



Strauss & Co



Strauss & Co

Fine Art Auctioneers | Consultants



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

including The Jerling Collection of Blue and White 'Kraak' Porcelain, Property of a Connoisseur,
The KWV Collection, The Metropolitan Life Collection, Property of a Gentleman, Property of a Collector

SUNDAY 11 APRIL 2021

11am: Session 1

MONDAY 12 APRIL 2021

10am: Session 2

2pm: Session 3

5pm: Session 4

TUESDAY 13 APRIL 2021

11am: Session 5

3pm: Session 6

7pm: Session 7

VENUE

Brickfield Canvas

2nd Floor, 35 Brickfield Road, Woodstock

PREVIEW

Tuesday 6 April to Sunday 11 April from 10am to 5pm

WALKABOUTS AND LECTURES

A programme of walkabouts, lectures and Zoom talks will take place during the fortnight preceding the auction. The topics and links will be available at www.straussart.co.za

ENQUIRIES, CATALOGUES AND SHIPPING

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ILLUSTRATED CATALOGUE R220.00

CONDITIONS OF BUSINESS

All lots are sold subject to the Strauss & Co Conditions of Business and Privacy Policy on www.straussart.co.za

PUBLIC AUCTION BY

Strauss & Co

Fine Art Auctioneers | Consultants

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F KILBOURN (EXECUTIVE CHAIRPERSON),

E BRADLEY, CB STRAUSS, C WIESE,

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

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





Contents

- 3 Auction Information
- 6 Board of Directors, Specialists and Services
- 7 Buying at Strauss & Co

- 8 **Session 1 at 11am on Sunday 11 April 2021**
De Toren Private Cellar, Meerlust Estate and
Mullineux Family Wines
A Trio of Legendary South African Producers
Lots 1 – 160

- 12 **Session 2 at 10am on Monday 12 April 2021**
Oriental Works of Art, including The Jerling
Collection of Blue and White 'Kraak' Porcelain
and Property of a Connoisseur
Lots 161 – 230

- 38 **Session 3 at 2pm**
Jewellery
Lots 231 – 320

- 56 **Session 4 at 5pm**
Silver and Furniture
Lots 321 – 400

- 80 **Session 5 at 11am on Tuesday 13 April 2021**
Modern, Post-War and Contemporary Art
Day Sale
Lots 401 – 470

- 102 **Session 6 at 3pm**
Contemporary Art
Lots 471 – 540

- 132 **Session 7 at 7pm**
19th Century, Modern, Post-War and
Contemporary Art including The KWV Collection,
The Metropolitan Life Collection, Property of a
Gentleman and Property of a Collector
Evening Sale
Lots 541 – 627

- 184 Artist Index

PAGE 2

Lot 200 A matched pair of large Chinese famille-verte 'Yang Family' dishes, Kangxi Period, 1662-1722 (detail)

OPPOSITE

Lot 583 Maggie Laubser, *Shepherd and Sheep* (detail)

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Conrad Strauss

Caro Wiese

Carmen Welz

Jack Ginsberg

FRONT COVER

Lot 564 Jacob Hendrik Pierneef, *Baobabs*
(detail)

INSIDE FRONT COVER

Lot 612 Erik Laubscher, *Eggs and Gasket*
(detail)

INSIDE BACK COVER

Lot 570 Gerard Sekoto, *The Gossips* (detail)

BACK COVER

Lot 210 A Chinese celadon-glazed brushpot,
bitong, Kangxi Period, 1662-1722 (detail)

Specialists

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Buying at Strauss & Co

A step by step guide for buying at auction

1. BROWSE UPCOMING SALES

The sale can be viewed on our website: www.straussart.co.za

Catalogues can be purchased from our offices or by subscription.

Digital catalogues can be viewed on www.straussart.co.za.

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.

Our specialists are available online to advise, discuss and help you with the lots you are interested in.

Condition reports are advisable if you are unable to attend the preview. They can be easily accessible online, or can be requested.

Saleroom notices amend the catalogue description of a lot after the catalogue has gone to press.

2. REGISTER TO BID

To place a bid, you must first register for the auction on our website www.straussart.co.za. You can do this simply by clicking on the 'Register to Bid' link and completing the short online form.

An email will be sent to you confirming your registration and paddle number. If you are bidding at Strauss & Co for the first time you might be asked for a holding deposit before you are approved to bid.

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

3. BID IN THE SALE

Submit a bid

Placing a bid before the auction begins allows you to get in on the action ahead of the live bidding that takes place once the auction kicks off. This can be done on our website by clicking 'Submit your bid' on the lot that you are interested in.

Absentee bids

If you would like to place a maximum bid that our auctioneer will execute on your behalf, you can click on the 'Absentee Bid' button on our website. This will open a digital form for you to complete, and it will be submitted to bids@straussart.co.za or you can complete our Bidding Form, found on our website under 'Auction Details', and submit it to bids@straussart.co.za. An sms will be sent to you to confirm your bids.

Telephone bidding

If you prefer to bid by phone, we will call you from the saleroom and bid with you on the phone. Please complete our Bidding Form, which can be found on our website under 'Auction Details', and submit it to bids@straussart.co.za. An sms will be sent to you to confirm your bids.

Virtual live bids

Once the live auction begins, you will gain access to an exclusive virtual bidding console that simulates all aspects of being at the auction house in a live sale.

Virtual live bidding is user-friendly, safe and secure.

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

Please contact our Client Service Department if we can assist in any way: Cape Town +27 (0)21 683 6560

4. IF YOUR BID IS SUCCESSFUL

You will receive an invoice and payment instructions shortly 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 R20 000, 15% for lots selling at and below R20 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
Current Account
Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
Swift address: SBZA ZA JJ
- b) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- c) Telegraphic Transfer (TT)
Remitter to bear all costs.

Insurance

Please note: Strauss & Co has partnered with iT00 Artinsure to offer an instant online insurance solution to cover purchased lots for transit anywhere in the world for the first 30 days.

To enquire please contact +27 (0)21 683 6560
+ 27(0)11 728 8246
shipping@straussart.co.za

5. COLLECTION OF PURCHASES

1. Collection from the Cape Town auction venue

*Brickfield Canvas, 2nd Floor,
35 Brickfield Road, Woodstock*

Purchased lots can be collected as the sale unfolds (except wine and jewellery), from Monday 12 April to Wednesday 14 April at 4.00pm.

No collections can be made from Brickfield Canvas after this time as the lots will be in transit.

2. Collection from Strauss & Co, Cape Town

*The Oval, 1st Floor, Colinton House,
1 Oakdale Road, Newlands
Tel: + 27 (0)21 683 6560*

Purchased lots, excluding furniture, wine and extra large paintings, will be available for collection from Strauss & Co Cape Town from Monday 19 April by appointment only. Please call +27 (0)21 683 6560 to make an appointment.

3. Collection from Strauss & Co, Johannesburg

*89 Central Street, Houghton
Tel: +27 (0)11 728 8246*

Clients wishing to collect from Strauss & Co Johannesburg may make use of the consolidated shipment. Please indicate clearly on your Bid Form or Shipping Instruction Form if you would like a quote, or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Transport costs and insurance costs are for the buyer's account.

Payment of purchases can be done at Strauss & Co upon collection of purchased lots from the Johannesburg office.

In order to take advantage of the consolidated shipment to Johannesburg which offers clients reduced rates, it is imperative to approve shipping quotes immediately.

PLEASE NOTE

Uncollected purchased lots remaining at the Cape Town auction venue, Brickfield Canvas, after 4pm Wednesday 14 April will be transported to Strauss & Co's Cape Town office, with the exception of furniture and extra large paintings. As we cannot accommodate these in our Cape Town office they will be sent to storage at the buyer's risk and expense. We therefore advise that shipping is arranged directly from the auction venue.

Jewellery

Please note that jewellery can *only* be collected at Strauss & Co's Cape Town office and will not be available for collection from Brickfield Canvas.

4. Shipping: Door-to-door delivery service and international freight

Please contact our shipping department if you require a quote for local or international door-to-door delivery:

Shipping Department

shipping@straussart.co.za
Cape Town: +27 (0)21 683 6560

Wine

For wine deliveries and shipping please contact Sarah Jordaan + 27 (0)82 922 2594
wine@straussart.co.za





Sunday 11 April 2021
Session 1 at 11am

De Toren Private Cellar, Meerlust Estate and Mullineux Family Wines

A trio of legendary
South African producers

Please note:

Comprehensive digital catalogue including
images and credit ratings can be viewed on:
www.straussart.co.za

Lots 1–160

Wine List

Lot	Description	Quantity	Estimates	Lot	Description	Quantity	Estimates
1	De Toren; <i>Fusion V</i> ; 2009; 750ml	6 (1 x 6)	R10 000 - 14 000	38	De Toren; <i>Z</i> ; 2006 - 2008; 750ml	3 (1 x 3)	R3 500 - 4 000
2	De Toren; <i>Fusion V</i> ; 2009; 750ml	6 (1 x 6)	R10 000 - 14 000	39	De Toren; <i>Z</i> ; 2006 - 2008; 750ml	3 (1 x 3)	R3 500 - 4 000
3	De Toren; <i>Fusion V</i> ; 2009; 6000ml	1 (1 x 1)	R16 000 - 20 000	40	De Toren; <i>Black Lion</i> ; 2014; 750ml	1 (1 x 1)	R5 000 - 6 000
4	De Toren; <i>Fusion V</i> ; 2008; 750ml	6 (1 x 6)	R8 000 - 10 000	41	De Toren; <i>Black Lion</i> ; 2013; 750ml	1 (1 x 1)	R5 500 - 6 500
5	De Toren; <i>Fusion V</i> ; 2008; 750ml	6 (1 x 6)	R8 000 - 10 000	42	De Toren; <i>Black Lion</i> ; 2012; 750ml	1 (1 x 1)	R6 000 - 7 000
6	De Toren; <i>Fusion V</i> ; 2008; 750ml	6 (1 x 6)	R8 000 - 10 000	43	De Toren; <i>Book XVII</i> ; 2014; 750ml	1 (1 x 1)	R4 500 - 5 500
7	De Toren; <i>Fusion V</i> ; 2008; 1500ml	1 (1 x 1)	R3 000 - 4 000	44	De Toren; <i>Book XVII</i> ; 2013; 750ml	1 (1 x 1)	R5 000 - 6 000
8	De Toren; <i>Fusion V</i> ; 2008; 3000ml	1 (1 x 1)	R7 500 - 9 000	45	De Toren; <i>Book XVII</i> ; 2012; 750ml	1 (1 x 1)	R5 500 - 6 500
9	De Toren; <i>Fusion V</i> ; 2007; 750ml	6 (1 x 6)	R9 000 - 11 000	46	Meerlust; <i>Cabernet Sauvignon</i> ; 2012; 750ml	6 (1 x 6)	R4 000 - 5 000
10	De Toren; <i>Fusion V</i> ; 2006; 750ml	6 (1 x 6)	R11 000 - 13 000	47	Meerlust; <i>Cabernet Sauvignon</i> ; 2012; 750ml	6 (1 x 6)	R4 000 - 5 000
11	De Toren; <i>Fusion V</i> ; 2006; 750ml	6 (1 x 6)	R11 000 - 13 000	48	Meerlust; <i>Cabernet Sauvignon</i> ; 2012; 750ml	6 (1 x 6)	R4 000 - 5 000
12	De Toren; <i>Fusion V</i> ; 2006; 750ml	6 (1 x 6)	R11 000 - 13 000	49	Meerlust; <i>Cabernet Sauvignon</i> ; 2011; 750ml	6 (1 x 6)	R4 000 - 5 000
13	De Toren; <i>Fusion V</i> ; 2006; 1500ml	1 (1 x 1)	R4 000 - 5 000	50	Meerlust; <i>Cabernet Sauvignon</i> ; 2011; 750ml	6 (1 x 6)	R4 000 - 5 000
14	De Toren; <i>Fusion V</i> ; 2006; 3000ml	1 (1 x 1)	R8 500 - 11 000	51	Meerlust; <i>Cabernet Sauvignon</i> ; 2011; 750ml	6 (1 x 6)	R4 000 - 5 000
15	De Toren; <i>Fusion V</i> ; 2003; 750ml	6 (1 x 6)	R16 000 - 20 000	52	Meerlust; <i>Cabernet Sauvignon</i> ; 2009; 750ml	6 (1 x 6)	R6 000 - 7 000
16	De Toren; <i>Fusion V</i> ; 2003; 750ml	6 (1 x 6)	R16 000 - 20 000	53	Meerlust; <i>Cabernet Sauvignon</i> ; 2009; 750ml	6 (1 x 6)	R6 000 - 7 000
17	De Toren; <i>Fusion V</i> ; 2003; 1500ml	1 (1 x 1)	R6 000 - 8 000	54	Meerlust; <i>Cabernet Sauvignon</i> ; 2009; 750ml	6 (1 x 6)	R6 000 - 7 000
18	De Toren; <i>Fusion V</i> ; 2001; 750ml	6 (1 x 6)	R16 000 - 20 000	55	Meerlust; <i>Cabernet Sauvignon</i> ; 2005; 750ml	6 (1 x 6)	R5 000 - 6 000
19	De Toren; <i>Fusion V</i> ; 2001; 750ml	6 (1 x 6)	R16 000 - 20 000	56	Meerlust; <i>Cabernet Sauvignon</i> ; 2005; 750ml	6 (1 x 6)	R5 000 - 6 000
20	De Toren; <i>Fusion V</i> ; 2001; 1500ml	1 (1 x 1)	R6 500 - 8 500	57	Meerlust; <i>Cabernet Sauvignon</i> ; 2005; 750ml	6 (1 x 6)	R5 000 - 6 000
21	De Toren; <i>Fusion V</i> ; 1999; 750ml	3 (1 x 3)	R12 000 - 15 000	58	Meerlust; <i>Cabernet Sauvignon</i> ; 1991; 750ml	6 (1 x 6)	R10 000 - 12 000
22	De Toren; <i>Fusion V</i> ; 1999; 750ml	3 (1 x 3)	R12 000 - 15 000	59	Meerlust; <i>Cabernet Sauvignon</i> ; 1991; 750ml	6 (1 x 6)	R10 000 - 12 000
23	De Toren; <i>Director's Reserve</i> ; 2009; 750ml	6 (1 x 6)	R15 000 - 18 000	60	Meerlust; <i>Cabernet Sauvignon</i> ; 1986; 750ml	2 (1 x 2)	R5 500 - 6 000
24	De Toren; <i>Director's Reserve</i> ; 2009; 750ml	3 (1 x 3)	R7 500 - 9 000	61	Meerlust; <i>Cabernet Sauvignon</i> ; 1984; 1500ml	1 (1 x 1)	R7 000 - 8 000
25	De Toren; <i>Director's Reserve</i> ; 2009; 750ml	3 (1 x 3)	R7 500 - 9 000	62	Meerlust; <i>Cabernet Sauvignon</i> ; 1983; 750ml	2 (1 x 2)	R5 000 - 6 000
26	De Toren; <i>Directors Reserve</i> ; 2000, 2004, 2009, 2017; 750ml	4 (1 x 4)	R15 000 - 18 000	63	Meerlust; <i>Cabernet Sauvignon</i> ; 1982; 5000ml	1 (1 x 1)	R25 000 - 30 000
27	De Toren; <i>Z</i> ; 2011; 750ml	6 (1 x 6)	R5 000 - 6 000	64	Meerlust; <i>Cabernet Sauvignon</i> ; 1980; 750ml	6 (1 x 6)	R18 000 - 22 000
28	De Toren; <i>Z</i> ; 2011; 750ml	6 (1 x 6)	R5 000 - 6 000	65	Meerlust; <i>Cabernet Sauvignon</i> ; 1978; 750ml	3 (1 x 3)	R11 000 - 13 000
29	De Toren; <i>Z</i> ; 2011; 750ml	6 (1 x 6)	R5 000 - 6 000	66	Meerlust; <i>Cabernet Sauvignon</i> ; 1978; 750ml	3 (1 x 3)	R11 000 - 13 000
30	De Toren; <i>Z</i> ; 2009; 750ml	6 (1 x 6)	R7 500 - 9 000	67	Meerlust; <i>Merlot</i> ; 2007; 750ml	12 (1 x 12)	R8 000 - 10 000
31	De Toren; <i>Z</i> ; 2009; 1500ml	1 (1 x 1)	R3 000 - 4 000	68	Meerlust; <i>Merlot</i> ; 2007; 750ml	12 (1 x 12)	R8 000 - 10 000
32	De Toren; <i>Z</i> ; 2008; 750ml	6 (1 x 6)	R6 500 - 7 500	69	Meerlust; <i>Merlot</i> ; 2007; 750ml	6 (1 x 6)	R4 000 - 5 000
33	De Toren; <i>Z</i> ; 2008; 750ml	6 (1 x 6)	R6 500 - 7 500	70	Meerlust; <i>Merlot</i> ; 2005; 750ml	6 (1 x 6)	R4 000 - 5 000
34	De Toren; <i>Z</i> ; 2007; 750ml	6 (1 x 6)	R7 500 - 9 000	71	Meerlust; <i>Merlot</i> ; 2005; 750ml	6 (1 x 6)	R4 000 - 5 000
35	De Toren; <i>Z</i> ; 2007; 750ml	6 (1 x 6)	R7 500 - 9 000	72	Meerlust; <i>Merlot</i> ; 2001; 3000ml	1 (1 x 1)	R8 000 - 10 000
36	De Toren; <i>Z</i> ; 2006; 750ml	6 (1 x 6)	R8 500 - 10 000	73	Meerlust; <i>Merlot</i> ; 2001; 3000ml	1 (1 x 1)	R8 000 - 10 000
37	De Toren; <i>Z</i> ; 2006; 750ml	6 (1 x 6)	R8 500 - 10 000				

Lot	Description	Quantity	Estimates
74	Meerlust; Merlot; 1998; 1500ml	3 (1 x 3)	R6 000 - 7 500
75	Meerlust; Merlot; 1998; 1500ml	3 (1 x 3)	R6 000 - 7 500
76	Meerlust; Merlot; 1997; 750ml	12 (1 x 12)	R10 000 - 12 000
77	Meerlust; Merlot; 1997; 750ml	6 (1 x 6)	R5 000 - 6 000
78	Meerlust; Merlot; 1997; 750ml	6 (1 x 6)	R5 000 - 6 000
79	Meerlust; Rubicon; 2012; 750ml	6 (1 x 6)	R4 500 - 5 500
80	Meerlust; Rubicon; 2012; 750ml	6 (1 x 6)	R4 500 - 5 500
81	Meerlust; Rubicon; 2010; 750ml	6 (1 x 6)	R5 000 - 6 000
82	Meerlust; Rubicon; 2010; 750ml	6 (1 x 6)	R5 000 - 6 000
83	Meerlust; Rubicon; 2010; 750ml	6 (1 x 6)	R5 000 - 6 000
84	Meerlust; Rubicon; 2009; 750ml	6 (1 x 6)	R6 000 - 8 000
85	Meerlust; Rubicon; 2009; 750ml	6 (1 x 6)	R6 000 - 8 000
86	Meerlust; Rubicon; 2009; 750ml	6 (1 x 6)	R6 000 - 8 000
87	Meerlust; Rubicon; 2009; 750ml	6 (1 x 6)	R6 000 - 8 000
88	Meerlust; Rubicon; 2009; 750ml	6 (1 x 6)	R6 000 - 8 000
89	Meerlust; Rubicon; 2005; 750ml	6 (1 x 6)	R5 000 - 6 000
90	Meerlust; Rubicon; 2001; 1500ml	3 (1 x 3)	R14 000 - 16 000
91	Meerlust; Rubicon; 2001; 1500ml	2 (1 x 2)	R10 000 - 12 000
92	Meerlust; Rubicon; 1999; 5000ml	1 (1 x 1)	R10 000 - 12 000
93	Meerlust; Rubicon; 1999; 5000ml	1 (1 x 1)	R10 000 - 12 000
94	Meerlust; Rubicon; 1994; 750ml	2 (1 x 2)	R4 000 - 5 000
95	Meerlust; Rubicon; 1992; 750ml	6 (1 x 6)	R12 000 - 15 000
96	Meerlust; Rubicon; 1992; 750ml	6 (1 x 6)	R12 000 - 15 000
97	Meerlust; Rubicon; 1992; 750ml	6 (1 x 6)	R12 000 - 15 000
98	Meerlust; Rubicon; 1992; 750ml	3 (1 x 3)	R6 000 - 7 500
99	Meerlust; Rubicon; 1984; 1500ml	1 (1 x 1)	R12 000 - 15 000
100	Meerlust; Rubicon Vertical; 2004 - 2017 (no 2007 & 2011); 750ml	12 (12 x 1)	R15 000 - 18 000
101	Meerlust; Rubicon Vertical; 2004 - 2017 (no 2007 & 2011); 750ml	12 (12 x 1)	R15 000 - 18 000
102	Mullineux; Granite Chenin; 2017; 750ml	6 (1 x 6)	R4 000 - 5 000
103	Mullineux; Granite Chenin; 2017; 750ml	6 (1 x 6)	R4 000 - 5 000
104	Mullineux; Granite Chenin; 2015; 750ml	3 (1 x 3)	R2 500 - 3 000
105	Mullineux; Granite Chenin; 2014; 750ml	2 (1 x 2)	R1 800 - 2 200
106	Mullineux; Schist Chenin; 2014; 750ml	2 (1 x 2)	R1 800 - 2 200
107	Mullineux; Schist Chenin; 2013; 750ml	3 (1 x 3)	R2 500 - 3 000
108	Mullineux; Schist Chenin; 2013; 750ml	3 (1 x 3)	R2 500 - 3 000
109	Mullineux; Quartz Chenin; 2014; 750ml	2 (1 x 2)	R1 800 - 2 200
110	Mullineux; Quartz Chenin Vertical; 2013-2015; 750ml	3 (1 x 3)	R2 800 - 3 500

Lot	Description	Quantity	Estimates
111	Mullineux; Old Vines White; 2014 - 2019; 750ml	6 (1 x 6)	R3 000 - 4 000
112	Mullineux; Old Vines White; 2014 - 2019; 750ml	6 (1 x 6)	R3 000 - 4 000
113	Mullineux; Syrah; 2015; 750ml	6 (1 x 6)	R4 000 - 5 000
114	Mullineux; Syrah; 2015; 750ml	6 (1 x 6)	R4 000 - 5 000
115	Mullineux; Syrah; 2015; 750ml	6 (1 x 6)	R4 000 - 5 000
116	Mullineux; Syrah; 2012; 750ml	6 (1 x 6)	R6 000 - 8 000
117	Mullineux; Granite Syrah; 2015; 750ml	3 (1 x 3)	R5 500 - 6 500
118	Mullineux; Granite Syrah; 2015; 1500ml	1 (1 x 1)	R3 000 - 4 000
119	Mullineux; Granite Syrah; 2014; 750ml	3 (1 x 3)	R5 000 - 6 000
120	Mullineux; Granite Syrah; 2014; 1500ml	1 (1 x 1)	R3 000 - 4 000
121	Mullineux; Schist Syrah; 2015; 750ml	3 (1 x 3)	R4 500 - 6 000
122	Mullineux; Schist Syrah; 2015; 750ml	3 (1 x 3)	R4 500 - 6 000
123	Mullineux; Schist Syrah; 2015; 750ml	3 (1 x 3)	R4 500 - 6 000
124	Mullineux; Schist Syrah; 2015; 750ml	3 (1 x 3)	R4 500 - 6 000
125	Mullineux; Schist Syrah; 2013; 750ml	3 (1 x 3)	R5 500 - 7 000
126	Mullineux; Schist Syrah; 2013; 1500ml	1 (1 x 1)	R3 500 - 4 500
127	Mullineux; Schist Syrah; 2013; 1500ml	1 (1 x 1)	R3 500 - 4 500
128	Mullineux; Schist Syrah; 2012; 750ml	3 (1 x 3)	R6 000 - 8 000
129	Mullineux; Iron Syrah; 2015; 750ml	3 (1 x 3)	R5 000 - 6 000
130	Mullineux; Iron Syrah; 2013; 750ml	3 (1 x 3)	R5 000 - 6 000
131	Mullineux; Straw Wine; 2016; 375ml	6 (1 x 6)	R5 000 - 6 000
132	Mullineux; Straw Wine; 2015; 375ml	6 (1 x 6)	R6 000 - 7 000
133	Mullineux; Straw Wine; 2013; 375ml	6 (1 x 6)	R6 000 - 7 000
134	Mullineux; Essence; 2012; 250ml	1 (1 x 1)	R3 000 - 5 000
135	Mullineux; Essence; 2012; 250ml	1 (1 x 1)	R3 000 - 5 000
136	Mullineux; Olerasay No.1, Olerasay No.2, Essence; N/V and 2012; 375ml & 250ml	3 (3 x 1)	R9 000 - 12 000
137	Mullineux; Olerasay No.1; N/V; 375ml	2 (1 x 2)	R3 500 - 4 500
138	Mullineux; Olerasay No.1; N/V; 375ml	3 (1 x 3)	R4 500 - 6 000
139	Mullineux; Olerasay No.1; N/V; 375ml	3 (1 x 3)	R4 500 - 6 000
140	Mullineux; Olerasay No.1; N/V; 375ml	6 (1 x 6)	R9 000 - 12 000
141	Mullineux; Olerasay No.2; N/V; 375ml	2 (1 x 2)	R3 500 - 4 500
142	Mullineux; Olerasay No.2; N/V; 375ml	3 (1 x 3)	R5 000 - 7 000
143	Mullineux; Olerasay No.2; N/V; 375ml	3 (1 x 3)	R5 000 - 7 000
144	Mullineux; Olerasay No.2; N/V; 375ml	3 (1 x 3)	R5 000 - 7 000
145	Mullineux; Olerasay No.2; N/V; 375ml	6 (1 x 6)	R10 000 - 14 000

LOTS 146-160
NO LOTS





Monday, 12 April 2021
Session 2 at 10am

**Oriental Works of Art,
including the Jerling Collection of
Blue & White 'Kraak' Porcelain and
Property of a Connoisseur**

Lots 161–230

Lot 205 A rare Chinese famille-verte dish, Qing Dynasty, Kangxi period, 1662-1772 (detail)

The Jerling Collection Blue & White 'Kraak' Porcelain



Peter Jerling



Della Jerling's photograph in Iranian hospitals pre-1984.

The building of the Jerling Estate Blue and White 'Kraak' Porcelain Collection represents a lifetime's passion.

Originally destined for European dining tables, in 1630 it was lost when the *São Gonçalo*, a Portuguese merchant ship in whose hold it was stowed, sank while at anchor during a freak storm in Bahia Formosa, now Plettenberg Bay.

350 years later, shards were found on the dunes opposite the Jerling Plettenberg Bay home, sparking an interest in collecting, beginning with the first piece of significance which Della Jerling spotted on display in a shop window in Sandton, Johannesburg.

Peter and Della Jerling's search was fuelled during their extensive travels, particularly as expats in Persia in the early 1960s, where Della was a volunteer at

a children's hospital in Tehran. A picture of her with her finger to her lips served as a "Quiet Please" sign in many hospitals until 1984 when it was removed by the Ayatollah regime. (see photograph above)

Their journey as collectors led to many friendships and experiences, many of the pieces being sourced for the family in London by Chinese porcelain specialist, Anita Gray.

The sadness of the decision by Peter and Della's two sons to part with this collection, which was a central part of their home while growing up, is offset by the hope that that it will be treasured by another family who will derive as much pleasure from it as they have for many years to come.



161

161
A Chinese blue and white 'Kraak' dish,
Ming Dynasty, Wanli period, 1573-1620

the centre decorated with three ducks before a mountainous riverscape with a further two in flight, the cavetto outlined with cell-and-diaper decoration, the border with alternating rondels enclosing sunflowers and auspicious symbols, the reverse with stylised pearls and dots, *chips*, 35cm diameter

R9 000 - 12 000

PROVENANCE

Sotheby's Parke Bernet, Johannesburg, 24 November 1982, lot 242.

LITERATURE

cf. Rinaldi, M. (1989) *Kraak Porcelain, A Moment in the History of Trade*, Bamboo Publishing Ltd, London, where a similar example is illustrated on page 110, pl. 107.

162
A Chinese blue and white 'Kraak' dish,
Ming Dynasty, Wanli period, 1573-1620

the centre decorated with three magpies before rocky outcrops and a pine tree with blossoms and bamboo, the cavetto with cell-and-diaper decoration, the border moulded with alternating ogival panels of chrysanthemums, ducks and auspicious symbols divided by cell-diaper and beaded batons, the reverse loosely decorated with panels of *linghzi*, dots and pearls alternating with stylised *linghzi*, *hairline crack*, *chip*, 36,5cm diameter

R15 000 - 20 000

PROVENANCE

Sotheby's Parke Bernet, Johannesburg, 24 November 1982, lot 241.



162



164

163
A Chinese blue and white 'Kraak' dish,
Ming Dynasty, Wanli period, 1573-1620

the centre painted with a pair of ducks between sprays of lotus leaves and blooms within an octagonal outline, the border with alternating panels of sunflowers and auspicious symbols, the reverse loosely painted with alternating stylised *linghzi* and dot and jewel panels, *fring cracks*, 20,5cm diameter

R7 000 - 9 000

164
A Chinese blue and white 'Kraak' dish,
Ming Dynasty, Wanli period, 1573-1620

the centre decorated with a pair of butterflies before a rocky outcrop issuing sprays of foliage and blooms, enclosed by a shaped cartouche bordered by alternating panels of flowerheads, peaches and Buddhist emblems, the reverse loosely painted with stylised *linghzi* and jewels, *minor rim fritting chips*, 21,5cm diameter

R7 000 - 9 000



163



165

165
A Chinese blue and white 'Kraak' dish,
Ming Dynasty, Wanli period, 1573-1620

finely decorated with a pair of spotted deer within a wooded landscape with small birds in flight, the cavetto with cell-diaper decoration, the border with moulded ogival panels of alternating auspicious symbols and peonies divided by cell-diaper and beaded pendants, the reverse with alternating panels of flowerheads and *linghzi*, *hairline cracks*, 30,5cm diameter

R12 000 - 15 000

166

A large Chinese blue and white 'Kraak' style bowl, Jingdezhen, 17th century

the centre decorated with a seated maiden spinning yarn before a foliate spray within a panelled interior, enclosed by two panels of a courtier and his attendant before a waterscape with dwellings in the distance and a third panel with figures before a riverscape alternating with Iznik style flowers, the reverse similarly decorated, raised on a tapering foot, *fritting chips, hairline crack*, 36,5cm diameter

R40 000 - 60 000

PROVENANCE

Purchased from Anita Gray of GRAYS, 58 Davies Street, London, W1, 7 May 1982.

EXHIBITED

cf. Exhibition of Blue and White Porcelain from the 12th-18th Century including ceramics from the Hatcher Wreck and Piccus Collection, La Chine des Ts'ing, 13 Mutual Square, Rosebank, 26 March- 10 April 1985, where a similar example was exhibited.

LITERATURE

cf. Rinaldi, M. (1989) Kraak Porcelain, A Moment in the History of Trade, Bamboo Publishing Ltd, London, where a similar example is illustrated in colour on page 163, pl. 202.



166

167

A Chinese blue and white 'Kraak' dish, Ming Dynasty, Wanli period, 1573-1620

the centre decorated with a bird perched on a rocky outcrop issuing peonies, the cavetto with octagonal diaper border, enclosed by alternating roundels of sunflowers and auspicious symbols linked by scrolls, the reverse loosely painted with stylised pearls and dots, *chips*, 21cm diameter

R7 000 - 9 000



167

168

A Chinese blue and white saucer dish, Ming Dynasty, Wanli period, 1573-1620

of petal-shaped outline, the centre decorated with a rocky outcrop issuing a peony with an insect to the left, the cavetto with octagonal outline, the border with roundels enclosing alternating flowerheads, peach sprays and auspicious symbols, the moulded reverse with stylised line-and-dot panels, raised on a low foot, *minor fritting chips*, 14cm diameter

R5 000 - 7 000

PROVENANCE

Purchased from Anita Gray of GRAYS, 58 Davies St., London, W1, 6 April 1982.



168

169

**A large Chinese blue and white
'Kraak' dish, Ming Dynasty,
Wanli period, 1573-1620**

the centre decorated with eight ducks before a riverscape with waterlilies and foliage, the cavetto with panels of cell-and-diaper decoration, the border with alternating panels of sunflowers, peaches and auspicious symbols divided by Buddhist knot-and-ribbon batons, the reverse with stylised panels of fungus and dots alternating with stylised *linghzi*, chips, fritting chips, hairline cracks, 50cm diameter

R30 000 - 40 000

PROVENANCE

Purchased from Anita Gray of GRAYS,
58 Davies St., London, W1, 19 April 1982.

LITERATURE

cf. Rinaldi, M. (1989) *Kraak Porcelain, A Moment in the History of Trade*, Bamboo Publishing Ltd, London, where a similar example is illustrated on page 101, pl. 90.

170

**A large Chinese blue and white
'Kraak' dish, Ming Dynasty, Wanli
period, 1573-1620**

the centre decorated with auspicious symbols enclosed by a diaper frame, the border with alternating panels of auspicious symbols and sunflowers, the reverse with loosely drawn panels enclosing stylised *linghzi*, fritting and glaze chips, 49,2cm diameter

R35 000 - 50 000

PROVENANCE

Purchased from Anita Gray of GRAYS,
58 Davies St., London, W1, 19 April 1982.



169



170

171

Two Chinese blue and white 'Kraak' saucer dishes, Ming Dynasty, Wanli period, 1573-1620

each of wavy outline, one decorated to the centre with a grasshopper and butterfly before a rocky outcrop, the other with a grasshopper amongst peonies and a pomegranate before a rocky outcrop, the border with radiating alternating panels of peaches and flowerheads, the reverse with stylised beads and dots enclosed by panels, *chips, each 14cm diameter (2)*

R9 000 - 12 000

PROVENANCE

Purchased from Anita Gray of GRAYS, 58 Davies Street, London, W1, 12 August 1982.

172

A near pair of Chinese blue and white 'Kraak' bowls, Ming Dynasty, Wanli period, 1573-1620

each centre painted with a roundel enclosing a toad before a rocky outcrop and blooms, one gazing at an insect, enclosed by four panels painted with alternating auspicious and *taotie* masks, the reverse with flowerheads and panels of stylised *ruyi* alternating with panels enclosing dots and jewels, *chips, 14,5cm diameter (2)*

R6 000 - 8 000

PROVENANCE

Purchased from Continuum, No 2 The Antique Hypermarket, 26-40 Kensington High Street, London, W8 4PF, 30 April 1982.

173

Three Chinese blue and white 'Kraak' bowls, Ming Dynasty, Wanli period, 1573-1620

two decorated to the centre with auspicious symbols, the third with a pair of birds, all enclosed by foliate, diaper, ribbon-and-tassel panels and *taotie* masks, the reverse with stylised *ruyi* alternating with panels enclosing dots and jewels, raised on a low foot, *firing faults, 14cm diameter (3)*

R6 000 - 8 000

PROVENANCE

Purchased from Continuum, No 2 The Antique Hypermarket, 26-40 Kensington High Street, London, W8 4PF, 5 April 1982 (this refers to the double gourd and bird motif bowls only).

174

A Chinese blue and white 'Kraak' dish, Ming Dynasty, Wanli period, 1573-1620

the centre decorated with auspicious symbols within an octagonal diaper frame, the border with alternating panels of further auspicious symbols and batons, wavy rim, the reverse with stylised panels enclosing flowerheads, *fritting chips, 21,1cm diameter*

R15 000 - 20 000

175

A Delft blue and white dish, 18th century

decorated in the 'Kraak' style, the centre decorated with a bowl of fruit with a pair of butterflies above enclosed by diaper-and-line decoration, the border with alternating panels of Buddhist emblems and flowerheads, the reverse loosely decorated with panels of stylised fruit and foliage, the footrim with pierced hanging aperture, *chips, 33,5cm diameter*

R3 000 - 5 000

PROVENANCE

Sotheby's Parke Bernet, Johannesburg, 17 May 1983, The Property of a Gentleman, lot 10.



