



Strauss & Co







# Strauss & Co

Fine Art Auctioneers | Consultants





# Modern, Post-War and Contemporary Art, Decorative Arts and Jewellery

including paintings from The Late Peter and Regina Strack Collection, The Property of a Lady and  
The Andrew Newall Collection of Chinese and Japanese Ceramics and Works of Art

Monday 7 October 2019

9.30am: Session One

1.30pm: Session Two

4.30pm: Session Three

5.30pm: Session Four

8.00pm: Session Five

## VENUE

The Vineyard Hotel, Newlands, Cape Town  
Colinton Road (off Protea Road)

## PREVIEW

Friday 4 October to Sunday 6 October from 10am to 5pm

## WALKABOUTS

Saturday 5 October and Sunday 6 October at 11.30am

## LECTURES

Friday 4 October at 12pm: *Decorative Arts Highlights*  
Conducted by Sophie-Louise Fröhlich

Saturday 5 October at 10.30am: *Pierneef and Jentsch:*  
*Contemplating the Southern African Landscape*  
Conducted by Ian Hunter and Kirsty Colledge

Sunday 6 October at 10.30am: *Irma Stern's Congo:*  
*Biography and Portraiture*  
Conducted by Matthew Partridge

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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

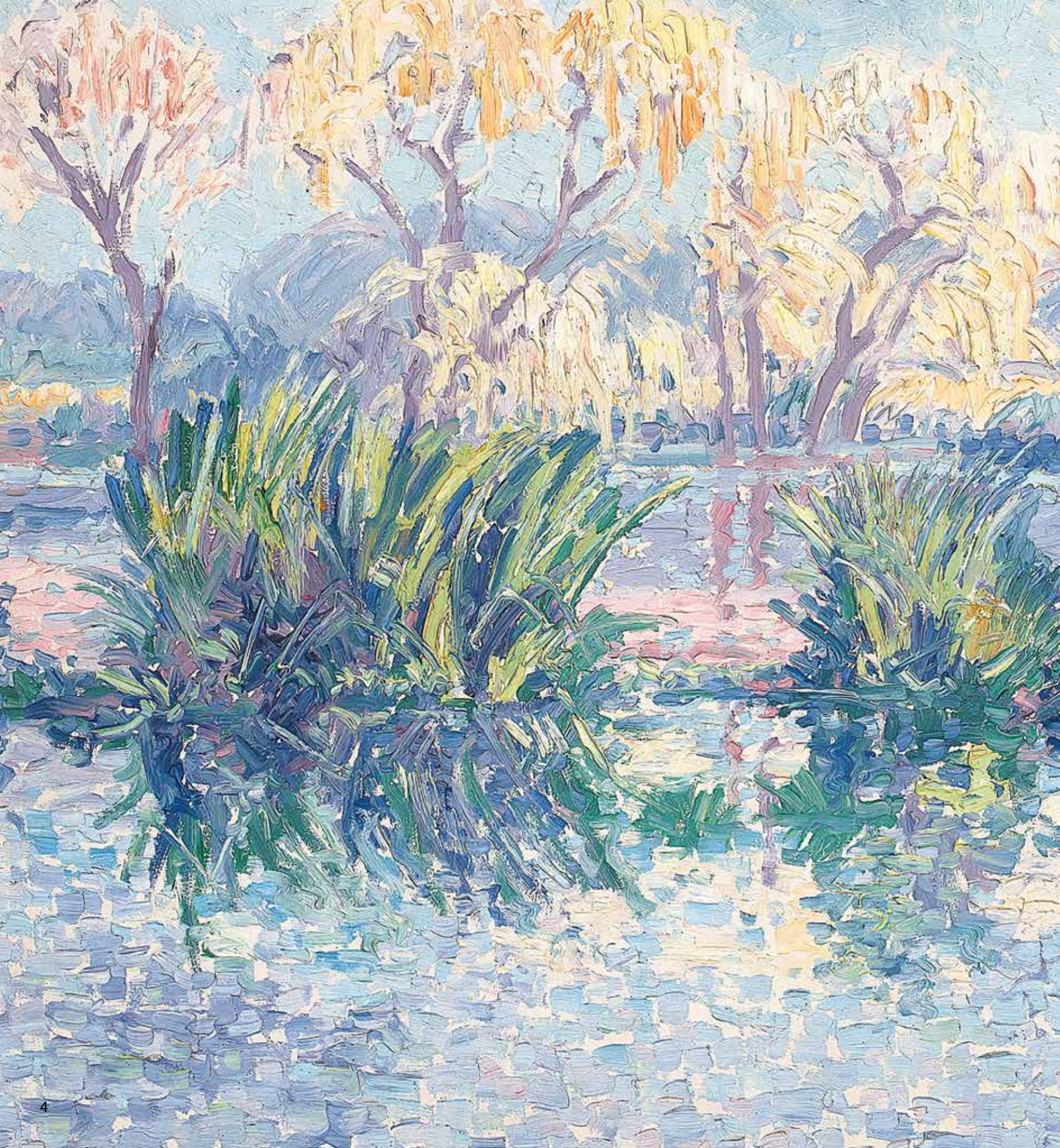
# Strauss&co

Fine Art Auctioneers | Consultants

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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](http://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](mailto:bids@straussart.co.za) or contact our Client Services Departments:

Cape Town 021 683 6560

Johannesburg 011 728 8246.

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

## 4. IF YOUR BID IS SUCCESSFUL

You will receive an invoice and payment instructions shortly after the sale. All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

## How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form.

Please arrange payment and collection immediately after the sale.

## How much will I pay (Live Auctions)?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows:

12% for lots selling over R10 000,  
15% for lots selling at and below R10 000  
+ VAT on the buyer's premium on each lot.

## Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque under R500 000 (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- d) Direct Cash deposit into our Current Account  
Strauss & Co  
Standard Bank: Killarney  
Bank code: 007205  
Current Account No: 001670891  
Swift address: SBZA ZA JJ

## Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.

## Collection of Purchases

### 1) From The Vineyard Hotel

Purchased lots can be collected during the auction and on the morning after from 9am to 12 noon. No collections can be made from The Vineyard Hotel after this time.

**The premises must be cleared by 12 noon.**

### 2) From Strauss & Co, Cape Town

Uncollected small lots will be removed to the Cape Town office and will be available for collection from the day following the sale:  
The Oval, Oakdale Road, First Floor  
Colinton House, Newlands.  
Tel: 021 683 6560.

**Please note:** we can only take small items, paintings and jewellery to our offices. Large items will go into storage at your expense.

### 3) From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co Johannesburg may make use of the Stuttafords consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttafords to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Johannesburg Office:  
89 Central Street, Houghton.  
Tel: 011 728 8246.

## Door to Door Delivery Service

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

### Relttem Removers

Tel +27 84 504 6096

Contact: Brenim Mettler

### Stuttafords Fine Art

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### International Freight: Airwings

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The Vineyard Hotel, Newlands, Cape Town  
7 October – 9.30am

**Chinese and Japanese Ceramics and  
Works of Art including  
The Andrew Newall Collection**

Lots 1–230

Lot 133 A Japanese inlaid bronze figure of a monkey, Meiji period, 1868-1912



## The Andrew Newall Collection



Andrew Newall has been in the antique trade since 1974 when he joined his father, artist, photographer and antique dealer, Albert Newall, at his highly-respected antique shop, Gallery Medici, in Kalk Bay. On his father's death in 1989 he took over the business, changing the name to the Andrew Newall Gallery.

Over the years, Andrew undertook numerous buying trips to London, concentrating mainly on silver and Oriental objets d'art. He is a familiar figure in the auction rooms, vying with other collectors, such as

the Late Dr John Strong, whose collection was recently sold at Strauss & Co.

Andrew has traded for many years and is a long-standing member of The South African Antique Dealers' Association. In March of this year his beloved partner, Christina, lost her long battle with cancer prompting Andrew's decision to start disposing of his collection. His philosophy is simple – that he is only the custodian of his antiques and now the time is right to afford others the opportunity to enjoy them as he much as he has.

### 1 A large Chinese blue and white vase, Ming Dynasty, Wanli period, 1573-1619

the baluster body boldly painted with an angry scaly *kylin* and a phoenix amongst flaming clouds contesting a flaming pearl, above a rocky landscape and plantain leaves, the moulded rim with a band of flame-shaped lappets, *luting crack*, 41,5cm high

R30 000 - 40 000

#### PROVENANCE

Purchased from Christie's South Kensington in the late 1970s.

### 2 A Chinese blue and white faceted stem bowl, Ming Dynasty, Wanli period, 1573-1619

the hexagonal body decorated with panels of birds and 'The Three Friends', raised on a pierced domed base, *firing and hairline cracks*, 13cm high

R4 000 - 6 000

### 3 A Chinese blue and white vase, Qing Dynasty, Kangxi period, 1662-1722

the baluster body painted with a pair of phoenixes amongst flowering peonies and scrolling foliage, the shoulder with key-fret border, the neck with *ruyi*-head decoration, *hairline crack to the base, firing fault to the footrim, underglaze-blue double-ring mark*, 34,3cm high, with a carved and pierced wood cover, surmounted by a jade finial, Ming Dynasty, carved with *lingzi*, the stone of mottled russet and green tones, 6cm high

R25 000 - 30 000



1



2

3





4

**4**  
**A fine Chinese blue and white  
 'lotus' bowl, Kangxi six-  
 character mark and period,  
 1662-1722**

with rounded sides and everted rim, painted with a frieze of six lotus blossoms borne on undulating foliate scrolls above a lappet border, the interior with a single lotus medallion, minor rim restorations, underglaze-blue Kangxi six-character mark, 16cm diameter

**R15 000 - 20 000**



5

**5**  
**A Chinese blue and white  
 saucer dish, Kangxi period,  
 late 17th century**

the centre decorated with a carp and three further fish, the rim with stylised wave and peony border, the reverse with foliate motifs, underglaze-blue double-ring mark centred by a lingzi, 15,5cm diameter

**R3 000 - 5 000**



6

**6**  
**A Chinese blue and white  
 'dragon' dish, Qianlong mark  
 and period, 1735-1796**

with slightly everted rim, decorated with a pair of dragons in pursuit of flaming pearls amongst flaming clouds, the interior similarly decorated with a double blue-line roundel centred by a dragon, underglaze-blue six-character Qianlong seal mark, 16,5cm diameter

**R35 000 - 40 000**

**7**  
**A Chinese blue and white  
 Ming-style dish, Qing  
 Dynasty, 18th century**

the centre painted with 'The Three Friends' before a rocky outcrop, the reverse painted with maidens at various pursuits before a balustraded landscape and further branches of pine, bamboo and ferns within double-line borders, minor rim chips, restorations, underglaze-blue six-character Xuande mark, 17,2cm diameter

**R35 000 - 40 000**



8  
**A Chinese Export Yixing gold-mounted stoneware teapot and cover, Qing Dynasty, 18th century**

the body moulded with a pair of dragons contesting flaming pearls, the shoulder and cover moulded with *chilong* and clouds, with s-shaped spout and pagoda-shaped handle, the cover and spout with gold filigree mounts and connecting chains, raised on a square foot, 16cm high

R20 000 - 25 000

LITERATURE

cf. Sold: Christie's South Kensington, *Chinese Ceramics, Works of Art and Textiles*, 8 November 2013, lot 1451.



8

9  
**A Chinese Export Yixing silver-mounted stoneware teapot and cover, Qing Dynasty, 18th century**

the front and reverse of the bulbous body applied with a fan-shaped panel of a small boy before a balustrade with sprays of flowers, enclosed by the Eight Buddhist emblems, applied wooden scroll handle, silver spout, the cover with a bun-shaped knob and connecting chains, raised on a circular silver rim and three domed feet, *lacking one Buddhist emblem, four-character seal mark*, 11cm high

R8 000 - 10 000



9

10  
**A Chinese celadon crackleware glazed kendi, Qing Dynasty, 17th/18th century**

the rounded body with indented panels and everted rim, raised on a circular foot, 22cm high

R6 000 - 8 000



10

11  
**A Chinese famille-rose and blue-glazed kendi, Qianlong period, 1735-1796**

the body and spout with a dark blue glaze and traces of gilding, the everted rim enamelled with pink and green foliage, 22cm high; and a Chinese famille-rose kendi, Qing Dynasty, 18th century, the rounded body enamelled with a pair of phoenixes amongst peonies and foliage, the spout enamelled with four flowerheads, the neck with lotus blooms, sienna-glazed lip, *minute chip to spout, minor restoration to the rim*, 23,3cm high (2)

R6 000 - 8 000



11



12

**A Chinese blue and white jar,  
Qing Dynasty, 17th/18th century**

the ovoid body decorated with 'The Three Friends', between key-fret and double blue-line borders, the neck rim and shoulders unglazed, 12cm high; and a Chinese blue and white bottle vase, Qianlong period, 1735-1795, decorated with a pagoda and dwellings before a rocky outcrop and trees, the reverse with a seascape, sampan and further buildings, the rim with a cell-diaper, diamond and spearhead-border, *hairline crack, restored rim, 25,3cm high (2)*

R5 000 - 7 000



12



13

13

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

the squat body painted with a continuous band of musk-mallow and stylised foliage between diaper bands, *hairline crack, underglaze-blue tian character within a circular double line, 13,5cm high*

R5 000 - 7 000



14

14

**A Chinese blue and white  
miniature spittoon, Qianlong  
period, 1735-1796**

with everted rim the body decorated with sprays of leaves, the moulded scroll-shaped handle decorated with a stylised flower, *fritting chips to the rim, 8,5cm high Christie's The Nanking Cargo, lot 1186 paper label, 28 April - 2 May 1986*

R6 000 - 8 000



15

15

**A Chinese famille-rose 'lotus' bowl,  
Qianlong period, 1735-1796**

the centre decorated in gilt with a spray of peonies, the moulded rim with wave-shaped border, the exterior moulded in relief with a double band of lotus leaves in shades of pink, raised on a circular foot, 14,5cm diameter; and another, similar, the interior enamelled with a rondel of flowering peonies enclosed by a moulded double band of lotus leaves, the reverse similarly decorated and moulded, *restored, 14,5cm diameter (2)*

R5 000 - 7 000

16

**A pair of unusual Chinese  
famille-rose wall vases,  
Jiaqing period, 1796-1820**

each of scroll form with flattened backs, painted with narrative scenes taken from the *Romance of the Western Chamber*, framed by a foliate border in underglaze-blue and iron-red with gilt highlights, 13,2cm high (2)

R30 000 - 40 000



16





17



18



19



20

**17**  
**A fine Chinese doucai 'lotus pond and ducks' bowl, Jiaqing six-character seal mark and period, 1796-1820**

with rounded sides and everted rim, the interior decorated with a circular medallion enclosing a pair of ducks and lotus, the exterior decorated with two pairs of mandarin ducks swimming towards lotus blooms and millet sprays, above a lappet border, raised on a short straight foot, two hairline cracks, underglaze-blue Jiaqing six-character seal mark, 10,5cm diameter

**R35 000 - 40 000**

**18**  
**A Chinese polychrome enamel 'lotus scroll' bowl, Guangxu mark and period, 1875-1908**

with rounded sides, decorated in underglaze-blue with lotus blooms and foliage, enamelled with pink, yellow and green scrolling above a yellow and green-glazed lappet border, the interior with a single lotus bloom enclosed by gilt and double blue-lines, restoration, Guangxu underglaze-blue six-character mark, 16,8cm diameter

**R10 000 - 15 000**

**19**  
**A Chinese Doucai bowl, Qing Dynasty, 19th century**

with rounded sides, decorated in underglaze-blue with medallions of 'The Four Dragons' in pursuit of flaming pearls interspersed with clouds between underglaze-blue double-line borders, the centre decorated with a dragon, lotus bloom and foliage, apocryphal underglaze-blue Kangxi six-character mark, 14,5cm diameter

**R15 000 - 20 000**

**20**  
**A Chinese famille-verte panel, Qing Dynasty, 19th century**

circular, painted with a figure attended by his dog before a building, the foreground with figures working with their buffalo in a paddy field, before a riverscape with sampans and mountains, enclosed by further figures at various pursuits, within a hardwood frame, rectangular, pierced and carved with dragons and scrolls, the panel 27,5cm diameter, the frame 41,5cm square

**R12 000 - 15 000**



21



**21**  
**A Chinese famille-rose box and cover, Daoguang mark and period, Qing Dynasty, 1821-1850**

waisted rectangular enamelled with grasshoppers, crickets and other insects, the base with five divisions, the cover with a peach finial, the reverse with sprays of flowers, *iron-red six-character mark, 13,2cm wide*

**R6 000 - 8 000**

22

**A Chinese famille-verte jar and cover, Qing Dynasty, 19th century**

the ovoid body decorated with polychrome enamels with three beautiful courtiers astride their horses, viewed by another figure astride her horse before a walled garden, the shoulder with peony and foliate border, the cover decorated with a small boy holding a lotus bloom aloft, *28,5cm high*

**R9 000 - 12 000**

22



23

**A Chinese 'millefleurs' bowl, Guangxu mark and period, 1875-1908**

with rounded sides, enamelled with chrysanthemum, lotus and peony blooms between gilt-line and iron-red line borders, the interior with an iron-red and gilt five-clawed scaly dragon contesting a flaming pearl, raised on a low foot, *minor rim restorations, Guangxu iron-red six-character mark, 16,8cm diameter*

**R10 000 - 15 000**

23



24

**A Chinese famille-rose 'phoenix and dragon' barrel seat, 19th century**

the front and reverse decorated with two rondels of phoenixes and five-clawed dragons enclosed by a yellow ground enamelled with bats, lotus blooms and foliage with further medallions of Buddhist emblems and *dogs-of-fo*, the top and lower half with pink enamelled bosses, the sides and seat pierced with *cash*, *48cm high*

**R8 000 - 10 000**

24







25

**25**  
**A Chinese white jade snuff bottle, Qing Dynasty, 18th/19th century**

of flattened rounded form, the sides carved with mask-and-ring handles, raised on a low oval foot, with a coral stopper, *the bottle 5,5cm high*

**R8 000 - 10 000**

\*This lot is not suitable for export



26

**26**  
**A Chinese celadon jade snuff bottle, Qing Dynasty, 18th/19th century**

of trapezoid form, with moulded tapering sides, raised on a rectangular foot, with an agate stopper, *the bottle 5,3cm high*; and another, of ovoid form, with an agate stopper, *the bottle 5cm high (2)*

**R12 000 - 15 000**

\*This lot is not suitable for export



27

**27**  
**A Chinese jade and gilt-metal-mounted scent bottle, Qing Dynasty, 18th/19th century**

of pebble form, with *later* mounts, the hinged cover set with a cabochon-cut amethyst, *the top does not close flush, 7cm high*

**R6 000 - 8 000**

**28**  
**A rare Chinese celadon glass and cinnabar red overlay snuff bottle, Qing Dynasty, 18th/19th century**

of tapering ovoid form, the front and reverse carved in high relief with a fan-tailed goldfish with bulging eyes and butterfly tail, the footrim similarly carved, with jasper stopper, *the bottle 5,8cm high*

**R12 000 - 15 000**



29

**29**  
**A Chinese carved red lacquer snuff bottle, Qing dynasty, 18th/19th century**

carved with a musician playing a *guzheng* attended by a young boy beneath a pine tree before a rocky outcrop landscape, the reverse carved with two scholars beneath a tree before a rocky outcrop, with malachite and bone stopper, *the bottle 6,3cm high*

**R8 000 - 10 000**

\*This lot is not suitable for export



30

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

of well-hollowed rounded form with faceted foot, with pink glass stopper, 6,8cm high; and another agate quartz snuff bottle, Qing Dynasty, 19th century, of vase form, the tapering shoulders carved with a pair of mask-and-ring handles, with pink glass stopper, the bottle 6,5cm high (2)

R8 000 - 10 000

\*This lot is not suitable for export

31

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

of well-hollowed flattened ovoid form, the shoulders carved with a pair of mask-and-ring handles, with coral stopper, the bottle 6,7cm high; and another, shadow agate snuff bottle, Qing Dynasty, of rounded flattened form, with a crystal stopper and metal snuff spoon, the bottle 4,8cm high (2)

R6 000 - 8 000

\*This lot is not suitable for export

32

**A Chinese quartz, dendritic chalcedony snuff bottle, Qing Dynasty, 19th century**

of flattened ovoid form, the stone of mottled brown, with orange and green fern-like inclusions, with rose quartz stopper, the bottle 5,5cm high; and a Chinese lavender jade snuff bottle, Qing Dynasty, 19th century the tapering sides carved with a pair of *chilong* handles, with agate stopper, 3,4cm high (2)

R12 000 - 15 000

\*This lot is not suitable for export



30



31



33

**A Chinese ruby-red glass snuff bottle Imperial Glassworks, Beijing, Qing Dynasty, 18th century**

of octagonal form, the sides carved with seven oval facets, with amber snuff stopper, paper label, John Sparks Ltd, 128 Mount Street, W, the bottle 5,5cm high

R12 000 - 15 000

\*This lot is not suitable for export



32



34

**A Chinese single overlay red snowflake glass snuff bottle, Qing Dynasty, 18th/19th century**

the front and reverse carved with the 'Hundred Antiques' design, with a quartz stopper, paper label, the bottle 7cm high

R8 000 - 10 000

\*This lot is not suitable for export

**LITERATURE**

cf. Kate, Thurlow & Hugh M. Moss (1974) *Chinese Snuff Bottles, From the Collection of the Rt. Hon. The Marquess of Exeter, K.C.M.G.*, Hugh Moss (Publications) Limited, London, illustrated on page 79, illustration number G.69.



33



34

35

**A Chinese single overlay  
ruby-red snowflake glass  
snuff bottle, Qing Dynasty,  
19th century**

deeply carved with a *chilong* and  
dragon amongst clouds, with Peking  
white glass stopper, the bottle  
6,3cm high

R8 000 - 10 000

\*This lot is not suitable for export

36

**A Chinese single overlay red  
snowflake glass snuff bottle,  
Qing Dynasty, 19th century**

of flattened ovoid form carved with a  
dragon chasing a flaming pearl above  
stylised waves, signed oval cartouche,  
with coral stopper, the bottle 6cm high

R7 000 - 9 000

\*This lot is not suitable for export

37

**A fine Chinese carved rock  
crystal snuff bottle, Qing  
Dynasty, 18th/19th century**

of rounded form, the well-hollowed  
body carved to the front and reverse  
with a medallion of *Lu Hi* holding a  
rope of *cash*, enclosed by a lappet  
petal-shaped border, with graduated  
lobed sides, with crystal stopper,  
the bottle 6,2cm high

R12 000 - 15 000

38

**A Chinese rock crystal glass  
snuff bottle, Qing Dynasty,  
19th century**

of compressed form, carved with  
seventy *Shou*, with agate stopper,  
the bottle 6cm high

R6 000 - 8 000

\*This lot is not suitable for export

39

**A Chinese blue glass snuff  
bottle, Qing Dynasty,  
19th century**

of flattened form, carved in high relief  
with a pomegranate to one side, the  
front and reverse carved with five  
bats, raised on Buddha's hand citron  
with flowering branch form foot,  
signed, with *lapis lazuli* stopper,  
the bottle 6,5cm high

R8 000 - 10 000

40

**A Chinese amber glass  
inside-painted snuff bottle,  
Qing Dynasty, 19th century**

unsigned, but attributed to *Yung Shou-  
t'ien*, the rounded bottle painted with  
six small boys at play before a rocky  
outcrop, the reverse with a scholar  
and attendants, with agate and  
quartz stopper, the bottle 5,8cm high

R6 000 - 8 000

\*This lot is not suitable for export

**LITERATURE**

cf. Kate, Thurlow & Hugh M. Moss  
(1974) *Chinese Snuff Bottles, From  
the Collection of the Rt. Hon. The  
Marquess of Exeter, K.C.M.G.*, Hugh  
Moss (Publications) Limited, London,  
illustrated on page 154, number M.12.



35



36



37



38



39



40





41

**41**  
**A Chinese agate brush washer, Qing Dynasty, 19th century**

in the form of a peach, with carved hollow well, one side carved with a leafy branch, 6,5cm high

**R8 000 - 10 000**



42

**42**  
**A Chinese amethyst carved censor and cover, Qing Dynasty, 19th century**

the rounded body carved with a pair of dragon mask-and-ring handles, each dragon with a spray of *linghzi* in its mouth, raised on three paw feet, the domed cover surmounted by a Buddhist lion, *minor fritting chips*, 10cm high

**R10 000 - 12 000**



43

**43**  
**A Chinese turquoise carved figural group, Qing Dynasty, 19th century**

carved with the figure of *Ne Zha* in combat with the dragon of the West Sea, holding the cosmic wheel in his right hand and his staff in his left, resting his right foot on the dragon's body, before waves and *linghzi*, the stone with brown inclusions, 8,5cm high

**R8 000 - 10 000**



44

**44**  
**A Chinese carved crystal brush washer, Qing Dynasty, 19th/20th century**

carved with a pomegranate resting on a lotus branch with buds and blooms, with a further smaller pomegranate to one side, resting on a leafy peach branch, *some minor chips*, 9cm long; a carved crystal of a Buddhist lion, late Qing Dynasty, holding a ball between its front paws, with a ribbon in its mouth, *chips*, 5cm long; a Chinese carved crystal seal, late Qing Dynasty, carved with a *chilong*, with bifurcated tail, *chips*, 3,5cm high; and a Chinese agate seal, late Qing Dynasty, similarly carved, *minor chips*, 5,3cm high (4)

**R6 000 - 8 000**



45

**A Chinese carved reticulated celadon jade plaque, Ming Dynasty**

oval, carved with a goose and lotus blooms before waves, *later* set in a 19th century oval gilt-metal covered box, the hinged cover set with pierced jade rondels, the body engraved with foliate and bamboo decoration, enclosing a fitted mirror and gilt interior, *the plaque 8,5cm wide, the box 7,7cm high, 11,8cm wide*

R15 000 - 20 000

45



46

**A Chinese carved reticulated pale green jade plaque, Qing Dynasty, 19th century**

square, carved with *Hxi* twins flanking a phoenix amongst foliage, *later* set in a 19th century oval gilt-metal covered box, the hinged cover set with cabochon-cut rose-quartz and jade bosses, the body engraved with a pair of birds, pine trees and peonies, enclosing a fitted mirror and gilt interior, *the plaque 7cm wide, the box 7cm high, 14cm wide*

R8 000 - 10 000

46



47

**A Chinese hardwood and jade-mounted box and cover, Qing Dynasty, 18th/19th century**

the cover set with a pale celadon jade plaque carved with a flowerhead enclosed by petals and *ruyi*-head petal-shaped rim, the *later* box with moulded rectangular cover, the base incorporating four bracket feet, *7cm high, the plaque, 6,2cm diameter; and a white jade pieced plaque, carved with precious objects, minor chips, 5,7cm diameter (2)*

R8 000 - 10 000

47







48

**48**  
**A Chinese celadon jade carving of an archaistic form, Qing Dynasty, 18th/19th century**

the front and reverse of the arrow-shaped body carved with *taotie* masks, the sides carved in relief with *chilongs*, the top carved with a snarling Buddhist lion, the stone with white and brown inclusions, 13cm high

R15 000 - 20 000



49

**49**  
**A Chinese grey jade wine cup, Qing Dynasty, 18th/19th century**

the well-polished translucent stone with a lustrous sheen, veined with pale brown, carved with gently rounded sides, raised on a slightly flared circular foot, *minor wear to footrim*, 6cm high

R20 000 - 30 000



51

**50**  
**A Chinese pale celadon 'lotus' brush washer, Qing Dynasty, 18th/19th century**

the thick-walled body carved with a continuous band of lotus petals, 5,5cm high

R12 000 - 15 000

**51**  
**A Chinese white jade carving of a cicada, Qing Dynasty, 18th/19th century**

with finely carved body and wings, its legs tucked beneath its body, *pierced for hanging*, 5,3cm long

R10 000 - 12 000

52  
**A Chinese celadon jade pendant, Qing Dynasty, 19th century**

carved in high relief with two spiders spinning a web, the underside of the web hollowed out, the reverse carved with concentric circles, of mottled green and brown tones, 5,7cm wide

R10 000 - 12 000



52

53  
**A Chinese celadon jade 'double chilong' plaque, Qing Dynasty, 18th/19th century**

carved with a pair of contesting *chilong*, each with bifurcated tails, to a pierced shield-shaped plaque, 8cm long

R12 000 - 15 000



53

54  
**A Chinese white jade plume holder, Qing Dynasty, 18th/19th century**

of pierced cylindrical form, carved with four rows of vertical oval-shaped discs, 6,5cm high; and another, 'Cong' shaped of mottled grey tone, the sides carved with horizontal bands, 8cm high (2)

R12 000 - 15 000



54

55  
**A Chinese yellow celadon jade 'archaistic' Bi disc, Qing Dynasty, 19th century**

the front and reverse of the body carved in relief with grain patterns, surmounted by an openwork stylised dragon, 9cm high; and a mottled celadon jade 'archaistic' style dragon pendant, Qing Dynasty, 19th/20th century, the scrolling body incised with scrollwork, 7,5cm high (2)

R6 000 - 8 000



55





56

**A Chinese spinach-green jade dish, Qing Dynasty, 19th century**

circular, carved with shallow rounded sides, the centre carved in high relief with flowerheads, buds and foliage issuing from a rocky outcrop, raised on three bracket feet, *minor chip*, 14,7cm diameter

R12 000 - 15 000



56

57

**A Chinese white jade hanging vase and cover, late Qing Dynasty, 19th/20th century**

the flattened body with shaped sides each carved with three scroll flanges raised on a conforming foot, the shoulders with open-mouthed dragon-head handles, supporting to interlinked chains centred by a pair of united dragons, the cover similarly carved, with ring handles, *the vase and cover 15cm high, overall height 22cm*; with an ebonised fitted stand, with shaped side supports, raised on a pieced carved base, *minor repair*, 30,3cm high

R20 000 - 30 000



57

58

**A Chinese spinach-green soapstone figure of Guanyin, Qing Dynasty, 19th century**

the standing robed figure holding a vessel, attended by an open-jawed Buddhist lion, on a shaped rectangular base above a double lotus border, on low bracket feet, 23cm high

R4 000 - 6 000



58

59



**59**  
**A Chinese celadon jade pendant, Qing Dynasty, 19th century**

rectangular, carved in low relief to the front with a scholar beneath a pine tree and rocky outcrop, the crest carved with clouds, the stone with light brown inclusions, *the reverse carved with an inscription and a seal*, 6,7cm high

**R6 000 - 8 000**

60



**60**  
**A Chinese celadon jade carving, Qing Dynasty, 18th/19th century**

carved with a pair of intertwined *chilong*, coiled around a *bi* disc at the centre, 6cm long; and a Chinese pale celadon jade slide, Qing Dynasty, 18th/19th century, rectangular with curved corners, carved with a deer with a *lingzhi* sprig in its mouth, standing before a pine tree, *chips*, 4cm wide (2)

**R15 000 - 20 000**

61



**61**  
**A Chinese celadon jade carving of a Buddhist lion and its pup, Qing Dynasty, 19th century**

its head turned to its right shoulder, with carved scaly spine and curled tail resting on its back, the resting pup with carved paws, the stone with light brown inclusions, 4cm high

**R12 000 - 15 000**

62



**62**  
**A Chinese celadon jade figure of a small boy, Qing Dynasty, 19th century**

the standing figure with a millet stem slung over his shoulder, holding a basket in his right hand, the stone with light brown inclusions, *minor chip*, 5,5cm high

**R5 000 - 7 000**





63



64



65

**63**  
**A Chinese white jade carving**  
**of a mandarin duck, Qing**  
**Dynasty, 19th century**

carved with a lotus spray in its beak  
*5,6cm long*; and a Chinese white  
 jade carving of an archaic stylised  
*qilin*, Qing Dynasty, 19th century,  
 the recumbent incised slender-  
 bodied creature with curled tail, with  
 hind legs tucked beneath, *front leg*  
*repaired*, *7cm long* (2)

**R6 000 - 8 000**

**64**  
**A Chinese lavender jade**  
**carved figure of Buddha, Qing**  
**Dynasty, 19th/20th century**

carved seated with his hands in  
*mudra*, with elongated lobes, on a  
 rectangular shaped base, *minor chip*,  
*6,7cm high*; and a rare Peking glass  
 belt hook, Qing Dynasty, carved with  
 a *chilong* confronting a dragon-head  
 finial, with bulging eyes and carved  
 mane, *scratch*, *9,6cm long* (2)

**R5 000 - 7 000**

**65**  
**A Chinese mottled grey**  
**and white jade carving of a**  
**small boy astride a fish, Qing**  
**Dynasty, 19th/20th century**

the stone with dark brown inclusions,  
*8cm long*

**R4 000 - 6 000**

66

**A Chinese mottled celadon  
jade censor and cover,  
Qing Dynasty, 19th century**

the shoulders carved with a pair of  
dragon mask-and-ring handles, raised  
on three mask-headed paw feet,  
the domed cover with three *taotie*  
mask-and-ring handles, headed by  
a writhing dragon finial, the stone  
with brown inclusions, *minor chip*,  
14cm high

R6 000 - 8 000



66

67

**A Chinese dark spinach-green  
jade square seal, Republic  
period**

the seal of square section form,  
surmounted by a pair of horned,  
open-mouthed fierce five-clawed  
dragons carved with scaly bodies,  
the sides with Tibetan and Chinese  
archaic script, *bearing a four-character  
seal mark to the side of the base*, the  
base with seal mark, 11cm high,  
10,5cm wide, on a stepped wood  
carved base, raised on low bracket  
feet, 22cm square

R25 000 - 30 000



67

cf. Dreweatts Donnington Priory  
Salerooms, 27 June 2012, lot 106 for a  
comparable example.

68

**A Chinese parcel-gilt bronze  
figure of Guanyin, Ming  
Dynasty, 1636-1644**

seated in *dhyanasana* wearing  
flowing robes with incised scrolling  
lotus bands, with an elaborate  
necklace, the left hand in *dhyana-*  
*mudra*, the right hand raised,  
with serene expression below an  
elaborate pierced and foliate crown,  
with braided hair falling over the  
shoulders, 16,8cm high; and another,  
similar but smaller, the right hand  
raised holding a lotus tendril, the  
left hand supporting a vessel, the  
elaborate crown incorporating  
Amitabha Buddha, *some loss to the  
crown*, 9,5cm high (2)

R20 000 - 30 000



68





69

**69**  
**A Chinese gilt-bronze multi-armed figure of Guanyin, 17th century**

seated in *dyhyanasana* with hands held in *uttarabadhi mudra*, wearing flowing *dhoti* tied at the waist, with an elaborate headdress, the face with serene expression and downcast eyes, with a third eye to the centre of the forehead, 21,5cm high

R50 000 - 70 000



70

**70**  
**A Chinese bronze silver-wire figure of Guanyin, Qing Dynasty, 18th/19th century**

cast in a seated position with her hands resting on her right knee, dressed in a long flowing robe with embroidered details picked out in silver, her face with serene expression, with coiled *chignon* dressed with a diadem, bearing an inlaid silver *Shi-Shou* mark, 21cm high

R70 000 - 90 000



71



72



73



74

**71  
A Chinese cast bronze ritual vessel, Hu, Ming Dynasty**

baluster, the sides applied with *taotie* mask-and-ring handles, the body moulded with bands of *chilong*, united by lappet bands, raised on a domed circular foot, 32cm high

R15 000 - 20 000

**72  
A Chinese bronze archaistic vase, Gu, Ming Dynasty**

with flared lip, the waisted body with a band of stylised *taotie* masks, divided by four crenelated flanges, the neck and base with bands of *cicada* style lappets divided by further flanges, base with traces of an indistinct seal mark, 21,5cm high

R6 000 - 8 000

**73  
A pair of large Chinese bronze incense burners, Qing Dynasty, 19th century**

each of compressed circular form, flanked by a pair of beast mask handles, raised on three peach-shaped feet, 32cm wide over handles (2)

R30 000 - 40 000

**74  
A Chinese bronze censor, Qing Dynasty, 19th century**

the ovoid body applied in high relief with a pair of *chilong* handles, raised on three feet, the pierced cover applied with a scaly *kylin*, four-character *Qianlong* mark, 17,8cm high

R5 000 - 7 000





75



77



76



76

**75**  
**A small Chinese cloisonné jar, Ming Dynasty, 17th century**

of compressed globular form, divided into seven lobes, each lobe decorated with a single lotus flower, supporting one of the eight Buddhist treasures against a turquoise ground, the shoulder with a band of overlapping lotus petals around the fire-gilt rim, 4,3cm high

**R25 000 - 30 000**

**76**  
**A pair of Chinese cloisonné enamel vases, Gu, Qing Dynasty, 19th century**

each rising from a spreading foot to a tall trumpet neck, the bulbous section enamelled with lotus blooms and scrolling foliage between lappet and ruyi-head borders reserved on a turquoise-blue ground, the lip and footrim with Greek-key border against a dark blue ground, the inner rim with a similarly decorated deep border, *minor enamel loss*, 38cm high (2)

**R35 000 - 40 000**

**77**  
**A Chinese cloisonné enamelled vase, Qing Dynasty, Qianlong period, 1735-1796**

of baluster form with flared lip, finely enamelled with three large lotus blooms borne on colourful scrolling tendrils against a turquoise ground, the neck and foot with a band of small flowerheads, *minor dent to the footrim, minor enamel loss*, 14,7cm high

**R8 000 - 10 000**

**78**  
**A Chinese cloisonné enamel vase, Qing Dynasty, 18th/19th century**

of baluster form, the neck applied with a pair of dragon handles, the body enamelled with three large lotus blooms borne on scrolling tendrils above a lappet border, the rim and shoulders with ruyi-head and part key-fret border against a turquoise ground, the mouth rim engraved with a key-fret border, *minor restoration to the enamel*, 17cm high; and a Chinese cloisonné enamel bottle vase, Qing Dynasty, 19th century, the elongated neck and compressed body enamelled with scrolling foliage between lappet, ruyi-head and tasseled bands, 13cm high (2)

**R12 000 - 15 000**

79

**A Chinese Canton enamel dish,  
Qianlong mark and period,  
1735-1796**

circular, the centre enamelled with a foliate medallion enclosed by four lotus blooms and tendrils, the rim with spearhead border, against a turquoise ground, the reverse similarly enamelled, iron-red four-character Qianlong seal mark, 29,5cm diameter

R15 000 - 20 000



79

80

**A Chinese cloisonné enamel bowl,  
Qing Dynasty, 19th century**

the bulbous body enamelled with four seahorses, *haima*, amongst scrolling clouds, above a band of stylised waves against a turquoise ground, the rim with *ruyi*-head border, raised on a low circular foot, engraved *fang Ming* (in Ming style), 13,5cm diameter

R5 000 - 7 000

**LITERATURE**

cf. Helmut Brinker and Albert Lutz, translated from the German by Susanna Swoboda (1989) *Chinese Cloisonné: The Pierre Uldry Collection*, the Asia Society Galleries, New York, in Association with Bamboo Publishing, London, 1989, illustration 357, where a similar bowl is illustrated.



80

81

**A Chinese Canton enamel bowl,  
Qing Dynasty, 18th/19th century**

of lobed outline, enamelled with four meandering lotus blooms and foliage against a turquoise ground, the rim and foot with key-fret borders, the interior with turquoise ground, 16cm wide; a Chinese enamel and gilt-metal cased bowl, 18th/19th century, the centre enamelled with a shaped medallion of an Immortal amongst clouds, enclosed by colourful flowerheads and scrolling foliage against a blue-ground, the reverse with three enamelled foliate medallions encased with gilt-metal engraved with bats amongst clouds, the foot engraved with peonies, 9,7cm diameter; and a Chinese enamel covered box, 19th century, the cover and base enamelled with a dragon amongst clouds, 10,3cm diameter (3)

R8 000 - 10 000



81

82

**A Chinese cloisonné enamel and  
gilt-bronze archaistic style vase,  
Gu, 20th century**

the baluster body with trumpet neck, brightly enamelled with panels of cranes before various flowering plants enclosed by a blue scroll ground, the neck, foot and inner rim enamelled with lotus blooms and scrollwork, the whole applied with four notched gilt-metal flanges and moulded bands, 26cm high

R5 000 - 7 000



82



83

**A Chinese cloisonné screen,  
Qing Dynasty, 19th century**

rectangular, inlaid with a double gourd vase on a wooden stand encircled by a pair of contesting five-clawed dragons chasing a flaming pearl against a turquoise ground, enclosed by flowering peonies and foliage against a royal-blue ground, the reverse inlaid with lotus blooms and foliage against a turquoise ground, *the plaque 37cm high*, the stand with pierced and carved panels, raised on bracket supports and scroll feet, *the stand 25cm high, the whole 51cm high*

R8 000 - 10 000



83

84

**A Chinese Canton ivory card case,  
Qing Dynasty,  
late 18th century**

rectangular, finely carved with figures at various pursuits before pavilions and flowering gardens, the front carved with an oval vacant cartouche, *some losses, signed with a painted black character mark, 9,5cm high*; and another, 19th century, rectangular, the front deeply carved in relief with flowers and foliage against a key-fret ground, the reverse with a cartouche engraved with initials enclosed by figures at various pursuits before balustraded bridges and pavilions, *some restorations, 11,4cm high (2)*

R20 000 - 25 000

\*This lot is not suitable for export



84

85

**A Chinese carved reticulated  
ivory box, Qing Dynasty,  
18th/19th century**

rectangular, the hinged cover, front and sides delicately carved and pierced with square, circular and star-motif rectangular-shaped panels, on four stepped ogee feet, *6,5cm high*

R12 000 - 15 000

\*This lot is not suitable for export



85

86



**86  
A Chinese carved ivory scholar's wrist rest, Qing Dynasty, 19th century**

finely carved to the front with two elegantly robed maidens in conversation, one holding a fan in her left hand, before plantain leaves, bamboo and a rocky outcrop, with a low balustrade to the foreground, 19cm high

**R15 000 - 20 000**

\*This lot is not suitable for export

87



**87  
A Chinese sandalwood, ivory and silver-mounted travelling chopstick set, Qing Dynasty, 19th century**

the sandalwood case carved with fretwork, applied with a pair of jade double gourds and silver mounts, enclosing a green-stained ivory silver-mounted knife, the blade with a stylised dragon, a pair of silver-mounted ivory chopsticks and a gilt-metal snuff spoon, signed on the hilt, the case 21,5cm long; with gilt embroidered silk case, stitched with a small bird amongst flowers and an inscription to the reverse (6)

**R8 000 - 10 000**

\*This lot is not suitable for export

88



**88  
Two Chinese ivory Immortals, Qing Dynasty, 19th century**

one carved as a figure of Zhang Guolao and the other of Cao Guojiu, each figure holding his attribute, Cao Guojiu's whisk repaired, the taller 21,5cm high (2)

**R12 000 - 15 000**

\*This lot is not suitable for export

89



**89  
A Chinese wood and gilt-lacquer figure of a courtier, Qing Dynasty, 18th century**

the seated figure's robe finely carved with foliate scrollwork, the borders of his gown highlighted in silver and dark blue pigments, his crown and robe embellished with cabochon-cut green stones, his right hand resting on his knee, seated on a red and black high-back throne embellished with two silvered ropes, his feet resting on a red, white, blue and green stool, on a rectangular stand with canted corners and bracket feet, some lacquer loss, some silvered rope loss, lacking his attribute, 22cm high; and a Chinese wood and gilt-lacquer figure of a standing horse, Qing Dynasty, 18th century, carved with a saddle, a painted red and gilt tasseled saddle blanket, the bridle and reins with gilt highlights, some restoration, one ear lacking, 13cm high (2)

**R8 000 - 10 000**



90



91



92



90

**A Chinese carved bamboo brushpot, Bitong, 19th century**

oval, the vessel carved with a sinuous serpent revealed in shaped cartouches, viewed by a praying mantis, a frog and various insects, the whole incorporating three shaped feet, two-character incised seal mark, 13,6cm high

R8 000 - 10 000

91

**A Chinese cinnabar lacquer box and cover, Qing Dynasty, 19th century**

circular, the cover carved with two scholars holding their attributes before a rocky landscape and a pine tree, against an intricately carved key-fret and diamond diaper ground, raised on a low foot, the interior and base with black lacquer, minute chipping to the lacquer, 12cm diameter, remnants of a paper label, Fook Wen\* No 3; and another, smaller, the cover carved with a figure before a mountainous landscape, enclosed by peony borders against a carved key-fret ground, the interior and base with black lacquer, minute chipping to the lacquer, 8,3cm diameter (2)

R5 000 - 7 000

92

**A large Chinese lacquer tray, Jiaqing period, 1796-1820**

rectangular, carved with four scholars and their two attendants before a rocky landscape and gnarled pine and wutong trees, against a flowerhead, diamond and fret-key diaper ground, the four sides carved with shaped cartouches enclosing blossom and foliage against a diaper ground, the reverse similarly carved with a deep foliate border, with black lacquer base, lacking four short feet, some chips and restoration to the rims, 37,8cm wide

R12 000 - 15 000

93

**A Chinese huanghuali barrel-form stool, Qing Dynasty, 19th century**

with moulded recessed circular top above a shaped apron carved with five dragons, on five curved supports each carved with a further dragon, united by shaped stretchers, raised on bracket feet, 47cm high

R20 000 - 25 000

93





94



95



96



97



**94  
A large Chinese huanghuali  
'cloud scroll' stand, Qing  
Dynasty, 19th century**

the whole carved in high relief with  
a series of clouds incorporating four  
supports, 11cm high

R15 000 - 20 000

**95  
A Chinese hardwood  
two-tiered stand, Qing  
Dynasty, 19th century**

carved with two staggered shaped  
platforms on a pierced gnarled  
trunk-form base, 15cm high

R12 000 - 15 000

**96  
A Chinese sandalwood  
jardinière, Qing Dynasty,  
19th century**

rectangular with moulded rim  
above tapering sides, carved with  
cartouches of waterbirds before  
waterlilies, lotus blooms and pods,  
enclosed by flowerheads and tendrils,  
raised on a conforming stepped  
base, *inlaid with rosewood stringing  
throughout, some chipping, signed  
with six-character Qianlong mark,*  
15,7cm high

R8 000 - 10 000

\*This lot is not suitable for export

**97  
A Chinese reverse painting  
of a courtier, Qing Dynasty,  
19th/20th century**

rectangular, holding a fan in her left  
hand, wearing a robe stitched with  
pink flowerheads, with embroidered  
cuffs and neck bands, her head  
adorned with a kingfisher feather  
diadem, her *chignon* secured by a gilt  
pin, the four corners with fruit, foliage  
and scrolling motifs, 33 by 21,5cm;  
and another, circular, painted with a  
musician playing a *guzheng* seated in  
a balustraded room, with a drape and  
bamboo to one side and a window to  
the other, 34cm diameter (2)

R6 000 - 8 000



98

**A Chinese Export Yixing  
teapot and cover,  
19th century**

for the Thai market, the exterior and cover highly polished, the neck and base with metal bands, silvered-metal fixed handle, spout and knop, *the base with a dragon seal mark, 16,5cm high including handle; with a Chinese Export silver presentation covered bowl, the domed cover and base with medallions of eight precious objects enclosed by scrolling foliage, zig-zag and diamond-shaped borders, the base inscribed PRESENTED TO MR E J STATHER, raised on four bun feet, with buttoned velvet-lined interior, the cover and base signed with four-character mark, 21cm high (2)*

**R10 000 - 15 000**

**LITERATURE**

cf. Hong Kong Museum of Art (1981) *Yixing Pottery, The 6th Festival of Asian Arts*, Urban Council, illustrated on page 179, illustration 119.



98

99

**A Chinese inscribed pewter-  
encased Yixing teapot and  
cover, Qing Dynasty,  
19th century**

set with a jade handle, spout and knop, one side incised with foliage and flowerheads, the reverse with a poem, *dents, restorations, 13cm high*

**R5 000 - 7 000**



99

100

**A Chinese Export silver bowl,  
retailer's mark TJWW, late  
19th century**

the lobed body with six repoussé panels, the first with a scholar, his acolite and young attendant viewing a scroll before trees and a vacant shield-shaped cartouche, enclosed by five alternating panels embossed with birds amongst chrysanthemums, peonies, bamboo and iris against a stippled ground, raised on six linked winged inverted bats, *dents, splits, 22,5cm diameter, 600g*

**R30 000 - 35 000**



100

101

**A Chinese Export silver claret jug, Wang Hing, 1854-1941**

the ovoid body chased with courtiers, horsemen and their attendants at various pursuits, before pavilions with maidens viewing the events, with a balustrade and rocky outcrop below, the shoulder with key-fret border, raised on a stepped circular foot, the handle modelled in the form of a dragon, the hinged cover chased with a dragon rising out of the clouds, his head modelled as the final, *dents*, 33,5cm high, 630g

R30 000 - 40 000

102

**A Chinese Export silver tankard, Leeching (Lee Ching), 1830-1895**

cylindrical, chased in relief with three court officials seated before a table within a balustraded pavilion, viewing five warrior contestants astride their horses partaking in an archery competition, a target hanging from a willow tree with two attendants holding their standards, with a further pavilion and two musicians heralding the occasion with a horn and drum, the whole centred by a bat suspending a vacant shield-shaped cartouche, the side applied in high relief with a five-claw dragon, gilt interior, the lip and foot with reeded rims, *abrasion*, 14,5cm high, 445g

R25 000 - 30 000

103

**A Chinese Export silver tankard, Sun Shing, 1790-1915**

the cylindrical body chased in relief with birds amongst bamboo issuing from a rocky outcrop with prunus blossom, centred by a circular cartouche engraved with a crest, the side applied with a bamboo handle, the lip and foot with reeded rims, *dent*, 9,7cm high, 155g

R8 000 - 10 000

104

**A Chinese silver bat box, Bao Qing, Nanjing, late 19th century**

the peach-shaped part-lobed hinged cover chased in relief with an inverted bat, its wings encompassing six lobed panels each engraved with maidens, a pair of squirrels and foliage, enclosing three compartments, the shaped sides engraved with alternating panels of eight horses, flowering blossom and birds between *ruyi*-head borders, the hinge with a small bat to the reverse, *split, dents*, 9,5cm wide, 150g

R8 000 - 10 000

"The presentation to the baby of a silver box that most commonly takes the physical form of a stylised peach that has an inverted bat at the upper end of the fruit is associated with the *sanzhou* ceremony.

A peach, *tao*, symbolizes longevity and immortality alongside the God of Longevity, *shulao*. [...] What the combined decorative motif on the lid of the box with the inverted bat represents is an auspicious saying *fu zi tian lai* [...] 'may good fortune rain down upon you.'

The interior of these boxes were usually divided into three compartments in order to hold auspicious ceremonial items such as a red egg, symbolizing 'new life' as well as 'harmony' and 'unity' [...]"

Adrien von Ferscht (2019) *Zhuazhou and Manyuejiu Chinese Silver Ritual Objects*, page 2 - 4, illustrated as figure 3.



