128. Paula Modersohn-Becker: Mother and child n.d.
   no details available.
   Hetsch, p.69.

129. Paula Modersohn-Becker: Mother suckling child n.d.
   no details available.
   Hetsch, p.57.

130. Paula Modersohn-Becker: Mother and child with fruit 1906/7
   oil on canvas, 80 x 59.
   Museum am Ostwall, Dortmund.
   Seiler, no.30.

131. Laubser: Mother and child ca 1925-30
   signed b.r.: M. Laubser.
   gouache/oil on paper, 47,5 x 36.
   Prof. W.E. Erlank, Stellenbosch.

132. Laubser: Mother and child 1930
   initialled and dated b.r.: M.L. '30.
   oil on cardboard, 59,5 x 49,5.
   Mr. and Mrs. M. Sachar, Cape Town.

133. Laubser: Mother and child ca 1924
   signed and dated b.r.: M. Laubser '24.
   oil on cardboard, 59,5 x 50.
   Mrs. E.D. le Roux, Paarl.

134. Laubser: Mother and child ca 1960-5
   signed b.l.: M. Laubser.
   oil on hardboard, 47,5 x 42.
   Dr. E. Sacks, Cape Town.

135. Laubser: Two blue cranes and sheep ca 1945-50
   signed b.l.: M. Laubser.
   oil on hardboard, 45 x 39,5.
   Mr. R.A. Bernardi, Pretoria.

136. E.L. Kirchner: Italian roadworkers 1923
   oil, 101 x 91,5.
   private collection, Munich.
   Gordon, no.708.

137. Laubser: Two harvesters ca 1928-30
   signed b.r.: M. Laubser.
   oil on canvas, 45,5 x 55,5.
   Prof. and Mrs. A.C. Cilliers, Stellenbosch.

138. Laubser: Landscape with two cows and moon (Die wit maan) ca 1928-30
   initialled b.l.: M.L.
   oil on cardboard, 38 x 47,5.
   Mr. and Mrs. J.M. Blersch, Stellenbosch.
139. Laubser: Cormorant, three boats and sun (Die duiker) ca 1945
signed b.r.: M. Laubser.
oil on hardboard, 46 x 40,5.
Mrs. E. Sender, Johannesburg.

140. Laubser: Seated shepherd ca 1928-35
signed b.l.: M. Laubser.
oil on canvas, 46 x 56.
Mr. G. Boonzaaier, Cape Town.

141. Laubser: Fisherman's cottage 1935;
signed and dated b.l.: M. Laubser '35.
oil on canvas, 44,5 x 54,5.
Mr. and Mrs. M. Sachar, Cape Town.

signed b.r.: M. Laubser.
oil on hardboard, 40,5 x 49,5.
Mr. L.F.P. Janssen, Johannesburg.

143. Laubser: Woman carrying wood ca 1960-2
signed b.r.: M. Laubser.
oil on hardboard, 40 x 50.
Mr. and Mrs. Krut, Krugersdorp.

144. Laubser: Landscape with figure and three sheep ca 1965
signed b.r.: M. Laubser.
oil on hardboard, 50 x 40.
Prof. and Mrs. W. Herbst, Pretoria.

145. Laubser: Evening at the farm ca 1928-30
initialled b.l.: M.L.
oil on canvas, 44,5 x 49,5.
Prof. A. Neethling-Pohl, Pretoria.

146. Laubser: Watercarrier with child and geese and cow 1930
signed and dated b.r.: M. Laubser '30.
oil on cardboard, 58,5 x 52.
Mrs. H. Rupert, Stellenbosch.

147. James Dickson Innes: From Collioure ca 1912
unsigned
oil on panel, 15 x 20,5.
Miss Lilian Browse, location unknown.
Fothergill, p.39.

148. Laubser: Yellow cow 1950
signed b.l.: M. Laubser.
oil on hardboard, 39 x 44.
Dr. and Mrs. K.P. O'Hare, Vereeniging.
149. Laubser: Composition with yellow-green figure 1958
signed b.l.: M. Laubser.
oil on hardboard, 44.5 x 34.5.
private collection, Johannesburg.

150. Frans Marc: Horses and eagle 1912 (colour)
oil, 101 x 135.
Niedersächsische Landesgallerie, Hannover.

151. Laubser: Cat and n.a.turttiums ca 1932
signed b.l.: M. Laubser.
oil on canvas, 56.6 x 51.5.
S.A.N.G., Cape Town.

152. E.L. Kirchner: Girl with cat 1910/20
initialled b.m.: E.L.K.
oil, 88.5 x 119.
private collection, Germany.
Gordon, no.124.

153. E.L. Kirchner: Self portrait with a cat 1920
signed b.l.
oil, 120 x 85.
Gordon, no.621.

woodcut, no further details available.
Gehrmann, p.19.

155. Frans Marc: Girl with cat II 1912 (colour)
oil, 71.5 x 66.6.
Galerie Stangl, Munich.
University of the Witwatersrand slide library.

156. Laubser: Boy with cat 1928
signed and dated b.r.: M. Laubser '28.
oil on cardboard, 23 x 24.
Sanlam Art collection.

no details available.
Hetsch, p.30.

oil on canvas, 86 x 100.
Nolde Foundation, Seebull.
University of the Witwatersrand slide library.

159. Laubser: Seascene with five birds ca 1925-30
[no.79 verso]
unsigned.
oil on canvas, 29 x 36.
U.S.
160. Laubser: *Seascene with two boats* ca 1925-30  
unsigned.  
oil on canvas, 30 x 36.  
U.S.

161. E.L. Kirchner: *Fehrmann Bay with boats* 1913  
oil, 120 x 90.  
private collection, Hamburg.  
Gordon, no.328.

162. Laubser: *Female nude bending* 1928  
signed and dated b.r.: M. Laubser '28.  
monotype, 18 x 18.  
Dr. H.K. Silberberg, Tulbagh.

163. Laubser: *Female nude kneeling* ca 1925-8  
signed and dated b.r.: M. Laubser '24 [sic?]  
monotype, 17,5 x 17,5.  
Dr. H.K. Silberberg, Tulbagh.

164. a. Photograph of Laubser.  
b. Annotation on back of photograph.  

165. Photograph of Maggie Laubser.  

166. Photograph of Maggie Laubser.  

167. Photograph of Maggie Laubser.  
U.S.79/23/19.

2. Edward Poworth: *Serpentine wilderness* n.d.

3. Edward Roworth: *On a South Coast hillside* n.d.

5. J.E.A. Volschenk: *Grazing sheep* 1900

6. Nita Spilhaus: *View of Mostert's Hoek from Ceres* 1914

5. J.E. Volschenk: Grazing sheep 1900

6. Nita Spilhaus: View of Mostert's Hoek from Ceres 1914


9. Arnold Balwé, his father, and mother(?)

10b. Jan Hendrick Balwé.

11a. Hannah Laubser and her father.

11b. Maggie Laubser, her sister Hannah, and their father in a group on board ship.


13. Anton Mauve: The return to the fold n.d.
14. Balwé Snr. in peaked cap in centre of group on board R.M.S. Briton, April 1914.

15. Balwé Snr. (third from left) on board R.M.S. Briton, April 1914.
16. Laubser's registration certificate for the Slade School of Art, London


19. Rembrandt Van Rijn: A man in a Polish costume 1637

20. Figure of a man straining his muscles as he rests his weight upon a pole.

21. Figure of a man in the 'ready' position for wrestling.

22. Front view of female figure.
23. Philip Wilson Steer: Mrs. Hammersley 1907


26. Augustus John: Portrait of Thomas Hardy O.M. 1923

27. Laubser: Ou Lena 1924

28. Laubser: Ou Lena 1924-8
29. Laubser: Pencil sketches of African woman post 1924

30. Arnold Balwé (?) in uniform.

31. Arnold Balwé (?)

32a. Arnold Balwé, Balwé Snr. and unidentified man.
36. Barges on a canal in a small Belgian town.

37. Antwerp: a section of the monumental waterfront of the great port.

38. Unidentified woman, Laubser and Arnold Balwé painting in the woods (near Antwerp 1919/20?).
39a. Laubser and fellow artist in Belgium on Laubser's 34th birthday.

39b. Laubser and unidentified woman in Belgium, 1920.

40. Rik Wouters: Self portrait with grey hat and cigar 1913
41. Rik Wouters: The ironing lady 1912

42. Vincent van Gogh: Wheat sheaves n.d.


44. Vincent van Gogh: Landscape with sun n.d.
45. verso. Annotation: 'Woman gathering harvest - Belgium. Maggie Laubser'
46a. Men harvesting flax.

46b. Belgian landscape with wheatfields.

47. The Flemish Ardennes.

48. Belgian landscape with poplars and alders lining lanes.

49. Laubser: Man sitting by hut with sunflowers ca.1945-8

50. Laubser: Duck and sunflowers ca.1960

51. J.H. Pierneef: Landscape seen from Imperani 1922

52. J.E.A. Volschenk: The lonely veld 1918
J.H. Pierneef: Pieter Wenning with Pretoria in the background 1910

Baron Hafenbrodl, Arnold Balwé and others on farm Grosswalding near Deggendorf, Germany

Arnold Balwé on the farm Grosswalding near Deggendorf, Germany [Baron Hafenbrodl and housekeeper in background].

Laubser riding a bicycle, Lago di Garda, Italy, February 1921.

Annotation: 'To dear Hannah & Fré, from Maggie. Lago di Garda, Italië, Feb. 21. Italy 1921.'

Arnold Balwé swimming, Italy, Dec. 1920.
56b. Arnold Balwé [at Lake Garda].

57. Village by Lake Garda, Italy.
58. Lake Garda, Italy.

59b. C. Maresco Pearce: Three pines.

60. Christmas card to Laubser from Arnold Balwé, 1921.
61. Balwé Snr. in wheelchair, alongside Arnold Balwé and Laubser.

62. Account for stay at La Calcina, Venice, 6 July 1921.
63. Laubser in front of the Doges Palace, Venice [1921].

64. Desiderio da Settignano: Portrait bust of a boy ca 1460.

65. Laubser: Ex Libris pen and ink drawing

66. Laubser: Succulent, two nartjies and an apple ca 1928

68. Hugo Naudé: 
   Griqua woman n.d.
69. James Morland: 
   Indian boy n.d.
70. G.C. Robinson:
   Native woman n.d.

71. Laubser: Young Coloured girl ca.1926-8

72. Moses Kottler: 
   Small Coloured girl 1917
73. Ruth Prowse: 
   Maggie Laubser n.d.
74. Moses Kottler: 
   Little Coloured servant 1917

75a. La Dauphine, Franschoek 
   Front entrance.
75b. La Dauphine, Franschoek 
   End gables.
76. Edward Roworth: Morning Star, Somerset West n.d.
77. Gwelo Goodman: Stellenberg K.A. 1919
78. Gwelo Goodman: Stellenrust n.d.

79. Pieter Wenning: Oakfields, Newlands 1917
80. Pieter Wenning: Bishops-court, Newlands 1916

81. J.H. Pierneef: Boomstraat van Asiaten buurt 1912
82. J.H. Pierneef: Prins St. 1912

83. Irma Stern: Girl with fruit n.d.

85. Laubser and Frau Finck [in Kaiser St., Berlin, 14 May 1924].

86. Laubser working in her studio in Berlin.
87. Karl Schmidt-Rottluff: Self portrait with monocle 1910

88. Karl Schmidt-Rottluff: Winter, dunes and breakwater 1917

89. Karl Schmidt-Rottluff: Village by the sea 1913

90. Karl Schmidt-Rottluff: Buchenwald with sun 1919

91. Edvard Munch: The sun 1909-11

92. Karl Schmidt-Rottluff: Portrait of Emy 1919
93. Karl Schmidt-Rottluff: *Setting moon* 1920

94. Karl Schmidt-Rottluff: *Storm at sea* 1920  
95. Karl Schmidt-Rottluff: *Norwegian landscape, Skrygedal* 1911

96. Paula Modersohn-Becker: *Still life with sunflowers* 1907

97. Paula Modersohn-Becker: *Old woman at the poorhouse* 1906

98. Vincent van Gogh: *Portrait of a man* Nov. 1888

99. E.L. Kirchner: *Portrait of Oskar Schlemmer* 1914

100. E.L. Kirchner: *Erna with cigarette* 1915
101. Laubser: Mother and child ca 1924-30

102. Laubser: Shepherd and five sheep by sea 1924

103. Laubser: Mother with children ca 1928.
104. Laubser: Two women carrying water
(Farm scene) ca. 1928

105. Laubser: Four cows in
landscape ca. 1925-8

106. Laubser: Two birds in landscape
ca. 1925-8

107. Laubser: Amaryllis
ca. 1924-8

108. Laubser: Two washerwomen with
babies 1925

109. Laubser: Three washerwomen in landscape
with sun ca. 1925-8
110. Laubser: Woman carrying water 1925

111. Laubser: Woman by fisherman's cottage 1928

112. E.L. Kirchner: The manure cart 1920

113. Laubser: Leentjie 1928-30

114. Laubser: Two women and child carrying wood to fisherman's cottage ca. 1928-30

115. Laubser: Woman against landscape with cottage, trees and watercarrier ca. 1928-30
116. Laubser: Two women and geese by fisherman's cottage ca. 1930

117. Laubser: Landscape with two women carrying wood (Huistoe) ca. 1928/9

118. Laubser: Landscape with two women carrying water 1930

119. Laubser: Composition ca. 1950's

120. Laubser: Composition ca. 1960-65
121. Laubser: Mr. Laubser - the artist's father ca.1928

122. Laubser: Ou Bosi and five sheep ca.1928-32

123. Laubser: Fisherman and boats 1928

124. Laubser: The flowerseller ca.1950

125. Laubser: Malay girl with four ducks ca.1928-32

126. Laubser: Girl at window with dove and apples ca.1949
127. Laubser: Fisherboy with birds and boats ca.1960-5

128. Paula Modersohn-Becker: Mother and child n.d.

129. Paula Modersohn-Becker: Mother suckling child n.d.

130. Paula Modersohn-Becker: Mother and child with fruit 1906/7

131. Laubser: Mother and child ca.1925-30

132. Laubser: Mother and child 1930

133. Laubser: Mother and child ca.1924
134. Laubser: *Mother and child* ca.1960-5

135. Laubser: *Two blue cranes and sheep* ca.1945-50

136. E.L. Kirchner: *Italian roadworkers* 1923

137. Laubser: *Two harvesters* ca.1928-30

138. Laubser: *Landscape with two cows and moon (Die wit maan)* ca.1928-30

139. Laubser: *Cormorant, three boats and sun (Die duiker)* ca.1945

140. Laubser: *Seated shepherd* ca.1928-35
141. Laubser: Fisherman's cottage 1935

142. Laubser: Landscape ca.1960

143. Laubser: Woman carrying wood ca.1960-2

144. Laubser: Landscape with figure and three sheep ca.1965

145. Laubser: Evening at the farm ca.1928-30

146. Laubser: Watercarrier with child and geese and cow 1930
147. James Dickson Innes: *From Collioure*
   ca. 1912

148. Laubser: *Yellow cow* 1958

149. Laubser: *Composition with yellow-green figure* 1958
150. Frans Marc: Horses and eagle 1912

151. Laubser: Cat and nasturtiums ca. 1932

152. E.L. Kirchner: Girl with cat 1910/20

153. E.L. Kirchner: Self portrait with a cat 1920

155. Frans Marc: Girl with cat II 1912

156. Laubser: Boy with cat 1928


159. Laubser: Seascene with five birds ca.1925-30
160. Laubser: Seascene with two boats ca.1925-30 (309 verso)

161. E.L. Kirchner: Fehmarn Bay with boats 1913

162. Laubser: Female nude bending 1928

163. Laubser: Female nude kneeling ca.1925-8

164a. Laubser

164b. Annotation on back of photograph
161. Maggie Laubser
167. Maggie Laubser
INDEX OF CURRENT OWNERS OF LAUBSER'S PAINTINGS

Paintings are listed by ownership between the years 1974-1978, unless otherwise indicated.

Location unknown: 12, 13, 26, 116, 134, 135, 136, 145, 168, 169, 179, 207, 208, 373

Private collector who wishes to remain anonymous: 246

Andrag, Mrs. C. M. 444
Anziska, Mrs. O. B. 321
Ash, Mrs. 225

Bahnemann, Mr. K. H. 390
Bakkes, Mrs. S. 239
Barnett, Mr. F. M. 441
Berg, Mr. N. 387
Berger, Mrs. N. P. 235
Bester, Mrs. C. J. 10
Bloomberg, Mrs. M. 11
Booysen, Adv. V. B. 346
Borowitz, Mrs. M. P. 129
Botha, Mrs. and Mrs. 112
Botha, Mr. and Mrs. D. E. 348
Botha, Prof. P. R. 386, 392
Boyum, Mrs. 197
Bredenkamp, Mr. P. 259
Breytenbach, Miss A. 161
Breytenbach, Miss B. 133
Breytenbach, Miss S. 126, 127, 132
Britz, Mrs. H. 72
Brown, Dr. A. 273
Burger, Mr. and Mrs. T. 306
Buys, Mrs. A. 156a

Cilliers, Prof. and Mrs. A. C. 204
Claasen, Mrs. 278
Claassens, Dr. and Mrs. H. J. H. 28
Coertse, Miss Mimi 354, 368
Conradie, Mr. and Mrs. P. J. 22
Crisp, Mr. B. R. 19

Delmont, Mr. and Mrs. E. 414
Dekker, Mr. H. P. 442
De Villiers, Dr. A. 33
De Villiers, Dr. C. 314
De Villiers, Mr. H. 264
De Villiers, Dr. J. J. 353
De Villiers, Prof. and Mrs. M. 415
De Vries, Mr. G. and Mrs. A. G. 359
Duminy, Prof. P. A. 317
Du Plessis, Mrs. S. 166, 167
During, Mr. and Mrs. D. 429, 431

Enslin, Mr. and Mrs. J. 378

Foord, Mr. and Mrs. H. P. 56
Friedman, Mr. A. 178, 342
Froneman, Mrs. D. 46, 52

Galasko, Mr. H. 203
Godfrey, Mrs. D. 328, 329, 350, 410
Goldberg, Mr. and Mrs. P. 436
Gonsenhauser, Mrs. R. 335
Gorter, Dr. G. J. M. 310
Greenwall, Mrs. S. 240
Groeneveld, Mrs. A. C. 250

Hack, Dr. P. 307
Haswell, Mrs. J. M. 39
Hayward, Dr. E. A. J. 184
Hayward, Mr. J. 277, 324, 445
Herbst, Prof. and Mrs. W. 347
Heukelman, Mr. and Mrs. R. M. 227, 231, 308
Hill, Mr. L. J. 400, 406
Hoffmann, Mrs. A.  62
Hormeyr, Mrs. E. M.  186
Holtzhausen, Dr. D. M.  409
Hugo, Mrs W. C.  312
Hulme, Mr. G.  400, 406

Ind, Mrs. K. R.  158, 221, 222
Israel, Mr. H. L.  376

Jacobson, Mr. A.  338, 440
Jan Van Riebeeck Hoërskool  439
Johannesburg Municipality  358
Jonker, Mr. J. W.  164

Kachelhoffer, Dr. and Mrs. C. C.  395
Kahns, Mr. and Mrs. R.  5
Kaplan, Mrs. S.  32
Kaye, Nell (1969)  38
Kleynhans, Mr. S. J.  9
Koch, Mrs. A.  271
Kollrepp, Mr. H. E.  70
Koorts, Mrs. A. H.  275, 279, 299
Kotkis, Mr. and Mrs. P.  87
Kotze, Judge G. P. C.  23
Kramer, Mr. B. L.  159, 177, 196, 224
Kramer, Dr. and Mrs. R.  351
Krige, Mr. and Mrs. J.  430, 446
Kritzinger, Prof. M. S. B.  15b
Kruger, Mrs. F. L.  15
Krut, Mr.  234
Kuhn, Dr. C. H.  316

Laubser, Mr. A. J.  205
Laubser, Mr. G. P. C.  4, 435
Laubser, Mrs. I.  226, 228, 283
Laubser, Miss J. H.  202, 243, 412, 414
Laubser, Mrs. K.  27
Le Roux, Mrs. E. D.  247
Levine, Dr. R.  92, 93, 102
Lodge, Mrs. P. E.  229
Louw, Mr. and Mrs. B.  143
Louw, Mrs. D. I.  443
Louw, Dr. P. L.  20
Louw, Prof. W. E. G.  6, 151, 198, 215, 339
Low, Mr. J. B.  450

MacCrone, Prof. and Mrs. I. D.  423
Mackay, Mrs. P.  219, 319
Maisnek, Mrs. M.  255
Malherbe, Mrs. A. E.  224
Malherbe, Mr. T. F. S.  285
Marais, Mrs. C.  265
Marchand, Mr. T. J.  230, 438
Mastromatteo, Mr.  114, 236
McCaul, Mr. and Mrs. G. J.  316
Meaker, Mrs. C.  249
Middleton, Mrs. M.  252
Miles, Mr. and Mrs. J. D.  295
Muller, Mrs. I. M.  434
Murray-Louw, Mrs. F. A.  326, 432
Myburgh, Mrs. D.  276

Naude, Mr. S. C. M.  267
Nortier, Mr. L. P.  1, 2

O'Hare, Dr. and Mrs. K.P.  3, 30, 220
Olivier, Mr. T. J.  230, 438
Oosthuizen, Mr. and Mrs. C. S.  36
Orpen, Mrs. M.  282, 284
Overbeek, Mr. and Mrs. S. P.  199

P. J. Olivier Art Centre  379
Polovin, Mr. and Mrs. J.  181
Pretoria Art Gallery  155, 187
Pretorius Mrs. M. E. 274
Prins, Mr. H. M. J. 64, 65

Rabie, Mr. and Mrs. A. L. 408
Rakin, Mr. K. 16
Rand Afrikaans University 157
Raphael, Mrs. K. 131, 154, 170
Rautenbach, Mrs. M. 428
Robertson, Mrs. G. 171, 172, 173
Rouillard, Mr. R. E. 162
Rupert, Mrs. H. 25, 318
Rutstein, Mr. and Mrs. T. 216

Saacks, Mr. M. 361
Schiltuys, Mr. C. 403, 417
Schumann, Prof. and Mrs. C. G. W. 262
Scott, Mrs. F. P. 195, 377, 412
Sem, Mrs. G. 147
Serton, Mrs. W. 123
Shain, Mr. M. 201, 268
Sifrin, Mrs. S. 130, 254
Silberberg, Dr. H. K. 17, 19, 31, 71, 76, 86, 106a, 106b, 111, 140, 153, 163, 165, 189, 210, 217, 218, 233, 244, 256, 258, 289, 290, 292, 298, 300, 312, 320, 322, 331, 332, 333, 336, 364, 365, 389, 396, 402, 412, 414, 422
Sittig, M. L. 183, 407
Skotnes, Mr. and Mrs. Cecil 128, 160
South African National Gallery 53, 54, 55, 103, 193, 232 233, 296, 297, 303, 341, 375, 382
Stern, M. K. 106
Steyn, Mrs. H. C. 20, 345, 357, 374
Steytler, Mrs. E. 251
Strydom, Dr. M. J. 146
Stuart-Rogers, Mrs. S. P. 191
Swartz, Prof. and Mrs. J. 272
Taljaard, Mrs. 125, 449
Taylor, Mr. and Mrs. 14
Theron, Mr. and Mrs. A. J. 281
Theron, Mr. D. P. 266
Toerien, Mr. and Mrs. W. H. 304
Trümpelmann, Prof. G. F. J. 280, 352

Universiteit vir Christelike Hoër Onderwys, Potchefstroom 311, 433
University of Pretoria 315, 448
University of Stellenbosch 8, 18, 21, 57, 58, 59, 60, 61, 63, 66, 67, 69, 69, 73, 74, 75, 77, 78, 79, 80, 81, 82, 83, 84, 85, 106c, 106d, 108, 109, 110, 113, 114, 117, 118, 119, 120, 121, 122, 137, 138, 141, 142, 144, 148, 149, 150, 209, 212, 213, 245, 260, 261, 286, 287, 293, 294, 301, 309, 323, 325, 337, 356, 360, 411, 419, 420, 437
University of the Witwatersrand 447

Van den Heever, Judge L. 288
Van der Merwe, Mrs. F. A. 211
Van der Reis, Mr. G. F. J. 383, 388
Van der Riet, Mrs. B. 237
Van der Walt, Miss C. G. 175
Van Heerden, Mr. W. 90, 104
Van Niekerk, Mr. and Mrs. B. J. 263
Van Rensburg, Dr. C. R. J. 397
Van Rooyen, Dr. R. A. 47, 48, 49, 302
Van Wyk, Mr. and Mrs. A. 318
Verster, Mrs. B. 269
Viljoen, Mrs. H. C. 180
Vintage Cape Gallery 384
<table>
<thead>
<tr>
<th>Name</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Von Kleist, Mrs. W. E.</td>
<td>124, 270</td>
</tr>
<tr>
<td>Vosloo, Dr. J. C.</td>
<td>241</td>
</tr>
<tr>
<td>Wapnick, Mr. A.</td>
<td>401</td>
</tr>
<tr>
<td>Welz, Mr. S.</td>
<td>391</td>
</tr>
<tr>
<td>Wesselo, Mr. E.</td>
<td>316</td>
</tr>
<tr>
<td>Wessels, Mr. and Mrs. J. G. H.</td>
<td>190</td>
</tr>
<tr>
<td>White, Mrs. M.</td>
<td>291</td>
</tr>
<tr>
<td>Zwart-Siegers, Mrs. M.</td>
<td>321a</td>
</tr>
</tbody>
</table>
The bibliography is arranged in the following way:

1. Unpublished material (excluding interviews and statements by the artist). This section comprises academic studies, mainly dissertations; speeches about Laubser; letters; interviews; and the various archives consulted; all of which are listed alphabetically by author/archive.

2. Interviews, statements, writings and radio broadcasts by the artist. Items in this category are arranged chronologically as far as possible. Those which have been published are marked with an asterisk.

3. Books, monographs, articles of a lengthy and informative nature in both magazines and newspapers, pamphlets, auction catalogues, films, etc. in which specific mention of Laubser and/or her art, is made.

   Different categories, i.e., books, monographs, magazines, etc. have been grouped together firstly, on the working postulate that it is the content of a piece of writing that is important, and not the nature of the publication, and secondly, in order to enable easy cross-reference from the catalogue.

   Works are arranged alphabetically by author. In the case of anonymous articles, these are listed at the beginning of the section, under the heading: Anonymous, and then alphabetically according to title of book, article etc.

   To enable easy cross-reference from the catalogue, certain works have been duplicated from Section I on unpublished material, viz. Botha and Delmont.

4. Other works consulted or consulted and cited.

   Works are arranged alphabetically by author, or title in the case of anonymous works or under C, in the case of exhibition catalogues.

5. Newspapers and passing references to Laubser in magazine articles.

   This includes all newspaper material consulted, except for interviews and statements by the artist (included in Section 2), lengthy articles of an informative nature (listed under Section 3), and exhibition references and reviews (linked to the relevant exhibition) - see Exhibitions pp.325 - 387.

   As the majority of the authors of these brief passages are anonymous, this material has been listed chronologically.

6. Exhibitions and accompanying bibliographic material - listed chronologically.

For further additions to the bibliography refer to addendum p.643 and following pages.
The originals of certain articles in magazines have not been traced and thus their sources and dates have not been checked and page numbers have obviously not been detailed. The source for the titles of these articles is indicated alongside the relevant article. The author has checked the accuracy of the source and dates of most newspaper clippings traced through the various archives. However, certain country newspapers are not kept in the newspaper archives of the Johannesburg Public Library, e.g., Distrik Mail, Oost-Lig, Varsity, Western Transvaal Record, Worcester Standard, etc. The accuracy of the source and dates of articles, listed in the relevant archives as having appeared in these newspapers, has therefore not been checked, and consequently, page and column numbers are not included.

In the case of books, unless otherwise indicated, all editions consulted are first editions, and in the case of newspapers, unless otherwise indicated, all editions consulted are final editions. Magazine material has been entered in the following way: author, title, magazine, volume and number, page numbers, and then date; whereas newspaper material has been entered in a slightly different order: author (if any), title, volume and number (if any), date and then page numbers.

BIBLIOGRAPHY

1. Unpublished material


Berman, E. 'Painting in South Africa.' D.aprogramme [tape and slide] commissioned by Dept. of Information, 1967. 2 parts.


De Villiers, C. Speech on the occasion of the dinner in honour of Maggie Laubser at The Strand on 8 Nov. 1963. 5 page handwritten copy in Afrikaans, U.S.79/3/6.

Greenwall, Letter to the author, n.d.

Human Sciences Research Council archives - including several catalogues and reviews and various unidentified and/or undated newspaper clippings.

Johannesburg Public Library - Newspaper-clipping archives.


Rand Afrikaans University art archives: Maggie Laubser project - including exhibition catalogues and over 1,000 letters written by owners of Laubser works and other letters supplying sundry information about Laubser, her life and her work.


South African National Gallery archives - including newspaper clippings and exhibition catalogues and invitations.

Teurlincx, A.A. Letter to Prof. Trümpelmann, 2 Nov. 1977, Maggie Laubser project, art archives, R.A.U.

Trümpelmann, G.P.J. 'In Memoriam : Maggie Laubser (1886-1973)'; 3 page Afrikaans typescript (U.S.79/3/10) for publication in Tydskrif vir Wetenskap en Kunst. [Published version not traced.]

Trümpelmann, G.P.J. 'Maggie Laubser as Kunstenaares en Mens.' Speech delivered at function in honour of Maggie Laubser at the Bloemhof Hoër Meisieskool Eeuwes on 12 March 1975; 6 page Afrikaans typescript, U.S.79/3/11.

University of Pretoria art archives - including several unidentified and/or undated clippings from newspapers, exhibition catalogues, exhibition invitations etc.

University of Stellenbosch archives - including many unidentified and/or undated clippings from newspapers; Laubser's personal documents and effects such as diaries, notebooks, passports, photographs, mementoes, etc.; exhibition catalogues and invitations; as well as letters written to Laubser (see appendix pp.409-417) and letters written from Laubser to Balwe, U.S.79/5/1217-1220.


The countless conversations and interviews with the many owners of Laubser paintings, numerous friends, acquaintances and relations of Laubser, and several art dealers, have not, for practical reasons, been included in the bibliography.

2. Interviews, statements, writings and radio broadcasts by the artist.

Also: 1 page handwritten original and 14 page handwritten English translation, U.S.79/4/6.
Parts also included in 1969 Retrospective Exhibition catalogue (E.167).

Radio interview with the artist first broadcast by the S.A.B.C. during 1948 and rebroadcast by the S.A.B.C. Afrikaans service at 8 p.m. on 21 Dec. 1976.

'Maggie Laubser Gesels Oor Haar Werk.' Burger; 24 April 1950: p.8, cols.4-6.


Laubser, M. 'n Skildery in die Huis.' 2 page typescript and 4 page handwritten draft of radio broadcast on the Afrikaans service of the S.A.B.C., ca.1958, U.S.79/4/1. Refer to letter dated 8 April 1958 from Afrikaans Programme Organizer of the S.A.B.C., in which he writes that he encloses a typed copy of Laubser's contribution 'n Skildery in die Huis' and he hopes that she has received her cheque for her contribution. Also filed U.S.79/4/1.

'Ek Glo dat Niks Onmoontlik is nie.' Eikestadnuus, vol.7, no.45; 24 July 1959: p.9, cols.1-5 and p.4, col.3.


Laubser, M. Thank-you speech delivered at dinner in her honour at The Strand on 8 Nov. 1963. 2 page handwritten original, U.S.79/4/7.

Munitz, B. Taped interview with the artist and Benita Munitz (a history of art honours student at UNISA) in 1968.

'Hoe Jare - Minder Twyfel Oor Wat Sy Wil Skilder, sê Maggie Laubser.' Vaderland, vol.34, no.10327; 7 April 1970: p.16, cols.4-8.


Laubser, M. 'Oor Kuns.' 5 page typescript (incomplete) for undated radio talk.


Books, monographs, articles of a lengthy or informative nature in both magazines and newspapers, pamphlets, auction catalogues, films, etc. in which specific mention of Laubser and/or her art, is made.

Anonymous.


'Everything is Beautiful - Philosophy of Serene Artist.' Star, city late ed.: 26 April 1962: p.12, cols.3-6.

'Kunstenares van Altyd Lig.' Beeld, supplement; 26 Oct. 1974: pp.10,11.

The same article 'Kunstenares van Altyd Lig.' Burger, magazine section; 26 Oct. 1974: pp.10,11.


'Maggie Laubser.' Artlook, no.25: p.20; Dec. 1968.


