



Strauss & Co



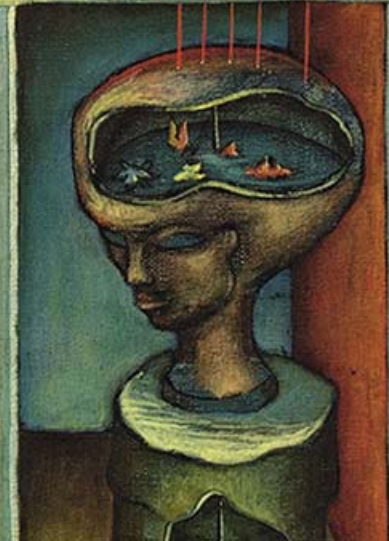
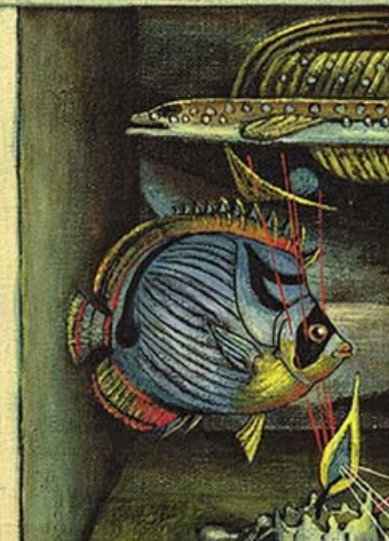


Strauss & Co



Strauss & Co

Fine Art Auctioneers | Consultants



19th century, Modern, Post-War and Contemporary Art, Decorative Arts and Jewellery

including highly important paintings from The Shill Collection and The Late Sol Munitz Collection,
The Dr Johan Bolt Collection of Cape Furniture and The Dr JR and Mary Strong Collection of Chinese and Japanese Ceramics and Works of Art

Monday 18 March 2019

10am: Session One

2pm: Session Two

5pm: Session Three

6pm: Session Four

8pm: Session Five

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 15 March to Sunday 17 March from 10am to 5pm

WALKABOUTS

Saturday 16 March and Sunday 17 March at 11.30am

LECTURES

Friday 15 March at 12pm: *Decorative Arts Highlights*

Conducted by Vanessa Phillips

Saturday 16 March at 10.30am: *Preller's Collected Images*

Conducted by Alastair Meredith

Sunday 17 March at 10.30am: *Highly Important Paintings from*

Irma Stern's Golden Period

Conducted by Wilhelm van Rensburg

ART VALUATIONS

Friday 15 March

British and Continental Art with visiting specialist Dendy Easton

For an appointment +27 (0) 21 683 6560 | +27 (0) 78 044 8185

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ILLUSTRATED CATALOGUE R220.00

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK
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PUBLIC AUCTION BY

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J GINSBERG, C WELZ, V PHILLIPS (MD),

B GENOVESE (MD), AND S GOODMAN (EXECUTIVE)





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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:
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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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The Vineyard Hotel, Newlands, Cape Town

18 March – 10am

**Chinese and Japanese Ceramics and
Works of Art including
The Dr JR and Mary Strong Collection**

Lots 1–170

Lot 53 A Chinese pale celadon jade carving of a 'magnolia' vase, Qing Dynasty, late 18th/early 19th century

The Dr JR and Mary Strong Collection

John Strong was born on 22 March 1909 in Middlesex, England. Educated at St Aloysius College in Highgate, London, he displayed scholastic excellence obtaining overall first place in the Royal College of Preceptors Examinations when he was thirteen.

It was inevitable that he should matriculate at a very young age, which he did with honours, aged fifteen. Being so young he was precluded from commencing his medical studies at the University of London until he was sufficiently mature. He duly completed his undergraduate B.Sc. aged seventeen. On qualifying as a medical doctor he practiced at St Bartholomew's Hospital in London and went on to qualify as a surgeon at the world-renowned Edinburgh University Medical School, completing this course of study in two years instead of the usual four!

Among many hopeful candidates, Dr Strong was selected by the Discovery Committee in London for the position of ship's surgeon aboard the Royal Research Ship, Discovery II, in her voyage of exploration to the South Pole from 1935 to 1937. This particular expedition was involved in a daring rescue of the American explorer Ellsworth on Antarctica. He was in a small reconnaissance party who were themselves marooned and given up for dead while carrying out new survey work among unexplored islands in the Antarctic region.

In 1938 Dr Strong moved to the then Southern Rhodesia to take up the post of Medical Officer of the Rhodesian Railways. A keen runner he was selected as the manager of the Rhodesian athletics team at the 1960 Rome Olympics.

He was also an accomplished mountaineer and had scaled Kilimanjaro



and the Matterhorn.

After retiring from medical practice John entered politics as a senator in the former Rhodesian parliament. However, he and Mary embraced a new life when they moved to South Africa in 1977. Both

enjoyed outdoor activities such as hiking, and diminutive Mary took up martial arts, obtaining a black belt in karate.

Dr Strong had married Mary, who was originally from Ireland, on 7 December 1963. A qualified state registered nurse

and midwife from the United Kingdom, she had travelled to Africa with a sense of adventure and disembarked in Cape Town. She then travelled on to Bulawayo where the two were to meet. She was the perfect companion and assisted him during the ensuing years with his collection.

Dr Strong's fertile mind and phenomenal memory spawned collecting interests in many areas of the decorative arts, including fine English glass, Chinese ceramics, jade and snuff bottles. He was particularly interested in Japanese netsuke, English silver and Persian carpets. He was also a keen philatelist and was winner of several exhibition awards, including the State President's trophy for Best Philatelic Exhibit in the South African Philatelic Exhibition of 1977.

To quote from an interview which appeared in the *Chronicle* newspaper on 22 October 1974:

'Senator Strong is philosophical about the collector's urge that takes up so much of his time but gives so much pleasure. "It is a trait you either have or you don't and one that provides great satisfaction whatever means you have to indulge it."'

He was an active correspondent with fellow collectors and was well acquainted with London's illustrious dealerships – Spink and Son, Stanley Gibbons and the Fine Art Society. He also maintained correspondence with the artists such as Sir William Russell Flint, who began his career as a medical illustrator, the acclaimed marine artist, John Stobart, and was also on friendly terms with the South African artist, Sydney Carter.

Upon his death, his widow, Mary, dedicated her life to the care of this collection which is now being offered for sale.





1

**1
A Chinese Longquan celadon-glazed bowl, Song Dynasty**

the rounded sides rising to a lightly moulded incurved rim with flared lip, covered in a crackle-ware glaze of sea-green tone, raised on a buff-coloured foot, 10,4 cm diameter

R7 000 – 9 000



2

**2
A Chinese Longquan celadon-glazed bowl, Song Dynasty**

the lobed body raised on an unglazed circular foot, 4,6 cm high

R6 000 – 8 000



3

**3
A Chinese Longquan celadon-glazed jarlette, Song/Yuan Dynasty**

the ribbed bulbous body raised on an unglazed circular foot, *restorations*, 6,9 cm high

R4 000 – 6 000



4

**4
A small Chinese white glazed dish**

the shallow round sides rising to an everted unglazed rim from a short straight foot, the interior carved with a lively water buffalo walking with its head raised amongst tufts of grass, covered with creamy slightly crackled glaze, 15,6 cm diameter

R20 000 – 30 000



5



6



7



8



5
A pair of Chinese Dehua
libation cups, Qing Dynasty,
17th/18th century

the body moulded with dragons,
deer, birds and a *Qilin*, raised on a
circular foot, with wavy rim, *chips to*
the rim, 6,2 cm high (2)

R8 000 – 10 000

6
A Chinese 'clair de lune'
blue-glazed miniature bottle
vase, Qing Dynasty, 18th/19th
century

the compressed ovoid body raised
on a low circular foot, *underglaze-blue*
double-ring mark, 8,9 cm high

R8 000 – 10 000

7
A Chinese copper-red splash
miniature bottle vase,
Qing Dynasty, 18th century

the compressed bulbous body and
elongated neck, *underglaze-blue*
double-ring mark, 8,3 cm high

R8 000 – 10 000

8
A Chinese 'mirror black'
glazed miniature vase,
Qianlong period, 1735-1796

the baluster body with everted rim,
raised on a low circular foot, 9,1 cm
high; a Chinese copper-red glazed
miniature bottle vase, Qing Dynasty,
19th century, the ovoid body raised
on a low circular foot, *underglaze-blue*
double-ring mark, 8,9 cm high; and a
Chinese apple-green crackle-glazed
miniature vase, Qing Dynasty, 19th
century, the tapering ovoid body
with shortened neck, 8,5 cm high (3)

R9 000 – 12 000

9

A Chinese mottled yellow and grey-glazed miniature bottle vase, Qing Dynasty, 19th century

the rim and foot in an iron-brown glaze, 6,4 cm high; a Chinese lemon-yellow glazed miniature vase, Qing Dynasty, 19th century, the ovoid body with green-glazed rim, 6 cm high; and a copper-red glazed double gourd, miniature bottle vase, 19th century, 6,4 cm high (3)

R6 000 – 8 000



10

A Chinese iron and black lustre glazed vase, Meiping, Qing Dynasty, 18th/19th century

the rounded shoulders rising to a short slightly everted rim, unglazed base, 17,5 cm high

R6 000 – 8 000

9

10

11

A Chinese flambé-glazed water pot, Qing Dynasty, late 19th century

the bulbous body suffused with an oxblood-red glaze heightened with lavender streaks, chips to the foot, 6 cm high; and a Chinese 'Lotus' water pot, late Qing Dynasty, the rounded sides applied with brown-glazed sprig moulded scrolling lotus on a cream craquelure ground, 5,2 cm high (2)

R4 000 – 6 000



11

12

A Chinese powder-blue-glazed saucer-dish, Qing Dynasty, 18th/19th century

the front and reverse with stippled-blue glaze, the rim with simulated 'bronze' band border, apocryphal six-character Xuande underglaze-blue double-ring mark, 21,4 cm diameter

R10 000 – 15 000



12

13

A Chinese celadon moulded dish, Qing Dynasty, 19th century

the body sprig moulded with butterflies and flowerheads, with wavy rim, raised on a circular unglazed foot, apocryphal underglaze-blue six-character Qianlong mark, 16,2 cm diameter

R3 000 – 4 000



13

14

A Chinese 'robin's egg' blue-glazed vase, Qing Dynasty, 19th century

the baluster body rising to a tall cylindrical neck and everted rim, 18 cm high

R9 000 – 12 000



14

15

A Chinese cobalt-blue glazed bottle vase, Qing Dynasty, 19th century

the ovoid body with elongated neck, *apocryphal underglaze-blue six-character Qianlong mark*, 16,8 cm high; and a Chinese green and crackle-glazed bottle vase, Daoguang period, 1821-1850, the compressed bulbous body with elongated neck, raised on an outswept circular foot, 12 cm high (2)

R8 000 – 10 000



15



16

A Chinese yellow-ground green-enamelled 'dragon' bowl, Guangxu marks and period, 1875-1908

the exterior incised and enamelled with a pair of dragons chasing 'flaming pearls'; the interior with an incised green circle and *Shou* character, *six character mark in underglaze-blue*, 6,5 cm high

R12 000 – 15 000



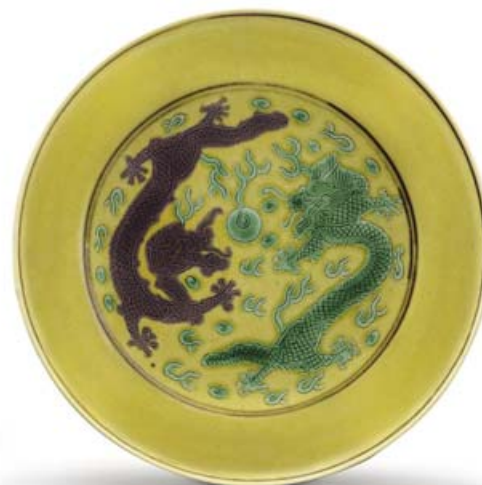
16

17

A pair of yellow-ground, aubergine and green-enamelled 'dragon' saucer dishes, Guangxu marks and period, 1875-1908

the interior of each centre enamelled with a pair of dragons chasing 'flaming pearls' within a double-line aubergine border, the exterior with sprays of berries, *enamelled six character mark*, 13 cm diameter (2)

R15 000 – 20 000



17



18

18
**A Chinese Jian 'hare's fur' tea bowl,
Song Dynasty, 12th/13th century**

the tapering sides rising to a slightly everted rim, covered in a black iron-rich glaze, with brown streaks to the interior and exterior, the glaze stopping short of the foot, *firing faults and chip to the foot*, 6,7 cm high

R10 000 – 12 000



19

19
**A blue and white 'Swatow' Zhangzhou
dish, 17th century**

the centre painted with a stylised flower enclosed by triple blue-line borders, meandering flowers and foliage, the reverse with a zig-zag border, *rim chips*, 34,5 cm diameter

R6 000 – 8 000



20

20
**A Chinese blue and white 'Phoenix-tail'
vase, Qing Dynasty, Kangxi period,
1662-1722**

the baluster body with trumpet shaped neck, painted with shaped panels enclosing floral and figural landscape vignettes, the waist moulded and painted with a chevron-patterned border, the flared rim similarly decorated *firing faults, chips*, 48,5 cm high

R20 000 – 30 000



21

21
**A Chinese blue and white jar,
Qing Dynasty, Kangxi period, 1662-1722**

the ovoid body decorated with four leaf-shaped panels with scholars' attributes, pagodas and a courtier before a walled garden, enclosed by double sprays of flowers between foliate and blue-line borders, *underglaze-blue double-ring mark*, 25,5 cm high

R12 000 – 15 000



22

22
**A Chinese powder-blue-ground and gilt
bowl, Qing Dynasty, late 18th/early
19th century**

the tapering sides painted with peonies, prunus and rocky outcrops in gilt to a powder-blue-ground, the centre enamelled in shades of pink, green and orange with gourds and flowerheads enclosed by scrolling foliage, *chips, stylised underglaze-blue six-character mark*, 9,8 cm high

R8 000 – 10 000

23
**A Chinese Export 'Imari' cuspidor,
Qing Dynasty, 18th century**

the bulbous body painted with peonies, bamboo and Buddhist emblems between a double blue-line border, the flared lip with scrolling foliage and flowerheads, sienna-glazed rim, the side applied with a scroll handle painted with stylised foliage, *restored*, 11,2 cm high

R7 000 – 9 000



24



25



26



27



28

24
A Chinese Export famille-rose plate, Qing Dynasty, Qianlong period, 1736-1795

the centre loosely painted with sprays of blooms, the cavetto with a puce painted line- and chain border, the rim painted with swags of flowers, buds and foliate gilt border, 23 cm diameter

R6 000 – 8 000

PROVENANCE

Dr Bothma Butendag.

LITERATURE

C.S. Woodward (1974) *Oriental Ceramics at the Cape of Good Hope 1652-1795*, Cape Town, A.A. Balkema. Illustrated in black and white on page 42 number 64. Discussed on page 45.

25
A Chinese Export famille-rose dish, Qing Dynasty, Qianlong period, 1736-1795

the centre enamelled with sprays of chrysanthemums, peonies and blossom before a balustrade with rocky outcrops and a bird, the rim similarly decorated with three floral sprays, with iron-red and gilt spear-head border, sienna-glazed rim, 38,8 cm diameter

R7 000 – 9 000

26
A pair of Chinese Export blue and white tankards, Qing Dynasty, Qianlong period, late 18th century

each ovoid body moulded with basketweave enclosing five medallions painted with pavilions and figures before riverscapes, the rims painted with cell-diaper borders, the side applied with a twin-strap handle, 11,8 cm high (2)

R8 000 – 10 000

27
A set of ten Chinese Export blue and white dishes, Qing Dynasty, Qianlong period, 1735-1796

each centre loosely painted with vases issuing peonies, chrysanthemums, pomegranates and foliage, the cavetto with cell-diaper border, the rim with further sprays of flowers, fritting chips, firing faults, 22,5 cm diameter (10)

R14 000 – 16 000

28
A Chinese blue and white dish, Qing Dynasty, 18th century

of lobed oval form, the centre painted with retreats and figures before a riverscape, the cavetto with stylised foliate and cell-diaper borders, sienna-glazed rim, minor firing faults, 30,6 cm wide

R6 000 – 8 000

PROVENANCE

Boschendal, Franschoek, painted 'BH 117', Vergelegen, Somerset West.

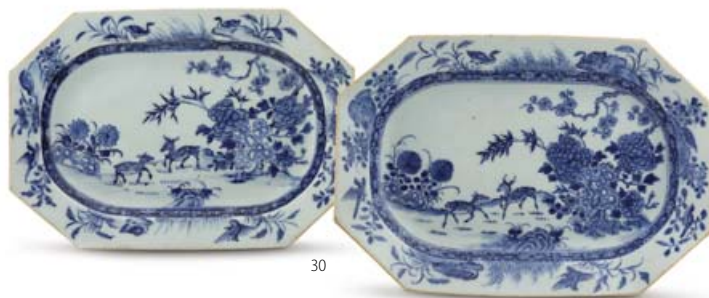


29

29
A Chinese Export blue and white dish, Qing Dynasty, 18th century

rectangular with canted corners, the centre painted with sprays of lilies, peonies and foliage, the cavetto with cell-diaper border, the rim with foliate and diaper border, the reverse with rectangular unglazed panel, *fritting chips*, 38 cm wide

R6 000 – 8 000



30

30
A pair of Chinese Export blue and white octagonal dishes, Qing Dynasty, late 18th/early 19th century

the centre of each painted with deer, rocky outcrops, blossoms, bamboo and peonies enclosed by a foliate band, the rim decorated with birds and foliage, sienna-glazed rim, *minor chips*, 27,5 cm wide (2)

R12 000 – 15 000



32

32
A Chinese Export blue and white rectangular dish, Qing Dynasty, 18th century

with canted corners, the centre painted with a balustraded garden, two birds amongst rocky outcrops and foliage, the cavetto with a spear-head border, the rim with sprays of flowers enclosed by a cell-diaper border, 36 cm wide

R4 000 – 6 000



33

33
A Chinese Export blue and white octagonal dish, Qing Dynasty, 18th century

the centre painted with buildings and pavilions within walls before a mountainscape, the foreground with sampans, the cavetto with a flowerhead border, the rim with butterflies, peonies and foliage, 35,5 cm wide; another, rectangular with wavy rim, the centre painted with sprays of flowers, the cavetto with cell-diaper border, the rim with foliate and lappet border, *fritting chips*, 26,5 cm wide (2)

R8 000 – 10 000

31
A Chinese Export blue and white oval dish, Qing Dynasty, 18th century

the everted wavy rim, painted with figures on a bridge before a walled pavilion and dwellings before a rocky land and waterscape, with sampans in the distance, the rim with cell-diaper border, 25,5 cm wide; and another, similar, the centre painted with a musician and his companion in a boat before a pavilion with pine trees, the cavetto and rim with cell-diaper borders, sienna-glazed border, 25,5 cm wide (2)

R7 000 – 9 000



34

34
A pair of Chinese Export blue and white dishes, Qing Dynasty, 18th century

each circular with lobed rim, the centre painted with pavilions before rocky outcrops, bridges and a riverscape, enclosed by a cell-diaper border, the rim with foliate, scroll and cell-and-diaper border with alternating butterflies and key-fret motifs, raised on a circular foot, *chips*, 24,4 cm diameter (2)

R3 000 – 4 000



35

35
A Chinese Export blue and white oval dish, Qing Dynasty, 18th/19th century

the centre painted with pavilions and pagodas before rocky outcrops in a riverscape, the foreground painted with a figure on a bridge, the cavetto and rim with cell-diaper and spearhead borders, 30 cm wide; and another, 19th century, the wavy oval body painted with pagodas and a riverscape, the cavetto and rim with wave and blue-dash borders, 26,5 cm wide (2)

R6 000 – 8 000



36

36
A Chinese Export blue and white rectangular dish, Qing Dynasty, 18th/19th century

with canted corners, the centre painted with a pavilion before a walled garden, surrounded by a riverscape with further small boat houses and rocky outcrops, the rim with cell-diaper and blue-dash borders, 31,2 cm wide; and another example, similar but smaller, 27,5 cm wide (2)

R7 000 – 9 000



38

37
A Chinese Export blue and white rectangular dish, Qing Dynasty, 18th/19th century

with wavy rim, the centre painted with pavilions, pine trees and rocky outcrops before a riverscape, the foreground with figures on a bridge, the rim with cell-diaper, ruyi-head and butterfly border, *fritting chips*, *firing faults to the reverse*, 43 cm wide

R6 000 – 8 000



37

38
A Chinese Export blue and white rectangular dish, Qing Dynasty, 18th/19th century

with canted corners, the centre painted with a temple in the foreground, dwellings and a boat house in the distance before a riverscape with rocky outcrops, the cavetto and rim with cell-diaper and spearhead borders, *fritting chips*, 41 cm wide

R6 000 – 8 000

39

A Chinese blue and white bowl, Guangxu mark and period, 1875-1908

the rounded sides rising to a slightly everted rim, painted with sprays of foliage, chrysanthemums and peonies between blue-line borders, *underglaze-blue six-character mark*, 19,3 cm diameter

R7 000 – 9 000



40

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

the heavily potted rounded sides painted with a pair of dragons amongst peonies, chrysanthemums and foliage between lappet and *ruyi*-head bands, the everted rim with prunus flowerheads, *hairline crack to base*, 25 cm high

R8 000 – 10 000



41

A large Chinese underglaze-blue and copper-red glazed bottle vase, Qing Dynasty, late 19th/early 20th century

the ovoid body decorated with three goats, a deer and a phoenix viewing the moon before pine trees and rocky outcrops, the shoulder with a lappet and foliate band, the neck with stiff-leaf decoration, 42 cm high

R6 000 – 8 000

41

42

A Chinese yellow *sgraffiato* ground and *faux-bois* bowl, Qing Dynasty, 19th century

the ogee-shaped body finely incised with feathery arabesques, enamelled in pink and shades of green with peonies, the interior painted in brown tones imitating wood, *apocryphal underglaze-blue six-character Qianlong mark*, 20,8 cm diameter

R8 000 – 10 000



40



42

43

A large Chinese yellow-ground famille-verte jar and cover, Qing Dynasty, late 19th century

the tapering ovoid body enamelled in shades of green and aubergine with a pair of opposing phoenixes before a rocky outcrop, birds in flight, butterflies and flowerheads, the shoulder decorated with a cell-diaper border with alternating medallions of Buddhist emblems, the domed cover decorated with butterflies and sprays of peonies, 41,5 cm high

R10 000 – 12 000



43

44

A Chinese famille rose dish, late Qing Dynasty

circular, the centre painted with a peony, iris, berries, foliage and *lingzhi* before a rocky outcrop painted in shades of blue and green, gilt rim, apocryphal iron-red Qianlong mark, gilt loss, 24,2 cm diameter

R6 000 – 8 000



44

45

A Chinese famille-rose bowl, Republic period

the interior painted in iron-red with a peach enclosed by five bats, the exterior enamelled and painted with a pair of long tailed pheasants perched on a branch with clusters of berries, peony and foliage, rim chips, iron-red six-character mark of Wu Chang Gongs, 19 cm diameter

R7 000 – 9 000



45

46

A pair of Chinese yellow sgraffiato ground and famille-rose vases, late Qing/early Republic period

the tapering cylindrical bodies with circular panels of a bird on a branch amongst blossom, enclosed by a yellow-ground finely incised with feathery arabesques and enamelled with spring flowers, apocryphal iron-red Qianlong seal mark, 34 cm high (2)

R9 000 – 12 000



46

47

A large Chinese famille-rose 'Nine Peaches' bottle vase, Tianqiuping, Republic period

enamelled with gnarled branches bearing nine auspicious peaches and blooms, rivets, apocryphal iron-red Qianlong six-character mark, collector's paper labels, 52 cm high

R40 000 – 50 000



47

48



48
A Chinese ivory card case,
Canton, Qing Dynasty,
19th century

carved with figures at leisure in a terraced garden before pavilions amongst pine, blossom, prunus and willow trees, the detachable cover similarly carved, *10,6 cm high*

R7 000 – 9 000

*This lot is not suitable for export

49



49
A Chinese Export tortoiseshell
circular box and cover,
Canton, Qing Dynasty,
19th century

the detachable cover carved in high relief with figures in a sampan before a balustraded garden and pavilions, enclosed by a foliate border, the reverse carved in low relief with four figures in a garden, *11,4 cm diameter*

R8 000 – 10 000

*This lot is not suitable for export

50



50
A Chinese 'huanghuali'
drum stool, Qing Dynasty,
19th century

of barrel shape supported on short bracket feet, with curved and carved openwork sides, the upper and lower aprons carved with a band of *ruyi-heads*, *41,5 cm high, 32,5 cm wide*

R7 000 – 9 000

51



51
A large Chinese hardwood
and cloisonné ruyi sceptre,
Qing Dynasty, 19th century

of undulating form with a lappet shaped terminal, decorated with green-ground panels enclosing scrolling lotus, flowerheads and ribbon-tied scrolls, the carved hardwood body decorated with *ruyi-heads* and geometric motifs, the reverse with a *wan* pattern ground, attached blue silk tassel and jade bead, *the sceptre 56 cm long*

R15 000 – 20 000



52

52
A Chinese pale celadon jade carving of a finger citron, Qing Dynasty, late 18th/early 19th century
 borne on a leafy stem with a smaller citron to one side, the stone of pale celadon tone with white and brown inclusions, 8,5 cm high
 R15 000 – 20 000



53

53
A Chinese pale celadon jade carving of a 'magnolia' vase, Qing Dynasty, late 18th/early 19th century
 carved as a magnolia bloom issuing from curling tendrils terminating in buds, the side with a *chilong* with bifurcated tail clambering over the petals of the flower, the stone of pale celadon tone with white and brown inclusions, 11,5 cm high
 R20 000 – 25 000



54

54
A Chinese white jade bi disc, Qing Dynasty, 18th century
 the flattened pierced disc carved in relief with a writhing *chilong*, the reverse carved with bosses, 5,6 cm diameter
 R20 000 – 25 000



55

55
A Chinese celadon jade brush washer, Ming Dynasty, 17th century
 the bowl carved as a lotus enclosed by foliage and flowerheads, the stone of pale celadon tone with white inclusions, *hairline cracks*, *minor chips*, 11,4 cm wide
 R6 000 – 8 000



56

56
A Chinese jade carving of a Bixie, 17th century and later
 the beast seated on its haunches, its head turned slightly to the left, a single horn curling between its ears, the stone of mottled brown and cream tones, *alterations and cracks*, 6,5 cm long
 R5 000 – 7 000

57
A Chinese pale celadon jade carving of an Immortal, Qing Dynasty, late 18th century
 the bearded robed figure standing with a peach in each hand, the stone of pale celadon tone, *minor chips*, *hairline cracks and scratches*, 13 cm high
 R12 000 – 15 000



58



59



60



61



62



63



58
A Chinese pale celadon jade brush washer,
Qing Dynasty, 17th/18th century

the bowl carved as a stylised flower enclosed by a foliate-and-flowerhead handle to the side, the stone of pale celadon tone with white inclusions, *minor chips*, 12 cm wide

R12 000 – 15 000

59
A Chinese pale celadon jade bi disc,
Qing Dynasty, 18th/19th century

the flattened pierced disc enclosed by a pair of writhing *chilong* and foliage, the reverse carved with bosses, the stone of white and celadon tones, 8,6 cm wide

R15 000 – 20 000

60
A Chinese pale celadon jade belt buckle,
Qing Dynasty, 18th/19th century

carved as two slightly arched panels with intertwining *chilong*, the clasp carved with a *taotie* mask, the stone of pale celadon tone, *hairline cracks*, 10,4 cm wide

R15 000 – 20 000

61
A Chinese pale celadon jade two-handled
vase, late Qing Dynasty, 19th century

the flattened bulbous body carved in relief with stylised flowerheads and foliage, the sides applied with pierced zoomorphic handles, raised on a low oval foot, the stone of pale celadon tone with white and brown inclusions, *hairline cracks*, 11 cm high

R8 000 – 10 000

62
A Chinese white jade lobed cup,
Qing Dynasty, 18th/19th century

the ribbed body raised on four lobed feet, the stone with mottled white and brown inclusions, 2,9 cm high

R5 000 – 7 000

63
A Chinese celadon carved jade cup,
Qing Dynasty, 19th century

raised on a circular foot, the stone of mottled green tone with white and brown inclusions, 5,7 cm high; and another, the semi-translucent stone of celadon tone with white inclusions, 6 cm high (2)

R12 000 – 15 000



64

64
A Chinese white and grey jade carving of a dog and its pup, Qing Dynasty, 19th century

the recumbent female with its pup resting its head on her right haunch, the stone of white and grey tones, 4,9 cm wide

R12 000 – 15 000



65

65
A Chinese pale celadon jade carving of a young boy, Qing Dynasty, 19th century

seated on a pair of geese each with a branch in their beak, the stone of pale celadon tone with russet flecks, 7,4 cm high

R8 000 – 10 000



66



67

66
A Chinese white jade figure of a boy, Qing Dynasty, 19th century

the standing figure supporting a bird in his left hand, a lotus flower suspended over his right shoulder, the stone of a white tone, minor chips, 7,5 cm high

R6 000 – 8 000

67
A Chinese spinach jade bowl, Qing Dynasty, 19th century

the rounded sides rising from a spreading foot to an everted rim, the stone of mottled green tone with white and brown inclusions, 11,7 cm diameter

R5 000 – 7 000



69

68
A Chinese celadon jade brush rest, Qing Dynasty, 19th century

carved as shaped rockwork with three peaks, the front with ruyi-head, crane and deer, the reverse decorated with a large pine tree, of pale celadon and dark tones, 6,3 cm high

R9 000 – 12 000

69
A Chinese pale celadon archaistic jade cup, Qing Dynasty, 19th century

the oval body carved in relief with geometric motifs and four rectangular ribbed handles, with flared lip, the stone of mottled green tone, 5,8 cm high

R5 000 – 7 000

70



70
A Chinese grey and brown jade carving of an elephant, Qing Dynasty, 19th century

the stylised animal with a seated attendant at his side, the stone of mottled grey with brown inclusions, *height possibly reduced, minor chips, 7,5 cm wide*

R7 000 – 9 000

71



71
A Chinese grey and beige jade 'lotus' libation cup, Qing Dynasty, 19th century

the bowl carved as a lotus flower raised on a folded lotus leaf, the side applied with lotus buds, the stone of grey and beige tones with black inclusions, *6,7 cm high*; and a Chinese celadon jade belt hook, Qing Dynasty, 19th/20th century, each terminal carved with a dragon's head, the stone of pale celadon and black tones, *10,9 cm long (2)*

R12 000 – 16 000

71



72
A Chinese celadon jade bi disc, Qing Dynasty, 19th century

the flattened disc carved in low relief with stylised *chilong* and *ruyi*-heads, the reverse carved with stylised scroll motifs, the re-worked stone of celadon, russet flecks and black inclusions, *8,4 cm diameter*

R7 000 – 9 000

72



74
Two Chinese pale celadon carved jade cups, Qing Dynasty, late 19th century

each raised on a circular foot, the stone of pale celadon tone with black inclusions, *hairline cracks to the rim, the taller 6,2 cm high (2)*

R8 000 – 12 000

74



73
A Chinese pale celadon jade covered box, Qing Dynasty, late 19th century

circular, raised on a low circular foot, with domed cover, the semi-translucent pale celadon stone with white inclusions, *hairline cracks, 7,4 cm diameter*

R3 000 – 4 000

73



75



75
A Chinese jadeite rectangular jade pendant, Qing Dynasty, 19th century

the pierced body carved in low relief with stylised gourds and foliage, suspended by a blue silk cord heightened with seed-pearls and a jade attachment ring, the stone of mottled blue and grey tones, *5,2 cm high*

R5 000 – 7 000

76

A Chinese celadon jade two-handled vase, late Qing Dynasty

carved in relief with a phoenix, scrolling cloud motifs, a dragon chasing a flaming pearl, the sides applied with s-scroll pierced handles, raised on a rocky outcrop base, the stone of yellowish mottled green tone, 13,8 cm high

R10 000 – 15 000



76

77

A Chinese celadon jade 'dragon carp' vase, late Qing Dynasty

carved as a scaly fish-dragon leaping from stylised waves, the stone of mottled dark celadon tone with white and brown inclusions, hairline cracks, 16 cm high

R15 000 – 20 000



77

78

A Chinese pale celadon jade carved vase and cover group, late Qing Dynasty

carved with a mythical beast supporting a covered vase on its back, the left side applied with a ring-handle, the right with a writhing *chilong*, the front and reverse of the vase carved with foliage, the cover with zoomorphic finial, the stone of pale celadon tone, the spurs chipped, 14 cm high

R12 000 – 15 000



78

79

A Chinese celadon jade 'champion vase' and covers, late Qing Dynasty

each twin vase carved in relief with *yin-yang* motifs and conjoined by a *chilong*, each cover carved with *ruyi*-heads, the base carved with a mythical beast raised on four paw feet, the stone of mottled green tone with white and brown inclusions, hairline cracks, 11,6 cm high

R15 000 – 20 000



79

80

A Chinese celadon jade carved boulder, late Qing Dynasty

of irregular profile, the front carved with *Lohan* seated on a lotus throne in a grotto beneath pines, a mythical beast growling at his side, the reverse inscribed '*Jie xiang zhuang yan tu*', and cyclical year for 1865, viewed by a figure from above with a double gourd vase, the foreground with a bat, the stone of mottled green and brown tones with white inclusions, 13,8 cm high

R15 000 – 20 000



80



81

81
A Chinese celadon and beige jade two-handled vase, late Qing Dynasty

the flattened ovoid body carved with a pair of five-clawed dragons and writhing *chilon*, the sides applied with zoomorphic handles, raised on an oval foot, the stone of mottled celadon and beige tones, 16,5 cm high

R25 000 – 30 000



82

82
A Chinese celadon jade belt buckle, late Qing Dynasty

carved as two slightly arched panels with a pair of bats, *ruyi*-heads and foliage, the clasp carved with a *taotie* mask, the stone of celadon tone with white and black inclusions, *hairline cracks*, 12,2 cm wide; and a Chinese jade butterfly plaque, 20th century, the butterfly carved with outspread wings, the pierced upper section with hanging cord, the stone of pale green tone with white inclusions, 11,8 cm wide (2)

R12 000 – 15 000



84

83
A Chinese celadon jade carving of a horse, late Qing Dynasty

lying down with its legs tucked beneath its body, carved in low relief with reins and a saddle, the stone of mottled celadon and brown tones, 8 cm wide

R5 000 – 7 000

84
A Chinese pale celadon jade carving of a washer, late Qing Dynasty

the pierced foliate base carved with key-fret motifs, stylised phoenixes and dragons below a lobed dish, the side applied with a feeding bird, the stone of pale celadon tone, 22,5 cm wide

R8 000 – 10 000

85

A Chinese jadeite carving of a phoenix, Qing Dynasty, 20th century

the bird looking back with a peony in its beak, it's right foot raised on a rock, *minor chips, fixed to a carved hardwood stand, 21 cm high including stand*; and a Chinese jade carving of a deer, Qing Dynasty, 19th/20th century, the standing deer with bifurcated horns and a *lingzhi* in its mouth, the stone of mottled green and brown tone, 8,1 cm high (2)

R15 000 – 20 000

86

A Chinese agate figure of Buddha, late Qing Dynasty

the seated laughing figure holding a string of beads in his right hand, *minor chips, 6 cm high*

R6 000 – 8 000

87

A Chinese carved rock crystal figure of an Immortal, late Qing Dynasty

the standing figure holding a fan in his right hand and a sack in his left, *minor chips, 8,2 cm high*

R6 000 – 8 000

88

A Chinese rock crystal carving of a duck and duckling, late Qing Dynasty

the duck carved with a lotus bloom's stem in its beak, the engraved body resting on a lotus leaf and bloom, the duckling resting its head on the stem, 11,5 cm long

R8 000 – 10 000

89

A Chinese celadon jade snuff bottle, Qing Dynasty, 19th century

the ovoid body carved with a pair of writhing *chilong*, the stone of even celadon tone, jadeite stopper, 6,1 cm high

R8 000 – 10 000

*This lot is not suitable for export



85



86



87



88



89



90



91



92



93

**90
A Chinese 'apple green' jadeite
two-handled vase and cover,
late Qing Dynasty**

the flattened baluster body carved in relief with bands of stiff-leaf and foliate motifs, the sides applied with elephant ring-handles, the cover carved with an oval finial, raised on a low oval foot, the stone of mottled green and brown tone, 10,5 cm high, 4,9 cm wide; a Chinese jadeite snuff bottle, late Qing Dynasty, the tapering body carved in low relief with stylised foliate and lappet borders, the stone of 'apple-green' tone, jade stopper, 8,5 cm high; and a Chinese jade covered box, Qing Dynasty, 19th century, made for the Mogul export market, oval, carved in relief with bands of key-fret motifs and stylised lotus leaves, raised on a domed oval foot, the cover carved with flowerheads and foliage, the stone of mottled green and brown tones with white and brown inclusions, 4,5 cm high, 4,9 cm wide (3)

R14 000 – 18 000

*This lot is not suitable for export

**91
A Chinese celadon and
rust jade snuff bottle, Qing
Dynasty, 18th/19th century**

the ovoid flattened body carved to the front with a carp leaping from stylised waves, the reverse with a deer and *ruyi* below pines, the stone of mottled green and red tones with brown inclusions, ivory stopper, 7,3 cm high; and a Chinese 'pebble' snuff bottle, late Qing Dynasty, ovoid, the front carved with flowers and a rocky outcrop, turquoise stopper, 6,8 cm high (2)

R14 000 – 18 000

*This lot is not suitable for export

**92
A Mongolian metal-
mounted ivory snuff bottle,
19th century**

the ovoid body set with a metal-mounted collar moulded with a dragon and flaming pearl above a filigree border, the base set with a band of turquoise beads, with similarly decorated metal-mounted stopper, *hairline cracks*, 8,7 cm high; and a Chinese cinnabar lacquer snuff bottle, Qing Dynasty, 18th/19th century, the flattened ovoid body carved with a continuous frieze of figures before a mountainscape, with pavilions, trees and rocky outcrops enclosed by geometric and foliate motifs, the sides carved in low relief with mask-headed ring-handles, raised on an oval foot, metal-mounted jade stopper, 9 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export

**93
A Chinese stained ivory
snuff bottle, Qing Dynasty,
19th century**

the front carved in relief with a monkey hanging from a vine enclosed by a lobed border, the reverse with a monkey and its child seated on a rocky outcrop, the ovoid flattened body intricately carved in low relief with geometric motifs, with similarly decorated ivory stopper, *inscribed pseudo-Qianlong reign mark*, 7,9 cm high; and a Chinese amber snuff bottle, late Qing Dynasty, the flattened ovoid body carved to the front with an Immortal holding a peach and a fly-whisk, the reverse with a young boy playing with a crane below a pair of bats against an engraved lozenge background, the sides carved in relief with mask-headed ring-handles, amber stopper, *lacking snuff spoon*, 8,3 cm high (2)

