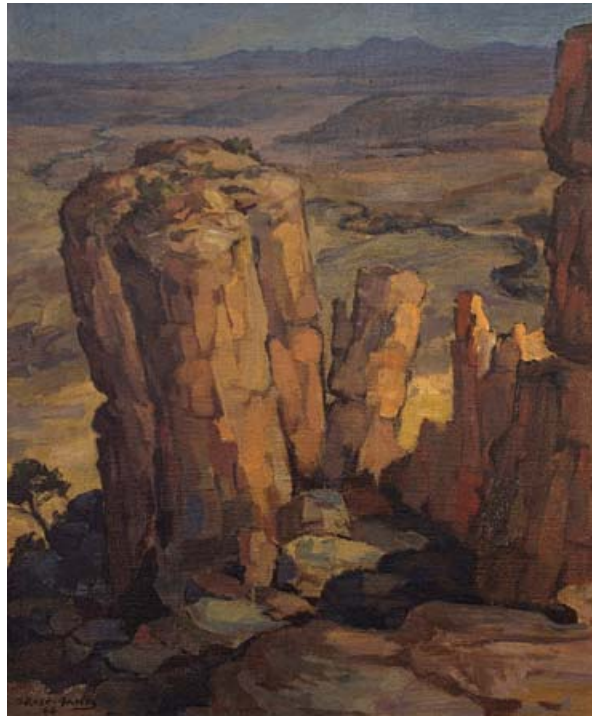
R30 000 – 50 000

PROVENANCE

Acquired from the artist by the
current owner.

LITERATURE

David Bunn, Andreies Gouws and
Stefan Hundt. (2007) *Johann Louw*,
Cape Town: Sanlam Life Insurance
Ltd. Illustrated in colour on page 8.



437



438



439

439

Piet van Heerden

SOUTH AFRICAN 1917-1991

Farm Landscape with Figures and Houses

signed and dated '77

oil on canvas laid down on board

40 by 50cm

R25 000 – 35 000

440

Piet van Heerden

SOUTH AFRICAN 1917-1991

Extensive Landscape

signed

oil on canvas laid down on board

44,5 by 59,5cm

R30 000 – 40 000



440

441

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Cape Farmlands

signed and dated 1949

oil on canvas

41,5 by 59,5cm

R60 000 – 80 000



441

442

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

District Six

signed and dated 1960

oil on canvas

30 by 40cm

R40 000 – 60 000



442



443

443

Amos Langdown

SOUTH AFRICAN 1930-2006

Washerwomen by a Stream

signed

oil on canvas laid down on board

60 by 45cm

R30 000 – 40 000

444

Piet van Heerden

SOUTH AFRICAN 1917-1991

In the Gardens - Cape Town

signed with the artist's initials and dated 42; inscribed with the title on the reverse

oil on canvasboard

29,5 by 39,5cm

R25 000 – 35 000



444

445

Alfred Krenz

SOUTH AFRICAN 1899-1980

Rondebosch

signed and dated 56; impressed with the artist's stamp on the stretcher
oil on canvas
54 by 69cm

R40 000 – 60 000

PROVENANCE

Purchased from the artist by the current owner's father in 1961.

LITERATURE

cf. *Our Art* (1961) Pretoria: S.A. Association for the Advancement of Knowledge and Culture. A similar example illustrated on page 51.

446

Stefan Ampenberger

SOUTH AFRICAN 1908-1983

A Figure in an Extensive Landscape

signed
oil on board
36 by 49cm

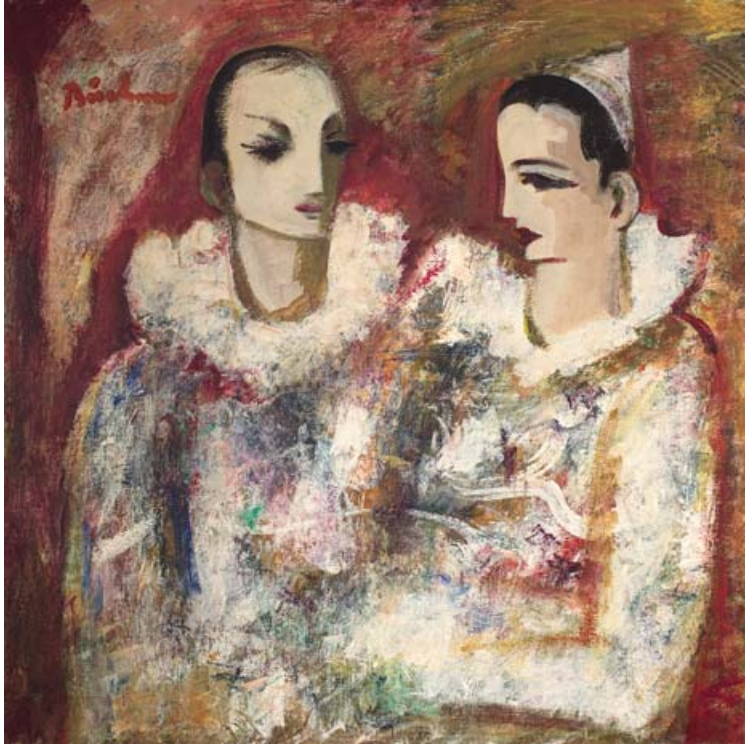
R18 000 – 24 000



445



446



447

447

Carl Buchner

SOUTH AFRICAN 1921-2003

Two Clowns

signed

oil on canvas

90,5 by 90,5cm

R70 000 – 90 000



448

448

Carl Buchner

SOUTH AFRICAN 1921-2003

Portrait of a Young Man

signed

oil on board

60,5 by 44,5cm

R25 000 – 35 000

PROVENANCE

Acquired from the artist
by the current owner.



449

449

François Krige

SOUTH AFRICAN 1913-1994

Cape Town Minstrel Carnival

signed

oil on paper laid down on cardboard

51 by 35,5cm

R60 000 – 80 000



450

450

Carl Büchner

SOUTH AFRICAN 1921-2003

The Young Clown

signed

oil on board

63 by 45,5cm

R35 000 – 50 000



451

451

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Jan Rabie and Friends

circa 1958/9

signed

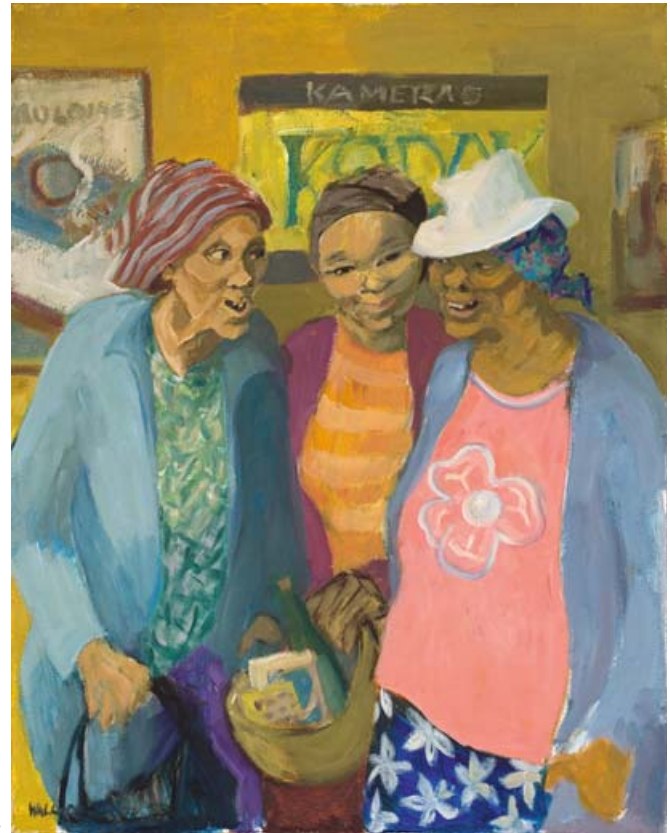
oil on canvas laid down on board

64 by 49cm

R40 000 – 60 000

PROVENANCE

This work was painted at Cheviot Place, home of Erik Laubscher and Claude Bouscherain.



452

452

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Gossips

signed

oil on canvas

81,5 by 65,5cm

R40 000 – 60 000

453

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Village with Women

signed and dated 1963

oil on board

59 by 59cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist at his farmhouse, Grootzeekoegat, by the current owner.

LITERATURE

Catalogue number JM 800.



453

454

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Ketel met Droeë Takke
(Kettle with Dry Branches)

signed and dated '73

oil on board

49 by 45cm

R50 000 – 70 000

EXHIBITED

Die Kunsamer, Cape Town, 12 to 23 March 1974, catalogue number 11.

LITERATURE

Catalogue number JM 1140.

In a review of Die Kunsamer exhibition in the Cape Argus, 19 March 1974, Eldred Green wrote of this work: "[The] juxtaposition of colours to produce gold is used again in No. 11, *Still-Life with Kettle*, the gold of the kettle against intense orange and intense red, with a more distant background of purples, violets, blacks and greens, an intense and valid statement about these colours."



454



455

© Andrew Verster | DALRO



456

© Andrew Verster | DALRO

455

Andrew Verster

SOUTH AFRICAN 1937-

Swamp Flowers

signed and dated 92; signed and inscribed with the title and medium on the reverse
oil and collage on canvas laid down on board
107 by 73,5cm

R25 000 – 35 000

456

Andrew Verster

SOUTH AFRICAN 1937-

The Green of Summer III

signed and dated '73; the artist's name, title, date and exhibition details on a Durban Art Museum label adhered to the reverse
oil on canvas
99,5 by 99,5cm

R25 000 – 35 000

A further label adhered to the reverse with the title and the artist's name and address.

LITERATURE

cf. Mario Pissarra. (2011) *Visual Century: South African Art in Context, Volume 3 1973-1992*, Johannesburg: Wits University Press. A similar example illustrated in colour on page 134.

EXHIBITED

Durban Art Museum, *Andrew Verster Retrospective Travelling Exhibition*, 1987, catalogue number 65.



457

457

Lisa Brice

SOUTH AFRICAN 1968-

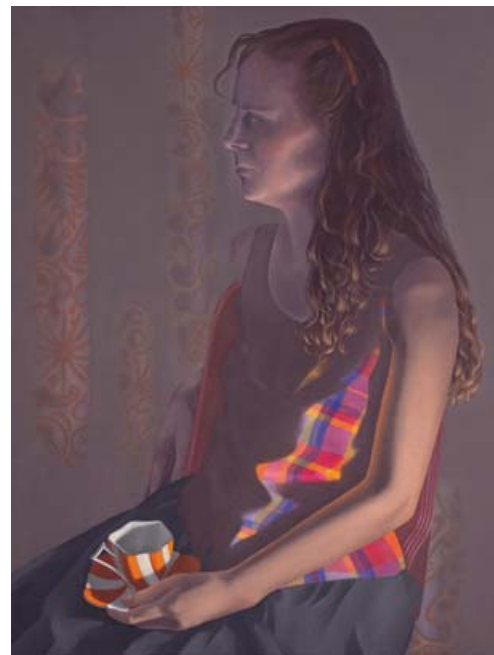
Untitled (Spook)

signed and dated 2005 on the reverse; inscribed with the artist's name, title, date, medium and dimensions on a Goodman Gallery label adhered to the reverse

gesso on board

40,5 by 50,5cm

R30 000 – 50 000



458

458

Michael Pettit

SOUTH AFRICAN 1950-

Amanda

signed; dated 1988 and inscribed with the artist's name, title, medium and dimensions on the reverse

oil on canvas

80 by 60cm

R30 000 – 50 000

EXHIBITED

Everard Read Gallery,
Johannesburg.



459

459

Walter Battiss

SOUTH AFRICAN 1906-1982

Still Life Composition

signed, dated 1942 and inscribed "To Alice and Alexander Yelland, with all the best wishes for future happiness"

pen, ink and watercolour on paper

45,5 by 39,5cm

R25 000 – 35 000



460

460

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Cotyledon in Blue Vase

signed and dated 1992; signed and inscribed with the title in English and Afrikaans on the reverse

pastel on paper

40,5 by 29cm

R20 000 – 30 000

461

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Komposisie met Lampe
(Composition with Lamps)

signed and dated 1997; inscribed

with the title on the reverse

oil on cardboard

39 by 28,5cm

R40 000 – 60 000



461

462

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Hibiscus

signed and dated 1986

oil and charcoal on board

24 by 43,5cm

R40 000 – 60 000



462



463

463

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Roses in a Glass Vase

signed

oil on canvasboard

58 by 48cm

R35 000 – 50 000



464

464

Conrad Theys

SOUTH AFRICAN 1940-

Nasturtiums in a Vase

signed and dated 1993

oil on canvas laid down on board

30 by 25cm

R30 000 – 40 000



465

465
Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Still Life with Flowers

signed and dated 1941
oil on canvas
40 by 29,5cm

R40 000 – 60 000



466

466
Vivienne Koorland

SOUTH AFRICAN 1957-

Flowers in an Amphora

signed and dated 1995
oil and glue on burlap over linen
80 by 60cm

R40 000 – 60 000



467

467

Pieter van der Westhuizen

SOUTH AFRICAN 1931-2008

Yeshiva Boys

signed and dated '99; inscribed with the

title on the stretcher

oil on canvas

90 by 75,5cm

R80 000 – 120 000



468

468

Maurice van Essche

SOUTH AFRICAN 1906-1977

Nude

signed

gouache on paper

44,5 by 20cm

R30 000 – 40 000



469

469

Pieter van der Westhuizen

SOUTH AFRICAN 1931-2008

Two Women

signed and dated '95

pastel on paper

48 by 58cm

R50 000 – 70 000



470

470

John Meyer

SOUTH AFRICAN 1942-

The Cellist

signed; signed and inscribed with

the title on the reverse

mixed media on canvas

34 by 28,5cm

R50 000 – 80 000



471

471

Edoardo Villa

SOUTH AFRICAN 1915-2011

Standing Form

signed and dated 2004

painted steel

height: 62,5cm

R45 000 – 60 000



472

472

Colin Webster-Watson

NEW ZEALANDER 1926-2007

Jacob Wrestling the Angel

signed

bronze on a stone base

height: 22,5cm, excluding base; base: 4,5cm

R20 000 – 30 000



473

473

James Butler

BRITISH 1931-

Girl, Hands Folded

signed, dated 00, foundry mark and numbered VI/XII;
inscribed with the artist's name, title, medium and size on
an Everard Read Gallery label adhered to the base
bronze on a stone base

height: 45cm excluding base; base: 2cm

R40 000 – 60 000



474

474

James Butler

BRITISH 1931-

Dancer

signed, dated 00, with foundry mark and A/C 1; the
inscribed with artist's name, title, medium and size on
an Everard Read Gallery label adhered to the base
bronze on a stone base

height: 52cm excluding base; base: 2cm

R50 000 – 70 000

475

Pieter van der Westhuizen

SOUTH AFRICAN 1931-2008

Swallows

signed and dated 1984
mixed media on paper
38,5 by 54cm

R20 000 – 30 000



475

476

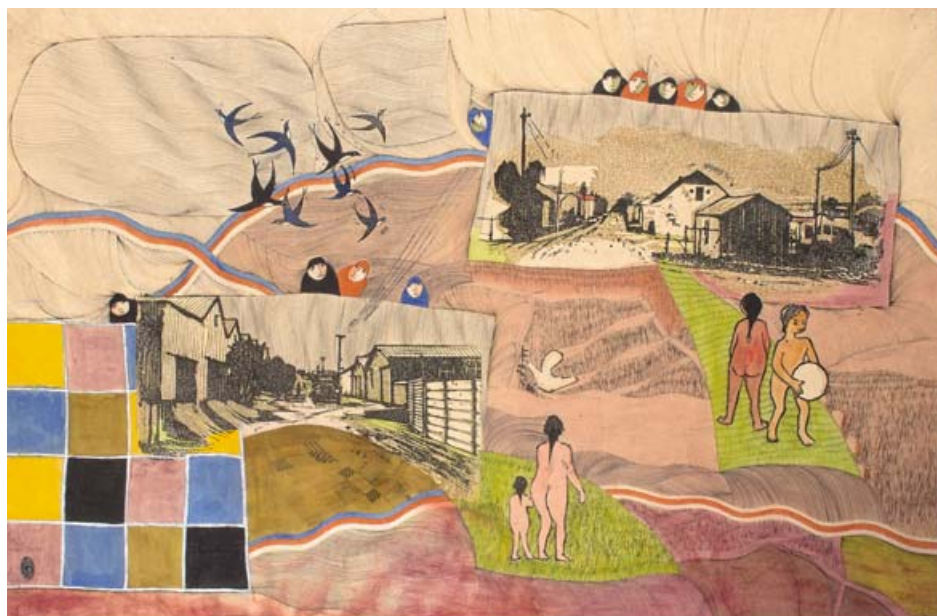
Pieter van der Westhuizen

SOUTH AFRICAN 1931-2008

The Picnic

signed and dated '86
mixed media on paper
63 by 98cm

R40 000 – 60 000



476

477

Pieter van der Westhuizen

SOUTH AFRICAN 1931-2008

Evening Landscape

signed and dated '90
pastel on paper
62,5 by 88cm

R50 000 – 70 000



477

478

Gladys Mgudlandlu

SOUTH AFRICAN 1925-1979

Cattle

signed and dated 1970; artist's name, title and date on a South African National Gallery label adhered to the reverse
gouache on paper
49 by 74cm

R50 000 – 70 000

PROVENANCE

Acquired from the artist by the current owner's family.

EXHIBITED

South African National Gallery, Cape Town, *Gladys Mgudlandlu Retrospective*, 2003.

LITERATURE

Elza Miles. (2002) *Nomfanekiso, Who Paints at Night, The art of Gladys Mgudlandlu*, Cape Town: Fernwood Press. Page 44 and illustrated in colour on page 49, plate 47.

The occurrence of cattle is a fascinating aspect of Mgudlandlu's paintings. Being familiar with the customs of her people, she knew that Xhosa women were not allowed near cattle. Only men handled these animals. Yet cattle were a recurrent motif in her paintings. Initially she viewed them from a distance and small herds were shown in the landscape. Then, in the 1970s, she gave close-up portrayals of oxen in twos (*Off to Plough*) and threes (*Cattle* (plate 47)), showing their horns and lumbar portions. According to Xhosa bird lore, the lumbar portion of an ox's back was the raven's resting place. (Ibid, page 44)



478

479

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Independence

signed and dated 74
watercolour on paper
54,5 by 73cm

R18 000 – 24 000

LITERATURE

cf. Freida Harmsen (ed.) (1996)
Cecil Skotnes. South African Breweries,
published privately in conjunction
with the 1996 *Cecil Skotnes*
Retrospective Exhibition at the South
African National Gallery. A similar
example is illustrated on page 43,
figure 1.38.

480

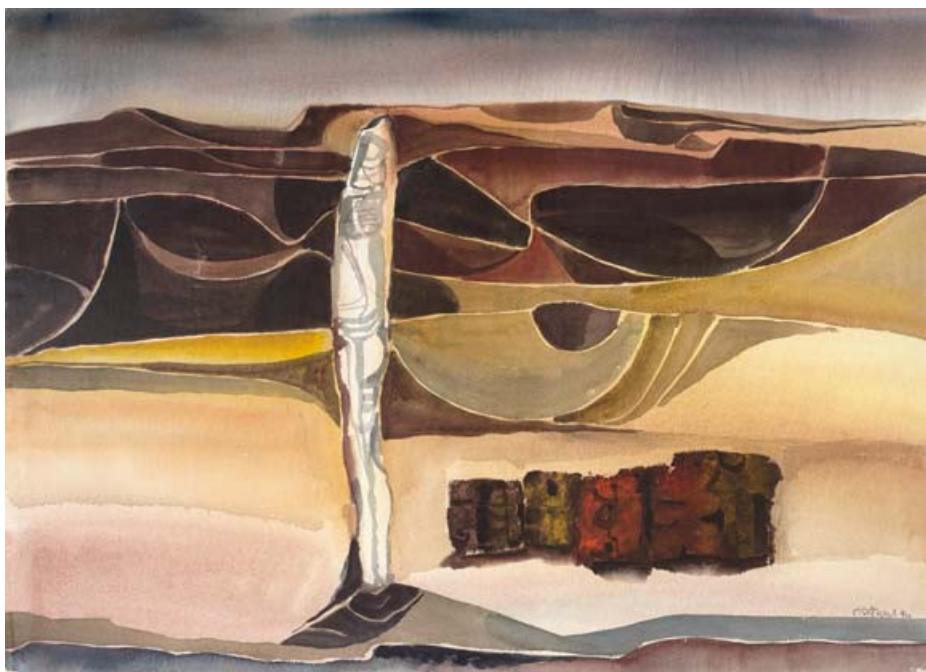
Erik Laubscher

SOUTH AFRICAN 1927-2013

Rocky Landscape

signed and dated '90
pastel on paper
26 by 36,5cm

R25 000 – 35 000



479

© The Estate of Cecil Skotnes | DALRO



480

481

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Totem

signed
carved, painted and incised panel
on a wooden base
height: 103cm excluding base;
base: 5cm

R80 000 – 120 000



front



reverse

© The Estate of Cecil Skotnes | DALRO

482

Lucky Sibiya

SOUTH AFRICAN 1942-1999

Totem I

signed and dated 95
carved, painted and incised
railway sleeper
height: 210cm excluding base;
base: 7cm

R25 000 – 35 000

483

Lucky Sibiya

SOUTH AFRICAN 1942-1999

Totem II

signed and dated 98
carved, painted and incised
railway sleeper
height: 212cm excluding base;
base: 12,5cm

R25 000 – 35 000

482



483



484

Hannes Harrs

SOUTH AFRICAN 1927-2006

Totem

1988

signed

carved wood

height: 181cm

R35 000 – 50 000

485

David Brown

SOUTH AFRICAN 1951-2016

Totem

carved wood

height: 61cm

R20 000 – 30 000

PROVENANCE

A gift from the artist to the
current owner.



484



485



486

486

Raymond Hillary Andrews

SOUTH AFRICAN 1948-

A Night Full of Light

signed with the artist's initials; signed, dated 1986 and
inscribed with the title and medium on the reverse
oil and gold leaf on carved panel
122 by 81cm

R20 000 – 30 000



487

487

Raymond Hillary Andrews

SOUTH AFRICAN 1948-

The Gift

signed with the artist's initials; signed, dated 1991 and
inscribed with the title and medium on the reverse
oil and gold leaf on carved panel
122,5 by 64cm

R20 000 – 30 000



488

488

Lucky Sibiya

SOUTH AFRICAN 1942-1999

Abstract Composition I

signed and dated 95
carved, painted and incised
wood panel
99 by 151cm

R30 000 – 50 000



489

489

Lucky Sibiya

SOUTH AFRICAN 1942-1999

Abstract Composition II

signed and dated 95
carved, painted and incised
wood panel
99 by 151cm

R30 000 – 50 000



490

490

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Pondo Women with Aloes

signed

oil on panel

33 by 23cm

R40 000 – 60 000

491

Simon Moroke Lekgetho

SOUTH AFRICAN 1929-1985

*Still Life with Clay Pot and
Divination Objects*

signed and dated 1964 twice

oil on board

57 by 72cm

R30 000 – 50 000



491

492

Diederick During

SOUTH AFRICAN 1917-1991

Malay Musicians

signed
oil on board
88 by 78cm

R50 000 – 70 000

PROVENANCE

Gallery 101, Johannesburg



492

493

Diederick During

SOUTH AFRICAN 1917-1991

Five Roosters Outside a House

signed and inscribed 'Firgrove'
on the reverse
oil on board
31 by 49,5cm

R20 000 – 30 000



493



494

495



494

Raymond Harris-Ching

NEW ZEALANDER 1939-

Starling Studies

signed
oil on board
51 by 38cm

R20 000 – 30 000

PROVENANCE
The Tryon Gallery, London.

495

David Tomlinson

SOUTH AFRICAN 1941-

The Great Crested Grebe

signed and numbered 1/8
bronze
height: 32cm

R15 000 – 20 000



496

496
Guy Pierre du Toit

SOUTH AFRICAN 1958-

Rooster on a Hat

bronze
height: 54cm

R25 000 – 35 000

LITERATURE

cf. Elizabeth Rankin. (1994) *Images of Metal: Post-War Sculptures and Assemblages in South Africa*, Johannesburg: Witwatersrand University Press. A similar example illustrated on page 115.



497

497
Dylan Lewis

SOUTH AFRICAN 1964-

Guinea Fowl

signed, dated 92 and numbered 3/10
bronze on a granite base
height: 38cm excluding base; base: 3cm

R60 000 – 80 000

498

Julius Mfethe

SOUTH AFRICAN 1956-

Chicken and Duck, two

branded with the artist's initials
carved wood
height: 4,5cm; height: 7cm (2)

R6 000 – 9 000

PROVENANCE

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

499

Julius Mfethe

SOUTH AFRICAN 1956-

Baboons, two

branded with the artist's initials
carved wood
height: 5,7cm; height: 4,2cm (2)

R7 000 – 10 000

PROVENANCE

A gift from the artist to the current owner's mother.
Julius Mfethe was born of Mpondo parents who hailed from Dedeni in Lusikisiki, north of Port St Johns on the Kwa-Zulu Natal coast. Coming from a family of highly skilled craftsman, Mfethe's father and two brothers were grass weavers. Like so many of his generation Mfethe was a migrant labourer who found employment on the platinum belt in Rustenburg where he worked as a 'shisa boy' who was responsible for laying charges of dynamite. It was here that he started carving his small wooden sculptures modelled after those of his mentor, Enoch Mantebana, who used to sell his work on the pont in Port St Johns. Returning to Kwa-Zulu in 1975 he took up sculpting full-time, becoming acclaimed for his realistic, anatomically correct renderings of domestic animals and Mpondo people in scenes from everyday life.

498



499



As Juliet Armstrong notes, "His method of construction was interesting and meticulous, using the simplest of tools. His skills with accurate proportion, gesture, stance, and anatomical refinement were so practised as to become intuitive".¹

Armstrong met Mfethe in the early 2000s whilst on a field trip to Port St Johns, where they became instant friends. For the remainder of his life, Mfethe would visit Armstrong in

Pietermaritzburg with prolonged stays in the cottage of her home at 40 Ridge Road. These two lots were produced over the course of 2007 and 2008, during one of these visits where he would sit and carve in the shade of a giant camphor tree in the garden.