101



102



103



104





105



106



107



108

105

**A Chinese Export silver tea caddy, Cumshing (Cum Shing), 1775-1895**

of stylised bamboo form, the sides moulded in high relief with three sprays of prunus blossom divided by bamboo and bamboo gnarled knobs, the shoulder with a vacant halfmoon shaped cartouche, with cylindrical cover, *minor dents, repair*, 13,5cm high, 350g

**R8 000 - 10 000**

106

**A Chinese Export silver tea caddy, Wang Hing, 1854-1941**

the bulbous five-lobed body chased in relief with panels of prunus and peony blossom, chrysanthemums, iris and bamboo against a stippled ground, with cylindrical cover, 10,5cm high, 240g

**R5 000 - 7 000**

107

**A Chinese Export silver presentation three-piece tea service, Kwong Hing Loong & Company, 1880-1920**

comprising: a teapot, milk jug and two-handled sugar bowl, each compressed lobed body with a chased dragon in high relief, with bamboo-shaped handles and spout, the hinged cover engraved with bamboo and applied with a bamboo finial, engraved *PRESENTED TO MISS ANDERSON BY THE LADIES OF THE PRESBYTERIAN CHURCH ON THE OCCASION OF HER MARRIGE (sic) FEB 25TH 1911 SINGAPORE*, the teapot 13cm high, 895g all in (3)

**R8 000 - 10 000**

\*This lot is not suitable for export

108

**A Chinese Export silver bowl and cover, Chongching, 19th century**

chased in relief with various birds including a pheasant amongst prunus blossom issuing from a rocky outcrop against a stippled ground, centred by a vacant shield-shaped cartouche, raised on a low circular foot, the domed cover chased in relief with a rondel and a band of prunus blossom surmounted by a gnarled branch finial, *traces of gilt, dents*, 10,5cm high, 315g

**R8 000 - 10 000**



109



110



111



112



**109**  
**A Chinese Export silver cigar case, Hung Chong & Co, 1830-1925**

rectangular, the front chased with scholars and their attendants at various pursuits before a mountainscape, the centre with a circular cartouche engraved with initials, the reverse with a scrolling dragon amongst clouds chasing a flaming pearl, gilt interior, *minor dents*, 12,5cm high, 200g

**R6 000 - 8 000**

**110**  
**A Chinese Export silver box, Wang Hing, 1854-1941**

rectangular, the pierced hinged cover chased with a pair of contesting scaly dragons chasing a flaming pearl amongst clouds, the pearl engraved with initials, the front, reverse and sides similarly worked, raised on four stepped bracket feet, *dents*, 13,3cm wide, 310g; and a Chinese Export silver cricket cage box, *xishuai long*, Kong Chan, 1890-1920, similar, the rectangular hinged cover chased with a circular vacant cartouche, raised on four stepped bracket feet, *splits*, 12cm wide, 215g (2)

**R8 000 - 10 000**

**111**  
**A Chinese Export silver box, Kwan Wo, 1875-1940**

rectangular, the hinged cover chased with a figurative scene of three maidens viewing the moon, a maiden assisting a fallen courtier before a table with drum stools, viewed by two further attendants, centred by a shield-shaped cartouche engraved with the initials *EP*, the front, reverse and sides with figures at various pursuits before dwellings, bridges and a riverscape, gilt interior, *split*, 15cm wide, 395g

**R8 000 - 10 000**

**112**  
**A Chinese Export silver box and cover, Wang Hing, 1854-1941**

circular, chased in high relief with sprays of chrysanthemums, the cover similarly worked and with gilt interior, *minor dents*, 8cm high, 260g; and another, Wang Hing, 1854-1941, rectangular with hinged cover, the whole chased in high relief with sprays of chrysanthemums, *minor dents*, 16cm wide, 185g (2)

**R6 000 - 8 000**





113

**113**  
**A Chinese Export silver pounce pot,**  
**Wang Hing, 1854-1941**

cylindrical, chased in high relief with a dragon, fitted with an articulated grille, cylindrical cover, dents, 10cm high, 125g; and a Chinese Export silver sugar bowl, Wang Hing, 1854-1941, circular, the circular body chased in relief with a three-clawed dragon, hinged swing bamboo-shaped handle, raised on three ball feet, 11,5cm wide over handles, 215g (2)

**R4 000 - 6 000**



114

**114**  
**A Chinese Export silver box and cover,**  
**Wang Hing, 1854-1941**

cylindrical, chased in relief with a pair of dragons contesting a flaming pearl amongst clouds, the cover similarly worked, minor dents, split, 9,3cm diameter, 190g; and a Chinese Export silver trophy, Wing Fat, 1875-1930, of vase-shaped form, pierced and chased in relief with a pair of contesting dragons, the sides applied with a pair of ring and dog-of-fo handles, flared rim, raised on three bamboo supports, on a stepped domed base, 17cm high, 130g (2)

**R5 000 - 7 000**

**115**  
**A Chinese Export silver lamp,**  
**19th/20th century**

the hexagonal waisted body composed of alternating filigree wire-work foliate panels applied with prunus blossom and fish swimming amongst reeds to a fine mesh ground, raised on a spreading foot, with tubular fitting, the base with circular aperture, dents, 25,5cm high, 805g

**R4 000 - 6 000**



**116**  
**An Indian Bidri ware silver and brass**  
**inlaid huqqa base, Bidar, circa 1800**

commissioned for the European market, the bell-shaped body inlaid with a rope-twist medallion centred by the initials CW, suspended from a leaf-and-berry swag, the reverse inlaid with regimental emblems including a standard, cannon balls, a drum, trumpet, sword, dagger, a mace and a spear, with acorn and leaf border, some damage to the rim, 21cm high; and another metal and inlaid silver huqqa base, mid 19th century, the waisted body with garlic-shaped mouth and spout united by a serpent-shaped handle, densely inlaid with stylised poppy heads and foliage, raised on three tubular feet, 16cm high (2)

**R8 000 - 10 000**

**LITERATURE**

cf. Susan Stronge (1985) *Bidri Ware, inlaid metal work from India*, Victorian and Albert Museum, Butler & Tanner Ltd, Frome and London, illustrated on page 61, illustration 24 where a similar example is illustrated in black and white.



115



116

117

**A niello silver pedestal bowl,  
Thailand, 19th century**

the body finely worked with a band of scrolling *kranok* flame motifs interspersed with four *Thepanom*, bordered by diamond-shaped *phum* and scroll bands, the domed foot with scrolls and palmettes, 12,7cm high, 445g

R15 000 - 20 000



117

118

**A fine Burmese silver bowl,  
possibly Rangoon, late 19th/  
early 20th century**

intricately embossed in high relief with two scenes divided by trees and trunks, one with a horse, warriors, and figures at various pursuits, the other with figures gazing upwards, before engraved and arched panels, between lappet and lotus flower borders, the base engraved with a circular signature device of a 'Bird' maker, dents, 9cm high, 460g

R15 000 - 20 000



118

119

**An Indian silver figure of  
Ganish, 19th century**

seated cross-legged, the part-robed four-armed figure with his hands in *mudra*, his head supporting a crown headed by a *stupa* shaped final, with a mouse and *modak* at his feet, seated on a rectangular throne with petal-shaped border, raised on four paw feet, minor dents, 24cm high, 1490g

R12 000 - 15 000



119

120

**An Indian silver spice box,  
19th century**

of petal-shaped outline, set to the centre with an adjustable minaret-shaped final and securing ring, with six hinged peach-shaped covers applied with a spray of foliage, raised on six hoof-shaped feet, 9cm wide, 360g

R5 000 - 7 000



120



121

**A pair of Indian silver bud vases,  
Cutch, Bhuj, Shamji Mukonji,  
circa 1880**

each embossed with scrolling flowers and foliage against a stippled ground, raised on a double knopped stem and spreading circular foot, with diamond, rope-twist and beaded borders, 15cm high, 195g all in; and an Indian silver covered jug, possibly Cutch, late 19th century, the front and reverse embossed with a pair of birds flanking a vacant shield-shaped cartouche, with s-shaped scroll handle, the hinged cover with a spire-shaped finial, 11,5cm high, 240g (3)

**R8 000 - 10 000**

**LITERATURE**

cf. Wynyard RT Wilkinson (1999) *Indian Silver 1858-1947, Silver from the Indian sub-continent and Burma made by local craftsmen in Western forms*, Wynyard RT Wilkinson, 99D Talbot Road, London, W11 2At, illustrated on page 87, illustration 125 where a similar pair is illustrated in black and white.



121



122

122

**An Indian silver bowl, Kashmir,  
Srinagar, late 19th century**

lobed and embossed with panels of flowers and foliage, the rim pierced with a 'Rosette pattern' raised on a slightly flared foot engraved with further flowerheads, minor dent, 14cm high, 665g

**R9 000 - 12 000**



123

123

**A large Indian silver pedestal bowl,  
Lucknow, late 19th century**

with undulating rim and raised on a domed foot, the body embossed with the 'Jungle pattern', incorporating a continuous scene of animals, including elephants, tigers, hares, deer, birds and a dog before a stylised forest with figures climbing coconut trees between double fish bands, the foot similarly embossed with animals and birds, heightened with palmette decoration, the interior with traces of gilding, 20cm high, 1360g

**R15 000 - 20 000**

**LITERATURE**

cf. Wynyard RT Wilkinson (1999) *Indian Silver 1858-1947, Silver from the Indian sub-continent and Burma made by local craftsmen in Western forms*, Wynyard RT Wilkinson, 99D Talbot Road, London, W11 2At, illustrated on page 131, illustration 127 where a similar bowl is illustrated.

124

**A Mongolian style engraved silver  
and jade-mounted seven-light  
candelabra, early 20th century**

each candle branch set with a Chinese jade belt hook, a dragon issuing each candle sconce with fitting, the central candle sconce set on a green jade column, above a columnar waisted support embellished with coral and turquoise scroll and lappet-shaped motifs, the whole with clouds, raised on a circular domed foot cast in high relief with four engraved dragons amongst clouds chasing two flaming pearls set with cabochon-cut coral, minor hole to one sconce arm, 34,5cm high, 1930g all in

**R15 000 - 20 000**

\*This lot is not suitable for export



124

125

**A Tibetan silver overlaid  
double-gourd box and cover,  
19th/20th century**

the cover applied with two single character medallions encircled by flowers and leafy vines, heightened with double-gourds inset with malachite, enclosed by rope-twist and scroll borders, the base raised on three leaf headed double-gourd feet, similarly overlaid, 30cm long

R15 000 - 20 000



125

126

**A large Tibetan ceremonial  
silver-mounted conch shell,  
19th/20th century**

the shell applied with eight silver auspicious symbols enclosing a fiery *Cintamani*, embellished with coral and turquoise cabochon-cut stones, the base with six spiral bands embossed with animals, scrollwork and heightened with coral and turquoise cabochon-cut stones, the neck similarly decorated and terminating with a lotus bloom mouthpiece and glass cap, the body applied with a lappet-shaped border embossed with a horned fiery masked demon, 48cm long

R10 000 - 12 000

\*This lot is not suitable for export



126

127

**A Japanese Shibayama style  
inlaid ivory tusk vase, Meiji period,  
1868-1912**

inlaid with a table surmounted by a basket filled with cherry blossom, chrysanthemums, wisteria and foliage, the platform of the table with a flower-filled jardinière, an ewer to the left and a standard to the right, with butterflies and a sparrow, the reverse inlaid with iris, cherry blossoms and butterflies, viewed by a bird on a rocky outcrop, with a goose in flight above, the cover surmounted by a large seated tiger and inlaid with three leaves, the foot with silver-mount border on a fixed wooden stand, signed in a mother-of-pearl tablet *Masayuki?*, some mother-of-pearl loss, the tusk vase and cover 33,5cm high, supported on a detachable elaborately carved wood five-footed revolving wood stand, the whole 63,5cm high

R20 000 - 25 000

\*This lot is not suitable for export



127



128

128

**A large Japanese gold-lacquer and ivory figural okimono of a woodsman, Meiji period, 1868-1912**

the standing figure holding a *later* staff in his right hand, his jacket and pantaloons decorated with gold lacquer and coloured ments in hiramaki-e, takamakie and aogai, a large frame supporting bundles of tied brushwood and kindling strapped to his back, his left hip with a tobacco pouch and netsuke, wearing waraji sandals, tobacco pouch signed, his left sleeve signed Koho in gold lacquer, signed Teimin in the rectangular red lacquer reserve, on a fixed carved wooden base, 42cm high including stand

**R30 000 - 35 000**

\*This lot is not suitable for export

**LITERATURE**

cf. Laura Bordinon (2010) *The Golden Age of Japanese Okimono*, Dr A. M. Kanter's Collection, Antique Collectors' Club Ltd, Woodbridge, Suffolk, pages 144 & 145, where an example by the same maker is illustrated in colour.



129

129

**A Japanese export ivory shoe horn, Meiji period, 1868-1912**

the handle finely carved with a monkey in combat with an eagle, the eyes of the monkey inlaid, the shaft signed with two-character mark, 17cm high

**R12 000 - 15 000**

\*This lot is not suitable for export



130

130

**A Japanese carved ivory tusk and cover, Meiji period, 1868-1912**

carved in high relief with five writhing dragons amongst clouds chasing a flaming pearl incorporating four bracket supports, their eyes set with mother-of-pearl, the cover similarly carved and surmounted by a 'flaming pearl' finial, 17cm high

**R12 000 - 15 000**

\*This lot is not suitable for export



131

131

**A Japanese Shibayama style ivory-mounted tanto, Meiji period, 1868-1912**

the saya, tsuka, tsuba and kurigata typically executed in Shibayama inlaid with mother-of-pearl, coloured precious stones and tortoiseshell, the saya profusely engraved with a hexagonal brocade pattern, the kozuka similarly inlaid, 30cm long

**R20 000 - 25 000**

\*This lot is not suitable for export



132

**A Japanese carved wooden figure of a Jurojin, Meiji period, 1868-1912**

the God of Longevity dressed in elaborate robes and headdress decorated with flowers and clouds, holding a staff in his right hand, a whisk and fan protruding from his right sleeve, with a crane resting against his back, 17cm high

R5 000 - 7 000



132

133

**A Japanese inlaid bronze figure of a monkey, Meiji period, 1868-1912**

seated wearing a short jacket, crouched over a *kaki* fruit attached to a bifurcated stem in his right hand and clutching his left foot as he cries out in pain, his jacket inlaid with silver and copper *honzogon*, with sprigs of *aoi* and the *Genji Monogatari* motif, his teeth and eyes inlaid with silver, 15,7cm high

R25 000 - 30 000



133

134

**A Japanese bronze and gilt two-handled vase, Meiji period, 1868-1912**

the ovoid body finely chiselled with a winged *kirin* picked out in gilt amongst clouds, the reverse with a *ho-ho* bird before a flowering tree, the shoulders applied with a pair of masks, their horns forming the handles, the neck with a band of stylised bats, raised on three cockerel-headed scroll supports, on an engraved stepped circular base, with detachable liner, 28,5cm high

R15 000 - 20 000



134



135

135

**A Japanese silver and gilt bronze basket, Meiji period, 1868-1912**

rectangular with rounded corners, inset to the centre with a *oiran*, a high-ranking courtesan and her attendants, her *obi* engraved with a crane, with a young boy to her right, her female attendant carrying a box embellished with a tasseled cord, her third attendant carrying a parasol, surrounded by a simulated rattan border, finely woven in *gozame-ami*, signed, 25cm long

R6 000 - 8 000

136

**A Japanese bronze model of a crab, Meiji period, 1868-1912**

the crustacean separately cast and attached to a wooden log, 9,5cm high

R3 000 - 5 000



136



137



137

**A Japanese red lacquer and silver inlaid box, Nogawa Company, Meiji period, 1868-1912**

the rectangular hinged cover inlaid with an *onagadori* (long-tailed cockerel), resting on a prunus branch with blossom, raised on bracket feet, *signed, mark of Nogawa Company, 3,5cm high*; and another, similar, inlaid in high relief with silver and gold, with a goose in flight before a silvery moon against a red lacquer ground, raised on four bracket feet, *signed, mark of Nogawa Company, 3cm high, 7,7cm wide, 6cm deep (2)*

R8 000 - 10 000

138

**A pair of Japanese silver, shakudō and gilt inlaid bronze dishes, Meiji period, 1868-1912**

circular, each inlaid in low relief with an *onagadori* (long-tailed cockerel), resting on a prunus branch with blossom, *signed, 15cm diameter, each with wooden storage box (2)*

R8 000 - 10 000



138

139

**A Japanese cloisonné enamel vase, Meiji period, 1868-1912**

the baluster body inlaid with quails and pheasants amongst bamboo and morning glory against a turquoise ground, the rim and base with foliate and lappet borders in shades of brown, green and grey, the interior with turquoise enamelled ground, *32cm high*

R10 000 - 15 000



139

140

**A Japanese cloisonné enamel vase, Meiji period, 1868-1912**

of flattened ovoid form worked in fine silver wire with a conforming panel of morning glory, chrysanthemums and three butterflies against a pale lemon yellow ground, the reverse with a panel of peonies and a small bird against a turquoise ground, enclosed by multiple flowerheads and divided by two dragons enamelled in shades of grey and white, the shoulders with Buddhist emblems, the neck with octagonal panels, *the metal base rim with a dent, 22,3cm high*; and another, the baluster body worked with four sparrows amidst peonies and a bamboo fence against a turquoise ground, the neck and base with flowerheads, foliage and scrollwork against a black ground, *24,7cm high (2)*

R8 000 - 10 000



140



141

**A Japanese ginbari enamel vase, Kumeno Teitaro, Meiji period, 1868-1912**

the lobed ovoid body enamelled in shades of purple, *impressed mark Kumeno Teitaro*, 9cm high; and a Japanese *ginbari* enamel vase, Kumeno Teitaro, Meiji period, 1868-1912, the ovoid body enamelled with a dragon amongst grey clouds before Mount Fuji, against a turquoise ground, *impressed mark, Kumeno Teitaro*, 9,2cm high (2)

R5 000 - 7 000



141

142

**A pair of Japanese cloisonné enamel vases, Inaba Cloisonné Co., Meiji period, 1868-1912**

baluster, each inlaid with shaped panels of 'The Four Seasons' and with a Japanese tit, against shades of pale green and blue enclosed by a blue ground highlighted with *mon* and foliage, the neck and foot with triangular foliate diaper border, *Inaba Cloisonné Co. mark, the silver footrim signed*, 12,4cm high (2)

R25 000 - 30 000



143

143

**A fine Japanese cloisonné enamel vase by Hayashi Kodenji, Meiji period, 1868-1912**

the baluster lobed body intricately worked in silver wire with ducks swimming towards a bridge, amongst irises, lilies, chrysanthemums and maple leaves, against a midnight-blue ground, the neck and foot with foliate diaper borders, *signed Aichi Hayashi saku, with the stamped lozenge-seal of Hayashi Kodenji*, 19,2cm high

R30 000 - 35 000

144

**A matching pair of Japanese cloisonné enamel vases, Gonda Hirosuke, Meiji period, 1868-1912**

finely worked in silver wire with a pair of *shijukara* (Japanese tit) in flight amongst cherry blossoms, with seasonal flowers including *kikyo*, Chinese bellflowers, and chrysanthemums against a midnight-blue ground, the neck and foot with diaper borders, *impressed mark of Gonda Hirosuke*, 30,3cm high (2)

R30 000 - 35 000



142



144



145

**A Japanese cloisonné enamel vase, Ota Kichisaburo, Meiji period, 1868-1912**

the baluster body finely worked in silver wire with wisteria blossom, iris and other seasonal flowers, against a midnight-blue ground, the neck and foot with stiff-leaf borders, *impressed mark of Ota Kichisaburo*, 15,5cm high; and another, the faceted body with elongated neck, worked in silver with wisteria, iris and cherry blossom before a screen and a small river, the reverse similarly inlaid against a midnight-blue ground, *chip to the enamel, impressed mark*, 15cm high (2)

R5 000 - 7 000



145

146



146

**A Japanese cloisonné enamel box and cover, Meiji period, 1868-1912**

rectangular with rounded corners, the cover worked in silver wire with three *shijukara* (Japanese tit), perched on the branch of a mulberry tree, on a midnight-blue ground, two corners of the base worked with a continuation of the trunk of the tree and foliage, the interior lined with a silk brocade, *small enamel chip to the base*, 6,5cm high

R9 000 - 12 000

147

**A pair of large Japanese cloisonné enamel vases, Meiji period, 1868-1912**

each baluster body finely inlaid with opposing pheasants, each standing on a rocky outcrop amongst chrysanthemums, magnolias and lotus blooms, the reverse inlaid with peony and lotus blooms against a midnight-blue ground, the rim and base with bands of flowerhead lappets, *bruises to the shoulder of one vase*, 61cm high (2)

R20 000 - 30 000



147



148



149



150



151

**148**  
**A Japanese cloisonné enamel box, Inaba Cloisonné Co., late Meiji period, 1868-1912**

rectangular, the slightly domed hinged cover inlaid with flowerheads, the front and sides inlaid with scrollwork and small pink flowerheads against a white ground, the interior with a silvered ground, 7,5cm high; and a Japanese cloisonné bowl, Inaba Cloisonné Co., Meiji period, 1868-1912, of lobed outline, similarly decorated, the exterior with flowerheads above a turquoise cell-diaper border, 13,2cm diameter, both with Inaba Cloisonné Co. mark (2)

**R8 000 - 10 000**

**149**  
**A pair of Japanese Arita blue and white bowls, early 19th century**

octagonal, each side painted with panels of 'The Three Friends' divided by cell-diaper panels centring a foliate rondel, the exterior painted with a continuous band of blossoms above a wave-shaped border, underglaze-blue four-character Fuki choshun mark, 15,2cm wide (2)

**R5 000 - 7 000**

**150**  
**A Japanese blue and white dish, early 19th century**  
painted with a pine tree before a rocky outcrop, waves and a waterway with two sampans before a mountainous landscape with clouds, the reverse with blue-line and scroll decoration, spurious Chinese underglaze-blue six-character Ming marks, 38cm diameter

**R8 000 - 10 000**

**151**  
**A Japanese blue and white two-handled vase, Meiji period, 1868-1912**  
the baluster body finely painted with a dragon, a turtle, sages, attendants and musicians, the shoulder and neck with bands of *ju-i* and foliate borders, the foot with key-fret border, underglaze-blue six-character mark, 18cm high; and a Japanese blue and red-glazed vase, Makuzu Kozan, Meiji period, 1868-1912, ovoid, painted with a pair of fish viewed by a larger fish amongst waves, signed in underglaze-blue Makuzu Kozan sei, 7,5cm high (2)

**R8 000 - 10 000**

152

**A pair of large Japanese Satsuma vases, Meiji period, 1868-1912**

of tapering ovoid form, each decorated with rectangular panels depicting figures participating in the parade of *Yamaboko Junko* in *Gion* in *Kyoto*, one of the most famous festivals in Japan, including attendants pulling an elaborate palanquin, the upper balcony with a pair of courtiers serenaded by flautists before a misty landscape, the reverse decorated with a rocky seascape, with figures in the foreground crossing a bridge, further figures collecting shells on the beach before a mountainscape, enclosed by a blue-ground highlighted with chrysanthemums, the shoulders with further chrysanthemums and *mon*, the whole with Greek-key, zig-zag and brocade borders, *hairline crack*, signed *Nambe?*, 30,5cm high (2)

R20 000 - 30 000



152



153

153

**A Japanese Satsuma reticulated vessel and cover, Kyoto Ryozan, Meiji period, 1868-1912**

finely painted and enamelled with two shaped panels, the first with two *bijin* and their young attendants being served tea, enjoying the cherry blossom viewing before a river and mountainscape, the second with five children playing before a courtier and her attendants, the shoulder with a brocaded collar enamelled with flowerheads and diaper motifs, the cover with a chrysanthemum bud finial, *firing fault to base*, signed in gilt against a red reserve, *Kyoto Ryozan*, 14,5cm high

R25 000 - 30 000



154

154

**A large Japanese Satsuma bowl, Meiji period, 1868-1912**

with shaped barbed rim, the centre enamelled with ten *arhats* and a young attendant enclosed by a brocaded border highlighted with fan-shaped panels of birds, gilded *mon*, horses and sprays of cherry blossom, the reverse similarly decorated with three panels of scholars, sages and courtiers divided by fan-shaped panels, *some wear to the gilding*, 35cm wide

R12 000 - 15 000

155

**A Japanese Satsuma koro, Meiji period, 1868-1912**

square with slightly in-curved feet, the body decorated with alternating panels of *bijin* before a rocky landscape with cherry blossom, *samurai* before a mountainous landscape and *arhats*, enclosed by foliate and brocaded borders, the cover pierced with three heart-shaped apertures surmounted by a *shi-shi* finial, *the base with gilded mon*, signed *Satsuma mark*, 13,5cm high

R8 000 - 10 000



155





156

**156**  
**A pair of Japanese Satsuma miniature vases by Meizan, Meiji period, 1868-1912**  
 each tapering ovoid body finely painted in enamels with continuous scenes, the first with small boys at leisure and playing games, the second with dwellings before a mountainous seascape divided by brocaded borders, the foot with a fret-key band, *one with restoration, signed with a gold seal Meizan sei, 7,5cm high (2)*

**R20 000 - 25 000**



157

**157**  
**A Japanese Satsuma bowl, Meiji period, 1868-1912**  
 rounded with octagonal flared rim, enamelled with shaped panels of a fat bare-chested figure surrounded by musicians, a warrior and a *bijin*, enclosed by further shaped panels of *samurai* and *bijin*, the whole enclosed by a brocaded ground, the reverse with vignettes of courtiers in various pursuits, *signed, 17,5cm wide*; and a Japanese Satsuma dish, Meiji period, 1868-1912, decorated with *Rakan*, *Kanon* and Buddha before a pair of pavilions, the petal-shaped rim with zig-zag border, *signed, 16cm diameter (2)*

**R6 000 - 8 000**



**159**  
**A Japanese Satsuma teapot, Yokuzan, Meiji period, 1868-1912**  
 the ovoid body decorated with panels of *arhats*, *bijin*, children and *samurai* enclosed by brocaded and zig-zag borders, the cover similarly decorated, *some staining, 10cm high*; a Japanese Satsuma vase, *Hattori sei*, the bulbous body raised on a stepped circular foot and decorated with shaped panels of *samurai* and *arhats*, enclosed by panels of coloured scrollwork, *signed, 9cm high*; and another, Meiji period, 1868-1912, the lobed ovoid body decorated with panels of *Rakan* and *Kanon*, headed by *mon*, enclosed by a brocaded border, *signed, 9cm high (3)*

**R6 000 - 8 000**



158

**160**  
**A Japanese Satsuma bowl, Meiji period, 1868-1912**  
 the interior enamelled in relief with black and white intertwined confronting three-clawed dragons, the rim with brocade border, the reverse with four sprays of flowerheads, the foot with a gilt crenelated rim, *signed in a gilt reserve, 7,5cm high*

**R5 000 - 7 000**



159



160

**157**  
**A Japanese Satsuma koro, Meiji period, 1868-1912**  
 compressed globular raised on three toupie feet and decorated with a continuous scene of figures attending the Cherry Blossom Festival between brocaded borders, with pierced metal cover centred by a chrysanthemum, *signed, 10cm high*

**R6 000 - 8 000**



161



162



163



164

161

**A pair of Japanese Satsuma vases, Meiji period, 1868-1912**

of ovoid form, each decorated with figures wearing *happi* participating in a parade carrying a *mikoshi*, others carrying drums, *gohei* and standards, between brocade and stiff-leaf bands, *signed*, 12cm high; and a Japanese Satsuma vase, Meiji period, 1868-1912, the ovoid body painted with a panel of playing children and *bijin* before a seated figure holding a double-gourd vase and surrounded by four attendants, the reverse with sprays of blossom, the shoulder with brocade bands and gilt-line borders, *signed*, 15,5cm high (3)

**R8 000 - 10 000**

162

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

with wavy rim painted with shaped panels of *bijin* and *samurai* at various pursuits enclosed by a brocade ground, the rim with key-fret border, some staining, *signed*, 15,7cm diameter, and a pair of small Satsuma vases, Meiji period, 1868-1912, of trumpet form, each decorated with *bijin* before a waterscape between brocade *mon* and key-fret borders, *signed*, 9,2cm high (3)

**R5 000 - 7 000**

163

**A Japanese Satsuma vase, Meiji period, 1868-1912**

the ovoid body decorated with two shaped panels, the first with figures attending the Cherry Blossom Festival, the second with sprays of lilies, chrysanthemums and peonies, divided by further panels decorated with Buddhist and scholar's emblems, musical instruments and tea ceremony accoutrements, against a brocade ground highlighted with fans, bamboo and flowerheads, the shoulder and neck similarly decorated, 13,7cm high; and a Japanese Satsuma bowl, Meiji period, 1868-1912, the centre decorated with courtiers, a *bijin* and their attendants enclosed by foliate borders interspersed with four medallions decorated with *samurai*, scholars and flowers, wavy rim, the reverse with further sprays of flowers between gilt and black borders, *signed*, 13cm wide (2)

**R8 000 - 10 000**

164

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

of petal outline, profusely enamelled throughout with a multitude of flowers including chrysanthemums and peonies, gilt rim, *signed*, 21,3cm wide

**R5 000 - 7 000**

## VARIOUS PROPERTIES

165

### A Japanese Satsuma dish by Kinkozan Company, Meiji period, 1868-1912

the centre finely painted with pilgrims and townspeople visiting a shrine during cherry blossom season with further pine and maple trees, enclosed by a brocaded border painted with butterflies enclosed by a black ground highlighted with foliage, within a diaper border, the reverse with dark blue glaze, impressed gilt seal mark to the reverse, the front signed in iron-red reserve to the front, traces of Kinkozan paper label 'Kyoto Japan', 24cm diameter, with wooden presentation case

R30 000 - 40 000

166

### A Japanese Satsuma vase, Meiji period, 1868-1912

the baluster body painted with a *bijin* and her four attendants before a bamboo grove, the reverse with a young courtier and his four attendants before cherry blossoms, enclosed by a mottled blue ground highlighted with iron-red, white, green and maroon scroll and leaf motifs, the foot with a key fret border, the gilding with some wear, signed four-character mark Kinkozan zo.?, 11cm high

R4 000 - 6 000

167

### A Japanese Satsuma vase, Meiji period, 1868-1912

the globular body enamelled with densely clustered chrysanthemums, irises and peonies against a cream ground, the shoulders enamelled with stylised foliate lappets and gilt scrollwork, the flared neck enamelled with foliate gilt motifs against a red ground and stiff-leaf pattern against a black ground, gilt rim, three-character mark, signed Satsuma Mon Kozan?, the gilding with minor wear to the rim, 9,5cm high

R5 000 - 7 000

168

### A Japanese enamelled and green-glazed vase, Meiji period, 1868-1912

ovoid, enamelled with a continuous scene of two mischievous *oni* intrigued by a seated *arhat* holding a bowl issuing a three-clawed dragon in his left hand and a bell in his right, before a tree and censor, all against an olive-green crackle ground, the shoulders brightly enamelled with four flowerheads between stippled borders, the neck similarly enamelled, drilled to the reverse, 36,5cm high

R8 000 - 10 000



165



166



167

169

### A Japanese black lacquer four-case inro, 19th century

with a wood netsuke, the *roiro* ground decorated in gold, *kirikane* and *togidashi maki-e* with a pair of mating praying mantis amongst sprays of plums and chrysanthemums amongst foliage, the reverse with foliage and bush clover, the interior of *nashiji*, unsigned; with a wooden netsuke in the form of a ginko nut and an ivory *ojime* carved with radiating flowerhead pattern, decorated overall with mother-of-pearl inlay, 8cm high; and a Japanese gold and black lacquer four-case inro, the *roiro* ground decorated in gold, *kirikane* and *togidashi maki-e* depicting a dwelling highlighted in metallic blue before a maple tree with the leaves accentuated in red, a fishing boat to its right on a lake, the interior of *nashiji*, unsigned; with a carved walnut netsuke depicting a pair of *shi-shi*, signed, and a wooden turned bead *ojime*, minor chips, minor crack, 8,2cm high (2)

R12 000 - 15 000

\*This lot is not suitable for export

#### PROVENANCE

Lots 169-171 are formerly the property of renowned architect Norman Eaton, an independent thinker and designer revered for his devotion to architectural perfection.



168



170

**A Japanese black lacquer four-case intro, 19th century**

the *roiro* ground decorated in gold, *kirikane* and *togidashi maki-e* with a rocky outcrop before foliage and sprays of flowerheads, the interior of *nashiji*, unsigned, with a jade thumb-ring, minor chips, 7,2cm high; and a Japanese gold lacquer four-case intro, decorated in gold, *kirikane* and *togidashi maki-e* depicting *Fūjin* chasing *Raijin*, the interior of *nashiji*, signed, with an ivory netsuke depicting *Fūjin* and a carved ivory *ojime*, minor chips, 7,8cm high (2)

R12 000 - 15 000

\*This lot is not suitable for export



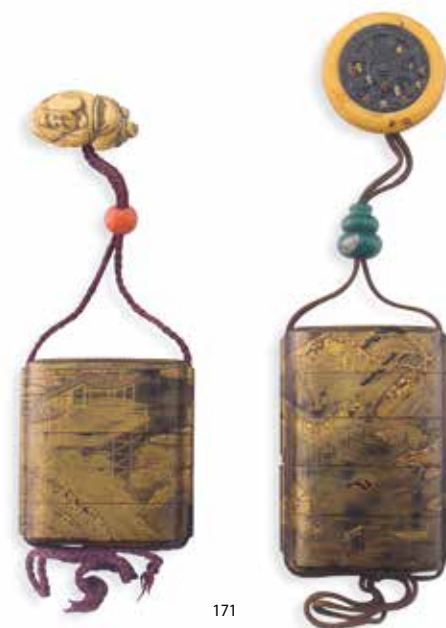
171

**A Japanese black and gold lacquer four-case intro, 19th century**

the *roiro* ground decorated in gold, *kirikane* and *togidashi maki-e* with a continuous scene of dwellings on stilts above a river amongst plum, pine and lotus trees against a hillside with a fishing boat with figures in the foreground, the interior of *nashiji*, unsigned, with an ivory and metal manju-netsuke moulded with a wheel engulfed by lotus leaves and a green glass *ojime* in the form of a gourd, losses, 8cm high; and a Japanese black and gold lacquer four-case intro, the *roiro* ground decorated in gold, *kirikane* and *togidashi maki-e* depicting a continuous scene with dwellings on stilts before clouds, mountains and plum trees, the interior of *nashiji*, unsigned, with an ivory netsuke of *hotei* holding his sack of good fortune and a coral bead *ojime*, the netsuke signed, 6,2cm high (2)

R8 000 - 10 000

\*This lot is not suitable for export



172

**A Japanese bronze articulated model of a lobster, Meiji period, 1886-1912**

naturalistically rendered, constructed of bronze sheets hammered and carved to resemble the animal's shell and assembled with fully articulated joints, limbs, antennae, feelers, legs, tail and body, reddish brown patina, signed, 32,5cm long including fully extended antennae

R12 000 - 15 000



173

**A Japanese Arita blue and white vase and cover, 17th/18th century**

the baluster octagonal body painted with a riverscape with rocky outcrops, the whole profusely decorated with flowering branches engulfed by clouds, the shoulders with scrolling foliage and lappet border, the neck painted with Buddhist emblems, raised on a circular foot, the cover similarly decorated and surmounted by a spire-shaped finial, *restorations to the cover, chips, 68cm high, with a later octagonal-shaped stepped moulded c-scroll and shell stand, 22,5 cm high (2)*

R12 000 - 15 000



173

174

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

in the 'Kraak' style, the centre painted with a small bird before a spray of peonies enclosed by fan-shaped panels of foliage, flowerheads and Daoist attributes, *restoration to the rim, 27,4cm diameter*

R8 000 - 10 000



174

175

**A Japanese blue and white bottle vase, late Meiji period, 1868-1912**

the ovoid body painted with sprays of wisteria and scrolling branches, *star crack to the base, underglaze-blue script mark, 21,5cm high*

R4 000 - 6 000



175

176

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

ovoid, painted with various fan- and rondel-shaped medallions, birds, flowers, peonies and pine trees, the shoulder with flowerhead and gilt lappet borders, the rim similarly decorated, *25cm high*

R6 000 - 8 000



176

**PROVENANCE**

De Goede Hoop Estate, Noordhoek, Cape Town.

177

**A Japanese marine ivory okimono of a banana, Meiji period, 1868-1912**

naturalistically carved with a strip of skin peeled back towards the brown stalk revealing the fleshy interior, the skin stained a pale yellow, *10,7cm long*

R8 000 - 10 000

\*This lot is not suitable for export



177

178

**A Japanese ivory okimono  
goose carer, Meiji period,  
1868-1912**

the robed figure with pained expression, his left arm holding an egg-filled basket, his right hand poised for deflection, his right leg raised, wearing *waraji*, a goose to his right pecking at his robe, two further smaller geese to his left observing, with a food basket to the centre, on a textured base, *chips, losses, signed in oval reserve, 10,4cm high*

**R5 000 - 7 000**

\*This lot is not suitable for export

179

**A Japanese ivory okimono  
figural group, Meiji period,  
1868-1912**

the standing robed figure with a cowl over his head and delighted expression, his right hand holding an open fan, an *oni* on his left shoulder, his left hand resting on the back of a chair with *toori akuma* standing in fighting stance, his sword raised in his right hand above his head, a further *oni* crouched on a shelf stretcher with a drawer below, a small boy clutching his right leg with his left arm and holding the leg of the chair with his right, wearing *waraji*, *chip, apparently unsigned, 13,3cm high*

**R8 000 - 10 000**

\*This lot is not suitable for export

180

**A Japanese ivory and inlaid  
okimono of the takarabune,  
Meiji period, 1868-1912**

the seven gods of good fortune seated and standing on the open deck, the hull headed by a *ho-ho* figurehead inlaid with hard stones, the full sail with a character mark, the mast surmounted by a peach finial, the hull carved with the wings of the bird and simulating wooden planks and crashing waves, *lacking four hard stones, one figure loose, minor chips, 16cm high*

**R9 000 - 12 000**

\*This lot is not suitable for export

181

**A Japanese ivory figure of  
fisherman and a small boy,  
Meiji period, 1868-1912**

the standing figure leaning to his right, handling a net with both hands releasing his catch, a basket filled with fish attached to his left hip, a small boy to his left side clutching a fish in his right hand and holding the net with his left, with upturned face, on an oval stylised base with two tree stumps and fish, *signed, 19cm high*

**R9 000 - 12 000**

\*This lot is not suitable for export

182

**A Japanese ivory okimono of  
a turtle keeper, Meiji period,  
1868-1912**

seated on a mat, supporting his chin in his right hand leaning on a stump, his left arm resting on his knee holding the toggle of a *tabakoire*, observing a turtle, *kame*, on a basket, *signed in a red lacquer reserve, 7,8cm high*; and a Japanese ivory figure of a turtle keeper, Meiji period, 1868-1912, standing, gazing at a turtle, *kame*, resting in his right hand, his left hand offering the turtle a bowl of food, on a shaped oval base, *signed, 18,9cm high (2)*

**R15 000 - 20 000**

\*This lot is not suitable for export

178



179



180



181



182







183

**183  
A Chinese carved wood bust  
of a dignitary, Ming Dynasty**

with meditative expression beneath  
the carved top knot and pierced ear  
lobes, *age-related cracks*, 32,4cm high,  
raised on a stepped metal plinth  
base, *overall height* 50,5cm

**R60 000 - 70 000**



184

**184  
A Chinese two-handled  
white-glazed vase,  
Song Dynasty, 960-1280**

the bulbous lobed body with  
tapering flared neck applied with a  
pair of dragon handles, raised on a  
low partially glazed footrim, *staining,  
firing and luting crack*, 22,5cm high

**R20 000 - 30 000**

185

**A Chinese blanc-de-chine figural group, Kangxi period, 1662-1722**

modelled with a figure of a young woman being embraced by her lover, dressed as a warrior, before a screen engraved with a phoenix before a rocky outcrop, viewed by an elderly sage, on a rectangular base with faceted corners carved with stylised mountains, covered in an ivory white glaze, chip, Franzero Collection paper label, exhibition number, 10,5cm high

**R12 000 - 15 000**

**PROVENANCE**

The collection of Dr C. M. Franzero, Bluett & Sons Ltd, 48 Davies Street, London W1, 21 November 1974, No. 66.

**LITERATURE**

Bluett & Sons Ltd (1974), *Chinese Porcelain of the 16th to 18th centuries from the collection of Dr C. M. Franzero*, exhibition catalogue 14 - 29 November 1974, London, Bluett & Sons Ltd., foreword:

"Dr C. M. Franzero is an Italian who settled in London some 50 years ago, and since then has built up an international reputation as a journalist and author. [...] Dr Franzero's first contact with Chinese porcelain was during his visit to China as a budding writer in the far away years of 1921 - 22. [...] However, it was not until 1932 that he was in a position to start buying Chinese porcelain at first modestly in the Caledonian Market. But his serious collecting dates from the war years when his articles in the *Daily Telegraph*, afterwards published in book form, brought him some affluence. He came to know the dealers and recalls with pleasure the hours he spent with Edgar and Leonard Bluett, 'that charming man' Peter Sparks, 'old Hancock' and H. R. N. Norton, who, Dr Franzero tells us, used to say his initials stood for 'His Royal Nothingness'. He says they all seemed to enjoy treating him like a pupil and from them he learnt how to distinguish real quality. It was at this time he acquired his taste for wares enamelled in three colours on biscuit and Fukien blanc-de-Chine [...] Dr Franzero emphasizes that his self-imposed rule in collecting has been to be guided solely by taste and to accept a degree of damage if a piece is of sufficient quality and beauty."



185

186

**A Chinese blanc-de-chine figure of a horse, early 18th century**

standing four square, moulded with a saddle, bridle and reins, on a rectangular base, firing faults, applied Franzero Collection paper label, 8,3cm high

**R10 000 - 12 000**

**PROVENANCE**

The collection of Dr C. M. Franzero, Bluett & Sons Ltd, 48 Davies Street, London W1, 21 November 1974, No. 73.



186

187

**A Chinese blanc-de-chine whistle, 18th century**

modelled with a tiger and a European figure astride its back, the whistle moulded to the foreigner's back, on a rectangular base, 4,4cm high

**R7 000 - 9 000**

**PROVENANCE**

The collection of Dr C. M. Franzero, Bluett & Sons Ltd, 48 Davies Street, London W1, 21 November 1974, No. 76.



187



188

**188  
A Chinese Longquan celadon-glazed jarlette, Song Dynasty, 12th/13th century**

the baluster body raised on an unglazed circular foot, *chip, faded printed mark to the base*, 6,5cm high

**R6 000 - 8 000**



189

**189  
A Chinese Jian 'hare's fur' teabowl, Song Dynasty, 12th/13th century**

the deep rounded sides rising from a short straight foot to a slightly everted rim, covered overall in a dark chocolate-brown glaze with fine black 'hare's fur' streaks, the glaze falling short of the dark biscuit, *restoration to the rim*, 6,8cm high

**R12 000 - 15 000**



190



**190  
A pair of Chinese provincial blue and white bowls, Qing Dynasty, mid 18th century**

each exterior loosely decorated with sprays of flowerheads between blue-line borders, the interior is partially glazed, raised on a circular foot, 13cm diameter, *The Nanking Cargo Christie's, lot 3206 paper label, 28 April - 2 May 1986 (2)*

**R6 000 - 8 000**



191

**191  
A Chinese 'Vung Tau Cargo' white-glazed circular box and cover, Qing Dynasty, late 17th century**

circular, the top moulded with a peony spray within a roundel, with fluted sides, the base similarly moulded, *cracks, firing faults*, 6,5cm diameter, *Christie's 'Vung Tau Cargo' paper label to the reverse*

**R5 000 - 7 000**

**192  
A Chinese blue and white Kraak dish, Ming Dynasty, Wanli period, 17th century**

the centre painted with two small birds before a rocky outcrop and peonies, before a shaped medallion, the rim with radiating panels of flowerheads and Daoist attributes, the reverse with loosely decorated radiating panels, *fritting chips*, 28,8cm diameter

**R15 000 - 20 000**



193

**A Chinese wucai vase, Shunzhi, Qing Dynasty, 17th century**

baluster, decorated with a young boy holding a *ruyi*-head sceptre astride a *kylin* with four small boy attendants each holding a standard before a balustraded ground, the foreground with rocky outcrops and 'The Three Friends', 18cm high; and a Chinese wucai 'Buddhist lion' vase, Ming Dynasty, 16th/17th century, baluster, decorated with a pair of Buddhist lions amongst scrolling peonies, the neck with a lappet border, 18cm high (2)

R15 000 - 18 000



192



193

194

**A Chinese wucai jar, Ming Dynasty, 16th/17th century**

the baluster body loosely decorated with phoenix interspersed with large peonies, the shoulder with peonies and foliage, the neck rim with iron-red dash borders between blue-lines, raised on an unglazed foot, chips, hairline cracks, 16,5cm high

R7 000 - 9 000



194



195

195

**A Chinese famille-rose gilt-metal-mounted bowl and cover, Qianlong period, 1736-1795**

the ovoid body enamelled with peonies and vases with lotus blooms, scholar's scrolls, books and tables, the rim with pink and brown foliate borders highlighted with peony heads, the cover similarly decorated and applied with a cockerel finial on a pierced rocky outcrop, hairline cracks, 26,5cm high

R7 000 - 9 000

196

**A pair of Chinese famille-rose dishes, Qianlong period, 1736-1795**

each centre decorated with a pair of *kylins* contesting two ribboned balls, the cavetto decorated *en grisaille*, overpainted with iron-red and gilt flowerheads, the rim enamelled with lilies, peonies and melons, with a *café au lait* band with gilt scrollwork, firing faults, the reverse with retailer's paper label, the larger 38,5cm diameter (2)

R15 000 - 20 000



196





197

**197**  
**A Chinese Export 'Imari' dish,**  
**Qing Dynasty, 18th century**

the centre decorated with a flower-filled jardinière, the cavetto with four panels decorated with scroll and foliate motifs, the rim decorated with chrysanthemums, lilies and peony scrollwork amongst gilt clouds, the reverse with two sprays of peonies, *minor wear to the gilding, fritting chips to the rim, underglaze-blue double-ring mark with linghzi, 31,5cm diameter*

**R4 000 - 6 000**



198

**198**  
**A pair of Chinese famille-**  
**verte plates, Qing Dynasty,**  
**18th century**

each enamelled with cockerels and small birds before a balustrade, a rocky outcrop with a flowering peony branch suspending a bird cage, with further scholar's emblems, the rim similarly decorated with panels of Buddhist emblems, *one with a star crack, underglaze-blue double-ring mark centred by a flowerhead, 21,5cm diameter (2)*

**R6 000 - 8 000**



199

**199**  
**A Chinese famille-rose teapot**  
**and cover, Qing Dynasty,**  
**18th/19th century**

the body applied with peonies, chrysanthemums and foliage, with purple-glazed handle and spout, the cover similarly applied, *chips, 12,5cm high*; and a saucer dish, similar, of lobed outline, the centre enamelled, applied with a flowerhead, the cavetto with flowerheads and foliage, *fritting chips, 15,5cm diameter (2)*

**R2 000 - 2 500**



200

**200**  
**A Chinese Export Mandarin**  
**palette bowl, Qing Dynasty,**  
**Qianlong period, 1735-1796**

the exterior painted with courtiers and children at various pursuits enclosed by a cell diaper ground highlighted with vignettes painted with foliage and stylised rockwork, the centre with a pink peony enclosed by a cell diaper border in iron-red and black, *gilt highlights, wear, 20,2cm diameter*

**R4 000 - 6 000**





201

**201**  
**A Chinese Export blue and white dish,**  
**Qing Dynasty, Qianlong period, 1735-1796**

shaped oval, the centre decorated with two deer in pursuit of *linghzi* before a rocky outcrop, a balustrade and 'The Three Friends', the cavetto with scrollwork border, the rim with butterflies, foliage and diaper borders, sienna-glazed rim, *chips*, 32,5cm wide

R7 000 - 9 000



202

**202**  
**A Chinese Export blue and white dish,**  
**Qing Dynasty, 18th/19th century**

with canted corners, the centre painted with pagodas and dwellings before a mountainous riverscape, with a small figure crossing a bridge, the cavetto with scroll head border, the rim with cell diaper, lappet and flowerhead borders, *fritting chips*, *firing crack to the reverse*, 41,5cm wide

R6 000 - 8 000



203



204

**203**  
**A Chinese blue and white dish,**  
**Qing Dynasty, 19th century**

the centre decorated with a five-clawed dragon amongst clouds encircling a flaming pearl, enclosed by four further dragons all in pursuit of flaming pearls, the reverse with four sprays of bamboo, *underglaze-blue six-character mark*, 27,5cm diameter

R6 000 - 8 000

**204**  
**A pair of Chinese famille-rose bowls,**  
**Guangxu, 1875-1908**

each enamelled with three *chalong*-headed medallions centred by a lotus bloom, divided by further lotus blooms, flowerheads and Buddhist emblems, iron-red and gilt borders, *apocryphal underglaze-blue six-character Qianlong mark*, 11,5cm diameter (2)

R20 000 - 25 000



205

**205**  
**A Chinese famille-rose ruby-back**  
**'Lady and Boys' plate, Qing Dynasty,**  
**19th century**

the centre delicately enamelled with a foliate-shaped panel of a seated courtier and two small boys, one holding a peony blossom, the other a *ruyi* sceptre, before a bamboo table set with scholar's objects, enclosed by formal foliate and scroll borders, the rim with four shaped panels painted with peonies and blossoms enclosed by a black and pink diaper ground interspersed with panels of white-glazed dragons, the whole with scrolling iron-red lotus and gilt highlights, the reverse with ruby-glaze, 23cm diameter

R20 000 - 25 000



206

**A pair of Chinese tea bowls,  
Tongzhi period, 1861-1875**

each painted and enamelled with ten iron-red and black waterfowl at a water's edge highlighted with blue and yellow flowers, *underglaze-blue six-character mark*, 5,5cm high (2)

R8 000 - 10 000



206

207

**A Chinese famille-rose bowl,  
Qing Dynasty, 19th century**

octagonal, the centre enamelled with a Buddhist monk enclosed by a turquoise and pink border decorated with flowerheads and Buddhist emblems, the reverse enamelled with the Eight Immortals, turquoise-glazed base, raised on a low circular foot, *apocryphal underglaze-blue six-character Yongzheng mark*, 24,5cm diameter

R12 000 - 15 000



207

208

**A Chinese yellow ground  
bottle vase, late Republic  
period**

the compressed globular body enamelled with four iron-red bats amongst peaches, peonies, lilies, Buddhist emblems and scrolling foliage against a yellow ground above a *ruyi* lappet border, the shoulders with blue-line Greek key fret borders, the tapering neck with flared rim similarly decorated, gilt rim, raised on a circular foot, *underglaze-blue six-character mark within a double blue-line border*, *apocryphal Yongzheng mark*, 29,2cm high

R30 000 - 40 000



208

209

**A Korean celadon-glazed  
vase, mid 20th century**

with flared lip, elongated neck and ovoid body decorated with a band of lappets above flower-filled rondels enclosed by foliate scrollwork, above a band of lotus leaves, raised on an unglazed footrim, *firing fault*, *signed two-character mark*, 39cm high

R8 000 - 10 000



209

210



210

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

the flattened vase-shaped body raised on an incorporated low foot, coral and turquoise stopper, the stone of pale green tone with mottled white inclusions, *the bottle 6,5cm high*

**R9 000 - 12 000**

\*This lot is not suitable for export

211



211

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

of flattened ovoid form, incorporating a low foot, the stone of pale grey tone with brown inclusions, agate stopper, *fritting chips, the bottle 5,5cm high*; and a Chinese crystal snuff bottle, Qing Dynasty, 19th century, the ovoid body carved with lotus blooms and lily pads on water, chalcedony quartz stopper, *partial BADA stamp, the bottle 6,5cm high (2)*