R14 000 – 18 000

*This lot is not suitable for export



94

**A Chinese 'pebble' jadeite snuff bottle,
Qing Dynasty, 19th century**

the ovoid body carved in low relief with stylised foliage, peaches and butterflies, the stone of 'apple-green' tone, jade stopper, 6,5 cm high; a Chinese pale celadon jade snuff bottle, Qing Dynasty, 19th century, carved in the form of a fisherman carrying a sack over his left shoulder, a fish in his right hand, the stone of pale celadon tone, jade stopper, hairline cracks, 7,5 cm high; another with hexagonal body and ribbed sides, the stone of 'spinach' tone, stopper, damage to snuff spoon, 6,5 cm high (3)

R15 000 – 20 000

*This lot is not suitable for export

95

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

of flattened ovoid form, the sides carved in low relief with mask-headed ring-handles, the stone of pale grey tone with brown inclusions, metal-mounted jade stopper, minor chip, 6,6 cm high; and a Chinese moss agate snuff bottle, late Qing Dynasty, of ovoid flattened form, the stone of mottled brown, purple and grey tones with lavender inclusions, metal-mounted jade stopper, cracks to stopper, 7,7 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export

96

**A Chinese 'shadow' agate snuff bottle,
late Qing Dynasty**

of flattened double-gourd form, the stone of pale grey tone with brown inclusions, metal-mounted jade stopper, minor chip, 7,3 cm high

R8 000 – 10 000

97

**A Chinese agate snuff bottle, late
Qing Dynasty**

with flattened ovoid body carved to the front with a duck with a lotus in its beak, jade stopper, 7,3 cm high; another of rounded form, the front carved in relief with a horse below a prunus tree, the mottled stone of pale grey tone, stopper, lacking snuff spoon, 6,3 cm high (2)

R10 000 – 15 000

*This lot is not suitable for export

98

**A Chinese 'hair crystal' snuff bottle,
late Qing Dynasty**

the flattened ovoid body raised on an oval foot, tiger's eye stopper, 7,8 cm high; and a Chinese spinach jade snuff bottle, late Qing Dynasty, the flattened ovoid body with carved mask-headed handles, raised on a low oval foot, the stone of 'spinach green' tone, stopper, dent to the body, damage to snuff spoon, 6,7 cm high (2)

R10 000 – 15 000

*This lot is not suitable for export



99



100



101



102

99
A Chinese root amber snuff bottle, late Qing Dynasty

of ovoid form, raised on a low oval foot, with metal-mounted jade stopper, 7 cm high; and a Chinese aventurine-splashed glass snuff bottle, late Qing Dynasty, the flattened ovoid body with copper-coloured splashes against a black ground, stopper, 6,7 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export

100
A Chinese cameo agate snuff bottle, late Qing Dynasty

of rounded form, the front carved in relief with a lion, bat and ruyi-head, stopper, lacking snuff spoon, 6,8 cm high; and a Chinese agate snuff bottle, late Qing Dynasty, of rounded form, carved in relief with figures sailing in sampans on a riverscape, the mottled stone with brown inclusions, stopper, 8,4 cm high (2)

R12 000 – 15 000

101
A Chinese smokey quartz crystal double snuff bottle, late Qing Dynasty

each ribbed body terminating in faux-coral stoppers, 6 cm high; and a Chinese quartz snuff bottle in the form of a double gourd, late Qing Dynasty, the front carved with a peony tree, a rocky outcrop and a bird in flight, the reverse with foliage and a butterfly, the stone of brown tone, coral stopper, 7 cm high (2)

R14 000 – 18 000

*This lot is not suitable for export

102
A Chinese 'shadow' agate snuff bottle, late Qing Dynasty

of flattened ovoid form, the semi-translucent stone highlighted with mottled brown patterns, metal-mounted coral stopper, damage to stopper, 8,1 cm high; and a Chinese 'shadow' agate snuff bottle, late Qing Dynasty, of flattened form, the semi-translucent stone highlighted with mottled brown patterns, stopper, 7,3 cm high (2)

R14 000 – 18 000

*This lot is not suitable for export

103

Two Chinese shagreen snuff bottles, late Qing Dynasty

the first with flattened ovoid body, turquoise and coral stopper, 6 cm high; the second with flattened ovoid body, agate stopper, dents, 5,7 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export

104

A Japanese lac burgauté snuff bottle, Meiji period, 1868-1912

of flattened ovoid form, the black lacquer ground set with minute mother-of-pearl and gold-foil tiles forming a chrysanthemum to the centre, with similarly decorated stopper, two-character mark, 5,7 cm high

R8 000 – 10 000

*This lot is not suitable for export

105

A Chinese pink tourmaline snuff bottle, late Qing Dynasty

carved as a seated *Qilin* with its front paws resting on a brocade ball tied with a ribbon, the stopper carved as a pup, minor chips, 5,9 cm high; a Chinese lapis lazuli snuff bottle, late Qing Dynasty, the flattened ovoid body carved with a bird and leafy branch to the front, stopper, repair to snuff spoon, 5,2 cm high; and a Chinese amethyst snuff bottle, late Qing Dynasty, the bulbous body carved with a pair of mask-headed ring-handles, stopper, 5,3 cm high (3)

R15 000 – 20 000

*This lot is not suitable for export

106

Four Chinese inside-painted glass snuff bottles, late Qing Dynasty

the front of the first painted with sprays of flowers, foliage and a butterfly, the reverse painted with a mountainscape and waterfalls, stopper, 7,1 cm high; the front of the second painted with peonies, foliage and a kingfisher, the reverse with pavilions before a mountainscape, stopper, damage to snuff spoon, 7,2 cm high; the front of the third painted with a sage holding a tablet before a small boy, the reverse with a riverscape, stopper, 7,5 cm high; and the fourth painted with a continuous frieze of the Eight Horses of Wang Mu, with tiger's eye stopper, 7,6 cm high (4)

R12 000 – 15 000

*This lot is not suitable for export



103

104



105



106

107

A Chinese overlay milky white and blue glass snuff bottle, late Qing Dynasty

of ovoid form, carved with stylised flowers and foliage, jade stopper, 6,7 cm high; a Chinese overlay snowflake glass snuff bottle, late Qing Dynasty, of ovoid form, carved with a pair of horses below willow and pine trees, with fixed stopper, lacking snuff spoon, 8 cm high; and another, of ovoid form, carved with fishermen and Immortals below willow and pine trees, coral stopper, 7 cm high (3)

R15 000 – 20 000

*This lot is not suitable for export

108

Three Chinese overlay snowflake glass snuff bottles, late Qing Dynasty

of ovoid form, carved with fishermen, dwellings and a water buffalo below pines and bamboo, stopper, 8,3 cm high; the second of ovoid form, carved with eight stylised Buddhist emblems, later stopper, damage to snuff spoon, 6,8 cm high; and the third of ovoid form, carved with a pair of fan-tailed carp feeding on lotus shoots, stopper, 6,7 cm high (3)

R12 000 – 18 000

*This lot is not suitable for export

109

A Chinese amber snuff bottle, late Qing Dynasty

carved as a 'finger citron' with pines, peaches and a monkey, with coral stopper, lacking snuff spoon, 7,6 cm high

R10 000 – 12 000

*This lot is not suitable for export



107



108

109

VARIOUS PROPERTIES

110

An Anglo-Indian ivory, horn, sandalwood and tortoiseshell miniature chess table, Vizagapatam, 19th century

the octagonal top inlaid with an ivory and tortoiseshell chequer board enclosed by triangular fret-work panels, each set to the centre with cartouche-shaped ivory panel highlighted with an ink engraving of a winged figure, enclosed by pen-work borders of trailing flowers and foliage, above a horn ring-turned column applied with three bands of sized bosses, raised on a quadripartite base and four ivory paw feet, 23,3 cm high, 26,2 cm wide; and a rosewood games box, the sliding lid applied with a pierced ivory plaque, enclosing thirty two diminutive ivory and stained ivory chess pieces, the box 4,8 cm high, 7,8 cm wide, 6,3 cm deep (Qty)

R12 000 – 15 000

*This lot is not suitable for export



110



111

**A massive Japanese
lacquered, ivory and
Shibayama-inlaid footed
charger, Edo period, 1615-1868**

decorated in high relief with a
mother-of-pearl hawk perched on
a flowering peony branch, with
magnolia and chrysanthemum
blooms, its claw clenched around a
small bird, with three further birds
circling, the foliage in gold *takamakie*,
on a black ground, *chips to the rim*,
88,5 cm diameter

R50 000 – 60 000

*This lot is not suitable for export



112



113



detail



114



115

**112
A Japanese silver bowl,
Samurai Shokai, Yokohama,
circa 1900**

circular, moulded in relief with
irises and foliage emerging from
water, engraved 'SAMURAI SHOKAI,
YOKOHAMA'; 34 cm diameter, 2530g

R35 000 – 40 000

**113
A Japanese blue and
white Arita VOC bowl,
late 17th century**

the central rondel painted with
the VOC monogram enclosed by a
double blue-line border, the body
painted in a continuous frieze
of stylised foliage and camellia
blossoms between further blue-line
borders, rivets, restorations, chips and
hairline cracks, 23,5 cm diameter

R20 000 – 30 000

LITERATURE

c.f. C.S. Woodward (1974) *Oriental
Ceramics at the Cape of Good Hope
1652-1795*, Cape Town, A.A. Balkema.
A similar example is illustrated on
page 66, numbers 95 and 96.

**114
A pair of Japanese blue and
white tokoro, 18th century**

the moulded five-panelled sides
loosely painted with floral sprays, the
shoulder with five medallions painted
with Buddhist emblems, the shortened
neck with zigzag band, 25 cm high (2)

R8 000 – 10 000

**115
A Japanese blue and white
dish, early 18th century**

the centre painted with a two-
handled vase of flowers, enclosed by
eight radiating panels of peonies and
foliage, the reverse loosely painted
with two sprays of flowers and blue-
line borders, 32,8 cm diameter

R10 000 – 12 000

116

A pair of Japanese Arita blue and white dishes, 18th century

each loosely painted in Kraak-style, the centre painted with two *ho-o* birds, pomegranates and camelias, the border with alternating panels of bamboo and peonies, *firing faults*, 21,6 cm diameter (2)

R8 000 – 10 000



117

A Japanese Satsuma earthenware bowl, Meiji period, 1868-1912

the body intricately decorated in coloured enamels and gilt with four alternating panels of pavilions before mountainscapes and geisha scenes, enclosed by a border of scrolls and bands of geometric motifs, the centre painted with a large pavilion crowded with young boys enclosed by gilt zigzag borders, raised on an octagonal foot, *signed Kaizen sei*, 12,2 cm diameter

R15 000 – 20 000



118

A Japanese Satsuma bowl, Meiji period, 1868-1912

of wavy outline and decorated in enamels and gilt, the interior with a multitude of densely clustered minute butterflies, the exterior with three shaped panels decorated with small boys, geisha women and scholars at various pursuits, enclosed by brocaded borders, chrysanthemum blooms, maple and blossoms, between brown and gilt bands, *signed Kaizen sei*, 10,5 cm diameter

R12 000 – 15 000



PROVENANCE

Cynthia Villet-Gardner, and thence by descent.

119

A Japanese carved Satsuma vase, late Meiji period, 1868-1912

the cylindrical body painted in enamel and gilt with chrysanthemums, peonies and foliage below a lappet-shaped border carved with stylised geometric and foliate motifs, the neck and flared lip similarly carved, between enamelled and gilt foliate borders, *signed*, 28,6 cm high

R12 000 – 15 000



120

A Japanese Kutani figure of Gyoran Kannon, (Fish-Basket Kannon) Meiji Period, 1868-1912

the standing figure with clasped hands holding a basket with a large fish, adorned with a necklace, her head covered with a cowl, her robe decorated with gilt *mon* and scrolling foliage, *gilding slightly worn*, 21 cm high

R8 000 – 10 000



121

A Japanese Satsuma earthenware hexagonal Koro, Meiji period, 1868-1912

the body intricately decorated in coloured enamels and gilt with flowerheads, raised on three outswept feet, the pierced cover similarly decorated and surmounted by a bud-shaped finial, *signed*, 6,5 cm high

R3 000 – 4 000



121

122

A Japanese Satsuma earthenware box and cover, Meiji period, 1868-1912

circular, the body intricately decorated in coloured enamels and gilt with chrysanthemums, peonies and foliage, raised on three feet, the centre painted with a spray of flowers, the cover similarly decorated, *signed*, 15 cm diameter

R6 000 – 8 000



122

123

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

the lobed body intricately decorated in coloured enamels and gilded brocade with chrysanthemums, peonies, foliage and further flowerheads, the reverse decorated with three floral sprays, *signed*, 31,5 cm diameter

R6 000 – 8 000



123

124

A Japanese Arita celadon-glazed kendi, Edo period, late 17th century

the ribbed body and spout with elongated neck and rolled rim, 21,5 cm high

R6 000 – 8 000



124

125

A pair of Japanese Arita blue and white kendis, Edo period, 19th century

each bulbous body decorated with bands of peonies, camelia blossom, pomegranates and stylised foliage, the elongated neck with lappet border, *chips to the spouts*, 24 cm high (2)

R18 000 – 20 000



125

126

A Japanese blue and white bowl, Meiji period, 1868-1912

decorated in shades of underglaze-blue with a bird perched on a the branch of a chestnut tree, *signed in underglaze-blue*, 9 cm high

R5 000 – 7 000



126



127



128



129



130



131



132



133

127

A wood netsuke of a tiger, 19th century

seated, its head turned back to the left as it snarls, its tail passing around the left flank forming the *himotoshi*, the body stripes heightened with staining, the pupils inlaid, *signed in a long oval reserve, Mitsunobu, 3,2 cm high*

R10 000 – 12 000

128

A wood netsuke of a tiger, 19th century

seated, its head turned back to the left and its tail sweeping over the back, the pupils inlaid, the wood of mid-brown patina, 3 cm high

R8 000 – 10 000

129

A wood netsuke of a hare, 19th century

seated, facing ahead, its ears folded back, mid-brown patina, 2,4 cm high

R9 000 – 12 000

130

A wood netsuke of the 'Three Wise Monkeys' (Sambiki Saru), 19th century

seated with their backs to each other, their feet forming the *himotoshi*, the pupils inlaid, the wood dark stained, *signed Ikko, Nagoya, 3,8 cm high*

R7 000 – 9 000

131

A wood netsuke of a monkey, 19th century

seated, grooming its left knee, with inlaid eyes, pale-brown patina, 3 cm high

R9 000 – 12 000

132

A wood netsuke of a badger late 18th/early 19th century

seated on its enlarged drum-shaped scrotum, mid-brown fine patina, 3,5 cm high

R8 000 – 10 000

133

A wood and shibayama manju netsuke, late 19th century

in the form of a lenticular round case, the cover carved with a house in a landscape, the moon, birds and *shoji* inlaid with mother-of-pearl, the reverse with foliate motifs, with mid-brown patina, 3,5 cm diameter

R5 000 – 7 000

134

A wood and ivory netsuke of a Kyogen dancer, 19th century

wearing the ivory mask of *Hyottoko*, with bulging eye and twisted mouth, his hands behind his back, *signed Hogetsu*, 4 cm high; another, of a blind man, 19th century, standing holding his finding staff, with articulated ivory head, 5,8 cm high; and a wood netsuke of *mokugyo* (wooden drum), with double dragon's heads handle above clouds, 3,5 cm high, all with pale-brown patina (3)

R14 000 – 18 000

*This lot is not suitable for export



135

A wood figure netsuke of a fisher-girl and an octopus, 19th century

the girl holding the amorous octopus by its nose, its tentacles wrapped around her back and over her knee, 4 cm high; a lacquered and painted netsuke of an *Oni*, 19th century, seated next to a drum, his head resting on his right hand, gilt highlights, 2,8 cm high, and a wood netsuke of a sculptor, 19th century carving the head of a *Ni-O* temple guardian, *signed Toshiyuki*, 1,9 cm high (3)

R16 000 – 20 000

*This lot is not suitable for export



136

A wood netsuke of a tengu, 19th century

mixing *miso* with its nose, the wood with mid-brown patina unsigned, 3,7 cm high; and a wood netsuke of an *Oni*, 19th century, squatting before a pan of *mochi*, the wood with light-brown patina, *signed in a foliate reserve*, 3,5 cm high (2)

R14 000 – 18 000



137

A wood netsuke of a disappointed rat catcher, mid 19th century

the crouching half-naked figure pressing down a trap with both hands and crying out as a rat escapes over his back, his teeth of marine ivory, *signed Gyokko (Gyokkosai)*, 3,5 cm high; and a root wood netsuke, 19th century, the open centre carved with a fox, its pupils inlaid, pale-brown patina, 3,2 cm high (2)

137



138

R16 000 – 20 000

*This lot is not suitable for export

138

A wood netsuke group of 'The Sambo Kojin', 19th century

the woman on horseback holding a pipe and tobacco pouch, her two children in side panniers, her husband leading the horse over a bamboo bridge, dark-brown patina, *signed Kogyoku*, 4,4 cm high

R9 000 – 12 000



139



139

A wood Noh mask netsuke of Hannya, late 18th/early 19th century

carved with mouth agape, *signed with Kakihan*, 6 cm high; and another, of seven Noh masks, 19th century, including Okina, Hannya, Ko-omote, Shio-fuki, Okame, 4,8 cm high (2)

R12 000 – 15 000

140

A wood netsuke of a father and baby, 19th century

seated, cradling the swaddled baby, 4 cm high; a wood netsuke of a man trimming his beard, 19th century, seated, holding his beard in his left hand whilst he trims it with his right, 3,7 cm high, and a wood netsuke of a sennin, 19th century, the bearded figure holding a bloom, 5,7 cm high, all with mid-brown patina (3)

140



R12 000 – 15 000

141

A wood Noh mask netsuke of O-Beshi-Mi, 19th century

with inset mother-of-pearl eyes, *signed Deme Josei*, 3,8 cm high; another, of Tengu, 19th century, 4,5 cm high; and another, of Maijo, 4 cm high, all with mid-brown patina (3)

R12 000 – 15 000



142

A wood netsuke of Kinko Sennin astride a carp, 19th century

the figure with his right arm raised to his forehead, his left hand resting on the carp's head, dark-brown patina, *signed Ichichiku*, paper label inscribed 1229, 3 cm high; and another, of Tekkai Sennin, 19th century, the standing Daoist immortal with his body supported on a crutch, *signed Miwa*, 8,4 cm (2)

R10 000 – 12 000



143

A wood figure netsuke, 19th century

standing holding a vessel filled with *mochi* in his right hand, *one foot with chip*, 5,2 cm high; a wood netsuke of a Karako (Chinese child), 19th century, seated with his right index finger pointing to his eye, his left arm behind his back holding a mask in his hand of *Usobuki* (fibber) with typical pursed lips, 3 cm high; and a wood figure netsuke, 19th century, seated, the part-robed smiling figure holding a bottle vase in both hands, 3 cm high, each with mid-brown patina (3)

R12 000 – 15 000





144



145



146



147



148



149



144
An ivory netsuke of a monkey, 19th century

seated, clasping his knees, dressed as a courtier in an *eboshi* hat, his robes engraved and stained with a crane and sprays of foliage, holding an *ogi* in his left hand and ginkgo nuts in his right, with inlaid eyes, 4 cm high

R10 000 – 12 000

*This lot is not suitable for export

145
A walrus ivory netsuke of mushrooms, 19th century

carved as a cluster of nine fungi of differing sizes joined at their stalks to form the *himotoshi*, heightened with staining, 2,5 cm high

R7 000 – 9 000

*This lot is not suitable for export

146
An ivory netsuke of a reveller and his attendant, 19th century

the figures enclosed by the leaves of an open book, the reveller lying on his back with his right leg resting on his left thigh, his attendant pouring sake into a vessel held in the recumbant's right hand, *signed Shunzan*, 4,2 cm wide

R6 000 – 8 000

*This lot is not suitable for export

147
An ivory netsuke of a tiger, 19th century

lying with its body turned to the left, its head resting on its forepaws and its tail curled over its left flank, the pupils inlaid, 2 cm high

R12 000 – 15 000

*This lot is not suitable for export

148
An ivory netsuke of two puppies playing, 19th century

realistically rendered, heightened with staining, with inlaid eyes, *signed with kakihan in a reserve*, 2 cm high

R8 000 – 10 000

*This lot is not suitable for export

149
An ivory netsuke of a goat, 19th century

its forelegs bent and its hind legs drawn in, heightened with staining, the eyes inlaid, 2,5 cm high; and an ivory netsuke of a cockerel, 19th century, the eyes inlaid, 4 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export

150

An ivory netsuke of a Dutchman, late 18th century

standing, holding his beard in his left hand, wearing a broad-brimmed hat, his coat with horn buttons, engraved leggings, 7 cm high

R9 000 – 12 000

*This lot is not suitable for export



150

151

A stag antler netsuke of a Dutchman, 18th century

the standing robed figure holding a rooster, 5,2 cm high

R7 000 – 9 000



151



152



152

A marine ivory netsuke of Okame, 19th century

standing, the robed figure clasping the stem of a phallic mushroom, 6,5 cm high; and an ivory figure of a monkey, 19th century, the long-legged animal standing on a circular base, signed, 6 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export



153



154



153

A staghorn netsuke of the Chinese General Guan Yu, 18th/19th century

holding his moustache in his left hand and a ceremonial sword in his right, 8 cm high

R9 000 – 12 000

*This lot is not suitable for export

154

An ivory netsuke figure of a Sarumawashi, 19th century

standing, the laughing figure holding one end of a rope, with his monkey sitting on his left shoulder clutching the other end, 7 cm high; and an ivory okimono-netsuke of a traveller, 19th century, the figure with a wicker trunk on his back, flanked by his sparrow-headed children, his left hand holding a staff with one child holding a bundle in its left hand, oval shaped base, signed in a red lacquer reserve, 4,2 cm high (2)

R14 000 – 16 000

*This lot is not suitable for export

155

An ivory netsuke of an Oni, 19th century

the kneeling figure with three drums on its back, holding chopsticks in its right hand and a bowl of *mochi* in its left, enticing an Inari fox to eat the rice on a straw mat, the fox partly out of its abode, signed, 3 cm high; and another, 19th century, its left hand clenched before its face, its right hand resting on a drum, its crossed legs forming the *himotoshi*, 3,5 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export



155



156

An ivory netsuke of a fisherman with clams, 19th century

the prostrate figure with his foot caught in a clam shell and holding onto a wooden stake, 4 cm wide; an ivory seal netsuke, 19th century, carved with two turtles walking over a large folded lotus leaf, heightened with black staining, the reverse with script, stained red-ground, 4,2 cm wide; and an ivory netsuke of a *fugu* (puffer) fish, 19th century, facing straight ahead, heightened with staining, inlaid eyes, 2,6 cm high (3)

R16 000 – 20 000

*This lot is not suitable for export



156

157

An ivory okimono-netsuke of Shoki, 19th century

standing in military attire, a large basket tied to his back with a rope pulled over his shoulder, with an *Oni* inside helping another to join him, a large conch shell at his feet, heightened with staining, the feet and conch shell forming the *himotoshi*, 5 cm high; and an ivory netsuke of boat, carved with six gods of good luck, 2 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export



157

158

An ivory netsuke of Daruma, 19th century

seated beside a wanton geisha with a pipe in her right hand, heightened with black staining, *signed*, 3,7 cm high; and an ivory netsuke of the Sennin Chokwaro, 19th century, seated, the laughing sennin releasing a horse from a double gourd to the amusement of two boys, 2,5 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export



158

159

159

An ivory netsuke of a fisherman with an octopus, 19th century

the standing figure grimacing and holding the tentacle of an octopus wrapped around his left leg, *signed Nanka*, 7 cm high

R10 000 – 12 000

*This lot is not suitable for export



160



161



162



163



160

An ivory netsuke of a skull, 19th century

resting next to a lizard and three tree trunks in sizes, to a shaped base, *signed Masmitsu, 3 cm high*; and another of a skeleton, 19th century, folded for burial, *signed, 5 cm high (2)*

R8 000 – 10 000

*This lot is not suitable for export

161

An ivory okimono-netsuke of a dragon, 19th century

intertwined with a warrior before an open sided box, *5,5 cm high*; and an ivory *manju* of a dragon, 19th century, of rounded square form, its body coiled and set upon a base of clouds, *4,3 cm wide (2)*

R9 000 – 12 000

*This lot is not suitable for export

162

An ivory Okimono-netsuke of Raiden and Futen, 19th century

Raiden seated before his large drum, his right hand raised, clutching an *obachi*, the figure of Futen climbing over the top of the drum begging to use it, to a stylised cloud base, the drum embellished with black horn bosses, Raiden and Futen with eyes inlaid, *5,2 cm high*

R12 000 – 15 000

*This lot is not suitable for export

163

An ivory and shibayama okimono of a Gamma Sennin, 19th century

seated on the trunk of a tree, his engraved robes inlaid with mother-of-pearl, holding a toad in his left hand, another toad resting on his left shoulder, the long haired sage holding a staff in his right hand, with a further toad to the left of his right foot, the base in the form of a tree trunk, signed in a red seal reserve, *6 cm high*; and an ivory okimono of a squirrel in combat with a snake, 19th century, the snake emerging from a leaf and berry branch, coiled around the squirrel's body, the eyes inlaid, *9 cm wide (2)*

R12 000 – 16 000

*This lot is not suitable for export

164

**An ivory okimono of rats,
19th century**

carved with five rats playing among large
leaves issuing from a persimmon, with horn
inlaid eyes, 8,5 cm high

R6 000 – 8 000

*This lot is not suitable for export



164

165

**An ivory figural okimono,
19th century**

carved with a man laughing at five little men
metamorphosing into sparrows, each wearing
a *haori* and a straw *jingasa*, leaning back on his
right hand with a bundle behind him, a tree
trunk and small brush between his feet, *signed*
in a red lacquer reserve, Masayoshi, 5,5 cm high

R8 000 – 10 000

*This lot is not suitable for export



165

166

**An ivory okimono of Ashinaga and
Tenaga, 19th century**

the latter seated on his friend's back and
reaching down to grasp an octopus, its
tentacles entangled around Ashinaga's legs,
the octopus with inlaid eyes, a basket of fish to
the reverse, *signed Tomoharu, 11,4 cm high*

R9 000 – 12 000

*This lot is not suitable for export



166

167

**An ivory okimono of a Yamabushi
and child, 19th century**

the standing mountain monk wearing a
skull cap and holding a broom in his right
hand, with a rosary over his left arm, his hand
cupping the face of a boy, the child holding a
bag in his left hand, with a bucket at their feet,
11,5 cm high; and an ivory okimono of a geisha
and her children, 19th century, the standing
figure suckling her baby and holding an
open fan in her right hand, with a small boy
holding a drum to her left, the mask of *Shio-
Fuki* at her feet, heightened with black staining,
8,5 cm high (2)

R12 000 – 15 000

*This lot is not suitable for export



167



168-170

No Lots





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

**Jewellery, English and Foreign Silver including
The Dr JR and Mary Strong Collection
and Modern Furniture**

Lots 171–330

Lot 225 Pair of emerald and diamond earrings



173



174



175



176



171

Diamond bracelet

millegrain-set with nine graduated round brilliant-cut diamonds weighing approximately 2.80 carats, to a brick-link bracelet with bolt clasp, *length approximately 175 mm*

R22 000 – 25 000

172

Lady's Art Deco diamond cocktail wristwatch, 1930s

with nickel-lever movement, the rectangular silvered dial with Arabic numerals and baton markers, blued-steel hands, the hinged cover and shoulders set with baguette and old-cut diamonds weighing approximately 6.00-6.50 carats, to a double herringbone bracelet with folding clasp, *length approximately 170 mm, width of bezel 14 mm*

R30 000 – 35 000

173

Edwardian sapphire and diamond brooch

the open-work geometric frame millegrain-set with baguette-cut sapphires and old- and brilliant-cut diamonds weighing approximately 1.20 carats, *width approximately 33 mm*

R15 000 – 20 000

174

Diamond ring

claw-set to the centre with a baguette-cut diamond weighing approximately 0.80 carat, the shoulders set with eight-cut diamonds, *size V½*

R15 000 – 20 000

175

Pair of diamond dress clips

each pavé and collet-set with eight-cuts, brilliant-cuts and baguette-cut diamonds to an open-work hinged frame, *length approximately 27 mm (2)*

R7 000 – 9 000

176

Double-strand pearl necklace, 1960s

composed of two graduated strands of pearls in sizes from 3.8-7.3 mm, to a white gold clasp set with a rose-cut diamond, *length approximately 500 mm*

R5 000 – 7 000

Pearls untested and as such unwarranted

177



177

Victorian ruby and diamond brooch

designed as an open spray heightened with three collet-set cabochon-cut rubies and old-cut diamonds weighing approximately 2.00-2.20 carats, *length approximately 45 mm*

R6 000 – 8 000

178



178

Single stone diamond and platinum ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.70 carat to engraved foliate shoulders, *size N*

R15 000 – 18 000

179

Edwardian diamond, pearl and garnet bangle

the hinged open-work frame claw-set to a knife-edge bar with rows of alternating rubies and pearls, heightened with eight-cut diamonds weighing approximately 1.20 carats, *inner diameter 55 mm*

R9 000 – 12 000

179



180

Multi-strand pearl necklace

composed of twelve strands of fresh water pearls measuring approximately 3.00-3.10 mm, to a mabé pearl and pearl clasp, *length approximately 420 mm*

R8 000 – 10 000

180





181



183



182

181 Amethyst pendant necklace

collet-set with an oval round-cut amethyst surrounded by sixteen round-cut amethysts weighing approximately 30.00-34.00 carats, to a chain set with six faceted amethyst beads, *length approximately 450 mm*; and a pair of pendant earrings, *en suite*, set with oval and round-cut amethysts weighing approximately 9.00-10.00 carats, *screw fittings, length approximately 33 mm (3)*

R14 000 – 16 000

182 Amethyst, diamond and pearl necklace

collet-set with ten graduated oval-faceted-cut amethysts weighing approximately 20.00 carats to bow-shaped links pavé-set with round brilliant-cut diamonds weighing approximately 3.00 carats, to five oval-shaped pearl drops with diamond leaf-caps, to a fine fancy-link chain and bolt clasp, *length approximately 430 mm*

R45 000 – 48 000

183 Victorian turquoise, pearl and gold bracelet

set with a series of collet-set cabochon-cut turquoise stones, half-pearls and white enamel links united by a rope chain, to a white enamel and gold clasp, *length approximately 190 mm*; and a Victorian turquoise and diamond five-stone gold ring, claw-set with eight-cut, old-and-rose-cut diamonds and three oval cabochon-cut turquoise stones, *size O (2)*

R9 000 – 12 000



184

184
Victorian 'Doves of Pliny' shell cameo brooch

oval, carved with four doves drinking water from an ornate bowl, enclosed by an engraved *cannetille* frame, the reverse with glazed locket compartment, width approximately 450 mm

R4 000 – 6 000



185

185
Georgian black enamel and gold mourning ring

set to the centre with a rectangular plaque with hairwork beneath, to foliate and black enamel shoulders, the reverse engraved *In memory of H. Mefenger, Ob 10 Feb 1837, AE 76, damage to enamel, size S*; and a Georgian enamel and gold mourning ring, 1821, the shank inscribed *IN MEMORY OF*, the reverse engraved, *St HI Daller, Ob 14 June 1821, AE 75 years, damage to enamel, size K½ (2)*

R9 000 – 12 000



186



187



188

186
George IV black enamel and gold mourning ring, London 1825

set to the centre with an rectangular plaque with hairwork beneath, the shoulders and shank with black enamel and foliate borders, inscribed *IN MEMORY OF*, the inner shank inscribed *John Sherratt, Ob 10 Janu, 1826 AE 70, size S*; a Georgian black enamel and gold mourning ring, 1771, inscribed *MARY. HARBROE: OB :11 :JAN: 1771: AE: 23, some loss to the enamel, size N½ (2)*

R9 000 – 12 000

187
Georgian pearl and gold mourning brooch

rectangular, set to the centre with a plaque with hairwork beneath, enclosed by a double border of half-pearl and seed-pearls, the reverse with hinged hair locket compartment, width approximately 25 mm; and a Georgian gold mourning ring, 1798, set to the centre with an oval plaque with hairwork beneath, the shank engraved *Matilda Mann died 2 June 1803, the reverse engraved Wm. Packer Ob 4th July. 1798. AE 25, glass cracked, size O½ (2)*

R6 000 – 8 000



188
Micromosaic brooch, 19th century

oval, the plaque inlaid with a Pompeian burning oil lamp and butterfly, to a foliate surround, *small loss, formerly a bracelet, later pin, width approximately 28 mm*; and a Victorian mourning brooch, the oval glazed compartment set with hair, enclosed by a woven hair border, with belt and buckle details, the reverse with glazed compartment, *repairs, width approximately 45 mm (2)*

R4 000 – 6 000

189



191



189

**9ct gold compact,
Charles Grieg**

square, the hinged engine-turned body enclosing a mirror and powder compartment, with thumbpiece, *width approximately 60 mm*

R14 000 – 16 000

190

Strand of opera length pearls

composed of ninety-two pearls measuring approximately 8.2 mm, *length approximately 89 mm*; and a mabé pearl and diamond clasp, the 16.5 mm mabé pearl collet-set with four round brilliant-cut diamonds weighing approximately 0.12 carat, rope-twist border, *diameter approximately 20 mm (2)*

R15 000 – 20 000

190



191

**9ct gold mesh handbag,
maker's initials GRE, with
import marks for London 1909**

the hinged frame engraved with the initials E.M.L., applied chain handle, the mesh with a row of ball finials, the interior lined with chamois leather, *frame width approximately 230 mm, 240g all in*; and a gold chain mail purse, with French import marks, the pierced foliate hinged frame with double compartment, the mesh with a row of ball finials, *frame width approximately 50 mm, 35g (2)*

R45 000 – 48 000



192

192

Three-strand pearl and gem-set necklace

composed of three strands of cultured pearls measuring approximately 8.5 mm, to a detachable diamond, ruby and gold clasp/brooch, set with eight-cuts, a round brilliant-cut diamond, marquise and round-cut rubies, *inner length of shortest strand approximately 400 mm*

R15 000 – 20 000

193

Coral and pearl necklace

composed of coral beads in shades of pink approximately 5.0-9.5 mm in size, divided by pearls approximately 6.6 mm in size to an oval gilt-metal clasp set with a coral bead, *length approximately 480 mm*

R3 000 – 4 000

194

Ruby and diamond dress ring

claw-set to the centre with a cushion-cut ruby weighing approximately 2.46 carats surrounded by round brilliant-cut diamonds weighing approximately 0.88 carat, *size J*

R35 000 – 40 000



193



194

195

Lady's diamond and gold Bucherer wristwatch

with nickel-lever 17 jewels movement, bi-metallic compensation balance, the circular enamel dial with Arabic numerals, the bezel claw-set with twenty-two round brilliant-cut diamonds weighing approximately 2.00-2.10 carats, to an integrated textured bracelet, with adjustable folding clasp, *signed, length approximately 157 mm, diameter of bezel 25 mm; cased*

R35 000 – 40 000

196

Ruby and gold bracelet, Katz & Lurie Ltd

the textured gold band accented with twenty-two claw-set circular-cut rubies weighing approximately 3.80-4.00 carats, to a ruby-set clasp, *length approximately 190 mm; cased*

R25 000 – 30 000

195



196





197

**197
Edwardian aquamarine and
seed-pearl brooch**

collet-set to the centre with a cushion-cut aquamarine surrounded by seed-pearl cross-shaped arms, united by round-cut aquamarines, *width approximately 20 mm, cased*

R1 500 – 2 000

198



**198
Diamond double-clip spray
brooch, 1950s**

each clip designed as a ribbon-tied foliate spray, pavé and claw-set with eight-cut and round brilliant-cut diamonds weighing a total of approximately 1.10-1.20 carats, *length approximately 62 mm (2)*

R10 000 – 15 000

**199
Single stone diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.95 carat to openwork scroll shoulders, *size K*

R36 000 – 38 000

200



**200
Double-strand pearl and
diamond necklace**

the two graduated rows of pearls of 3.5-5.5 mm, set to the front with an openwork plaque set with eight-cut diamonds heightened by a pearl, to a clasp set with eight-cut diamonds, *length approximately 390 mm*

R8 000 – 10 000

201



**201
Edwardian diamond pendant**

claw-set with an old-cut diamond weighing approximately 0.35 carat, suspended from an openwork foliate drop, millegrain-set with seven eight-cut diamonds, accented by two further old-cut diamonds weighing approximately a total of 0.60 carat, to a fine fancy-link white gold chain, *length approximately 440 mm*

R9 000 – 12 000

202

Sapphire, diamond, platinum and gold necklace

set to the front with a detachable openwork plaque set with eight-cut diamonds weighing approximately 2.00-2.20 carats enhanced with claw-set blue sapphires weighing approximately 2.20-2.30 carats, to crescent-shaped diamond-set links, to a *later* white gold chain composed of x-shaped links, diamond-set clasp, *length approximately 450 mm*

R22 000 – 25 000

203

Sapphire and diamond brooch

designed as a sunflower, set to the centre with blue sapphire pistils, the petals and leaves pavé-set with eight-cut diamonds, the stem and ribbon with baguette-cut diamonds weighing a total of approximately 2.00-2.20 carats, *length approximately 45 mm*

R16 000 – 18 000

204

Sapphire and diamond cluster ring

claw-set with a rectangular cushion-cut blue sapphire weighing approximately 6.8-7.00 carats surrounded by round brilliant-cut diamonds weighing approximately 1.10 carats, to an openwork square-shaped shank, *size L½*

R25 000 – 30 000

205

Ruby and diamond dress ring

the oval pierced plaque claw-set with oval and round-cut rubies weighing approximately 1.40-1.50 carats, the round brilliant-cut diamonds weighing approximately 1.10 carats, *size M½*

R12 000 – 14 000

206

Ruby and diamond brooch

designed as a flower, set to the centre with claw-set round-cut rubies enclosed by wavy wire-worked petals, the foliage pavé-set with eight-cut diamonds, *length approximately 40 mm*

R8 000 – 10 000



207



208



210



209



211



212



207

Lady's diamond and sapphire-set gold jarretière cocktail watch

the articulated adjustable band composed of foliate engraved links terminating in a tassel, highlighted by a two-leafed hinged clasp, accented by claw-set blue sapphires and a row of five eight-cut diamonds, the band set with a rectangular mother-of-pearl dial, signed *KINGS*, with baton markers, *not in working order*, length approximately 240 mm excluding tassel

R14 000 – 16 000

208

Victorian gold, carved garnet and diamond bangle

hinged, set to the front with three graduated collet-set carved garnets, centred by flowerheads claw-set with old-cut diamonds, the underside engraved *M.A.M. Lean, 14.12.1919*, from *Thos. Ogilvie*, inner circumference 55 mm

R7 000 – 9 000

209

Ruby and diamond ring

gypsy-set with six round and oval-cut rubies with diamond accents, *size M*

R10 000 – 12 000

210

Three-stone diamond ring

claw-set with three old-cut diamonds weighing a total of approximately 2.50 carats, *size Q*

R20 000 – 25 000

211

Victorian gold pendant locket

oval, the hinged cover applied with sprays of flowers set with rose-cut diamonds accented with rubies, enclosing double portrait compartments, the reverse engraved with a bough of a tree, *later bale*, length approximately 45 mm

R4 000 – 6 000

212

Edwardian gold and tri- 'lucky bean' pendant, Murrelle, Bennett & Co, 1896-1914

the three beans set to a stalk, with oval suspension loop, *the loop with maker's mark*, length approximately 15 mm, *later fine gold chain*, length approximately 445 mm (2)