1. Juliet Armstrong (2008-05-15). Julius Mfethe: Obituary. Pietermaritzburg, *The Witness*.

500

Juliet Armstrong

SOUTH AFRICAN 1950-2012

Paper Form

circa 2006
bone china (poured slip),
turned warthog ivory feet
height: 12cm

R15 000 – 20 000

*This lot is not suitable for export

LITERATURE

Brendan Bell and Bryony Clark (eds)
(2014) *For Juliet: Ceramic Sculptor 1950 to 2012*. Pietermaritzburg: The Tatham Art Gallery. Illustrated in colour on page 113.

501

Juliet Armstrong

SOUTH AFRICAN 1950-2012

Untitled (Black Spot II)

circa 2007
bone china (cast and manipulated)
height: 15cm

R15 000 – 20 000

Two early influences that were seminal in Juliet Armstrong's career as a ceramicist were Hilda Ditchburn and Malcolm MacIntyre-Read who had both studied Central St Martins in London. interest in materials which saw her gain critical acclaim for her sculptural forms constructed from bone-china.

Her abiding fascination with the incandescent qualities of bone-china led Armstrong to regard her "ceramic sculpture using mainly translucent materials as a defining aspect of her work". The technical challenges that saw her achieve this signature translucency dominated much of her research from the late 1970's, which also proved to be costly due



to the fact that the materials required had to be imported.

Rall observes that Armstrong "became determined to make up a body using suitable South African materials that could replace the expensive imported products and develop a medium that suited her own particular needs. After conducting many test and working with the medium, she developed a body that consisted of local and imported materials which, in its fired state, emulates the hardness, whiteness and translucency of the European version".²

In her artist's statement Armstrong sums up her intentions by describing her ceramics as "an extension of myself; imperfect, translucent, with embedded debris from colonial collisions, just like the shipwrecks along our coast from centuries past".³

1. Michelle Rall in Brendan Bell and Bryony Clark (eds). (2014) *For Juliet: Ceramic Sculptor 1950 to 2012*. Pietermaritzburg: The Tatham Art Gallery. Page 37.
2. *Ibid.*, Page 38.
3. Juliet Armstrong in Jenny Stretton. (2012) *All Fired Up: Conversations between Kiln and Collection*. Durban, Durban Art Gallery. Page 6.

502

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Observation No: 14.
This is just in, we're mortal

signed and dated '09
mixed media and collage on canvas
50 by 45cm

R30 000 – 50 000

LITERATURE

John Hunt. (2009) *The Art of the Idea*.
Cape Town: Zebra Press. Pages 90
and 91.

503

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Observation No:4. *We are all
Equal before the idea*

signed and dated '09
mixed media and collage on canvas
50,5 by 63cm

R30 000 – 50 000

LITERATURE

John Hunt. (2009) *The Art of the Idea*.
Cape Town: Zebra Press. Pages 36
and 37.



502



503



504

504

Sam Nhlengethwa

SOUTH AFRICAN 1955-

The Proud Musician

signed and dated '93
mixed media and collage on paper
70,5 by 57cm

R35 000 – 50 000

Vincent Art Gallery label
adhered to the reverse.



505

505

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Dedicated to all Saxophone Players

signed and dated '93
mixed media and collage on paper
67,5 by 48cm

R30 000 – 50 000

Vincent Art Gallery label
adhered to the reverse.

506

Peter Clarke

SOUTH AFRICAN 1929-2014

Adam

signed, dated 14 October 2005 and inscribed with the title and text watercolour and collage on paper 39,5 by 31cm

R30 000 – 50 000

“The combination of text and image had taken a new form in the Fan series. Clarke used the shape of an open fan to provide continuity throughout the series, saying ‘I fell in love with the idea of variations for a visual series in the same way that classical composers’ music often takes the form of a theme with variations’. He created evocative images within the format of the fan while inscribing related texts below. Many fans pay homage to a specific personality, the text often supposedly ‘speaking’ in the first person, sometimes in a soliloquy, sometimes in conversation with Clarke. The inscription signals that the works are personal because the text is transcribed in his own distinctive handwriting and, whether or not he speaks with his own voice, one is constantly aware of Clarke’s experiences and ideas and his puckish humour.’

Phillippa Hobbs and Elizabeth Rankin. (2011) *Listening to Distant Thunder: The Art of Peter Clarke*. Johannesburg: Standard Bank of South Africa. Page 197.

507

Peter Clarke

SOUTH AFRICAN 1929-2014

Battiss

signed and dated 1.1.2007 twice and inscribed with the title and text gouache and collage on paper sheet size: 49,5 by 34,5cm

R40 000 – 60 000



506

© The Estate of Peter Clarke | DALRO



507

© The Estate of Peter Clarke | DALRO

508

Breyten Breytenbach

SOUTH AFRICAN 1939-

From the Heart's Song

signed, dated 2001 and inscribed "ê kisse keise fani jille gabiet fan boegegipte toet byfatoem eks seilknakwind oo wegholkind poespetaljer talltrommeltarrentaal wegkahnök seilholnol so deedielewe vedodedoem enniksing vijille myhart silliet"
mixed media on cardboard
100 by 75cm

R50 000 – 70 000

Best known for his lyrical poetry and his erstwhile political activism, Breyten Breytenbach is also an accomplished fine artist in his own right. He has mounted exhibitions all over the world and his paintings appear on most of his poetry anthologies. Occasionally, however, he combines his poems and his paintings into one new artwork, such as in the case of the present lot. "Painted words are nothing else but meaningful images", he once said. One such example is *Boekdoek/Lappasait*, exhibited at the Frans Hals Museum in Haarlem, in the Netherlands. Words and images are combined in ten elongated pieces of fabric, referencing Tibetan paper prayers, mandalas with formulas and figures used for meditation purposes, as well as Chinese scrolls, often depicting landscapes and, by implication, travels with poems written in fine calligraphy. These pieces of fabric can be easily rolled up and unfurled at any new site where the poet wants to camp out next. They essentially serve as textbooks or roadmaps or even an inventory of his whole life.

The present lot, a self-portrait, is another telling example of his practice of combining word and image. Words spring directly from his heart: he proclaims himself as emperor of the



whole of North Africa, from upper Egypt to Faiyum in middle-Egypt. This portrait, incidentally, references the famous Faiyum funerary portrait tradition. However, this braggart is just making fun of a gullible reader or viewer; he is essentially a poet, a word artist, a "catcher of the elusive wind", enjoying word puns, alliteration and assonance that any language enables a creative person to invent. He is also the prodigal son, returning from voluntary exile, an outsider speaking in a Cape Flats vernacular, rather than the standard Afrikaans. Only one poem "*Koong Byten 1*" in his latest anthology, *The Wind Catcher* (2007) has a similar subject matter and is also composed in this vernacular. In this poem he unashamedly declares himself "King of Paradise".

Breytenbach lures the reader into saying the words out loud, into repeating this mantra, straight from his heart, and in this manner he becomes part of the artwork itself thereby completing the creative process that Breytenbach has set in motion.



509

509

Karin Jaroszynska

SOUTH AFRICAN 1937-2014

Seated Couple

signed and dated '79

oil on canvas

71 by 58cm

R25 000 – 35 000



510

510

Helmut Starcke

SOUTH AFRICAN 1935-2017

Africa

signed and dated '61; inscribed with the
artist's name and title on the reverse

acrylic on canvas

101 by 121cm

R40 000 – 60 000



511

511

Fred Page

SOUTH AFRICAN 1908-1984

What's This Then

signed and dated 80; inscribed
with the title on the reverse
gouache on card
34 by 24cm

R50 000 – 70 000



512

512

Fred Page

SOUTH AFRICAN 1908-1984

Not Enough

signed and dated 80; inscribed with
the title in the margin below the mount
gouache on card
49,5 by 34,5cm

R35 000 – 45 000



513

513

William Kentridge

SOUTH AFRICAN 1955-

L Inesorabile Avanzata: The World

2007

signed and numbered 42/50 in pencil in the margin and embossed with the David Krut Workshop and Jillian Ross chop marks

drypoint etching with sugarlift and aquatint
image size: 20 by 14,5cm; sheet size: 41 by 35cm

R20 000 – 30 000



514

514

William Kentridge

SOUTH AFRICAN 1955-

L Inesorabile Avanzata: Mal d Afrika

2007

signed and numbered 42/50 in pencil in the margin and embossed with the David Krut Workshop and Jillian Ross chop marks

drypoint etching with sugarlift and aquatint
image size: 20,5 by 14cm; sheet size: 42 by 34,5cm

R20 000 – 30 000

515

Zander Blom

SOUTH AFRICAN 1982-

Untitled 1.121

2012

signed and dated 2012 on the reverse; the artist's name, title, date, medium and size on a Stevenson label adhered to the reverse
oil and graphite on linen
38,5 by 29cm

R15 000 – 20 000

Accompanied by a Certificate of Authenticity signed by the artist.

LITERATURE

Sophie Perryer (ed.) (2013) *Paintings: Volume 1, 2010-2012: Zander Blom*, Cape Town: Stevenson. Illustrated in colour on page 218.



515

516

William Kentridge

SOUTH AFRICAN 1955-

Zeno Writing (Chairs)

signed and inscribed HC in pencil in the margin and embossed with the Galamander Press chop mark
etching and aquatint
image size: 14,5 by 34,5cm;
sheet size: 37 by 55cm

R20 000 – 30 000



516



517

517

Lyndi Sales

SOUTH AFRICAN 1973-

Pig at the Guillotine, two

1995/2000

signed, dated 95 and numbered 1/1 in pencil in the margin
colour aquatint; mixed media and collage in a handmade box
image size: 31 by 44cm; box window: 38 by 53cm (2)

R20 000 – 30 000



518

518

Robert Hodgins

SOUTH AFRICAN 1920-2010

Untitled

signed, dated '09, numbered 1/1 in pencil and embossed with Timothy Foulds Printing Studio chop mark in the margin; signed, 2008-9 inscribed with the artist's name, title, medium and 'Unique to this work, the watercolour addition 2009' on a label adhered to the reverse
etching and watercolour on paper
image size: 29 by 24cm; sheet size: 49 by 38cm

R20 000 – 30 000

519

Robert Hodgins

SOUTH AFRICAN 1920-2010

Gun Slinger

signed, dated '04 and numbered 12/15 in pencil in the margin and embossed with The Artist's Press chop mark

hand coloured photogravure print

image size: 27 by 20,5cm; sheet size: 49 by 38cm

R15 000 – 20 000

LITERATURE

Anthea Buys (ed.) (2012) *A Lasting Impression: The Robert Hodgins Print Archive*, Johannesburg: Wits Art Museum. Another example from the edition illustrated in colour on pages 66 and 275.



519

520

Robert Hodgins

SOUTH AFRICAN 1920-2010

Pretty Boy Floyd

signed with the artist's initials and dated 80

mixed media on paper

66 by 47cm

R30 000 – 50 000

"In 1980 Robert and Jan mounted the fourth of their two-man exhibitions, this time at the Market Theatre Gallery. Their printmaking experiments centred on a series of one-off screenprints using as subject matter one very notorious 1930s Depression era [Chicago gangster, John Dillinger, better known as] Pretty Boy Floyd. They found a newspaper photo of this villain and used his image over the Easter weekend of that year, as basis for numerous explorations of visual possibilities. The Pretty Boy Floyd exhibition subtly referenced the controversial 1964 Andy Warhol exhibition, Thirteen Most Wanted Men momentarily installed on the façade of the State Pavilion at the World's fair in New York. In some tangential way, Hodgins and Neethling also 'valorize the villain' by the forthright gaze of their Pretty Boy Floyd portraits."

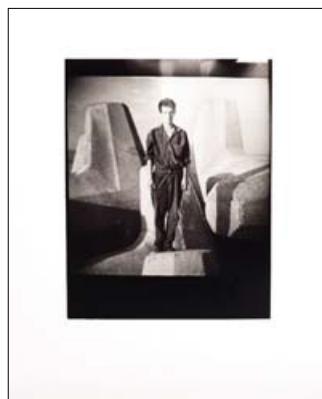
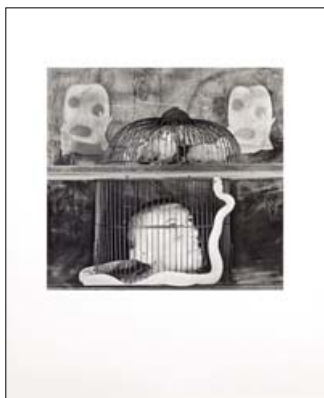
Nathaniel. (2006) *Jan Neethling and Robert Hodgins:*

Young Men in Garage Trousers, [Online], Available: <http://nathanielstern.com/blog/2006/07/04/jan-neethling-and-robert-hodgins-young-men-in-garage-trousers/>

[30 January 2018].



520



521

Various

SOUTH AFRICAN 20TH CENTURY

iJusi Portfolio # 3, Curated by Pieter Hugo, ten

2013

each signed and numbered PP 2/2 on the reverse

the portfolio is limited to an edition of fifty copies, ten Hors Commerce Artist's Proofs, two Hors Commerce Publisher's Proofs and one Archive Impression photographic prints on 300g archival paper

sheet size: 42 by 34cm in a portfolio box measuring 53,5 by 36,5 by 2,5cm

R30 000 – 50 000

Participating photographers include: Roger Ballen, Jabulani Patrick Dhlamini, David Goldblatt, Pieter Hugo, Nadine Hutton, Sabelo Mlangeni, Zanele Muholi, Daniel Naudé, Joe Ractliffe and Mikhael Subotzky.



522

Various

SOUTH AFRICAN 20TH CENTURY

Emandulo Re-Creation, twenty-two

1997

each work signed and numbered 29/30 on the reverse
artist's book

32 by 44,5 by 1,5cm

R60 000 – 80 000

Emandulo Re-Creation is an artists' book collaboration initiated by Robbin Ami Silverberg and Kim Berman at Artist Proof Studio in Johannesburg, in March 1997.

Twenty-two artists came together for one intensive meeting to produce a book that expressed their personal views of the creation myth.

Participating artists include: Pepe Abela, Deborah Bell, Kim Berman, András Böröcz, Keith Dietrich, Gordon Gabashane, Carol Hofmeyr, Basil Jones, William Kentridge, David Koloane, Atta Kwami, Moleleki Frank Ledimo, Simon Mthimkhulu, Sam Nhlengethwa, John Roome, Ruth Sack, Mmakgabo Mmapula Sebidi, Robbin Ami Silverberg, Simon Stone, Grace Tshikhuve, Diane Victor, and Nhlanhla Xaba.

523-530 No Lots





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

Important South African and International Art

Evening Sale
Lots 531–634

Lot 603 Erik Laubscher, *Winter Afternoon, Overberg* (detail)



531

Thomas Luny

BRITISH 1759-1837

A Mediterranean Sailing Ship Approaching the Quay

signed and dated 1830; inscribed 'From Lord Weymouth's Collection' in another hand on the reverse

oil on panel

49,5 by 67cm

R80 000 – 120 000



532

William Timlin

SOUTH AFRICAN 1892-1943

Coming Home

signed, dated 1943 and inscribed with the title
watercolour and gouache on paper

52,5 by 73,5cm

R120 000 – 160 000



533

Hugo Naudé

SOUTH AFRICAN 1868-1941

Palmiet River Mouth

signed

oil on cardboard

24,5 by 35cm

R70 000 – 90 000



534

Hugo Naudé

SOUTH AFRICAN 1868-1941

Palmiet River and Sea

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

oil on panel
29 by 44,5cm

R150 000 – 200 000

PROVENANCE

Purchased from the artist by PJ Kloppers,
Hooft van de Staatsmunt ten Velde.



535

Tinus de Jongh

SOUTH AFRICAN 1885-1942

The Wildes near George, Cape

signed; inscribed with the artist's name, title and
dated 1931 in another hand on the stretcher

oil on canvas

62 by 99,5cm

R60 000 – 80 000



536

Tinus de Jongh

SOUTH AFRICAN 1885-1942

Montagu/Ashton, Cape

signed and dated 1923; inscribed
with the title on the stretcher

oil on canvas

75 by 101cm

R70 000 – 100 000



537

Hugo Naudé

SOUTH AFRICAN 1868-1941

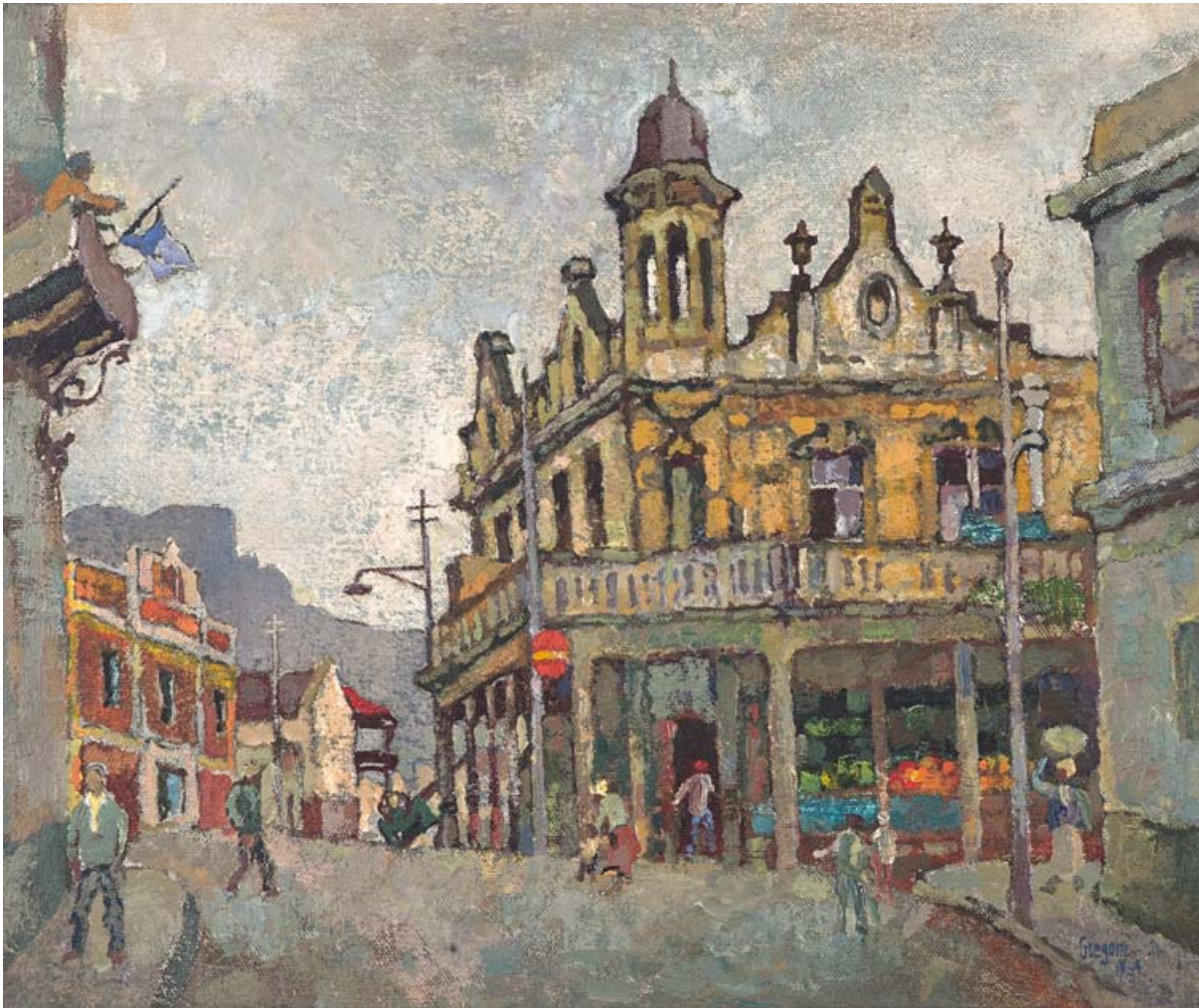
Washerwomen

signed

oil on canvas

39,5 by 49,5cm

R120 000 – 160 000



538

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*The Kimberley Hotel with
Table Mountain Beyond*

signed and dated 1964

oil on canvas

50 by 60,5cm

R250 000 – 350 000



539

Tinus de Jongh

SOUTH AFRICAN 1885-1942

Landscape at Sunset

signed

oil on canvas

55,5 by 84cm

R60 000 – 80 000



540

Tinus de Jong

SOUTH AFRICAN 1885-1942

An Avenue of Gumtrees

signed

oil on canvas

62,5 by 99,5cm

R60 000 – 80 000

541

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Still Life of Gourds, a Pomegranate and an African Clay Pot

signed; inscribed with the title on a Johans Borman Fine Art label adhered to the reverse
oil on artist's board
45,5 by 60cm

R400 000 – 600 000

PROVENANCE

A Pieter Wenning Gallery label adhered to the reverse

LITERATURE

cf. JFW Grosskopf. (1945) *Hendrik Pierneef: Die Man en sy Werk*, Pretoria: JL van Schaik, Bpk. A similar example is illustrated, plate 66.

cf. Esmé Berman. (1983) *Art and Artists of South Africa*. Johannesburg: Southern Book Publishers. A similar example is illustrated on page 330.

Whilst Pierneef is principally known for his extensive landscapes, several still life works exist that provide a unique perspective into the development of his pictorial concerns which merged the techniques of European modernism with a distinctly African vision.

We can deduce that *Still Life of Gourds, a Pomegranate and an African Clay Pot* was painted in 1938 based on the similar iconography and style employed in the work titled *African Still Life* which is illustrated on page 330 of Esmé Berman's book, *Art and Artists of South Africa*.

This rare still life demonstrates the artist's pre-occupation with forging an African identity in his choice of objects that include indigenous gourds and a Venda pot.



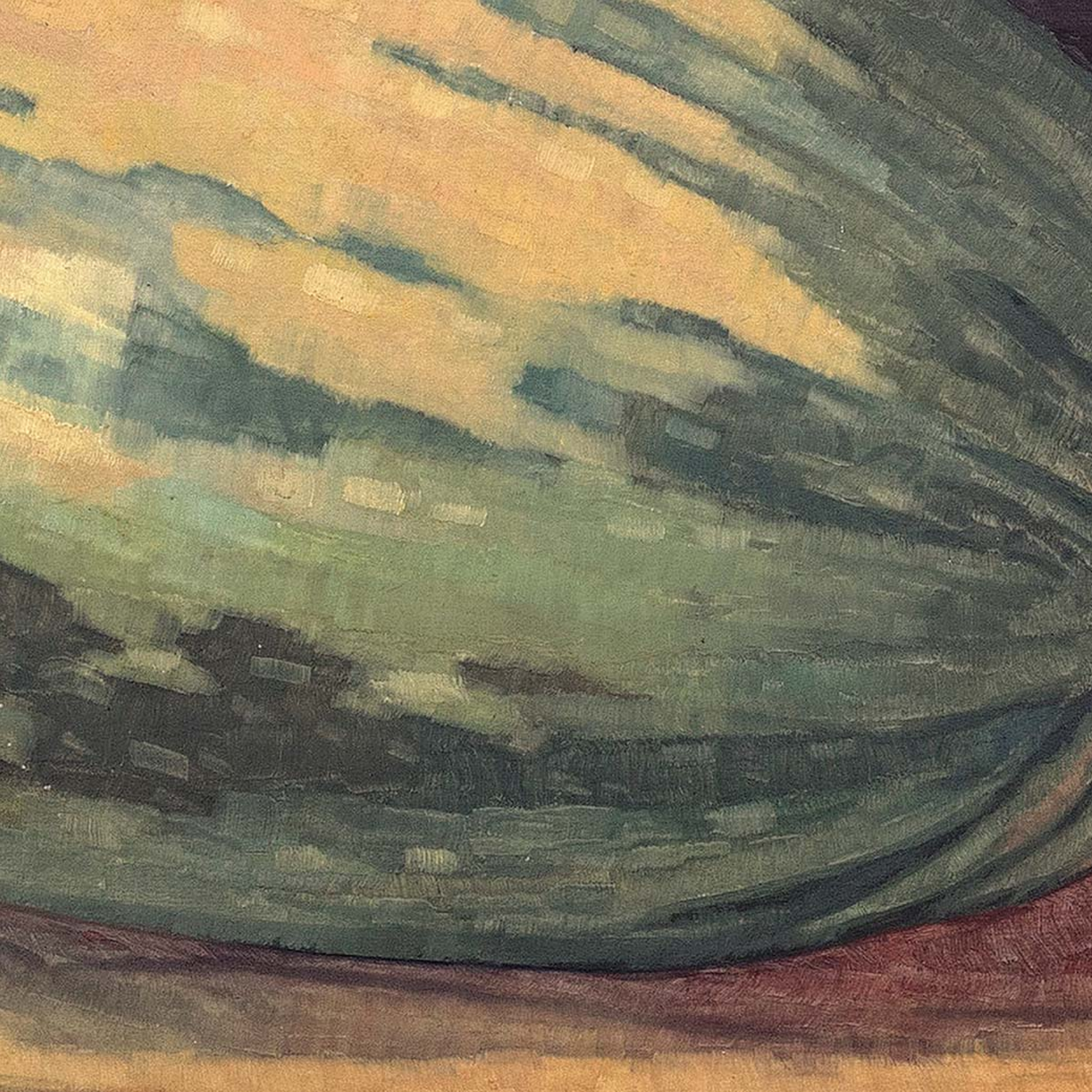
JH Pierneef, *African Still-life*, 1938, 42 by 54,5cm

© Esmé Berman, *Art and Artists of South Africa*, page 330.

By rooting this still life in a South African vernacular seen in the fusion of his painterly style coupled with local subject matter, Pierneef was pioneering a new mode of expression which firmly established his place in South Africa's art history.

In this lot the paint is applied thinly in an illustrative style where Pierneef's faceted brushwork, sound draughtsmanship and modulated tonal planes create dynamism through the monumental scale of his chosen objects. This is achieved through the use of dramatic lighting together with a charged background field that radiates a halo of energy that expands beyond the confines of the pictorial plane.