171



172



173



174



175

176

A Chinese blue and white covered betel box, Jingdezhen, Ming Dynasty, Wanli period, 1573-1620

oblong with indented corners, the cover decorated with four ducks amongst millet, enclosed by foliate panels and diaper border, the base with two compartments, the exterior painted with panels of stylised irises, *chips, hairline crack, 12,5cm wide*

R5 000 - 7 000

PROVENANCE

Purchased from Anita Gray of GRAYS, 58 Davies Street, London, W1, 12 August 1982.

LITERATURE

cf. Rinaldi, M (1989) *Kraak Porcelain, A Moment in the History of Trade*, Bamboo Publishing Ltd, London, where a similar example is illustrated in colour on page 188, pl. 246.

176



177



178



177

A Chinese blue and white 'Kraak' jar, Ming Dynasty, Wanli period, 1573-1620

ovoid, the body painted with four panels of spotted deer amongst stylised foliage, the shoulder with intertwined ruyi rising to a shortened neck, *8,5cm high*

R5 000 - 7 000

179



180



181



178

A Chinese blue and white 'Kraak' kendi, Ming Dynasty, Wanli period, 1573-1620

the bulbous body decorated with four panels of peonies and two of horses, the shoulder with stylised diaper and flowerhead cartouches, the neck painted with sprays of blossoms, *minor fritting chips to the spout, 21cm high*

R10 000 - 15 000

PROVENANCE

Purchased from il Disegno Interior Design Studio, Shop 6/52 Promenade Level Sandton City, Johannesburg, 4 June 1983.

179

A Chinese transitional blue and white vessel, early Ming/late Qing Dynasty

decorated in the 'Kraak' style, the pear-shaped body decorated with panels of flying horses alternating with panels of flowers, the rising neck decorated with stylised panels of flowerheads with a band of ruyi below, *restoration to the neck, 28cm high*

R9 000 - 12 000

180

A Chinese sancai-glazed roof tile of a Buddhist lion, Ming Dynasty, 1368-1644

seated on a shaped base, the curly mane with straw-yellow glaze, the neck and back adorned with an aubergine-glazed ribbon, *part-glazed body, paper label, restorations, chip, 16,5cm high*

R4 000 - 6 000

PROVENANCE

Sotheby's Parke Bernet, Johannesburg, 17 May 1983, The Property of Mrs AM von Oppell, lot 1.

181

A partially glazed pottery figure, Tang Dynasty, AD 618-906

the robed figure standing with clasped hands, the body with traces of red pigment, *some loss, traces of a paper label, restoration, chips, 21cm high*

R5 000 - 7 000

PROVENANCE

Sotheby's Parke Bernet, Johannesburg, 17 May 1983, The Property of Mrs AM von Oppell, lot 5.

182

A Chinese blue and white brushpot, *bitong*, Qing Dynasty, Kangxi period, 1662-1722

the cylindrical body painted with a panel enclosing a bird perched on a blossoming branch observing two butterflies before a rocky outcrop, the reverse with Buddhist emblems between double blue-line borders, 14cm high

R20 000 - 25 000

PROVENANCE

Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 278.

182



detail

183

A Chinese Transitional blue and white 'Hatcher Cargo' tea bowl, 1643-1646

the body decorated with a stylised band of waves and Greek-key border, *underglaze-blue six-character mark*, *Christie's Hatcher Collection paper label*, 7,4cm wide; and a Chinese blue and white tea bowl, Qing Dynasty, 19th century, circular, the body decorated to the centre with a scaly dragon chasing a flaming pearl enclosed by a double blue-line, the rim with a diaper border, the reverse decorated with five scaly dragons chasing flaming pearls, *underglaze-blue four-character mark*, *fritting chips*, 9cm diameter (2)

R1 000 - 1 500

PROVENANCE

Christie's, Amsterdam, Hatcher Cargo, 12-13 June 1984.

Purchased from AntikWest Oriental Art & Antiques, Grays, 58 Davies Street, London, W1, 30 September 1987.

183



184

A Chinese Swatow blue and white dish, Qing Dynasty, 17th century

circular, the centre decorated with a phoenix amongst flowering peonies and bamboo, the border with six medallions each centred by stylised flowerheads enclosed by a cell-diaper border, the reverse with blue-line decoration, 28,5cm diameter

R3 000 - 4 000

PROVENANCE

Purchased from Sue Ollemans, La Chine des Ts'ing, 6E Mutual Square, Rosebank, Johannesburg, 12 October 1982.

184





185



186



187



188

185
A pair of Chinese blue and white plates, Qing Dynasty, Qianlong period, 1736-1795

each painted with a peony before a gnarled tree trunk with a willow tree and a vase issuing Buddhist emblems, the cavetto with cell-diaper and flowerhead medallions, enclosed by a foliate and flowerhead border, sienna-glazed rim, *minor chips*, 23cm diameter (2)

R4 000 - 6 000

PROVENANCE
 Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 250.

186
A Chinese blue and white dish, Qing Dynasty, 18th/19th century

circular, the centre decorated with a warrior in conversation with a sage with his attendant holding a standard before a balustraded garden with rocky outcrop, within a double blue-line border, the rim with stylised leaves and gnarled branches, the reverse with stylised mountainscape, *Buddhist emblem within an underglaze-blue double-ring mark*, *firing faults*, *rim chips*, 28cm diameter

R4 000 - 6 000

PROVENANCE
 Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 263.

187
A Chinese blue and white dish, Qing Dynasty, Qianlong period, 1736-1795

octagonal, the centre decorated with a formal garden enclosed by a balustrade with a pine tree, rocky outcrop and a pair of phoenix, spearhead cavetto, enclosed by foliate and cell-diaper border, sienna-glazed rim, *minor chip*, 33,5cm wide

R5 000 - 7 000

PROVENANCE
 Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 255.

188
Three Japanese Arita blue and white bowls

of wavy outline, each centre decorated with two birds before a rocky outcrop issuing peony blossoms, the border with alternating panels of bamboo, flowerheads and figures before a riverscape and in a mountainous region, *café au lait* glazed rim, the reverse with a band of trailing foliage, raised on a low foot, *pseudo underglaze-blue six-character Chinese marks*, *one with rivets*, *hairline crack*, 16,3cm diameter (3)

R6 000 - 8 000



189



190



191



192

189
A Chinese blue and white vase, Qing Dynasty, late 19th century
 the baluster body decorated to the front and the reverse with a pair of five-claw dragons contesting a flaming pearl, above a band of waves, the shoulder decorated with contesting *chilongs*, the neck with a pair of phoenix and with six-character Wanli period inscription, the spreading foot with ribbons embellished with Buddhist emblems, *unglazed foot*, 20cm high

R6 000 - 8 000

PROVENANCE
 Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 192.

190
A Chinese blue and white covered bowl, Qing Dynasty, 19th century
 the ovoid body decorated with two huntsmen astride flying horses, accompanied by their attendants bearing standards, before a rocky landscape, the cover decorated with four figures at a recreational pursuit, surmounted by a flared finial, *chips*, *hairline crack*, 19,5cm high

R7 000 - 9 000

PROVENANCE
 Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 322.

191
A Chinese blue and white jar and cover, Qing Dynasty, 19th century
 the ovoid body decorated with four panels of maidens before a table, each holding a sprig of blossoms, within a mountainous landscape, the shoulder with sprays of blossom and bamboo, the *associated cover* painted with a peony, *underglaze-blue four-character mark*, 16cm high

R5 000 - 7 000

PROVENANCE
 Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 341.

192
A Chinese blue and white scholar's bowl, Qing Dynasty, 19th century
 the centre painted with a rondel with a sage holding prunus blossoms before a rocky outcrop, the rim with four panels enclosing Buddhist emblems enclosed by a diaper border, the reverse with five figures, two seated on drum stools, and their attendant before a landscape, *underglaze-blue four-character mark*, *hairline cracks*, *chips*, 20cm diameter

R8 000 - 10 000



193

193
A Chinese blue and white vase and cover, Qing Dynasty, 19th century

the baluster body decorated to the front and reverse with a bird perched on a branch before a rocky outcrop with peonies and chrysanthemums within a *boteh*-shaped panel, enclosed by a cracked-ice ground, the neck with chrysanthemum and peony border, the domed cover similarly decorated and surmounted by a *dog-of-fo*, *underglaze-blue four-character mark, chips, 36,5cm high*

R1 500 - 2 000



194

194
A Chinese blue and white vase, Qing Dynasty, 19th century

the baluster body decorated with a rocky outcrop issuing peonies and blooms, with a long-tailed bird perched on a branch, the shoulder and footrim with sprays of peonies, *underglaze-blue four-character mark, chip, 18cm high*

R4 000 - 6 000



196

196
Three Chinese blue and white tea bowls, Qing Dynasty, late 19th century

each flared body decorated with alternating panels of maidens and flowerheads below a zig-zag border, the interior with a flowerhead rondel, *underglaze-blue four-character mark, restoration, hairline cracks, chips, 7cm high*; a Chinese blue and white tea bowl and saucer, Qing Dynasty, 19th century, similarly decorated, *chip, the saucer 13cm diameter*; and a Dutch blue and white coffee can and saucer, late 19th century, similarly decorated, *chips, repair, hairline cracks, the saucer 12,5cm diameter (7)*

R1 500 - 2 000

PROVENANCE

Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 294 & lot 307.



195

195
A Chinese blue and white 'boys' miniature vase, Qing Dynasty, 19th century

the ovoid body decorated with small boys at various pursuits, the shoulder with diaper border, *underglaze-blue six-character mark, 7cm high*

R4 000 - 6 000

PROVENANCE

Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 304.

197
A Chinese turquoise-glazed bottle vase, Qing Dynasty, 18th/19th century

the baluster body with overall craquelure glaze, *repair, chips, hairline cracks, 31cm high*

R2 000 - 3 000

PROVENANCE

Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 281.



197





198

A large Chinese painted pottery figure of a horse, Tang Dynasty, AD 619-906

naturalistically modelled with right leg raised, the finely potted face tilted to the left with eyes wide, mouth agape and ears alert, with saddle and blanket, the body painted with traces of a harness, reins, and saddle cloth, raised on a later rectangular base, traces of red, orange, yellow and black pigment, restorations, hairline cracks, 56,4cm high

R150 000 - 200 000

PROVENANCE

Purchased from Konrad O. Bernheimer Kunsthandel, Munich-London, Promenadeplatz 13, Munich, 6 November 1989.

Thermoluminescence report dated 15 April 1988, Research Laboratory for Archaeology and the History of Art, 6 Keble Road, Oxford, OX1 3QJ.

LITERATURE

cf. Schmidt, R. (1924) *Chinesische Keramik von Der Han-Zeit Bis Zum XIX Jahrhundert*, Frankfurt, Frankfurter Verlag, pl 11, where a similar example is illustrated.

One of the 'Six Livestock', referred to in *The Rites of Zhou*, used to be the domesticated horse. It was the embodiment of prestige, associated with stability, as well as a transferable marker of wealth. During the Tang Dynasty, ownership of horse statues was asserted as an aristocratic privilege in an edict forbidding artisans and tradesmen this right.

199

A pair of Chinese iron-red-glazed vases and covers, Qing Dynasty, Kangxi period, 1662-1722

each ovoid body decorated with buds and flowerheads amongst scrolling foliage, the cover similarly decorated with a spire-shaped finial, *underglaze-blue double-ring mark, Marchant paper label, painted iron-red lot number 1048-2, each cover restored, 28cm high (2)*

R120 000 - 150 000

PROVENANCE

The Sassoon Collection (lot 1048).
Purchased from Marchant & Son,
120 Kensington Church Street, London,
W8 4BH, 9 March 1996.



199

200

A matched pair of large Chinese famille-verte 'Yang Family' dishes, Qing Dynasty, Kangxi period, 1662-1722

one enamelled to the centre with maiden warriors at practice and the other with them riding out to battle, watched by the Yang family matriarch and attendants from the *ruyi*-enamelled balcony, enclosed by a flowerhead and scrolling foliate border within a blue-line, sienna-glazed rim, the reverse with sprays of flowerheads and scrolling foliage, *Lempertz paper label, the larger 39cm diameter (2)*

R200 000 - 250 000

PROVENANCE

Purchased from Bernheimer Fine Old Masters, Brienner Strasse 7, Munich,
25 June 2003.
Lempertz, 235199/2.

The Generals of the Yang Family related to a famous story from the Northern Song Dynasty (AD 960-1127) when the men of the Yang family had all been killed by the invading Khitan Tartars. The women are seen in one plate practicing their equestrian skills in preparation for battle with Liao, who conquered part of Northern China in the 10th century. They are seen riding out to battle in the other, watched by the Yang family matriarch from the balcony.



200

201

**A Chinese famille-verte rouleau vase,
Qing Dynasty, Kangxi period, 1662-1722**

the slightly tapering body richly decorated and enamelled with two rectangular panels, the front with a bird perched on flowering peonies with butterflies and the moon in the distance, the reverse similarly decorated with 'The Three Friends', against an iron-red ground decorated with scrolls and embellished with large peony heads, enclosing a pair of panels enamelled with Buddhist emblems and flowering blossoms, the shoulders with four foliate medallions enclosed by an enamelled brocaded ground, the neck with a further pair of panels enamelled with sprays of chrysanthemums, enclosed by a cell-diaper ground highlighted with Buddhist emblems, *Bernheimer Collection label, John Sparks Ltd paper label, 45cm high*

R280 000 - 320 000

PROVENANCE

John Sparks Ltd, 128 Mount Street, London, W1Y 5HA.

Purchased from Bernheimer Fine Arts Ltd, London-Munich, 32 St George Street, Mayfair, London, W1R 9FA, 14 April 1994.



detail





202



203



204



Top view

202
A Chinese famille-verte
punch bowl, Qing Dynasty,
Kangxi period, 1662-1722

the centre enamelled with a rondel enclosing a rocky outcrop issuing peony blossoms, within a double black-line border, the inner rim with a band of flowerheads interspersed with four panels enclosing auspicious symbols, the exterior enamelled with eight petal-shaped panels alternating between water- and landscapes and sprays of flowers and fruit, headed by a band of flowerheads and auspicious symbols, the foot with Greek-key border, *underglaze-blue double-ring mark, underglaze-blue mark of commendation, restored, 35cm diameter*

R40 000 - 60 000

PROVENANCE
 Purchased from Arts et Décors,
 Kirchgasse 33, Zurich, 4 September
 1989.

203
A pair of Chinese famille-
verte plates, Qing Dynasty,
Kangxi period, 1662-1722

each circular body enamelled with a phoenix in flight observing a butterfly above flowering peonies and buds, the cavetto with sprays of peonies bordered by a brocaded band divided by four medallions decorated with carp and shrimps, within black-line borders, sienna-glazed rim, the reverse with sprays of peonies between an iron-red foliate border and a double blue-line border, *underglaze-blue double-ring mark, 24cm diameter (2)*

R15 000 - 20 000

PROVENANCE
 Purchased from Arts et Décors,
 Kirchgasse 22, Zurich, 24 May 1986.

204
A pair of unusual Chinese
famille-verte salts, Qing
Dynasty, Kangxi period,
1662-1722

each moulded in high relief as a chrysanthemum, with pierced waisted support decorated with further chrysanthemums issuing from rocky outcrops, *Bluett London paper label, fritting chips, 6cm high (2)*

R40 000 - 60 000

PROVENANCE
 Bluett & Son, London.
 Arts et Décors, Zurich.



205

**A rare Chinese famille-verte dish,
Qing Dynasty, Kangxi period, 1662-1722**

the centre finely enamelled with *Magu* wearing iron-red and green robes holding a *ruyi* sceptre, beside a cart bearing gifts of longevity, luck and happiness drawn by a spotted deer, accompanied by a female attendant holding a bundle of scrolls and *linghzi*, with three bats flying above, enclosed by a double blue-line border, the exterior with three continuous bands in underglaze-brown of different forms of *shou* enclosed by double blue-line borders, raised on a low foot, *apocryphal underglaze-blue six-character Chenghua mark*, 39,5cm diameter

R450 000 - 550 000

PROVENANCE

Purchased from Bernheimer Fine Arts, Ltd., 32 St George Street, London, W1R 9FA, 19 June 1989.

LITERATURE

A dish of this pattern is in the Victoria & Albert Museum and is illustrated in a handbook of the *WG Gulland Bequest of Chinese Porcelain*, pl XXXVIII, as well as in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p. 112, cat no. 102.
cf. Sotheby's, Important Chinese Art, 4 November 2020, lot 93.



verso

206

A pair of Chinese famille-verte bowls, Qing Dynasty, Kangxi period, 1662-1722

each square tapering body with canted corners enamelled to the centre with a seated sage at rest, enclosed by a black and green diaper border highlighted with prunus, peony, lotus and chrysanthemum blooms with alternating auspicious symbols against a yellow ground, the reverse enamelled with four lappet-shaped panels enclosing courtiers at various pursuits within balustraded gardens enclosed by cell-diaper brocaded panels with cloud motif, raised on a low foot, *underglaze-blue double-ring mark, underglaze-blue mark of commendation, Bernheimer Collection label, Myron S Falk Collection Greenwich Conn. label, 10cm high (2)*

R50 000 - 70 000

PROVENANCE

Myron S Falk Collection, Greenwich, Conn, USA.

Purchased from Bernheimer Fine Arts Ltd, London-Munich, 32 St George Street, Mayfair, London, W1R 9FA, 15 November, 1993.

Myron S Falk and his wife Pauline Baerwald Falk were well known philanthropists and prominent Asian art collectors. Their collecting efforts spanned the period from 1935 until their passing, ranging from the Song, Ming and Qing Dynasties through to Korean ceramics and Japanese paintings, resulting in a vast collection of over 700 items. Some of these acquisitions took place prior to the 1950s on their travels in China. Their long-term involvement in the Asian art community led them to become close friends with some of the biggest dealers in America and Europe. They lent works to museums, became trustees of the *Asia Society* and helped found the *Oriental Art Council*, *Roebling Society of the Brooklyn Museum* and *Japan Society Gallery*. They further helped establish the *Friends of Asia House Gallery*, the *Friends of the China Institute in America Gallery*, established the *Archives of Chinese Art*, which is a scholarly journal and were among the founding members of the *Friends of the Far Eastern Art* at the MET and *Friends of Asian Art* at the Brooklyn Museum.



206



207

207

A Chinese Longquan celadon-glazed tripod censor, Ming Dynasty, 1368-1644

circular with everted rim, the waisted body incised with sprays of foliage below a band of stylised clouds, raised on three feet, *the centre of the interior unglazed, Bernheimer Collection label, 28,5cm diameter*

R30 000 - 50 000

PROVENANCE

Purchased from Konrad O. Bernheimer Ltd, London-Munich, 1 Mount Street, Mayfair, London, W1Y 5AA, 20 June 1997.



208



209

208
A Chinese famille-verte
brushpot, bitong, Qing Dynasty,
Kangxi period, 1662-1722

the cylindrical body enamelled with a seated scholar with a table and stools to one side, a duck at his feet, before a balustraded garden, the reverse enamelled with Buddhist emblems, within black-line borders, inner recessed foot, *Bernheimer Collection label*, 12,6cm high

R40 000 - 60 000

PROVENANCE

Purchased from Bernheimer Fine Arts Ltd, London-Munich, 32 St George Street, Mayfair, London, W1R 9FA, 12 April 1994.

209
A Chinese famille-verte
brushpot, bitong, Qing Dynasty,
Kangxi period, 1662-1722

the cylindrical body enamelled with a pair of maidens before a writing table, with a small boy at play to the right before a balustraded garden, the reverse with a seated scholar before a ribbon-tied mat, with recessed inner foot, *Bernheimer Collection paper label*, 13cm high

R50 000 - 70 000

PROVENANCE

Purchased from Konrad O. Bernheimer Ltd, 1 Mount Street, Mayfair, London, W1Y 5AA.



210

210
A Chinese celadon-glazed
brushpot, bitong, Qing Dynasty,
Kangxi period, 1662-1722

of straight-sided cylindrical form, incised with a pair of dragons in pursuit of each other amongst *linghzi* and stylised clouds, between diaper bands, incised inner foot, *Bernheimer Collection label*, 15,8cm high

R200 000 - 250 000

PROVENANCE

Purchased from Bernheimer Fine Arts Ltd, London-Munich, 32 St George Street, Mayfair, London, W1R 9FA.



VARIOUS PROPERTIES

211

A Chinese export 'Canton' famille-rose dinner service, Qing Dynasty, late 18th/early 19th century

each piece finely enamelled with court scenes within a flowerhead and butterfly border, with gilt rim, comprising: an oval soup tureen, cover and stand, a pair of rectangular vegetable tureens and covers, a pair of oval vegetable tureens and covers, a pair of *ecuelles*, covers and stands, a pair of sauceboats and stands, a meat dish and strainer, a pair of large oval deep platters, a pair of oval platters, a pair of medium-sized dishes, five oval dishes, eleven warming plates, ten soup plates, thirty-two *hors d'oeuvre* plates, twenty-one dinner plates, eleven dessert plates and a sauce dish, some plates damaged, restorations, chips, hairline cracks, the largest platter 47cm wide (113)

R200 000 - 300 000



detail



detail

212

A Chinese cloisonné enamel ruyi sceptre, Qing Dynasty, Qianlong period, 1736-1795

the shaft decorated to the front and the reverse with flowerheads, foliage and geometric patterns against a turquoise ground, the front inset to the centre with a shaped oval gilt bronze panel cast with a five-claw dragon amongst flaming pearls and waves, the *ruyi*-head terminal and opposing side inset with further shaped gilt bronze panels similarly cast, 45,5cm long

R120 000 - 150 000

PROVENANCE

Sir Philip Eric and Lady Millbourn, Conkwell Grange, Limpley Stoke near Bath, England.

Conkwell Grange was bought by Philip Eric Millbourn (1902-1982), a Yorkshireman who moved there with his wife Ethel Marjorie Sennett.

He was the Honorary Advisor on Shipping in Port to the Minister of Transport. He was instrumental in the shaping of Heathrow Airport as we know it today. His original idea of locating all terminals in one central area and to construct, what is now known as Terminal 3, in order to deal with increasing passenger numbers, can be found

in the *Millbourn Report* of 1957. He further called for the expansion of Gatwick Airport, designed the Mulberry Harbours that were used during World War II, and travelled the world advising on transportation problems after his success in London.

In 1950, he was awarded the Order of Saint Michael and Saint George (C.M.G.) and was knighted five years later. He died a wealthy man in 1982 leaving a fortune to his wife who passed away a year later. Conkwell Grange was thereafter put on the market again.

A portrait of Sir Millbourn by Walter Bird hangs in the National Portrait Gallery in London.

213

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

ovoid, the tapering body enamelled with a continuous scene of tournaments taking place in a mountainous region before a pagoda filled with spectators, enclosed by a Greek-key pattern below a border of bats, the rim enamelled with eight bats amongst stylised clouds enclosed by a gilt band, the interior with an abundance of goldfish amongst aquatic plants and peony blossoms, *some enamel loss, minor chips, 57cm high, 70cm diameter*; and a hardwood stand, with carved and pierced foliate apron, raised on four foliate-carved legs joined by a stretcher, on claw-and-ball feet, *repairs, 28cm high, 47,5cm diameter*

R30 000 - 40 000



213

214

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

ovoid, the body enamelled with a continuous scene of a pea hen and peacock resting on scholar's rocks amongst sprays of peonies, prunus and chrysanthemums, flanked by two flowering trees, the shoulders enamelled with further flowerheads and scrolling foliage, the cover similarly enamelled, *underglaze-blue six-character Qianlong mark, 26,5cm high*

R10 000 - 15 000



214

215

**A large Chinese famille-rose bajixiang
dish, Qing Dynasty, Guangxu period,
1875-1908**

the circular body brightly enamelled to the centre with a lime-green lotus enclosed by scrolling tendrils and lotus buds, within a double gilt-line border, the cavetto enamelled with the eight Buddhist symbols amongst further flowerheads and foliage, enclosed by a *ruyi* band against a yellow ground within a gilt-and-iron-red-line border, the reverse enamelled with chrysanthemum, peonies and hibiscus amongst scrolling foliage, *underglaze iron-red six-character Guangxu mark and of the period, 38cm diameter*

R12 000 - 15 000

PROVENANCE

Mr Thomas Witheridge Gubb, Town Clerk for Shanghai 1939-1940, and thence by descent.

LITERATURE

cf. Christie's, 22 March 2013, Fine Chinese Ceramics & Works of Art, London, lot 1540, where a similar example was sold.



215

216

A Chinese cloisonné tripod censor and cover, Qing Dynasty, 19th century

the compressed globular body enamelled with flowerheads and scrolling foliage, the sides applied with dragon handles, the pierced domed cover with *chilong* alternating with *shou* symbols, the flat bun finial inset with a dragon in high relief amongst clouds, raised on three feet, *dents*, 25cm high

R15 000 - 20 000



216

217

A pair of Chinese child's celadon jade bangles, Qing Dynasty, 19th century

each stone of pale mottled green, white and grey tone, *one repaired, chips, hairline crack, inner diameter 4,3cm*; and another, similar, *the stone of mottled white and green tone, inner diameter 4cm* (3)

R1 500 - 2 000



217

218

A Chinese ivory brush pot, Qing Dynasty, 19th century

cylindrical, carved with a pair of five-claw contesting dragons amongst clouds against a carved and pierced diaper ground, *partial paper label to the base, cracks, losses, repair*, 10cm high

R3 000 - 4 000

*This lot is not suitable for export

PROVENANCE

Sotheby's Parke Bernet, Durban, 24 November 1982, The Rajab Collection, lot 21.



218

219

A Chinese hongmu and hardwood table, Qing Dynasty, 19th century

the rectangular top inset with a central panel, the shaped apron carved with *taotie* masks, panelled sides, raised on square-section and block legs joined by side stretchers, *repairs*, 36,5cm high, 86,5cm wide, 47,5cm deep

R15 000 - 20 000



219



220



221



222



223

220

A Chinese agate snuff bottle with figures, Qing Dynasty, 19th/20th century

flattened ovoid, the front carved with a bat above five small boys at play, the reverse with a dwelling in a mountainous landscape, *three-character mark*, agate stopper, loose ivory snuff spoon, the stone with black and russet inclusions, chip, the bottle 6,3cm high

R6 000 - 8 000

*This lot is not suitable for export

221

A Chinese agate snuff bottle, Qing Dynasty, 19th/20th century

ovoid, the front carved with three small boys, one holding a *linghzi*, another under a table holding a staff and the third atop the table holding a precious object, the reverse with two boys amongst swirling clouds and pine trees, agate stopper, *four-character mark*, the stone with black and russet inclusions, fritting chips, chips, the bottle 7,2cm high

R6 000 - 8 000

*This lot is not suitable for export

222

A Chinese agate snuff bottle, Qing Dynasty, 19th/20th century

ovoid, the front carved with a sage holding a *linghzi* with a small boy proffering another with a bat above, the reverse with a small boy carrying a basket filled with *linghzi* in a landscape of pine trees and further *linghzi*, agate stopper, the stone with black, white and russet inclusions, loose ivory snuff spoon, chip, the bottle 6,9cm high

R6 000 - 8 000

*This lot is not suitable for export

223

A Chinese agate snuff bottle, Qing Dynasty, 19th/20th century

flattened ovoid, the front carved with a blossoming prunus branch and *linghzi* above a bird in flight, the reverse with a pine tree and a bridge in the foreground, agate stopper, the stone with mottled russet inclusions, lacking snuff spoon, chips, the bottle 6,3cm high; and another, the front carved with a pair of sages in conversation below a pine tree, agate stopper, the stone with black inclusions, lacking snuff spoon, minute chip, the bottle 6,7cm high (2)

R7 000 - 9 000



224



225



226



227

224

A Chinese dendritic agate snuff bottle, Qing Dynasty, 19th/20th century

flattened baluster, agate stopper, the stone of speckled seaweed and moss brown and black tone, lacking snuff spoon, minute fritting chips, the bottle 7,4cm high

R5 000 - 7 000

225

A Chinese agate snuff bottle, Qing Dynasty, 19th/20th century

ovoid, the front carved with five sages in conversation amongst bamboo, the reverse with a pair of sages in conversation amongst linghzi, four-character mark, associated agate stopper, the stone with black inclusions, loose ivory snuff spoon, chips, the bottle 5,7cm high; and another, the front carved with a pair of foxes under a pine tree issuing from a rocky outcrop, raised on a low foot, agate stopper, the stone with russet inclusions, chips, the bottle 5,7cm high (2)

R8 000 - 10 000

*This lot is not suitable for export

226

A Chinese agate snuff bottle, Qing Dynasty, 19th/20th century

ovoid, the front carved with three small boys fishing with a bird in flight, the reverse with a sage and a small boy holding a double gourd before a dwelling, associated agate stopper, the stone with black inclusions, lacking snuff spoon, pinhead chip, the bottle 5,6cm high; and another, the front carved with a pair of contesting Buddhist lions, agate stopper, the stone with russet inclusions, lacking snuff spoon, fritting chips, the bottle 5,9cm high (2)

R7 000 - 9 000

227

A Chinese carved amber pendant, Qing Dynasty, 19th century

carved as a pair of intertwining peaches issuing from a rocky outcrop, the amber of red tone, 3,5cm high

R5 000 - 7 000

LOTS 228-230
NO LOTS





Monday, 12 April 2021
Session 3 at 2pm

Jewellery

Lots 231–320

Lot 278 Diamond and platinum brooch



231

**231
Edwardian diamond and emerald pendant**

of openwork floral design millegrain-set with eight- and rose-cut diamonds, accented with a three-leaf clover set with pear-shaped emeralds and two flowerheads highlighted to the centre with round-cut emeralds, later pearl drop, diamond-set bale, length approximately 42mm; and a Victorian diamond pendant, designed as a bow suspending an associated heart-shaped drop millegrain-set with eight- and rose-cut diamonds, diamond-set bale, length approximately 35mm (2)

R3 000 - 5 000



232

**232
Emerald, diamond and pearl ring, 1920s**

centred by a pearl between two courses of calibré-cut emeralds highlighted by millegrain collet-set old brilliant-cut diamonds, size J½
Pearl untested and as such unwarranted

R12 000 - 15 000



233

**233
Edwardian mother-of-pearl, emerald and diamond brooch**

the oval mother-of-pearl plaque carved with the profile of a young woman surrounded by alternating millegrain-set cabochon-cut emeralds and single-cut diamonds heightened by two round brilliant-cut diamonds, later brooch fitting, length approximately 45mm

R10 000 - 12 000



234

**234
Lady's diamond cocktail watch, 1930s**

the oval silvered dial set with black Arabic numerals, pierced blued steel hands, to a bezel and articulated pierced tapering shoulders and bracelet millegrain-set with old- and single-cut diamonds weighing approximately 1.80 carats, on an adjustable fabric strap with silvered metal clasp, not in working order, later crown, bezel width 15mm

R15 000 - 20 000



235

**235
Diamond ring**

claw-set to the centre with a marquise-cut diamond weighing approximately 0.59 carat to bezel and bifurcated shoulders embellished with pavé-set round brilliant-cut diamonds, size M½

R18 000 - 20 000



236

**236
Pair of diamond earrings**

each of wing design, collet-set with round-cut diamonds weighing a total of approximately 1.00 carat highlighted with millegrain-set single-cut diamonds, clip fittings, length approximately 24mm (2)

R25 000 - 30 000



237

239



240



238



241



237

Diamond necklace, late 19th century

the front of graduated fringe design with knifewire bars set throughout with old-cut diamonds and stylised foliate motifs, to a brick-link diamond-set necklace and box-link clasp, *length approximately 390mm*

R25 000 - 30 000

This type of necklace was extremely popular during the late 19th century and was generally cased together with a tiara frame, to be adapted to wear for either purposes.