R5 000 – 7 000



213

213
Italian 18ct gold necklace
 composed of alternating hammered barrel-shaped and rope-twist links, to a barrel-shaped clasp, *length approximately 920 mm*
R32 000 – 34 000



215

215
22ct gold fancy-link necklace, Indian
 composed of a series of rounded and ribbed beads connected by ornate links depicting various images, the centre collet-set with pear-shaped pink stone flanked by mango-shaped foiled links set with blue glass, to a black cord with bead adjuster, *length approximately 42,5 mm excluding cord fitting*
R28 000 – 32 000



214

214
Single stone diamond ring
 claw-set to the centre with a round brilliant-cut diamond weighing 2.3860 carats, to openwork shoulders, *size N*

Accompanied by report number 181112036/123794 from EGL South Africa stating that the diamond weighing 2.3860 carats is L in colour and VS2 in clarity

R90 000 – 95 000



216

216
Three-stone diamond ring
 claw-set to a triple U-shaped setting with two old-cut diamonds flanking an old miner-cut diamond weighing a total of approximately 2.90-3.00 carats, *size P½*
R30 000 – 35 000



217

217
Ruby bead and gold necklace, Indian
 composed of a row of forty-seven round beads divided by gold spacers, to a gold clasp, *length approximately 155 mm*
R5 000 – 7 000

218



218
Gold and diamond brooch, 1970s
 designed as a stylised textured flower, set to the centre with three stamens set with eight-cut diamonds, *length approximately 60 mm*
R4 000 – 6 000

219



219
Diamond dress ring
 designed as a stylised bow claw-set with round brilliant-cut diamonds weighing approximately 3.50 carats to bifurcated s-shaped shoulders, *size Q½*
R40 000 – 42 000

220



220
Italian 'Fope' 18ct gold chain
 composed of a series of brick-shaped links, *stamped with maker's mark, length approximately 450 mm*
R20 000 – 22 000

222



221
Emerald and diamond dress ring
 set to the centre with a marquise-cut emerald weighing approximately 1.00-1.10 carats, accented with marquise and round brilliant-cut diamonds weighing approximately 2.00 carats, *size L*
R25 000 – 30 000

221



222
Emerald, diamond and gold brooch
 designed as a spray, claw-set with three step-cut emeralds, the textured leaves claw-set with round brilliant-cut diamonds weighing approximately 1.10-1.20 carats, *length approximately 60 mm*
R18 000 – 20 000

223



223
Diamond and gold ring
 tube-set with four articulated rows of round brilliant-cut diamonds weighing approximately 1.60 carats to a conforming band, *size O*
R14 000 – 16 000



224

Diamond and gold necklace

composed of a series of herringbone links enhanced to the front with twenty-three graduated rows of round brilliant-cut diamonds weighing approximately 2.80 carats, *length approximately 500 mm*

R110 000 – 120 000

225

Pair of emerald and diamond earrings

designed as leaves, claw-set with marquise-cut emeralds weighing approximately 6.00-6.50 carats accented by three graduated rows of pavé-set eight-cut diamonds, *post and buckle fittings, length approximately 30 mm (2)*

R15 000 – 20 000



226

Victorian amethyst Latin cross

claw-set with six cushion-cut amethysts, with suspension loop, *length approximately 65 mm*

R6 000 – 8 000



227

Diamond and white gold tennis bracelet

claw and part tube-set with sixty-four round brilliant-cut diamonds, *length approximately 180 mm*

R18 000 – 20 000



228

Diamond eternity ring

claw-set with graduated eight-cut and round brilliant-cut diamonds weighing approximately 0.90-1.00 carat, *size J*

R5 000 – 7 000



229

Pair of aquamarine and blue topaz gold earrings, Charles Grieg

each claw-set with an oval-cut aquamarine weighing approximately a total of 28.00 carats suspended from a foliate mount set with pear-cut blue topaz weighing approximately a total of 8.00-9.00 carats, *post and buckle fittings, length approximately 35 mm (2)*

R15 000 – 20 000



230

A cased set of six Edward VII silver buttons, probably Loewe Rosenthal, London 1902, retailed by T&J Adams, London

each pierced and cast with a putto playing a flute, *diameter approximately 25 mm, 35.8g all in*; the fitted case stamped in gilt T&J ADAMS. GOLDSMITHS & WATCHMAKERS, 25 HIGH ST. BORO. LONDON, *length approximately 200 mm (7)*

R2 500 – 3 000





231

231

Diamond brooch

designed as a spray of ribbons, set with round brilliant-cut, baguette and eight-cut diamonds weighing approximately 3.00-5.00 carats, length approximately 48 mm

R22 000 – 25 000



232

232

Pair of diamond earrings

designed as hoops claw-set with round brilliant-cut diamonds weighing a total of approximately 1.80 carats, with post and butterfly fittings, length approximately 20 mm (2)

R12 000 – 15 000



234

234

Diamond cluster ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 2.50-2.60 carats surrounded by round brilliant-cut diamonds to a part bifurcated shank, size J

R140 000 – 150 000



235

235

Diamond and platinum ring

claw-set to the centre with an old-cut diamond weighing approximately 1.20-1.25 carats, size N

R12 000 – 15 000



233

233

Diamond eternity ring

channel-set with a line of alternating baguette and round brilliant-cut diamonds weighing a total of approximately 1.10-1.15 carats, size I½

R8 000 – 10 000



236

236

Lady's diamond Orfina cocktail watch, 1960s

with seventeen jewel nickle-lever movement, the circular silvered dial with baton markers, diamond-set bezel and shoulders claw-set with round brilliant-cut diamonds weighing approximately 4.00 carats, to a herringbone-link bracelet, adjustable folding clasp, signed, length approximately 160 mm, bezel diameter approximately 18 mm

R35 000 – 40 000



237

238



**238
Amber gold-mounted pearl and
diamond pendant**

the amber pendant carved with two figures and a small boy in the foreground, the reverse with a fish amongst waves, the gold mount claw-set with nine round brilliant-cut diamonds and highlighted with pearls, *length approximately 105 mm*; to an 18ct gold wire torque, *inner diameter approximately 125 mm*

R15 000 – 18 000

239



**239
Diamond pendant**

claw-set with a natural fancy vivid yellowish orange cut-cornered rectangular modified brilliant-cut diamond weighing 0.81 carat, to a fixed split open bale, *length approximately 10 mm*

Accompanied by report number 1132560751 from GIA stating that the diamond weighing 0.81 carat is natural, fancy vivid yellowish orange even in colour and I¹ in clarity

R34 000 – 36 000

**240
Tourmaline and gold ring**

designed as interlocking stylised amphibious digits with one digit collet-set with a tourmaline weighing approximately 0.60 carat, *size O*

R8 000 – 10 000

240



241



**241
Diamond pendant**

claw-set with a natural, fancy vivid orangy yellow round brilliant-cut diamond weighing 0.63 carat, to a fixed split open bale, *length approximately 10 mm*

Accompanied by report number 2135797201 from GIA stating that the diamond weighing 0.63 carat is natural, fancy vivid orangy yellow even in colour and SI2 in clarity

R28 000 – 30 000

**242
Gold necklace**

composed of a series of interlocking graduated circles, *length approximately 1100 mm*

R22 000 – 24 000

**243
Italian 18ct gold necklace**

composed of forty-one textured spheres to a bolt clasp, *length approximately 515 mm*

R28 000 – 30 000

243



242



244

**Diamond and gold pendant,
Uwe Koetter, circa 1978**

set to the centre with a round brilliant-cut diamond weighing 1.1150 carats, to a fixed bale, length approximately 20 mm

Accompanied by report number 180210396/119256 from E.G.L. South Africa stating that the diamond weighing 1.1150 carats is E in colour and VVS2 in clarity

R95 000 – 98 000

244



245

**Cabochon-cut blue sapphire and
diamond ring, Otto Poulsen**

collet-set to the centre with a cabochon-cut blue sapphire weighing approximately 5.51 carats flanked by four round brilliant-cut diamonds weighing approximately 0.23 carat, size L½

R12 000 – 15 000

245



246

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 1.220 carats, to a tapering gold band with sizing beads, size M½

Accompanied by certificate number 56444 from The Jewellery Council of South Africa, stating that the diamond weighing 1.220 carats is F in colour and VVS² in clarity

R90 000 – 92 000

246



247

**Italian 18ct gold and ebony
necklace, 1970s**

composed of a series of 'Gucci' style gold links interspersed with conforming ebony links, length approximately 930 mm

R34 000 – 36 000

247

248

Italian 18ct gold bracelet

composed of a series of bamboo links united by four bow-shaped textured connector links, to a conforming clasp, Italian assay marks, length approximately 180 mm

R25 000 – 30 000

248



249

249
A Charles II silver two-handled porringer, maker's initials 'RS', London, 1664

the bulbous body engraved and moulded with flowerheads and foliage, the sides applied with foliate double c-scroll handles, raised on a low circular footrim, the front and base engraved with the initials 'SI', 15 cm wide over handles, 180g

R25 000 – 30 000



250

251
A Queen Anne silver sugar caster, Pierre Harache, London, 1703, Britannia standard

the cylindrical body with reeded girdle, the body of the pierced cover engraved with an armorial, lobed borders and surmounted by a knop-shaped finial, raised on a circular footrim with lobed border, the based engraved with a crest and the scratch weights '28=19', 22,5 cm high, 850g

R15 000 – 20 000



251

254
A George I silver caster, Thomas Bamford, London, 1720

the octagonal body with moulded girdle, the detachable pierced cover with compressed bulbous finial, raised on a spreading octagonal footrim, 15 cm high, 155g

R8 000 – 10 000



252

252
A Queen Anne silver caster, Charles Adam, London, 1710, Britannia standard

the pierced cover surmounted with an knop-shaped finial, bayonet lock, the pear-shaped body with girdle, raised on a stepped domed footrim, 20,5 cm high, 325g

R12 000 – 15 000



253

253
A Queen Anne silver caster, Charles Adam, London, 1713

pear-shaped, the bulbous body with moulded girdle, the detachable pierced cover with urn-shaped finial, raised on a spreading reeded footrim, 14,4 cm high, 145g

R9 000 – 12 000



254



255



258



256



257



259



255
A pair of George I silver double-lipped sauce boats, possibly John Chartier, London, 1722

each oval, of lobed outline with reeded rim, the sides applied with leaf-capped double c-scroll handles, raised on a reeded oval footrim, 10,2 cm high, 1055g all in (2)

R20 000 – 25 000

256
A George I silver caster, Thomas Bamford, London, 1726

vase-shaped with reeded girdle, the pierced cover with bell-shaped finial, raised on a spreading circular foot, 13,5 cm high, 110g

R7 000 – 9 000

257
A George II silver coffee pot, Thomas England, London, 1728

the tapering body with reeded base, faceted leaf-capped spout, the side applied with an ivory leaf-capped double c-scroll handle, the hinged domed cover with compressed bulbous finial, 24,5 cm high, 860g

R20 000 – 25 000

*This lot is not suitable for export

258
A George II silver coffee pot, William Williams I, London, 1743

the tapering body moulded with flowerheads, c-scrolls and foliage enclosing a vacant cartouche, the body engraved with an armorial to the front and a crest to the reverse enclosed by a pair of birds, with swan-shaped spout, the side applied with leaf-capped wooden double c-scroll handle, the hinged stepped domed cover with acorn finial, raised on a spreading circular footrim, 25 cm high, 845g

R20 000 – 25 000

259
A pair of George II silver salvers, maker's initials 'WI', possibly William Justis, London, 1756

each circular of wavy outline, the centre engraved with a crest, the rim moulded with c-scrolls and shells, raised on three zoomorphic feet, the base engraved with the initials 'N.F.A.', scratches and minor dents, 17,2 cm diameter, 480g all in (2)

R12 000 – 15 000

260

A George III silver cruet frame, Samuel Wood, London, 1760

with cinquefoil base, raised on four shell and scroll feet, with central shaped ring handle, the frame applied with a cartouche engraved with a coat-of-arms, fitted with three baluster-shaped casters and two cut-glass bottles with silver mounts, the casters and bottle mounts engraved with a crest, the base engraved 'Mr Farquhar 16 St Jame's Street London 1815', engraved scratch weights 38-16 and 1760, the bottle mounts unmarked, 30 cm high, 1995g all in (6)

R20 000 – 30 000



260

261

A pair of George III silver candlesticks, John Parker I & Edward Wakelin, London, 1762

each faceted baluster stem raised on a square base moulded with an egg-and-dart border, the slightly concave base chased with shells, c-scrolls and foliage, the detachable square sconces similarly moulded with egg-and-dart rims, each base with scratch weights 'No. 1. 24-12' and 'No. 2. 25-8', 23,5 cm high, 1510g all in (2)

R30 000 – 35 000



261

262

A pair of George III silver candlesticks, William Café, London, 1762

each knopped column raised on a square base with stylised palmette decoration and gadrooned rim, the detachable spool-shaped sconce with gadrooned-and-shell rim, 27,5 cm high, 1540g all in (2)

R25 000 – 30 000



262

263

A George III silver-gilt tea caddy, Louisa Courtauld, London, 1765

of bombé rectangular form, the waisted sides moulded with scrolls and foliage above a pale-and-dart band, with wavy reeded rim, raised on four pierced leaf-and-scroll feet, the domed cover with gadrooned rim and stylised foliate finial, 15 cm high, 355g

R15 000 – 20 000



263

264

George III shaped circular salver, Walter Tweedie, London, 1766

raised on three openwork foliate and scroll feet, the centre engraved with a coat-of-arms within a ribbon-tied foliate spray, the rim applied with an openwork chinoiserie border cast with pagodas, birds of paradise and seated oriental figures, 29,5 cm diameter, 1040g

R20 000 – 25 000



264

265

**A George III silver sauce
tureen and cover, Benjamin
Smith II and John Smith III,
London, 1820**

rectangular, the ogee-shaped body
engraved with an armorial raised on
leaf- and shell-headed paw feet, the
sides applied with scroll handles,
the rim with gadrooned, shell and
acanthus-leaf border, the cover with
gadrooned border, scroll and leaf
handle, engraved with a crest, 20,5 cm
wide over handles, 930g all in

R12 000 – 15 000



266

**A George IV silver two-
handled wine cooler,
Benjamin Smith III, London,
1825**

of campana form, with beaded,
egg-and-dart borders, the front and
reverse engraved with an armorial,
the lower half with a moulded band
of palmettes and scroll motifs, the
sides applied with beaded handles
and anthemion terminals, raised
on a domed circular footrim, with
detachable liner and inner rim,
21,5 cm wide over handles, the liner
fully marked, 3205g all in

R80 000 – 100 000





267

A George III silver-gilt snuffbox, John Robins, London 1806

rectangular, the engine-turned hinged cover centred by a cartouche engraved with a crest, gilt interior, conforming sides and base, 6,8 cm wide, 73,2g

R6 000 – 8 000

268

A George III silver snuffbox, Thomas Phipps & Edward Robinson, London, 1808

rectangular, the hinged cover, sides and base with engine-turned decoration, gilt interior, 7,7 cm wide, 91g; and another, Joseph Willmore, Birmingham, 1810, oblong with reeded body, the hinged cover with plain thumbpiece and gilt interior, 6,8 cm wide, 53g (2)

R7 000 – 10 000

269

A George III silver nutmeg grater, Thomas & James Phipps, London, 1815

oval, the hinged cover with vacant shield-shaped cartouche enclosed by *later* flowerheads, with a steel rasp, the front, sides and base engraved with trailing flowers and foliage, hinged base, 4,8 cm wide, 47,5g; and a George IV silver nutmeg grater, Thomas Shaw, Birmingham, 1829, rectangular, the reeded cover applied with a rectangular plaque engraved with the initials HS, foliate thumbpiece, steel rasp, reeded sides and hinged base, 5,3 cm wide, 60,5g (2)

R9 000 – 12 000

270

A George IV silver snuff box, Joseph Taylor, Birmingham, 1826

rectangular, the engine-turned hinged cover with vacant plaque enclosed by a foliate border incorporating a thumbpiece, engine-turned sides and base, gilt interior, 8 cm wide, 107,5g

R5 000 – 8 000

271

A William IV silver table snuff box, Joseph Willmore, Birmingham, 1832

the rectangular hinged cover and sides embossed with flowers and scrolling foliage enclosing a vacant cartouche, with moulded engine-turned base, gilt interior, 9,6 cm wide, 185g

R6 000 – 8 000

272

A William IV silver castle-top vinaigrette of Abbotsford House, Joseph Taylor & John Perry, Birmingham, 1835

rectangular, the hinged cast cover with foliate borders, the base with engine-turned decoration enclosing a rectangular vacant cartouche, the gilt interior with pieced and engraved foliate grille, 4,5 cm wide, 33,5g

R6 000 – 8 000



273
A Victorian silver snuffbox,
Thomas Shaw, Birmingham,
1839

rectangular, the hinged cover and base engraved with foliate scrolls within a zig-zag border, gilt interior, 5,3 cm wide, 37,5g; and another, Edward Shaw, Birmingham, 1845, rectangular with wavy border, the hinged cover with a vacant cartouche enclosed by foliate scrolls, wavy thumbpiece, the sides and base similarly engraved, 6 cm wide, 61,5g (2)

R8 000 – 12 000

274
A Victorian silver table snuff
box, Edward Edwards II,
London, 1844

rectangular, with engine-turned cover, sides and base, the hinged cover with a presentation inscription, *Presented to Mr James Thomas Hulme, by the Collectors of the Districts of Holborn & Finsbury, As a Token of Respect*, enclosed by a moulded foliate and scroll border, the front with moulded foliate thumbpiece, 8,5 cm wide, 180g

R6 000 – 8 000

275
A Victorian silver nutmeg
grater, Nathaniel Mills,
Birmingham, 1849

of oval section, with reeded hinged cover and side, concealed steel rasp, 7 cm high, 65,5g

R5 000 – 7 000

276
A pair of Sheffield plate wine
coasters, 19th century

each with ribbed sides moulded with fruiting vines, turned wooden base centred by a boss, 16,6 cm diameter (2)

R3 000 – 4 000

277
A late Victorian silver
Monteith punch bowl, James
Dixon & Sons Ltd, Sheffield,
1901

the body moulded with stylised leaves, with crenellated rim highlighted with strap-work, above a neoclassical band cast with lions flanking fountains and floral garlands, raised on a domed circular footrim similarly decorated, the base engraved 'X79N, H4774', 36,5 cm high, 1320g

R10 000 – 12 000

278
A pair of Elizabeth II silver
candlesticks, Atkin Brothers,
Sheffield, 1957

each George III style, raised on a square-shaped base with shell corners, tapering knopped stem and reeded spool-shaped socket, detachable nozzle, the base stamped 'ENGLAND'; loaded, 29 cm high (2)

R15 000 – 20 000

279

A George III silver salver, Robert Jones I, London, 1798

the centre engraved with a crest enclosed by ribbons and swags, the cavetto with flowerhead and swag border, with shaped beaded rim, 35,5 cm diameter, 1320g

R12 000 – 15 000



279

280

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

the compressed bulbous body moulded with a band of foliage and flowerheads, with a moulded floral lip, the hinged cover with bud-and-leaf finial, the side applied with an ebonised leaf-capped c-scroll handle with moulded leaf terminals, raised on a stepped circular footrim moulded with a further band of flowerheads and foliage to a hammered ground, 22,5 cm high, 660g

R5 000 – 7 000



280

281

A pair of Victorian silver wine coasters, Joseph Angell I & Joseph Angell II, London, 1846

each with pierced foliate sides, the rim moulded with c-scrolls, foliage and shells, with turned wooden base, 14,1 cm diameter (2)

R40 000 – 45 000



281

282

A Victorian silver and glass butter dish, Daniel & Charles Houle, London, 1863

the circular glass bowl with star-cut base and faceted sides, raised on a silver circular saucer, the fluted cavetto engraved with a pair of vacant cartouches enclosed by stylised foliage, with beaded rim, raised on a shallow circular footrim, the detachable silver domed cover chased with scrolls, flowerheads and foliage surmounted by a moulded goat finial, naturally rendered, 17,6 cm diameter, 360g of weighable silver

R12 000 – 15 000



282

283

An impressive pair of late Victorian silver-mounted table mirrors, William Comyns & Sons Ltd, London, 1894 and 1895

each with rectangular bevelled plate, the arched cresting moulded with a scroll-and-shell vacant cartouche flanked by a pair of putti enclosed by borders of masks, birds, flowers and foliage, to a velvet-lined easel back frame, 60 cm high (2)

R30 000 – 40 000



283

284

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

circular with wavy rim, the body moulded with alternating vacant and foliate cartouches, raised on a stepped circular footrim, 16,3 cm high, 655g

R10 000 – 12 000



285

**An Edward VII five-piece silver
tea service, Charles Stuart Harris,
London, 1899-1901**

comprising: a tea pot, a two-handled sugar bowl, a milk jug, a hot water pot and a pair of sugar tongs, each moulded in relief with c-scroll vacant cartouches, enclosed by foliate and moulded borders, the hot water jug raised on circular foot rim with beaded border, the tea pot and hot water applied with ebonised handles and finial, the sugar basin and milk jug with reeded harp-shaped handles and silver-gilt interiors, the hot water pot 23,5 cm high, 1555 g all in; and a Victorian silver coffee pot, Goldsmiths & Silversmiths Co (William Gibson & John Lawrence Langman), London, 1895, 23,5 cm high, 695g; presentation case, rectangular, the hinged cover formerly set with presentation plaque, blue-felt interior, the sides applied with brass carrying handles, 25 cm high, 44 cm wide, 29 cm deep (6)

R15 000 – 20 000



286

**An Edward VII silver two-handled
presentation tray, Charles Stuart
Harris, London, 1901**

oval, the centre engraved *PRESENTED TO G.C. HEARD, Esq., AS A MARK OF ESTEEM AND RESPECT BY OLD FRIENDS AND ASSOCIATES CONNECTED WITH HIM IN BUSINESS, JANUARY. 29TH. 1903.*, enclosed by a pieced border applied with fruiting-vine tendrils heightened with masks of Bacchus, the openwork handles with masks headed by shells, 77 cm wide over handles, 6085g; with presentation case, lined with blue felt, the sides with brass-carrying handles, the hinged cover formerly set with presentation plaque, some distress and wear, 10 cm high, 82 cm wide, 58 cm deep

R40 000 – 60 000



287

**An Edward VII silver rose bowl,
Henry Wigfull, Sheffield, 1903**

circular, the body moulded with stylised poppies and scrolling foliage, the rim with reeded border, raised on a stepped circular footrim moulded with alternating stylised buds, *dents*, 15,7 cm high, 555g

R7 000 – 9 000



287

288

**A pair of Edward VII silver three-
light candelabra, Hawksworth,
Eyre & Co Ltd, Sheffield, 1909**

each with a knopped fluted column, raised on a square stepped base with canted corners, each detachable candleholder with detachable sconces, *loaded*, 28 cm high (2)

R15 000 – 20 000



288

289

**A pair of George VI silver bottle
coasters, Elkington & Co Ltd,
Birmingham, 1937**

each pierced flared side decorated with three vacant cartouches enclosed by scrolling vines, the scalloped rim moulded with further vines and bunches of grapes, the centre engraved with the initial 'A', raised on a pierced outswept base similarly decorated, *the base impressed* '38326', 23,3 cm diameter, 1135g all in (2)

R12 000 – 15 000



289

290

**Two Art Nouveau WMF
animalier silver-metal wall
plaques, 1903-1910**

oval, each moulded in relief, one with a fox carrying a goose in its mouth within a wooded landscape, the other with a retriever, the rim moulded with berries, *No 242A and No 242, maker's marks*, 46 cm wide (2)

R7 000 – 9 000



290



LITERATURE

Antique Collectors' Club, *Art Nouveau Domestic Metalwork*, Württembergische Metallwarenfabrik 1906, (1988)
Woodbridge, Suffolk. A similar example is illustrated on page 315, number 242a.

291

**A Tiffany & Co silver jug,
1892-1902, .925 sterling**

the bulbous part-ribbed body raised on a reeded circular footrim, with flared reeded lip, the front engraved with initials, the side applied with acanthus-headed leaf-capped handle, *TIFFANY & CO, 11276, MAKERS, 3326, STERLING SILVER, T, 2 PINTS, 16,4 cm wide over handle, 455g*

R40 000 – 45 000



291



292

292

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

circular with tapering sides, raised on a stepped circular footrim, the base engraved *TIFFANY & CO, MAKERS STERLING SILVER, 23619, 25,9 cm diameter, 945g*

R35 000 – 40 000



293

293

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

the urn-shaped body with waisted neck and flared reeded lip, the side applied with c-scroll ribbed handle, raised on a stepped circular footrim, the base engraved *TIFFANY & CO, MAKERS STERLING SILVER, 22625, M, 4 1/2 PINTS, 26 cm high, 1045g*

R15 000 – 20 000

294

**A pair of Tiffany & Co silver
entrée dishes and covers,
1907-1947, .925 sterling**

oval, each with reeded wavy rim, the covers engraved with initials, detachable wavy shaped handle, the base engraved *TIFFANY & CO, MAKERS STERLING SILVER, 925-1000, M, 15118A, 8946, 10IN. 25,5 cm wide, 2140g all in (2)*

R30 000 – 35 000



294

295

A Georg Jensen silver 'Acorn' pattern flatware service, designed by Johan Rohde, with import marks for Georg Jensen Ltd, London 1932, 1934, 1935 and 1936, .925 sterling

comprising: eight soup spoons, eight table forks, eight dessert spoons, eight dessert forks, eight fish forks, a pair of fish servers, eight table knives, eight dessert knives, eight fish knives, eight coffee spoons, a carving fork, a carving knife, seven tea spoons, eight grapefruit spoons, a butter knife and three pairs of serving spoons and serving forks, 3750g of weighable silver; in an oak canteen, rectangular, fitted with three drawers, *some distress*, 22 cm high, 48 cm wide, 32 cm deep (98)

R90 000 – 100 000

295



296

A Danish silver 'Cactus' pattern flatware service, Gundorph Albertus for Georg Jensen, designed 1930, .925 sterling

comprising: 6 dinner forks, 6 dinner knives, 7 dessert forks, 6 dessert knives, 6 soup spoons, 6 dessert spoons, 2 pastry servers, 2 serving spoons, 1 pierced ladle, 1 serving ladle, 12 coffee spoons, 1 carving knife, 1 carving fork, 1 butter knife, 1 pair of salad servers, *each engraved to the reverse with the initial 'C'*, 2020g of weighable silver; cased (60)

R80 000 – 100 000

296



297

An Italian silver wine bottle holder, Fornari, Roma, .800 standard

the pierced frame with moulded foliate rim and handle, stamped 'ROMA, 800, FORNARI', 28,8 cm long, 420g

R4 000 – 6 000

297



298

A René Lalique 'Saint François' opalescent and clear glass vase, 1930s

moulded with small birds and foliage, *minute chips*, signed LALIQUE, 17,7 cm high

R15 000 – 20 000

Marcilharc, page 450, number 10555



298

299

A silver 1:9 scale replica of a Royal Navy 24 pounder cannon from HMS Victory, B. Brennan, Rhodesia, 1975, .925 sterling

engraved '1:9 SCALE MODEL OF A 24 PDR. ROYAL NAVY CANNON CIRCA 1813, MADE BY QUALITY CHASE SILVERSMITHS, SALISBURY, RHODESIA, 11.11.75. FOR THE HON. B.H. MUSSETT, I.D.M.P., WEIGHT OF BARREL 174 OZS. 13 DWT. 0.999 RHODESIAN SILVER, WEIGHT OF FITTINGS 16.OZS 15 DWT. 0.925. STERLING SILVER, Nº 1 OF A MATCHED PAIR; 35,5 cm long, 5430g; a gun carriage, fitted with silver mounts, chains and ring handles, 12,5 cm high, 22 cm long, and a display case, the stand inlaid with a silver plaque, engraved '24 POUNDER-H.M.S. VICTORY - 1/9TH SCALE; 45 cm long, 22,5 cm deep, and perspex cover, 17 cm high, 40,5 cm wide (2)

R40 000 – 45 000



300

A George III mahogany extending dining table, early 19th century

rectangular, composed of a pair of D-ends, two leaves and central section, with plain frieze, on moulded square-section tapering legs, restorations, 77,5 cm high, 107 cm wide, 348 cm fully extended

R15 000 – 20 000



301

A pair of Regency mahogany console serving tables

each with three-quarter gallery and D-shaped top incorporating a frieze drawer below, on turned and lobed legs and bun feet, restorations and replacements, 105 cm high, 141 cm wide, 64,5 cm deep (2)

R25 000 – 30 000





302

302
A pair of Peter Hvidt and Orla Mølgaard-Nielsen beech plywood and mahogany AX Chairs, model 6020, designed in 1947, manufactured by Fritz Hansen, Denmark, 1960s

(2)

R26 000 – 28 000

LITERATURE

Lucy Ryder Richardson (2016) *100 Midcentury Chairs and their stories*, London: Pavilion. Page 60.

303

A pair of Thonet bentwood plywood side chairs, Czechoslovakia, early 20th century

each with arched pierced frame enclosing a circular back splat, solid seat, raised on tapering legs joined at the upper section by a conforming stretcher, *inner seat-rail stamped B.THONET, MADE IN CZECHOSLOVAKIA*, one example with paper label (2)

R6 000 – 8 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.

304

A Charles and Ray Eames six-panel plywood and canvas folding screen, designed 1940s, manufactured by Herman Miller, 1970s

172 cm high, 150 cm wide fully extended

R8 000 – 10 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.



303



304

305

A Charles & Ray Eames white leather and rosewood-veneered 'Model 670' chair and 'Model 671' ottoman, designed 1956, manufactured by Herman Miller

rosewood-veneered moulded plywood, with white leather-covered cushions, cast aluminium base, *lacking two buttons, both stamped with Herman Miller label, the ottoman 42 cm high, 66 cm wide (2)*

R20 000 – 30 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.



306

A Gerrit Rietveld red and blue 'Model 763' armchair, designed 1923, manufactured by Cassina, 1970s

painting beechwood and plywood, *some paint loss, scratches, chips, stamped 763, CASSINA MEUBELN MAKRI RIETVELD ADR.VAN OSTADELAAN 25 label*

R20 000 – 30 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.



307

**A Bruno Mathsson Pernilla
beech plywood and brown
leather upholstered
armchair, designed in 1944,
manufactured by Dux,
Sweden, 1960s**

signed with maker's mark

R15 000 – 20 000



308

**A Niels Otto Mølleroak 'No 56'
armchair, designed in 1954,
manufactured by JL Møllers
Møbelfabrik, Denmark, 1960s**

*re-upholstered in grey Kvadrat wool
fabric*

R9 000 – 12 000



309

**Four Niels Otto Møller teak
and sea grass 'No 75' dining
chairs, designed 1954,
manufactured by JL Møllers
Møbelfabrik, Denmark, 1960s**

(4)

R15 000 – 20 000

310

A Grete Jalk teak three-seater sofa, model No PJ 56/3, designed 1950s, manufactured by Poul Jeppesen, Denmark, 1950s

re-upholstered, with original manufacturer's and Danish control label, 179,5 cm long

R45 000 – 50 000



311

An Axsel Bender Madsen and Ejner Larson teak and oak armchair, Denmark, designed in 1950s, manufactured by Bovenkamp, Holland, 1960s

re-upholstered in grey and blue Kvadrat fabric, with original label

R24 000 – 26 000



312

A small Svend Åge Madsen teak sideboard, manufactured by K. Knudsen & Son, Denmark, 1950s

the rectangular top with shaped low back-gallery, above a pair of cupboard doors fitted with a division and adjustable shelves, flanked by four drawers, raised on tapering legs joined by a cross-stretcher, manufacturers label, 80 cm high, 170 cm long, 44,5 cm deep

R25 000 – 30 000



313



314



315



316



313

A Robert Parry Lotus afromosia armchair, No 2261, designed 1950s, manufactured by Gelderland, Holland, 1960s

re-upholstered in Danish Gabriel wool

R12 000 – 15 000

PROVENANCE

Bears Nederlandse Omroep Stichting label – NOS T2201, 9348.

LITERATURE

(1964) *Meubelen en lampen: catalogus van de Distribuantenvereniging Goed Wonen*, Rotterdam: Brusse. Illustrated on page 70.

314

A Robert Parry ebonised 'No 1611 Matrass' Easy Chair, designed 1960s, manufactured by Gelderland, Holland, 1960s

re-upholstered in Danish Gabriel wool fabric

R9 000 – 12 000

315

A Horst Brüning steel and leather upholstered two-seater sofa, designed in 1967, model number 6910, manufactured by Alfred Kill International, Germany, late 1960s/ early 1970s

re-upholstered in brown leather

R40 000 – 45 000

In 2008, forty-one years after its inception, the 6910 Sofa was awarded the "Best of the Best" design at the IMM Cologne. Brüning's designs for Kill International are produced today by Lange Production.

316

An Arne Norell Colombian rosewood and leather upholstered Inca chair, Sweden, designed in 1968, manufactured by Scanform, Columbia, 1960s

with original label

R25 000 – 30 000

*This lot is not suitable for export



317



318



319



320

317
An Arne Norell Colombian rosewood and leather upholstered Kontiki chair and ottoman, Sweden, designed in 1968, manufactured by Scanform, Columbia, 1960s

with original label (2)

R30 000 – 35 000

*This lot is not suitable for export

318
A Theo Ruth ebonised Congo chair, designed in 1952, manufactured by Artifort, the Netherlands, 1950s
re-upholstered in blue Kvadrat Hallingdal wool fabric
R25 000 – 30 000

LITERATURE

Charlotte & Peter Fiell (eds) (2013) *Decorative Art 50s*, Cologne: Taschen. Illustrated on page 135.

319
A pair of Johannes Andersen oak dining chairs, manufactured by Uldum Møbelfabrik, Denmark, 1950s

each re-upholstered in grey Kvadrat wool fabric (2)

R8 000 – 10 000

320
A Piet Hein Eek beech plywood and aluminium table set, Holland, designed 1993, manufactured by Piet Hein Eek, 1990s

comprising: a table, bench and four chairs, each aluminium-mounted structure set with panels of beech plywood, the table 77,5 cm high, 180 cm long, 90 cm deep (6)

R20 000 – 25 000

LITERATURE

Pier Hein Eek (2012) *The Chair*, Eindhoven: De Boekenmakers. Page 51, 245.

This chair was used for a cafe interior project for the Museum of Modern Art, New York, 1990s.

321-330
No Lots





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

**Important Cape Furniture and
related objects including
The Dr Johan Bolt Cape Collection II**

Lots 331–420

Lot 346 An important South Western Cape Neoclassical
stinkwood and yellowwood inlaid settee (detail)

The Dr Johan Bolt Cape Collection II

Dr Johan Bolt's collection of Cape furniture, Cape brass and copperware represents almost forty years of passion, connoisseurship and refinement.

"I started collecting Cape furniture in the early 1980s," says Bolt. "It has been a lifelong journey." His broad early interest in yellowwood and stinkwood Cape furniture evolved over the course of four decades into an increasingly refined and sophisticated collection, prizing progressively rare and elusive items. The challenge of discovering furniture still in its original state drove his appetite for collecting rare examples. Like most collectors, Dr Bolt's motivation for amassing such an array of fine pieces is complex. The excitement of the hunt for a particular piece has been enhanced

by what he describes as 'the absolute joy of living with beautiful pieces of functional art'.

At first he sought out Regency furniture, moving to Neoclassical and eventually Baroque. Bolt points out that there are pieces in his collection that have no precedent at auction. He notes a particular Tulbagh chair that he waited thirty years to acquire (lot 333). He altered his house to accommodate certain pieces. Of course, the pursuit of rare prizes necessitates a deep understanding of the terrain. "I am an avid student of the subject of Cape furniture," he says. He has spent weekends in the museums and heritage houses of the Cape, crawling beneath pieces of furniture, examining them in detail by torchlight, educating

himself. "To pursue that knowledge you have to have passion," he says. The stories and histories that rare pieces unlock are part of the joy of connoisseurship. "Every piece comes with a story," he says, "and I have lived with their stories, and they have become like friends to me." At the same time, collecting at this level makes one philosophical. "Many of my pieces are three hundred years old," says Bolt. "We are just the temporary custodians." The value that remains for the collector is the narrative they come to represent. "If I look at my collection, it was all about pursuing a dream," he says. A collection such as this is indeed a dream: a reflection of a collector's passion, dedication, education and lifelong pursuit.

331

A rare Cape keurboom tolletjie corner chair, 1700–1720

the back with ring-turned spindles headed by turned knob finials, riempie seat, on turned legs joined by a double box-stretcher, on ovoid feet

R80 000 – 100 000

LITERATURE

Jo-Marie and Piér Rabe (2003) *Cape Furniture Styles 1652–1900*, Stellenbosch: Piér Rabe Antiques. Illustrated in colour on page 10, number 3.
Terry Shapiro (2004) *SA Masterpiece. 2003–2004*, Johannesburg: Business Day. Illustrated in colour on the front cover and page 84.



332

A Cape stinkwood and teak tolletjie chair, circa 1730

with turned and ring-turned back supports flanked by conforming side supports, riempie seat, on ring-turned baluster legs joined by turned stretchers, with *later* brass plaque

R60 000 – 80 000

LITERATURE

cf. Michael Baraitser and Anton Obholzer (2004) *Cape Antique Furniture*, Cape Town: Struik. A similar example is illustrated on page 26, number 49.



333

**A Cape Van der Stel stinkwood
side chair, first quarter 18th
century**

the wave-shaped top-rail above an carved
oval-shaped caned splat with ring-turned
side supports, caned seat, on ring-turned
baluster legs with turned bun feet joined
by side stretchers

R40 000 – 60 000

PROVENANCE

The Pitzer Paul Collection, Stephan Welz
& Co, 17/18 February 2015, lot 71.

LITERATURE

cf. Michael Baraitser and Anton Obholzer
(1987) *Town Furniture of the Cape*, Cape
Town: Struik. A similar example is
illustrated on page 166, number 685.
cf. Michael Baraitser and Anton Obholzer
(2004) *Cape Antique Furniture*, Cape Town:
Struik. A similar example is illustrated on
page 29, number 60.
Matilda Burden (2013) *Ou-Kaapse Meubels*,
Stellenbosch: SUN Media. Illustrated on
page 80, number 163.



334

**A Cape Van der Stel stinkwood
side chair, first quarter 18th
century**

with oval caned back within a carved
wave-shaped frame, twist-turned side
supports headed by vase-shaped finials,
caned seat, on twist-turned legs and block
supports, conforming stretchers

R40 000 – 50 000

LITERATURE

cf. Michael Baraitser and Anton Obholzer
(1987) *Town Furniture of the Cape*, Cape
Town: Struik. A similar example is
illustrated on page 163, number 667.
cf. Michael Baraitser and Anton Obholzer
(2004) *Cape Antique Furniture*, Cape Town:
Struik. A similar example is illustrated on
page 30, number 69.
cf. Matilda Burden (2013) *Ou-Kaapse
Meubels*, Stellenbosch: SUN Media. A
similar example is illustrated on page 75,
number 147.