'Maggie Laubser.' Bloemhof, no.16: pp.2-7; 1969.

'Maggie Laubser, Eens Verag, Nou Gewild.' Oosterlig; 23 Jan. 1969. [Original newspaper not traced.]

'Onder die Sokklig! Maggie Laubser.' Rooi Rose, vol.18, no.24; p.43; 11 July 1962.


'Twee Akademie-bekronings.' Huisgenoot, vol.30, no.1,263: p.3; 7 June 1946.


Berman, E. 'Tribute to Maggie Laubser from the broadcast by E. Berman, S.A.B.C. "Comment": 23.5.73.' Artlook, vol.6, no.6: pp.4 and 5, June 1973.


Bokhorst, M. and Martienssen, H.M.: See Martienssen, H.M. and Bokhorst, M.


Bouman, A.C. 'Zuid-Afrikaanse Kunst.' *De Fakkel*, vol.1, no.11: pp.971-983; Oct. 1941.


Bouman, A.C. 'Suid-Afrika in die Kuns.' In Van den Heever and Pienaar (eds.) *Kultuurgeskiedenis van die Afrikaner (Deel III);* Cape Town: Nasionale Boekhandel, n.d.


Brander. 'In Praatjie Oor Tegniek.' *Suiderstem*; 28 Jan. 1939. [Original not traced - missing in Johannesburg Library].


Clark, K. *Landscape into Art;* London: Jonn Murray, 4th reprint;1960.

Coetzee, P. '...En ons Kuier by Haar.' *Brandwag*, vol.29, no.9: pp.6-9; 14 May 1965.


De Beer, A. 'Maggie Laubser - Beroemde Dogter van ons Volk.' *Dienares*; 1st issue 1951. [Recorded in bibliography of 1969 retrospective exhibition catalogue (E.167)].


Herd, N. 'Maggie Laubser.' Milady, vol.1, no.7: pp.62-64; Sept. 1946.

Hillhouse, M. 'n Vreemde Profete in Ons Midde?' Dagbreek en Sondagnuus, supplement; 27 March 1948. [Supplement not traced.]

Hofmeyr and Sons (auctioneer) Catalogue: Collection of Mr. and Mrs. M. Sachar; Sachar residence, Cape Town, 3 Dec. 1976.


Joubert, G. 'Maggie Laubser.' Huishouding, vol.1, no.3: pp.6-12, 60; Feb. 1947. [The same article is published in Stellenbosse Student - see below.]

Joubert, G. 'Maggie Laubser.' Stellenbosse Student; April 1948: pp.9-15. [The same article is published in Huishouding - see above.]


Knight, N. 'The Sandton Art Collection.' Artlook, no.52: p.33; March 1971.


Lello, B. 'Maggie Laubser.' Garie Marais, vol.3, no.6: pp.4,5,6; 1 Aug. 1951.

Lello, B. 'Maggie Laubser.' Sjarme; Winter 1959: p.51.


Meintjes, J. 'Die Suid-Afrikaanse Skilderkuns.' France; March, 1943. [Recorded in bibliography of 1969 retrospective exhibition catalogue (E.167)].


Meintjes, J. 'Maggie Laubser Ons Grootste Beeldend-e Kunstena-
res.' Huisvrou, pp.5, 7; 1 July 1947. [This issue unobtainable in Johannesburg Public Library].


Murray, A. 'Maggie Laubser en Alice Tennant.' Moderne Vrou, vol.1, no.8: pp.46-47; Dec. 1936.

Nienaber, P.J. Skone Kunste i n  Suid Afrika, Deel 1; Johannes-


National Film Board: Maggie Laubser; film, n.d. U.S.79/16.


Roworth, E. 'Landscape Art in South Africa.' See Holmes, C. (ed.).


Verster, M. 'Die Landskap As Genre In Ons Skilderkuns.' Brandewag, vol.11, no.70: pp.24,25,42; 2 Nov. 1938.


Vogel, R. 'Maggie Laubser Reik na die Son.' Naweekpos, pp.54-55; Feb. 1957.


Weiss, O. 'Haar Benedemde Plek.' Stellenbosse Student; 1959: p.43.


W.H.K. (ed.) The Arts in South Africa; Durban: Knox, 1933-34.

4. Other works consulted or consulted and cited.


Avery, C. Florentine Renaissance Sculpture; London: John Murray, 1970.


Becker, F. and Thiem, E. See Thieme, U. and Becker, F.


Claes, E.J. and Marriott, C. See Marriott, C. and Claes, E.J.


Cook, M.A. and Fransen, H. See Fransen, H. and Cook, M.A.


Denis, V. and Juynboll, W.R. See Juynboll, etc.

Dorival, B. Cézanne; translated from the French; Continental Book Center, n.d.

Dubow, N. Irma Stern; Cape Town: Struik, 1974.

Dubow, N. and Kibel, F. See Kibel, F. and Dubow, N.


Du P. Scholtz, J. Moses Kottler—His Cape Years; Cape Town: Tafelberg, 1976.


Faille, J-B. de La. See De La Faille, J-B.

Fothergill, J. James Dickson Innes; London: Faber, 1946.

Fransen, J. and Cook, M.A. The old houses of the Cape; Cape Town: Balkema, 1968.


Grohmann, W. E.L. Kirchner; translated from the German by Mrs. I. Falk; London: Thames and Hudson, 1961.


Gruytter, Dr. J. de. See De Gruytter, Dr. J.


Haftmann, W. Painting in the Twentieth Century; translated from the German by R. Manheim, 2nd ed.; London: Lund Humphries, reprint 1968. 2v.


Hammacher, A.M. Amsterdamse Impressionisten en hun Kring; Amsterdam: Meulenhoff, 1941.


Holloway, V. Cecil Higgins; Cape Town: Struik, 1974.


Jonckheere, K. (text) and Oor'uyts, C. (photographs). This is Belgium; English translation by P. King; Oxford: Cassirer, n.d., (post 1955).


Konody, P.G. and Spielmann, M.H. See Spielmann, M.H.

Lewis, D. The Naked Eye; Cape Town: Paul Koston, 1946.


Max Beckmann; J.B. Neumann *Bilderhefte*, April, 1921.

Marriott, C. *Modern Art*; London: Colour Ltd. n.d. [before 1918].

Mariott, C. and Claes, E.J. *Allies in Art*; London: Colour Ltd. n.d. [before 1918].


Oorthuys, C. (photograph) and Jonckheere, K. (text) *This is Belgium*; English translation by P. King; Oxford: Cassirer, n.d., (post 1955).


Roh, F. German Art in the Twentieth Century; translated from the German 1958 by C. Hutter; London: Thames and Hudson, 1968.


Scholtz, J. du P.: See Du P. Scholtz, J.

Seeman, A. (comp.) Vincent van Gogh; Leipzig: Seeman, n.d.


Smeets, A. Flemish Art from Ensor to Permeke, translated from the Flemish; Tielt and Utrecht: Lannoo, 1971.


Verloren van Themaat, E. Pranae Domsaitis; Cape Town: Struik, 1976.


5. Newspapers and passing references to Laubser in magazine articles

'An Artist Returns.' Cape Argus; 25 Nov. 1924. [sic?]


Untitled paragraph about Laubser [reference to her being a judge at the Empire Exhibition]. Cape Times; 19 Dec. 1936: p.21, col.5.


'Films of Our Artists for Schools.' Libertas; vol.6, no.8: pp.24-25; July 1946.


Photograph of Laubser who 'received the medal of the South African Academy of Science and Art.' Cape Argus; 2 Nov. 1946: p.7, cols.1,2.


Amelia, 'Party for Miss Maggie Laubser at Klipriviersberg.'
*San*; 19 Aug. 1949: p.4, cols.5,6.


Photograph of Laubser and four others at a reception given by Princess Labia. *Burger*, vol.44; 23 April 1956: p.11, cols.4-7.

Photograph of *In the Highlands, Scotland* (D.296) having been bought by S.A. National Gallery, Cape Town. *Burger*, vol.41; 31 May 1956: p.2, cols.4,5.


'Auction of Paintings Average 6 gns.' *Cape Times*; 26 April 1957: p.3, col.5.


Photograph of Laubser and others at a party for Princess Labia. *Burger*, vol.44; 23 April 1959: p.11, cols.4-7.

Photograph of Laubser presenting a bouquet to Princess Labia at a reception. Caption of photograph: 'Reception for Artists.' *Cape Times*; 23 April 1959: p.3, cols.3-5.

'Why People Love Maggie Laubser.' *Distrik Mail*; 14 Aug. 1959. [Original not traced.]


Photograph of Laubser and Mr. D. During at the opening of During's exhibition. Eikestadnuus, vol.11, no.20; 26 April 1963: p.6, cols.3,4.

'Tribute to S.A. Artist.' Cape Argus; 5 Nov. 1963: p.6, col.3.

'Winning Artist for Air Trip.' Cape Times; 11 Oct. 1953: p.28, col.6.

'Verdiente Hulde.' Burger, vol.49; 9 Nov. 1963: 2, col.5.


Photograph of Laubser, Mrs. M. Bauermeister and Cecilia Wessels, the South African soprano. Photograph caption: 'Concert for South African Artist.' Unidentified newspaper, Nov. 1963.


'Art Auction R20,000 For Israel.' Cape Argus, stop press ed.; 20 July 1967: p.19, cols.7,8.

'I Did Not Sell Fake Says Cape Fugitive.' Cape Times; n.d. ca 1967.


'Skool Ontvang Boerneef se Skilderye.' Burger, June 1968.

'Special Art Award.' Evening Post; 16 Aug. 1968: p.7. [Original not traced.]


Photograph: South African artist Maggie Laubser received the South African Association of Arts Medal from Prof. A.L. Meiring, president of the association and chairman of the Interim National Council for Fine Arts, at a ceremony held at the Old Town House. Cape Argus; 31 Oct. 1968: p.16, cols.4-6.


'Doyen of Art Wins Award.' Unidentified newspaper, n.d., ca. 1968.


Photograph of Laubser being given a copy of the Hoër Meisies-skool, Bloemhof Jaarblad by two pupils.' Burger, vol.55; 20 Dec. 1969: p.6, cols.6-8.
Photograph of Laubser, Prof. J.N. de Villiers, Rector of the University of Stellenbosch and his wife at reception during which the modelling room was named after the artist. *Burger*, vol.55; 30 May 1970: p.4, cols.2-4.

Photograph of Laubser and Prof. J.N. de Villiers, Rector of the University of Stellenbosch at a reception during which the modelling room was named after the artist. *Cape Argus*; 9 June 1970: p.20, cols.3,4.

Knight, N. 'A Little Learning is a Useful Thing When Investing in Art.' *Star*, noon ed.; 12 Sept. 1970: p.8, full page.


'R4,000 Gift of S.A. Paintings for Museum.' *Pretoria News*; 29 April 1971: p.3, cols.1,2.


'Values of S.A. Art Skyrocket.' *Tonus*, vol.8, no.8; 24 Sept. 1971, p.8.


Photograph of Laubser being given an orchid by Mrs. Ryke Pretorius, deputy chairwoman of the Bellville Association of Arts at a dinner in her honour [6 Nov. 1971]. Mrs. Hester Fourie chairwoman of the Bellville Association of Arts is seen in the middle. Unidentified Afrikaans newspaper; Nov. 1971.


Photograph of Laubser at a dinner given in her honour by the Arts Association of Bellville. *Burger*, vol.57; 9 Nov. 1971: p.8, cols.4-7.


'Record Prices for S.A. Art [at sale of Ivan Katzen Collection 18 Nov. 1971].' *Cape Times*, undated. ca.19/20 Nov. 1971.

'Record Price for Maggie Laubser Oil [at sale of Ivan Katzen Collection 18 Nov. 1971].' Unidentified newspaper; ca.19/20 Nov. 1971.
'Voorbeeld uit ons Kunsversameling.' Photograph of Landscape with pink house. UNISA magazine 1971: p.30.

'Maggie Laubser's Art.' South African Digest; 7 April 1972: p.16.


'Pioneer of Modern Art Dies.' Cape Argus; 18 May 1973: p.3.

'Great Maggie Laubser Dies.' Cape Times; 18 May 1973: p.3.

'S.A. Artist "a Great Expressionist".' Daily News; 18 May 1973 [sic?]. [Original not traced.]


'Leading S.A. Artist Dies at 86.' Evening Post; 18 May 1973:p.7. [Original not traced.]

'Maggie is Weg Maar Haar Kuns Lewe....' Hoofstad; 18 May 1973: p.3, cols.1-3.

De Villiers, A. ' 'n Skugtere Kunstenares....' Hoofstad; 18 May 1973: p.3, cols.4-6.


'Maggie Was 'n Ware Staatmaker - Battiss.' Transvaler; 18 May 1973: p.5, cols.3-5.

'Skilderes Maggie Skielik Oorlede.' Vaderland, vol.34, no.1 no.107192; 18 May 1973: p.4, cols.4-6.


Winder, H.E. 'A Great Artist Laid to Rest.' Rand Daily Mail; 21 May 1973; p.10, cols.4,5.

Davidtsz, B. ' 'n Geliefde Ou Mensie.' Vaderland, vol.34, no.107195; 22 May 1973: p.12, cols.5-8.


'Forever Light.' South African Digest; 1 June 1973: p.16.


'Laubser Help For Students.' Unidentified newspaper, 14 June 1973.


Mills, G.M. 'Paintings by Baines Go on Auction Soon.' Cape Times; 4 March 1976: p.10, cols.9,10.

'Gallery Wrongly Accused-Forgery Allegation Withdrawn.' Northcliff and Blackheath Times; Mid-Aug. 1976: p.5.


'Top S.A. Art on Auction [at home of Mr. M. Sachar].' Cape Times; 29 Nov. 1976: p.6, cols.4-7.


Czynski, J. '"Maggie Laubser" - a Big Book on a Small-talented Artist.' Sunday Express; 10 April 1977: p.15, cols.1-3.

Borrow, B. 'A Raucous Voice Among the Old Masters.' Cape Times; 1 Oct. 1977: p.6, cols.6-8.


6. Exhibitions

Although the scope of this catalogue raisonné only covers Laubser's oeuvre up until 1924, exhibitions after 1924 have been included for three reasons. Firstly, many pre-1924 works were exhibited on much later exhibitions; secondly, in the case of works with general titles, e.g., Portrait, there is no way of establishing with certainty, whether the work exhibited dates to before, or after, 1924; and thirdly, inclusion of a comprehensive list of exhibitions avoids any duplication in further research.

The following details of each exhibition are included as far as possible: year, venue, town, title, precise dates; organizers; details of opening; brief description of exhibition, e.g., number of exhibits on a one-woman show, and, in the case of group shows, the number of artists involved and the number of works exhibited. (In the case of group shows, the details of works exhibited by Laubser are included. If any of these works appear in the author's catalogue, the work is identified by D. (Delmont), followed by the relevant catalogue entry number.) One-woman shows have been asterisked.

Further information includes extensive bibliographic references, viz., invitations; opening speeches; catalogues; newspaper or magazine references, i.e., notices, mentions or reviews; and letters to Laubser, left in her estate to the University of Stellenbosch. Works mentioned in reviews are cited and, if any appear in the author's catalogue, they are identified by D, followed by the relevant catalogue number. Unless otherwise indicated, in reviews of group exhibitions, reference to Laubser is minimal or even non-existent.

Only exact titles have been underlined, for, where the exact title of an exhibition is not known, i.e., when a catalogue has not been traced and bibliographic material does not provide the precise title, a descriptive title has been included in inverted commas. In the case of exhibitions with bilingual catalogues, only the English title of the exhibition has been quoted.

A brief description of catalogues traced is included, viz.: the language medium, number of pages (typed, printed or handwritten), inclusion of illustrations, author of foreword/introduction etc. Unless otherwise indicated, no catalogues cited are illustrated or include a foreword/preface/introduction. The language medium is detailed as follows: English or Afrikaans; bilingual, i.e., the catalogue is duplicated in
both English and Afrikaans; or partly English, partly Afrikaans, i.e., some entries are listed in English and some in Afrikaans (usually dependent on the language used by the artist in question). In certain instances, only photocopies of catalogues have been traced. In these cases, as there is no indication whether the whole catalogue or only parts thereof have been photocopied, special mention is made under the relevant exhibition entry.

The author has traced catalogues through several sources, viz., private owners; commercial and municipal galleries; Michaelis Art Library, Johannesburg; and various archives: Rand Afrikaans University, South African National Gallery, and the Universities of Pretoria and Stellenbosch. Only in the case of catalogues which include Laubser's personal annotations has the source been cited. In a very few instances, no catalogue was compiled - this is mentioned under the relevant exhibition entry.

The author has found no further documentary evidence of the existence of certain one-woman exhibitions which were recorded in the 1969 retrospective exhibition catalogue (E.167). These exhibitions have therefore not been included in the list:

1924 Ferdinand Postma-Bibliotheek, Potchefstroom. (As she only returned to South Africa in Nov. 1924, it is extremely unlikely that she held an exhibition during 1924.)

1924/5 Argus Gallery, Cape Town.

1931 Martin Melck House, Cape Town.

Aug. 1965 Henri Lidchi Gallery, Durban.

In the same catalogue, E.167, Laubser was erroneously listed as having exhibited at the Venice Biennale XXVII in 1954. The author has seen a catalogue of this exhibition and Laubser was not included as an exhibitor.

EXHIBITIONS


'Art at the Drill Hall - Fine Arts Association Exhibition - Opening by the Governor at Noon Today.' South African News; 13 Dec.1909. [Only post-1911 editions have been located.] [Refers to Laubser's exhibit as 'promising'.]


2 1922 City Hall, Cape Town: Twenty-first Annual Exhibition of S.A. Society of Artists; 30 Jan.-18 Feb.1922.

DES. OF EXHIB.: 91 works by various artists.
2 page English CATALOGUE plus cover page (photocopy only traced).

LAUBSER'S EXHIBITS: 59.'Garda Bay' in autumn oils 7 gns
63.Wild poppies oils 5 gns
64.Boat in harbour (Lago de[ sic]Garda) oils 8 gns


ORGANIZED to coincide with the Afrikaans Language and Culture Conference.
OPENED BY Mrs. E.G. Jansen, wife of Minister of Native Affairs.

DES. OF EXHIB.: 5 artists representing various categories viz.: Pieerneef-landscape; Laubser-portraits; Van Wouw-sculpture; Moerdyk-church architecture; Leith-domestic architecture. In NOTICE of the exhibition: 'Kunstentoonstelling te Bloemfontein-Ons Grootste Talente Word Verdeel.' Vaderland; 12 Dec. 1929, Mev. dr. Laubscher from Bethlehem is quoted as representing the class 'Still lifes.' In this same article Laubser is referred to as an 'unknown' [onbekende].[Original not traced].

INVITATION: 3 page printed Afrikaans CATALOGUE [Laubser omitted - see below]; plus cover page and two page foreword in Afrikaans by Prof. M.L. du Toit. Details of Laubser's works exhibited, accidentally omitted from catalogue. Refer to handwritten note from Prof. M.L du Toit on last page of foreword: 'Daar is geen proewe hiervan oorgekyk nie, dus is per abuis jou lys uitgelaat. Dit was egter in die saal opgeplak.'[U.S.79/10/29].
5 1929  MENTION: 'The Afrikaans Conference - Bloemfontein Gathering - Movement to Start a Third Language.' Cape Argus, special ed.; 18 Dec. 1929: p.16, col.7. [Mentions that this is the largest Afrikaans art exhibition ever held.]


Verloren van Thewaat, A.C. 'Een Middag op de Tentoongstelling van Maggie Loubser[sic].' Huisgenoot, vol.15, no.459: p.71; 16 Jan. 1931. 1 Refers to work of black woman with red scarf, blue lips and arums (D.428); Kind met ganse ill., Oestyd also reproduced.] It is almost certainly this exhibition, which was listed in the 1969 retrospective exhibition CATALOGUE (E.167) as having occurred in 1929.

6 1931 *Macfadyen Hall, Pretoria: Maggie Laubser; 28 Nov.- ? 1931. OPENED BY Mrs. Kenna Malherbe, Mayoress of Pretoria. DES. OF EXHIB.: 34 works, cat.34 added to English catalogue in Laubser's handwriting: 'Table mt.' Front page with ill. plus one page bilingual CATALOGUE. Lent by E. Miles, Johannesburg, along with sketches by Laubser of certain works exhibited.

NOTICE: 'A South African Artist - Miss Maggie Laubscher's [sic] Visit.' Unidentified newspaper; Nov. 1931.

'Artistic Event.' Unidentified newspaper; Nov. 1931.


REVIEW: 'With Modern Glasses - S.A. Scenes - The Puzzling and the Quaint.' Pretoria News; 28 Nov. 1931: p.5, col.4. [Refers to Tablemountain with the bay (D.433?); a work showing huddled native women carrying heavy burdens on their heads and backs...; the old shepherd; the old (?) flower seller in front of a cluster of arums in vivid colours (D.428).]

Enseel, P. 'Tentoonstelling van Skilderye - Interessante werk van Maggie Laubser.' Vaderland; Nov. 1931. [Refers to 'n mooi weergawe van arum-lelies'; Oostyd: Meid met arum lelies (D.428); an earlier work of a scene in Italy; and a view of a Scottish scene [cat.24](D.296?).]


LETTERS: See letter (U.2.79/5/545) under 1933 Pretoria exhibition entry (E.5).


'Union's National Art - Keen Interest in Cape Town Exhibition - Crowds Visit the Gallery.' Cape Argus; 15 Dec. 1931. [Original not traced].


Lewis, B. 'Art in South Africa - Portrait of General Smuts - The Second Annual Exhibition.' Cape Argus; undated. [Refers unfavourably to a landscape by Loubser].

'Exhibition of Pictures at the Gallery - Ancient and Modern Styles.' Cape Argus; undated.

'The World Goes By.' Cape Times; undated. See addendum p.645.

A letter from Smith, J.A., dated 9 Feb, 1933 (U.S.79/5/155), in which he wishes her luck with her work on exhibition, perhaps refers to this exhibition.


MENTION of an exhibition to be held at Turkstras(?), is made in a letter dated 16 Sept. 1933 (U.S.79/5/58), from Bess Verster. In a letter dated 27 Oct. 1968 (U.S.79/5/545), Mr. E.F.A. Brodie writes: 'In 1933 shortly after my mother's death I attended your Exhibition in Macfaddion [sic: Macfadyen] Hall Pretoria.' See addendum p.645.


DES. OF EXHIB.' 183 works by various artists. 8 page printed English CATALOGUE; plus bilingual title page.

1934


DES. OF EXHIB.: 338 works and 21 pottery exhibits by various artists. 15 page printed English CATALOGUE; plus bilingual title page.


MENTION: 'South Africa's Royal Academy.' (Reproductions of 13 exhibits.) Cape Times, Magazine section; 18 Dec. 1934: p.2. [Laubser's charcoal drawing reproduced.]


See addendum p.645.


12 1935-1936  Bouman, A.C. 'Die Kunstentooneelling - Indruk Bederf Deur Veel Middelmatige Werk.' Huis- genoot, vol.XX, no.723: pp.20, 21, 65; 31 Jan. 1936. [Refers to Laubser's two works as 'die beste op die hele tentooneelling': cat.39 Bloome en kat and cat.42 By die see (reproduced p.21).]

See addendum p.645.

13 1936  Johannesburg: Empire Exhibition.
DES. OF EXHIB.: 903 works by various artists; 158 exhibits in the South African section of which 117 were paintings/drawings by 65 artists. 141 page printed CATALOGUE, partly English, partly Afrikaans; including indexes, list of committees etc.; 4 page bilingual foreword to South African section by M.L. du Toit, 4 page bilingual foreword to English section, 31 illustrations of South African exhibits, 41 illustrations of English exhibits.
LAUBSER'S EXHIBITS: 60. Gans en lelies olie 16 gns.
61. Eende olie 16 gns.

MENTION: 'Pictures For the Exhibition - 100 Selected by Artists.' Cape Argus; 29 Aug. 1936: p.22, col.5. [Laubser mentioned as being a jur. member.]


DES. OF EXHIB.: 207 works by various artists.
15 page printed CATALOGUE partly English, partly Afrikaans; plus bilingual title page

REVIEW: Simmers, M. 'Contemporary S.A. Art - This Year's Exhibition at National Gallery.' Cape Times; 17 Dec. 1936: p.20, cols.2,3.

ORGANIZED BY Royal British Colonial Society of Artists.
DES. OF EXHIB.: Over 250 works by various artists.

MENTION: Laubser's Meidjie met garingbloemblaar [sic garingbloemblaar], one of 23 illustrations reproduced in Art in the Dominions from the Exhibition at the Royal Institute Galleries. London May 8-29, 1937 Listener, Supplement no.35; 5 May 1937: pp.i-viii. (5 other South African exhibits amongst the 23 illustrations).

Reference is made to Laubser's exhibit, of a charcoal sketch of a Native girl in the social news column of Natal Mercury; undated.


DES. OF EXHIB.: Over 500 works by various artists and craftsmen. 31 page printed English CATALOGUE including title pages, advertisements, list of members, etc. 


REVIEW: 'Natal Society of Artists Exhibition - Interesting Pictures of Divergent Styles - Disappointing Sculpture Section.' Natal Mercury, vol.LXXXIV; 2 July 1937: p.28, cols.3-6. [Refers to Laubser's single [?] picture as a 'disappointment'.] 

M.B. 'Pictures Attractive But Uninspired - Most Initiative by Younger Artists.' Natal Advertiser; 2 July 1937: p.6, cols.3,4. [Refers to Flowers and cat.] 

'Pictures That Seem to Move - Exhibition At Durban.' Rand Daily Mail; 3 July 1937: p.14, col.4. [Mentions Laubser's 'amusing black cat close to a vase of zinnias, which makes an effective pattern.]

Thornley Stewart, C. 'Praiseworthy Work At The Art Show.' Sunday Tribune; 4 July 1937 [original not traced] [Refers to cat. 80 Flowers and cat as 'crude and rather foolish.']['


DES. OF EXHIB.: 66 works by various artists. 2 page printed English CATALOGUE. 


REVIEW: Simmers, M. 'Second Quarterly Exhibition - Liveliness and Directness - Interest Added by New Names.' Cape Times; 11 Oct. 1937; p.18, col.2. [Refers to cat.1 and 59.]
1937 F.P.R. 'The Second Quarterly Exhibition.'

1937 Arts Hall, Port Elizabeth: Twentieth Annual Exhibition of Eastern Province Society of Arts and Crafts;
11 Nov. - 7 1937.
OPENED BY Prof. Varder, Acting Master of Rhodes University.
REVIEW: 'Art Exhibition Opened - Address by Prof. R.W. Varder - Work of South African Artists.'
*Eastern Province Herald*, vol.93, no.255; 12 Nov. 1937: p.20, cols.4,5. [Laubser exhibited in 'black and white section.]

Brander. 'Kunsprestasies in Port Elizabeth - Jaartentoonstelling Weer 'n Groot Sukses.'
*Suiderstem*, vol.1; 22 Nov. 1937: p.3.

1937- South African National Gallery, Cape Town: Seventh Annual Exhibition of Contemporary Art; 15 Dec. 1937-
14 Feb. 1938.
OPENED BY Prof. J.J. Smith.
DES. OF EXHIB.: 225 works by various artists.
10 page printed English CATALOGUE; plus bilingual title page.
LAUBSER'S EXHIBIT: 121. *Hibiscus*

MENTION: Photograph of Pierneef, Roworth, Naude, Smith and Mr. Thatcher captioned: 'Op die Kuns-
'Groot Belangstelling vir Kunsuitstalling.'
REVIEW: Simmers, M. S. 'S. African Artists of To-day - Varied Exhibition of High Standard.'
*Cape Times*, 15 Dec. 1937: p.22, cols.5,6. [Refers to cat.12 as 'strident and harsh.]
'Groter Belangstelling an Kant van die Publiek.'
See addendum p.645.

1938 City Hall, Bloemfontein: O.F.S. Society of Arts and Crafts Exhibition; 28 March - 2 April 1938.
OPENED BY Mr. S.H. Pellissier, Director of Education.
DES. OF EXHIB.: 314 works by 56 artists [in the Art Section]. 28 page printed bilingual CATALOGUE including title page.
173. *Hibiscus* 18 gns.
21 1938  
'National Art Exhibition.' Friend; 30 March 1938; p.8, cols.4,5. [Refers to Laubser's Meidjie met garingbloemblaar and Hibiscus.]

'Art Exhibition.' Friend; 30 March 1938; p.8, col.3.

22 1938  
Argus Gallery, Cape Town: Annual Exhibition of the K Club. 6-12 April 1938.

REVIEW: Simmers, M. 'Vigo ous Work by K Club Members.' Cape Times; 6 April 1938. [Original not traced.]

D.G. 'Exhibits of the K Club. "Pedestrians" and "Shockers".' Cape Argus, special ed.; 7 April 1938; p.15, col.5. [Refers to cat.46 Kat en Blomme].

'The K Club.' Cape Argus, Magazine Section, noon ed.; 9 April 1938; p.9. [Includes rep. of Cat and zinnias].

23 1938  
Selborne Hall, Johannesburg: Nineteenth Annual Exhibition of the South African Academy; 9-21 May 1938. (Held under the auspices of the Transvaal Institute of South African Architects.)

OPENED BY Mr. J.S. Fotheringham, Mayor of Johannesburg. DES. OF OPENING: Untitled paragraph in 'Vanity Fair' column. Rand Daily Mail; 10 May 1938; p.9, cols.5,6.

DES. OF EXHIB.: 321 works by 124 artists, (painters, sculptors, architects, craftsmen) of which 221 works are by 93 painters. 14 page printed English CATALOGUE including cover, advertisements and title page.

LAUBSER’S EXHIBITS: 112. Meidjie met garingbloemblaar charcoal 10 gns.

113. Hibiscus oil £20

REVIEW: D.L. 'The Nineteenth South African Academy.' Star; 9 May 1938; p.14, cols.5,6. [Refers to Laubser’s 'charcoal study'].

24 1938  

OPENED BY Sir Patrick Duncan, Governor-General.

NOTICE: 'Natal Artist's Exhibition.' Natal Mercury; 25 June 1938 [sic]. [Reproductions of Cat and zinnias and Goose and lilies.] [Original not traced.]


[Refers to cat.69 Flowers and cat.]


REVIEW: Eglinton, C. 'Four Artists Exhibit At Stellenbosch.' Cape Argus, special ed.; 13 Sept. 1938: p.9, cols.4,5. [Unfavourable review of Laubser's work.]


DES. OF EXHIB.: 78 works by 23 artists. 5 page printed CATALOGUE, partly English, partly Afrikaans; plus 2 page bilingual foreword by W.W.B.[attiss]; plus cover; plus 12 illustrations (10 loose pages).

LAUBSER'S EXHIBITS: 36. Kat en blomme 30 gns.(ill.)
37. Landskap 30 gns.
38. Hibiscus 25 gns.
39. Pondo meldjie (houtskool) 10 gns.

LETTERS: In a letter dated 23 Nov. 1938 (U.S.79/5/172), Alexis Preller refers to the exhibition in Pretoria at which Laubser is showing a charcoal drawing, Cat and flowers, and Hibiscus. He thanks her for her inspiration and especially admires her colours.

According to the author of the article 'Art of New Group Rebels On Show.' Cape Times; 17 May 1979: p.10, cols.3-7 (E.219), the first New Group exhibition, in which 17 invited artists participated, was held in Cape Town in May 1938. (It is not known if Laubser exhibited on this show.)
See addendum p.645.

DES. OF EXHIB.: 70 works by 21 artists. 4 page printed CATALOGUE, partly English, partly Afrikaans; plus 2 page bilingual foreword by W.W.B.[attiss] - same as Second New Group Exhibition, 1938; plus cover; plus 12 illustrations (10 loose pages) - same as Second New Group Exhibition 1938.

31. Landskap 30 gns.
32. Hibiscus 25 gns.
33. Pondo meldjie (houtskool) 10 gns.

See addendum p.645.

28 1939 Argus Gallery, Cape Town: 'Maggie Laubser'; 25 March - 1 April 1939.
OPENED BY Sir William Clark, British High Commissioner.

DES. OF EXHIB.: 24 oil paintings and some charcoal drawings.


Brander. 'Verbascende Skilderye van Maggie Laubser.' Suiderstem; 27 March 1939. [Original not traced.] [Favourable review.]

29 1939  Argus Gallery, Cape Town: New Group Exhibition; 27 April - 10 May 1939.
OPENED BY Prof. A.H. Murray of U.C.T.

MENTION: 'B-Art-Er' Exhibition in Cape Town.' Cape Argus, special ed.; 5 April 1939: p.16, cols.4,5. 'Art and Barter.' Cape Times; 21 April 1939: p.12, col.5.