**R8 000 - 10 000**

\*This lot is not suitable for export

212



212

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

the front moulded in the shape of a butterfly with outstretched wings enclosing a flowerhead, the reverse similar applied with a pierced jade plaque, the stopper surmounted by a conical-shaped finial, *minor chips, minor dent, the silver apparently unmarked, the bottle 6,3cm high*

**R4 000 - 6 000**

213

**A Chinese celadon jade figure of a boy, Qing Dynasty, 19th century**

standing, carved holding a spray of lotus blooms across his right shoulder, *minor chips, 6cm high*; and a Chinese celadon jade carving of a cat and a kitten, Qing Dynasty, 19th century, each recumbent, facing each other with curled tails, the female with her paws draped over her kitten, *minor chips, 4,4cm long (2)*

**R9 000 - 12 000**

214



214

**A Chinese carved jadeite plaque, Qing Dynasty, late 19th century**

pierced and carved with a goldfish, the reverse carved with a waterbird before a lotus leaf, within an arched spray of lotus blooms, the stone with mottled green inclusions, *7,5cm high, with a carved hardwood stand, 5,5cm high*

**R4 000 - 6 000**



215

**215**  
**A Chinese ivory figure of an Immortal, Qing Dynasty, 19th century**

the standing bearded figure with his hands clasped beneath his robe, his head covered with a cowl, 22,3cm high

R9 000 - 12 000

\*This lot is not suitable for export



216

**216**  
**A Chinese ivory figure of Guanyin, 20th century**

the standing robed figure holding a blossoming peony spray in her left hand, her right clutching her flowing shawl, with downcast head and elaborate headdress surmounted by a phoenix, drilled for the stand, two minor chips, script mark in pencil and iron-red script mark, 31,7cm high, on a stepped rectangular-shaped hardwood base carved with Greek key-block pattern; and a Chinese ivory figure of a scholar and a young boy, 20th century, the standing robed figure holding a pair of scrolls in his left hand, his right hand folded behind his back holding a fan, the small boy with upturned face presenting two books, on an oval base, 30,2cm high, on a conforming pierced hardwood stand, on four bracket feet (2)

R16 000 - 20 000

\*This lot is not suitable for export

comprising: a chatelaine, three pairs of hair pins, a pair of nail covers and a pair of scissors; a Chinese Export silver chatelaine, apparently unmarked, associated chain, minor dents, split, 38,5cm long, 55g; three pairs of Chinese Export silver hair pins, united by a chain, signed, the longest 23,5cm long, 145g all in; a pair of Chinese Export silver nail covers, apparently unmarked, centred by a cash symbol and engraved with foliate decoration, minor dents, 7cm long, 10g all in; and a pair of Chinese Export silver presentation scissors, Tuck Chang & Company, 1870-1920, the handles of the scissors chased as two coiled dragons, the blade engraved Mrs H. E. ARNHOLD, OPENING CEREMONY YANGTSEPOO DOCK No. 2, FEBRUARY 21st 1930, 22,2cm long (7)

R9 000 - 12 000



217

**217**  
**A Chinese Export silver ladies accoutrements, various makers and dates, Qing Dynasty, 19th century**

the bulbous body with slightly flared neck decorated with continuous sprays of lotus blooms and scrollwork, divided by ruyi-head borders, the inner rim similarly decorated, all reserved on a vibrant turquoise blue ground, 9,5cm high

R6 000 - 8 000

**218**  
**A Chinese cloisonné vase, Qing Dynasty, late 19th century**

hexafoil, the mesh body applied with enamel birds perched on flowering branches interspersed with coral and turquoise, detachable circular gilt liner, the cover similarly decorated surmounted by a mesh knob and petal-shaped finial, stamped SILVER to the base, 18cm high

R20 000 - 25 000

\*This lot is not suitable for export



218



219



220

**A Chinese carved bamboo 'peony' libation cup, Qing Dynasty, 18th/19th century**

the deep flaring sides carved around the exterior in high relief with blossoming peony branches, 11cm high

R15 000 - 20 000

221

**A Chinese huanghuali brushpot, Bitong, Qing Dynasty, 19th century**

circular with slightly everted rim, the moulded foot incorporating three bracket-shaped feet, 21,4cm high

R15 000 - 20 000

222

**A Chinese huanghuali table, Qing Dynasty, 19th century**

the rectangular panelled top above a pierced and carved frieze, on square-section hipped legs joined by a frame, on scroll feet, lacking a scroll support, 83,5cm high, 117cm wide, 39cm deep

R40 000 - 50 000



222

223

**A Chinese Export hardwood fall-front bureau, 18th century**

the moulded rectangular top with fall-front enclosing a shaped fitted interior, with a pair of arched reverse glass painted panelled doors enclosing four small horizontal drawers and six vertical drawers flanked by curved open compartments, above four conforming drawers inlaid with ivory stringing, with secret well, three graduated drawers below, on a plinth base with bracket feet, chips, repairs, 110cm high, 105,5cm wide, 55cm deep

R60 000 - 70 000

\*This lot is not suitable for export

224-230

**No Lots**



220



221



223



The Vineyard Hotel, Newlands, Cape Town

7 October – 1.30pm

## **Jewellery, English Silver and Furniture**

Lots 231–420

Lot 257 Victorian moonstone and ruby brooch





231

**231**  
**An Edwardian opal, enamel and seed-pearl pendant,**  
**26 February 1907**

modelled with a pair of enamelled dolphins decorated in shades of iridescent green, their mouth's with seed-pearl drops, flanking a collet-set oval cabochon-cut opal drop weighing approximately 6.00 carats, set with fine gold wire scroll motifs and a closed-back enamel pear-shaped drop pendant below, headed by a cabochon-cut opal, seed-pearl and openwork gold wire bale, the reverse engraved with the initials J.V.B. and J.C.W., with the date 26.2.07, the reverse compartment of the opal formerly glazed, length approximately 75mm

R40 000 - 45 000

233



232

**Pair of micromosaic and gold cuff-links**

circular with chain and T-bar connector, each inset to the centre with a beetle depicted in multi-coloured iridescent tesserae, enclosed by a foliate frame, diameter approximately 25mm (2)

R15 000 - 18 000

233

**Lady's platinum diamond and emerald dress watch, 1930s**

the hexagonal dial with arabic numerals, blued-steel hands, the bezel and shoulders millegrain-set with diamonds and calibr -cut emeralds, nickle-lever movement, *not in working order, the case engraved PLATINE, numerals 1800411, to a later green leather strap, length approximately 210mm, bezel diameter approximately 18mm*

R12 000 - 15 000



234

234

**An Edwardian peridot and seed-pearl pendant/brooch**

the openwork frame surmounted by three ribbon-tied bows set with seed-pearls, above a central cluster-shaped octagon-cut peridot weighing approximately 1.09 carats bordered by seed-pearls, two ribbons suspending an articulated scalloped frame accented with leaves set with seed-pearls and suspending a millegrain-set pear-shaped peridot drop, detachable bale, length approximately 63mm; and a fine 9ct gold chain, length approximately 455mm (2)

R6 000 - 8 000



235

235

**Edwardian gold, garnet and quartz crystal pendant, Murrele, Bennett & Co, 1896-1914**

the openwork oval frame united by seven graduated gold beads, accented with two collet-set garnets, suspending two faceted quartz crystal drops, oval suspension loop, the loop with maker's mark, length approximately 40mm, to a fine gold chain with bolt clasp, length approximately 470mm (2)

R4 000 - 6 000



237



236



238



239



239

236

**Enamel and seed-pearl  
novelty gold easel, probably  
French, late 19th century**

rectangular, the glazed compartment enclosing the traces of *verre églomisé*, enclosed by a leaf and berry border, with a black and blue enamel frame surround, to an openwork border of seed-pearls, hinged easel back support, surmounted by three hoop links and chains, *gold assay mark*, *height approximately 65mm*

R1 500 - 2 000

237

**Three-strand pearl and  
gold necklace**

the three graduated rows of pearls united by three foliate links, set with seed-pearls, to a gold clasp embellished with graduated pearls, *length approximately 360mm*; and a Victorian opal and diamond bar brooch, designed as two conjoined hearts, each set with a pear-shaped opal surrounded by old-cut diamonds and accented with a bow set with similarly-cut diamonds, *with later fittings, length approximately 65mm* (2)

R8 000 - 12 000

238

**Diamond brooch,  
19th century, probably  
Portuguese**

designed as a spray of flowers and foliage set with rose-cut diamonds mounted in pinched collets and closed back setting, *length approximately 35mm*

R4 000 - 6 000

239

**Diamond bar brooch,  
Maurice Massaux, Antwerp,  
late 19th century**

millegrain-set to the centre with a rose-cut diamond to a tapering bar set with rose-cut diamonds weighing approximately 2.00 carats, *French gold assay marks, length approximately 78mm, cased, Maurice Massaux, Anvers*

R6 000 - 8 000



240

**240  
Three-strand pearl and rhodolite  
garnet and diamond necklace**

the graduated three-strand freshwater pearl strands measuring approximately 6.0-6.5mm, to a clasp claw-set with an oval-cut rhodolite garnet weighing approximately 24,65 carats surrounded by thirty round brilliant-cut diamonds weighing approximately 0.45 carat and bordered by half pearls, *length approximately 370mm*

**R25 000 - 30 000**

**241  
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**



241



242

**242  
Swedish aquamarine and gold  
necklace, Holm & Hallgren,  
Stockholm, 18 March 1932**

composed of fifteen collet-set oval-cut aquamarine drops weighing approximately 12.00-12.5 carats suspended from a fancy-link gold chain, *length approximately 450mm, Swedish assay marks, case, HOLM & HALLGREN, JUVELERARE, 39 KUNGSGATAN 39, STOCKHOLM, the case stamped with the initials L.R. and the date 18 3 1932*

**R25 000 - 30 000**



243

**243  
Gold and gem-set heart-shaped  
locket/pendant**

the hinged engraved front set with two blue-sapphires and a ruby, enclosing two heart-shaped picture compartments, with suspension loop, *length approximately 40mm*

**R2 000 - 2 500**



244

**244  
A late Victorian silver and  
gold heart-shaped vesta case,  
Birmingham 1897**

the front engraved with diagonal scroll and foliate borders, the hinged cover with suspension loop, *5,5cm long, 36,5g*

**R1 500 - 2 000**





245

**245**  
**Lady's emerald and diamond**  
**dress watch, 1930s**

with 15 jewel nickle-lever movement the circular dial with arabic numerals, subsidiary seconds dial, the bezel millegrain-set with diamonds and U-shaped emeralds, to a platinum 'Milanese' link bracelet, *not in working order, length approximately 160mm, bezel diameter approximately 18mm*

**R12 000 - 15 000**

**246**  
**Diamond and white**  
**gold brooch**

designed as a ribbon-tied spray of flowers and foliage, set with eight-cut diamonds weighing approximately 0.50 carat, *length approximately 55mm*

**R6 000 - 8 000**



246



248

**247**  
**Diamond and gold**  
**cluster ring**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.35 carat surrounded by ten round brilliant-cut diamonds, *size M*

**R6 000 - 8 000**

**248**  
**Pair of diamond and platinum**  
**earstuds**

each claw-set with a round brilliant-cut diamond weighing a total of approximately 4.36 carats, *post and butterfly fittings, length approximately 15mm (2)*

**R205 000 - 210 000**



247



249

**249**  
**Blue-sapphire and**  
**diamond ring**

claw-set to the centre with an oval-cut blue-sapphire weighing approximately 3.50-3.70 carats surrounded by round brilliant-cut diamonds, *size K*; a pair of blue-sapphire and diamond earrings, set with oval-cut blue-sapphires weighing a total of approximately 4.70 carats surrounded by round brilliant-cut diamonds, *post and butterfly fittings*; and a pair of blue-sapphire and cubic zirconia earrings, claw-set with oval-cut blue-sapphires weighing approximately 2.00 carats, *post and butterfly fittings (5)*

**R15 000 - 20 000**

250

**Ruby and gold brooch/  
pendant**

of pierced scrolling textured organic design accented with nine claw-set round-cut rubies weighing approximately 0.30 carat, with bale, length approximately 45mm

R5 000 - 7 000

250



251

**Single stone diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing 1.67 carats, size N½

*Accompanied by report number 1338124972 from the Gemological Institute of America stating that the diamond weighing 1.67 carats is J in colour and VVS1 in clarity*

R80 000 - 82 000

251



252

**Diamond and pearl brooch,  
maker's initials EJCo, London  
1986**

and a pair of earrings *en suite*, designed as floral clusters, the petals pavé-set with round brilliant-cut diamonds, each centre set with a cultured pearl, the earrings with buckle fittings, the brooch length approximately 37mm (3)

R12 000 - 14 000

252



253

**Pink topaz and gold  
cannetille necklace and  
pendant/brooch, 19th century**

the necklace designed as an articulated course of foiled oval and round-cut pink topaz in closed back settings, within borders of gold filigree flowers and tendril scroll wirework, set to a triple chain and oval clasp, length approximately 390mm; the pendant/brooch of cruciform, with a bale, *en suite*, length approximately 55mm; and a pair of associated topaz earrings, the foiled pear and round-cut topaz in closed back settings, altered, later post fittings, length approximately 25mm, cased (4)

R20 000 - 25 000

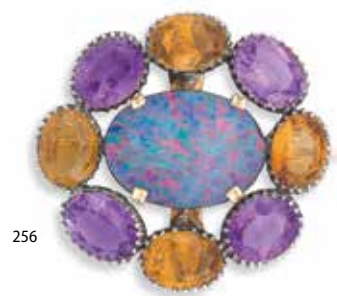
253





255

254



256



257



258

**254**  
**Amethyst and gold fringe necklace**  
 set with ten rope-twist and collet-set oval-faceted amethyst drops weighing approximately 55.00-60.00 carats, to a fine-link gold chain with bolt clasp, *length approximately 380mm*  
**R12 000 - 15 000**

**255**  
**A Victorian amethyst and gold brooch**  
 collet- and claw-set with an oval-cut amethyst weighing approximately 20.00 carats, within a beaded wirework border, *length approximately 25mm*  
**R1 500 - 2 000**

**256**  
**An Edwardian opal, amethyst and citrine brooch**  
 claw-set to the centre with an oval-cut opal doublet, to an openwork surround of alternating oval faceted citrines and amethysts weighing approximately a total of 25.00-28.00 carats, *width approximately 37mm*  
**R12 000 - 15 000**

**257**  
**Victorian moonstone and ruby brooch**  
 circular, the openwork frame claw-set to the centre with five cabochon-cut moonstones highlighted with rubies set to knife-edge bars, surrounded by rose-cut diamonds, *diameter approximately 30mm, cased*  
**R8 000 - 10 000**

**258**  
**French diamond and amethyst gold-mounted scent bottle, 19th century**  
 the spiral-twist glass body mounted with a conforming gold collar and hinged cover set with a faceted amethyst surrounded by rose-cut diamonds, *one diamond missing, lacking stopper, French assay marks, height approximately 70mm; cased*  
**R6 000 - 8 000**

**259**  
**Victorian enamel and blister pearl stickpin**  
 collet-set with an oval blister pearl entwined with a gold and blue enamel serpent, *some damage to the enamel, length approximately 75mm*  
**R3 000 - 4 000**



259





260



261



262



263



264



265

262

### **Diamond and synthetic spinel dress ring**

claw-set to the centre with an emerald-cut synthetic spinel weighing approximately 20.00-21.00 carats, to openwork shoulders and shank, accented by two old-cut diamonds, *size L½*

R10 000 - 15 000

263

### **Diamond dress ring**

claw-set to the centre with a rectangular emerald-cut diamond weighing approximately 1.15 carats surrounded by eight stepped baguette-cut diamonds and rectangular plaques set with eight-cut diamonds weighing approximately 2.00 carats, *to a curved shank fitted with a size adjuster, size K*

R62 000 - 65 000

264

### **Three-stone diamond ring**

claw-set to the centre with a princess-cut diamond weighing approximately 0.60 carat, flanked by a pair of princess-cut diamonds weighing approximately 0.31 carat, the shoulders set with twelve graduated round brilliant-cut diamonds, *size N*

R18 000 - 20 000

265

### **Russian silver-gilt and guilloche enamel card case, 88 standard, St Petersburg 1896-1908**

rectangular, enameled in translucent blue over an engine-turned ground, the gold thumb-piece mounted with a cabochon-cut ruby, *inscribed with cyrillic letters, length approximately 90mm*

R6 000 - 8 000

260

### **Aquamarine and diamond pendant**

claw-set to the centre with a rectangular emerald-cut aquamarine weighing approximately 40.00 carats, two corners diagonally set with half-crescents, each collet-set with eight-cut diamonds weighing approximately 0.50 carat, accented with openwork entwined scrolls, *length approximately 30mm*

R15 000 - 20 000

261

### **Blue-sapphire, pearl and gold "Victory" brooch, circa 1945**

collet-set to the centre with a round-cut blue-sapphire, the hinged articulated bar-shaped arms box-collet-set with French-cut blue-sapphires alternating with seed pearls, *length approximately 79mm fully extended*

R5 000 - 7 000

266



266

### Diamond brooch/pendant

designed as a stylised star burst, set to the centre with a trillion-cut diamond weighing approximately 1.65 carats, set throughout with eight-, baguette-, briolette- and round brilliant-cut diamonds weighing a total of approximately 4.80 carats, length approximately 55mm

R35 000 - 40 000

267

### Ruby and diamond bracelet, 1960s

designed as articulated rows of eighty-one claw-set circular-cut rubies weighing approximately 5.25 carats highlighted by foliate diamond-set plaques millegrain-set with round brilliant-cut diamonds weighing approximately 1.05 carats, to a diamond-set clasp, length approximately 180mm

R60 000 - 65 000

268

### Pair of gentleman's diamond dress studs

claw-set with an old-cut diamond weighing approximately 0.60 carat in total, to a disc fitting, fitted case, Hamilton & Inches, 88, Princes Street, Edinburgh (2)

R8 000 - 10 000

267

269



269

### Ruby and diamond platinum cocktail ring

calibre-cut with diagonal bands of rubies with channel-set bands of graduated round-cut diamonds, size K

R8 000 - 10 000

270



270

### Three-stone diamond and platinum ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.50 carats, the shoulders set with two round brilliant-cut diamonds, size L½

R55 000 - 60 000

271

### Diamond brooch

designed as a spray of ribbons, set with round brilliant-cut diamonds weighing approximately 1.10-1.20 carats, length approximately 55mm

R10 000 - 12 000

268



271





272

**272**  
**Diamond and gold necklace,**  
**Doodles and Dunthorne, London,**  
**1996**

collet-set to the centre with a round brilliant-cut diamond weighing approximately 1.01 carats flanked by a pair of pear-shaped diamonds weighing approximately 0.54 carat in total, to an articulated fancy gold chain terminating in a barrel and hoop clasp, *engraved Boodles, 1.01, maker's mark B&D, London hallmark, length approximately 430mm*

**R70 000 - 75 000**

**273**  
**Pair of mabé pearl and**  
**diamond earrings**

each collet-set with a mabé pearl measuring approximately 14.30mm surrounded by round brilliant-cut diamonds weighing approximately a total of 1.65 carats, *post and buckle fittings, diameter approximately 22.5mm*; and a mabé pearl and 18ct gold ring, set to the centre with a mabé pearl measuring approximately 14.7mm to a textured bark surround and shank, *size K½ (3)*

**R20 000 - 22 000**



273



274

**274**  
**Diamond and gold bracelet**

composed as a series of articulated collet-set links, each set to the centre with thirty-one round brilliant-cut diamonds weighing approximately 4.00-4.20 carats, *length approximately 175mm*

**R30 000 - 32 000**

**275**  
**Pair of emerald and**  
**diamond earrings**

of heptagonal design, collet-set to the centre with a square-cut emerald weighing a total of approximately 1.46 carats, enhanced by eight channel-set princess-cut diamonds and surrounded by pavé-set round brilliant-cut diamonds weighing a total of approximately 1.44 carats, *post and buckle fittings, length approximately 25mm (2)*

**R20 000 - 22 000**



275

**276**  
**Tourmaline and diamond**  
**cocktail ring**

set to the centre with a rectangular green tourmaline weighing approximately 14.50 carats, accented on either side with a line of pavé-set round brilliant-cut diamonds, *size N½*

**R5 000 - 7 000**



276





277

277

**Lady's diamond and gold  
Bucherer wristwatch**

with nickel-lever 17-jewel movement, bi-metallic compensation balance, the circular enamel dial with roman 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 157mm, diameter of bezel 25mm; cased*

**R35 000 - 40 000**

278

**Ruby and diamond dress ring**

claw-set to the front with a pear-shaped ruby weighing approximately 0.90 carat bordered by tapered baguette-cut and four round brilliant-cut diamonds weighing approximately 1.10 carats, *size L*

**R12 000 - 15 000**



278



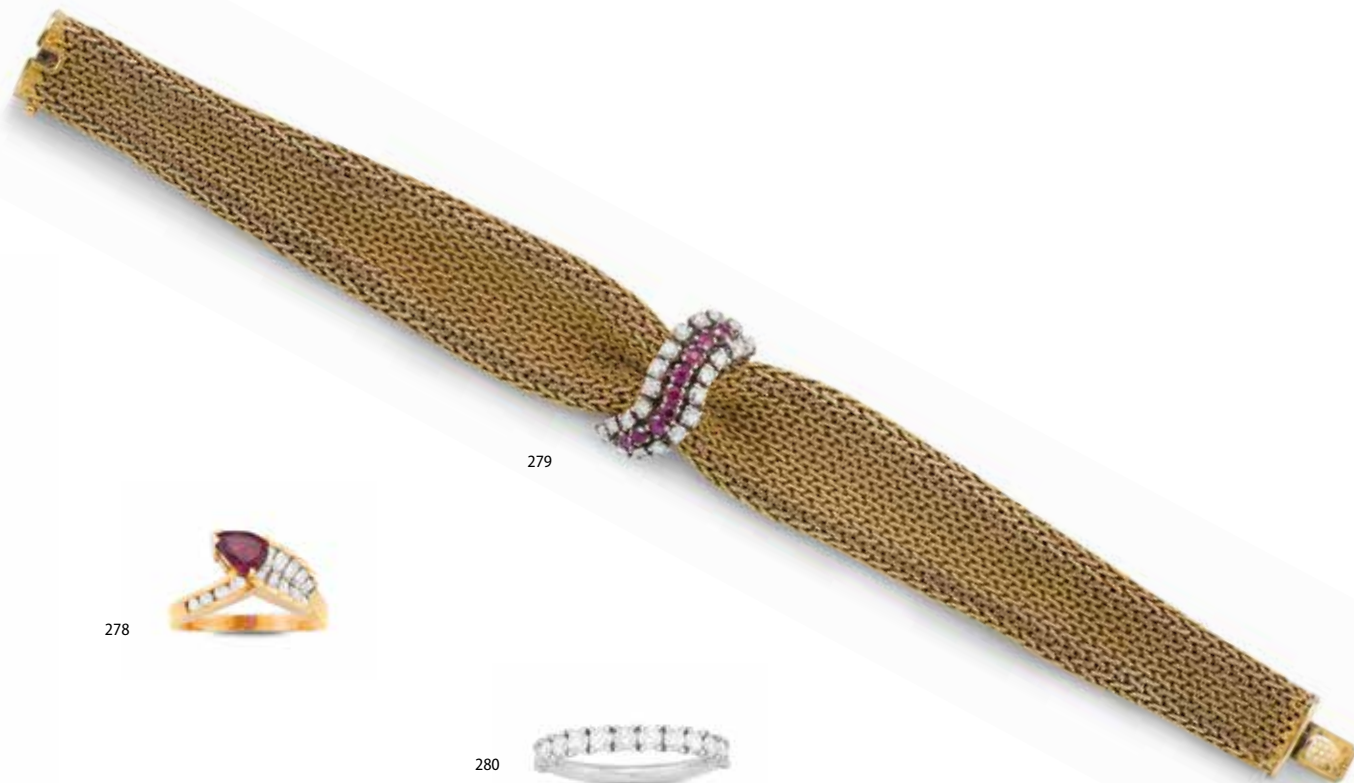
280

280

**Diamond half-eternity ring**

set to the front with thirteen round brilliant-cut diamonds weighing approximately 1.00 carat, *size N*

**R7 000 - 9 000**



279

279

**Ruby, diamond and gold  
bracelet, 1960s**

the tapering mesh bracelet heightened to the front with an s-shaped plaque, claw-set with round-cut rubies and round brilliant-cut diamonds weighing approximately 1.40 carats, *length approximately 190mm*

**R22 000 - 25 000**



281

281

**Ruby and diamond cluster ring**

a pendant and a pair of earrings *en suite*, each claw-set to the centre with round- and oval-cut rubies surrounded by round brilliant-cut diamonds weighing approximately 0.70 carat, *size 1½; and a fine 18ct box-link gold chain, 3,2g (5)*

**R15 000 - 20 000**

282

284

283

285

286

**282  
Strand of opera-length pearls**

composed of eighty-nine pearls measuring approximately 9.0-9.3mm, set with two 14ct white gold and diamond pierced bead-shaped clasps, each set with eight-cut diamonds weighing a total of approximately 0.60 carat, *length approximately 910mm*

**R12 000 - 15 000**

**283  
Blue-sapphire and diamond bracelet**

of foliate openwork design, each hinged plaque embellished with claw-set graduated oval-cut blue sapphires weighing approximately 12.00-13.00 carats, the leaves pavé-set with eight-cut diamonds weighing approximately 0.85 carat, to a herringbone bracelet and bolt clasp, *inner diameter approximately 150mm*

**R35 000 - 40 000**

**284  
Blue-sapphire and diamond dress ring**

of cluster design, centrally claw-set with an oval-faceted blue-sapphire to a stepped surround of round brilliant-cut diamonds, tapered baguette and marquise-cut diamonds weighing approximately 2.00-2.50 carats, to openwork shoulders and scrollwork, *size M½*

**R20 000 - 22 000**

**285  
Blue-sapphire and diamond brooch**

designed as a spray set with marquise-cut blue-sapphires weighing approximately 1.30-1.50 carats accented with ten round brilliant-cut diamonds weighing approximately 0.50 carat, *length approximately 43mm*

**R8 000 - 10 000**

**286  
Diamond and gold cluster ring**

claw-set with a marquise-cut diamond weighing approximately 1.60 carats surrounded by ten round brilliant-cut diamonds weighing approximately 1.00 carat, *size O*

**R40 000 - 45 000**



287

**287**  
**Three-strand cultured pearl and diamond necklace**

composed of three graduated rows of pearls measuring 6.00-8.00mm, to a foliate and ribbon diamond-set plaque and conforming clasp, set with eight-cut and round brilliant-cut diamonds weighing a total of approximately 2.90 carats, *an eight-cut deficient, length approximately 400mm*

**R8 000 - 10 000**

**288**  
**Diamond ring**

claw-set to the centre with an emerald-cut diamond weighing 4.70 carats, surrounded by six round brilliant-cut diamonds and thirty graduated baguette-cut diamonds weighing approximately 2.25 carats, *to a curved shank fitted with a size adjuster, size L½*

*Accompanied by certificate number 1206209309 from the Gemological Institute of America, stating that the diamond weighing 4.70 carats, is D in colour and VS2 in clarity.*

*Accompanied by a DTA report number 1206209309 stating that the 4.70 carats emerald-cut diamond described in the GIA Diamond Grading Report 1206209309 has been determined to be a type Ila diamond.*

**R1 300 000 - 1 400 000**

288



289



**289**  
**Diamond brooch**

designed as a spray of flowers, the central flowerhead set with a round brilliant-cut diamond weighing approximately 0.65 carat, the leaves, buds and ribbons set with eight-cut, baguette and round brilliant-cut diamonds weighing approximately 3.45 carats, *length approximately 50mm*

**R30 000 - 35 000**

290



**290**  
**Blue-sapphire and diamond dress ring**

centrally collet-set with an oval-cut blue-sapphire weighing approximately 2.20 carats, surrounded by tapering rows of pavé-set round brilliant-cut diamonds weighing approximately 4.00-4.50 carats, *size M½*

**R40 000 - 45 000**

**291**  
**Pair of diamond earrings**

each openwork spray set to the centre with a round brilliant-cut diamond weighing approximately 1.23 and 1.26 carats respectively, suspended with three marquise-cut diamond drops, surrounded by eight-cut and round brilliant-cut diamonds weighing approximately 3.75 carats, *post and buckle fittings (2)*

**R80 000 - 85 000**

291





292



293



294



296



292

### Emerald and diamond bangle, Boodles, London, 1994

hinged, the cross-over front claw-set with five round-cut emeralds weighing approximately 0.39 carat and nine round brilliant-cut diamonds weighing approximately 0.70 carat, *signed Boodles, maker's initials TT, London, hallmarks, inner diameter approximately 55mm*

R15 000 - 20 000

293

### Emerald and diamond dress ring, Boodles, London, 1991

the cross-over front claw-set with five round-cut emeralds weighing approximately 0.65 carat highlighted with ten round brilliant-cut diamonds weighing approximately 1.30 carats, to a tapering shank, *signed Boodles, maker's initials TT, London hallmarks, size M½*

R16 000 - 18 000

294

### Emerald and diamond gold bracelet

composed of a series of alternating collet and tube-lined links set with fifteen oval-cut emeralds and round brilliant-cut diamonds weighing approximately 1.50 carats, *length approximately 185mm*

R15 000 - 18 000

295

### Green diamond and gold ring

a pendant and a pair of earrings *en suite*, each collet-set to the centre with a round-cut green diamond surrounded by round brilliant-cut diamonds weighing in total approximately 1.54 carats, *size N½ (4)*

R18 000 - 24 000

296

### Single-stone diamond ring

set to the centre with a marquise-cut diamond weighing 1.0300 carats, *size M½*

*Accompanied by report number 110702652/76889 from EGL South Africa stating that the diamond weighing 1.03000 carats is F in colour and SI2 in clarity*

R30 000 - 35 000



298

297

### Diamond brooch

designed as a ribbon spray set throughout with round brilliant-cut, baguette and eight-cut diamonds weighing approximately 9.00 carats, length approximately 70mm

R80 000 - 82 000

298

### Double-strand pearl and diamond necklace

composed of two strands of cultured pearls measuring approximately 6.00-9.00mm to a leaf and ribbon diamond-set clasp, set with three old-cut diamonds weighing approximately 1.38 carats, accented with four round brilliant-cut diamonds weighing approximately 0.21 carat, the ribbons and leaves set with twenty-seven eight-cut diamonds, inner length of shorter strand 405mm

R8 000 - 10 000



297



299

299

### Pearl and diamond dress ring, 1970s

set to the centre with a cultured drop-shaped pearl measuring approximately 10mm within a border of collet-set round-cut diamonds weighing approximately 1.10 carats, size N

R8 000 - 10 000

300

### Diamond and carved jade brooch, 1930s

designed as a two-handled jardinière millegrain-set with eight-cut diamonds, issuing a carved jade spray of flowers, highlighted with a small diamond-set flowerhead, length approximately 48mm

R20 000 - 25 000



301

301

### Single-stone diamond ring

set to the centre with a pear-shaped diamond weighing 2.60 carats, size O½

Accompanied by report number 3335347576 from Gemological Institute of America, stating that the diamond weighing 2.60 carats is F in colour and VVS1 in clarity

Stone illustrated

R240 000 - 250 000



300



302



302

### Emerald and diamond dress ring

collet-set to the centre with a cabochon-cut emerald set to a fan-shaped plaque pavé-set with rows of round brilliant-cut and old-cut diamonds, the shoulders set with further diamonds weighing a total of approximately 1.60 carats, size M½; and a diamond-set plaque, 1930s with articulated shoulders collet and pavé-set with old- and eight-cut diamonds weighing approximately 2.00-2.20 carats, with later post and butterfly fittings, length approximately 35mm (2)

R20 000 - 30 000



303

### 303 Diamond and gold bracelet

composed of a series of articulated bow-shaped links collet-set with round brilliant-cut and tapered baguette-cut diamonds, united by collet-set round brilliant-cut diamonds weighing approximately 3.50-4.00 carats, *length approximately 185mm*

R25 000 - 30 000



304

### 304 Diamond and gold bangle

composed of eleven plaques pavé-set with round brilliant-cut diamonds weighing 8.2 carats divided by lozenge-shaped polished links, *inscribed with the initials D.v.S. and 8.2kt, inner diameter approximately 60mm*

R85 000 - 90 000

### 305 Pink tourmaline and diamond dress ring

claw-set with an oval-cut pink tourmaline weighing approximately 10.00-10.50 carats to abstract openwork accented by round brilliant-cut diamonds weighing approximately 1.20-1.30 carats, *size N½*

R10 000 - 12 000



305



306

### 306 Pair of diamond and gold earrings, Boodles, London, 1997

almost square, the brushed gold enhanced with moulded channel-set round brilliant-cut diamonds weighing approximately 1.60 carats, *signed BOODLES, maker's mark B&D, London hallmark, buckle fittings, width approximately 15mm (2)*

R14 000 - 16 000

### 307 Diamond half-eternity ring

channel-set with nine graduated chequerboard-cut diamonds weighing approximately 1.02 carats, *size I½*

R12 000 - 15 000



307

### 308 Lady's 18ct yellow gold 'Oyster Perpetual Datejust' Rolex wristwatch, 1995

automatic lever movement, mono-metallic balance, adjusted to 5 positions and temperature, the circular metallic dial with applied gilt roman numerals, centre seconds, outer minute track, aperture for date at 3'o clock, reeded bezel, 18ct yellow gold Oyster case with screw-down crown and case-back, to an integral 18ct yellow gold Oyster bracelet, with fold-over clasp, *diameter of bezel 25mm, the case-back engraved D.v.S. 3 April 95, with Rolex original certificate No X952510, extra gold bracelet links, with red leather Rolex wallets and suede wallet cover*

R45 000 - 50 000



308





309

309

### **Diamond and gold ring**

designed by Guy Triest, the domed fluted front accented with four tapering spiral flutes set with thirty-four graduated eight-cut and old-cut diamonds weighing approximately 1.20 -1.30 carats, *to a curved shank fitted with a size adjuster, size K*; and a pair of diamond and gold earrings, each set with four rows of pavé-set graduated round brilliant-cut diamonds weighing approximately 1.80 carats, *length approximately 25mm (3)*

R28 000 - 30 000



310

310

### **Diamond and gold ring**

channel-set to the front with four princess-cut diamonds, the shoulders pavé-set with round brilliant-cut diamonds to a textured bead-ground weighing approximately 1.82 carats, *engraved with the initials D.v.S and 1.82ct, size N½*

R20 000 - 25 000

311

### **Coral and diamond heart-shaped pendant/brooch**

the stylised openwork rope-twist heart-shaped frame accented by three round brilliant-cut diamonds, a spray of pavé-set round brilliant-cut diamonds and four graduated coral beads, *to a hinged bale, length approximately 40mm*

R10 000 - 12 000

\*This lot is not suitable for export



311

312

### **18ct gold chain**

composed of a series of belcher links, *length approximately 700mm*

R28 000 - 32 000

313

### **Gentleman's stainless steel and 18ct gold Oyster Perpetual 'DateJust' Rolex wristwatch, Ref. 431, circa 2004**

automatic calibre 1570 nickel lever movement, the gilt dial with applied baton indexes, magnified date aperture at 3 o'clock, to an integral stainless steel and 18ct gold Oyster bracelet with Rolex folding clasp, *diameter of bezel approximately 35mm, with presentation case, accompanied by Rolex certificate Number K743755 dated 24 April 2004, instruction pamphlet and leather wallet*

R35 000 - 40 000



313



312



314

315



316



317



314

### 18ct gold necklace

composed of textured rod and herringbone links, to a box clasp, *distortions, inner circumference approximately 460mm*

R30 000 - 35 000

315

### Diamond and gold dress ring

the domed textured front claw-set with a round brilliant-cut diamond weighing approximately 1.80-1.85 carats, accented with five claw-set eight-cut diamonds and two graduated crescents set with eight-cut diamonds weighing approximately a total of 0.35 carat, *to a curved shank fitted with a size adjuster, size K½*

R50 000 - 52 000

316

### Chatham 'emerald' and diamond ring

of textured organic design centring an 'emerald' highlighted with seven eight-cut diamonds, *size M*

R9 000 - 12 000

317

### Lady's 18ct yellow gold Movado wristwatch

the seventeen jewel manual winding nickle lever movement adjusted to two positions, the square matt gilt dial applied with alternating black and gilt baton markers, beaded bezel, to a textured linked bracelet, with folding clasp, *length approximately 172mm, width of bezel approximately 24mm*

R20 000 - 25 000



318

318

### Pair of ruby and gold earrings

designed as a flowerhead, accented with graduated round-cut rubies weighing approximately 2.90 carats, post and buckle fittings (2)

R10 000 - 12 000

319

319

### Turquoise, ruby, blue-sapphire and diamond necklace

composed of graduated textured gold links, fifteen links accented to the front with cabochon-cut turquoise, round rubies, blue-sapphires and round brilliant-cut diamonds, length approximately 460mm

R60 000 - 65 000

320

320

### Diamond pendant

claw-set with a natural, fancy intense orange-yellow oval brilliant-cut diamond weighing 0.44 carat, to a bale, length approximately 10mm

Accompanied by report number 6207368226 from Gemological Institute of America, stating that the diamond weighing 0.44 carat is natural fancy intense orange-yellow even in colour and I<sup>1</sup> in clarity

R9 000 - 12 000





321



323



324



322

321

### **Charm bracelet**

the 9ct gold curb-link bracelet with heart-shaped padlock, suspending various charms including a poodle, a Chinese character, a fish, a map of Africa, a sphinx, a Turkish slipper, a lion, a book, a train, an Eskimo and a disk engraved with the Star of David, *inner diameter approximately 195mm*

R20 000 - 22 000

322

### **Charm bracelet**

the 9ct gold curb-link bracelet with heart-shaped padlock suspending various charms including three monkeys, a bell, a ship liner, a matador, a pineapple, a harp, a turtle, a horse and rider, a maple leaf, an evil eye, a jewelled slot machine, a map of Brazil, and an abacus, *inner diameter approximately 175mm*

R20 000 - 22 000

323

### **Diamond ring**

collet-set to the centre with a round brilliant-cut diamond weighing approximately 2.15 carats, *size M*

R115 000 - 120 000

324

### Amber necklace

composed of twenty-eight graduated beads of honey-tone, *length approximately 490mm*

R4 000 - 6 000

325

### Diamond and gold bangle

double hinged, pavé-set to the front with fifty-five round brilliant-cut diamonds weighing approximately 3.00 carats, *inner circumference approximately 50mm*

R25 000 - 30 000

326

### Pair of diamond and gold bangles

hinged oval, the front of each line-set with five round brilliant-cut diamonds weighing a total of approximately 0.40 carat, *inner circumference approximately 55mm (2)*

R18 000 - 20 000

327

### Pair of diamond earrings

each curbed yellow and white gold frame tube-set to the centre with a round brilliant-cut diamond weighing approximately 1.25 and 1.10 carats respectively, *post and butterfly fittings (2)*

R55 000 - 60 000

328

### Italian Latin gold and lapis lazuli cross

the brushed-gold arms and stem with cabochon-cut lapis lazuli terminals, to a hinged bale, *length approximately 60mm*

R4 000 - 6 000

329

### Blue-sapphire and diamond ring

the tapering band with rope-twist borders and collet-set to the front with a cabochon-cut blue-sapphire, between textured lattice shoulders accented with four round brilliant-cut diamonds, *size L½*

R15 000 - 20 000

325



326



327



328



329





**330**  
**Silver necklace, Stuart Devlin, London, 1977**

composed of a series of elongated textured links, *length approximately 830mm*

R8 000 - 10 000

**331**  
**Multi-coloured gemset bracelet**

composed of articulated square-links set with amethysts, aquamarines, garnets, citrines, topaz, peridots and tourmalines, weighing approximately 20.00-22.00 carats, *length approximately 170mm*

R8 000 - 10 000

**332**  
**Diamond pendant**

claw-set with a natural fancy yellow cut-cornered rectangular modified brilliant-cut diamond weighing 1.47 carats, to a bale, *length approximately 10mm*

*Accompanied by report number 2201368173 from Gemological Institute of America, stating that the diamond weighing 1.47 carats is natural fancy yellow even in colour and l<sup>i</sup> in clarity*

R30 000 - 35 000

**333**  
**Green tourmaline and diamond ring, Charles Greig**

collet-set to the centre with an oval-cut green tourmaline weighing approximately 1.60 carats, surrounded by channel-set round brilliant-cut diamonds, *size K½*

R6 000 - 8 000

**334**  
**Stuart Devlin 'Frog and Flowers' parcel-gilt and enamel novelty 'Surprise' egg, London, 1975**

the two-tone textured and spun gold body enclosing three enamel blooms and a jade frog, to a moulded rocky base, Limited Edition No. 36/100, *the enamel flowerheads with enamel loss, gilding rubbed in areas, height approximately 70mm*

R4 000 - 6 000





335



336



337



338



339

335

### Amethyst and garnet gold pendant/necklace, 1970s

the pendant designed as an abstract face, the eyes set with garnets and the mouth with a square-cut amethyst, to a bale and articulated fancy link, later lobster clasp, length approximately 415mm

R10 000 - 12 000

336

### Diamond and gold ring, 1970s

set with textured rectangular tubes accented by ten round brilliant-cut diamonds weighing approximately 0.80 carat, size O½

R15 000 - 18 000

337

### Green-tourmaline and gold ring, 1970s

designed as textured stepped rectangular lozenges highlighted with three rectangular and square-cut green tourmalines, size M

R9 000 - 12 000

338

### Diamond pendant

claw-set with a natural fancy yellow cut-cornered rectangular modified brilliant-cut diamond weighing 1.25 carats, to a bale, length approximately 10mm

*Accompanied by report number 1206368181 from Gemological Institute of America, stating that the diamond weighing 1.25 carats is natural fancy intense yellow even in colour and SI¹ in clarity*

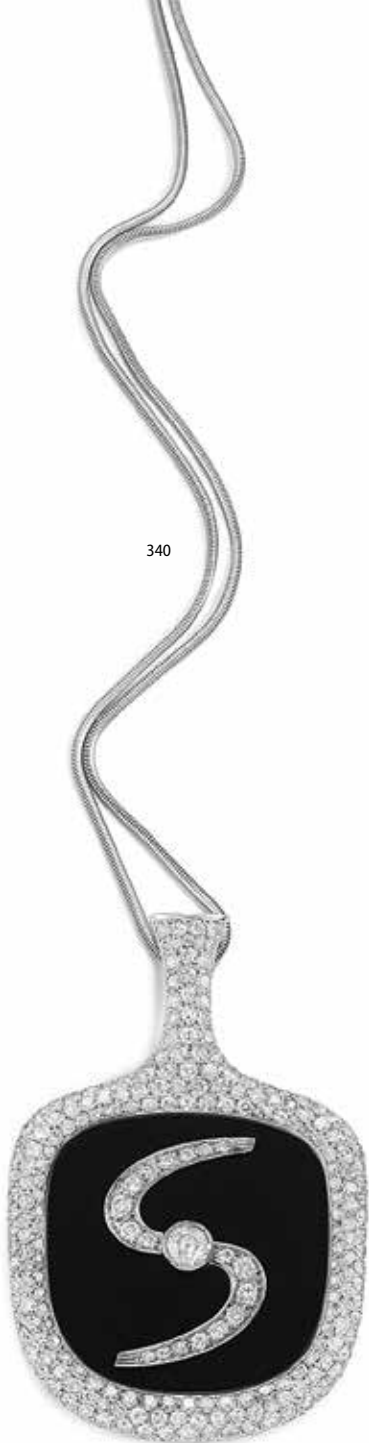
R26 000 - 28 000

339

### Ruby and diamond ring

set to the front with an abstract geometric textured openwork design accented by an oval-cut ruby weighing approximately 1.00 carat and three round brilliant-cut diamonds weighing approximately 0.90-0.95 carat, size O½

R12 000 - 15 000



340

340

#### **Diamond and onyx pendant**

paddle-shaped, centred by a polished black onyx plaque diamond-set with the initial S, the centre tube-lined with an old-cut diamond weighing approximately 0.74 carat and bordered by pavé-set eight- and round-cut diamonds weighing approximately 0.56 carat, the neck and outer rim pavé-set with graduated eight-cut diamonds weighing approximately 6.25 carats, *length approximately 68mm*; with an Italian 14ct white gold chain, composed of snake-links, *length approximately 430mm (2)*

**R30 000 - 35 000**

341

#### **Opal and diamond ring**

designed by Friedmann Schmuck, Zurich, of geometric form, set with a kite-shaped opal flanked by a tube-set round brilliant-cut diamond to a square-shaped shank, *size M½*

**R15 000 - 20 000**



341



342

343



342

#### **Three-stone diamond ring**

set with a rectangular baguette diamond weighing approximately 1.30-1.40 carats, the textured shoulders heightened with two baguette-cut diamonds, *size K½*

**R30 000 - 35 000**

343

#### **Diamond eternity ring**

channel-set with princess-cut diamonds weighing approximately 3.80-3.90 carats, *size N*

**R30 000 - 32 000**



344

344

#### **Gentleman's stainless steel 'Oyster Perpetual Datejust' Rolex wristwatch, 1976**

automatic nickle lever movement, mono-metallic compensation balance adjusted to 5 positions and temperature, case number 3949164, the circular cream dial with roman numerals, centre seconds, outer minute track, magnified aperture for date at 3 o'clock, steel luminous hands and lume plots, reeded bezel, screw-down crown and case back, with stainless steel Rolex bracelet and flip-lock clasp, *diameter of bezel 36mm, the case back engraved G.v.S. Dec 1976, accompanied by Rolex certificate, No. 3949164, dated 26.12.76, additional dial*

**R45 000 - 50 000**

345



346



347



348



349



345

### Three-strand pearl and diamond necklace

designed as three graduated rows of grey-blue tint semi-baroque pearls measuring approximately 8.5mm, set to an 18ct white gold clasp enhanced with baguette, eight-cut and round brilliant-cut diamonds centred by a pearl of dark grey tint, *inner strand length approximately 400mm*

R20 000 - 22 000

346

### Pair of diamond earrings

each tube-set with a brilliant-cut diamond surmounted by a smaller round brilliant-cut diamond weighing approximately a total of 1.25-1.30 carats, *hoop and hinged fitting, length approximately 20mm (2)*

R8 000 - 10 000

347

### Synthetic spinel and silver ring

claw-set with an emerald-cut synthetic spinel, weighing approximately 11.00-11.50 carats, *to a curved shank fitted with a size adjuster, size J*

R2 000 - 3 000

348

### Columbian emerald and blue-sapphire dress ring

claw-set with a square-cut emerald weighing approximately 8.50-8.80 carats, the shoulders channel-set with tapering calibre-cut blue-sapphires, *size L½*

R12 000 - 15 000

349

### Opal and diamond ring

claw-set with a cabochon-cut opal weighing approximately 5.50 carats to an openwork wirework mount surmounted with rosettes accented with round brilliant-cut diamonds, *to a wirework shank, size N½*

R8 000 - 10 000





350

351



352



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354



355



**350**  
**18ct yellow gold open-faced pocket watch, International Watch Company, Schaffhausen Ref. 3001, circa 1973**

quartz electronic, the circular gilt dial applied with black enamel hour and minute batons, black enamel hands, subsidiary date aperture at 3 o'clock, the case back engraved 1994136 and 3.3.1973, diameter of bezel approximately 50mm, with presentation case and suede case

R20 000 - 30 000

**351**  
**Single-stone diamond ring**  
claw-set to the centre with a round brilliant-cut diamond weighing 0.83 carat, size O½

*Accompanied by report number 2131682574 from the Gemological Institute of America, stating that the diamond weighing 0.83 carat is I in colour and VS² in clarity*

R20 000 - 22 000

**352**  
**Pair of blue-sapphire and gold cufflinks**  
stirrup-shaped, channel-set with square calibré-cut blue-sapphires weighing approximately 4.90 carats, each connecting hinged rod with calibré-cut blue-sapphire terminals, engraved with initials G.v.S., length approximately 20mm (2)

R20 000 - 25 000

**353**  
**Pair of Swedish gold, mother-of-pearl and blue-sapphire cuff-links, 1936**  
circular, each designed as a disc of mother-of-pearl set to the centre by a millegrain-set cabochon-cut blue-sapphire, length approximately 28mm, Swedish assay marks, date mark K8, and maker's marks, cased, the silk-lined case inscribed A.B. Lam. Pettersson Kgl. Hofjuvelerare, Linköping (2)

R5 000 - 7 000

**354**  
**Diamond and gold ring**  
the dished circular centre pavé-set with round brilliant-cut diamonds weighing approximately 1.15-1.20 carats, size R½

R12 000 - 15 000

**355**  
**9ct gold cigar cutter, S.J. Rose & Son, Birmingham 1981**  
rectangular, the engine-turned body with suspension loop, length approximately 60mm; fitted to a 15ct gold chain, with curbed links, swivel fitting and T-bar toggle, length approximately 340mm (2)

R7 000 - 9 000

356



356

**Gentleman's 18ct yellow gold 'Calatrava' Patek Philippe wristwatch, Ref. 3588/001, circa 1977**

with calibre 2855 manual winding thirty-six jewel damascened nickel lever movement no 128114, circular gilt dial with black roman numerals, with hob nail bezel, to an integrated textured bracelet, with Patek Philippe adjustable folding clasp, *the strap and dial signed, the case back engraved G.v.S. Dec 1977, length approximately 192mm, diameter of bezel 35mm, with original Patek Philippe certificate, 13 Jan 1978*

**R80 000 - 90 000**

357



357

**18ct gold open face keyless lever pocket watch, Baume & Co, AB, London 1902**

the gilt lever movement numbered 13138, with bi-metallic compensation balance, the three-quarter plate engraved *Baume & Co, London made. Holders of the Record at the Royal Observatory, Kew, Manufactured for H.F. Seale, Cape Town*, the gold cuvette engraved *Presented to H.R. Ga\*\*\* by his Monastery Friends as a token of appreciation on his birthday, Sept. 18th 1902*, the enamel dial inscribed H.F. SEALE, with black roman numerals and outer five minute divisions, subsidiary seconds dial, blued-steel hands, diameter approximately 47mm

**R15 000 - 20 000**

358



358

**18ct gold open face keyless lever pocket watch, A. Lange & Söhne, Glashütte, B/Dresden, circa 1903**

with anchor movement numbered 44177, bi-metallic compensation balance, the gold cuvette engraved *Max Lürman 29 März 1903*, enamel dial with roman hour and arabic minute numerals and markers, subsidiary seconds dial, the engraved case with engraved initials within a circular cartouche, *replaced glass, diameter of bezel approximately 50mm*

**R45 000 - 50 000**

359

**18ct yellow and white gold necklace**

composed of rope-twist links intertwined with a fine flat curbed-link chain, *length approximately 900mm*

**R45 000 - 50 000**

359





360

361

362

363

364

360

### **18ct gold bracelet, 1970s**

composed of chevron part-textured links, *length approximately 195mm*

**R30 000 - 32 000**

361

### **18ct gold and Half Kruger coin bracelet, 1982-1985**

each coin collet-set and united by oval links, *length approximately 210mm*

**R70 000 - 80 000**

362

### **Diamond and platinum ring**

claw-set with a princess-cut diamond weighing 0.77 carat to a tapering shank, *size K*; and a diamond and platinum half-eternity ring, channel-set with eleven princess-cut diamonds weighing approximately 0.90 carat, *size K (2)*

*Accompanied by report number 60801582 from EGL certificate stating that the diamond weighing 0.7700 carat is J in colour and VS1 in clarity*

**R22 000 - 24 000**

363

### **Gold and diamond pendant**

set to the centre with a gold Republic Rand coin surrounded by eighteen round brilliant-cut diamonds weighing approximately 1.50 carats, to a diamond-set bale, *stamped 885, this pendant is a Limited Edition Pendant, No. 885 specially crafted for a member of the Diners Club, length approximately 38mm, cased*

**R10 000 - 12 000**

364

### **Diamond and platinum eternity ring**

claw-set with baguette-cut diamonds weighing approximately 2.50 carats, *the shank fitted with a size adjuster, size N½*

**R20 000 - 22 000**





365

**365**  
**Lady's 18ct yellow gold**  
**'Montre Mini Tank' Cartier**  
**wristwatch, Ref. 2443, 1990s**

rectangular with quartz movement, the cream dial with black roman numerals, secret signature at X, blued-steel hands, blue-sapphire cabochon set winding crown, back secured by four screws, leather Cartier strap with 18ct gold Cartier buckle, *dial, case and movement signed LX 83545, length approximately 200mm, width of bezel approximately 29mm, with presentation case and booklet*

**R30 000 - 35 000**



366

**366**  
**Lady's 18ct white gold**  
**'Tank Americaine' Cartier**  
**wristwatch, Ref. 1713**

quartz movement, curved rectangular with cream dial, black roman numerals, black inner minute track with five minute markers, secret signature at VII, blued-steel sword hands, brushed and polished rectangular back case secured by four screws, facet-cut blue-sapphire crown, black crocodile Cartier strap with 18ct gold Cartier buckle, *signed dial, back and movement, CC409148, strap length approximately 210mm, bezel width approximately 18mm, with presentation case*

**R25 000 - 30 000**



367

**367**  
**Gentleman's stainless**  
**steel 'Tank Divan' Cartier**  
**wristwatch, Ref. 2600**

self-winding nickel plated 20 jewel movement, water-resistant, numbered 107055CE, the rectangular silvered dial with black roman numerals and minute markers, secret signature at VII, blued-steel hands, polished case secured by eight screws, facet-cut blue-sapphire crown, black crocodile Cartier strap with steel Cartier buckle, *length of strap approximately 210mm, bezel width approximately 38mm wide, with presentation case and certificate, service booklet and instruction booklet*

**R20 000 - 30 000**



368

**368**  
**Gentleman's 18ct yellow gold**  
**'Calatrava' Patek Philippe**  
**wristwatch**

Cal.315/290 automatic nickel lever movement No 3402470 stamped with the Geneva seal, 29 jewels, free-sprung Gyromax balance, adjusted to heat, cold, isochronism and 5 positions, 18ct gold rotor, the circular cream dial with applied faceted square baton markers and outer dot minute markers, polished *dauphine* hands, centre seconds hand, date aperture at 3 o'clock, brushed and polished gilt surround, screw down exhibition back, angular down-turned lugs, brown leather Patek Philippe strap, *engraved 750, PPCo, and assay marks, gold Patek Philippe buckle, the case, dial and movement signed, length of strap 230mm, diameter of bezel 40mm*

**R120 000 - 130 000**



369

369

**A pair of cast George II silver candlesticks, John Cafe, London, 1751**

each on a shaped circular spreading base, chased with scrolls, fluting and quilting, rising to a knopped baluster stem with conforming decoration and spool-form socket with removable quilted nozzles, the bases engraved with initials, *splits, dents, holes*, 25cm high, 1675g all in (2)

**R25 000 - 30 000**

**PROVENANCE**

Purchased from Templar's (Pty) Ltd, Benmore Gardens, Sandton, 16 January 1979.