335

A pair of Cape rare and important Queen Anne style stinkwood side chairs, 1730–1760

each with triple-arched top-rail above a pair of vase-shaped splats, caned seat, on carved cabriole legs with pad feet joined by wavy H-shaped stretchers, *restorations* (2)

R100 000 – 120 000

EXHIBITED

Gemeentemuseum, Den Haag, 4 October 2002 to 9 February 2003.

The Slave Lodge, Cape Town, September 2003 to February 2004.

LITERATURE

Matilda Burden (2013) *Ou-Kaapse Meubels*, Stellenbosch: SUN Media. Illustrated on page 96, number 220.

Gemeentemuseum Den Haag (2002) *Domestic Interiors at the Cape and in Batavia 1602–1795*, Den Haag: Waanders. Illustrated on pages 194 and 195, number 56.

Deon Viljoen and Piér Rabe (2001) *Cape Furniture and Metalware*, Cape Town: Deon Viljoen and Piér Rabe. Illustrated on pages 12 and 13, number 5.

Each chair was purchased on a separate occasion and the pair reunited by Dr Bolt.



336

A pair of Cape stinkwood Queen Anne style side chairs, first half 18th century

each with arched top-rail above a baluster-shaped splat supported on a wave-shaped mid-rail, caned seat, on square-section legs joined by stretchers (2)

R80 000 – 100 000

LITERATURE

cf. Michael Baraitser and Anton Obholzer (2004) *Cape Antique Furniture*, Cape Town: Struik. A similar example is illustrated on page 46, number 171.

cf. Matilda Burden (2013) *Ou-Kaapse Meubels*, Stellenbosch: SUN Media. A similar example is illustrated on page 99, number 229.





337

A Cape stinkwood cupboard, 18th century

the two-plank moulded top above a pair of panelled doors enclosing a pair of shelves, panelled sides, on bun feet, 114 cm high, 113,5 cm wide, 54 cm deep

R200 000 – 250 000

PROVENANCE

Important Cape furniture from the collection of Dr Gavin Watkins, Stephan Welz & Co. In Association with Sotheby's, Cape Town, 29 January 1998, lot 365.



338

A Cape teak Bible desk, 18th century

the hinged rectangular fall-front with book-rest enclosing three drawers, the lower half with a frieze drawer, raised on baluster legs joined by wavy stretchers on bun feet, 99 cm high, 77 cm wide, 57,5 cm deep

R250 000 – 300 000

LITERATURE

cf. Matilda Burden (2013) *Ou-Kaapse Meubels*, Stellenbosch: SUN Media. A similar example is illustrated on page 125, number 319.



339

A Cape Louis XV style stinkwood armchair, circa 1770

the curved caned back headed by a pair of stylised flowerheads, outcurved arm supports with scroll terminals, the serpentine-fronted seat-rail carved with a shell, on moulded leaf-headed cabriole legs with pointed feet

R40 000 – 45 000

PROVENANCE

Important Cape Furniture from the collection of Mr Herbert Prins, Stephan Welz & Co. In Association with Sotheby's, Cape Town, 21 & 22 October 1997, lot 71.

LITERATURE

cf. Matilda Burden (2013) *Ou-Kaapse Meubels*, Stellenbosch: SUN Media. A similar example is illustrated on page 162, number 401.



340

A Dutch Colonial teak gueridon, 18th century

the moulded circular tray top above a twist-turned stem, on a diamond-shaped double lappet-carved support raised on three carved cabriole legs terminating in dragons' heads and foliage, raised on claw and ball feet, 112,5 cm high

R15 000 – 20 000

LITERATURE

cf. G E Pearse (1960) *Eighteenth Century Furniture in South Africa*, Pretoria: Van Schaik. A similar example is illustrated on page 163, number 185.



341

A Cape teak peg-top tea table, 18th century

the three-plank top with re-entrant corners above a frieze drawer, on baluster legs joined by a wavy X-shaped stretcher, 67 cm high, 93 cm wide, 63 cm deep

R50 000 – 70 000

LITERATURE

cf. Michael Baraitser and Anton Obholzer (1986) *Cape Country Furniture*, Cape Town: Struik. A similar example is illustrated on page 168, number 571.

342

A Cape yellowwood, cedarwood, stinkwood and hardwood inlaid armchair, probably West Coast, second half 18th century

the cabled and wave-shaped top-rail inlaid in white metal with the initials P.V.D.M. above a vase-shaped splat inlaid with a heart and tulip, with downcurved arms, riempie seat, on chamfered square-section legs joined by stretchers

R50 000 – 70 000

LITERATURE

Matilda Burden (2013) *Ou-Kaapse Meubels*, Stellenbosch: SUN Media. Illustrated in colour on page 94, number 217.



343

A Cape stinkwood voorkis, late 18th century

the front of the hinged rectangular top applied with a moulded baton and steel studs, the tapering corners applied with steel bracing, the sides with carrying-handles, steel hasp, 46,5 cm high, 81 cm wide, 44 cm deep

R30 000 – 40 000

PROVENANCE

Important Cape Furniture from the collection of Mr Herbert Prins, Stephan Welz & Co. In Association with Sotheby's, Cape Town, 21 & 22 October 1997, lot 84.

LITERATURE

cf. Michael Baraitser and Anton Obholzer (1986) *Cape Country Furniture*, Cape Town: Struik. A similar example is illustrated on page 226, number 789.



344

**A Cape stinkwood and
amboyna armoire, late
18th century**

the arched cornice headed by
acanthus leaves and flowerheads
flanked by open scrolling foliage,
above a pair of panelled doors
enclosing three shelves and three
drawers, panelled sides, above three
long drawers with conforming apron,
on lead-head double scroll feet,
283 cm high, 167,5 cm wide, 68,5 cm
deep

R500 000 – 700 000

LITERATURE

cf. Michael Baraitser and Anton
Obholzer (2004) *Cape Antique
Furniture*, Cape Town: Struik. A similar
example is illustrated on page 271,
number 1150a.



345

**A rare and important
Southern Cape Neoclassical
yellowwood, stinkwood,
fruitwood and inlaid
jonkmanskas, early 19th
century**

the stepped rectangular top with rounded corners above a pair of frieze drawers, with a pair of panelled doors below inlaid with star motifs, the corners with diamond-shaped petal motifs, enclosing two shelves, with panelled sides, raised on six inlaid tapering square-section feet, reeded throughout, 162,5 cm high, 136 cm wide, 57,5 cm deep

R400 000 – 600 000

LITERATURE

cf. Michael Baraitser and Anton Obholzer (1986) *Cape Country Furniture*, Cape Town: Struik. A similar example is illustrated on page 268, number 931.

cf. Michael Baraitser and Anton Obholzer (2004) *Cape Antique Furniture*, Cape Town: Struik. A similar example is illustrated on page 307, number 1288.





346

**An important South Western Cape
Neoclassical stinkwood and yellowwood
inlaid settee, late 18th/early 19th century**

with four-chair fiddle-back, downswept arms, caned
seat, on square-section tapering inlaid legs joined by
H-stretchers, 210,5 cm long

R200 000 – 250 000

EXHIBITED

Gemeentemuseum, Den Haag, 4 October 2002 to
9 February 2003.

The Slave Lodge, Cape Town, September 2003 to
February 2004.

LITERATURE

Michael Baraitser and Anton Obholzer (1986) *Cape Country
Furniture*, Cape Town: Struik. Illustrated on page 128,
number 434.

Deon Viljoen and Piér Rabe (2001) *Cape Furniture and
Metalware*, Cape Town: Deon Viljoen and Piér Rabe.
Illustrated on pages 40 and 41, number 22.

Gemeentemuseum Den Haag (2002) *Domestic Interiors at
the Cape and in Batavia 1602–1795*, Den Haag: Waanders.
Illustrated on page 199, number 60.

Michael Baraitser and Anton Obholzer (2004) *Cape Antique
Furniture*, Cape Town: Struik. Illustrated on page 140,
number 675.

347

A harlequin set of six Cape Neoclassical stinkwood side chairs, late 18th/early 19th century

each with curved top-rail with pierced gable cresting above a pierced fiddle-back splat, riempie seat, on square-section tapering legs joined by an H-shaped stretcher, one example with fluted square-section legs (6)

R120 000 – 150 000

PROVENANCE

Four of these chairs were sold on the 'Important Cape furniture from the collection of Dr Gavin Watkins' auction, Stephan Welz & Co. In Association with Sotheby's, Cape Town, 29 January 1998, lot 354.

LITERATURE

cf. Michael Baraitser and Anton Obholzer (2004) *Cape Antique Furniture*, Cape Town: Struik. A similar example is illustrated on page 209.



348

A Cape Neoclassical stinkwood double gate-leg dining table, late 18th/early 19th century

the moulded rectangular twin-flap peg-top above a frieze incorporating two frieze drawers, on tapering fluted legs, 74 cm high, 188,5 cm long, 136 cm wide

R100 000 – 150 000

LITERATURE

Jo-Marie and Piér Rabe (2003) *Cape Furniture Styles 1652–1900*, Stellenbosch: Jo-Marie and Piér Rabe. Illustrated in colour on page 36, number 24.
Judith Miller (2005) *Furniture: World Styles from Classical to Contemporary*, London: Dorling Kindersley Limited. Illustrated in colour on page 169.

349

A Cape stinkwood and yellowwood fire surround, 19th century

the stepped mantel above a plain frieze, the sides with moulded recessed cushion-shaped panels, on a stepped base, 122 cm high, 184 cm wide, 175 cm deep

R10 000 – 15 000



350

A pair of Cape Neoclassical cedarwood and stinkwood demi-lune tables, early 19th century

each with semi-circular top above a plain frieze, on tapering fluted legs, 71 cm high, 141 cm wide, 74,5 cm deep (2)

R120 000 – 150 000





351

A pair of Cape Neoclassical stinkwood and yellowwood inlaid side chairs, early 19th century

the stepped and notched top-rail above a pair of pierced splats, caned seat, above inlaid tapering square-section legs joined by an H-shaped stretcher (2)

R20 000 – 30 000

LITERATURE

Michael Baraitser and Anton Obholzer (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 62, number 257.

352

A Transvaal tambotie and bone-inlaid armchair, late 19th century

the chamfered yoke-shaped top-rail above a pair of mid-rails united by three spindles, the outcurved arms with carved circular decoration, riempie seat, reeded seat-rails, on reeded ring-turned legs with three-quarter stretchers

R10 000 – 15 000

353

A Transvaal tambotie and bone-inlaid rusbank, late 19th century

the slightly arched top-rail inlaid with diamond motifs above a row of turned spindles, riempie seat, the arms with pierced disc-shaped terminals, on ring-turned baluster legs joined by three-quarter stretchers, 187,5 cm long

R20 000 – 30 000

354

**A rare Cape Longkloof
yellowwood and stinkwood
inlaid kist, early 19th century**

the hinged rectangular top inlaid with a star motif, the corners inlaid with heart motifs, the sides similarly inlaid, the front inlaid with two horses flanking a 'Tree of Life', the foreground with two birds within a scroll border, the interior lined with *later* wallpaper, 36 cm high, 81,5 cm wide, 41 cm deep

R50 000 – 70 000



355

**A Cape stinkwood and
painted linen kist,
19th century**

with hinged three-plank top, the front painted with a spray of flowers enclosing inscription 'A Engelbregt 24 April 18*2', the sides painted with sprays of indigenous flowers against a green ground, 43 cm high, 91 cm wide, 43 cm deep

R30 000 – 40 000



356

**A Southern Cape yellowwood
and stinkwood painted kist,
George, late 19th century**

with hinged rectangular top, the front painted in red, yellow and white with stylised proteas enclosed by ribbon-and-line borders against a green ground, the sides applied with painted steel handles, 46,5 cm high, 92,5 cm wide, 44,5 cm deep

R15 000 – 20 000

LITERATURE

cf. Matilda Burden (2013) *Ou-Kaapse Meubels*, Stellenbosch: SUN Media. A similar example is illustrated on page 30, number 29.





357



358



359



360



361



362

357
**A Transvaal boekenhout and
kiaat voetstografie, 19th century**

the pierced foliate top with re-entrant corners above an aperture, moulded base, 22 cm high, 27 cm wide, 28 cm deep

R5 000 – 7 000

358
**A Cape yellowwood and
stinkwood voetstografie,
19th century**

the almost square pierced chamfered top above an aperture, on a conforming spreading foot, 19 cm high, 26 cm wide, 26,5 cm deep; and an iron tessie with turned fruitwood handle, 30 cm long (2)

R4 000 – 6 000

359
**A Cape pearwood voetstografie,
19th century**

the pierced top above an aperture, raised on a conforming foot, 20 cm high, 25,5 cm wide, 25 cm deep; and a metal tessie, 17 cm long (2)

R4 000 – 6 000

360
**A Cape milkwood botterbak,
19th century**

oval, incorporating a handle and lip, 77 cm long

R5 000 – 7 000

361
**A Cape stinkwood and
yellowwood grain bushel,
19th century**

square, the sides applied with diagonal chamfered handles, 27 cm high, 39 cm square

R4 000 – 6 000

362
**A Cape yellowwood,
stinkwood and teak saltbox,
19th century**

the semi-circular hinged cover above tapering sides with pierced, arched back board, 30,5 cm high

R2 000 – 3 000

LITERATURE

cf. Deon Viljoen and Piér Rabe. (2001) *Cape Furniture and Metalware*, Cape Town: Deon Viljoen and Piér Rabe. Illustrated in colour on page 84.



363



364



365



366



367



368

363
A Cape yellowwood and iron meat-hook rack, late 19th century

the grooved rectangular strut applied with four hooks, 85,5 cm long

R2 000 – 3 000

364
A Cape teak brass-bound pickle balie and cover, 19th century

oval, the tapering sides incorporating a pair of handles, 28,5 cm high, 40 cm wide over handles

R5 000 – 7 000

365
A Cape teak and copper brass-bound water bucket, 19th century

with tapering sides and copper swing-handle, 30 cm high

R4 000 – 6 000

366
A Cape teak brass-bound water balie, 19th century

with oval hinged cover, tapering brass-bound sides, on shaped stiles, 86 cm high, 56 cm wide

R15 000 – 20 000

367
A Cape teak brass-bound hanging water balie, 19th century

oval with pierced back support, tapering brass-bound sides with brass tap, 46,5 high, 28 cm wide

R4 000 – 6 000

368
A Cape teak and oak brass-bound pickle balie and cover, late 19th century

the tapering sides incorporating a pair of handles, the cover inscribed HENRY CROUS, 13.5.1892, 19,5 cm high, 26,5 cm wide over handles

R4 000 – 6 000



369



370



371



372

369
A Cape copper tart pan and cover, Frederik Nicolaas van As and Thomas Hindle & Benjamin Theophilus Lawton, 19th century

the circular pan applied with steel loop handles and raised on three tapering legs with pad feet, the cover double-struck F. VAN AS and stamped TH. & BT. LAWTON, 47 cm wide over handles

R30 000 – 40 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. A similar example of the marks is illustrated on page 138, number 190.

370
A Cape copper tart pan, 19th century

of small proportions, oval with rolled rim, the sides applied with twist-turned steel handles, raised on three tapering legs on pad feet, 31,5 cm wide over handles

R2 000 – 3 000

371
A Cape two-handled copper jam boiler and cover, Thomas Hindle & Benjamin Theophilus Lawton, 19th century

circular, with rolled rim, the sides applied with steel handles, the cover with strap handle, stamped TH & BT LAWTON, 33 BURG STREET, CAPE TOWN, 40 cm wide over handles

R15 000 – 20 000

LITERATURE

Deon Viljoen and Piér Rabe (2001) *Cape Furniture and Metalware*, Cape Town: Deon Viljoen and Piér Rabe. Illustrated in colour on pages 110 and 111, number 84. cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 104, number 117.

372
A Cape copper saucepan and cover, Frederik Nicolaas van As, 19th century

circular with rolled rim, applied steel cross-over handle fittings with swing-handle, the cover with applied strap handle, stamped F VAN AS, 40 cm wide over handles

R15 000 – 20 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 137, number 187.



373

373

A Cape brass and copper coffee pot and konfoor, Frederik Nicolaas van As, 1883

the cover with *later* handle, the pierced konfoor applied with ring-handles, raised on three bracket feet, *the coffee pot stamped F. VAN AS 1883, 38,5 cm high*

R15 000 – 20 000

LITERATURE

Deon Viljoen and Piér Rabe (2001) *Cape Furniture and Metalware*, Cape Town: Deon Viljoen and Piér Rabe. Illustrated in colour on pages 98 and 99, number 68.
cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 137, number 188.



374

374

A Cape brass coffee pot and konfoor, Johannes Petrus van As, 1892

the coffee pot fitted with a filter, the pierced konfoor with steel ring-handles, on three outswept bracket feet, *stamped J. P. VAN AS, 1892, 39,5 cm high*

R15 000 – 20 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 139, number 194.



375

375

A Cape brass coffee pot and konfoor, Charles Mathews, 19th century

the coffee pot fitted with a filter, the pierced konfoor applied with ring-handles and raised on three bracket feet, *the coffee pot stamped C. MATHEWS, 40 cm high*

R15 000 – 20 000

LITERATURE

Deon Viljoen and Piér Rabe (2001) *Cape Furniture and Metalware*, Cape Town: Deon Viljoen and Piér Rabe. Illustrated in colour on pages 98 and 99, number 69.
cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 111, number 128.



376

376

A Cape brass coffee pot and konfoor, Charles Mathews, 19th century

the pierced konfoor with ring-handles, raised on three bracket feet, *the coffee pot stamped C. MATHEWS, 31 cm high*

R15 000 – 20 000

377

A Cape copper and brass iron, Willem G van As, 19th century

with stinkwood turned grip, the cover stamped *W. G. VAN AS*, 21,5 cm high

R15 000 – 20 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. The biography of the maker provided on page 140.

377



378



378

A Cape copper and brass iron, Willem Sebastian de Vos, 19th century

with turned stinkwood grip, *inner base stamped W. S. DE VOS*, 23,5 cm high

R15 000 – 20 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. The biography of the maker provided on page 88.

379



380



379

A Cape copper and brass iron, Syme & Son (John & William), first half 19th century

with turned stinkwood grip, *the cover stamped SYME & SON*, 19,5 cm high

R10 000 – 12 000

LITERATURE

Deon Viljoen and Piér Rabe (2001) *Cape Furniture and Metalware*, Cape Town: Deon Viljoen and Piér Rabe. Illustrated in colour on pages 112 and 113, number 85.

John Syme (Scottish) 1796–1863

380

A Cape copper and brass iron, John Syme, first half 19th century

with *later* turned and reeded stinkwood grip, *the cover stamped SYME*, 21 cm high

R10 000 – 12 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 130, number 171. The biography of the maker provided on page 131.

381

A Cape copper and brass iron, Josiah Duffett, late 19th century

with stinkwood turned grip, *the cover stamped DUFFETT MANUFACTURER CAPE TOWN*, with sphinx mark, 21 cm high

R10 000 – 12 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 88, number 92.

381



382

A small Cape copper and brass laundry iron, mid 19th century

with turned stinkwood grip, 16,5 cm high

R5 000 – 7 000

LITERATURE

Deon Viljoen and Piér Rabe (2001) *Cape Furniture and Metalware*, Cape Town:
Deon Viljoen and Piér Rabe. Illustrated in
colour on page 112, number 87.



382



383

383

A Cape copper and brass iron, Frederik Nicolaas van As, 19th century

with turned stinkwood grip, the cover stamped F. VAN AS, 22,5 cm high

R8 000 – 10 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch
Museum. A similar example is illustrated
on page 136, number 185.



384



385

384

A Cape copper and brass iron, Thomas Hindle & Benjamin Theophilus Lawton, late 19th century

with turned teak grip, the cover stamped TH. BT. LAWTON CAPE TOWN, 23 cm high

R8 000 – 10 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch
Museum. A similar example is illustrated
on page 105, number 118.

385

A Cape copper and brass iron, Thomas Hindle & Benjamin Theophilus Lawton, late 19th century

with turned teak grip, the cover stamped TH. BT. LAWTON CAPE TOWN, 21 cm high

R8 000 – 10 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch
Museum. A similar example is illustrated
on page 105, number 118.

386

A Cape copper and brass iron, Vincent Seymour, early 20th century

with turned fruitwood grip, the cover stamped VINCENT SEYMOUR & SONS MAKERS, CAPE TOWN, 22 cm high

R4 000 – 6 000



386



387

387
A Cape copper skimmer,
19th century

pierced circular, the sides applied with carrying-handles, raised on three bracket feet, 47 cm wide over handles

R3 000 – 5 000

LITERATURE

cf. William Fehr (1978) *Treasures at the Castle of Good Hope*, Cape Town: The Council of Trustees, William Fehr Collection. A similar example is illustrated on page 116, number 180.

388
A Cape copper and iron ladle
and skimmer, 19th century

each with steel handle engraved with a criss-cross border, twist-turned hanging terminal, the ladle 49 cm long (2)

R1 500 – 2 000

389
A Cape copper kolwyntjie
pan, 19th century

with rolled rim, the side applied with a handle, raised on three bracket feet, lacking wooden grip, 28,5 cm diameter

R3 000 – 5 000



388

390
A Cape copper jam boiler,
Josiah Duffett, 19th century

with rolled rim, the sides applied with steel carrying-handles, stamped with sphinx mark, 47 cm wide over handles

R8 000 – 10 000

LITERATURE

cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum. The biography of the maker provided on page 89.

391
A large Cape copper
moskonfyt pot, 19th century

tapering circular with rolled rim, the sides applied with strap-work heightened with bosses, 56,5 cm high

R15 000 – 20 000



390



391



392



393



394

392

A Batavian paktong cuspidor, 19th century
of baluster outline, raised on a stepped circular foot,
35,5 cm high

R5 000 – 7 000

LITERATURE

cf. William Fehr (1978) *Treasures at the Castle of Good Hope*, Cape Town: The Council of Trustees, William Fehr Collection. A similar example is illustrated on page 96, number 141.

393

A Cape copper and brass cuspidor, 19th century

of baluster ribbed outline, raised on a stepped circular foot, the base *later* engraved JOSEPH MO,
34 cm high

R4 000 – 6 000

394

A Cape brass coffee urn, Charles Mathews, 19th century

fitted with a tap and filter, the sides and cover applied with strap handles, *stamped C. MATHEWS*,
36 cm high

R8 000 – 10 000

395

**A Cape brass chamber-stick,
Charles Mathews, 19th century**

the deep-dished saucer with strap
handle, engraved with the initials *C. M.*,
18,5 cm wide

R6 000 – 8 000

LITERATURE

cf. Marius le Roux (1982) *The
Cape Copper-Smith*, Stellenbosch:
Stellenbosch Museum. A similar
example is illustrated on page 110,
number 125a.

395



396

**A Cape brass spittoon, possibly
Charles Mathews, 19th century**

circular with detachable pierced cover,
20 cm diameter

R3 000 – 5 000

396



397



397

**A Cape brass mug, Frederik
Nicolaas van As, 19th century**

with applied strap handle, stamped
F. VAN AS, 11,5 cm high

R4 000 – 6 000

398

**A Cape brass mug,
Charles Mathews, 19th century**

with applied strap handle, stamped
with the initials *C. M.*, 11 cm high

R4 000 – 6 000

LITERATURE

cf. Marius le Roux (1982) *The
Cape Copper-Smith*, Stellenbosch:
Stellenbosch Museum. A similar
example is illustrated on page 111,
number 126.

398



399

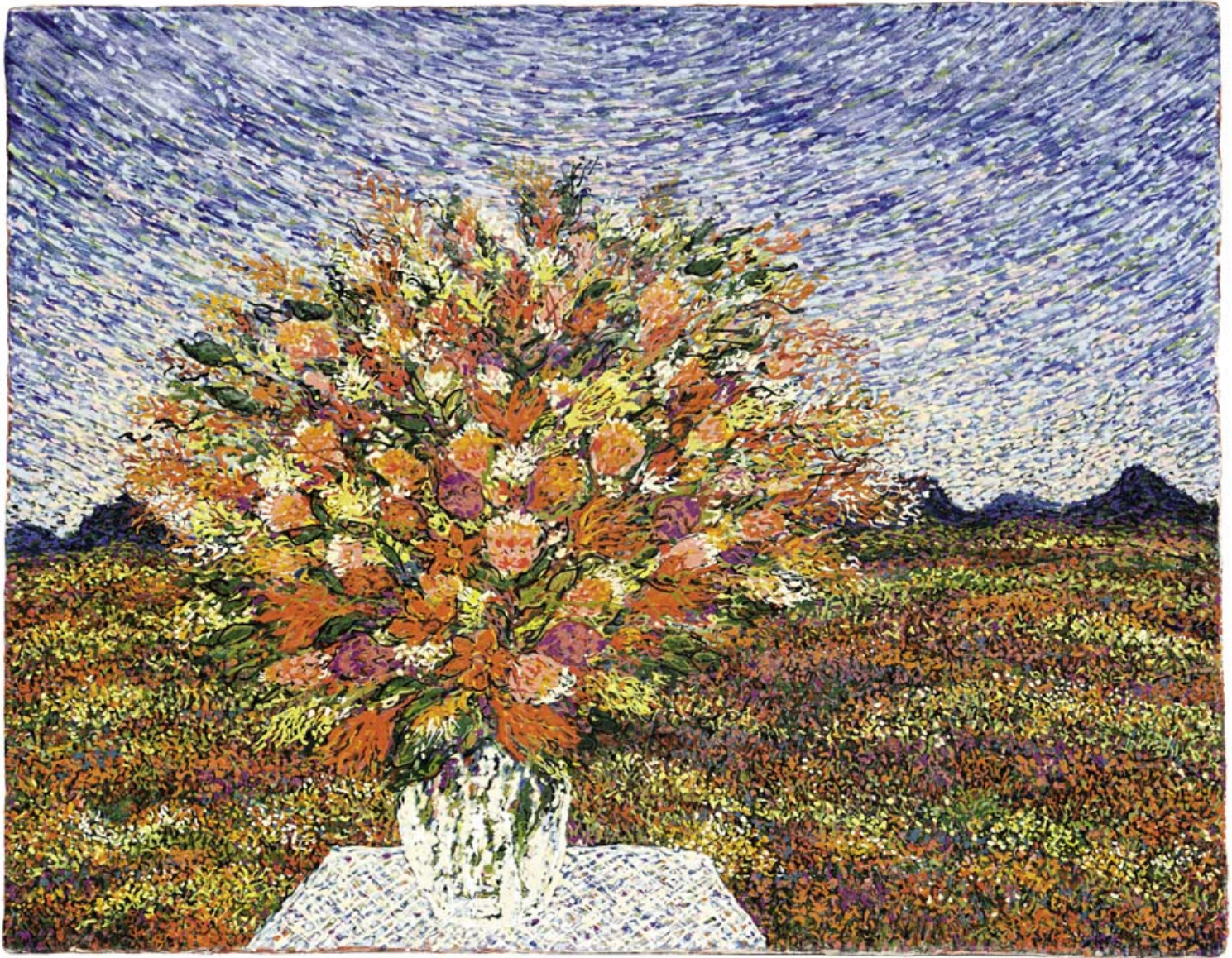
399

**A Cape copper and brass
sugar bowl and cover,
Charles Mathews, 19th century**

cylindrical, the cover with rope-twist
handle, stamped with the initials *C. M.*,
9,5 cm high

R6 000 – 8 000





400

Esias Bosch

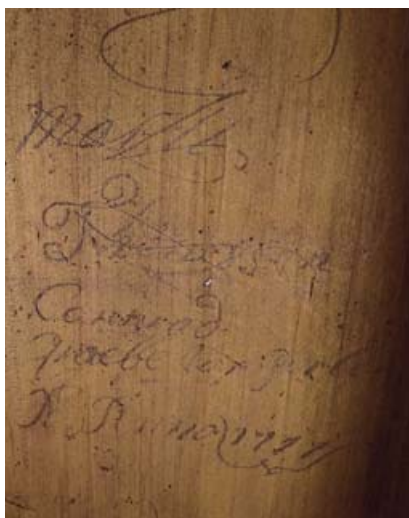
SOUTH AFRICAN 1923–2010

Vase of Indigenous Flowers in a Landscape

Painted and glazed ceramic

124 by 159 by 6,5 cm

R300 000 – 500 000



detail

401

An important Cape stinkwood and parquetry bureau cabinet, late 18th century

in the German taste, the upper section with a moulded breakfront cornice above a bowfront cupboard flanked by two rows of five serpentine-fronted drawers, the fall-front enclosing a shelf and two pairs of drawers, the lower section with three later long drawers, restorations, later silver handles and escutcheons, 226 cm high, 140,5 cm wide, 70 cm deep

R120 000 – 150 000

The inside back of this cupboard is inscribed in pencil with various names and the date 1777. These names possibly relate to Marthinus Theunissen, an official in the service of the Dutch East India Company, who served at the outpost Soetmelkvlei in the district of Caledon, and Conrad Greeve (called Gräbe in the death register of Swellendam), a joiner, resident in 1800 at Warmbath, Caledon. Gräbe came to the Cape from Marburg in Hesse.

According to the previous owner, this cupboard originally came from the farm Boontjieskraal in the Caledon district.



402

**A Cape padoukwood and satinwood
secrétaire bureau bookcase, marked V.O.C,
and dated 1763**

the arched and moulded cornice above a pair of
conforming panelled doors enclosing two shelves,
the fall-front enclosing a well, open compartments
and six drawers above three graduated drawers, on
bun feet, *restorations, later handles, some modification,
the reverse stamped with the VOC monogram and the
date 1763, 232cm high, 108cm wide, 70cm deep*

R80 000 – 100 000

PROVENANCE

The collection of the late George Harwood,
Stephan Welz & Co. In Association with Sotheby's,
Johannesburg, 7 June 1993, lot 66

LITERATURE

Stephan Welz (1996) *Art At Auction in South Africa,
The Art Market Review, 1969 to 1995*, Art Link (Pty) Ltd.
Illustrated on page 192.



402

403

**A Cape Louis XV style stinkwood
and caned side chair, 1770**

with shield-shaped caned back, serpentine-
fronted caned seat, on cabriole legs with
foliate-carved knees joined by a moulded
H-shaped wavy stretcher

R25 000 – 30 000

PROVENANCE

Important Cape Furniture from the collection
of Mr Herbert Prins, Stephan Welz & Co. In
Association with Sotheby's, Cape Town 21 &
22 October 1997, lot 77.

404

**A Cape Louis XV stinkwood and
caned side chair, 1770**

with shield-shaped caned back headed by
a carved foliate motif, serpentine-fronted
later caned seat, with shaped and scroll-
carved apron, on moulded cabriole legs and
pad feet

R25 000 – 30 000

PROVENANCE

Important Cape furniture from the collection
of Dr Gavin Watkins, Stephan Welz & Co. In
Association with Sotheby's, Cape Town, 29
January 1998, lot 358.



403



404

405

A Colonial Dutch satinwood, tulipwood, ebony and kingwood parquetry side table, 18th century

the rectangular top centring an oval panel with corner spandrels outlined in banding and decorative stringing, the edge and sides in parquetry, above the fluted frieze centring an inset vignette of sailing ships in a bay, banding and corner paterae, on square tapering legs, *restorations*, 72,5 cm high, 93,5 cm wide, 56,5 cm deep

R60 000 – 80 000

cf. A similar table is in the Study at Groot Constantia homestead (no 94 in the inventory), and was damaged during the fire in 1925 in which the vignette drawing was destroyed.

A similar example was sold in Cape Town, The Herbert Prins Collection, 21 October 1997, lot 78.



406

A Cape stinkwood and yellowwood cupboard, late 18th century

the moulded outset two-plank top above a pair of panelled doors enclosing four *later* adjustable shelves, panelled sides, raised on cabriole legs and pad feet, 110 cm high, 115 cm wide, 57 cm deep

R100 000 – 120 000



407

A Cape mulberry Neoclassical armchair, early 19th century

the arched back with pierced split-splat and cross-bar, downswept arms with moulded terminals, caned seat, on square-section tapering legs joined by an H-shaped stretcher

R12 000 – 15 000

cf. Important Cape furniture from the collection of Dr Gavin Watkins, Stephan Welz & Co. In Association with Sotheby's, Cape Town, 29 January 1998, lot 386.



408

A set of twelve Cape stinkwood dining chairs, 19th century

each with reeded tablet-shaped top-rail above a carved bow-shaped mid-rail, caned seat, on ring-turned legs (12)

R60 000 – 80 000



409

A Cape stinkwood extending dining table, 19th century

composed of a pair of D-ends, the central four-plank section with two leaves, with reeded edge and moulded apron, on ring-turned tapering baluster legs, *restorations, some staining, cracks, scratches*, 75 cm high, 391 cm long full extended, 152,5 cm wide

R80 000 – 100 000





410

410
Three Regency style Anglo-Indian teak
armchairs, 19th century

each with double arched open back above a pierced X-shaped and foliate mid-rail, reeded downcurved arm supports with scroll terminals, caned seat, raised on lobed legs; and another example, similar (4)

R12 000 – 15 000



411

411
A set of eight Cape stinkwood chairs,
mid 19th century

each with curved top-rail and conforming mid-rail, caned seat, on ring-turned baluster legs (8)

R32 000 – 35 000



412

412
A set of six Cape stinkwood side chairs,
19th century

each with curved top-rail above a pair of turned bars, caned seat, on baluster ring-turned tapering legs (6)

R24 000 – 26 000

413



413
A Cape silver-mounted cowrie shell snuff box, Johannes Hendricus (Jan) Beyleveld, first quarter 19th century

the hinged cover engraved with wrigglework decoration and with the initials 'M.A.L.X', with crenellated rim and gilt interior, 7 cm long

R5 000 – 7 000

414



414
A brass Imperial Quart measure, Oranje Vry Staat, Potter, London, 1875

inscribed 'IMPERIAL QUART ORANJE VRYSTAAT, 1875, POTTER. LONDON, 1592', 13,7 cm high

R15 000 – 20 000

415



415
A brass 'Standard Yard' measure, Oranje Vry Staat, Potter, Poultry, London, 19th century

engraved with measurements, ORANJE VRY STAAT, and the makers' name, 93 cm long; cased, with makers' paper label, 99 cm long

R10 000 – 15 000

416
A Cape brass mug, Frederik Johannes Staal, Robertson, 20 June 1928

with rolled rim and strap handle, stamped with maker's mark and date, 9,5 cm high

R4 000 – 6 000

416



417
A Boer War prisoner of war teak and inlaid walking stick, G E du Toit

the shaft inset with bone plaques inscribed 'VIRTUS OMNIA VINCIT', and 'G.E. du TOIT', inlaid with diamond and triangular motifs, the handle in the form of a bird's head, with brass ferrule, 93,5 cm high

R15 000 – 20 000

LITERATURE

c.f. Celestine Pretorius (2000) *Erich Mayer Op St Helena – vol van hartepyn*, Protea Boekhuis, Pretoria. An example with similar carving of the inscription is illustrated on page 69.

418
A Ceramic Studio green-glazed jardinière, 1939

of tapering ovoid form with rolled rim, glazed in shades of mottled turquoise and green, stamped twice CERAMIC STUDIO 1939, 54 cm high

R10 000 – 15 000

419-420
No lots



detail

417



418





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

**19th century, Modern, Post-War
and Contemporary Art**

Day Sale
Lots 421–530

Lot 521 Judith Mason, *A Multiple Scarecrow* (detail)

421

John Stobart

BRITISH 1929–

Under Full Sail

signed and dated 69

oil on canvas

59,5 by 84,5 cm

R120 000 – 160 000

Accompanied by a John Stobart Christmas card with greetings from the artist's wife, two John Stobart Kennedy Gallery catalogues dated 1971 and 1972 and two John Stobart brochures.



422

Thomas Jacques Somerscales

BRITISH 1842–1927

A Freshening Breeze

signed and dated 1906; inscribed

with the title on the stretcher

oil on canvas

34,5 by 55 cm

R50 000 – 70 000



423

Flemish School

EARLY 17TH CENTURY

*Portrait of a Young Girl
Holding a Rattle*

inscribed 'Año Dõnu' and dated 1627

oil on canvas

98 by 69 cm

R80 000 – 100 000



423

424

Salvatore Frangiamore

ITALIAN 1853–1915

Gossiping Nuns

signed and dated 1880

oil on canvas

59 by 38 cm

R60 000 – 80 000



424

425

Eugenio Zampighi

ITALIAN 1859–1944

Laughter

signed

oil on canvas

53,5 by 75 cm

R70 000 – 90 000



425

426

English Provincial School

18TH CENTURY

*A Portrait of Three Sisters,
One Holding her Pet Bird*

oil on canvas

75 by 90 cm

R40 000 – 60 000



426



427

Sir William Russell Flint

SCOTTISH 1880–1969

East of Ben Vorlich (Loch Earn)

signed; signed and inscribed with the title on the reverse; further inscribed with the artist's name and title on a Fine Art Society label on the reverse
watercolour on paper
32,5 by 49,5 cm

R30 000 – 50 000



428

Sir William Russell Flint

SCOTTISH 1880–1969

The Great Bastion, Montreuil-sur-Mer

signed; inscribed with the artist's name and title on the mount
watercolour on paper
33 by 53 cm

R40 000 – 60 000



429

Edward Seago

BRITISH 1910–1974

Street Scene, Montereaux, France

signed; inscribed with the title on the reverse in another hand, and with a Pieter Wenning Gallery label adhered
oil on board
34,5 by 49 cm

R160 000 – 200 000

430

Sir Herbert Baker

BRITISH 1862–1946

Rust en Vrede

signed H B & M, dated Feb 01 and inscribed 'Muizenberg, House for Mr Rhodes'
pen and ink and watercolour on paper
25 by 43,5 cm

R20 000 – 30 000

The initials H B & M are those of Herbert Baker and Francis Edward Masey, who worked together in an architectural practice between 1896 and 1910. This envisioned dwelling Rust en Vrede was conceived for Cecil John Rhodes during his final years while he resided at his modest cottage in Muizenberg. Rhodes did not live to see the completion of Rust en Vrede but Sir Abe Bailey completed the project with Baker's drawings, taking residence in 1905.



430

431

Circle of Count Amedeo Preziosi

MALTESE 1816–1882

An album containing 51 drawings, watercolours and prints; including 20 watercolours from the Circle of Amedeo Preziosi, illustrating various dignitaries within the court of the Sultan

gilt-tooled leather bound
23 by 19,5 by 3 cm

R70 000 – 90 000

PROVENANCE

Admiral Sir Baldwin Wake Walker,
1st Baronet KCB CMG



431

432

William Cornwallis Harris

Portraits of the Game and Wild Animals of Southern Africa

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

R120 000 – 160 000

PROVENANCE

Strauss & Co, Cape Town, 16 March
2015, lot 384.



432

433

Sybil Andrews

BRITISH/CANADIAN 1898–1992

Haulers

signed, inscribed with the title and numbered T.P.1 in pencil
woodcut in colour on tissue paper
image size: 17,5 by 29 cm;
sheet size: 21,5 by 33,5 cm

R60 000 – 80 000

Stylistically influenced by the artists of the Vorticist movement, Sybil Andrews trained at the Grosvenor School of Modern Art where she developed her distinctive linocut prints under Iain Macnab. Her graphic work is celebrated alongside that of fellow artists Cyril Power, Lil Tschudi and William Greengrass.



434

Kenneth Armitage

BRITISH 1916–2002

Two Figures with Drawing

incised with the artist's initials, dated 1972 and numbered 3/4
wood, plaster and paper
height: 38 cm
(2)

R80 000 – 120 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.