238

Diamond brooch, late 19th century

designed as an eight-point star set throughout with old-cut diamonds weighing approximately 1.10 carats, *width approximately 25mm*

R6 000 - 8 000

239

Diamond brooch

claw and box-set with eleven round brilliant-cut diamonds weighing approximately 3.30 carats, *length approximately 70mm*

R35 000 - 38 000

240

Edwardian emerald and diamond ring

millegrain-set to the centre with a cut-cornered step-cut emerald bordered by two courses of eight-cut diamonds, to diamond-set shoulders, *size M*

R7 000 - 9 000

241

Lady's diamond and white gold cocktail watch, 1930s

with nickel-lever movement, the octagonal cream face with Arabic numerals, blued steel hands, diamond-set bezel and shoulders set with old-cut single diamonds weighing approximately 0.35 carat, to a *later* stainless steel tubogas bracelet with folding clasp, *not in working order, bezel diameter approximately 22mm*

R7 000 - 9 000



242

**242
Diamond bracelet**

set to the centre with an openwork hinged foliate plaque millegrain-set with old- and eight-cut diamonds to ten fine chain strands highlighted at intervals with collet-set diamonds, *length approximately 180mm*

R12 000 - 15 000



243

**243
Diamond pendant necklace,
early 20th century**

set to the front with an openwork oval frame to a surmount of flowers and foliage accented with ribbons, suspending a pear-shaped drop, millegrain-set throughout with old- and eight-cut diamonds weighing approximately 2.30-2.50 carats, to a trace link chain, *length approximately 445mm*

R15 000 - 20 000

244



245

**244
Seven-stone diamond ring**

claw-set to the centre with an Old European-cut diamond weighing approximately 1.75 carats between round brilliant-cut diamond shoulders, *size K*

R35 000 - 40 000

**245
Ruby and diamond brooch**

designed in the Art Deco taste, the central plaque millegrain-set with single- and old-cut diamonds accented with a collet-set oval-cut ruby to openwork diamond-set shoulders, to a tapering bar set with square-cut rubies, *stamped with the initials M&M, length approximately 67mm*

R5 000 - 7 000

246



**246
Edwardian emerald and
diamond ring**

the openwork frame collet-set with five square and rectangular-cut emeralds in the design of a Latin cross, the corners enhanced with collet-set old mine-cut diamonds, *size P*

R15 000 - 20 000



247



248



249



250



251

247

Coral and diamond demi-parure

comprising: a ring collet-set to the centre with cabochon-cut angel's skin coral highlighted with round brilliant-cut diamonds, to a foliate and engraved openwork frame, the earrings of similar design, *ring sizer, size 17½, post and butterfly fittings, earring length approximately 25mm* (3)

R35 000 - 40 000

This lot is not suitable for export

248

Lady's 14ct gold and enamel pocket watch, India

with white glass dial and Arabic numerals, gilt beaded outer minute track, nickel lever movement, 14ct gold cuvette, the front cover with red enamel border, the back case inset with foiled surrounds to a foliate spray highlighted with old mine-cut diamonds against a red enamel ground, *not in working order, inner cover engraved 20294, diameter approximately 24mm*

R5 000 - 7 000

249

Victorian ruby and diamond crescent brooch

claw-set with alternating old-cut diamonds and round-cut rubies weighing approximately 1.00 carat, *width approximately 24mm*

R6 000 - 8 000

250

Enamel and gold locket, 19th century

the oval front finely enamelled with a butterfly and a spray of buds, a rose and lily highlighted with old-cut diamonds, *later suspension loop, length approximately 52mm*

R9 000 - 12 000

251

Victorian 9ct gold muff chain

length approximately 145mm; to an associated gold dog nose clasp, length approximately 25mm

R20 000 - 22 000



252



253



254



255



256

252
Pair of tanzanite and diamond earrings

claw-set with an emerald-cut tanzanite weighing a total of approximately 7.22 carats bordered by claw-set round brilliant-cut diamonds, suspended from a hinged bale, *length approximately 25mm (2)*

R45 000 - 50 000

253
Edwardian blue sapphire and diamond eternity ring

set with single-cut diamonds alternating with calibr -cut blue sapphires, *size Q*

R5 000 - 7 000

254
Diamond and blue sapphire bracelet

millegrain and channel-set to the centre with a round-cut sapphire set between six tapered baguette-cut sapphires to hinged brick-shaped links pav -set with eight- and old-cut diamonds to a brick-link bracelet, *length approximately 180mm*

R5 000 - 7 000

255
Tanzanite and diamond ring

claw-set to the centre with a square cushion-cut tanzanite weighing approximately 3.66 carats, accented by six claw-set round brilliant-cut diamonds, *size N*

R28 000 - 30 000

256
Lady's sapphire, diamond and gold evening bag, Tiffany & Co

the fine mesh bag to a frame pierced and chased with floral and foliate motifs accented with two courses of calibr -cut blue sapphires and old-cut diamonds, with a central opening clasp set with cabochon-cut blue sapphire thumbpiece, to a cable-link chain, *two calibr -cut blue sapphires missing, engraved TIFFANY & CO, 14K and HELEN C. TAYLOR, approximately 145mm x 175mm*

R120 000 - 130 000



257

**257
Tourmaline and diamond
brooch/pendant**

centrally claw-set with a round mixed-cut bluish-green tourmaline weighing approximately 24.0 carats surrounded by round brilliant-cut and marquise-cut diamonds weighing approximately 7.40 carats, *width approximately 40mm*

R170 000 - 180 000



258

**258
Emerald and diamond brooch**

of stylised foliate and ribbon design, set with old-cut diamonds weighing approximately 2.90 carats and highlighted with a claw-set pear-shaped emerald weighing approximately 1.40 carats, *width approximately 45mm*

R55 000 - 60 000



259

260



**259
Diamond and gold tennis
bracelet**

claw-set with sixty-four round brilliant-cut diamonds weighing approximately 3.85 carats, *length approximately 180mm*

R30 000 - 35 000

**260
Tsavorite and diamond ring**
claw-set to the centre with a round-cut tsavorite weighing approximately 0.91 carat, the shoulders claw-set with ten round brilliant-cut diamonds, *size N½*

R20 000 - 25 000



261

**261
Tanzanite and diamond ring**

claw-set to the centre with an oval-cut tanzanite weighing approximately 5.29 carats between pear-shaped diamond shoulders, *size M½*

R38 000 - 40 000



262

**262
Tanzanite and diamond
pendant**
claw-set with a pear-shaped tanzanite weighing approximately 21.45 carats surrounded by pavé-set round brilliant-cut diamonds, to a bifurcated pavé-set diamond bale, *length approximately 35mm*

R160 000 - 180 000

263

Sapphire and diamond pendant necklace

centring on a hinged tear-shaped frame millegrain-set with old- and eight-cut diamonds suspending two graduated old-cut diamonds and an oval-cut sapphire weighing approximately 2,25 carats, to an openwork millegrain diamond-set surmount with diamond links, to a fine chain, *length approximately 445mm*

R20 000 - 25 000

264

Diamond pendant

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

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

R80 000 - 90 000

265

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

quartz movement, curved rectangular with white dial, black Roman numerals, black inner minute track with five minute markers, secret signature at VII, blued steel hands, brushed and polished rectangular back case secured by four screws, facet-cut blue sapphire crown, black crocodile leather Cartier strap with 18ct gold Cartier buckle, *signed dial, back movement engraved 112308SX, 2489, strap length approximately 210mm, bezel width approximately 20mm; with red suede presentation case*

R50 000 - 55 000

266

Single-stone diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 3.00 carats, to foliate shoulders, *size L½*

R45 000 - 50 000

267

Cultured pearl necklace

the single row composed of forty-three pearls measuring approximately 8.5mm, set to a spherical openwork pavé-set eight-cut diamond clasp, *length approximately 430mm*

R7 000 - 9 000

263



264



265



266



267





268



269



270



271



272

**268
Tanzanite and diamond
pendant**

claw-set with a square cushion-cut tanzanite weighing approximately 13.13 carats enhanced by a double border of claw-set round brilliant-cut diamonds weighing approximately 1.30 carats to a bifurcated diamond-set bale, *length approximately 34mm*

R110 000 - 115 000

**269
Diamond eternity ring**

claw-set with round brilliant-cut diamonds weighing approximately 1.60 carats, *size M*

R12 000 - 15 000

**270
Diamond bracelet**

collet-set with round brilliant-cut diamonds weighing approximately 5.40 carats, *four extra diamond-set links, length approximately 167mm*

R52 000 - 55 000

**271
Pair of blue sapphire and
diamond pendant earrings**

each stirrup-shaped frame pavé-set with round brilliant-cut diamonds to three articulated diamond-set drops with claw-set heart-shaped blue sapphire terminals weighing a total of approximately 4.00 carats, *post and butterfly fittings, length approximately 25mm (2)*

R18 000 - 24 000

**272
Tanzanite and diamond
dress ring**

claw-set to the centre with an oval-cut tanzanite weighing approximately 4.40 carats bordered by alternating baguette-cut and pear-shaped diamonds weighing a total of approximately 1.58 carats, *size M½*

R40 000 - 45 000



273



274



275



276



277

**273
Diamond and gold
eternity ring**

claw-set with nineteen round brilliant-cut diamonds weighing approximately 2.20-2.50 carats, size *N½*

R14 000 - 16 000

**274
Pair of diamond earrings**

each claw-set with a round brilliant-cut diamond weighing a total of approximately 1.40 carats, *post and butterfly fittings*, length approximately 15mm (2)

R28 000 - 30 000

**275
Diamond ring**

claw-set to the centre with an emerald-cut diamond weighing 2.55 carats, the shoulders accented with claw-set round brilliant-cut diamonds, size *K½*

Accompanied by report number 1105680715 from the Gemological Institute of America, stating that the diamond weighing 2.55 carats is D in colour and Internally Flawless

R500 000 - 550 000

**276
Diamond dress ring**

of openwork cuff form, designed with wavy-shaped lines of pavé-set round brilliant-cut diamonds terminating in claw-set round brilliant-cut diamonds weighing a total of approximately 2.33 carats, size *M½*

R35 000 - 40 000

**277
Tourmaline and diamond
bracelet**

composed of ten emerald-cut pink tourmalines weighing approximately 6.00 carats, embellished with round brilliant-cut diamonds united by a series of links claw-set with round brilliant-cut diamonds, *length approximately 175mm*

R25 000 - 30 000



278

**278
Diamond and platinum
brooch**

designed as a Bird of Paradise, its eye set with a round-cut ruby, pavé-set with single- and round brilliant-cut diamonds weighing approximately 9.00 carats, *twin prong fitting, length approximately 105mm*

R100 000 - 120 000



279

**279
Three gem-set rings,
David Thomas, London**

each designed as a half hoop set respectively with five Old European-cut diamonds weighing approximately 2.10 carats, five oval-cut rubies weighing approximately 1.55 carats and seven round brilliant-cut diamonds weighing approximately 0.99 carat, *size M (3)*

R75 000 - 80 000



280

**280
Diamond and gold bracelet**

claw-set with forty-four round brilliant-cut diamonds weighing approximately 10.83 carats, *length approximately 185mm*

R160 000 - 180 000



281

**281
Ruby and diamond dress ring,
London 1979, maker's initials
C&F**

designed as a cluster, centred by a claw-set oval-cut ruby weighing approximately 1.20 carats accented with ten round brilliant-cut diamonds and graduated baguette-cut diamonds, *fitted ring sizer, size L½*

R32 000 - 35 000

282



283



284



282

Lady's 18ct white gold and diamond-set Chopard wristwatch, Ref. 50621, 1980s

manual winding nickel lever 17 jewel movement adjusted to five positions, mono-metallic balance, the square/oval textured gold dial with baton numerals, with diamond-set bezel, 18ct white gold snap-on back to an integrated woven bracelet and adjustable folding diamond-set clasp, *dial and movement signed, clasp engraved LUC, 0.750, length approximately 165mm, bezel width approximately 20mm*

R25 000 - 30 000

283

Emerald and diamond ring

of bombé design, claw-set to the centre with a pear-shaped emerald weighing approximately 2.00 carats, surrounded by pavé-set round brilliant-cut diamonds weighing approximately 5.78 carats, *size M½*

R65 000 - 70 000

284

Emerald and diamond dress ring

claw-set to the centre with a round-cut emerald weighing approximately 1.40 carats, the shoulders pavé-set with round brilliant-cut diamonds, *size M½*

R40 000 - 45 000

285



285

Pair of emerald and diamond earrings

each claw-set to the centre with a round-cut emerald weighing a total of approximately 0.99 carat, enhanced by round brilliant-cut diamonds, *post and butterfly fittings, length approximately 15mm (2)*

R20 000 - 25 000

286

Pair of diamond earrings

with interchangeable attachments, each of foliate design claw-set with a pear-shaped diamond weighing approximately 0.70 carat, the stylised leaves pavé-set with round brilliant-cut and single-cut diamonds, *post and buckle fittings with suspension loop, length approximately 20mm*; a pair of detachable aquamarine and diamond pendant drops, each claw-set with a pear-shaped aquamarine weighing a total of approximately 13.70 carats accented with single and round brilliant-cut diamonds weighing approximately 1.59 carats, *length approximately 45mm*; a pair of detachable diamond and emerald pendant drops, each claw-set with a pear-shaped emerald weighing a total of approximately 3.50 carats accented with round brilliant-cut diamonds weighing approximately 1.45 carats, *length approximately 35mm*; and a pair of detachable diamond and pearl pendant drops, each pearl drop accented with a pear-shaped diamond surmount weighing approximately 0.60 carat, *length approximately 38mm*; *the above approximate measurements include the length of each diamond earring surmount (8)*

R140 000 - 150 000

286





287

**287
Aquamarine and diamond
dress ring**

claw-set to the centre with an emerald-cut aquamarine weighing approximately 11.56 carats between graduated baguette-cut diamond shoulders, *size N*

R30 000 - 35 000

**288
Amethyst, topaz, citrine and
diamond pendant necklace**

set to the front with alternating round brilliant-cut diamonds, oval-cut citrines, topaz and amethysts joined by pavé-set diamond links suspending a pear-shaped topaz and amethyst drop weighing approximately 3.80 carats accented with pavé-set round brilliant-cut diamonds, to a fine chain, lobster claw clasp, *length approximately 415mm*

R14 000 - 18 000

**289
Diamond pendant**

claw-set with a triangular step-cut diamond weighing 1.02 carats, to a bale, *length approximately 14mm*

Accompanied by report number 2135797226 from the Gemological Institute of America, stating that the diamond weighing 1.02 carats is natural, fancy, intense yellow, even in colour and I¹ in clarity

R30 000 - 32 000



288



290



289



291

**290
Diamond ring**

claw-set to the centre with a vivid yellow marquis-cut diamond weighing approximately 0.53 carat, set to an elliptical mount enhanced by claw-set round brilliant-cut diamonds, the shoulders and supports pavé-set with round brilliant-cut diamonds, *size M*

R28 000 - 30 000

**291
Amethyst and gold flower
brooch by FRED, Paris, 1960s**

designed as a ribbon-bound spray of violets, claw-set with six oval-cut amethysts weighing a total of approximately 1.00 carat, *signed FRED, PARIS, French marks, twin prong fitting, length approximately 55mm*

R12 000 - 15 000

Fred Samuel 1907-2006

**292
Lady's 18ct yellow gold
Patek Philippe wristwatch,
Ref. 3351/001, 1977**

manual winding nickel lever 20 jewel movement, No 1240681, mono-metallic balance, the oval champagne gold dial with baton markers, 18ct yellow gold integrated woven bracelet and adjustable folding clasp, *dial and movement signed, clasp engraved PATEK PHILIPPE, GENEVE, 750, length approximately 160mm, bezel width approximately 20mm; with presentation case, guarantee, archive registration and instruction papers*

R60 000 - 70 000



292



293

**293
Black and white
diamond pendant**

circular, pavé-set with a black diamond grid overlaid diagonally with a pavé-set round brilliant-cut white diamond grid, to a diamond-set split bale, weighing a total of approximately 2.88 carats, *length approximately 45mm*

R32 000 - 35 000

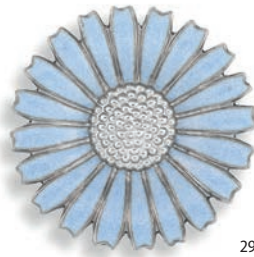


294

**294
Diamond brooch/pendant,
Kurt Baldinger, 1989**

designed as interlocking initials GW, millegrain-, collet- and claw-set with old mine-cut diamonds weighing a total of approximately 1.50 carats, *length approximately 30mm*

R18 000 - 20 000



295

**295
Pair of Georg Jensen silver
and pale blue enamel
earrings, .925 sterling**

each designed as a daisy flowerhead with pale blue enamel petals, *clip fittings, minor chip to a petal, stamped GEORG JENSEN, 925, DENMARK, length approximately 35mm (2)*

R4 000 - 6 000



296

**296
Lady's stainless steel Oyster
Perpetual Rolex wristwatch,
Ref.**

automatic jewelled lever movement, white dial with blue Roman numerals, numerals III, IV and IX applied in 18ct white gold, plain bezel, screw-down back case and crown, water-resistant at 100 metres (330 feet), stainless steel case, stainless steel Rolex bracelet with deployment clasp, with two extra bracelet links, *signed, diameter of bezel 31mm; presentation case, outer presentation cases and guarantee*

R35 000 - 40 000



297

**297
Novelty diamond brooch**

in the form of a safety pin, pavé-set to the front with round brilliant-cut diamonds, weighing approximately 0.40 carat, *length approximately 50mm*

R6 000 - 8 000



298

298
South Sea pearl and diamond pendant, Favilli, Florence

the South Sea pearl accented with stylised entwined ribbons pavé-set with single-cut diamonds to a hinged bale, *length approximately 35mm*; and a silver box-link chain, 925, *length approximately 75mm* (2)

R30 000 - 40 000

299
Diamond ring, Charles Greig

centred by a claw-set emerald-cut diamond weighing approximately 3.981 carats between channel-set tapering baguette-cut diamonds weighing a total of approximately 0.86 carat, *size L½*

R120 000 - 150 000

300
Diamond pendant

claw-set with a cut-cornered rectangular modified brilliant-cut diamond weighing 1.02 carats, to a bale, *length approximately 12mm*

Accompanied by report number 2201890867 from the Gemological Institute of America, stating that the diamond weighing 1.02 carats is natural, fancy yellow, even in colour and VVS1 in clarity

R30 000 - 32 000

299



300



301



301
South Sea pearl and diamond demi-parure, Favilli, Florence

comprising: a ring set to the centre with a South Sea pearl accented with pavé-set single-cut diamonds, the earrings of similar design, *size U½, butterfly and post fittings, length approximately 25mm* (3)

R30 000 - 40 000

302
Three-strand pearl and diamond necklace

designed as three graduated rows of grey-blue tint semi-baroque pearls measuring approximately 8,5mm, set to a 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*

R15 000 - 20 000

302





303

303
Italian yellow and white gold necklace, 1970s

the textured rope-twist chain intertwined with a Venetian box-link chain, with openwork textured gold adjuster, bead terminals with strands of box-link tassels, *length approximately 910mm*

R45 000 - 48 000



304

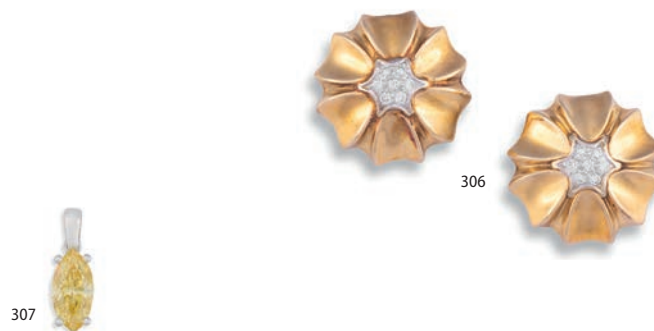
304
Gentleman's 18ct yellow gold Oyster Perpetual Datejust Rolex automatic wristwatch Ref. 68278

automatic jewelled nickel lever movement, champagne dial, applied baton numerals and dot markers, luminous hour hands, magnified date aperture at 3 o'clock, milled bezel, screw-down case back and crown, 18ct gold Rolex President bracelet and folding clasp, *case dial, movement and bracelet signed, diameter 35mm; with Rolex presentation case, booklet and guarantee, extra link, suede pouch and linen handkerchief*

R120 000 - 150 000



305



307

305
Madera quartz and rose gold 'Nudo' ring, Pomellato, 2015

collet-set with a faceted cushion-cut Madera quartz weighing approximately 5.00 carats, *engraved no P140008898, size N*; and a Prasiolite and rose gold 'Nudo' ring, Pomellato, 2015, similar, weighing approximately 8.00 carats, *engraved no C150038267, size M½, with red lacquer presentation case, outer cardboard presentation case, warranty booklets (2)*

R16 000 - 20 000

306
Pair of gold and diamond earrings

designed as a flowerhead pavé-set to the centre with round brilliant-cut diamonds, *clip fittings, width approximately 20mm (2)*

R7 000 - 9 000



308

307
Diamond pendant

claw-set with a marquise brilliant-cut diamond weighing 1.35 carats, to a bale, *length approximately 15mm*

Accompanied by report number 2135198405 from the Gemological Institute of America, stating that the diamond weighing 1.35 carats is natural, fancy, intense yellow, even in colour and I¹ in clarity

R42 000 - 45 000

308
Diamond and gold ring

collet-set with a round brilliant-cut diamond weighing approximately 1.05 carats, the shoulders pavé-set with two rows of round brilliant-cut diamonds, *size T*

R55 000 - 60 000

309

Two modern enamel and gem-set Makara head kadas

each decorated to the front with red flowers and foiled surrounds to old mine-cut diamond-set floral details, against a red and cream ground within dark blue foliate borders, the inner borders with further floral sprays to the Makara head terminals, one in the form of blue and green enamel elephant heads, the other of brown and black enamel lion heads, *enamel and some stone loss, some damage, inner diameter 55mm (2)*

R16 000 - 20 000



309

310

Indian carved sapphire pendant

of foliate outline, the carved translucent sapphire set to the front with a flower-filled jardinière, each bud set with cabochon-cut rubies and old mine-cut diamonds, to a hinged bale, *length approximately 45mm*

R10 000 - 15 000



310

311

Gem-set and gold Indian Sarpech, 19th century

the openwork body of typical form with hinged curling *jigha* rising from a central medallion flanked by hinged gem-set flanges, set with foiled stones and cabochon-cut gems, including emeralds, rubies and quartz, with two suspended emerald drops, *length approximately 90mm*

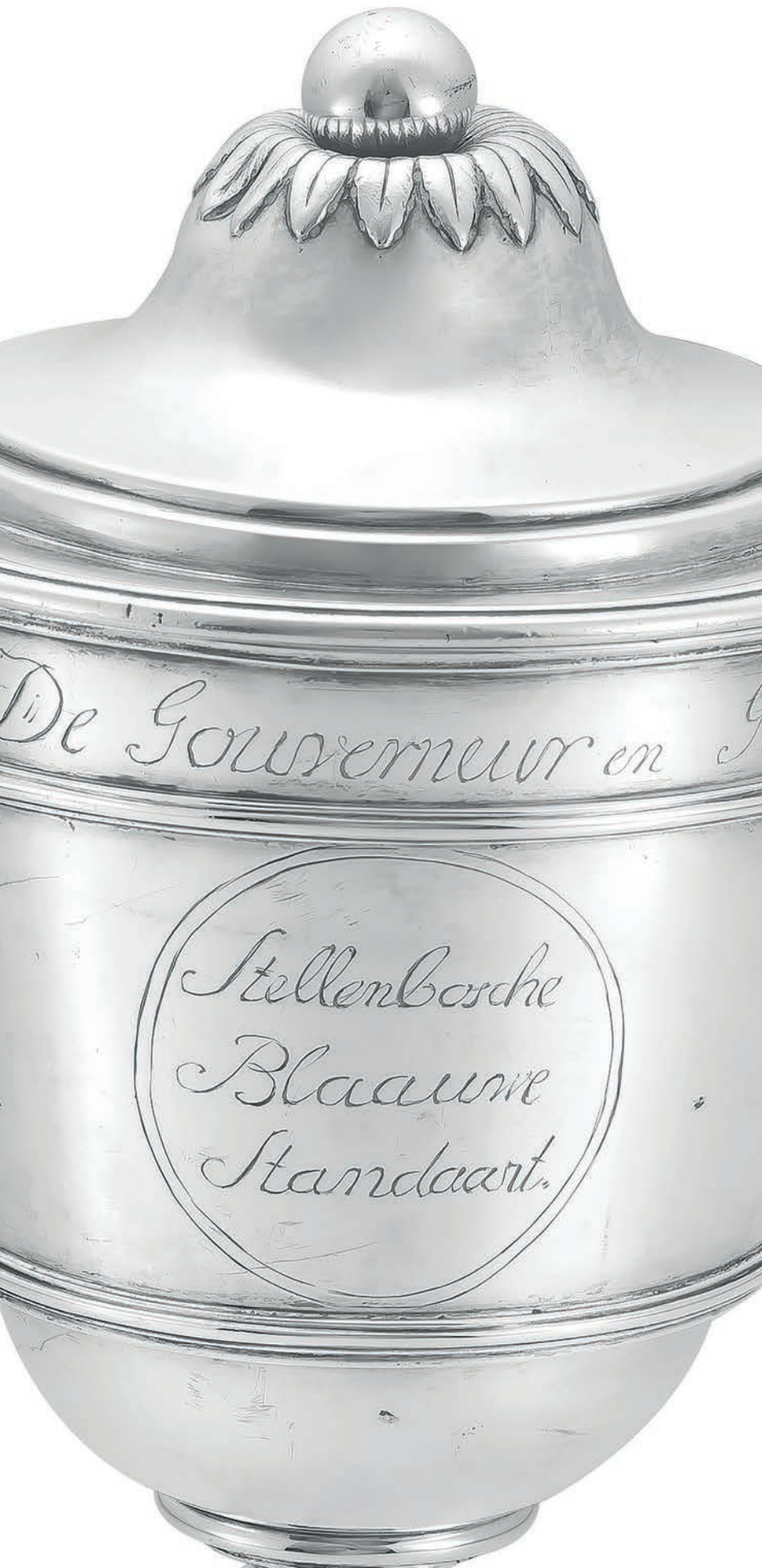
R60 000 - 70 000



311

LOTS 312-320
NO LOTS





Monday, 12 April 2021
Session 4 at 5pm

Silver and Furniture

Lots 321–400

Lot 359 A Cape silver commemorative covered cup,
Johan Hendrik Vos, 19th century



321

321
A pair of George III silver entrée dishes and covers, William Bateman, London, 1819

each rectangular with moulded gadrooned borders, the cover similarly moulded and engraved with detachable handle, *minor dents, surface scratches, 3480g all in (2)*

R35 000 - 40 000



322

322
A George IV silver jug, James Scott, Dublin, 1823

ovoid, the body moulded with flowerheads, foliage and c-scrolls enclosing a cartouche engraved with a crown, the rim similarly moulded, the side applied with a bifurcated scroll handle headed by a lion-mask, the spout moulded with a further mask, raised on a domed foot moulded with flowerheads, *dents, repair, 12,4cm high, 400g*

R4 000 - 6 000



323

323
Three William IV dishes, William Bateman, London, 1834-1835, retailed by Rundell, Bridge & Rundell

circular, each rim cast with a gadrooned, shell and foliate border, the reverse engraved with two monograms and cyphers, one within the Garter motto, the other within a ribbon-tied oak and laurel leaf cartouche, all surmounted by a crown, the base stamped *RUNDELL BRIDGE ET CO AURIFICES REGIS LONDINI, dents, 2505g all in, 31cm wide*; and another example, Garrard's, London, 1846, the reverse engraved with two monograms and cyphers, the base stamped *GARRARDS, Panton Street, LONDON, dents, 1010g, 31,2cm wide (4)*

R65 000 - 80 000

PROVENANCE

Purchased Strauss & Co October 2013, lot 316.

The monograms and cyphers on these dishes are those of King William IV (1765-1837) and Queen Adelaide (1792-1849).

These dishes were originally part of an extensive service supplied by Rundell to the Royal family circa 1835. A large portion of the service was sold at Christie's by William, 1st Earl of Londesborough, in 1898. Pieces from the service have since reappeared at Christie's auctions in London and New York.



324

324
A pair of Victorian silver wine coasters, Joseph Angell I & Joseph Angell II, London, 1846

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

R30 000 - 40 000



325

325
A Victorian silver chalice, Smith, Nicholson & Co, London, 1852

the double-lipped bowl applied with grape-and-vine leaves centred by a crest, the intertwining branch-form stem raised on a stepped domed stippled foot moulded with leaves and tufts of grass, silver-gilt interior, dents, 24cm high, 450g

R8 000 - 10 000



326

326
A pair of Victorian silver and glass comports, Thomas Bradbury & Sons Ltd, Sheffield, 1861-1864

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

R80 000 - 100 000



327

327
An Edward VII silver two-handled presentation tray, Charles Stuart Harris, London, 1901

oval, with a pieced border applied with fruiting-vine tendrils heightened with masks of Bacchus, the openwork handles with masks headed by shells, 77cm wide over handles, 6085g; with presentation case, lined with blue felt, the sides with brass-carrying handles, the hinged cover formerly set with presentation plaque, 10cm high, 82cm wide, 58cm deep (2)

R70 000 - 80 000

328

**An Edward VII silver tray,
maker's marks indistinct,
Birmingham, 1904**

rectangular, with gadrooned border and moulded shell and acanthus-leaf corners, the sides applied with conforming handles, raised on four scroll feet, *dents*, 65,3cm wide over handles, 3450g

R30 000 - 35 000



329

**An Edward VII silver inkstand,
Thomas Bradbury & Sons Ltd,
London, 1908**

of navette shape, with beaded rim and acanthus-leaf handles, with two blue-glass ink pots and a central candlestick, raised on four scroll legs, *dents*, 21,5cm long, 260g all in

R6 000 - 8 000



330

**A George V silver salver,
J Taylor & Co, London, 1930**

circular, with moulded wavy rim, raised on three cabriole and hoof feet, *dents*, scratch weight 49-10, 36,5cm diameter, 1515g

R12 000 - 15 000



331

**A Bristol Delft
polychrome charger**

circular, the centre painted with peonies and a butterfly before a rocky outcrop in shades of puce, green, yellow and blue, *Gautier Collection label*, hairline crack, chips, glaze loss, 35,5cm diameter

R15 000 - 20 000





332

332
**A George III pine and
 marble-topped console table**

the rectangular green-veined marble top with outset canted corners, above a Greek-key frieze with foliate paterae to each corner, raised on carved acanthus, gadrooned and scalework legs, on scroll-and-block feet, *minor chips*, 81,5cm high, 108cm wide, 52,5cm deep

R20 000 - 25 000

333
**A George III flame mahogany
 linen press, Gillows, Lancaster**

in two parts, the moulded outset pediment above a pair of panelled doors, enclosing four sliding shelves and a pair of drawers below, the lower section with four graduated long drawers, the first with three divisions, on outset bracket feet, *manufacturer's stamp GILLOWS LANCASTER*, *minor chip*, 217cm high, 140cm wide, 57cm deep

R30 000 - 40 000



333

334

A George III flame mahogany bookcase

in three parts, the broken swan-neck pediment above four glazed doors each enclosing three adjustable shelves, the lower breakfront section centred by a pair of drawers, a pair of panelled doors below enclosing five sliding drawers flanked by a pair of drawers above panelled doors each enclosing twelve bottle compartments, raised on a conforming plinth base, minor losses, 285cm high, 270cm wide, 60cm deep

R80 000 - 100 000

334



335

A Regency mahogany and upholstered settee

the reeded arched back centred by a tablet with foliate gilt mounts, upholstered arms and back, loose button-back seat cushion, the outcurved fan-shaped arm supports above gadrooned and conforming tablets to the apron, the reverse similarly carved, on outset gadrooned legs, with brass paw feet and castors, two loose bolster cushions, close-nailed throughout, one leg restored, 212cm long

R15 000 - 20 000

335





336

336
**A Regency mahogany
 corner cupboard**

the moulded pediment above a
 ribbed border headed by rondels, the
 panelled door enclosed by a carved
 border of chainwork, enclosing a pair
 of *later* fabric-lined shelves, canted
 corners, on a conforming base,
110cm high, 83cm wide, 58cm deep

R6 000 - 8 000

337
**A George III oak and
 inlaid dresser**

in two parts, the upper half with
 moulded corners above a pierced
 and carved frieze, three open shelves
 below, the lower breakfront section
 with an arrangement of four drawers
 flanked by a pair of single drawers
 above a pair of panelled cupboard
 doors, double panelled sides, on
 bracket feet, *restorations, 203cm high,*
154cm wide, 26cm deep

R15 000 - 20 000

*This lot is not suitable for export



337



338



339

338
An early Victorian rosewood sofa table

the rectangular top with rounded corners above a pair of frieze drawers, raised on pierced and carved supports headed by foliate motifs joined by a ring-turned stretcher, the centre with carved bosses, raised on a plinth base above gadrooned lotus feet, on brass and wooden castors, *minor veneer loss*, 72cm high, 140cm wide, 65,5cm deep

R10 000 - 15 000

*This lot is not suitable for export

339
A Victorian mahogany library table, Holland & Sons

the rectangular moulded top with re-entrant corners, above four frieze drawers, on ring-turned tapering fluted legs joined by an H-stretcher, with brass caps and castors, stamped *HOLLAND & SONS*, *minor chip*, 75,5cm high, 182,5cm wide, 120cm deep

R15 000 - 20 000

340
A Victorian stained pine artist's easel, Windsor & Newton Ltd, London

the rising rest with winding handle and brass carrying-handles to the sides, with brass coat hooks, on a plinth platform base joined by a cross-stretcher, on brass and porcelain castors, *inset manufacturer's plaque*, *restorations*, 330cm high, 80cm wide, 76cm deep

R20 000 - 30 000



340

341

A German five-piece silver tea service, M H Wilkens & Söhne, Bremen-Hemelingen, .800 standard, 19th century

comprising: a hot water jug, teapot, milk jug, two-handed sugar bowl and tray, each baluster body engraved with initials enclosed by moulded sprays of flowerheads and foliage, the side applied with a harp-shaped handle moulded with leaves, the hinged cover surmounted by a rosebud finial, raised on a circular base, *dents, repair, the coffee pot 19,5cm high, the tray 46,4cm wide, 2845g all in (5)*

R25 000 - 30 000

*This lot is not suitable for export

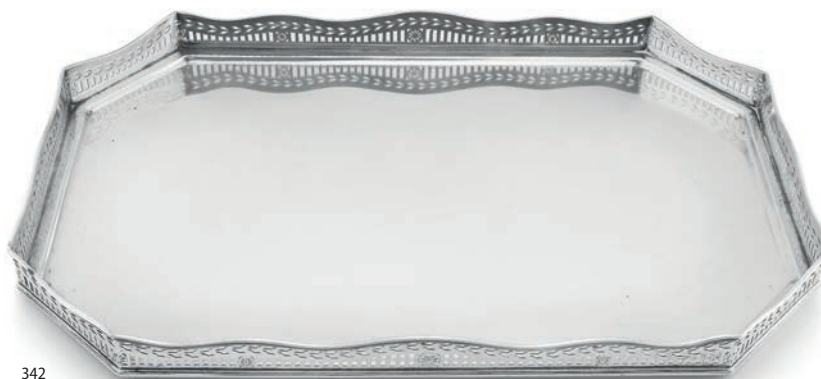


342

A German silver tray, Gebrueder Friedländer, .833 sterling with import marks for Holland, retailed by J.M van Kempen & Zonen, Voorschoten, 1886

rectangular with canted corners, the reeded wavy sides with pale work interspersed with stylised flowerheads below a pierced leaf border, *restoration, 50,9cm wide, 2775g*

R20 000 - 30 000



343

A German silver pierced two-handed bowl, B Neresheimer & Söhne, Hanau, 1903 with import marks for Berthold Hermann Müller, London, 1914, .925 sterling

ovoid, the pierced body moulded with swags of flowerheads and foliage enclosing alternating pierced panels of birds and flowerheads amongst scrolling foliage, the wavy rim moulded with c-scrolls and shell motifs, the sides applied with c-scroll and flowerhead carrying-handles, raised on a pierced foliate and flowerhead openwork apron, on four foliate and flowerhead outset legs, *32cm wide over handles, 1095g*

R15 000 - 18 000





344



345



346



347

**344
A Portuguese silver tureen
and cover, retailed by Topazio,
Oporto, .833 sterling, post 1838**

globular, the body profusely engraved with flowerheads and moulded in high relief with c-scrolls and shells, with rose and foliate handles, conforming cover and finial, raised on a moulded c-scroll and acanthus-leaf foot, with fitted liner, the reverse of the cover with silver-gilt interior, restoration, 23cm high, 2330g all in

R20 000 - 25 000

**345
A Portuguese silver dish,
marks indistinct, 19th century**

circular, the centre moulded in high relief with buds within a star-shaped panel, enclosed by a swirling gadrooned band, the border moulded in high relief with eight shaped panels enclosing flowerheads and foliage, wavy rim, dents, 35,7cm diameter, 680g

R7 000 - 8 000

**346
An Italian silver chalice, 1872,
.800 standard**

the bell-shaped bowl moulded in high relief with alternating angel heads and flowerheads within shaped cartouches, the knopped stem similarly moulded, the domed foot moulded in high relief with angel heads alternating with saints above a shaped foot moulded with c-scrolls and scrolling foliage, 27,5cm high, 835g

R20 000 - 25 000

**347
A Dutch silver-gilt travelling set
of six liquor cups, 1893-1905**

in sizes, each bell-shaped with gilt rim and interior, five engraved with a crest to one side, dents, the largest 7,8cm diameter, 340g all in; contained in a fitted leather case, with hinged cover, distress to case, 8cm high (7)

R7 000 - 9 000



348



349



350



351

**348
An American Gorham five-piece
silver tea and coffee service,
1941-**

comprising: a coffee pot, teapot, milk
jug, two-handled sugar bowl and
covered sugar bowl, each baluster body
applied with a leaf-capped scroll handle,
the hinged cover surmounted by a spire
finial, raised on a spreading circular foot,
dents, splits, the coffee pot 27cm high,
2125g all in (5)

R20 000 - 30 000

*This lot is not suitable for export

**349
A Tiffany & Co silver water
pitcher, 1907-1947, .925 sterling**

ovoid with flared lip, the side applied
with a leaf-capped scroll handle, raised
on a circular domed spreading foot, the
base engraved *TIFFANY & CO MAKERS,*
11967A 8344, STERLING SILVER, 925-1000,
4-PINTS, repair, 23,1cm high, 1000g

R20 000 - 25 000

**350
A Tiffany & Co silver jug,
1892-1902, .925 sterling**

the bulbous part-ribbed body raised
on a reeded circular footrim, with
flared reeded lip, the front engraved
with initials, the side applied with an
acanthus-headed leaf-capped handle,
the base engraved *TIFFANY & CO, 11276,*
MAKERS, 3326, STERLING SILVER, T, 2 PINTS,
14,7cm high, 455g

R12 000 - 15 000

**351
A Tiffany & Co silver 'Windham'
pattern four-light centrepiece,
1947-1956, .925 sterling**

the central bowl with everted rim raised
on four scroll feet each headed by a
nozzle, engraved *Tiffany & Co, MAKERS,*
STERLING SILVER 23312 M, 41cm diameter,
1005g

R15 000 - 20 000



352



354

352

Three Italian black- and cream-glazed decanters and stoppers, Bruno Gambone, late 1970s

in sizes, each triangular-shaped body incised with geometric lines against an earthy black-toned ground, rising to an elongated neck with white and speckled brown-glazed rim, conforming stopper, signed GAMBONE ITALY, minor chips, the tallest 28cm high (3)

R25 000 - 30 000

353

A bottiglie morandiane glass decanter and stopper designed by Fulvio Bianconi and Gio Ponti for Venini & Co, mid to late 20th century

the elongated tapering body rising to an elongated neck with slightly flared rim, spire-shaped stopper, the whole with alternating black and white stripes, signed Venini Murano Italy, Venini Murano paper label, 46,8cm high

R6 000 - 8 000

354

A pair of two-light murano-glass white and brown Saturn dishes

circular, each with brown rim and white convex body, 30cm diameter

R6 000 - 8 000

*We do not guarantee electrical fittings

355

An Italian aquamarine glass vase, Tommaso Buzzi for Venini, 20th century

the baluster body with tapering neck and flared rim, raised on a low foot, acid-etched Venini, 29cm high

R6 000 - 8 000



353



355

356

A four-light murano-glass standing lamp, possibly Archimedi Seguso for Venini, 20th century

the central column with a pair of gold-flecked and cream elongated glass supports, raised on a circular swirling base, on three steel toupie feet, with brass mounts, fitted for electricity, 170cm high

R15 000 - 20 000

*We do not guarantee electrical fittings



356



357

357
A French 'Anthéor' painted and welded steel dining suite, Mathieu Matégot, circa 1950

comprising: a table and four armchairs; the circular loose glass top above a wavy openwork frieze, raised on a tubular waisted column, 72cm high, 102,5cm diameter (5)

R70 000 - 90 000

PROVENANCE

Dr Kirk Main and thence by descent. Purchased in 1959 from Iain McHarg's Auctioneers, Ndola, Zambia.