371

371

**A George III silver chamberstick, Elizabeth Cooke, London, 1768**

the shaped base engraved with a crest, gadrooned border, the side applied with a leaf-capped handle, centred by a pierced central support with drip-pan, detachable cone-shaped extinguisher with conforming engraving, raised on three outswept shell feet, *repair, minor dents*, 11cm high, 265g all in

**R2 500 - 3 000**

**PROVENANCE**

Purchased from Mary Cooke Antiques, 1 Barnes Hill Street, London, SW13, 22 September 1978.



370

373

**A set of sixteen George III 'Old English Bead' pattern silver dinner spoons, Hester Bateman, London, 1778**

each terminal engraved with a crest, 1105g all in; and a cased set of six George IV silver 'Old English' pattern teaspoons, William Bateman II, London, 1829, each terminal engraved with the initials *AHM* within an oval stippled engraved cartouche, *retailed by COLLINGWOOD, 46 Conduit St, W1, 65g all in (22)*

**R8 000 - 10 000**

**PROVENANCE**

Sold: Stephan Welz & Company, in Association with Sotheby's, The Kynnersley House sale, Johannesburg, 12 October 1988, lot 84 (the sixteen George III 'Old English Bead' pattern silver dinner spoons, Hester Bateman, London, 1778).

Purchased from Presents Co. Ltd., 75 & 76 Oliver Plunkett Street, Cork, 17 July 1979 (a cased set of six George IV silver 'Old English' pattern teaspoons, William Bateman II, London, 1829).

370

**A George II silver sauceboat, John Swift, London, 1763**

the helmet-shaped body with gadrooned rim, the side applied with a leaf-capped scroll handle, the body engraved with an armorial, on a conforming spreading foot, *repair*, 14,2cm high, 505g; and a George III silver sauceboat, John Hawkins, London, possibly 1817, similar, *dent*, 16cm high, 555g (2)

**R10 000 - 12 000**

**PROVENANCE**

Purchased from Adams Antiques (Pty) Ltd, 97 Harrison Street, Johannesburg, 27 July 1979.

372

**A George III silver inkstand, Burrage Davenport, London, 1777**

the pierced oval frame with beaded borders centred by three conforming pierced bottle holders with an associated ink pot, waiver pot and pounce pot, the tray engraved with initials, raised on four claw-and-ball feet, *dents, chips, the waiver, pounce and ink pot mounts unmarked*, the stand 19,7cm long, 745g all in (4)

**R5 000 - 7 000**

**PROVENANCE**

Sold: Sotheby's Parke Bernet, South Africa (Pty) Ltd, Johannesburg, 17 March 1978, lot 334.



373

374

**A George III silver two-handled sauce tureen and cover, Hester Bateman, London, 1786**

boat-shaped, the body engraved with a crest to one side, beaded rim, the sides applied with reeded and foliate hoop-shaped handles, on a conforming oval base, the cover surmounted by a beaded urn-shaped finial, *scratch weights* 13 = 15, *split, dent*, 24cm wide over handles, 420g

**R7 000 - 9 000**

**PROVENANCE**

Purchased from Templar's (Pty) Ltd, Benmore Gardens, Sandton, 8 November 1978.



374

375

**A George III silver cake basket, possibly Joseph Scammell, London, 1789**

the oval pierced body with vacant cartouches united by flowerhead swags, with wavy reeded rim applied with a reeded conforming swing-handle, raised on a reeded rim foot pierced with pales, the base with initial, *split, maker's mark rubbed, surface scratches*, 28,7cm wide over handle, 880g

**R9 000 - 12 000**

**PROVENANCE**

Purchased from Garrard & Company, London, 16 February 1968.



375

376

**A George III silver oval tray, Elizabeth Jones, London, 1791**

oval, the centre engraved with an armorial, the cavetto engraved with a feathered border interspersed with flowerheads, reeded rim, on four triangular outswept legs terminating in stylised ball feet, *repairs, minor dent, splits*, 41,2cm wide, 1260g

**R8 000 - 10 000**



376

377

**A pair of George III silver salts, Paul Storr, London, 1793**

urn-shaped, each gadrooned body applied with lion-mask-and-ring handles, raised on an oval stepped foot, gilt interior, *scratch weight* 6"7 & 47, *dents*, 10,8cm wide over handles, 230g all in (2)

**R4 000 - 6 000**

**PROVENANCE**

Purchased from Mary Cooke Antiques, 1 Barnes Hill Street, London, SW13, 22 September 1978.



377



378

**A George III silver teapot, The Batemans, London, 1794**

the hinged cover engraved with bright-cut decoration surmounted by an oval ivory finial, the side applied with a *later* wooden scroll handle, the body and shoulders with further bright-cut borders, the front engraved with a navette-shaped cartouche and the reverse similarly engraved with a vacant cartouche with initials, on an oval-shaped reeded base, *dents*, 15cm high, 385g; and a George III silver stand, Peter & Ann Bateman, London, 1791, navette-shaped, engraved with bright-cut foliate decoration, with reeded rim, raised on four fluted outswept feet, *dent*, repair, 18,8cm wide, 145g (2)

**R15 000 - 20 000**

\*This lot is not suitable for export



378

379

**A George III assembled silver coffee set, Peter & Ann Bateman, London, 1794-1799**

the urn-shaped coffee pot with bands of bright-cut decoration interspersed with rondels of flowerheads and sprays of flowers, engraved with initials below, the hinged cover surmounted by a ball finial, the side applied with a *later* wooden handle terminating in an acanthus leaf, on a spreading stepped circular foot, reeded bands throughout, 32,5cm high; the stand similarly engraved, raised on three fluted outswept paw feet, 15cm diameter; the sugar basket navette-shaped, similarly engraved, the sides applied with a reeded swing-handle, on a conforming spreading oval foot, 16,5cm wide; a George III silver milk jug, maker's mark rubbed, London, 1799, the oval body similarly engraved, the side applied with a reeded handle, 11,4cm high, 165g; and two pairs of George III silver sugar tongs, Peter, Ann & William Bateman, London, 1803, 14,5cm long, *scratch weights* 4-23-18 and *appears to be* 59 4, marks worn, minor dents and restorations, 1335g all in (6)

**R35 000 - 40 000**

**PROVENANCE**

Purchased from Templar's (Pty) Ltd, Benmore Gardens, Sandton, 28 June 1978.

380

**A George III silver-gilt chalice, Henry Chawner, London, 1794**

the bowl with gilt interior, on a tapering stem, raised on a conforming circular foot with reeded border, on a square base, *scratches to the interior*, 16,1cm high, 290g

**R4 000 - 6 000**

**PROVENANCE**

Purchased from Dag Saboya escritório de arte, Rio de Janeiro, Brasil, 13 July 1988.



379

381

**Three George III silver-gilt salts, maker's mark indistinct, London, 1796**

each of navette shape with scrolled ends and gadrooned borders, engraved with a crest, gilt interior, on a conforming stepped oval base, *some pitting, split, dents*, 11,8cm wide, 420g all in; and a George IV silver-gilt salt, Daniel Smith & Robert Sharpe, London, 1784, similar, 11,8cm wide, 145g (4)

**R4 000 - 6 000**

**PROVENANCE**

Purchased from Bentley Antiques, 41 Church Street, Cape Town, 17 December 1985.



380



381

382

**Four George III silver-gilt dishes, Robert Hennell I & David Hennell II, London, 1800**

each circular with reeded rim, *minor oxidization, re-gilded, 10,4cm wide, 265g all in (4)*

R4 000 - 6 000

**PROVENANCE**

Sold: Sotheby's Parke Bernet, South Africa, Johannesburg (Pty) Ltd, 10 November 1978, lot 219.



382

383

**A George III silver and cut-glass cruet set, The Batemans, London, 1804**

the navette-shaped frame engraved with a foliate band enclosing two cartouches, one engraved with the initial 'T', raised on outswept scroll feet, with central carrying-handle and division collar, fitted with two glass condiment bottles, a mustard pot and two glass casters, each with silver collars, *damage to the stand, later wing nut, chips, loss, 27cm high, 1356,7g all in*; and a George III silver 'Old English' pattern mustard spoon, John Lias, London, 1808, *11,9g (7)*

R12 000 - 15 000

**PROVENANCE**

Purchased from C. T. Gilmer late of Mallett & Son, 16 Old Bond Street, Bath, 12 September 1968.



383

384

**A pair of George III silver wine coasters, Thomas Holland II, London, 1805**

the moulded sides with scrolling foliage and flowerheads, with moulded leaf rim and turned wooden base, *marks rubbed, minor dents to one rim, Spink & Son Ltd paper label, 14,3cm diameter (2)*

R15 000 - 20 000

**PROVENANCE**

Purchased from Spink & Son Ltd, 5, 6 & 7 King Street, St. James's, London, SW1, 10 November 1981.



384

385

**A pair of George III silver dinner plates, Paul Storr, London, 1807**

circular, each with gadrooned wavy rim interspersed with acanthus leaves and ovolu motifs, the reeded border centred by a crest, *scratches, 25,5cm diameter, 1495g all in (2)*

R15 000 - 20 000

**PROVENANCE**

Purchased from Mary Cooke Antiques, 1 Barnes Hill Street, London, SW13, 22 September 1978.



385



386



387



388

386

**A pair of George III silver entree dishes and covers, Joseph Angell I, London, 1818**

each oval shaped body with moulded acanthus-leaf and flowerhead borders, the conforming cover surmounted by a foliate and flowerhead-shaped handle, each cover and base engraved with three armorials, dents, scratches, 33,3cm wide, 4410g all in (2)

**R25 000 - 30 000**

**PROVENANCE**

Purchased from Gold Shop, 65 Bloor St West, Toronto, Ontario, Canada, 14 November 1978.

387

**A William IV silver snuff box, Nathaniel Mills, Birmingham, 1833**

rectangular, the reeded body with a hinged stepped cover moulded with flowerheads, scrolls and foliage against a hammered ground enclosing a vacant cartouche, with reeded sides and base, gilt interior, minor pitting, 8,5cm wide, 130g

**R7 000 - 9 000**

388

**A set of six Victorian silver-gilt shell butter dishes, Charles Fox II, London, 1837**

each of scalloped outline with scrolled thumbpiece engraved with a crest, raised on three whelk feet, gilt interior, 12cm wide, 670g all in (6)

**R6 000 - 8 000**

**PROVENANCE**

Purchased from Templar's (Pty) Ltd, Benmore Gardens, Sandton, 11 December 1978.





389

**A pair of Sheffield plated wine coolers, 19th century**

urn-shaped, each with gadrooned rim and beaded borders, the front engraved with an armorial, the sides applied with outswept handles terminating in lion masks, raised on a stepped and gadrooned foot, with detachable rim and liner, *dents*, 25cm high (2)

R12 000 - 15 000



391

391

**A Victorian silver-gilt basket, Charles Johnston Hill retailed by Asprey & Co, London, 1891, with Austro-Hungarian import marks, 1891-1901**

oval, with moulded c-scroll rim, the body with pierced latticework sides, moulded in relief with foliate swags headed by flower- and ram's heads, a lion-mask-and-ring handle to each side, raised on foliate headed scroll legs, *stamped ASPREY. LONDON*, 296, 23,2cm wide, 520g

R5 000 - 7 000



390

390

**A Victorian silver-mounted table mirror, William Comyns & Sons, London, 1887**

the shaped bevelled plate within a moulded gadrooned arched frame headed by an oval vacant cartouche, with baluster-shaped easel back support carved with hearts, *restoration*, 63cm high

R5 000 - 7 000

392

**A Victorian silver four-piece tea service, Atkin Brothers, Sheffield, 1896**

comprising: a hot water pot, a teapot, a two-handled sugar bowl and a milk jug, each with indented corners, the body engraved with initials enclosed within foliate swags, flowerheads and scrolling foliage, the shoulders similarly engraved, the sides applied with a harp-shaped handle, the covers surmounted by an engraved finial, on a conforming spreading foot, *splits, dents, stamped Reg No. 114771 and 114772, the hot water pot 23,1cm high, 1895g all in (4)*

**R15 000 - 20 000**

\*This lot is not suitable for export



392

393

**A Victorian assembled five-piece silver tea service, William Gibson & John Lawrence Langman retailed by Goldsmiths and Silversmiths Co, London, 1898-1899**

comprising: a teapot, a hot water pot, a kettle-on-stand, a two-handled sugar bowl and a milk jug, each moulded in relief with c-scroll vacant cartouches to one side and engraved with initials to the other, enclosed by foliage and flowerheads, the sides applied with leaf-capped scroll handles, the spout with masks terminating in a bird's head, the cover surmounted by an eagle-shaped finial, raised on pierced, scrolled and beaded bracket feet, the kettle-on-stand with conforming stand, *dents, stamped 1504 Goldsmiths & Silversmiths Company, 112 Regent St, London, W5 and 6, the kettle-on-stand 36cm high, dents, 3715g all in (5)*

**R25 000 - 30 000**

\*This lot is not suitable for export

**PROVENANCE**

Presentation to Sir Frederick de Waal, First Admiral of the Cape. Previously owned by Lady Catherine de Waal.



393



394

394

**A pair of Victorian silver-mounted and cut-glass scent bottles, retailed by Flavelle Brothers Ltd, Sydney & London, Chester, 1899**

cased, each globular body moulded and cut with six oval cartouches enclosing stylised flowerheads and printies, the hinged covers engraved with initials, enclosing a glass stopper, star-cut base, *minor chips and dents*, signed 'FLAVELLE', 14cm high, the maroon leather presentation case with retailer's name, inscribed with the letters 'MFLW', 19cm high (2)

R5 000 - 7 000

395

**An Edward VII silver salver, Lambert & Co (Herbert Charles Lambert), London, 1904**

circular, with moulded reeded wavy border, raised on three scroll legs, *minor dents*, 36cm diameter, 1550g

R9 000 - 12 000

396

**A George V silver two-handled tray, Sheffield, William Hutton & Sons Ltd, 1913**

rectangular, with gadrooned rim interspersed with shells and acanthus leaves, the sides applied with conforming handles, *oxidisation*, 69cm wide over handles, 3570g

R20 000 - 25 000

**PROVENANCE**

Purchased from Templar's (Pty) Ltd, Benmore Gardens, Sandton, 11 February 1978.

397

**A George V four-piece silver tea service, Amy Sandheim, London, 1926**

comprising: a hot water jug, a teapot, a sugar bowl and a milk jug, each applied with a braided and rope-twist border against a beaten ground, the hot water jug and teapot applied with a harp-shaped wooden handle, the hinged cover surmounted by a wooden urn-shaped finial, the milk jug with harp-shaped silver handle headed by a thumbpiece, *dents*, engraved *Amy Sandheim*, 755, the hot water jug 23cm high, 1405g all in (4)

R20 000 - 25 000



395



396



397





398

398

**Three pairs of silver-mounted tot measures, Goldsmiths & Silversmiths Co Ltd, Hukin & Heath Ltd, RR, London & Birmingham, 1928 - 1937**

each silver hinged cover with thumbpiece, on a tapering glass body applied with a loop handle, star-cut base, with detachable 'Whiskey' label, *chips, one label associated, 11cm high, 905g all in (12)*

R6 000 - 8 000

399

**A George V silver two-handled tray, Cooper Brothers & Sons Ltd, Sheffield, 1931**

oval, with moulded wavy rim, the sides applied with shaped carrying handles, *stamped to the reverse 'S1512 P', 54,5cm wide over handles, 1525g*

R9 000 - 12 000



399

400

**A George V silver rose bowl, Mappin & Webb Ltd, Sheffield, 1932**

the circular body with lappet border, pierced wavy rim joined by foliate trellis work, on a spreading circular petal-shaped pierced foot, *stamped Mappin & Webb Ltd, Sheffield & London to the reverse, 21,7cm diameter, 600g*

R5 000 - 7 000



400

401

**An Elizabeth II silver  
'Sandringham' pattern  
flatware service, Viner's Ltd,  
Sheffield, 1952-1957**

comprising: twelve fish forks, twelve fish knives, twelve soup spoons, twelve dinner forks, twelve dinner knives, twelve dessert knives, twelve fruit forks, twelve fruit knives, twelve dessert spoons, twelve dessert forks, twelve ice cream spoons, three serving spoons, twelve coffee spoons, a soup ladle, six serving spoons, three sauce ladles, two butter knives, a pair of fish servers, two carving knives, *in sizes*, two carving forks, a steel and sixteen teaspoons, *7510g all in*; and a mahogany cabinet, mid 20th century, the rectangular moulded serpentine top above three graduating fitted drawers, raised on leaf-headed cabriole legs, *age-related wear, scratches*, 85cm high, 76cm wide, 51,5cm deep (183)

**R35 000 - 40 000**

**PROVENANCE**

Purchased from Glatman & Lander Ltd, 15, 17 & 19 New Brown Street, Manchester, 4, 11 August 1955.

401



402

**An Elizabeth II 'King's'  
pattern silver flatware service,  
E P & Co, Sheffield, 1963**

comprising: twelve soup spoons, twelve dinner forks, twelve dinner knives, twelve dessert knives, twelve dessert spoons, twelve dessert forks, six fruit knives, six fruit forks and a pair of butter knives, *3310g all in*; six electroplated fish knives and forks, Sheffield, 20th century; and a mahogany canteen, mid 20th century, the hinged moulded rectangular top enclosing a fitted baize-lined interior with a fitted frieze drawer below, the front with brass carrying handle, 17cm high, 47,5cm wide, 34,5cm deep (99)

**R30 000 - 35 000**

402





403

403

**A George III style carved mahogany silver table, 19th century**

the rectangular top with a pierced fretwork gallery, the blind 'Chinese' fretwork frieze with ribbon-carved beading, on four pierced fretwork square-section legs, headed by carved pierced angle brackets, joined by a scrolled pierced conforming stretcher surmounted by an urn finial, on block supports with brass castors, *repair, restoration, chips, retailer's plaque Frank Partridge, Works of Art, 26 King St. St. James's and New York, 77cm high, 84,5cm wide, 50,6cm deep*

**R15 000 - 20 000**



404

404

**A George IV giltwood convex mirror**

carved with an eagle perched on a rocky outcrop above a foliate crestring, the convex plate enclosed by an ebonised wood slip with a rope and oak-leaf surround, the lower section with leaf and scroll crestring, *some damage and repairs, 113cm high, 70cm wide*

**R8 000 - 10 000**

405

**A George III giltwood tripod torchère**

the circular fluted bowl carved with a key-fret border above a scroll band, with pendant pineapple knop, supported on three foliate-carved tapering legs headed by rams' heads with garlands of flowers in their mouths, their horns united by foliate swags, raised on paw feet united by a circular platform, on a moulded triangular stepped based with block feet, *restorations, repairs, 119cm high*

**R12 000 - 15 000**

**PROVENANCE**

De Goede Hoop Estate, Noordhoek, Cape Town.



405



406

**A George III mahogany  
secrétaire bookcase,  
19th century**

the outset cornice with a dentil  
frieze above a pair of astragal glazed  
doors enclosing three adjustable  
shelves, the fall-front fitted with  
a red leather writing surface, an  
arrangement of eight pigeon holes,  
four small drawers and a cupboard  
with satinwood interior, above three  
graduated drawers, on bracket feet,  
*damage to the moulding, 202cm high,  
89cm deep, 54,5cm deep*

**R20 000 - 25 000**

**PROVENANCE**

De Goede Hoop Estate, Noordhoek,  
Cape Town.

407

**A George III brass-bound  
mahogany peat bucket**

the tapering sides applied with a pair  
of brass bands, with carrying-handle,  
*44cm high, 37cm diameter; with later  
tin liner*

**R10 000 - 12 000**

**PROVENANCE**

De Goede Hoop Estate, Noordhoek,  
Cape Town.

408

**A George III brass-bound  
mahogany plate bucket**

of cylindrical coopered form,  
bound with two brass bands, with  
a brass carrying-handle, *43cm high,  
36,5cm diameter; with later  
two-handled tin liner*

**R10 000 - 12 000**

**PROVENANCE**

De Goede Hoop Estate, Noordhoek,  
Cape Town.

406



407



408



409

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

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

R10 000 - 15 000

409



410

**A George II style mahogany shepherd's crook armchair**

with shaped closenailed leather-upholstered back and stuff-over seat, with shepherd's crook arms, raised on acanthus-leaf-carved cabriole legs with bun feet, *restorations, cracks*

R4 000 - 6 000

410



**PROVENANCE**

Purchased from Adams Antiques (Pty) Ltd, 97 Harrison Street, Johannesburg, 14 February 1983.

411

**A Regency rosewood-veneered writing table**

the rectangular top inset with a gilt-tooled green leather writing surface, a pair of frieze drawers below, on rectangular supports, on outswept legs with brass paw feet and brass castors, *stringing throughout, restorations, repair*, 72cm high, 99cm wide, 58cm deep

R10 000 - 12 000

\*This lot is not suitable for export

**PROVENANCE**

Purchased from David Porter Antiques, Cape Town, 25 March 1997.

411



412

**A pair of Victorian rosewood card tables**

each moulded rectangular hinged top enclosing a baize-lined playing surface above a foliate-carved frieze, on an octagonal faceted baluster column, on a stepped circular socle and moulded base, raised on three paw feet with castors, *cracks, veneer loss*, 76,5cm high, 92cm wide, 46cm deep (2)

R12 000 - 15 000

\*This lot is not suitable for export



412



413

**A nest of three Regency style simulated and painted rosewood and mahogany tables, 19th/20th century**

*in sizes*, each with rectangular top raised on turned tapering double bamboo style supports, raised on bracket feet united by a back stretcher, *the tallest with crack, applied Sotheby's paper label 496, the tallest 72,5cm high, 48cm wide, 43,5cm deep* (3)

R6 000 - 8 000

**PROVENANCE**

Purchased from David Porter Antiques, Cape Town, 9 February 1995.



413

414

**An Edwardian mahogany and satinwood marquetry inlaid travelling games and tantalus**

the hinged cover centred by a shell patera with conforming inlaid corners, enclosing a mirrored back, fitted with three decanters engraved Baccarat, France, a cribbage board, a fitted tray and a secret compartment, a fitted drawer below, the sides applied with carrying handles, on a stepped plinth base, *minor chip to one stopper, stringing throughout, Bramah London lock*, the box 37cm high, 40cm wide, 30cm deep

R6 000 - 8 000

**PROVENANCE**

Purchased from Templar's (Pty) Ltd, Benmore Gardens, Sandton, 11 February 1978.



414

415-420

**No Lots**







The Vineyard Hotel, Newlands, Cape Town  
7 October – 4.30pm

**Continental Ceramics, Silver, Glass  
and Contemporary Furniture,  
Cape Furniture and related objects**

Lots 421–480

Lot 441 A Danish teak, oak and caned 'SW 96' easy chair designed  
in 1956 by Finn Juhl for Søren Willadsens Møbelfabrik



421



422



423



421

**An Italian Renaissance style carved walnut cassone, 18th century and later**

the rectangular moulded hinged top with egg-and-dart border, enclosing a glove compartment, the panelled front carved with a crest and crown surrounded by scrolling foliage flanked by a pair of caryatids, panelled sides, on a moulded plinth base, on plinth feet with later brackets, restorations, cracks, losses, 52,5cm high, 163cm wide, 52,7cm deep

**R12 000 - 15 000**

422

**A pair of Italian walnut high-back armchairs, 18th/19th century**

each with a double splat centred by a rectangular tableau enclosed by scrolls interspersed with four fleurs-de-lys, heightened with a double border of stippled decoration, between stiles headed by scroll and acanthus-leaf terminals, the arm supports similarly carved, moulded solid seat, on square-section legs united by a conforming front stretcher, the sides joined by a three-quarter stretcher, restorations, losses (2)

**R18 000 - 24 000**

423

**A Dutch walnut and marquetry corner cupboard, 19th century**

in two parts, the moulded pediment centred by a later stylised wave keyblock above a pair of shaped glazed doors enclosing three later shelves and a pair of frieze drawers, with a brushing-slide below, canted corners, the lower section comprising a pair of panelled doors enclosing a shelf, on bracket feet, the whole inlaid with trailing flowerheads and foliage, the panels with flower-filled urns, repairs, restorations, 237cm high, 130cm wide, 62cm deep

**R40 000 - 50 000**

**PROVENANCE**

De Goede Hoop Estate, Noordhoek, Cape Town.





424

424

**An assembled set of twelve  
No 4 Café Daum bentwood  
fruitwood Secessionist dining  
chairs, including an armchair,  
manufactured by Joseph Thonet,  
late 19th century**

*each with caned seat, chips, losses,  
stamped in black JJ Kohn, Austria, paper  
labels J&J Kohn, Wien, paper label Thonet,  
Wien, stamped JJ Kohn, Wien, Austria (12)*

R30 000 - 35 000

425

**A pair of Emile Gallé Nancy  
St Clément blue and white faience  
candle holders, 19th century**

*each modelled as a seated roaring lion  
with its tail wrapped around its body,  
presenting a turret with its front paws  
enclosed by foliage, on an oval pierced  
and swirled base, chips, signed Gallé Nancy  
and St Clément, in underglaze-blue,  
24cm high (2)*

R9 000 - 12 000

**PROVENANCE**

De Goede Hoop Estate, Noordhoek,  
Cape Town.

426

**Four Emile Gallé à Nancy  
St Clément blue and white  
two-handled baskets,  
19th century**

*oval, each with two pierced cartouches  
centred by a medallion painted with the  
thistle of Lorraine below birds in flight  
flanked by two scrolling foliate flower-  
filled towers interspersed with rectangular  
vacant cartouches and pierced  
interlocking scrollwork incorporating a  
pair of scroll handles, shaped apron, on  
four outswept tapering square-section  
feet, chips, one printed Gallé à Nancy in  
underglaze-blue, the other three with  
Gallé Nancy and St Clément, the largest  
26cm wide over handles (4)*

R12 000 - 15 000

**PROVENANCE**

De Goede Hoop Estate, Noordhoek,  
Cape Town.



425



426

427

**An Austro-Hungarian silver waiter, maker's mark worn, Vienna, 1803**

circular, with pierced gallery, on three acanthus-leaf headed ball-and-claw feet, *dents*, 23cm diameter, 625g

R5 000 - 7 000



427

428

**A German silver rose bowl, Wilhelm Binder Schwäbisch Gmünd, 800 standard, 19th century, with Austro-Hungarian import marks, 1901-1921**

circular, with lobed body and beaded rim, *minor dents*, stamped 63230, 17,7cm diameter, 310g

R7 000 - 9 000



428

429

**A Portuguese silver and garnet casket, Porto, 1938-1984, .833 standard**

the hinged rectangular-shaped moulded cover with c-scrolls and foliage accentuated by cabochon-cut garnets surrounding a raised vacant cartouche, the conforming sides engraved with c-scrolls and foliage, raised on stepped beaded bracket feet, *dent*, 6,5cm high, 20,2cm wide, 13,8cm deep, 680g all in

R7 000 - 9 000



429

430

**A Tiffany & Co silver novelty egg cutter, 1893-1894, .925 sterling**

the hinged circular steel slice with ring attachment, on three cabriole legs joined by an adjustable central support surmounted by a dish, on flat bun feet, *engraved* 29, *PATENT* 1893 4, 106 TIFFANY & MAKERS SILVER-SOLDERED 20 W, 10,2cm high, 75g all in

R10 000 - 12 000



430



431

**431**  
**A Tiffany & Co silver 3½ pint jug, 1947-1956, .925 sterling**

the tapering body engraved with initials *SKL*, reeded rim, the side applied with a harp-shaped handle, gilt interior, engraved *TIFFANY & CO, MAKERS STERLING SILVER, 22343 M, 3½ PINTS, 16,9cm high, 650g*

R12 000 - 15 000



432

**432**  
**A Tiffany & Co silver bowl, 1947-1956, .925 sterling**

circular, with tapering sides and flared rim, raised on a conforming footrim, the base engraved *TIFFANY & CO, MAKERS STERLING SILVER, 20448 M, 29,5cm diameter, 1120g*

R35 000 - 40 000

**433**  
**A Danish silver 'Cactus' pattern flatware service, designed in 1930 by Gundorph Albertus for Georg Jensen, .925 sterling**

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

R70 000 - 90 000



433





434  
**A Danish Georg Jensen silver  
 tazza designed by Georg  
 Jensen, Copenhagen,  
 1945-1977**

the circular bowl with everted  
 rim applied to the exterior with  
 intertwined vine branches  
 suspending bunches of grapes, on a  
 spiral-twisted stem with conforming  
 stylised design, on a spreading  
 circular foot, *dent to rim, stamped*  
*DENMARK, GEORG JENSEN, STERLING,*  
*264A, 27cm high, 1280g*

**R60 000 - 70 000**



435  
**A Danish Georg Jensen silver  
 wine coaster designed by  
 Georg Jensen, Copenhagen,  
 2008**

circular, the lobed body with vine  
 leaf engraving, applied with grapes and  
 intertwined vines, turned wooden base,  
*stamped DENMARK, GEORG JENSEN,*  
*STERLING, 229, 14,5cm diameter*

**R40 000 - 60 000**



436

**A silver cast 'Root Tree & Klipspringer' candle holder, Patrick Mavros, Harare, 2000**

raised on a root tree base with a standing male and recumbent female klipspringer, stylised tree stem, with detachable foliate-shaped nozzle, 22,5cm high, 1070g

R70 000 - 80 000



437

**A silver cast 'Root Tree & Elephant' candle holder, Patrick Mavros, Harare, 2000**

raised on a root tree base with two standing elephants, stylised tree stem, with detachable foliate-shaped nozzle, 23cm high, 1150g

R70 000 - 80 000



438

**A pair of Macassar ebony and rosewood console tables, David Linley, modern**

each rectangular crossbanded quarter-veneered top with rounded corners and inlaid with a chequerboard design above a frieze moulded with a steel band, above a u-shaped support centred by a rectangular steel-bound plinth, on a faceted rectangular stepped base, *chips, 78cm high, 150cm wide, 54,5cm deep (2)*

**R40 000 - 50 000**

\*This lot is not suitable for export

**PROVENANCE**

De Goede Hoop Estate, Noordhoek, Cape Town.

439

**A leather and rosewood-veneered model 670 lounge chair and 671 ottoman designed in 1956 by Charles and Ray Eames**

with padded button-back and seat, padded arms, in a rosewood-veneered bentwood shell with swivel steel support, on five square-section outswept legs, on circular feet with caps, *wear, stamped 670A; the ottoman, en suite, wear, stamped 670C (2)*

**R25 000 - 30 000**

\*This lot is not suitable for export

440

**A Danish rosewood and maple-lined sideboard designed in the 1960s by Axel Christiansen Odder for ACO Møbler**

the rectangular top above three long baize-lined frieze drawers, a hinged fall-front below enclosing a mirrored back and shaped shelf, flanked by doors each enclosing a shelf, on square-section legs joined by side-stretchers, on metal feet, *inscription to the reverse of the central drawer, 90,5cm high, 57cm wide, 220,5cm long*

**R20 000 - 30 000**

\*This lot is not suitable for export





439



440

441

**A Danish teak, oak and caned 'SW 96' easy chair designed in 1956 by Finn Juhl for Søren Willadsens Møbelfabrik**

the caned back and seat between sculpted outcurved arms, on turned tapering supports joined by a front and back stretcher, on protective caps, *Bruun Rasmussen paper label*

The chair can be considered the 'acid test' of designers. In its simplest form it is a structure that supports a body off the floor. It has become a symbol in our society that is associated with identity and power, thus this 'simple' structure has been elevated to become imbued with personal expression. The designer has the ability to give it further expression and thereby reflect the age, society and period during which it was created, leaving behind a legacy for society to enjoy and reflect on.

This Finn Juhl chair was only produced in small numbers and is the reflection of an age where furniture underwent a change. Danish modern design moved towards the simplistic, the negative space and industrial designs versus the heavy and ornate styles of previous periods. Finn Juhl moved towards exposing the raw elements of the chair. His design shows an almost seamless way of joining and shaping the wooden structure in order for it to appear soft, without losing its masculine appeal. Known for his 'floating' designs, this chair does not strictly fit into this category. Nevertheless, by using an almost transparent material, the sitter experiences a floating sensation. Not only are his designs comfortable, but are further transformed into statement pieces, identities in their own right which we today term as 20th century design.

Finn Juhl was a teacher at the School of Interior Design in Copenhagen up until 1955, the year before this chair was manufactured. He became better known outside Denmark, making a definitive impression on the American market where abstract expressionism was emerging, and he is now considered to be one of the greats in design history. By combining the influences of his architectural training, those of abstract sculptor, Jean Arp, and of African art, he created some astounding designs.



This chair is a classic Finn Juhl expression that is almost self-explanatory in its construction and a distinctive expression of his style. It was further exhibited as part of Søren Willadsens Møbelfabrik's 50th anniversary. It is an example of a period that asks us to look beyond the functional in favour of the identity and mastery behind each piece, the strength of construction, the visual appeal and how the chair carries the human body.

**R55 000 - 60 000**

**PROVENANCE**

Sold: Bruun Rasmussen, Copenhagen, 24 October 2018, lot 536.

**LITERATURE**

Oda Noritsugu, (2012), *Finn Juhl*, Corona Books, Japan, illustrated on page 70.

442

**A Danish teak coffee table designed in the 1960s by Finn Juhl for France and Søn**

the rectangular top with upswept sides, on in-cut square-section tapering legs joined by side-stretchers, stamped *MADE IN DENMARK*, manufacturer's plaque, model number 6322097, 41,5cm high, 145cm wide, 54cm deep

**R8 000 - 10 000**

**PROVENANCE**

Mark Bernstein, co-founder of Campbell Bernstein and Irving, consulting engineers and architects, Durban, 1980.



442

443

**A Danish teak model 533 table designed in the 1960s by Finn Juhl for France & Søn**

the rectangular top with upswept sides, on tapering in-cut square-section legs joined by side-stretchers, stamped *MADE IN DENMARK*, manufacturer's plaque, numbered 6333865, 44cm high, 84cm wide, 78,2cm deep; a Danish teak side table designed in the 1960s by Finn Juhl for France & Søn, similar, stamped *MADE IN DENMARK*, manufacturer's plaque, numbered 6333915, 39cm high, 60cm wide, 42,5cm deep; and a Danish teak side table designed in the 1960s by Finn Juhl for France & Søn, the rectangular top with upswept sides, on tapering in-cut square-section legs joined by a shelf-stretcher and side-stretchers, stamped *MADE IN DENMARK*, manufacturer's plaque, numbered 6333910, 53,5cm high, 71cm wide, 50,8cm deep (3)

**R15 000 - 20 000**

**PROVENANCE**

Mark Bernstein, co-founder of Campbell Bernstein and Irving, consulting engineers and architects, Durban, 1980.

**LITERATURE**

Oda Noritsugu, (2012), *Finn Juhl*, Corona Books, Japan, the model 533 table is illustrated on page 131.



443

444

**A Danish teak two-handled tray designed in the 1950s by Jens Harald Quistgaard for Dansk Designs**

oval, with upturned ends incorporating carrying-handles, the sides with a split gallery, raised on flange supports, stamped *DANSK DESIGNS DENMARK*, 59,3cm wide over handles

**R4 000 - 6 000**



444





445

445

**A Danish teak and vinyl 'Ox' lounge chair designed in 1960 by Illum Wikkelsø for Søren Willadsens Møbelfabrik**

the padded button-back below a curved headrest, curved padded arms, webbed seat, loose seat cushion, on outswept square-section legs

R25 000 - 30 000



446

446

**A Danish teak rocker, mid 20th century**

the curved top-rail between turned supports joined by seven spindles, padded seat, shaped arms, on turned tapering supports joined by side-stretchers, on dished supports

R6 000 - 8 000



447

447

**A Swedish afroomsia and wool model 800 'Highback Seal' chair designed in 1956 by Ib Kofod-Larsen for Olof Persson Möbler (OPE)**

the padded back with detachable head cushion with leather straps, curved and winged arms, on turned tapering supports joined by a box-stretcher, on flat metal feet, loose seat cushion

R45 000 - 50 000

#### PROVENANCE

Sold: Auktionshaus HERR Lauritz.com, Köln, 14 October 2018, lot 5126302.



448



449



450

**448**  
**Six Dutch rosewood and teak 'EJ'**  
**side chairs designed in 1962 by**  
**Cor Bontenbal for Fritho Franecker**

each curved backrest between rounded square-section supports, stuff-over seat, on turned tapering legs (6)

**R14 000 - 16 000**

**LITERATURE**

B. Looper (2014) *Fristho 'Vooruitstrevende Meubelen' 1921 - 1978 mid-century modern in Nederland*, Netherlands, Uitgeverij Bornmeer, illustrated on page 63.

**449**  
**A Norwegian glass and ebonised**  
**'Falcon' table designed in the 1960s**  
**by Sigurd Ressel for Vatne Møbler**

the circular black-glazed loose top on four curved supports, on pad feet, *manufacturer's paper label*, 47cm high, 90cm diameter

**R7 000 - 9 000**

**450**  
**A pair of Japanese ebonised**  
**'Hiroshima' armchairs designed**  
**in 2008 by Naoto Fukasawa for**  
**Maruni**

each shaped back and curved arms on turned tapering supports, rounded hard seat, on turned tapering legs joined by front and back stretchers, *manufacturer's plaque* (2)

**R16 000 - 18 000**



451



452



453

**451**  
**A nest of three Italian Aldo Tura**  
**goatskin, lacquered and mahogany**  
**tables, 1950s**

*in sizes, each circular top above a plain frieze, on three turned tapering legs, the third example on a turned tapering support, on three tubular brass legs, minor veneer cracks, the tallest with manufacturer's paper label, the tallest 55cm high, 41,5cm diameter (3)*

**R18 000 - 20 000**

**452**  
**A chrome and leather Wassily chair**  
**designed in 1925 by Marcel Breuer**  
**for Knoll**

*with leather back, seat and arms, on a chrome tubular frame*

**R5 000 - 7 000**

**PROVENANCE**  
Purchased from Innovation in the 1980s.

**453**  
**An LC1 cowhide and chrome**  
**armchair designed in 1928 by**  
**Le Corbusier, Pierre Jeanneret**  
**and Charlotte Perriand**

*the curved hinged chrome frame with cowhide back, between curved supports, leather strap arms, cowhide seat, on tubular legs joined by front and back stretchers, on metal flat bun feet*

**R9 000 - 12 000**

**PROVENANCE**  
Purchased from Innovation in the 1980s.



454

**A Tobia Scarpa yellow and grey glass fused murrine vase for Venini, Occhi series, 1960s**

the ovoid body acid etched with geometric blocks of alternating grey and yellow enclosing clear glass, acid-etched mark Venini Murano Italia, 24,1cm high

R30 000 - 40 000



454

455

**A Tobia Scarpa black and grey fused murrine glass vase for Venini, Occhi series, 1960s**

the tapering four-sided body acid-etched with geometric blocks of black and grey enclosing clear glass, acid-etched mark Venini Murano Italia, 32,8cm high

R25 000 - 30 000



455

456

**A René Lalique model no. 10 - 939 frosted and clear 'Saint-Émilion' glass vase designed 11 December 1942**

engraved in script 'Lalique, France', chip, 25,5cm high

R4 000 - 6 000



456

**LITERATURE**

F. Marcilhac (2004) *R. Lalique Catalogue Raisonné de l'oeuvre de verre*, Paris, Les éditions de l'Amateur, illustrated on page 472.

457

**A large Italian red and orange glass vase**

the flattened baluster body with orange tear- and egg-shaped drops highlighted against ruby red, with flared neck, with black line overall crackle, apparently unsigned, 55cm high

R10 000 - 15 000



457

458

**A Murano 'aquamarina' glass vase designed by Luigi Camozzo, 20th century**

the flattened tubular body applied with radiating spikes, signed, 45,5cm high

R14 000 - 16 000



458

459

**A Guido van Besouw blue and coral red glass gourd vase, 21st century**

the globular body in turquoise and royal blue with a stylised coral and red line design, signed, 18cm high

R4 000 - 6 000



459

460

**A Batavian padouk and brass-mounted document box, 18th century**

the hinged moulded brass studded rectangular top applied to each corner with pierced trailing foliate motifs, the escutcheon plate framed by four brass studs, the corners applied with conforming motifs, on a moulded stepped plinth base, 13,2cm high, 36cm wide, 23,3cm deep

**R8 000 - 12 000**

**PROVENANCE**

From the Marius le Roux Collection.

460



461



461

**A Colonial padouk and silver-mounted deeds box, 1751**

the hinged top surmounted by a petal-shaped and ring handle, the sides applying with scrolled carrying-handles, the latch of the lock-plate engraved "1751", on a *later* plinth base, raised on *later* flat bun feet, the interior with *later* presentation plaque inscribed "A TOKEN OF APPRECIATION FROM WOMEN OF PRETORIA 5. 12. 1932", 12,2cm high, 29,3cm wide, 22,4cm deep

**R20 000 - 25 000**

462

**A Cape stinkwood and yellowwood side cupboard, late 18th century**

the moulded rectangular top above a pair of panelled doors enclosing a shelf, panelled sides, raised on *later* ogee feet, *restorations*, 98,5cm high, 116cm wide, 57cm deep

**R70 000 - 80 000**

462





463

463

**A Cape stinkwood cabinet-on-stand, 19th century**

the moulded arched cornice above a pair of panelled doors enclosing two shelves and three drawers with a frieze drawer below, panelled sides, on octagonal baluster legs joined by an x-shaped wavy stretcher centred by three inlaid ebonized and bone star motifs, on turned bun feet, 237cm high, 161cm wide, 58cm deep

R60 000 - 80 000



464

464

**A stinkwood and rooibos half-moon table, 19th century**

the two-plank top above a reeded frieze raised on tapering fluted legs, repair, 75cm high, 122cm wide, 59cm deep

R15 000 - 20 000



465

**A Cape stinkwood  
neo-classical side chair,  
19th century**

the stepped rectangular top-rail  
with wave-shaped cresting above  
a pierced splat, riempie seat, on  
tapering square-section legs joined  
by an H-shaped stretcher

R4 000 - 6 000



465

466

**A James Benjamin Donald  
Moodie yellowwood,  
mahogany and fruitwood on  
pine writing slope, Orange  
Free State, Ladybrand district,  
19th century**

the hinged rectangular top enclosing  
a hinged writing surface, inkwell and  
pen compartments, the whole inlaid  
with geometric motifs and stylised  
stars, the reverse with lattice border  
within crossbanded borders,  
28cm high, 56cm wide, 28,5cm deep

R35 000 - 40 000



466

**LITERATURE**

Deon Viljoen and Pier Rabe (2001)  
*Cape Furniture and Metalware*, Ince  
Cape (Pty) Ltd, Cape Town, illustrated  
on page 77.

467

**A pair of South Western Cape  
stinkwood and inlaid wall  
cupboards, 19th century**

each with moulded outset pediment  
above a glazed door flanked by  
recessed faceted lozenges headed  
by stylised stars, on a plinth base,  
restoration, the taller 129cm high,  
79cm wide, 14,5cm deep (2)

R40 000 - 60 000

**PROVENANCE**

Purchased from Pier & Jo-Marie Rabe  
in 2001.

**LITERATURE**

Deon Viljoen and Pier Rabe (2001)  
*Cape Furniture and Metalware*, Ince  
Cape (Pty) Ltd, Cape Town, illustrated  
on page 87.



467



468

**468**  
**A Cape teak and brass-bound**  
**pickle balie and cover, late**  
**19th century**

the tapering sides incorporating a pair of pierced handles, with fitted lead liner, restoration, 19,5cm high, 25,2cm wide over handles

R5 000 - 7 000



469

**469**  
**A Cape teak and brass-bound**  
**water balie and cover,**  
**19th century**

the circular tapering body applied with a *later* brass tap, the sides applied with a swing-handle, the cover surmounted by a shaped wooden handle, the cover *later* inscribed to the reverse *EUGENIE ALEXA GLATTHAAR, EA GLATTHAAR, GIVEN BY DADDY (A.V. VELDEN), 38cm high*

R8 000 - 10 000

**PROVENANCE**

Eugenie Alexa Glatthaar was born Eugenie Alexa van Velden on 24/1/1930 and died 11/5/1998. Her father was Alexander Reid van Velden who was born in 1891 in Ladismith in the Cape Colony and died in October 1966.



470

**470**  
**A Cape stinkwood and witels**  
**wakis, 19th century**

the moulded rectangular hinged top applied with a brace, the tapering sides applied with iron carrying-handles, traces of paint, 48cm high, 95cm wide, 55,5cm deep

R15 000 - 20 000

**471**  
**A large Linnware vase, 1930s**

the ovoid body with slightly flared neck, glazed in shades of mottled turquoise, green and blue, glaze chips to the foot, impressed dish mark, 38cm high

R15 000 - 20 000

**PROVENANCE**

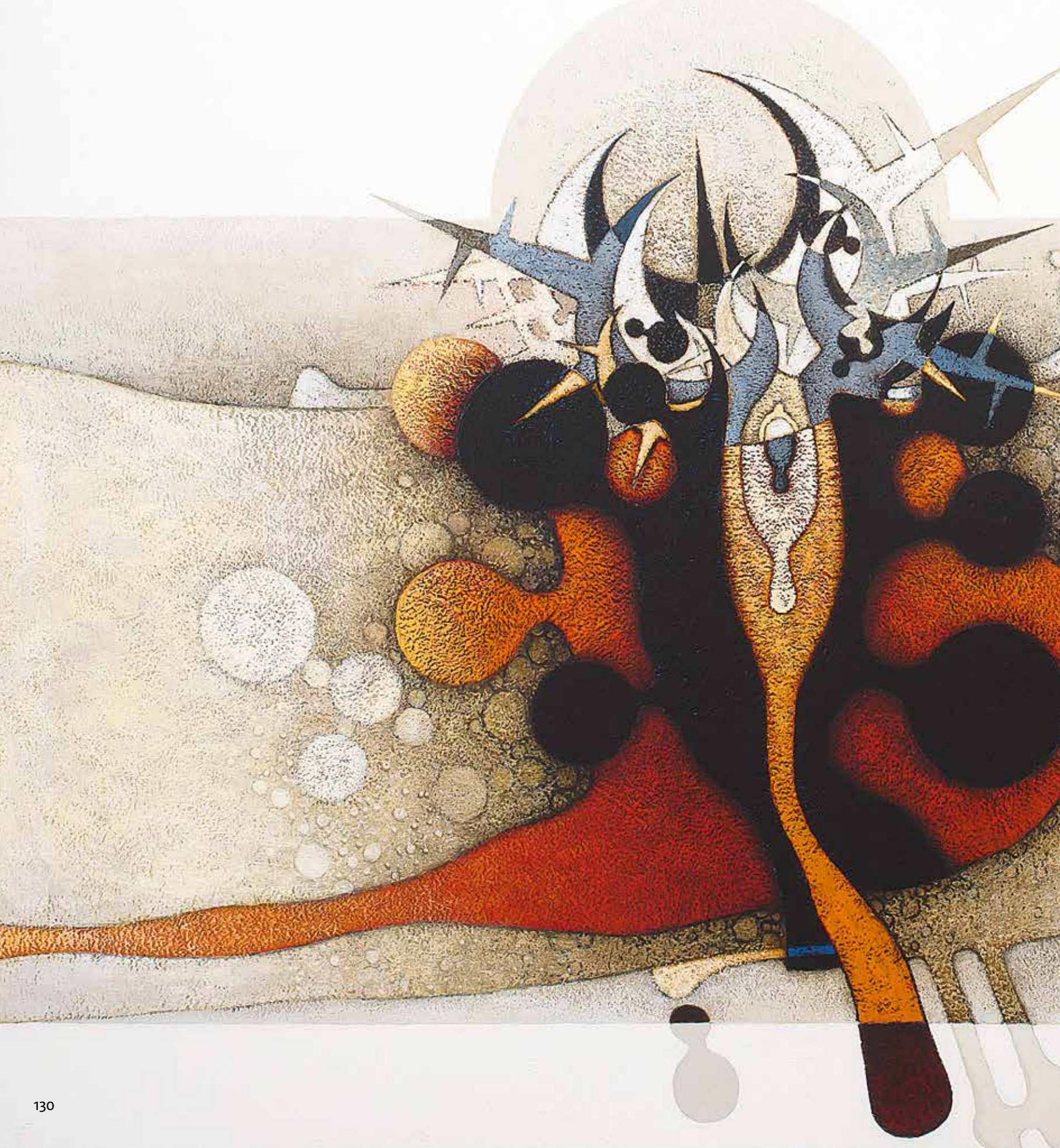
From The Andrew Newall Collection.