EXHIBITED

Arts Council United Kingdom, *Keith Armitage, 1972–73*. Catalogue number 46, illustrated on the front cover of the exhibition catalogue.

Accompanied by a copy of the exhibition catalogue.



435

Julius Bissier

GERMAN 1893–1965

Untitled

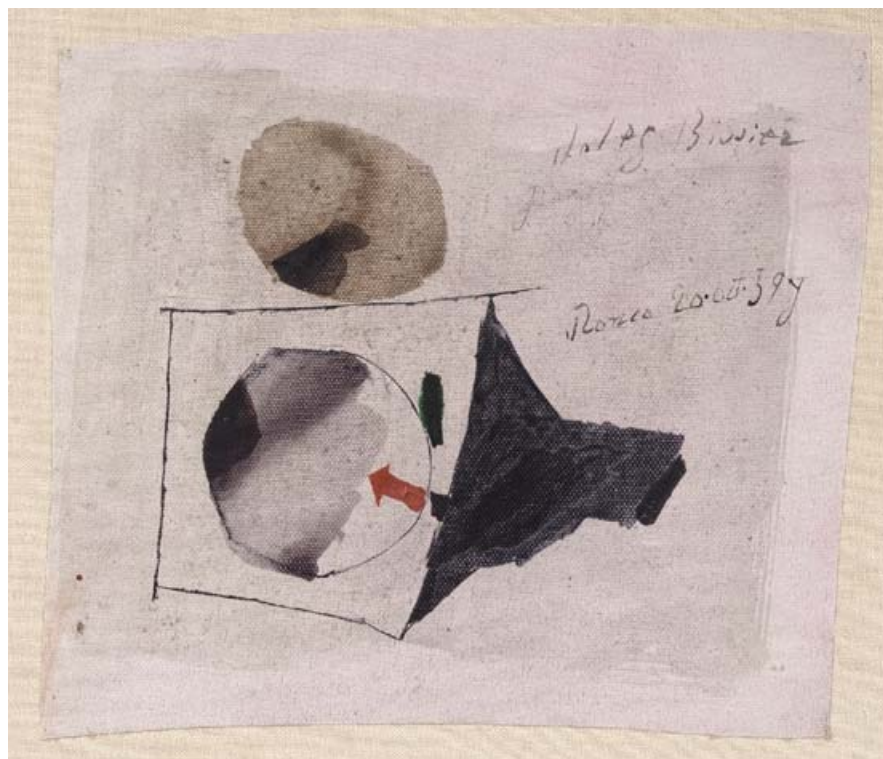
signed and dated 20 Oct. 59;
inscribed with the artist's name, title,
medium and dimensions on a 'Dr
and Mrs. Theodore J. Eldich Jr.' label
on the reverse; bears Waddington
Galleries, London, and Lefebvre Gallery,
New York, labels on the reverse
oil tempera on cut fabric
20 by 23,5 cm
(2)

R70 000 – 90 000

PROVENANCE

Cynthia Villet-Gardner, and thence
by descent

Accompanied by exhibition
catalogue *Julius Bissier 1893–1965*, The
Arts Council, 1977, with introduction
by Werner Schmalenbach.



436

Jesus Rafael Soto

VENEZUELAN 1923–2005

Multiple, from the Jai-Alai Suite

signed and numbered 91/300 on
the base
lacquered perspex, metal rods and
nylon thread
height: 50,5 cm
(3)

R30 000 – 50 000

PROVENANCE

Purchased from Ann Zinn Gallery,
Cape Town, 1975. Accompanied by
original invoice.
Cynthia Villet-Gardner, and thence
by descent.

Accompanied by the book by Alfredo
Boulton, *Soto*, with text in Spanish,
French and English, and Galerie
Denise René, Paris, catalogue, May/
June 1967, with text in French.



side view



front view

437

Cecil Higgs

SOUTH AFRICAN 1898–1986

Drakensberg

signed and dated 56-57

oil on canvas

70 by 95 cm

R70 000 – 100 000

PROVENANCE

Strauss & Co, Johannesburg, 11 June 2012, lot 352.



437

438

Hugo Naudé

SOUTH AFRICAN 1868–1941

Hex River Mountains in Winter

signed

oil on panel

29 by 38,5 cm

R70 000 – 90 000

PROVENANCE

Stephan Welz & Co. In Association with Sotheby's, Johannesburg, 18 May 1998, lot 488.



438

439

Hugo Naudé

SOUTH AFRICAN 1868–1941

Mountains near Worcester

inscribed with the artist's name and the title on a Pretoria Art Museum label and The National Gallery of South Africa label adhered to the reverse

oil on panel

19 by 28 cm

R50 000 – 70 000

PROVENANCE

The Collection of Adèle Naudé. Private Collection. Strauss & Co, Johannesburg, 20 May 2013, lot 84.

EXHIBITED

The Pretoria Art Museum, Pretoria, *Hugo Naudé Retrospective Exhibition*, 1969.

The National Gallery of South Africa, Cape Town.

Bears Johans Borman Fine Art Gallery label on the reverse.



439

440



443



440

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Golden Gate

signed and dated 42

oil on board

69 by 120 cm

R40 000 – 60 000

441

Frans Oerder

SOUTH AFRICAN 1867–1944

Harbour Landscape

signed

oil on canvas

30 by 40 cm

R40 000 – 60 000

441



444



442

Ruth Prowse

SOUTH AFRICAN 1883–1967

Fruit Packers

signed with the artist's monogram

oil on canvas

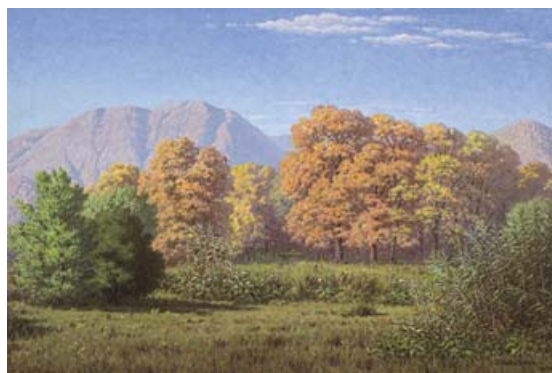
32 by 50 cm

R40 000 – 60 000

442



445



444

Charles Rolando

ITALIAN/AUSTRALIAN 1844–1893

A View of Devil's Peak and the Eastern Slopes of Table Mountain

signed

oil on canvas

49,5 by 90,5 cm

R40 000 – 60 000

445

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

Autumn: Pear Trees (Phizantfontein, Riversdale)

signed and dated 1928; signed, dated and inscribed with the title on the reverse

oil on canvas

44,5 by 67,5 cm

R50 000 – 70 000

443

Charles Rolando

ITALIAN/AUSTRALIAN 1844–1893

A View of Devil's Peak

oil on canvas laid down on board

43,5 by 79 cm

R25 000 – 35 000

446



446

Tinus de Jongh

SOUTH AFRICAN 1885–1942

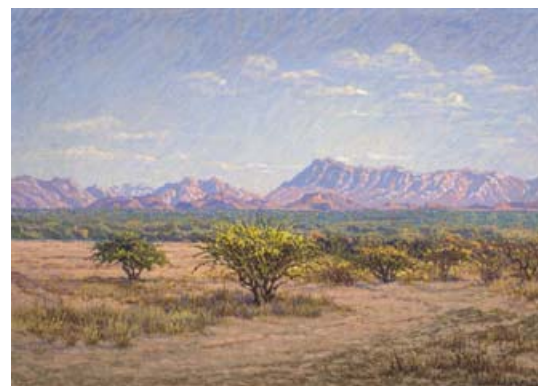
Lion's Head

signed; inscribed with the artist's
name and the title on a label adhered
to the frame

oil on canvas
42,5 by 60 cm

R40 000 – 60 000

449



447



450



447

Tinus de Jongh

SOUTH AFRICAN 1885–1942

*Table Mountain from
Across the Bay*

signed
oil on canvas
45 by 62 cm

R40 000 – 60 000

448

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Winter Landscape with Canal

signed
oil on canvas
67 by 84 cm

R70 000 – 90 000

448



451



449

Johannes Blatt

SOUTH AFRICAN 1905–1972

Garib, 'Skaap-Rivier'

signed and dated 1945; inscribed
with the title on the reverse
oil on board
63 by 90 cm

R30 000 – 50 000

450

Johannes Blatt

SOUTH AFRICAN 1905–1972

Okahandja, Willem Berg

signed and dated 1947; inscribed
with the title on the reverse
gouache on paper laid down on
board
30,5 by 42,5 cm

R20 000 – 30 000

451

Johannes Blatt

SOUTH AFRICAN 1905–1972

Klein Ameib

signed and dated 1946; inscribed
with the title on the reverse
gouache on paper laid down on
panel
32 by 44 cm

R20 000 – 30 000

452

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

***Waterpomp, Amatoko, SWA*
(Nilant 108)**

signed in pencil in the margin
linocut

image size: 28 by 36 cm

R30 000 – 50 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela Bela: Dream Africa Publishing. Another example from this edition is illustrated on page 2.



453

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Okahandjaberg

signed and numbered 41/100 in
pencil in the margin
etching

image size: 20 by 26,5 cm

(2)

R40 000 – 60 000

EXHIBITED

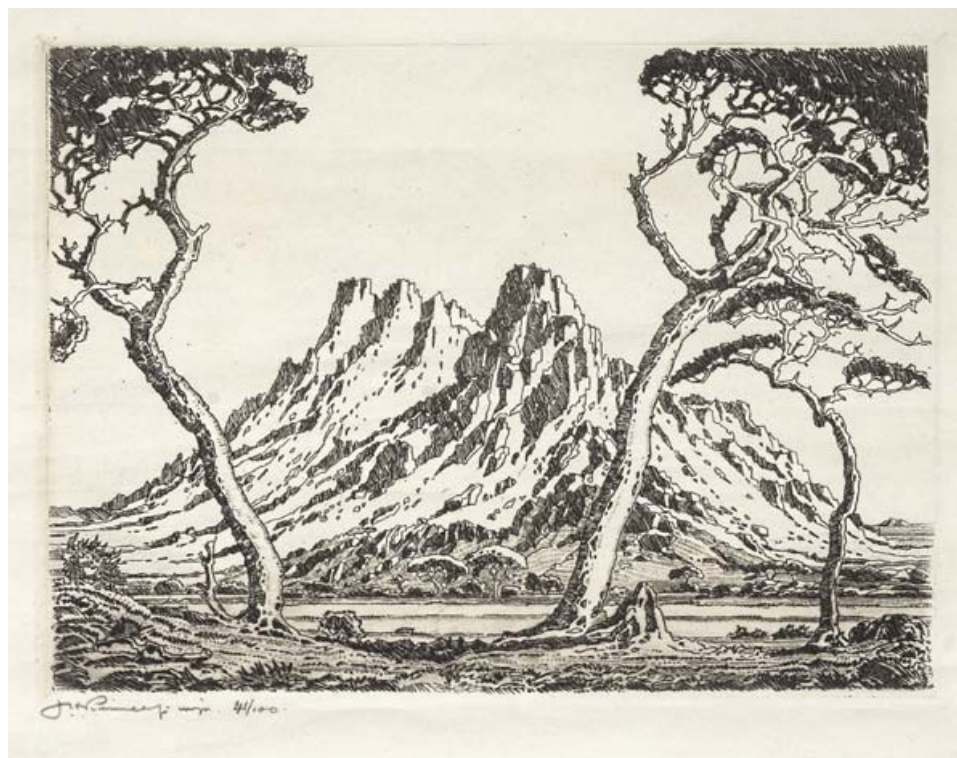
Standard Bank Gallery, Johannesburg, *A Space for Landscape: The Work of JH Pierneef*, July to August 2015, another example from the edition illustrated on pages 16 and 131 in the exhibition catalogue.

LITERATURE

JFW Grosskopf (1945) *Hendrik Pierneef, Die Man en Sy Werk*, Pretoria: Van Schaik. Another example from the edition is illustrated, plate number 6.

PG Nel (ed.) (1990) *JH Pierneef: His Life and His Work*, Cape Town and Johannesburg: Perskor. Another example from the edition is illustrated on page 115.

G de Kamper and C de Klerk (2014) *JH Pierneef in Print*, Limpopo: Dream Africa. Another example from the edition is illustrated on page 93.



Accompanied by a copy of the book by PG Nel, *JH Pierneef: His Life and His Work*.

The proceeds from the sale of lots 454 through 459 will benefit the Irma Stern Trust.



454

Irma Stern

SOUTH AFRICAN 1894–1966

Moored Sailing Boats

signed and dated 1962

felt tip pen on paper

38,5 by 56,5 cm

R60 000 – 80 000

PROVENANCE

Irma Stern Trust Collection, accession number 1320.



455

Irma Stern

SOUTH AFRICAN 1894–1966

Two Figures

signed and dated 1961

ballpoint pen and charcoal on paper

33 by 46 cm

R30 000 – 40 000

PROVENANCE

Irma Stern Trust Collection, accession number 1244.



456

Irma Stern

SOUTH AFRICAN 1894–1966

Two Women

signed and dated 1953

gouache and ballpoint pen on paper

24 by 30,5 cm

R60 000 – 80 000

PROVENANCE

Irma Stern Trust Collection, accession number 1048.

457

Irma Stern

SOUTH AFRICAN 1894–1966

Two Women

signed and dated 1961
gouache, felt tip pen and ballpoint
pen on paper
30,5 by 24 cm

R50 000 – 70 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1196.



457

458

Irma Stern

SOUTH AFRICAN 1894–1966

Women Harvesting

signed and dated 1961
mixed media on paper
30,5 by 24 cm

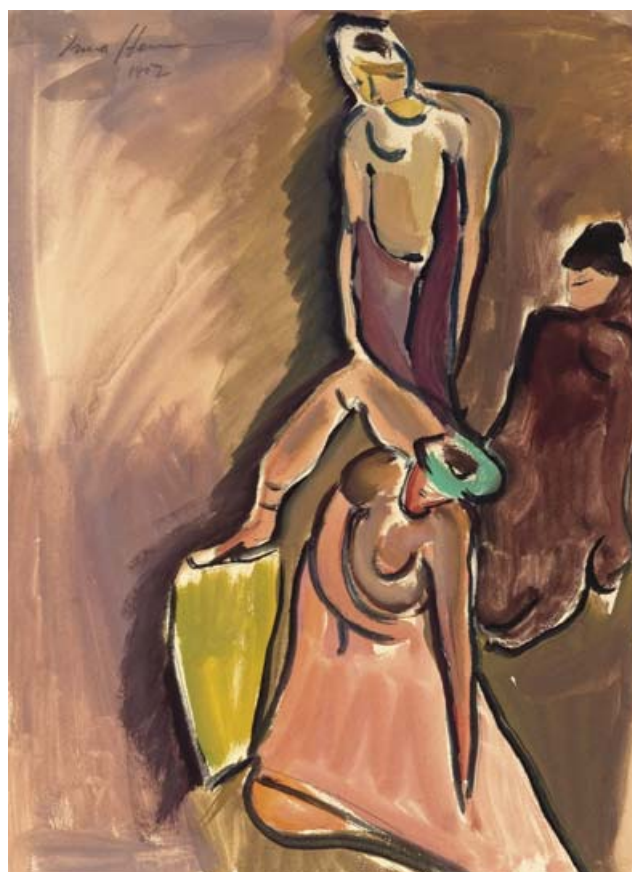
R50 000 – 70 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1195.



458



459

459

Irma Stern

SOUTH AFRICAN 1894–1966

Three Figures

signed and dated 1952
gouache and pencil on paper
37 by 27 cm

R60 000 – 80 000

PROVENANCE

Irma Stern Trust Collection, accession
number 827.

460

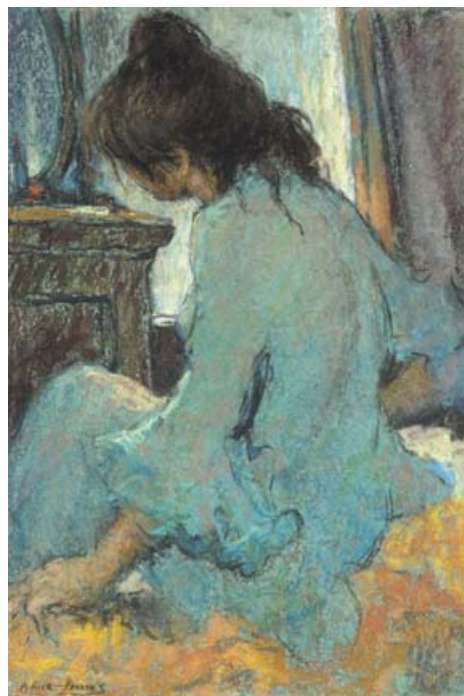
Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Seated Girl

signed
pastel on paper
56 by 38 cm

R25 000 – 40 000



460

461

Clement Serneels

SOUTH AFRICAN 1912–1991

Woman Reading with a View of Yachts

signed and dated 86
oil on canvas
88,5 by 68,5 cm

R35 000 – 50 000

PROVENANCE

Strauss & Co, Johannesburg,
7 November 2011, lot 73.



461

462

Edward Wolfe

SOUTH AFRICAN 1897–1982

Portrait of Mrs Jefferson

signed; inscribed with the artist's
name, title, medium and dimensions
on an Odette Gilbert gallery label
adhered to the reverse
oil on canvas
81,5 by 63,5 cm

R30 000 – 50 000



462

463

Alfred Neville Lewis

SOUTH AFRICAN 1895–1972

Portrait of a Girl in White

signed
oil on canvas
49 by 39 cm

R35 000 – 50 000



463

464

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Boy

signed and dated '68
oil on board
27 by 18 cm

R30 000 – 50 000

PROVENANCE

Strauss & Co, Johannesburg, 20 May
2013, lot 118.

LITERATURE

The Diary of Johannes Meintjes,
catalogue number JM967.



464



465

465

Carl Büchner

SOUTH AFRICAN 1921–2003

Harlequin

signed
oil on canvas
74,5 by 54,5 cm

R60 000 – 80 000

466

Jean Welz

SOUTH AFRICAN 1900–1975

Head of a Poet

signed and dated 52
oil on board
41 by 31 cm

R80 000 – 120 000

PROVENANCE

Die Kunsamer, Cape Town.

LITERATURE

cf. Elza Miles (1997) *The World of Jean Welz*, Stellenbosch: Fernwood Press.
A similar example illustrated on page
110, titled *Poet*, 1955.



466



467

467

Alexis Preller

SOUTH AFRICAN 1911–1975

Self Portrait

signed and dated '34
oil on board
24,5 by 17 cm

R80 000 – 120 000

468

Terence McCaw

SOUTH AFRICAN 1913–1978

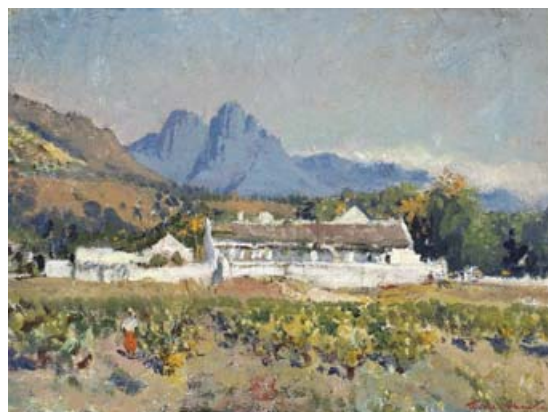
Jonkershoek

signed and dated 71
oil on canvas laid down on board
44,5 by 60 cm

R40 000 – 60 000

PROVENANCE

Stephan Welz & Co, Cape Town,
17 February 2015, lot 598.



468

469

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Landscape, Stellenbosch

signed
oil on canvas
41 by 50,5 cm

R60 000 – 90 000

PROVENANCE

Acquired by the previous owner
from the artist.



469

470

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Caledon Street, District Six

signed and dated 1963; signed and
inscribed with the title in English and
Afrikaans on the reverse
pastel on glass paper
43 by 57 cm

R25 000 – 35 000



470



471

471

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Bo Kaap

signed and dated 1989; signed and
dated on the reverse
oil on canvas
24 by 32 cm

R40 000 – 60 000

472

Piet van Heerden

SOUTH AFRICAN 1917–1991

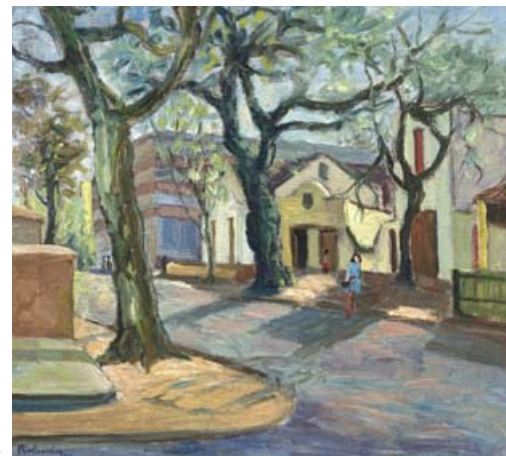
Van Ryneveld Street, Stellenbosch

signed and dated 44
oil on panel
39,5 by 44,5 cm

R25 000 – 35 000

PROVENANCE

Stephan Welz & Co, Cape Town,
21 October 2008, lot 660.



472



473



474



475



476

473

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Gathering Kelp

signed
oil on canvas
54 by 79 cm

R40 000 – 60 000

PROVENANCE

Strauss & Co, Johannesburg,
20 May 2013, lot 50.

474

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Scarecrow

signed
oil on canvas
80,5 by 52,5 cm

R25 000 – 35 000

475

Marianne Podlashuc

SOUTH AFRICAN 1932–2006

Making a Wish

signed
oil on board
44 by 50,5 cm

R25 000 – 35 000

476

Fred Page

SOUTH AFRICAN 1908–1984

District Six, CT

signed and dated '70; inscribed with
title on the reverse
acrylic on paper laid down on board
55 by 75,5 cm

R50 000 – 70 000

477

Terence McCaw

SOUTH AFRICAN 1913–1978

Santorini, Greece

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

R30 000 – 50 000

PROVENANCE

Strauss & Co, Cape Town,
12 October 2015, lot 442.



478

Terence McCaw

SOUTH AFRICAN 1913–1978

Old Houses, Klippiesdorp, Saldanha

signed; inscribed with the title on
the reverse
oil on canvasboard
59 by 74,5 cm

R40 000 – 60 000



479

Terence McCaw

SOUTH AFRICAN 1913–1978

Hout Bay

signed; inscribed with a dedication
'For Glennie and Nicky with love
Terence' on the reverse
oil on canvasboard
60 by 75 cm

R40 000 – 60 000



480

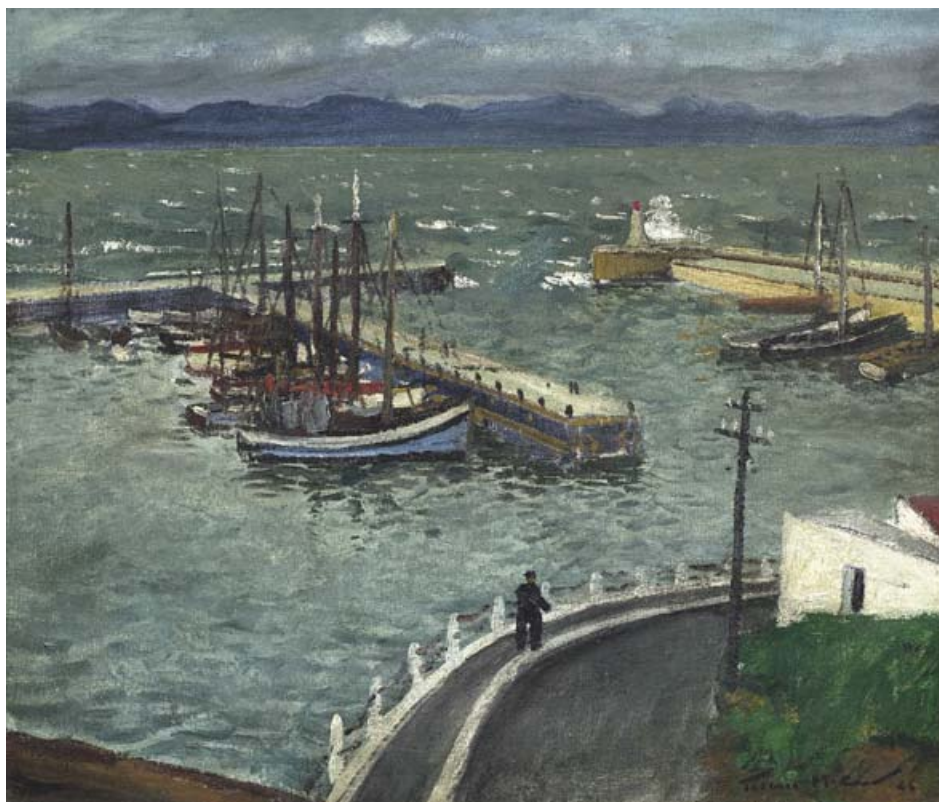
Terence McCaw

SOUTH AFRICAN 1913–1978

Boats in Kalk Bay

signed and dated 46; inscribed with the title on the reverse
oil on canvas laid down on board
50 by 59 cm

R60 000 – 80 000



Froggy Pond as it is today

481

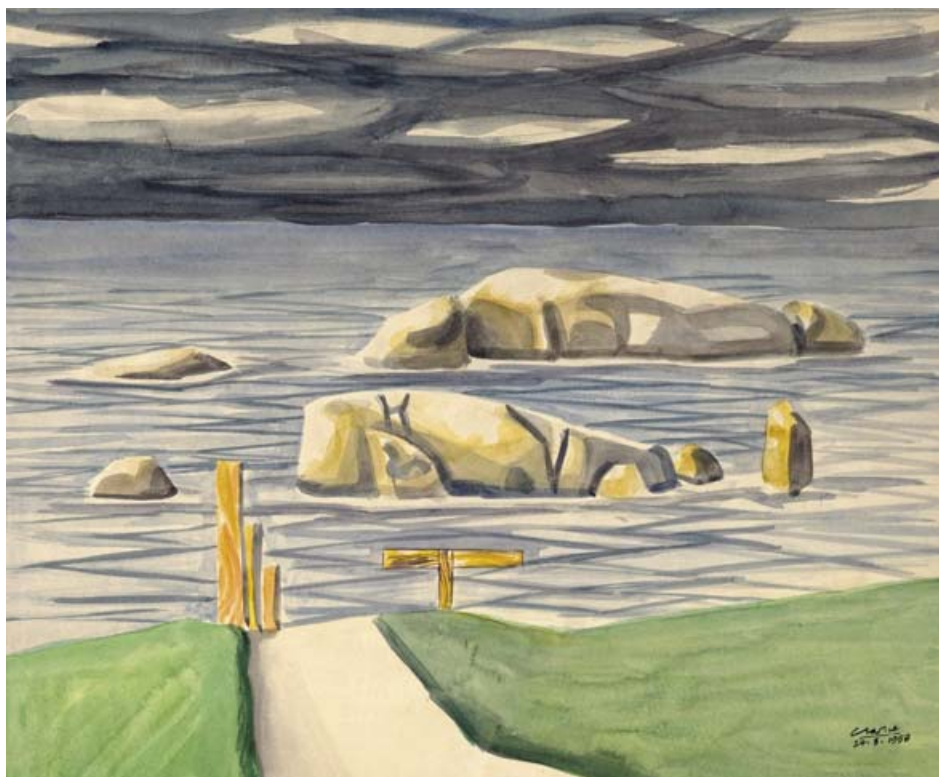
Peter Clarke

SOUTH AFRICAN 1929–2014

*Pathway to the Sea,
Froggy Pond, C.P.*

signed and dated 24.3.1958; inscribed with the title, 'no. 32' and '6gns' on the reverse
watercolour and gouache on paper
33 by 41 cm

R70 000 – 90 000





482



483



484



485

482

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Still Life with Coffee Pot and a Bowl of Fruit

signed
oil on cardboard
34 by 57,5 cm

R25 000 – 35 000

483

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Violin, Fruit and Two Bowls

signed and dated 1989; signed and inscribed with the title in English and Afrikaans on the reverse
oil on canvas
35 by 45 cm

R40 000 – 60 000

484

David Botha

SOUTH AFRICAN 1921–1995

Still Life with Pomegranates and Vessels

signed and dated '63
oil on canvas
49,5 by 75 cm

R60 000 – 80 000

485

David Botha

SOUTH AFRICAN 1921–1995

Still Life with Coral Tree Branches in a Vase

signed
oil on canvas laid down on board
60 by 75 cm

R50 000 – 70 000

486

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Mixed Flowers in a Blue Vase

signed

oil on canvas

51,5 by 39,5 cm

R30 000 – 50 000

487

Georgina Gratrix

SOUTH AFRICAN 1982–

Sunday Painting

signed and dated 2017 on the reverse

oil on board

70 by 50 cm

R50 000 – 70 000

When she was awarded the 2018 Discovery Prize at Art Brussels, Belgium, the jury commended Georgina Gratrix for her 'painterly take' on sculpture, and 'sculptural approach to painting'.¹ This recent still life, a gift from the artist to a writer friend, bears out this approach. Gratrix's expressionist paintings are defined by their richly articulated surfaces. The artist honed her style through successive solo exhibitions, starting in 2008 with *Master Copy*, a joyously flippant re-assessment of painting as a materialist practice bounded by pictorial conventions. But it was her 2012 solo exhibition *My Show* that marked a key technical breakthrough for the artist, in particular, the four-panel work *Jungle* (2012), which features crudely delineated floral and avian elements painted with industrial brushes. 'With this move to large-scale materials the painting became more tactile and sculptural,' noted critic Matthew Partridge.² This technical innovation has been matched by Gratrix's mounting interest in floral subjects. As is her manner, this colour-drenched presentation of cut flowers is laconically described. While it is possible to discern a flamingo flower (anthurium) and ornamental pincushion in the arrangement, spontaneity and energised wonder – rather than classificatory exactness – are the defining hallmarks of Gratrix's flamboyant still lifes.

Sean O'Toole

1. 'Winner Discovery Prize', Art Brussels website, 19 April 2018: <https://www.artbrussels.com/en/News/2018/Discovery%20winner>.

2. Matthew Partridge (2012) 'Different strokes for different folks', *Mail & Guardian*, 13 April 2012: <https://mg.co.za/article/2012-04-13-different-strokes-for-folks>.





488



489



490

490

Jean Welz

SOUTH AFRICAN 1900–1975

Forms from South African Nature

signed and dated 1945; South African Association of Arts, South African National Gallery and Pieter Wenning Gallery labels adhered to the reverse
oil on canvas
40 by 50 cm

R80 000 – 120 000

488

Larry Scully

SOUTH AFRICAN 1922–2002

Strand

signed and dated 66
oil on board
121 by 121 cm

R35 000 – 50 000

PROVENANCE

Stephan Welz & Co, Cape Town,
1 June 2010, lot 275.

489

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Source of Light

signed; signed, inscribed with the
title and the medium on the reverse
oil on board
67 by 98,5 cm

R35 000 – 50 000

EXHIBITED

The South African Association of Arts, *Exhibition of South African Art Abroad, 1948–1949*, touring Britain, the Netherlands, Belgium, Canada and the United States of America, catalogue number 115.

The South African National Gallery, Cape Town, *Jean Welz Retrospective*, 1970.

Pieter Wenning Gallery, Johannesburg, *Jean Welz Memorial Exhibition*, 1977.

491

Douglas Portway

SOUTH AFRICAN 1922–1993

Abstract

signed
mixed media on canvas
128 by 128 cm

R80 000 – 120 000

PROVENANCE

Cynthia Villet-Gardner, and thence
by descent.



492

Douglas Portway

SOUTH AFRICAN 1922–1993

Nude with a Vase of Flowers

signed
oil on canvas
102 by 102 cm

R40 000 – 60 000

PROVENANCE

Cynthia Villet-Gardner, and thence
by descent.





493

Clive van den Berg

SOUTH AFRICAN 1956–

View of Melville Koppies

signed and dated '98; signed, dated
and inscribed with the title on the
reverse

oil on canvas

75 by 101 cm

R30 000 – 50 000



494

Johann Louw

SOUTH AFRICAN 1965–

Sop die Knersvlakte

signed with the artist's initials

oil on board

122,5 by 65 cm

R40 000 – 60 000

495

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Karoo Landscape with Houses

signed

oil on board

39,5 by 62,5 cm

R40 000 – 60 000



496

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Die Wildernis

signed and dated 1962

oil on board

60 by 54,5 cm

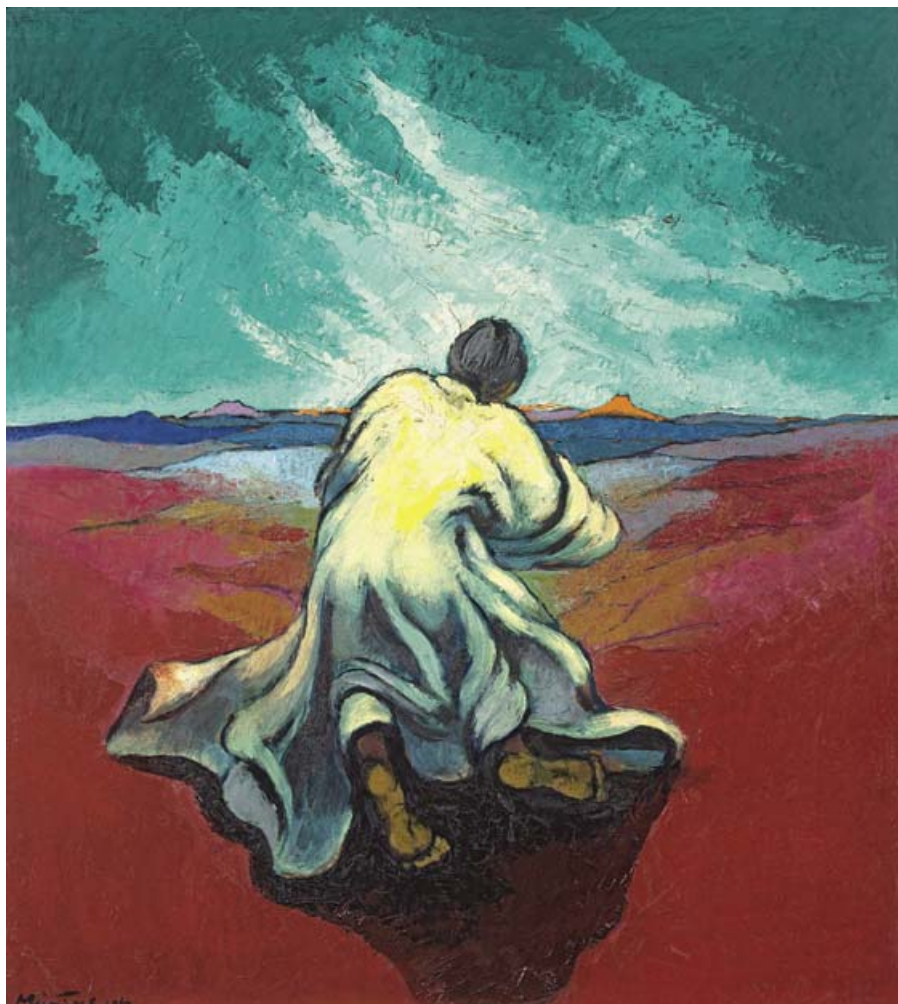
R70 000 – 90 000

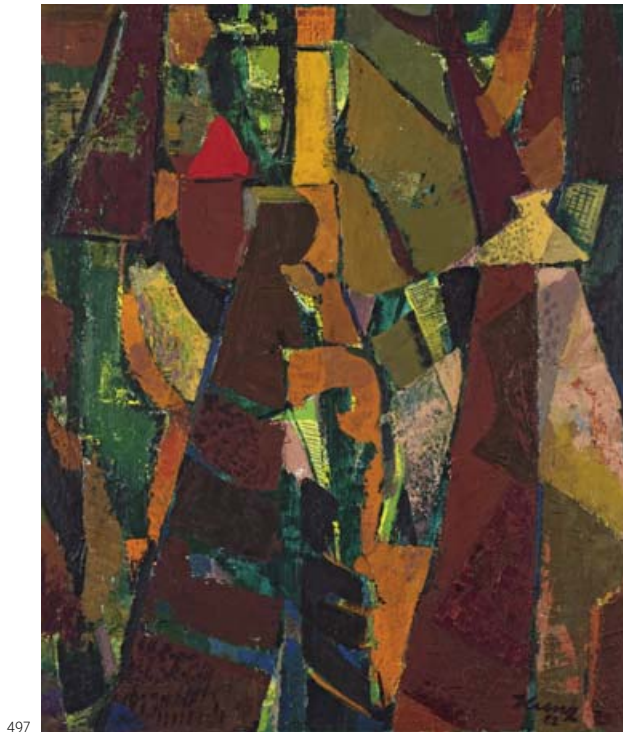
PROVENANCE

Purchased from the artist by the current owner's father in 1963–64. Accompanied by the original cheques.

EXHIBITED

Regency Gallery, Cape Town, 9 to 23 October 1962, catalogue number 13. South African Association of Arts, Cape Town, *Johannes Meintjes Retrospective Exhibition*, 15 to 26 October 1963, catalogue number 36.





497

497

Alfred Krenz

SOUTH AFRICAN 1899–1980

Abstract with Basuto Motives

signed and dated 62; signed and inscribed 'Rondebosch, fecit 1962' on the reverse; artist's name, title and medium on a Bienal de São Paulo label adhered to the reverse; further inscribed with the title *Blue Abstract* on a South African National Gallery adhered to the reverse

oil on board

81,5 by 65 cm

R60 000 – 80 000

EXHIBITED

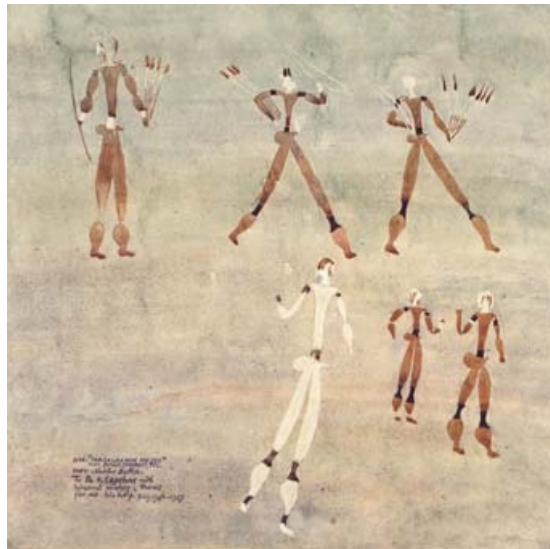
Bienal de São Paulo, September to December 1963.

LITERATURE

Ellen Davis-Mesman (1998) *The Colourful Palette of Alfred Krenz*. Cape Town: Ellen Davis-Mesman. Illustrated on page 67, number 53, with the title *Basuto Abstract*.

'Rather different is the *Basuto Abstract* (1962) in which Krenz used a figure wrapped in a blanket, and abstracted the figure and its surrounds in a colourful patchwork, which gives the impression of a collage. In this respect it is different from his other abstracts. This painting is very evocative of Africa in the earthy rich colours of rusty brown and orange'.

Ibid.