The current owner seated at this table on her wedding day, 25 April 1970.



358

A Danish teak extending dining table designed by Henry Rosegren Hansen for Brøndø Møbelindustri, 1960s

with a pair of leaves, the rectangular crossbanded top with rounded corners on square-section tapering legs, manufacturer's paper label, 71cm high, 254cm wide fully extended, 99cm deep

R20 000 - 30 000



358

359

A Cape silver commemorative covered cup, Johan Hendrik Vos, 19th century

the bell-shaped bowl with a moulded double girdle enclosing a cartouche engraved to the front "Beleid, Trouw, en Kloekheid!" and to the reverse "Stellenbosche Blaauwe Standaard.", with moulded rim engraved "De Gouverneur en Generaal en Chef J:W: Janssens, erkentlijk aan de Gewapende Burger Macht!", raised on a double beaded and fluted tapering stem, on a moulded stepped collar, the plinth base engraved "Ritmeester J: Linden. den 7 Februarj 1805: Bat. Republiek: den 8 Februarj 1805.", the domed cover with moulded petals and ball finial, gilt interior, minor dents, 29cm high, 950g

R200 000 - 300 000

PROVENANCE

Mr Jan Linde Beyers Marais, Eversdal Homestead, Durbanville and thence by descent. "Ritmeester J. Linden was one of the four platoon commanders involved in the fight against the Pandour Deserters in February 1805. He only had daughters and one of them was married to a certain Beyers. The said Beyers also only had a daughter and one of them married a Marais. By means of the Marais, the trophy came into our family. It was passed on to the oldest in each next generation. Mr JLB Marais died in 2002 and the family has decided to sell the cup."

LITERATURE

Welz, S. (1976) *Cape Silver and Silversmiths*, A.A. Balkema, Rotterdam, illustrated on p.8

Accompanied by a postcard of the cup.

This cup was loaned to both the Stellenbosch Museum and the Swellendam Museum by Mr JLB Marais.

"In January 1805 three officers and 28 soldiers of the Hottentot Light Infantry Corps deserted with their arms. They were pursued, the officers killed and the soldiers captured by companies of the Burgher Cavalry of Stellenbosch and Swellendam. Governor Janssens recommended that the four cavalry captains each be presented with a silver cup. This covered cup by Johan Hendrik Vos (1749+) was presented to Captain Johannes Linden of Stellenbosch. The inscriptions read: 'De Gouverneur en Generaal en Chef J:W: Janssens, erkentlijk aan de Gewapende Burger Macht'; 'Stellenbosche Blaauwe Standaard'; 'Beleid, Trouw en Kloekheid'; 'Ritmeester J: Linden'; 'Bat: Republiek'; 'den 7 Februarj 1805'; 'den 8 Februarj 1805'. Height 29cm (Stellenbosch Museum)"

Welz, S. (1976) *Cape Silver and Silversmiths*, A.A. Balkema, Rotterdam, p.9



postcard



360

360
A Cape silver teapot, Johannes Hendricus Beyleveld, early 19th century

ovoid, the body engraved with flower-filled cornucopias between foliate bands, with leaf-capped wooden handle and swan-neck spout, the hinged domed cover with urn-shaped finial, minor dents, 20cm high, 850g all in

R100 000 - 120 000



361

361
A Cape silver presentation box, Peter Clarke Daniel, 19th century

rectangular with rounded corners, the hinged cover with a ribbon-tied wreath enclosing an inscription "Aan den WelEerwaarden Heer J.M. Kloek van Staveren, wordt dit, als een gering blyk van hoogachting en erkentenis aangeboden, van de ondergenoemden, door Zynen WelEerwaarden, tot Ledematen der Evangelische Luthersche Gemeente aan de Kaap de Goede Hoop, bevestigd, op den 20sten Maart 1842. WD Morgenrood, JFF Burnard, MAR Bergh, CF Leisching", further enclosed by scrolling foliage and a double-line wrigglework border, the sides engraved with undulating ribbons and foliage between wrigglework borders, shaped thumbpiece, gilt interior, dents, 14,9cm wide, 330g

R20 000 - 30 000



362

The translation of the inscription reads "This (box) is presented to the Very Reverend JM Kloek van Staveren by the undermentioned as a small token of regard and gratitude for confirming them into the Evangelic Lutheran Congregation at the Cape of Good Hope on 20 March 1842. WD Morgenrood JFF Burnard MAR Bergh CF Leisching".

"About the middle of the 18th century many Lutherans were already living at the Cape, and in 1742 they petitioned the Dutch East India Company, which exercised ecclesiastical authority, for permission to hold divine service in public. The Heeren XVII, being strict Calvinists, refused this permission until 1778. In the mean time Martin Melck, a rich farmer, had built a 'storehouse' which he presented to the congregation, and here the first official service was held by

the Rev. Andreas Lutgerus Kolver in 1780. [...] Johan Melchior Kloek van Staveren was appointed minister in 1827 and retired on account of ill-health in 1864. In 1847 he dismissed Georg Wilhelm Stegmann, who had been appointed second minister in 1836, on account of differences between them." Potgieter, DJ (1970) SESA (Standard Encyclopedia of SA), Vol 7, page 70.

362
A Cape silver pap boat, Lawrence Holme Twentyman, 19th century

repair, dents, 12,7cm long, 90g

R4 000 - 6 000



363

363
A Dutch silver covered box, Pieter van Riedt (1784-1801), Amsterdam, 18th century

rectangular, the rims with beaded border, the hinged cover chased with stylised foliate and geometric motifs, the centre engraved with a flowerhead, the front engraved with the initials 'DVR', the cover engraved 'Presented to me in token of Remembrance by Mrs Daniel van Renen, whose late husband died at my house, Swellendam, on the 21st August 1842, Tho' Barry', 15,4cm wide, 555g

R12 000 - 15 000

This box was presented by Cornelia Arnoldina Deneys, on the death of her husband in 1842. The box was presented to Thomas Barry, the husband of Daniel van Renen's niece, Aletta Catharina.

364

Four Cape silver 'Fiddle' pattern dinner spoons, Lawrence Holme Twentyman, 19th century

pinhead dents, 315g all in (4)

R8 000 - 10 000



365

Three Cape silver 'Fiddle' pattern dinner forks, Lawrence Holme Twentyman, 19th century

dents, 215g all in; and a pair, similar, 110g all in (5)

R9 000 - 12 000



366

A pair of Cape silver 'Fiddle' pattern dessert forks, William Moore, 19th century

dents, 35g all in (2)

R4 000 - 6 000



367

A Cape silver 'Fiddle' pattern teaspoon, William Moore, 19th century

the terminal engraved with initials, pinhead dent, 25g; and another, Lawrence Holme, Twentyman, 19th century, the terminal similarly engraved, 15g (2)

R400 - 600



369

368

Four Cape silver 'Old English' pattern dinner spoons, Carel David Lotter, 19th century

dents, 215g all in (4)

R8 000 - 10 000



369

A Cape silver 'Fiddle & Shell' pattern basting spoon, John Townsend, 19th century

145g

R4 000 - 6 000

370

A Cape Neo Classical stinkwood rusbank, early 19th century

the wavy top rail above four tapering pierced splats, downcurved arms, rimpie seat, on square-section fluted legs with stop feet, 192cm long

R40 000 - 60 000

370



371

A West Coast yellowwood and inlaid cupboard, 18th century

the outset moulded cornice above an inlaid frieze, a pair of double reeded panelled doors below enclosing three deep shelves and a pair of deep drawers, panelled sides, raised on moulded bracket feet, *restorations*, 200cm high, 151cm wide, 54cm deep

R250 000 - 300 000

LITERATURE

cf. Baraitser, M. and Obholzer, A. (1971) *Cape Country Furniture*, AA Balkema, Cape Town, illustrated on p. 286, image 994.

372

**A Cape teak side table,
18th century**

the rectangular moulded top above
a frieze drawer, on ring-turned
octagonal-faceted tapering legs
joined by an X-shaped stretcher,
on ring-turned feet, *minor chips,*
71cm high, 94cm wide, 59cm deep

R60 000 - 80 000



372

373

**A Cape stinkwood and
yellowwood inlaid
jonkmanskas, 19th century**

the rectangular moulded outset top
above a pair of drawers, a pair of
panelled doors below enclosing two
shelves, panelled sides, on square-
section tapering legs, 150cm high
124cm wide, 53cm deep

R80 000 - 100 000

PROVENANCE

Highgate Ostrich Farm, Oudtshoorn
and thence by descent.



373

374

**A pair of Cape Neo Classical
stinkwood side chairs, early
19th century**

each curved double arched top rail
with wave cresting above a pierced
splat, curved bottom rail, caned seat,
on square-section tapering fluted
legs joined by an H-stretcher, *minor
repair* (2)

R8 000 - 12 000



374

375

**A pair of Cape stinkwood and
yellowwood wall cupboards,
Oudtshoorn district,
19th century**

each broken swan-neck pediment
above a pair of cottage-pane glazed
doors enclosing two shelves, above
a pair of panelled doors enclosing a
shelf, flanked by gadrooned pilasters,
restorations, 218cm high, 122cm wide,
37cm deep (2)

R150 000 - 200 000

LITERATURE

cf. Baraitser, M. and Obholzer, A.M.
(1971) *Cape Country Furniture*, AA
Balkema, Cape Town, where a similar
example is illustrated on p. 308,
image 1067.

cf. Baraitser, M., Malherbe, & Obholzer,
A.M. (1985) *The Cape House and
its Interior*, Stellenbosch Museum,
Stellenbosch, where a similar
example is illustrated on pgs. 354
and 355.



375

376

A Cape stinkwood and yellowwood linen press, 19th century

in two parts, the later moulded outset cornice above a pair of panelled doors enclosing two shelves and a pair of drawers, the lower section with three long drawers, on bracket feet, inlaid with stringing throughout, restoration to the bracket feet, 223cm high, 138cm wide, 59cm deep

R20 000 - 30 000



376



377



378

377

A Cape of Good Hope Imperial Gill measure, 1877

engraved Govt. of Cape of Good Hope, 1877, 9cm high; and another, 7,5cm high (2)

R18 000 - 22 000

378

A Cape of Good Hope Imperial Pint, de Grave & Co, London, 1895

engraved Govt. of Cape of Good Hope, De Grave & Co, London, 1895, 11,3cm high

R15 000 - 20 000

379

**A Cape stinkwood and witeles
inlaid Langkloof kist,
19th century**

the hinged rectangular top above an
inlaid recessed front panel, panelled
sides, on ring-turned tapering legs,
51,5cm high, 84cm wide, 52cm deep

R30 000 - 40 000



379



380

380

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

the yoke-shaped top rail above a pierced splat
with reeded bottom rail, caned seat, on square-
section tapering fluted legs joined by an
H-stretcher, *minor loss*

R3 000 - 5 000



381

381

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

the slightly arched top rail above a pierced
splat and dished bottom rail, caned seat, on
square-section tapering fluted legs, *one leg
with a minor repair*

R3 000 - 5 000



382

382

**A Cape stinkwood transitional Tulbagh
side chair, 19th century**

the reeded top and bottom rails joined by a pair of
splats, riempie seat, on square-section legs joined
by a box-stretcher, *minor loss*

R5 000 - 7 000

LITERATURE

cf. Baraitser, M. & Obholzer, A. (2004) *Cape Antique
Furniture*, AA Balkema, Cape Town, illustrated on
p. 44, image 160.



383

**383
A Transvaal kiaat workbench,
early 20th century**

the rectangular top with one square and a pair of circular tool apertures, the front with adjustable vice, the reverse with open trough and openwork rail, raised on square-section legs joined by conforming stretchers, 87cm high, 224cm long, 75cm closed

R30 000 - 40 000



384

**384
A Cape stinkwood and yellow-
wood document box, 19th century**

the moulded rectangular hinged top with brass carrying-handle, dovetailed sides, on a plinth base, *minor repair*, 22cm high, 41cm wide, 26cm deep

R8 000 - 10 000



385

**385
A Cape two-handled copper jam
boiler and cover, Thomas Hindle
& Benjamin Theophilus Lawton,
19th century**

circular, with rolled rim, the sides applied with steel handles, the cover with strap handle, stamped *CAPE TOWN TH & BT LAWTON, 33 BURG STREET, F VAN AS, dents*, 43,7cm wide over handles

R4 000 - 6 000

LITERATURE

cf. Viljoen, D. & Rabe, P. (2001) *Cape Furniture and Metalware*, Cape Town: Deon Viljoen and Piér Rabe, illustrated in colour on pages 110 and 111, number 84. *cf.* Le Roux, M. (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum, where a similar example is illustrated on page 104, number 117.

**386
A Cape two-handled copper jam
boiler and cover, Thomas Hindle
& Benjamin Theophilus Lawton,
19th century**

circular, with rolled rim, the sides applied with steel handles, the cover with strap handle, stamped *CAPE TOWN TH & BT LAWTON, 33 BURG STREET, CAPE TOWN*, 49,5cm wide over handles

R4 000 - 6 000

LITERATURE

cf. Viljoen, D. & Rabe, P. (2001) *Cape Furniture and Metalware*, Cape Town: Deon Viljoen and Piér Rabe, illustrated in colour on pages 110 and 111, number 84. *cf.* Le Roux, M. (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum, where a similar example is illustrated on page 104, number 117.



386

387

A Batavian coromandel, satinwood and ebony bible desk-on-stand, 19th century

the rectangular top above a hinged fall-front enclosing an arrangement of drawers and a compartment, above a frieze drawer, the sides applied with brass carrying-handles, raised on *later* ring-turned faceted tapering legs joined by a shaped X-stretcher centred by a turned finial, on bun feet, *minor loss*, 94,5cm high, 95cm wide, 70cm deep

R60 000 - 80 000



387

388

A large Linnware turquoise-glazed vase

the tapering waisted baluster body in shades of green, blue and turquoise, rising to an elongated neck, raised on a low foot, *Linnware mark*, *restoration*, 57cm high

R10 000 - 15 000



388

389

A large Linnware turquoise-glazed jug

in shades of green, blue and turquoise, the waisted ovoid body rising to a slightly everted neck, the side applied with a loop handle, raised on a low foot, *impressed hut mark*, 23cm high

R5 000 - 7 000



389

390

A Linnware celadon-glazed two-handled vase

urn-shaped, the sides applied with loop handles, raised on a circular pedestal foot, with mottled brown shades, *Linnware scratch mark*, *restorations*, 24,5cm wide over handles

R4 000 - 6 000



390

391

A Linnware grey-glazed jug

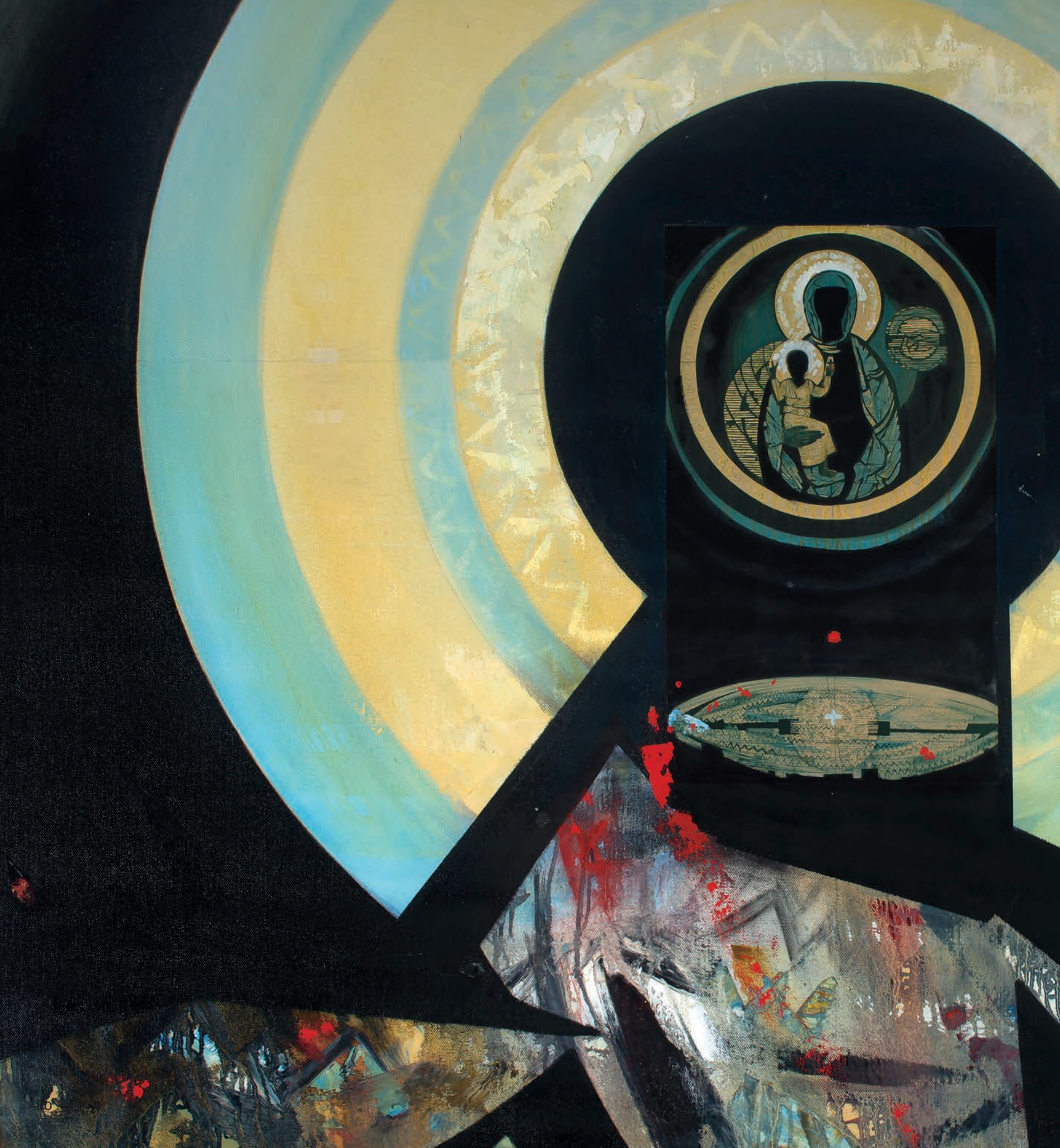
in shades of grey, the tapering waisted baluster body with everted neck, the side applied with a loop handle, *impressed Linnware mark*, 18,2cm high

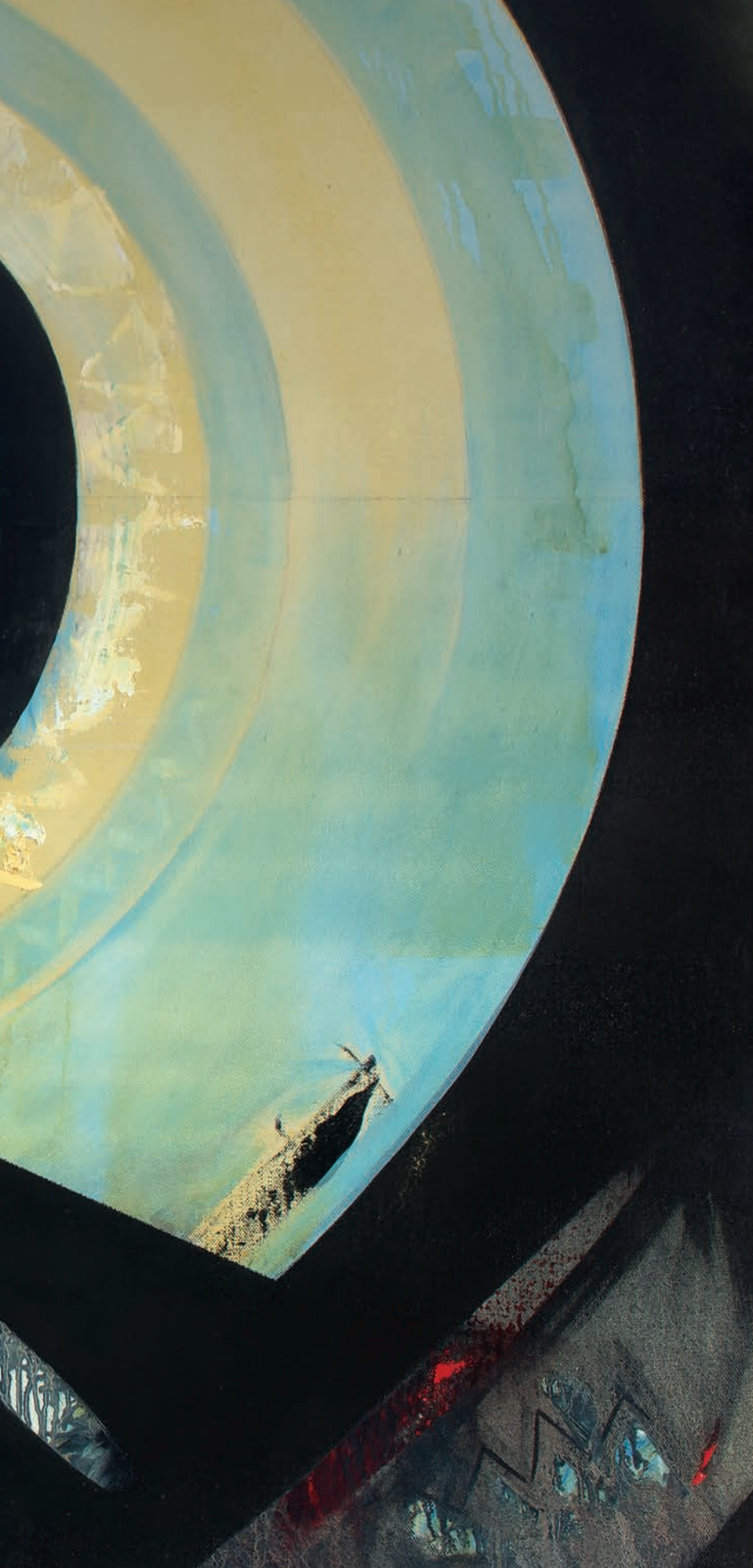
R6 000 - 8 000



391

LOTS 392-400
NO LOTS





Tuesday, 13 April 2021
Session 5 at 11am

Modern, Post-War and Contemporary Art

Day Sale
Lots 401–470

Lot 448 Larry Scully, *The Madonna and Child of Soweto* (detail)



401



402



403



404

401

Tinus de Jongh

SOUTH AFRICAN 1885-1942

The Twelve Apostles

signed
oil on canvas
45 by 63cm

R40 000 - 60 000

402

Hugo Naudé

SOUTH AFRICAN 1868-1941

Table Bay, South Africa

signed with the artist's initials; signed,
dated 1922 and inscribed with the
title on a label adhered to the reverse
oil on artist's board
13,5 by 22cm

R40 000 - 60 000

403

Hugo Naudé

SOUTH AFRICAN 1868-1941

Jonkershoek Peaks, Stellenbosch

signed and inscribed with the title on
a label adhered to the reverse, further
inscribed with the provenance on
another label adhered below
oil on panel
23 by 37cm

R50 000 - 70 000

PROVENANCE

Acquired from the artist by Wynand Louw, 1912.
Donated to the church hostel,
Transvalia, Heidelberg by Mr Louw.
Acquired by the current owner's
father after the church hostel was
sold, circa 1966-1968.

404

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

*The Road in Cogmanskloof,
Montagu*

signed and dated 1925; signed,
dated and inscribed with the title
on the reverse
oil on canvas
59,5 by 65cm

R40 000 - 60 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
18 April 2005, lot 50.
Private Collection.



405



406



407



408

405

Hugo Naudé

SOUTH AFRICAN 1868-1941

Breede River Landscape

signed
oil on paper laid down on card
25,5 by 35,5cm

R60 000 - 80 000

406

Ruth Prowse

SOUTH AFRICAN 1883-1967

Hartenbosch

signed with the artist's monogram;
inscribed with the artist's name and
the title on a South African National
Gallery label adhered to the reverse
oil on canvasboard
27 by 41cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co, Cape Town,
19 February 2008, lot 527.
Private Collection.

EXHIBITED

South African National Gallery, Cape
Town, *Florence Zerffi and Ruth Prowse
Retrospective*, May 1996.

407

Frans Oerder

SOUTH AFRICAN 1867-1944

*Northern Transvaal
(Near Pretoria)*

signed; inscribed with the title on
a label adhered to the reverse
oil on canvas
34,5 by 61,5cm

R40 000 - 60 000

408

Erik Laubscher

SOUTH AFRICAN 1927-2013

View through the Trees

signed and dated '46
oil on canvas
44,5 by 60cm

R20 000 - 30 000



409



410



411



412

409

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

A Farmhouse and Vineyards

signed and dated 1962

oil on canvas
37,5 by 50,5cm

R50 000 - 70 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
17 May 1999, lot 281.

The Tasso Foundation Collection
of Important South African Art
assembled by the Late Giulio
Bertrand of Morgenster Estate.

410

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Huisies en Berge, Genadendal,
Kaap*

signed and dated 1938; signed and
inscribed with the title on the reverse

oil on board
30 by 39cm

R35 000 - 50 000

411

David Botha

SOUTH AFRICAN 1921-1995

Rainy Day Street Scene

signed and dated '82
oil on canvas laid down on board
39 by 49,5cm

R60 000 - 80 000

412

David Botha

SOUTH AFRICAN 1921-1995

Die Pienk Huis

signed and dated '70; inscribed with
the title on the reverse
oil on board
49,5 by 75cm

R30 000 - 50 000

413



413

Paul du Toit

SOUTH AFRICAN 1922-1986

Bos Landskap

signed

oil on canvas laid down on board

43 by 54,5cm

R40 000 - 60 000

414



414

Paul du Toit

SOUTH AFRICAN 1922-1986

Rots Landskap

signed

oil on canvas laid down on board

39,5 by 59,5cm

R50 000 - 70 000

415

Paul du Toit

SOUTH AFRICAN 1922-1986

Breaking Light

signed and dated '77

oil on canvas

66 by 79cm

R60 000 - 80 000

415





416



417



418



419

416

Maud Sumner

SOUTH AFRICAN 1902-1985

Namib Desert

signed; inscribed with the title on a
Johans Borman Fine Art Gallery label
adhered to the reverse

oil on canvas
64,5 by 91cm

R70 000 - 90 000

417

Maud Sumner

SOUTH AFRICAN 1902-1985

Namibian Landscape

signed
oil on canvas
48 by 63cm

R70 000 - 100 000

418

Walter Meyer

SOUTH AFRICAN 1965-2017

Kalahari Landscape

signed with the artist's initials and
dated 00+2
oil on canvas
49 by 64cm

R40 000 - 60 000

419

Walter Meyer

SOUTH AFRICAN 1965-2017

Kalahari Oasis

signed with the artist's initials and
dated 02; inscribed with the title on
the stretcher
oil on canvas
49 by 63,5cm

R40 000 - 60 000



420



421



422



423

420

David Botha

SOUTH AFRICAN 1921-1995

Wheatfields, Botrivier

signed and dated '74
oil on canvas laid down on board
60,5 by 90,5cm

R60 000 - 80 000

421

Ruth Prowse

SOUTH AFRICAN 1883-1967

Mielie Harvest, S. Rhodesia

signed with the artist's monogram
and dated '45; inscribed with the title
on the reverse
oil on canvas laid down on card
33 by 50cm

R30 000 - 50 000

422

Harold Voigt

SOUTH AFRICAN 1939-

Two Children Around the Pot

signed and dated 1968
oil on canvas laid down on board
75 by 121cm

R80 000 - 120 000

423

Jean Welz

SOUTH AFRICAN 1900-1975

Donga

signed
oil on board
28,5 by 42,5cm

R40 000 - 60 000

PROVENANCE

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

424

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Gathering Kelp

signed
oil on canvas
53 by 80cm

R35 000 - 50 000



424

425

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Washing Day in Greece

signed
oil on artist's board
29 by 39cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Cape Town, 17 October 2007, lot 486.

The Tasso Foundation Collection of Important South African Art assembled by the Late Giulio Bertrand of Morgenster Estate.



425

426

Erik Laubscher

SOUTH AFRICAN 1927-2013

Behind Hanover Street Façade

signed and dated 73; signed, dated and inscribed with the title on the reverse
oil on canvas
51,5 by 64cm

R80 000 - 120 000

EXHIBITED

South African National Gallery, Cape Town, 1973.

South African National Gallery, Cape Town, *District Six: image and Representation: South African National Gallery*, 28 October 1995 to 25 February 1996.

LITERATURE

South African National Gallery and District Six Museum Foundation (1995) *District Six: image and Representation: South African National Gallery*, exhibition catalogue, Cape Town: District Six Museum Foundation, referenced in text and illustrated.



426

427

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Verwagend

1974
signed
oil on canvas
64 by 52cm

R40 000 - 60 000

PROVENANCE

Acquired from a Marjorie Wallace solo exhibition held at the South African Art Association, Pretoria, 1979. The John Samuel and Antjie Krog Collection.

This is a portrait of Rachel Otto, Breyten Breytenbach's sister, painted in Onrus.

427



428



428

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Two Women

signed
pastel on paper
62,5 by 48cm

R35 000 - 50 000

429

Jean Welz

SOUTH AFRICAN 1900-1975

Portrait of Ray Rabkin

signed and dated 45
oil on board
50 by 40cm

R40 000 - 60 000

Ray Rabkin was a family friend of the artist.

429



430

Jean Welz

SOUTH AFRICAN 1900-1975

Figures Dancing

signed and dated 58; inscribed with the artist's name and the title on a Strydom Gallery label adhered to the reverse

oil on canvas
44,5 by 60cm

R50 000 - 70 000

PROVENANCE

Stephan Welz & Co, in Association with Sotheby's, Johannesburg, 3 November 1997, lot 439. Private Collection.



430

431

Carl Büchner

SOUTH AFRICAN 1921-2003

Pierrot Troupe

signed
oil on canvas
90,5 by 90,5cm

R60 000 - 80 000

432

Carl Büchner

SOUTH AFRICAN 1921-2003

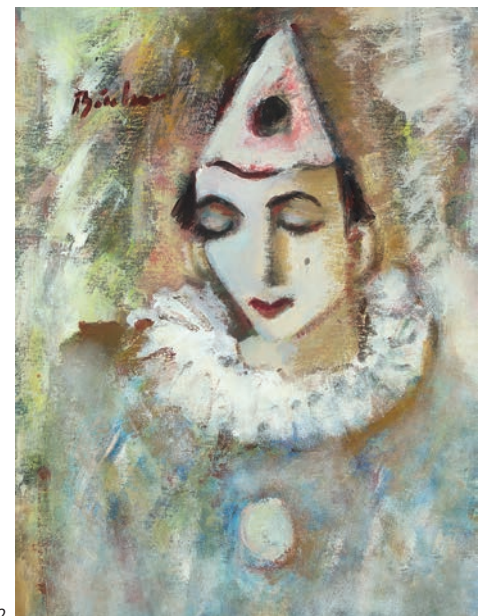
Pierrot

signed
acrylic on paper laid down on board
57,5 by 43,5cm

R30 000 - 50 000



431



432

433

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Meisie met Wit Voëls

signed and dated 1975
oil on board
32 by 34cm

R40 000 - 60 000

LITERATURE

Johannes Meintjes catalogue
number 1180.



433

434

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Portrait of a Boy

signed
oil on canvas
22,5 by 22,5cm

R30 000 - 50 000

PROVENANCE

Johanna Catharina Pretorius, curator,
Pretoria Art Museum and Inspector of
Schools, Transvaal, thence by descent.



434

LITERATURE

Johannes Meintjes catalogue
number 413.

435

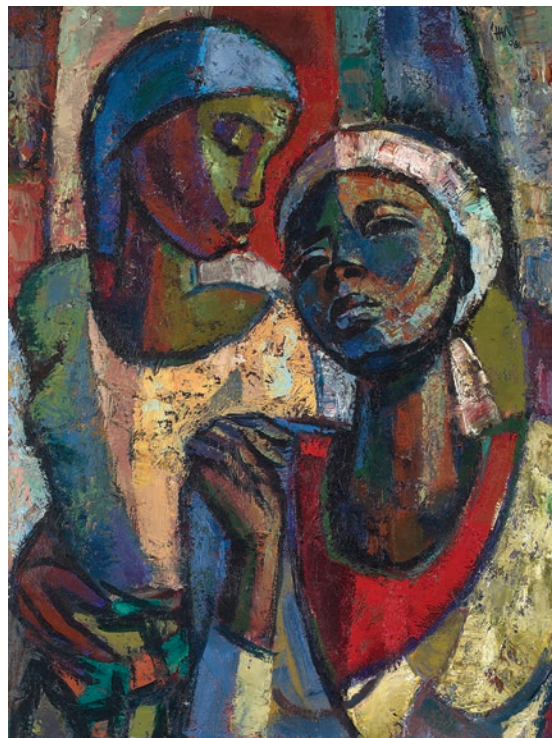
Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Prelude to the Dance

signed with the artist's initials and
dated 06; signed, dated and inscribed
with the title on the reverse
oil on canvas
79 by 59cm

R70 000 - 90 000



435

436

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Portrait of a Woman

signed
oil on panel
34,5 by 23,5cm

R40 000 - 60 000



436



437



438



439



440

437

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Daisies in a Copper Vase

signed
oil on canvas
60,5 by 90,5cm

R40 000 - 60 000

438

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Potted Azalea Plants

signed
oil on canvas laid down on board
64 by 44cm

R40 000 - 60 000

439

Cecil Higgs

SOUTH AFRICAN 1898-1986

Proteas in a Vase

signed and dated 59
oil on canvas
54,5 by 69,5cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
4 November 1991, lot 320.
Private Collection.

440

Otto Klar

SOUTH AFRICAN 1908-1994

Magnolias in a Vase

signed
oil on board
65 by 75cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist by the
current owner.