'Group of Young Artists - Barter Art Exhibition.' Cape Times; 28 April 1939: p.11, col.6.

'Pictures for Cheese.' Cape Times, magazine section; 29 April 1939: p.8, cols.3,4.

'Paintings for Cheese.' Cape Argus; 2 May 1939: c.16, col.8.

REVIEW: Lewis, B. 'Paintings by the New Group.' Cape Argus, special ed.; 27 April 1939: p.17, cols.5,6. [Refers favourably to Laubser's three exhibits.]

OPENED BY Mrs. W.P. Steenkamp.


OPENED BY Dr. A.C. Bouman.


REVIEW: Brander. 'Beste Uitstalling Tot Dusver - Nuwe Groep se Vertoning op Stellenbosch.' Suiderstem, vol.3; 1 Aug. 1939: p.6, cols.4,5. [Refers to Laubser's exhibiting 13. Hibiscus (for a further time) and 14. Indian girl in pink saree.]
32 1939 Macfadyen Hall, Pretoria: 'Maggie Laubser'; 2-9 Sept. 1939.
OPENED BY Dr. H.D.J. Bodenstein.
MENTION: 'Maggie Laubser to Exhibit.' Forum, vol.2, no.22: p.8, col.2; 26 Aug. 1939. [Indian girl with pink sari ill.]
See addendum p.645.

OPENED BY Mrs. B.K. Long.
DESI. OF EXHIB.: Approx. 70 works by 13 artists.
Photograph of Mrs. B.K. Long against Meidjie metaringbloemblaar. Unidentified and undated newspaper.
Lewis, B. 'Exhibition by the New Group.' Cape Argus; 5 Dec. 1939: p.8, cols.5,6.
'Favourable review of Laubser's 'three charcoal drawings of native girls.' And refers to the head in cat.32: 'Straight drawing carried to the logical conclusion.]
Brander. '70 Voortreflike Werke van Nuwe Groep.' Suiderstem, vol.4; 5 Dec. 1939. [Original not traced.] [Refers favourably to Laubser's 3 charcoal portraits. Refers to cat.nos.32 and 33 as 'charmante'.]

34 1939 Argus Gallery, Cape Town: Exhibition of Works to Be Auctioned in Aid of S.A. Mayor's National Fund; 11-18 Dec. 1939.
OPENED BY Mayor Mr. W. Briton.
DESI. OF EXHIB.: 62 works plus sculpture, pottery etc.

35 1941 Argus Gallery, Cape Town: Fourth Annual New Group Exhibition; 5-19 March 1941.
OPENED BY Mr. A. Jonker, editor of Suiderstem.
DESI. OF OPENING: 'New Group's Fourth Exhibition.' Cape Times; 6 March 1941: p.12, col.5. Photograph of Mr. A.H. Jonker at the opening. Suiderstem, vol.5; 6 March 1941: p.3, cols.3-5.
35 1941 NOTICE: 'Belangrike Tentoonstelling van Nuwe Groep.'
Suiderstem, vol.5; 3 March 1941: p.3, cols.4,5.

REVIEW: 'The New Group Annual Exhibition.' Cape Argus;
6 March 1941: p.9, cols.5,6. [Refers to the
'outdoor work' of Laubser.]

E.R.P. 'New Group's Notable Exhibition.' Cape
Times; 6 March 1941: p.7, cols.4,5.

Brander. 'Interessante Skilderye van Nuwe
Groep - Mooi Waterverfe van C. Peers.'
Suiderstem, vol.5; 6 March 1941: p.12,
cols.4,5. [Favourable review of exhibit-
ion - no mention of Laubser.]

Bouman, A.C. 'Kuns Van die Nuwe Groep - Vierde
Jaarlikse Tentoonstelling in Kaapstad.'
Huisgenoot, vol.XXVII, no.992: pp.15,17,59;
28 March 1941. [Refers, rather unfavourably
to 5 exhibits by Laubser: cat.nos.63-67.
Three are landscapes, two of which are spe-
cifically mentioned: one with a shepherd,
cat.63; and, Marmere cat.65. Cat.nos.66 and
67 are still lifes, the latter with arum
lilies.]

36 1942 Carnegie Library, Stellenbosch: Maggie Laubser
(Geduer 1920-1928); 22 Aug.-2 Sept. 1942 (Afrikaans
title only.)
OPENED BY Prof. A.C. Bouman.
DES. OF EXHIB.: 92 works, charcoals and oils. 2 page
typed bilingual CATALOGUE (U.S.79/7/12), including
artist's annotations particularly records of buyers
and prices paid, e.g., 43. Belgian landscape - P. de
Waal (D.146) and 64. Italian Girl - Sauer (D.249).
Same CATALOGUE as Cape Town exhibition 1942 (E.37).

NOTICE: 'Exhibition of Paintings'. Cape Times; 18 Aug.

SEMI-REVIEW: Bouman, A.C. 'Maggie Laubser.' Huisgenoot,
1943.

37 1942 Argus Gallery, Cape Town: Maggie Laubser.
(1920-1928); 16-16 Sept. 1942. (English title only.)
OPENED BY Prof. A. Murray.
DES. OF EXHIB.: 92 works, charcoals and oils. 2 page
typed bilingual CATALOGUE. Same CATALOGUE as Stelle-
boch exhibition U.S.79/7/12 with slightly altered
format. No annotations by artist.

REVIEW: 'Works of Maggie Laubser.' Cape Argus, special
ed.; 10 Sept. 1942; p.5, col.3. [Favourable
review.]

'Experimental.' Cape Times; 10 Sept. 1942: p.5,
col.2.

SEMI-REVIEW: Bouman, A.C. 'Maggie Laubser.' Huisgenoot,
See addendum p.646.
OPENED BY Miss R. Prowse, Keeper of Michaelis Collection.
'New Group Exhibition.' Cape Times; 22 Sept. 1942: p.5, col.4. [Refers favourably to The shepherd and a 'drawing of a coloured child.]

39 1943 Argus Gallery, Cape Town: Fifth Annual New Group Exhibition; 14-29 May 1943.
DES. OF EXHIB.: 65 works by 14 artists. 1 page typed English CATALOGUE.
LAUBSER'S EXHIBITS: 32. Harvesters 50 gns.
33. Drawing (lent by Dr. Wykerd)

DES. OF EXHIB.: 123 works by 27 artists. 4 page printed English CATALOGUE, including title page.
LAUBSER'S EXHIBITS: 49. The duiker 50 gns.
50. In the Highlands, Scotland 50 gns. (D.296?).
51. Harvesting 50 gns.

REVIEW: Brander. 'Nuwe Uitstalsaal vir Skilders.' Buidersteun, vol.8; 13 April 1944: p.2, col.5. [Refers to Laubser as being well-represented.]

42 1944 Schweickerdt's Art Galleries, Pretoria: Paintings by Maggie Laubser - Period 1920 to 1944; 2-16 June 1944.
OPENED BY Gen. J.J. Pienaar, Administrator of Transvaal.
DES. OF EXHIB.: 73 works, various media. 2 page typed English CATALOGUE (U.S.79/7/14), including artist's annotations, particularly records of buyers.
NOTICE: L.I. 'Maggie Laubser se Tentoonstelling.' Vaderland, vol.8, no.3284; 1 June 1944: p.2, cols.4-7.
'Exhibition.' Unidentified newspaper; May 1944.
MENTION: 'Maggie Laubser se Kuns - Administrateur Open Tentoonstelling.' Volkstem, vol.30, no.246; 3 June 1944: p.3.
REVIEW: 'Art of Maggie Laubser - The Afrikaans Farm as Inspiration.' Pretoria News; 3 June 1944: p.3, col.3. [Refers to [41.] Indian girl with blue sari; [46.] Girl with cat; [66.] Harvesting; [33.] Highlands, Scotland (D.296?).]

H.J.J. 'Grootheid van Maggie Loubser se Skilderkuns.' Vaderland, vol.8, no.3292; 10 June 1944: p.2, cols.5-8. [Refers to 56.Vissershuisie.]

Johannesburg Art Gallery, Johannesburg: Twenty-fifth Annual Exhibition of the South African Academy; 19 Aug.-3 Sept. 1944. (Held under the auspices of the Institute of South African Architects in co-operation with the Transvaal Arts Society.) DES. OF EXHIB.: 154 works by 101 artists and architects. 8 page printed English CATALOGUE including title pages and advertisements; plus cover.

LAUBSER'S EXHIBIT: 73.Vissershuisie oil not for sale.

Argus Gallery, Cape Town: New Group Spring Exhibition; 7 - 22 Nov. 1944. DES. OF EXHIB.: 57 works by 10 artists. 3 page printed bilingual CATALOGUE.

LAUBSER'S EXHIBIT: 25.Flowers gouache 35 gns.

Transvaler-Boekhandel, Johannesburg: Paintings by Foremost South African Artists; 5-14 May 1945. INVITATION: 4 page printed bilingual CATALOGUE.


'Maggy Loubser Hou Geslaagde Uitstalling - Beskuldigings Weerlê op Kragtige Wyse.' Rand Daily Mail, June 1945: p.4, col.5. [Refers to 31.) Cape girl with kopdoek[sic kopdoek]; Cape woman; and flowerstudies in gouache.]

Argus Gallery, Cape Town: New Group Spring Exhibition; 
DESI. OF EXHIB.: 58 works by 19 artists. 3 page printed English CATALOGUE.
LAUBSER'S EXHIBITS: 18. Lilies and hibiscus (gouache) 
40 gns.
REVIEW: 'A New Group Show.' Cape Argus, special ed.; 21 Nov. 1945: p.6, col.3. [Refers favourably to 18. [Lilies and hibiscus].]

Constantia Booksellers Johannesburg: Paintings by Maggie Laubser; 13-29 May 1946.
DESI. OF EXHIB.: 41 works, all oils except for one gouache. 2 page typed bilingual CATALOGUE (U.S.79/7/15), with marks and annotations by the artist.
M.P. 'Two Notable Art Shows.' Unidentified newspaper; May 1946.

Argus Gallery, Cape Town: New Group Exhibition; 
21 May - 5 June 1947.
DESI. OF EXHIB.: 120 works by 20 artists. 6 page printed bilingual CATALOGUE; plus cover; plus 17 illustrations.
62. Landscape and shepherd O.F.S. 50 gns.
64. Fishermen's cottages (kindly lent by Mr. du Toit)
65. Harvesting Cape (kindly lent by Mr. du Toit)
Cat. 64. illustrated as Fisherman's huts.
REVIEW: 'New Group Show Has Vitality.' Cape Times; 23 May 1947: p.3, cols.4,5. [Refers to Laubser's 'child like verve'.]
343

50 1948 *Derry's Gallery, Cape Town: 'Maggie Laubser'; 4-20 March 1948.
OPENED BY Lady Bailey.

Photograph of one of Laubser's harvest scenes captioned Oestyd. Unidentified Afrikaans newspaper; March 1948.
Photograph of Laubser and an exhibit At the sea, captioned: 'Artist and her • r.' Cape Times; 17 March 1948 [sic?].[Original not traced.]

'Maggie Laubser Paintings.' Cape Argus, special ed.; 4 March 1948: p.5, col.6.
[Refers to 4 Red sail; 7 Child with protea; 13 Harvesting; 18 At the sea; 19 Gulls; 21 Harvesting; 27 and 30 Landscapes; 31 Fisherboy.]
Brander. 'Maggie Loubser [sic] se Skilderye.'

DES. OF EXHIB.: 57 works, various media. 1 page typed bilingual CATALOGUE.

REVIEW: G.J.v.d.W. 'Uitstalling Van Maggie Laubser in Pretoria.' Unidentified newspaper; April 1948.[Refers to 3 Anemone; 36 Papa-wers.]

Katinka. 'Uitstalling Deur Maggie Laubser.' Unidentified newspaper, April 1948.[Refers to 49 Kind met deken; [42] Aronskelke (D.318); and [26] Rooi lelies (D.436).]

52 1948 *Oranje Koffiehuis, Bloemfontein: 'Maggie Laubser'; June 1948.
DES. OF EXHIB.: 23 works. 1 page typed Afrikaans CATALOGUE (U.S.79/7/31), with artists' annotations.
52 1948 MENTION: Photograph of one of Laubser's exhibits captioned: 'Landskap van Maggie Laubser.' Volksblad; 26 June 1948. [Original not traced.]

Photograph of one of Laubser's exhibits captioned: 'Seetoneel.' Unidentified newspaper; June 1948.

REVIEW: 'Expressionistic.' Unidentified newspaper; June 1948.

53 1948 Johannesburg Art Gallery, Johannesburg: Twenty-Ninth Annual Exhibition of the South African Academy; 8-24 Oct. 1948. (Held under the auspices of the Provincial Institute of South African Architects in Collaboration with the Transvaal Art Society.)

DES. OF EXHIB.: 138 works by 97 painters, sculptors or architectural firms. 20 page English BOOKLET with illustrations including introductory address by President of Transvaal Provincial Institute of Architects, Mr. W. Duncan Howie. Opening address by Hon. Deputy Administrator of Transvaal, Mr. S.A. Lombard; 'Willem de Sanderes Hendrickz - An Appreciation' by E. Wilmot; etc. 16 page printed English CATALOGUE including title pages, advertisements etc.; plus cover.

LAUBSER'S EXHIBITS: 48. Red sail Oil £47.5s.
49. Girl and protea oil £52.10s.

54 1948- Tate Gallery, London; Stedelijk Museum, Amsterdam; Brussels; Paris; Ottawa; Washington: Contemporary South African Paintings, Drawings and Sculpture; [This exhibition was later on show in South Africa. See E.62.]

ORGANIZED BY the South African Association of Arts for the Government of the Union of South Africa.

DES. OF EXHIB.: 149 works by 52 artists. 32 page printed English CATALOGUE including title pages, 1 page preface by Mr. C. te Water, President of S.A. Association of Arts and 6 page introduction by G. Long, and indexes; plus 12 illustrations. (Separate CATALOGUE also available in Afrikaans).

LAUBSER'S EXHIBITS: 56. Harv sting oil 28x22 in. Lent by P.A.G.
57. Cat and flowers oil 22x20 in. Lent by S.A.N.G.
58. Landscape with sheep oil 20x16 in. Lent by artist.(ill.).


'S.A. Art Exhibition Overseas.' Cape Argus, special ed.; 23 June 1948: p.9, cols.3,4.

'S.A. Paintings for exhibition overseas.' Cape Times, Magazine Section; 10 July 1948: p.12. [8 exhibits reproduced, one of which is Laubser's Landscape with sheep.]


'South African Art.' Cape Times; 27 Jan. 1949; p.14, col.3.

'Maggie Laubser se Portret van 'n Digter.' Vaderland, vol.13, no.4558; 11 March 1949: p.9, cols.1-5. [Mentions a Belgian critic as having said 'die hele tentoonstelling word geaomineer deur die werk van Maggie Laubser.' col.3.]

'Unican Art in London.' Cape Argus, undated.

Brander. 'Is Daar So-siets As 'n S.A. Kuns?' Suiderstem, vol.14: J. Jan. 1950: p.3, cols.3-5. 'Die opmerking van 'n Washington kunstkritikus dat die werk hoofsaaklik ontlen is aan die kunskole van Engeland, Frankryk en Duitsland is in hoofsaak juis, en wys was sy slotwoorde: "Dit sou beter gewees het as die kunskole tuis gebly het."'


DES. OF EXHIB.: About 30 works, mostly a tercolour.


MENTION: Photograph of Mrs. D. F. Malan, wife of the Prime Minister, Mr. Alfred Stirling, the Australian High Commissioner, and the artist; photograph captioned: 'Mrs. Malan Attends Art Exhibition.' Cape Times; 9 Feb. 1949: p.7, cols.1-3.

REVIEW: P.H.W. 'A Woman Painter of Maturity.' Cape Times; 9 Feb. 1949: p.3, col.6. [Refers to: The shepherd; two works entitled Harvesting; Landscape with birds; Flamingoes; In the Highlands, Scotland(D.2967); Pointsettas; Poppies, two charcoal portraits of blacks and three portraits in oils.]


LETTERS: M. de Villiers in a letter to Laubser dated 14 Feb. 1949 (U.S.79/5/205), refers to Laubser's exhibition in Cape Town of 8 Feb. 1949, and relates that she bought one painting.

DES. OF EXHIB.: 89 works by 15 artists. 6 page printed bilingual CATALOGUE including 3 illustrations and illustrated title page.

LAUBSER’S EXHIBITS: 50. Girl and flowers 55 gns. (ill.)
51. Fisherman’s cottages 50 gns.
52. Heron 50 gns.

REVIEW: P.H.W. 'New Group's Exhibition Pleases.' Cape Times; 4 May 1949: p.3, col.3. [Refers favourably to Laubser.]

'Exhibition By the New Group.' Cape Argus; 3 May 1949: p.6, col.6. [Refers to Laubser's 3 exhibits].


OPENED BY Dr. The. Hon. William Nicol, Administrator of Transvaal. Parts of opening speech quoted in 'Dr. Nicol loof Maggie Laubser.' Unidentified newspaper, Aug./Sept. 1949.


NOTICE: 'Maggie Laubser Stal Uit.' Weekend; 18 Aug. 1949 [Original not traced.] [Refers to Portrait of Jan Celliers 1933; repro. of Landscape, Free-state.]


'Portraits of Two S.A. Writers by Two Women Artists.' Star; 22 Aug. 1949: p.2, cols.8,9. [Refers to Portrait of Jan Celliers 1933.]

MENTION: Photograph of one of Laubser's exhibits. [S.A.N.G. Landscape with shepherd and sheep.]

Unidentified Afrikaans newspaper; Aug./Sept. 1949. See addendum p.646.

REVIEW: 'Maggie Laubser Stal Kræftige Werk Uit.' Dagbreek on Sondagnuus, vol.3, no.9; 28 Aug. 1949: p.11, cols.1,2. [Refers to Study of Malay girl and Portrait of Jan Celliers.]

'Maggie Laubser Exhibition.' Star; 30 Aug. 1949: p.7, col.5. [Refers to Flower-seller; Indian girl; Portrait of Jan Celliers; also harvesters; harbour scene and red sailed boat with birds in foreground; cat and flowers.]

58 1949 Johannesburg Art Gallery, Johannesburg: Thirtieth Annual Exhibition of the South African Academy; 7-13 Oct. 1949. (Held under the auspices of South African Institute of South African Architecture in collaboration with the Transvaal Art Society.)

DES. OF EXHIB.: 129 works by 83 artists, sculptors and architectural firms. 24 page English BOOKLET with illustrations including articles, etc.: e.g., Le Roux, S. 'The South African Academy Exhibition.' p.8 (a radio talk given in 'People and News. '); 'Opening Ceremony.' pp.10,12,14,16; Paris, J. 'South Africa and Art Now.' pp.18,20,22; etc.; 9 page printed English CATALOGUE; plus title pages and cover.

LAUBSER'S EXHIBITS: 56. Indian child with flower
   oil 26 gns.
57. Harvesting at the Cape
   oil 55 gns.
58. Landscape, O.F.S.
   oil 40 gns.


DES. OF EXHIB.: 220 works by 60 artists. 12 page printed English CATALOGUE and 12 page printed Afrikaans CATALOGUE.

LAUBSER'S EXHIBITS: 90. Girl and flowers
   38 gns.
91. Heron and arums
   26 gns.
92. Girl and prickly pear leaves
   32 gns.
93. Landscape and aloe tree
   40 gns.


OPENED BY Prof. R. Shephard.

DES. OF EXHIB.: Works by 12 painters and 2 sculptors.


MENTION: 'Maggie Laubser se Portret van 'n Digter.' Vaderland, vol.13, no.4558; 11 March 1949: p.9, cols.1-5. ['Twee portrette wat na die model geskilder is, sal binnokort op die tentoonstelling van die Nuwe Groep in Kaapstad te sien wees. ']

Laubser mentioned as being included on this exhibition in the 1969 retrospective exhibition catalogue (E.167).

62 1949- South African National Gallery, Cape Town: Contemporary South African Paintings, Drawings and Sculpture; 8 Nov. 1949 - ca.Feb. 1950. [This is the same exhibition as the one that toured overseas during 1948 and 1949. See E.54.]

Brandre. 'S.A. Kunswerke Nou Terug in Unie.' Suiderstem, vol.14; 9 Nov.1941: p.4, cols.3-5.


1950


OPENED BY Dr. F.P. Stander, inspector of schools.

DES. OF EXHIB.: At least 60 works by 7 artists.


1950

South African Association of Arts Gallery, Cape Town: 'Maggie Laubser'; 29 April - 6 May 1950.

OPENED BY Mr. John Paris, Director of the South African National Gallery. No CATALOGUE compiled.

NOTICE: 'Maggie Laubser Paints in Quiet Strand Studio.' Cape Argus; 27 April 1950: p.6, cols.3, 4. [Mentions Portrait of Jan Celliers.]


Photograph of Mrs. (Dr.) Malan talking to Laubser at the opening. Unidentified Afrikaans newspaper; April/May 1950.

Photograph of Laubser and Mrs. J. Kotze of Somerset West at the opening. Unidentified English newspaper; April/May 1950.

Photograph of one of Laubser's portraits captioned: 'Jan Celliers.' Unidentified Afrikaans newspaper; April/May 1950.

Photograph of Laubser and Mr. John Paris, director of the South African National Gallery, who opened the exhibition. Unidentified English newspaper; ca. 30 April 1950.

REVIEW: P.H.W. 'New Maggie Laubser exhibition.' Cape Times; 29 April 1950: p.9, col.3. [Refers to Landscape; Farm workers; Woman (charcoal); Girl in doek; Shepherd; Zinnias; Magnolias.]

'Vivid Pictures by Maggie Laubser.' Cape Argus; 29 April 1950: p.2, col.5.

S. 'Uitstalling van Skilderye - Maggie Laubser.' Burger; 4 May 1950: p.3, col.3.


70 1952 *South African Association of Arts Gallery, Cape Town: 'Maggie Laubser'; 1-10 April 1952.

MENTION: Photograph captioned: 'Miss Maggie Laubser whose exhibition of paintings was opened in the Association of Arts Gallery yesterday.' Cape Argus; 2 April 1952: p.6, col.5.


REVIEW: Anderson, D. 'Maggie Laubser's Paintings of Country Life.' Cape Argus; 4 April 1952: p.5, cols.6,7. [Her latest work and examples from past years. 'Her latest work falls into two main groups ...themes of country life...and flower pieces...series of paintings of green arums and magnolias.]

D.B. 'Developments In Maggie Laubser's Art.' Cape Times; 8 April 1952: p.5, col.5.


MENTION: Photograph of Mrs. A.J. van der Walt and Mrs. B. Verster at the opening; short article entitled 'Uitstalling Van Skilderye.' Vaderland, vol.16, no.4904; 18 Sept. 1952: p.13, cols.3-5.


DES. OF EXHIB.: 94 works by 18 artists. 5 page typed English CATALOGUE.

LAUBSER'S EXHIBITS: 55. Duck and sunflowers 70 gns.
56. Paw paw tree and girl 40 gns.
57. Bird and tomatoes 35 gns.
58. Blue cranes 35 gns.
59. Girl and geese 50 gns.
60. Portrait (Drawing) 16 gns.


Venice: Venice Biennale XXVI.

LAUBSER'S EXHIBITS: 7. Il campo di grano
[At the Baltic Sea (D.311)]
8. Pastore con gregge
[Shepherd E.84 cat.39[S.A.N.G.]]
9. Paesaggio
[In the Highlands, Scotland (D.296)]


1952

73 Lady Anne Barnard Hall, Cape Town: Contemporary
South African Art: 1952.
ORGANIZED BY the South African Association of Arts for the central and arts committees of the Van Riebeeck Festival.
DEF. OF EXHIB.: 216 works by 128 artists. 32 page printed English CATALOGUE including title pages and 2 page foreword by M. Bokhorst; plus illustrations.
LAUBSFR'S EXHIBITS: 91. Harvest scene oil 24"x20"
92. In the Highlands of Scotland

[Refers to In die Skoie Hoëlande.]

74 South African Association of Arts Gallery, Cape Town: 'Exhibition of Cape Landscapes' 1952.
DES. OF EXHIB.: Works by 39 artists.

INVITATION.

'Kuns in Maltas.' Vadersland, vol.18, no.5214; 19 Sept. 1953: p.10, cols.2-5. [Photograph of Laubser with Magnolia with dove and Figure by hut and paw-paw tree. For same repro. see E.117.]
REVIEW: E.W. 'Paintings by Maggie Loubser [sic].' Rand Daily Mail; 15 Sept. 1953: p.8, cols.5,6. [Refers to Magnolia with dove; Green arum lilies; Landscape with crane; The purple skirt; Duck with sunflowers; Dove with tomatoes; Impression of Table-mountain (D.4337).]
S.M. 'Maggie Laubser - Uitstalling 'n Moot vir Kunsiehebbers.' Transvaler, vol.16, no.295; 15 Sept. 1953: p.8, cols.6, 7. [Refers to Impressies van Tafelberg (D.4337); In die Hooglande, Skotland (D.296?); and Duif en tamaris.]
Mocke, I.S. 'Maggie Laubser: Groot Kunstenaar.' Vaderland, vol.18, no.5218; 24 Sept. 1953: p.11, cols.3-5. [Refers to Landskap met kraanvöel.]

MENTION: 'Her Years of Work Were Rewarded.' Natal Mercury, no.27241; 1 Oct. 1953: p.7, cols.1-4. [Refers to exhibition in Potchefstroom 'a short time ago.' (?) See below.]

DES. OF EXHIB.: 2nd section: 83 works by 75 artists. 62 page printed bilingual CATALOGUE including title pages, 2 page bilingual foreword by Hon. J.H. Viljoen, Minister of Education, Arts and Sciences.
LAUBSER'S EXHIBITS: 36. Shepherd board 21\(\frac{1}{8}\) x 17\(\frac{1}{8}\) in. Lent by artist.
37. Geese canvas 20\(\frac{1}{2}\) x 24\(\frac{1}{2}\) in. Lent by J.A.G.
1954 *South African Association of Arts Gallery, Cape Town: Paintings by Maggie Laubser; 11-22 May 1954. OPENED BY Mrs. P.J. Olivier, wife of Administrator of the Cape.

INVITATION.


Photograph of Laubser and guest at the opening.' Cape Argus; 14 May 1954: p.6, cols.5,6.


Bokhorst, M. 'The Inspiration of Maggie Laubser.' Cape Times; 15 May 1954: p.5, cols.2,3. [Refers to Landscape and figure; Seagulls and boat; Paw-paw tree, figure and hut; Pink hibiscus en blou flappe; Autumn.]

Anderson, D. Individual Idiom in Paintings by Maggie Laubser.' Cape Argus; 17 May 1954: p.5, cols.6,7. [Refers to Cat and japonicas 1953; White cat with hibiscus 1936; Landscape and figure; White cow (with sunset sky); Seagulls and boat; Dove and tomatoes. [Anderson mentions that this is the same work that he referred to in 1952 - E.72.].]


12. Skaaapwagter nie te koop nie
13. Figuur, hutte en papajabome 50 ghns.
14. Sonnebloome en eend 60 ghns.
15. Beier en eende 38 ghns.
16. Visserboot met voëls 40 ghns.
17. Bootjies en voëls geleen deur Mev. H. Wicht
18. Meidjie met donker lilies 50 ghns.

81 1955 Paarl Art Gallery, Paarl: Art Exhibition for the National Vintage Festival, Paarl; 24 Feb. -? 1955. ORGANIZED BY the Paarl Art Gallery Committee in co-operation with the S.A. Association of Arts. OPENED BY Mr. J.H. Viljoen, Minister of Education, Arts and Sciences.

DES. OF EXHIB.: 43 works by 18 artists. 16 page printed bilingual CATALOGUE including 4 page bilingual foreword by M. Bokhorst.

LAUBSER'S EXHIBITS: 23. Landscape (oil) 18"x20" 40 gns. 24. Head of girl (charcoal drawing) 16"x20" 14 gns.

REVIEW: S. 'Tentoonstelling Pas By die Wingerdfees.' Burger, vol.40; 1 March 1955: p.2, cols. 5,6. [Refers to landscape and charcoal head of a girl.]


NOTICE: 'Painting the Rural Scene.' Cape Argus, magazine section; 14 May 1955: p.7, col.3.

MENTION: Photograph of the artist, Mrs. Sauer and her daughter, Mrs. C. Meeker, at the opening of the exhibition: 'At Picture Exhibition.' Cape Argus, special ed.; 18 May 1955: p.6, cols.3-5.


1955 Bokhorst, M. 'Exhibition by Maggie Laubser.' Cape Times; 24 May 1955: p.9, col.4. [Refers to 1. Black swans; 8. Blomme - Kap- 
perbies [sic Kapertjies]; 10. Girl with 
asters; 21. White swan and child; 36. Land-
scape and figure; 40. At the river.]

LETTERS: In a letter dated 17 May 1955 (U.S.79/5/232), 
John Paris wishes Laubser luck for her exhibition.

In a letter dated 26 May 1955 (U.S.79/5/226), May 
Hillhouse writes: 'I want to write this letter to 
tell you that I got a sensation of beauty[,] 
and the only word I can think of is "integrity" 
- out of my visit[,] that I find very rare in 
seeing works of art of the present time. My 
dear, I hope that in my future as a painter I 
can succeed in keeping my vision as pure and 
undefiled as you have done.'

1955 Sanlam Building, Worcester: Painting and Sculpture, 
Worcester Arts Festival; 20-30 May 1955. 
ORGANIZED BY the Worcester sub-branch of The South 
African Association of Arts.

DES. OF EXHIB.: 67 works by 8 artists. 
INVITATION: 48 page printed BOOKLET: pp.8-15 relate 
to painting and sculpture, viz., Introduction by 
D. Anderson; reproductions of examples of works by 
relevant artists [not necessarily exhibits on the 
show], e.g., Laubser's Arums and swans illustrated 
p.13; curriculum vitae of artists. 4 page printed 
CATALOGUE including front page (with illustration).

LAUBSER'S EXHIBITS:17. Tiger lilies (oil) 45 gns. 
18. Japonicas (watercolour) 55 gns. 
19. Cat and japonicas (oil) 50 gns.

NOTICE: 'Worcester Hou Groot en Aantreklike Kunst-

MENTION: Photograph of one of Laubser's works Die 
grys swaan ['an example of her style', i.e., not 
exhibited]. Worcester Standard; 1 April 1955. 
[Original not traced.]

REVIEW: S. 'Uitmuntende Kunstfees op Worcester.' 
3,5.

1955 Schweickerdt's Art Gallery, Pretoria: Paintings by 
Maggie Laubser; 2-17 Sept. 1955. 
OPENED BY Dr. H. van der Merwe Scholtz. 
INVITATION.

DES. OF EXHIB.: 52 works; nos.1-41 and no.52 oil; 
nos.42-51 charcoal drawings. One page typed bi-
lingual CATALOGUE.

REVIEW: 'Exhibition of Paintings.' Star, stop press 
Individual Work With A Strong Poetic Quality.' Pretoria News; 5 Sept. 1955: p.2, cols.5,6. [Refers to works depicting a seascape; a scene at the farmhouse; harvesting; landscape with birds; a girl and a rooster [34.]; duck with sunflowers [17.]; a native digging; and three birds on a rock; also [52.] Portrait of Jan Colliers.]

Technical College, Pretoria: A Historical Survey of Painting in South Africa; 13-30 Sept. 1955. OPENED BY Dr. H. Muller, Mayor of Pretoria. ORGANIZED BY Dr. Maria Stein-Lessing for the Southern African Association of Arts (Transvaal) as part of the Pretoria centenary celebrations.

DES. OF EXHIB.: 98 works by 31 artists. 24 page printed bilingual CATALOGUE including title pages and 4 page bilingual foreword by Maria Stein-Lessing; plus illustrations; plus cover.

LAUBSER’S EXHIBITS:
38. The fisherman 1935 oil Mr. and Mrs. J. Lewsen, Johannesburg.
39. Cat and flowers oil Mrs. D. Myburgh, Vereeniging.
40. Goose and arum lilies oil Mrs E.L. Williams, Pretoria (ill.).
41. The blue doek oil Mr. J.L. van Schaik, Pretoria.
42. The duiker 1940 oil Mrs. M.C. Gunther, Pretoria.


Johannesburg Art Gallery, Johannesburg: First Quadrennial Exhibition of South African Art; 15/17 Sept. - 7 1956. (Travelled to other museums in the country?) ORGANIZED BY the South African Association of Arts under the auspices of the Ministry of Education, Arts and Sciences (1956-7).