**472 - 480**  
**No Lots**



471









The Vineyard Hotel, Newlands, Cape Town  
7 October – 5.30pm

## **Modern, Post-War and Contemporary Art**

Day Sale  
Lots 481–580

Lot 522 Kenneth Bakker, *Sunburst* (detail)

The proceeds from the sale of lots 481-485 and lot 638 will benefit the Irma Stern Trust.

481

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Figures and Boats*

signed and dated 1963

felt tip pen on paper

37,5 by 52,5cm

R50 000 - 70 000

PROVENANCE

Irma Stern Trust Collection, accession number 1381.



482

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Seated Figures*

signed and dated 1960

pastel and ballpoint pen on

Fabiano paper

33,5 by 45,5cm

R60 000 - 80 000

PROVENANCE

Irma Stern Trust Collection, accession number 1187.







483

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Women Harvesting*

signed and dated 1963  
felt tip pen and pastel on paper  
47,5 by 31cm

**R60 000 - 80 000**

**PROVENANCE**

Irma Stern Trust Collection, accession  
number 1762.



484

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Harvesters*

signed and dated 1963  
felt tip pen and pastel on  
Fabriano paper  
46 by 34cm

**R60 000 - 80 000**

**PROVENANCE**

Irma Stern Trust Collection, accession  
number 1354.



485

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Three Figures*

signed and dated 1961  
pastel, ballpoint pen and wash  
on paper  
31 by 24cm

**R40 000 - 60 000**

**PROVENANCE**

Irma Stern Trust Collection, accession  
number 1203.





486

486

**William Timlin**

SOUTH AFRICAN 1892-1943

*The Ship that Sailed to Mars: The Zoo*

signed

watercolour on paper

28,5 by 25,5cm

R70 000 - 90 000

Original illustration for William Timlin's book,  
*The Ship that Sailed to Mars.*



487

487

**Timlin, William M.**

*The Ship that Sailed to Mars, book*

(1923) London: George Harrap,

46 tipped in plates and text

First edition, limited to 2000 copies

R12 000 - 16 000

Acclaimed as both "the most beautiful and valuable science fiction book published this century"<sup>1</sup> and "a masterpiece ... the most original beautiful children's book of the 1920s."<sup>2</sup>

1. Robert Weinberg (1988) *Biographical Dictionary of Science Fiction and Fantasy Artists*.
2. Richard Dalby (1991) *The Golden Age of Children's Book Illustration*.



488

**Cathcart William Methven**

SOUTH AFRICAN 1849-1925

*Cape of Good Hope – The Sea*

signed and dated 1906

oil on canvas

69,5 by 105cm

R40 000 - 60 000



489

489

### Dorothy Kay

SOUTH AFRICAN 1886-1964

#### *Tug 'Talana' on the Slipway*

signed; inscribed with the artist's name and title on a South African National Gallery label on the stretcher  
oil on canvas  
63,5 by 59cm

**R40 000 - 60 000**

#### EXHIBITED

South African National Gallery, Cape Town, *Prestige Retrospective Exhibition*, 26 June to 8 August 1982, catalogue number 12 with the title *Tug 'Talana' on the Slipway*.

#### LITERATURE

Marjorie Reynolds (1989) *Dorothy Kay: Everything You Do Is A Portrait Of Yourself, A Biography*, Rosebank: Alec Marjorie Reynolds. With the title *Overhauling the Tug "Talana"*. Page 35 and illustrated on page 36 in a black and white photograph taken in Dorothy Kay's living room.



490

490

### Alexander Podlashuc

SOUTH AFRICAN 1930-2009

#### *Fishing Harbour, Port Elizabeth, April 1966*

signed and dated 1966;  
inscribed with the title on the reverse  
oil on canvas laid down on board  
43 by 60cm

**R40 000 - 60 000**

#### PROVENANCE

Strauss & Co, Cape Town, 15 March 2010, lot 223.



491

### Gerhard Batha

SOUTH AFRICAN 1937-

#### *Battle of the Glorious First of June, 1794, after Philippe-Jacques de Louthembourg*

signed  
oil on canvas  
146 by 187cm

**R50 000 - 70 000**

Also known as *Lord Howe's Action*, this painting depicts the victory of the British naval forces under Lord Howe over a French force led by Louis Thomas Villaret de Joyeuse. The original is in the collection of the National Maritime Museum, Greenwich.



492

**Hugo Naudé**

SOUTH AFRICAN 1868-1941

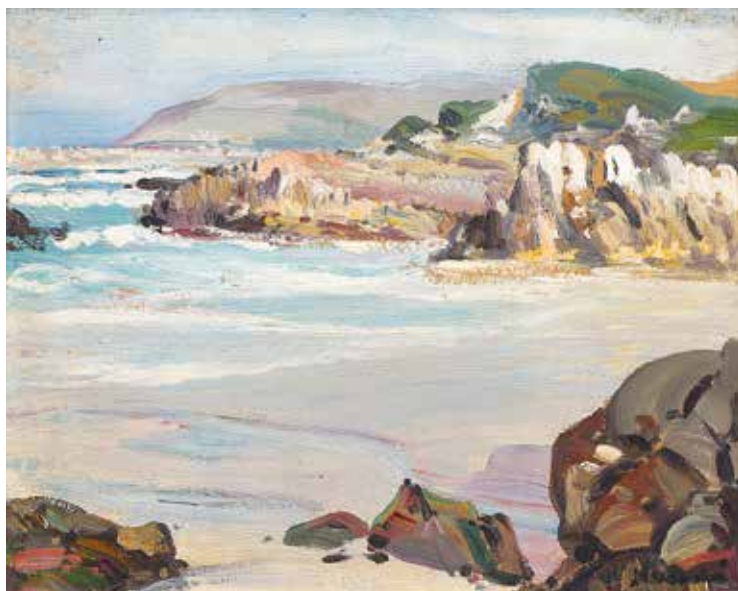
*Voëlklip Beach, Hermanus*

signed

oil on artist's board

22,5 by 28cm

R40 000 - 60 000



493

**Hugo Naudé**

SOUTH AFRICAN 1868-1941

*The River - Knysna*

signed; inscribed with the artist's

name, title, 1930, and 'Xmas Day'

on the reverse

oil on artist's board

20 by 28,5cm

R50 000 - 70 000

PROVENANCE

Johans Borman Fine Art, Cape Town.

Private Collection.



494

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*Beachcombers*

signed

oil on canvas laid down on board

33,5 by 59cm

R40 000 - 60 000





495

**Hugo Naudé**

SOUTH AFRICAN 1868-1941

***Wemmer's Hoek (sic)***

signed; inscribed with the title  
on the reverse  
oil on artist's board  
24,5 by 29,5cm

R60 000 - 80 000



496

**Hugo Naudé**

SOUTH AFRICAN 1868-1941

***Mushroom Pickers***

signed  
oil on artist's board  
19,5 by 24,5cm

R70 000 - 90 000

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
12 May 1997, lot 216.  
Johans Borman Fine Art, Cape Town.  
Private Collection.



497

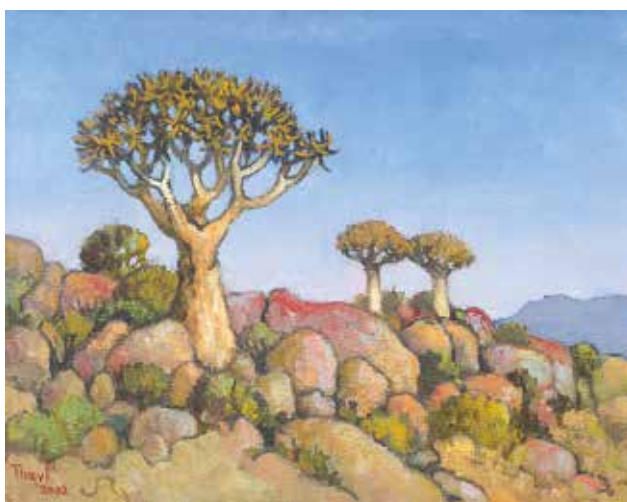
**Conrad Theys**

SOUTH AFRICAN 1940-

***Quivertrees near Kamieskroon***

signed and dated 2002; signed,  
dated and inscribed with the title  
on the reverse  
oil on canvas  
29,5 by 37cm

R40 000 - 60 000



498

**Nita Spilhaus**

SOUTH AFRICAN 1878-1967

***Rondebosch Common***

signed with the artist's initials;  
inscribed with the artist's name and  
title on a University Art Shop card  
adhered to the reverse  
oil on artist's board  
21 by 34cm

**R30 000 - 50 000**

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
20 November 2007, lot 589.



499

**Tinus de Jongh**

SOUTH AFRICAN 1885-1942

***Boschkloof near Clanwilliam***

signed; inscribed with the title  
on the stretcher  
oil on canvas  
65 by 99cm

**R50 000 - 70 000**



500

**Tinus de Jongh**

SOUTH AFRICAN 1885-1942

***Bishopscourt***

signed; inscribed with the title  
on the stretcher  
oil on canvas  
45 by 63cm

**R40 000 - 60 000**







501

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*A Timber Wagon*

signed

oil on canvas

50,5 by 40cm

R50 000 - 70 000



502

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*Cattle Auction*

signed

oil on canvas laid down on board

33,5 by 43,5cm

R40 000 - 60 000



503

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*Two Figures Strolling by the Local Store*

signed

oil on board

49 by 74,5cm

R80 000 - 120 000



504

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

***Portrait of Man with Hat***

signed with the artist's initials  
charcoal on paper  
46 by 35cm

**R40 000 - 60 000**

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 225, catalogue number 775.



505

**Johannes Meintjes**

SOUTH AFRICAN 1923-1980

***Boland***

signed and dated '63; inscribed  
with the artist's name and title  
on the reverse  
oil on canvasboard  
40 by 50cm

**R60 000 - 80 000**

**PROVENANCE**

Mrs Ernestine Keyser, the artist's sister,  
and thence by descent.  
Stephan Welz & Co, Cape Town,  
21 October 2008, lot 668.

**LITERATURE**

JM catalogue number 802.



506

**Johannes Meintjes**

SOUTH AFRICAN 1923-1980

***Meisie met Bruin Hare (Girl with Brown Hair)***

signed and dated '76; inscribed with the artist's name,  
date and title on the reverse

oil on board

31 by 28cm

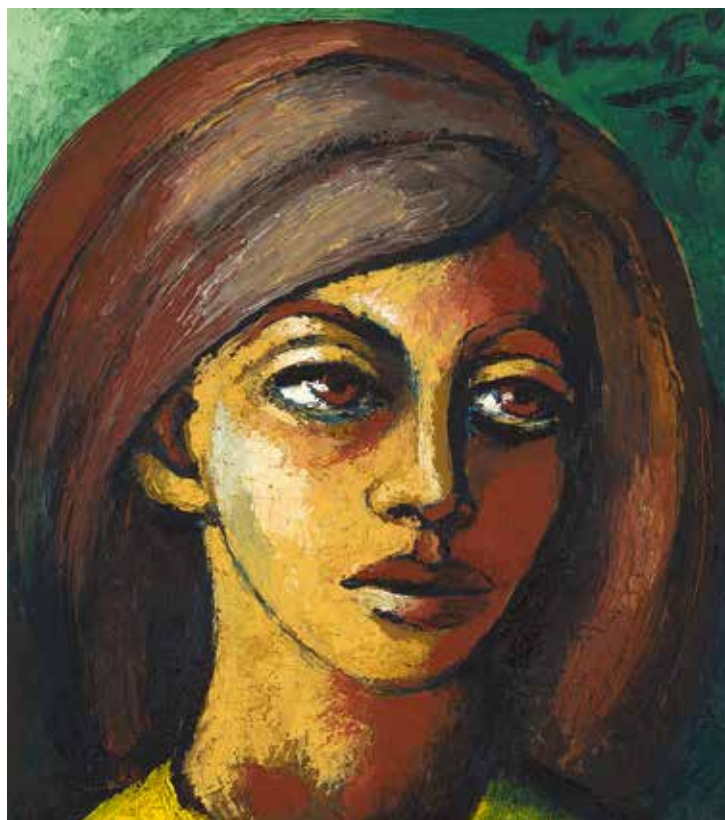
**R50 000 - 70 000**

**PROVENANCE**

Mr John Rothman, a close friend of Johannes Meintjes,  
thence by descent.

**LITERATURE**

JM catalogue number 1220.



507

**Johannes Meintjes**

SOUTH AFRICAN 1923-1980

***Girl in Red (Portrait of Ernestine Meintjes,  
the artist's sister)***

1947

signed

oil on panel

33,5 by 32,5cm

**R70 000 - 90 000**

**PROVENANCE**

Miss Sheugnet Hugo, Bloemfontein.  
Private Collection.

**EXHIBITED**

Sonop, Bloemfontein, February 1953.

Gainsborough Gallery, Johannesburg, *Johannes Meintjes  
(Solo Exhibition)*, 11 to 24 August 1953.

**LITERATURE**

*The Friend Bloemfontein*, 14 February 1953, illustrated.

*The Rand Daily Mail*, 11 August 1953, illustrated.

JM catalogue number 166.



Johannes Meintjes with the present lot as illustrated  
in *The Friend Bloemfontein*, 14 February 1953.



508

**Marjorie Wallace**

SOUTH AFRICAN 1925-2005

***Sad Evening***

signed; inscribed with the title  
on a label adhered to the stretcher  
oil on canvas  
80 by 64cm

**R40 000 - 60 000**

"I am sure that this painting was done between 1956 - 1959. The location is Jan (Rabie) and Marjorie's apartment which was part of Cheviot Place, Green Point. They rented a section of Erik Laubscher's home. They were on the second floor and Erik and Claude (Bouscharain) downstairs.

*Sad Evening* might refer to the news of Harold Bloom and/or Albie Sachs leaving the country for London, for political reasons. The Suppression of Communism Act was in force and they were, at the time, Communists and had been given days to escape the gaze of the then Security Police. Both Harold and Albie were very close to Marjorie and she shared, their political sentiments."

*Amanda Botha, 2019.*



509

**Alexander Rose-Innes**

SOUTH AFRICAN 1915-1996

***Pub Scene***

signed  
oil on canvasboard  
44 by 59cm

**R70 000 - 90 000**





510

## Marjorie Wallace

SOUTH AFRICAN 1925-2005

### *The Prosecutor; Breyten Breytenbach; Interrogation I; II and III*

each signed  
watercolour and gouache on paper  
the largest 74 by 53,5cm  
(5)

R50 000 - 60 000

#### PROVENANCE

Stephan Welz & Co, Cape Town,  
19 February 2013, lot 696.

#### LITERATURE

Amanda Botha (2006) *Marjorie Wallace - Driften Vreugde*, Cape Town: New Africa Books. Illustrated on pages 121 and 122.

"Marjorie Wallace and her husband, the writer, Jan Rabie (1920-2001) had a close relationship with the artist and poet, Breyten Breytenbach, whom they had known since his student days in the sixties. Although difficult years, they kept in contact and remained friends. Breytenbach was a member of Okhela, a resistance group, fighting apartheid in exile. In 1975 he undertook an illegal trip to South Africa where he was betrayed, arrested and charged with high treason. He was sentenced to seven years imprisonment in a much-published trial in the Pretoria High Court. His book, *The True Confessions of an Albino Terrorist* (1984), portrays his experience as a prisoner. Wallace attended the trial and felt deeply for what she believed Breytenbach had to endure during interrogation by the security police. In these dark gouaches, which she created in her studio, she portrays how she had identified herself with his painful experience. She had only once shown the work at an exhibition in Pretoria in 2003. She later made a similar work, showing her empathy with the activist, Steve Biko, during his interrogations".

Amanda Botha, 2013.



511

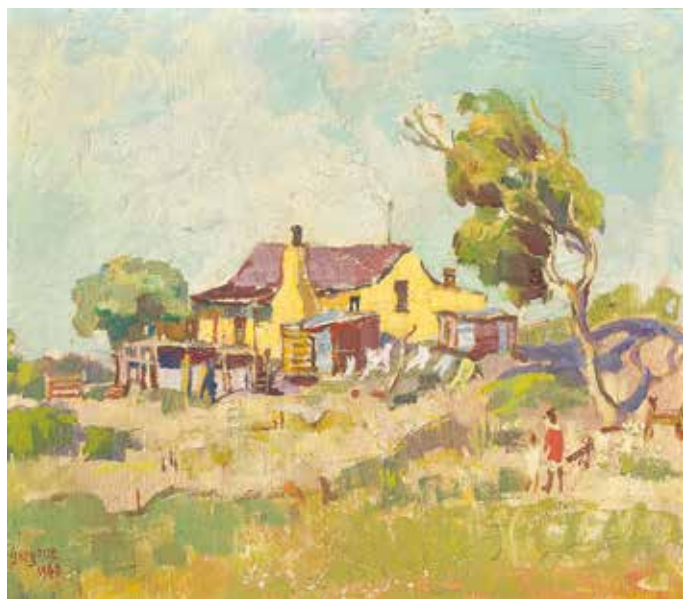
**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Old Tree, Galvanised Fence  
& Cottages*

signed and dated 1975; signed and  
inscribed with the title in English  
and Afrikaans on the reverse  
oil on artist's board  
24 by 46cm

R40 000 - 60 000



512

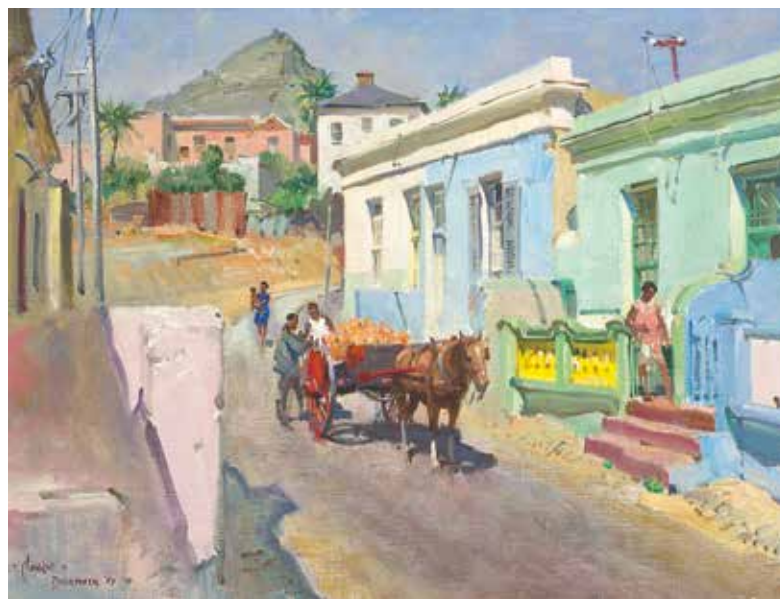
**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Yellow House*

signed and dated 1940  
oil on board  
29,5 by 34cm

R40 000 - 60 000



513

**Terence Cuneo**

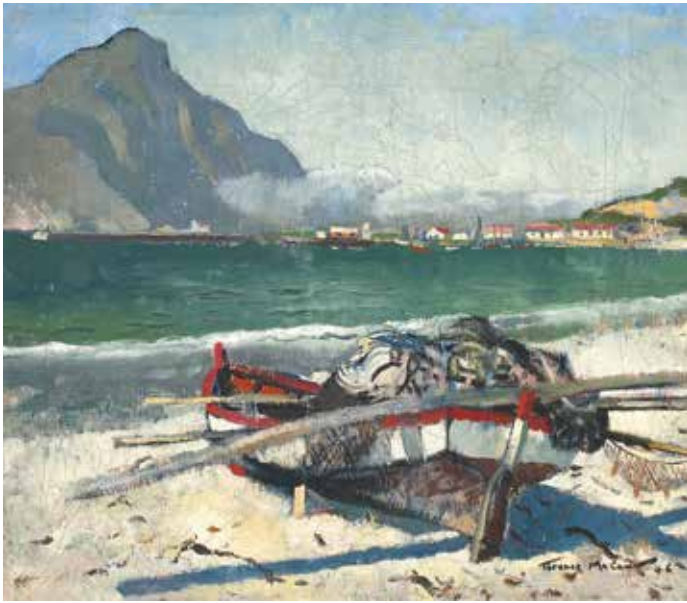
BRITISH 1907-1996

*Bo Kaap, Cape Town*

signed and dated December '67  
oil on canvas  
45 by 59,5cm

R40 000 - 60 000





514

514

**Terence McCaw**

SOUTH AFRICAN 1913-1978

*Fishing Boat, Hout Bay*

signed and dated '46

oil on canvas

52 by 60cm

R50 000 - 70 000



515

515

**Terence McCaw**

SOUTH AFRICAN 1913-1978

*After the Trek, Hout Bay*

signed; inscribed with the title in

another hand on the reverse

oil on canvas laid down on board

39,5 by 49,5cm

R40 000 - 60 000



516

**François Krige**

SOUTH AFRICAN 1913-1994

*Paternoster*

signed

oil on board

23 by 39cm

R50 000 - 70 000



517

**Andrew Verster**

SOUTH AFRICAN 1937-

***Background: Palms and Rooftops***

signed and dated 85  
oil on canvas  
40 by 40cm

**R35 000 - 50 000**

**LITERATURE**

cf. Durban Art Gallery (1997) *Andrew Verster, Mapping Terra Incognita: A Retrospective exhibition of work by Andrew Verster from 1957 to 1997*. 15 August to 28 September 1997. Durban: Durban Art Gallery. A similar work illustrated on page 42, catalogue number 57 (titled *Backgrounds*).



518

**Paul du Toit**

SOUTH AFRICAN 1922-1986

***Forest and Stream***

signed and dated 1951; inscribed  
with the title on a label adhered  
to the reverse  
oil on canvas laid down on board  
39,5 by 49,5cm

**R50 000 - 70 000**

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Cape Town, 27 March  
2001, lot 535.



519

**Stanley Pinker**

SOUTH AFRICAN 1924-2012

***Nude in the Studio***

signed and dated '66  
charcoal and pastel on paper  
76 by 56cm

**R60 000 - 80 000**

**PROVENANCE**

Acquired from the artist by Jonathan Bradshaw.

Purchased in 2010 from the Estate of Jonathan Bradshaw by the current owner.

Private collection.

**EXHIBITED**

Welgemeend, Cape Town, *Satire and Irony*: Robert Hodgins, Stanley Pinker and Alexander Podlaschuc from the Kilbourn, Bloch, Wiese & Podlaschuc Collections & *Almost Forgotten*: Peter Haden a selection of works from Private Collections, August 2019. Illustrated in colour on page 74 of the exhibition catalogue.







520

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914-2010

*Symbolic Composition*

signed and dated 1969

mixed media on board

122 by 91,5cm

R40 000 - 60 000



521

**Kenneth Bakker**

SOUTH AFRICAN 1926-1988

*Abstract Landscape*

signed and dated 1988

mixed media on board

61 by 61cm

R30 000 - 50 000





522

**Kenneth Bakker**

SOUTH AFRICAN 1926-1988

*Sunburst*

signed and dated 84  
mixed media on board  
122,5 by 99cm

**R40 000 - 60 000**

**PROVENANCE**

Inherited from the artist by the  
current owner.



523

**Kenneth Bakker**

SOUTH AFRICAN 1926-1988

*Composition*

signed and dated 87  
mixed media on board  
122,5 by 99cm

**R40 000 - 60 000**

**PROVENANCE**

Inherited from the artist by the  
current owner.

524

**Esther Mahlangu**

SOUTH AFRICAN 1935-

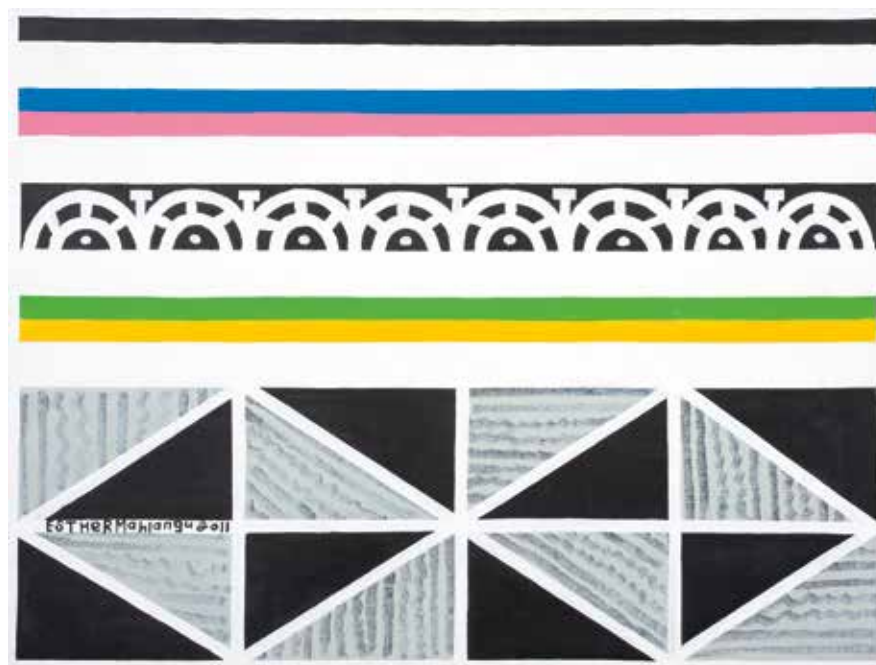
*Abstract*

signed and dated 2011

oil on canvas

62 by 82,5cm

R20 000 - 30 000



525

**Bernadine Biden**

SOUTH AFRICAN 1913 - 1988

*Nocturnal Image*

signed and dated 1974; inscribed with the artist's name, telephone number, title and dimensions on a label adhered to the reverse

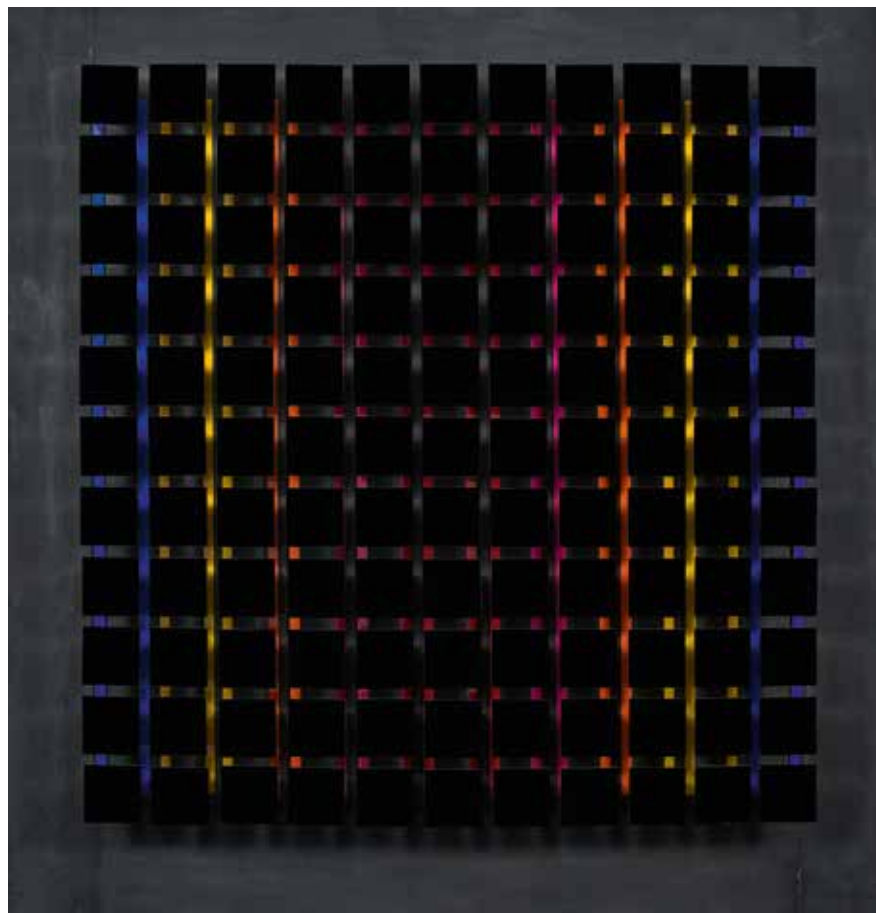
Perspex and wood construction

122 by 122cm by 9cm

R8 000 - 12 000

**PROVENANCE**

Cynthia Villet-Gardner, and thence by descent.



526

**Larry Scully**

SOUTH AFRICAN 1922-2002

*Abstract*

signed and dated 68; artist's name  
and title on a Wolpe Gallery label  
adhered to the reverse

oil on canvas

61,5 by 91,5cm

**R60 000 - 80 000**

**PROVENANCE**

Wolpe Gallery, Cape Town.

Private Collection.



527

**Larry Scully**

SOUTH AFRICAN 1922-2002

*Abstract, from the Hillbrow  
Series*

signed and dated 68

oil on canvas

91 by 121,5cm

**R70 000 - 100 000**

**PROVENANCE**

5th Avenue Auctioneers,  
Johannesburg, 5 February 2011,  
lot 271.

Stephan Welz & Co, Cape Town,  
1 October 2013, lot 416.

Private Collection.





528

# Cecil Higgs

SOUTH AFRICAN 1898-1986

## *Mother and Child*

signed and dated 1940

oil on canvas

34,5 by 34,5cm

R40 000 - 60 000

### PROVENANCE

Strauss & Co, Johannesburg, 16 May 2011, lot 35.

529

# Christo Coetzee

SOUTH AFRICAN 1929-2000

## *Ken Campbell*

signed, dated '83, numbered 23, inscribed 'Tulbagh Cape SA' and 'Ken Campbell in Jerusalem producing 'Illuminatus[!]' at the Khan [Theatre]'

oil on paper and collage

68 by 51cm

R35 000 - 50 000

### PROVENANCE

Deon Viljoen.

Private Collection.

During the 1980s and 1990s, Christo Coetzee produced a number of mixed media works on paper, of which the depiction of a head became a recurrent theme. The inscription on the present lot reads "Ken Campbell in Jerusalem producing 'Illuminatus' at the Khan". In 1967, the Khan Theatre opened as a repertory theatre and has since become central to Jerusalem's arts and culture scene. Campbell was an English writer, actor, director, and comedian who co-founded the Science Fiction Theatre of Liverpool in 1976. The theatre was formed to stage an experimental adaptation of *Illuminatus!*, a nine-hour cycle of five plays based on the science fiction fantasy novel trilogy of the same name. Campbell went on to direct many more experimental theatre productions – e.g. *The Hitchhiker's Guide to the Galaxy* – and has been described as being "...the door through which many hundreds of kindred souls entered a madder, braver, brighter, funnier and more complex universe."<sup>1</sup>

1. Gemma Bodinetz (2008) "Ken Campbell: A Tribute", [Online], Available: [https://web.archive.org/web/20080925081320/http://www.everymanplayhouse.com/news/full-story.asp?Article\\_ID=546](https://web.archive.org/web/20080925081320/http://www.everymanplayhouse.com/news/full-story.asp?Article_ID=546) [2019, August 14]



528



529



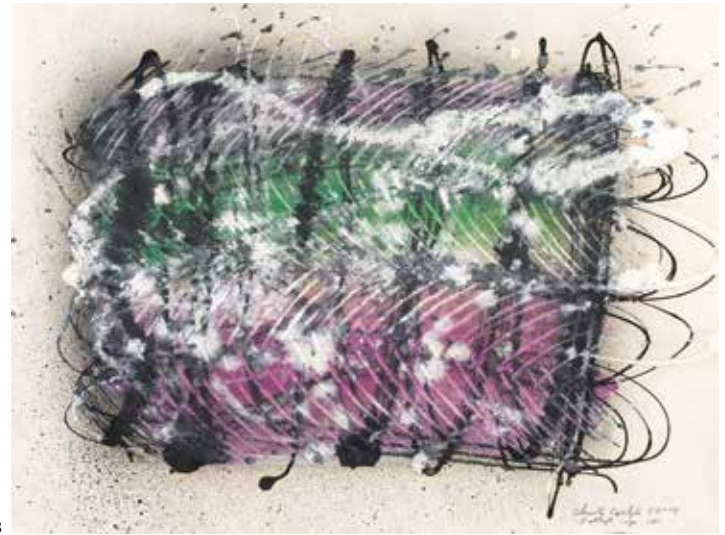
530



531



532



533

530

**Alfred Neville Lewis**

SOUTH AFRICAN 1895-1972

*Portrait of a Woman in Red*

signed  
oil on canvas  
50 by 34,5cm

R30 000 - 50 000

531

**Carl Büchner**

SOUTH AFRICAN 1921-2003

*Claire as a Clown*

signed and inscribed with the title  
oil on board  
60 by 44,5cm

R40 000 - 60 000

PROVENANCE

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



534

532

**Cecil Higgs**

SOUTH AFRICAN 1898-1986

*Rock Pool*

signed and dated 66  
oil on canvas  
38 by 50,5cm

R30 000 - 50 000

533

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

*Abstract*

signed, dated 83, numbered 14 and  
inscribed 'Tulbagh, Cape, SA'  
oil and sand on paper  
50 by 62cm

R10 000 - 15 000

534

**Marc Chagall**

RUSSIAN/FRENCH 1887-1985

*Der Akkordionspieler*

1957  
signed and inscribed 'Epreuve d'artiste' in pencil in the margin  
colour lithograph  
sheet size: 39,5 by 55cm

R40 000 - 60 000





535

535

**Hylton Nel**

SOUTH AFRICAN 1941-

*'Lucky Twins' two-handled bowl*

signed with the artist's initials,  
inscribed with the title, and dated  
13.2.3 on the underside  
glazed earthenware  
diameter: 27,5cm wide over handles

R8 000 - 12 000



536

536

**Hylton Nel**

SOUTH AFRICAN 1941-

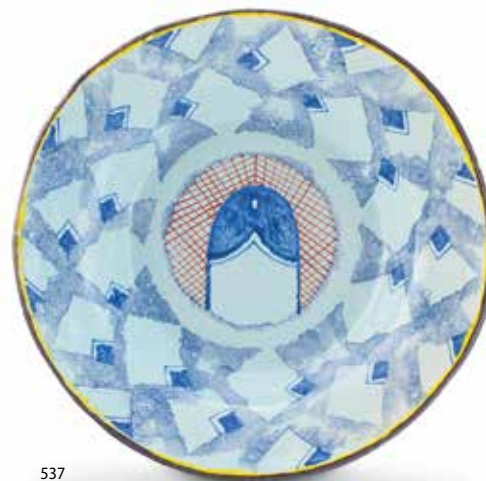
*Female Figure*

signed with the artist's initials and  
dated 23.9.9 on the underside  
glazed earthenware  
height: 24,5cm

R10 000 - 15 000

**LITERATURE**

Michael Stevenson (2010) *Hylton Nel: A Curious World*, Johannesburg: Jacana Media (Pty) Ltd. Illustrated in colour on page 127.



537

537

**Hylton Nel**

SOUTH AFRICAN 1941-

*Dish, painted with a phallic symbol enclosed by geometric motifs*

signed with the artist's initials and  
dated 11.1.11 on the underside  
glazed earthenware  
diameter: 27cm

R3 000 - 5 000

538

**Hylton Nel**

SOUTH AFRICAN 1941-

*Cat*

signed with the artist's initials on  
the underside and dated 25/8  
glazed earthenware  
height: 40cm

R15 000 - 20 000

**PROVENANCE**

The Andrew Newall Collection.



538





539

**Hylton Nel**

SOUTH AFRICAN 1941-

*Bowl, The Hare Pounding the Elixir of Life*

signed with the artist's initials and dated 23 11 15 and 4.2.16 on the underside  
glazed earthenware  
diameter: 23cm

**R7 000 - 9 000**

**LITERATURE**

cf. P.L.W. Arts (1983) *Japanese Porcelain: A Collector's Guide to General Aspects and Decorative Motifs*, Lochem: De Tijdstroom. A similar example illustrated as figure 50a on page 114.

541

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Vase, Three Figures and Moon*

signed with the artist's initials and incised TOJ on the underside of the base  
slip over terracotta and glazed interior  
height: 24,5cm

**R20 000 - 30 000**

Made at The Old Jar Potteries (TOJ) in Benoni.



540

**Hylton Nel**

SOUTH AFRICAN 1941-

*Vase, painted with a pair of cats chasing birds*

signed with the artist's initials and dated 9.7.14 on the underside  
glazed earthenware  
height: 24cm

**R10 000 - 15 000**



542

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

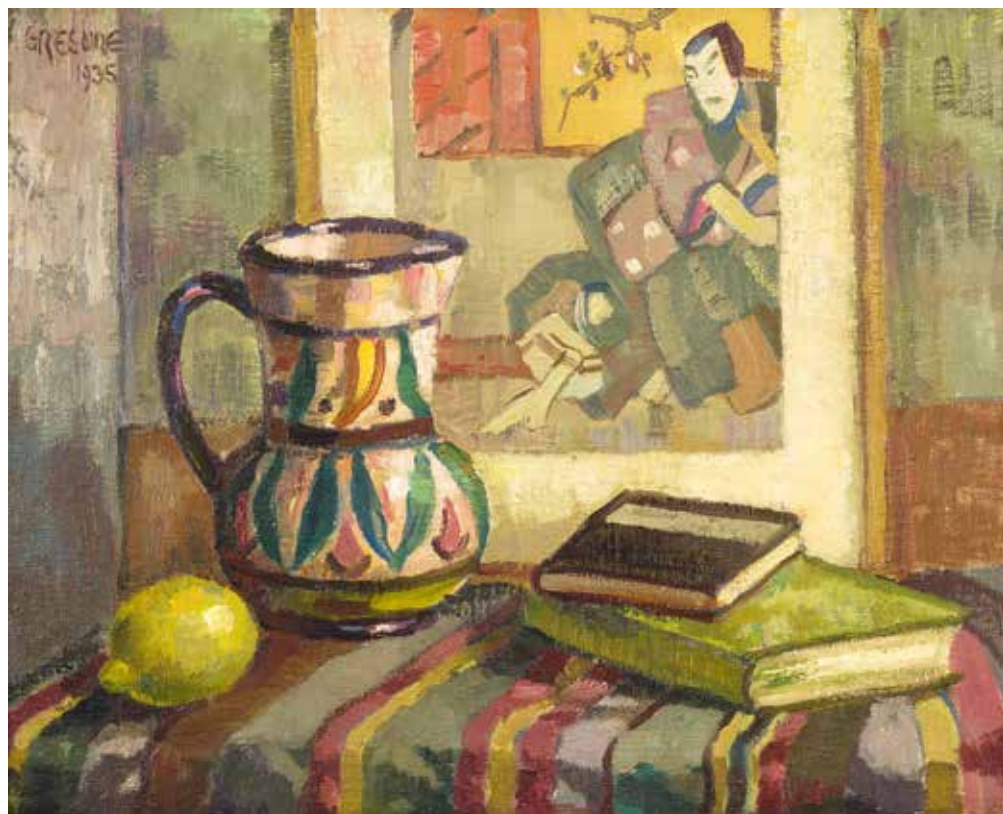
*Still Life with Lemon, Jug  
and Books*

signed and dated 1935

oil on canvas

40 by 50,5cm

R60 000 - 80 000



543

**Carl Büchner**

SOUTH AFRICAN 1921-2003

*Still Life with Avocados  
and a Jug*

signed

oil on board

47,5 by 63cm

R40 000 - 60 000





**CAPE TOWN  
PHILHARMONIC ORCHESTRA**

544

**Marlene von Dürckheim**

SOUTH AFRICAN 1945-

***Bottles, Glass and Violin***

signed and dated 2019; signed,  
dated and inscribed with the title  
on the reverse  
oil on Belgian linen  
80 by 58,5cm

**R20 000 - 30 000**

The present lot was donated by the  
artist and the proceeds from the sale  
of this lot will benefit The Cape Town  
Philharmonic Orchestra.

The Cape Town Philharmonic  
Orchestra (CPO) has been the  
backbone of all classical music in  
Cape Town since its formation in  
1914, the cultural jewel in the city's  
crown and a socio-economic asset.  
However, to ensure that the orchestra  
remains world-class and enable it  
to continue its activities, it needs  
financial support. The CPO offers a  
future for its young musicians, most  
of whom come from disadvantaged  
communities and whose lives have  
now been transformed. For careers  
to be created for the hundreds of  
talented young musicians in the  
Cape Town Philharmonic Orchestra's  
education and development projects,  
the CPO needs to be sustainable and  
secure.

Farsighted people such as Marlene  
van Dürckheim value the CPO.  
They support the CPO not only as a  
symphony orchestra but as a multi-  
functional orchestra which performs  
a variety of concerts including  
crossover, pop, jazz and rock, as  
well as community and schools  
concerts along with accompanying  
opera, ballet and musicals, and its  
vast educational programmes from  
grassroots to full youth orchestras.







545



546



547



548

545

**David Tomlinson**

SOUTH AFRICAN 1941-

*Fish Eagle in Flight*

signed and numbered 1/8  
bronze, on a Perspex base  
height: 30cm, including base;  
base: 3cm; width: 55cm

**R20 000 - 30 000**

546

**David Tomlinson**

SOUTH AFRICAN 1941-

*Fish Eagle*

signed  
bronze  
height: 142cm; width: 142cm

**R50 000 - 70 000**

547

**Robert Leggat**

SOUTH AFRICAN 1963-

*Rooster*

signed, dated 1991 and  
numbered 2/8  
bronze  
height: 64,5cm

**R30 000 - 50 000**

548

**Donald Greig**

SOUTH AFRICAN 1959-

*Pangolin*

signed, numbered 3/30 and stamped  
with 3 foundry marks  
bronze  
height: 20cm; width: 32cm

**R18 000 - 24 000**

549

**Nic Bladen**

SOUTH AFRICAN 1974-

*Mystacidium Capense*

silver on acrylic base  
height: 15cm excluding base; base: 6cm

**R30 000 - 35 000**

The *Mystacidium Capense* is an epiphytic orchid found on trees in the warm, drier woodlands of Southern Africa and blooms in a mass of white flowers at the beginning of summer. The funds raised from the sale of this lot will go to benefit The Endangered Cape Orchid Project. An initiative launched in 2017 as part of the Cape Orchid Society's Diamond Jubilee, the ECOP aims to repopulate key areas of the Cape Floristic Region of the Western Cape with endangered orchid species.

550

**After Auguste Rodin**

FRENCH 1840-1917

*Le Penseur (The Thinker)*

inscribed with the artist's name,  
F Barbedienne Foundry Mark and  
numbered 6/17  
bronze  
height: 78cm

**R50 000 - 70 000**



549



550



551

551

**James Butler**

BRITISH 1931-

*Ondine*

signed, dated '96, stamped with foundry  
mark and numbered AC  
bronze with dark brown patina  
height: 49,5cm excluding base; base: 2cm

R60 000 - 80 000

552

**Neil Rodger**

SOUTH AFRICAN 1941-2013

*Girls at Play*

signed  
oil on canvas  
35 by 43cm

R60 000 - 80 000

553

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*Still Life with Marigolds in a Vase*

signed  
oil on canvas laid down on board  
62 by 54cm

R60 000 - 80 000



552



553



554

**Anton Karstel**

SOUTH AFRICAN 1968-

***Wankie Colliery***  
***(Wonderful South Africa)***

signed and dated 99

oil on canvas

53 by 76,5cm

**R20 000 - 30 000**

EXHIBITED

Arts Association of Bellville Gallery,  
Cape Town, *Wonderful South Africa*,  
12 May to 3 June 1999.



555

**Nigel Mullins**

SOUTH AFRICAN 1969-

***Billions***

inscribed with the artist's name and  
title on an Everard Read Gallery label  
adhered to the reverse

oil on canvas

80 by 120cm

**R40 000 - 60 000**

PROVENANCE

Everard Read Gallery, Cape Town.  
Private Collection.



556

**Walter Meyer**

SOUTH AFRICAN 1965-2017

***Plaasopstal, Bethulie***

signed with the artist's initials and  
dated 99; inscribed with the title  
on a Johans Borman Fine Art label  
adhered to the reverse

oil on canvas

56 by 70cm

**R50 000 - 70 000**

PROVENANCE

Johans Borman Fine Art, Cape Town.  
Private Collection.





557

**Lucas Sithole**

SOUTH AFRICAN 1931-1994

*Mariki (LS7360)*

1973

signed; HP1887 inscribed on the underside of the base  
Rhodesian teak on liquid steel base  
height: 41cm, including base

**R40 000 - 60 000**

**PROVENANCE**

Ivor Libeskind, Pretoria.  
Private Collection.

**EXHIBITED**

Gallery 21, Johannesburg, 1973.

558

**Lucky Sibiya**

SOUTH AFRICAN 1942-1999

*Pegasus*

signed; numbered "3" on the reverse  
carved, incised and painted wood  
panel

80 by 56,5cm

**R40 000 - 60 000**

**EXHIBITED**

Akis Gallery, Standard Bank Centre,  
Hollard Street, Johannesburg,  
November 1981.





559

559

**Judith Mason**

SOUTH AFRICAN 1938-2016

*Two Pots*

signed  
oil on board  
47 by 53cm

R30 000 - 40 000

560

**Conrad Botes**

SOUTH AFRICAN 1969-

*Underground: Theatre of Cruelty II*

signed with the artist's initials and dated 06  
reverse glass painting  
77 by 77cm

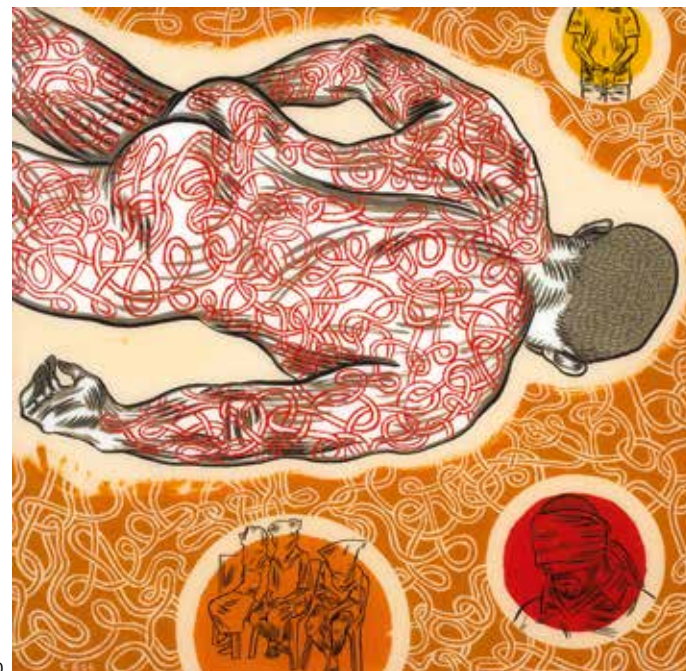
R40 000 - 60 000

**PROVENANCE**

Stevenson, Cape Town, February 2007.  
Private Collection.

**LITERATURE**

Anton Kannemeyer and Conrad Botes (2006) *The Big Bad Bitterkomix Handbook*, Johannesburg: Jacana Media. Illustrated in colour on page 203.



560

561

**Simon Stone**

SOUTH AFRICAN 1952-

*Red Painting with Mask*

signed; inscribed with the artist's name, medium, title, and dated 2011 on a SMAC Gallery label adhered to the reverse  
oil on panel  
99 by 77cm

R60 000 - 80 000

**EXHIBITED**

SMAC Gallery, Cape Town, *Thrown Together*, 8 December 2011 to 31 January 2012.

**LITERATURE**

Lloyd Pollak (ed.) (2013) *Simon Stone: Collected Works*, Stellenbosch: SMAC Art Publishing. Illustrated in colour on page 149.



561





562

562

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*New York! New York!!!*

signed, dated '06, numbered 16/40 in pencil and embossed with The Artists' Press chop mark  
four colour lithograph  
53 by 65cm

R30 000 - 50 000



563

563

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Day of the Wind*

signed, dated 1982 and inscribed with the title  
white gouache on black paper  
35 by 49,5cm

R20 000 - 30 000

#### LITERATURE

cf. Warren Siebrits (2016) *Walter Battiss: I Invented Myself: The Jack Ginsberg Collection*, Johannesburg: The Ampersand Foundation. Similar examples illustrated on pages 229 and 238.

"Battiss removed colour from his work and began to work in black and white at the time he was diagnosed with cancer in late 1978. Even after he was treated and cured, he returned to working with white ink on black paper, which became a major feature of his last works."<sup>1</sup>

1. *Ibid.* Page 228.



564

**Deborah Bell**

SOUTH AFRICAN 1957-

*Crossing*

signed, dated 2004, numbered 9/12, inscribed with the title in pencil in the margin, and embossed with the David Krut Workshop and Timothy Foulds Studio chop marks  
drypoint  
image size: 68,5 by 99cm; sheet size: 76 by 111cm

R40 000 - 60 000

#### LITERATURE

Juliet White (2010) *Deborah Bell's Alchemy*, Johannesburg: David Krut Publishing. Illustrated in colour on page 38.

565

**Diane Victor**

SOUTH AFRICAN 1964-

***Practicing Poise***

signed, numbered IV/IV 'Artist Proof'  
and inscribed with the title in pencil  
etching, aquatint, mezzotint and  
embossing  
200 by 110cm

**R70 000 - 100 000**

**LITERATURE**

Elizabeth Rankin and Karen von Veh  
(2008) *Diane Victor*, Taxi Art Book  
Series, Johannesburg: David Krut  
Publishing. Another example from  
the edition is illustrated on page 36.  
Richard Noyce (2010) *Critical Mass:  
Printmaking Beyond the Edge*, London:  
A&C Black. Another example from the  
edition is illustrated on page 69.

Diane Victor often uses her body as  
a reference in her artworks, many  
of which are large scale drawings  
and prints, similar to the present lot.  
Noyce observes that "by using her  
body the artist short-circuits the need  
for a model, but also closing the gap  
between the object and the subject,  
and obviating the ambiguity of the  
artist's gaze, which is so common in  
the canon of Western art."<sup>1</sup>

This artwork shows a complex  
blend printing techniques  
highlighting the skill that Victor has  
developed in the making of powerful  
images. Noyce aptly describes the  
work as follows: "a naked standing  
woman stares out from a background  
embossed with the regularity of  
wallpaper. Images of primeval sharks  
nibble at the woman's body, which is  
studded with nails, as in African fetish  
figures. The woman holds a picture of  
a shell, exposing its open cleft."<sup>2</sup>

1. Richard Noyce (2010) *Critical Mass:  
Printmaking Beyond the Edge*, London:  
A&C Black. Page 69.

2. *Ibid.*





566

## Various Artists

VARIOUS COUNTRIES 20TH CENTURY

### AVA Portfolio: A Cut Above, seven

2019

each signed and numbered 1/10 in pencil in the margin

linocut

image size: 21 by 21cm;

sheet size: 30 by 35cm;

portfolio box: 43 by 47cm (7)

**R30 000 - 50 000**

The AVA Portfolio A Cut Above features linocuts by the following artists:

1. David Hlongwane (South African 1963-), *Moving Forward*;
2. Claudette Schreuders (South African 1973-), *Ben en Blakkie I*;
3. Penny George (South African 1974-), *Power Cuts*;
4. Lizette Chirime (Mozambican 1973-), *Seya*;
5. Asemahle Ntlonti (South African 1993-), *Untitled*;
6. Khehla Chepape Makgato (South African 1988-), *Empress Manthatisi Mosanyane Mokotjo*;
7. Helen Sebidi (South African 1943-), *Untitled* (not illustrated).