542

Irmin Henkel

SOUTH AFRICAN 1921-1977

*Still Life with Iceland Poppies
in a Glass Vase*

signed and dated 74

oil on canvas

49 by 39,5cm

R80 000 – 100 000





543

Frans Oerder

SOUTH AFRICAN 1867-1944

White Chrysanthemums in a Glass Bowl

signed

oil on canvas

59 by 89cm

R100 000 – 150 000

544

Alexis Preller

SOUTH AFRICAN 1911-1975

St Joseph's Lilies in a Pink Vase

signed and dated 40

oil on canvas laid down on board

72,5 by 63,5cm

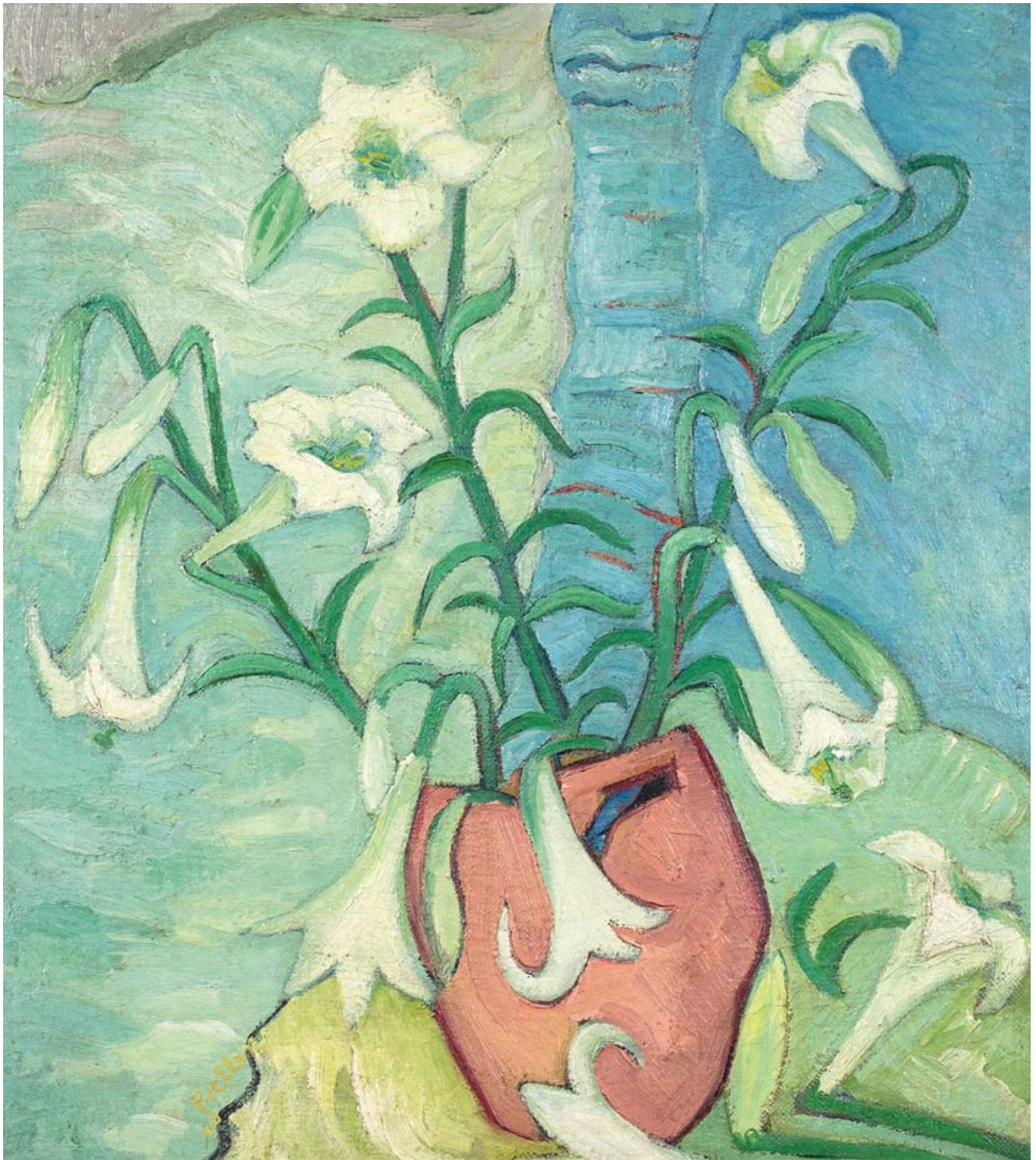
R500 000 – 700 000

With its restless brushwork and gentle, wistful palette, it comes as little surprise that Alexis Preller painted the present lot shortly before joining the war effort. Having wrestled with guilt in the early months of 1940 with many of his countrymen mobilised, the artist put his early career on hold to sign up with the South African Medical Corps. Bearing in mind the violence and trauma that he would experience in the frontline surgeries of North Africa, *St Joseph's Lilies in a Pink Vase* appears beautifully and very deliberately subdued.

Resting on the sharp edges of the improbably pink vase, or strewn across the table top, Preller's lilies are thick-stemmed and fleshy; the artist's chosen creams, mustards and mint-greens are thickly applied. The twisting stems, the quivering,

curling leaves and the heavy drooping buds and flowers form a sinuous, decorative and off-kilter lattice that controls the composition. Yet the curious split background, painted with rich teals to the left and sharper purer blues to the right, not to mention the dramatically upturned table top, sets up a disorientating viewpoint.

Painted after his time at the Westminster School of Art in London, and with the work of his then mentor, Mark Gertler, fresh in mind, *St Joseph's Lilies in a Pink Vase*, with its flat sense of space, emphatic, memorable colour and great emphasis on surface pattern, might well be understood as a distant South African relative of the Bloomsbury and London Groups.









545

François Krige

SOUTH AFRICAN 1913-1994

Still Life with Quinces

signed and dated 91

oil on canvas

54,5 by 56cm

R80 000 – 120 000

546

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Abstract with Kettle, Jug and Fruit

signed and dated 1962

oil on canvas

62,5 by 50cm

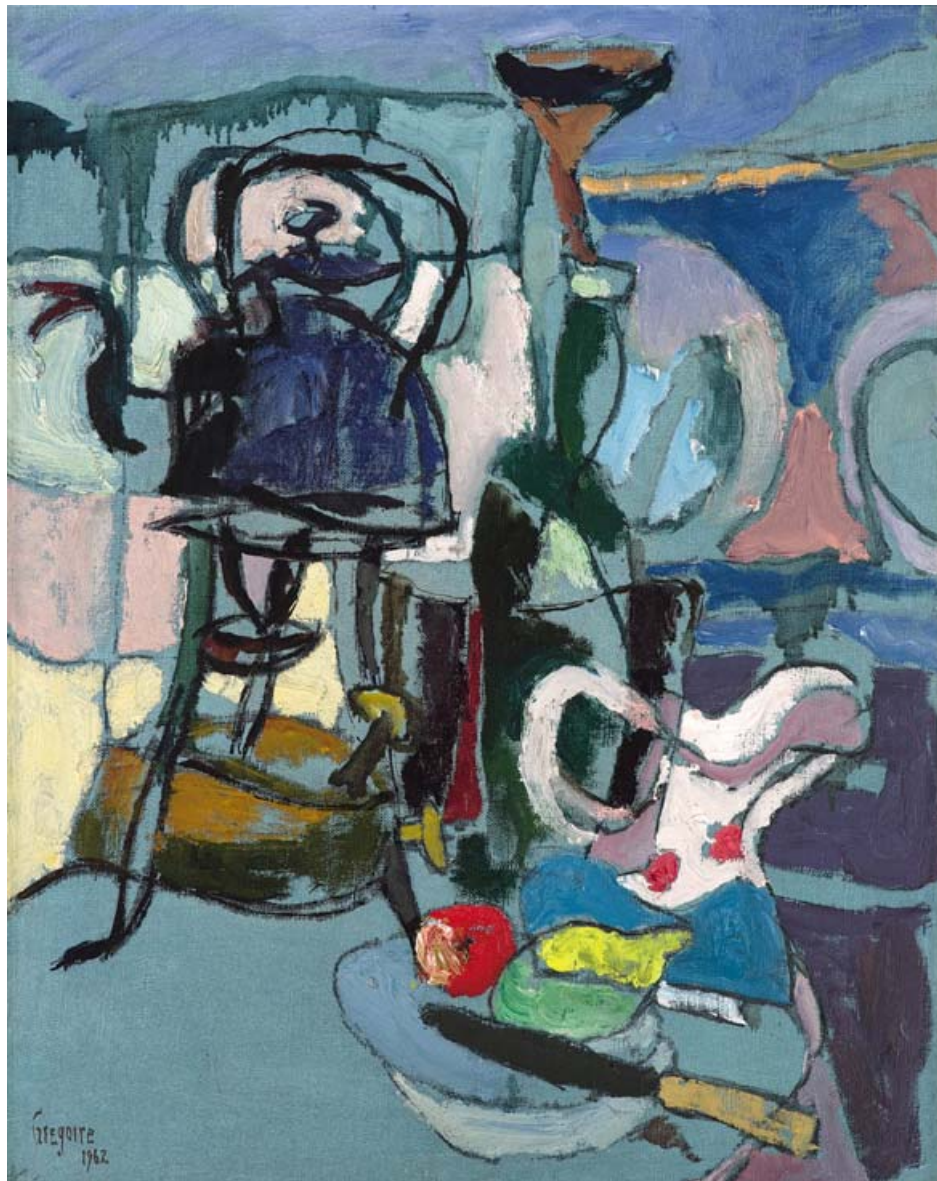
R120 000 – 150 000

LITERATURE

cf. FP Scott. (1964) *Gregoire Boonzaier*.

Cape Town: Tafelberg-Uitgewers.

A similar example is illustrated, plate 94.





547

Irma Stern

SOUTH AFRICAN 1894-1966

*Portrait of a Woman in
a Yellow Dress*

signed and dated 1943
mixed media on paper
27 by 22cm

R280 000 – 340 000

© Irma Stern Trust | DALRO

548

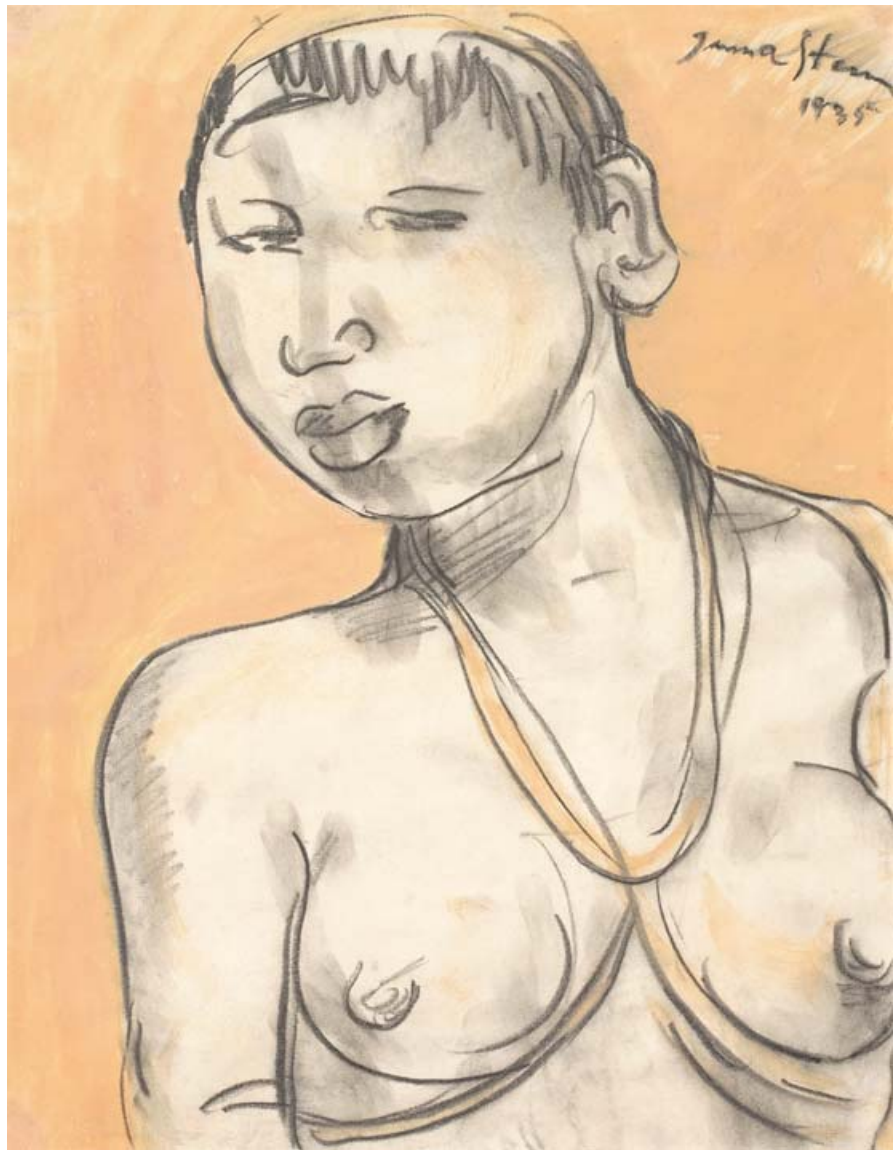
Irma Stern

SOUTH AFRICAN 1894-1966

Portrait of a Swazi Woman

signed and dated 1935
charcoal and gouache on paper
43 by 33cm

R120 000 – 160 000



© Irma Stern Trust | DALRO

549

Irma Stern

SOUTH AFRICAN 1894-1966

Reclining Nude

signed and dated 1962

oil on board

34 by 43cm

R1 000 000 – 1 500 000

"My appearance is that of a well-dressed lady, but inwardly I run more and more wild" – Irma Stern to Trude Bosse¹

The female nude is well represented in Stern's oeuvre, appearing in various guises across the range of media in which she worked. From vigorous ink drawings and studies, to figures on glazed earthenware, to prints, gouaches and oil paintings spanning her long and prolific career, the subject was never far from her creative consciousness. This is partly a consequence of the broader artistic context in which she trained and worked, where mastery of the human form was the cornerstone of any serious artist's technical vocabulary. For Stern, however, it appears that the human figure, with all its charged associations of vigour and immanence, was always more than an exercise in form. Rather, it was at the very core of her creative drive, infusing her work with the passion, sensuality, and beauty for which she has become justly celebrated. In recalling her first experience of drawing live models at the Großherzoglich-Sächsische Hochschule für Bildende Kunst in Weimar where she studied in the early twentieth century, she told the *Cape Argus* in 1926 that,

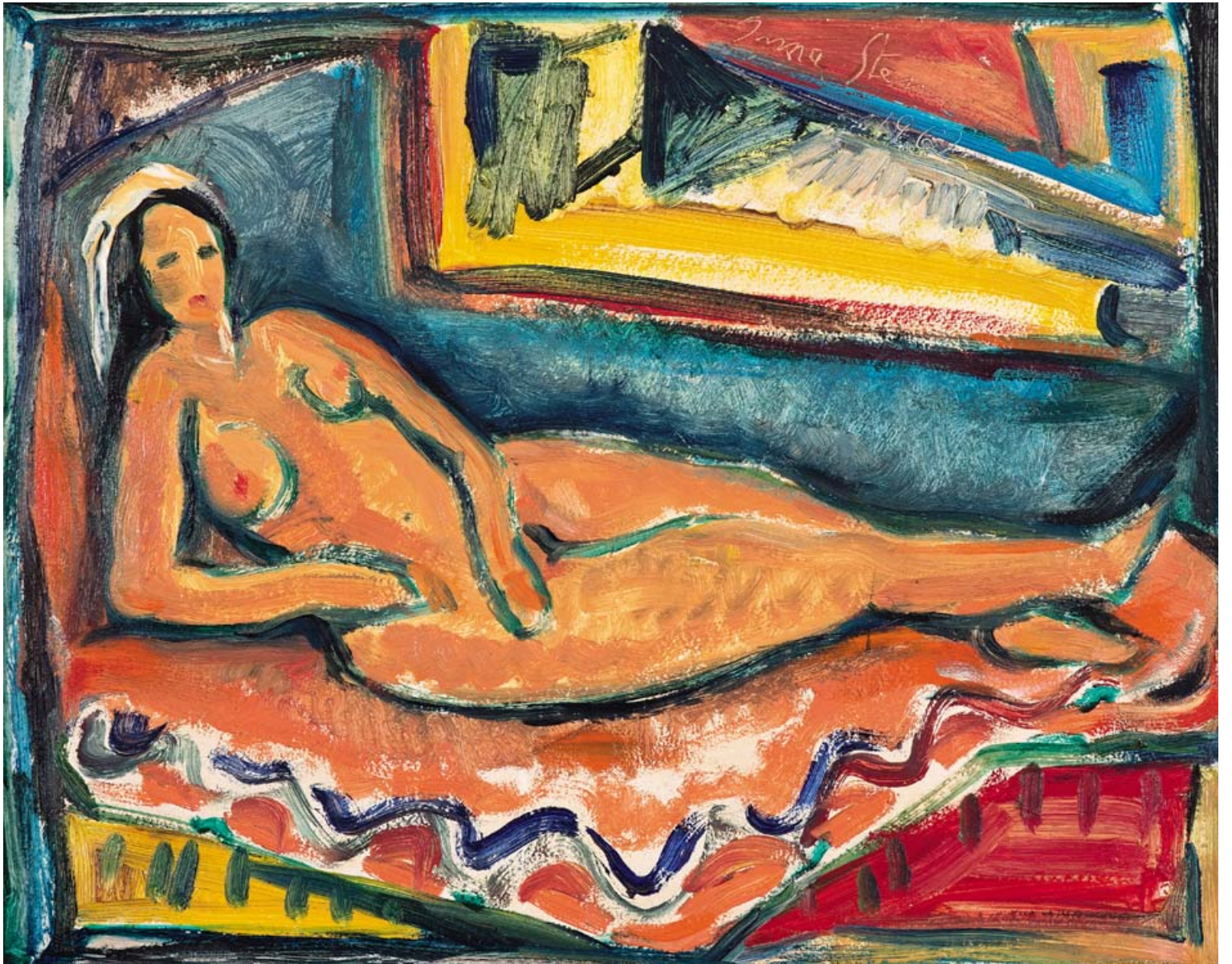
"From the very first moment I took the greatest delight in this work. The human body appeared to me to be an instrument for expressing the emotions of the soul. What sorrow lay in a bowed head, in a curved back; what joy and force in a figure standing upright! This was new land and I set out to conquer it with keenest intensity."²

In 'conquering this new land' Stern inserted herself into a long tradition of the nude in Western painting, and brought to the complex ideals, philosophical interests, and cultural references

underpinning it a bold vision of an African-inspired expressive modernism. Following her mentor Max Pechstein, her early expressionist vision was rooted in the belief of the primacy of nature over culture, and she devoted a considerable part of her adult life to the pursuit and celebration of what she perceived as the 'exotic' and the 'primitive'. In this context, her nudes come to embody all the sensuality, voluptuousness and fecundity that characterises her entire oeuvre, abundantly evident in the still lifes and landscapes, and never far from the portraits.

These attributes are particularly evident in Stern's numerous paintings of nude Africans, whether singly or in groups. With few exceptions these figures are female, and are strongly reminiscent of Gill Perry's observation, in relation to the figure paintings of Ernst Ludwig Kirchner, that they grew out of a "system of Eurocentric values through which both black people and nude women came to symbolize some fantasy of free 'primitive' expression"³ For Stern, it seems that the nude, black female was as much a trope for the purity of unspoilt nature as it was of the power of feminine sexuality.

In the western tradition, the female nude came to embody both the divinity of procreation and the lure of the sensual. The reclining nudes of the Renaissance, depicting Venus recumbent in a landscape or domestic interior, exemplify the latter, highlighting "the seductive warmth of the female body rather than its ideal geometry"⁴ The development of a new visual language to engage with the new conditions of industrialised modernity in the late nineteenth century, however, had its most powerful impact in the radical revision and subversion of traditional subjects, not least the female nude.



© Irma Stern Trust | DALRO

Édouard Manet's *Olympia* (1865) is a key example in this regard. *Olympia* clearly references Titian's reclining *Venus of Urbino* (1534), but subverts its tropes of languid, unthreatening sensuality by presenting a noticeably modern subject in an aggressively modern style. Where Titian's *Venus*, demure and serene, possesses all the trappings of the ideals of femininity of her time, Manet's *Olympia* was immediately recognizable to a contemporary audience as a working-class prostitute, trading her flesh like any other commodity in the gaslit world of the Parisian *demi-monde*. The painting's broad, quick brushstrokes, shallow depth and lack of mid-tones overturned all academic conventions and drew attention to the expressive potential of modernist technique, insisting on a shift from the perceptual to the conceptual as being the necessary condition of modern art. Increasingly, as traditional Western values of sensuality and beauty were no longer seen to be equal to the task of expressing modernity, European artists also began looking to Asia and Africa for a new language of form, and these technical disruptions became infused with an interest in the exotic and 'primitive'

Although produced late in her career, Stern's *Reclining Nude* is quintessentially at this intersection: while the reference to

Olympia is difficult to ignore, the painting's spirited colour, vigorous brushstrokes, and unabashed exoticism of the figure's caramel-coloured skin, boldly outlined in green, and her pitch-black hair cascading from a headscarf, recall the many female nudes in her own repertoire. In effect, the painting is at once a powerful reassertion of her lifelong commitment to the inspiration of the early masters of modernism, while at the same time a celebration of 'primitive' female sexuality, complicated and intensified by the 'wild, inward' force of her own femininity.

Federico Freschi

1. Helene Smuts. (2007) *At Home with Irma Stern: A Guidebook to the Irma Stern Museum*, Cape Town: Irma Stern Museum. Page 16.
2. Paul Cullen. (ed.) (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Gallery. Page 98.
3. Gill Perry. (1999) *Gender and Art*, New Haven and London: Yale University Press. Page 7.
4. Jean Sorabella. (2008), "The Nude in Western Art and Its Beginnings in Antiquity," In *Heilbrunn Timeline of Art History*, New York: The Metropolitan Museum of Art, 2000, http://www.metmuseum.org/toah/hd/nuan/hd_nuan.htm (Accessed 5 February 2018).



Irma Stern, (1894-1966), *Reclining Nude*
1962, oil on board, 34 by 43cm

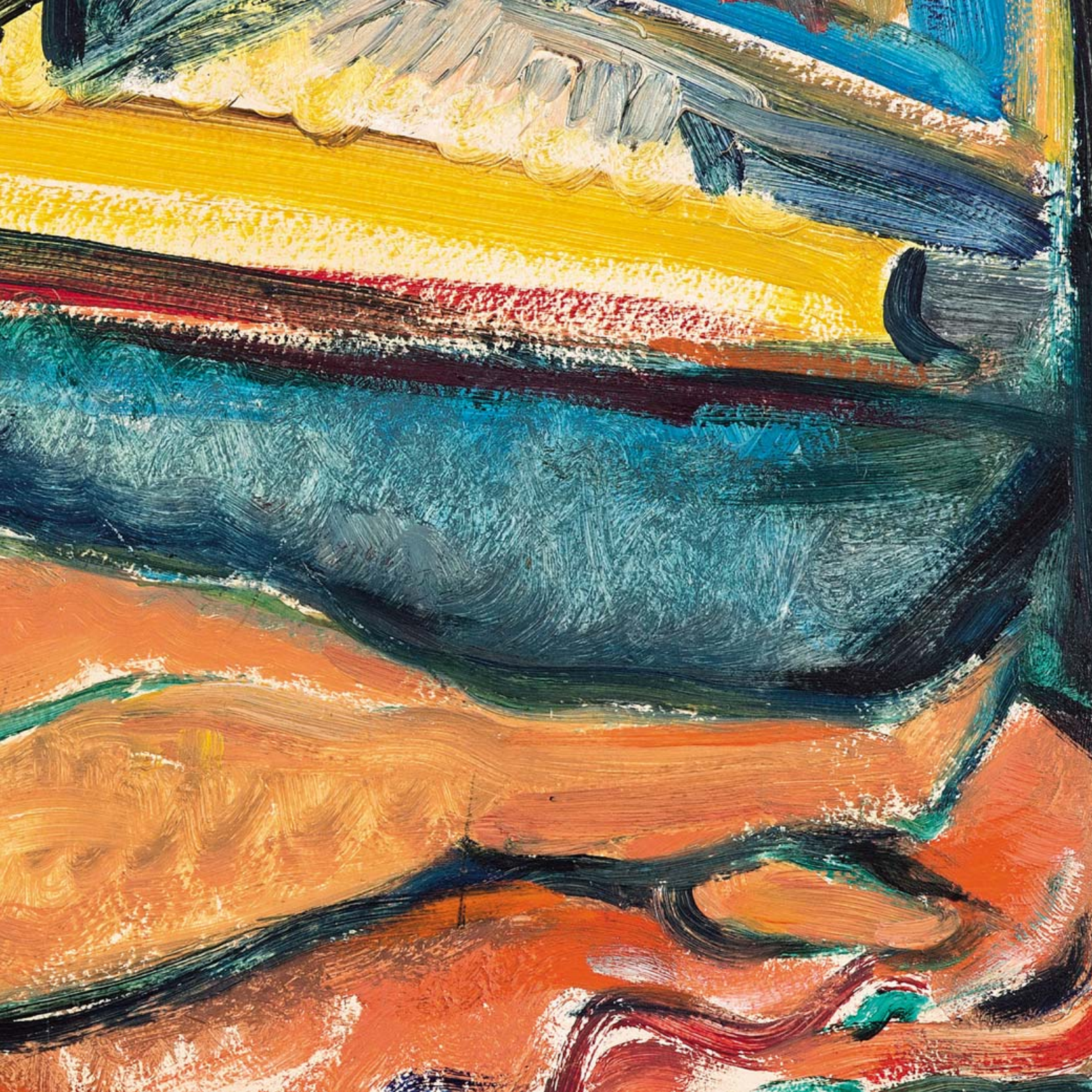


Édouard Manet (1832-1883), *Olympia*,
1869, oil on canvas, 130,5 by 190cm,
Musée d'Orsay, Paris, France
©photo musée d'Orsay / rmn



Titian (1488-1576), *Venus of Urbino*,
1534, oil on canvas, 119 by 165cm, Uffizi
Gallery, Florence, Italy
© Dipartimento fotografico delle Gallerie
degli Uffizi







© The Estate of Maggie Laubser | DALRO

550

Maggie Laubser

SOUTH AFRICAN 1886-1973

Ortmanspoort, Klipheuwel Stasie, Kaap

signed; signed, dated 1946 and inscribed with the title and with a Schweickerdt label adhered to the reverse pencil and watercolour on paper
27 by 35cm

R80 000 – 120 000

PROVENANCE

Dr and Mrs DJ de Villiers, Hermanus, acquired from the artist June 1946.