DES. OF EXHIB.: 79 works by 79 artists. 40 page printed bilingual CATALOGUE including title pages, 1 page foreword by Hon. J.H. Viljoen, Minister of Education, Arts and Science; plus 12 illustrations.

LAUBSER’S EXHIBIT: 38. Fisherman and boat oil 18x20 ins.

1956 MENTION: 'Exacting Standards were Applied by Selectors of First Quadrennial.' Cape Argus; 14 Aug. 1956: p.5, cols.1-3.

LETTERS: In a letter on behalf of the South African Association of Arts, dated 10 Aug. 1956 (U.S.79/5/234), Mr. A. van Rooyen refers to Laubser's painting for this exhibition.

1957 *South African Association of Arts Gallery, Cape Town: Paintings and Drawings by Maggie Laubser; 29 April-11 May 1957.
OPENED BY Mrs. E.G. Jansen.

INVITATION:

MENTION: Photograph of Mrs. E.G. Jansen and the artist against three of her paintings, at the opening. Cape Argus; 30 April 1957: p.8, cols.5-7.


Anderson, D. 'Miss Maggie Laubser Opens a Magic Casement on the African Scene.' Cape Argus; 1 May 1957: p.4, cols.4-8.

Bokhorst, M. 'Exhibitions by Hoskyn and M. Laubser.' Cape Times; 3 May 1957: p.9, col.4. [Refers to Landscape 1956; Portrait of native maid-servant 1925.]

LETTERS: In a letter dated 20 May 1957 (U.S.79/5/240), S. Ferreira refers to Laubser's exhibition in Cape Town, now past.

ORGANIZED BY Mr. John Paris for the Business and Professional Women's Federation.
OPENED BY Mrs. E.G. Jansen.

DES. OF EXHIB.: 38 works by 13 artists. 3 page printed English CATALOGUE; plus 2 page English preface by John Paris, director of S.A.N.G; plus cover.

LAUBSER'S EXHIBITS: 17. Duck and fruit oil 15x19½ in.
18. Gladioli watercolour 22x15 4 in.


MENTION: Bokhorst, M. 'Paintings by Women Artists on View.' Cape Times; 4 March 1958: p.4, cols.3-5.
88 1958 LETTERS: In a letter dated 14 April 1958 (U.S.79/5/254), E. Napier refers to arrangements for this exhibition. In the E.167 catalogue this show is wrongly dated to 1959.


90 1958 Adler-Fielding Gallery, Johannesburg: 'Group Exhibition'; 15-26 July 1958. LETTERS: In letters of 15 Feb. 1958 (U.S.79/5/251), and 8 March 1958 (U.S.79/5/252), Mr. A. Fielding refers to this exhibition. (It is not clear whether it is a group show or a one-woman exhibition.)


South African Association of Arts Gallery, Cape Town: Paintings and Drawings by Maggie Laubser; 14-25 April 1959.
OPENED BY Prof. H.B. Thom, Rector of the University of Stellenbosch.
Photograph of the artist, Mrs. H.F. Verwoerd, wife of the Prime Minister, and Mr. George Enslin, an artist from Elgin. Caption of photograph: 'Maggie Laubser Exhibition.' Cape Times magazine; 18 April 1959: p.11, cols.1-4.
'Affection and Homage are Wed to Maggie Laubser.' Cape Argus; 17 April 1959: p.8, cols.5-7. [Repro: Tomato pickers.]
Bokhorst, M. 'Two Artists Whose Essentials Differ.' Cape Times; 17 April 1959: p.4, cols.5,6. [Refers to 14. Meisie en laan [sic haan]; 27. a landscape with flying birds; 32. a still life with flowers; 34. Yellow daisies; and Blue crane and rays.]
'Maggie Laubser.' Varsity; 23 April 1959: 2 cols. [Original not traced.] [Refers to Vrou en swart voëls; Tainatie plukkers [repro. Cape Argus 17 April 1959?]; Vissershuisie; Meisie met voël; Meisie met haan; Voël met vrugte; Meeue en rooi visse; By die see; Ou vroue (charcoal); Portret van Maleier meisie.]
Town Hall, Stellenbosch: 'Taal, Kennis en Skoonheid' - ['S.A. Academy for Arts and Sciences Festival Exhibition']; ca. July 1959.
Bokhorst, M. 'Commemorative Art Show at Stellenbosch.' Cape Times; 30 July 1959: p., cols.4-6. [Refers to Vissershuisie; Kende en varkblomme; Huis toe; and Rooi bokkie.]
1959 In the E.167 CATALOGUE this show is wrongly dated to 1958.

1959 Schweickerdt's Art Gallery, Pretoria: Paintings [by
Maggie Laubser]/Skilderye [deur Maggie Laubser].
1-12 Sept. 1959.
OPENED BY Prof. A.L. Meiring.
DES. OF EXHIB.: 34 oils, 17 gouache and watercolour, 1
charcoal drawing and 11 compositions (gouache).
2 page typed English CATALOGUE.
MENTION: 'Why people love Maggie Laubser.' Distrik
Mail; 14 Aug. 1959. [Original not traced.]
LETTERS: In a letter dated 3 Sept. 1959 (U.S.79/5/261),
A.L. Meiring refers favourably to the exhibition
which he opened.

1960 South African Association of Arts Gallery, Cape Town:
'Maggie Laubser'; 28 April - 7 May 1960.
NOTICE: 'Maggie Lautser Exhibition.' Cape Times; 27
April 1960: p.6, col.8.
REVIEW: Alexander, F.L. 'Maggie Laubser Stel Ten
Toon - Haar Boland is 'n Drooneland.'
Burger, vol.45; 22 April 1960: p.2, cols. 4-6. [Refers to 30.Vrou en kind and Ligrooi
aronskelle as being weak; also refers to
25.Huis en landskap; and Goudlelies in
blou vaas.]
Dubow, N. 'Exhibition by Maggie Laubser -
Path, Pattern and Pace Unchanged.' Cape
Argus; 25 April 1960: p.4, cols.3-7.
[Refers to Girl and rags [sic: rays];
Blou kraanvoel; Repro: Brown bird at
river.]
Bokhorst, M. 'Artist's Tune Has Hardly
Changed.' Cape Times; 27 April 1960: p.4,
cols.3,4. [Refers to 16.Landscape;
17.Woman under a tree; and 33.Cows in
the foreground with a red house and deep green
mountain.]

1960 South African National Gallery, Cape Town: Looking
at Landscape - Some South African Landscape Paintings
1910-1960; 18 May
ORGANIZED on the occasion of the Festival of the Union.
OPENED BY Hon. Mr. P.M. le Roux, minister of Agricultural
Technical Services and Water Affairs.
DES. OF EXHIB.: 57 works by 33 artists. 8 page
printed English CATALOGUE; plus illustrations; plus
3 page English introduction by John Paris; plus
illustrated cover.
LAUBSER'S EXHIBITS:
31.Landscape with sheep O.F.S. 1946
oil on board 15½ x 19¾" 
32.Landscape 1960 oil on board 15½ x 19¾"
1960 REVIEW: 'S.A. Kunstmuseum se Feestentoonstelling.'

'thing Typically South African About Exhibition.' Cape Argus; 3 June 1960: p.8, cols.7,8.

South African Association of Arts Gallery, Cape Town: Festival Quadrennial Exhibition of South African Art; 1960
ORGANIZED BY the South African Association of Arts under the auspices of the Minister of Education, Arts and Science.
DES.Op EXHIB.: 102 works by 90 painters and sculptors.
48 page printed bilingual CATALOGUE including title pages and 2 page bilingual foreword by J.J. Serfontein, Minister of Education, Arts and Science; plus cover; plus 12 illustrations.
LAUBSER'S EXHIBIT: 52. The white cow oil 16x20

ORGANIZED BY S.A.N.G. for 150th Anniversary of George.
DES.Op EXHIB.: 33 works by various artists.
REVIEW: 'Kunswerke op George Ten Toon Gestel.'

OPENED BY Dr. C.J.M. Nienaber.
INVITATION: 7 page handwritten English CATALOGUE -Laubser's personal copy (U.S.79/7/18), as well as to page typed list of purchasers of paintings from Durban exhibition.
MENTION: 'Appreciation of Modern Art Growing in S. Africa, Says Cape Impressionist [Maggie Laubser].'

"Simple" Art of Maggie Laubser.' Natal Mercury, no.29708, city ed.; 15 Sept. 1961: p.6, cols. 8, 9. [Repro. of two works: Rare bird and woman carrying a pot with a cow in the background. For same repro. see E.114.]
'Durban Confounds the Art Critics.' Unidentified newspaper; 19 Sept. 1961.

REVIEW: How, G.D. 'Eternal Youth of the Laubser Art.'
Natal Mercury, no.29710; 18 Sept. 1961: p.6, cols.6,7. [Refers to Bird and fruit [reproduced]; Girl and pot plant; Cat and flowers; White swan; Rare bird [reproduced Natal]
DES. OF EXHIB.: 76 works by 50 artists. 2 page printed English CATALOGUE.
LAUBSER'S EXHIBIT: 45. Composition $140.
INVITATION.

1961 Gallery 101, Johannesburg: 'Maggie Laubser';
OPENED BY Dr. P.J. Meyer.
DES. OF EXHIB.: 43 works, mostly landscapes.
INVITATION; 3 page typed bilingual CATALOGUE. 3 page handwritten CATALOGUE - Laubser's personal copy; plus 1 page handwritten list of purchasers of paintings from Gallery 101 exhibition (U.S.79/7/19).
'Everything is Beautiful.' Star; 26 April 1962: p.12, cols.3-6.
Photograph of two Von Maltitz sisters at the exhibition. Unidentified newspaper; 28 April 1962.
LETTERS: In a letter dated 10 March 1961 (U.S.79/5/276), F. Haenggi refers to arrangements for the exhibition in the Gallery 101, Johannesburg, and in a letter dated 8 April 1962 (U.S.79/5/316), he refers to the exhibition.

In a letter dated 7-9 May 1962 (U.S.79/5/320), M. Mentz refers to the exhibition in Johannesburg on which she bought Red-capped boy.

In a letter dated 9 May 1962 (U.S.79/5/321), O. Schwellnus refers to the exhibition in Johannesburg.

In a letter dated 18 June 1962 (U.S.79/5/323), Hettie [Green?] refers to the success of the exhibition in Johannesburg.

In a letter dated 3 Aug. 1965 (U.S.79/5/396), Eliza Miles refers to the exhibition in Gallery 101.

City Hall, Bellville: 'Work by Seven Cape Artists': 24 April - ? 1962.
ORGANIZED BY Hoërskool, Bellville for their twenty-fifth anniversary.
OPENED BY Dr. J. P. Duminy, Vice Chancellor, University of Cape Town.

[Refers to Laubser's Composition - herte and also Lelies en duiwer [sic duiwe].]

DES. OF EXHIB.: 70 works by 70 artists; Laubser one of 7 invited artists. 1 page printed English CATALOGUE plus cover [photocopy only traced].
LAUBSER'S EXHIBIT: 34. Yellow cow R200.
INVITATION.
106 1962 


107 1962 
DE". OF EXHIB.: 82 works by 34 artists. 14 page typed English CATALOGUE; plus 2 page foreword by E.K.L[orimer]; plus cover page.
LAUBSER'S EXHIBITS: 42.Swans oil.
43.Landscape gouache.

INVITATION.

LETTERS: In a letter dated 9 Aug. 1962 (U.S.79/5/329), E.K. Lorimer refers to the exhibition in the King George VI Art Gallery, Port Elizabeth.

108 1962 
OPENED BY Dr. W.J. Busschau.
DES. OF EXHIB.: 80 works by 56 artists. 2 page printed English CATALOGUE, with illustrations; plus 8 pages on the award winner and runner-up, illustrations of exhibits, etc.; plus cover.
LAUBSER'S EXHIBIT: 46.Composition oil R150.

INVITATION.


109 1962 

INVITATION.

110 1962 
DES. OF EXHIB.: 16 page printed bilingual CATALOGUE; plus Illustrations; plus 4 page bilingual introduction by J.W. von Moltke; plus title pages and illustrated cover.

OPENED BY Dr. J.P. Duminy, Vice Chancellor, University of Cape Town.
DES. OF EXHIB.: 42 works. 5 page handwritten English CATALOGUE - Laubser's personal rough draft (U.S.79/12/12); plus S.A. Association of Arts invoice listing purchasers of paintings (U.S.79/7/20).

'Veteran Artist Paints a Little Every Day.' Cape Times. 12 April 1963: p.4, cols.5-7.

Photograph of Laubser and Dr. J.P. Duminy at the opening of the exhibition. Caption: 'Showing Her Paintings.' Cape Argus; 18 April 1963: p.15, cols.1,2.

Photograph of two students at the opening. Cape Argus; 19 April 1963: p.13, cols.4,5.


Photograph of two guests against a painting. Cape Argus; 20 April 1963: p.8, cols.2,3.

REVIEW: Dubow, N. 'Unchanging World of Maggie Laubser.' Cape Argus; 22 April 1963: p.6, cols.4,5.


Büchner, C. 'Artist's Work Is Homely, Earthy In Satisfying Way.' Cape Times; 24 April 1963: p.4, cols.5,6. [Refers to cat. nos. 7, 8, 14, 15, 20, 24, 25, 27, 28, 30, 32, 40 and 4: Grey blue swans and 39. Duiker.]

LETTERS: In a letter dated 17 May 1963 (U.S. 79/5/349), L.E. Janssens refers to the exhibition at the South African Association of Arts Gallery.

112 1963  City Hall, Bellville: 'Works From the Collections of Members of the Bellville Branch of the Association of Arts,' 22-26 April 1963.


ORGANIZED for the Kirstenbosch jubilee.

113 1963  Büchner, C. 'Exhibition of Flower Paintings.' Cape Times; 29 May 1963: p.4, col.7.

114 1963  Durban Art Gallery, Durban: Art: South Africa: Today; 30 July - 18 Aug. 1963. ORGANIZED BY the South African Institute of Race Relations in conjunction with the Natal Society of Artists and the Durban Art Gallery. DES. OF EXHIB.: 105 works by various artists, both invited (not eligible for art awards) and competitors in the open section. Laubser entered in the open section. 39 page printed English CATALOGUE including title page and illustrations.

LAUBSER'S EXHIBIT: 80. Composition: three birds oil (illustrated p.25).

REVIEW: 'Unique Situation at Art Exhibition - Great Contribution by S.A. Women Artists.' Natal Mercury, no.30298; 12 Aug. 1963: p.9, cols.3-6. [Photograph: Laubser against two paintings. See also F.101.]


LAUBSER'S EXHIBITS:

52. Tulips (before 1930) oil 15/"x19" Dr. H.K. Silberberg. (D.323)

53. Tree in blossom (before 1930) oil 13/2"x16" Dr. H.K. Silberberg. (D.218)

54. Flowers and cat oil 22"x20" S.A. National Gallery.


Photograph of Laubser against two paintings: Magnolia with dove and Figure by hut and paw-paw tree. [For same repro. see E.76.] [Refers to 23.Meisie met venter[sic venster] - according to Cheales this title is incorrect for the work depicts a landscape with a hut and figure; 31.Swart koei.]


LETTERS: In a letter dated 6 June 1961 (U.S.79/5/285), Anna Vorster suggests the Egon Guenther Gallery [as an exhibition venue.]

In a letter dated 14 June 1961 (U.S.79/5/286), Charles Eglington writes that he wishes to arrange an exhibition in the Egon Guenther Gallery: 'a retrospective show...that would give an overall view of your work for, say, 25 years.'


REVIEW: Cilliers, A. ' "My Land"[sic] Exhibition Is Full of Fine Entries.' Cape Times; 31 Oct. 1963: p.4, cols.4,5. [Refers to 'the simple wisdom of Maggie Laubser. ']

DES. OF EXHIB.: 92 works by 38 artists. 16 page printed bilingual CATALOGUE with illustrations and including 2 page bilingual foreword by M. Bokhorst and 2 page bilingual dedication by E. Solomon; plus illustrated cover pages.
LAUBSER'S EXHIBITS: 47.Malay girl board 17\frac{3}{4}x14" 48.The reapers board 18x22" 49.Pastoral scene board 24x20"


Cilliers, A. 'Private Collection of South African Art on Exhibition.' Cape Times; 9 Nov. 1963: p.4, cols.5,6.

LETTERS: Mention of this exhibition is made in a letter dated 6 Nov. 1963 from Prof. Bokhorst, Director of the S.A.N.G., to 'die bestuur van die Afrikaanse Kultuur-konferensie', on the occasion of the dinner in honour of Maggie Laubser on 8 Nov. 1963. (U.S.79/3/6).

DES. OF EXHIB.: 735 works by 90 artists. 3 page printed English CATALOGUE; plus 24 page curriculum vitae of exhibiting artists; plus cover.
LAUBSER'S EXHIBIT included in catalogue of the Cape branch of the S.A. Association of Arts: 15. Swans oil R200.

ORGANIZED BY Library Committee of Lyttleton Municipality and the Division of Adult Education of the Department of Education, Arts and Science.
OPENED BY Mr. A. de Beer, lecturer in art at Pretoria College of Education.

ORGANIZED BY the South African Association of Arts and sponsored by the Rembrandt Group of Companies.
DES. OF EXHIB.: 114 works by 52 artists. 16 page printed bilingual CATALOGUE, plus title pages; plus cover.
LAUBSER'S EXHIBITS:
43. Fishermen's huts
   oil on board; signed: M. Laubser; not dated; 54x44cm.; owner: Messrs. E.S. Swart and H.J.W. Lubbe, Stellenbosch.
44. Shepherd
   oil on board; signed: M. Laubser; not dated; 50x39 cm.; owner: Prof. dr. J. Trümpermann, Stellenbosch.
45. Portrait of a shepherd
   oil on canvas; signed: M.L.; not dated; 44x50 cm.; owner: Prof. C.L. Wicht, Stellenbosch.
369


123 1964 Rautenbach Hall, University of Pretoria, Pretoria: South African Masters; 30 April - 13 May 1964. ORGANIZED BY the South African Association of Arts as part of the Twelfth Arts Festival of the University of Pretoria. Sponsored by the Rembrandt Group of Cos. with the Co-operation of the Aula Committee and the organizing committee for art of the University of Pretoria. DES. OF EXHIB.: 8 page printed partly English, partly Afrikaans CATALOGUE; plus 2 page colour ill. of cat. 66 by Pierneef; plus cover and 'title pages.' LAUBSER'S EXHIBITS: See cat. nos. 43, 44, 45 of E.122.


126 1964 Adler-Fielding Gallery, Johannesburg: Sixth Exhibition of Artists of Fame and Promise; 14 July - 7 1964. OPENED BY Pieter Roos, Mayor of Johannesburg. DES. OF EXHIB.: 140 works by 104 artists. 3 page printed English CATALOGUE with illustrations; plus 20 page pamphlet of illustrations, introduction, list of award winners, etc. LAUBSER'S EXHIBIT: 68. Composition oil 100 gns.


128 1964 ORGANIZED BY the Division of Adult Education of the Department of Education, Arts and Sciences in collaboration with the S.A. Association of Arts (Cape Branch) and the Cape Provincial Library Service.

DES. OF EXHIB.: 30 works by 17 artists. 4 page printed, partly English, partly Afrikaans CATALOGUE; plus illustrated cover page.

LAUBSER'S EXHIBITS: 17. Blomme olieverf
18. Kind met blomme olieverf

NOTICE: 'An Arts Festival to be Held at Beaufort West.' Cape Times; 10 Sept. 1964: p.10, cols. 5,6.


129 1964- Johannesburg Art Gallery, Johannesburg; Pretoria:

ORGANIZED BY the South African Association of Arts, under the auspices of the Minister of Education, Arts and Science.

OPENED BY Councillor A. Jaffe [in Johannesburg].

DES. OF EXHIB.: 97 works by 72 artists. 40 page printed bilingual CATALOGUE including title pages and 1 page foreword by Hon. de Klerk, Minister of Education, Arts and Science; plus 12 illustrations.

LAUBSER'S EXHIBIT: 64. Swans oil 17x19 ins.

INVITATION: Johannesburg venue.


129a 1966 South African Association of Arts Gallery, Cape Town:
Third Quadrennial Exhibition of South African Art; ca May 1966.

DES. OF EXHIB.: 90 works by 58 artists.

REVIEW: P.V. 'Vierjaarlikse Tentoonstelling – Het S.A. Kuns Buitepos van Kuns in Europa geword? Burger, vol.51; 21 May 1966: p.2, cols.6-8. [Refers to Laubser's Swans – her latest work. Also states that this exhibition is not exactly the same as the one held in 1964.]
OPENED BY Mr. Monty Ashman.
INVITATION.

OPENED BY Mr. Erik Laubscher.
DES. OF EXHIB.: 48 works.
INVITATION. 1 page typed bilingual CATALOGUE, 3 page English CATALOGUE handwritten by Laubser in an exercise book (U.S.79/7/21).
MENTION: Photograph of Laubser and Erik Laubscher.
Cape Argus; 29 April 1965: p.42, cols.8,9.
Photograph of Laubser with Erik Laubscher, Mrs. N. Muller, wife of Dr. H. Muller, and the singer Cecilia Wessels. Unidentified Afrikaans newspaper; April/May 1965.
REVIEW: Van Rooyen, J. 'Development Over Four Decades Seen in Painter's Show.' Cape Times: 28 April 1965: p.4, cols.6,7. [Refers to 26. Boats; 33. Landscape and two figures; 39. Malay boy; 42. Sketch; 45. Still life... 'pointillist technique' (D.224); 46. a 1926 landscape; two portraits 47. and 48.]

ORGANIZED BY John Paris to coincide with the 1965 Congress, in Cape Town, of the South African Federation of Business and Professional Women.
DES. OF EXHIB.: 96 exhibits by 53 women artists.
13 page printed bilingual CATALOGUE, including 4 illustrations, 2 page bilingual introduction by Prof. M. Bokhorst, and 1 page bilingual foreword by S. Woodrow, National president of S.A. Federation of Business and Professional Women; plus illustrated cover.
LAUBSER'S EXHIBITS:
48. Portrait study oil on board 18½ x 14½
Die Xektor, Universiteit van Stellenbosch.
49. Shepherd oil on board 15¼ x 13½
Prof. J. Trümpelmann.
50. Portrait study oil on board 18¾ x 15
Prof. A.C. Cilliers.
DES. OF EXHIB.: Collection of works by 6 invited artists, 65 other artists and 7 sculptors; 20 page printed CATALOGUE, in English, including 20 illustrations; (works un-numbered); plus cover.
LAUBSER'S EXHIBIT: Composition oil R250.
REVIEW: Berman, E. 'Artists of Fame and Promise
Exhibition at Adler-Fielding Gallery.'

134 1965 King George VI Art Gallery, Port Elizabeth: Artists of the South; Aug. 1965.
DES. OF EXHIB.: 40 works by 40 artists.
LAUBSER'S EXHIBIT: 22. Cows oil.
INVITATION: 8 page bilingual printed CATALOGUE; plus cover page; two paragraph preface by E.J. Marais, Rector, University of Port Elizabeth.
LETTERS: In a letter dated 20 July 1965 (U.S.79/5/39), P. Beachy Head refers to the exhibition in Port Elizabeth.

INVITATION

DES. OF EXHIB.: 159 works by 19 artists. 24 page printed CATALOGUE, partly English, partly Afrikaans, including photographs of artists; plus cover.
LAUBSER'S EXHIBITS: 89. Vissershuisje olie R220
90. Landskap olie R200
91. Portret (Jewel) olie R80
LETTERS: In a letter dated 26 March 1965 (U.S.79/5/383), P. Nel refers to the O.F.S. Arts Society's invitation to exhibit in Bloemfontein.

OPENED BY Prof. A.L. Meiring.
DES. OF EXHIB.: 31 works. 1 page typed CATALOGUE with English and Afrikaans alternating for the title of each exhibit. Also 3 rough drafts of catalogues in English, handwritten by Laubser in an exercise book (U.S.79/7/21), which she labelled on the cover: 'Pretoria Nov. 1965' and 'Maggie Laubser Exhibition 1965.' The three rough drafts consist of: a three page untitled list of 44 works (pp.1, 2 and 4); a two page list headed 'Pretoria Nov. 1965' of 31 works (pp.6,7); a two page list headed 'Pretoria Nov.'65' of 34 works (pp.9, 11). The works listed in these three drafts
1965 differ, although some titles obviously appear in more than one list, and no handwritten copy corresponds to the final typed catalogue.


MENTION: 'Maggie Laubser Stal Uit in Pretoria.' Transvaler, vol.29, no.28; 2 Nov. 1965: p.2, cols.1-6. [Photograph of Mrs. S. Lurie with 3 of Laubser's exhibits.]


In a letter dated 13 Oct. 1965 (U.S.79/5/399), A.J. Werth writes in connection with the opening of her exhibition in Pretoria on 1 Nov.

In a letter dated 3 Nov. 1965 (U.S.79/5/401), Prof. A.L. Meiring writes of his appreciation [at opening the exhibition.]


In a letter dated 23 Nov. 1965 (U.S.79/5/407), Hettie van der Walt writes of her impressions at the exhibition.
137 1965 In a letter dated 14 Nov. 1965 (U.S.79/5/406), A. Grundlingh refers to the painting Kop met voëls, purchased at the exhibition.

In a letter dated 22 Dec. 1965 (U.S.79/5/413), B. Buitendag refers to the painting Blou en geel komposisie, purchased at the exhibition.

OPENED BY R. Fox.
REVIEW: Theron, L. 'Mensbeelding I n Kaapse Skilderye.' Transvaal; 20 Nov. 1965: p.2, col.9. [Mentions that Laubser's only exhibit was a graphic work.]

139 1965 UNISA, Pretoria: 'From the University Collection'; 15-20 Nov. 1965.
DES. OF EXHIB.: 24 works by 17 artists. 1 page typed Afrikaans CATALOGUE - no numbers.
LAUBSER'S EXHIBIT: Pienk huis olie 1948

REVIEW: Dubow, N. "Avant-Garde" Show: Good Contents But Doubtful Label.' Cape Argus; 24 Jan. 1966: p.12, cols.7,8. [Refers to two recent landscapes by Laubser.]


Van Rooyen, J. 'A n Impression of Art Trends on Rand and At the Cape.' Cape Times; 25 Jan. 1966; p.7, cols.7,8. [Laubser exhibits two lesser works.]

OPENED BY Prof. J.P. Duminy, principal of U.C.T.
DES. OF EXHIB.: 57 works by 51 artists. 1 page printed English CATALOGUE; plus title pages.
LAUBSER'S EXHIBIT: 37.Drawing 'Portrait of Mrs. B...'
R60.


'Art Helps the Red Cross.' Cape Argus; 28 Jan. 1966: p.12, col.6.

'Collected 51 Paintings For Red Cross.' Cape Times; 28 Jan. 1966: p.8, cols.5-7.

'Proceeds of Art Sale for Red Cross.' Cape Argus, special ed.; 8 Feb. 1966: p.5, col.5.
Van Rooyen, J. 'Art Works on Sale to Aid Charity.' Cape Times; 9 Feb. 1966: p.4, col.3.
'Bargain at Art Show.' Cape Argus; 10 Feb. 1966: p.21, col.7.
'Exhibition to be Extended.' Cape Argus; 10 Feb. 1966: p.6, col.3.


143 1966 Pretoria: Republic Festival 1966 Art Exhibition; ca May 1966. ORGANIZED BY the S.A. Association of Arts for the Central Republic Festival Directorate. DES. OF EXHIB.: 344 works by 211 artists. 27 page printed CATALOGUE, partly Afrikaans, partly English; plus 1 page bilingual foreword by J.P. Marais, Chairman, S.A. Association of Arts, Northern Transvaal; plus cover. LAUBSER'S EXHIBITS: 179.Komposie olie
180.Komposie olie
LETTERS: In a letter dated 4 Feb. 1966 (U.S.79/5/414), Erik Laubscher invites Laubser to exhibit one painting at the Republic Festival Exhibition.

144 1966 National Museum, Bloemfontein: Orange Free State Republic Festival Exhibition; 4-14 May 1966. ORGANIZED BY the O.F.S. Society of Arts and Crafts. DES. OF EXHIB.: 161 works by 81 artists. 24 page printed CATALOGUE, partly English, partly Afrikaans, including 1 page bilingual foreword by E.E. van Klerken; plus 8 illustrations; plus cover. LAUBSER'S EXHIBITS: 86.Vissersjongetjie olie 180 87.Komposie olie 300
LETTERS: Enclosed in a letter dated 27 May 1966 (U.S.79/5/420), S. Fourie sent a cheque on behalf of the National Museum, Bloemfontein, for Visser jongetjie [sic Vissersjongetjie].
OPENED BY Frank Spears.
DES. OF EXHIB.: At least 36 works by 18 artists.
REVIEW: Dubow, N. 'An Exhibition of Private Works With a Moral.' Cape Argus, special ed.; 6 June 1966: p.8, cols.3-5. [Laubser is represented by one of her best paintings - The old shepherd with the bravely feathered hat.]

P.V. 'Geleende Kunswerke Berei Vir Oog 'n Ware Feesmaal.' Burger, vol.51; 7 June 1966: p.2, cols.5-7. [Refers to the following of Laubser's exhibits: 22.Ou skaapherder (reproduced); and 23.Hawe, Italie (D.166/167?).]

Van Rooy, J. 'Exhibition of Works on Loan.' Cape Times; 8 June 1966: p.6, col. 'Referers to oil sketch 23.Harbour, Italy (D.166/167?) and 22.Old shepherd.]

146 1966 Port Elizabeth: Annual Exhibition of the Eastern Province Society of Arts and Crafts; Sept. 1966.
DES. OF EXHIB.: 77 works by 37 artists. 11 page printed English CATALOGUE including 4 illustrations; plus cover.
LAUBSER'S EXHIBITS: 45.Cow in landscape oil R220
45.Maart blomme oil R350

Refer to Laubser's handwritten record in 1963 diary (U.S.79/12/12), on page of Monday 21 January: 'Port Elizabeth : Sept. '66 Exhibition
1.Cow in landscape R320 [changed by artist from R220]
2.Maart blomme R350' [changed by artist from R220]

MENTION: ''n Oorsig Van die Kunsgebeure In 1966: Port Elizabeth.' De Arte, no.1: p.63; May 1967.

ORGANIZED for the Centenary celebrations of the University of Stellenbosch and presented by the Rembrandt van Rijn Art Foundation.
DES. OF EXHIB.: 132 works by 32 artists. 10 page printed bilingual CATALOGUE plus 2 paragraph bilingual preface by G.P.J. Trümpelmann p. Centenary Organizing Committee.
15. Cows ca 1924 oil
16. Portrait of a girl 1930 oil


Van Rooyen, J. 'Huge Exhibition of South African Art at Stellenbosch.' Cape Times; 30 Sept. 1966: p.4, cols.4,5. [Refers to 'three works by Maggie Laubser. ']

OPENED BY Mr. P.G. Grobbelaar.
INVITATION. Refer to Laubser's hand written record in 1963 diary (U.S.79/12/12), on page of Tuesday, 22nd January:

Bloemfontein Sep.[sic]: '66
1. Bucks - composition £80 R160
2. Yellow cow and long horns £110 R220
3. Boats and bird £110 R220
4. Fisher girl and pink fish £110 R220
5. At the sea £110 R220
6. Cat in garden £110 R220
2 sold "Boats and bird" R220
"Fisher girl and pink fish R220"

LETTERS: Included in a letter dated 1 Nov. 1966 (U.S.79/5/436), S. Fourie sends money, on behalf of the National Museum, Bloemfontein, for paintings sold. This letter probably refers to this exhibition.


Dubow, N. 'Group Show at the Association.' Cape Argus, stop press ed.; 22 Nov. 1966: p.12, col.8. ['two of Maggie Laubser's endearingly gawky bird compositions which look very spry indeed...The birds still speak.']
149 1966  Van Rooyen, J. 'Exhibition by Cape Artists.' Cape Times; 23 Nov. 1966: p.8, col.6.

OPENED BY Mr. Cecil Skotnes.
DES. OF EXHIB.: Works by 13 artists.
INVITATION.

SPONSORED BY the South African Association of Arts (Cape Area).
OPENED BY Dr. J.J.P. Op't Hof.
DES. OF EXHIB.: 72 works by various artists. 2 page bilingual CATALOGUE plus title pages, cover etc.
LAUBSER'S EXHIB.: 44. Landscape and birds.

OPENED BY Dr. Thelma Gutsche.
INVITATION.
NOTICE: Mahon, B. 'Ten Top Women.' Artlook, vol.1, no.6: p.2; April 1967.