The portfolio was published by Artist Proof Studio in a limited edition of 10 with 1 AP and 1 PP. The current lot is the first of the edition and the fourth, annual AVA portfolio, after *Burr: Print and Purpose* (2016), *Photo Focus* (2017) and *Comlcs* (2018).

Artist proofs, including additional proofs of linocuts not selected for the AVA portfolio, will be exhibited at the AVA Gallery from 26 September until 19 October 2019.

Proceeds from the sale of this lot will benefit the AVA ArtReach fund. Initiated in the late 1980s, the AVA ArtReach fund serves to nurture (South) African talent. Over the years, the ArtReach programme has funded a broad spectrum of artists' needs, including: art materials, art tuition/workshops, framing, studio rentals, exhibition costs for shows at AVA Gallery and many other art related matters. AVA ArtReach has launched several emerging artists who have gone on to achieve success, notably Maurice Mbikayi, iQhiya and Mandla Vanyaza. The AVA calls for proposals for its ArtReach fund on an annual basis.



David Hlongwane, *Moving Forward*



Lizette Chirime, *Seya*



Claudette Schreuders, *Ben en Blakkie I*



Asemahle Ntlonti, *Untitled*



Penny George, *Power Cuts*



Khehla Chepape Makgato, *Empress Manthatisi Mosanyane Mokotjo*



567

# **William Kentridge**

SOUTH AFRICAN 1955-

## ***Take off your Hat***

2010

signed, numbered 24/40 in pencil  
and embossed with the Caversham  
Press chop mark in the margin  
linocut

image size: 35 by 54cm;

sheet size: 54 by 79cm

**R40 000 - 60 000**

### **LITERATURE**

Caversham Press (2011) *South Africa: Artists, Prints, Community, 25 Years at the Caversham Press*, Boston: Boston University. Another example from the edition illustrated on page 50.



568

# **William Kentridge**

SOUTH AFRICAN 1955-

## ***Felix in Exile***

1994

signed twice, numbered 9/10 in  
pencil in the margin and embossed  
with the Caversham Press chop mark  
colour screenprint

image size: 21,5 by 26,5cm;

sheet size: 25 by 29cm

**R50 000 - 70 000**

This image was used as the cover  
for the original 35mm animated film  
transferred to video which was sold  
by Goodman Gallery as a limited  
edition tape in 1994. The film covers  
were trimmed to the edges of the  
image and signed in pencil in the  
image.





569

**Florian Wozniak**

SOUTH AFRICAN 1962-

*King*

signed and numbered AC 2  
bronze with a white patina on a  
steel base  
height: 57cm excluding base;  
base: 1cm

**R60 000 - 80 000**

**PROVENANCE**

Acquired from the artist by the  
current owner.



570

**Brett Murray**

SOUTH AFRICAN 1961-

*Africa Maquette*

signed and numbered 13/15  
painted bronze  
height: 28cm

**R60 000 - 80 000**

**EXHIBITED**

The New Church, Cape Town, *Pop Goes the Revolution*  
*No2*, October 2013, another example from the edition  
is illustrated in colour on page 55.

**LITERATURE**

cf. Sophie Perryer (ed.) (2004) *10 Years, 100 Artists: Art in a Democratic South Africa*, Cape Town: Bell-Roberts in association with Struik. *Africa* is illustrated in colour on page 265.

cf. Thembinkosi Goniwe, Mario Pissarra and Mandisi Majavu (ed.) (2011) *Visual Century: South African Art in Context. Volume Four: 1990-2007*, Johannesburg: Wits University Press. *Africa* is illustrated in colour on page 166. Brett Murray (2013) *Brett Murray*, Johannesburg: Jacana Media. Another example from the edition is illustrated in a photograph of the artist's Cape Town studio on page 35. *Africa* is illustrated in colour on page 274.

This is an artist's model of Brett Murray's painted bronze sculpture, *Africa*, commissioned by the Cape Town Urban Arts Foundation and JK Gross Trust, and installed on St George's Mall in Cape Town.



571

### Walter Battiss

SOUTH AFRICAN 1906-1982

#### *Tane Tahiti, two*

circa 1978

signed and inscribed with the title and a dedication "for John" and "for Marie" on the underside of each base  
carved and painted wood with fabric  
height: 19,5cm and 17,5cm (2)

**R25 000 - 35 000**

#### PROVENANCE

A gift from the artist to the current owner's grandmother, Marie Rautenbach, University of Pretoria librarian from 1973-1980.

#### LITERATURE

cf. Warren Siebrits (2016) *Walter Battiss: I Invented Myself: The Jack Ginsberg Collection*, Johannesburg: The Ampersand Foundation.  
A similar example illustrated on page 201.

In a letter to Dacre Punt from Moorea, Tahiti, in September 1978, Battiss uses the word TANE to describe the "men, boys, males" he encounters there.<sup>1</sup> In the dictionary, the word Tane [Tah-ney], refers to a Polynesian god of fertility.

1. *Ibid.* Page 200.



572

### Norman Catherine

SOUTH AFRICAN 1949-

#### *Head Honcho*

2016

signed; numbered 16/021 on the underside of the base  
carved and painted wood, on a wooden base  
height: 40cm, including base

**R25 000 - 35 000**



573

### Norman Catherine

SOUTH AFRICAN 1949-

#### *Home Grown*

2016

signed; numbered 16/032 on the underside of the base  
carved and painted wood, on a wooden base  
height: 33,5cm, including base

**R25 000 - 35 000**



574

**Nelson Makamo**

SOUTH AFRICAN 1982-

*Child Walking*

signed

acrylic and charcoal on paper

121 by 53cm

R80 000 - 120 000



574

575

**Peter Clarke**

SOUTH AFRICAN 1929-2014

*Dock Worker*

signed and dated 18.6.1974

mixed media on paper

46,5 by 36,5cm

R40 000 - 60 000



575

576

**Ephraim Ngatane**

SOUTH AFRICAN 1938-1971

*The Approaching Storm, Post Sharpeville*

signed and dated 62; inscribed with the title on the reverse in another hand

mixed media on paper

38 by 66,5cm

R60 000 - 80 000



577

# David Southwood

SOUTH AFRICA 1971-

## *Milnerton Market: Untitled and Hoover, two*

*Untitled*: signed, dated 2001 and numbered 1/5 on the reverse; *Hoover*: signed, dated 2003 and numbered 1/5 on the reverse  
archival inkjet print on Hahnemuhle baryta  
40 by 40cm each (3)

**R30 000 - 50 000**

### LITERATURE

Bronwyn Law-Viljoen (ed.) (2011)  
*Milnerton Market: David Southwood 1999 - 2009*, Johannesburg: Fourthwall Books. Illustrated unpaginated.

Accompanied by a signed and numbered 3/30 limited edition copy of Bronwyn Law-Viljoen (ed.) (2011)  
*Milnerton Market: David Southwood 1999 - 2009*, Johannesburg: Fourthwall Books.

'Milnerton Market lies parallel to the ocean on a slim shoulder of barren land, and it could just as well be a second high-water mark. At weekends, when the place wells up again into full activity, it seems as if yet another massive wave of jumble has risen from the sea and its dark channels, rushed up over the beach, jumped the railway tracks, and emptied itself in the market grounds.'<sup>1</sup>

1. David Southwood, from the introduction, *Ibid.*



578

# Zanele Muholi

SOUTH AFRICAN 1972-

## *Isililo XX*

accompanied by a Zeitz MOCAA Certificate of Authenticity signed, dated 2014 and numbered 68/100  
inkjet print on cotton fibre-based paper, Baryta coated  
50 by 50cm

**R40 000 - 60 000**

### EXHIBITED

Another example from the edition is in the Zeitz MOCAA collection.

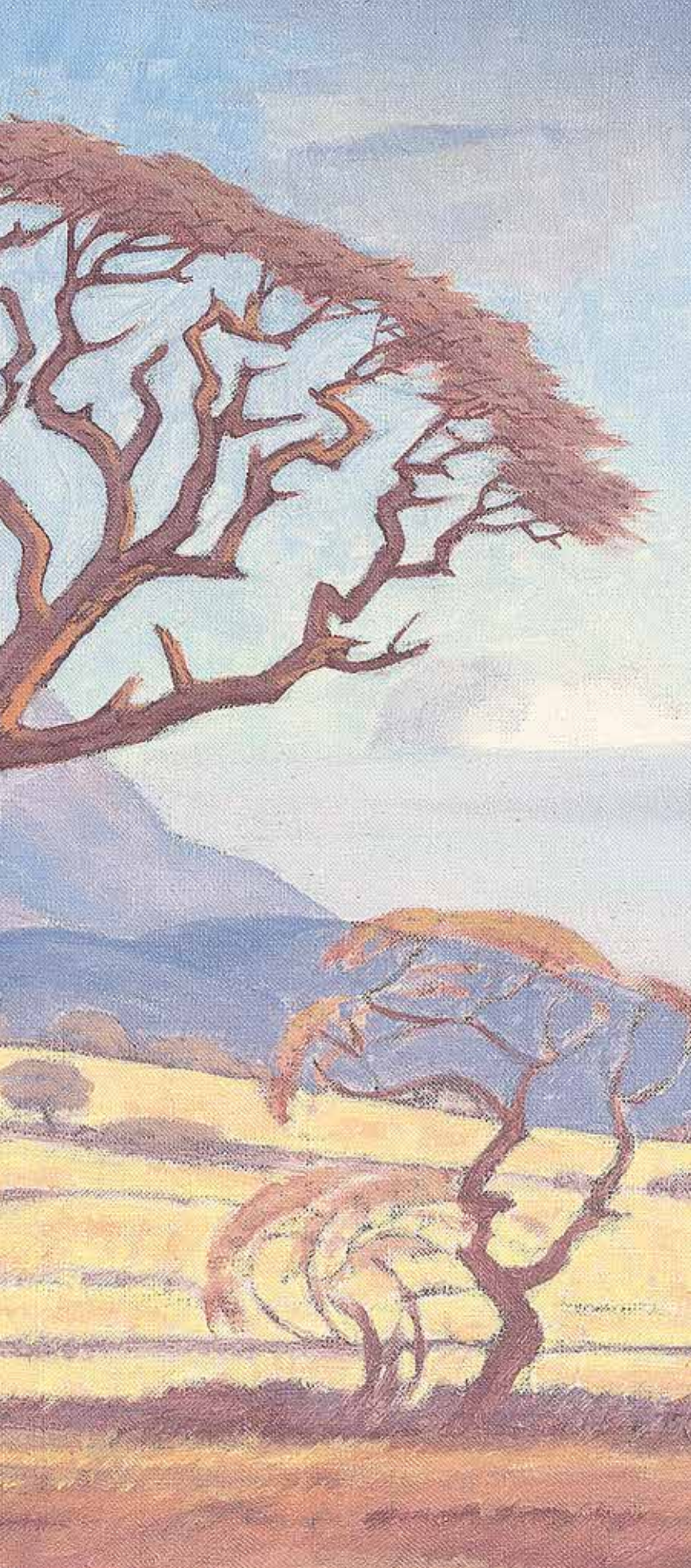
579 - 580

**No Lots**









The Vineyard Hotel, Newlands, Cape Town  
7 October – 8pm

**Modern, Post-War and  
Contemporary Art  
including paintings from  
The Late Peter and Regina Strack Collection  
and The Property of a Lady**

Evening Sale  
Lots 581–688

Lot 605 Jacob Hendrik Pierneef, *Near Thabazimbi, Tvl* (detail)



The following five lots are from the Late Peter and Regina Strack Collection of which nineteen were sold by Strauss & Co in Cape Town, October 2018. Assembled over the course of fifty years, the Late Peter and Regina Strack Collection is widely regarded as featuring some of the finest pieces of Namibian Art to have come to market.

This selection features three landscape paintings by Adolph Jentsch and two figural works by Fritz Krampe. Depicting the Namibian landscape in a variety of moods, Jentsch reveals his painterly command of light in *Sunset Landscape and Trees* and *An Extensive*

*Namibian Landscape*, whilst his scroll-like composition of *Gras Landschaft* (*Grass Landscape*) illustrates to the modernist influences of oriental art.

The two accompanying lots by Fritz Krampe show the artist's illustrative hand in which he depicts the exotic forces of tribal Africa in *Masken* (*Masks*) and the elegance and power of its wildlife in *Adler* (*Eagle*), a subject that can be found in preliminary sketches from the period.

*A further 36 lots from the Late Peter and Regina Strack Collection will be sold on the StraussOnline auction from Monday 18 to Monday 25 November 2019.*

581

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

***Sunset Landscape with Trees***

signed with the artist's initials and dated 1944; signed twice, numbered 118 and inscribed 'Sudwest Afrika' on the stretcher, further numbered 88 on a Peter and Regina Strack accession label adhered to the reverse

oil on canvas  
46 by 70cm

**R500 000 - 700 000**

**PROVENANCE**

The Late Peter and Regina Strack Collection.





582

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

*An Extensive Namibian  
Landscape*

signed with the artist's initials and  
dated 1944; signed and numbered  
114 on the stretcher, numbered 89 on  
an accession label and numbered 35  
on Peter and Regina Strack Collection  
label adhered to the reverse

oil on canvas  
46 by 67,5cm

**R400 000 - 600 000**

**PROVENANCE**

Mrs Kendzia, 2007.

The Late Peter and Regina Strack Collection.



583

**Fritz Krampe**

GERMAN/SOUTH AFRICAN 1913-1966

***Masken (Masks)***

signed with the artist's initials;  
inscribed with the title and numbered  
145 on an accession label and further  
numbered 36 on a Peter and Regina  
Strack Collection label adhered to  
the reverse  
oil on canvas  
119 by 97cm

**R200 000 - 300 000**

**PROVENANCE**

Frau Gaerdes, 1989.  
The Late Peter and Regina Strack  
Collection.

**LITERATURE**

Peter Strack (2007) *Timeless Encounters:  
Fritz Krampe, A Painter's Life in Africa*,  
Windhoek: Kuiseb Verlag. Illustrated in  
colour on the back cover.

584

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

***Gras Landschaft  
(Grass Landscape)***

signed with the artist's initials and  
dated 1959; signed and inscribed with  
the artist's address on the reverse,  
inscribed with the title and numbered  
010 on an accession label, further  
numbered 14 on a Peter and Regina  
Strack Collection label and further  
inscribed 'Grass' on an Art Association  
of Namibia label adhered to the  
reverse  
oil on canvas laid down on board  
98 by 33cm

**R300 000 - 500 000**

**EXHIBITED**

Arts Association of Namibia, Windhoek,  
*Adolph Jentsch Commemorative  
Exhibition*, 20 April 1982.

**PROVENANCE**

Purchased from the artist's estate by  
the late Peter Strack in 1978.  
The Late Peter and Regina Strack  
Collection.



583

585

**Fritz Krampe**

GERMAN/SOUTH AFRICAN 1913-1966

***Adler (Eagle)***

signed twice with the artist's initials; inscribed with the  
title and numbered 140 on a Peter and Regina Strack  
accession label adhered to the reverse  
oil on canvas  
126 by 61,5cm

**R80 000 - 120 000**

**PROVENANCE**

The Late Peter and Regina Strack  
Collection.

**LITERATURE**

Peter Strack (2007) *Timeless Encounters:  
Fritz Krampe, A Painter's Life in Africa*,  
Windhoek: Kuiseb Verlag. Illustrated in  
colour on page 75, figure 58.



584



585

586

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***Gold & Green, Rooiplaat, N.T.***

signed; inscribed with the artist's name, medium and title on a label adhered to the reverse  
oil on artist's board  
45,5 by 60,5cm

**R500 000 - 700 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 30 November 1993, lot 535. Private Collection.

On 12 January 1926, Henk Pierneef and his wife May boarded the *S.S. Toba*. They were the only paying passengers on the freighter, which was to make its way down the east coast of Africa to Durban via Port Said. From his letters home, Henk was clearly vitalized and motivated: his European tour, which had taken in London, Paris, Amsterdam, Antwerp, Bruges, Düsseldorf, Munich and Berlin, had been life-changing. Besides meeting influential theorist Willem van Konijnenburg and the academic Anton Hendriks, Pierneef was exhilarated by the avant-garde spirit he had encountered, not to mention his exposure to the various guises of modernism that

would define the period. Armed with a newly acquired collection of books and catalogues – many of which have been preserved in a private collection in Pretoria – the artist was determined to add a more modern, worldly edge to his style. Writing to his friend Thom Steele, Pierneef made plain his new approach: 'I can deliver a heavy blow on the Pretoria frontier and shock many an art connoisseur'.

Staying true to his word, Pierneef produced an astonishing, varied and endlessly-experimental group of works in the following years. Its stylistic range was remarkable: the architectonic, shard-surfaced paintings, now so iconic, were

enormously controversial; the flashy, luminous caseins were breathtaking; and the gentle, Divisionist works, relying on a more subdued palette, so expressive. The current lot, *Gold & Green, Rooiplaat, N.T.*, falls into the latter set. The painting's surface pulsates with short, simple, wriggling strokes of pure colour. Distinct dabs of mauve, teal, pink and yellow either overlap or remain apart, often surrounded by bare canvas. A nod to the European Neo-Impressionists is obvious, as is the artist's analytical, considered approach to colour application. The result is an exquisite, buttery, transformative view of his beloved Rooiplaat.









587

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***Willow Trees, Pienaarsrivier,  
Roodeplaat***

signed  
oil on artist's board  
28,5 by 39cm

**R350 000 - 500 000**

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
30 November 1993, lot 536.  
Private Collection.

**LITERATURE**

cf. PG Nel (1990) *J H Pierneef: His Life  
and His Work*. Cape Town: Perskor.  
A similar example is illustrated in  
colour on page 10.

The willow tree was the dominant motif of Pierneef's early career. Whether captured in gouache, goldleaf or in a linoleum plate, the artist delighted in the tree's decorative qualities. That they were so ubiquitous on the outskirts of Pienaarsrivier was one of the many reasons the artist so enjoyed camping and painting in the area. The present lot focuses on three specimens caught in winter light. Heavy garlands of orange and gold leaves weigh down the branches, and seem to hang quite still among the higher-reaching grass tips. A dusky purple runs across the horizon, while the blue of a cloudless sky creates a beautiful, haphazard pattern between the branches. A hint of spring is in the air: in the distance a recovering firebreak is suggested by dashes of emerald green and malachite.





588

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Willow Trees on a River Bank*

signed and dated 28

oil on artist's board

29,5 by 39,5cm

**R300 000 - 500 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg,  
4 November 1991, lot 281.  
Private Collection.

A recurring theme in Pierneef's work is the willow tree, referred to by Pierneef as 'wilkers', along the Vaal River and especially along the pools formed by the Pienaars River on the farm Rooideplaas, north of Pretoria - although Pierneef always called it 'Rooiplaas'.

DM Joubert (1990) Preface, in *JH Pierneef: His Life and His Works*. PG Nel (ed.)  
Perskor: Cape Town and Johannesburg.





589

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Farm Buildings, Cape*

signed  
oil on artist's board  
29 by 39cm

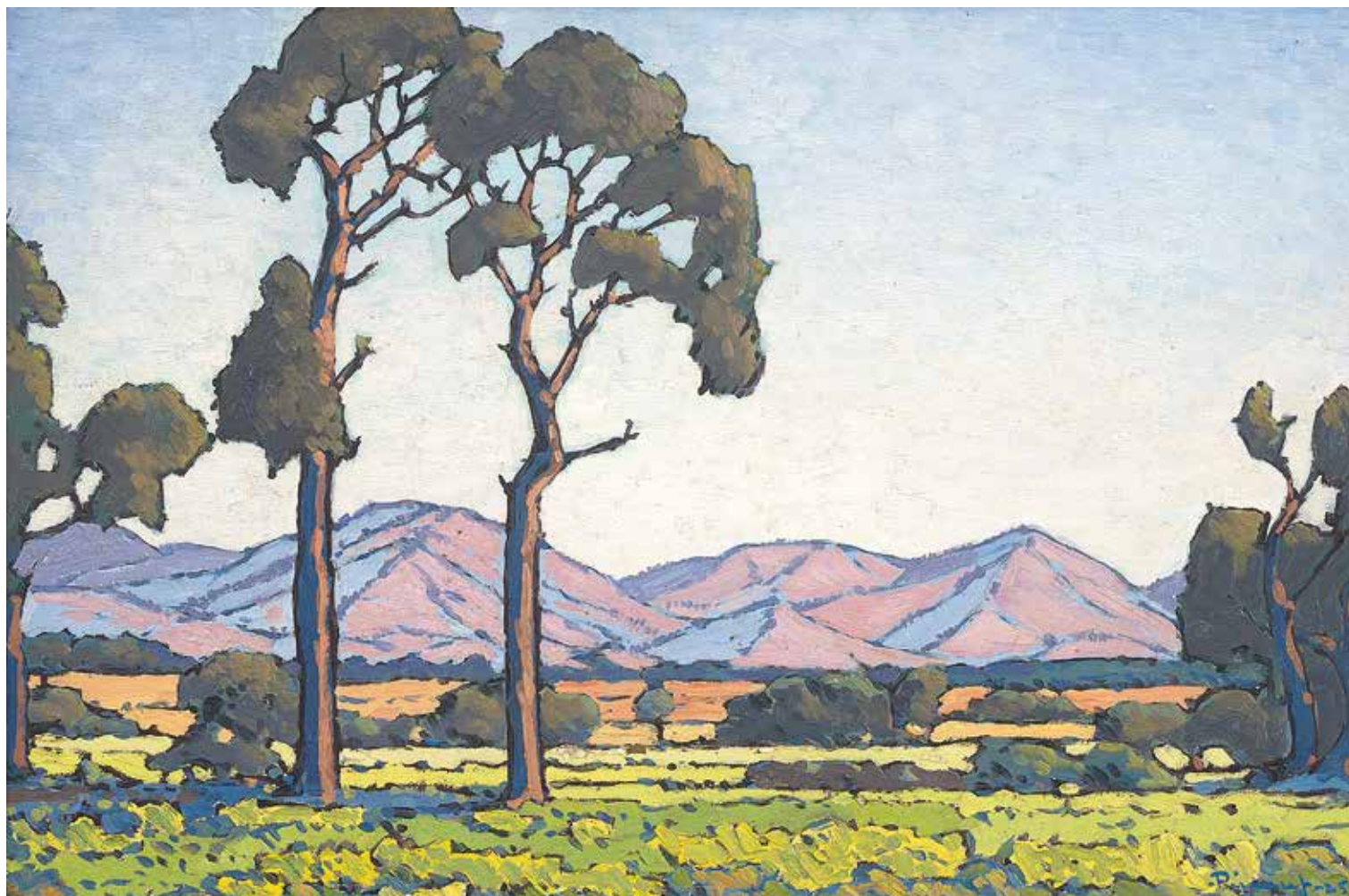
**R200 000 - 300 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Cape Town,  
12 March 1992, lot 410.  
Private Collection.

"For Pierneef art and architecture were indivisible. The reason for this may lie in his awareness of the function of space. Both disciplines, because they are concerned with and depend on the structuring of space and proportion - architecture in factual, art in representational terms - are, therefore, also involved with aesthetic responses."

Wynand and Eleanore Smit (1990) Pierneef and Architecture, in *JH Pierneef: His Life and His Works*. PG Nel (ed.) Perskor: Cape Town and Johannesburg. Pages 200-201.



590

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***Tall Trees in a Mountain Landscape***

signed and dated 25  
oil on artist's board  
30 by 45cm

**R500 000 - 700 000****PROVENANCE**

Stephan Welz & Co in Association with  
Sotheby's, Cape Town, 21 October 1991,  
lot 344.

Stephan Welz & Co in Association with  
Sotheby's, Cape Town, 24 March 1994,  
lot 334.

Private Collection.

'I am delighted to hear that he is married. I am sure that you will like Mrs Pierneef. He is now going to do some of his finest work – of that I feel certain.'

So wrote Edward Roworth to Thom Steele in November 1924. Roworth, who was aware of Pierneef's difficult, miserable and expensive break from his first wife, Agatha, was thrilled by Pierneef's marriage to the more like-minded Dutchwoman, May Schoep. More to the point, Roworth's prediction was spot-on: the paintings Pierneef

produced in the first months of 1925 are some of his most dazzling, joyous and self-assured. The present lot, *Landscape with Trees and Mountains*, is a remarkable example from this energized period. At a glance, the landscape recedes in bands of electric colour: lime to yellow to amber to violet. Two formidable trees anchor the composition, their higher branches forming a decorative tracery against the sky. Pierneef dragged his brush down each straight trunk, leaving beautiful orange streaks where the sunlight touched the bark.





591

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Spring - Namakwaland*

signed and dated 1933; engraved  
with the artist's name, the date  
and the title on a plaque adhered  
to the reverse

gouache on card

36,5 by 54cm

**R400 000 - 600 000**

**PROVENANCE**

Acquired by the current owner in  
1990 from Pretoria-based art dealer,  
Frieda van Schalkwyk.



592

## Maggie Laubser

SOUTH AFRICAN 1886-1973

### *Blou Voël*

signed; signed, dated Febr 25th '72 and inscribed with the artist's address on the reverse

oil on canvas laid down on board  
51 by 38,5cm

**R400 000 - 600 000**

#### PROVENANCE

Mrs M Larizza, Rome, commissioned 1972.

#### EXHIBITED

*International Exhibition of Women Artists*, Rome, 1973.

#### LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 385, catalogue number 1751.

During the last decade of her career Maggie Laubser returned again and again to her established themes: reapers, shepherds, fishermen, and birds. These motifs play out against a remembered landscape from experiences on her family's farms and her later life near the sea. Many of Laubser's birds during this period are oversized and dominate the picture plane, like the main bird in the present lot. They are no longer bent over searching for food, rather "their heads are lifted, as if they can at any moment be borne away into the sky."<sup>1</sup> In 1964, Laubser said that her works are "fairy tales in paint...with bright colours and light: they are part of my soul. And the birds...people would like to fly, always fly, always free as a bird, and absorb and enjoy as a child does."<sup>2</sup> For Laubser, birds became a symbol of her search for and expression of freedom.<sup>3</sup>

1. Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg: Perskor. Page 56.

2. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press. Page 261.

3. *Ibid.* Page 260.







593

**Maud Sumner**

*Still Life with Proteas and  
Silvertree Leaves in a Vase*

1946  
signed  
oil on canvas  
53,5 by 64cm

R120 000 - 160 000

The present lot was painted in 1946 when Sumner was staying in Cape Town at the house of Professor Robert Harold Compton, Director of Kirstenbosch Botanical Gardens from 1919 - 1953, and founder of the Compton Herbarium. The vibrant proteas depicted include pin-cushion and silvertree leaves that the artist often selected on her visits to the Cape. The Persian kelim is also a favoured recurring feature, see Strauss & Co, Johannesburg, 4 June, 2018, lot 53.





594

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Out for a Walk*

signed

oil on canvas

50,5 by 59,5cm

R200 000 - 300 000

**PROVENANCE**

Edith Dodo Collection.

Strauss & Co, Cape Town, 15 March

2010, lot 321.

Private Collection.

The present lot was painted between  
1957 and 1959.





Irma Stern in her garden, The Firs, Rosebank, Cape Town

© The National Library of South Africa

595

## Irma Stern

SOUTH AFRICAN 1894-1966

### *Still Life with Gladioli and Fruit*

signed and dated 1960

oil on canvas

85 by 67cm

R2 500 000 - 3 500 000

Writing vividly about her homeland in 1923, Irma Stern said: "Africa – the word was the personification of everything desirable to me. The land of my childhood... The endless sky. The splendour of its flowers saturated with colour. The fruit with its sweet and yet so sharp fragrance."<sup>1</sup> Stern was so enamoured with flowers and fruit that they became a popular motif for her; creating a prolific number of these still lives throughout her oeuvre.

For forty years she lived at The Firs in Rosebank, Cape Town, where she lovingly tended a garden overflowing with flowers ranging from "larkspurs, 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."<sup>2</sup> Stern's studio had French doors that offered her a view of the "lovely garden riotous with colour like the pictures its flowers inspire."<sup>3</sup> While she was certainly inspired by her garden and would take flower cuttings from there, for variety she also depended on flowers purchased from local sellers.

Stern enjoyed composing these paintings; pairing lush bouquets of flowers alongside richly coloured fruits and items pulled from the extensive collection of objects that she amassed during her travels and her own homemade ceramics. She often used her still lives as paint application and colour experiments, especially indulging

her love for complementary colours. In the present lot, the soft violets and lilacs of the gladioli are set against purple's complementary colour, yellow. The lone fuchsia dahlia is nestled in the green stems of the gladioli and the juicy pop of red pomegranates is balanced by the analogous blue-green-yellows of the accompanying fruits, fabric, and yellow anthurium. This juxtaposition of subtle and vibrant colours creates visual excitement in the work; a symphony of colour for the viewer to behold.

1. Karel Schoeman (1994) *Irma Stern: The Early Years*, Cape Town. Page 65.

2. *Ibid.* Page 88.

3. *Ibid.*







596

**Anton van Wouw**

SOUTH AFRICAN 1862-1945

***The Hammer Worker, maquette***

inscribed with the artist's name and foundry mark

bronze with a brown patina, on a wooden base; cast by the Massa foundry, Rome

height: 12,5cm excluding base

**R250 000 - 350 000**

**LITERATURE**

ML du Toit (1933) *Suid-Afrikaanse Kunstenaars: Deel 1, Anton van Wouw*, Kaapstad: Nasionale Pers. Another example illustrated, plate 13.

Hans Franssen (1982) *Three Centuries of South African Art*, Johannesburg: AD Donker. Another example illustrated on page 327, figure 5.

J Ernst (2006) *Anton van Wouw: A Biography*, Vanderbijlpark: Corals Publishers. Another example illustrated on page 74.

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Nisini and Vignali castings illustrated on pages 89 to 92.

597

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

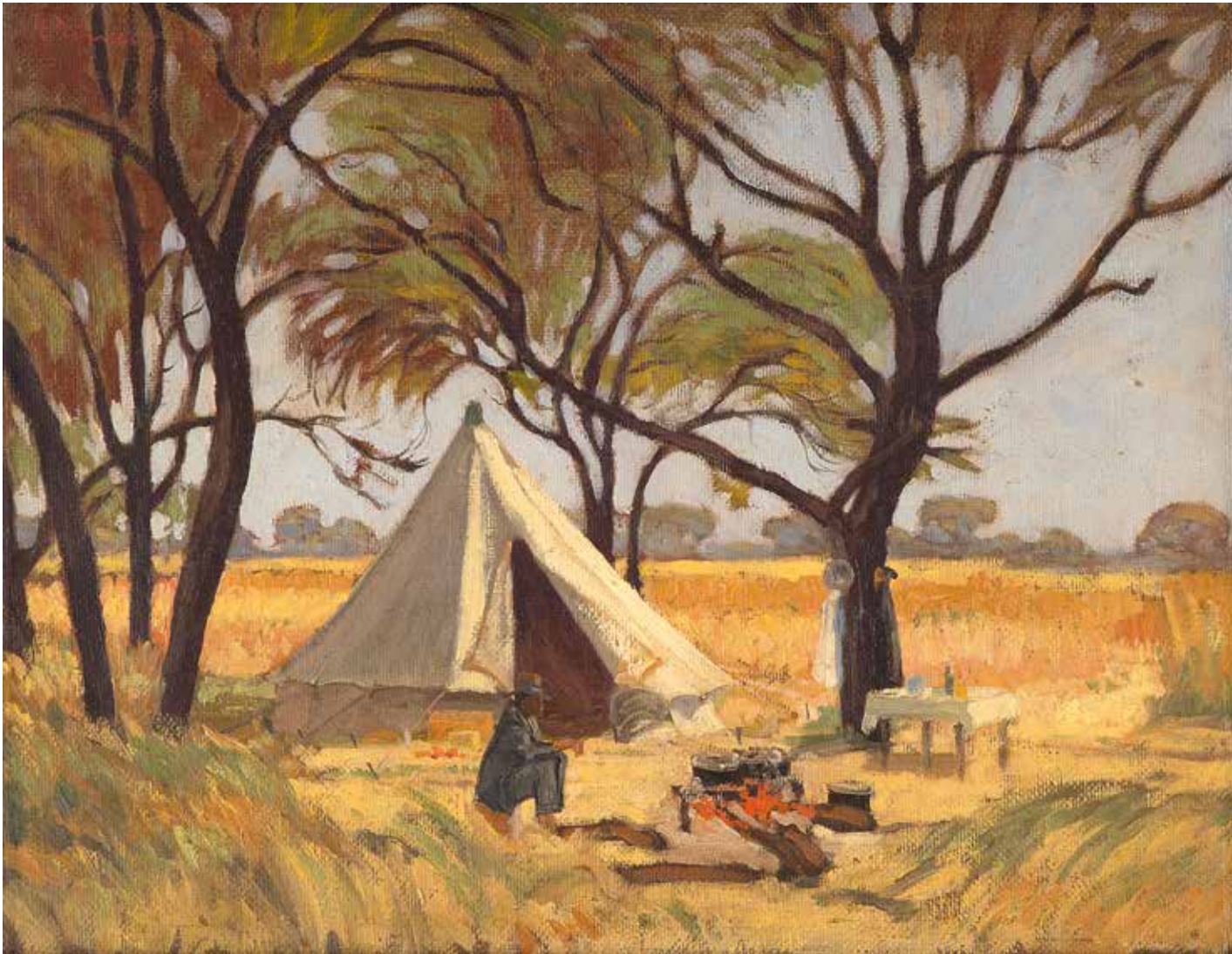
***At Pienaars River (Rooiplaat), Transvaal, Bushveld***

signed and dated 18; inscribed with the title on the stretcher

oil on canvas  
34,5 by 45cm

**R700 000 - 1 000 000**





This painting is part of a defining body of early work executed by JH Pierneef in 1918, during one of his many camping excursions to Rooiplaat Farm with his godfather and artistic mentor Anton van Wouw. Here, they would spend their time sketching and painting vignettes of the area around the banks of the Pietersburg River. 1918 was a crucial turning point in Pierneef's life, both personally and artistically; leaving his post at the State Library after 9 years, he would briefly take up a position as an Art Lecturer at the Heidelberg College of Art before abandoning teaching to dedicate his full attention to art.

The Pietersburg Rivier is a region that reoccurs frequently in Pierneef's oeuvre, which he began exploring during his school years with friends, Fanie Eloff and Gordon Leith. Returning later with Van Wouw, he would begin to produce a singular brand of post-impressionism that was responsive to the unique atmospheric conditions of the southern African landscape.

Reflecting on this early period, Esme Berman writes "In his earliest work he remained faithful to the tenets of his tutors. He aimed at factual truthfulness in depicting the face of nature and he disciplined himself by drawing endless studies of trees and fragments

of the landscape – a practice which he maintained throughout his life".<sup>1</sup>

As she further notes, the human figure would seldom appear in his compositions, with the natural world taking preference over the constructed human environment. The present lot is thus a rare example of a sentimental scene of domesticity, depicting the campsite where Pierneef and Van Wouw would spend their time discussing a new direction for South African art that was not stifled by the outmoded norms and traditions of the English canon that dominated the artistic trends of the time.

Executed with a noticeably dry brush, the painting demonstrates Pierneef's

already confident understanding of light and command of pictorial depth. Deploying a method that would remain consistent in his later work, Pierneef utilizes the landscape as theatrical setting to frame the focus of his picture. The wind swept grass in the foreground seems to part, inviting the viewer's eye to pause and investigate the structural elements of the composition, where a lone cook tends to pots of a flickering fire. Hanging on the tree are the coats and hats of Pierneef and his companions, who presumably stare back with the viewer, into the scorching sun of this bushveld afternoon.

1. Esme Berman (1983) *Art and Artists of South Africa*. Johannesburg: Southern Book Publishers. Page 329.





598

**Wolf Kibel**

SOUTH AFRICAN 1903-1938

***Man Seated at Table***

executed circa 1929  
oil on canvas board  
12 by 11,5cm

**R40 000 - 60 000**

**PROVENANCE**

Freda Kibel, the artist's widow.  
Private Collection.

**EXHIBITED**

The South African National Gallery, Cape Town, *Wolf Kibel: A Memorial Exhibition*, 1950, catalogue number 49.



599

**Wolf Kibel**

SOUTH AFRICAN 1903-1938

***Portrait of a Young Woman***

signed; inscribed with the artist's name and title on a Wolpe  
Gallery label on the reverse  
oil on canvas laid down on board  
25 by 19,5cm

**R60 000 - 80 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Cape  
Town, 19 April 1993, lot 343.

Sanlam Art Collection.

Sanlam Art Deaccession 2014, where it was purchased by  
the current owner.

Oil paintings by Wolf Kibel are rare. Plagued with poor health, he led a short and tragic life. Along with Stern and Laubser, he represented the vanguard of European Expressionism. However, at that time, South Africa was parochial and conservative in its tastes, believing that naturalism was the true yardstick of quality, and treating Expressionism with misunderstanding and derision. As a result the artist faced an uphill battle to garner acceptance and critical acclaim, struggling to sell his works.

The works that Kibel left behind give us an idea of the exceptional talent of an artist whose life was cut short in his prime. His paintings show a sensitivity of line and distortion that echoed his world view. His visual vocabulary has been





likened in literary terms to poetry. He drew on culture, memory and interpretation, infusing his works with great emotion and individuality. Works are often small in scale because of his limited means and generally of an intimate and enigmatic nature, revealing his sensitive nature.

During his short period of production, from his arrival in Cape Town in 1929 until his death in 1938, he worked at a fevered pace against these handicaps.

While Kibel is typically compared with Soutine and Pascin, contemporary European Expressionists, he had a wide appreciation for and was exposed to a lot of art from which he drew inspiration. This is evidenced by the different stylistic approaches

in these two figural works. Kibel's sitters seldom have their names included in the titles but these portraits – gentle, enigmatic and introspective, reveal the artist's sensitive personality.

He found sanctuary in the company of and shared studio space with Lippy Lipschitz at Palm Studios in Roeland Street, close to Hatfield Street, the subject of lot 600. Under Kibel's brush, this urban landscape is imbued with a tension between the man-made street and a turbulent sea of verdant foliage.

Kibel's use of perspective is frequently employed in his urban landscapes and this has been credited with the increase of compositional dynamism in these works.

600

**Wolf Kibel**

SOUTH AFRICAN 1903-1938

*Hatfield Street, Cape Town*

indistinctly inscribed; inscribed with the artist's name and title on a Wolpe Gallery label adhered to the stretcher  
oil on canvas  
22 by 29,5cm

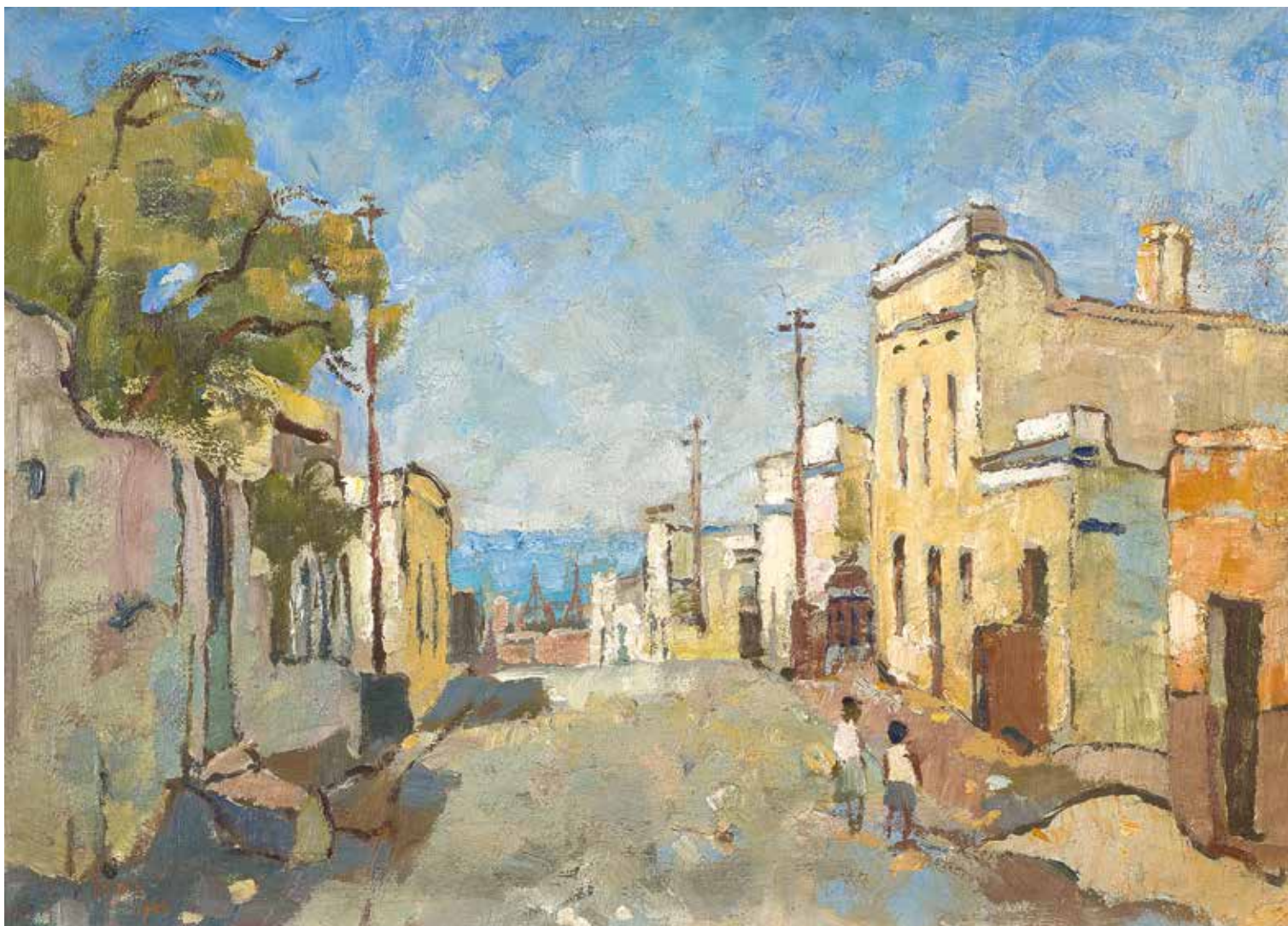
**R120 000 - 160 000**

**PROVENANCE**

Purchased from the Wolpe Gallery 1 March 1983.  
Sanlam Art Collection.

Sanlam Art Deaccession 2014, where it was purchased by the current owner.





601

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Chiappini Street, Cape Town*

signed and dated 1944

oil on board

32,5 by 46cm

R100 000 - 150 000

Accompanied by a letter from the artist to the current owner relating to this painting.





602

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*The Wash House, Malay Quarter*

signed and dated 1957

oil on canvas board

35 by 45cm

R250 000 - 350 000

LITERATURE

cf. Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. A similar example is illustrated in colour on page 59.

603

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***Kliprivier***

signed, dated 1952 and inscribed with the title  
pencil and watercolour on paper  
36 by 51 cm

**R100 000 - 150 000**

**PROVENANCE**

Mr and Mrs D Lion-Cachet.  
Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
23 August 1993, lot 328.  
Private Collection.



604

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***By Henley on Klip***

signed, dated 1952 and inscribed with the title  
pencil and watercolour on paper  
36 by 51 cm

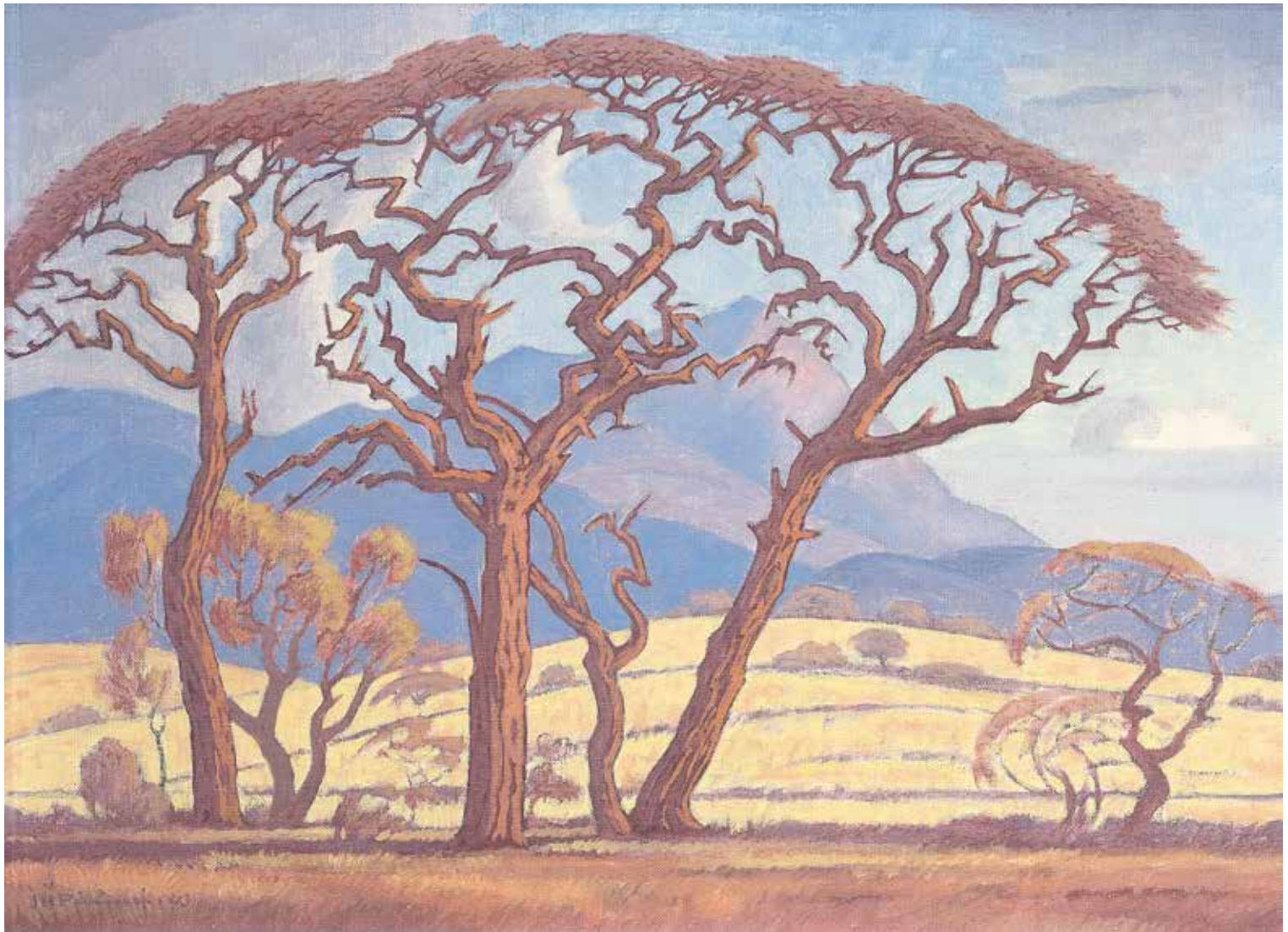
**R100 000 - 150 000**

**PROVENANCE**

Mr and Mrs D Lion-Cachet.  
Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
23 August 1993, lot 327.  
Private Collection.







605

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***Near Thabazimbi, Tvl***

signed and dated 43; inscribed with the title on the stretcher  
oil on canvas  
40 by 55cm

**R2 000 000 - 3 000 000**

The yellow hillside, blue and mauve mountains, and rising clouds in the middle and background areas of the present lot are juxtaposed in the foreground by an energised pattern of geometrically stylised camelthorn trees, a popular motif of Pierneef's. This ascending composition is contained under the camelthorns' interlocked canopies. The four horizontal colour fields overlaid by the camelthorn trees give this painting its dynamism and strength.

The origins of this simplified and stylised geometry noticeable in the

camelthorn trees can be traced to the artist's linocuts produced in the 1930s. Trees were an integral part of his ordered and balanced compositions.

"For Pierneef too a tree was often much more than just a tree. The leadwood tree was a symbol of eternity for him. 'I like the hardekool tree, it stands forever,' he once said to the painter Zakkie Eloff. And for him the stately camelthorn symbolised the bushveld".<sup>1</sup>

1. PG Nel. (1990) *JH Pierneef: His Life and Work*, Johannesburg and Cape Town: Perskor. Page 141.



JH Pierneef, *Table Mountain (Station Panel)*, Rupert Museum, Stellenbosch

606

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***A View Through the Trees***

signed and dated 31  
oil on paper laid down on board  
50,5 by 63cm

**R800 000 - 1 200 000**

Painted in 1931, in the midst of the Station Panel commission, the present lot bears the hallmarks of Pierneef's most popular period of production.

This is evidenced by the masterful employment of monumental natural forms as pictorial devices: towering stone pines that lend both structure to and frame the scene.

Compositionally, this work shares many structural similarities with *Table Mountain*, (one of his best-known Station Panels) through rhythmic receding undulations of the landscape and the colonnade of

statuesque pines in the foreground.

Painted at dusk, the artist demonstrates his virtuosity with atmospheric recession and perspective in subtle tones and hues from an elevated point of observation.

The glimmering sky, painted with a flickering brushwork in tones of pink and yellow, alongside coastal mountains rendered in characteristic pinks and mauves, contrasts against the cool, calm expanse of modulated sea.

This painting is a timeless marriage of the elements in unified harmony.









607

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Still Life with Roses, Books  
and a Photograph*

1946

oil on canvas

64 by 53cm

R70 000 - 100 000

The present lot was painted in 1946 when Sumner was staying in Cape Town at the house of Professor Robert Harold Compton, Director of Kirstenbosch Botanical Gardens from 1919 - 1953, and founder of the Compton Herbarium.



608

**Terence McCaw**

SOUTH AFRICAN 1913-1978

*Dog Roses*

signed and dated 1954

oil on canvas board

79,5 by 79,5cm

R80 000 - 100 000

**PROVENANCE**

Bequeathed by the artist to the  
previous owners.



609

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Spring Flowers in a Vase*

signed and dated 1943

oil on canvas board

41,5 by 33cm

R70 000 - 90 000





610

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

**Janie**

signed  
oil on board  
46 by 36cm

**R400 000 - 600 000**

**PROVENANCE**

Mrs M Larizza, Rome, commissioned  
1972.

**EXHIBITED**

*International Exhibition of Women  
Artists, Rome, 1973.*

**LITERATURE**

Dalene Marais (1994). *Maggie Laubser:  
Her Paintings, Drawings and Graphics*,  
Johannesburg and Cape Town:  
Perskor. Illustrated on page 386,  
catalogue number 1756.

Throughout her career, Laubser frequently included vegetables, fruit, plants, and flowers in her portraiture as symbols of fertility. In the present portrait, the sitter is surrounded by bell-shaped blossoms and the artist has perched a yellow-breasted bird on a branch in the foreground. Her biographer, Dalene Marais, wrote about Laubser's symbolic portraits, "The bird, which already appears in earlier portraits, is often used. Perhaps as an attempt to relate a motif, which is usually associated with the heavens, to woman's earth-bound orientation and existence."<sup>1</sup> Much like her earlier portraiture, in the present lot Laubser simplified the sitter's hair and face by making them flat and angular, which gives the portrait a mask-like appearance.<sup>2</sup> While these techniques were probably utilised to imbue the sitter with an 'every woman' quality, with the artist's consent, the present lot was given its title by the current owner as the portrait reminded her of a specific woman: her sister, Janie.

1. Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics*.  
Johannesburg: Perskor. Page 52.

2. *Ibid.*





611

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Landscape with Rocky Outcrop*

signed and dated 26  
casein on artist's board  
21 by 29,5cm

R300 000 - 400 000





612

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***Landscape with Distant Mountains***

signed and dated 1928  
casein on artist's board  
38 by 53,5cm

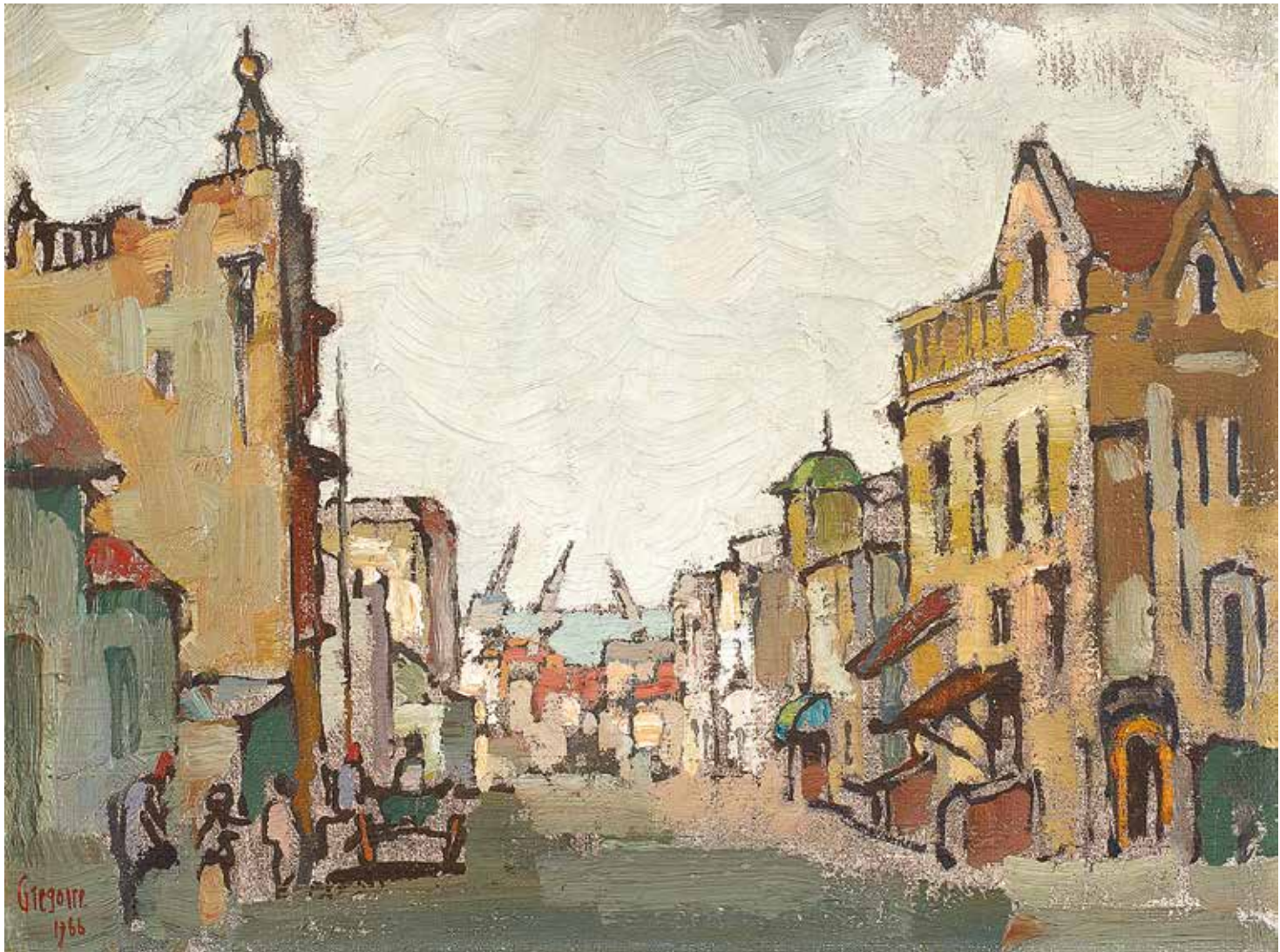
**R800 000 - 1 000 000**

While Pierneef sketched endlessly in the veld, the studies he made more often than not served as *aide-mémoires* for later, carefully-conceived, idealised studio pictures. Evidence of this process might be recognised in the comparison of the present lot, this exquisite, varied and intricate casein, to another of the artist's slightly later benchmark examples, *Extensive Landscape, Lydenburg, Northern*

*Drakensberg Beyond*, sold at Strauss & Co, Johannesburg, 20 May 2013, lot 234. Even at a glance the compositions are remarkably similar: hillsides slope gently inwards and intersect centrally; the foreground is punctuated with the indigenous trees, shrubs and rock formations with which the artist was so familiar; and the landscape endlessly unfolds under a wide sky. That both

pictures remain so unique while relying on the same valley viewpoint suggests the power of the artist's imagination when back in the studio. The comparison also makes clear just how the artist could re-use successful designs in new contexts, while always providing such a convincing sense of place.





613

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Straat met Groen Toring,  
Distrik Ses, Kaapstad*

signed and dated 1966; signed and  
inscribed with the title on the reverse  
oil on canvas  
30 by 40cm

**R150 000 - 200 000**

**PROVENANCE**

Purchased from Victor de Kock,  
Vredenhof Antiques, Pretoria,  
circa 1970 by the current owner.





614

## Hugo Naudé

SOUTH AFRICAN 1868-1941

### Venice

signed  
oil on artist's board  
25,5 by 35,5cm

R200 000 - 300 000

Having worked under Alphonse Legros at the Slade School in London, with Franz von Lenbach at the Kunst Academie in Munich, and alongside contemporary Barbizon painters near Fontainebleau, Hugo Naudé painted briefly in Italy before returning to Worcester in 1896. With the grave, melancholic light typical of the Barbizon School no doubt then in mind, it seems unimaginable that the present lot – an undaunted, dazzling depiction of Venice – can come from this period. It is more likely, rather, that the painting was made during a later, and by all accounts more high-spirited, trip to the city in 1913.

Naudé was then acting as cicerone to his nephew, Philip du Toit, as well as NC Krone, on their Grand Tour of Europe. Perhaps leaving the youngsters to their own devices momentarily, and in order to show the Doge's Palace, glimpse the campanile, and allow opportunity to paint sunlight glinting off the Grand Canal, Naudé would have first sketched this scene from the bank opposite the Palazzo Giustinian.

Thanks to the artist's flashing swipes of teal and mauve for the water, amber and cream for the sails, purple for the shadowed gondolas, and glistening white for the famous colonnades, the

painting has much more in common with the luminous, distinctive Cape Impressionism that the artist pioneered than it might to his original, gloomier, Barbizon influences. In any event, with this Venetian lot in mind, as well as the artist's iconic, mad-blooming Namaqualand vistas, his far-reaching views of the Matopos in then Rhodesia, and his affectionate, private interior scenes in Worcester, one is reminded not only of how widely-travelled was Naudé for an early-century South African artist, but how brilliantly varied was his tone, his subject, and his colour.



615

# **Maggie Laubser**

SOUTH AFRICAN 1886-1973

## *Portrait of a Young Girl*

signed twice and dated 22  
oil on canvas laid down board  
34 by 30,5cm

R500 000 - 700 000

From her late 20s to her mid-30s Maggie Laubser led a fairly peripatetic life – living in Holland, England, Belgium, Italy, and Germany, punctuated by a number of short and long trips back to South Africa. It was during one of these trips (a longer visit from 1921-1922) that Laubser is likely to have painted the present lot as the subject matter is in line with her 'South African phase'. This includes a series of portraits of people who were associated in some capacity with her family's farm, Oortmanspoort. In this painting, warm red dots act as

a foil to the light blue of the sitter's shirt and the cool dark purple-blue of the background. Throughout her life Laubser was interested in the treatment of light within her paintings, which had both literal and spiritual meanings for her. Here she plays with this by shining a bright light on the sitter's face from outside the left of the picture plane, thereby casting the right side of the face in darkness and shadow; imbuing the painting with a maturity and seriousness seemingly beyond the years of this young girl.





616

### Maggie Laubser

SOUTH AFRICAN 1886-1973

#### *Weemoed (Melancholy)*

signed with the artist's initials  
oil on board  
37 by 44,5cm

**R800 000 - 1 200 000**

#### PROVENANCE

Mrs JA Kieser, Pretoria, acquired from the exhibition at Pretoria in 1931. Acquired by descent to the current owner from her grandmother, Mrs JA Kieser.

#### EXHIBITED

MacFadyen Hall of the Transvaal University College (now University of Pretoria), Pretoria, 1931.

#### LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 208, catalogue number 672.

Elsa Botha (1964) catalogue number 105.

Portraiture was a reoccurring genre for Maggie Laubser throughout her career. It is suggested that the present lot falls under her 'Langebaan Phase' (1928 - 1932),

which corresponds with her excursions to this and other coastal villages, renewing her interest in nature.<sup>1</sup> Where previously sitters were depicted against plain backgrounds (such as in *Portrait of a Young Girl*) lot 615, here she experiments with bringing nature into her backdrops.

Laubser has included a fantastical horizon line; a small house, with an impossibly steep road leading up to it, sits high upon a hill to the right of the sitter, while the land dips drastically away to the left to reveal the mountains beyond. This phase is also typified by sitters who fill the picture to such an extent that sometimes the tops of their heads are omitted.

Additionally, hands become a gestural feature and are used to clutch flowers, stroke a cat, or – as in this instance – support a sitter's head.

In 1931, Laubser held her first exhibition in the Transvaal at the Transvaal University College (now the University of Pretoria). The present lot was one of 34 works included in this exhibition and it was here that it was purchased by the current owner's grandmother.

1. Dalene Marais (1994) *Maggie Laubser: her paintings, drawings and graphics*. Johannesburg: Perskor. Page 174.



The present lot exhibited at the Galerie des Beaux-Arts, Paris, *Irma Stern: Peintures D'Afrique*, 3 October to 2 November 1947  
 © The National Library of South Africa

617

# **Irma Stern**

SOUTH AFRICAN 1894-1966

## ***A Watussi Woman with Mountains***

signed and dated 1946  
 oil on canvas, in the original Zanzibar  
 frame  
 65,5 by 48cm excluding frame;  
 81,5 by 60 by 5cm including frame

**R9 000 000 - 12 000 000**

### **PROVENANCE**

Dr R L Worrall.  
 Sotheby Parke Bernet South Africa,  
 Johannesburg, 22 October 1974, lot 349.  
 Illustrated in colour on page 198.  
 Count Natale Labia.

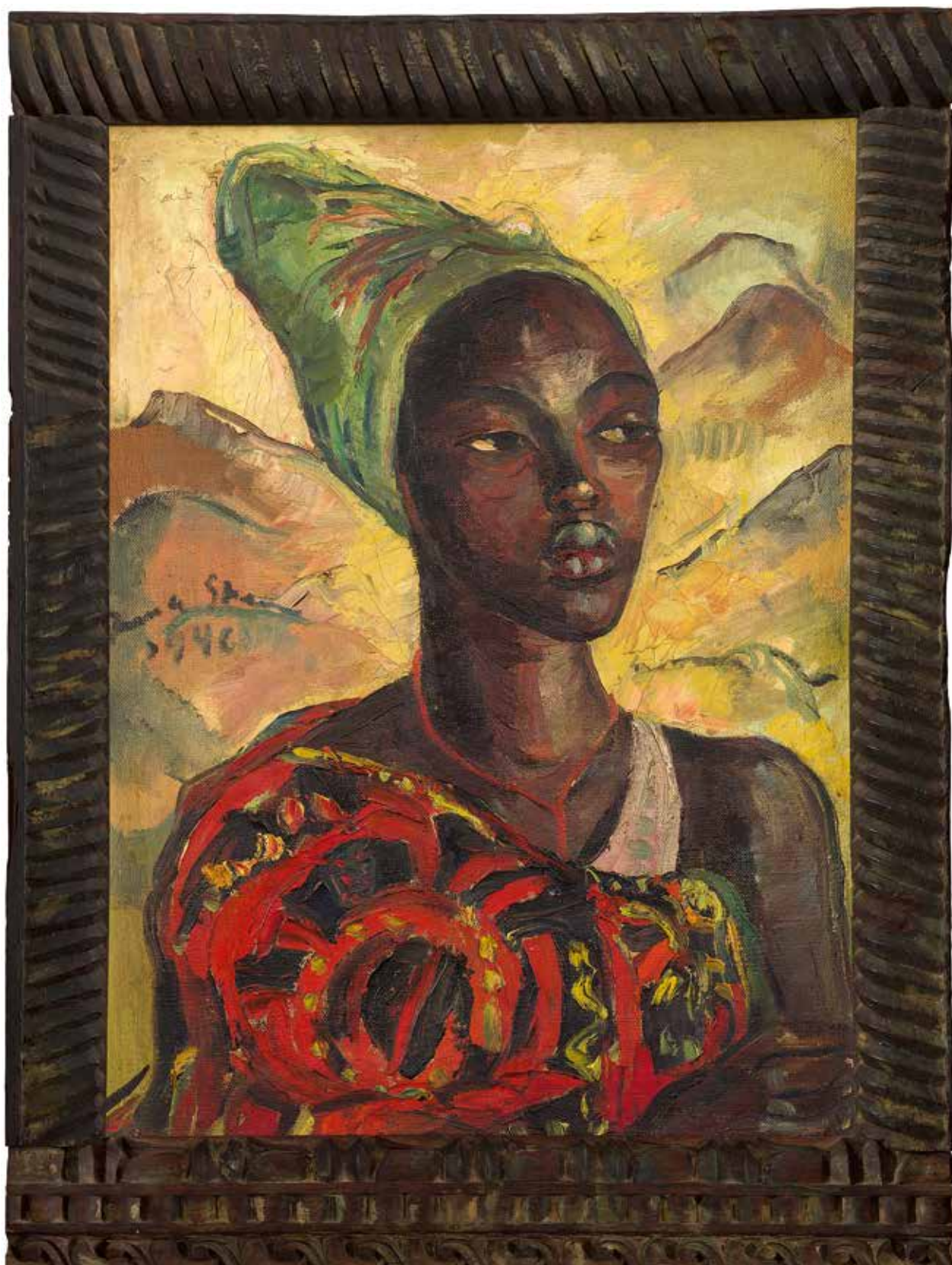
### **EXHIBITED**

Argus Gallery, Cape Town, Irma Stern, 6  
 to 19 March 1947, catalogue number 15.  
 Galerie des Beaux-Arts, Paris, *Irma Stern:  
 Peintures D'Afrique*, 3 October to 2  
 November 1947, catalogue number 29,  
 illustrated.  
 Poland, Browse & Delbanco, London,  
*Paintings by Irma Stern: South African  
 Artist*, January to February, 1948,  
 catalogue number 5.

### **LITERATURE**

Marion Arnold (1995) *Irma Stern: A  
 Feast for the Eye*, Vlaeberg: Fernwood  
 Press. Illustrated in a black and white  
 photograph of the artist in her studio  
 on page 4.  
 Paul Cullen (ed.) (2003) *Irma Stern:  
 Expressions of a Journey*, Johannesburg:  
 Standard Bank Gallery. Illustrated in a  
 black and white photograph of the artist  
 in her studio on page 60.  
 Jillian Carman (ed.) (2011) *Visual Century:  
 South African Art in Context. Volume One:  
 1907-1948*, Johannesburg: Wits University  
 Press. Illustrated in a black and white  
 photograph of the artist in her studio on  
 page 144.







The decade of the 1940s is often defined as a period of wanderlust in the career of Irma Stern, with her trips to the Belgian Congo in 1942 and 1946 and Zanzibar in 1939 and 1945 resulting in some of the most desirable works in her artistic oeuvre. Whilst her first journey to Central Africa is extensively documented in her travel diary, *Congo*, published in 1943, Stern's second visit is characterized by a sense of ennui resulting from her isolated loneliness and recurring dreams of her mother who had passed away two years prior.<sup>1</sup>

Illustrated in Marion Arnold's book, 'A Feast for the Eye', the present lot was executed during her second visit to the region in 1946, which included an extended period spent on Lake Kivu in present-day Rwanda. Due to the tropical conditions, Stern did not work indoors, preferring to paint *en plein air* on the verandah of her villa on the shores of the lake. Working from day-break until sundown, she would remark in a letter to her beloved friends, the Feldmans, on the uncontrollable nature of the equatorial light.<sup>2</sup>

Comparatively shorter than her first visit, Stern returned home after suffering a bout of malaria which, together with the "frightful" light, had further hindered her progress. According to Mona Berman, her inventory included "fourteen big canvasses, several charcoal works and a large selection of outlined work" which were presumably finished later on the easel at The Firs in Cape Town.<sup>3</sup>

Despite the physical demands placed on her during this second trip, the work that Stern produced in the Congo, as with her Zanzibari paintings, attracted significant praise from friends and critics both at home and abroad. Rested and rejuvenated, Stern now set her sights on

Europe. Since the advent of World War II and the rise of anti-Semitism, Stern had stayed away, instead seeking new avenues in Africa (such as Zanzibar and the Congo) to explore during the war years. But now, as Europe started to rebuild, it was time for her return.

A *Watussi Woman with Mountains* was exhibited twice in Europe, with its first showing taking place in Paris on her solo show *Irma Stern: Peintures D'Afrique* at the Galerie des Beaux-Arts located on the fashionable rue du Faubourg Saint-Honoré, just three blocks away from the Champs-Élysées. Run by Georges Wildenstein, the second in a long line of Jewish art dealers, the gallery had hosted the famed *Exposition Internationale du Surréalisme* in 1938 which featured Marcel Duchamp, Salvador Dalí, Max Ernst, Man Ray and André Breton.

Stern's own artistic language was very much rooted in German Expressionism, partly as a result of her friendship with Max Pechstein whom she had met in 1917. Now, at the height of her career, Stern's brushwork reveals a confident painter, deliberate in both colour and composition. The effect of that "frightful" light here seems to resonate from the painting, evidenced in the subtle yellow halo that frames the sitter. As Marion Arnold writes "her paintings are made to be looked at and to be savored for their energetic orchestration of colour, shape, line, tone and texture. They assert the making process, the expressive power of pictorial form and the physicality of the materials used. But, however absorbed Stern was in the process of painting, her subjects maintain their importance".<sup>4</sup>

Stern's Paris exhibition was a roaring success, bringing her "widespread interest and eulogistic comment in French art publications".<sup>5</sup> As an article

in the *Daily Argus* reports, upon packing the exhibition Stern was approached by the committee of the Musée d'Art Moderne in Paris that had decided to purchase a work for the museum's permanent collection. Of the 115 works shown in Paris, 25 (including *Watussi Woman with Mountains*) were then sent to London for another solo show at the exclusive Roland Browse & Delbanco, run by the self appointed "Duchess of Cork Street", Lillian Browse. Here the work was presumably procured by Dr R. L. Worrall, a noted philosopher and physicist who had corresponded with both Sigmund Freud and Albert Einstein.

The power of *A Watussi Woman with Mountains* lies in Stern's ability to render accurately the sitter's inner presence through the skillful painterly descriptions of her outer world. Wearing a red *mushanana*, a traditional dress worn by Rwandan women consisting of a skirt bunched at the hips together with a sash draped over one shoulder, her head is bound in a green *igitambaro*. The formal use of these two contrasting complimentary colours gives the work an overall aesthetic unity, whilst the receding mountains provides the composition with both form and structure.

Yet there is a certain dignified reticence that is inescapable in the sitters gaze; a proud assertion that defies external description, revealing instead an internal sense of agency. This is possibly due to the broader socio-political context in which the painting came into being. As Mona Berman observes, "the Congo of 1946 was very different from the region that had so fascinated (Stern) on her first visit. A political change had taken place, and the Belgians no longer enjoyed undisputed colonial power. This was

reflected in the restless mood of the people and Irma felt it keenly".<sup>6</sup>

Whilst independence would only come to the region some 15 years later, what we see is the beginnings of a post-colonial subjectivity where the negotiation between artist and sitter comes to the surface, presenting a new set of tensions around the act of looking and the agency of recording.

Reflecting on her portraits, Marion Arnold writes that "many of Stern's paintings and drawings are complex statements about identity. They record appearance, suggest character and investigate the human condition from the artist's perspective. But a portrait is never merely the objective record of another; it is a response to the human tendency to consider oneself in relation to others. An extremely self-conscious art, portraiture is the result of a contract between an artist and the model that licenses staring and sanctions intrusions on personal space. It is a negotiation between one and another..."<sup>7</sup>

1. Sandra Klopper (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 131.
2. *Ibid.*
3. Mona Berman (2003) *Remembering Irma*, Cape Town: Double Story Books. Page 106.
4. *Irma Stern Honoured: Picture Bought for French Nation*, *The Cape Argus*, 10 December 1947, cited in Sandra Klopper (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 135.
5. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Page 11.
6. Mona Berman (2003) *Remembering Irma*, Cape Town: Double Story Books. Page 101.
7. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Page 97.



Irma Stern in her studio, The Firs, Rosebank, Cape Town, 1946

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618

## Esther Mahlangu

SOUTH AFRICAN 1935-

### Ndebele Patterns

signed and dated 2018  
acrylic on canvas  
100 by 160cm

R50 000 - 70 000

'The art of Esther Mahlangu is part of the Ndebele peoples' ongoing struggle to maintain their identity and independence, under extreme conditions. From the early 1800s, they were subjected to sieges, attacks and battles, mainly by white settlers contesting ownership of the land. In 1883, the Ndebele were defeated altogether – partially being starved out of their hiding places – and adults and children were forced to become farm labourers and servants. In the early 1900s the men were a vital source of migrant labour, becoming workers on

the mines. Mahlangu's work is an attempt to regain the Ndebele's sense of their cultural identity. She draws on traditional Ndebele wall painting, geometric and decorative, the shapes and images were said to carry symbolic meanings and messages about the inhabitants of the houses. Esther Mahlangu emerged as a master painter of this style. Creative and highly innovative, her paintings caught the eye of several curators. Her work has been shown around the world [the most important, her inclusion in the *Magicians of the Earth* exhibition at the Pompidou Centre in Paris in 1989], and

she has received commissions to paint her designs on walls, cars [notably on the BMW525i series in 1991] and even aeroplanes. But her method has always remained the same: she paints without plans, without either under-drawings or sketches. She simply begins at one end, and continues to the other end, painting straight lines with a steady hand, and creating forms with a perfect, instinctive sense of balance and confidence.<sup>1</sup>

1. Ruth Sack. (2018) *Adventuring into Art: Book 6 – Warzones*, Johannesburg: Imbali Visual Literacy Project. Pages 54 and 55.





619

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Ndebele Woman*

signed and dated 1955  
watercolour, bodycolour and black  
crayon on paper  
55,5 by 37cm

**R700 000 - 900 000**

**PROVENANCE**

Bonhams, London, 15 October 2009,  
lot 76.

Johans Borman Fine Art, Cape Town,  
2010.

Private Collection.





620

**Alfred Krenz**

SOUTH AFRICAN 1899-1980

*Waenhuiskrans*

signed and dated 1962

oil on board

37,5 by 59cm

**R80 000 - 120 000**

**PROVENANCE**

Strauss & Co, Cape Town, 15 March  
2010, lot 365.



621  
**Maurice van Essche**  
 SOUTH AFRICAN 1906-1977  
*Washerwomen*  
 signed  
 oil on board  
 45 by 29cm  
 R80 000 - 120 000



622  
**Maurice van Essche**  
 SOUTH AFRICAN 1906-1977  
*Fisherfolk*  
 signed  
 oil on canvas  
 40,5 by 26,5cm  
 R100 000 - 150 000



623

**François Krige**

SOUTH AFRICAN 1913-1994

*Dawn in the Karoo*

signed and dated 1938

oil on canvas

74 by 66,5cm

R150 000 - 200 000

**PROVENANCE**

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

Purportedly this work represents an  
occasion when two herd boys were  
invited into the artist's home and  
records their visit for posterity.





624

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Water Bearer*

signed

oil on canvas laid down on board

67 by 48cm

R150 000 - 200 000



625

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Portrait of a Boy*

signed

oil on board

49,5 by 39,5cm

R100 000 - 150 000

**PROVENANCE**

Stephan Welz & Co, in Association  
with Sotheby's, Johannesburg,  
23 April 1990, lot 139.



626

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Women Resting*

signed and dated 1951  
mixed media on paper  
32,5 by 44cm

R80 000 - 120 000

627

**Johannes Meintjes**

SOUTH AFRICAN 1923-1980

*Figures on a Beach*

signed and dated 1958  
oil on board  
61 by 74cm

R300 000 - 400 000

**PROVENANCE**

Mr Jack Baker, London, United Kingdom (formerly of Johannesburg).

**EXHIBITED**

Helen de Leeuw Gallery, Johannesburg, 13 to 24 May 1958, catalogue number 30.

**LITERATURE**

JM catalogue number 592.

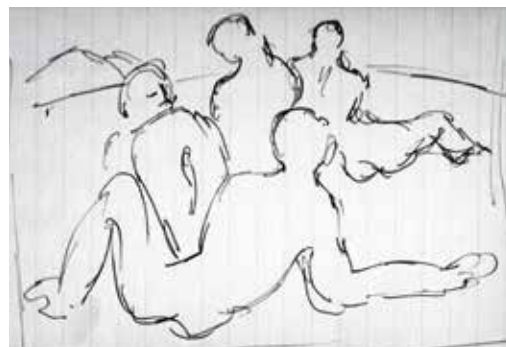




Johannes Meintjes' works were warmly received throughout his career, likely due to their dreamy and romantic qualities. In the 1940s and 50s, he "enjoy[ed] the kind of public adulation which was later reserved for youthful idols of the pop-music world."<sup>1</sup> In May of 1958, a solo exhibition of the artist was held at the Helen de Leeuw Gallery in Pretoria. A review of the exhibition described the impact of the present lot...

"...his large *Figures on a Beach* dominates the end wall. It is probably the most accomplished painting on this scale he has yet shown here, bravely and simply planned - black against gold, against red, against blue - all building up into an interesting pattern of strong colour."

1. Esmé Berman (1983) *Art and Artists of South Africa*. Cape Town: Southern Book Publishers. Page 285.
2. The Art Critic, The Star Newspaper, 14 May 1958.



Johannes Meintjes, preliminary sketch for *Figures on a Beach*



628

**Ephraim Ngatane**

SOUTH AFRICAN 1938-1971

***Composition with Figures and Houses***

signed and dated '69  
oil on board  
60 by 75cm

**R80 000 - 120 000**

"Ngatane painted township life in all its forms, from its overcrowding living conditions to social entertainment, sports and memorable events. Stylistically, his masterful command of the watercolour medium displays a painterly sense of abstraction which distinguished his work from the descriptive styles of most other so-called township artists (see lot 576). Although Ngatane experimented with different techniques, he only

started working predominantly in oils in the mid-1960s. Many of his later oil paintings were composed in a much more abstracted style, where his subject matter became fragmented, often to the point where it disintegrated into purely abstracted shapes and colours, forming its own rhythmic balance."

Michael Stevenson and Joost Bosland (2008) *'Take your road and travel along': The advent of the modern black painter in Africa*, Cape Town: Michael Stevenson, Michael Graham-Steward & Johans Borman. Page 128.





629

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Bus Stop*

signed  
oil on board  
18,5 by 52cm

R120 000 - 160 000

**PROVENANCE**

Stephan Welz & Co, Johannesburg,  
17 & 18 November 2009, lot 459.  
Previously with a label, inscribed with  
the title, affixed to the reverse.





630

**Ezrom Legae**

SOUTH AFRICAN 1938-1999

*Reclining Figure I*

1967

signed with the artist's initials and  
numbered I/X

bronze, mounted on a wooden base  
13,5 by 27 by 21cm; base 6,5cm

**R200 000 - 300 000**

**PROVENANCE**

The Andrew Newall Collection.

**LITERATURE**

Elza Miles (2004) *Polly Street: The Story of an Art Centre*. Pretoria: The Ampersand Foundation. Illustrated on page 114, figure 137 (with the title *Sprawled Figure*). Elizabeth Burroughs and Karel Nel (2018) *Re/discovery and Memory: The Works of Kumalo, Legae, Nitegeka and Villa*, Cape Town: Norval Foundation. Illustrated on page 180, figure 7, with the titled *Figure Resting on Arm* and on page 198.

We wish to thank Dr Gavin Watkins for his assistance in cataloguing this lot.

631

**Sydney Kumalo**

SOUTH AFRICAN 1935-1988

***Matriarch***

1984

signed and numbered 2/5

bronze

height: 62cm

**R500 000 - 700 000**

**LITERATURE**

*Artspeak, Review of Amadlozi exhibition at the Jack Gallery, New York, Vol VI, No 17, 16 May 1985. The exhibition ran from 16 May to 5 June 1985.*

Produced by Linda Givon and cast at the Vignali Foundry in Pretoria in 1984. An edition of 5 works and an Artist's proof.

We wish to thank Dr Gavin Watkins for his assistance in cataloguing this lot.



632

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

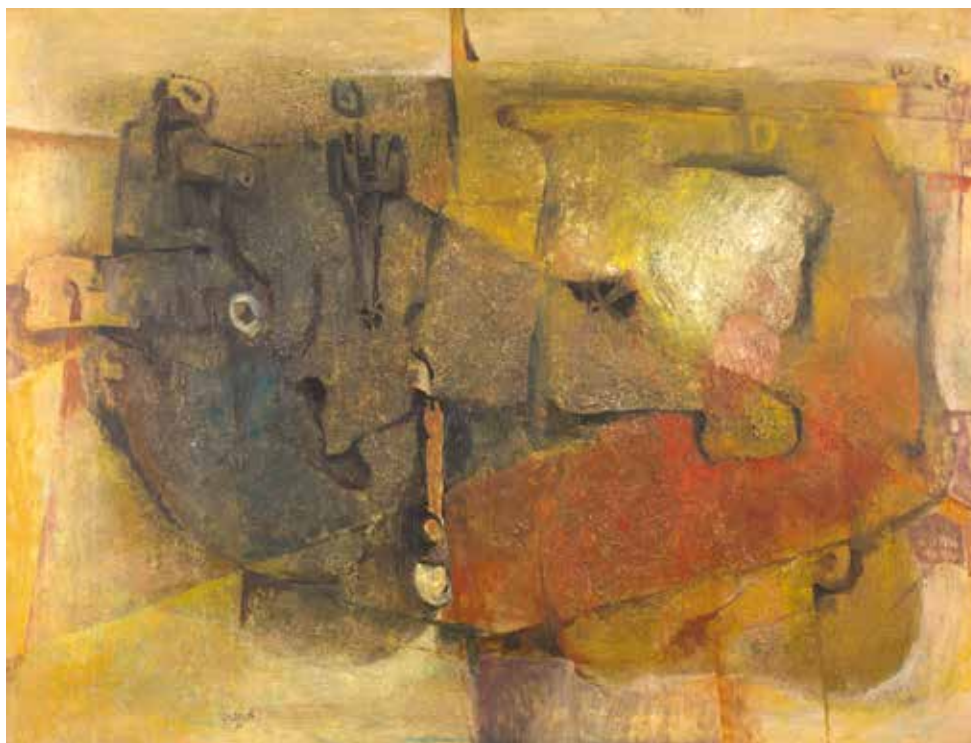
**Composition**

signed and dated 62

oil on board

75 by 100,5cm

R80 000 - 120 000



633

**Lucky Sibiya**

SOUTH AFRICAN 1942-1999

**Abstract Figures**

circa 1960

signed

carved, incised and painted wood

panel

91 by 106,5cm

R80 000 - 100 000

At a young age Sibiya met Bill Ainslie, who in turn introduced him to Cecil Skotnes. Skotnes accepted Sibiya as a private pupil, and it was Skotnes who introduced him to the incised and painted wood panel as medium.<sup>1</sup> EJ de Jager writes: "In these panels Sibiya has technically mastered his medium very successfully. The panels are cut in shallow relief and embellished with paint, and are presented as finished objects themselves."<sup>2</sup>

1. Johans Borman (ed.) (2016) *Masterpiece*, Cape Town: Johans Borman Fine Art. Page 54.

2. EJ de Jager (1992) *Images of Man: Contemporary South African Black Art and Artists*, Alice: Fort Harare University Press. Pages 156-158.







634

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Three Figures*

signed  
carved, incised and painted wood  
panel

91,5 by 61,5cm

R120 000 - 160 000





635

**Gerard Sekoto**

SOUTH AFRICAN 1913-1993

*Dancing Figures, Casamance, Senegal*

signed  
oil on canvas  
31,5 by 40,5cm

R250 000 - 350 000

Sekoto's account of a Death ceremony in Casamance, Senegal below, describes some of the captivating events which inspired this painting.

'The sacrifices were performed, of killing fowls, a cow and a bull quite brutally, all done with at a certain rate of timing, while men jumped up like gazelles with panga knives. Later came

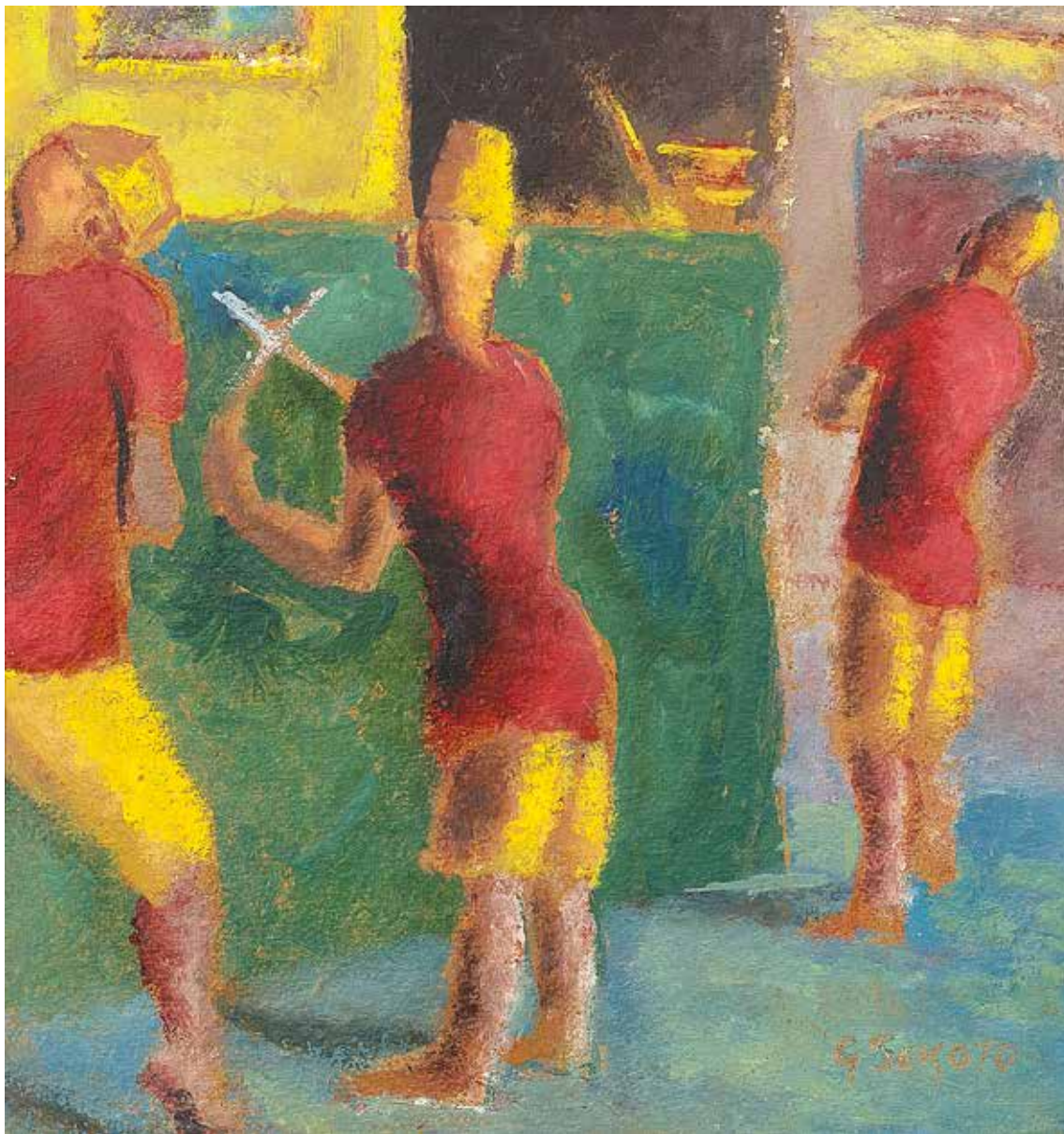
some women - certain with babies on their backs - wielding little tree branches all dancing to the rhythm of drummers. There were no signs of weeping or crying over the dead but, on the contrary, an atmosphere of merriment and triumph.

All along we were taking sketches

to remind us for doing paintings later, but as this ceremony went on from the afternoon to night-time, we had to leave before it was over since our place of residence was a distance away from that scene which was outstanding.<sup>1</sup>

1. Barbara Lindop (1988) *Gerard Sekoto*, Johannesburg: Dictum Press. Pages 38 and 39.





636

### Gerard Sekoto

SOUTH AFRICAN 1913-1993

#### *Convicts Cutting the Hedge*

signed  
oil on cardboard  
23 by 22cm

R600 000 - 800 000

#### PROVENANCE

Strauss & Co, Cape Town, 14 March 2016, lot 496.

#### LITERATURE

Barbara Lindop (1988) *Gerard Sekoto*, Randburg: Dictum Publishing. Page 108, illustrated in colour on page 109.  
Barbara Lindop et. al. (2013) *Song for Sekoto: Gerard Sekoto 1913-2013*, Johannesburg: The Gerard Sekoto Foundation. Page 112, illustrated in colour on page 85.

"This is done in Cape Town. The prisoners who were my neighbours are cutting a hedge at this time, before they are marched into their located place." Gerard Sekoto in Barbara Lindop, (1988) page 108.

In 1942, Sekoto moved to the outskirts of District Six in Cape Town where Brother Roger organized for him to rent a room with the Manuel family who lived opposite Roeland Street prison. He met with members of the New Group

- contemporary South African artists who worked and exhibited together, including Judith Gluckman and Alexis Preller as well as Lippy Lipschitz, Gregoire Boonzaier, Louis Maurice, Solly Disner and Walter Battiss. During this time, his work was exhibited in a number of galleries in Cape Town, namely the Argus Gallery, with the New Group, and at the Jerome Gallery, where he and Louis Maurice held a joint exhibition in 1944. Barbara Lindop, (2013) page 112.





637

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Figures in a Street*

signed and dated 1963

mixed media on paper

45,5 by 29cm

R100 000 - 120 000



638

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Woman Working*

signed and dated 1958

ballpoint pen and watercolour on paper

42 by 29,5cm

R150 000 - 200 000

**PROVENANCE**

Irma Stern Trust Collection, accession  
number 1138.

The proceeds from the sale of this lot will  
benefit the Irma Stern Trust.





639

**Gerard Sekoto**

SOUTH AFRICAN 1913-1993

*Two Men Walking*

signed and dated 67

gouache on paper

48 by 31cm

R100 000 - 150 000

640

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Still Life with Fruit and Wine*

signed  
oil on panel  
34 by 47cm

R80 000 - 120 000

**PROVENANCE**

Femma Gavin, South African artist.



641

**François Krige**

SOUTH AFRICAN 1913-1994

*Still Life with Quinces in a Copper Boiler*

signed and dated 88  
oil on canvas laid down on board  
41,5 by 74,5cm

R70 000 - 90 000

**PROVENANCE**

Acquired from the artist by the  
current owner.

**LITERATURE**

cf. Justin Fox (2000) *The Life and Art of François Krige*, Vlaeberg: Fernwood Press. A similar example, *Still-Life with Quinces*. Illustrated in colour on page 113.

Accompanied by a photograph showing the artist hanging this painting in the current owner's home 30 years ago.





642

**François Krige**

SOUTH AFRICAN 1913-1994

*Bergkatjiepierings*

1978

signed

oil on canvas

65 by 54,5cm

**R80 000 - 120 000**

**PROVENANCE**

Acquired from the artist by the current owner.

**EXHIBITED**

UCT Irma Stern Museum, Cape Town, *Works by François Krige*, 14 November to 16 December 1995, catalogue number 19.

**LITERATURE**

cf. Justin Fox (2000) *The Life and Art of François Krige*, Vlaeberg: Fernwood Press. A similar example is illustrated in colour on page 113.







643

### Alexis Preller

SOUTH AFRICAN 1911-1975

#### *Coral Fish*

signed and dated '48; inscribed with the title on the reverse  
oil on canvas board  
14,5 by 18,5cm

R180 000 - 240 000

#### PROVENANCE

Henry Edward Winder, art critic for *Sunday Times* and *Rand Daily Mail*.  
Private Collection.

#### EXHIBITED

Gainsborough Gallery, Johannesburg, 2 to 16 August 1949, catalogue number 21.

#### LITERATURE

Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 362.

Preller's interest in the decorative properties of tropical fish was aroused

by the wondrous sights amid the coral reefs off Mahé island. For six months from October 1948, Alexis lived on the island and produced a number of studies of the local species. He revelled in their infinite variety of design and colour, and almost everything he saw delighted him. With his brush everything seemed to take on new, exotic undertones and he painted fruits and flowers, shells and fish, mangoes and even sandals on the beach. Taking on a surrealist theme these small works seem to be imbued with light themselves, as can be seen reflected within the water in *Coral Fish*. In August of 1949, Preller held an

exhibition of his Seychelles works at the Gainsborough Gallery in Johannesburg. There were 42 works exhibited in total, though only 29 of these works were actually completed in the Seychelles. Of these 29 works, five of them were of various tropical fish – *Gold & Blue Fish*, *Pink Fish*, *Yellow Fish*, *Blue Fish* and *Coral Fish*.<sup>1</sup> They were all small works of the same size completed on canvas boards whilst Preller was still on Mahé island. The work *Coral Fish* formed part of the collection of the prominent art critic Henry Edward Winder (1897 - 1982).

1. Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 132.



644

**Alexis Preller**

SOUTH AFRICAN 1911-1975

***Two Urn Heads***

oil on canvas  
44,5 by 34,5cm

**R400 000 - 600 000**

This lot is accompanied by a letter of authenticity from Dr. A J Werth, Director of the Pretoria Art Museum (1963-1991).

Alexis Preller's *Two Urn Heads* is undated but motifs such as the very distinctive elongated heads, the deep pink shroud daubed with aquamarine petals surrounding both heads, as well as the blue and gold hues suggest that he painted this work very soon after his return in 1943 from Italy where he had been interned as a prisoner of war. With this work Preller poignantly captures the physical manifestation of the young woman accompanied by a spiritual manifestation that emerges organically from the waters of a pool. *Two Urn Heads* would seem to be a precursor to Preller's prisoner of war series, including *Remembrance of Things Past* of 1943, *Prisoner of War* of the same year and ultimately *Fleurs du Mal* of 1944. Throughout his life Preller made several studies of the elongated or urn-shaped head, with its outline also resembling the Barotse pot, the first following a visit to the Congo in 1939. These early depictions were only the beginning of a remarkable series of entirely original conceptions, the germ of the distinctive iconography through which Preller would give form to his poetic vision.

Esmé Berman and Karel Nel. (2009)  
*Alexis Preller: Africa, the Sun and Shadows*,  
Johannesburg: Shelf Publishing, page 58  
and 59.

Esmé Berman and Karel Nel. (2009)  
*Alexis Preller: Africa, Collected Images*,  
Johannesburg: Shelf Publishing, page 17  
and 19.







645

**Walter Battiss**

SOUTH AFRICAN 1906-1982

***Untitled (Figures in Blue and Red)***

signed  
oil on canvas  
49,5 by 59cm

R400 000 - 600 000

**LITERATURE**

Karin Skawran (ed.) (2005)  
*Walter Battiss: Gentle Anarchist*,  
Johannesburg: The Standard Bank  
Gallery. Illustrated in colour on  
page 111.

*Untitled (Figures in Blue and Red)* and *Group Scene* are typical of the gregarious scenes of an imagined Africa produced by Walter Battiss in the 1960s, some inspired by his trips to the Limpopo Valley. His portrayal of clusters of anonymous figures stacked in a depthless space reiterates insights obtained from his close observation and study of rock engravings (petroglyphs) and rock paintings of South Africa's earliest inhabitants. His paintings

nonetheless reveal a complicated process of influence, assimilation, translation and – importantly – rejection. "The rock painters were not seduced by colour," Battiss noted in 1945. "In the contemplation of rock art one is led back to the serenity and dignity of statement made with the machinery of form rather than of colour."<sup>1</sup> Battiss, by contrast, was a joyful colourist who subordinated the precision of formal statement to the magnificence of colour. Form and





line nonetheless remained important. The rudimentary figures drawn into the wet paint are typical of Battiss's sgraffito method of creating descriptive detail. This decorative method is closely associated with fresco painting and pottery, but also shares formal affinities with the techniques used by the rock engravers Battiss so admired. Commenting on the masterpieces of "impressionist" engraving he saw in the field, Battiss wrote: "The engravers here

depend more on feeling than on science and they suggest modelling rather than depict it."<sup>2</sup> The same can be said of these lots. Details are generically rather than specifically rendered. It is the wholeness of the impression that counts.

1. Walter Battiss (1945). Wall text (WBC/08/010, 1945) at exhibition The Origins of Walter Battiss: "Another Curious Palimpsest", Origins Centre, Johannesburg, 2016.
2. Walter Battiss (1948). *The Artists of the Rocks*, Red Faun Press, Pretoria, page 31.

646

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Group Scene*

signed

oil on canvas

61 by 77cm

**R350 000 - 500 000**

**PROVENANCE**

Bonhams, London, 24 March 2010, lot 90.



Kevin Atkinson and Walter Battiss  
Image courtesy of SMAC Gallery

647

# **Kevin Atkinson**

SOUTH AFRICAN 1939-2007

## ***Waves and Squares***

acrylic on canvas  
152,5 by 152,5cm (2)

**R120 000 - 160 000**

Accompanied by a copy of Sotheby Parke Bernet, South Africa, 2 May 1984 catalogue.

## **PROVENANCE**

Collection of Prof. Walter Battiss.  
Sotheby Parke Bernet, South Africa,  
2 May 1984, lot 334.  
Private Collection.

"From the 1960s until the early 1970s, Kevin Atkinson's restless sense of experiment saw him produce a varied body of work that was mainly concerned with then optical effects of light, colour and form. Hard Edge painting, kinetic light boxes and 'environmental' paintings, largely in the form of mural commissions,

were evidence of his then-concern with technology and optical and retinal effects".<sup>1</sup>

As a testament to this Atkinson helped establish the Cape Town Graphic Workshop in 1970, shortly before accepting a lecturing post in design at the Michaelis School of Fine Art at the University of Cape Town in 1972. In the accompanying photograph he can be seen with fellow artist Walter Battiss (who had acquired the present lot) in a studio at Michaelis, engaged in discussion.

As Esmé Berman writes, Atkinson was "a particularly alert and articulate human

being, whose lively mind (was) receptive and responsive to contemporary ideas. He is profoundly conscious of the role of science in present-day existence and believes that study of the natural laws known to scientists should be incorporated in the basic training of artists".<sup>2</sup>

1. Hayden Proud. (2016) *Reopening Plato's Cave: The Legacy of Kevin Atkinson*. Cape Town, SMAC Gallery, page 4.
2. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 50.





648

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

***Still Life with Cheval Mirror***

signed, dated 2000, inscribed with the medium and title on the reverse  
oil on canvas  
45 by 60cm

**R150 000 - 200 000**

Although not central to his practice, Still Life plays a vital role in Robert Hodgins' oeuvre. Usually animated by all manner of figures, some brooding and ominous, others quiet and composed, little attention is paid by the viewer to the *mise-en-scène* of his paintings. In *Still Life with Cheval Mirror*, Hodgins shifts his focus to the environment itself, illustrating why he is still regarded as one of South Africa's foremost colourists.

Using a flattened wash of bright pink to ground this rose-tinted interior, Hodgins plays with the viewer's expectations of

space and depth by revealing the central table's reflection in the cheval mirror to the right of the picture. Hardly noticeable at first glance, this new perspective rendered in a cool baby blue, embedded at the edges of the composition, allows Hodgins the room to create another interior dimension that gestures beyond the borders of the picture.

This joyful take on the traditional genre of Still Life painting reveals Hodgins' innate sense of pleasure in the physical qualities of paint and colour. With a light touch he uses the softest dabs of lemon yellow to

animate the objects that adorn his central composition, whilst the shadows of the mirror and door are edged in subtle lines of receding blue. As Kendell Geers writes, "being both verb and adjective, Hodgins' oeuvre is best understood in terms of play – the hide-and-seek play of forms, a game of eternal youth, a theatre of paint, the coy playfulness of meaning trapped behind mercurial forms".<sup>1</sup>

1. Kendell Geers (2002) 'Undiscovered at 82', in Brenda Atkinson et al., *Robert Hodgins*, Cape Town: Tafelberg. Page 67.