441

441

Alfred Krenz

SOUTH AFRICAN 1899-1980

*Still Life with Vegetables
and Vessels*

signed and indistinctly dated
oil on canvas
67 by 93cm

R25 000 - 35 000

442

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Blue Urn

signed; inscribed with the artist's
name and the title on the reverse
oil on canvas
60 by 50cm

R40 000 - 60 000



442

443

Pieter van der Westhuizen

SOUTH AFRICAN 1931-2008

Still Life with Cat

signed and dated 79
oil on canvas
53 by 63,5cm

R60 000 - 80 000

LITERATURE

Leonard Schneider (1998) *Pieter van
der Westhuizen*, South Africa: Carmel
Art Publications, illustrated in colour
on page 60.



443



444

444

Fred Page

SOUTH AFRICAN 1908-1984

The Wolpe Gallery C.T.

signed, dated '71 and inscribed 'To: Joe, From: Fred, with Love ...'; inscribed with the title, medium and dedication 'With love from Fred' on a label and a Wolpe Gallery label adhered to the reverse polymer on paper laid down on board
101 by 59,5cm

R80 000 - 120 000

PROVENANCE

Joe Wolpe, Cape Town.
Strauss & Co, Cape Town, 17 March 2014, lot 728.

The Tasso Foundation Collection of Important South African Art assembled by the Late Giulio Bertrand of Morgenster Estate.

LITERATURE

Jeanne Wright and Cecil Kerbel (2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Cecil Kerbel and Jeanne Wright, illustrated in colour on page 51, plate 108.



445

445

Erik Laubscher

SOUTH AFRICAN 1927-2013

Lente Graan Landskap

signed and dated '01; signed, dated, inscribed with the title and 'ref. 219' on the reverse
oil on canvas
49,5 by 64,5cm

R80 000 - 120 000



446

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446

Peter Clarke

SOUTH AFRICAN 1929-2014

Train Passing Through Tesselaarsdal

signed and dated 29.10.1963; inscribed 'Karoo' on the reverse
watercolour, ink and crayon on paper
27,5 by 37,5cm

R60 000 - 80 000

447

Christo Coetzee

SOUTH AFRICAN 1929-2000

Green Form

signed; signed, dated 1963 and inscribed
'Paris, 4 Rue de l'hôtel Colbert' on the
reverse

mixed media on canvas laid down
on board

60 by 75,5cm

R60 000 - 80 000

448

Larry Scully

SOUTH AFRICAN 1922-2002

*The Madonna and Child
of Soweto*

signed and dated '76

oil and collage on canvas
120,5 by 151cm

R70 000 - 100 000

PROVENANCE

A gift from the artist to the current owner.

LITERATURE

Michelle Wolff (2018) 'Madonna and Child
of Soweto: Black Life Beyond Apartheid
and Democracy' in *Political Theology*:
19(118): pages 1 - 21, referenced in the
text and illustrated throughout.

This lot quotes Larry Scully's most famous painting, *The Madonna and Child of Soweto* (1973), installed in the Regina Mundi Cathedral in Rockville, Soweto. In 1973, Johannesburg's *The Star* newspaper commissioned Scully to produce a work to raise money for an education fund. Scully, who came to prominence in the 1960s, was well known for his large-scale panel paintings, notably a series installed in the foyer of Dudley Heights, Hillbrow. The large religious painting he delivered depicted both Mary and Jesus as black floating above an eye. It was acquired by businessman Harry Oppenheimer and donated to the cathedral. Scully's inculturated black Madonna and child from his Soweto painting forms the central subject of this later work. Produced during a troubled year in Soweto's history, this lot sees Scully integrate the figures into a spacious field of radiating colours and spontaneous brushwork typical of Scully's lyrical abstractions.

447



448



449

Esias Bosch

SOUTH AFRICAN 1923-2010

Ceramic Tile with Bird and Flower Motifs

glazed porcelain tile with gold lustre
57,5 by 59cm

R60 000 - 80 000



449

450

Cecily Sash

SOUTH AFRICAN 1924-2019

Bird's Nest

signed and dated '56
oil on board
41 by 76cm (2)

R60 000 - 80 000

PROVENANCE

Acquired by the current owner from the Israeli Sacrifice sale, held by the Jewish Community in Johannesburg in 1973 to raise funds for the Yom Kippur (October) Israeli-Arab War.

LITERATURE

Artlook 91 August/September 1974, Volume 7, Number 6, illustrated in black and white on page 4.

Accompanied by a copy of the magazine *Artlook* 91 August/September 1974, Volume 7, Number 6.



450

451

Walter Battiss

SOUTH AFRICAN 1906-1982

Abstract Figures

signed
oil on board
15 by 24,5cm

R40 000 - 60 000

PROVENANCE

Johanna Catharina Pretorius, curator,
Pretoria Art Museum and Inspector of
Schools, Transvaal, thence by descent.



451

452

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Full Moon

signed and dated 1960
oil on board
65 by 43cm

R50 000 - 70 000

Johannes Meintjes catalogue
number 688.



452

453

Stanley Pinker

SOUTH AFRICAN 1924-2012

Pastorale

signed; inscribed with the title and
the medium on the artist's label,
further inscribed with the artist's
name, the title and number 472 on
a Strydom Gallery label adhered to
the reverse
oil on board
29 by 23cm

R40 000 - 60 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
31 May 2004, lot 494.
Private Collection.



453

© The Estate of Stanley Pinker | DALRO



454

454

Lippy (Israel-Isaac) Lipshitz

SOUTH AFRICAN 1903-1980

Dancer (Spirit of the Dance)

signed

bronze with a brown patina

height: 59,5cm

R40 000 - 60 000

EXHIBITED

South African National Gallery, *Parys en Suid-Afrikaanse Kunstenaars 1850 - 1965*, Cape Town, 16 April to 29 May, 1988.

Johannesburg Art Gallery, *Parys en Suid-Afrikaanse Kunstenaars 1850 - 1965*, Johannesburg, 22 June to 17 July, 1988.



455

455

Olivia Musgrave

IRISH 1958-

Huntress

signed and numbered 3/7

bronze with a verdigris patina

height: 52cm

R70 000 - 90 000

LITERATURE

Bruce Arnott. (1969) *Lippy Lipschitz: A biographical commentary, & documentation of the years 1903-1968*, Cape Town: AA Balkema. Where the plaster version of this work is mentioned on page 68, catalogue number 66.

Lucy Alexander, Emma Bedford and Evelyn Cohen (1988) *Parys en Suid-Afrikaanse Kunstenaars 1850 - 1965*, Johannesburg: Suid-Afrikaanse Nasionale Kunsmuseum, exhibition catalogue, illustrated on page 111, catalogue number 154.



456

456

Dylan Lewis

SOUTH AFRICAN 1964-

Untitled (S285)

2009

signed, numbered 1/26 and S285

and stamped with the Bronze Age foundry mark

bronze with a verdigris patina

height: 22cm; width: 13,5cm;

depth: 14cm

R60 000 - 80 000

457



© The Estate of Speelman Mahlangu | DALRO

457

Speelman Mahlangu

SOUTH AFRICAN 1958-2004

Twins, maquette

signed, numbered A/P 2, and stamped with the Bronze Editions foundry mark
bronze with a brown patina
height: 37cm

R30 000 - 50 000

From an edition of 9, plus 2 Artist Proofs.
This is the maquette of the large sculpture that was sold in Strauss & Co's November 2020 Virtual Live sale, lot 865.

458

Speelman Mahlangu

SOUTH AFRICAN 1958-2004

Conversation

signed, numbered 9/11 and stamped with the Bronze Editions foundry mark
bronze with a brown patina
height: 47,5cm

R40 000 - 60 000

458



© The Estate of Speelman Mahlangu | DALRO

459

Edoardo Villa

SOUTH AFRICAN 1915-2011

Small Group Conversation

signed, dated 1988 and numbered 1/2
bronze with a brown patina on a steel and Perspex base
height: 20,5cm, excluding base;
29cm, including base

R60 000 - 90 000**PROVENANCE**

Chris de Klerk and Gerard de Kamper (2012) *Villa in Bronze: A comprehensive reference to the castings of Edoardo Villa*, Pretoria: University of Pretoria, another cast from this edition illustrated in colour on page 135.

Conceived in 1985, and editioned in 1988, this example was a primary casting, before the balance of the edition was made.

460

Edoardo Villa

SOUTH AFRICAN 1915-2011

Abstract Steel Figure

signed and dated 1986
welded and painted steel
height: 50,5cm

R50 000 - 70 000

459



460

461

Peter Clarke

SOUTH AFRICAN 1929-2014

Lady with a Chiffon Scarf in her Mouth, from the Fan Series

signed, dated 6.3.2007 and inscribed with the title
watercolour and ink on paper
sheet size: 50 by 34cm

R25 000 - 30 000

LITERATURE

Philippa Hobbs (2013) 'Word and image in dialogue: Peter Clarke's collages and Fan series' in *Image & Text: a Journal for Design*, published online 1 Jan 2013, illustrated in colour as figure 5.

Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank Gallery, illustrated on page 197.



461

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462

© The Estate of Peter Clarke | DALRO

462

Peter Clarke

SOUTH AFRICAN 1929-2014

A Big Bite

signed, dated 29.7.1975 and inscribed with the title and medium on the reverse

black chalk and white pastel on paper
60 by 43,5cm

R60 000 - 80 000

463

Karin Jaroszynska

SOUTH AFRICAN 1934-2014

Women on a Verandah

signed; inscribed with the title on an Everard Read Gallery label adhered to the stretcher
oil on canvas
124 by 174cm

R60 000 - 80 000



463

464

After Henri Matisse

FRENCH 1869-1954

Odalisque sur la Terrasse

1922

signed by Matisse in ink, signed by the publisher, (Jacques) Villon in pencil, and numbered 28/200 in ink in the margin, published by Galerie Bernheim-Jeune, Paris; inscribed with the artist's name and title on a Halcyon Gallery label adhered to the reverse

etching and aquatint in colours
plate size: 48 by 59,5cm

R120 000 - 160 000

PROVENANCE

Phillips de Pury & Company, New York,
26 October 2011, lot 9.
Private Collection.

There were an additional 10 artist's proofs
and an edition of 21 printed in black.



464

465

After Pablo Picasso

SPANISH 1881-1973

Portrait de Maya au Bateau

1965

signed and numbered 29/200 in pencil in the margin; inscribed with the artist's name along with another title (Maya au Tablier Rouge on a Halcyon Gallery label adhered to the reverse

offset lithograph and collotype printed in colours

73 by 54cm

R70 000 - 100 000

466

Arthur Delaney

BRITISH 1927-1987

Outside the Mill

signed

oil on board

44 by 14,5cm

R40 000 - 60 000



465



466

LOTS 467-470
NO LOTS





Tuesday, 13 April 2021
Session 6 at 3pm

Contemporary Art

Lots 471–540

Lot 486 Simphiwe Ndzube, *Inevitable Journey to Mars IV* (detail)

471

Ruan Hoffmann

SOUTH AFRICAN 1971-

Good Grief

signed with the artist's initials and dated 2015 twice on the reverse earthenware, porcelain slip and decorated with underglaze

height: 8,5cm; diameter: 20,5cm

R8 000 - 12 000



471



472

472

Ruan Hoffmann

SOUTH AFRICAN 1971-

Plate with Tree

signed with the artist's initials and dated 26.8.16 on the reverse earthenware plate decorated with porcelain slip, copper oxide ceramic underglaze and coloured on glaze details

width: 29,5cm

R12 000 - 15 000



473



474

473

Ruan Hoffmann

SOUTH AFRICAN 1971-

Love and Die

signed with the artist's initials and dated 4.4.13 earthenware plate decorated with coloured porcelain slip and ceramic underglaze

width: 27cm

R8 000 - 12 000

474

Ruan Hoffmann

SOUTH AFRICAN 1971-

A Rather Bad Turn of Events

signed with the artist's initials and dated 14.08.11 earthenware decorated with porcelain slip copper oxide and ceramic underglaze

width: 29,5cm

R10 000 - 15 000

475

Ruan Hoffmann

SOUTH AFRICAN 1971-

House of Art

signed with the artist's initials, dated 6.9.14 and inscribed 'Philadelphia' on the base

earthenware, decorated with coloured porcelain slip, underglaze, platinum lustre and ceramic transfers

width: 45,4cm

R12 000 - 15 000

EXHIBITED

Harrison Gallery at the Clay Studio, Philadelphia, *Historical Irreverence*, 24 April to 7 June 2015.



475

476

Malcolm Payne

SOUTH AFRICAN 1946-

Mafikeng Head

signed and dated '88

terracotta

height: 70cm

R20 000 - 30 000

Similar examples from the series appear in Johannesburg and Durban Art Galleries.



476

477

Molelekoa Simon Masilo

SOUTH AFRICAN 1936-2018

African Teapot

burnished terracotta

height: 38cm

R4 000 - 6 000

PROVENANCE

Stephan Welz & Co, Cape Town,
22 October 2020, lot 322.
Private Collection.



477

478

Michele Mathison

ZIMBABWE 1977

Trespass, maquette

steel and granite

height: 43cm

R15 000 - 20 000

EXHIBITED

TwilSharp Studios, Johannesburg,
The 2y2k Show, 11 to 15 February
2017.

Large scale work exhibited with
Tyburn Gallery at 1.54 Art Fair,
London, 2017.

479

Katherine Glenday

SOUTH AFRICAN 1960-

Song of the Animals, twelve

2006

signed, dated 2006 and inscribed
with the title underneath each beaker

slip-cast porcelain with imprints of
found objects

height: 16cm (13)

R15 000 - 20 000

PROVENANCE

Purchased from the exhibition.
Deon Viljoen Fine Art.
Private Collection.

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Sound Still, September 2006.

Each beaker displayed in a custom
built wooden light frame.



478



479



480

480

Lakin Ogunbanwo

NIGERIAN 1987-

My Worst Day, from Are we Good Enough series

2016

signed and inscribed with the artist's name, the title, the medium, date and numbered 2/10 on a WHATIFTHEWORLD label adhered to the reverse archival inkjet on Hahnemühle photo rag paper
image size: 119 by 79,5cm

R20 000 - 30 000

EXHIBITED

WHATIFTHEWORLD, Cape Town, *Are we Good Enough*, 5 December 2015 to 23 January 2016.

Red Hook Labs, New York, *Nataal: New African Photography*, 7 May to 15 May 2016.



481

481

Cyrus Kabiru

KENYAN 1984 -

Macho Nne o8 (Nyatiti)

2014

AP 1/2 of edition of 5 pigment ink on HP premium satin photographic paper
150 by 120cm

R70 000 - 90 000

Accompanied by a certificate of authenticity.

EXHIBITED

Zeitz MOCAA, Cape Town, *All things being equal...*, 22 September 2017 to 20 June 2019.

Cyrus Kabiru, a self-taught artist from Nairobi, started making his roughhewn sculptural glasses, called C-Stunners, when he was a child. His father, who wore glasses and had to repair them himself, was an early influence. Similar to the improvised masks of Beninese artist Romuald Hazoumè, Kabiru's sculptural pieces are products of – as much as comments on – the detritus of the modern African city. "I give the trash a second chance," Kabiru has frequently stated in reference to his use of cast-off materials.¹ In 2015, for his debut solo in South Africa, Kabiru exhibited a series of photo portraits – including this lot showing the artist wearing

a C-Stunner made from found materials – with actual examples of his wearable sculpture. "When I make these glasses I am Cyrus, the artist, but when I wear them I am a different person," stated Kabiru of the portraits, which merge seeing and being seen, object and performance.² In 2017, a selection of these portraits – including an edition of this lot – was included in the launch exhibition at Zeitz MOCAA.

1. Sean O'Toole (2015), 'International Style', in *frieze*, Issue 171, May 2015, page 31.

2. Cyrus Kabiru (2015), quoted in SMAC Gallery press release: <https://smacgallery.com/exhibition/cyrus-kabiru-c-stunners-black-mamba-29-01-15-14-03-15/>

482

Mohau Modisakeng

SOUTH AFRICAN 1986-

Untitled (Metamorphosis 8)

2015

edition 2 of 5

inkjet print on Epson Hot Press

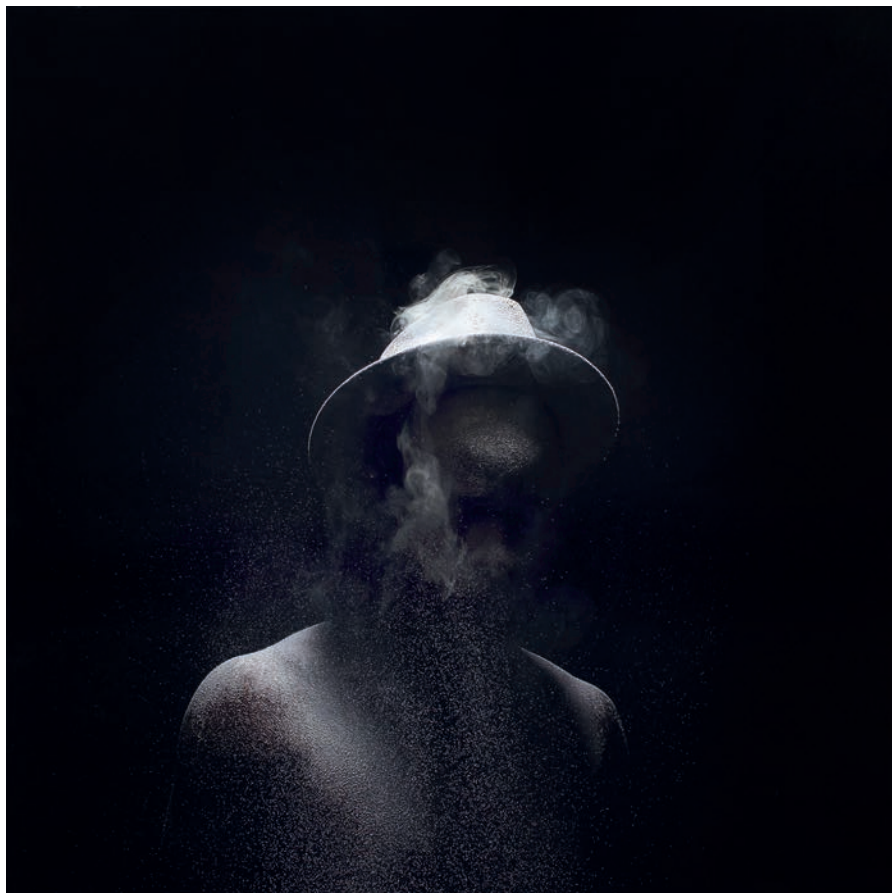
natural, diasec

120 by 120cm

R80 000 - 120 000

LITERATURE

Gerhard Mulder (ed) (2017) *Mohau Modisakeng, WHATIFTHEWORLD:* Cape Town, illustrated in colour on page 89.



483

Mohau Modisakeng

SOUTH AFRICAN 1986-

Endabeni 2

2015

edition 1 of 6

inkjet print on Epson Hot Press

Natural, diasec

220 by 150cm

R180 000 - 240 000





484

484

Siwa Mgoboza

SOUTH AFRICAN 1993-

*Les Êtres D'Africadia I
Serpentina Jonza*

signed, dated 2015, numbered 2/10
and inscribed with the title in pencil
in the margin
inkjet photographic Epson on
natural paper
sheet size: 63 by 51cm

R30 000 - 50 000

485

Athi-Patra Ruga

SOUTH AFRICAN 1984-

Future White Women of Azania I

2012

edition 3 of 6 plus 3 Artist Proofs
archival inkjet print
119 by 79cm

R150 000 - 200 000



485

PROVENANCE

Brundyn+, February 2015.
Private Collection.

LITERATURE

WHATIFTHEWORLD (2013) *Athi-Patra
Ruga: The Works 2006-2013*, Cape Town,
WHATIFTHEWORLD, illustrated in colour
on page 20.
Athi-Patra Ruga (2014) *The F.W.W.O.A.
Saga*, Cape Town: WHATIFTHEWORLD,
illustrated in colour on page 131.

Athi-Patra Ruga moved to
Johannesburg in 2002 from East
London to study fashion. He soon
encountered the work of performance
artists Steven Cohen, Sharon Bone and
Tracey Rose. His early work frequently
combined his dual interests in fashion
and performance. The figure in this
photo evolved out of a series of
2010 performances in Cape Town,

Johannesburg and Buenos Aires
(where Ruga wore a black-balloon
costume at the 2010 *Toffie* Pop Culture
Festival). Ruga staged further balloon-
clad performances in Grahamstown,
San Francisco and Venice, while also
working on translating his ephemeral
actions into a durable multi-media
practice (comprising photos, sculptures
and textile works) framed by an opulent
cosmology. The figure depicted in this
lot forms a part of matriarchal dynasty
ruling Azania, a fictional utopia once
championed by anti-apartheid activists.
Ruga has likened his Azania to Walter
Battiss's Fook Island. "I wanted to create
a story that could be told or add to a
toddler's indigenous library of myths
and legends, with all the elements of a
story – above all some moral argument
about beauty and self worth."¹

1. Athi-Patra Ruga (2014), *The F.W.W.O.A. Saga*.
Cape Town: WHATIFTHEWORLD, page 152.

486

Simphiwe Ndzube

SOUTH AFRICAN 1990-

Inevitable Journey to Mars IV

2016

acrylic and mixed media on
Perspex print
120 by 240cm

R150 000 - 200 000



486

487

Nandipha Mntambo

SWAZI 1982-

Narcissus

2009

edition 1 of 5
pigment ink printed on cotton
rag paper
image size: 100 by 99cm

R60 000 - 80 000

EXHIBITED

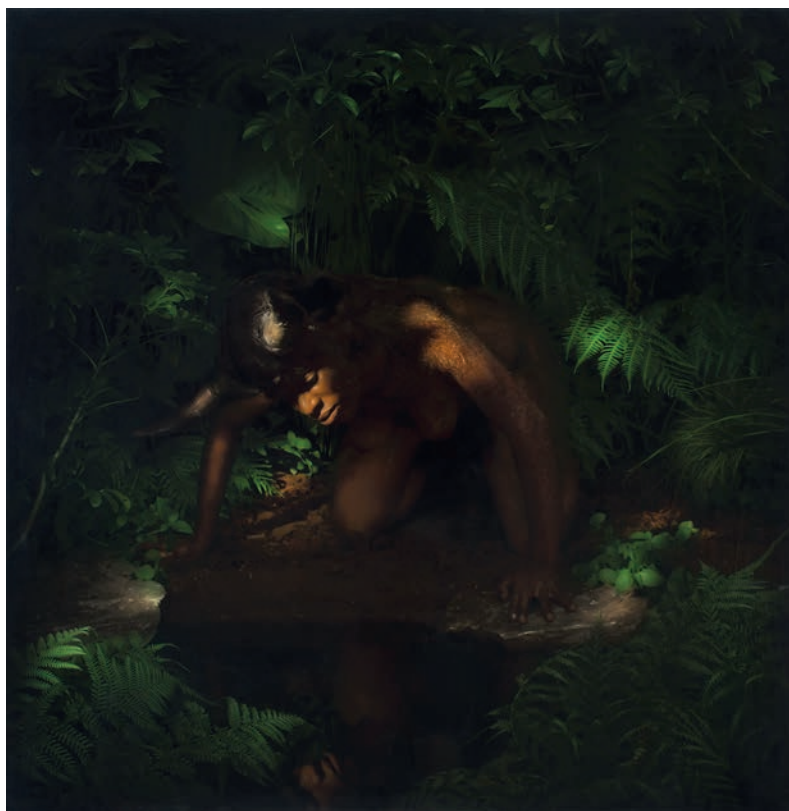
Michael Stevenson, Cape Town, *The Encounter*, 16 April to 30 May 2009. Catalogue number 41, page 26, another example from the edition illustrated in colour on the cover and on page 27.

Accompanied by a certificate of authenticity.

LITERATURE

Sophie Perryer (ed) (2011) *Nandipha Mntambo: Standard Bank Young Artist Award 2011*, Cape Town and Johannesburg: Stevenson in Association with Standard Bank and the National Arts Festival, page 62, another example from the edition illustrated in colour on page 64. Ross Truscott (2016) 'Empathy's echo: post-apartheid fellow feeling' in *Safundi*, 17(2): 1-21, illustrated on page 16, figure 3.

Photographic composite Tony Meintjies.



487

488

Mikhael Subotzky

SOUTH AFRICAN 1981-

*Fancy Dress Competition,
Beaufort West 2006*

2006

edition 4 of 9 plus 2 Artist Proofs

lightjet C-Print

image size: 81 by 99,5cm

R150 000 - 200 000

EXHIBITED

Multimedia Art Museum, Moscow, *Mikhael Subotzky: Beaufort West*, 22 March to 15 April, 2012, another example from the edition was exhibited. Goodman Gallery, Cape Town, *Beaufort West*, 2007, October, another example from the edition was exhibited. Studio La Citta, Verona, *Beaufort West*, December 2007, another example from the edition was exhibited. FOAM, Amsterdam, *Beaufort West*, 2007, another example from the edition was exhibited.

LITERATURE

Mikhael Subotzky and Jonny Steinberg (2008) *Beaufort West*, exhibition catalogue, London: Chris Boot, illustrated in colour on pages 16 and 17.

In April 2006, after a period documenting prisons in and around Cape Town, Mikhael Subotzky travelled to Beaufort West to work on a new project. His principal focus was this Karoo town's prison, established in 1873 and located on a traffic circle in the town's centre. Unlike his previous projects, however, which tightly focused on prisons, convicts and the effects of incarceration, Subotzky cast his photographic net wider. His ambition to produce a subtle portrait of a contained community was greatly influenced by David Goldblatt's photobook *In Boksburg* (1982). Assisted by a local man, Major, Subotzky spent a year intermittently photographing in Beaufort West. His itinerary included the prison, but also private homes and public events – including this fancy dress competition where he encountered two costumed youths on horseback. Sixteen images from the project – including an edition of this lot – were premiered at Amsterdam's Foam Fotografiemuseum in



488



489

late 2007. A year later Subotzky published his first photobook, *Beaufort West*, with an introduction by writer Jonny Steinberg. "Almost every photograph carries a suggestion of theatre," remarked Steinberg, singling out this photo as an example.

Jonny Steinberg (2008), 'Afterword' to Mikhael Subotzky, in *Beaufort West*. London, Chris Boot, page 75.

489

Abrie Fourie

SOUTH AFRICAN 1969-

Beli, Cres, Croatia, 2014

edition 2 of 3 plus 1 Artist Proof

C-Type hand print

image size: 60 by 90cm

R35 000 - 50 000

EXHIBITED

SAVVY Contemporary, Plantagenstraße 31, 13347 Berlin, *WHAT THE TORTOISE MURMURS TO ACHILLES On Laziness, Economy of Time, and Productivity*, 18 March to 8 May 2016, catalogue number 2B.

490

Pieter Hugo

SOUTH AFRICAN 1976-

*The Hyena Men of Abuja,
Nigeria, 2005*

2005

signed, numbered 3/5 and inscribed
with the title in pencil in the margin
archival pigment ink on cotton
rag paper
image size: 100 by 100cm

R180 000 - 240 000

EXHIBITED

Michael Stevenson Gallery, Cape
Town, *Pieter Hugo 'Gadawan Kura' -
The Hyena Men*, 22 February to
25 March 2006.

LITERATURE

Pieter Hugo (2007) *The Hyena &
Other Men*, Michigan State: Prestel,
illustrated, unpaginated.

From the Hyena Men of Nigeria
Series.



491

Pieter Hugo

SOUTH AFRICAN 1976-

*Mallam Galadima Ahmadu
with Jamis and Mallam Mantari
Lamal with Mainasara, Abuja
Nigeria, 2005*

2005

signed, numbered 4/5 and inscribed
with the series in pencil in the margin
archival pigment ink on cotton
rag paper
image size: 100 by 100cm

R180 000 - 240 000

EXHIBITED

Michael Stevenson Gallery, Cape
Town, *Pieter Hugo 'Gadawan Kura' -
The Hyena Men*, 22 February to
25 March 2006.

LITERATURE

Pieter Hugo (2007) *The Hyena &
Other Men*, Michigan State: Prestel,
illustrated, unpaginated.

From the Hyena Men of Nigeria
Series.





492

492

Matthew Hindley

SOUTH AFRICAN 1974-

Pieter

signed, dated 2008 and inscribed
with the title on the reverse
oil on canvas
150 by 116cm

R40 000 - 60 000

493

Matthew Hindley

SOUTH AFRICAN 1974-

Human Anatomy

signed, dated 2008 and inscribed
with the title on the reverse
oil on canvas
116 by 150cm

R40 000 - 60 000



493

494

Lionel Smit

SOUTH AFRICAN 1982-

Fragment Series #1

signed and dated 09
oil on canvas
70 by 70cm

R80 000 - 120 000

EXHIBITED

Grande Provence, Franschhoek,
Residue, 20 April to 27 May 2009.



494



495

495

Joel Mpah Dooh

CAMEROONIAN 1956-

Bonendale Kids

2009

a João Ferreira Gallery label adhered
to the reverse with artwork details
acrylic on aluminium
87,5 by 103,5cm

R30 000 - 50 000



496

496

Thierry Oussou

BENINESE 1988-

Trace XI

signed and dated 2015
mixed media on paper
151,5 by 153cm

R70 000 - 90 000

497

Blessing Ngobeni

SOUTH AFRICAN 1985-

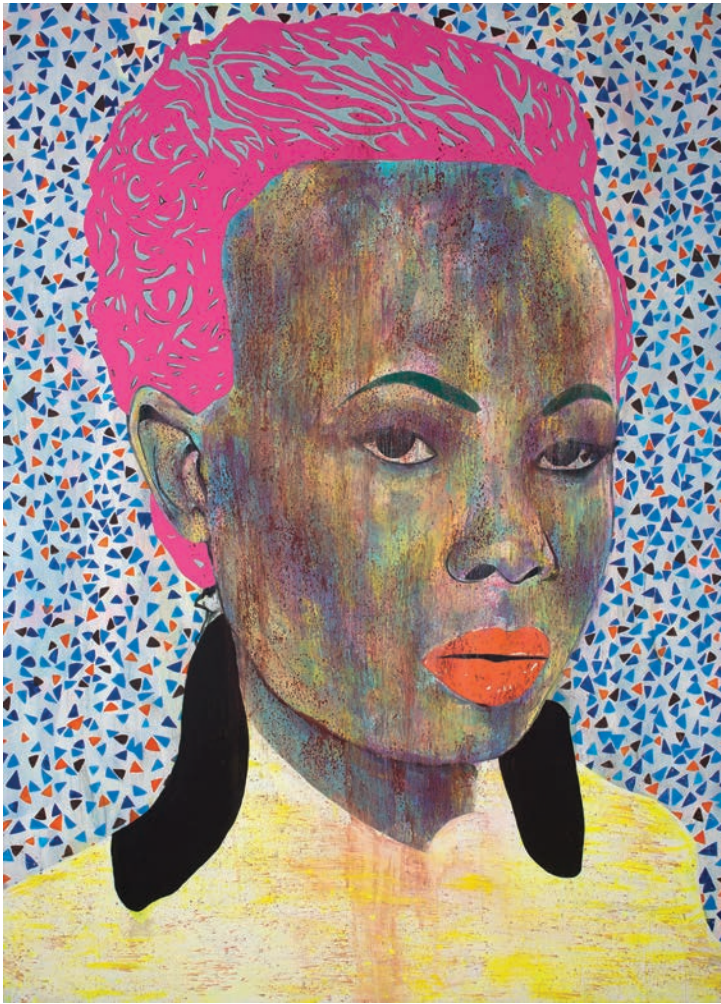
For Those with PWMAAJ

signed and dated 17 and inscribed
with the title in the work
mixed media on canvas
122 by 54cm

R70 000 - 90 000



497



498

Mustafa Maluka

SOUTH AFRICAN 1976-

They have got to Hate what they Fear

2008

inscribed with the artist's name, the medium and the title on a label adhered to the reverse

oil on canvas

184 by 133cm

R200 000 - 300 000



499

Mustafa Maluka

SOUTH AFRICAN 1976-

You Say you Know how we Feel

2007

oil and acrylic on canvas

183 by 133cm

R200 000 - 300 000

EXHIBITED

Michael Stevenson, Cape Town, *Mustafa Maluka: The Interview (a transcript)*, 15 February to 16 March, 2007.

Mustafa Maluka is well known for his bold, large-scale portraiture: head and shoulder portraits that are a striking marriage between art historical canon and street culture edge. His sitters are imaginary, inspired by images Maluka has found in a magazine or the internet, and ambiguous in their origin, race and, sometimes, gender. This ambiguity, paired with artwork titles that are pulled from song lyrics, allows for the discussion of cultural identity and migration, which are particular interests for Maluka.¹ These interests are drawn from his own experiences as a global citizen, of being born in one place and raised in another, of navigating different cultures and languages. The people he depicts are 'citizens of the world whose home is not a specific place, seemingly on an endless quest, yet at home everywhere.'² In the present lots, Maluka's sitters stare out at the viewer, their eye contact inviting conversation, which allows the viewer to become an active participant in Maluka's world.

1. Zidoun Bossuyt. (2013). Available: <http://www.zidoun-bossuyt.com/exhibition-maluka-mustafa-174.htm>

2. *Ibid*



500

William Kentridge

SOUTH AFRICAN 1955-

Ochre Head

signed and inscribed 'To Tim from William, Dec 1992'
charcoal, gouache and collage
on paper
sheet size: 48 by 34cm

R400 000 - 600 000

PROVENANCE

A gift from the artist to the previous owner.
Strauss & Co, Cape Town, 6 February 2012, lot 665.
Private Collection.



501

William Kentridge

SOUTH AFRICAN 1955-

Head

1993
signed and inscribed 'State Proof'
drypoint, from 1 copper plate and
2 hand-painted templates on Arches
paper
image size: 103,5 by 79cm;
sheet size: 121 by 91cm

R1 000 000 - 1 200 000

PROVENANCE

Strauss & Co, Cape Town, 6 February 2012, lot 660.
Private Collection.

LITERATURE

Kendell Geers (ed) (1997)
Contemporary South African Art - The Gencor Collection, Johannesburg, another of the edition illustrated on the front cover and page 22.
Bronwen Law-Viljoen (ed) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing, another of the edition illustrated on page 46.
Bronwen Law-Viljoen (ed) (2008) *Art and Justice: The Art of the Constitutional Court of South Africa*, Johannesburg: David Krut Publishing, another of the edition illustrated on page 139.

This work is from an edition of 15 prints plus various different colour states.



502

Beezy Bailey

SOUTH AFRICAN 1962-

Partying in Paradise

signed and dated 2010

oil on canvas

200 by 169,5cm

R120 000 - 160 000



503

Ayanda Mabulu

SOUTH AFRICAN 1981-

Remember Marikana

signed, dated 17 and inscribed with
the title

mixed media on canvas

140 by 110cm

R40 000 - 60 000

504

Stephen Allwright

SOUTH AFRICAN 1969-

*Hosni with Mophead
Hydrangeas; Muamar with
Floral Patterns, two*

each signed with the artist's initials
and dated 2013; *Hosni*: signed,
dated and inscribed with the title
on the reverse; *Muamar*: signed and
inscribed with the title on the reverse
watercolour and ink on paper
sheet size: 56 by 38,5cm, each (2)

R30 000 - 50 000



504

505

Steven Cohen

SOUTH AFRICAN 1962-

Five Heads

signed with the artist's initials, dated
'96 and numbered 1/1
colour screenprint on canvas
66,5 by 186cm

R40 000 - 60 000



505

PROVENANCE

João Ferreira Gallery, Cape Town,
29 October 1998.
Private Collection.