ORGANIZED BY Mr. E. Middlemiss on behalf of the Divisional Council of the Cape.
DES. OF EXHIB.: 59 works by 59 artists. 24 page typed bilingual CATALOGUE including title page and two page anonymous foreword.
LAUBSER'S EXHIB.: 57. Red birds oil [artist's possession]
INVITATION.

DES. OF EXHIB.: 114 works by 76 artists. 8 page printed English CATALOGUE; plus cover.
LAUBSER'S EXHIBIT: 51. Landscape oil.

DES. OF EXHIB.: 142 works by 25 artists. 29 page printed CATALOGUE, partly English, partly Afrikaans; plus cover.
LAUBSER'S EXHIBIT: 72. Vrou en kind olie R300
73. Voëls olie R280
Refer also to Laubser's handwritten notes in 1963 diary (U.S.79/12/12) on day of Monday 21 Jan. headed:
Bloemfontein Sep. '67:
1. Vrou en kind - R300
2. Yellow voëls - R280.


ORGANIZED FOR the Festival of the Soil/Fees van die Grond.
OPENED BY Dr. H. Muller, minister of Foreign Affairs.
DES. OF EXHIB.: 92 works (conversation with Dr. Silberberg 15 Sept. 1975).
INVITATION. 8 page printed bilingual CATALOGUE listing 90 works; plus 1 page bilingual foreword by Dr. H. Muller; plus 5 illustrations: 34. Self portrait (D.365); 10. Poppies (D.153); 19. The cypress (D.210); 53. Harvest time, woman resting (D.306); 57. Two African women carrying children.
NOTICE: 'Muller to Open Exhibition.' Cape Argus, city ed.; 1 April 1963: p.13, col.3.
MENTION: Photograph of Laubser and Dr. H. Muller against painting at the opening; caption: 'Fees'. Burger, vol.58; 2 April 1968: p.1, cols.4-6.
'REVIEW: Van Rooyen, J. 'Special Place For Maggie Laubser in S.A. Art.' Cape Times; 8 April 1968: p.7, cols.6,7. [Refers to: 2. [Heath in Scotland] (D.71); 4. [Park with pink shrub] (D.86 recto); 6. [Harvest time] (D.140); 8. [Riverscene, berlin] (D.300); 21. [White blossom tree] (D.217 recto); 27. [Boats] (D.313); 28-33; 44; 49; 62, 68, 81; 87-90.]
Dubow, N. 'Force of Maggie Laubser's Work is its Simplicity.' Cape Argus, city ed.; 9 April 1968: p.18, cols.3-5. [Refers to 67 and 68 [Landscape with three sheep] and 63 and 64 [Landscape with cow].]
LETTERS: In a letter dated 1 Nov. 1967 (U.S.79/5/479), from Dr. H.K. Silberberg to Dr. H. Muller, Dr. Silberberg asks Dr. Muller to open Laubser's exhibition. See also U.S.79/5/480 dated 3 Nov. 1967, sent to the artist. See also letters from Laubser to Dr. H. Muller: 9 Nov. 1967 (U.S.79/5/1230) - unfinished and [Dec. 1967?] (U.S.79/5/1231).

In a letter dated 3 April 1968 (U.S.79/5/508), Haarhoff wishes her luck for this exhibition.

In a letter dated 13 April 1968 (U.S.79/5/512), D. Louw refers to this exhibition.

In letters dated 15 April 1968 (U.S.79/5/515) and 23 July 1968 (U.S.79/5/527), A. Botha writes in connection with a photograph of the opening of this exhibition.

DES. OF EXHIB.: 50 works by 30 artists. 12 page printed bilingual CATALOGUE including 1 page bilingual introduction by A.J. Werth, curator Pretoria Art Gallery, and 10 illustrations.
LAUBSER'S EXHIBITS:
17. Women and goats 1948 oil on canvas 41x53 cm.
18. Landscape with huts 1953 oil on panel 45x40 cm.
19. Lakeside oil on panel 45x55 cm.
20. Lilies in a blue vase oil on canvas 56x46 cm. (Illustrated).

DES. OF EXHIB.: 63 works by 16 artists. 12 page printed Afrikaans CATALOGUE, including 8 illustrations and 1 page Afrikaans introduction by H.A. Lambrechts, head of Hoërskool Jan Van Riebeek; plus illustrated cover.
LAUBSER'S EXHIBITS:
1. Bantoehuisies, Oos-Vrystaat olieverf 15⅔ x 19 getekend regs onder: M. Laubser.
2. Die groen doek gouache 18⅔ x 14 ¾ getekend links onder: M. Laubser. (10.439)
4. Ou kleurlingvrou potlood 8 x 5 ¾ getekend links onder: M. Laubser - 28 op montuur middel onder; Uit my sketsboek 1928.
158 1968  MENTION: 'Skool Ontvang Boerneef se Skilderye.'
        Burger, undated.
        REVIEW: Engel, E. 'Dié Versameling Is Vrug van
              Strenge Disipline.' Burger, vol.53; 9 May 1968; p.2, cols.3-6. [Refers
              favourably to Laubser's exhibits.]

159 1958  South African Association of Arts Gallery, Cape
        Town: 'Group Exhibition of Artist's Choices';
        ca July 1968.
        REVIEW: Alexander, F.L. 'Kunstenaars Stel Hul
              Keuses Ten Toon.' Burger, vol.54; 25
              July 1968: p.2, cols.7,8. [Refers to
              64.Hawe in die sonskyn.]

160 1968  City Hall, Bloemfontein: Orange Free State Arts
        Society Art Exhibition; 14-19 Oct. 1968.
        DES. OF EXHIB.: 134 works by 29 artists. 32 page
        printed CATALOGUE, partly English, partly Afrikaans;
        plus cover.
        LAUBSER'S EXHIBIT: 79.Landskap olie R300.

161 1968  The Gallery, Johannesburg: Christmas Exhibition of
        Contemporary South African Art; 19 Nov. - 7 1968.
        OPENED BY Adam Leslie.
        INVITATION.

162 1968  Sunnyside Park Hotel, Johannesburg: South African
        Artists Past and Present; 25-28 Nov. 1968.
        ORGANIZED BY Sarah Hassall and sponsored by Lions
        International in aid of Charities.
        DES. OF EXHIB.: More than 40 artists.
        INVITATION.

163 1969  Library Hall, Somerset West: 'Group Show Exhibition;
        ca March 1969.
        REVIEW: Green, E. 'Somerset West Exhibition.' Cape
              Argus, city ed.; 24 March 1969: p.15,
              cols.4,5. [Refers to two portraits by
              Laubser - not recent work. '...they
              are charming, especially the portrait
              of a woman in a hat.]

164 1969  Pretoria Art Gallery, Pretoria: Akademie Laureates;
        DES. OF EXHIB.: 40 works by 20 artists. 2 page
        printed bilingual CATALOGUE, plus 3 page bilingual
        biographies of exhibitors; plus 1 page bilingual
        introduction by A.J. Werth, curator, Pretoria Art
        Gallery, and D. Van Niekerk, Gen. Secretary of
        Academy of Arts and Sciences.
164 1969 LAUBSER’S EXHIBITS:
11. Spring landscape 40x50cm. oil on panel
on loan: Mr. D.J. Joubert.
12. Landscape with figures 1924 28x36cm.
oil on panel
on loan: Dr. and Mrs. R. H. [sic. R.A.]
van Rooyen (D.302).

ORGANIZED BY Mr. E. Solomon, who collected works from art galleries and private collections.
DES. OF EXHIB.: Over 100 works by various artists.
REVIEW: 'Century of Art.' South African Digest; 1 Aug. 1969: pp.8-11. [Refers to naive, nostalgic Coloured girl by Laubser.]

INVITATION.

OPENED BY Prof. G.P.J. Trümpelmann. See 3 page Afrikaans typescript (U.S.79/3/7), of opening speech.
INVITATION.
Photograph of Laubser and Prof. Trümpelmann by an exhibit [cat.128]. Burger, vol.54; 4 July 1969: p.17, cols.3-5.
Photograph of Laubser and Prof. Trümpelmann by exhibit [cat.132], captioned: 'Maggie Laubser Art Show.' Cape Times, peninsula ed.; 5 July 1969: p.4, cols.4-6.

Same article republished as: 'Grand Old Lady Paints for Happiness.' 'Growing Lovely, Growing Old.' S.A. Digest; 4 July 1969: p.12.


Ismel, E. 'V.L.V. Besoek Kunstmuseum in Kaapstad.' Distrik Mail; 29 Aug. 1969. [Original not traced.][Refers to Portret van 'n meisie 1930 and Kat met blomme.]

OPENED BY Frieda Harmsen. Refer to 3 page typescript of opening speech, partly Afrikaans, partly English, (U.S.79/3/0). See also letter dated 18 Sept. 1969, from F. Harmsen (U.S.79/5/660) in which she enclosed notes of her speech.


INVITATION.


INVITATION.


'Incomplete.' [StoepTalk column]. Star; 11 Nov. 1969: p.43, col.4. Refers to the fact that of the 178 paintings originally exhibited in Cape Town, several have been stored rather than exhibited in Johannesburg.


REVIEW: Cheales, R. 'Maggie Laubser Looks Back.' Star, city ed.; 7 Nov. 1969: p.16, cols.6-8. [Refers to: 39.[Portret van 'n jong man 1922] (D.342); 53.[Heer, Berlyn 1924]

OPENED BY Adv. A.P. de Villiers.
DES . OF EXHIB.: 57 works by 24 artists.
INVITATION. 2 page printed CATALOGUE; illustrated title page.
LAUBSER'S EXHIBITS: 32. Coloured woman (Wolpe Gallery, Cape Town) R575
33. Woman with red hat (Wolpe Gallery, Cape Town) R275

INVITATION.
No CATALOGUE compiled.
NOTICE: 'Gallery 101.' Artlook, no.27: p.21, Feb. 1969. [Exhibition to be held in Sept. 1969 – was obviously postponed until May 1970.]

Cheales, R. 'A Glimpse of Maggie's Sketchbook.' Star, stop press ed.; 21 May 1970: p.18, cols.6-9. [Refers to studies of ducks; a flower composition; a farmyard scene; two studies of boats in Indian ink; and Study of a tree, gallery ref. no.4742.]


Kerr, O. 'Drawings Should Have Stayed In Sketchbook.' Sunday Express; 24 May 1970: p.17, cols.5,6.

LETTERS: In a letter dated 8 June 1970, (U.S.79/5/774), Bess Verster refers to the exhibition in Johannesburg, of Laubser's graphic work.


REVIEW: Winder, H.E. 'Elegant Display At Sandown.' Rand Daily Mail; 5 June 1970: p.12, cols.8,9. [Refers to a 'very pleasant landscape' of Laubser's painted in 1921.]

University of the Witwatersrand, Johannesburg: University Art Exhibition, June 1970. LIST of artists exhibiting.

Klerksdorp: 'Group exhibition including Maggie Laubser, Jean Welz, Gregoire Boonzaaier, Cecil Higgs and Rhona Stern'; 15-22 Sept. 1970. ORGANIZED BY the Western Transvaal Association of Arts. OPENED BY Dr. Tom Muller, managing director of Federale Mynbou/General Mining.


MENTION: 'Dr. Tom Muller Sê Kuns Uitstalling Open.' Western Transvaal Record; 4 Sept. 1970. [Original not traced.] [Photograph of Laubser alongside a painting.]
INVITATION.

REVIEW: Green, E. 'Portraits Shown At the National Gallery.' Cape Argus, city. ed.; 28 April 1971: p.25, cols.5,6. [Refers to Sister of Frederick van Heerden [sic Eeden] 1923 (D.375 recto)].

OPENED BY Dr. H. Muller.

NOTICE: G.M.M. 'Paintings Of Old Cape For Festival.' Cape Times; 27 April 1971: p.9, col.9.

'REVIEW: Green, E. 'Walking Around the Cape.' Cape Argus, city ed.; 25 May 1971: p.25, cols.3-5. [Laubser's work which was bought by Boerneef and later bequeathed to Jan Van Riebeeck High School, is exhibited.]


REVIEW: Winder, H.E. 'Vitality of Line.' Rand Daily Mail; 20 Dec. 1971: p.12, col.5. [Refers to a couple of Maggie Laubser canvases in which she explores the possibilities of a higher but still rather uncanonical palette.]

DES. OF EXHIB.: 7 page printed English CATALOGUE including 2 page bilingual foreword.
LAUBSER'S EXHIBIT: 68.Landscape loaned by Dr. H.Bloch.


180 1972 Trust Bank Building, Bloemfontein: Works From the Collection of Mr. and Mrs. A. Lategan; ca. Feb. 1972.

REVIEW: Lello, B. 'Fine Exhibition at City Gallery.' Cape Times; 27 April 1972: p.12, cols. 5,6. [Refers to 'a simple study of trees - just a short row in a semi-silhouette, a switch of shadow and a neon bar of sunlit grass'.]

REVIEW: Lello, B. 'A Breath of Womanly "Plein-air".' Cape Times; 24 May 1972: p.12, cols.5-7. [Refers to Scene in a park which is 'typical of her work in 1915 [sic: 1916?]. (D.86 recto?).]

REVIEW: Winder, H.E. 'Stimulating Moderns.' Rand Daily Mail; 17 Aug. 1972: p.8, col.7. [Refers to 'excellent study Geese.]

DES. OF EXHIB.: 26 works by 22 artists, typed English CATALOGUE. LAUBSER'S EXHIBIT: Die duiker sold.

OPENED BY Prof. K. Skawran.
DES. OF EXHIB.: 1 page typed Afrikaans CATALOGUE, unillustrated.
LAUBSER'S EXHIBITS: 1. Papawers (1920) olieverf R2,000 [See D.234].
68. Sketsies waterverf R135

REVIEW: Davidtz, B. 'Uitstalling Kar 3aie Meer Wees.' Vaderland, vol.34; 13 Dec. 1972: p.15, col.5. [Refers to a bad example of Laubser's work.]

187 1973 DES. OF EXHIB.: 153 paintings, graphics and sculptures by 65 artists. 20 page bilingual CATALOGUE including 2 paragraph bilingual introduction by A.J. Werth, Director Pretoria Art Gallery, and 2 paragraph bilingual foreword by Dr. C. van Schalkwyk, Chairman of Association of Friends of Pretoria Art Gallery; index of lenders; 9 illustrations and cover, illustrated front and back.
LAUBSER'S EXHIBITS: 45. Servant  
   oil on hardboard 38x45,5cm. b.l.M.L.  
   Mr. and Mrs. M. Schoonraad.
46. Landscape with ducks ill.  
   oil on panel, 44x55cm. b.l.M.Laubscher.  
   Dr. and Mrs. G.C.Kachelhoffer.
47. Malay girl  
   oil on panel 50x45cm. b.l.M.Laubscher  
   Dr. and Mrs. G.H.R.Holtzhausen.
120. Woman with head-scarf  
   charcoal 45,5x36,5cm. b.l.M.L.  
   Mr. and Mrs. G.C.Kachelhoffer.

DES. OF EXHIB.: 101 works by 66 artists. 12 page printed CATALOGUE, English and Afrikaans alternating; including illustrated title page and 2 page anonymous bilingual introduction.
LAUBSER'S EXHIBITS: 42. Landskap met pienk huis  
   ollie bord; sonder datum  
   50x40cm.: M. Laubsber  
   S.A. (University of South Africa).
43. Twee kraanvoëls  
   ollie bord; 1956  
   60x55cm.: M. Laubsber '56  
   Pret. (University of Pretoria).


DES. OF EXHIB.: 48 works by 48 artists; 2 page printed bilingual CATALOGUE; plus title page; plus 1 page bilingual preface by T. van Wijk (principal UNISA) and Rembrandt Art Foundation.
LAUBSER'S EXHIBIT: 8. Cows ca.1924 36x43cm.
191 1973

DES. OF EXHIB.: 47 works by 30 artists. 8 page printed bilingual CATALOGUE, including 2 page bilingual introduction by J. du P. Scholtz, Emeritus Professor of Afrikaans and Nederlands, University of Cape Town, and 2 page bilingual list of previous Sanlam art exhibitions. Malay girl by Irma Stern illustrated on cover page.
LAUBSER'S EXHIBIT: 23 Fishing boats gouache 36x48 cm.


Previous exhibitions of the Sanlam Art Collection are listed in the E.191 catalogue. (It is not known whether catalogues for these exhibitions were the same as that for E.191, or whether they were slightly altered. It is thus possible that Laubser did not exhibit on all these shows.) The exhibitions are as follows:

Durban Art Gallery, Durban; 1-22 April 1970.
Tatham Art Gallery, Pietermaritzburg; 11-29 May 1970.
Kaffrarian Museum, King William's Town; 1-6 Nov. 1971.
Town Hall, Paarl; 14-18 Feb. 1972.
Banqueting Hall, Stellenbosch; 23-24 March 1972.
Library, Bellville; 21 April - 6 May 1972.
Church Hall, Vredendal; 22-26 May 1972.
Agricultural Hall, Utrecht; 6-7 Oct. 1972.
Faculty of Cape Town, University of Cape Town; 12-16 Feb. 1973.

192 1973

OPENED BY Bess Spruyt-Lambrecht.
DES. OF EXHIB.: At least 47 works by at least 22 artists; 2 page typed Afrikaans CATALOGUE.
192 1973 LAURSER'S EXHIBITS:
   6. Vrugteplukker Mnr. en Mev. V. Voorendyk.
   16. Meidjie Dr. en Mev. I. Olen.

   INVITATION.

   REVIEW: Baum, S. 'There Are Real Gems In This Art Gallery's Exhibition.' Cape Times: 16 Feb. 1974: p.10. [Refers to a still life by Laubser executed in 1913 (D.16)].

   REVIEW: Kerr, O. 'Art.' Sunday Express; 24 Feb. 1974: p.27, cols.1-3. [Refers to a sombre portrait by Laubser.]

196 1974 Universiteit van die Oranje-Vrystaat, Bloemfontein: Works From the Collection of Mr. Louis Israel; ca 17-21 June 1974.
   NOTICE: R.L.G. 'Uitstalling.' Volksblad; 17 June 1974: p.8, col.7. [Mentions Laubser as exhibiting graphic work.]

   INVITATION.

   MENTION: Kotzé, J. 'Collection in tranquillity.' Pretoria News, stop press ed.; 12 Dec. 1974: p.19, cols.1,2. ['There is the familiar cat peeping from behind a vase of flowers and the later in the field of Maggie Laubser. ']

   DES. OF EXHIB.: 3 page typed English CATALOGUE.
   LAUBSER'S EXHIBITS: 5. Drawing R120
                      15. w/c R450
                      16. w/c R450
                      50. oil landscape authentication at back R700
                      63. oil Sheep shearer R3,300
                      77. oil double sided R3,200
                      78. oil R3,100

DES. OF EXHIB.: Paintings of Cape Town and the Peninsula from mid 19th Century to the present day.
REVIEW: Green, E. 'Paintings of Cape Town.' Cape Argus, city late ed.; 11 March 1975: p.17, col.7. [Refers to a work by Laubser dated 1912 [Tablemountain (D.24)].]

Mitchell, J. 'A Century of Impressions.' Rand Daily Mail; 26 March 1975: p.17, cols.5-7. [Refers to Tablemountain 1912 (D.24).]

DES. OF EXHIB.: 38 works, photos of and works by Schmidt-Rottluff and A. Balvé.
OPENED BY Dr. Anton Rupert. Refer to opening speech; 7 page Afrikaans typescript (U.S.79/3/12). 2 page printed Afrikaans CATALOGUE plus the following: Photograph of Laubser and one of her paintings on front cover; 2 page bilingual foreword by Otto Schröder; and 3 illustrations; 18.Flamingo's; 26.Ou skaapwagter; 23.Bote.

INVITATION.
NOTICE: 'Selected Maggie Laubser Paintings on Exhibition.' Stellenbosch District Mail; 14 March 1975. [Original not traced.]


202 1975 Van Wouwhuis, University of Pretoria, Pretoria:
Universiteit van Pretoria se Kunshuis: 16 April - 30 May 1975.
DES. OF EXHIB.: 18 works by 15 artists. 1 page
printed Afrikaans CATALOGUE; plus 1 page Afrikaans
foreword by E. M. Hamman, Rector of U.P.; plus
illustrated title page.
LAUBSER'S EXHIBIT: 9. Twee kraanvööle olieverf 56x61cm.

203 1975 Gallery 82, Bloemfontein: 'Women Artists - United
Nations' International Women's Year', 7 - 6 May 1975.
MENTION: 'S.A. Women Display Their Art.' Pretoria
1,2.
" Arresting Art Show For "Woman's Year." ' Star;

204 1975 Rand Afrikaans University, Johannesburg: Maggie
DES. OF EXHIB.: 19 still lifes. 2 page printed
Afrikaans CATALOGUE; plus a two page Afrikaans
foreword by Prof. E.P. Engel and E.C. Delmont.
INVITATION.
REVIEW: Winder, H.E. 'Held in a Spell of Colour.'
Rand Daily Mail; 24 Sept. 1975: p.16,
cols.8-10. [Refers to [2.] Apples 1920,
a charcoal (D.339); 12. Poppies.]

205 1975 Die Kunskamer, Cape Town: 'Summer Collection';
REVIEW: Green, E. 'Paintings of Interest.' Cape Argus;
24 Dec. 1975: p.9, cols.1-3. [Refers to
Belgian landscape by Laubser.]

206 1976 Edrich's Stellenbosch: Uitstalling van Skilderye
en Beeldhouwerk in die Privaat Versameling van
Mme. E. Swart en H. Lubbe; 2 June - 7 1976.
ORGANISED FOR Edrich's 30th Anniversary.
INVITATION; Afrikaans CATALOGUE.
LAUBSER'S EXHIBITS: 10. Vissersnusie olie
21.Texening houtskool

207 1976- South African National Gallery, Cape Town: Land-
cscapes from the Permanent Collection; Nov. 1976 -
March 1977.
DES. OF EXHIB.: 64 works by 60 artists. 48 page
printed bilingual CATALOGUE with cover including
4 page bilingual introduction by Dr. R. van
Niekerk, director S.A.N.G.
LAUBSER'S EXHIBITS:
30. Harvesters in Belgium Inv. no.69/59 (D.297)
31. Mountain scene in Scotland inv. no.55/16 (D.296)

REVIEW: Winder, H.E. 'Some of the Best For a Reopening.' Rand Daily Mail; 25 March 1977: p.12, cols.5-7. [Refers to '3 miniature watercolours entitled Harvesting. ']


ORGANIZED FOR the 1977 Cape Town Festival.

DES. OF EXHIB.: 53 drawings by 27 artists. 20 page typed bilingual CATALOGUE including 4 page introduction by H. Fransen, curator of prints and drawings, 7 illustrations and cover.

LAUBSER'S EXHIBITS: 26. Portrait of an Italian girl charcoal 40x30,7cm. 69/17 (D.253).

27. Portrait of a bearded man charcoal 53x39,3cm. 69/19 (ill.) (D.341)


ORGANIZED BY the Bellville branch of the Arts Association.


211 1977 Goodman-Wolman Gallery, Cape Town: Paintings and Drawings from the Collection of Mr. and Mrs. E. Slobedman; 24 May - 11 June 1977.

DES. OF EXHIB.: 34 works by 25 artists. 10 page printed English CATALOGUE including 4 illustrations and title page.

LAUBSER'S EXHIBIT: 1. Fisherman's cottage oil on board 46x56cm. signed: M. Laubscher [sic] bottom left.


MENTION: Laden, E. 'Gallery Guide.' Cape Times; 14 June 1977: p.6, cols.9,10.


REVIEW: Winder, H.E. 'Vital Lively Technique.' Rand Daily Mail; 8 Aug. 1977: p.10, cols.8-10. [Refers to 'fresh and colourful vase' by Laubser.']

DES. OF EXHIB.: 129 works by various artists, international and local, from primitive times to the present day. 28 page printed bilingual CATALOGUE including 2 page preface by Kenneth Clark and 1 page preface by C.S. Holliday, director King George VI Art Gallery; and 45 illustrations; plus illustrated cover. 14 page printed bilingual CATALOGUE - same as above without illustrations.

T.AUBSER'S EXHIBIT: 122.Flowers and cat
oil on canvas
56,5 x 51,5cm
S.A.N.G.

OPENED BY Mrs. F. Berman.
NOTICE: 'Top S.A. Art on Display.' Pretoria News, Town (Magazine section); 5 May 1978: p.2, cols. 2-4.


REVIEW: Green, E. 'Room 4 Has a Special Display.' Cape Argus; 19 Sept. 1978: p.3, cols. 1-3. [Refers to Fisherman's cottage.]

Representing a selection from the S.A.B.C.'s art collection, presented in memory of Dr. S.H. Pellissier, founder of this collection.
DES. OF EXHIB.: 48 works by 21 artists, including 4 sculptors. 8 page printed bilingual CATALOGUE; plus reproduction of W.H. Coetzer's portrait of Dr. S.H. Pellissier on inside of cover.
1978 LAUBSER'S EXHIBITS:
13. Blue cranes  oil on hardboard  44x54,5 cm.
14. By the sea  gouache  39 x 44 cm.
15. Dahlias  watercolour  46 x 33,5 cm.
16. Morning glory  oil on hardboard  55 x 44,5 cm.

ORGANIZED as part of the Stellenbosch Festival 300.
<table>
<thead>
<tr>
<th>Page no.</th>
<th>Appendix Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>409</td>
<td>3 Copy of U.S. archive list of letters to Laubser before 1924. U.S.79/5/1-137.</td>
</tr>
<tr>
<td>418</td>
<td>4 Copy of Laubser's passport no.297021 4 June 1919 - 9 Nov. 1921. U.S.79/14/1.</td>
</tr>
<tr>
<td>432</td>
<td>5 Copy of Laubser's passport no.C.T.3923 9 Nov. 1922 - 9 Nov. 1924. U.S.79/14/2.</td>
</tr>
<tr>
<td>448</td>
<td>6 Copy of menu: R.M.S. Edinburgh Castle, 18 Sept. 1921.</td>
</tr>
</tbody>
</table>
As 'n mens tien jaar lank in Europa gewoon het, en alhoewel jaar daarna vir 'n tyd in 'n ander stad vertoe, dan het sy seouel wye kontakte dat sy byna voel of sy nie aan 'n besoende plek behoort nie. Waar 'n mens egter jou eerste lewensindrukke ontvang het, waar sy as kind met die intieme familiekring vertoe het, bly altyd meer die besonderde plekke, jou kontrole.

Ek is gevra om te vertel van my kontrole. Dit gee my plesier om te vertel van die intieme dingetjies wat ek so beoordel, egter erweer ná op een mooi ou plaas (Bloombosmatjiekloof) in die grondstrik van Melrosebury. My vader was dan ook 'n grasrooi. Daar is so baie jeugindrukke wat 'n mens kan Werroep, soveel terlike herinneringe wat vaagelê is, maar die praatjie wat altyd vir die sterkte en vervaardig, is die spieruit atatige ou voorhuis met sy grasdek en grasieuse Hollandsê gêwel - die jaar en 1757 op die voorste gêwel. So grasies was die kruise van hierdie gêwel, so fyn ingelê die antieke stoepe op die stoep, dat 'n mens jou byna nie kon verbeel dat die hande wat hul gekap het lang vroeër verduy het en deel te word van die ou gêwel en skuduwêe. Die ruimte, die koel rustigheid van hierdie ou plaa-

APPENDIX 1 cont.

nie om dikwels teen die laat aand gitaarspel te hoor en die intieme gesels van hierdie groepie. Tussen ons huis en die huise van die arbeiders was 'n groot dam en 'n wye ringsmuur het die hele plaas opstel met al sy geoue onsluit.

Ek is baie lief vir dier en daarom het die dam agter ons huis vir my 'n soon besonder baie vreugde gegee. Die bont koeie met hul kalvors kom water drink het, waaraanwien een oengörg rondwem en laanierige gans lugerig rondatop in die modder teen die water se rand. Die weersaatsing van 'n boë bloekoomboom aan die bo-op van die dam met die plaasdiere rondom het 'n so-'n mooi rustige plaasreunifeer geseep. Die seek na allerlei hardedop goggas wat ek as kind versamel het in doosies was vir my 'n wonderlike stokperdjie, waar vir my moeder 'n onstellende magmerrie. Die verskillende patrones op hul doppe het my baie interesseer. Ek het dit tog te baie geniet om buite te wees in die vrye ope natuur. Ek vind dit so jammer dat ons kinders van vandag nie goeie van die natuur ken nie want hierdie naby wees in die natuur met die natuur is so belangrik vir die verfyning van die gemoed en verskerpling van die gees.

My vader het my 'n negjarige leeftyd 'n mooi bruin ryperd gegee met die naam van Sweetheart. Dit was 'n voorreg om op Sweetheart se rug in die veld in te ry. Later kry ek 'n ander perd Alexander, so glimmend soort met 'n lank stert. Dit was 'n wonderlike vrye gevoel om in die ruimte te wees. Dikwels was hierdie ritte op seek na voëlensies en blemme. Ek kon die mooi blou vinkelers nooit weerstaan nie. Ek sou altyd weer tussen voëls en dierse wees en nou kan u verstaan waarom ek buite so graag skilder.
APPENDIX I cont.

Ek het skoolgosaan te(Rocklanda)’n plees twee myl van ons plaas. Ek het nooit van skoolgosaan gebou nie. Dit was vir my te egiptuig om so opgesluit te sit tussen vier mure, maar dit was egter heerlik om tussen die maatjies te wees. Ons het geboor in die Mosselbankrivier daar by Rocklanda, wat elke interessante speelplekke gehad het, vir ’n plaaskind. Daar in die rivier het ons ons veiligheids gehad; daar het ons krappe gevang, en daar het ons uitjies gegrave. En soort praat van die suurvy nie wat ons so graag geket het en dan die heerlike turskyve; die turskyves het vir ons baie doringe in die vingera besorg, maar ook heerlike eet turskyve wat maer om en en in die sand geroel word om die doringe te verwyder.

Rocklanda was vir ons kinders meer ’n speelplek as ’n skoolgosaan plek, maar as Vrydag kom dan is ek weer bly om huis toe te gaan vir die naveek. My vader het my altyd kon heel met die kapker, of ander stuur by die voorman. Dit rit huistoe in die lente, verby die popvlakte en tussen die veldblomme deur neerkante van die pad tot by die eikels na die ingang van ons plaas. Blobbleomtjiekleef, was elke keer weer ’n nuwe avontuur.

My slaapkamer, foto na die Ooste voort, op die stoep deur die tuin. Elke aggend was weer ’n nuwe ervaring van geluk as die eerste sonstrale deur die kamersuite val en ek stil lae en luister na die bekende plaasgelute en ook na die veldblomkante.

Byna het ek een van die belangrike plaasfigure vergeet - ou Boel, die Boeren uit ons skapwagter was. Hy het vir my baie stories vertel van die plaasculte in Bloemfontein, waarlange en by gek oor. Ek het ’n groot oorblod gehad vir die
APPENDIX I cont.

snakse waardigheid van ou Booi met sy bontgelaapte broek, sy
groen versekte maãl en volstruisvoë in die hooi. U het al
dikwels met Booi kennis gemaak, want hy was verskeie kere my
model.

Ek het vir u so-op gesê dat Europa vir tien jaar lank
my tuiste was. In hierdie tien jaar het ek Goid-Afrika drie-
keer bezoek en in een van hierdie tussenposes het my vader die
geskiedkundige plaas (Oortmanapost) gehou in dieselfde distrik.
Oortman was 'n Hollander wat die poskantoor in vroeë jare vir die
omgewing daar gehou het. Oortmanapost was selfs mooier as
Bloublommetjieskloof, en ek was baie gelukkig om daar te wees.
Die pragtige landakop met sy enige ruistes en visielende kleur
het my altyd weer bekoor. In die Lente was die plaaswêreld 'n tapet
van pienk wilde en gounblooms en die diere - die moutkoe, elke
ete in baie mooi praatjie gemaak. In die veld weer wat in volle
die wilde watsonias, pyreos, aromskelke, botterblommetjies en
calleentjies. In die somer weer die sterk patroon van groen,
geel tot oranje rypende groen en tussen die blanklande met alle
cleure van pers, bruin en blougrau grond. Die groen groeihoed
op die buite, die groe zoeltes in die holtes en daaroorheen ruistes,
ruistes tot daar onderkant by die violet en rooiwerp van die
Pœrelberg en Stellenbosch Berge in die verte.

In Berlyn het ek dikwels die voorreg gehad om na die
beste opera's te gaan - Wagner se Lohengrin en Verdi se Traviata.
Dan verlang ek ra ons ou plaas, want dan sien ek weer my moeder
voor die klavier in 'n vertolking van Lohengrin. Sy was 'n krag
pianist en 'n leerling van Prof. Jannasch van Stellenbosch. Dikwels
het sy opgetree met Prof. Jannasch in konserte.