498

498

Walter Battiss

SOUTH AFRICAN 1906–1982

Site: 'Magalakwin No 351', Dist. Potgietersrust, TvI

signed, dated July 1946–1947, inscribed with the title and 'To Dr Klepene with sincerest wishes and thanks for all his help'.

watercolour on paper

54 by 54 cm

R40 000 – 60 000



499

499

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Primordial Daydream

signed and dated 1970

oil on canvas

120,5 by 120,5 cm

R70 000 – 90 000

500

Walter Meyer

SOUTH AFRICAN 1965–2017

Tidal Pool, Camps Bay

signed with the artist's initials and dated 07; inscribed with the title on the reverse

oil on canvas

59,5 by 75 cm

R60 000 – 80 000

500



503



501

Walter Meyer

SOUTH AFRICAN 1965–2017

Sunset

signed with the artist's initials and dated 98

oil on canvas

30 by 40 cm

R25 000 – 35 000

501



504



502

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

'The Twilights of Dawn' in Lesotho near Sunnypass

signed and inscribed 'In the 20th Century'; signed, inscribed with the title and 'In the 20th Century' on the reverse; further inscribed with the artist's name and title on a Johans Borman Fine Art label adhered to the reverse

oil on board

50 by 78 cm

R60 000 – 80 000

502



505



503

Keith Alexander

SOUTH AFRICAN 1946–1998

Thorn Tree

signed and dated 94; signed, dated and inscribed with the title on the reverse

oil on canvas

22,5 by 30,5 cm

R50 000 – 80 000

504

Walter Meyer

SOUTH AFRICAN 1965–2017

Britstown

signed with the artist's initials and dated 03

oil on canvas

59 by 79 cm

R40 000 – 60 000

505

Walter Meyer

SOUTH AFRICAN 1965–2017

Smithfield

signed with the artist's initials and dated 97; inscribed with the artist's name and title on a Johans Borman Fine Art label adhered to the reverse

oil on canvas

78,5 by 99 cm

R50 000 – 70 000



506

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Abstract

signed; inscribed with the artist's name and title on a
Johans Borman Fine Art label adhered to the reverse
carved, incised and painted wood panel
61 by 91 cm

R60 000 – 80 000

PROVENANCE

Acquired directly from the artist by Mr Yusuf and
Mrs Amina Cachalia in the early 1970s.

LITERATURE

Johans Borman (2011) *Aspects of Abstraction*, Cape
Town: Creda Communications. Illustrated in colour
on pages 64 and 65.



507

Cecil Skotnes and John Skotnes

SOUTH AFRICAN 1926–2009 AND 1952–

Door Panel with Three Fish

carved, painted and incised wood panel
with sand cast aluminium mounts
195 by 108 cm

R60 000 – 80 000

Accompanied by a letter of authenticity,
signed by John Skotnes.



508

Edoardo Villa

SOUTH AFRICAN 1915–2011

Standing Figures, two door handles

each signed and dated 1967

bronze

height: each 39,5 cm

(2)

R100 000 – 150 000

PROVENANCE

Dr Hesse, Pretoria.

Private Collection.

LITERATURE

cf. Fritz-Uwe Günther (1998) *Eduardo Villa Museum* catalogue, Pretoria: University of Pretoria. A similar example titled *Standing Figure* dated 1965 is illustrated on page 35.

While the architect Dr. Hesse and his wife were building their house in Pretoria, they visited Nico Roos, who had Edoardo Villa sculptures as door handles. After coming to an agreement with Roos and Villa, who were both friends of the Hesses, another set was cast by Renzo Vignali as handles for the front door of the Hesse residence. The current owner's late husband bought the house from the Hesses, but the handles were excluded from the sale of the house on his death.



509

Edoardo Villa

SOUTH AFRICAN 1915–2011

Standing Form

signed and dated 1978

bronze on a marble base

height: 39,5 cm excluding base; base: 3,5 cm

R50 000 – 70 000

LITERATURE

cf. Fritz-Uwe Günther (1998) *Eduardo Villa Museum* catalogue, Pretoria: University of Pretoria. A similar example titled *Standing Figure* dated 1977 is illustrated on page 25.

510

Conrad Botes

SOUTH AFRICAN 1969–

Untitled

2002

signed with the artist's initials
reverse glass painting
diameter: 40 cm

R25 000 – 35 000



510



512

511

Conrad Botes

SOUTH AFRICAN 1969–

The Temptation to Exist

signed with the artist's initials and
dated 10; inscribed with the title on
the reverse

reverse glass painting
diameter: 50 cm

R20 000 – 30 000



511

512

Christiaan Diedericks

SOUTH AFRICAN 1965–

Reinventing Utopia

signed, dated 2009 and inscribed
with the title

mixed media
diameter: 80 cm, including frame

R15 000 – 20 000



511

513

Rodan Kane-Hart

SOUTH AFRICA 1988–

Figures and Forms: Hammered

2017

mixed media
106.5 cm

R35 000 – 50 000



513

514

Colbert Mashile

SOUTH AFRICAN 1972–

Gluttony

signed and dated 10; inscribed with the title and with Brundyn+Gonsalves and DF Contemporary gallery labels on the reverse

oil and acrylic on canvas
143,5 by 110,5 cm

R40 000 – 60 000



514

515

Robert Hodgins

SOUTH AFRICAN 1920–2010

Egoli! Egoli! A wonderful town, A wonderful town . . .

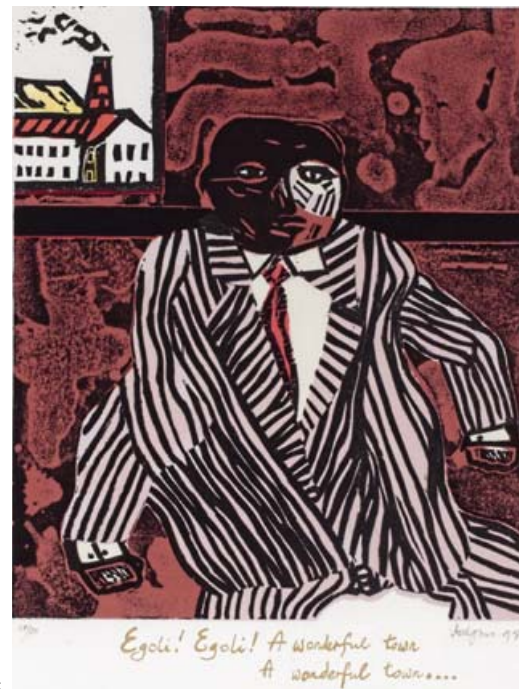
signed, dated 98 and numbered 18/30 in pencil in the margin; with printed title

linocut with colour screenprint
image size: 33,5 by 25 cm

R20 000 – 30 000

LITERATURE

Anthea Buys (2012) *A Lasting Impression: The Robert Hodgins Print Archive*, Johannesburg: Wits Art Museum. Another example from the edition illustrated in colour on pages 40 and 272.



515

516

Blessing Ngobeni

SOUTH AFRICAN 1985–

Face of Difference

signed; inscribed with the artist's name on an Art Eye Gallery label adhered to the reverse

oil and collage on canvas
50 by 56,5 cm

R40 000 – 60 000



516

517

Trevor Makhoba

SOUTH AFRICAN 1956–2003

Unban the Local Vibe

signed and dated '95; inscribed with the title on the reverse

oil on canvasboard
60 by 90,5 cm

R35 000 – 50 000



517



518

Judith Mason

SOUTH AFRICAN 1938–2016

God is a Rumour II

signed
mixed media on paper
79,5 by 69 cm
(2)

R30 000 – 50 000

PROVENANCE

Purchased from Lieschen Heinze,
Chelsea Gallery, Darling, in 2005.

Accompanied by a Judith Mason
hand-made booklet inscribed:

From a remark by Dennis Potter, the
British playwright, in an interview
with the BBC.

'The head spreading the 'rumour'
is that of the wise crone, or a sybil, or

sophia, hiding behind a veil, in front
of which is an early Egyptian fertility
figure in outline.'

Above her, against a pattern
derived from mosque decoration
are the four pointed ideogram of the
'nyame dua', the Supreme God of the
Akan in West Africa; a Hopi labyrinth
signifying Mother Earth; the Star of
David; tantric diagrams and stars.

At the bottom left hand is an
image loosely derived from an Indian
Naga deity figure of the 2nd century
AD, and Mohammed, veiled and
a little alarmed, perhaps, at all this
femininity, stands at the bottom
right-hand corner. This image is
taken from a 17th century Turkish
illustration.

The scorch marks of the flat iron
attest to the household goddess, the
threads thro' the mouth signify the
resistance to women as preachers.

Judith Mason



519

Judith Mason

SOUTH AFRICAN 1938–2016

Horse

signed
oil on board
99,5 by 99,5 cm

R100 000 – 150 000



520

Judith Mason

SOUTH AFRICAN 1938–2016

Mary Magdalene – Harlot

signed

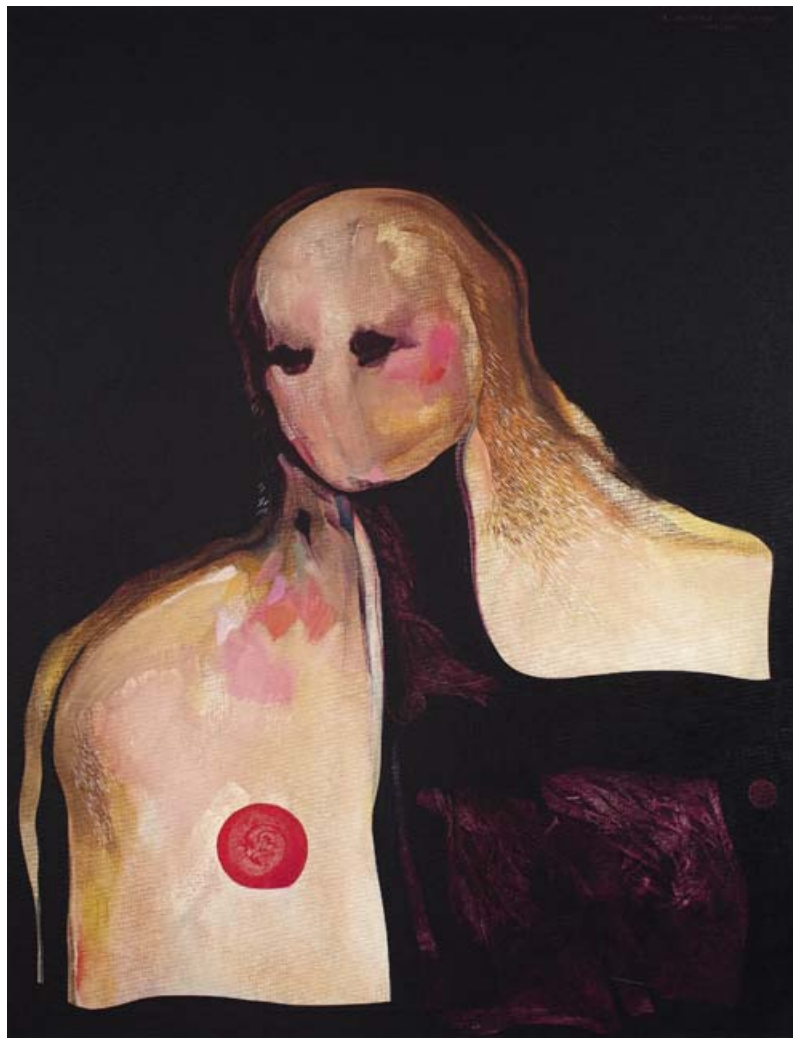
oil on board

120 by 79 cm

R80 000 – 120 000

EXHIBITED

Chelsea Gallery, Wynberg,
November 1996.



521

Judith Mason

SOUTH AFRICAN 1938–2016

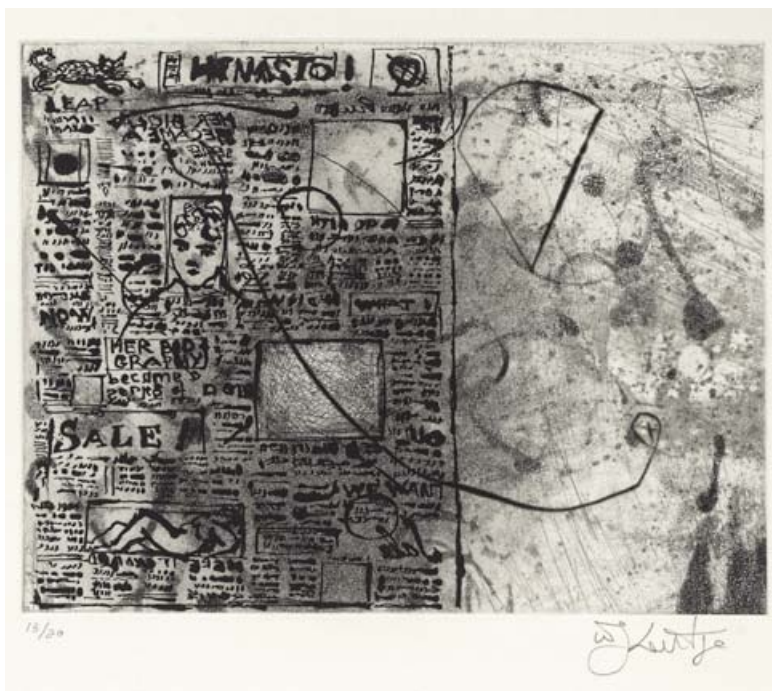
A Multiple Scarecrow

signed and inscribed with the title

oil on canvas

120,5 by 90 cm

R80 000 – 120 000



522

William Kentridge

SOUTH AFRICAN 1955–

Overlap

2007

signed and numbered 13/20 in pencil in the margin and embossed with the David Krut Workshop chop mark; artist's name, date, title, medium, edition and dimensions inscribed on a Goodman Gallery label adhered to the reverse etching

image size: 20 by 25,5 cm;

sheet size: 35,5 by 41 cm

R30 000 – 50 000

524

Peter Clarke

SOUTH AFRICAN 1929–2014

(We Wish You Well) On Your Way – Homage

signed; dated 1993 and inscribed with the title and medium on the reverse

cardboard relief

36 by 27,5 cm

R30 000 – 50 000

523

Stephen Ingg

SOUTH AFRICAN 1955–

Landscape

signed

hand painted silver gelatin emulsion

on 100% rag paper

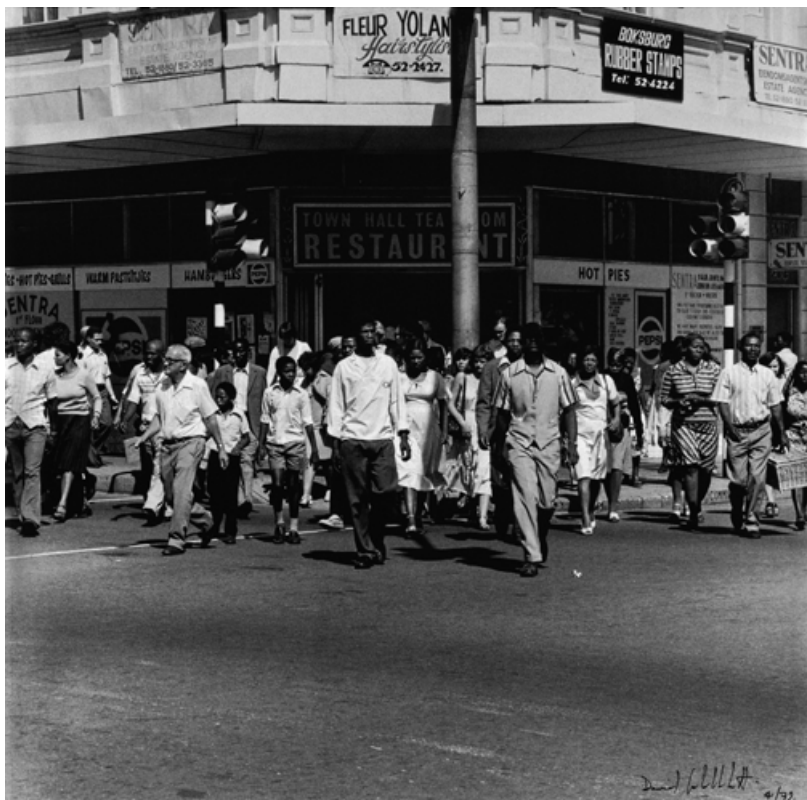
118 by 106 cm

R20 000 – 30 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.





525

David Goldblatt

SOUTH AFRICAN 1930–2018

Saturday Morning at the Corner of Commissioner and Trichardt Streets, Boksburg

signed and dated 4/79; signed, inscribed with the title and numbered 48/100 on the reverse

black and white digital photographic print
image size: 38 by 38 cm;
sheet size: 40 by 40 cm

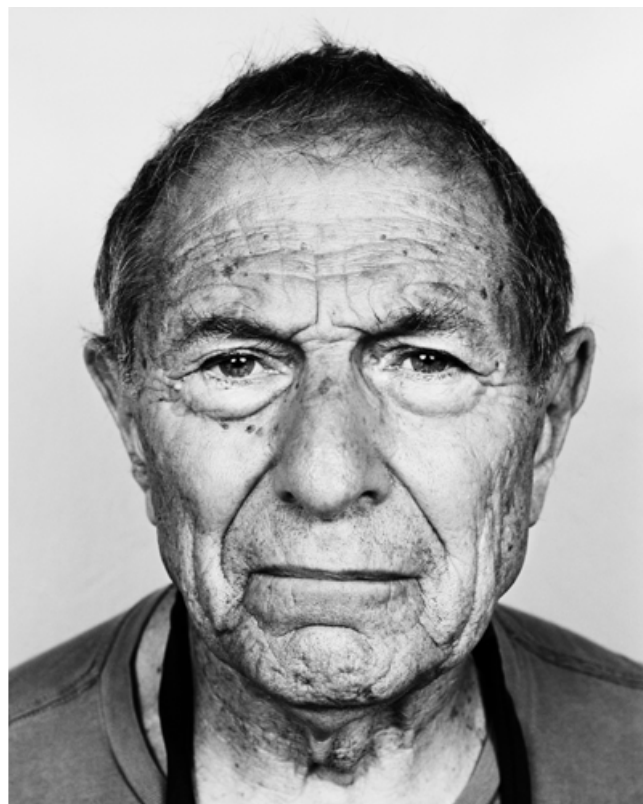
R70 000 – 90 000

LITERATURE

David Goldblatt (1982) *In Boksburg*, Cape Town: The Gallery Press, unpaginated.
David Goldblatt (2015) *In Boksburg*, Gottingen: Steidl, page 15.

Accompanied by a certificate of authenticity, signed by Helen Shilton, Modern Art Oxford.

From an edition of 100 prints, each signed and dated recto, and numbered verso. The edition is exclusive to Modern Art Oxford, and was produced and donated to their fundraising programme to coincide with David Goldblatt's touring retrospective exhibition, *Fifty One Years*, in the UK in 2003.



526

David Southwood

SOUTH AFRICA 1971–

D.G.

signed, dated 2012, numbered 4/5 and inscribed with the title on the reverse
archival inkjet on Baryta paper
100 by 80 cm

R50 000 – 70 000

EXHIBITED

A4 Arts Foundation, Cape Town, *Picture Theory: An Interaction with the Work of David Goldblatt*, October 2018 to January 2019. Illustrated on the inside front cover of the exhibition catalogue.

527-530

No lots





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

**19th century, Modern,
Post-War and Contemporary Art
including highly important paintings
from The Shill Collection and
The Late Sol Munitz Collection**

Evening Sale
Lots 531–618

Lot 569 Erik Laubscher, *Still Life with Jug, Bowl and Fruit* (detail)



531

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

The Old Town House, Cape Town

inscribed with the artist's name, title
and dated 1918 on a brass plaque
affixed to the reverse
oil on canvas
62,5 by 75 cm

R300 000 – 500 000

PROVENANCE

Die Kunsamer, Cape Town.

LITERATURE

Joyce Newton Thompson (1951)
Gwelo Goodman: A South African Artist,
London: George Allen & Unwin Ltd.
Illustrated on page 51, dated 1920.
Michael Stevenson (1990) 'Art - What's
it really worth?', *Lantern*, August.
Illustrated in colour on page 48.



532

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Full of Flushed Heat - Tulbagh

signed

oil on canvas

62 by 75,5 cm

R350 000 – 500 000

PROVENANCE

Strauss & Co, Cape Town, 21 October
2013, lot 687.

EXHIBITED

Royal Academy, London, 1912.
Autumn Exhibition, Huddersfield,
12 September 1914.

533

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Landscape with Tree
and Mountains*

signed

oil on artist's board

16,5 by 29,5 cm

R180 000 – 240 000



534

Maggie Laubser

SOUTH AFRICAN 1886–1973

Horsecart with Trees

signed with the artist's initials

oil on card

36,5 by 61,5 cm

R200 000 – 300 000





535

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Tafelbaai vanaf Chiappini Straat, Slamsebuurt

signed and dated 1959; signed and inscribed with the title on the stretcher

oil on canvas

44,5 by 65 cm

R350 000 – 500 000

PROVENANCE

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



536

Maud Sumner

SOUTH AFRICAN 1902–1985

Roses in a Vase

signed

oil on canvas

72 by 59,5 cm

R100 000 – 150 000



537

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Cape Flora

signed with the artist's initials

oil on canvas

74,5 by 62 cm

R80 000 – 120 000

PROVENANCE

Strauss & Co, Johannesburg,
9 March 2009, lot 74.

538

Maggie Laubser

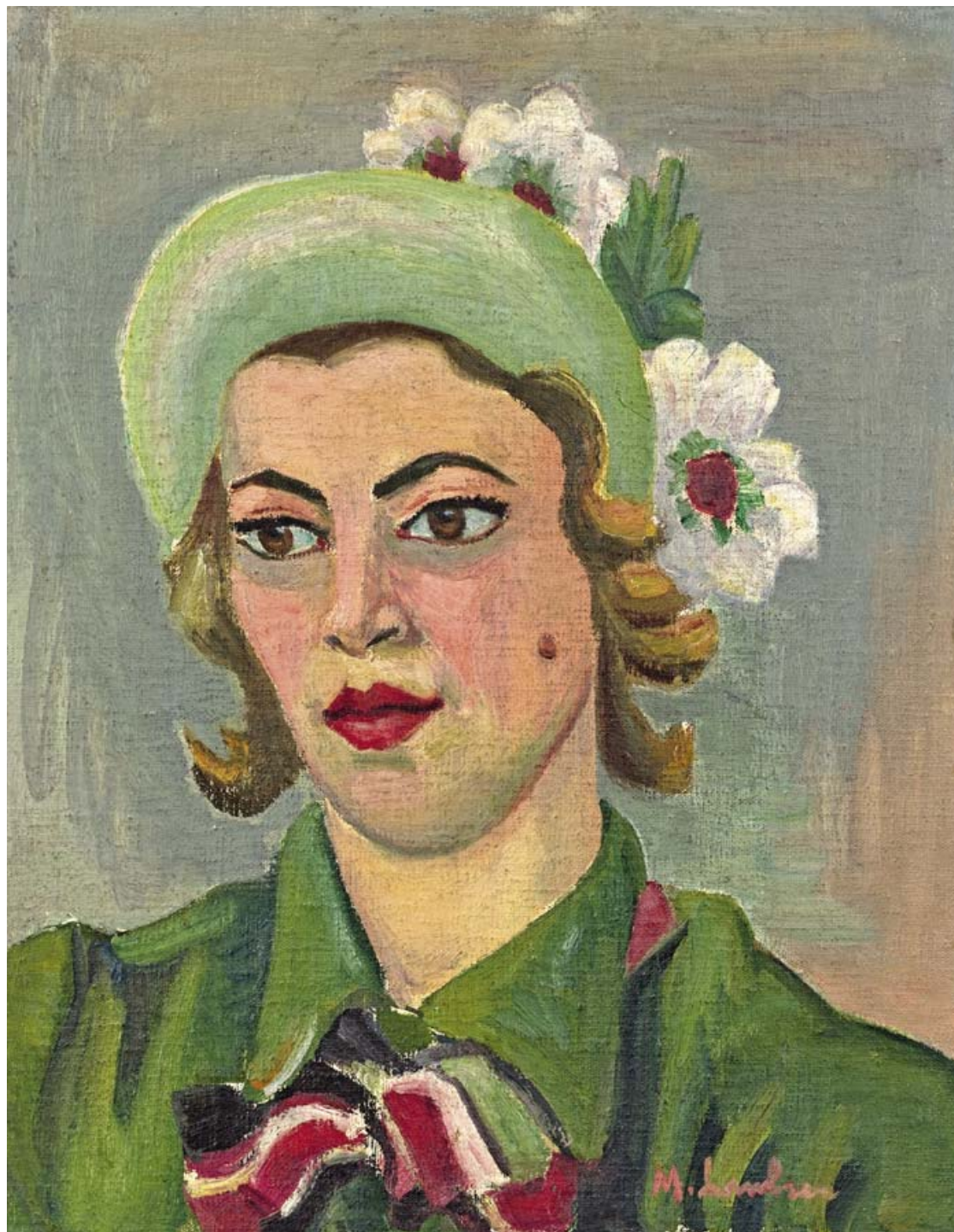
SOUTH AFRICAN 1886–1973

*Portrait of a Woman
with Green Hat*

signed

oil on canvas laid down on board
50 by 39,5 cm

R300 000 – 400 000





539

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Mountains

signed

oil on panel

21,5 by 27 cm

R200 000 – 300 000



540

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

An Extensive Mountain Landscape

signed

oil on board

22 by 29,5 cm

R200 000 – 300 000

PROVENANCE

Emil Schweickerdt, Pretoria.

Duncan Stuart Linney and thence by descent.

Guus Röell and Deon Viljoen, Cape Town, 2010.

LITERATURE

Guus Röell and Deon Viljoen (2010)

Uit Verre Streken, Cape Town and Maastricht: Pietermans Drukkerij, Lanaken, Belgium. Illustrated in colour as catalogue number 19.

This painting belonged to Duncan Stuart Linney of Loch Linney in southern Scotland, who was employed in South Africa as a school inspector by the then Transvaal Boer government and assisted with educational reforms.

Linney bought this painting from Emil Schweickerdt in Pretoria and it has remained in the possession of Linney's family since. Schweickerdt, who had established his art and framing business in 1902, was an early patron of local

artists. In 1912 he bought Pierneef's first oil painting, *Meintjieskop* – the beginning of an association that lasted throughout Pierneef's lifetime.

541

Maud Sumner

SOUTH AFRICAN 1902–1985

Small Kirstenbosch

signed; dated 1930 and inscribed with the artist's name, title and medium in another hand on the reverse

oil on canvas laid down on board
31 by 40 cm

R90 000 – 120 000



542

Maud Sumner

SOUTH AFRICAN 1902–1985

Constantia 'Landscape'

signed; inscribed with the artist's name, title, medium and indistinctly dated 193* in another hand on the reverse

oil on canvas laid down on board
36,5 by 44 cm

R120 000 – 160 000



543

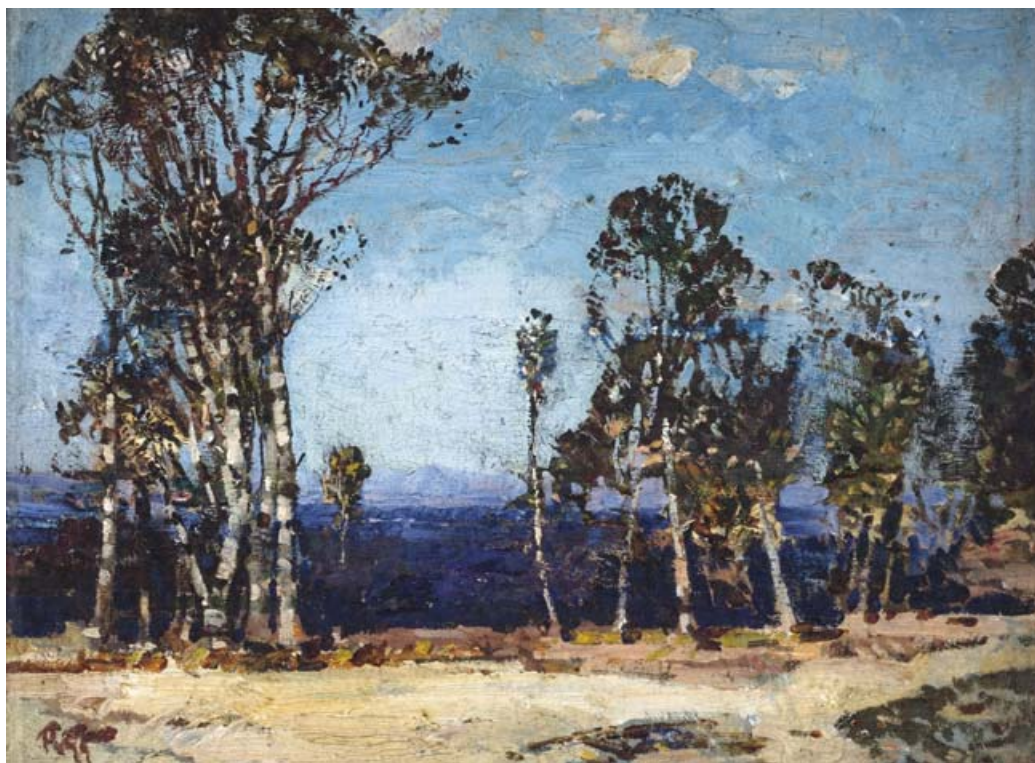
Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Constantia Nek, Cape

signed with the artist's initials;
inscribed with the artist's name and
title on a label adhered to the reverse
oil on artist's board
29,5 by 39,5 cm

R120 000 – 160 000



544

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Elim

signed and dated 1941; inscribed
with the title in another hand on
the reverse
oil on canvas
39 by 49 cm

R150 000 – 200 000



545

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Golden Gate

signed
casein on card
11 by 13,5 cm

R80 000 – 120 000

PROVENANCE

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



546

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape, Namibia

signed
casein on card
11 by 13,5 cm

R60 000 – 80 000

PROVENANCE

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





547

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Extensive Landscape

signed and dated 26

oil on artist's board

30 by 45,5 cm

R300 000 – 400 000

548

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Ginger Plant

signed and dated 1937

oil on canvas

58 by 53 cm

R2 000 000 – 3 000 000

PROVENANCE

Acquired by the current owner
from Graham's Fine Art Gallery,
Johannesburg.

Flowers are a major theme and subject of Irma Stern's life and work. Writing in *Umgababa Buch* (1923) about her return to South Africa from Germany in 1920, Stern listed among the joys of her homeland: 'The endless sky. The splendour of its flowers saturated with colour. The fruit with its sweet and yet so sharp fragrance.'¹ The artist made this 'splendour' part of her daily life when, in 1927, she moved into The Firs, a large Victorian home previously owned by prominent Cape architect John Parker. In a 1928 letter to her childhood friend, Trude Bosse, Stern described how her garden included 'larkspur, stocks, enormous geraniums, all shades of

pelargoniums, great balls of white and also yellow daisies, violet and yellow poppies, sunflowers, and many, many roses, carnations, petunias, fuchsias.'² Her joy in this botanical abundance is palpable.

But Stern's floral studies are not just proxies for personal pleasure; they played a vital role in innovating her painterly practice. 'She did not attain the fluent and evocative style that characterizes her mature paintings, from about 1935, without effort,' notes art historian Marion Arnold. 'Object painting enabled her both to experiment with paint application and to determine how she related to empirical reality. The physicality

of objects – their materials, surfaces and forms – presented a challenge: description had to be balanced with expression.'³ Stern would also use her popular still lifes to experiment with colour, and apply these lessons across her work.

Dating from an active period of work and travel, this lot portrays a flowering shell ginger (*alpinia zerumbet*). This herbaceous perennial from East Asia is known for its attractive foliage and tender pink or white pendant flowers, which have a distinct, spicy fragrance. Presenting in drooping clusters, the flower is perfectly suited to Stern's coolly exuberant treatment on canvas.

Presented in a celeste jug, flanked by an arrangement of fruit, her white flowers are bruised with flashes of pink and purple. The product of purposeful brushstrokes and painterly restraint, her composition nonetheless tests the bounds of the frame – the canvas is barely able to contain the painter's exultation.

Sean O'Toole

1. Karel Schoeman (1994) *Irma Stern: The Early Years*, Cape Town. Page 65.
2. *Ibid.* Page 88.
3. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press. Page 139.





549

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

Arum Lilies in a Blue Vase

signed

oil on canvas

121 by 57,5 cm

R350 000 – 450 00

550

Alexis Preller

SOUTH AFRICAN 1911–1975

Stele

signed and dated '65
oil and gesso on canvas
76 by 69 cm

R400 000 – 600 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
16 April 2008, lot 598.

LITERATURE

cf. Esmé Berman and Karel Nel
(2009) *Alexis Preller: Africa, the Sun
and Shadows*, Johannesburg: Shelf
Publishing. A similar example
illustrated on page 251, with the title
Royal Stele.

Preller spent the years between 1959 and 1962 on the vast, complex, all-engrossing *Discovery* mural for the Transvaal Administration Building in Pretoria. Having been so absorbed in the work's meticulous, linear style, he began to experiment with abstraction immediately after completing the commission. With a renewed joy in the painterly world, Preller produced a remarkable group of inventive, layer-shifting abstract paintings, of which the present lot is a fine example. Through landmark works such as *The Golden Fleece* (1962), *Credo/In the Beginning* (1963), *Helios* (1963), *Gold Temple of the Sun* (1965) and *Royal Stele* (1965), the artist not only broadened his approach but made a new, striking visual statement.

Taking the vertical form of an ancient, commemorative monument, and painted with a nod to the French *Tachiste* painters, *Stele* is built up with a complex, evocative combination of colour and surface texture. By introducing a new sense of spontaneity to his method, and relying on gestural, thick swathes of impasto, the tactile element the artist began to explore in a painting like *Stele* set the scene for his later, career-defining *intaglios* of the late 1960s.



551

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Children by the River

signed

oil on canvas

94,5 by 120 cm

R300 000 – 500 000



552

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Landscape with Farmhouse

signed

oil on canvas

59 by 89 cm

R150 000 – 200 000





553

John Meyer

SOUTH AFRICAN 1942–

Trying above the Dam

signed; signed, numbered 81.09 and inscribed with the

title on the reverse

mixed media on canvas

59 by 75 cm

R250 000 – 350 000

PROVENANCE

Strauss & Co, Johannesburg, 1 November 2010, lot 161.



554

Keith Alexander

SOUTH AFRICAN 1946–1998

Reflections

signed and dated 94; with the title
and date printed on a plaque affixed
to the frame

oil on canvas

87 by 140 cm

R350 000 – 500 000



555

Keith Alexander

SOUTH AFRICAN 1946–1998

Detritus

signed and dated 89; signed, dated
and inscribed with the title on the
reverse

oil on canvas

91 by 121 cm

R400 000 – 600 000

LITERATURE

David Robbins (2000) *Keith Alexander,
The Artist in Retrospect*, Johannesburg:
Jonathan Ball. Illustrated in colour on
page 85 with the title *Kate's Cupboard*.

556

Maurice van Essche

SOUTH AFRICAN 1906–1977

Fishermen on a Beach

signed

oil on canvas

37,5 by 45,5 cm

R90 000 – 120 000



557

Freida Lock

SOUTH AFRICAN 1902–1962

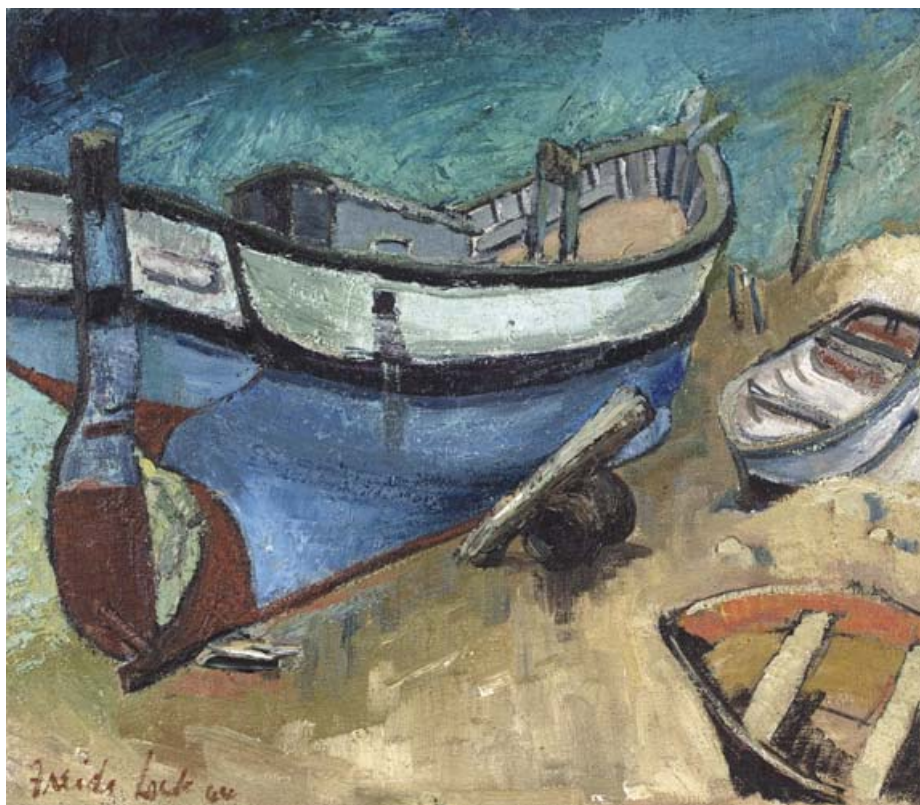
Fishing Boats on the Beach

signed and dated 44

oil on canvas

52 by 60 cm

R120 000 – 160 000





558

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Storm over Camps Bay

signed

oil on board

48 by 60 cm

R100 000 – 150 000

559

George Pemba

SOUTH AFRICAN 1912–2001

Sangoma

signed and dated 80; inscribed with the artist's name and title on a Johans Borman Fine Art label adhered to the reverse

oil on board

35,5 by 46 cm

R160 000 – 200 000



560

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

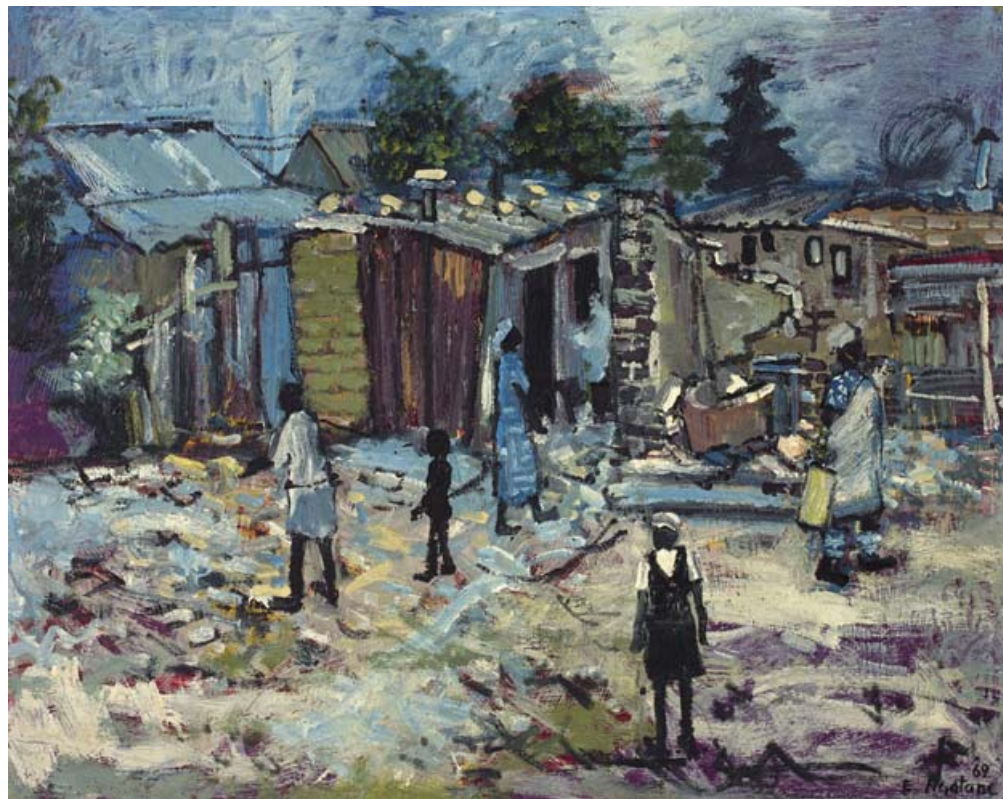
Pimville Slums

signed and dated 69; inscribed with the title on the reverse

oil on board

60 by 75 cm

R120 000 – 160 000





561

François Krige

SOUTH AFRICAN 1913–1994

Basotho Women Dancing

signed

oil on panel

55,5 by 69,5 cm

R180 000 – 240 000

PROVENANCE

Stephan Welz & Co, Johannesburg, 24 April 2012, lot 556.