649

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Christina's World*

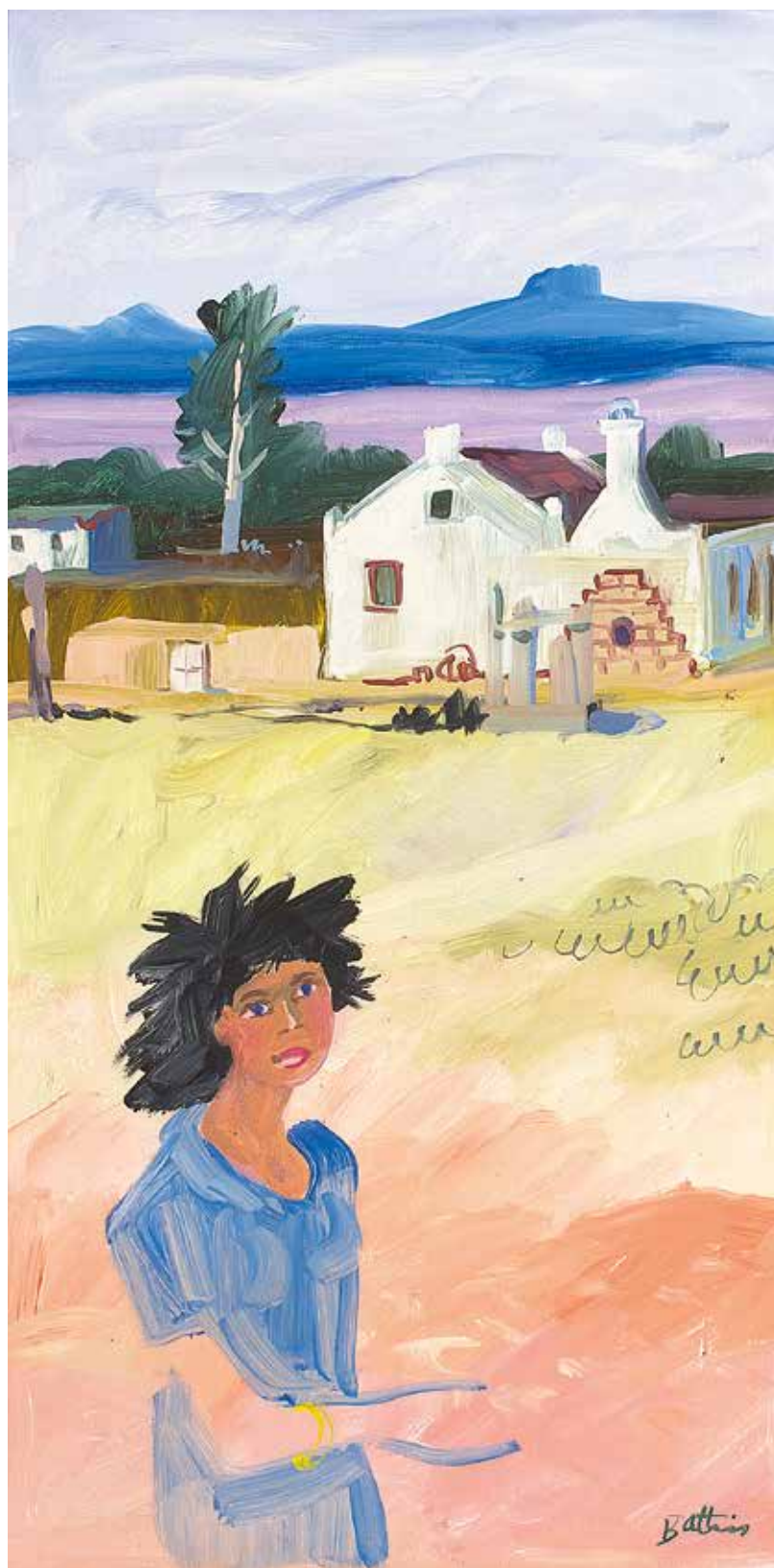
signed  
oil on canvas  
59,5 by 29,5cm

**R120 000 - 160 000**

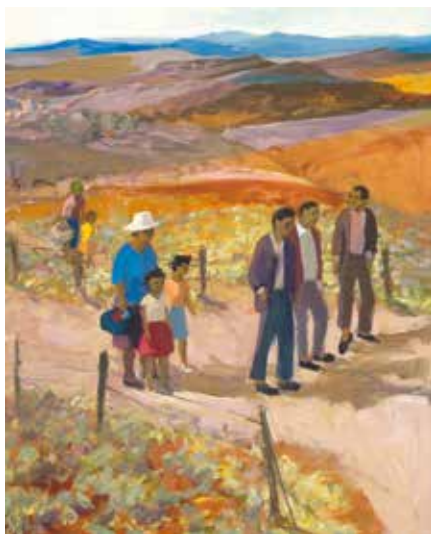
**LITERATURE**

Murray Schoonraad and Pieter  
Duminy (1981) *Battiss 75*,  
Pietermaritzburg: D&S Publishers.  
Illustrated on page 26.

With another painting on the reverse.







650

## Marjorie Wallace

SOUTH AFRICAN 1925-2005

### *Kerkgangers, Van Wyksdorp*, triptych

each signed  
oil on canvas  
81 by 64cm; 81 by 99cm; 81 by 64cm

R150 000 - 200 000

#### LITERATURE

cf. Amanda Botha (2006) *Marjorie Wallace: Drif en Vreugde*, Cape Town: New Africa Books. A similar example is illustrated in colour on page 55.

In 1955 Scottish-born Marjorie Wallace arrived in Cape Town with her South African husband, Jan Rabie, an Afrikaans writer and a prominent member of the Afrikaans literary movement, Sestigers.

She had enjoyed a successful art career in Paris, where she retained a studio, and their intention was to

divide their time between Europe and South Africa. In 1966 she relinquished the Parisian studio after which they travelled extensively, spending long sojourns on the Greek islands, Lesbos and Crete, before returning to South Africa and finally settling in Onrus, near Hermanus.

Wallace became deeply involved with Sestigers and was active in their fight against apartheid and, in particular, in separating the Afrikaans language from the ideology. As time passed she became increasingly interested in the rural life of the Coloured communities, acknowledging them as fellow Afrikaans speakers and, as such, intrinsically part of the Afrikaans language.

She was particularly interested in the simplicity of the life of the rural Coloured people. She admired and respected their values, often describing them as 'the salt of the earth'. She painted many scenes of funerals, the fisherfolk of Arniston and Hawstone, and watched women at work in domestic surroundings and as farm labourers. Whilst her sympathetic eye did

not miss the homeless and the compassion of mothers towards their vulnerable children, she also celebrated their sense of fun and laughter.

Wallace's human beings belong in their surroundings. Their movements are never posed or contrived and they fall as naturally into pictures as does the play of light or the flash of colour.

Her approach to her subject matter is marked by respect and kindness. In her paintings she created a social-economic document of the lives of this community, not only showing their hardships but their acceptance of their situation.

The figures in her landscapes are real people with whom she had engaged, people that she genuinely cared about. She was deeply aware that their lives were hidden from the outside world and her mission was to keep their memory alive while creating a social-economic and political document of their unacknowledged position.

This is Wallace's most important contribution to South African art – her

documentation in painterly terms of this particular section of our collective South African life. This is, in fact, her legacy.

In this triptych, *Kerkgangers Van Wyksdorp*, Wallace captures farm people on their way to Sunday church, neatly dressed and with a sense of expectancy in their togetherness, in exchanging the news of the week and enjoying a meal together. She appreciated their humility, their commitment to one another and their resignation that this was the best that life would offer them.

She told me that she considered them to be 'noble subjects' and 'people that understand the essence of life – real life living it in the present'.

Wallace often visited her brother-in-law in Van Wyksdorp – a retired scientist who, when he died, believed that, with some 8 000 lines, he had written the longest ever (unfinished) poem.

**Amanda Botha**

Amanda Botha (2006) *Marjorie Wallace: Drif en Vreugde*, Cape Town: David Philip.



651

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

*Overberg Landscape*

signed and dated 64

oil on board

61 by 91cm

R200 000 - 300 000

**LITERATURE**

Hans Fransen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 101.



652

## Peter Clarke

SOUTH AFRICAN 1929-2014

### Landscape

signed and dated 24.9.1964

oil on board

29 by 24,5cm

R320 000 - 400 000

Accompanied by a copy of Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa.

#### PROVENANCE

Mr Phiroshaw Camay, Union Leader.  
Private Collection.

#### LITERATURE

Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder, The Art of Peter Clarke*. Johannesburg: The Standard Bank of South Africa. Illustrated in colour on page 108.

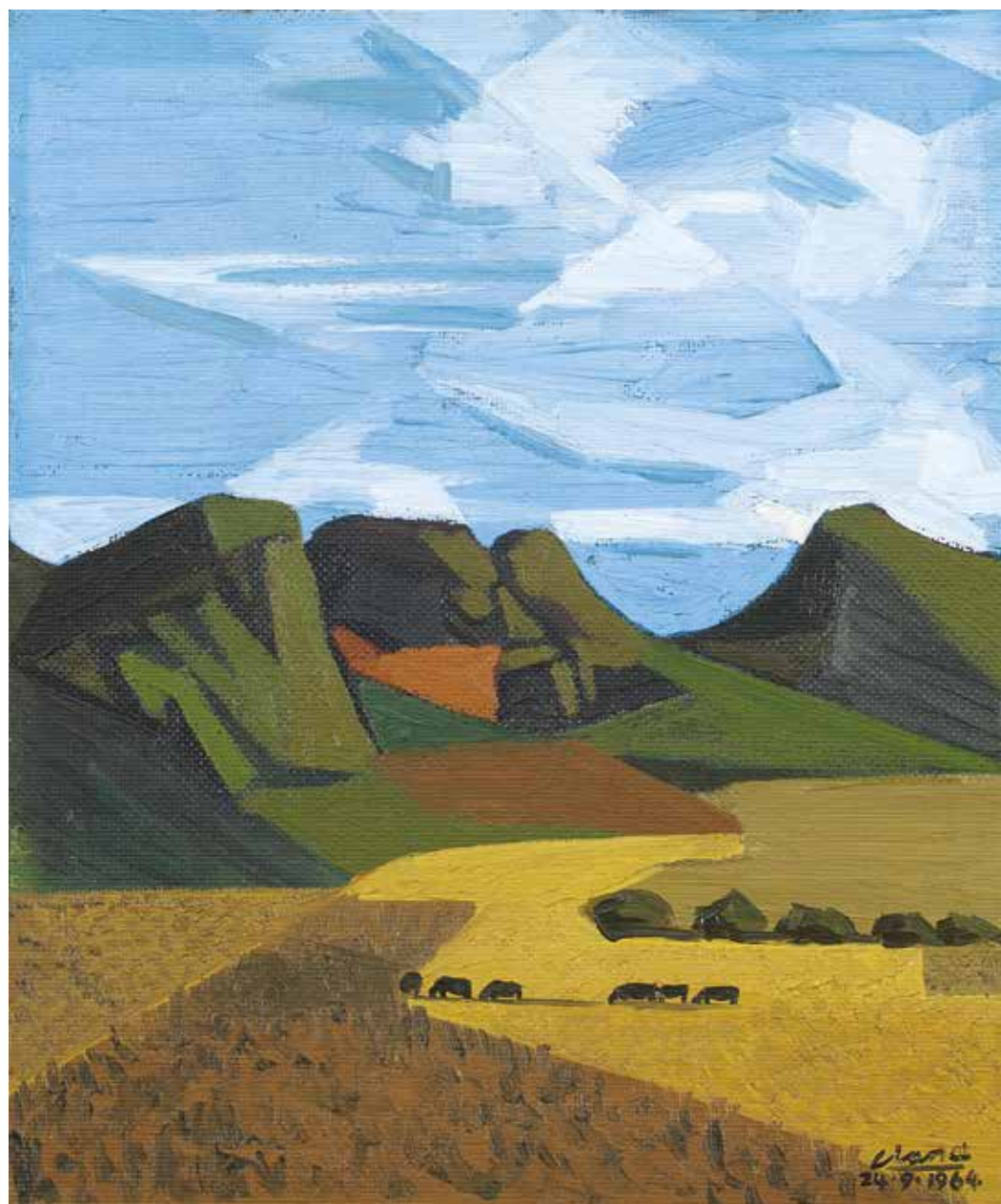
For Peter Clarke, Tesselaarsdal became an escape from the hardships of his life in Simonstown. He said: "My heart is in this place and I love it. That is so true and so definite. There is always a place, a kind of extra-special one, that a man sees and is attracted to and loves intensely... with everything that is in him because that particular place... holds everything that his soul seeks."<sup>1</sup>

In the present lot, *Landscape* (1964), the beauty and quiet solitude of Tesselaarsdal is evident. While there are no human figures present, the presence of humans is suggested by the patchwork of fields and a line of cattle grazing through yellow wheat. In regards to the stylised clouds in the sky, a weaving of lines and angles, Clarke said "I have spent a long time looking at clouds. You can find one type of cloud here that is unique simply because of the topography... The sky is never really cloudless [here]"<sup>2</sup>

1. Peter Clarke (1964) 'Winter Shepherding'. *Contrast X: South African Quarterly* 3(2). October. Page 48.

2. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa. Page 108.

Excerpt from a letter written to



Michael Stevenson Contemporary, attached to the back of the painting:

"In the 1950s I paid annual 3 to 4 month visits to the village Tesselaarsdal in the Caledon district of the W. Cape. During my visits I did a lot of walking often with shepherd-friends & their flocks or else on my own. I became familiar with the area. But the landscape you asked about is imaginary. However, it captures the essence of the countryside, the coloured patchwork of fields late in the year, the

distant grazing cattle below the hills, the silent play of wind-tossed clouds. I'd forgotten this painting & can only imagine it went to Australia (either purchased or as a gift) with a South African owner. I was acquainted with a number of people who, fed up, frustrated during the apartheid era, decided to leave the country. The scene is so peaceful perhaps looking at it helped to ease the pain of exile."

Peter Clarke, 18 October 2005.

653

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

**5 Aarons & Bloupot & Vrugte (sic)**

signed and dated 1990; inscribed  
with the title and 'No 6' on the reverse  
oil on canvas  
75,5 by 50cm

**R100 000 - 150 000**

**PROVENANCE**

Acquired from the artist by descent  
to the current owner.





654

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

***Self Portrait in Blue Smock***

signed and dated 1960; signed, numbered 9 and inscribed 'Self portrait' in English and Afrikaans on the reverse

oil on canvas

67 by 52cm

**R200 000 - 300 000**

**LITERATURE**

FP Scott (1964) *Gregoire Boonzaier*, Cape Town: Tafelberg Press. Illustrated in colour on the cover and plate A.

Boonzaier's many self-portraits serve to record the artist's changing visage over a long and productive lifetime. His obsession with texture, surface and character, synonymous with his output, makes manifest in this example, a work painted at the height of his career. The artist, identified by his blue smock and customary beret, gazes directly at the viewer with an expression of quiet reflection, alongside an urban landscape which simultaneously reads as a painting or window into another world.







655

**Peter Clarke**

SOUTH AFRICAN 1929-2014

*Quiet Backyard*

signed; inscribed with the title and

medium on the reverse

gouache and collage on paper

49 by 62,5cm

R100 000 - 150 000





656

**Peter Clarke**

SOUTH AFRICAN 1929-2014

*Dinge kannie so aangaan nie*

signed and dated 25 Aug. 1976;  
inscribed with the title and medium

on the reverse  
gouache on paper

48 by 68cm

R250 000 - 400 000



657

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

*Looking Towards the Gydo Pass*

signed and dated 91; inscribed with  
the title and date on reverse

oil on canvas

61 by 91,5cm

R120 000 - 160 000

**PROVENANCE**

An exchange of paintings between  
fellow artists Erik Laubscher and Mrs  
Viola Sandell.

Thence by descent to the current  
owner.





658

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

*Waisand-Rietrivier*

signed and dated 79; signed, dated  
79/80, inscribed with the title and the  
artist's address on the reverse

oil on canvas  
81,5 by 116cm

**R200 000 - 300 000**

**PROVENANCE**

Purchased by the current owner from  
the Strydom Gallery.



659

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Boat Wreck on the Beach*

circa 1965

signed

oil on canvas

42,5 by 52,5cm

R80 000 - 120 000





660

**Keith Alexander**

SOUTH AFRICAN 1946-1998

*Pomona by Moonlight*

signed and dated 83; inscribed with  
the title on a stretcher key

oil on canvas

31 by 41cm

**R80 000 - 120 000**

**PROVENANCE**

Russell Kaplan Auctioneers,  
Johannesburg, 2 August 2014, lot 86.



661

**Neil Rodger**

SOUTH AFRICAN 1941-2013

*Morag Asleep III*

signed and dated '96; inscribed with  
the artist's name, title and date on a  
label adhered to the reverse

oil on canvas

118 by 118cm

**R180 000 - 240 000**

**PROVENANCE**

Everard Read Gallery, Cape Town, 2 April 1997.

Private Collection.





662

**Neil Rodger**

SOUTH AFRICAN 1941-2013

*Young Girl Reading*

signed; inscribed with the artist's  
name and title on an Everard Read  
label on the reverse

oil on canvas  
120,5 by 110cm

**R140 000 - 180 000**

**PROVENANCE**

Everard Read, Cape Town.  
Private Collection.



663

**Fred Page**

SOUTH AFRICAN 1908-1984

*Room Above*

signed and dated '80; inscribed with  
the title in pencil on the reverse

polymer on paper

46 by 41,5cm

R100 000 - 120 000





664

**Lionel Smit**

SOUTH AFRICAN 1982-

*Reach*

signed and dated 2008

oil on canvas

120 by 100,5cm

R80 000 - 120 000



665

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*Shy Nude*

signed

oil on canvas laid down on board

95 by 44cm

R150 000 - 200 000



666

**Judith Mason**

SOUTH AFRICAN 1938-2016

**Roar**

circa 1999

signed

oil on board

117,5 by 164cm

R200 000 - 300 000

**PROVENANCE**

Acquired directly from the artist by the current owner.

Judith Mason's interest in a roaring lion's rearing head, multiplied in an arched motion, can be traced back to as early as 1973 when she describes the lion as a metaphysical symbol of creation and of reincarnation.<sup>1</sup> "The prophets knew" she avers "that the lion is like the king is like the sun is like the eagle. To use animals thus is not to degrade, but to

dignify them."<sup>2</sup> One next encounters a depiction of a lion in her artist's book, *A Dante's Bestiary* (1989) in which the lion is included in a trio of animals, the other two being a leopard and a wolf. In his epic poem cycle, *The Divine Comedy*, Dante describes this trio as representing the sins of the flesh. Mason uses the lion as the symbol of the sin of physical violence, the leopard as the sin of physical lust, and the wolf as the sin of fraud.<sup>3</sup> In the present lot, the roar of the lion seems to pierce the multiple layers

of wire mesh, a ubiquitous feature in Mason's work, that futilely tries to confine and cage it.

1. Judith Mason (1973) 'A Prospect of Icons: Some reflections on the use of religious imagery in painting'. In: Freda Harmsen (ed.) (1973) *Art and Articles in Honour of Heather Martienssen*. Cape Town: AA Balkema, page 192.
2. *Ibid*, page 192.
3. Judith Mason (1989) *An Essay on Encountering Dante's Creatures*. In: Judith Mason (1989) *A Dante's Bestiary*. New York: Ombondi Editions, page XX.



667

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

***Horoscope***

signed, dated 63, inscribed with the title and 'Paris' on the reverse  
mixed media on canvas  
130 by 97cm

**R150 000 - 200 000**

**PROVENANCE**

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

**EXHIBITED**

Pretoria Art Museum, Arcadia Park, Pretoria, *Christo Coetzee*, 1 December 1965 to 2 January 1966, catalogue number 39.

"The ubiquitous circle shape, or orb-like form, characterises much of Christo Coetzee's Neo-Baroque work of the early 1960s. The circle (clearly evident in the present lot) is the symbol of perfection, of a completely closed unity. It symbolises the very source of energy and the dynamics of a flowing, continuous creation of infinite shapes and forms. The circle evokes not only cosmic philosophies, but also planetary constellations and space travel. Coetzee had always been fascinated by the dynamics of spatial projection – the sun, the moon, the whirling planets, the astral emancipation of space travel."<sup>1</sup> Coetzee could well have first encountered this kind of use of the circle when he studied at the Gutai Art Association in Japan in 1959/60. The founder of the association, Jiro Yoshihara, is best known for his use of an ethereal circular shape, executed in one deft broad brush stroke, on large-scale picture planes, which must have made a lasting impression on Coetzee.

1. Wilhelm van Rensburg (2018) *The Safest Place is the Knife's Edge: Christo Coetzee (1929–2000)*. Johannesburg: Standard Bank Gallery, page 99.





668

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

**Fortress**

1990

signed, dated 1992, stamped with the Irene Metal Industries Sculpture Studio foundry stamp and marked 90.87.23.

1/1, a unique cast

bronze on a wooden base

height: 49cm, including base; base: 4cm

**R200 000 - 300 000**

**LITERATURE**

Gerard de Kamper and Chris de Klerk (2012) *Edoardo Villa: Villa in Bronze*. Pretoria: University of Pretoria Museum. Illustrated in colour on page 182.

Created by the artist in 1990 and cast in bronze by the Irene Metal Industries Sculpture Studio in 1992.



669

**David Brown**

SOUTH AFRICAN 1951-2016

**Maquette for The Last Hatted Autocrat**

signed with the artist's initials, dated 05 and numbered 1/1

bronze, wood and steel

height: 103cm

**R70 000 - 90 000**





670

## William Kentridge

SOUTH AFRICAN 1955-

### *Domestic Scenes – A Wildlife Catalogue*

1980

signed, dated '8/80, inscribed with the title and numbered 1/5 in pencil in the margin  
nine etchings  
sheet size: 49 by 59,5cm

R150 000 - 200 000

#### EXHIBITED

cf. Zeitz MOCAA, Cape Town, *William Kentridge: Why Should I Hesitate: Putting Drawings to Work*, 25 August 2019 to 23 March 2020, where a similar example is exhibited, entitled *16 Domestic Scenes*.

#### LITERATURE

Susan Stewart and Bronwyn Law Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut, plates from the same edition part illustrated on pages 28 and 29.

"This series of prints was the inverse of the black pit monoprints which preceded it. The light grey tone of the etching plate was the backdrop for the incidents drawn and instead of the heavy three-walled space of the pit series, a single line sufficed for horizon and delineator of space. The images are done using primarily hard ground and aquatint; one or two prints use soft ground and drypoint. There were approximately fifty different images made, of which forty became a portfolio titled *Domestic Scenes*. Some of the specific 'maids and madams' images came from a play, *Dikhitsheneng*

('in the kitchens'), which I had made with Junction Avenue Theatre Company. ... I printed the sets of the prints at the etching press at the Johannesburg Art Foundation, but had neither the patience to print all of the edition (to do thirty prints also seemed like an act of hubris) nor the administrative control to keep track of what had been printed. My estimate is that half of the declared edition of thirty, was printed, although perhaps twenty of the lion on the sofa. Only one complete set of the prints was sold – to my mother."<sup>1</sup>

1. William Kentridge in *Ibid.* Page 26.



671

# William Kentridge

SOUTH AFRICAN 1955-

## *Untitled (Arc/Procession)*

1989

stamped with the artist's name and address in red ink in the composition and inscribed 'Fig 1 Title Plate' and '1st Plate'

charcoal and pastel on paper

image size: 23,5 by 33cm;

sheet size: 50 by 64,5cm

R80 000 - 120 000

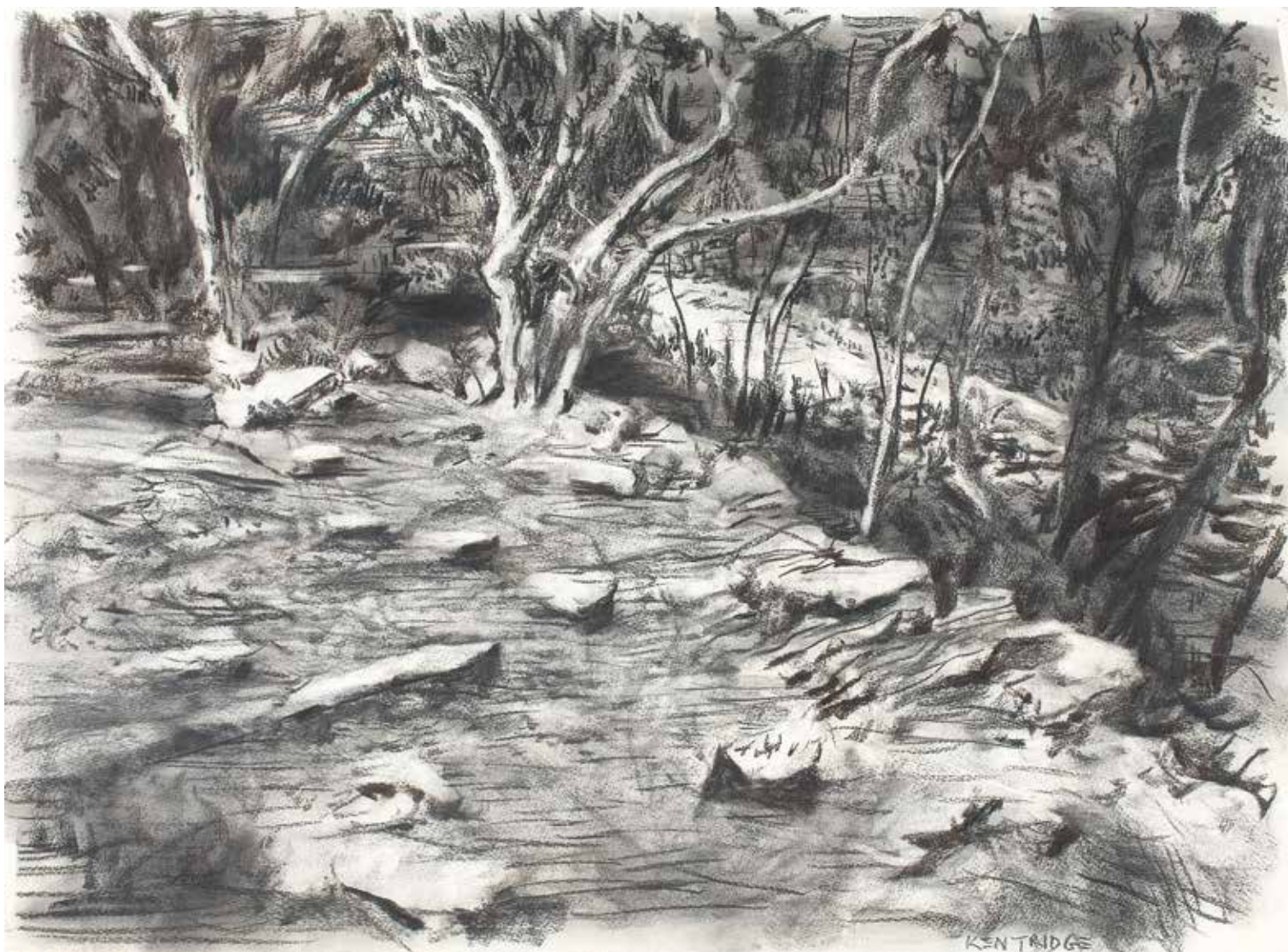
### EXHIBITED

cf. Zeitz MOCAA, Cape Town, *William Kentridge: Why Should I Hesitate: Putting Drawings to Work*, 25 August 2019 to 23 March 2020, where two similar examples are exhibited, entitled *Sketch for Arc/Procession*, dated 1989, and *Arc/Procession (Smoke, Ashes, Fable)*, dated 1990.

### LITERATURE

cf. Michael Sittenfeld (ed.) (2001) *William Kentridge*, New York: Abrams Books. A similar drawing is illustrated on page 62.  
cf. Susan Stewart and Bronwyn Law Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut, where a similar composition is illustrated on page 43.





672

# **William Kentridge**

SOUTH AFRICAN 1955-

## *The Artist's Garden, Houghton*

signed  
charcoal on paper  
57 by 76cm

R700 000 - 900 000

In 1963, shortly after the birth of their third child, Sydney and Felicia Kentridge moved into a large house built on a sloping, north-facing plot in Houghton, Johannesburg. Now occupied by their eldest son, William Kentridge, the home's generous garden has long been the subject of artist scrutiny. In 1978, when Kentridge was a student at the Johannesburg Art Foundation, David Goldblatt photographed the Kentridge family garden. His photo shows a lone swing on mowed lawn with a backdrop of trees. The addition of a voluminous studio in 2001 has not changed the character of the garden much. Kentridge has frequently referenced this garden in talks and essays:

it forms a bridge to his longstanding interest in landscape. His use of charcoal to evoke the tangled and stony landscape outside his studio window directly quotes the austere tonalities of Johannesburg's post-industrial landscapes. "There was a happy meeting of charcoal in the landscape outside Johannesburg when I started drawing it," says Kentridge. "There was no decision or principle involved. Charcoal was the medium I had been using for several years. And the landscape is a charcoal drawing itself, black stubs of grass after the winter fires. Drag a sheet of paper or a canvas behind a tractor and the landscape draws itself."<sup>1</sup>

1. William Kentridge (forthcoming) *Constable: Finding the Dapple*. New York: Frick Museum.



673

**Keith Haring**

AMERICAN 1958-1990

*Pop Shop II*

signed, dated '88, and numbered 28/200  
in pencil in the margin  
screenprint  
30 by 37,5cm

R120 000 - 140 000

#### LITERATURE

The Miami Herald, 22 December 1988,  
Elisa Turner writes:  
"In the early 1980s, Keith Haring  
zoomed ahead on the much publicized  
expressway from subway graffiti to  
stardom in the New York art scene. His  
signature, cartoon-like barking dogs and  
radiant babies outlined in black, pulse  
with an absurd comic energy".

"The Pop Shop opened its doors in  
1986 at 292 Lafayette Street in the

Soho neighborhood of Manhattan,  
NYC. Haring saw the Pop Shop as an  
extension of his work, a fun boutique  
where his art could be accessible to  
everyone. The Shop sold T-shirts and  
novelty items with Keith's imagery as  
well as some of his contemporaries, like  
Kenny Scharf and Jean Michel Basquiat.  
Haring later opened a Pop Shop in Tokyo  
in 1987. Haring painted the inside walls  
of both shops, creating an immersive  
experience into his aesthetic. The Pop  
Shop Tokyo closed in 1988 and the NYC

Pop Shop location closed in September  
of 2005. In 2006 the exhibition *Keith  
Haring: Art and Commerce* examined the  
context and history of the Pop Shop, and  
in 2009, as part of the group exhibition  
Pop Life, the Tate Modern reconstructed  
aspects of the New York Pop Shop to  
recreate the feeling of the original. The  
original Pop Shop ceiling was donated  
to the New York Historical Society and  
is installed in its entry. An online shop  
continues to sell merchandise." The  
Keith Haring Foundation.





674

**Norman Catherine**

SOUTH AFRICAN 1949-

*Dreamwalker II*

signed and dated 2004  
oil on canvas  
110 by 160cm

R300 000 - 400 000

**PROVENANCE**

Purchased directly from the artist by the current owner.

**LITERATURE**

cf. Hazel Friedman (2000) *Norman Catherine*, Johannesburg: Goodman Gallery Editions. A similar example is illustrated in colour on page 90.

Norman Catherine tends to work with a well-defined repertoire of scenes, motifs and characters that he returns to and adapts for whatever his artistic needs. Cats and sleeping figures have featured prominently since the 1980s in his highly stylised and allegorical output. Painted in his meticulous graphic style, the present lot from 2004 updates a

1993 painting, *Dreamwalker*, depicting a man resting on the back of a scowling cat beneath a crescent moon (in the earlier painting the cat's head appears on the left and the man's arms are exposed).<sup>1</sup> His psycho-surreal fantasy is charged with subconscious possibility: Edgar Allan Poe and Carl Jung both wrote texts linking black cats to female archetypes. Catherine further updated this scene in a 2009 work on paper in which the cat is more naturalistically portrayed and the man wears an eye mask; it appears on the cover of Catherine's jazz-musician friend Carlo Mombelli's 2016 album, *I Press My Spine to the Ground*.

1. *Ibid.* Page 90.



Carlo Mombelli's 2016 album, *I Press My Spine to the Ground*.

675

**Georgina Gratrix**

SOUTH AFRICAN 1982-

***Hässlichen Frau***

signed and dated 2011 on the reverse  
oil on paper  
50 by 35cm

**R100 000 - 150 000**

**PROVENANCE**

SMAC Art Gallery, Stellenbosch.  
Scheryn Art Collection.

**EXHIBITED**

Blank Projects, Cape Town,  
*iALPTRAUM!*, 4 August to 3  
September, 2011.  
SMAC Art Gallery, Stellenbosch,  
*Georgina Gratrix: My Show*, 29 March  
to 24 May, 2012.

Produced specifically for the travelling exhibition conceived by Berlin based artist Marcus Sendlinger and Jay Stuckey from Los Angeles, *Hässliche Frau* is a rare oil on paper by Georgina Gratrix that emphasizes the tactile quality of the impasto surface that has come to be the artist's inimitable signature.

Responding to the theme of *iALPTRAUM!*, the German word for nightmare, Gratrix produced this haunting painting which is a portrait of the artist's late grandmother who emigrated from Germany in the 1950s. In this otherwise dark rendition, a startling amount of colour is revealed through the nuanced brushwork of Gratrix's painterly mark, with the sheen and texture of the surface providing an inner corporality to this depiction of a nightmare.

*iALPTRAUM!* [Travelling Exhibition],  
Transformer, Washington D.C, USA;  
Cell Project Space, London, UK;  
Deutscher Kuenstlerbund, Berlin,  
Germany; The Company, Los  
Angeles, USA; Blank projects, Cape  
Town, South Africa; Green Papaya  
Art Project & Telenobela, Manila,  
Philippines.







676

# **Robert Hodgins**

SOUTH AFRICAN 1920-2010

## *Head*

signed, dated 2006/7, inscribed with the title on the reverse and further inscribed with a dedication 'For Tony + Elaine and for Sunday 14 Jan 2007' on the stretcher  
oil on canvas  
60 by 60cm

R280 000 - 340 000

Robert Hodgins achieved fluency as a painter when he wed his longstanding interest in portraiture with an expressive colour palette and arresting social subject (typically powerful white men). The outcome was transformative, his colour-drenched compositions from the early 1980s onwards functioning as both deliberations on the erotics of power and fluidity of paint as an expressive medium. The shape-shifting qualities of the lone protagonist depicted in profile in the present lot are characteristic of his late work, when Hodgins was less compelled to portray

social vanities. Shortly before his death, the artist described his subject matter as "unimportant," stating that his use of the human figure, clothed or not, was a means for "opening doors into painting, into the meaning of painting."<sup>1</sup> The tension between signification and expressive mark making as an end in itself was never absolute for Hodgins. Even in his most disassembled and fluid paintings he retained an interest in the human head as seat of cognition and motive.

1. Sean O'Toole, personal interview with artists 24 August 2009.



677

**Lionel Smit**

SOUTH AFRICAN 1982-

*Swath*

signed and dated 2010

oil on canvas

200 by 150cm

R250 000 - 350 000





678

**Lionel Smit**

SOUTH AFRICAN 1982-

*Revert*

signed and dated 2013

oil on canvas

190 by 190cm

R300 000 - 500 000

**EXHIBITED**

Everard Read, Johannesburg, *Lionel Smit; Accumulation*, 4 to 27 July 2013. Illustrated in colour on page 24 of the exhibition catalogue.

679

**Lionel Smit**

SOUTH AFRICAN 1982-

***Two Heads***

signed and dated 95

ceramic, with metal supports, on concrete base

height: 88cm, including base

**R80 000 - 100 000**

**PROVENANCE**

Acquired from the artist by the current owner.

680

**Wim Botha**

SOUTH AFRICAN 1974-

***A Thousand Things, Part 50***

signed and dated 13

treated pine and acrylic paint

height: 154cm, including base

**R180 000 - 240 000**

In 2012, Wim Botha presented his new sculptural installation, *A Thousand Things*, at Stevenson, Johannesburg. The room-scale work was populated with a large number of carved wooden busts of human subjects, together with various wild and domestic animals. The medley of figures – non-specific men and women, felines, canines, birds of prey, a skull – did not cohere into an overarching narrative. Rather, the assembly functioned as an open-ended and adaptable archive of animal forms, a 'zoo of reality', to quote Jorge Luis Borges, as distinct from the 'zoo of mythologies' enumerated by this Argentinian writer.<sup>1</sup>

Botha is well known for his appropriations from renaissance and baroque sculpture, a habit he has wed to the skilful use of unorthodox materials such as anthracite, books, mielie-meal and polystyrene as a means to amplify and/or revivify perceptions of hackneyed sculptural forms and pose reflexive questions about weight and permanence in sculpture. Botha however also works with traditional materials such as bronze, wood and marble. The figures from his *A Thousand Things* series were all carved from rough laminated pine, including this plinth-mounted bust with *memento mori* from 2013. The present lot is typical of the larger series, both in terms of its stylistic attributes (the male figure is a generic type) and the rough-hewn technique used by the artist. Botha has described how he purposefully approached his material with 'aggressive motions and an avoidance of refined form and laboured detail, looking instead for accidental marks and spontaneous expressiveness.'<sup>2</sup> The outcome was raw and expressive pieces with the honesty of pencil drawings. Botha then crudely dressed his forms with white paint, the haphazard paint 'creating a partial skin that contrasts with and conceals the raw and rough surfaces of the wood'.

1. Jorge Luis Borges (1970). *Book of Imaginary Beings*, Harmondsworth: Penguin Books. Pages 13-14.

2. Wim Botha, Stevenson press release 27 September 2012, [www.stevenson.info](http://www.stevenson.info).

679



680





681

**Lionel Smit**

SOUTH AFRICAN 1982-

*Small Malay Girl*

2010

signed and numbered 6/12  
bronze, mounted on a steel base  
height: 78cm, including base

R100 000 - 150 000



682

**Lionel Smit**

SOUTH AFRICAN 1982-

*Shift Series #2*

signed, dated 2011, numbered 1/12  
and stamped with the Sculpture  
Casting Services foundry mark  
bronze, mounted on a steel base  
height: 57cm, including base

R100 000 - 150 000



683

**John Meyer**

SOUTH AFRICAN 1942-

*Larghetto*

signed; signed, inscribed with the title and 23/22 on the reverse  
mixed media on canvas  
59 by 74cm

R120 000 - 150 000

"Then one night, while at a symphony concert, it suddenly hit me, I thought: My God, this is so theatrical, so timeless and emotive. And, of course, so romantic. All of a sudden I was looking at the human form in a different way, and it snowballed, leading to various figure compositions."<sup>1</sup>

1. John Meyer in Brett Hilton-Barber (2003)  
*John Meyer*, Cape Town: Prime Origins in association with the Everard Read Gallery.  
Page 104.



684

**Sam Nhlengethwa**

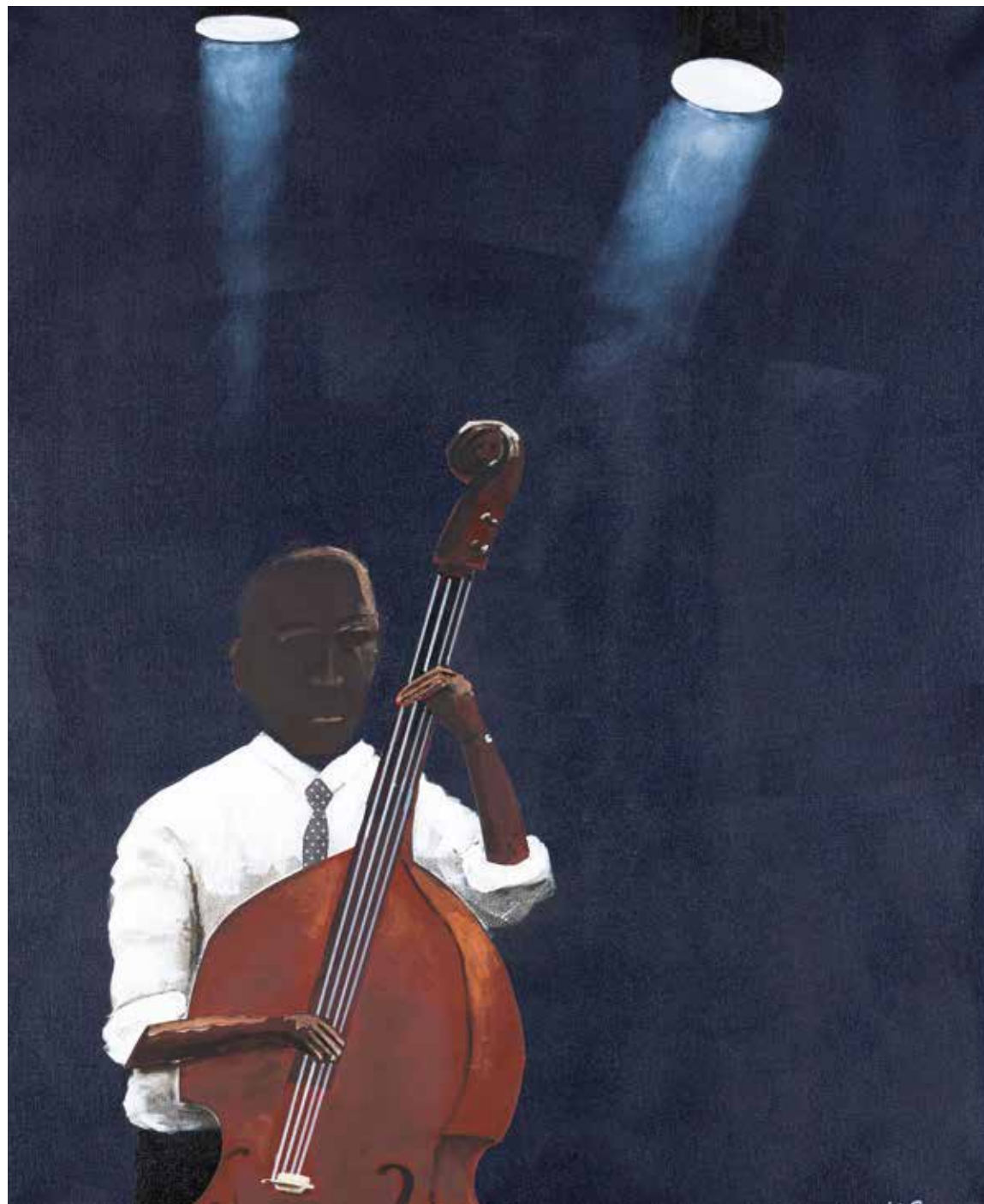
SOUTH AFRICAN 1955-

*Solo*

signed and dated '09; inscribed with  
the artist's name, title and date on  
the reverse

oil and collage on canvas  
76 by 91cm

R80 000 - 120 000





685

**Beezy Bailey**

SOUTH AFRICAN 1962-

*The Monument*

signed and dated 90; inscribed with the title on the stretcher and on an Everard Read label adhered to the reverse

oil on canvas  
100 by 180cm

R120 000 - 150 000

**PROVENANCE**

Everard Read, Johannesburg.  
Private Collection.





686

# **Walter Meyer**

SOUTH AFRICAN 1965-2017

## ***Neo-expressionist Composition (Untitled)***

signed with the artist's initials and dated indistinctly; inscribed with the artist's name and address on the reverse  
oil on canvas  
170 by 200cm

R250 000 - 350 000

Walter Meyer is best known for his realist paintings of rural South Africa, mood pieces that formed the bedrock of his output from the early 1990s onwards. He arrived at this mature style after experimenting with versions of surrealism, photorealism and neo-expressionism. The influence of contemporary German painting, notably A.R. Penck, is clear in his neo-expressionist paintings and drawings from the late 1980s. His expressive and gestural canvases are often crowded with simplified figures, primitivist symbols and bold patterns, as well as characterised by

their uncomplicated colour palette. Meyer's uptake of neo-expressionism owes partly to his training. In 1987, after a period of local success, he enrolled in further studies at the Kunstakademie Düsseldorf, a hotbed of artistic innovation. His mentor was Michael Buthe, a painter celebrated for his "crowded configurations" and "hippy transcendentalism".<sup>1</sup> Meyer's vibrant and eye-catching output from this short-lived phase is defined by its youthful vigour.

1. Michael Buthe at Galerie Thomas Flor, *Frieze*, 31 January 2013: [frieze.com/article/michael-buthe?language=en](http://frieze.com/article/michael-buthe?language=en).





687

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*Gentle Jazzy Number*

signed with the artist's initials and  
dated 16; signed, dated and inscribed  
with the title on the reverse

oil on canvas

100 by 60cm

R120 000 - 160 000



688

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*The Confidant*

signed with the artist's initials and  
dated 16; signed, dated and inscribed  
with the title in the reverse

oil on canvas  
80 by 80,5cm

R150 000 - 200 000

End of Sale



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- 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;
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- 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;
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- 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.

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- 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.
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- 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 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:
- 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.
- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3 The seller of any object forming part of a lot not

- held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.
- 3.3.5 The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.

### 3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

### 3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.
- 3.5.4 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct proceeds it would have had the sale been at the reserve.
- 3.5.5 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

### 3.6. Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The sum for which Strauss & Co so insures any object shall not be construed as a warranty or

representation by Strauss & Co as to the value thereof.

- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
- 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
- 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

### 3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.
- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within forty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
- 3.7.2.1 to agree terms for payment of the total outstanding amount;
- 3.7.2.2 to remove, store and insure the lot sold;
- 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

### 3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property. 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.
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Bidding Form

SALE NO.: CT 2019/4 SALE DATE: 7 October 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	

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Please indicate place of collection

- ☐ The Vineyard Hotel by 12pm Tuesday 8 October
- ☐ Strauss & Co Cape Town from 9am Wednesday 9 October
- ☐ Strauss & Co Johannesburg from 9am Tuesday 15 October
- ☐ 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.

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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)

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Lot	Lot
Lot	Lot
Lot	Lot
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Lot	Lot
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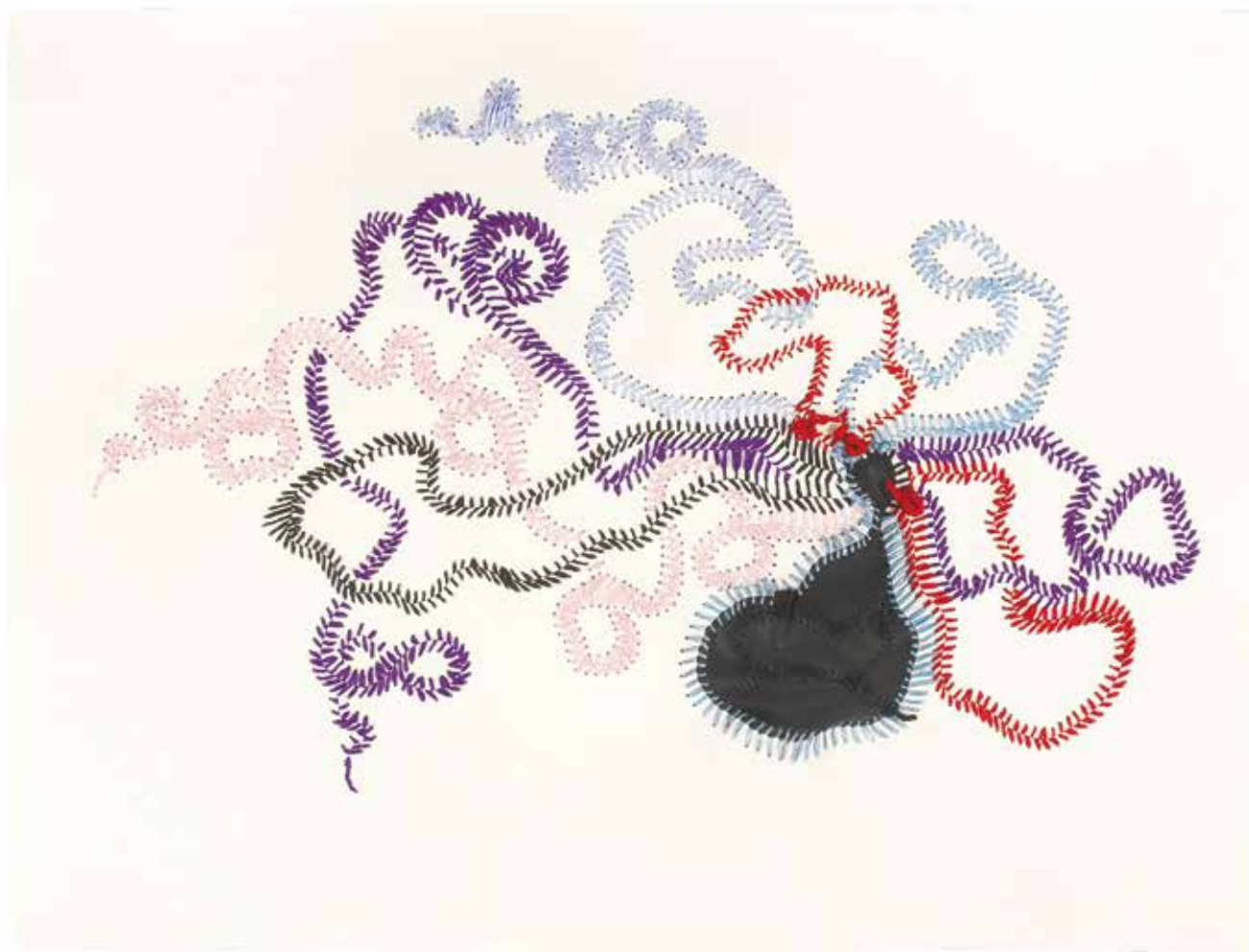


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Nicholas Hlobo, *Umphokoqo*

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## FRONT COVER

Lot 617 Irma Stern, *A Watussi Woman with Mountains* (detail)

## INSIDE FRONT COVER

Lot 606 Jacob Hendrik Pierneef, *A View Through the Trees* (detail)

## INSIDE BACK COVER

Lot 581 Adolph Jentsch, *Sunset Landscape with Trees* (detail)

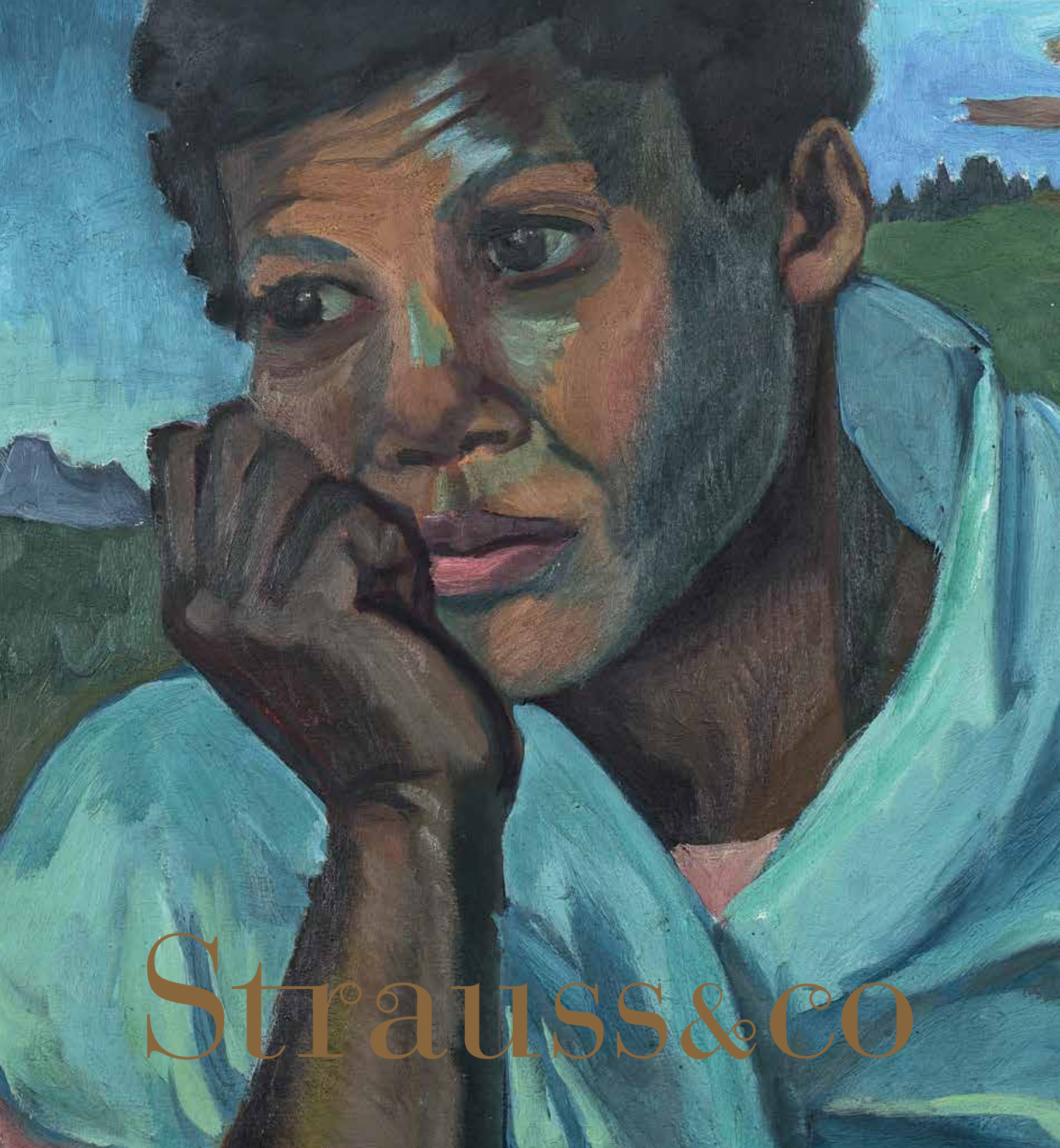
## BACK COVER

Lot 616 Maggie Laubser, *Weemoed (Melancholy)* (detail)









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