Setyd het my vriende my in Europa gevra of ek nie verlang na die Suid-Afrikaanse son nie en elke keer was my antwoord nee - nee, nie na die Suid-Afrikaanse son nie, maar na die ruimte van die Suid-Afrikaanse landskap! Hierdie leefde vir die ruimtes gee vir my 'n gevoel van vryheid en ongebondenheid. Dit gee vir my visies en daarom in my werk kon ek nooit gebonde wees aan die beperking van fotografiese indrukke nie.

En nou wees ek aan die Strand. Dit gee my ook baie bevreëdiging, want daar is altyd die groot see waar ek kan gaan sit en te ontspan. Daar sien ek duikers op die rotse in stille aanbidding met ooggesproeide vlerke, die se子公司 wat kan en gaan, die ruier wat rustig staan en rondkryk en die rooi en swart gevlerkte vlaming met die elegante beweging van sy nok. Hierdie indrukke gee vir my soveel plezier dat ek dit nooit in woorde sal kan sê nie.

Al hierdie wonder van die skepping van die eindeloosheid van alles.
I have always thought it a great privilege to be born on a farm. From earliest infancy the child accustoms his eye to wide spaces and deep horizons. Unconsciously within himself he develops a sense of security and possession, both already innate in every child.

I was one of those fortunate children, who are awakened every morning by the different sounds of nature, and who could watch the animals come home every night to their kraals; and these are among my earliest recollections and with joy I shall always remember them, for these farm memories have formed the basis upon which I later built up all the visions which constitute my art.

My father was a grain farmer in the Caledon district. Our home was an old Dutch Colonial building with a thatched roof and three handsome gables, on one of which the date 1757 was proudly displayed. The rooms were lofty and spacious and filled with lovely old pieces of furniture. It was called "Bloublomsetjies Kloof." My bedroom was on the stoep facing East, and every morning I could watch the sun rise; first a golden glow all over the sky and then, with great suddenness, like a giant striding over a wall, the sun came out in all its glory.

On the stoep there were many and various plants, and a large flower garden in front of it. There was a large cactus which I shall always remember - the oblong flat leaf with thorns and those exquisite pink and white flowers, which had something of the water-lily in their texture. The leaves together, seamed in my mind to form a pool of dark green water on which lazily the water-lilies were drifting. This plant subsequently made a frequent appearance in my pictures.

At the back of the house there was a large dam and every evening I used to watch the cows coming to drink, and the coloured women with buckets on their backs to fill their buckets. Near the dam the geese were kept. How many a time, when they were hatching, out of curiosity, did I not approach their nests? There was a whirring and flapping of wings with a hoarse cry, and if I had come too near, I am sure they would have attacked me.
In the long loft over the house there were owls, equally frightening if suddenly disturbed. At night, for hours I used to listen to the owl hooting madly in the loft. Sometimes this and hoot used to make the dog howl, and I lay frightened in my bed wondering what was going on in the world outside. Next morning I climbed into the loft to investigate, but the owls flew at me in a rage, and I fled instantly; they can be very dangerous if provoked.

The early morning call of the cock was a special delight to me and I was always disappointed if sleep prevented me from listening to its solemn and arrogant music in the silence. Later in the day I watched the birds building their nests by the river, especially the finch, whose nest is a beautiful work of art. First comes the plain female, being more venturesome, and hangs on a long twig to test its strength; then the male swings the twig backwards and forwards. Their object is to get a place where the grass-snake would not venture to eat the eggs. Then begins the intricate art of plaiting, so fine and neat, as if a master mind were controlling it, and lastly the furnishing with coloured and white bits of wool, which had to be sought for far and wide and brought to the nest and then neatly disposed inside. Often I peered into the nests to see the eggs, some finch speckled, other of a heavenly blue.

Another delight of mine was to watch mother duck with the ducklings snuggle away in the grass by the dam, and then suddenly calling proudly into the water with her offspring about her, and not a single one of them ever hesitated to venture straight on to the water. And I wondered, "but they have never been taught how to swim, how do they do it?". And in such manner I took instinct for granted. After the rains the whole veld around was a garden of wild flowers - the March flower, the April fool, Watsonia and hookeramrankao; also Arum lilies which grew in wild profusion on the farm. This was the favorite grazing ground of the geese, and so you will understand why I so often paint ducks or geese along Arum lilies for they are all happy memories and visions of my youth.

At about eight years of age I went to a farm school where I was a weekly boarder. This was a great delight for I had playmates and there was a river near by with many finch nests and beautiful wild flowers. At the weekend my father always fetched me in the Cape cart. I was glad to be home of course, but also sorry to leave my companions. Not far from our house, were the houses of the men employed on the farm. One, a stonemason was responsible for the reparation and upkeep of the farm buildings; another, a German, looked after all the machinery and a Hollander in charge of the stables, and then the foreman.

It was/
It was not strange late at night to hear the sound of the
guitar and singing in this group of buildings.

When I was about eleven years of age, I was sent to
boarding school at Bloomshof, Stellenbosch. This was a great
change for me to live amongst so many girls. It was there
that I had a very sympathetic art mistress, Miss Wilson, still
alive and over ninety. She taught me the elements of drawing:
To be honest, I did not feel I wanted to draw everything and
to all the time, but I was not bad at it, and one always likes to
do what you do fairly well. Most of the work was copy work but
very early I learned the value of line.

At fifteen I had to come back, for there were other
brothers and a sister to go to boarding school and my father
could not afford to keep all of us there at the same time.
I loved to climb trees to get to the birds' nests. My mother
 sternly forbade this unbecoming pastime in a girl of fifteen,
but I simply could not resist it. Perhaps I had possessive
broods in my nature.

There was naturally a great deal to do in the house and
I had my part for every day assigned to me. As my brothers and
sister were away at school, I began to feel rather lonely with
out any companions. My father then gave me a big black horse with
a long flowing tail, and all my spare time I devoted to riding,
which I still think one of the most satisfying sports. I even
used to get up at dawn and ride out to see the sun rise. The
slow golden light flooding the valley in the entire silence can
never forget.

These unsaid things speak deepest to me and I remember
them longest; a tiny cloud moving in stately measure across the
sky; the flash past of a swallow; an almond in blossom and a
willow hanging over a dark green pool of water.

Then deep within me something began to stir. I felt I
wanted to do something with my life; I wanted to express myself
in some form or other. My voice, a mezzo-soprano, was not bad
and I had the idea of becoming a singer. But the only good
lessons I could have were in Cape Town. Without motors in those
days it was not as easy as it sounds. Although really not far
away it was difficult to get there. The cart had to take me to
the railway station and from there by train to Cape Town, and the
trains did not always run at convenient times. But I did go and
had some lessons. My mother, a very good pianist, a pupil of
Prof. Jannach of Stellenbosch, did not have too high an opinion
of my voice and after a while my desire to sing faded out.

* * *

During...
During a stay with one of my relations in Cape Town, I met an art critic of the "Argus" who interested me in painting, and for one term I went to an art school. But for another term I went to Mr. Knowler's school, but the term was really too far away, and I felt rather cut off from everything. Also, I must point out, that although painting like music was always considered a necessary accomplishment for a girl, it was not thought of as a profession for a woman, and the demand for such women was very small. It was a time, unless you were very rich, what you learned had to produce money, or it was not thought worth spending time on. Therefore it is only natural that this veiled hostility to art or music should produce a sense of uneasiness and suspicion in the student. Eventually I had the opportunity of going overseas, where the congenial atmosphere established me in my firm conviction that I wanted to become a painter.

At the Slade School of Art in London, I had for master Ambrose Mackroy, then at the height of his fame. Although I did not paint there he was much struck by my drawing and encouraged me, saying: "You have everything to become a fine portrait painter, sensitive line, deep insight into character and a fine sense for composition." In London I often went to concerts, for my love of music was as keen as ever. Clara Butt at the Albert Hall made a great impression upon me — that dark magnificent voice, and the inimitable art of making the most ordinary ballad sound like a piece of great music.

I also began to be interested in modern painting, the French Impressionists, and above all the German "Brücke". The Expressionist art seemed to be exactly what I had been looking for. Meanwhile the Great War dragged on to its end. I came back to Southern Africa where I remained for a year, and then again I went to Europe, this time to Berlin where I had all the opportunities of getting into touch with the German artists. It was a time of experimentation, and slow evolution but eventually I saw exactly how to manipulate and balance my colour schemes, although my approach to art has nearly always remained the same. I did not want to paint things or events or ideas but I wanted to paint visions. Whatever the object on my canvas, it must be a vision of that object, whether one recognises it or not; or whether it has that misty form in dreams, it must only represent the final spiritual shape of the object.
My struggle at first was epic when I came back to interest the people in my ideals. The human mind understands most easily what it knows already. My art was too strange to win popularity then; but in the years more and more people began to appreciate me and I do not think people now think my work strange at all.
APPENDIX 3 (U.S. 79/5/1-137)

79/5/1  
Maart 3  
Phyllis (vriendin)/Laubser, Maggie  
persoonlike sake

79/5/2  
[ ]
Laubser, Hannah/Laubser, F. 2bl. Holograaf getekent Hannah  
Persoonlike sake, van plaas af geskryf

79/5/3  
1907, Apr. 14  
Visser, C.F./Laubser, M. 2bl. Holograaf getekent  
Persoonlike sake

79/5/4  
[1903?], Aug. 31  
Adams, E.L./Laubser, M. 2bl. Holograaf getekent  
Wens Maggie Laubser geluk met silwer medalje wat sy in Kaapstad as leerling van E. Roworth ontvang het "I am sure your work has a big future in store for it, if you go on working with the truth and sincerity which you are now doing."

79/5/5  
[Friday]  
Burns, W.R./Laubser, M. 1bl. Holograaf getekent  
Persoonlike sake

79/5/5  
[Saturday]  
Burns, W.R./Laubser, M. 4p. Holograaf getekent  
Persoonlike sake

79/5/7  
[Monday]  
Burns, W.R./Laubser, M. 1bl. Holograaf geparafeer  
Persoonlike sake

79/5/8  
[ ]
Burns, W.R./Laubser, M. 2bl. Holograaf geparafeer  
Persoonlike sake

79/5/9  
2 gedigte : God's Forestry en Not in the abundance of things  
3bl. hs. W.R. Burns

79/5/10  
1909, Maart 6  
Georgie (vriendin)/Laubser M. 4p. Holograaf getekent Georgie  
Persoonlike sake

79/5/11  
1909, Okt. 30  
Burns, W.R./Laubser, M. 2p. Holograaf getekent  
Persoonlike sake

79/5/12  
1909, Nov. 27  
Hazell, B./Laubser, M. 2bl. Holograaf getekent Bespreek haar talent

79/5/13  
1910, Jan. 6  
Hazell, B./Laubser, M. 2bl. Holograaf getekent Persoonlike sake

79/5/14  
1910, Maart 21  
Burns, W.R./Laubser, M. 3p. Holograaf getekent Persoonlike sake ("write to me and cure my heart hunger")

79/5/15  
1910, Apr. 17  
Burns, W.R./Laubser, M. 3p. Holograaf getekent Persoonlike sake

79/5/16  
1910, Jul. 24  
Visser, C./Laubser, M. 4p. Holograaf getekent met koevert "So you are embarking completely on your own." (Skryf uit Leipzig aan Maggie by Studio 10, Bank van Afrika Kamers, Strandstraat - Maggie Laubser se eerste studio)
79/5/17 | Mother Squagg (mede student) / Laubser, M. 1bl. Holograaf geteken Persoonlike sake
79/5/18 | 1911, Jan. 6 Hazell, B. / Laubser, M. 1bl. Holograaf geteken Persoonlike sake
79/5/19 | 1911, Sept. 27 Hazell, B. / Laubser, M. 1bl. Holograaf geteken Persoonlike sake
79/5/20 | 1911, Okt. 31 Mark (vriend) / Laubser, M. 4p. Holograaf geteken Mark Persoonlike sake
79/5/21 | 1911, Nov. Mother Squagg / Laubser, M. 1bl. Holograaf geteken Persoonlike sake
79/5/22 | 1911, Nov. 11 Mark / Laubser, M. 4p. Holograaf geteken Mark Persoonlike sake
79/5/23 | 1911, Nov. 18 Mark / Laubser, M. 4bl. Holograaf geteken Mark Persoonlike sake
79/5/24 | 1911, Des. 7 Visser, C. / Laubser, M. Kaartjie. Holograaf geteken Persoonlike sake
79/5/25 | 1912, Mrt. 8 "Prince" / Laubser, M. 2p. Holograaf geteken Persoonlike sake
79/5/26 | 1913, Jun. 29 de Solla, Ch. / Laubser, M. 2p. Holograaf geteken Persoonlike sake. Maggie nog in Ermelo + gedig "Butterflies" onderteken C. de Solla 1.7.13
79/5/27 | 1913, Jul. 21 Balwe, J. H. A. / Laubser, M. 11p. Holograaf geteken Pal Praat van "Amanzimtoti, that ideal spot of our initial happiness... the happy time we spent there... The spot where my true affection for you was born, where I saw you at work"
1913, Aug. 30 [Skead, Gladys]/Laubser, M. 4p. Holograaf Persoonlike sake
1913, Sept. 1 "Prince"/Laubser, M. 2bl. Holograaf geteken Persoonlike sake
1913, Sept. 25 Burns, W.R./Laubser, M. 3bl. Holograaf geteken Persoonlike sake
1913, Oct. 3 Moll, Jac. J./Laubser, M. 4p. Holograaf geteken met koevert Maggie vertrek per skip na Europa 4.10.13
1913, Oct. 6 Visser, C.F./Laubser, M. 4p. Holograaf geteken Persoonlike sake
1913, Oct. 27 [Skead], Gladys/Laubser, M. 6p. Holograaf geteken Gladys Persoonlike sake
1913, Nov. 17 Nurse [E.F. Vermaak?]/Laubser, M. 3bl. Holograaf geteken Nurse Persoonlike sake
1913, Nov. 21 Kwitantie vir balletjie en 2 verse van N.E. Schap (Rotterdam) 1bl.
1914, Jun. 10 Balwe, J.H.A. (Punchal)/Laubser, M. Kabelgram Persoonlike sake
1914, Jul. 24 Visser, C./Laubser, M. 3p. Holograaf geteken Persoonlike sake
1914, Des. 28 Leinweber, L. (Haarlem)/Laubser, M. 4p. Holograaf geteken Medestudent. Dit blyk dat Maggie Laubser op 28 Des. 1914 reeds weg was van die Hollandse leermeesters omdat sy nie deur hulle werkmetodes bevredig kon word nie
1915, Apr. 5 Laubser, John G./Laubser, M. 2bl. Holograaf geteken John Persoonlike sake
1916, Jan. 10 Bakker Star, Mta (Blaricum, Holl.)/Laubser, M. Medestudent. Persoonlike sake, berigte van medestudente

1916, Okt. 26 Laubser, J. (moeder)/Laubser, M. 3bl. Holograaf geteken met koevert Persoonlike sake

1917, Apr. 1 Vermaas, E.F. (Kokstad)/Laubser, M. (London) 3bl. Holograaf geteken Persoonlike sake


1918, Apr. 6 Balweg, J.H.A./Laubser, mevr. J. 4p. onvolledig Holograaf (3 en 4) I.v.m. aankoop van bullietjie en 2 verse

1919, Jul. 7 - 1920, Jun. 17 Briewe en vorms i.v.m. bagasie van Maggie Laubser en Balweg gestoor by W. Whiteley, Ltd. (5 items)


1920, Jan. 1 Hollandse gedig: Aan den Vliegende Hollander. 1bl. Hs.


1920, [Sept. 23] Balweg, J.H.A./Laubser, M. (Antwerpe) 1bl. Holograaf geteken Pal Persoonlike sake. "I am glad to see from your last letter that you have done so well out of the sale to the Danes of superfluous stock... I rejoiced hearing from you in your last letter that you had got Mrs Blompied's portrait alright, and that Blompied is also sitting for you."
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sy sou daardie dag van Antwerpe vertrek, sêryf omtrent haar voorneme om na Suid-Italië te gaan</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
<tr>
<td>79/5/70</td>
<td>1920, Sept. 29 May Lowy? /Laubser, M. 2 bl. Holograaf geteken May. Met koever</td>
</tr>
<tr>
<td></td>
<td>Christ. Science</td>
</tr>
<tr>
<td></td>
<td>Sluit in brief van May Lowy? , 29.9.20 t.v.m. Christ. Science</td>
</tr>
<tr>
<td></td>
<td>Brief nie afgelêer nie. Maggie Laubser al weg na Italië voor die brief aangekom het</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
<tr>
<td>79/5/74</td>
<td>1920, Okt. 6-8 Balwé, J.H.A./Laubser, M. (Garda) 9 bl. Holograaf geteken Pal. Met koever</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
<tr>
<td>79/5/75</td>
<td>1920, Okt. 8 Balwé, J.H.A./Laubser, M. (Garda) 4 bl. Holograaf geteken Pal. Met koever</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
<tr>
<td>79/5/76</td>
<td>1920, Okt. 10 Balwé, J.H.A./Laubser, M. (Garda) 5 bl. Holograaf geteken Pal. Met koever</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
<tr>
<td>79/5/78</td>
<td>1920, Okt. 16 Balwé, J.H.A./Laubser, M. 3 p. Holograaf geteken Pal</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake. Erken ontvangs van brief van Verona. Kla oor slegte besigheid</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
<tr>
<td></td>
<td>Persoonlike sake</td>
</tr>
</tbody>
</table>


1920, Okt. 27  Balwe, J.H.A./Laubser, M. 5p. Holograaf getekend Pal. Persoonlike sake

1920, Okt. 29  Balwe, J.H.A./Laubser, M. 3p. Holograaf getekend Pal Persoonlike sake

1920, Okt. 30  Balwe, J.H.A./Laubser, M. 4p. Holograaf getekend Pal. Met koevert Persoonlike sake


1920, Nov. 3   Balwe, J.H.A./Laubser, M. 3p. Holograaf getekend Pal Persoonlike sake


1920, Nov. 5   Balwe, J.H.A./Laubser, M. 4p. Holograaf getekend Pal. Met koevert Persoonlike sake


1920, Nov. 8   Balwe, J.H.A./Laubser, M. (Torri del Benaco) 4p. Holograaf getekend Pal. Met koevert "I am so glad to hear that you are getting on well with your work, and is it really true that you contemplate having an exhibition at Gardone..."
<table>
<thead>
<tr>
<th>Date</th>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>79/5/105</td>
<td>1920, Nov. 18</td>
<td>Balwe, J.H.A./Laubser, M. (Garda) 4p. Holograaf getekend. Pal. Met koevert Sy het nie tussen die 1de en die 10de geskryf nie maar verstaan sy was besig om te pak: &quot;... So you have shifted... from Vigilio to Gardone... Gardone is lovely, but I am afraid it is too heavy for my purse...&quot; Brief heradresser aan Torri</td>
</tr>
<tr>
<td>Reference</td>
<td>Date</td>
<td>Details</td>
</tr>
<tr>
<td>-----------</td>
<td>---------------</td>
<td>---------</td>
</tr>
<tr>
<td>79/5/117</td>
<td>1920, Des. 6</td>
<td>Balwe, J.H.A./Laubser, M. 2p. Holograaf geteken Pal Balwe baie beter</td>
</tr>
<tr>
<td>79/5/120</td>
<td>1921, Mei 10</td>
<td>Rawson, F.L./Laubser, M. (Bad-Kissingen) 1bl. Tikskrif geteken E.D. for Rawson Christ. Science</td>
</tr>
<tr>
<td>79/5/121</td>
<td>1921, Mei 25</td>
<td>Smith, S. Connor/Laubser, M. (Bad-Kissingen) 4p. Holograaf geteken met koevert Simptieseer met haar oor Balwé se dood</td>
</tr>
</tbody>
</table>

Gedurende die oorlog en die daaropvolgende depressie. London is geteister deur sinkings, voedseltekort, rantsoenering soos gedurende die oorlog. Maggie darentee is gelukkig in Italië in geselskap van A. Balwe jnr. - ook 'n skilder. Korrespondensie lever nie veel op nie; verskaf datums van Maggie se verblyf in Italië).

<table>
<thead>
<tr>
<th>Reference</th>
<th>Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>79/5/122</td>
<td>1921, Aug. 31</td>
<td>Meyler, H.M./Laubser, M. 4p. Holograaf geteken Vriend van haar en Balwe. Maggie seil na Suid-Afrika - &quot;If you go this week...&quot; Sy vertre dushi Sept. 1921</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>1921, Nov. 29</td>
<td>Balwe, Arnold/Laubser, M. 4p. Holograaf getekend Arnold Persoonlike sake</td>
<td></td>
</tr>
<tr>
<td>1921, Nov. 30</td>
<td>Meyler, H.M./Laubser, M. 8p. Holograaf getekend Persoonlike sake. Hy wil haar horoskoop uit werk</td>
<td></td>
</tr>
<tr>
<td>1922, Jan. 31</td>
<td>Prenter, M./Laubser, M. 3bl. Holograaf getekend Christ. Science</td>
<td></td>
</tr>
<tr>
<td>1922, Mar. 24</td>
<td>Barnes, A./Laubser, M. 2p. Holograaf getekend met koeverit Christ. Science</td>
<td></td>
</tr>
<tr>
<td>1922, Apr. 22</td>
<td>I.O.U. van haar broer G.P.C. Laubser. &quot;She has half share in the Friesland cattle at &quot;Oortmanspost.&quot; &quot;I owe Maggie £500 as payment for her share in the Friesland cattle.&quot; 2bl. Holograaf getekend</td>
<td></td>
</tr>
<tr>
<td>1922, Jun. 15</td>
<td>Meyler, H.M./Laubser, M. 6p. Holograaf getekend met koeverit Persoonlike sake</td>
<td></td>
</tr>
<tr>
<td>1922, Jul. 21</td>
<td>Prenter, M./Laubser, M. 3bl. Holograaf getekend Maggie Christ. Science</td>
<td></td>
</tr>
<tr>
<td>1922, Nov. 9</td>
<td>Prenter, M./Laubser, M. 6p. Holograaf getekend Maggie &quot;Maggie keer terug Europa toe (London toe)&quot;</td>
<td></td>
</tr>
<tr>
<td>1924, Jan. 8</td>
<td>Meyler, H.M./Laubser, M. 4p. Holograaf getekend Skryf omtrent &quot;n uitstalling &quot;in the High Commissioners office&quot; - opening op 23 April 1924. Hy reserveer plek vir haar werk op uitstalling van kuns in Britse Dominiums</td>
<td></td>
</tr>
<tr>
<td>1924, Aug. 14</td>
<td>Allison bros. (London)/Laubser, M. (Berlyn) 2bl. Tikskrif I.s. versending van haar skilderye in London. Haar adres is: Pension Fink, Van der Heydtstraat 1, Berlyn</td>
<td></td>
</tr>
</tbody>
</table>
| 1924, Okt. 27 | Balwe, A./Laubser, M. 4p. Holograaf get. Arnold Persoonlike sake. "... sorry that I cannot see that ship passing from Liverpool with dearest Magg on board."

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1924, Nov.</td>
<td>Stern, Irma/Laubser, M. 2p. Holograaf getekend Irma Wil haar besoek</td>
</tr>
<tr>
<td>1924, Nov. 9</td>
<td>Balwe, A./Laubser, M. 4p. Holograaf getekend Arnold Maggie terug na S.A. 30.10.24</td>
</tr>
</tbody>
</table>
APPENDIX 4

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921
U.S. 79/14/1.
APPENDIX 4 cont.

LAUBSER’S PASSPORT NO. 297021
4 June 1919 – 9 Nov. 1921

This passport is valid for two years only from the date of its issue. It may be renewed for four further periods of two years each after which a new passport will be required.

RENEWALS.

The validity of this Passport is hereby extended for a further period of two years from the date hereof.

British Consular Seal
Bern 3, June 1921

[Signature]

1. Consular

2. British Consulate Seal

3. 297021

4.
APPENDIX 4 cont.
LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

PHOTOGRAPH OF BEARER.

SIGNATURE OF BEARER.

[Signature: M. E. Lauber]
APPENDIX 4 cont.

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

DESCRIPTION OF WIFE OF BEARER.

<table>
<thead>
<tr>
<th>Age</th>
<th>Profession</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Place & date of birth

Maiden name

Height feet inches

Forehead

Nose

Mouth

Hair

Colour of Hair

Complexion

Face

Any special peculiarities

PARTICULARS OF CHILDREN UNDER THE AGE OF 16 YEARS.

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Sex</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 4 cont.

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

DESCRIPTION OF BEARER:

Age 32. Profession Clerk.
Place & date of birth South Africa. 14 April 1887.
Married name of widow or married woman travelling singly.
Height 5 feet 8 inches.
Forehead Medium.
Nose Ordinary.
Chin, colour of hair, complexion, any special feature.
Nationality Belgian.

Subject
APPENDIX 4 cont.

LAUBSER’S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

ENDORSEMENTS

Travelling to Belgium

[Handwritten notes]

Inbearer in Censored

Signature: [Legible signature]

4 June 1919

[Handwritten notes]

[Stamp: Foreign Office]

[Stamp: Censorship Office]
APPENDIX 4 cont.

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

OBSERVATIONS.

[Stamps and signatures]

POLIZEI DIREKTION.
Fremdenamt
APPENDIX 4 cont.

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

ENDORSEMENTS

[Handwritten endorsement in German]

[Stamp and official signatures]
APPENDIX 4 cont.

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

[Handwritten text and stamps]
APPENDIX 4 cont.

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921
LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

ENDORSEMENTS

Visa permit to visit Yugoslavia with German passport No. 3590 on 24th June 1919. Permission to return to Germany. Approved 14 April 1921.

[Signature]
Campanardi, 19th July.
APPENDIX 4 cont.

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

ENDORSEMENTS

Vista in questo 82 Ufficio
Buono per: Laubser
Mattarella
per recarsi alla Venezia
Conduttore
per un soggiorno di un mese
per affari di famiglia
Monaco di Baviera, 2-6-21
Il Re Co solo Generalis
d'Italia
APPENDIX 4 cont.

LAUBSER'S PASSPORT NO. 297021
4 June 1919 - 9 Nov. 1921

[Image of passport page]
APPENDIX 5

LAUBSER'S PASSPORT no. C.T.3923
6 Nov. 1922 - 9 Nov. 1924
U.S.79/14/2

We, Prince Arthur Frederick Patrick Albert of Connaught,

Major-General, Knight of the Most Noble Order of the

Viceregal, Knight of the Most Ancient and Most Noble

Order of the Thistle, Knight Grand Cross of the Most

Distinguished Order of St Michael and St George, Knight

Grand Cross of the Royal Victorian Order, Companion of

the Most Honourable Order of the Bath, Personal Aide-de-

Camps to His Majesty the King, Governor-General and

Commander-in-Chief in and over the Union of South

Africa.

Request and require, in the Name of His Majesty, all those whom it may concern to allow

the bearer to pass freely without let or hindrance,

and to afford the every assistance and

protection of which he may stand in need.

Given at Cape Town,

the 9th day of November, 1922.

Arthur Frederick,

Governor-General, Union of South Africa

By Command of His Royal Highness,

the Governor-General

E. Maude

(Secretary for the Interior.)
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 - 9 Nov. 1924
APPENDIX 5 cont.
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 — 9 Nov. 1924

PHOTOGRAPH OF BEARER.

WIFE—FEMME.

(Photo.)
APPENDIX 5 cont.
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 – 9 Nov. 1924

DESCRIPTION.
SIGNALEMENT.

Profession | Artist
---|---
Place and date of birth | S. Africa, 14-4-1898
Height | 5' 8"
Colour of eyes | Blue
Colour of hair | Brown

CHILDREN—ENFANTS.

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Sex</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

COUNTRIES FOR WHICH THIS PASSPORT IS VALID:

The British Empire (see Regulation No. 6).
Belgium, Holland, and Germany, France.

The validity of this Passport expires
on Passport expires on
9th November 1924.

unless renewed.

Issued at Cape Town.

Delivered at

Date 9th November 1922.
APPENDIX 5 cont.
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 - 9 Nov. 1924

OBSERVATIONS
Bearer has travelled previously on Passport No.297341, which has now been cancelled.
APPENDIX 5 cont.
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 - 9 Nov. 1924

6
VISAS

Vorzugsvisum

Sogen. die Verlängerung
der vorstehenden Visum-
vermehrung Nr. 354 v. 16. Nov. 1922
blieb ohne Einwirkung.

Kapstadt, den 16. Nov. 22
Der deutsche Rentner

[Signature]
APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924
APPENDIX 5 cont.
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 - 9 Nov. 1924
APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

VISAS.

[Handwritten notes: stamps and visas with dates and locations]
APPENDIX 5 cont.
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 - 9 Nov. 1924

10. VISAS.

Grundtal 28. 1. 23
St. Peterborough
Friedrich
Grundtalstempel

Pogrunthal
St. Peterborough 18. 8. 23.
Selbstgemacht
Friedrich
APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

VISAS.

Ergänzung des Sichtmerks für

Thüringen

Von: 16. 12. 23 bis 31. 1. 24

Gebühr 2,000.000,- M. No. 126

Vorderm. der... 19. 1. 24

Verwaltungsgericht Weimar

Abteilung L

Nr. 16 abgewiesen 17. 6. 24.
APPENDIX 5 cont.
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 – 9 Nov. 1924
APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

VISAS.

Gemäß auf Grund des Verzögerungsd. 27.4.20, am 27. Oktober 1923
für 2 Monate bis 27.12.1923

[Signature]
Pol.-Bez.-Ass.

Gegen Erlasser Sieher, untere die
Passinhabers über eine anlässlich geraffte
Grenzübergangsgestaltte Beleihen seine feinsten
ländlichen Bedürfnisse.

Dieser Vormund ist in Monate, jedoch
nicht über die Geltung der Passes hinaus.

Berlin, den 27. Oktober 1923
Rahmamt Berlin Tiergarten (XVIII.)

[Signature]
APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 – 9 Nov. 1924

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 – 9 Nov. 1924
APPENDIX 5 cont.
LAUBSER'S PASSPORT no. C.T.3923
9 Nov. 1922 - 9 Nov. 1924
Appendix 6.

R.M.S. "EDINBURGH CASTLE.”

DINNER

Hors d’Oeuvres Variés

Clear Turtle Soup
Crème Parisienne

Scotch Salmon Genevoise

Vol-au-Vent à la Toulouse
Asparagus en Branches

Loin of Beef au Madère

Potatoes—Rissolées and Jauled
Green Peas

Roast Capon with Bath Chap
Salade

SWEETS
Canton Pudding
Crème Panaché

SAVOURY
Welsh Rare-bits

Cheese  Dessert  Coffee

September 18, 1921

THE ARTIST
INTRODUCTION

Volume 3 consists of the illustrated catalogue of 451 works. Problems of dating are discussed in the catalogue. The works in the catalogue are divided into periods corresponding to the countries in which she worked. Within each period, except for the early South African years, the works are grouped iconographically. The paintings and drawings in the first period, which extends over thirteen years, have been arranged chronologically in so far as is possible.

A summary precedes each period. This comprises a brief synopsis of the following: biography, description of subject matter and mediums, stylistic characteristics, and a discussion of problems relating to the dating of groups of works within that period.

Each entry incorporates the following information: description, exhibitions, literature references and provenance. Reference to iconographically related works and sketches, dating documentation and factual references to the work are included in the notes accompanying catalogue entries. Punctuation has been kept to the minimum.

Each work, except for nos. 62, 156a and 321a, is illustrated; and unless otherwise indicated, all photographs were taken by Mr. E. Wesselo, or Mr. D. Arden, who photographed the works exhibited on the 1969 retrospective exhibition (E.167-9). The varying sizes of the illustrations do not necessarily relate to the importance of the works.

The description comprises title, details of signature and date, medium and size. Unless otherwise indicated, all titles are provided by the author on the basis of motif. The remaining titles, which are asterisked, were recorded by the artist, the present owners, Botha, or in exhibition catalogues. In many instances works have been given general titles in exhibition catalogues, e.g., Portrait of a man, Still life with lemons, Landscape, etc. In order to avoid confusion, particularly in the case of works which have been exhibited many times with slight variations in title, the author has used precise descriptive titles which supersede previous titles.
Thus only titles which contain specific references, e.g., Belgian landscape, In the Highlands, Scotland, Turkish man, etc., have been mentioned. Clarification of the source of titles is to be found in the notes. The exact form and position of the signature and the date (if any) is noted, as well as annotations on the front or back of the work, medium and size. Measurements are in centimetres: height precedes width and measurements have been taken to the nearest half centimetre. Although it is desirable to measure the reverse side of a work, in the majority of cases the framing prevented this. Thus in the majority of instances, it is the measurements of the front of a work that have been recorded.