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 284, catalogue number 1127, with the title *Landscape with Trees and Huts*.

Ortmanspoort was the name of Laubser's farm near Klipheuwel in the Overberg, where she settled in 1924 at the conclusion of her European travels.

551

Maggie Laubser

SOUTH AFRICAN 1886-1973

Swan, Fish and Flowers

signed

gouache on paper

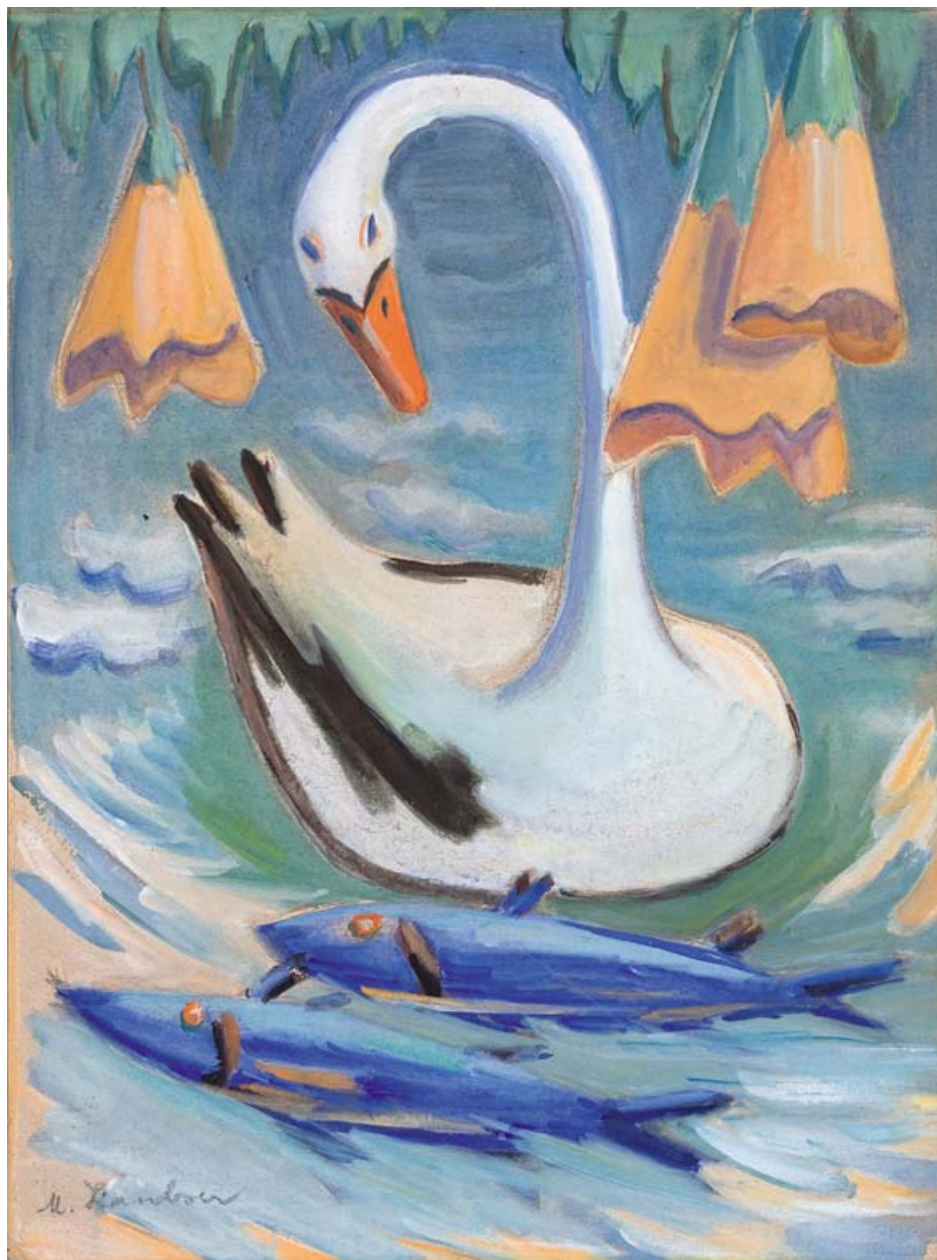
51 by 37cm

R200 000 – 300 000

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor.

Illustrated on page 355, catalogue number 1560, with the title *Bird with Flowers on Water*.



©The Estate of Maggie Laubser | DALRO

552

Hugo Naudé

SOUTH AFRICAN 1868-1941

Silverfontein, Namakwaland

signed

oil on canvas

55 by 60cm

R500 000 – 700 000

PROVENANCE

A gift from the artist to the current owner's grandfather, Albertus Myburgh Johannes Roux.

LITERATURE

Cf. Stephan Welz. (1996) *Art At Auction: The Art Market Review 1969 to 1995*. Johannesburg: Art Link. Illustrated in colour on page 137.

The genius of Hugo Naudé is demonstrated in *Silverfontein, Namakwaland* where the artist showcases his virtuosity in a combination of naturalistic and impressionistic visual languages.

This extensive Namaqualand landscape was painted during one of his numerous visits to his friend, Albert Roux, on his family farm in Silverfontein between 1920 and 1930. Naudé would use the opportunity of these extended stays to paint the annual natural phenomenon of the wild flowers which would carpet the arid landscape during the winter rainfall months. As a consequence of Naudé's skilful rendering, such Namaqualand landscapes with flowers would become some of his most recognisable and desirable works.

In terms of scale this lot is much larger than usual, with a panoramic vista featuring a granite outcrop surrounded by lesser rugged landforms. These powerful structures are further augmented by wide colourful fields in painterly passages, either glowing in full sun or quietened by shadow.

The foreground is marked by Naudé's distinctively impressionistic handling of flowering shrubs which allows the eye to traverse the undulating landscape from a lofty vantage point. The upper third of the painting depicts a towering sky filled with heavily-laden clouds promising further rain. Here Naudé captures the weight of these pregnant forms through his use of large swirling brushstrokes, where golden highlights give the mauve and lilac underbellies a brooding and ominous presence that recede into the pictorial plane.

Reflecting on these works Hans Fransen muses: "his landscapes are a sincere attempt to represent the South African landscapes – or that small portion he knew so well – in its true essence; in feeling more than in mere topographical details."¹

1. Hans Fransen. (1982) *Three Centuries of South African: Fine Art, Architecture, Applied Arts*. Johannesburg: AD Donker. Page 258.









553

Hugo Naudé

SOUTH AFRICAN 1868-1941

From Botha's Halt

signed; inscribed with
the title on the reverse
oil on cardboard
19 by 28cm

R60 000 – 80 000



554

Hugo Naudé

SOUTH AFRICAN 1868-1941

Mountain Landscape

signed

oil on canvas

40 by 50cm

R120 000 – 150 000

555

Jean Welz

SOUTH AFRICAN 1900-1975

The Little Theatre, Hugo Naudé Art Museum, Worcester

signed and dated 46

oil on panel

39 by 50cm

R300 000 – 400 000

PROVENANCE

Acquired from the artist by the current owner's parents, and thence by descent.

The view in this painting by Jean Welz faces Russell Street in Worcester, looking away from what is today The Hugo Naudé Art Museum. Up the stairs to the right is The Little Theatre which, at the time this painting was executed, was home to the Hugo Naudé Art Centre of which Welz was "the all-in-one principal, architect and building supervisor".¹

Welz, born in Salzburg, Austria, had studied art in Paris and architecture in Vienna and, upon his arrival in South Africa, had worked at Wits University in the Department of Architecture. In 1938, when poor health forced him to settle in the dry climate of the Karoo on a farm outside Barrydale, Welz began focussing seriously on his painting. At the beginning of 1943 the Welz family moved to Worcester into the former home of Hugo Naudé.

During his time Naudé had used the outbuildings both as a studio and to hold meetings of the local Boy Scouts of which he was Scout Master. Naudé's sister Adèle recalls "I remember easels, canvasses, the smell of turpentine and paint, walls vibrating with colour, a fireplace, tea or coffee and hot scones, and beauty in every object, however humble its use or origin".²



Jean Welz during an art class at the Hugo Naudé Art Centre. The boy in the foreground is Stephan Welz (3 years old).

© Elza Miles, *The World of Jean Welz*, page 46

With help from the Carnegie Foundation, Welz converted the building and established the Little Theatre which formed part of the Hugo Naudé Art Centre where he gave lectures and provided tutelage to school pupils of varying ages. In the accompanying photograph taken at approximately this time, a three-year-old Stephan can be seen at his father's knee whilst Welz Snr. engages his pupils in art lessons. Amongst the still lifes and interior studies displayed on the wall can be seen an exterior study of a figure ascending the stairs to the studio as depicted in the present lot.

Reflecting on this period of his production Esmé Berman notes: "The first half of the decade of the Forties had been devoted to acquiring a vocabulary adequate to his perfectionistic needs; during the second half he began to give rein to his poetic inclinations, to improvise upon his formal compositional devices and to intensify the meditative properties which had informed his earlier work".³

1. Elza Miles. (1997). *The World of Jean Welz*. Cape Town, Fernwood Press. Page 44.

2. Adele Naudé (1974). *Hugo Naudé*. Cape Town: Struik. Page 10.

3. Esmé Berman (1996). *Art & Artists of South Africa* (3rd ed). Cape Town: Southern Book Publishers. Page 492.







556

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape

signed
casein on artist's board
23 by 30,5cm

R400 000 – 600 000

Up close, when confronted by a Vincent van Gogh painting, the viewer inadvertently is struck by the liveliness of the brushstrokes he applied so generously and deftly, as opposed to looking at a reproduction illustrated in a book. These images are flat whereas in real life his brushstrokes abound with life. The brushstroke is one of many facets Van Gogh used to develop an impressionist technique that captures the moment when observing a scene *en face*.

The present lot, a rare Pierneef casein, exhibits a similar deftness and agility of brushstroke. These quick strokes were a requirement when working with casein, a fleeting substance made of fresh curd, with a binding agent in the form of a protein that mixes well with the colour pigment. The medium, similar to gouache or poster paint, is fast-drying and an artist

has to know the exact mark, the precise brushstroke he wants to make. Pierneef clearly was a master of this technique. The brushstrokes, especially in the foreground, are redolent of Van Gogh.

The famous Dutch artist was always lurking in Pierneef's mind. He saw Van Gogh's paintings on his two visits to the Netherlands, first at the turn of the 20th century when the family went into voluntary exile during the Anglo-Boer war, and again, during his honeymoon with his second wife, May. Pierneef brought back books containing many reproductions of Van Gogh's works, but he was fortunate to have seen the real genius of Van Gogh's brushstrokes in person. The present lot is a fitting tribute to the style of the master.









557

Maud Sumner

SOUTH AFRICAN 1902-1985

Landscape with Trees

signed

oil on canvas

32 by 60cm

R70 000 – 90 000



558

Maud Sumner

SOUTH AFRICAN 1902-1985

Swakopmund, Namibia

signed

oil on canvas

49 by 99cm

R80 000 – 120 000

559

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Landscape, Seeis, Namibia

signed with the artist's initials and dated 1938

oil on canvas

59,5 by 79,5cm

R500 000 – 700 000

The acclaimed desert landscape painter Adolph Jentsch settled in Namibia when he was 49. Born in Germany and trained at the State Academy for Visual Arts in Dresden, he worked as an interior designer before emigrating to Namibia, then a South African protectorate, in February 1938. His first address was a cousin's farm, Kleepforte, roughly 100km east of Windhoek in the high-plateau region of Khomas. The present work depicts a landscape at Seeis, a small settlement en route to Windhoek from Kleepforte. It offers a valuable record of this northern immigrant's earliest response to his adopted homeland. According to Jentsch's biographer, Olga Levinson, he revelled in the "vast open spaces and endless horizons" of Namibia.¹

Jentsch spent his first few months actively recording the country's landscapes. He presented his first solo exhibition the same year he arrived. Held in Windhoek's storied Grossherzog Hotel, this exhibition received favourable reviews. Jentsch's earliest paintings of Namibia were all produced in oil, which Levinson typifies as "large canvases with a cosmic conception":²

In the early 1940s he moved to aquarelle, a medium better suited to Jentsch's evolving pursuit of mystical description in

his landscape work. This painting predates his more austere watercolours, which referenced Chinese techniques and placed a premium on spiritual empathy. Jentsch's brand of impressionism in this painting is marked by his "extremely delicate style".³ Compositionally, *Landscape, Seeis, Namibia* is typical of Jentsch's horizon-line renderings of an observable reality. The techniques that Jentsch would later refine in his watercolours are also suggested here.

Writing in a 1976 magazine article about Jentsch, art historian Esmé Berman observed, "the most impressive of his oil canvases are those in which the medium is drastically thinned, its viscous properties negated and colour is applied in brisk and liquid brushstrokes".⁴ Many of these attributes are observable in this fine work.

1. Olga Levinson. (1973) *Adolph Jentsch*, Cape Town: Human & Rousseau. Page 35.
2. Olga Levinson. (1970) 'Adolph Jentsch', *SWA Annual*, Windhoek: South West Africa Publications. Page 91.
3. Hans Fransen. (1982) *Three Centuries of South African Art*, Johannesburg: AD. Donker. Page 272.
4. Esmé Berman. (1976) 'Adolph Jentsch', *Art International*, Vol. 20. Page 20.







1938

560

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Namibian Sunset

signed and dated 23

oil on canvas laid down on board

24 by 33cm

R400 000 – 600 000

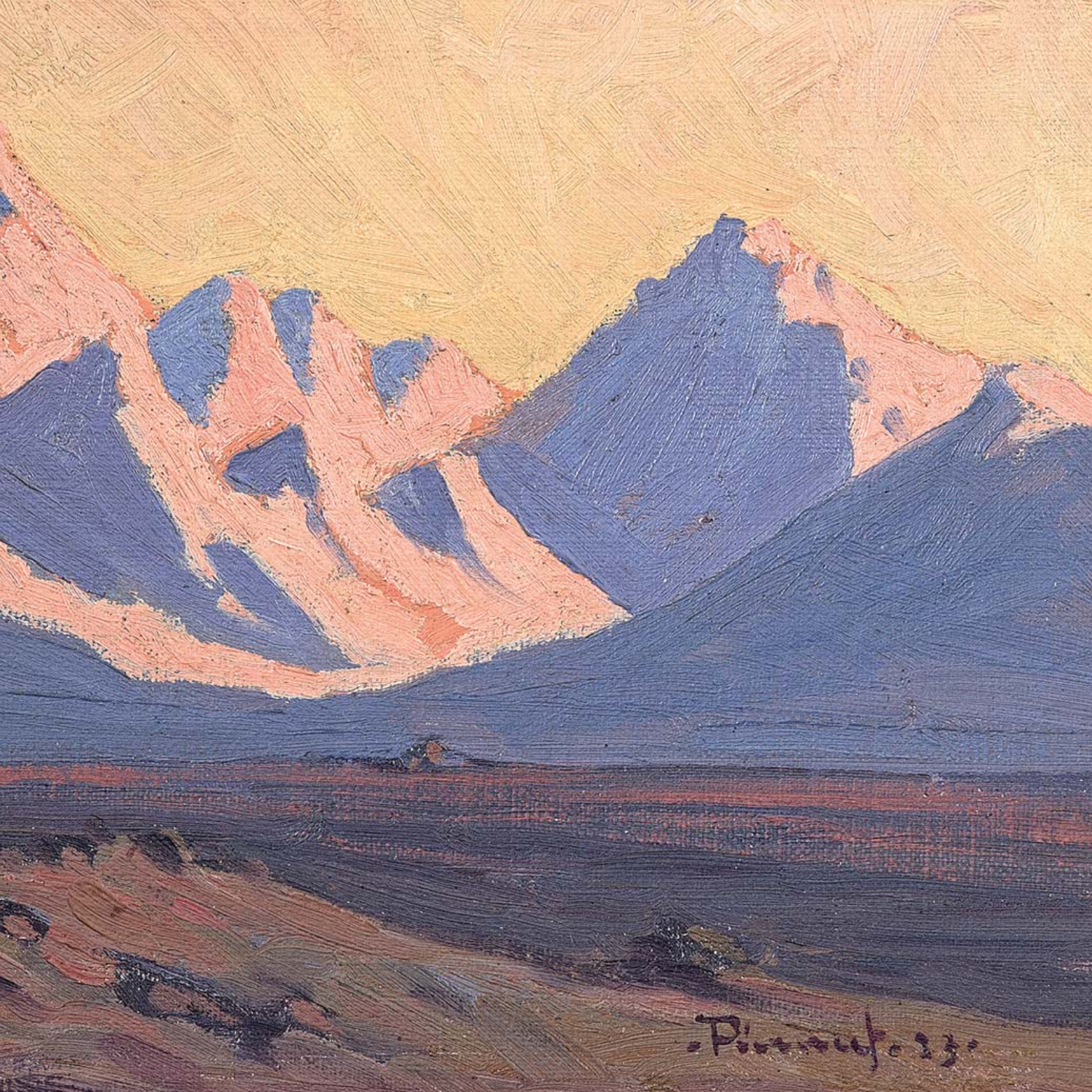
Edward Roworth, dominant force in South African art in the early years of the 20th century, reluctantly accepted J H Pierneef in the ranks of the South African Society of Artists in 1917, an organisation he founded in 1902. Roworth had just published an article, "Landscape Art in South Africa" in the British publication, *Art of the British Empire Overseas*, listing such artists as Allerley Glossop, Gwelo Goodman, Hugo Naudé, Ruth Prowse, Nita Spilhaus and Peter Wenning, but omitted Pierneef. What quickly became apparent when paging through the book was how similar the South African landscape painters were to their Canadian, Australian and New Zealand counterparts. Roworth considered Pierneef too progressive and the present lot, painted in the early 1920s, attests as to why Roworth was of that opinion. In this

landscape, Pierneef completely breaks with the Roworth template of landscape painting.

Pierneef's Namibian landscape exhibits a much more abstract sensibility than the romantic realism of the Roworth school. It is more daring in the use of pared down colours of pinks, purples and oranges. It is more adventurous in composition than the staid, formulaic landscape of the Roworth group of early Cape artists. Most importantly, it acknowledges the special light of the Namibian landscape as opposed to the familiar dark European sky. Namibia, or South West Africa as it was in Pierneef's time, inspired his work in a profound way from the first time he visited the country in 1923. This landscape suggests the vast possibilities an artist can explore if he is receptive to the local environment.







•P. 100/0 23•



561

Maud Sumner

SOUTH AFRICAN 1902-1985

Tiberias, Galilee, Israel

signed

oil on canvas

50 by 100,5cm

R90 000 – 120 000



562

Maud Sumner

SOUTH AFRICAN 1902-1985

Dune Landscape

signed

oil on canvas

53,5 by 80cm

R90 000 – 120 000

563

Edward Wolfe

SOUTH AFRICAN 1897-1982

Portrait of Milly Heymann

signed

oil on canvas

75,5 by 50cm

R80 000 – 100 000

The sitter, Milly Heymann, was the artist's physiotherapist, who treated him for his arthritic hands.



564

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Washing Day

signed

oil on canvas

70,5 by 50cm

R180 000 – 240 000



565

Irma Stern

SOUTH AFRICAN 1894-1966

The Visitation

signed and dated 1954

oil on board

45 by 30cm

R800 000 – 1 200 000

'The Visitation' is a popular biblical image which punctuates western art history from the Byzantine period to the present time through a variety of styles and visual languages.

Painted in 1954, *The Visitation* is part of a body of work exploring biblical iconography with which Irma Stern was preoccupied at the time. The mode of representation is more akin to Byzantine or Gothic imagery than her other expressionistic or cubist works which she explored simultaneously in the 1950s.

This painting captures the moment when Mary is reunited with her cousin Elizabeth after travelling to Galilee to see her

after The Annunciation. During The Annunciation the Angel Gabriel informs Mary of her miraculous conception and the good news regarding Elizabeth's pregnancy. Elizabeth later gave birth to John the Baptist, a prophet who foretold the arrival of Jesus Christ.

Locked in an embrace, Mary is dressed in symbolic blue robes denoting her holy station as the Mother of God and Elizabeth is clad in green. Both women are crowned with golden halos as a further indication of their divine status. This painting derives its strength from the recurring rhythmic forms in the figures, drapery and halos, the bold palette employed, and the tender emotional bond captured within.



© Irma Stern Trust | DALRO





566

Gerard de Leeuw

SOUTH AFRICAN 1912-1985

Dialogue / Tweegesprek

signed twice and dated 1976
bronze, mounted onto a wooden base
height: 54,5cm excluding base;
base: 5,5cm (2)

R200 000 – 300 000

Accompanied by a copy of Matthys J Strydom, *Gerard de Leeuw*, signed by the artist and numbered 208/500.

EXHIBITED

Gerard De Leeuw 1912-1985: A Centenary Exhibition - 100. University of Johannesburg Art Gallery, 9 to 31 May 2012 and Sanlam Art Gallery, Belville, 24 July to 28 September 2012. Illustrated on page 30 of the exhibition catalogue.

LITERATURE

Matthys J Strydom. (1979) *Gerard de Leeuw*, George: Suidkaap-uitgewery. Page 106 and illustrated on page 107.



567

Fanie Eloff

SOUTH AFRICAN 1885-1947

Nude Torso of a Man

signed

bronze

height: 35cm

R150 000 – 200 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2011). *Sculptured: The complete works of Fanie Eloff*. University of Pretoria Department of UP Arts. The Plaster of Paris cast of this work, circa 1939, is illustrated on page 60. The plaster of *Nude Torso of a Man* belongs to the Renzo Vignali Artistic Foundry. This torso was cast in bronze after Eloff's death.





568

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Clouds and Trees, Derdepoort, Transvaal

signed and dated 24

oil on board

22 by 29cm

R140 000 – 180 000

A similar example is in the La Motte
Museum, Franschhoek: *Pienk Wolke/Pink
Clouds, Derdepoort, Transvaal, 1924*, oil on
board, 23 by 31cm



569

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape, Northern Transvaal

signed; inscribed with the title in another

hand on a label adhered to the reverse

oil on cardboard

29 by 38,5cm

R250 000 – 350 000



570

Hugo Naudé

SOUTH AFRICAN 1868-1941

Snow-capped Mountains

signed and dated 14

oil on board

31 by 46cm

R60 000 – 80 000

PROVENANCE

Edgar Bold and thence by descent.



571

Hugo Naudé

SOUTH AFRICAN 1868-1941

Brandwag

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

oil on cardboard

19 by 28cm

R70 000 – 90 000

572

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Stellenbosch Landscape

signed and dated 21

oil on canvas

40 by 55cm

R700 000 – 900 000

Claude Monet's extensive collection of Japanese woodblock prints still hangs in the dining room of his house at Giverny, in France. The artists of "The Floating World", as the Japanese woodblock printers are often called, had had a profound influence of the manner in which Monet composed his landscapes, creating a veritable bird's-eye view of the French countryside.

George Smithard introduced J H Pierneef to Japanese woodblock prints when he showed the young artist the ropes of the linocut technique. Not only did these prints influence Pierneef's own linocuts, they also set the tone for many of the compositions of his varied and extensive landscapes.

In the present lot Pierneef seems to invite the viewer to "dive" into the foreground of this Cape winelands scene, ending up in the middle ground among a clump of trees, only to be challenged to scale the mountains in the background - truly a roller coaster ride! The perception of this landscape is that of great movement, of virile animation.