EXHIBITED

University of Cape Town, Cape
Town, The Chancellor Oppenheimer
Library, Cape Town, 2001, catalogue
number 7.

506

Malcolm Payne

SOUTH AFRICAN 1946-

Portrait of Andy Warhol

signed, dated '69, numbered 4/5 and
inscribed with the title in pencil in
the margin
screenprint
image size: 50,5 by 43cm

R15 000 - 20 000



506



507

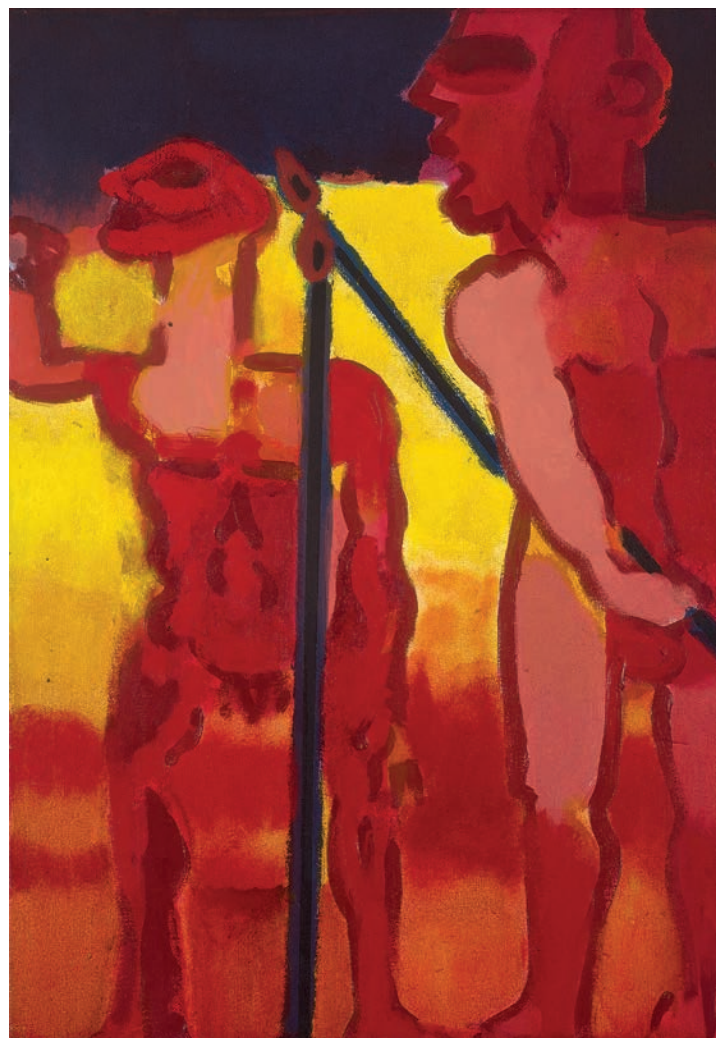
Margaret McKean

SOUTH AFRICAN 1936-

Abstract Figures

signed
oil on canvas
121 by 91cm

R40 000 - 60 000



508

Robert Hodgins

SOUTH AFRICAN 1920-2010

Nude Warriors

signed, dated 2001/3, inscribed with
the artist's name and the medium,
further inscribed with the artist's
name, date, title and medium on a
João Ferreria Gallery label adhered
to the reverse
oil on canvas
67 by 46cm

R200 000 - 300 000



509

509

Robert Hodgins

SOUTH AFRICAN 1920-2010

A Flower Brooch

signed, dated 2002 and inscribed with the title and medium on the reverse
oil and graphite on canvas
45 by 45cm

R120 000 - 150 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 21 November 2005, lot 420.

The Tasso Foundation Collection of Important South African Art assembled by the Late Giulio Bertrand of Morgenster Estate.



510

510

Robert Hodgins

SOUTH AFRICAN 1920-2010

Almaviva

signed, dated 2002, inscribed with the artist's name and the medium on the reverse, inscribed with the artist's name, date, title and medium on a João Ferreria Gallery label adhered to the reverse
oil on canvas
45 by 35cm

R150 000 - 200 000

511

Robert Hodgins

SOUTH AFRICAN 1920-2010

Man in a Suit

signed and dated 2007
blue, black and red glazed tiles on canvas laid down on board
39,5 by 28cm

R50 000 - 70 000

PROVENANCE

Russell Kaplan Auctioneers, Johannesburg, 4 August 2012, lot 82. Private Collection.



511

512

Arlene Amaler-Raviv

SOUTH AFRICAN 1953-

Politician

signed and dated '99; inscribed with
the title on the reverse
mixed media on aluminium
200 by 100cm

R25 000 - 35 000



513

Belinda Blignaut

SOUTH AFRICAN 1968-

Anatomise

circa 1993
inscribed with the artist's name, the
medium and the title on an Everard
Read label adhered to the reverse
sutured aluminium, Perspex and
mixed media
71,5 by 80cm

R30 000 - 50 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.





514

Jan-Henri Booyens

SOUTH AFRICAN 1981-

Abstract

signed twice on the reverse and

dated 2014

oil on canvas

75,5 by 61cm

R30 000 - 50 000



515

Kerry Chaloner

SOUTH AFRICAN 1985-

Abstract

signed and dated 2015 on the reverse

oil on canvas

80 by 70cm

R20 000 - 30 000



516

516

Tom Cullberg

SWEDISH/SOUTH AFRICAN 1972-

Figure on Green

signed with the artist's initials
oil on canvas
56,5 by 69,5cm

R25 000 - 30 000

517

Pierre Vermeulen

SOUTH AFRICAN 1992-

Hair Orchid Sweat Print

signed and dated 2018 on the reverse
sweat, gold leaf imitate and shellac on
Belgian linen
104,5 by 90cm

R30 000 - 50 000

PROVENANCE

SA Friends of the Israel Museum,
Jerusalem Charity Auction, Cape Town,
13 November 2018, lot 17.
Private Collection.



517

518

Neill Wright

SOUTH AFRICAN 1985-

Clouds

signed and dated 2017 on the reverse
acrylic on canvas
diameter: 150cm

R30 000 - 50 000

EXHIBITED

Sulger Buel Lovell, Cape Town Art Fair,
Cape Town, 2017.



518

519

Esther Mahlangu

SOUTH AFRICAN 1935-

Abstract

signed and dated 2014
acrylic on canvas
80 by 119cm (2)

R70 000 - 100 000

PROVENANCE

Acquired from the artist by the
current owner.

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Solo Exhibition, *Esther Mahlangu 80*,
2015.

LITERATURE

Illustrated in exhibition catalogue,
Esther Mahlangu 80, 2015, page 53.

Accompanied by a signed copy
of the exhibition catalogue *Esther
Mahlangu 80*.



520

Dorothee Kreutzfeldt

SOUTH AFRICAN 1970-

*In the Probable Event of
Mindless Spirit*

inscribed with the title on the lower
edge of the canvas
mixed media on canvas
120 by 80cm

R20 000 - 30 000





521

Themba Khumalo

SOUTH AFRICAN 1987-

Johannesburg Street Scene

signed and dated 18
mixed media on paper
138 by 97,5cm

R25 000 - 35 000



522

Pillemon Hlungwani

SOUTH AFRICAN 1975-

*Pfuka hi amba
(Wake up and Walk)*

signed and dated 2020
charcoal on paper
100 by 75cm

R80 000 - 120 000

523

Nelson Makamo

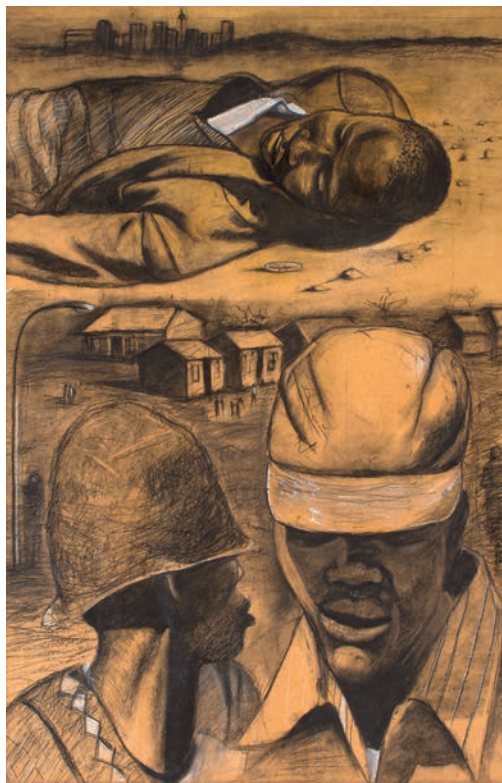
SOUTH AFRICAN 1982-

Cash on the Way

signed and inscribed with the title
conté and pastel on paper
102 by 70cm

R100 000 - 150 000

523



524



524

Nelson Makamo

SOUTH AFRICAN 1982-

My Home

signed and dated '09; inscribed with
the title on the reverse
oil on canvas
100 by 70cm

R40 000 - 60 000

525

Nelson Makamo

SOUTH AFRICAN 1982-

Figure of a Boy

signed and indistinctly dated
monotype and mixed media
on paper
sheet size: 116,5 by 83,5cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Johannesburg,
20 May 2019, lot 183.
Private Collection.

525



526

Diane Victor

SOUTH AFRICAN 1964-

Trial and Error

2015

signed

reworked etching, charcoal and book
ash on paper

sheet size: 178 by 99,5cm

R80 000 - 120 000



527

Diane Victor

SOUTH AFRICAN 1964-

*Trinity Fetish (Straight Dress II,
XXX, Mercy Seat), three*

2002

each signed, inscribed with printer's
proof II/III and the title in pencil
etching, aquatint, mezzotint and
embossing

sheet size: 158 by 85cm, each

R100 000 - 150 000

PROVENANCE

Strauss & Co, Cape Town, 13 October
2014, lot 676.

The Tasso Foundation Collection
of Important South African Art
assembled by the Late Giulio
Bertrand of Morgenster Estate.

LITERATURE

Elizabeth Rankin and Karen von Veh
(2008) *Diane Victor*, Johannesburg:
David Krut, page 22, illustrated on
page 20 and 21.



528

Moshekwa Langa

SOUTH AFRICAN 1975-

I Love my Pashmina

2002

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

collage and mixed media on paper 150 by 116cm

R120 000 - 160 000

PROVENANCE

Art Benefit: Red Cross War Memorial Children's Hospital, Cape Town, 14 February 2009, lot 18. Private Collection.

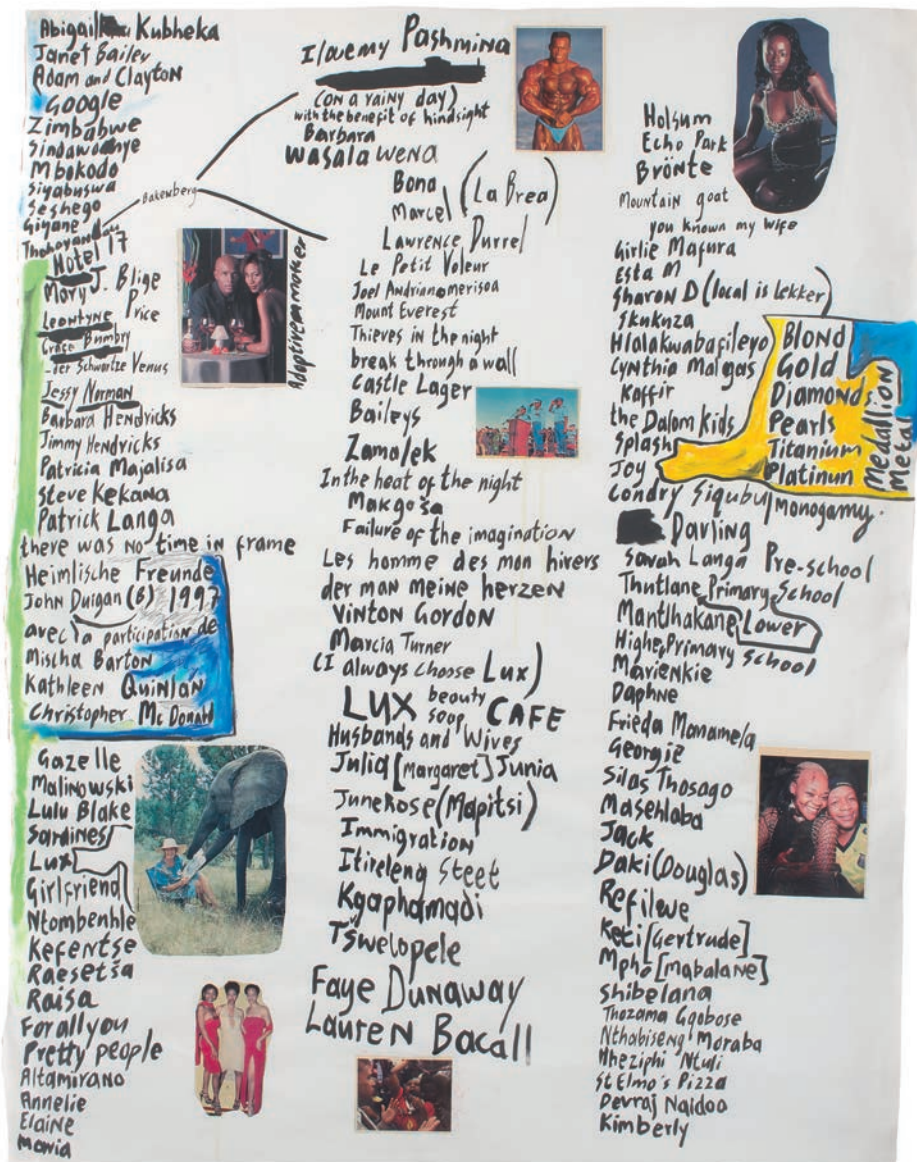
LITERATURE

Moshekwa Langa, Tracy Murinik, Emma Bedford, South African National Gallery (2003) *Moshekwa Langa: Fresh* (South African National Gallery), exhibition catalogue, Cape Town: South African National Gallery, illustrated in black and white on page 7.

Colin Richards (2008) 'Aftermath: Value and Violence in Contemporary South African Art', in Terry Smith, Okwui Enwezor, and Nancy Condee (eds), *Modernity, Postmodernity, Contemporaneity*, Durham & London: Duke University Press, reference in text on page 272.

Linda Givon (2009) *Art Benefit: Red Cross War Memorial Children's Hospital*, auction catalogue, Cape Town: The Children's Hospital Trust, illustrated in colour on page 23.

Moshekwa Langa (2014) *Moshekwa Langa: Der eifersüchtige Liebhaber / The Jealous Lover*, Stuttgart: Institut für Auslandsbeziehungen, illustrated in colour on pages 38-39.



In 1998 painter Marlene Dumas received the triennial David Röell Prize from the Prince Bernhard Cultural Fund and shared her windfall with the South African National Gallery. The public museum used the money to initiate a residency and exhibition programme, Fresh, to platform seven young South African artists. They included Moshekwa Langa. Produced during his Fresh residency (January – February 2002), this lot was also included in his exhibition in the SANG Annexe. “It

is interesting stylistically that Langa chooses here to ‘go back to beginning’ by revising the mode of production he was experimenting with when he first emerged into the public eye in South Africa in the 1990s,” noted critic Tracy Murinik in an accompanying catalogue.¹ Langa’s collages combining text and image remain a central pillar of his practice and an important marker of his biographical method. The unusual juxtapositions of people (Mary J Blige, Lauren Bacall), places (Mount Everest,

Seshego) and things (Google, Castle Lager) in this lot corroborates Langa’s characterisation of these works as “nonfactual, nonlinear account of what interests me.”²

1. Moshekwa Langa (2003) *Fresh: Moshekwa Langa*, Cape Town, South African National Gallery, page 18.

2. Achim Drucks (2018) ‘Stream of Consciousness: Moshekwa Langa’s Poetic Mind Maps’, in *Deutsche Bank ArtMag*, No. 103, September.



529

Deborah Bell

SOUTH AFRICAN 1957-

Crossing

signed, dated 2004, numbered 6/12, inscribed with the title in pencil in the margin, and embossed with the David Krut Workshop and Timothy Foulds Studio chopmarks

drypoint

plate size: 69 by 99cm

R40 000 - 60 000

LITERATURE

Juliet White (2010) *Deborah Bell's Alchemy*, Johannesburg: David Krut Publishing, illustrated in colour on page 38.



530

Deborah Bell

SOUTH AFRICAN 1957-

Divination

signed, dated 2005 and inscribed with the title; inscribed with the artist's name, the date, the title and the medium on a Goodman Gallery label adhered to the reverse mixed media on paper sheet size: 160 by 60cm

R150 000 - 200 000



531



532



533



534

531

William Kentridge

SOUTH AFRICAN 1955-

Zeno II: Soldiers/Italian Front

signed and numbered 17/30 in pencil and embossed with the Galamander Press chopmark in the margin photogravure with drypoint, from 2 copper plates
sheet size: 50,5 by 65,5cm

R40 000 - 60 000

LITERATURE

Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated on page 139.
Rosalind Krauss, Roger Malbert and Kate Mc Crickard. (2012) *A Universal Archive. William Kentridge as Printmaker*, London: Hayward Publishing. Another example from the edition illustrated on page 81.

532

William Kentridge

SOUTH AFRICAN 1955-

The Conversation

signed and inscribed 'Trial Proof' sugarlift aquatint and engraving with hand painted ink wash
image size: 29 by 39cm;
sheet size: 41 by 50cm

R40 000 - 60 000

PROVENANCE

Acquired from Artist's Proof Studio, 2015.
Private Collection.

533

William Kentridge

SOUTH AFRICAN 1955-

Rhino

2007
signed, numbered 6/60 in pencil and embossed with The Artists' Press chopmark in the margin
two colour lithograph with collage and watercolour elements
sheet size: 45 by 50cm

R70 000 - 90 000

LITERATURE

Rosemarie Buikema (2015) 'The Revolt of the Object: Animated Drawings and the Colonial Archive: William Kentridge's Black Box Theatre' in *Interventions: International Journal of Postcolonial Studies*, 18(2): pages 251-269, illustrated on page 13 and referenced in text on page 14.

534

William Kentridge

SOUTH AFRICAN 1955-

Another Cat

signed and numbered P.P 2/2 in pencil in the margin
etching and aquatint
image size: 49 by 69,5cm;
sheet size: 67 by 85,5cm

R80 000 - 120 000

LITERATURE

Kim Berman (2020), 'Notes on Another Cat' in *Creative Feel*, <https://creativefeel.co.za/2020/02/notes-on-another-cat/>, accessed 18 February, 2021.

535

Mr Brainwash

FRENCH 1966-

Torn Spray Can

signed and numbered 27/150;
impressed with the artist's thumb
print on the reverse and dated 2020
six colour screenprint on hand torn
archival paper
75 by 54,5cm

R20 000 - 30 000

PROVENANCE

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



535

536

Yayoi Kusama

JAPANESE 1929-

Red and Yellow Pumpkins, two

each stamped with the artist's
copyright on the underside
published by Benesse Holdings, Inc.,
Naoshima, Japan
painted cast resin, each in their
original paper covered boxes
height: 10,5cm

R30 000 - 50 000

LITERATURE

Yayoi Kusama and Matt Price (ed)
(2016) *Yayoi Kusama - Pumpkins*,
London: Victoria Miro Gallery.



536

537

Mr Brainwash

FRENCH 1966-

Madonna

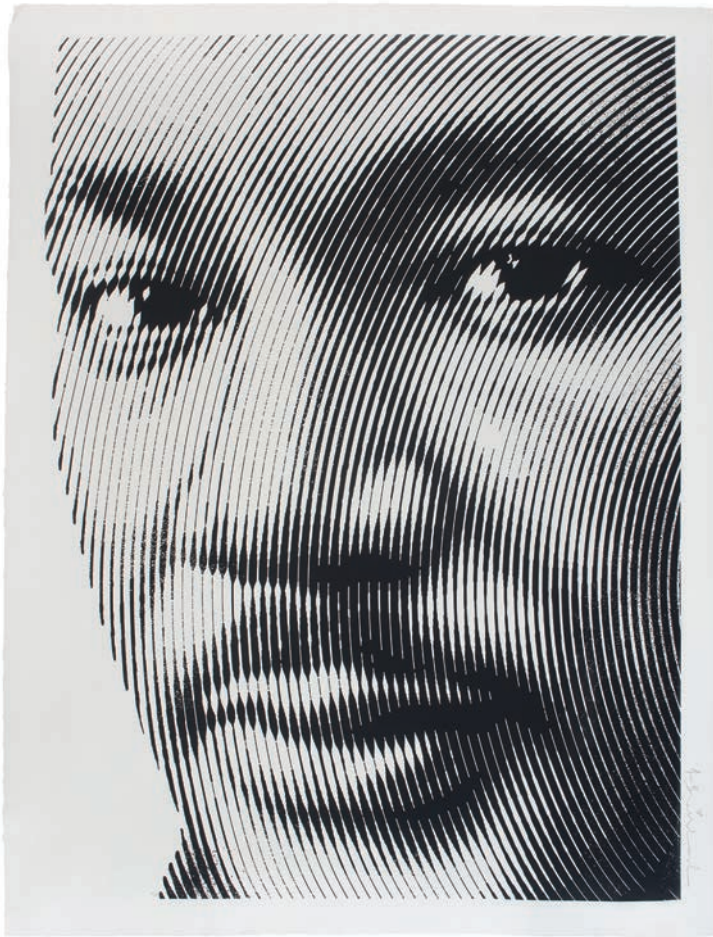
signed; signed, dated 2009 and
inscribed 'Life is Beautiful' on the
reverse
silkscreen and spray paint on canvas
120,5 by 120,5cm

R900 000 - 1 200 000

Accompanied by a certificate of
authenticity and the DVD *Exit
Through the Gift Shop: A Banksy Film*.



537



538

538

Mr Brainwash

FRENCH 1966-

Portrait of Martin Luther King

signed and numbered 57/88; impressed with the artist's thumb print on the reverse and dated 2017 screenprint
sheet size: 122 by 92,5cm

R25 000 - 35 000



539

539

Banksy

BRITISH 1974-

Happy Choppers

2003
numbered 264/750 in pencil in the margin
colour screenprint
image size: 67 by 48cm

R900 000 - 1 200 000

Accompanied by a certificate of authenticity issued by Pest Control Office.

EXHIBITED

Pictures on Walls, an abandoned store just off Carnaby Street in London, *Santa's Ghetto*, 2 December 2003.

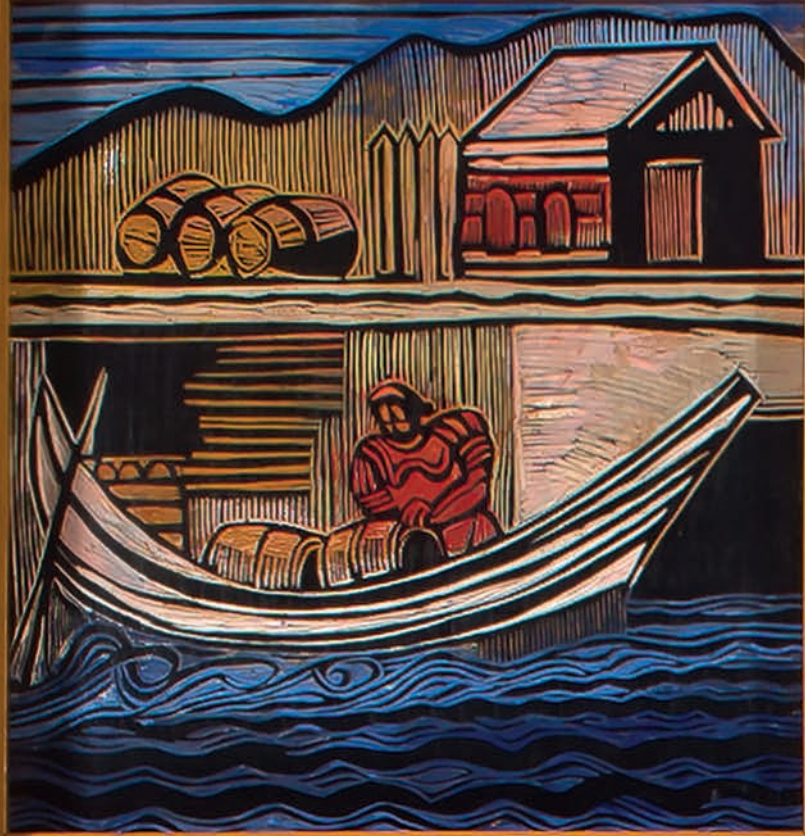
No stranger to biting irony, Banksy's *Happy Choppers* is another astute image, laden with antiwar sentiment. The artist deconstructs the arrival of menacing stencilled helicopter gunships by merging them with a cheerful comic-strip blue sky with stylised clouds and subverted by festooning the leading

craft in a Minnie Mouse-esque pink bow. The image's tragicomic message of impending destruction tempered with innocence, combined with a multiplicity of cultural and political readings, provides the image with its lasting appeal.

Banksy's criticism of power structures is reinforced by the fact that this work formed part of 'Santa's Ghetto' an exhibition intended to draw attention to the Israeli-Palestinian conflict in 2003.

Happy Choppers first appeared in 2002 as a sprayed mural at the Whitecross Street Market in central London.

LOT 540
NO LOT





Tuesday, 13 April 2021
Session 7 at 7pm

**19th Century, Modern,
Post-War and Contemporary Art
including The KWV Collection,
The Metropolitan Life Collection,
Property of a Gentleman and
Property of a Collector**

Evening Sale
Lots 541–627



Lot 558 Cecil Skotnes, *The Origin of Wine/The Epic of Gilgamesh* (detail)

Established in 1918 as a co-operative (Ko-operatiewe Wijnbouwers Vereniging van Zuid-Afrika) by a group of farmers and producers looking to stabilise the nascent wine industry, KVV has since become a household name, representing some of South Africa's, finest wines and spirits. The history of the KVV art collection reflects the origins of the brand with the theme of the Cape winelands recurring throughout. As a corporate collection assembled over the course of some 50 years, the motivation was to purchase established names as well as support local emerging artists who had a relationship with the extended Boland winelands. The result is a fascinating slice through South African art history in which the landscapes reflect where the fruit of the vine was grown and the interiors suggest where it was consumed and enjoyed.

A further 32 lots from The KVV Collection to be sold on the Strauss Online auction, Monday 31 May to 7 June 2021.

541

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Wyn wat die Mense-hart Verheug (Stillewe)

signed
oil on board
50 by 50cm

R60 000 - 80 000

PROVENANCE

The KVV Collection.

EXHIBITED

Laborie Wine Farm, Paarl, *KVV Cecil Skotnes Exhibition Tour*, 15 December 2011 to 13 January, 2012.

LITERATURE

Hymli Krige and Elsa Hoogenhout (2011) *The Epic of Everlasting: An Exhibition of the Art of Cecil Skotnes*, Paarl: KVV, exhibition catalogue, illustrated in colour, unpaginated.



© The Estate of Cecil Skotnes | DALRO

In 1977 the Cape Wine Growers Association (KVV) commissioned Cecil Skotnes to produce artworks to display in the Laborie Manor House in Paarl. Among the pieces he delivered was *Still Life with Bottles* (lot 542), a depiction of a circular table crowded with glass bottles alongside a bowl of fruit. The composition is rendered in a radically flattened perspective typical of his late-career still lifes, where vinous and gastronomic pleasure is often inventoried as much as evoked.

In 1979, the same year Skotnes moved to Cape Town from Johannesburg, KVV commissioned him to produce a further still life for its Arts Calendar series. *Wine that Delights the People's Heart* (lot 541) is more classically proportioned but nonetheless consistent with how Skotnes graphically delineated his subjects in his wood panels and later canvases. A common attribute of all of Skotnes's still lifes is their sense of pleasure stilled, rather than arrested or interrupted, as well as his use of warm,

earthy tones reminiscent of Cézanne, an early influence. To loosely paraphrase the poet Rilke on a Cézanne, Skotnes's still lifes possess an "inner equilibrium" of colours that never "stand out or obtrude", but instead evoke a "calm, almost velvet-like air" demonstrative of his ability to contain the loudness of colour within a picture.¹

1. Rainer Maria Rilke (2002) 'Paris VI, 29, Rue Cassette. 14 October 1907' in *Letters on Cézanne*. New York, North Point Press, page 76.



© The Estate of Cecil Skotnes | DALRO

542

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Stillewe met Bottels

signed
canvas laid down on board
100 by 122cm

R400 000 - 600 000

PROVENANCE

The KVV Collection.

EXHIBITED

Sasol Art Museum, Stellenbosch, *KVV Cecil Skotnes Exhibition Tour*, 7 to 21 April 2011.

Irma Stern Museum (UCT), Cape Town, *KVV Cecil Skotnes Exhibition Tour*, 5 to 12 May 2011.

Tatham Art Gallery, Pietermaritzburg, *KVV Cecil Skotnes Exhibition Tour*, 20 May to 19 June 2011.

William Humphreys Art Gallery, Kimberley, *KVV Cecil Skotnes Exhibition Tour*, 1 to 10 July 2011.

Oliewenhuis Art Museum, Bloemfontein, *KVV Cecil Skotnes Exhibition Tour*, 22 July to 1 August 2011.

Nirox Project Space, Johannesburg, *KVV Cecil Skotnes Exhibition Tour*, 12 August to 28 August 2011.

Pretoria Art Museum, Pretoria, *KVV Cecil Skotnes Exhibition Tour*, 13 October to 29 October 2011.

Ron Belling Gallery, Port Elizabeth, *KVV Cecil Skotnes Exhibition Tour*, 16 November to 2 December 2011.

Laborie Wine Farm, Paarl, *KVV Cecil Skotnes Exhibition Tour*, 15 December 2011 to 13 January 2012.

LITERATURE

Hymli Krige and Elsa Hoogenhout (2011) *The Epic of Everlasting: An Exhibition of the Art of Cecil Skotnes*, Paarl: KVV, exhibition catalogue, illustrated in colour, unpaginated.



543

543

Hugo Naudé

SOUTH AFRICAN 1868-1941

Wooded Landscape

signed
oil on board
24 by 29cm

R50 000 - 70 000

PROVENANCE
The KVV Collection.

544

Tinus de Jongh

SOUTH AFRICAN 1885-1942

*Cape Farmstead and
Blue Gum Trees*

signed
oil on canvas
68 by 100,5cm

R50 000 - 70 000

PROVENANCE
The KVV Collection.



544

545

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Edge of the Forest, Kenilworth

signed and dated 1979; signed and
inscribed with the title in English and
Afrikaans on the reverse
oil on canvas
64 by 54,5cm

R150 000 - 200 000

PROVENANCE
The KVV Collection.



545

546

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

After the Rain, Kenilworth

signed and dated 1962; signed and
inscribed with the title on the reverse
oil on canvas
55 by 70,5cm

R250 000 - 350 000

PROVENANCE

The KWV Collection.



547

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

The Malay Quarter, Cape Town

signed and dated 1944
oil on board
37 by 50cm

R70 000 - 90 000

PROVENANCE

The KWV Collection.



548

Carl Büchner

SOUTH AFRICAN 1921-2003

*Cape Dutch House with
Arum Lilies*

signed
oil on canvas
121 by 121cm

R40 000 - 60 000

PROVENANCE

Strydom Gallery, George.
The KVV Collection.



549

Carl Büchner

SOUTH AFRICAN 1921-2003

Ou-kaapse Interieur

signed
oil on canvas
121,5 by 121cm

R40 000 - 60 000

PROVENANCE

Strydom Gallery, George.
The KVV Collection.



550

Marjorie Wallace

SOUTH AFRICAN 1925-2005

The Funeral

signed
oil on canvas
63,5 by 79cm

R50 000 - 70 000

PROVENANCE

The KWV Collection.

This scene depicts the funeral of Professor Fransie Malherbe (1894-1979), a respected literary figure who taught Dutch - Afrikaans at the University of Stellenbosch from 1930 to 1959. Jan Rabie, Marjorie's husband, was a student of Malherbe. Marjorie and Jan can be seen in the foreground of the painting.



551

Marjorie Wallace

SOUTH AFRICAN 1925-2005

*Walking on the Beach,
Onrus River*

1978
signed
oil on canvas
80 by 100cm

R60 000 - 80 000

PROVENANCE

The KWV Collection.

This painting depicts the artist walking on the beach with her two dogs.





552

552

Maurice van Essche

SOUTH AFRICAN 1906-1977

Preparing the Nets, Dusk

signed
oil on board
48,5 by 58,5cm

R150 000 - 200 000

PROVENANCE

The KVV Collection.

553

Christo Coetzee

SOUTH AFRICAN 1929-2000

Bolandse Bruid

signed twice and dated 98, numbered
98-2000; signed twice, numbered
98-2000 and inscribed with the title on
the reverse
enamel on board
121 by 121cm

R100 000 - 150 000

PROVENANCE

The KVV Collection.



553

554

François Krige

SOUTH AFRICAN 1913-1994

*Young Man with a Glass of Wine
(Self Portrait)*

signed and dated 1937
oil on canvas laid down on board
39 by 33,5cm

R40 000 - 60 000

PROVENANCE

The KVV Collection.



554



555

Erik Laubscher

SOUTH AFRICAN 1927-2013

Winterwingerde, Kloovenberg (sic)

signed and dated 91/96; signed, dated
and inscribed with the title on the
reverse

acrylic on canvas

78 by 123cm

R400 000 - 600 000

PROVENANCE

The KVV Collection.

556

Maggie Laubser

SOUTH AFRICAN 1886-1973

Still Life with Flowers and Fruit

signed
oil on board
54 by 44cm

R250 000 - 350 000

PROVENANCE

Mr D S Preller, Johannesburg.
The KVV Collection.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 306, catalogue number 1266.

Maggie Laubser became a follower of Christian Science in her early thirties. This was a belief that appealed to her ardent appreciation of nature's beauty and God's love. She felt that 'the artist's task, therefore, is to express this beauty in his architecture, the interior decoration of his home, and in the daily life about him...'¹ It is this approach that Laubser brought to her own paintings; seeing the wonders of creation gave her pleasure and she wished her paintings to impart a 'corresponding pleasure to others.'²

In the present lot, Laubser has thoughtfully paired lush, fully bloomed dahlias that transition from cool blues to warm pinks and reds alongside a platter of perfectly round dark purple grapes, set against a sumptuously draped rust-orange cloth. These colours work together to create a still life that is at once calm, yet also warm and inviting; certainly a pleasure to the viewer.

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Press, page 301.
2. *Ibid*, page 301.

557

Christo Coetzee

SOUTH AFRICAN 1929-2000

Still Life with Foliage and Fruit

signed twice
oil on canvas laid down on board
56 by 65cm

R40 000 - 60 000

PROVENANCE

The KVV Collection.



556

© The Estate of Maggie Laubser | DALRO



557



559

Thomas Bowler

SOUTH AFRICAN 1812-1869

**Arrival of the East Indiaman
St. Lawrence in Table Bay,
Cape of Good Hope**

signed on the reverse
oil on canvas
28 by 44cm

R100 000 - 150 000

PROVENANCE

Metropolitan Life.

EXHIBITED

Cape Town Festival Season 75, Homes Trust Life Gallery, 33 Church Street, Cape Town, *The Art of Thomas Bowler at the Cape*, March 17 to April 5, 1975, catalogue

number 46, with the title *Table Bay, Cape of Good Hope*.

Lorimer Hall, King George VI Art Gallery, Port Elizabeth, *The Art of Thomas Bowler 1812-1869*, 1 December 1986 to 11 January 1987, catalogue number 17, with the title *Table Bay*.

LITERATURE

Table Bay, Cape of Good Hope in Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema on page 120, catalogue number 116, the watercolour sketch of this composition illustrated in colour as a full size reproduction inserted inside the back cover.