Exhibitions and literature references are listed in abbreviated form. A list of exhibitions and catalogues and full literature references are to be found in the bibliography. Information in parenthesis after abbreviated literary and exhibition references in the catalogue, direct the reader to the relevant section of the bibliography. (See contents page in volume 1 as well as p.302 for description of sections in bibliography). Unless otherwise indicated, literature references will be found in section 3 of the bibliography. Literature references are entered chronologically by author (or periodical or newspaper) followed by the year of publication. Page numbers refer to a mention of the work in the text cited. Reference is also made to published reproductions which are black and white unless it is specifically indicated that they are colour illustrations. When passing reference is made in volume 1 to a large group of works (e.g., nos.126-136), this is not listed under each catalogue entry. The relevant instances are listed below:

- nos. 34 - 55 p.36
- nos. 57 - 86 p.42
- nos. 57 - 61 p.43
- nos. 87 - 105 p.55
- nos.126 - 136 pp.54, 1.2, 159, 182
- nos.155 - 167 p.79
- nos.155 - 214 p.77
- nos.208 - 215 p.79
- nos.216 - 222 p.77
Exhibitions are listed chronologically in a similar manner: the venue, followed by the city and the precise dates of the exhibition. In the case of the large retrospective exhibition of 1969 which moved from the South African National Gallery in Cape Town (E.167) to the municipal galleries of Pretoria (E.168) and Johannesburg (E.169), only the South African National Gallery is mentioned. Any works shown in the Transvaal and not in Cape Town, and vice versa, are specifically mentioned in the relevant catalogue notes.

The provenance begins with the first known owner and provides, where possible, and in chronological order, the subsequent owners and the present location. The present location of works was established between 1974 and 1977. Although attempts have been made to record ownership during these years, it is possible that some of the information is already outdated. In cases where there is a period during which the location of a work is unknown, this is indicated by three dashes followed by the next known owner.

The notes refer to iconographically related works, sketches for the work, reasons for dating and factual information about the work. It should be noted that dates recorded on the front and the back of works are often inaccurate, as Laubser was in the habit of signing and dating works years after completing them, and in many cases her dates are incorrect. (See pp.2-5 for further discussion). One cannot rely on exhibition catalogues or reviews as she held her first exhibition only after she returned to South Africa in 1924. There is also an absence of contemporary bibliographic references as Laubser's art was only reviewed and discussed in literature (newspapers, magazines, books and
mo.ographs) after 1924. Unfortunately, as very few of
Laubser’s letters have been traced, a possible documentary
source for the dating of works is absent. Some letters
written to Laubser contain references to her work but these
are too vague to enable one to identify specific paintings
or drawings. No diaries from her overseas years have been
traced, thus removing another documentary source for dating.
It has been possible to date several sketchbooks on the
basis of subject matter. However, works cannot necessarily
be firmly dated by following the logical order of a sketch-
book:

a. Sketches of the same subject matter occur at inter-
vals throughout a sketchbook. For example, the sketch for
Landscape with clump of trees and mountains ca.1916-19,
no.80 appears in sketchbook 6 on folios 5, p.228 (middle
sketches of middle and bottom rows), 17, p.229 (bottom left)
and 37, p.230 (top left); the sketch for Landscape with
mountain and cottage ca.1919/20 no.107 appears in sketchbook
6 on folios 6, p.228 (bottom left) and 29, p.230 (top and
bottom left and bottom right); the sketch for Landscape with
village ca.1920 no.109 appears on folios 6, p.228 (middle
left) and 27, p.230 (top left) of sketchbook 6. There are
thus jumps in the chronological sequence of the sketchbook.

b. There is a difference in style between several
sketches of the same motif: e.g., the sketches for Landscape
with lake and mountains ca.1916-19 nos.81-83, which appear
in sketchbook 6 on folios 5, p.228 (left sketches of middle
and bottom rows) and 38, p.230 (bottom left). The difference
in style between these sketches, suggests that the artist
almost certainly returned to sketches and reworked them. The
situation also arises whereby the artist reworked sketches
some time after initially drawing them, made paintings from
the reworked sketches and perhaps even made further copies
from the paintings (e.g., Scottish landscape with heather
no.72, pl.4, p.194, and In the Highlands, Scotland no.296,
pl.32, p.211). She may have made sketches from photographs
and then used the sketch for a painting (e.g., Woman gathering harvest - Belgium no.139, pl.9, p.197).

c. Sketches from different countries occur on the same page of a sketchbook. For instance, in sketchbook 6 on folio 17, p.229, there are sketches for paintings of British, Belgian and Italian motifs. Top left is a sketch for Trees by lake no.204, dated by the artist 1920 and depicting a scene at Lake Garda. Top right is a sketch for Landscape with trees and houses no.146 dated by the artist 1920 and probably depicting a Belgian motif. Bottom left is a sketch for Landscape with clump of trees and mountain no.80 dated by the author to the British period ca.1916-19 on the basis of style; and bottom middle is a sketch for House with sunflowers no.147 dated 1921 by the artist but redated to ca.1920 in Belgium by the author because of style and motif. On folio 25, p.230, of the same sketchbook, no.6, there are sketches of a harvester and sheaves of wheat dated, because of motif, to Belgium 1919/1920, and Trees by lake depicting a scene by Lake Garda, Italy, 1920/1921. (See no.203). It is apparent from the above therefore that Laubser opened her book at random to sketch and did not follow the logical page order.


e. Laubser also returned to a sketchbook after long intervals. For example, there are sketches of South African motifs ff.26-32, p.227, drawn in a much later style than other Italian sketches in book 5. In sketchbook 4 the sketches on ff.14-16, p.224, depict post 1930 South African motifs (the sketch on
folio 15 is for a work dated 1940 by the artist) and the style of the dog on f.7, p.224, almost certainly dates well after her return home in 1924.

Furthermore, many loose sketches depict the same subject matter and are on the same size and type of paper as some of the sketchbooks. It seems that these loose sketches were originally part of the sketchbooks and were subsequently torn out.

It is apparent therefore that documented sources such as the artist's dating of works, exhibition catalogues, literature, letters, diaries and sketchbooks are often inadequate as a basis for dating works. The following methods have therefore been used in trying to establish the correct chronology of Laubser's art:

1. Dates given by the artist on the front or back of the work are accepted if they are not contradicted by other external or stylistic evidence, even in cases where dates are known to have been added to paintings executed many years earlier. As it is very difficult in most cases to establish whether a work was signed and dated at the time of execution or later, no reference has been made to subsequent dating of works unless documented sources are available.

2. The artist's verbal references to the dating of works are accepted if they are not contradicted by other external or stylistic evidence.

3. Annotations by the artist either on the back or front of works are accepted as a basis of dating unless they are contradicted by other external or stylistic evidence.

4. If the location of a motif, in the case of landscapes, or the nationality of a model, in the case of portraits, can be established, and if it is not contradicted

by stylistic evidence, it is accepted as a valid method of dating (e.g., the Italian lake scenes and German portraits).

5. Sketches from the books have been used as a guideline in cases where they concur with artist's dates, stylistic characteristics and iconography.

6. Style, viz., palette, brushwork, etc., has provided additional support for dating arguments in many instances, and sometimes works have been dated or redated on the basis of style alone.

In the case of many works one cannot establish with certainty the exact year of execution, and therefore these have been dated to a period, e.g., Italy 1920/1. Some works could have been painted in 1924, or early on the artist's return to South Africa, and these have been included after the German period (nos. 418 - 436). In the case of two works (nos. 437 and 438) it is impossible to establish when they were painted and these have been included towards the end of the catalogue. There are twelve oils dated by the artist to her study years before 1924. The dating of these works is rejected as it appears that they were painted after 1924. These works constitute the last few catalogue entries (nos. 439 - 451).
Maggie Laubser was born in 1886, the eldest of six children, on a farm Bloubloometjieskloof in the Malmesbury district. At the age of seven she went to the local farm school, Rocklands, and in 1896 she attended the Bloemhof Seminary in Stellenbosch. Here a Miss Wilson (later Mrs. Rowan), taught her art. In her classes, she drew from plaster casts of fruit and during her time at school she experimented with oils: the inscription on the back of The Bugler no.3 reads Bloemhof 18.2.1902. Flowers nos.1 and 2 were painted on special request, during Maggie Laubser’s school years.

She left Bloemhof in 1901/1902 and spent a year or so on the farm amusing herself with stencilcraft and needlework and painting copies from picture postcards: Dog in a stable no.4.

In 1903 Laubser had singing lessons in Cape Town which she soon abandoned. Her exact movements between 1903 and 1910 are not known. She stayed in Cape Town for long periods and became more and more involved in the local art scene. In 1907 she was elected a member of the South African Society of Artists, and in 1909 she was represented in the second annual exhibition of the Fine Arts Association in Cape Town (E.1). By 1910 she had her own studio.

In 1912 the artist went to visit family in Pretoria and then took a job as a governess on a farm near Ermelo. During the winter holiday the artist and a school friend went to Durban. It was here that she met Jan Hendrick Balwé. He encouraged the artist to study overseas and visited her parents to offer to pay for the artist and her sister Hannah to go overseas. As a result of this, the artist and her sister Hannah sailed for Europe on 4 October 1913.

The few dated works from this period, 1903-1913, are Self portrait at the age of seventeen no.6, which has been dated to 1903 on the basis of the title, The Happy Mother.
1906 no.9, Sheila Johnston 1909 no.15, At Camps Bay 1911 no.22 (pl.2, p.193), Tablemountain 1912 no.24 (pl.2, p.193), Dom Paul 1912 no.25, General Hertzog 1913 no.26, and Near Umhlanga Rocks, Natal South Coast, 1913 no.28. Other works of this period, viz., Swans on lake no.5, Self portrait no.7, Sunflowers no.8, Ranunculas no.20, Red flowers no.21 and Proteas no.27 are dated according to the form of the signature, the style and the subject matter.

The seascapes, nos.10-11, have been dated after 1903 on the basis of a new attitude to subject matter: they are probably plein-air paintings and were perhaps executed under the influence of Roworth. Seascapes nos.12 and 13 are also outdoor motifs but because of the style, viz., the broader, more structured brushwork and the bolder forms, these works have been dated to slightly later, i.e., ca.1908/9, than nos.10-11 ca.1903-1908/9. In nos.12 and 13 and Hibiscus and St. George lilies no.14, M. Laubser is signed with an immature loop on the L. In the firmly dated work Sheila Johnston 1909 no.15 the immature loop on the L is replaced by a straight horizontal line across the top right of the L. These seascapes and Hibiscus and St. George lilies have therefore been dated before Sheila Johnston 1909 no.15.

The form of the signature used in Sheila Johnston no.15 is used in the still lifes nos.16-19. There is also a stylistic development if compared with the seascapes nos.10-11. Brushwork is more structured, larger forms are used, and there is a move towards a tighter, more carefully controlled composition, together with a more considered relationship between the size and shape of the form to the format. At Camps Bay July 1911 (dated on the back) no.22 (pl.2, p.193), shows a development towards a richer more vigorous style, simplification of detail, looser brushwork and stronger impasto. This development is seen also in the firmly dated seascape Near Umhlanga Rocks no.28. The seascapes nos.29-32 are dated to ca.1913 because of the style, subject matter and form of the signature. Tablemountain
no. 24 (pl. 1, p. 193) has been dated to ca. 1912 on the basis of the stylistic similarity to *landscape with mountains* no. 23 firmly dated to 1912.
1 Flowers  ca 1900
unsigned
oil on canvas 102 x 46.5
LITERATURE see above pp 10,11,26
PROVENANCE commissioned ca 1900 by Mrs M C P Nortier, Oudtshoorn;
inherited by Mr L P Nortier, Oudtshoorn
NOTES This painting and its companion piece are the earliest works traced. According to the present owner they were painted at the request of his mother while the artist was still at school.

2 Flowers  ca 1900
unsigned
oil on canvas 102 x 46.5
LITERATURE see above pp 10,11
PROVENANCE commissioned ca 1900 by Mrs M C P Nortier, Oudtshoorn;
inherited by Mr L P Nortier, Oudtshoorn
NOTES See note to no 1.

3 The Bugler  1902
signed br: M. Laubser
annotated on front bm: The Bugler
annotated on back: Maggie Laubser
places on 8.2.1902
oil on canvas 64.5 x 44.5
LITERATURE Botha 1964 pp 4, 23
cat 1; Miles 1965 p 192 footnote 1;
see above pp 10, 11, 13
PROVENANCE acquired from the artist by Mrs K Laubser, Strand; purchased by Dr and Mrs K P O'Hare, Vereeniging 1974
NOTES This work has been titled on the basis of the annotation on the front of the painting. The use of a title is seen again in The Happy Mother 1909 no 9. Cf the signature in no 8. According to
Mrs K Laubser, the artist's sister-in-law, this work was copied from a postcard. (In an interview with Botha in Strand on 3 Jan 1963 - Botha p 23). This work was listed in the South African Art Sales Index as having been sold at Ashbey's Galleries on 21 March 1974.

4 Dog in a stable 1902

unsigned
oil on canvas stretched on thick board 92 x 42
LITERATURE see above p 11
PROVENANCE acquired from the artist by Mr G P C Laubser, Kuilsrivier

NOTES According to the present owner, the artist's brother, this work was copied from a postcard in 1902, and the artist considered it to be a mere imitation. She was persuaded not to destroy it by her brother.

5 Swans on a lake ca 1902-6

signed on back: Maggie Laubser (in pencil)
oil on cardboard 12,5 x 28,5
LITERATURE see above pp 11, 49
PROVENANCE acquired from the artist by Mrs M Holmes, Venterdorp; inherited from Holmes in 1922 by Mr P A Louw, Johannesburg; given to Mr and Mrs R 't Harts, Syferbult 1975

NOTES This work is probably a copy (of a postcard?) as the scene appears to be English or European. It relates to the juvenilia and because of the less confident more tentative handling of paint, is probably earlier than The Happy Mother 1906 no 9.
6  Selfportrait at the age of seventeen*  ca 1903
signed and dated br: M. Laubser 22
charcoal on paper 35 x 25,5
EXHIBITIONS SANG Cape Town 1969 cat 134
(E167-9)
LITERATURE Botha 1964 pp 5,25-26 cat 3;
Van Rooyen 1974 pp 12-13 repro 2 p 25;
Delmont 1975 (2) repro 2 p 22; Ozynski
Sunday Express 10 April 1977 p 15
(B5 p 324); see above pp 2, 4, 13
PROVENANCE acquired from the artist by
Prof W E G Louw, Stellenbosch
NOTES According to the present owner
the artist signed and dated this work
during the 1950's and in conversation
with him, the artist said that she was
seventeen when she drew it (Botha p 25).
As the artist was born in 1886, if the
date of 1922 on the work was correct, she would have been
36 years old and not seventeen. The reason for the date
1922 was probably to disguise her true age (see Intro
pp 1-5).
Botha has suggested that the work could have been a copy
from a photograph done in 1922, but as she correctly
points out the style differs from that used in 1922 when
she was already under the influence of German Expressionism.
The style therefore supports the earlier date.

7 Selfportrait  ca 1903
signed bl: M. Laubser '40
charcoal on paper 35 x 27
EXHIBITIONS SANG Cape Town 1969
cat 133 (E167-9)
LITERATURE see above pp 2, 4, 13
PROVENANCE Mr B Trakman, Cape Town
NOTES This work was dated to 1903
in the E167 catalogue. On the
basis of the style of the signature
viz the cursive M, (which the artist
used in Germany and afterwards), this
work was dated after 1924. It is
possible that the signature and date
were composed at different times as
it appears that it was signed in
charcoal and dated in pencil. The
dating, as in the previous work, is suspect. Because of
Laubser's youthful face, the date of 1903 given in the
E167 catalogue is accepted.
8 Sunflowers
ca 1902/3
signed br: M. M. Laubser
oil on canvas 62 x 45
EXHIBITIONS Kunstmuseum Stellenbosch
1975 cat 1 (E201)
LITERATURE see above p 15
PROVENANCE US
NOTES The signature is written in
the same immature print as that in
The Bugler 1902 no 3 and also relates
stylistically to no 3. This work has
thus been dated ca 1902/3. This is
the only work in Laubser's oeuvre
signed with her double initials: M.M.

9 The Happy Mother
1906
annotated on front: The Happy Mother
signed and dated on back: Maggie
Laubser B.B. Kloof 1906
oil on canvas 40,5 x 51,5
LITERATURE see above pp 11, 13,
16, 185
PROVENANCE Miss Fourie, Stellenbosch;
Mrs Kleynhans; inherited by Mr S J
Kleynhans, Krugersdorp

NOTES The annotation in the bottom
centre of the painting gives the work its title. Refer to
The Bugler 1902 no 3 for previous use of a title. The full
form of signature i.e. Maggie Laubser, only used before 1915,
is signed on the back together with the date, 1906. It is
therefore probable that the work was signed at the time of
execution and the date is therefore accepted. The delicate
brushstroke, the subject matter and the use of a sentimental
title relate this work to the juvenilia.

10 Seascape
ca 1903-1908/9
signed bl. M. Laubser
oil on cardboard 18,5 x 30
LITERATURE see above pp 16, 19
PROVENANCE Mrs Georgie Steytler;
inherited by Mrs C S J Bester,
Bellville

NOTES Because of the delicate
brushwork, this work and no 11 are
related stylistically to the juvenilia. The shift to an out-
door motif indicates a new attitude to subject matter, a
probable result of Edward Roworth's influence. On a stylistic
basis it appears that these works were executed prior to nos
12 and 13 (see note to no 13), and they have been dated
accordingly.
8 Sunflowers ca 1902/3
signed br: M. M. Laubser
oil on canvas 62 x 45
EXHIBITIONS Kunsmuseum Stellenbosch
1975 cat 1 (E201)
LITERATURE see above p 15
PROVENANCE 'JS
NOTES The signature is written in
the same immature print as that in
The Bugler 1902 no 3 and also relates
stylistically to no 3. This work has
thus been dated ca 1902/3. This is
the only work in Laubser's oeuvre
signed with her double initials: M.M.

9 The Happy Mother* 1906
annotated on front: The Happy Mother
signed and dated on back: Maggie
Laubser B.B. Kloof 1906
oil on canvas 40,5 x 51,5
LITERATURE see above pp 11, 13,
16, 185
PROVENANCE Miss Fourie, Stellenbosch;
Mrs Kleynhans; inherited by Mr S J
Kleynhans, Krugersdorp
NOTES The annotation in the bottom
centre of the painting gives the work its title. Refer to
The Bugler 1902 no 3 for previous use of a title. The full
form of signature i.e. Maggie Laubser, only used before 1915,
is signed on the back together with the date, 1906. It is
therefore probable that the work was signed at the time of
execution and the date is therefore accepted. The delicate
brushstroke, the subject matter and the use of a sentimental
title relate this work to the juvenilia.

8 Seascape ca 1903-1908/9
signed bl: M. Laubser
oil on cardboard 18,5 x 30
LITERATURE see above pp 16, 19
PROVENANCE Mrs Georgie Steytler;
inherited by Mrs C S J Bester,
Bellville
NOTES Because of the delicate
brushwork, this work and no 11 are
related stylistically to the juvenilia. The shift to an out-
door motif indicates a new attitude to subject matter, a
probable result of Edward Roworth's influence. On a stylistic
basis it appears that these works were executed prior to nos
12 and 13 (see note to no 13), and they have been dated
accordingly.
11 **Mouille Point lighthouse**  
ca 1903-1908/9

signed bl: M. Laubser  
oil on canvas 31,5 x 46,5  
EXHIBITIONS Constantia Booksellers  
Johannesburg 1940 cat 12 (E48)  
LITERATURE Du Toit *Trans-Africa* 1945  
p.43 (E46 p.616); see above pp.16, 17, 19, 26  
PROVENANCE purchased at E48 by Mrs M  
Bloomberg, Cape Town  
NOTES See note to no 10. This work  
was titled Mouille Point lighthouse  
in the E48 catalogue.

12 **Seascape**  
ca 1908/9

signed bl: Maggie Laubser  
oil on canvas 24,5 x 39,5  
see above pp.5, 16, 19  
PROVENANCE acquired from the artist  
by Mrs K Laubser, Strand; present  
owner unknown  
NOTES See note to no 13.  
SOURCE OF PHOTOGRAPH Botha

13 **Kalkbay**  
ca 1908/9

signed bl: Maggie Laubser  
oil on canvas 25 x 45  
EXHIBITIONS SANG Cape Town 1969  
cat 1 (E167-9)  
LITERATURE Botha 1964 pp 5, 24  
cat 5; see above pp.16, 19, 26  
Alexander Burger 5 July 1969 p 2  
(E167); Green Cape Argus 7 July  
1969 p 15 (E167); Van Rensburg  
Vaderland 11 Nov 1969 p 2 (E169).  
PROVENANCE Mrs H Hambidge, Strand;  
present collection unknown  
NOTES In the E167 catalogue, this work is dated to 1903  
and entitled Kalkbaai. In this work and nos 12 and 14 a  
more carefully controlled composition, more structured  
brushmarks, and larger forms are evident than in nos 10  
and 11. One would thus date this painting and nos 12 and  
14 to nearer 1909. On the basis of the looped L of Laubser  
in the signature in this work and nos 12 and 14, they are  
dated prior to Sheila Johnston 1909 no 15 with its more  
mature signature. It was perhaps this work which was listed  
in the South African Art Sales Index (under the title Kalkbay)  
as having been sold at Ashbey's Galleries on 21 March 1974.
14 Hibiscus and St. George lilies ca 1908/9
signed bl: Maggie Laubser
oil on canvas 60 x 45
EXHIBITIONS RAU Johannesburg 1975 cat 1 (E204)
LITERATURE see above pp 15, 26
PROVENANCE acquired from the artist by
Mr A F Green, Cape Town; inherited by
Mrs M N H Mellish, Gordons Bay; gift to
Mr and Mrs Taylor, Sasolburg
NOTES See note to no 13.

15 Sheila Johnston* 1909
signed bl: Maggie Laubser
dated on back: 09
charcoal on paper 52,5 x 39,5
EXHIBITIONS Drill Hall Cape Town
1909-10 cat 162 (E1)
LITERATURE S A News 13 Dec 1909 (E1);
Cape Times 14 Dec 1909 p 7 (E1);
Cape Argus 16 Dec 1909 p 8 (E1);
see above pp 23, 80, 82, 131
PROVENANCE acquired from the artist
by Sheila Johnston, Cape Town/
London; given to Mrs F L Kruger,
 Pretoria in 1934
NOTES The present owner identified the sitter as Sheila Johnston. In the E1 catalogue this work was titled Portrait of Miss S. Johnson [sic?]. In this work there is a further development from the immature looped L of earlier signatures. The same straight horizontal line across the top right of the L is seen in other works dated accordingly 1909 to 1913 viz. nos 16-19.

16 Poppies ca 1909-13
signed br: Maggie Laubser
oil on canvas 40 x 50
EXHIBITIONS Kunskamer Cape Town 1974 (E194)
LITERATURE Van Rooyen 1974 repro 6 p 28;
Baum Cape Times 16 Feb 1974 p 10 (E194);
Delmont 1975 (1) pp 10, 28, 72, 74
colour repro 1; see above p 15
PROVENANCE purchased from the artist
ca 1968 by Mr M B Luntz, Cape Town;
purchased by Mr K Rakin, Cape Town
NOTES The more mature signature in this work and nos 17-19 argue for a later dating than Hibiscus and St. George lilies.
no 14 ca 1908/9. However, the signatures precede the maturer printing of the signature in Near Umhlanga Rocks, Natal South Coast 1913 no 28. This work and nos 17-19 have thus been dated to ca 1909-13.

Baum in her review of E194 refers to a still life by Laubser executed in 1913 that has never been exhibited before. It is a flower study with a dark background, academic undertones, rich reds of the flowers and a desire to liberate colour. No 16 is the only Cape Town work to which this description applies.

17 Blue flowers* signed bl: Maggie Laubser oil on canvas 52 x 42 EXHIBITIONS Martin Melck House Cape Town 1968 cat 11 (E156) LITERATURE see above p 15 PROVENANCE Dr H K Silberberg, Tulbagh NOTES See note to no 16. This work was titled Blue flowers in the E156 catalogue.

18 Red and yellow roses signed bl: Maggie Laubser oil on canvas 40 x 30 EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 23 (E36); Argus Gallery Cape Town 1942 cat 23 (E37) LITERATURE see above p 15 PROVENANCE US NOTES See note to no 16. As this is the only still life of roses executed before 1942, that has thus far been traced, it is assumed that it is this work which was exhibited on E36 under the title Roses.

19 Poppies signed bl: Maggie Laubser pastel on paper 52,5 x 36 LITERATURE Delmont 1975 (1) pp 10, 28, 72, 74 colour repro 2; see above p 15 PROVENANCE gift from the artist to Mrs D v R Crisp, Cape Town ca 1912; inherited by Mr and Mrs B R Crisp, Cape Town NOTES See note to no 16.
20 Ranunculas

ca 1909-12

Monogrammed br: McK.

Oil on canvas 41 x 30,5

Literature see above p 15

Provenance gift from the artist to
Mrs Holmes, Ventersdorp; gift to
Mr P A Louw, Randburg; gift in 1976
to Dr P L Louw, Johannesburg

Notes The delicate treatment of the leaves in this work, relates to the handling of the leaves in Blue flowers no 17 dated 1909-13. The flowers which are not clearly delineated, emerge from the dark and undefined background in the same manner as the head in Oom Paul 1912 no 25. The style of this work thus argues for a dating contemporary with nos 17 and 25 ie ca 1909-12. The work cannot be dated according to the signature, as it is the only work traced in the artist's oeuvre, which is monogrammed.

21 Red flowers

1908/9 - 1913?

Unsigned

Oil on canvas (placed on board later) 35x45

Literature see above pp 15, 26

Provenance US

Notes This work is dated to ca 1908/9-1913 on the basis of the broader, bolder and freer brushwork than that seen in nos 9-11. This style is unusual for the period and it cannot be discounted that this work was perhaps painted during Laubser's stay in England.

22 At Camps Bay

July 1911

Unsigned

Annotated on back: To Johanna from Maggie July 1911

Oil on canvas on board 16 x 23,5

Literature see above p 19

Provenance gift from the artist to Mrs P C Conradie, (née Miss Johanna Rossouw) Port Elizabeth; inherited by Mr and Mrs P J R Conradie, Bloemfontein

Notes According to the present owners, this work was titled by the artist. If this work is compared with earlier seascapes nos 10-13, a development in style is evident in the broader brushstroke, freer more relaxed composition and simplification of and concentration on the motif. The style therefore argues for a dating of post 1909 and the date on the back of the work is accepted. See colour plate 2 p 192.
23  Landscape with mountains

unsigned (see notes)
oil on canvas 17 x 23

PROVENANCE gift from the artist to Mr and
Mrs Kotze, Transvaal, in ca 1912; inherited
by Judge G P C Kotze, Port Elizabeth

NOTES According to the present owner, Laubser visited his
parents on their farm in the Highvelo, Transvaal during the
early 1900's. In return for their hospitality she painted
this work for them. As there is no documentary evidence that
she visited the Transvaal again before 1930, it seems likely
that the visit to which Judge Kotze refers, dates to 1912.
It is on this basis (the style confirms this conclusion) that
the work has been dated.

On 10 April 1968, when the present owner asked the artist
to sign the work, she refused to do so, saying that she had
copied it from a postcard and did not regard it as an art work.

24  Tablemountain

cased and dated hr: M. Laubser - 12
oil on textured cardboard 17,5 x 25,5

EXHIBITIONS Fabian Fine Art Cape Town 1975 (E200)
LITERATURE Botha 1964 pp 5, 23-24 cat 4;
Green Cape Argus 11 March 1975 p 17 (E200);
Mitchell Rand Daily Mail 26 March 1975 p 17 (E200);
Sotheby's 19 April 1977 cat 52; see above pp 17, 19, 49, 189-190
PROVENANCE acquired from the artist by Mrs K Laubser, Strand;
purchased by Mr B Trakman, Cape Town

NOTES This work was titled Tablebay (from Blauwberg Strand)
in the April 1977 Sotheby catalogue. A photograph of this
work taken by Botha in 1964 shows no signature or date. Therefore
these were added subsequently. On the basis of the stylistic
and thematic similarity to Landscape with mountains no 23
viz, the brushwork, pinkish tints and the birds, the date of
1912 is accepted.

It would seem probable that this work was painted from a
postcard, unless Laubser painted the scene of Tablemountain
from memory whilst in the Transvaal. However, a problem arises
if one accepts that the work was copied from a postcard, for,
if Laubser refused to sign no 23 because it was a copy, it would
be inconsistent that she sign this work. On the present docu-
mentation available it is impossible to establish with certainty
whether Laubser copied this scene from a postcard (in which
case the signature is inconsistent with Laubser's refusal to
sign no 23), or whether Laubser painted the scene from memory.
See colour plate 1 p 193.
25  Oom Paul*  
signed and dated bl; M. Laubser 1912
oil on canvas 40.5 x 31
LITERATURE Botha 1964 pp 5, 25 cat 2;
Miles 1965 p 192 footnote 2; see above
pp 23, 43
PROVENANCE acquired from the artist by
Mrs K Laubser, Strand; purchased by Mrs
H Rupert, Stellenbosch

NOTES This work was titled Oom Paul by Botha. This portrait
of Paul Kruger is probably a copy from a photograph or post­
card. According to Janie Nel, (later Mrs Malherbe), while in
Ermelo, Laubser also made pencil portraits of Generals Botha
and Hertzog, (Botha p6), presumably also from photographs.
The present whereabouts of the portrait of General Botha is not
known. For portrait of General Hertzog see no 26.

According to Botha (p 25) the colour has darkened as a
result of the bad quality paint used and possibly also because
of the layer of varnish, giving the painting the colouring and
tones of an old master. There is no proof for this, however,
and the artist could have also painted in this manner intention­
ally, in order to imitate the style of the old masters.
Compare also to no 20.
SOURCE OF PHOTOGRAPH Botha

26  General Hertzog
initialled and dated bl: M.L.1913
charcoal on paper 39 x 34
LITERATURE Botha 1964 p 6; Miles 1965 p 192
footnote 2; see above pp 23, 80, 82
PROVENANCE present owner unknown

NOTES See note to no 25.
SOURCE OF PHOTOGRAPH Dr Holtzhausen, Art Collectors Club,
Pretoria.

27  Proteas (Suikerkanne)*
signed bl: Maggie Laubser
pastel on paper 39.5 x 67
LITERATURE Botha 1964 pp 5, 24-25
cat 8; Delmont 1975 (1) pp 9,
14-15, 18, 28, 74, 95; Delmont
1976 pp 35, 36, 38 repro 1 p 35;
see above p 167
PROVENANCE purchased from the artist by
by Mrs Y Laubser, Strand

NOTES This work was titled Suikerkanne by Botha. This work
dates to ca 1913 on the basis of the firmer more adult signa­
ture which, with its straight L and stroke underlying the
name, relates to the signature of no 28 which has been firmly
dated to 1913. A more advanced technical drawing competence,
apparent in the accuracy of the realistic detail, shows a
development from earlier works.
28 Near Umhlanga Rocks, Natal South Coast*  1913  
signed and dated br: Maggie Laubsar '13  
oil on cardboard 22,5 x 30  
EXHIBITIONS SANG Cape Town 1969  
cat 2 (E167-9)  
LITERATURE Alexander Burger 5 July 1969  
p 2 (E167); Green Cape Argus 7 July  
1969 p 15 (E167); Van Rensburg Vader-  
land 11 Nov 1969 p 2 (E169); see above  
pp 19, 25, 26, 69  
PROVENANCE purchased from Vredenburg  
Gallery, Cape Town ca 1968 by Dr and  
Mrs H J H Claassens, Cape Town  

NOTES In the E167 catalogue this work  
was entitled Near Umhlanga Rocks, Natal South Coast. During  
the winter holiday of 1913 the artist and Sophie Fischer, a  
school friend, went to Durban. As she was in the area during  
1913 therefore, the title of the work is, in all probability,  
correct and is accepted, although there is no documentary  
evidence for this title.

29 Cave Rock - Bluff, Durban*  ca 1913  
signed and dated bl: Maggie Laubsar  
annotated on back in unknown hand:  
about 1914 Cave Rock Bluff Durban  
oil on cardboard 23 x 30,5  
LITERATURE see above pp 19, 25, 26, 69  
PROVENANCE purchased from Clement  
Seneque Estate by Dr H K Silberberg,  
Tulbagh  

NOTES This work has been dated on the basis of the brushwork  
and the horizontal composition which relate to the firmly dated  
work no 28. The location Cave Rock - Bluff, Durban, has not  
been confirmed.