In addition, the viewer is seemingly also given the choice of angle from which to approach this flight: pathways are

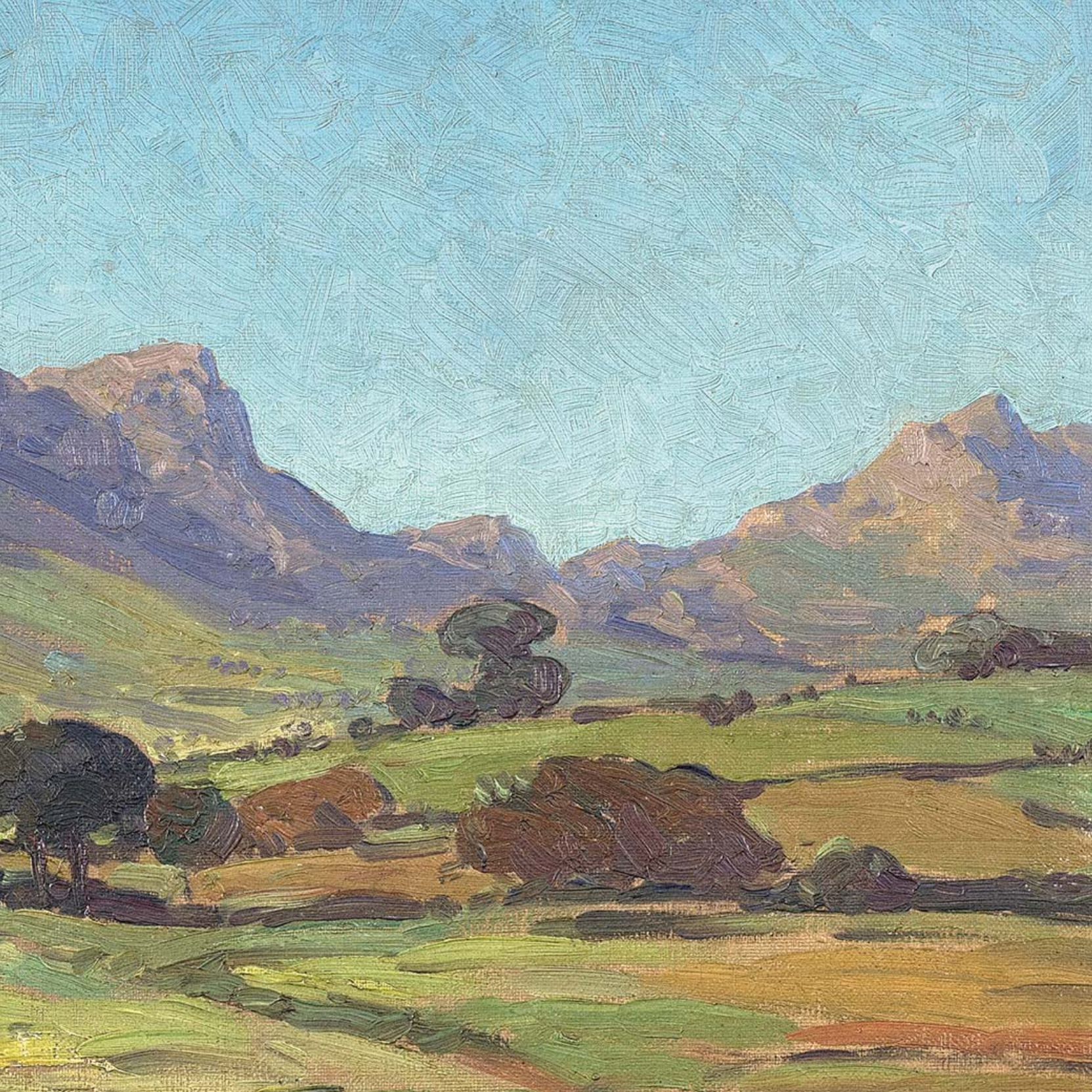
suggested in the three diagonals in the foreground: one on the left, another at the centre, in the form of a ploughed furrow, and a third on the right in the form of a green thicket along what appears to be a stream.

Beyond the trees these pathways seem to refract again but now in the opposite direction. In addition, the silhouette of the mountain range in the background has its own network of diagonals.

Pierneef rejoiced in painting the farms in the Stellenbosch valley. He often visited the town, exhibiting in the local Town Hall in 1921, and staying with JFW Grosskopf, who wrote the very first Pierneef biography, published in 1945. Pierneef exhibited the same suite of paintings in the Ashbey Hall, Long Street, Cape Town, in October 1921. Praising Pierneef, *Die Burger* stated that "...many people were amazed to see how successfully the painter captures the vastness and mystery of the African plains and mountains and friendly old farmhouse. Pierneef can be very proud of himself. He has given the people of the Cape something new and they have appreciated it."









573

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Cattle Grazing

signed

oil on board

59 by 88,5cm

R100 000 – 150 000



574

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

A Timber Wagon and Woodcutters

signed and dated 1965

oil on board

49 by 74,5cm

R80 000 – 120 000



575

John Meyer

SOUTH AFRICAN 1942-

Summer Bush

signed; inscribed with the title
and dated 1-3-1974 on the reverse

acrylic on board

71 by 100cm

R100 000 – 150 000



576

John Meyer

SOUTH AFRICAN 1942-

The Old Church

signed

acrylic on board

37 by 75cm

R80 000 – 120 000

577

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Autum Oaks, Wynberg (sic)

signed; inscribed with the title

on the reverse

oil on canvas

76 by 60cm

R80 000 – 120 000

LITERATURE

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

A similar example is illustrated in colour on page 59.





578

David Botha

SOUTH AFRICAN 1921-1995

Wet Street, Paarl

signed and dated 64

oil on canvas

59 by 74,5cm

R150 000 – 200 000



579

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

A Cape House

signed and dated 1941

oil on canvas

52,5 by 70cm

R150 000 – 200 000



580

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Houses, Napier

signed and dated 1959

oil on canvas

40 by 50cm

R70 000 – 100 000



581

Alexis Preller

SOUTH AFRICAN 1911-1975

Red Figure Tilling

circa 1937

oil on canvas

29,5 by 36cm

R180 000 – 240 000

This early unsigned and undated work was probably painted in 1937 the year in which Alexis Preller spent several weeks in Swaziland. His initial search for a direct experience of Africa was a quest that would later take him to the Congo in 1939.

The work clearly shows his respect and deep regard for the work of both Maggie Laubser and Irma Stern, in its subject matter and its direct and bold engagement with his composition and handling of his paint.

In this work the woman's pronounced forehead, small simplified eyes and mouth have a mask-like quality. The stocky female figure kneels forward, her hand resting on the long wooden handle of the hoe while she stares intently at a dark brown trench gauged through the soil. The dominant red ochre traditionally used in Swazi ritual practice colours the surface of her skin, hair and clothing visually creating a solid mass. The awkward monumentality of the bulky figure ambiguously floats above the

ground in a curious manner visually dominating the simplified landscape evoked by the looming blue mountain, a distant dwelling, the soft green landscape and gentle sky. Preller's depiction of the woman as integral to the land is perceptive and a powerful direct observation.

Red Figure Tilling, as with other works of this period, appears to assert that the awkward aspects of the works were occasioned not by technical inadequacies, but by a deliberate effort by Preller to unlearn western aesthetic conventions, while he groped for an intrinsically African expressive form.

Karel Nel

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing.



© The Estate of Peter Clarke | DALRO

582

Peter Clarke

SOUTH AFRICAN 1929-2014

Newspaper Seller, District Six

signed and dated 1954

gouache on card

37 by 45cm

R180 000 – 240 000

PROVENANCE

The Peter Clarke Family Collection

583

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Malay Quarter

signed and dated 1946; inscribed
with the title on the stretcher
oil on hessian
51 by 71cm

R400 000 – 600 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's,
Johannesburg, 6 May 1996, lot 241

The Cape landscape and homestead, subjects of Boonzaier's early career, drew inspiration from the work of family friend and artist, Pieter Wenning, executed during his painting excursions to the Cape from Pretoria. Wenning's Cape subjects included landscapes, historic homes and established properties, frequently featuring edifices of crumbling grandeur. As it had been for Wenning, this love of 'character' and history endured and formed an identity for Boonzaier.

As he said: "From childhood I have been unimpressed by new suburbs, anonymous cities with ugly skyscrapers, air pollution and the rush and hubbub of teeming traffic and freeways. These symbols of our modern, vulgar supermarket world depress and sadden me. Even as a child I found old Cape Town an exotic place. It has a unique quality found in no other city in our country. It is rich in colour; colour which is present in its typical Cape cottages, in its roofs, walls, windows and doors. The striking street life has always fascinated me: pushcarts, vegetable carts, fish carts, laundry gaily fluttering in the breeze and, in the good old days, goats and chickens,

as well as a plethora of cats and mongrels of uncertain extraction".¹

In this post-war painting, the artist showcases the pictorial elements that would later make him a household name. These include his distinctive use of line which is uniquely adept at capturing age and character in a flickering palette of earthy warm ochres, greens and blue tones. Boonzaier worked directly from his subject en *plein air* and when sketching or painting would often attract a crowd of curious onlookers.

The Georgian buildings are further augmented with impasto strokes and the street is animated by a community of people *in situ*. Figural paintings by the artist are rare, and this work is further enhanced by the added presence of a cat and dog.

Malay Quarter serves not only as a record of a vanished era but is also as a community portrait in its own right.

1. Martin Bekker. (1990) *Gregoire Boonzaier*, Human & Rousseau, Cape Town and Pretoria, page 35







584

Gerard Sekoto

SOUTH AFRICAN 1913-1993

The Donkey Water Carrier

circa 1939

signed; inscribed 'The Water Boy' on the reverse and with a Johannesburg Art Gallery label adhered to the backing paper oil on canvasboard

24 by 34cm

R1 000 000 – 1 500 000

This work was produced during Gerard Sekoto's formative Sophiatown period (1939-42). It offers a fine elaboration of Sekoto's emergent realist style and unobtrusive manner as an observer, adept at standing to one side and recording the way things were. In early 1939 Sekoto relocated to Sophiatown, Johannesburg, where he lodged with cousins in Gerty Street. The street, like the suburb, was named for a family member of the Polish speculator Tobiansky, who had acquired land on the edge of Johannesburg with a view to establishing a white residential suburb. When his scheme failed Tobiansky sold off plots to both black and white buyers. As the city grew Sophiatown became a popular place to live.

"It was convenient and close to town," recalled Nelson Mandela. "Workers lived in shanties that were erected in the back and front yards of older residences. Several families might all be crowded into a single shanty. Up to 40 people could share a single water tap. Despite the poverty, Sophiatown had a special character; for Africans, it was the Left Bank in Paris, Greenwich Village in New York, the home of writers, artists, doctors and lawyers. It was both bohemian and conventional, lively and sedate."¹

Sekoto's decision to leave teaching and move to Johannesburg was a decisive one. "Sekoto's sojourn in Sophiatown was, from an artistic point of view, an extremely broadening and productive time," writes Lesley Spiro, a former paintings curator at the Johannesburg Art Gallery who organised Sekoto's first major retrospective in 1989. "He produced a large number of works and expanded his repertoire of media to include poster and oil paints. It was also during this time that he first began exhibiting his works professionally."² In Johannesburg Sekoto met art dealer Joan Ginsberg, of the Gainsborough Galleries, and became acquainted with New Group painters like Alexis Preller and Judith Gluckman, who showed him how to mix oil-colours

EXHIBITED

Johannesburg Art Gallery, Johannesburg, *Gerard Sekoto*, October 1989 to July 1990.

LITERATURE

Lesley Spiro. (1989) *Gerard Sekoto: Unsevered Ties*, Johannesburg: Johannesburg Art Gallery. Illustrated in colour on page 74, catalogue number 16.

on the palette and use the palette knife.³ Sekoto was a quick learner and integrated Gluckman's lessons into mature works characterised by an acute sense of the everyday.

Notwithstanding his stylised way of painting – evident here in Sekoto's rendering of the liquid sky and rudimentary delineation of bare trees in front of the church – Sekoto was a realist painter engaged in making works based on direct observation of the world around him. The central subject of this work is a cart-drawn water carrier. Water was a scarce commodity in poorly serviced Sophiatown; at the same time, it was a focal point of community. Don Mattera, a Sophiatown gang leader turned writer, recalled: "The communal water taps, toilets and showerhouses of Sophiatown, though insanitary and inadequate, are remembered today as casual meeting places where the better-off and educated mixed with their humbler neighbours."⁴

Sekoto produced a number of works portraying donkeys at work. The health of the grey-blue donkeys in this picture deserves notice. Nimrod Ndebele, father of the writer and University of Johannesburg vice chancellor Njabulo Ndebele, was a friend of Sekoto. In a 1983 letter Ndebele discussed a painting he acquired from Sekoto portraying a black garbage collector off-loading refuse into a municipal donkey cart. "Significant about this painting," wrote Ndebele, "is that the donkey looks better cared for than all the humans around it."⁵

1. Nelson Mandela. (1994) *Long Walk to Freedom: The Autobiography of Nelson Mandela*, Boston: Little Brown. Page 134

2. Lesley Spiro. (1989) *Gerard Sekoto: Unsevered Ties*, Johannesburg: Johannesburg Art Gallery. Page 17

3. *Ibid.*, page 20

4. Don Mattera. (1989) *Sophiatown*, Boston: Beacon Press. Page 74

5. Nimrod Ndebele. (1983) *Staffrider*, Vol. 5.3, Johannesburg: Ravan Press. Page 42



© Gerard Foundation | DALRO





585

Maurice van Essche

SOUTH AFRICAN 1906-1977

Congolese Women

signed; inscribed with the title on a Johans
Borman Fine Art label adhered to the reverse
oil on canvas laid down on board
57,5 by 70,5cm

R300 000 – 500 000

Paintings by Maurice van Essche frequently feature abstracted and silhouetted figures in landscapes, often surrounded by trees. These works demonstrate the artist's early tutelage at the Brussels Academy under James Ensor, the illustrative style evident in his later works being attributable to his training as a stained-glass artist in Belgium.

In this early work executed during van Essche's Congolese period, the artist models the figures with greater detail and realism, creating a pictorial depth that recedes with the aid of graded planes of colour. The sense of quiet languor in the

tropical heat is increased through the use of theatrical lighting which casts his figures and the surrounding grove of trees in strong shadows that emphasize their form.

The influence of Henri Matisse, from whom van Essche took lessons in Paris, can also be observed in the sensual, linear treatment of the women and the graceful curves of the tree further accentuated by the geometric patterning of the kuba cloth skirts and headscarf. This treatment, along with the warm palette, conveys to the viewer the prospect of an African Arcadia, definitive of van Essche's oeuvre.









586

Walter Battiss

SOUTH AFRICAN 1906-1982

Figures Carrying Baskets of Fruit

signed

oil on canvas

30,5 by 40,5cm

R150 000 – 200 000



587

Walter Battiss

SOUTH AFRICAN 1906-1982

African Dance

signed; inscribed with the title on the stretcher and with the artist's name, title, provenance and exhibition details on a Pretoria Art Museum label adhered to the reverse
oil on canvas

40 by 50cm

R150 000 – 200 000

PROVENANCE

Mr and Mrs Arnold Bunton.

EXHIBITED

Walter Battiss Comprehensive Exhibition, shown at the public art museums of the following cities; Pretoria, Johannesburg, Pietermaritzburg, Durban, Port Elizabeth, Cape Town and Kimberly, 26 September 1979 to 31 August 1980, catalogue number 26.



588

Edoardo Villa

SOUTH AFRICAN 1915-2011

Head I

signed, dated 2001 and numbered 3/6
bronze, mounted on a granite base
height: 56cm excluding base; base: 1cm

R70 000 – 90 000

LITERATURE

Chris De Klerk and Gerard De Kamper. (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum. Another cast from this edition illustrated in colour on page 58.



589

Walter Battiss

SOUTH AFRICAN 1906-1982

Untitled

signed
oil on canvas
25 by 40,5cm

R150 000 – 200 000

EXHIBITED

SMAC Gallery, Stellenbosch, *Abstract South African Art from the Isolation Years: Volume 3*, 25 June to 1 August 2009. Illustrated in colour on page 17 of the exhibition catalogue.

590

Alexis Preller

SOUTH AFRICAN 1911-1975

Ritual Bull

signed and dated '62; inscribed with the title
in another hand on the stretcher

oil on canvas

85,5 by 100,5cm

R1 200 000 – 1 600 000

EXHIBITED

A work entitled *Ritual Bull* was exhibited: Pieter Wenning
Gallery, Johannesburg, 20 November to 4 December 1962,
catalogue number 17.

South African Association of Arts Gallery, Polley's Arcade,
Wachthuis, Pretoria, 15 to 31 October 1963, catalogue number 3.

LITERATURE

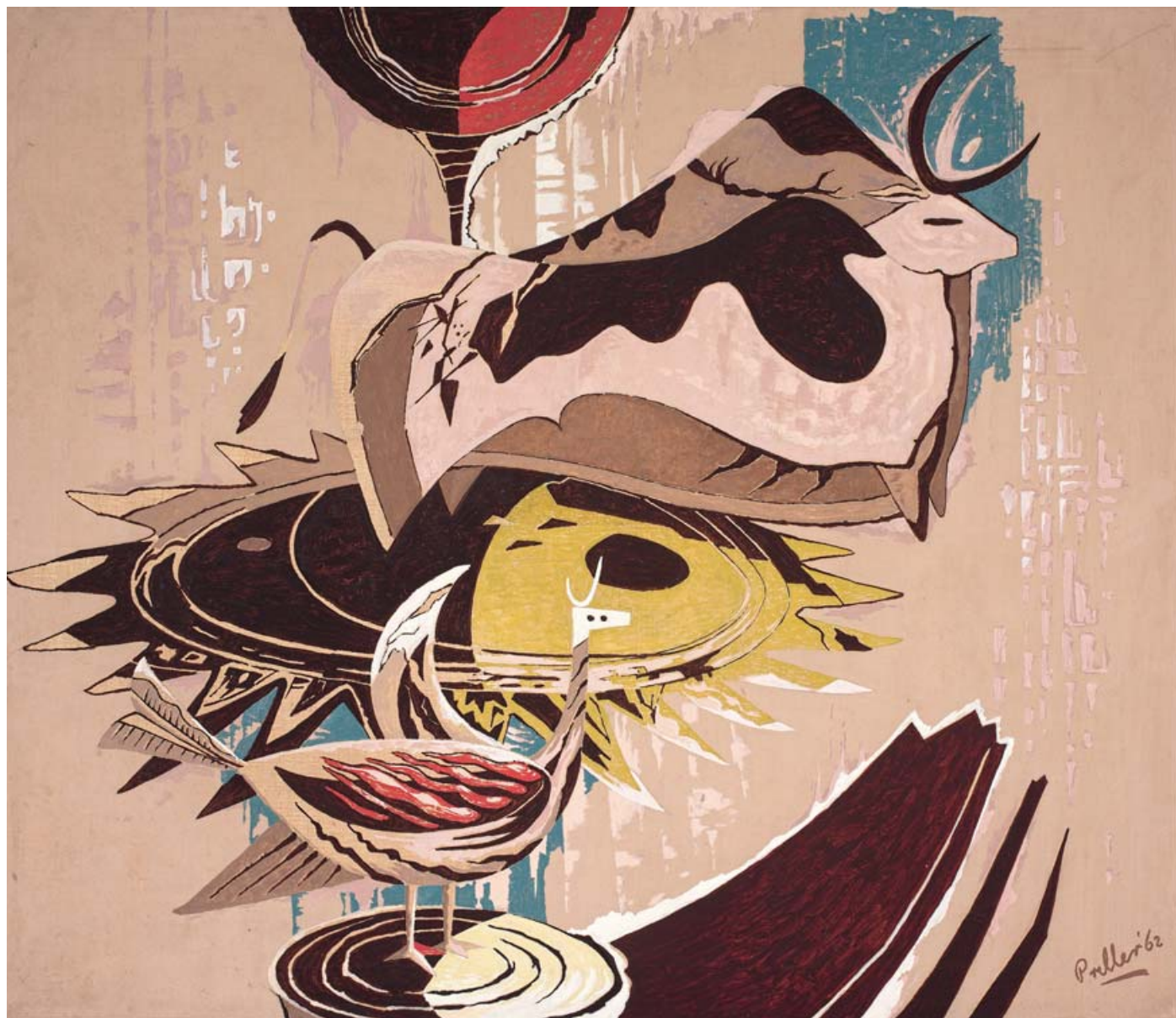
Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun
and Shadows*, Johannesburg: Shelf Publishing. Pages 199, 227,
254, 307, 367 and 387.

By early 1962 Alexis Preller was satisfied that he had finally completed his *Discovery* mural for the newly complete Transvaal Provincial Administration Building in Pretoria. This ambitious work had occupied his attention from 1958 to 1962, its exacting detail and panoramic complexity had led to a process of working with large traced cartoons to transpose his initial drawings onto the 2,9 by 12,8 metre canvas before translating them into paint.

In November 1962 Preller re-emerges from years of absence, brought about by the demanding and focused work on the

mural, with the opening of his much-anticipated exhibition at the Pieter Wenning Gallery, Johannesburg.

As is often the case with Preller, he produces two versions of *Ritual Bull*, one shown on this exhibition and the other, the following year, at the Association of Arts Gallery, Polley's Arcade, Pretoria. The two distinctive versions are both made from the same tracing or cartoon and they display two markedly different approaches to the subject - one dark, mysterious and painterly and the other light, stylized and specifically graphic (the present lot).



In the work on auction, Preller harnesses strong outlined form and detail to create a work with hard edged qualities, very current in the contemporary paintings of the '60s. His colour palette is also very unusual with its dusky pinks, tan, beige, russet, cerulean blue and maize yellow all often outlined and accentuated with a deep brown hue.

Preller's earlier African subjects now no longer bore resemblance to his earlier Mapogga models but focused on the iconic images of bulls and birds, which had appeared in his work from as early as 1949 with his painting of *The Herd Boy of 1949* and *The Small White Bull of 1953*. Both allude to the sacred nature and centrality of the bull to the value system of the herders of the southern and eastern African seaboard. Amongst these groups these ceremonial and monumental animals are seen to be connected to the symbolic and ancestral world. The white Nguni cattle in particular are associated and much revered within the royal clans of Kwa-Zulu Natal.

Preller further develops this anthropomorphic theme in his award-winning work *Ritual Bull of 1958*. Here the seemingly massive white bull dominates the format overlaid by a series of translucent stylized geometric leaf and emblematic shield-

like forms, all set against a brilliant viridian red and light ochre background punctuated with horns and spikes.

Preller's deep interest in the symbolic, the mythological and the sacred open up the readings of many of his works. The iconic image of the potent bull dominates the work, the *Ritual Bull of 1962* on auction. It floats here as a cypher of this symbolic animal, one which cosmologically resonates beyond its local context and as far back as the bull cults of Minos of Crete and of the earliest archeological sites of Çatalhöyük in Anatolia, Turkey.

The bull hovers above the radiant form of an eclipsing solar disc while a curious horned masked bird stands stiffly below on the striated oval of a tree trunk. The bird's one wing arcs upwards like a crescent moon while the other undulates with red flare or flame-like forms, its body completed with the fan-like tail which looks distinctly like a folded paper aeroplane, its surface demarcated with ruled and wavy lines. The boldness of the composition is emphasised by the formality of the painting style and the particularity of the unusual colour combinations.

Karel Nel



Alexis Preller, *Ritual Bull*, 1962
© Graham's Fine Art



Alexis Preller, *The Herd Boy*, 1949, oil on canvas, 46 by 56cm
© Sothebys



Alexis Preller, *A Small White Bull*, 1953, oil on wood, 24 by 29,5cm
© Sasol Gallery, Stellenbosch University



Alexis Preller, *The Ritual Bull*, 1958
© Lantern Magazine



591

Guna Massyn

SOUTH AFRICAN 1951-1975

The Visions that Dreams are Made of

signed, dated '72 and inscribed with the title in

mirror writing

oil on canvas

182 by 213cm, unframed

R60 000 – 80 000

Accompanied by the original Statement, dated 14.5.74, signed by Alexis Preller and Guna Massyn.

The name of Guna Massyn is inextricably linked to that of the artist, Alexis Preller.

The two met in 1968 when Guna was eighteen years old and working as a postal clerk in Brits. Taken by his earnestness, Preller befriended him, inviting him to visit his home, Dombeya, at Hartebeespoort.

There Guna undertook his artistic studies encouraged by Preller, becoming his muse, companion and protégé. In time he took over the studio above the garage at Dombeya where he worked tirelessly.

In 1972 the pair travelled to Europe, visiting Paris, the South of France and Greece, where Preller exposed Guna to the wonders of modern and continental art. Some time after their return, Preller purchased a house for Guna in Schoemansville where he set up a studio

and held a two-day private exhibition of his 'Holocaust Suite'.

Perhaps best known as the subject of Preller's portraits of 'Guna', he nonetheless continued to progress himself as an artist in his own right. Central to this work, *The Visions that dreams are made of*, is a mysterious robed cyclops standing in a sphere and surrounded by tumbling figures reminiscent of those in Matisse's *La Danse*, or Walter Battiss' *Orgy* series. The title is written repeatedly on the surface in mirror writing, a technique notably employed by Leonardo da Vinci. A visual feast of riotous colour and movement, this painting offers a rare opportunity to experience the potential that Guna Massyn might have realised had he lived. Tragically he died in a fatal car accident in 1975, aged just 24.



592

Alexis Preller

SOUTH AFRICAN 1911-1975

Abstract with the Family

oil on canvas
133 by 183,5cm

R130 000 – 160 000

PROVENANCE

A gift from the artist to the previous owner.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold, Shelf Publishers. Similar figures are illustrated in colour on page 203.



593

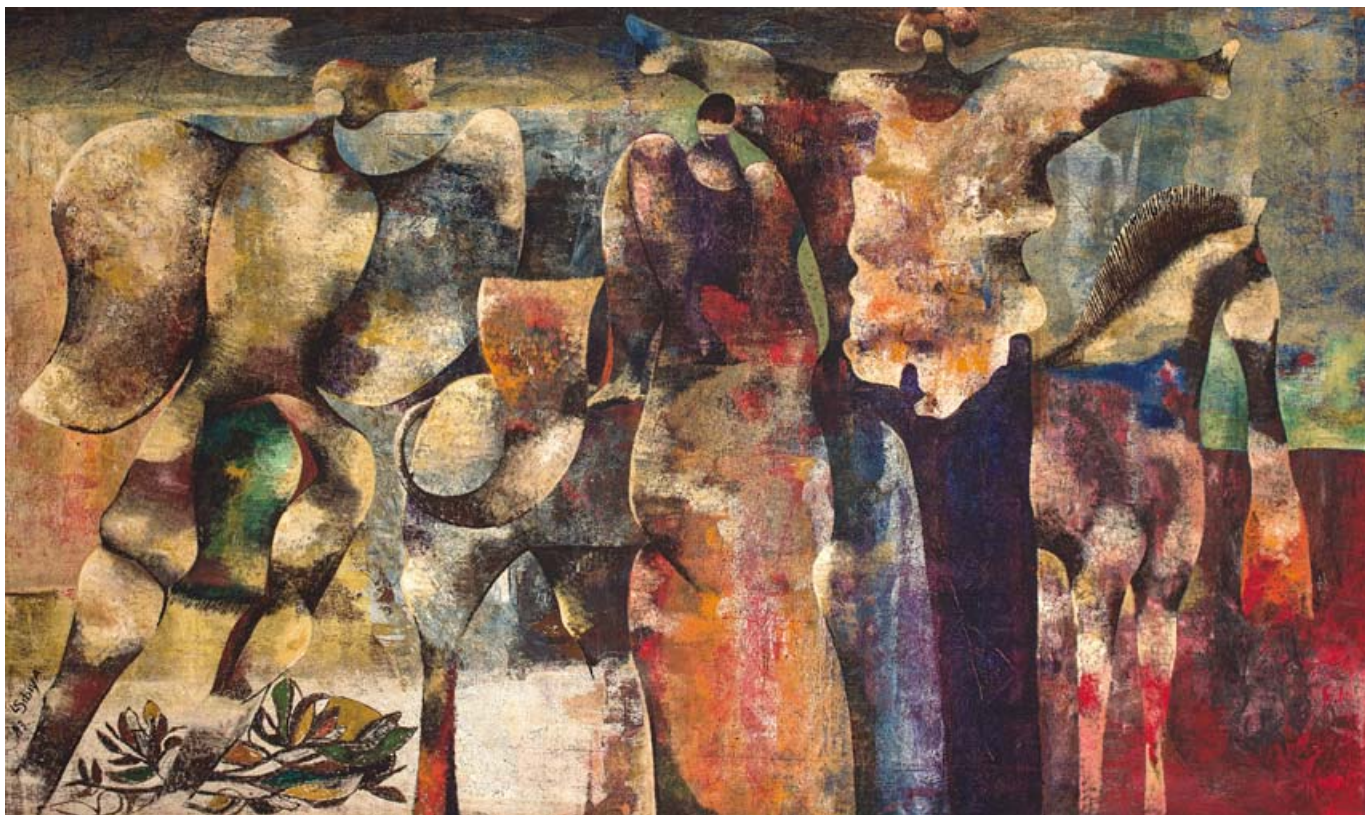
Lucky Sibiya

SOUTH AFRICAN 1942-1999

Village Messenger

signed and dated 1988; inscribed with the title
on an Everard Read Gallery label on the reverse
carved, painted and incised wood panel
46,5 by 81cm

R50 000 – 80 000



594

Lucky Sibiya

SOUTH AFRICAN 1942-1999

Figures and Horse

signed and dated 83

oil on panel

67,5 by 113,5cm

R80 000 – 120 000

595

Cecil Skotnes

SOUTH AFRICAN 1926-2009

U Shaka

circa 1970

signed

carved, painted and incised wood panel

91 by 90cm

R350 000 – 500 000

EXHIBITED

This work was on loan to the Chancellor Oppenheimer Library, University of Cape Town, from 2001 – 2017, catalogue number 39.