LITERATURE

Justin Fox (2000) *The Life and Art of François Krige*, Vlaeberg: Fernwood Press. Illustrated in colour on page 46.

This is a later painting inspired by sketches done in the 1930s.¹

1. Justin Fox (2000) *The Life and Art of François Krige*, Vlaeberg: Fernwood Press.

562

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Icon

signed and dated 65; inscribed with the artist's name and title on a label adhered to the reverse
carved, incised and painted wood panel
180 by 79,5 cm

R200 000 – 300 000

PROVENANCE

Die Kunsamer, Cape Town.

LITERATURE

cf. Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (2005) *Villa at 90*, Johannesburg and Cape Town: Jonathan Ball Publishers. The present lot is similar to the doors made by Cecil Skotnes for the entrance to the Guenther Gallery as illustrated on page 126.





563

Lucas Sithole

SOUTH AFRICAN 1931–1994

African Mask (LS6518)

1965

signed

Rhodesian teak, mounted on a
wooden base

height: 58,5 cm, excluding base,
base: 10 cm

R350 000 – 500 000

PROVENANCE

Strauss & Co, Johannesburg,
12 November 2012, lot 193.

The Mavis and Louis Shill Collection

Strauss & Co is privileged to offer four lots from the Mavis and Louis Shill Collection. This important collection of early- to mid-twentieth century South African paintings and sculpture is an expression of Mavis and Louis Shill's union which endured for 58 happy years. It was Cape Town-born Mavis who introduced Witbank-born Louis Shill to art collecting. In fact, Mavis still owns a painting by Nerine Desmond which she acquired before they got married. She recalls that their first joint purchase was a work by Sidney Goldblatt.

The Shill Collection spans a formative period of South African art and was assembled without the aid of advisors. "We collected together, in a partnership," says Mavis. "Louis sometimes indulged my taste, and I his, but we never bought anything we didn't both like and agree on." Curiosity and

intuition, complemented by reading and participation in civic life, were the bedrock of their collecting philosophy. The 1970s marked an important turning point for the burgeoning Shill Collection, with the acquisition of two highly important pieces, one by Irma Stern and the other by Alexis Preller. Produced in 1952, Preller's seminal work, *Collected Images*, depicts a cabinet with 18 compartments. A resonant catalogue of the artist's key metaphors, the work is illustrated on the cover of Esmé Berman and Karel Nel's 2009 monograph on Preller.

Although familiar with many prominent dealers and collectors, including Reinhold Cassirer and Dennis Hotz, Mavis never met Preller. She did, however, briefly encounter Stern, whose paintings she esteemed and focussed on. Stern's commanding portrait, *Meditation*,

Zanzibar (1939), originates from the painter's first visit to Zanzibar. Stern was keenly aware of the second-class status of women in this former sultanate in the Indian Ocean. Her portrait is marked by the great dignity and melancholy of its sitter. The work was acquired in 1972 to hang in their new family home in Dunkeld, Johannesburg.

The Shill Collection also includes works by Gwelo Goodman and Sydney Kumalo, both influential artists in their day. Goodman's *Interior Looking Out, Stellenrust*, is a delightfully observed impressionist study of Stellenrust, a Stellenbosch wine farm founded in 1928, and emanates from another prominent single-owner collection. Kumalo was one of South Africa's most important mid-twentieth century sculptors, with bulls a recurring motif in his powerfully modernist archive.

The private collector has long been a bulwark of the South African art world. In 1984 Mavis Shill organised the exhibition *Private Art for Public Viewing* in Johannesburg to showcase important works held in private collections. The exhibition of 60 pieces included Preller's *Collected Images*. "Never buy just for investment," she advised in an interview from the time. "Purchase paintings you love. And rather buy a good watercolour than an inferior oil." Thirty-five years on and her opinions remain unchanged. "Live, work and collect for today – not tomorrow. You have to love and value what you buy. The collection I grew and built with Louis always gave me a great deal of pleasure."

1. – *Style* magazine (1984), September, page 63.

564

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Bull

signed with the artist's initial and numbered VII/X

bronze with verdigris patina

height: 13,5 cm

R250 000 – 350 000

PROVENANCE

Stephan Welz & Co. In Association with Sotheby's, Johannesburg, 30 November 1987, lot 434.

Stephan Welz & Co. In Association with Sotheby's, Johannesburg, 21 March 1994, lot 57.

The Shill Collection.

Sydney Kumalo was introduced to the tradition of Modernist sculpture by his mentor, Eduardo Villa, whom he met during his time teaching at the Polly Street Art Centre (where he enrolled as a student in 1952). There, under the tutelage of Cecil Skotnes, he developed a unique sense of line in his drawing that would later translate into his anthropomorphically sculpted forms of animals and figures. The present lot relates a drawing titled *Bull* produced in 1966, where the shape and reductive pattern of the beast's horns and ribcage are clearly visible.





565

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Interior Looking Out, Stellenrust

signed with the artist's initials

oil on canvas

36,5 by 44 cm

R150 000 – 200 000

PROVENANCE

Sotheby's, Johannesburg, The Rogoff Collection,
10 May 1984, lot 25.

The Shill Collection.

LITERATURE

cf. Joyce Newton Thompson (1951) *Gwelo Goodman: A South African Artist*, London: George Allen & Unwin Ltd.

A similar example, *Stellenrust*, illustrated on page 115.

566

Alexis Preller

SOUTH AFRICAN 1911–1975

Collected Images
(Orchestration of Themes)

signed and dated '52
oil on canvas
61 by 76 cm

R7 000 000 – 9 000 000

PROVENANCE

L Rutherford.
The Shill Collection.

EXHIBITED

Galerie Vincent, Pretoria, *Alexis Preller*, 21 October to 4 November 1952.
HAUM Gallery, Cape Town, *Alexis Preller*, 28 April to 9 May 1953.
Dennis Hotz Fine Art, Johannesburg, *Private Art for Public Viewing*, 14 to 22 September 1984, illustrated in colour on page 51 of the exhibition catalogue.

LITERATURE

Esmé Berman (1975) *The Story of South African Painting*, Cape Town: AA Balkema. Illustrated on page 145.
Esmé Berman (1996) *Art and Artists of South Africa*, Cape Town: National Book Printers. Illustrated on page 353.
Esmé Berman and Karel Nel (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Illustrated in colour on the cover and on page 124.

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18

Alexis Preller's *Collected Images* (*Orchestration of Themes*) is an astonishing, lucid, climactic painting. Conceived in a rented Pretorian cottage in the heat of a blazing creative streak, and executed with a cool, mature confidence, it reads as an ingenious and beguiling account of the artist's imagination. Precious, endlessly fascinating, meticulously painted and gorgeously coloured, *Collected Images* is a landmark, museum-worthy picture.

Relying on a strong, rectilinear, trompe l'oeil composition, the canvas is divided into eighteen equally-sized compartments, each containing an intriguing, Preller-esque vignette or object. The artist picks a single vanishing point, and retains a common sense of scale throughout, even though most compartments recede to different depths. At a glance, it appears as one of the beautifully arranged cabinets of curiosities one might expect to encounter in the artist's mind. What is on display, on closer inspection, is evidence of the remarkable, post-War development of Preller's iconography – a spectacular summary of the artist's distinctive and much-mentioned 'visual repertoire'.

Versions of some of the artist's best-known earlier paintings reappear with only minor refinements or simplifications. *Symbols on a Beach* (*Homage à Bosch*), for instance, from 1949, passes through two compartments in the top row (3-4); the mysterious *Ritual Mapogga*, from 1951, straight-backed but now unveiled, features prominently in the middle row (8), as does *Fetish Enthralled*, conceived in 1945, and dominated by a thorn-ensnared, smoothly painted Ibo mask (12). *The Grotto*, an intense, poetic picture from 1946, centred on an urn-shaped head holding a pool of midnight-blue water, appears in the bottom row (17).

Familiar fragments and motifs hint at the artist's early career phases and influences. The wounded, broken sculptures, for example, embody his traumatic wartime experiences as a medic on the frontlines of the North African Campaign (2 & 18); the naked, deformed bodies, impaled for eternity, are pulled from his Hieronymous Bosch fascination (4); the decorative tropical fish, their fins and spines bright and rigid, recall the liberation and joy he felt during his stay in the Seychelles in 1948 (14-15); while

Christian icons – Jacob wrestling with the angel (1), the crucifixion (11), and St Sebastian (6) – are typically reimagined in distinctly African settings. Other symbols and devices from earlier, major compositions recur with new details, in isolation, or within different contexts too. Notice the four-legged, Baga-inspired animal form that provided the focal point for *The Kraal* (5); the ubiquitous, sculptural, melting candles (7 and 15); not to mention the ever-attentive egrets looking heavenward (10-11). That such diverse images could be collected together so delightfully and coherently shows just how eloquent and convincing his visual language had become.

The image in the bottom left compartment (13) – a near restatement of *Icarus*, a small but hugely important painting from 1951 – gives a possible clue to a broader theme playing out in *Collected Images*. Not only does its humble egg box provide the larger painting's rectilinear format, but it alludes to the idea of, and the value in, protecting what is fragile, embryonic and cherished. This favoured theme found different symbolic forms throughout the artist's career: in

the velvet-lined cello cases, for instance, the elegant cages, the hollowed craniums and empty skulls, the luxurious, body-wrapping blankets, the shells, and the semi-encircling conical structures of the Mapogga. With this in mind, the painting seems to suggest that each collected image – each beautiful creative vision – needs safeguarding and nurturing.

Collected Images went on show at the Galerie Vincent in Pretoria at the end of 1952. This exhibition, which with hindsight remains one of the artist's most outstanding, was opened by Preller's great friend and patron, Norman Eaton. Although the National Gallery of South Africa loaned its *Rima* and *Christ Head* to the show, *Collected Images* was the undisputed highlight. Listed first in the catalogue, and advertised at 150 guineas, the painting was twice the price of the next most expensive pictures, *Icarus II* and *The Martyrdom of St Sebastian*. The painting found a buyer in Pretoria as it was listed as a work on loan when exhibited at the HAUM Gallery in Cape Town in the autumn of 1953. It was not released for the artist's retrospective at the Pretoria Art Museum in 1972.



567

Irma Stern

SOUTH AFRICAN 1894–1966

Meditation, Zanzibar

signed and dated 1939

oil on canvas

99 by 93 cm

R15 000 000 – 20 000 000

PROVENANCE

The Collection of Mr and Mrs HL Schachat.

Purchased from Die Kunsamer, Cape Town, June 1972, by the current owner.

The Shill Collection.

EXHIBITED

The South African National Gallery, Cape Town, Cape Arts Festival, *Homage to Irma Stern*, 1968. Catalogue number 20, illustrated, with the title *Meditation, Zanzibar*, and incorrectly dated 1934.

Pretoria Art Museum, Pretoria, *Homage to Irma Stern*, 1968. Catalogue number 13, with the title *Meditation, Zanzibar*, and incorrectly dated 1934.

LITERATURE

Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press for the Rembrandt van Rijn Art Foundation. Illustrated in colour on page 34, with the title *Woman with Yellow Scarf*.

In 1939 Irma Stern made the first of two trips to Zanzibar, the East African island that she described as ‘the gateway into the centre of Africa.’¹ Although Zanzibar had been a British protectorate since 1890, it was at that time still a Sultanate under the rule of the Sultan Sayyid Sir Khalifa II bin Harub Al-Said (1911–1960). Khalifa bin Harub’s programme of modernisation notwithstanding, the Zanzibar that Stern found still retained much of the character of the Arabian, Iranian and Indian cultures that had dominated the island since the Sultan of Oman wrested it from two hundred years of Portuguese rule in 1698.

The extent to which Stern was seduced by what she saw as the island’s mystery, colourfulness and exoticism is abundantly expressed in the illustrated 1948 travelogue *Zanzibar*² that she published after her second visit to the island in 1945. Such was the effect of her Zanzibar visit that Joseph Sachs, writing in 1942, suggested that Stern’s Zanzibar

paintings are the ‘high water mark of her art. Canvases are full of gorgeous colour and the strange mysterious atmosphere of this tropical island, but they have also recaptured the spirit of the diverse humanity that is found on the East Coast of Africa.’³ Indeed, so enthralled was Stern by the rich visual culture of Zanzibar that she brought back a pair of Zanzibar doors, which she had installed as the front door to her home ‘The Firs’ in Rosebank, Cape Town, and also began framing her Zanzibar paintings in frames made from Zanzibar woodcarvings.

Stern also found on the island ‘a spiritual world, untampered by travels and noise and desire for money or goods. ... In this I found a new truth – a truth from early times and handed down from age to age, a worship of spiritual forces.’⁴ And although she was well aware of the gender inequalities in the traditional Arab cultures of the island (‘Arab women are still in purdah,’ she wrote, ‘and only deeply veiled may they leave the house’⁵),

she found in her numerous paintings of Arabs, both men and women, the opportunity to foreground this sense of a timeless spiritual truth.

Meditation, Zanzibar is a particularly fine example of this aspect of Stern’s Zanzibar work. On the one hand it perfectly illustrates the languid mystique of the exclusively feminine world of the harem, ‘filled with ... lovely old eastern silks with heavy gold fringes, [the women with] trousers ruched at the ankles with the frills falling over their feet. Heavy perfumes hanging in the air – expensive, penetrating Eastern perfumes ... The rooms are laid out with mats over old dark red tiles – Persian mats and straw matting in vivid array.’⁶ Indeed, there could hardly be a better illustration of the sensory experience Stern describes than this painting’s lustrous colours, with its strident contrasts of yellow, pink and green; the figure’s characteristic pose with her balletically out-turned leg; and the dazzling interplay of pattern

between the carpet on which she is posed and her garments. But on the other hand it is more than a voyeuristic, orientalist glimpse behind the veil. The intensity and pathos of the woman’s expression suggests a strong empathy between Stern and her subject. In suggesting the possibility of a shared humanity, imbricated as it may be in layers of exoticism and stereotype, the painting complicates readings of Stern’s works that have tended to focus on the problem of otherness.

Prof Federico Freschi

1. Irma Stern (1948) *Zanzibar*, Pretoria: J.L. van Schaik. Page 5.
2. Both this travel book and its companion volume *Congo* (J.L. van Schaik, 1943) recall Paul Gauguin’s decorated accounts of Tahitian folklore, *Ancien Culte Mahorie*, of 1892.
3. Joseph Sachs (1942) *Irma Stern and the Spirit of Africa*, Pretoria: J.L. van Schaik. Page 61.
4. Irma Stern, *NCW News*, *op. cit.* Page 8.
5. *Zanzibar*. Page 12.
6. *Ibid.*





568

Christo Coetzee

SOUTH AFRICAN 1929–2000

Still Life with Bird Cage

signed and dated 1954; signed,
inscribed with the title and 'Paris' on
the reverse
oil on board
61 by 122 cm

R200 000 – 300 000

PROVENANCE

Celia Denney Collection, Spain.
Deon Viljoen Fine Art, Cape Town,
13 October 2001.
Stephan Welz & Co, Cape Town,
17 October 2006, lot 566.

EXHIBITED

Hanover Gallery, London, 1955.
London Group at the New Burlington
Gallery, 6 November to 4 December
1954, number 302.
Standard Bank Gallery, Johannesburg,
*The Safest Place is the Knife's Edge: Christo
Coetzee (1929–2000)*, 5 October to
1 December 2018.

LITERATURE

Michael Stevenson and Deon Viljoen

(2001) *Christo Coetzee: Paintings from
London and Paris 1954–1964*, Cape Town:
Fernwood Press. Page 14 and illustrated
on page 15.

Alet Vorster and Wilhelm van Rensburg
(eds.) (2018) *The Safest Place is the Knife's
Edge: A Retrospective Exhibition of the
Works of Christo Coetzee (1929–2000)*,
Johannesburg: Standard Bank. Illustrated
in colour on pages 36 and 37.

'Christo Coetzee's earliest work (1947–
1955) is associated with genre painting.
In his topology, he calls this phase
'intuitive remembrance'. The famous still-
lives exhibited at the Hanover Gallery in
London in 1955 Coetzee himself referred
to as 'Pompeian Genre' paintings. Says

one reviewer, in *The Scotsman* on 20
March 1955, 'The painter has a passion
for fish of all sorts and, indeed, of no
sorts at all. For whenever he has a fancy
for a fish of a particular shape, he merely
creates one. There is nothing snipping a
tail or adding a fin ... the painter seems
to invest everything with a Pompeian
splendour.' Oswald Blakestone, a London-
based reviewer of the Hanover exhibition,
writes, 'Treat yourself to Christo Coetzee.
Paints are used like jewels and the still-
lives have a richness that makes us forget
the hour.'

1. Alet Vorster and Wilhelm van Rensburg
(eds.) (2018) *The Safest Place is the Knife's
Edge: A Retrospective Exhibition of the Works of
Christo Coetzee (1929–2000)*, Johannesburg:
Standard Bank. Page 31.



569

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with Jug, Bowl and Fruit

signed

oil on board

58,5 by 71,5 cm

R600 000 – 800 000

Erik Laubscher produced numerous still lifes throughout his career, even after

his decisive embrace of abstraction following a holiday to Bushman's River Mouth in 1953. Although undated, this lot appears to have been produced in the mid-1960s – the jug closely resembles that in *Still Life with Blue Plate* (1964), while the earthy palette and synthetic textural treatment of his paint is similar to *Slave Quarter, Groot Constantia* (1964) and *Early Summer Landscape* (1966). The 1960s was a period of consolidation and incremental innovation for Laubscher, whose landscapes and still lifes from this

period are characterised by their graphic simplicity and flattened perspectives. Laubscher's work from this period is characterised by the artist's refusal of what he called 'perspective gimmicks'.¹ In a 1965 interview, commenting on his two-dimensional treatment of landscape, Laubscher stated: 'The moment you use perspective your eye travels to a certain point and there it stops and the painting becomes static. I am more concerned with expressing infinite space.'² The flattening of vertical and horizontal planes

enabled Laubscher to produce graphically simplified compositions in which there is no hierarchy of subject or form, figure or ground. The two-tone jug, coffee-coloured bowl, unripe green fruit, frugal white tablecloth and undecorated interior walls in this lot are drawn into a unified field of vision, into an infinite space.

Sean O'Toole

1. Quoted in Stephen Gray (1970), 'Erik Laubscher and Landscape', *Lantern*, Vol. XIX, March 1970. Page 14.

2. *Ibid.*, page 15.



570

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with White Bottles

signed and dated '04; signed, dated, inscribed with title and the artist's address on the reverse
oil on canvas
50 by 61 cm

R200 000 – 300 000

PROVENANCE

Johans Borman Fine Art, 2005.
Strauss & Co, Cape Town, 4 February 2013, lot 551.

EXHIBITED

Johans Borman Fine Art, *Erik Laubscher, Jacobus Kloppers & Walter Meyer*, Cape Town, 23 November to 8 December 2004, illustrated in colour in the exhibition catalogue.

Commenting on an exhibition of Erik Laubscher's still lifes at Johans Borman Fine Art in 2004 – the presentation included this work – critic Amanda Botha writes: 'What he [Laubscher] learned in Léger's studio in the 1950s in Paris remains the dicta according to which he works. Having adapted Léger's rules and guidelines as the basis for his still life paintings, objects are grouped to achieve maximum expressiveness. What emerges in the composition must be the

logical consequence of the arrangement of lines, forms and colour ... His still life paintings are refined studies produced by a sharp eye and independent spirit. He transforms the ordinary to present it in an excitingly unique way. The poetic element in his compositions is sensitively controlled, leading to the discovery of new visual adventures.'¹

1. Amanda Botha (2004) *Erik Laubscher*, [Online] <http://www.johansborman.co.za/exhibition-pages/erik-laubscher-jacobus-kloppers-walter-meyer-2004/> [31 March 2019].



571

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Kitchen Still Life

signed; inscribed with the artist's name and title on a Johans Borman Fine Art label on the reverse carved, incised and painted wood panel with brass surround 99,5 by 121,5 cm

R450 000 – 600 000

EXHIBITION

Johans Borman Fine Art, Cape Town, *Masterpiece*, 17 September to 15 October 2016.

LITERATURE

Johans Borman (ed.) (2016) *Masterpiece*, Cape Town: Johans Borman Fine Art. Illustrated in colour on page 89.

Cecil Skotnes studied painting at the University of the Witwatersrand where the still-life genre was part of the new art school's parochial curriculum. His first professional exhibition in 1955, at

Whippman's Gallery in Johannesburg, included still lifes. Although best known for his graphics and abstracted figural studies on incised wood panels, Skotnes did not give up producing still lifes. *The Origin of Wine* (1977), a three-panel scene for the Cape Wine Growers Association (KWV), includes a still life with fruit, fish, bottles and glasses in the left panel. After relocating to Cape Town in 1979, where he started painting again, Skotnes worked on numerous 'kitchen' paintings. They include *Still Life with Fruit, Olives, Wine Bottle and Coffee Pot*, a similarly incised and painted wood panel that

was sold for R909 440 by Strauss & Co in 2013. These kitchen compositions are typified by their classificatory arrangement of food and objects seen in variable, albeit flattened, perspective. The depthless planes of his compositions are, of course, offset by the rich texture of his panel paintings. The numerous instances of painterly energy, notably around the treatment of the white tablecloth and gorgeous detailing of the broken eggs, contribute to the visceral energy of this work, which speaks to enduring ideas of sustenance and communing.
Sean O'Toole

572

Gladys Mgudlandlu

SOUTH AFRICAN 1925–1979

Birds over a Field

signed and dated 1962; inscribed
with the artist's name, title and
medium on a Johans Borman Fine Art
label adhered to the reverse
gouache on paper
49,5 by 58 cm

R80 000 – 120 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
5 September 2005, lot 433.
Strauss & Co, Johannesburg,
5 June 2017, lot 137.



573

Gladys Mgudlandlu

SOUTH AFRICAN 1925–1979

Township Houses

signed
gouache on paper laid down on
board
52,5 by 54,5 cm

R80 000 – 120 000





574

Alexis Preller

SOUTH AFRICAN 1911–1975

Zebras

signed and dated 46

oil on panel

20 by 24,5 cm

R350 000 – 500 000

PROVENANCE

Strauss & Co, Johannesburg,
13 November 2017, lot 352.



575

Irma Stern

SOUTH AFRICAN 1894–1966

Two Figures

signed and dated 1940

mixed media on paper

63 by 49,5 cm

R400 000 – 600 000

576

Walter Battiss

SOUTH AFRICAN 1906–1982

Blue Orgy

signed

oil on canvas

59,5 by 49,5 cm

R400 000 – 600 000

PROVENANCE

Stephan Welz & Co, Cape Town, 4 June 2013, lot 520.

Walter Battiss's much-loved orgy scenes from the 1970s flowed naturally from his intrepid research into the 'magical schemata' of indigenous rock art. Compositionally, his graphically reduced prints and drawings of fondling and fornicating figures presented in depthless space hark back to the formal invention of rock art. Battiss was an acute observer of this earlier art. 'The rock painters were not seduced by colour, were never tempted to abandon form for colour,' he wrote in 1945. 'Form is timeless security – the suggestion of the eternal not the ephemeral. Colour fades, form remains.'² Battiss's mature practice also synthesised various innovations and themes drawn from European modernist painting. The *jouissance* of Matisse's gambolling figures in *The Dance* (1909) are unavoidable and implicit reference in relation to this lot. Battiss's formal innovations were matched by an energetic technique. His archive includes many sgraffito compositions depicting figures etched with casual confidence into his thick paint surfaces. Although chromatically restrained, this work bears many of the hallmarks of this powerful figural archive. This archive frequently drew from Battiss's wide-eyed observations and doings as a life-long traveller for inspiration. In his later years Battiss famously embraced the free-spirited mores of the sexual revolution, painting nude with fellow artists and even participating in a sexual orgy in Santa Fe, New Mexico.

Sean O'Toole

1. Esme Berman (1970) *Art and Artists of South Africa*, Cape Town: AA Balkema, Page 39.
2. Walter Battiss (1945) Wall text (WBC/08/010, 1945) at exhibition *The Origins of Walter Battiss: 'Another Curious Palimpsest'*, Origins Centre, Johannesburg, 2016.



The Late Sol Munitz Collection

Sol Munitz was born in Montevideo, Uruguay, to Lithuanian parents, Tzila (nee Jakubson) and Samuel Munitz. The youngest of three children, (his brother Morris and his sister Rachael having been born in Lithuania), the family arrived in South Africa aboard the steamer *Gaika*, on March 21, 1926, when Sol was approximately four months old; his life representing a link between the old world and a new land of hope, after the antisemitism in South America and the pogroms of eastern Europe.

The family settled at 11 Spencer Street, in Maitland, with Sol's father finding employment as a butcher whilst his mother worked as a dress maker. In his early years Sol used to deliver dresses on his bicycle to the nurses at Alexandra Hospital in Maitland.

At school, Sol is remembered as a dashing young man who excelled at sports, attending SACS when the school was still housed on Orange Street, today the home of the Michaelis School of Fine Art at UCT. It was sometime during this period that Sol first met Irma Stern, again on his bicycle, presumably making another delivery for his mother.

With Sol's charm leaving an impression on Stern; the two would later become friends, with Sol procuring works directly from the artist's studio at the Firs in Rosebank. Sol's collecting would continue to develop under the tutelage of his wife, Hazel (nee Abelman) and his cousin, Jean Bernard who, together with her husband Hymie introduced Sol to many of the artists who would later come to fill his collection at 22 Oak Avenue in Kenilworth, fondly referred to as "The Coppers".



Sol standing in front of his two siblings, Morris and Rachael.

The works on offer from the Munitz Collection thus echo this history with examples from Jean Welz, François Krige, Ruth Prowse and Stanley Pinker all featuring in a body of work that signifies an important part of South Africa's artistic history. Most important among this uniquely focussed collection are two works from Stern's Zanzibar period, *The Mauve Sari* (1946) which depicts its sitter beautifully draped in silks of delicate hues of colour that Stern described in her travel diaries as "saris that were as fine as cobwebs, or brocaded in real gold".

Dating from the same period is *Portrait of an Arab* (1945), which is a previously unrecorded portrait of a member of the Omani nobility from the court of the Sultan of Zanzibar. Purchased directly from the artist, the significance of the painting provides new historical insight into Stern's travels and reveals her acute observations of exotic cultures and peoples, bringing into sharp focus an entry from her Zanzibar diary where she describes "White bearded figures belonging to another age – a thousand years or more back; gold glistening on their coats, silk woven into their rainbow coloured turbans, wound artfully, each particular race having a different traditional way. Their hands gesticulating, their faces expressed depths of suffering, profound wisdom and full understanding of all the pleasures of life – faces alive with life's experiences".

The balance of the Late Sol Munitz Collection will be included in Strauss & Co's April 2019 Online Auction (www.straussonline.co.za).



577

Stanley Pinker

SOUTH AFRICAN 1924–2012

Adam and Eve

signed

oil on board

30 by 10,5 cm

R100 000 – 150 000

PROVENANCE

The Late Sol Munitz Collection.

578

Jean Welz

SOUTH AFRICAN 1900–1975

Untitled

signed and dated 53; printed with
the artist's name, title and medium
on a label adhered to the reverse

oil on canvas

39,5 by 49,5 cm

R70 000 – 90 000

PROVENANCE

The Late Sol Munitz Collection.



579

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Simon's Town

signed and dated 1948

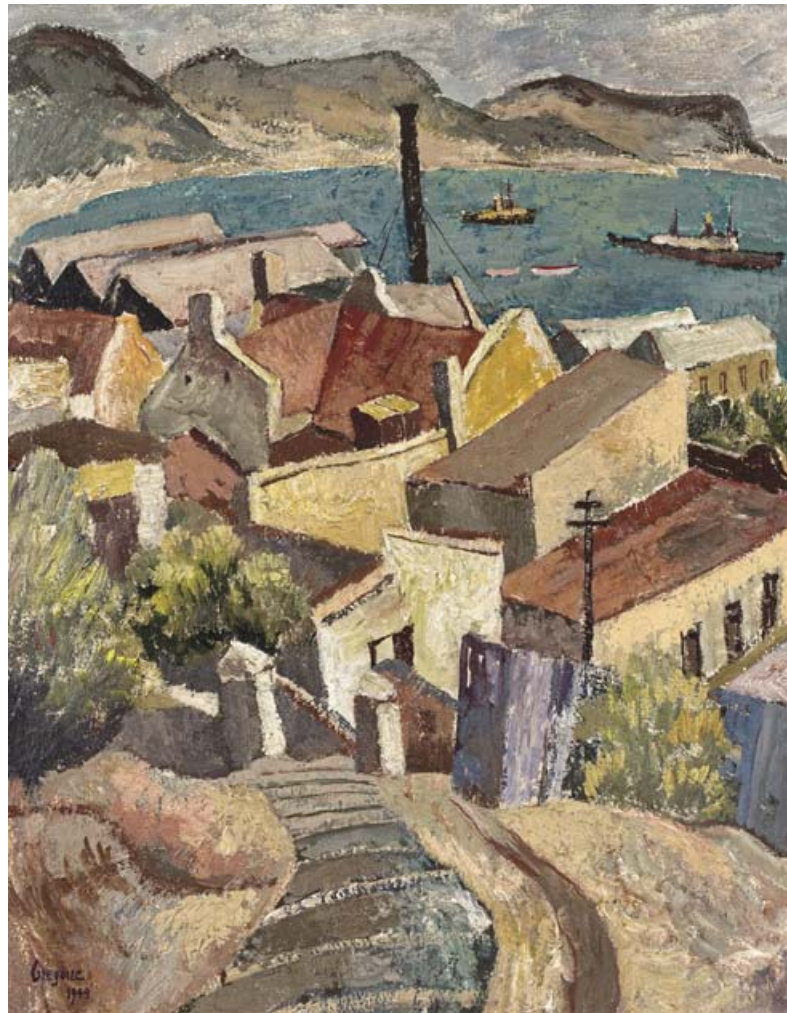
oil on board

48 by 38 cm

R90 000 – 120 000

PROVENANCE

The Late Sol Munitz Collection.



580

Hugo Naudé

SOUTH AFRICAN 1868–1941

The Homestead

signed; inscribed with the artist's name, title and exhibition details on Pretoria Art Museum and South African National Gallery labels adhered to the reverse

oil on canvas

25 by 35 cm

R80 000 – 120 000

PROVENANCE

The Late Sol Munitz Collection.

EXHIBITED

Pretoria Art Museum, *Hugo Naudé Retrospective Exhibition*, 1969, catalogue number 15.





581

Maud Sumner

SOUTH AFRICAN 1902-1985

View of the Thames

signed

oil on canvas

29 by 54 cm

R100 000 – 150 000

PROVENANCE

The Late Sol Munitz Collection.

582

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Saturday Afternoon

signed; numbered 11, inscribed with the title and further inscribed '(For Kerifa) "New Group" Exhibition' on the reverse, a Schweickardt gallery label, a label printed with the artist's name and 'Location Scene' and label indistinctly inscribed 'Christi's' adhered to the reverse
oil on canvasboard
29 by 39 cm

R3 000 000 – 4 000 000**PROVENANCE**

The Late Sol Munitz Collection.

In 1945, after a lengthy stay in Cape Town, Gerard Sekoto moved to Pretoria to live with his mother and stepfather in Eastwood. The two years he spent in this settlement before his departure for France, via London, represent the highpoint of his artistic career. Already attuned to describing aspects of black urban life following creative sojourns in Sophiatown and District Six, Sekoto concentrated on producing gregarious studies of domestic life marked by their formal innovation and painterly maturity. 'It was a time when he pushed his understanding of colour and form to new heights, when he seemed to sharpen even further his already remarkable sense of mood and movement,' notes Lesley Spiro.¹ This lot is exemplary.

Dominated by the mustard tones in the foreground, Sekoto's palette is sensuous rather than exuberant, his

brushwork attentive without being overly precise. Despite his naturalistic approach, elements of his painting remain mysterious. For instance, the identity of the two male cyclists wearing hats is hidden in shadow. Similar to *Sixpence a Door* (1946), a comparably toned work from the same period, Sekoto imbues this study of quotidian life with a warm glow. Sekoto's frontal vantage, which places him on the dirt road, immersed in the comings and goings of Eastwood, bears notice. It distinguishes this lot from a better-known earlier work, *Cyclists in Sophiatown* (1942), in which Sekoto described the hurried, mechanistic quality of township life by portraying a group of male cyclists from a removed vantage.

Like *Sixpence a Door*, this lot is historically important for what it portrays. Established in 1905 on the farm Garstfontein No. 428, Eastwood

originally constituted 166 freehold lots and a borehole. In 1938, a committee chaired by EN Thornton was appointed to consider the administration of peri-urban settlements like Eastwood, which provided accommodation to black urban migrants just outside municipal boundaries. Conditions in Eastwood, it was reported, were 'comparatively satisfactory', although the settlement was becoming overcrowded due to an increasing number of plotters letting rooms.² Water supply was also stressed. Sekoto's painting does not portray these social pressures, which escalated after his departure – and culminated in forcible evictions and Eastwood being declared a 'white area' on 20 October 1961, the change signed into law by PW Botha.

Eastwood's erasure wasn't yet known when Sekoto first exhibited this work at Christiaan 'Christi' Truter's eponymous

gallery, most likely in 1947. A former lover of Alexis Preller, Truter opened Christi's Gallery in 1946. His inaugural group exhibition included work by Sekoto. In April 1947 Sekoto held a successful solo exhibition at Christi's and in July participated in a New Group show at dealer Joan Ginsberg's Gainsborough Galleries, where this work was also shown. In September he left South Africa on the Carnarvon Castle, never to return. *Sean O'Toole*

1. Lesley Spiro (1989) *Gerard Sekoto: Unsevered Ties*, Johannesburg: Johannesburg Art, page 41.

2. UG 08-40 (1940) Report of the Committee to consider the administration of areas which are becoming urbanised but which are not under Local Government Control 1938-39, page 54.



583

François Krige

SOUTH AFRICAN 1913-1994

Basotho Village Scene

signed and dated 1960
oil on canvas laid down on board
32,5 by 42,5 cm

R50 000 – 70 000

PROVENANCE

The Late Sol Munitz Collection.



584

Pablo Picasso

SPANISH 1881-1973

Le Clown

1962
signed and numbered 187/200 in
pencil and signed and dated 24.1.62.
in the stone
color lithograph on vellum paper
64 by 48,5 cm

R50 000 – 70 000

PROVENANCE

The Late Sol Munitz Collection.

A certificate of authenticity from
Les Art International (Leslie Sacks)
adhered to the reverse.





585

Walter Battiss

SOUTH AFRICAN 1906-1982

Boy with Butterflies

signed

oil on canvas

25 by 35 cm

R100 000 – 150 000

PROVENANCE

The Late Sol Munitz Collection.

586

Irma Stern

SOUTH AFRICAN 1894–1966

Arab

signed and dated 1945
oil on canvas, in the original Zanzibar frame
63 by 52,5 cm excluding frame; 76,5 by 65 cm
including frame

R12 000 000 – 16 000 000**PROVENANCE**

Purchased from the artist by the late Sol Munitz.
The Late Sol Munitz Collection.

Irma Stern visited Zanzibar twice in 1939 and 1945, with her portraits of the Arab nobility and Islamic clergy often considered the most desirable of her artistic output. Reflecting on her abiding interest in 'psychologically nuanced depictions of an inner development,' Stern would later write that in Zanzibar, 'working amongst people with a definite philosophy of life,' she found 'a new truth – a truth from early times and handed down from age to age, a worship of spiritual forces'.¹

The present lot is a previously unrecorded work by Stern in a series of only four portraits known to exist that depict noble figures from the court of His Highness Sultan Sayyid Sir Khalifa II bin Harub Al-Said, who reigned as the ninth Sultan of Zanzibar from 1911 to 1960. A cadet branch of the Al-Said dynasty of Oman, the Sultanate of Zanzibar was established as its own principality in 1856 after a succession battle between the sons of the deceased Sultan of Muscat and Oman, Said bin Sultan Al-Said.

Despite this apparent separation, the nobility of the Zanzibari court maintained their Omani heritage as evidenced

in the colours of the sitter's turban, commonly referred to as a mussar. Reserved exclusively for royalty, the specific combination of blue, lilac, purple and orange is known as a 'Saidi mussar' and has been used by Omani nobility for over three centuries, with the present-day Sultan, His Majesty Qaboos bin Said Al-Said, donning the colours for official state occasions.²

Stern visited the Sultan's palace numerous times in 1945 where, on one occasion, she was granted an audience with the Sultana, Her Highness Sayyida Nour bint Ahmad al-Busaidiyah (affectionately known as Nunu), for morning tea. Recorded in her travel diary of the time is another account of a public address by the Sultan where, with attentive detail to the garments of the gathering nobility Stern describes her impressions of the scene;

'White bearded figures belonging to another age - a thousand years or more back; gold glistening on their coats, silk woven into their rainbow coloured turbans, wound artfully, each particular race having a different traditional way. Their hands gesticulating, their faces

expressed depths of suffering, profound wisdom and full understanding of all the pleasures of life – faces alive with life's experiences'.³

So clearly taken with the exotic dress and mystical character left by these figures 'belonging to another age,' Stern must have been moved to paint the present lot. In a letter to her friends, Freda and Richard Feldman, she declares her aspirations to paint such a portrait; 'for drinks comes a man – who is the local Hofmeyr and who is trying to fix something up for me – as the people think the Sultan should be painted by me'.⁴

Whilst it remains unclear whether this opportunity ever materialised the sitter, cloaked in a black subaiyah replete with gold piping (indicating his standing in the royal court), bears a striking resemblance to the Sultan who kept his greying beard cropped in his later years.