Oil paintings by Thomas William Bowler are exceedingly rare with only twelve

examples recorded by his biographer, Frank Bradlow known to be in existence.¹ Working primarily in watercolour, as was the favoured style of English landscape painters of the time, the present two lots show a seldom seen part of what constitutes the height of Bowler's painterly oeuvre. Listed in Bradlow's catalogue raisonné are two studies that document this artistic process: a watercolour and lithographic reproduction. These studies provides a unique historical perspective that allows us to view and understand these two works in oil.

The first watercolour sketch depicts the arrival of the East Indiaman, the St Lawrence, in Table Bay on 17 September, 1861.² A 'Blackwell frigate' typical of mid-19th century sailing vessels constructed

for the Indian trade routes, she was built by T. & W. Smith in the shipyards of Newcastle-on-Tyne, and "was considered the finest and latest thing in wooden passenger construction".³ As Bradlow suggests, Bowler's "seascapes had more sincerity and strength of purpose" than his inland scenes, further adding that "he had made a study of the sea and sky in all weathers; he knew how to 'people' these elements with vessels, objects and birds; he understood the freshness of light and the beauty of water" which allowed him to express "the drama of the sea in all its varieties of action".⁴

The second is an engraving of lot 560 depicting Port Elizabeth in 1862, reproduced by the lithographic printer T. Picken.⁵ Whilst the painting only came to public attention in 1986 when it was



exhibited as part of the holdings of Metropolitan Life at the King George VI Art Gallery, Bradlow's accompanying note reveals some artistic licence on the part of Bowler.⁶ Described as a view of Port Elizabeth "taken from the cemetery, near the Harbour Board works and embracing the town, bay shipping and break water", the painting includes the Town Hall, which was not finished at the time of execution.⁷ As Bradlow speculates, Bowler must have had a preview of the architectural drafts in order to realise his panorama, whose eventual construction was only completed in the early 1880s, after his death.

1. Frank Bradlow (1975) Thomas Bowler – His Life and Work in *The Art of Thomas Bowler at the Cape*, Cape Town Festival Season 75, Homes Trust Life, page 2.

2. Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema on page 120, catalogue number 116, illustrated in colour as a full size reproduction inserted inside the back cover.

3. Basil Lubbock (1922) *The Blackwall Frigates*, Glasgow: James Brown & Sons, page 275.

4. Frank Bradlow (1975) Thomas Bowler – His Life and Work in *The Art of Thomas Bowler at the Cape*, Cape Town Festival Season 75, Homes Trust Life, page 2.

5. Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema, illustrated in black and white on page 277, catalogue number LP31.

6. Frank Bradlow (1975) Thomas Bowler – His Life and Work in *The Art of Thomas Bowler 1812 – 1869*, Metropolitan Homes Trust Life, page 5.

7. Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema, page 54.

560

Thomas Bowler

SOUTH AFRICAN 1812-1869

Port Elizabeth

circa 1861

oil on canvas laid down on board
40 by 63cm

R150 000 - 200 000

PROVENANCE

Sotheby Parke Bernet South Africa (Pty) Ltd, 25 September 1973, lot 212.
Metropolitan Life.

EXHIBITED

Lorimer Hall, King George VI Art Gallery, Port Elizabeth, *The Art of Thomas Bowler 1812-1869*, 1 December 1986 to 11 January 1987, catalogue number 29.

LITERATURE

Eastern Province Herald, 4 December 1986.

The Evening Post, 5 December 1986.

Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema, a similar example illustrated in black and white on page 277, catalogue number LP31.

This painting has been authenticated by Mr Frank Bradlow.

561

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Stillewe

signed and dated 1906
charcoal and pencil on paper
43,5 by 57,5cm

R250 000 - 350 000

PROVENANCE

Property of a Gentleman.

LITERATURE

P G Nel (ed) (1990) *JH Pierneef: His Life and Work*, Cape Town and Johannesburg: Perskor, illustrated on page 12.

Accompanied by a 'Bols' bottle as depicted in the artwork.



562

Ezrom Legae

SOUTH AFRICAN 1938-1999

Small Head

signed with the artist's initials and numbered 5/10; inscribed with the artist's name, the medium and the title, dated 1967 and numbered beneath the base
bronze on a wooden base
height: 21cm, excluding base;
base: 4,5cm

R100 000 - 150 000

PROVENANCE

Property of a Gentleman.

LITERATURE

Dina Katz (1974) 'A Man of Two Worlds: Ezrom Legae', *Lantern*, 24(1): pages 55-63, referenced in text and illustrated on page 63.

Thanks to Dr Gavin Watkins for his assistance in cataloguing this lot.

It is well known that Ezrom Legae enjoyed drawing from a young age. However, he only commenced his artistic career in earnest when he joined the Polly Street Centre in 1962. In 1965 Legae produced his first sculpture under the guidance



562

of Cecil Skotnes. Just two years later Legae created *Small Head*. That same year he won the sculpture award in the 1967 Art South Africa Today exhibition for his work *Embrace*.¹ Despite being a mere 21,5cm the artwork needs only a glance to appreciate Legae's distinctive capability in combining geometric and organic elements to express human form. While Legae is typically known for anthropomorphic qualities in his sculpture, the work is unique in that it references influence from botany. In a



563

Lantern journal article written by Dina Katz (1974), Legae revealed to the author that "the original form [was] inspired by a plant" and she argues he "used this point of departure as an excuse to inter-relate facial feature and geometric form as far as he [could]."²

1. Elizabeth Burroughs (2018) *Re/discovery and Memory: The Works of Kumalo, Legae, Nitegeka & Villa*, Cape Town: Norval Foundation, page 172.
2. Dina Katz (1974) 'A Man of Two Worlds: Ezrom Legae', *Lantern*, 24(1): page 63.

563

Edoardo Villa

SOUTH AFRICAN 1915-2011

Reclining Figure Maquette

signed and numbered III/VI
bronze on a wooden base
height: 34,5cm, excluding base;
base: 5cm

R120 000 - 160 000

PROVENANCE

Property of a Gentleman.



564

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Baobabs

signed and dated 52
oil on board
44,5 by 59cm

R2 500 000 - 3 000 000**PROVENANCE**

Property of a Gentleman.

Henk Pierneef painted this magnificent, hushed, imposing picture in 1952. The scene is dominated by monumental and ancient baobabs, those iconic sentinels of the bushveld. Each tree is caught in the artist's boldly linear style, by then effortless, slick, and deeply familiar to a devoted public. A central canopy of branches, like the carefully carved hardwood tracery of a window, arcs across the sky, flecked at the tips with touches of umber and brown. Gently geometric, soothing and pure in colour, and clear and orderly in composition, the painting is a late-career masterpiece, bringing together so many of the artist's most admired characteristics.

The central baobab – with its bark depicted in fat oily ribbons of pink, and its shadowy clefts in dark lilac – is immense and immovable, and calls to mind another major painting, *The Baobab*

Tree, that was presented to Charles te Water and went on show in 1948 at the *Overseas Exhibition of South African Art* at the Tate in London. The present lot, a later version, plays even more cleverly with scale: despite a distant horizon, steep hillsides, and flat terraces of shifting grasslands, there is nothing to help one judge the central tree's fantastic size. The effect is deceptive and spellbinding.

Already a national and cultural treasure, Pierneef's time was in much demand in the early 1950s: between his lecture duties, interviews, embassy parties, and studio receptions, he had limited time to paint. The modest contemporary market, moreover, meant he had little option but to exhibit widely and regularly. No fewer than eight major shows opened between 1950 and 1952, and gallery-goers were able to enjoy his work in Johannesburg (May

and September 1950), Pietermaritzburg (August 1950), Cape Town (November 1950), Pretoria (September 1951) and Bloemfontein (September 1951 and 1952). His ever-growing reputation culminated in his first honorary doctorate, from the University of Natal, in 1951, and glowing descriptions of his achievements were readily voiced: 'He has contributed to the creation of a distinctly African style of painting with such determination and conviction, and with such accurate perception, that no one who knows South Africa dares deny his work... he has offered... an image of honest clarity, perfect equilibrium and rare artistic pleasure.'¹

1. Professor H M van der Westhuizen of the Department of Afrikaanse en Nederlandse Kultuurgeskiedenis at the University of Pretoria. See P G Nel (ed) (1990) *J H Pierneef: His Life and Work*, Cape Town and Johannesburg: Perskor, page 101.



Henri Matisse drawing a nude model in a Paris studio.



565

Jean Welz

SOUTH AFRICAN 1900-1975

Matisse's Model

signed and dated 1945
oil on panel in the artist's
handmade frame
58 by 47cm

R400 000 - 600 000

LITERATURE

Elza Miles (1997) *The World of Jean Welz*,
Cape Town: Fernwood Press, illustrated in
colour on page 60.

In 1943 Jean Welz moved into the Hugo Naudé Art Centre at 93 Russell Street in Worcester. The change of address ushered in a period of intense creativity. Welz's output ranged from figural studies to geometric abstractions. His technique varied too: from landscapes with showy brushwork to disciplined still-lives and nudes evidencing his preference for precise mark making. The period also saw him refine his austere

yet enigmatic colour palette. Welz frequently painted from life but the source for this "inspired nude"¹ was a 1939 photo by renowned Hungarian expat Brassai showing Henri Matisse in a white coat drawing a nude model in a Paris studio. Welz's composition adopts the vantage of the photographer but excludes Matisse, who has been described as resembling "a scientist striving for a cure for cancer in the laboratory"². Welz's strategy

humanises the anonymous sitter, who bares herself to a grand-scale painting of a nude in an autumn landscape, not the viewer. The outcome is a strikingly contemporary meditation on artifice and agency in nude portraiture.

1. Elza Miles (1997) *The World of Jean Welz*. Cape Town: Fernwood Press, page 49.
2. Alastair Sooke (2014) *Henri Matisse: A Second Life*. London: Penguin Books, unpaginated.



Southern Chinese Provincial Prototype Jar, Yüan or earlier
Irma Stern Trust Collection, accession number 525.

566

Irma Stern

SOUTH AFRICAN 1894-1966

Roses in a Chinese Jar

signed and dated 1948

oil on canvas

50,5 by 38cm

R2 500 000 - 3 000 000

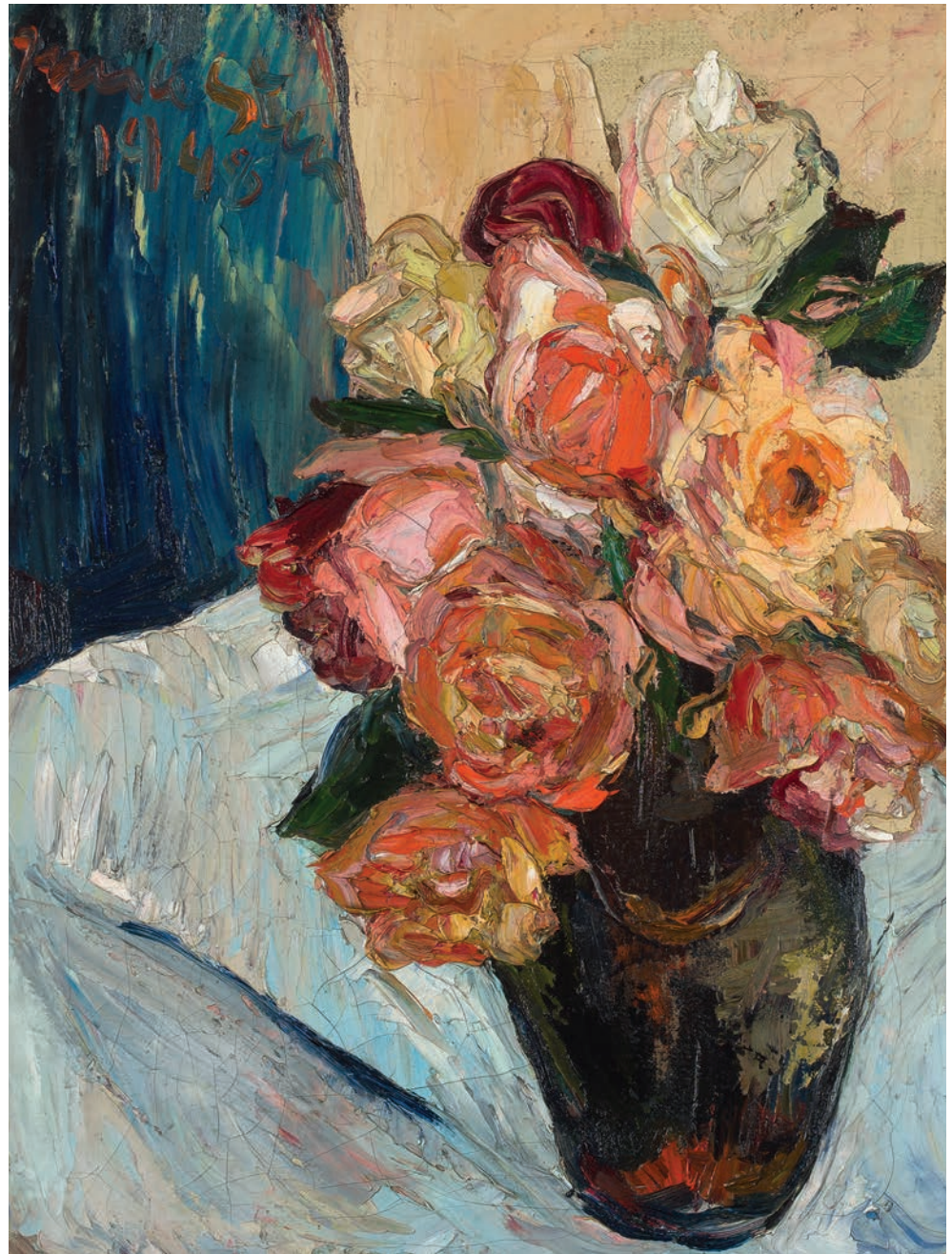
PROVENANCE

Sotheby Parke Bernet South Africa (Pty) Ltd,
Johannesburg, 27 April 1982, lot 173.

Aspire Art Auctions, Cape Town, 3 March 2019, lot 59.
Private Collection.

In the *Catalogue of the Collections of the Irma Stern Museum*, Neville Dubow makes the observation that “the artefacts which (Irma Stern) acquired in the course of her life and which contributed so much to her life style, offer some considerable insight into the nature of her own artistic vision”.¹ This comes sharply into focus when examining her many still lives, particularly those featuring darker vessels from her vast collection of ceramics. Often overlooked due to her exuberant representations of floral arrangements, whose impasto brushwork and commanding colour dominate the viewer’s eye, a closer study of the items that structure her compositions provides an opportunity to build a bigger picture of Stern’s world, not only from the perspective of an artist but of a prodigious collector with eclectic tastes.

The present lot includes a vessel of Chinese origin catalogued with the assistance of Dr I Eckert, of the South African Cultural History Museum, when the extensive inventory of Stern’s collection was formalised at the beginning of the 1970s under the direction of the Irma Stern Trust. In the accompanying item notes Dr Eckert classifies the object as belonging to a group of “multi eared jars from Southern Chinese provincial kilns” dating from the Yüan dynasty or earlier. Described as “folkspottery” whose “destination was everyday use” and “whose shapes are handed down through



innumerable generations”, Eckert notes that these vessels were “potted in two parts with the joint visible at the shoulder”, beneath the ears which were added after potting.²

Covered in a slightly mottled black and green glaze, Stern indicates this uneven surface though her fractured brushwork that gives form to the darkened contours of the jar. The placement of the arrangement in the lower right-hand corner of the picture set against a deep blue background provides

a formal balance where the weight of the painting allows the eye moments of calm in these flat surfaces, and others of expressionist frenzy evident in her ebullient blooms.

Thanks to Dr Kathy Wheeler of The Irma Stern Trust for her assistance in compiling these item notes.

1. Neville Dubow (1971) *Catalogue of the Collections in the Irma Stern Museum*, University of Cape Town, page 5.
2. Southern Chinese Provincial Prototype Jar, Yüan or earlier Irma Stern Trust Collection, accession number 525, page 39.



567

567

Irma Stern

SOUTH AFRICAN 1894-1966

Madeira

signed and dated 1931

ink on paper

39 by 30,5cm

R80 000 - 120 000



568

568

Irma Stern

SOUTH AFRICAN 1894-1966

Three Men Under Trees

signed and dated 1944

mixed media on paper

36,5 by 31cm

R250 000 - 350 000



569

569

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Zanzibar Woman

signed and dated 1945

mixed media on paper

30,5 by 25,5cm

R350 000 - 500 000



© Gerard Sekoto Foundation | DALRO

570

Gerard Sekoto

SOUTH AFRICAN 1913-1993

The Gossips

signed and dated 45
watercolour on paper
32,5 by 36,5cm

R700 000 - 800 000

PROVENANCE

Abram Kesler, and thence by descent
to the current owner.

LITERATURE

Barbara Lindop (1988) *Gerard Sekoto*,
Randburg: Dictum Publishing, illustrated
in colour on page 115.

Gerard Sekoto settled in Cape Town
in 1942. The support and appreciation
he received over the next three years
resulted in the production of "a steady
stream of important work" including
this watercolour.¹ Like other painters of
the thirties generation, notably Gerard
Bhengu and George Pemba, Sekoto
first worked with watercolour before
switching to oil. He discovered the
medium – "to my great delight," stated

Sekoto – while teaching at Khaiso
Secondary School in Pietersburg.² This
limpid and notational medium was
suited to Sekoto's observational style
of painting and fondness for depicting
small groups of friends and intimates
either drinking or gossiping. This lot
showcases his flair at describing the
essentials of an encounter: a raised
hand, a turned head, rapt engagement.
Gossiping, with its suggestion of
community and benign scandal,
remained an important subject for
Sekoto after he forsook watercolour. In
his diaries, Pemba writes how Sekoto had
dissuaded him from using watercolours:

"South Africans prefer solid paint and
effective colour."³ Notable later works in
this style include the oil *Village Gossip*
(1946), now in the collection of the
Johannesburg Art Gallery, as well as a
series of nostalgic oils depicting huddled
groups painted in Paris in 1970.

1. N. Chabani Manganyi (2004) *Gerard Sekoto: I am an African*. Johannesburg: Wits University Press, page 40.
2. Joe Dolby (2005) *Gerard Sekoto: From the Paris Studio*. Cape Town: Iziko South African National Gallery, page 4.
3. Lauren Segal & Paul Holden (2008) *Great Lives: Pivotal Moments*. Johannesburg: Jacana, page 100.

571

Hugo Naudé

SOUTH AFRICAN 1868-1941

Gydo Pass, Ceres District

signed; inscribed with the title on
the reverse

oil on artist's board

22 by 27,5cm

R100 000 - 150 000



572

Hugo Naudé

SOUTH AFRICAN 1868-1941

Namaqualand

signed

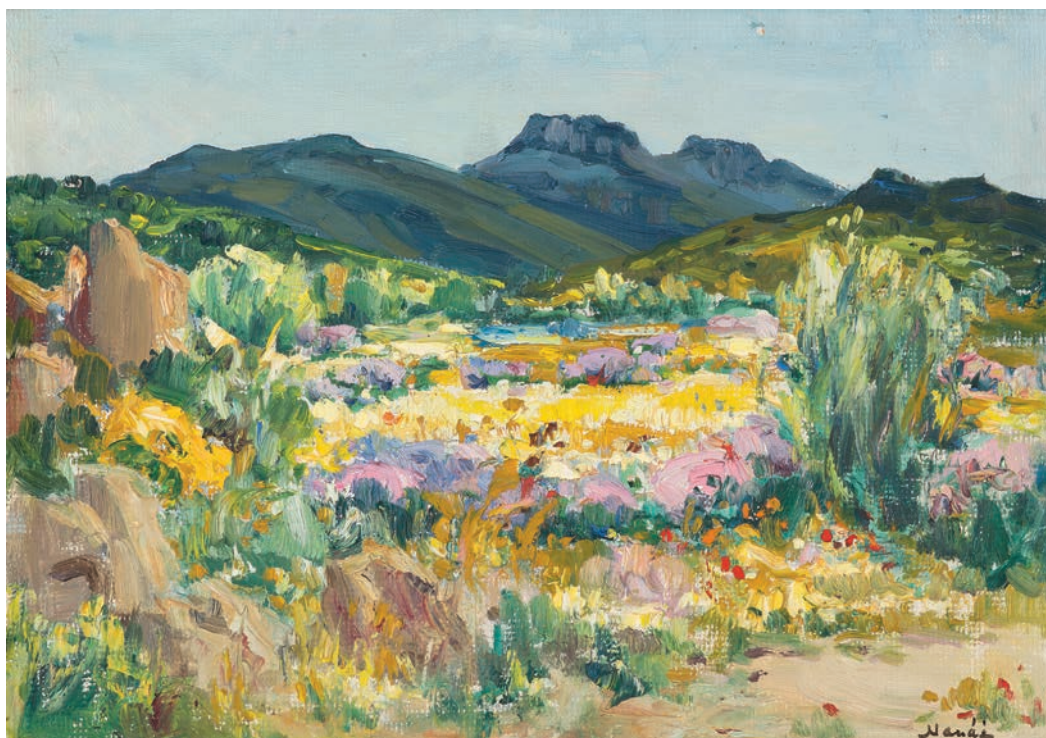
oil on canvasboard

23,5 by 34cm

R120 000 - 140 000

PROVENANCE

F J O'Kennedy, first Principal of
Westcliff Special Secondary School,
and thence by descent.





573

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Sunlit Mountains, Clarens

signed and dated 18; signed on
the reverse

oil on canvas
50,5 by 66cm

R1 500 000 - 2 000 000

PROVENANCE

Aspire Art Auctions, Cape Town,
3 March 2019, lot 43.

Private Collection.

574

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Dennebome, Skemer

signed and dated 1978; signed and
inscribed with the title in English and
Afrikaans on the reverse
oil on canvas
36 by 55,5cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 8 October
2009, lot 292.
Private Collection.



575

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Cattle in an Extensive Landscape

signed
oil on canvas laid down on board
63 by 83,5cm

R140 000 - 180 000

PROVENANCE

Red Teapot Gallery, Stellenbosch,
18 April 2006.
Private Collection.





576

Anton van Wouw

SOUTH AFRICAN 1862-1945

Slegte Nuus

signed, dated 1907 and inscribed 'Joh-burg'

bronze on wooden base
height: 33cm, excluding base;
37cm, including base (2)

R2 000 000 - 3 000 000

LITERATURE

A D Keet Jr (1981) *Briewe van Anton van Wouw aan A D Keet*, Cape Town: Nasionale Pers, illustrated in black and white, unpaginated.

University of Pretoria (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: Butterworth and Co., another cast from the edition illustrated on page 27, plate A5.

Hans Franssen (1982) *Three Centuries of South African Art*, Johannesburg: A D Donker, another case from this edition illustrated on page 327.

A E Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated on pages 53 to 55. Accompanied by a copy of the book, A D Keet Jr (1981) *Briewe van Anton van Wouw aan A D Keet*, Cape Town: Nasionale Pers.

Few, if any, South African sculptures are as eloquent, absorbing and moving as Anton van Wouw's Boer War-era masterpiece, *Slegte Nuus* (*Bad News*). Conceived in 1907, during a hot streak of creativity, the work catches two crestfallen Boer soldiers, broken in body and spirit, but brave and ever-hardy, resigned to the loss of their Republics' independence, or their own impending imprisonment. The moment is heart-breaking and inspirational: one man rests his head on the other, his right ankle snapped and useless, his physical pain buried, and his bandolier empty but for two last rounds; the other's stare is dogged and fixed forward, his soft *veld* hat throwing shadows across his gaunt

face, his rifle temporarily downed, and his expression haunted by suffering. The work is a breathtaking tribute to brotherhood, and an enduring image of courage, grit and patriotism.

This particular casting of *Slegte Nuus* has a compelling provenance. It was ordered directly from Van Wouw by the poet AD Keet in 1926. Remarkably, the logistical arrangements around moving the sculpture from the Nisini Foundry in Rome to Senekal in the-then Orange Free State, via the artist's studio in Doornfontein, are recorded in one side of the correspondence between poet and sculptor. While Keet's notes are lost, 22 letters from Van Wouw were found amongst Keet's papers, and published by the poet's son, in 1981, under the title *Briewe van Anton van Wouw aan AD Keet*. The matter-of-fact correspondence begins on 2 December 1926 and ends on 13 August 1930; all Van Wouw's letters were sent from the artist's home on Sivewright Avenue, except one, dated 14 November 1928, which was written

in Rome. Most importantly, the letters confirm that Keet's casting – and all others of *Slegte Nuus* up to that point – had come from the furnaces of Nisini, at 63 Via del Babuino, a stone's throw from the Spanish Steps.

The present lot arrived at Van Wouw's studio early in January 1927, and was forwarded to Senekal on 9 January. The extraordinary Roman foundrymen and patineurs certainly did justice to Van Wouw's touching figural composition and his staggering attention to detail: note the iron sights on the Mauser rifle, for instance, the crumpled jacket sleeves, the matted beards, holes in soles, and the lizard behind the soldiers, perhaps emboldened by their long, melancholy stillness.

While *Slegte Nuus* remains one of the most recognisable mini-monuments of the Boer War, quality castings are desperately rare: only a handful of irrefutable Roman castings have appeared at auction over the last century.

577

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Extensive Landscape

signed
oil on card
10,5 by 14,5cm

R150 000 - 200 000



578

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Mountainous Landscape

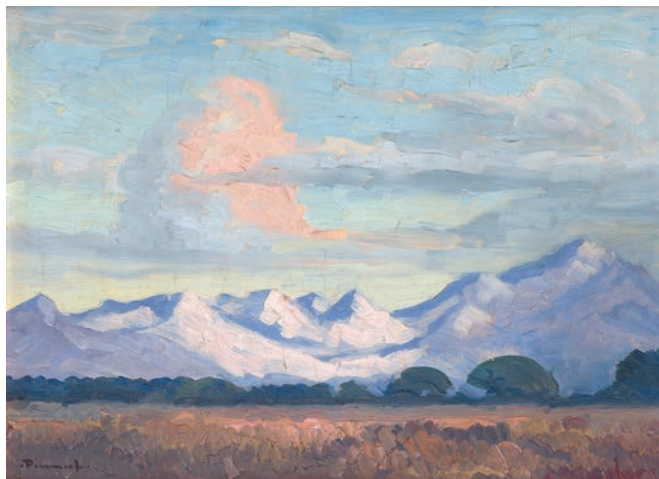
signed
oil on panel
24,5 by 34,5cm

R250 000 - 350 000

PROVENANCE

Miss Amy Barrow, Grosvenor House,
Stellenbosch.

Gifted to the current owner by
Miss Barrow.



579

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Wilgerbome

signed and dated 1925
pastel on paper
40,5 by 49,5cm

R300 000 - 500 000

PROVENANCE

Acquired by the current owner's
father.

LITERATURE

P G Nel (1990) *J H Pierneef: His
Life and his Work*, Cape Town and
Johannesburg: Perskor, a similar
example illustrated in colour and
referenced in text on page 16.





580

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Findlay Farm, Magaliesberg

signed and dated 1924

oil on canvas

60,5 by 90,5cm

R1 200 000 - 1 600 000

Findlay Farm, Magaliesberg is a striking, important work produced in a transformational period in Pierneef's life. Shortly after his divorce from his first wife Agatha in 1924, the artist was commissioned by Mr Johan Schoeman to paint landscapes of the area surrounding Hartbeespoort Dam. He stayed at the Agnes Hotel while he painted. There, in the May of that year, he met a young woman from the Netherlands, May Schoep, who he would

marry six months later. According to his friends, the new relationship released Pierneef from a 'heavy burden', and allowed him to paint with a new gusto and enthusiasm.¹ The current lot catches the artist in this upbeat moment. The painting is an exquisite snapshot of the 1500 hectare farm owned by Mr John Findlay, one of Schoeman's legal advisors, captured in earthy tones and with thoughtful brushstrokes. Some of the ramshackle buildings and barns that

Pierneef showed in the distance were soon to be razed or renovated: Findlay erected a Cape Dutch style family home on the site in 1927 (the choice of style likely inspired by Lady Phillips's high-profile refurbishment of Vergelegen in the early 1920s, as well as the restoration of Groot Constantia in 1926).

1. P G Nel (Ed) (1990) *JH Pierneef: His Life and Work*, Cape Town and Johannesburg: Perskor, page 62.



581
Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Hanging up the Laundry

signed
 oil on canvas
 49,5 by 39,5cm

R180 000 - 240 000

“I have always loved the Mediterranean and many of my paintings and drawings come from there. Moving to Corfu will give me the opportunity to look out of my studio window and find records of my paintings, women hanging up laundry, talking, gossiping and peering out of their windows”

Leanne Raymond (2015) *Eleanor Esmonde-White*, Paarl: Main Street Publishing, page 150.



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582
Maggie Laubser

SOUTH AFRICAN 1886-1973

Mother and Child with Huts and a Cat

signed
 oil on board
 50 by 34,5cm

R350 000 - 500 000

PROVENANCE

Mr and Mrs AJJ de Klerk, Pretoria, purchased from the artist circa 1969. Private Collection.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 339, catalogue number 1461.

Maggie Laubser continuously created portraits throughout her career in a variety of styles and medium. In the present lot, a boldly coloured portrait of a mother and child, she has included other themes that she also favoured: the village landscape, huts, and a cat. Whereas traditional portraiture usually includes a full view of the sitter's face, here, Laubser has hidden the faces – the mother's behind a small hut that she is embracing and the child's behind the tortoise-shell-like fabric of the mother's skirt. In doing so she has allowed them to be anonymous and intriguing. She invites the viewer to create their own narrative about the pair and the symbols by which they are depicted.

583

Maggie Laubser

SOUTH AFRICAN 1886-1973

Shepherd and Sheep

signed and dated 24
oil on canvas laid down
on board
38,5 by 49cm

R1 200 000 - 1 500 000



© The Estate of Maggie Laubser | DALRO

PROVENANCE

Prof Van Hooger, Stellenbosch.
Prof G P J Trümpelmann, Stellenbosch.
Private Collection.

EXHIBITED

South African National Gallery, Cape
Town, S A Women Artists, 1965,
catalogue number 49.
South African Association of Arts
(SAAA) and Rembrandt Witwatersrand
Easter Show, Pretoria, 1964, catalogue
number 44.

LITERATURE

Dalene Marais (1994) *Maggie Laubser:
Her Paintings, Drawings and Graphics*,
Johannesburg: Perskor, illustrated in
black and white on page 198, catalogue
number 611, with the titles *Figure in*

*a Landscape; Shepherd, Sheep, Cloud
and Seascape with Boats; Shepherd;
Skaapwagter.*

On 21 February 1956, Maggie Laubser
participated in a radio talk on the
Afrikaans Service of the SABC where she
spoke about her youth. In this segment
she specifically mentions Ou Booï, the
subject of this present lot:

*I almost forgot one of the most
important characters on the farm – ‘Ou
Booï’, the Bushman who was our shepherd.
He told me many stories of the pioneering
days in Bloemfontein, which is where he
came from. I had enormous respect for
the strangely dignified quality of Ou Booï,
with his patchwork trousers, his threadbare
green coat and ostrich feather in his hat.*

*You have often met Ou Booï already, as
he has been a model for me on several
occasions.¹*

Laubser returned from Europe to
her family’s farm in 1924 and produced
numerous paintings of Ou Booï in his
trademark outfit, which often also
included a red kerchief tied around his
neck and tucked into the top of his shirt.
As with another portrait of him (*The
Old Shepherd*, sold with Strauss & Co on
16 October 2017), it seems as though
Laubser has again swapped out the
ostrich feather for another adornment
– as evidenced by two reed-like stalks
emerging from the front of his hat. In
the present lot, Ou Booï, positioned
in front of Laubser’s signature puffy
cloud that is giving way to a warm

sunset, is tending to his small flock of
sheep. Positioned just off centre of the
painting, he leans heavily on his wooden
shepherd’s staff, which cuts diagonally
through the middle of the picture plane.
Laubser’s focus on the staff – both here
and in other paintings on this theme – is
reminiscent of early representations of
the Good Shepherd, where the crook
was the shepherd’s distinguishing
attribute.² This figure was a beloved motif
in Laubser’s works and her depictions of
him were often a combination of spiritual
message (she was a devout Christian
Scientist) and reality.

1. Muller Ballot (2016) *Maggie Laubser:
A Window on Always Light*, Stellenbosch: Sun
Press, page 293.
2. *Ibid*, page 182.

584

Conrad Theys

SOUTH AFRICAN 1940-

Peace and Tranquility

signed and dated 2006; signed, dated
and inscribed with the title on the
reverse

oil on canvas
60 by 75cm

R100 000 - 150 000

"Conrad Theys reveals versatility
in his work that knows no limits.
During his artistic career he not only
painted in oils, but mastered pastels,
watercolours and all forms of graphic
arts. About artistic medium he notes:
'I prefer oil because it is so plastic,
but I still use a brush and stretched
canvas, because I enjoy the almost
living quality of the bristles and the
way the brush gives way. To me it is
like music!'"

Alexander Duffy (2010) *The Art of Conrad
Theys: Soul of the Land*, Stellenbosch:
Stellenbosch Art Gallery, page 33.



585

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bethel Farm, near Kroonstad

signed

oil on canvas
29,5 by 34,5cm

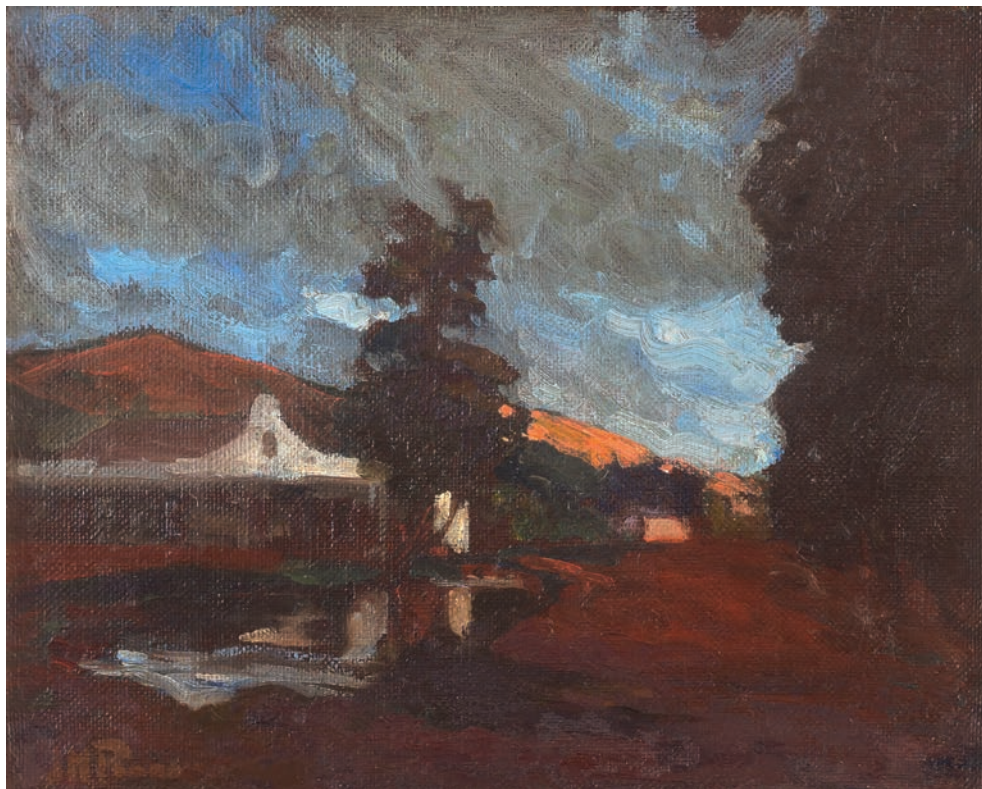
R180 000 - 240 000

PROVENANCE

A gift from the artist to Willem Johan
Simon Klomp, Dominee of the N G
Kerk, Kroonstad, 1914-1944.
Thence by descent to the previous
owner.