The 'Shaka Epic' spans approximately two years of Cecil Skotnes' production and begins with his reading of E A Ritter's text, *Shaka Zulu*. Around this same period in the early 1970s he was commissioned by collector, Vittorio Meneghelli, to carve a large wooden door consisting of 44 wooden panels which Skotnes used to tell the legend of Shaka Zulu.

Inspired by this epic tale, Skotnes teamed up with the poet Stephan Gray to embark on the portfolio *The Assassination of Shaka*, which was exhibited at the Goodman Gallery on 20 October, 1973. Undertaking extensive fieldwork which included travelling "the route from Shaka's birthplace to his Great Kraal", the portfolio – consisting of 43 plates – took 15 months to complete.¹

This was due to Skotnes working concurrently on large woodcut panels which depicted characters from the saga of which the present lot is an example. The female figure that accompanies Shaka is possibly his mother, Queen Nandi, who appears in plate 5 of the portfolio. Thirteen of these

large wooden panels, described by Frieda Harmsen as incised paintings, were then exhibited in May of 1974 at the Goodman Gallery along with preparatory drawings and watercolours.²

Describing his elevation of Shaka to the status of a mythological hero, Skotnes noted that "because of the medieval character of the woodblock technique... we get down to fundamentals, which is what Shaka was – a fundamental figure in South Africa's history. His is in fact, an epic of all Africa. Shaka matches the great mythological figures of the ancient world in every aspect of life and thus, in less than 150 years, we have a figure of this stature on the horizon of our history"³

1. Frieda Harmsen (ed) 1996. *Cecil Skotnes*. Cape Town, Tricolor Press. Page 33.
2. *Ibid.*, page 34.
3. Quoted in Denis Godfrey, "Shaka Comes to Life", *The Star*, 20 October 1973.



596

Alexis Preller

SOUTH AFRICAN 1911-1975

The Herald

signed and dated 55
oil and sand on canvas laid down on panel
38 by 44,5cm

R900 000 – 1 200 000

LITERATURE

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 367.

EXHIBITED

Lidchi Gallery, Johannesburg, 13 to 24 March 1956, catalogue number 21.



Alexis Preller, *All Africa* (detail), 1953-1955, oil on canvas, 300 by 300cm
© Bob Cnoops

The Herald of 1955, shown on Alexis Preller's 16th solo exhibition which opened at the Lidchi Art Gallery in Johannesburg on 13 March 1956, attracted extraordinary interest due to the scale and complexity of his latest compositions, but also due to his seclusion from 1954 to 1955 while he worked on his first major commission *All Africa* for the Department of Public Works in Johannesburg for the offices of the Receiver of Revenue.

The mural, 9 metres by 3 metres, consisted of three adjoining panels, each 3 metres by 3 metres, explored a complex mythology and recreation of archaic aspects of African culture tempered by the lens of the great Egyptian and Italian mural painting traditions. Preller in 1953 undertook a study tour of Rome, Florence, Arezzo and Ravenna and then continued onwards to Egypt to visit the renowned tombs and temples, particularly to look at the low relief and painted murals of ancient Egypt in preparation for the making of this mural.

In the lower register of the central panel of Preller's ambitious mural, *All Africa*, is a panel which links directly to the focal figure in *The Herald*. The artistic sources of the lower frieze are located in the dynastic and courtly traditions of Africa in both Egyptian and Pharaonic conventions, and those from the great historical bronze panels of the Benin Court of Nigeria. [illustrate full lower panel or five figures on left as detail of *All Africa* in central panel on page 143 – Collected Images] The central enthroned figure, shown in profile, plays an elongated drum that is tucked beneath her arm. The image has strong elusions to the Hieratic images from the tomb of Nefertari in Egypt, her taut silhouette is captured within the confines of the broken contours of a fragment of a Benin bronze plaque with its decorative branches and leaves. Once again the Benin flowers drift off into the surrounding composition. She is accompanied on either side by a procession of attendant court musicians with horns, drums and stringed instruments, paying obeisance to her. All these figures are based on Benin prototypes with their wrapped skirts, pointed helmets, spiked collars and almond-shaped eyes.

The central figure in *The Herald* seems to step straight out of this procession with his Benin bodily proportions, draped robes and sweeping blue horn. On the left he is framed by huge arced petals, direct quotations of the Benin flowers and leaves painted in exquisite blues, maroons and ochres set against a backdrop of dark resonant tones. On the right the horn blown by the musician seems to issue a sweep of sound made visible in radiant light pink, salmon and rose-like tones. This composition seems to glow with an uncanny archaic quality amplified by the inclusion of sand in the paint evoking the surface of ancient mural walls. The cropped images of two mythical creatures on the far right seem to imply that the work is a fragment of a much larger composition, possibly an artefact, an image to be extrapolated, a conscious conceit in Preller's myth making.

Karel Nel







597

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Still Life with Wire Sculptures

circa 1993

signed

carved, painted and incised wood panel, in the artist's handmade frame

124 by 121cm excluding frame; 142,5 by 139,5cm, including artist's frame

R600 000 – 800 000

Still Life with Wire Sculptures is the first in a series that Cecil Skotnes produced for his exhibition *Still Life and Ancestry* at the Goodman Gallery in Johannesburg in 1993 followed by a showing at the South African Association of Arts, Cape Town in 1994. Two of these remarkable works were sold at Strauss & Co's March 2010 sale for R779 800 and R1 225 400 respectively, the latter a record price for Skotnes at that time.

Here a distinctly African feast is laid out on a table that stretches across three quarters of the format. What could be more redolent of a South African celebration than a pan of Mopani worms? At the bottom right is a red pot resembling a potjie while arrayed to the left is a Zulu wooden platter with pears and figs and what could be a bottle of olives, all suggestive of a sensual and delicious communal feast. It is clear that Skotnes had a way of making local lekker without resorting to the banal.

Two white cranes appear to join the feast. The cranes' beauty and their spectacular mating dances have made them highly symbolic birds in many cultures with records dating back to ancient times. The Blue Crane or *Grus paradise*, also known as the Paradise Crane, is a magnificent creature worthy of being

South Africa's national bird. Here Skotnes celebrates local culture by including wire sculptures of these national symbols. According to the artist, this is the very first instance in which he included representations of sculpture in his works.¹

To the left is an African sculpture that draws on the *nkisi nkondi*, carved figures produced by the Kongo people of Zaire during the late 19th and early 20th centuries. These sculptures were used for protecting the village, curing illnesses, settling disputes, sealing agreements and vanquishing enemies. Their power derived from the ritual substances such as herbs, animal bones, fur, and seeds which were placed in a cavity cut into the figure's head or stomach. Nails driven into the figure represented the taking of an oath, the witnessing of an agreement, or some other occasion when the power of the figure was invoked.²

In a thoroughly innovative approach to the still-life genre, Skotnes brings together cultural and social aspects of both his European and African heritage.

1. As told to the previous owners.

2. See <http://www.artsconnected.org/artsnetmn/whatsart/kongo.html>





© The Estate of Cecil Skotnes | DALRO

598

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Figures

signed

carved, painted and incised wood panel

45,5 by 45,5cm

R60 000 – 80 000



599

599

Lucas Sithole

SOUTH AFRICAN 1931-1994

Just like you've been doing it (Njengawe),
(LS8501)

signed

Zulu indigenous wood
height: 81cm

R100 000 – 150 000

EXHIBITED
Gallery 21, Johannesburg,
1985.



600

600

Lucas Sithole

SOUTH AFRICAN 1931-1994

What am I here for? (LS7423)

signed

Rhodesian teak on liquid steel base
height: 60cm

R80 000 – 120 000

EXHIBITED
Gallery 21, Johannesburg, 1974.
Originally recorded as HP2063.



601

601

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Landscape with Figures and Animals

signed

carved, painted and incised wood panel

45,5 by 61cm

R80 000 – 120 000

© The Estate of Cecil Skotnes | DALRO

602

Edoardo Villa

SOUTH AFRICAN 1915-2011

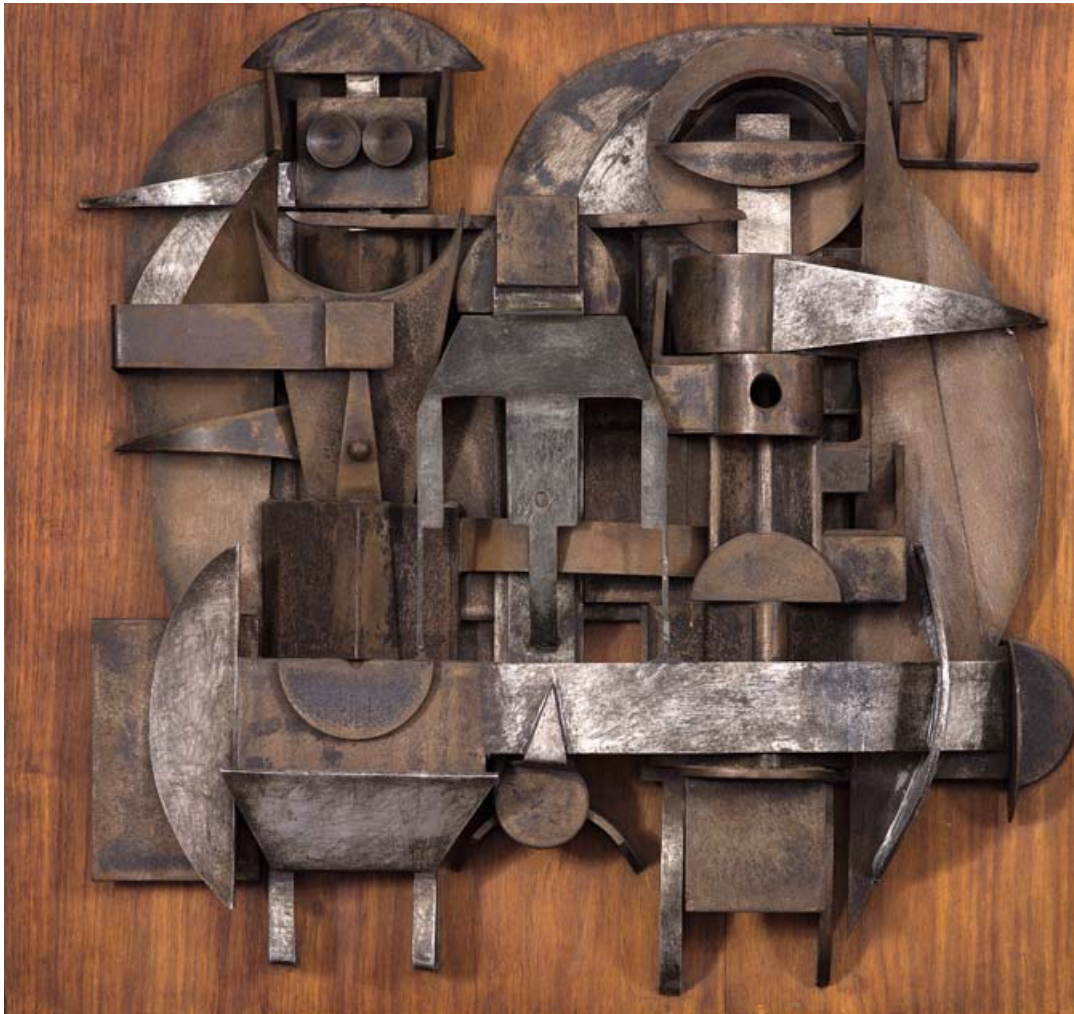
The Family

1962

steel relief, mounted on a wooden base

48,5 by 51cm

R140 000 – 180 000



602

PROVENANCE

The Goodman Gallery, Johannesburg.

LITERATURE

Lola Watter, 'Edoardo Villa' in Heine Toerien and Georges Duby (eds.), *Our Art 3*, Issued by The Foundation for Education, Science and Technology, Lantern, page 62 and illustrated on page 64.

According to Lola Watter: "*The Family* is linked conceptually with the earlier *Africa*. The figurative theme that Villa was to explore with sustained vigour over the following years is cogently expressed in this relief. The use of a geometric idiom to express elements of the human body - the broad and narrow intervals between modified forms; the rhythmic repetition of simple, decorative motifs - this is a transcription of classical, North African methods. The conscious

wit and refined technique are completely modern. Planes intersect to shift visually within the volume of space in which their movement is contained. Form is reduced to essentials, indicating positive and negative volumes. Delicacy and attention to detail, combined with animistic association, provide the work with the plasticity of Analytic-Cubist paintings. A counterpoint of evocative, symbolic shapes is created."



603

603

Erik Laubscher

SOUTH AFRICAN 1927-2013

Winter Afternoon, Overberg

signed and dated '98; signed, dated 1998,
inscribed with the artist's address and the title
in English and Afrikaans on the reverse

oil on canvas

77 by 109,5cm

R250 000 – 350 000

604

Erik Laubscher

SOUTH AFRICAN 1927-2013

Summer Afternoon Sky

signed and dated 78; signed, dated 1978 and
inscribed with the title on the reverse

oil on canvas

80 by 109cm

R250 000 – 350 000

PROVENANCE

Acquired from the artist by the current owner's
father.

EXHIBITED

South African Association of Arts, Cape Town,
Exhibition of Paintings by Erik Laubscher, September
1978, catalogue number 1.

LITERATURE

cf. Hans Franssen (2009). *Erik Laubscher: A Life in Art*,
Cape Town: SMAC Art Gallery, page 172.



604

"In September 1978, Erik Laubscher teamed up with local sculptor June te Water for an exhibition at the Association of Arts. His paintings, previously shunned by the Cape Town public, now sold like the proverbial hot cakes and set new records for local art." [...]

Brian Barrow observed in the *Cape Times* "Today [Laubscher] is a supremely confident artist, sure

of himself and, above all, true to his art. With it all he still has an enthusiasm and boyish zest for life that shows no sign of diminishing. He is still looking forward and still determined to get across to the larger public that abstract art has something important and worthwhile to say".

Gill Turnbull reported in *The Argus* that most of the exhibited works had been sold before the opening with buyers included in the SA National

Gallery and the Sanlam Collection. According to her, the work was not really abstract. "He describes it as 'real' - but of course not in the photographic sense". She refers to one of Laubscher's most endearing qualities "... his peasant type of humour. His innate humility and warm personality make him approachable to even the shyest of his fans." (Ibid, pages 172 and 173)

This lot is accompanied by the Gallery Exhibition list.

605

Erik Laubscher

SOUTH AFRICAN 1927-2013

Still Life with Coffee Pot and Fruit

signed and dated '52

oil on canvas

49 by 60cm

R1 500 000 – 2 000 000

Still life compositions incorporating everyday household objects and foodstuffs are a time-honoured subject of the western school of painting. This vivid genre painting by Erik Laubscher shows the influence of especially European modernism on this much-loved Cape painter. In the manner of Vincent van Gogh, Henri Matisse and Georges Braque, who all produced still lifes featuring the same elements, Laubscher uses the conventions of a genre scene to explore as much as declare his personal style. Painted a year after his return to South Africa from Paris, this confidently detailed picture also captures Laubscher at the edge of an important transition.

In 1950 Laubscher travelled to Paris where he studied at the Académie Montmartre. In France the young artist fell under the spell of Bernard Buffet, a fashionable painter linked to the "miserabilist" school of French expressionism (also known as New Realism). Buffet, though, was an unreliable model for Laubscher, a warm-blooded artist who later rejected figuration in favour of various forms of abstraction. This picture evidences Laubscher transition from the sombre tones of his peak School of Paris works towards work marked by his use of warmer colours and tones. The muted, Buffet-type greys and greens have been jettisoned in favour of brilliant red, fleshy pink and varying registers of yellow and green.

Laubscher's flattened picture is dominated by the coffee utensils and ripening fruit (four apples and three pears). Viewed up close, the cup and saucer reveal their origin in a red ground; the architecture of these drinking utensils was created with an overlay of black and grey-green paints. His red apples bear the trace of a thick brush laden with red paint

that Laubscher used to paint over his green – a small detail that is nonetheless charged with biographical significance. Noteworthy too is the fact that Laubscher's figurative elements all enjoy equal prominence on the flat surface of the table.

When compared with an earlier work produced in Paris, *Still Life with Iron and Fruit* (1950, sold by Strauss & Co for sold for R2 046 240 in 2017), it is not only Laubscher's sense of colour that has changed but also his attitude to detailing. Where previously Laubscher rendered elements like tablecloths and walls in undifferentiated blocks of colour, in this picture he engages the eye with abundant decoration. This detailing lends his scene of quietly jostling of objects additional warmth and character.

Laubscher's confident new work was well received by critics when he first exhibited it in Cape Town. Writing in 1952, Walter Battiss remarked: "Cape Town is still the home of Impressionism, but the new and compelling work of Erik Laubscher and Eugene Labuschagne at a recent Art Club exhibition is a challenge to stale ideas in the Cape. Both these young men have studied in Paris and paint big canvases with satisfying assurance."¹ Of note, the flattened, graphic style Laubscher favoured in this picture would later provide him with a method for composing his much-admired landscapes, which he tentatively began working on a year after completing this important early work.

1. Walter Battiss. (1952) *New art and old art in South Africa*, The Studio, July 1952. Page 70.



606

Peter Clarke

SOUTH AFRICAN 1929-2014

Tree, Eroded Bank and Birds, Tessaarsdal (sic)

signed and dated 5th Nov. 1959; inscribed with the title on the reverse
gouache on paper
51 by 42cm

R400 000 – 600 000

PROVENANCE

The Peter Clarke Private Collection

This painting dates from Peter Clarke's formative Tessaarsdal period. Situated below the Kleinrivier Mountains near Caledon, the village of Tessaarsdal (also spelt Tessaarsdaal) is named after Johannes Jacobus Tessaara, a wealthy landowner who in 1809 bequeathed one of his five farms to nine workers. The village was established in 1832 following the death of Tessaara's wife and was initially known as Hartebeesrivier before it received its current name in 1930. Clarke first visited Tessaarsdal in 1949. At the time he was employed as a dockworker in Simon's Town and producing art in his spare time. He spent his December holidays in Tessaarsdal in 1950 and 1951, and from 1956 to 1960 continued to return to Tessaarsdal annually for three-month stays.

"I want to get away from everybody and everything that is hot air, pretentious," wrote Clarke, who lived in a thatched cottage with friends. "I come to Tessaarsdal to mix with ordinary people. When I get back to Simon's Town, and after staying here, I regain my sense of balance."¹ Tessaarsdal, though, was not simply a refuge from the urbanity of post-war Cape Town, but also functioned as a sanctuary from the escalating brutality of high apartheid, a theme that came to feature more prominently in Clarke's later works.

At Tessaarsdal Clarke combined being an artist (he sketched and worked *en plein air*) with farm work, in particular shepherding. The reciprocity and kinship he experienced working in close proximity to the land prompted him to write: "My heart is in this place and I love it. That is so true and so definite."² Tessaarsdal has been characterised as Clarke's Pont-Aven or Le Pouldo by art historian Elza Miles, referring to the Breton villages where Paul Gauguin lived before his first visit to Tahiti in 1891. "In some of his Tessaarsdal landscapes,

he touches on the clarity of Gauguin's 'Synthetism' which implies autonomy of colour, shape and line."³ Miles however cautions against viewing them as copies of real scenes. At Tessaarsdal the young Clarke learned to transmute his experiences into pictorial metaphors.

The graphic style and considered differentiation of pictographic space evident in this work is typical of Clarke's paintings of Tessaarsdal. The pairing of the birds in the foreground is echoed by the distant figures walking across the landscape, scenes of roving communality that are a recurring trope in Clarke's work. The unspecified black figures in this composition walk in the same direction as a generic flock of birds. The symbolism of the action should not be overlooked. Philippa Hobbs and Elizabeth Rankin speculate that the "hovering and swooping" birds that frequently appear in Clarke's early prints of birds symbolise a yearning for freedom and sanctuary.⁴ The artist, who frequently depicted unspecified flocks of birds, however related them to childhood memories of homing pigeons owned by his uncle. In 1992 he told how at his uncle's funeral the pigeons were ceremoniously released – and promptly returned home. "I thought about it a lot as an adult, and about the bondage of indoctrination," said Clarke.⁵

1. Peter Clarke. (2000) *More than Brothers: Peter Clarke and James Matthews at 70*, Hein Wilemse (ed), Cape Town, Kwela Books. Page 55

2. *Ibid.*, page 58

3. *Ibid.*, page 70

4. Philippa Hobbs and Elizabeth Rankin. (2014) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg, Standard Bank. Page 103

5. *Ibid.*, page 104







607

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Two Figures

signed
carved, painted and incised wood panel
91,5 by 74,5cm

R120 000 – 160 000

PROVENANCE

Acquired from the artist by the current
owner's brother.



© The Estate of Cecil Skotnes | DALRO

608

Cecil Skotnes

SOUTH AFRICAN 1926-2009

The Couple

carved, painted and incised wood panel
91,5 by 61,5cm

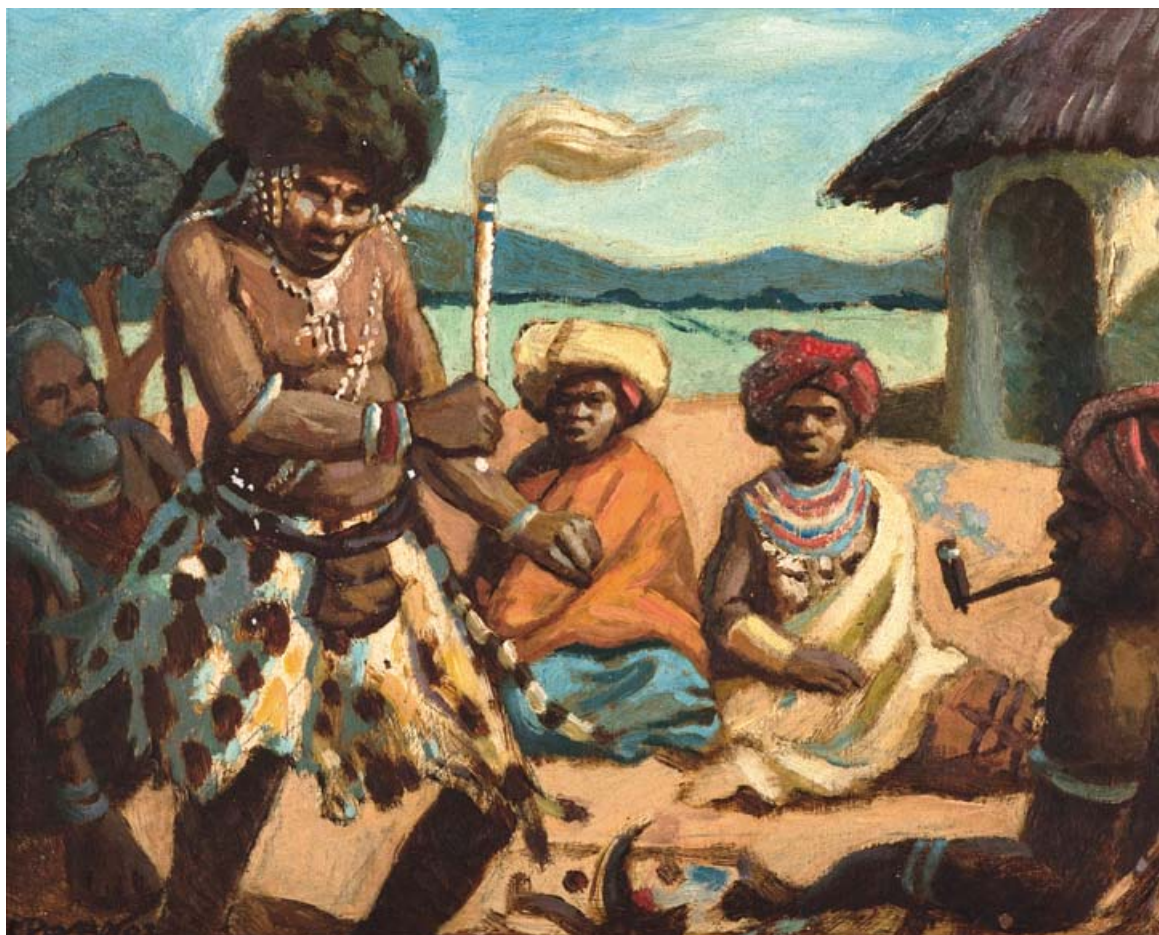
R120 000 – 160 000

PROVENANCE

Acquired from the artist by the current
owner's brother.