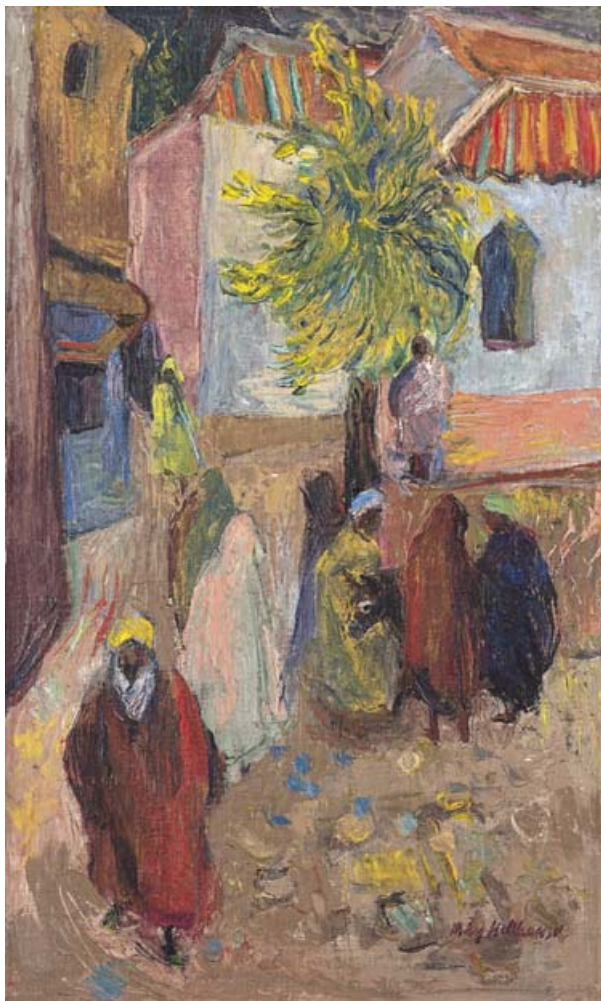
Portraying her subject in a pose that is quiet and dignified, Stern's confident brushwork and faithful attention to the detail and colours of the mussar brings her written descriptions to painterly life. As Marion Arnold suggests, the paucity of information works in Stern's favour when

viewing the artwork as a historical record of a place and time. As Arnold notes;

'It is often difficult to assess a portrait when it is first created, either because knowledge of the model interferes with responses to the painted image, or preconceptions disrupt the reception of the artistic representation. Only when the viewer is ignorant of the model's appearance, or time alters expectations, can the painting be seen for what it is and assessed as a testimony to the art of its creator'.⁵

1. Irma Stern (1954) *My Aim in Art*. Cape Town: National Council of Women News.
2. Oman Daily Observer (01/12/2018) Oman Issues National day Commemorative Stamp. <http://www.omanobserver.om/oman-post-issues-national-day-commemorative-stamp/>
3. Irma Stern (1948) *Zanzibar*, Pretoria: Van Schaik publishers. Page 55.
4. Sandra Kloppe (2017) *Irma Stern: Are You Still Alive: Stern's Life and Art seen through her letters to Richard and Frieda Feldman, 1934 – 1966*, Cape Town: Orisha Publishing. Page 129
5. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press.





587

May Hillhouse

SOUTH AFRICAN 1908-1989

Spanish Morocco

signed; dated 1951 and inscribed with the title on the reverse; further inscribed with the artist's name, title and exhibition on a South African National Gallery label adhered to the reverse

oil on canvas laid down on board
57,5 by 34,5 cm

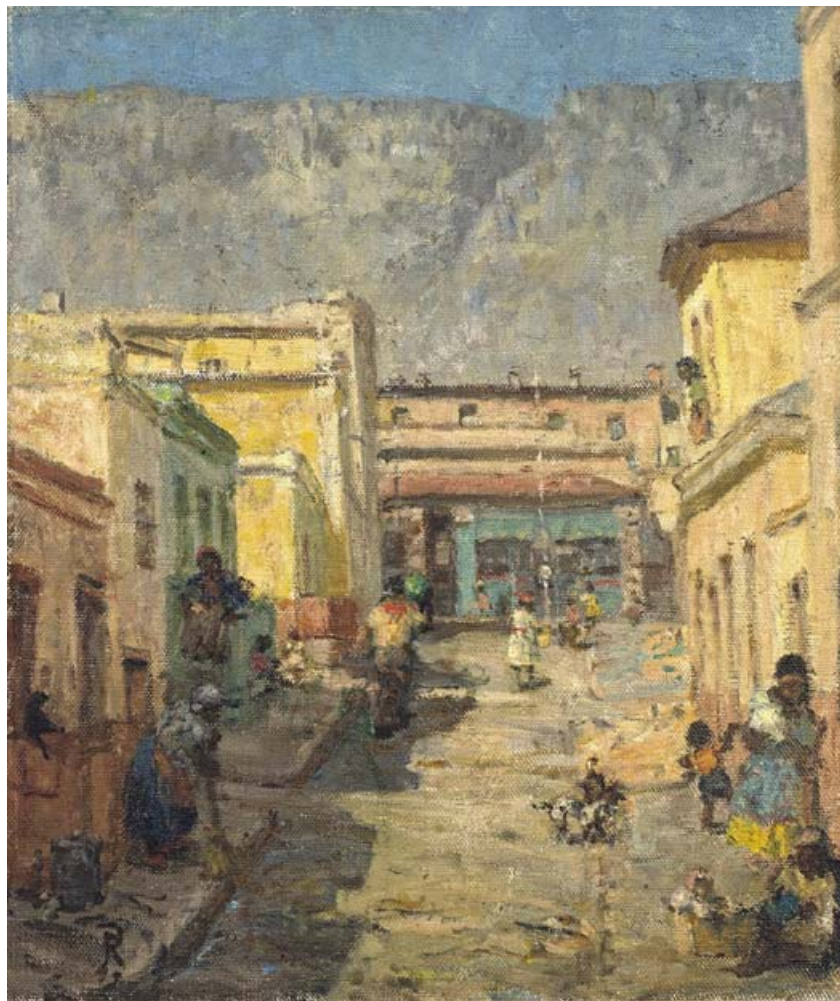
R40 000 – 60 000

PROVENANCE

The Late Sol Munitz Collection.

EXHIBITED

South African National Gallery, Cape Town,
Women's Art.



588

Ruth Prowse

SOUTH AFRICAN 1883-1967

Table Mountain from District Six

signed with the artist's monogram
oil on canvas
47 by 40 cm

R80 000 – 120 000

PROVENANCE

The Late Sol Munitz Collection.

589

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

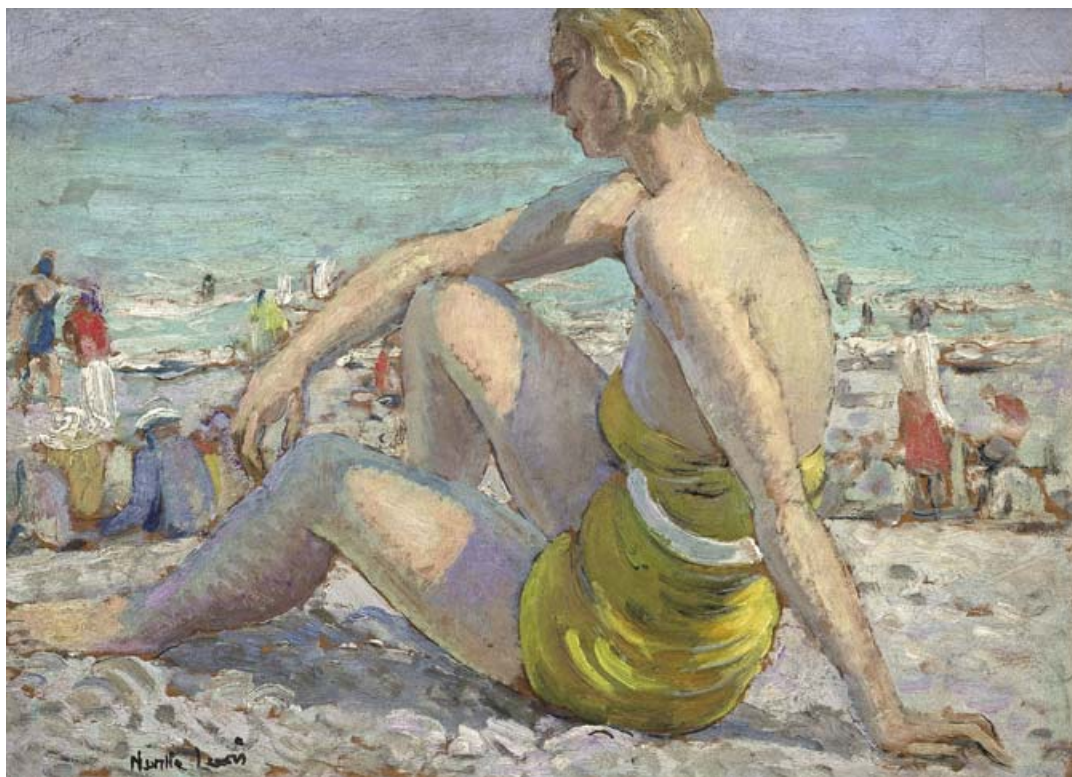
Sunbather

signed; inscribed with the artist's name, title and 'no 30' on a label adhered to the reverse
oil on panel
28 by 39 cm

R60 000 – 80 000

PROVENANCE

The Late Sol Munitz Collection.



590

Ruth Prowse

SOUTH AFRICAN 1883-1967

Bloubergstrand

signed with the artist's monogram
oil on canvas laid down on board
27,5 by 37 cm

R30 000 – 40 000

PROVENANCE

The Late Sol Munitz Collection.



591

Irma Stern

SOUTH AFRICAN 1894–1966

The Mauve Sari

signed and dated 1946

oil on canvas

78 by 78 cm

R13 000 000 – 17 000 000

PROVENANCE

Purchased from the artist by the late Sol Munitz.
The Late Sol Munitz Collection.

LITERATURE

Marion Arnold (1995) *Irma Stern: A Feast for the Eye*,
Cape Town: Fernwood Press for the Rembrandt van
Rijn Art Foundation. Illustrated in colour on page 113,
incorrectly dated 1944.

During the 1930s and 1940s Stern repeatedly painted women wearing saris. Her interest in this theme was first stimulated by a trip to Durban in 1935 when she produced several gouaches of local Indian women draped in a rich array of these soft flowing garments. Returning to Natal the following year en route to the 1936 Empire Exhibition in Johannesburg, one of Stern's friends reported that her intention, while there, was to devote herself to 'landscapes, and her human subjects will be Indian'. Nonetheless, it was only some years later, when she travelled to Zanzibar in 1939, that Stern's growing fascination with Indian women and their dress led her to focus increasingly on women wearing saris. *The Mauve Sari* is one of several remarkable works in this genre dating to 1946. Presumably produced

either from sketches done during Stern's second stay in Zanzibar in 1945, or in response to meeting the wives of Indian merchants in east Africa on a trip to the Congo and present-day Rwanda in mid-1946, these works attest to Stern's daring juxtaposition of vibrant colours and her increasing attention to richly varied patterns. Always acutely aware of her own creative process, she noted in 1945 in a letter to Freda Feldman that her works were becoming more 'abstract of curious values', affording her 'the same freedom in form and composition – as I have gained in colour'.

When Stern published *Zanzibar* (1948), her remarkable account of her second trip to the island in 1945, she commented repeatedly on her encounters with the local Bahora community. Originally Hindi traders who were gradually absorbed

into the larger Muslim community, Stern described the surroundings of these wealthy merchants and their families as 'gay and colourful', the furnishing of their homes as 'modern'. Noting at one point that it was lovely to see Bahora women resting in groups on the green lawns of parks, or sitting at the seaside to get a fresh breeze, she referred again and again to the saris they wore, even those of ten-year old girls, which she described as 'expensive'. Astutely observant, Stern mentioned saris that were 'as fine as cobwebs, or brocaded in real gold', commenting elsewhere in *Zanzibar* on the paleness of a sari worn by an elderly woman. Attending a dance held in a dark house in the Bazaar, 'women sat on the floor in all colours imaginable, combining the most absurd colours, and yet looking most beautiful, like a heap of multi-

coloured gems shaken together'.

These extraordinary powers of observation are immediately evident in Stern's inventive exploration of form and colour in *The Mauve Sari*. Importantly, though, the artist's careful attention to detail extended beyond her fascination with saris to include what she described as the shining black hair and eyes, and the fragile, elegant bodies of the Bahora women she encountered on the island. Although, in *The Mauve Sari*, the sitter averts her gaze, thereby affording the viewer a chance to take pleasure in the voluptuous painterliness of the composition without transgressing her privacy, this work is perhaps most remarkable for Stern's fine sense of balance between calm introspection and lively animation.

Sandra Klopfer





592

Freida Lock

SOUTH AFRICAN 1902–1962

Still Life with Pawpaw

signed

oil on canvas laid down on board

34,5 by 39 cm

R60 000 – 80 000

PROVENANCE

Strauss & Co, Cape Town, 11 October 2010,
lot 184.

Thence by descent to the current owner.



593

Freida Lock

SOUTH AFRICAN 1902–1962

Nakhoda from Kutoh

signed and indistinctly dated 4*; inscribed with the title and '46' in another hand on the reverse
oil on canvas

35,5 by 30,5 cm

R200 000 – 250 000

PROVENANCE

Stephan Welz & Co. In Association with
Sotheby's, Johannesburg, 4 November 1996,
lot 320.

594

No lot



595

Peter Clarke

SOUTH AFRICAN 1929–2014

Farm House

signed and dated Aug. 1960
oil on paper laid down on board
40 by 49 cm

R180 000 – 240 000

PROVENANCE

Acquired from the artist by the
current owner.



596

Walter Battiss

SOUTH AFRICAN 1906–1982

Water Carriers

signed; inscribed with the title on a label

adhered to the reverse

oil on board

44,5 by 51,5 cm

R180 000 – 240 000



597

David Hockney

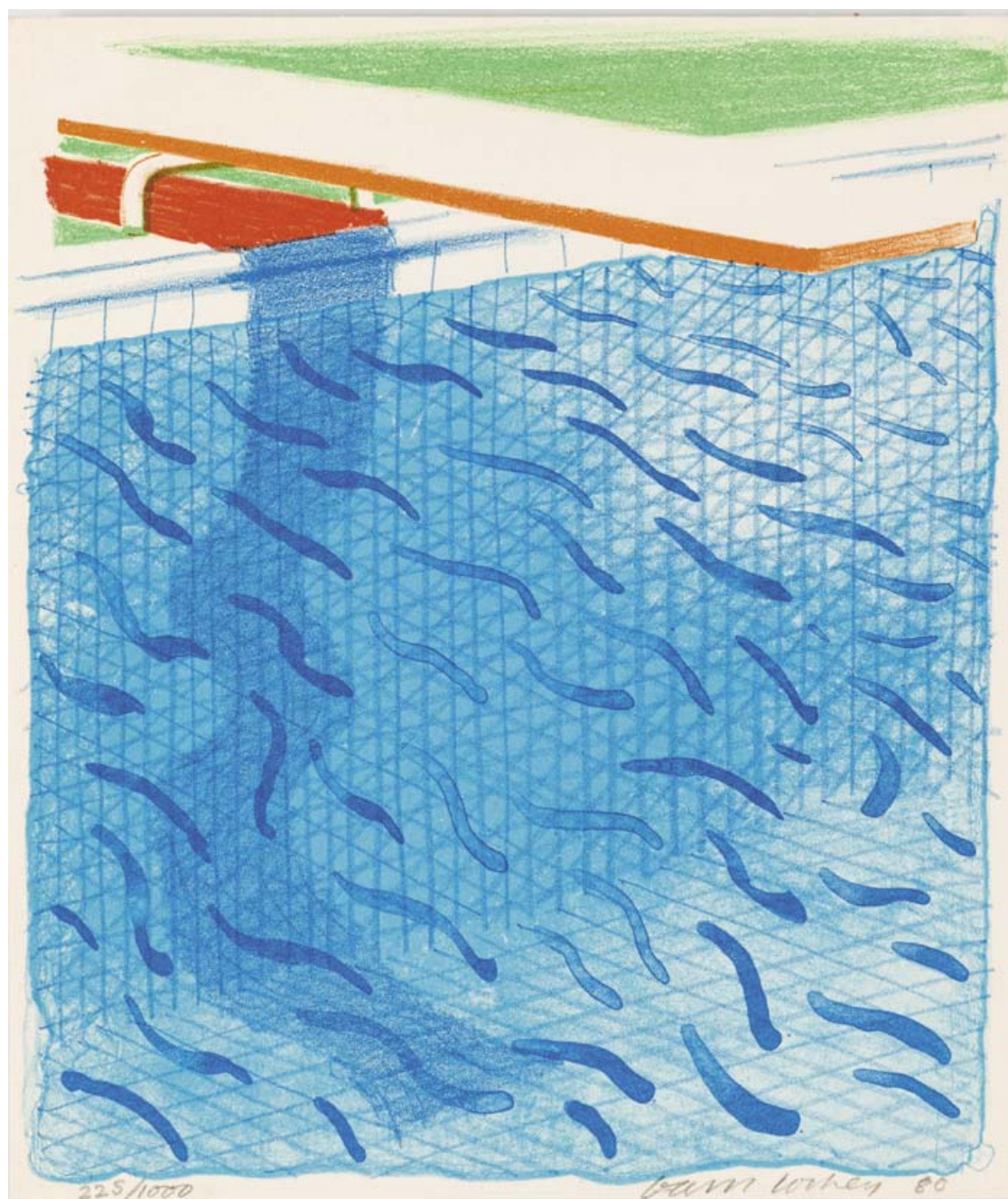
BRITISH 1937–

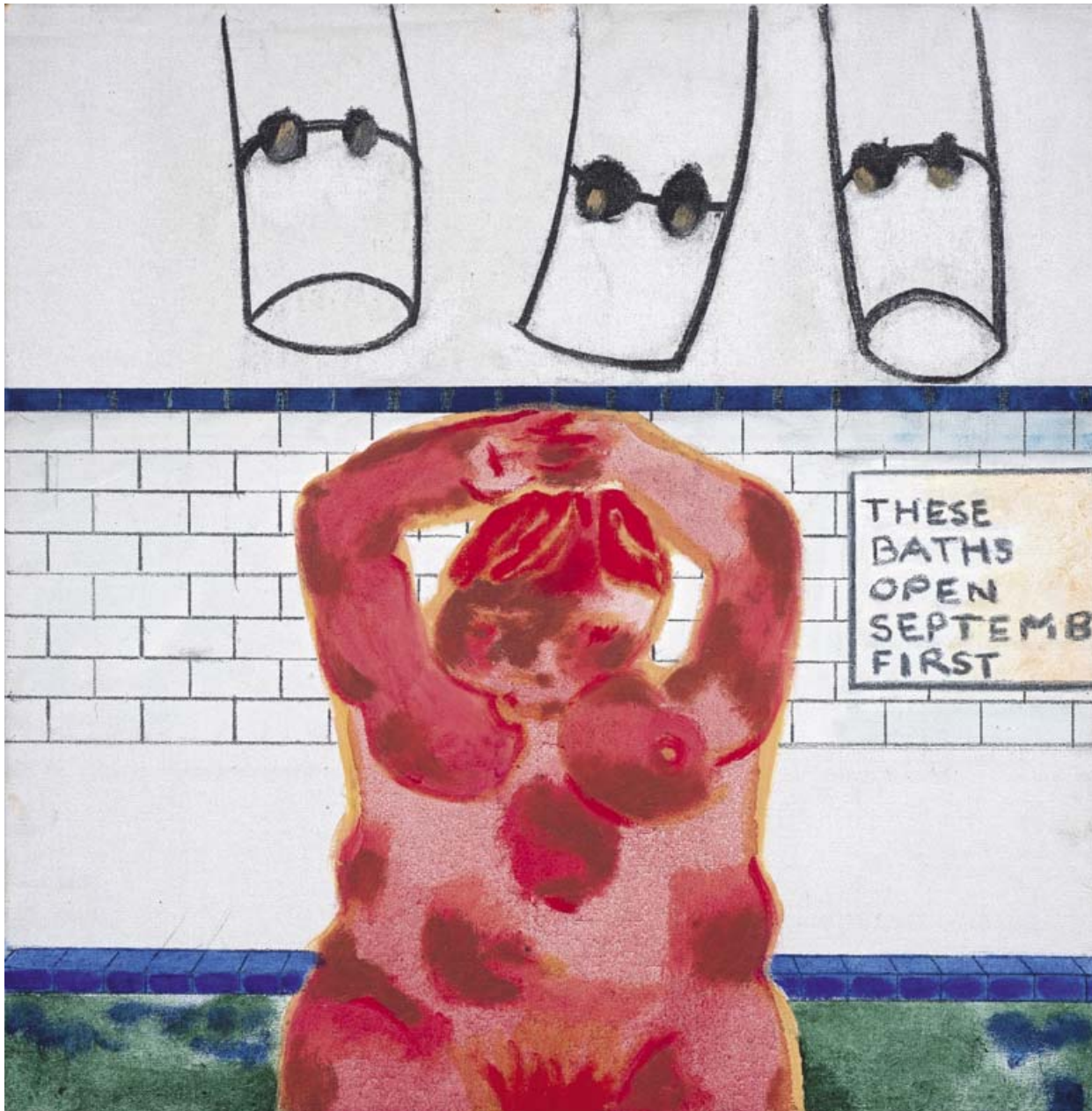
Paper Pools

book: signed on the colophon page in red, numbered 225/1000; lithograph: signed, dated 80, numbered 225/1000 in pencil and embossed with the Tyler Graphics chopmark in the margin
six-colour lithograph
book: 27,5 by 23,5 by 1,5 cm;
lithograph: 26,5 by 23 cm

R200 000 – 300 000

Blue linen-covered book printed on wove paper with blue handmade-paper end pages, with cardboard envelope, limited edition of 1000 plus 100 Artist's Proofs, published by Thames & Hudson, London, 1980. Lithograph printed by Tyler Graphics Ltd, New York.





598

Robert Hodgins

SOUTH AFRICAN 1920–2010

Susannah and the Elders

signed, dated 2007/8, inscribed with the title and medium on the reverse
oil over graphite and charcoal on
canvas

60 by 60 cm

R350 000 – 450 000

The story of Susannah and the Elders has inspired artists as diverse as Rubens, Rembrandt and Picasso. Taken from an Old Testament narrative included in the Book of Daniel, the story is to be read as an "example of life and the instruction of manners". Refusing to succumb to the blackmail of a pair of voyeuristic elders who watched her bathe alone, Susannah was falsely accused of promiscuity and sentenced to death. Prompted by God, Daniel intervened, demanding that the elders' story be verified.

Once separated and their stories differing, Susannah's dignity is restored and her life spared whilst the elders are sent for execution.

Combining abstraction with his figural representation, this is Hodgins' characteristically witty take on this rich biblical theme, presenting the moment in the allegory when Susannah bathes in the nude and is first spied by the lecherous elders, depicted by cylindrical tubes who don sunglasses.



599

Norman Catherine

SOUTH AFRICAN 1949–

Checkmate 5

signed and numbered 2/5

wool tapestry

231 by 199 cm

R100 000 – 150 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.

600

Norman Catherine

SOUTH AFRICAN 1949–

Totem

signed and inscribed A/P

carved and painted wood, on a wooden base

height: 176 cm excluding base; base: 31 cm

R100 000 – 150 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.





601

Norman Catherine

SOUTH AFRICAN 1949–

Penance

signed, dated Sept 2000 and inscribed with the title

oil on wood and mixed media

115 by 140 by 9 cm

R300 000 – 400 000



602

Andrew Salgado

CANADIAN 1982–

Burden

signed, dated 2015, inscribed with the title and 'London' on the reverse
oil on canvas
86,5 by 90,5 cm

R120 000 – 160 000

EXHIBITED

Christopher Moller Gallery, Cape Town, *Enjoy the Silence*, 30 January to 14 March 2014.

Burden was painted in 2014 and formed part of Andrew Salgado's exhibition entitled: 'Enjoy the Silence'. This work was quintessentially different from the rest of the eight

works in the show, as it featured a faceless subject holding a bouquet of flowers. *Burden* was a source of inspiration, a precursor that led to his renowned still life genre, released in 2017. Salgado brings a vibrancy and sensuality to the genre, giving it a fresh approach.

Christopher Moller



603

Lionel Smit

SOUTH AFRICAN 1982–

Portrait in Blue

signed

oil on canvas

78,5 by 78,5 cm

R100 000 – 150 000



604

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

Prelude to the Dance

signed with the artist's initials and dated 05; signed,
dated and inscribed with the title on the reverse
oil on canvas
90 by 70 cm

R100 000 – 150 000



605

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

Viridian Spring

signed with the artist's initials and dated '15; signed,
dated and inscribed with the title on the reverse
oil on canvas
109 by 98,5 cm

R150 000 – 250 000



606

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

The Lute Player

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

oil on canvas

89,5 by 69,5 cm

R100 000 – 150 000



607

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

The Red Towel

signed with the artist's initials and dated 08; signed,
dated and inscribed with the title on the reverse

oil on canvas

99 by 59,5 cm

R120 000 – 160 000



608

Dylan Lewis

SOUTH AFRICAN 1964–

Sleeping Oriental Cat II

1998

signed and numbered 7/15

bronze, mounted on a crystal base

height: 36 cm excluding base; base 10,5 cm

R120 000 – 160 000

LITERATURE

Laura Twiggs (ed.) (2006) *Forces of Nature: The Sculpture of Dylan Lewis*, Cape Town: Pardus Publishing. Another example from the edition is illustrated in colour, catalogue number 53.

'The only signifier strong and mysterious enough to carry the weight of the earth, the lightness of air and the movement of natural forces that shape landscape, was the cat' - Dylan Lewis. *Ibid.*, unpaginated.



609

Deborah Bell

SOUTH AFRICAN 1957–

Crying Pot

1998

terracotta, kiln and pit fired, fat, wax, wire and charcoal

height: 71 cm

R60 000 – 80 000

LITERATURE

cf. Pippa Stein (2004) *Deborah Bell*, Johannesburg: David Krut Publishing. Similar examples are illustrated on pages 64 and 65.

'I started working with the image of the crying pot during the time that the Truth and Reconciliation hearings had just begun, and were being aired on television. Apart from being struck by the atrocities that were being revealed, I was overwhelmed by the grief of the friends and the families of the victims – especially the women.' *Ibid.*



610

Dylan Lewis

SOUTH AFRICAN 1964–

Torso VI, maquette S294

signed and numbered 9/12

bronze

height: 68 cm

R150 000 – 200 000



611

Dylan Lewis

SOUTH AFRICAN 1964–

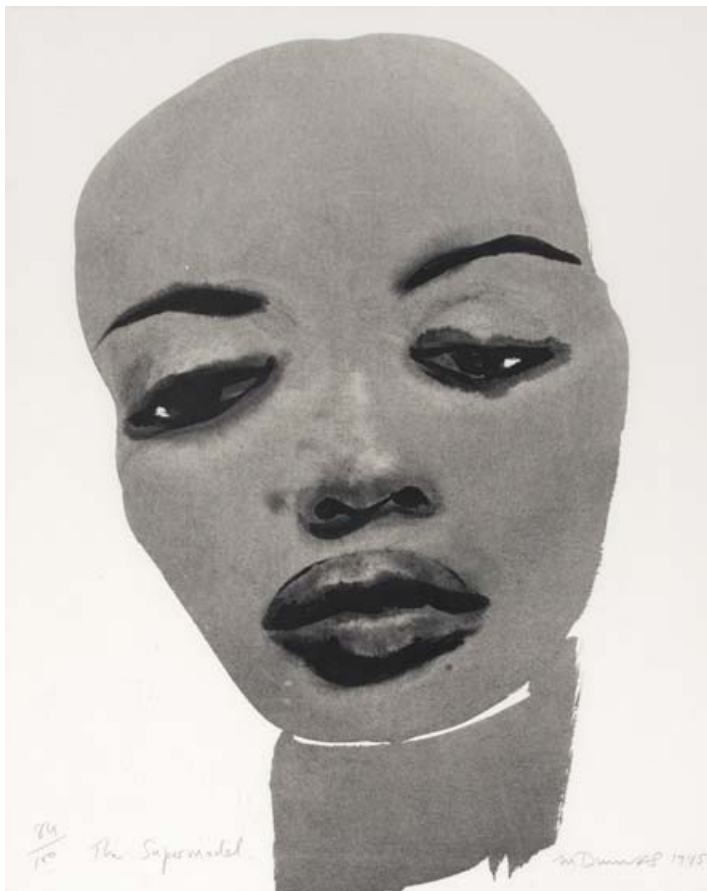
Trans Figure XII, maquette S260

signed and numbered 7/12

bronze, on a crystal base

height: 70 cm; base: 3,5 cm

R140 000 – 180 000



612

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

The Supermodel

signed, dated 1995, numbered 84/100 and
inscribed with the title in pencil
lithograph
66 by 51 cm
(2)

R120 000 – 150 000

PROVENANCE

Purchased at 34 Long Gallery, Cape Town,
in 2006, by the current owner. Accompanied
by the original invoice.

LITERATURE

Emma Bedford and Marlene Dumas (2007)
Marlene Dumas: Intimate Relations, Johannesburg:
Jacana Media and Roma Publications. Another
example is illustrated on page 103.

Accompanied by a copy of the book,
Marlene Dumas: Intimate Relations,
signed by the artist and Emma Bedford.



613

Diane Victor

SOUTH AFRICAN 1964–

Male Nude

signed
smoke drawing
177 by 76 cm

R80 000 – 120 000

614

William Kentridge

SOUTH AFRICAN 1955–

Universal Archive (Big Tree)

executed in 2012

signed, numbered 24/30 in pencil in the margin and embossed with the David Krut Workshop chop mark
linocut printed on 15 pages from the Encyclopedia Britannica mounted to the backing sheet

image size: 71 by 77 cm;

sheet size: 82 by 90 cm

R250 000 – 350 000



615

William Kentridge

SOUTH AFRICAN 1955–

Undo Unsay

2012

signed, numbered 25/35 in pencil in the margin and embossed with The Artists' Press chop mark.
one run hand printed lithograph and collage on Munken, Superwove and Phumani

image size: 60 by 80 cm;

sheet size: 70 by 86 cm

R100 000 – 150 000

LITERATURE

Rosalind Krauss, Roger Malbert and Kate McCrickard (2013) *A Universal Archive: William Kentridge as Printmaker*, London: Hayward Publishing. Illustrated on page 119, with the title *Unremember*.





616

David Shepherd

BRITISH 1931–2017

Bull Elephant

signed

oil on canvas

18 by 25,5 cm

R120 000 – 160 000



617

Dylan Lewis

SOUTH AFRICAN 1964–

Leopard Bust III

signed, dated 99 and numbered 6/12

bronze on a granite base

height: 50 cm excluding base;

base: 20 cm

R180 000 – 240 000



618

David Tomlinson

SOUTH AFRICAN 1941–

Cheetah Pair

signed and inscribed A/E

bronze

height: the taller 96 by 192 cm

(2)

R150 000 – 180 000

End of Sale

Conditions of Business

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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'** 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 provided;
- 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 recession of the sale contract or delay in payment.

2.4.1 Property incorporating materials from endangered and other protected species:
Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol * in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or reoffer lots for sale, to accept and refuse bids and/or to reopen the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the

bidding or offers for any lot in such increments as he considers appropriate.

- 2.5.2 The auctioneer shall be entitled to place consecutive 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 (which also usually includes the auctioneer noting the paddle number of the buyer) and after determination of any dispute that may exist. Where a lot remains unsold (usually where the auctioneer's gavel is struck with a hammer price and without noting a paddle number) there is no such contract that is concluded. 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 owed to Strauss & Co by the buyer for the lot;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.8.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.8.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, or to store the lot, as contemplated in 2.8.1, pending resale. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects

not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.

- 3.1.3 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:
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.	3.6.3	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.
3.4.2	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.	3.6.4	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:
3.5 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.	3.6.4.1	indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
3.5.2	Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.	3.6.4.2	reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
3.5.3	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.	3.6.4.3	notify any insurer of the existence of the indemnity contained herein.
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.	3.7 Payments for the proceeds of sale	
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.	3.7.1	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.
3.6 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.	3.7.2	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:
3.6.2	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.	3.7.2.1	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.
		4 GENERAL PROVISIONS	
		4.1	Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, the bidders' record, marketing and otherwise as required by law
		4.2	The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.
		4.3	Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
		4.4	Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
		4.5	These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
		4.6	If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
		4.7	The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
		4.8	These general conditions of business constitute the entire agreement of the parties on the subject matter.
		4.9	Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
		4.10	Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
		4.11	Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
		4.12	Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
		4.13	An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.

Bidding Form

SALE NO.: CT 2019/2 SALE DATE: 18 March 2019
SALE VENUE: THE VINEYARD HOTEL, NEWLANDS, CAPE TOWN
ENQUIRIES: Tel +27 (0) 21 683 6560 Mobile +27 (0) 78 044 8185

Title	First Name
Last Name	
ID number	
Company Name	
Address	
Telephone (home)	
Telephone (business)	
Mobile	
E-mail	
(*) If bidding by telephone, please specify the numbers to be dialled during the auction.	
1	
2	

COLLECTION OF PURCHASES

Please indicate place of collection

- ☐ The Vineyard Hotel by 12pm Tuesday 19 March
- ☐ Strauss & Co CT from 9am Wednesday 20 March
- ☐ Strauss & Co JHB from 9am Tuesday 26 March
- ☐ Shipping, please complete Shipping Form
- See information regarding Absentee/Telephone bidding as set out in this catalogue (Buying at Strauss & Co).
- Please write clearly and place your bids at least 24 hours prior to the sale.
- New bidders are required to pay a R5 000 holding deposit.

I agree that I am bound by Strauss & Co “Conditions of Sale” which are published in this catalogue and govern all purchases I make at auction.

Signature _____ Date _____

I request that Strauss & Co enters bids on the following lots up to the maximum price I have indicated for each lot. I understand that by submitting these bids, I have entered into a bidding contract to purchase the individual lots, if my bid is successful. I understand that if my bid is successful, I will be obliged to pay the purchase price, which will be the sum of my final bid plus the buyer’s premium and any other applicable value added tax (VAT). I understand that Strauss & Co executes absentee bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids or for errors relating to execution of bids, including computer-related errors. On my behalf, Strauss & Co will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. If identical absentee bids are left, Strauss & Co will give precedence to the first one received. All successful bids are subject to the terms of the Conditions of Business printed in the Strauss & Co catalogue, which I have the opportunity to review.

Bidder Number
(for office use only)

Absentee ☐ (*)Telephone ☐ (Please tick applicable box)

PLEASE FORWARD COMPLETED FORM TO:
Fax: 021 683 6085 E-mail: bids@straussart.co.za

Lot No	Lot Description	Max BID SA Rands

If successful, please debit my card immediately

Visa ☐ Mastercard ☐ Diners Club ☐ Debit Card ☐

Cardholder Name

Card Number

Expiry date3/4 digit code on reverse

Billing address (if different from above)

Cardholder signature

Shipping Instruction Form

Bidder Number

(for office use only)

PLEASE RETURN TO STRAUSS & CO
fax 021 683 6085 e-mail sandy@straussart.co.za
Enquiries Tel: +27 (0) 21 683 6560 / +27 (0) 78 044 8185

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Photography by Denver Hendricks
Design and layout Faye Frizlar
Colour reproduction by Robert Wong
Printing by Hansa Reproprint

FRONT COVER

Lot 586 Irma Stern, *Arab* (detail)

INSIDE FRONT COVER

Lot 582 Gerard Sekoto, *Saturday Afternoon* (detail)

INSIDE BACK COVER

Lot 550 Alexis Preller, *Stele* (detail)

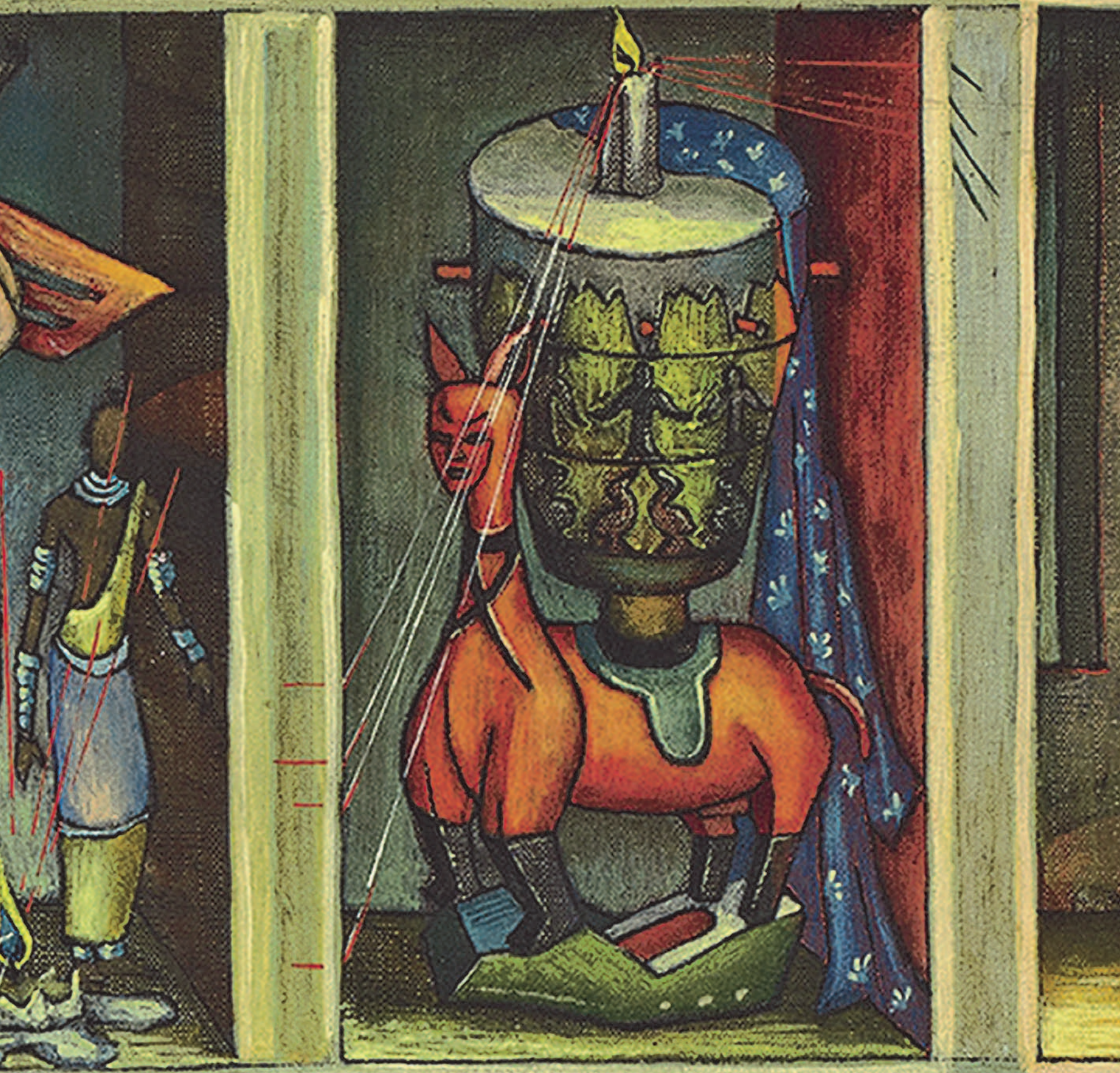
BACK COVER

Lot 591 Irma Stern, *The Mauve Sari* (detail)





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