Strauss & Co, Cape Town, 7 March
2011, lot 226.

Private Collection.





586

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Elephant Castle, Selati Rivier,
Phalaborwa*

signed and dated 45; inscribed with the title on the stretcher and inscribed with the artist's name, the title and the medium on a Johans Borman Fine Art label adhered to the reverse
oil on canvas
60,5 by 76cm

R1 800 000 - 2 400 000

PROVENANCE

Johans Borman Fine Art, 2006.
Private Collection.

The Selati river flows into the Kruger National Park from the west, joining the Olifant's River at the border of the present-day Limpopo and Mpumalanga provinces. The present lot was painted near the intersection of these two rivers outside Phalaborwa, with the title referring to one of the distinctive rocky outcroppings that dot the lowveld landscape.

Rich in natural mineral resources, the area was mined for its copper and iron ore deposits over a thousand years ago; with archaeological evidence of the remains of smelting ovens found in the surrounding granite hills. Soon after

this painting was executed, phosphates were discovered and the mining town of Phalaborwa was established in 1957.

Painted in the monumental style he mastered during the Station Panels years of the early 1930s, Pierneef staggers his pictorial planes, leading to an overall sense of grandeur. Inspired by geometric proportions, Pierneef developed an inimitable visual language. His "knowledge of structure resulted in attempts to form a deeper understanding of the world rather than its appearance alone." "What is a landscape?" he would muse, asking "Is it the rough upper surface of the earth or is it the effect of its internal construction?"¹

This philosophical outlook is most notably achieved in his synthesis between the land and the sky, where

once fleeting clouds build into monuments, anchoring and balancing the weight of his compositions. Pierneef's clouds can be found in the poetry of C M van der Heever who writes:

"And so the tension builds in the summer's day. Far in the West there are some thunder heads. At first the feathery tips are just visible on the other side of the haze, but then the white curves billow out, column after column, until the ends of the earth are surrounded by the snow white beacons which reign peacefully over the wide open space of the veld"²

1. P G Nel. (1990) *J H Pierneef: His Life and Work*, Johannesburg and Cape Town: Perskor, page 157.

2. *Ibid.* Page 149.

587

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Untitled (Three Figures)

signed and dated 1966 on the reverse
carved, painted and incised wood
panel

91 by 60,5cm

R100 000 - 150 000



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588

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Abstract Figures

signed and dated 68
oil on canvas laid down on board
70 by 90,5cm

R150 000 - 200 000



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© The Estate of Cecil Skotnes | DALRO

589

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Matriarch

signed; inscribed MATRIACH [sic] on the frame, and bears a South African National Gallery label, dated 1995 and inscribed with the title on the reverse
carved, painted and incised wood panel, in the artist's handmade frame
123 by 121cm

R300 000 - 500 000

EXHIBITED

South African National Gallery, Cape Town, *Retrospective Exhibition*, 1996, to celebrate the artist's 70th birthday.

590

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Verlate Straat En Donkiekar,
Winter, Distrik Ses (Williamsstraat)*

signed and dated 1990
oil on canvas
42 by 67,5cm

R200 000 - 300 000

PROVENANCE

From the artist's collection and thence
by descent.
Stephan Welz & Co, Cape Town,
6 October 2010, lot 640.
Private Collection.



591

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*The Slopes of Devil's Peak from
District Six, Cape Town*

signed and dated 1965; signed and
inscribed with the title on the reverse
oil on board
26,5 by 50cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 9 March 2009,
lot 100.
Private Collection.



592

François Krige

SOUTH AFRICAN 1913-1994

*Bokkoms Drying in the
Old Harbour, Hermanus*

signed and dated 41
oil on canvas laid down on board
38 by 47cm

R140 000 - 160 000





593

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Fishing Boats, Hout Bay

signed and dated 1942
oil on canvasboard
44,5 by 59cm

R2 000 000 - 3 000 000

EXHIBITED

Schweickerdt, Pretoria, December 1943,
catalogue number 6.

The artist's compositional vantage point invites the viewer to approach the beach at eye level, past strewn kelp drying in rhythmic linearity, to a pair of sculptural fishing boats, backed by a row of coastal houses that provide vivid flashes of red, orange, green and cream paint against the mountain behind. The overcast scene is enlivened by selective lighting which allows a warm wash of light to fall on the sand in the fore and middle grounds,

further illuminating the purple mountain behind with gentle lime green highlights.

Typical of his mature paintings and with stylistic similarities to *Kaap Bloubergstrand*, which was sold in November 2020 for R2,6 million, the artist employs precise draftsmanship with characteristic tonal harmonies and compositional balance.

Hout Bay was a popular subject with many 20th century South African painters, including Terence McCaw, Freida Lock, Francois Krige, David Botha and Robert Broadley, generally featuring the conventional sea view, perhaps with

some fishing boats in the foreground. Pierneef does an about turn on this subject by facing inland across the beach to the mountains beyond. It is interesting to note that many of Pierneef's Cape paintings are atypical in that he sought alternative views to record familiar scenes.

This dramatically lit composition engages the viewer in quiet contemplation and reverie, capturing a serene moment in contrast to global events in 1942 when the world was at war.



594

594

Alexis Preller

SOUTH AFRICAN 1911-1975

Cone Shell

signed
oil on panel
17,5 by 13,5cm

R140 000 - 180 000

PROVENANCE

The Late Peter and Regina Strack Collection.

A Peter and Regina Strack Collection label with artwork details and accession number adhered to the reverse.



595

595

Alexis Preller

SOUTH AFRICAN 1911-1975

Constellation

signed and dated '66
mixed media
59 by 49cm

R650 000 - 850 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 128.

LITERATURE

Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing, illustrated in black and white on page 221.

Constellation, a work that Alexis Preller included in his 1972 Retrospective at the Pretoria Art Museum, is a low relief made of gesso, oil and gold leaf on wood. Its spiralling galactic allusions are set against stylised stars and circular motifs which dominate the body of work he produced during this period. Earlier, solar discs and astronomical allusions were integrated into Preller's major commissions such as *All Africa* in the mid-fifties and *Discovery* in the early sixties: in these, the stellar images were iconic, graphic representations. After these commissions and by the mid-1960s, Preller had embraced a more abstract painterly quality in a series focusing on astronomical themes. Strong circular motifs, which suggest mythological solar and stellar iconography, dominate complex works such as *Gold Temple* (1965), *Temple of the Sun* (1966), *Helios* (1965) and the gestural *Phaeton's Chariot* of 1967. Preller introduces gold leaf

into the paintings of this period, not solely for its ornamental value but also metaphorically as a symbol of light itself as, in many cultures, gold has alluded to the divine light of spirituality. Gold has distinct associations with the solar discs of Egyptian art, the radiance of enlightenment within Buddhism and was traditionally used in depicting halos within Christian iconography. The potential garishness of the gold in Preller's work was tempered by thin washes of paint allowing it to become more elusive, less brassy. The swirling relief-like physicality in *Constellation* catches the light and evokes a fragment, a decorative architectural piece broken off some mythical temple structure. Preller's experimentation with the high relief gesso is a tantalising precursor to his experimentation with his innovative intaglios of the late 1960s and into the 1970s.

Karel Nel

596

Alexis Preller

SOUTH AFRICAN 1911-1975

The Blue Fish

signed and dated '48; inscribed with 'Coral Fish' and no.4 in on the reverse, further inscribed with the artist's name on a Strydom Gallery label adhered to the reverse
oil on canvasboard
13,5 by 19,5cm

R100 000 - 150 000

LITERATURE

Esmé Berman and Karel Nel (2009)
Africa, the Sun and Shadows, Volume II, Collected Images, Johannesburg: Shelf Publishing, illustrated in black and white on page 85.



597

Alexis Preller

SOUTH AFRICAN 1911-1975

Abstract Janus

oil on canvas
67,5 by 74,5cm

R600 000 - 800 000

PROVENANCE

The Alexis Preller and Guna Massyn Collections, thence by descent to Guna's brother.
Strauss & Co, Cape Town, 17 March 2014, lot 710.
Private Collection.

"Janus was the god of beginnings and transitions in Roman mythology and presided over passages, doors, gates, and endings, as well as in transitional periods such as from war to peace. He was usually depicted as having two faces looking in opposite ways, one towards the past and the other towards the future."

GreekMythology.com © Copyright 1997-2021, <https://www.greekmythology.com/Myths/Roman/Janus/janus.html>, accessed 26 February, 2021.



598

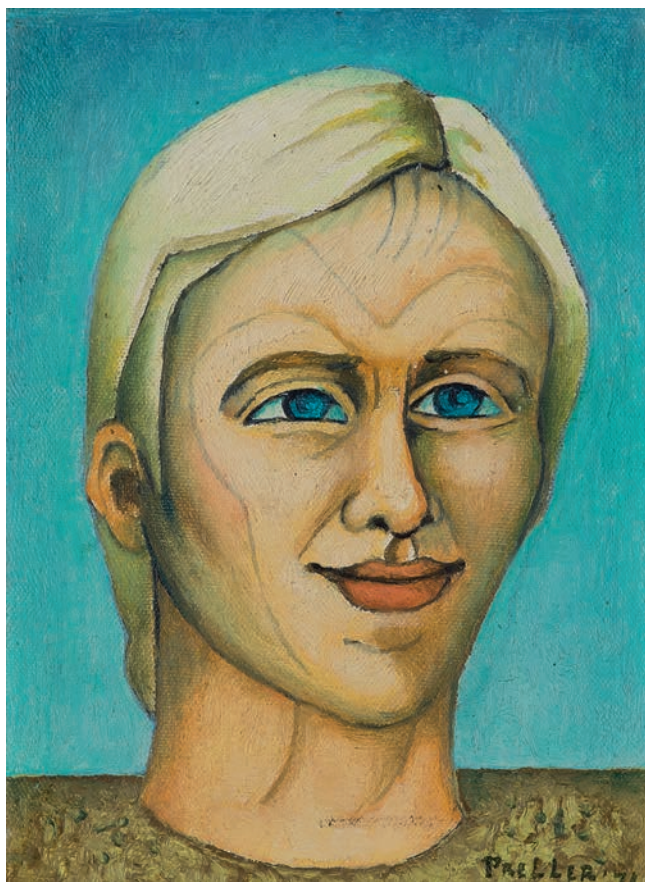
Alexis Preller

SOUTH AFRICAN 1911-1975

Portrait of Guna

signed and dated '71
oil on canvas laid down on board
14,5 by 11cm

R100 000 - 150 000



599

Claude Bouscharain

SOUTH AFRICAN 1922-2020

Japanese Helmet

signed and dated 74 on the reverse,
a label with the artist's name, the
title and the medium adhered to the
reverse and inscribed with the title on
the stretcher
acrylic on canvas
76 by 86,5cm

R80 000 - 120 000

LITERATURE

Bruce Arnott (1977) *Claude
Bouscharain*, Cape Town: Struik
Publishers, illustrated in colour on
page 56, figure 37.



600

Robert Hodgins

SOUTH AFRICAN 1920-2010

Man in a Lighted Doorway

signed, dated 2004, inscribed with
the artist's name, the title and the
medium on the reverse

oil on canvas

60 by 60cm

R250 000 - 300 000



601

Robert Hodgins

SOUTH AFRICAN 1920-2010

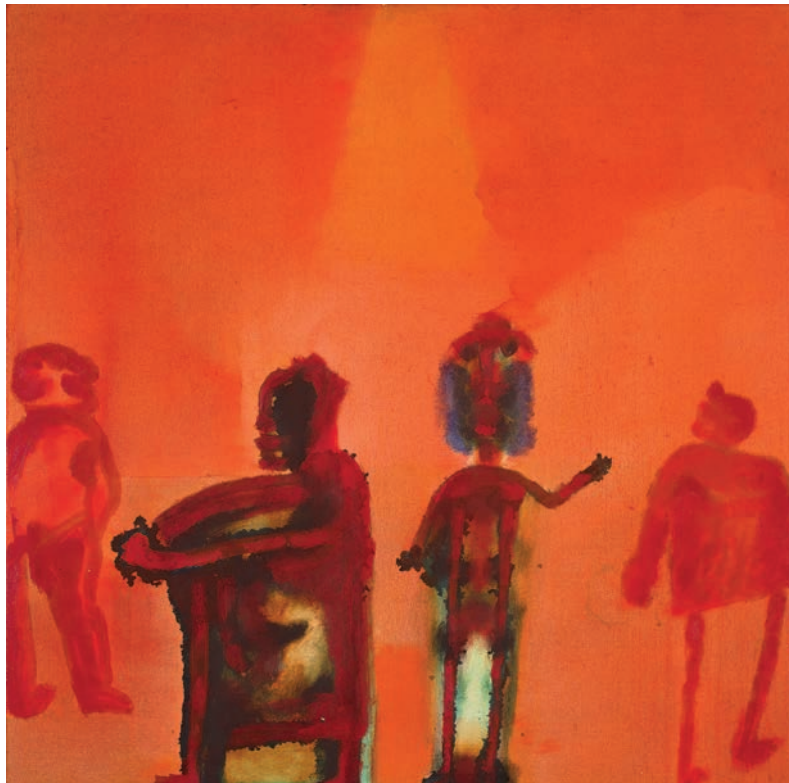
Actors and Stage Hands

signed, dated 2003/4, inscribed with
the artist's name, the title and the
medium on the reverse

oil on canvas

90 by 90cm

R400 000 - 600 000





602

© The George Pemba Trust | DALRO



603



604

602

**George Milwa Mnyaluzu
Pemba**

SOUTH AFRICAN 1912-2001

Combat

signed and dated 61; inscribed with the title on the reverse
oil on canvas laid down on panel
37 by 52,5cm

R300 000 - 500 000

603

Robert Hodgins

SOUTH AFRICAN 1920-2010

Three Bathers

signed with the artist's initials and dated 1955; inscribed with the artist's name, date and title on a Michael Stevenson label adhered to the reverse
oil on board
58,5 by 90cm

R250 000 - 350 000

PROVENANCE

Michael Stevenson Gallery, 2005.
Private Collection.

604

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

**The Dance - Vilankulos -
Mozambique**

signed with the artist's initials and dated '03; signed, dated and inscribed with the title on the reverse
oil on canvas
79,5 by 69cm

R100 000 - 150 000

605

Walter Battiss

SOUTH AFRICAN 1906-1982

Figures

signed
oil on canvas
63 by 75cm

R250 000 - 350 000

606

Walter Battiss

SOUTH AFRICAN 1906-1982

*Water Carriers, recto;
Five Figures, verso*

signed
oil on canvas
40 by 35cm

R180 000 - 240 000

607

Walter Battiss

SOUTH AFRICAN 1906-1982

Figures and Windmill

signed
oil on canvas
34,5 by 39cm

R150 000 - 200 000



605



606



607

608

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

Poinsettia and Lilies

signed
oil on canvas
81,5 by 82cm

R400 000 - 600 000

PROVENANCE

Ashbey's Galleries, Cape Town,
22 April 2010, lot 265.
Private Collection.



608

609

Peter Clarke

SOUTH AFRICAN 1929-2014

Cockerel

signed and dated 1.6.1960
oil on board
51,5 by 44cm

R300 000 - 500 000

PROVENANCE

Acquired from the artist by the
current owner.

This monumental image, painted with simplified geometric forms in a vibrant palette, creates a flattened picture plane through which the motif of the cockerel emerges dramatically. Clarke's stylistic simplification of subject was a result of his prolific practice of sketching, refining the subject and distilling its essence. This, in conjunction with his abundant relief printmaking production, fostered a distinctive and immediately recognisable style.

The iconic image, enhanced by an impasto application of paint with sgraffito detailing, further imbues the subject with symbolic significance. Clarke's early book collection included exponents of European modernism, including Picasso, which influence can be seen in the background brushwork and the dramatic Cubist geometric shapes. Clarke would also have been aware of the deployment of the cockerel as a symbol of male vitality and potency.



609

© The Estate of Peter Clarke | DALRO

610

Erik Laubscher

SOUTH AFRICAN 1927-2013

Vollemaan (sic) Kouebokkeveld

signed and dated '85; signed, dated and inscribed with the title on the reverse, further inscribed with the artist's name, the date and the title on a Johans Borman Fine Art Gallery label adhered to the reverse
acrylic on canvas
89 by 116cm

R250 000 - 350 000

EXHIBITED

SMAC Art Gallery, Stellenbosch,
Erik Laubscher: A Major Retrospective Exhibition, 5 December 2009 to 25 February 2010.

LITERATURE

Hans Franssen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, illustrated on page 191.



611

Erik Laubscher

SOUTH AFRICAN 1927-2013

Stoppellande

signed and dated '95; signed, dated and inscribed with the title on the reverse
oil on canvas
62,5 by 79,5cm

R120 000 - 160 000

PROVENANCE

Strydom Gallery, George.
Private Collection.





612

Erik Laubscher

SOUTH AFRICAN 1927-2013

Eggs and Gasket

signed and dated 79
acrylic on canvas
122,5 by 79cm

R250 000 - 350 000

PROVENANCE

Property of a Collector.

EXHIBITED

SMAC Art Gallery, Stellenbosch, *Erik Laubscher: A Major Retrospective Exhibition*, 5 December 2009 to 25 February 2010.

LITERATURE

Hans Fransen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC, illustrated in colour on page 148.

Erik Laubscher established his reputation with his confident still lifes of the 1950s. Throughout his long career and its many stylistic deviations he would return to the challenge of rendering objects in space. This trio of vibrant works – lot 613 and lot 614 are from 1970, and lot 612 is from 1979 – derive from his confident middle period. The composition of these lots owes a great deal to formal innovations Laubscher developed while painting the Cape's

natural landscapes in the later 1960s. The artist strove to portray the essential characteristics of his subjects using flattened perspectives, simplified forms and expressive bands of undifferentiated colour. The simplification of the formal elements of his compositions into what Esmé Berman characterised as “hard-edge undulating zones” produced an expanded sense of space.¹ Laubscher wanted to exceed the bounds of the frame. To this end he continued painting



613

Erik Laubscher

SOUTH AFRICAN 1927-2013

Still Life: Homage to Marsden Hartley, recto; Buildings, verso

signed and dated 70
acrylic on canvas
122 by 78,5cm

R250 000 - 350 000

PROVENANCE

Property of a Collector.

LITERATURE

Heine Toerien and Georges Duby (eds) (n.d.) *Our Art 3*, Pretoria: Foundation for Education, Science and Technology, illustrated on page 109, figure IV.

on the side of his stretched canvases. He also experimented with new materials, in 1964 opting to switch from oils to acrylic. “With oils I found the predominance of texture defeating the way I wanted to convey objective space, they flatten the painting too much,” he explained. “Acrylics are water soluble, you can work much quicker with them, and much more smoothly.”² The assuredness with which he laid down the large areas of undifferentiated colour in these lots,

chiefly blue, orange, red and black, is thrilling. The outcome is a series of immersive and sensual descriptions of everyday forms. Laubscher’s wit is evident. His juxtaposition of eggs and gasket, for example, is atypical for a genre characterised by its familiar repertoire of things.

1. Esmé Berman (1993) *Painting in South Africa*. Cape Town, Southern Books: page 216.

2. Stephen Gray (1970) ‘Erik Laubscher and Landscape, *Lantern*, March, page 19.

614

Erik Laubscher

SOUTH AFRICAN 1927-2013

Abstract Still Life

signed and dated 70; signed and
inscribed with the title on the reverse
acrylic on canvas
122 by 79cm

R250 000 - 350 000**PROVENANCE**

Property of a Collector.

LITERATURE

Hans Franssen (2009) *Erik Laubscher:
A Life in Art*, Stellenbosch: SMAC,
illustrated in colour on page 150.



615

Erik Laubscher

SOUTH AFRICAN 1927-2013

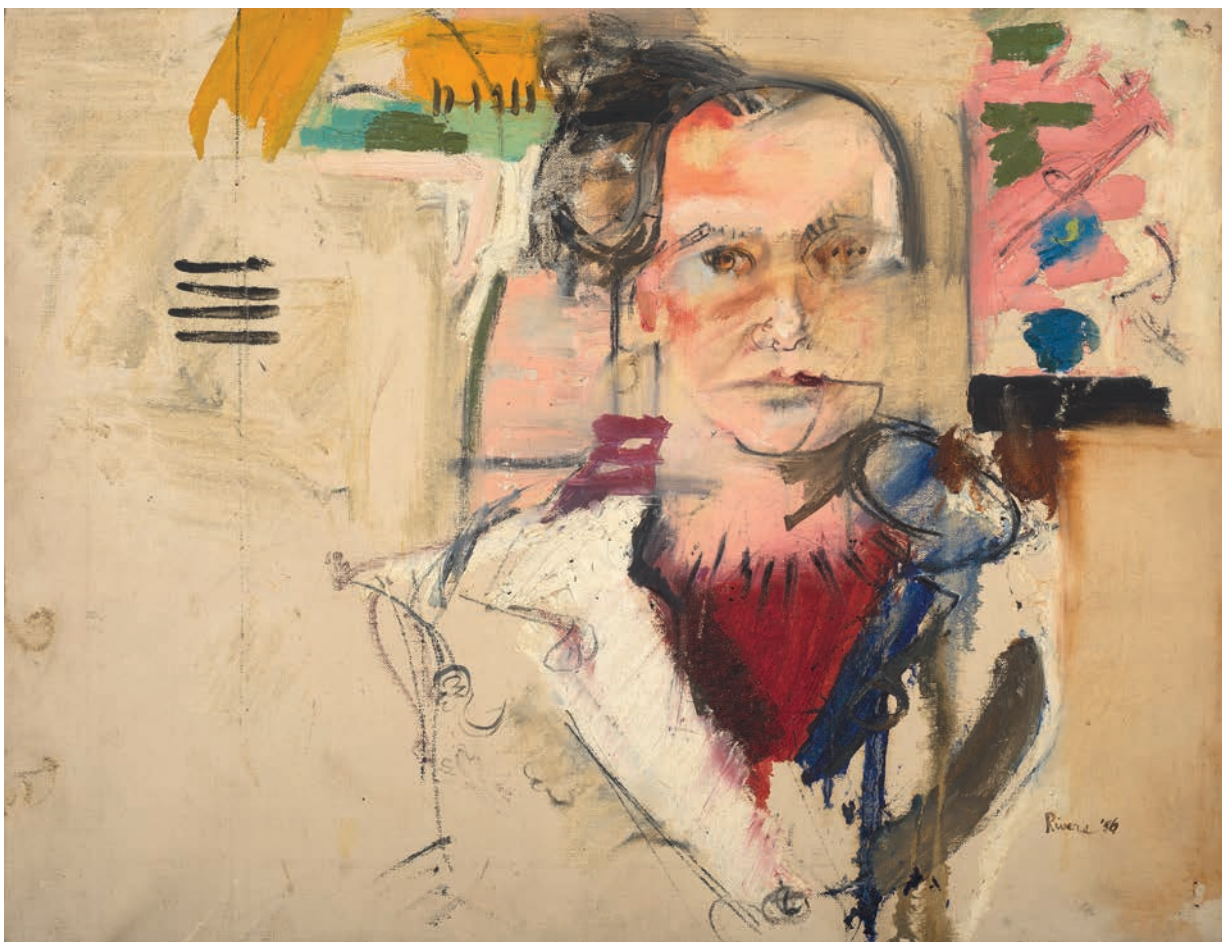
Summer Landscape, Greyton, Cape

signed and dated 77; inscribed with
the title on the reverse and a South
African Association of Arts label
adhered to the reverse
acrylic on canvas
87,5 by 114,5cm

R300 000 - 500 000**PROVENANCE**

Property of a Collector.





616

Larry Rivers

AMERICAN 1923-2002

Head of Molly

signed and dated '56
oil on canvas
45,5 by 59,5cm

R200 000 - 300 000

PROVENANCE

Tibor de Nagy Gallery, New York.
Art Lending Service of the Museum
of Modern Art, inventory number
LS-567-339.
Private Collection.
Joe Wolpe Gallery, Cape Town.
Property of a Collector.

EXHIBITED

The Hudson River Museum, New
York, Art in Westchester from Private
Collections, 24 September to 2
November 1969, catalogue number 122.

Born in the Bronx, NY, Yitzroch Loiza
Grossberg changed his name when he
was seventeen to Larry Rivers. Studying
music at the prestigious Juilliard School
where he befriended Charlie Parker and
Miles Davis, Rivers was a jazz saxophonist
before he became a visual artist. Later
however, he would come to be regarded
as an enfant-terrible of the New York
art scene whilst laying the foundations
for America's next great contribution to
twentieth century modernism - Pop Art.

In the late 1940s Rivers trained
under the abstract expressionist, Hans
Hofmann, before making a radical about
turn in the 1950s towards figuration.

To date, Post-War American painting
had largely been characterised by
its departure from any traditional
'representation', with abstraction
becoming the primary subject of the
work driven by bold, loose, expressionist
brushwork.

Rivers would abandon what he felt
had become the conceptual orthodoxy
of Abstract Expressionism practiced by
his peers Jackson Pollock and Willem
de Kooning, reinstating the figure as
a subject in his work. The present lot
is an early example of this key historic
moment where the perceptual field of
modernism was once again blown open
by Rivers' experiments with a new set of
representational possibilities.

Possibly a study for a larger work,
The Four Mollys executed a year later in
1957, *Head of Molly* is an intimate portrait
of his lover at the time. Fusing prosaic

realism into an otherwise abstracted
field, this period of Rivers' work would
declare of new era of painting where
form and surface would no longer be the
sole concern of a generation of artists
constantly looking for ways to express
the changing world around them.

Best understood as a transition
between the two extremes of non-
representational and figurative painting,
Andy Warhol famously declared that
"Larry's painting style was unique - it
wasn't Abstract Expressionism and it
wasn't Pop, it fell into the period in
between. But his personality was very
Pop".¹

1. 2013 Larry Rivers Foundation, <http://www.larryriversfoundation.org/bio.html>, accessed 1 March 2021.

This work has been authenticated by the
Estate of Larry Rivers.

617

Ellen Thesleff

FINNISH 1869-1954

Blomme

signed and dated 36; inscribed with
the artist's name, the date and the
title on a label adhered to the reverse
oil on canvas
54 by 44cm

R100 000 - 150 000



618

Henry Moore

BRITISH 1898-1986

Two Women

signed and dated 79
mixed media on paper
26,5 by 33,5cm

R300 000 - 500 000





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619

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Five Figures

carved, painted and incised wood panel

89,5 by 122cm

R200 000 - 300 000

PROVENANCE

Gifted to the current owner by the artist.

Preparatory drawing on the reverse.



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620

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Three Figures (Puppets)

carved, incised and painted wood

244 by 121,5cm

R300 000 - 500 000

PROVENANCE

Gifted to the current owner by the artist.

621

Walter Battiss

SOUTH AFRICAN 1906-1982

Nudes

signed
oil on board
36 by 51 cm

R200 000 - 300 000

PROVENANCE:

Michael Stevenson Gallery, 2006.
Private Collection.



622

Walter Battiss

SOUTH AFRICAN 1906-1982

The Last Supper

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

R250 000 - 350 000

PROVENANCE

Private Collection Murray
Schoonraad.

LITERATURE

Karin Skawran (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 94.





623

623

Christo Coetzee

SOUTH AFRICAN 1929-2000

Overlay of Heads

signed and dated 86
mixed media on board, with
Perspex overlay
122 by 120,5cm

R100 000 - 150 000

624

Christo Coetzee

SOUTH AFRICAN 1929-2000

After Japan

signed, dated 1960 and inscribed
with the title on the reverse
mixed media and collage on canvas
152 by 104 by 12cm

R250 000 - 350 000

PROVENANCE

Galerie Stadler, Paris.
Anthony Denney, London.
Michael Stevenson and Deon Viljoen,
Cape Town.

EXHIBITED

Galerie Stadler, Paris, *Christo Coetzee*, solo
exhibition, September 1961.
Irma Stern Museum, Cape Town, *Christo
Coetzee: Paintings from London and Paris:
1954–1964*, 20 September to 13 October
2001.
Sandton Art Gallery, Johannesburg
*Christo Coetzee: Paintings from London
and Paris: 1954–1964*, 24 October to
17 November 2001.
Standard Bank Gallery, Johannesburg,
*The Safest Place is the Knife's Edge: Christo
Coetzee (1929–2000)*, 5 October to
1 December 2018.

LITERATURE

Michael Stevenson and Deon Viljoen
(2001) *Christo Coetzee: Paintings from
London and Paris: 1954–1964*, Cape Town:
Fernwood Press, illustrated in colour on
page 39.



624

Wilhelm van Rensburg (2018) *The Safest
Place is the Knife's Edge: Christo Coetzee
(1929–2000)*, Johannesburg: Standard
Bank Gallery, illustrated in colour on
page 68.

The present lot, *After Japan*, is arguably
one of the most important works Christo
Coetzee painted after his sojourn in
that country, and speaks of his close
association there with the Gutai group of
post-war avant-garde artists in 1959/60.
This work is essentially a synthesis
of Coetzee's indefatigable search for
innovation in his artistic practice. Back in
Paris, he drew on the theories of Michel
Tapié de Celeyran, who coined the terms
Art Autre and *l'Art Informel* to describe
European abstract expressionism of
the late-1950s, as well as on his own
experience of the materiality of the
paint medium he learned from the
Gutai artists. The thick paint and gestural
nature of the brush strokes in the present
lot attest to this vigorous physical
embodiment of the medium. However,

Jiro Yoshihara, the founder of the Gutai,
argues that Christo's painting 'which at
a glance seems so baroque, is in effect
motionless and still.'¹ Reviewing the 1961
exhibition – Coetzee's second at Galerie
Stadler, the first with Lucio Fontana
having been in 1959 – Francis King
maintains that each of Coetzee's non-
representational works 'has the quality of
a bas-relief, time-eroded and weather-
battered like carvings on a building. In
his use of a medium which forces him to
paint in depth, he seems to have found
a boldness and even ferocity which
make an infinitely more potent assault
on the eye than the careful contrivances
of his earlier period.'² *After Japan*
indeed constitutes a huge milestone in
Coetzee's long artistic career.

1. Michael Stevenson and Deon Viljoen (2001)
*Christo Coetzee: Paintings from London and
Paris, 1954–1964*, Cape Town: Fernwood
Press, page 29.
2. *Ibid*, 27 and 28.



625

Dylan Lewis

SOUTH AFRICAN 1964-

Resting Cheetah III S224

2004

signed, numbered S224 and 1/12 and stamped with the Ingwe Editions foundry mark
bronze with a brown patina
height: 36cm; width: 236cm

R900 000 - 1 200 000

LITERATURE

Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 165.

EXHIBITED

Everard Read, Johannesburg Booth, ART LONDON4, London, June 2004.

Dylan Lewis has prodigiously explored the feline form within his artworks. While he has sculpted smaller cats, his main focus has been on large predators: lions, cheetahs, and leopards. These cats embody a metaphorical quality for Lewis, he feels that they are 'the ancient guardian of the wilderness, repository of elegance, sensuality and power'¹ and he has rendered them performing many

different activities of their daily lives such as hunting, playing, stretching and, here, resting. Their lithe bodies are richly textured, echoing the wildness of the natural landscape, and one can often find the artist's own fingerprints within the animal's fur.

1. Dylan Lewis in Laura Twiggs (ed) (2006), *Forces of Nature: The Sculpture of Dylan Lewis*, Pardus Publishing, page 42.



626



627

626

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Cattle Branding

signed

oil on board

110 by 218cm

R900 000 - 1 200 000

627

Zakkie Eloff

SOUTH AFRICAN 1925-2004

Zebra in an Extensive Landscape,
triptych

each signed

oil on canvas

each 110 by 173cm (3)

R150 000 - 200 000

END OF SALE



William Kentridge, *Untitled Drawing for Mango Groove Music Video (Crowd and Megaphone on Pylon)* R 800 000 - 1 200 000

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Artist Index

by Lot Number

Allwright, S **504**
Amaler-Raviv, A **512**
Bailey, B **502**
Banksy **539**
Battiss, W **451, 605, 606, 607, 621, 622**
Bell, D **529, 530**
Blignaut, B **513**
Boonzaier, G **409, 410, 545, 546, 547, 574, 590, 591**
Booyens, J **514**
Bosch, E **449**
Boshoff, A **437, 438, 575, 626**
Botha, D **411, 412, 420**
Bouscharain, C **599**
Bowler, T **559, 560**
Brainwash, M **535, 537, 538**
Büchner, C **431, 432, 548, 549**
Chaloner, K **515**
Clarke, P **446, 461, 462, 609**
Coetzee, C **447, 553, 557, 623, 624**
Cohen, S **505**
Cullberg, T **516**
de Jongh, T **401, 544**
Delaney, A **466**
Dooh, J M **495**
du Toit, P **413, 414, 415**
Eloff, Z **627**
Esmonde-White, E **425, 581**
Fourie, A **489**
Glenday, K **479**
Higgs, C **439**
Hindley, M **492, 493**
Hlungwani, P **522**
Hodgins, R **508, 509, 510, 511, 600, 601, 603**
Hoffmann, R **471, 472, 473, 474, 475**
Hugo, P **490, 491**
Jaroszynska, K **463**
Kabiru, C **481**
Kentridge, W **500, 501, 531, 532, 533, 534**
Khumalo, T **521**
Klar, O **440**
Krenz, A **441**
Kreutzfeldt, D **520**
Krige, F **554, 592**
Kusama, Y **536**
Langa, M **528**
Laubscher, E **408, 426, 445, 555, 610, 611, 612, 613, 614, 615**
Laubser, M **556, 582, 583**
Legae, E **562**
Lewis, A N **436**
Lewis, D **456, 625**
Lipshitz, I **454**
Mabulu, A **503**
Mahlangu, E **519**
Mahlangu, S **457, 458**
Makamo, N **523, 524, 525**
Maluka, M **498, 499**
Masilo, M S **477**
Mathison, M **478**
Matisse, A H **464**
McKean, M **507**
Meintjes, J **433, 434, 452**
Meyer, W **418, 419**
Mgoboza, S **484**
Mntambo, N **487**
Modisakeng, M **482, 483**
Moore, H **618**
Musgrave, O **455**
Naudé, H **402, 403, 405, 543, 571, 572**
Ndzube, S **486**
Ngobeni, B **497**
Niemann Jnr, H **435, 604**
Oerder, F **407**
Ogunbanwo, L **480**
Oussou, T **496**
Page, F **444**
Payne, M **476, 506**
Pemba, G M M **602**
Picasso, A P **465**
Pierneef, J H **561, 564, 573, 577, 578, 579, 580, 585, 586, 593**
Pinker, S **453**
Preller, A **594, 595, 596, 597, 598**
Prowse, R **406, 421**
Rivers, L **616**
Rose-Innes, A **428, 442**
Ruga, A **485**
Sash, C **450**
Scully, L **448**
Sekoto, G **570**
Skotnes, C **541, 542, 558, 587, 588, 589, 619, 620**
Smit, L **494**
Stern, I **566, 567, 568, 569**
Subotzky, M **488**
Sumner, M **416, 417**
Thesleff, E **617**
Theys, C **584**
Tretchikoff, V **608**
van der Westhuizen, P **443**
van Essche, M **552**
van Wouw, A **576**
Vermeulen, P **517**
Victor, D **526, 527**
Villa, E **459, 460, 563**
Voigt, H **422**
Volschenk, J E A **404**
Wallace, M **424, 427, 550, 551**
Welz, J **423, 429, 430, 565**
Wright, N **518**

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