© The Estate of Cecil Skotnes | DALRO



© The George Pemba Trust | DALRO

609

George Pemba

SOUTH AFRICAN 1912-2001

Smelling Out

signed and dated 83; inscribed
with the title on the reverse

oil on board
34 by 43,5cm

R120 000 – 160 000

PROVENANCE

Acquired from the artist
by the current owner.

610

George Pemba

SOUTH AFRICAN 1912-2001

On the Move

signed and dated 93

oil on board

59 by 46cm

R150 000 – 200 000

PROVENANCE

Purchased from the artist at his New Brighton home circa 1993 by the current owner.



© The George Pemba Trust | DALRO

611

Robert Hodgins

SOUTH AFRICAN 1920-2010

Three characters in search of a painter - and I know some smart-ass critic will say: "Well, they didn't find him, did they?"

signed, dated 1998, inscribed with the medium and the title on the reverse

oil on canvas

91,5 by 121,5cm

R700 000 – 900 000

LITERATURE

Brenda Atkinson et al. (2002) *Robert Hodgins*, Cape Town: Tafelberg Publishers. Illustrated in colour on page 102.

This extraordinary painting was clearly inspired by Robert Hodgins' love of theatre and all things thespian. As Kendell Geers has pointed out:

It was through art museums, theatres, music, and literature that the young Robert Hodgins found his escape from the London of the Depression-era 1930s, an escape that no doubt still informs his conception of art and his understanding of its possibilities. ... A vast library of cultural knowledge and points of reference is filtered through lived experience and deposited onto the white canvas, a battleground of countless possibilities but only one solution.¹

The painting's title is a playful reference to *Six Characters in Search of an Author*, Italian playwright, Luigi Pirandello's absurdist play, first performed in 1921, in which a theatre rehearsal is invaded by six unfinished characters who have lost

their author and demand an end to their story.

With characteristic humour, Hodgins challenges distinctions between life and theatre, between reality and artifice. He also defies all preconceived ideas about art by allowing the process to dictate how the painting evolves. Anchored in a saturated red floor, against a limitless blue backdrop are three actors, bathed in the same yellow light reflecting off a proscenium arch draped in green and pink curtains. Sensational colour contrasts – scarlet, crimson, lemon and lime – reverberate across the surface creating an electric energy and setting the stage for some high drama to unfold.

1. Kendell Geers. 'Undiscovered at 82' in Brenda Atkinson et al. (2002) *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 65.



612

Peter Clarke

SOUTH AFRICAN 1929-2014

Bone of Contention

signed and dated 24.2.1978; inscribed with the artist's name, address and the title on the reverse

gouache and collage on paper
46,5 by 38cm

R250 000 – 350 000

LITERATURE

cf. Philippa Hobbs and Elizabeth Rankin.
(2011) *Listening to Distant Thunder, The Art of Peter Clarke*. Johannesburg: The Standard Bank of South Africa. Page 136

In 1973, under the Group Areas Act, the Clarke family were relocated from Simon's Town to Ocean View, a barren, unestablished area without the sea or distinctive mountainous topography. It was understandably difficult time for an aesthetically aware artist from a strong, but now fragmented community who found it increasingly difficult to travel to Simon's Town to gather inspiration and compositions for his work. The artist's father passed away in 1975 and the following year the Soweto uprisings took place at heavy cost in human life. This, together with the restrictive emergency measures of the Apartheid state in response to these events, is transmuted in symbolic metaphor in Peter Clarke's artworks of this time.

These images are frequently characterised by large uninhabited spaces and structures such as walls and houses, sometimes cluttered with abandoned objects and debris or, in the case of this work, inhabited by an empty home and animal skull. A pair of birds, possibly doves, in a perversion of peace, struggle and fight in the sky above this colourful yet sad tableau, illustrating the psychological damage and despair being felt by so many South Africans at this time. These fighting birds are borrowed from the first panel of Clarke's triptych, *Haunted Landscape* dating from 1976.



© The Estate of Peter Clarke | DALRO



© The Estate of Peter Clarke | DALRO

613

Peter Clarke

SOUTH AFRICAN 1929-2014

Man with Mask, Skull and Dove

signed and dated Sept 1976

gouache on paper

49,5 by 68cm

R120 000 – 160 000

PROVENANCE

Acquired from the artist by the
current owner's parents.

614

Robert Hodgins

SOUTH AFRICAN 1920-2010

Study After Michelangelo No 1

signed, dated 2009 and inscribed with the title and medium on the reverse
oil on canvas
90 by 90cm

R350 000 – 500 000

EXHIBITED

The Goodman Gallery, Johannesburg, *Robert Hodgins: Looking Back*, 13 April to 11 May 2013.

This late picture by Robert Hodgins referencing Michelangelo forms part of a trio of oil paintings produced shortly before the artist's death. In contrast to the other two works in the series, which portray naked figures in interior settings quoting post-war paintings by Philip Guston and Francis Bacon, this sparser work harks back to the interests of an earlier series of nudes from 2006 inspired by Michelangelo's drawings towards an incomplete fresco depicting the Battle of Cascina. Commissioned by the Florentine statesman, Piero Soderini, for the Palazzo Vecchio, Michelangelo only completed a cartoon study of this 1364 military battle between Pisan and Florentine troops before abandoning the project. A copy of the crude fresco and series of preparatory drawings depicting naked male figures *in contrapposto* are the only surviving works illustrating this project.

The classically sculpted Renaissance figures appearing in Michelangelo's drawings are starkly at odds with the lumpy, corpulent figures preferred by Hodgins throughout his career. This picture includes two, possibly three figures. A naked male figure confronts the viewer, his face a swirl of messy brushstrokes. What appears to be a second figure in the foreground could also simply be his disfigured leg. In the far distance, at the centre point of the two diagonals forming an enclosure, is what appears to be a human figure. This kind of figural ambiguity is typical of Hodgins.

In a 1984 interview, shortly before the start of his late-career ascendance as an artist, Hodgins spoke of his admiration

for German expressionist painter George Grosz. Hodgins noted that Grosz's work was a reflection on "an atmosphere of insecurity, of violence". Grosz expressed this vulnerability, thought Hodgins, by stylistically leaning towards "disorder" all the time. Hodgins' identification with Grosz during the unsettled decades of the 1980s was appropriate, although Hodgins did not elaborate on this. "That preoccupation with disorder is very much a late 20th-century preoccupation," he offered.¹ Hodgins was in effect highlighting his existential setting as a painter.

Asked about the easy confusion between carefully calibrated disorder and bad painting, Hodgins remarked: "There's a sense that there are limits which shouldn't be transgressed [in painting]." He conceded that those boundaries are negotiable – "when one saw one's first de Kooning or one's first Pollock, it looked an absolute mess"². He cited Guston's move from "well-mannered painting" to a crude, cartoon-influenced style as influential. Guston, it turns out, like Hodgins, found his mature style through a close study of Renaissance figuration. Fittingly, Hodgins included a lamp fitting quoting Guston in another of his studies, *Michelangelo no.2*.

1. Ivor Powell (1984) *One of my own fragments: An interview with Robert Hodgins*, *De Arte*, No. 31, September. Page 38

2. *Ibid.*, pages 39 & 41



615

Wim Botha

SOUTH AFRICAN 1974-

Fuse

2011

charred fire-resistant pine, wood and lacquer
height: 204cm including base

R600 000 – 800 000

EXHIBITED

Stevenson, Cape Town, *What we talk about when we talk about love*, 1 December 2011 to 14 January 2012.

LITERATURE

Sophie Perryer (ed.) (2012) *Wim Botha: Busts, 2003-2012*. Cape Town: Stevenson. Illustrated in colour on pages 76 and 77.

Wim Botha's bust depicting two lovers fused in gesture as well as body was first exhibited on a group exhibition at Stevenson. Curated by Federica Angelucci, the exhibition investigated "the complexity of the spheres of love, desire and self-inquiry": Botha's monumental study of heterosexual love was selected to develop as much as explore "the relationship that we have with ourselves, what we like and dislike, what we desire or reject, and why". As is Botha's manner, his work is not a settled repetition of two lovers in embrace. It is a macabre counterpoint to Auguste Rodin's marble sculpture, *The Kiss* (1882), and yet very much part of a romantic tradition that encompasses Hindu temple sculpture and René Magritte's *The Lovers II* (1928).

Botha is well known for his appropriation, mimicry and distortion of well-known symbols and icons – what the artist describes as "saturated images": His method as an artist involves study, reflection and interpretation, often using unorthodox (non-classical) materials to express his final form. Botha has defined his role as artist as involving the appropriation of "an image that is so assimilated into the communal psyche, taking that image and presenting something that takes you by surprise, catches you off guard"³

This lot is typical of a series of works from 2009-11 made from layers of bonded wood from which figures were carved in bust form. Botha has spoken of how he used to "anguish" over the process of making a bust, "because each one needed to be absolutely unique, which is farcical. I now see them as part of an on-going process . . . The one begets the other; it's almost as if the same bust is being constantly remade."⁴ In the manner of his busts and full-length figures made from carved bibles, Botha does not obscure his source material in this lot. If anything, it proudly reveals its materialism. Botha's work poses questions about the relationship between form and material, and, further, asks how our understanding of a familiar icon, gesture or pose can be augmented, troubled or simply frustrated by the use of an unorthodox or profane material.

1. Press release, available at www.stevenson.info

2. Sean O'Toole. (2002) 'Interview with Wim Botha', *Clean/Grime*, Cape Town, Bell-Roberts. Page 6.

3. Ibid., page 6.

4. Wim Botha, *Rooms: 2001-2014*, Cape Town: Stevenson, 2014, Page 3.



616

Zander Blom

SOUTH AFRICAN 1982-

1.283 *Untitled*

signed, dated 2012 and inscribed with the artist's name, title, date, medium, and dimensions on a Stevenson label adhered to the reverse

oil on linen

105 by 75cm

R70 000 - 90 000

LITERATURE

Sophie Perryer (ed.) (2013) *Paintings: Volume 1, 2010-2012: Zander Blom*, Cape Town: Stevenson. Illustrated in colour on page 229.



617

Zander Blom

SOUTH AFRICAN 1982-

1.288 *Untitled*

signed, dated 2012 and inscribed with the artist's name, title, date, medium and dimensions on a Stevenson label adhered to the reverse

oil on linen

174 by 120cm

R120 000 – 160 000

EXHIBITED

Stevenson, Cape Town, *Zander Blom: New Paintings*, 5 September to 13 October 2012.

LITERATURE

Sophie Perryer (ed.) (2013) *Paintings: Volume I 2010-2012: Zander Blom*, Cape Town: Stevenson. Illustrated in colour on page 233.



618

William Kentridge

SOUTH AFRICAN 1955-

Telephone Lady

signed and inscribed P.P. in
pencil in the margin
linocut on Tableau rice paper
image size: 206 by 100cm;
sheet size: 223 by 119,5cm

R300 000 – 500 000

LITERATURE

Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from this edition illustrated on page 97.

Judith B. Hecker. (2010) *William Kentridge Trace: Prints from The Museum of Modern Art*, New York: The Museum of Modern Art. Another example from this edition illustrated plate 12.

Kate McCrickard. (2012) *William Kentridge*, Johannesburg: David Krut Publishing. Another example from this edition illustrated on page 38.



619

William Kentridge

SOUTH AFRICAN 1955-

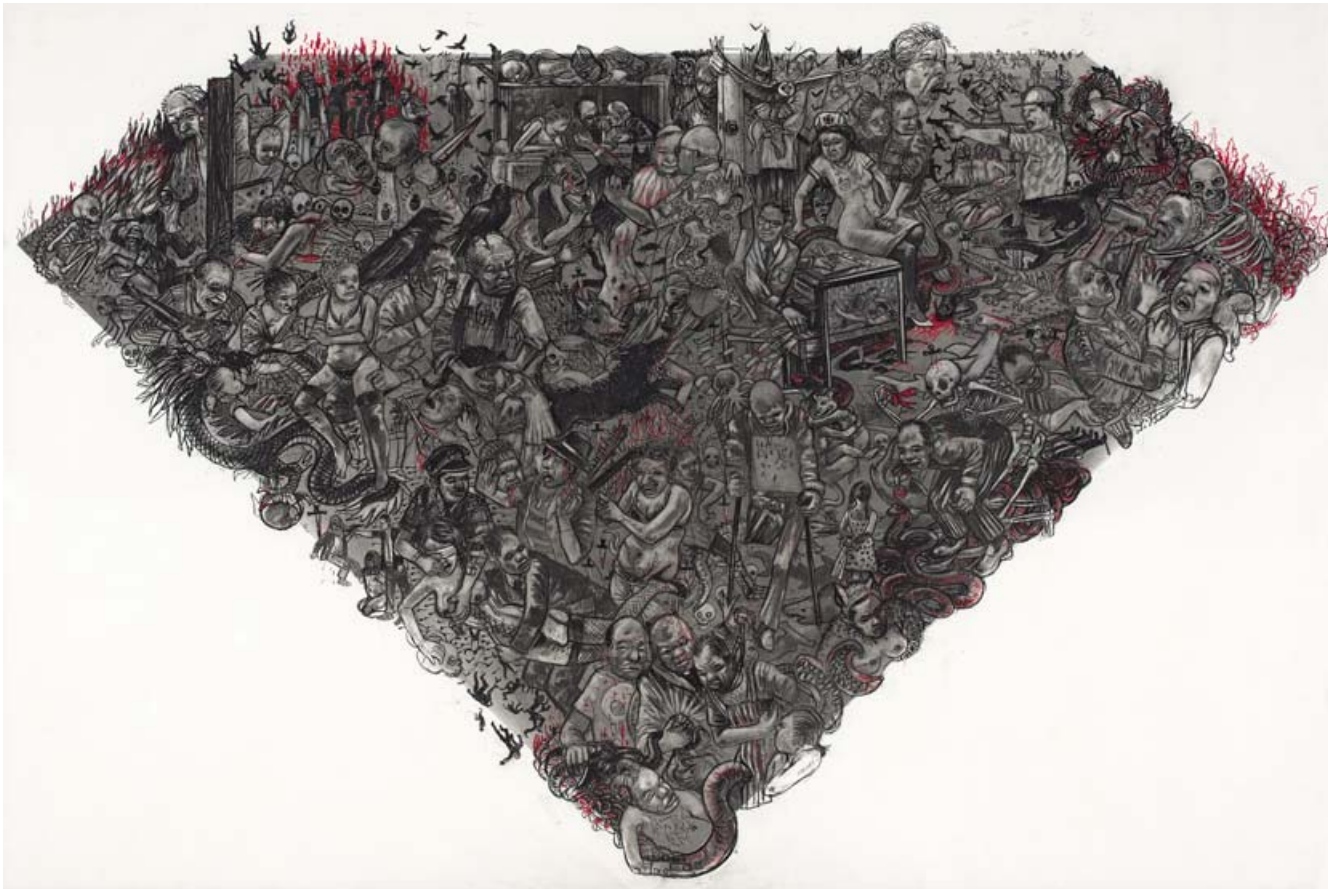
Studio Portrait

2004

signed and dated 80/120
in pencil in the margin
photolithograph
image size: 93 by 65cm

R70 000 – 100 000





620

Diane Victor

SOUTH AFRICAN 1964-

Vloeksteen

signed and dated 2012
charcoal and pastel on paper
108 by 150cm

R150 000 – 200 000

PROVENANCE

Johans Borman Fine Art, Cape Town.

Commissioned in 2012 to be used as part of the marketing campaign for an Afrikaans TV drama series titled *Vloeksteen*, which was based on the illicit diamond trade in South Africa. The work was purchased from the producer of the show in 2014.



621

Fred Page

SOUTH AFRICAN 1908-1984

The Threat

signed and dated '79
acrylic on cardboard
46 by 73,5cm

R150 000 – 200 000

LITERATURE

Jeanne Wright and Cecil Kerbel. (2011)
Fred Page: Ringmaster of the Imagination.
Port Elizabeth: Jeanne Wright and Cecil
Kerbel. Illustrated in colour on page 110,
plate 227.

622

William Kentridge

SOUTH AFRICAN 1955-

Drawing for *The Magic Flute* (*Latopolis*)

2004

signed

charcoal, pastel and coloured pencil on paper

102 by 159cm

R1 000 000 – 1 500 000

LITERATURE

Bronwyn Law-Viljoen. (ed.) (2007) *William Kentridge: Flute*. South Africa: David Krut Publishing. Illustrated in colour on page 49.

William Kentridge's interest in the iconography of Ancient Egypt originated out of an invitation to produce Mozart's fairy-tale opera, *The Magic Flute* (1791), for La Monnaie, the federal opera house in Brussels, Belgium. Kentridge is not the first artist to create sets for this storied opera. Precursors include Marc Chagall, David Hockney and Karl Friedrich Schinkel, a Prussian neo-classicist whose Egyptian-themed 1816 set designs Kentridge drew from.

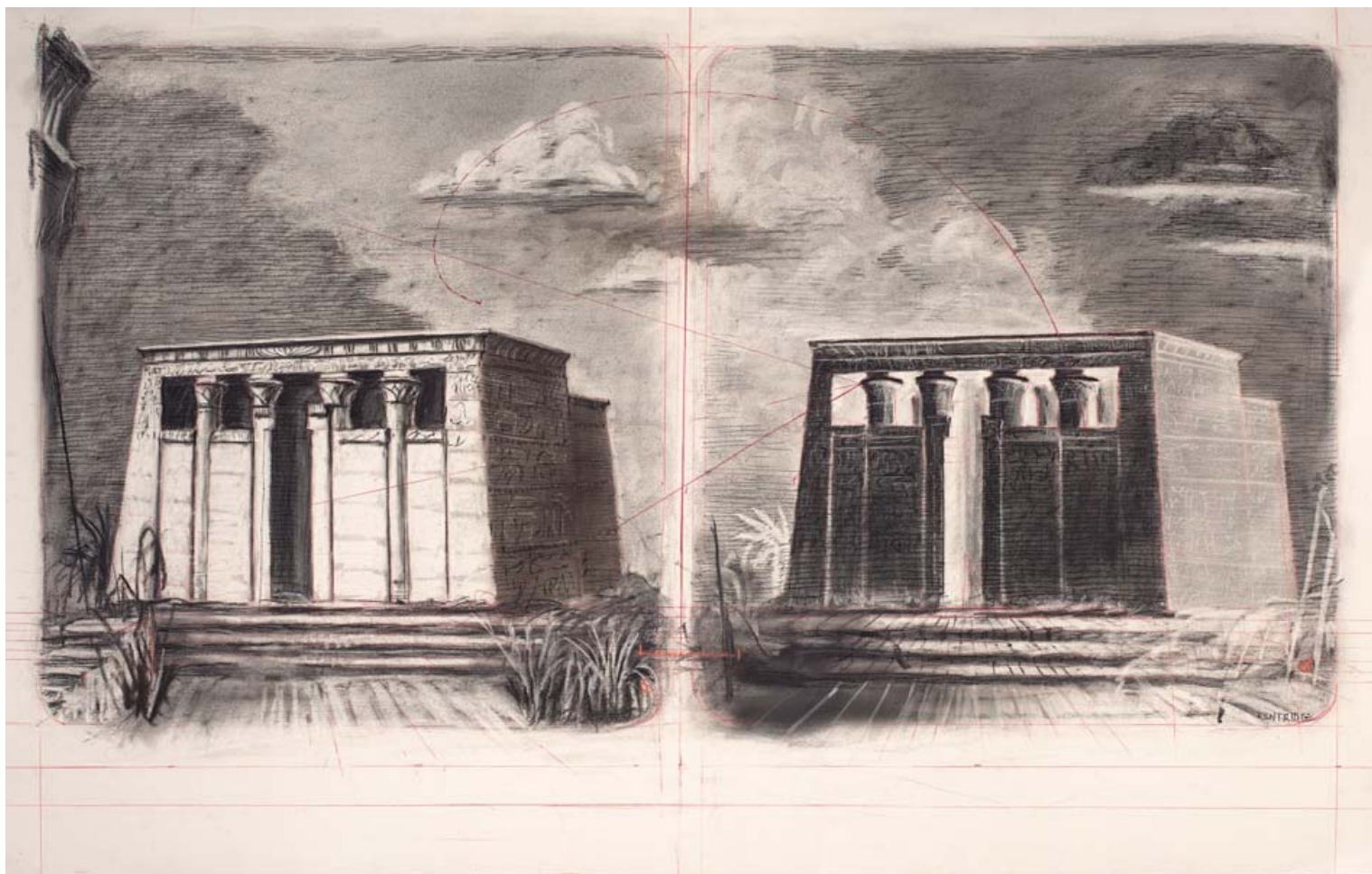
This paired drawing depicts two differently rendered images of the Temple of Khnum, a red sandstone Greco-Roman structure that was one of the last Egyptian temples ever built. It was designed to resemble a much earlier temple on the site from the Ptolemaic period and is decorated with reliefs and inscriptions by many Roman emperors. The temple is dedicated to the ram-headed god of creation, Khnum, who is believed to have fashioned mankind out of Nile clay using a potter's wheel. The temple is located in the middle of modern town of Esna, near Luxor, about 800km south of Cairo.

This drawing's pairing of positive and negative depictions of the same architectural structure bears out a central theme

identified by Kentridge in Mozart's enlightenment opera. "The opera is about the difference between darkness and light," elaborated Kentridge in 2007. "Sarasastro [a high priest in the opera] becomes the sun; we are left with blinding light. But in cinema blinding light means there is no more film in the projector; one is left without any meaning. There is a need for both darkness and light for meaning to be made."¹

Although best known for his charcoal drawings of Johannesburg and its surrounding industrial landscapes, this lot is not disconnected from Kentridge's conceptual interest in civilizational ruin. Its iconography also slots into a body of post-2004 work occupied with Ancient Egypt. In 2010 Kentridge was invited to exhibit at the Louvre, Paris. His exhibition *Carnets d'Egypte* was conceived especially for the Egyptian Room and consisted of new drawings, collages and books shown alongside a selection of drawings from the Louvre's collections.

1. Annie Midgette. (2007) 'Artist's Video Adds Magic to 'Flute'', *New York Times*, 9 April. Page E1







KENTRIDGE



623

John Meyer

SOUTH AFRICAN 1942-

The Blue Stoep

signed; signed with the artist's initials, dated 1977

and inscribed with the title on the reverse

acrylic on board

41,5 by 45cm

R80 000 – 120 000



624

John Meyer

SOUTH AFRICAN 1942-

Tide Out (Mouse Hole, Cornwall)

1988

signed; signed, inscribed with the title and with a dedication to the current owners on the reverse
acrylic on canvas

60,5 by 107cm

R150 000 – 200 000

LITERATURE

John Meyer: A Retrospective 1972-2012, (2013) Cape Town:
Minx Publishing. Illustrated on page 50.



625

David Tomlinson

SOUTH AFRICAN 1941-

Leopard

signed and numbered 4/6
bronze with a brown patina
70 by 143cm

R80 000 - 100 000

Jenny Tomlinson (the artist's wife), January 2018, writes: "This sculpture was produced after a rare encounter with a female leopard in the wild. David was accompanied on his visit by an experienced tracker. Here he describes his experience: 'We tracked her for about two and a half hours. Our tracker realised she was heading round a koppie (hill) so he rushed us to the top of the koppie to a shelf of rock where we lay in wait. After two and a half hours this animal walked right under us! The leopard is such a regal creature, truly inspiring.'"



626

Dylan Lewis

SOUTH AFRICAN 1964-

Leopard Crushing a Serpent

2000

signed, dated 2000, numbered 5/8 and stamped S135

bronze

142,5 by 59,5 by 185cm

R600 000 – 900 000

LITERATURE

Dylan Lewis: An Untamed Force (2015) Cape Town: Struik Nature. Illustrated on pages 172, 173 and 216.

“This sculpture of a leopard crushing a serpent could be seen to explore a mythological idea rather than anything Dylan has personally witnessed” (Ibid, page 216)



627

Dylan Lewis

SOUTH AFRICAN 1964-

Trans Figure III Maquette

signed, numbered 7/12, impressed with the SCS foundry mark and S248

bronze with a green patina, mounted on a Perspex base
height: 56cm including Perspex base

R140 000 – 180 000

"I generally prefer to express emotion in my sculpture through the gestures of the body as opposed to the face, so the nude allows me the entire surface of the human form to articulate this, through gesture and muscular tension. Also, to me, the naked human form represents our original 'wild' state, which ties in with the theme of our relationship to wilderness" Dylan Lewis in *Dylan Lewis an Untamed Force* (2015): Page 222.



628

Edoardo Villa

SOUTH AFRICAN 1915-2011

Female Form

signed and dated 1968

bronze

height: 29cm

R80 000 – 120 000

LITERATURE

cf. Karel Nel, Elizabeth Burroughs and Amalie von Maltitz. (2005) *Villa at 90*, Johannesburg and Cape Town: Jonathan Ball. A similar example illustrated on page 62.

629

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Leda

signed and dated 1947

oil on canvas

48 by 39cm

R80 000 – 120 000

PROVENANCE

Mr Johan Malherbe, Cape Town

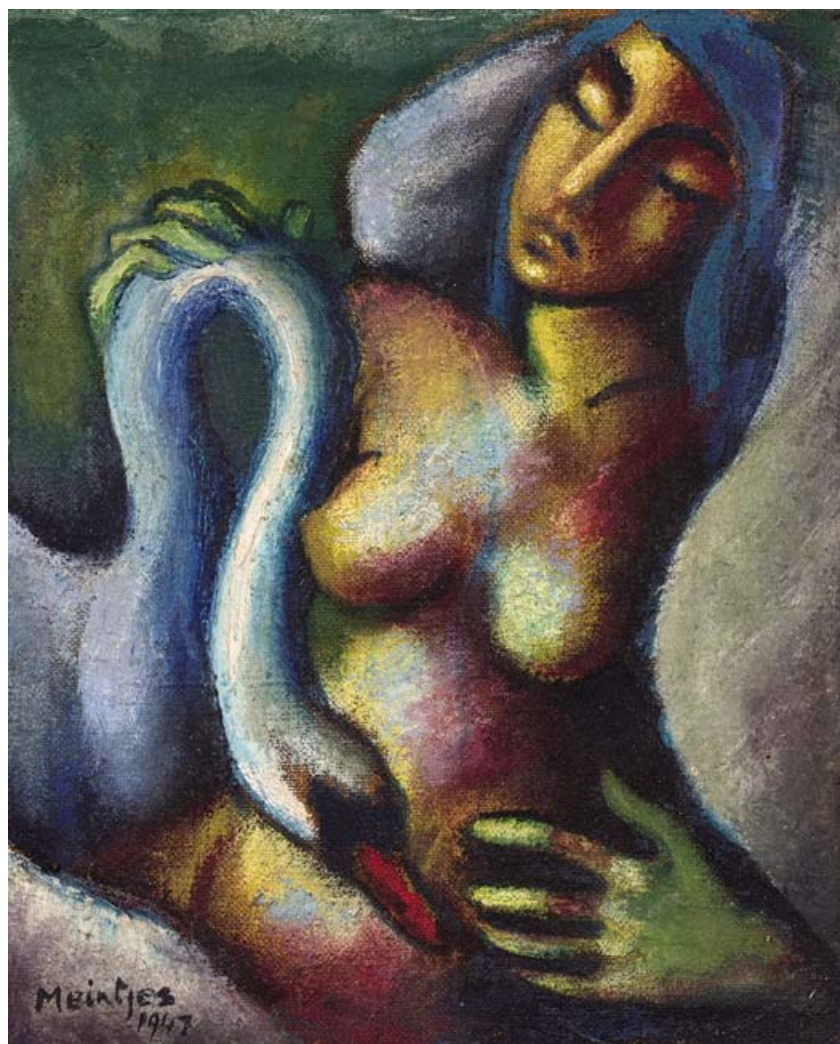
EXHIBITED

Argus Gallery, Cape Town, *Johannes Meintjes Exhibition*, 16 to 28 June 1947, catalogue number 51, with the title *Leda and the Swan*.

LITERATURE

Dagboek van Johannes Meintjes: Deel II: Feb 1947 - April 1951. (1972) Molteno: Bamboesberg-Uitgewers. Page 211, catalogue number JM 156.

Leda and the Swan is a subject from Greek mythology wherein Zeus, the king of the gods, approaches Leda disguised as a swan and seduces her. They had two children together, Helen and Pollux.



630

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Nude at Window

signed and dated '74

oil on board

59,5 by 60,5cm

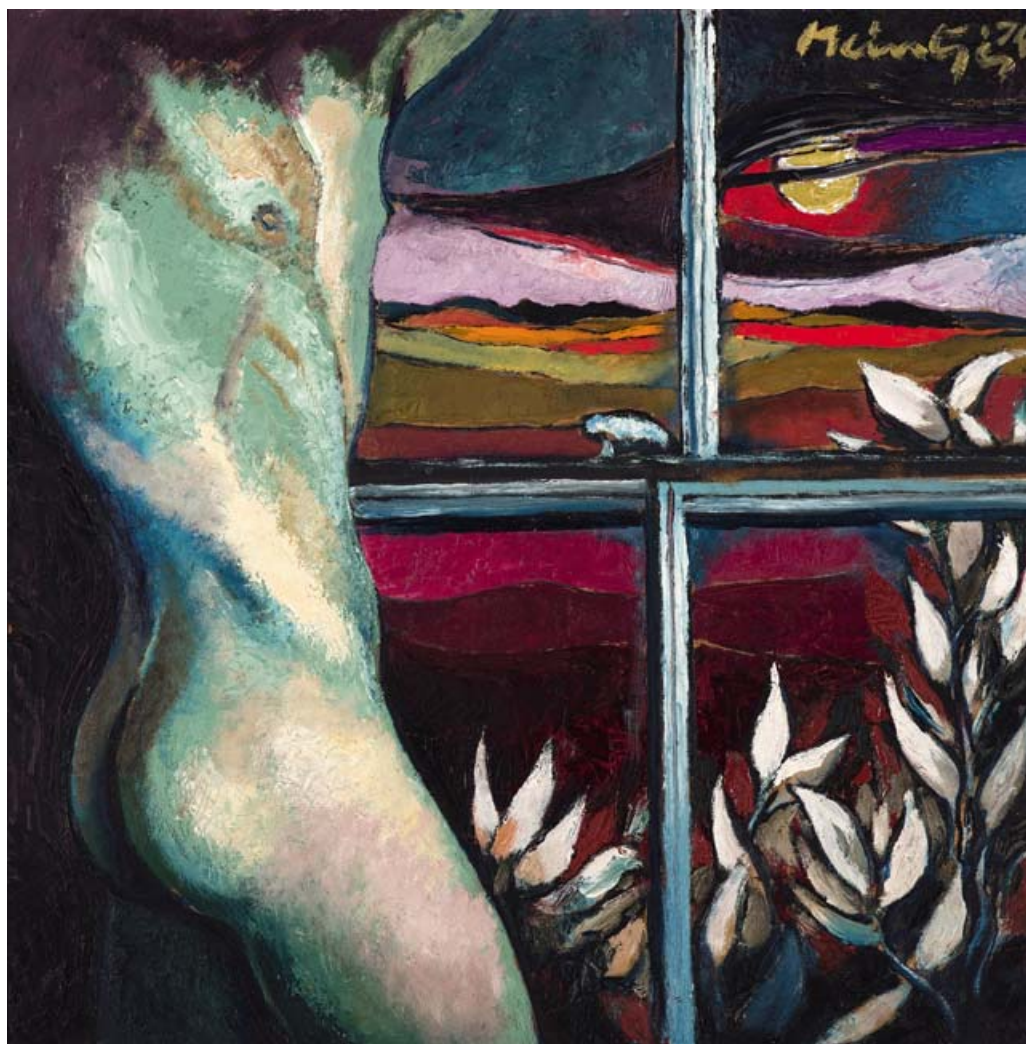
R80 000 – 120 000

EXHIBITED

Die Kunsamer, Cape Town, 12 to 23
March 1974, catalogue number 4.

LITERATURE

Catalogue number JM 1148.



631

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Repose

signed with the artist's initials and dated
13; signed, dated 2013 and inscribed with
the title on the reverse

oil on canvas

88,5 by 68,5cm

R100 000 – 150 000



632

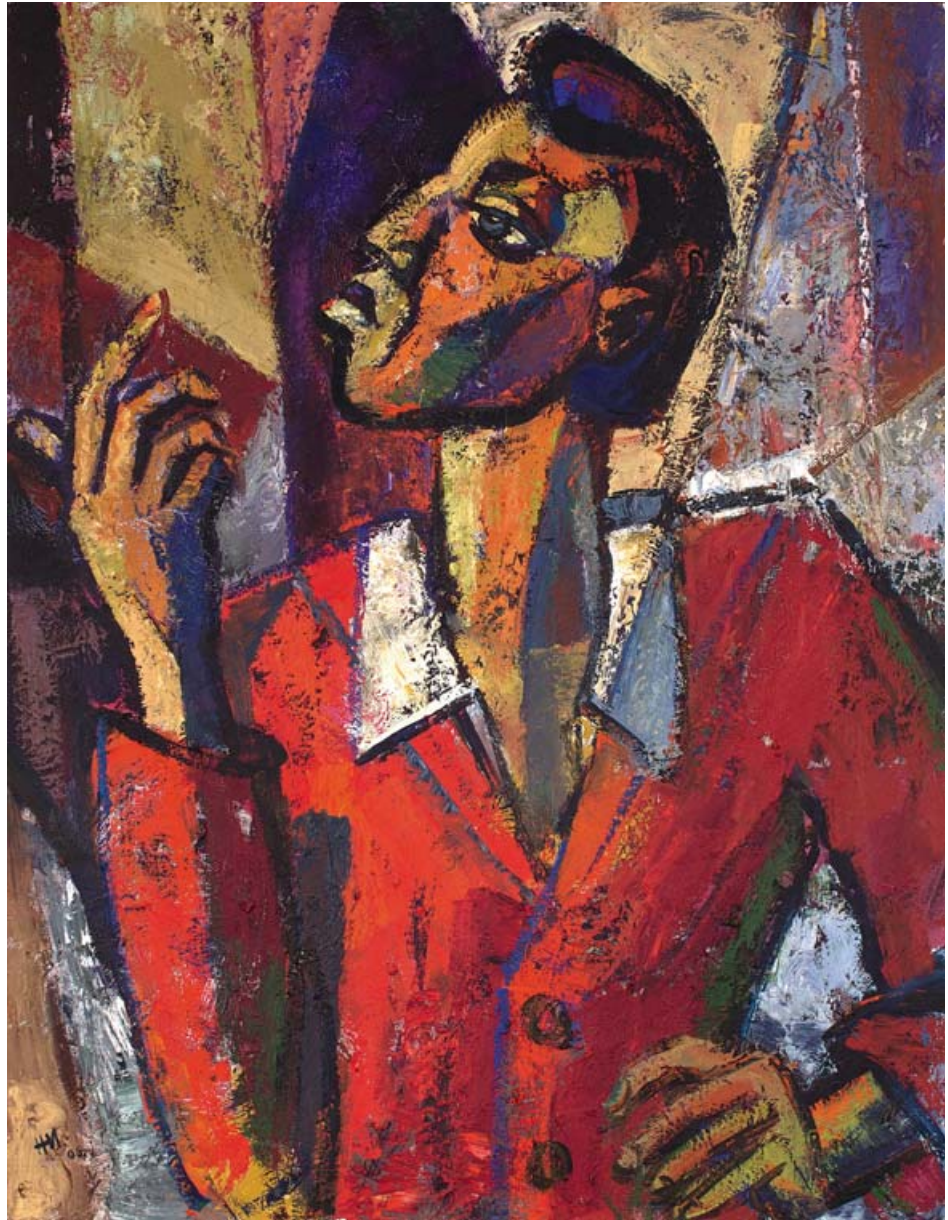
Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Defiant Man

signed with the artist's initials and dated 06; signed, dated 2006, and inscribed with the title on the reverse; artist's name, title, medium and dimensions inscribed on a Johans Borman Fine Art Gallery label adhered to the reverse
oil on canvas
89 by 69cm

R80 000 – 120 000





633

Lionel Smit

SOUTH AFRICAN 1982-

Morphous Maquette

signed, dated 2014 and numbered 1/12

painted bronze

height: 24,5cm; length: 45,5cm

R80 000 – 120 000

EXHIBITED

The Cat Street Gallery, Hong Kong, *Solo Exhibition: Conronym*, 16 October to 8 November 2014, where another example from this edition was exhibited.

Everard Read, Johannesburg, *Solo Exhibition: Morphous*, 3 to 27 July 2014, where another example from this edition was exhibited.



634

Lionel Smit

SOUTH AFRICAN 1982-

Delineation

signed, dated 2014 and numbered 3/12

resin hand finished with automotive
paint

height: 64cm excluding base;

base: 15cm

R80 000 – 120 000

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, decorative arts and jewellery 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 is provided with a written acknowledgement from a third party in respect of whom a particular bidder is acting as agent, which acknowledgement must (i) identify the third party principal, (ii) be accompanied by all relevant information and documentation referred to below in respect of that third party principal as if that third party principal were to register as a bidder, (iii) confirm that that particular bidder is acting on behalf of that third party principal, (iv) be signed by that third party principal, and (v) otherwise be in form and substance acceptable to Strauss & Co.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a bidder 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 The following information must accompany the bidder registration form:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Certificate of Incorporation, Memorandum of Incorporation or equivalent document(s) showing the name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.Prospective bidders who have not previously registered with Strauss & Co are required to register at least twenty four hours before the auction commences, and pay a R5 000 holding deposit.
- 2.1.5 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 arrangements with Strauss & Co in connection with such telephonic bids at least twenty four 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.

- 2.1.6 If Strauss & Co agrees, as a convenience to a client, to execute a bid as a buyer, Strauss & Co will not be responsible for failing to execute the bid, or executing such bid strictly in accordance with the client's instructions (including but not limited to computer-related errors). In doing so, Strauss & Co will endeavour to purchase the relevant lot for the lowest possible price, taking into account the reserve and other bids. If identical bids are left, Strauss & Co will give precedence to the first bid received.

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, condition 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. Strauss & Co cannot be held liable for any synthetic stones.
- 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, are 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 gavel, 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 rescission 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 basis for cancellation or rescission 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 gavel 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.
- 2.5.4 The auctioneer, has the absolute discretion to accept or refuse bids from bidders that differ from the increments he was adhering to.

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. (For live auctions this buyer's premium (excluding VAT) is 12% for lots selling over R10 000, and 15% for lots selling at or below R10 000.) 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 the 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 owned 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 If any object submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1 was unsold on auction, and if Strauss & Co receives a bid or offer from a buyer, then Strauss & Co may proceed to sell same (taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable), whether by private treaty or otherwise, after contacting the seller and obtaining confirmation from the seller to do so.
- 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.
- 3.2.4 Where a seller insists on estimate or reserve that is higher than those provided by Strauss & Co specialists and not in line, in the opinion of Strauss & Co (in its absolute discretion), with market-related values, Strauss & Co reserves the right to charge a "bought-in" or "unsold fee", in addition to the recovery of all expenses (including, but not limited to, photography, insurance and catalogue costs) incurred by Strauss & Co in respect of such lot.

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 sum for which Strauss & Co so insures any object shall not be construed as a warranty or representation by Strauss & Co as to the value thereof.
- 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;
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- 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. The withdrawal fee (together with VAT and all such expenses) must be received into Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn.
- 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 subject to the provisions of clause 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.
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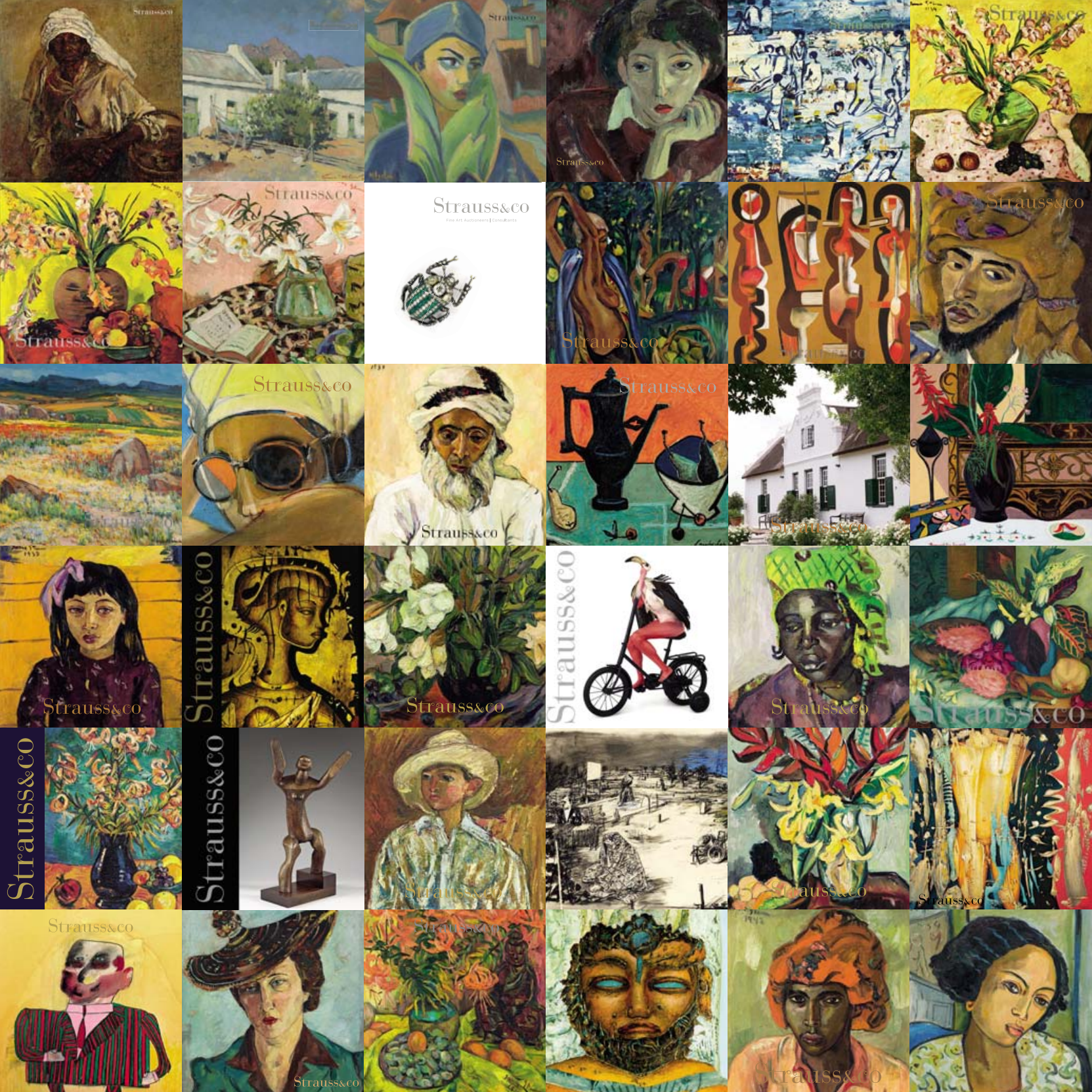
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1	R 31 831	60	R 90 944	119	R 36 378	188	R 90 944	262	R 56 840	331	R 426 300
2	R 62 524	61	R 96 628	121	R 36 378	189	R 79 576	263	R 94 355	332	R 8 184 960
3	R 193 256	62	R 73 892	122	R 31 831	193	R 68 208	265	R 12 505	334	R 329 672
5	R 73 892	63	R 13 642	124	R 31 831	194	R 306 936	269	R 17 052	335	R 352 522
6	R 18 189	64	R 19 894	125	R 147 784	196	R 34 104	271	R 34 104	336	R 909 440
7	R 113 680	66	R 113 680	127	R 26 147	197	R 170 520	274	R 17 052	337	R 6 707 120
11	R 17 052	69	R 34 104	128	R 51 156	198	R 28 420	275	R 14 779	339	R 363 776
12	R 31 831	70	R 36 378	130	R 36 378	199	R 56 840	277	R 9 954	340	R 215 992
13	R 56 840	71	R 34 104	131	R 11 710	200	R 56 840	279	R 73 892	341	R 1 932 560
14	R 90 944	72	R 20 463	132	R 28 420	201	R 79 576	282	R 8 783	342	R 3 296 720
15	R 22 736	73	R 9 368	133	R 204 624	203	R 159 152	283	R 4 684	343	R 454 720
16	R 39 788	74	R 56 840	134	R 34 104	204	R 397 880	284	R 11 710	344	R 204 624
17	R 56 840	75	R 31 831	135	R 31 831	205	R 85 260	286	R 4 684	345	R 1 705 200
18	R 22 736	76	R 17 052	136	R 45 472	206	R 47 746	287	R 6 441	346	R 2 159 920
19	R 31 831	77	R 45 472	137	R 39 788	207	R 54 567	289	R 20 463	347	R 341 040
20	R 51 156	78	R 20 463	138	R 39 788	208	R 68 208	291	R 193 256	348	R 284 200
21	R 36 378	80	R 68 208	139	R 39 788	209	R 79 576	293	R 8 783	352	R 738 920
22	R 90 944	82	R 45 472	140	R 39 788	210	R 227 360	294	R 5 855	353	R 454 720
23	R 28 420	83	R 45 472	141	R 39 788	211	R 90 944	297	R 45 472	354	R 2 387 280
24	R 73 892	84	R 90 944	142	R 204 624	212	R 51 156	298	R 56 840	355	R 68 208
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28	R 12 505	89	R 34 104	146	R 130 732	218	R 45 472	304	R 431 984	360	R 318 304
29	R 73 892	92	R 39 788	147	R 34 104	219	R 17 052	305	R 250 096	361	R 284 200
30	R 8 197	93	R 45 472	148	R 68 208	220	R 18 189	306	R 341 040	362	R 352 408
31	R 17 052	95	R 75 000	150	R 22 736	221	R 51 156	307	R 170 520	364	R 284 200
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41	R 51 156	107	R 25 010	174	R 284 200	236	R 34 104	317	R 545 664	375	R 795 760
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44	R 34 104	109	R 22 736	176	R 79 576	240	R 11 125	321	R 568 400	377	R 250 096
46	R 39 788	110	R 102 312	177	R 73 892	241	R 125 048	322	R 1 136 800	378	R 318 304
47	R 79 576	111	R 136 416	179	R 90 944	242	R 47 746	323	R 204 624	380	R 795 760
48	R 28 420	112	R 45 472	180	R 159 152	244	R 28 420	324	R 3 410 400	381	R 284 200
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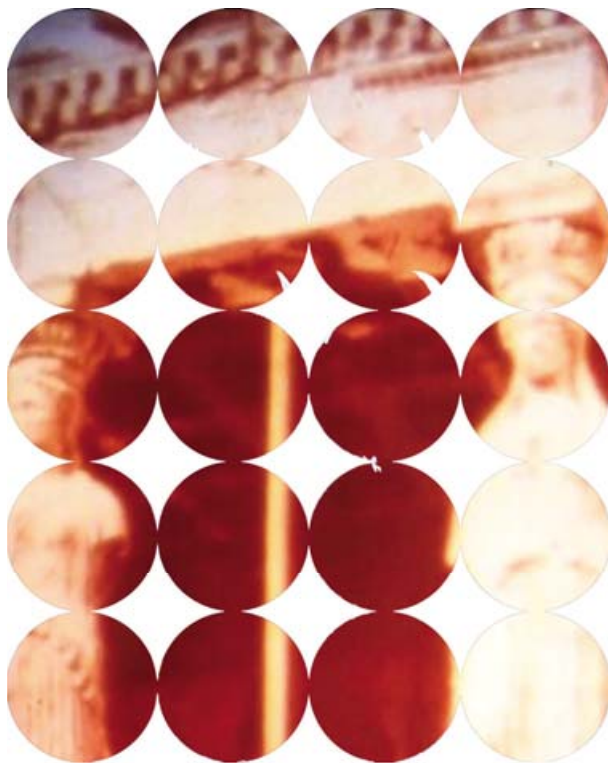
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Irma Stern: Are you still alive?

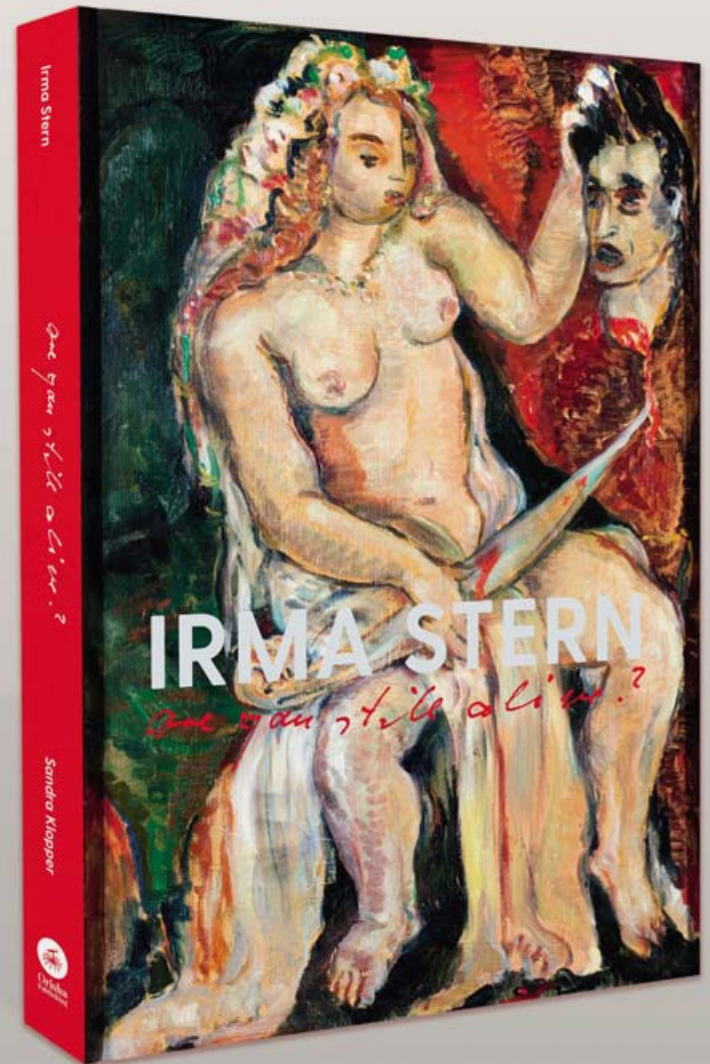
Stern's life and art seen through her letters to Richard and Freda Feldman, 1934–1966

Irma Stern is widely acknowledged as one of the leading South African artists of the 20th century. In this ground-breaking publication, the letters she wrote to Richard and Freda Feldman in Johannesburg from her home in Cape Town and while on her travels in Africa and Europe, between 1934 and the year of her death, 1966, have been transcribed to present Irma Stern in her own voice. This remarkable archive forms the basis of several chapters exploring key aspects of Stern's life and art: her relationship with the Feldmans and others in her immediate circle; her portraits of Freda Feldman; her travels and encounters in Europe, Zanzibar and central Africa; and her interactions with artists and the art world of her day.

These chapters include one by Michael Godby, Emeritus Professor of History of Art at the University of Cape Town, and another by Mona Berman, daughter of the Feldmans. Images of Stern's paintings, and other works and photographs, add to this highly significant contribution to the body of knowledge on this extraordinary artist.

About the author

Sandra Klopper, former Deputy Vice-Chancellor at the University of Cape Town, has had a long career as an art historian and administrator at several major universities in South Africa. She has written extensively on art and culture in South Africa, notably the art of traditionalist communities; the expressive culture of marginalised groups, including the urban homeless; African fashion, textiles and beadwork; and the art of several contemporary South African artists.



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