30 Seascape ca 1913  
The breaking wave*  
signed bl: Maggie Laubsar  
oil on cardboard 22 x 30  
LITERATURE Botha 1964 pp 5, 24 cat 6;  
see above pp 19, 25, 26, 69  
PROVENANCE purchased from the artist  
by Mrs K Laubsar, Strand; purchased  
in 1975 by Dr and Mrs K P O'Hare,  
Vereeniging  

NOTES This work and no 31 are dated to ca 1913 (ie during her  
stay in Durban) because of the signature, the subject matter,  
and the style in which the concentration on the motif seen in  
At Camps Bay no 22, a richness in the thick paint application,  
and an apparent spontaneity and vitality in the broad loose  
brush strokes, is further developed. For the same subject see
no 31. The work was titled The breaking wave in the South Africa Art Sales Index and was listed as having been sold at Ashbey’s Galleries [auction] on 21 March 1974.

31 Seascape

Waves ca 1913

signed bl: Maggie Laubser
oil on cardboard 21.5 x 28.5
EXHIBITIONS Martin Melck House Cape Town 1968 cat 1 (E156)
LITERATURE see above pp 19, 25, 26, 69
PROVENANCE purchased by a dealer on a Cape Town sale; purchased by Dr H K Silberberg, Tulbagh

NOTES The title Waves was recorded in the E156 catalogue. According to the present owner this work has been varnished. This would account for the unusual texture of the paint. For the same subject see no 30. For dating see note to no 30.

32 Seascape: South Coast Natal ca 1913

signed br: Maggie Laubser
annotated on back in unknown hand:
by Maggie Laubser South Coast Natal
oil on cardboard 22 x 28
LITERATURE see above pp 19, 25, 26, 69
PROVENANCE purchased from Ashbey’s Galleries, Cape Town ca 1950’s by Mrs S Kaplan, Cape Town

NOTES There is no further documentary evidence for the accuracy of the annotation on the back of the work, viz, South Coast Natal. The quality of the brushwork in which the individual stroke is clearly evident, and even emphasized, the thick impasto, the handling of the sea and the form of the signature relate this work to the firmly dated work no 28. The work is therefore dated to ca 1913. The location given on the back of the work is probably correct as she was at the South Coast (in Amanzimtoti) in 1913. See chapter 1 p 25.
HOLLAND, OCTOBER 1913 – APRIL 1914

In October 1913 the artist and her sister left Cape Town. They went initially to Laren in Holland, where there was at this time, a bustling colony of artists and writers. Many of the artists with whom she would have had contact, worked in the spirit of the Hague school and in particular Anton Mauve, whose studio she had at her disposal. The painting, Barge on water 1914 no.33 (pl.3, p.194) reflects the attitude of the Laren school and Laubser's continued interest in painting naturalistic subjects plein-air.

A development from her South African works is evident in the greater control of form: e.g., a more structural use of the brushmark is seen in the bow of the boat and colour is used to build up and model forms - see the pink on the outside top rim of the boat. The development towards a broader handling noticed in the pre-1913 South African seascapes and Red flowers ca.1908/9-1913 no.21, is continued here, as seen in the large brushstrokes, particularly on the boat.

33 Barge on water

Signed and dated br: Maggie Laubser 1914
Oil on canvas on board 34 x 46

Exhibitions: Carnegie Library Stellenbosch 1942 cat 90 (E36); Argus Gallery Cape Town 1942 cat 90 (E37)

Literature: see above pp 26-30, 49

Provenance: Gift from the artist to Mrs De Villiers; inherited by Dr A de Villiers, Bredasdorp

Notes: This is the only work traced from this period. Botha's remark: 'Haar verblyf is te kort om enige werk te kon lever' (p7), is therefore not quite accurate. As this is the only work thus far traced which depicts a scene in Holland, it is presumed that it was this work which was exhibited on E36 and 37 under the title Dutch boat. Compare the motif to that in nos 122, 123, 126 and 438. See colour plate 3 p 194.
Shortly before the outbreak of the First World War, the artist left Holland for England. In England, she stayed initially in Huntingdonshire, and then moved to London in October 1914 and registered at the Slade School of Art. She was not particularly happy in London and tried to get out into the country as often as possible. She worked in the Midlands on occasions. A work Reflections no. 62, of cottages in Huntingdonshire dates to 1915.

Probably because she was homesick for the climate and open spaces of her home country, she returned to South Africa in 1915. During this time she stayed at Oortmanspost, the farm which her father had bought in 1914. A still life Bottle and fruit no. 56 could have been painted during this visit to South Africa.

She returned to continue her studies at the Slade where her teachers were Professor Henry Tonks, Walter Russell, Ambrose McEvoy and Philip Wilson Steer. Most sketches from this period have been dated by the artist to 1916 or 1918: nos. 34-36; nos. 38, 39 verso, 40-42 recto, 43 recto-44 recto. Those sketches that are undated: viz., nos. 37, 39 recto, 42 verso, 44 verso, 45 recto and verso, 48, 49, 50 recto and verso, 54 and 55, have been dated on the basis of the motif and style. (See individual catalogue entries). Several works have been dated by the artist to 1920, viz.: nos. 46, 47, 51 and 52. These dates have been rejected. The works executed at the Slade consist of copies from sculptured busts, nos. 34, 35, 38 and old masters (probably no. 39 recto): (copying was a tradition long established at the Slade); and studies of nudes in traditional poses, nos. 36, 37, 39 verso, 40-46.

In the nude studies the concentration is on the figure itself, for there is no attempt to indicate the background or surroundings. These linear academic studies are executed in the manner taught by Tonks and the other drawing masters,
who laid stress on the importance of line and contour. There is a concentration on detail, the contours are tightly drawn, and the works are laboriously finished.

Towards the end of her studies at the Slade, i.e., ca 1918, there is a more economic and looser use of line and shading, indicating a surer approach which forecasts the more mature sketches of the 1920 period. This more relaxed approach, in which contours are more loosely drawn, might also be the result of Steer's influence, for Steer had a more painterly approach to form than Tonks and his assistants.

According to the artist, she did not paint whilst at the Slade, as she did not want to be influenced by her teachers, whom she considered to be 'society' painters. There are several paintings surviving from Laubser's stay in Britain between 1914-1919: nos.56-86 recto, and she therefore painted independently of her classes at the Slade. She continued painting the same subjects that she painted in South Africa: five portraits and several landscapes in Scotland.

Only five works from this period have been dated by the artist: Bottle and fruit 1915 no.56, Reflections, Huntingdonshire 1915 no.62, two landscapes 1916 nos.64 and 65 and Park with pink shrub 1918 no.86 recto. The portraits nos. 57 and 58 have been dated on the basis of the models: according to a close friend of the artist the sitters were English. The remaining three portraits nos.59-61 have been dated because of the stylistic similarity to nos.57 and 58 and, in the case of no.61, the similarity to no.77. The landscapes nos.63 and 66-70 have been dated as a result of their similarity in size, ground, technique and style, to nos.64 and 65. Heath in Scotland no.71 was titled by the artist and, as nos.72-77 depict the same scene and relate stylistically to no.71, they have been dated to the British period. The style and/or motif of nos.78-85, argue for a dating of ca.1916-19.
She went to Scotland on several occasions and examples survive of the same landscape in Scotland, painted from various viewpoints, viz.: nos. 71-77 and 81-83. This practice of painting outdoors reflects the continuation of the preference that she had shown for plein-air painting whilst in South Africa. Landscapes nos. 72, pl.4, p.194; 74, 76 recto and 77 pl.5, p.195, indicate Laubser's interest in capturing the effects of light, atmosphere and different weather conditions on a particular landscape at a specific time. This was a practice stretching back in the Laren school to Anton Mauve and the school at the Hague, and in the English school from Steer to Constable, Cotma Turner and Crome. Laubser continued with this practice when she moved to Belgium in 1919.

The landscapes are executed in tones of blues and greens and browns and, with the exception of Scottish landscape—mist no. 77 pl.5, p.195, forms are clearly structured and are demarcated by clear, precise contours. Her method of building up a composition by rhythmic repetition of lines and shapes indicating different planes, is seen in the mountains and lake studies nos. 81-83 and forecasts her compositional structuring in the Belgian landscapes nos. 109 and 75 verso pl.6, p.195.

34 Copy-bust of a man 1916

signed and dated br: M. Laubser '16
annotated on front br: The Slade London
pencil on light brown paper 67.5 x 49
LITERATURE see above pp 36, 40, 41
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town
35 Copy-bust of a woman 1916
signed and dated br: M. Laubser '16
annotated on front br: The Slade-London pencil and white chalk on paper 67,5 x 50,5
LITERATURE see above p 36
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES This is probably a copy of an unidentified Renaissance bust. For similar examples see Antonio Rosselino's Bust of a lady fig 17 p 259 and Desiderio da Settignano's Pensive girl fig 18 p 259.

36 Man with stick 1916
signed and dated br: M. Laubser '16
annotated on front: Slade school London pencil on paper 50 x 32,5
LITERATURE see above pp 38, 40
PROVENANCE purchased from Ashbey's Galleries, Cape Town on 8 Aug 1974 by Mr and Mrs C S Oosthuizen, Cape Town
NOTES The stance of the nude, in a tense, stilted pose which displays definite sets of muscles in action, is typical of life studies from the Slade at this time, as can be seen from photographs in Laubser's anatomy book that she used whilst at the Slade eg fig 20 p 259 Figure of man straining his muscles as he rests his weight upon a pole, and fig 21 p 259 Figure of a man in the 'ready' position for wrestling.

37 Studies - male nude 1916-18
unsigned pencil on paper 32 x 25,5
LITERATURE see above p 38
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES The style of this work argues for a dating of 1916-18. See notes to no 39 recto.

38 Copy - bust of a boy 1918
signed and dated ml: M. Laubser '18 pencil on paper 38,5 x 28,5
LITERATURE see above p 36
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
39 recto Studies - man with moustache 1916-18
unsigned
pencil on paper 36,5 x 26,5
LITERATURE see above pp 36, 131
PROVENANCE purchased from Rembrandt
Gallery, Cape Town on 2 Nov 1971 by
Mrs J M Haswell, Johannesburg

NOTES This work is probably a copy from
an 'old master.' This work relates stylis­
tically to nos 34 and 35 (1916) and to
no 38 (1918). It has therefore been
dated 1916-18.

39 verso Studies - female nude 1918
signed and dated bl and tr: M. Laubser '18
pencil on paper 36,5 x 26,5
LITERATURE see above pp 38, 40, 41
PROVENANCE see no 39 recto

40 Male nude 1918
signed and dated br: M. Laubser '18
annotated on front tl: Permission to paint from
[...illegible] M Laubser [...illegible]
pencil on paper 56 x 20
LITERATURE see above pp 38, 40
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town

41 Studies - old man 1918
signed and dated ml and mr: M. Laubser '16
pencil on paper 44,5 x 30
LITERATURE see above pp 38, 40
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town
42 recto Studies - man with rope 1918
signed and dated br: M. Laubser '18
pencil on paper 38.5 x 28.5
LITERATURE see above pp 38, 40
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

42 verso Studies - male nude sitting in chair 1918
unsigned
further details same as 42 recto
NOTES For same model see no 43 recto, dated 1918.

43 recto Studies - male nude; woman's head 1918
signed and dated ml: M. Laubser '18
pencil on paper 38.5 x 28.5
LITERATURE see above pp 38, 40
PROVENANCE acquired from the artist by Mr B Trakman
NOTES For the same model as the man in the chair on the right, see no 42 verso Male nude sitting in chair.

43 verso Studies - male nude with folded arms 1918
signed and dated br: M. Laubser '18
further details same as 43 recto

44 recto Woman's face 1918
signed and dated br: M. Laubser - 18
annotated br: London
pencil on paper 24.5 x 38
LITERATURE see above p 40
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES The annotation C15 has no reference to the sketch. (It refers to the photographer's system of numbering).
44 verso  **Head and shoulders of woman**  ca 1918
unsigned
further details same as 44 recto

45 recto  **Female nude reclining**  ca 1918
initialled br: M.L.
pencil on paper 21.5 x 38.5
LITERATURE see above pp 38, 40
PROVENANCE gift from the artist to
Mr B Trakman, Cape Town

NOTES The looser, more economic use of line argues for a
dating towards the end of her Slade studies i.e ca 1918.

45 verso  **Studies - woman**  ca 1919
initialled br: M.L.
pencil on paper 21.5 x 38.5
LITERATURE see above p 40
PROVENANCE same as no 45 recto

46  **Studies - female nude; four faces**  ca 1916-19
signed and dated br: M. Laubser '20
pencil on paper 55 x 37.5 cm
LITERATURE see above p 38
PROVENANCE purchased from the artist in
1970 by Mrs D Froneman, Strand

NOTES The pose of the nude woman is typical of
life studies from the Slade at this time as can
be seen from the photographs in Laubser's
anatomy book fig 22 p 259. The tight drawing
and carefully graded shading relate to her early
Slade drawing style as seen in Man with stick
no 36. The circular shape around the bottom
left face resembles the shape drawn, presumably
by Laubser, around the breasts of the woman in the photograph
on page 7 of her anatomy book fig 22 p 259.
As she had left England by 1920, and as the style of this
work relates to her Slade studies, the date of 1920 is rejected.
Furthermore a sketch consisting of three studies for an African
woman's face is also dated 1920, fig 29 p 261. As she was not
in South Africa in 1920, and as the style of the work (particu­
larly the cross pattern on the shirt), dates the work to after
1924, the date of this work fig 29, p 261, is rejected. Laubser's
date of 1920 for no 46 and for other works eg nos 47, 51 and 52
is therefore also in doubt. As a result these works have been
redated to ca 1916-19.
47 Woman's face  ca 1916-19
signed and dated br: M. Laubser '20
pencil on paper 14 x 13 cm
PROVENANCE Dr R A van Rooyen, Pretoria
NOTES This model is possibly the same as the one in nos 48 and 49. The drawing style resembles that in the four studies of the face in no 46 dated to ca 1916-19. For discussion of the date 1920 see note to no 46.

48 Woman's face  ca 1916-19
signed br: M. Laubser
pencil on paper 12 x 9,5 cm
PROVENANCE Dr R A van Rooyen, Pretoria
NOTES See note to no 47.

49 Woman's face  ca 1916-19
signed bl: M. Laubser
pencil on paper 12 x 10,5 cm
PROVENANCE Dr R A van Rooyen, Pretoria
NOTES See note to no 47.
50 recto  Self portrait  ca 1916-18
signed br: M. Laubser
annotated br: Self Portrait
pencil on paper measurements unknown
PROVENANCE gift from the artist
to Mr B Trakman, Cape Town
NOTES This work is dated to
dated to ca 1916-19 on the basis of style

50 verso  Woman's face  ca 1916-19
unsigned
further details same as 50 recto

51 recto  Self portrait  ca 1916-19
signed and dated bl: M. Laubser '20
annotated bl: Self Portrait
pencil on paper 23 x 17
PROVENANCE gift from the artist
to Mr B Trakman, Cape Town
NOTES See note to no 46. The style
of this work argues for a dating of
can 1916-19.

51 verso  Sketches: landscapes  post 1924

52 Woman against window: studies - faces  ca 1916-19
signed and dated br: M. Laubser '20
pencil on paper 28 x 19
PROVENANCE purchased from the artist
in 1970 by Mrs D Froneman, Strand
NOTES See note to no 46.
53  Old woman in chair  ca 1916-19
signed and dated br: M. Laubser '22
annotated br: Slade -
London
pencil on paper 22 x 13
PROVENANCE Mr J J Sher, Cape Town;
purchased through Hofmeyer and Son
[auction] on 3 Sepv 1971 by Wolpe
Gallery, Cape Town; purchased by
Mr B Cooper, Bloemfontein in 1972

NOTES There is a discrepancy between the dating and the
annotation on this work, for Laubser was not at the Slade in
1922. The figure '6' can be seen faintly under the date '22
suggesting that the work was perhaps originally dated 1916.
If compared with other sketches from ca 1922 i.e when the
artist was in Germany, (nos 366 recto - 372 recto), it is
evident that the style is less linear and there is a greater
concentration on detail, eg, the background, the shadows of
the folds in the woman's blouse and the facial features.
There is a greater emphasis on subtle and gradual tonal
gradations in the shading rather than the broad sweeping
parallel lines of the Belgian sketches and the more stark
tonal contrasts of the German sketches. Compare also to the
style of no 52. The annotation on this work, viz: 'Slade-
London' has therefore been accepted and the date of 1922 is
rejected.

54  Study of an old lady seated in a chair*  ca 1916-19
signed bl: M. Laubser
pencil on paper 27,5 x 19
LITERATURE Van Rooyen repro p 6
PROVENANCE purchased from the artist in
1969 by the South African National Gallery,
Cape Town inv no 69/15(viii)

NOTES This work has been titled by the SANG, Cape Town.
This work has been dated to Laubser's Slade period because
of the stylistic similarity to no 53.

55  Portrait of a woman  ca 1916-19
unsigned
pencil on paper 28 x 20
PROVENANCE purchased from the artist in
1969 by South African National Gallery,
Cape Town inv no 69/15(ii)

NOTES This work relates stylistically to nos 52-54
which have been dated, or redated, to ca 1916-19.
56 Bottle and fruit 1915
signed and dated br: M. Laubser '15
initialled br: M.L.
oil on cardboard 49.5 x 35
LITERATURE Delmont 1975 (1) pp 11, 13 footnote 13, 71, 93 footnote 129, 94; see above p 34
PROVENANCE Mr H P Foord, Halfway House;
inherited in 1964 by Mr and Mrs H P Foord, Durban
NOTES As there are few dated oils from this period, it is
difficult to establish whether or not the date 1915 is correct.
The use of the initialled form of her signature, viz M.L., is
seen on the work Reflections no 62 dated 1915 and is also used
from 1920 onwards: eg, nos 139, 140, 145, 147, 152, 184, 214 etc.
This work could possibly have been painted during her holiday
in South Africa in 1915.

57 Old man with hat 1914-19
unsigned
oil on canvas on cardboard 41 x 31
EXHIBITIONS Kunstmuseum Stellenbosch 1975
and cat 3 (E201)
LITERATURE see above p 43
PROVENANCE US
NOTES Mrs Mimi Celliers, a close personal
friend of the artist, told Prof Trömpelmann
of the University of Stellenbosch, that this
sitter and the woman in no 58, were English
models.

58 Old woman 1914-19
unsigned
oil on canvas on cardboard 37 x 27
EXHIBITIONS Kunstmuseum Stellenbosch 1975
cat 6 (E201)
LITERATURE see above p 43
PROVENANCE US
NOTES See note to no 57.
59  Girl with sculpture  ca 1919
unsigned
oil on canvas on cardboard 37 x 27
LITERATURE see above pp 37, 43 footnote 3
PROVENANCE US
NOTES  This work and no 60 are dated to the English period because of their stylistic similarity to nos 57 and 58, depicting English models. The greater liberation of colour, however, eg, the pinks, greens and violet shades on the faces, would date this work and no 60 to late during her stay in England, ie ca 1919.
For discussion of the sculpture/bust in the background see chapter 3 pp 36-7.

60  Woman  ca 1919
unsigned
oil on canvas on cardboard 4 x 30
EXHIBITIONS Kunsmuseum Stellenbosch 1975
cat 2 (E201)
LITERATURE see above p 44
PROVENANCE US
NOTES  See note to no 59.

61  Woman  ca 1916-19
unsigned
oil on canvas on cardboard 35 x 26
EXHIBITIONS Kunsmuseum Stellenbosch 1975
cat 5 (E201)
LITERATURE see above p 44
PROVENANCE US
NOTES  This work is dated to the English period because of the stylistic similarity to Scottish landscape - mist no 77. Compare the paint application, the brushmarks and the areas of canvas left exposed.
62 Reflections, Huntingdonshire* 1915
initialled br: M.L.
dated on back: 1915
oil 18 x 25.5
LITERATURE Botha 1964 pp 8, 24, 27 cat 9;
see above p 7
PROVENANCE Mrs A Hoffman, Swellendam; present
owner unknown
NOTES The present whereabouts of this work is unknown. It was
originally traced in 1964 by Botha and the title [Weerkaatsings,
Huntingdonshire] and the formal details given above, are those
documented by her.

63 Landscape with lake and mountains ca 1916
unsigned
oil on textured cardboard 19 x 26
LITERATURE see above pp 47, 49
PROVENANCE US
NOTES According to Arnold Barwe in a letter
to the University of Stellenbosch (dated
18 Feb 1975), this is a view of Lake Garda
in Italy. Stylistically, however, the
painting does not relate to the Italian
period and the same scene no 64 is dated 1916. No 65 is also
dated 1916 and as the three paintings are related through size,
ground, technique and style, this further substantiates the
dating of this painting to 1916. For the sketch for this work
see sketchbook 6 ff35 and 36 p 230.

64 Landscape with lake and mountains 1916
unsigned
dated br: '16
oil on textured cardboard 18 x 26
LITERATURE see above p 47
PROVENANCE purchased on exhibition at Adler
Fielding Gallery by Mr H M J Prins,
Johannesburg
NOTES Compare motif to no 63.

65 Landscape with lake and mountains ca 1916
signed and dated bl: M. Laubser 16
oil on textured cardboard 18 x 26
PROVENANCE purchased on exhibition at Adler
Fielding Gallery by Mr H M J Prins,
Johannesburg
NOTES See note to no 63.
66  **Study - trees**

unsigned

oil on textured cardboard 19 x 26

PROVENANCE US

NOTES  This work is possibly unfinished; this would account for the lack of detail and the unusually broad handling of the forms so early in her oeuvre. The thin application of paint, with areas of ground left uncovered, and the relaxed almost rhythmic use of the urush, seen in the outline of the trees on the left, relate this work stylistically to nos 64 and 65. This landscape has thus been dated to ca 1916.

67  **Waterfall**

unsigned

oil on cardboard 26 x 18

EXHIBITIONS  Kunstmuseum Stellenbosch 1975 cat 12 (E201)

PROVENANCE US

NOTES  This work was titled *Waterval* in the E201 catalogue. According to Arnold Balwé in a letter to the University of Stellenbosch (dated 18 Feb 1975), this is a view of Lake Garda in Italy. Stylistically, however, the painting does not relate to works of the Italian period. This work and nos 68-70 are related to nos 63-66: cf size, ground, technique and style. It is logical therefore to date *Waterfall* to Laubser’s stay in Britain.

68  **Tree by lake**

unsigned

oil on cardboard 26 x 19

LITERATURE  see above p 49

PROVENANCE US

NOTES  See note to no 67.

69  **Cows by lake**

unsigned

oil on cardboard 19 x 26

LITERATURE  see above p 49

PROVENANCE US

NOTES  According to Arnold Balwé in a letter to the University of Stellenbosch (dated 18 Feb 1975), this is a view of Lake Garda in Italy. Stylistically, however, the painting does not relate to the Italian period. See note to no 67.
70 Bridge and water  ca 1916-19
signed br: M. Laubser
annotated on back in unknown hand:
painted in 1920
oil on cardboard 18 x 25.5
PROVENANCE purchased in ca 1968 from
Gallery 101, Johannesburg by Mr H G E
Kollrepp, Sandton

NOTES As the date 1920 is written in an unknown hand, it
is suspect. See note to no 67.

71 Heath in Scotland*  ca 1916-19
signed br: M. Laubser (partially obscured
by frame)
oil on canvas on board 27 x 38
EXHIBITIONS Martin Melck House Cape Town
1968 cat 2 (E156)
LITERATURE Van Rooyen Cape Times 8 April
1968 p 7 (E156); see above pp 47, 82
PROVENANCE acquired from the artist by
Dr H K Silberberg, Tulbagh

NOTES According to the present owner, the work was titled
by the artist. This painting relates to a series of works
of the same landscape seen from various viewpoints at
different times, viz, nos 72-77.

72 Scottish landscape with heather  ca 1916-19
signed bl: M. Laubser
initialled bl: ML
oil on canvas on hardboard 27 x 37
LITERATURE see above pp 47, 49, 66, 82, 97, 136, 157
PROVENANCE purchased from artist in
1935 by Mrs H Britz, Parys

NOTES Laubser also painted this same
scene whilst in Germany, probably from
a sketch (see nos 295, 296 pl 37 p 211).
In the E167 catalogue, these German works, nos 295 and 296, are
titled In the Highlands, Scotland. Compare the scene also to
Heath in Scotland no 71 and nos 73-77.
According to the present owner, the signature M. Laubser
was added later, presumably at the time of purchase ie ca 1935.
See colour plate 4 p 194.
73 Scottish landscape* ca 1916-19
unsigned
oil on canvas on cardboard 19 x 28
EXHIBITIONS Kunstmuseum Stellenbosch
cat 11 (E201)
LITERATURE see above pp 47, 82
PROVENANCE US
NOTES See note to no 71.

74 Scottish landscape* ca 1916-19
unsigned
oil on canvas on cardboard 28 x 39
LITERATURE see above pp 47, 82
PROVENANCE US
NOTES See note to no 71. Refer also to no 75.

75 recto Scottish landscape with snow* ca 1916-19
unsigned
oil on canvas on cardboard 30 x 38
LITERATURE see above pp 47, 82
PROVENANCE US
NOTES The motif also appears in no 74 but here the mountain is under snow. The artist's interest in rendering a motif at different times, is also seen in nos 76 recto and 77, and nos 78 and 79.

75 verso Landscape with village See after no 109

76 recto Scottish landscape* ca 1916-19
signed br: M. Laubser
oil on canvas 28,5 x 36,5
LITERATURE see above p 47
PROVENANCE Dr H K Silberberg, Tulbagh
NOTES For the same scene see no 77. This work was titled in the E156 catalogue (cat 31 verso).
Seascape dated to post 1924, appears on the reverse of this work.
77 Scottish landscape - mist* ca 1916-19

unsigned
oil on canvas on cardboard 28 x 38
LITERATURE see above pp 44-45, 47, 49
PROVENANCE US

NOTES For the same scene see no 76 recto. For the sketch for this work see sketchbook 6 f4 p228, with the inscription 'mist' alongside it. Arnold Balwe in a letter to the University of Stellenbosch (dated 18 Feb 1975), states that this scene is in Scotland.
See colour plate 5 p 195.

78 Landscape with trees and mountains ca 1916-19

unsigned
oil on canvas on cardboard 28 x 37
PROVENANCE US

NOTES Possibly the same scene as no 79 recto. See note to no 75. For sketch for this painting see sketchbook 6 f4 p 228. This landscape is probably in Scotland for it relates stylistically to no 77.

79 recto Landscape with trees and mountains ca 1916-19

unsigned
oil on canvas 29 x 36
PROVENANCE US

NOTES See no 78. For sketch for this painting see sketchbook 6 f5 p 228. The thick vigorous paintwork is seen also in nos 80-85. As nos 80-83 depict mountainous countryside, it seems probable that they were painted in Scotland and not Belgium. The style confirms this.
Seascene with five birds dated to post 1924, fig 159 p 290, appears on the reverse of this work.

80 Landscape with clump of trees and mountains ca 1916-19

unsigned
oil on canvas on cardboard 20 x 29
PROVENANCE US

NOTES For sketches for this work see sketchbook 6 ff5, 17 and 37 pp 228-230. See note to no 79 recto. Compare landscape to that in no 294.
81 Landscape with lake and mountains

signed br: M. Laubser (scratched in paint)
oil on canvas on cardboard 28 x 38
EXHIBITIONS Kunstmuseum Stellenbosch
1975 cat 9 (E201)
LITERATURE see above pp 47, 49
PROVENANCE US

NOTES For the same scene see nos 82 and 83.
For sketches for these works see sketchbook 6 ff4, 5, 37 and 38 pp 228 and 230. See note to no 79 recto.

82 Landscape with lake and mountains

unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above pp 47, 49
PROVENANCE US

NOTES See note to no 81.

83 Landscape with lake and mountains

unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above pp 47, 49
PROVENANCE US

NOTES See note to no 81.

84 Landscape with mountains

unsigned
oil on canvas on board 29 x 39
PROVENANCE US

NOTES See note to no 79 recto.

85 Landscape with tower

unsigned
oil on canvas on board 33 x 24
LITERATURE see above pp 49, 66
PROVENANCE US

NOTE See note to no 79 recto.
86 recto  Park with pink shrub*  ca 1918

signed and dated br: M. Laubser '18
oil on canvas 29 x 36,5
EXHIBITIONS Martin Melck House Cape Town
1968 cat 4 (E156); Martin Melck House, Cape Town 1972 (E182)?
LITERATURE Van Rooyen Cape Times 8 April
1968 p7 (E156); Lello Cape Times 24 May
1972 p 127 (E182); see above p 49
PROVENANCE purchased from the artist by
Dr H K Silberberg, Tulbagh

NOTES This work was titled in the E156 catalogue. Lello refers
to Scene in a park which is 'typical of Laubser's style in 1915'
[sic 1918?]. It is presumed that, because of the title and the
fact that the exhibition was held in Dr Silberberg's gallery,
this mention refers to no 86 recto.

Portrait appears on the reverse of this painting but as it
is dated to post 1924 it is not documented or illustrated.
There are also problems with the dating of many of the paintings tentatively placed in the Belgian period. There are only seven works which have been dated 1920 by the artist. These are: Landscape with church no.112, pl.7, p.196, Landscape with tree and house no.116, Barge on canal no.123, Trees no.145, Landscape with trees and houses no.146, Old man, Antwerp no.151 and Irises no.152.

Five other works not dated by the artist have been identified by Balvé Jnr. as Belgian scenes, viz., Landscape with village nos.109 and 75 verso, in which the gable on one of the houses in the front is typically Belgian, Barge on canal near Antwerp no.122, which is a view of a canal near Antwerp (it also relates thematically to the firmly dated work Barge on canal 1920 no.123) and Haystacks nos.137 and 138.

The works not dated by the artist are dated to the Belgian period because of the stylistic and thematic similarity to those works identified as Belgian works, Landscape with village nos.109 and 75 verso, pl.6, p.195, and those dated to 1920 by the artist, Landscape with church no.112, pl.7, p.196, and Landscape with tree and house no.116. Sketchbook 1 includes a sketch on f.2, p.219, for the church in Landscape with church no.108 recto. This church, or one similar, is seen again in Landscape with village nos.109 and 75 verso, pl.6, p.195, and Landscape with church nos.108 verso and 112, pl.7, p.196. Landscape with village nos.109 and 75 verso, pl.6, p.195, have been identified as Belgian scenes and Landscape with church no.112, pl.7, p.196, is dated 1920 by the artist. Therefore, the other paintings of the church, no.108 recto and verso and the sketch on folio 2 in sketchbook 1 (p.219) may be dated to the Belgian period.

The compositional structuring of alternating bands of differing tonal values receding into depth, particularly evident in Landscape with village nos.109 and 75 verso, pl.6, p.195, is also seen in sketches from sketchbook 1 on folios 27, 28, 29 and 33, (p.220). It is thus probable that these sketches date to the Belgian period. The rest of the sketches in sketchbook 1 consist mainly of landscape studies with trees.
and/or houses, viz., ff.1, 3-19, 26, 30 and 31, pp.219, 230); as well as portraits (ff.21-23, 36-39, pp.220, 221); still lifes (ff.24, 25 and 48, pp.220, 221); life studies (ff.34 and 35, p.220); and probable copies from old masters (ff.20, 40-47 and 49, pp.220, 221). These relate stylistically and/or iconographically to the sketches dated to the Belgian period (viz., ff.2, 27-29 and 33, pp.219, 220) and the whole of sketchbook 1 has accordingly been dated to ca 1919/1920.

A problem arises with the re-dating of paintings which depict Belgian motifs but were dated by the artist to 1921 or in some cases to 1922, i.e., when she had already left Belgium. These include many of the ink and watercolour series, nos.126-129, 131, 133 and 134, View of Antwerp no.124, Boats on water no.125, Woman gathering harvest - Belgium nos.139, pl.9, p.197, and 140, Trees no.143 and House with sunflowers no.147, pl.11, p.198. The theme of the harvester is, in all probability, Belgian, for the inscription in the artist's own hand on the back of a photograph of a woman gathering wheat reads: 'Woman gathering harvest Belgium Maggie Laubser.' (fig.45 verso, p.267). She could have thus painted Belgian motifs while in Italy from photographs, e.g., Woman gathering harvest - Belgium no.139 (dated 1921) and no.140 (dated 1922). She perhaps also painted from sketches, e.g., Woman gathering harvest nos.139 and 140 from sketchbook 6, ff.21 and 29, pp.229,230 and House with sunflowers no.147, pl.11, p.198, dated 1921 on the back of the work, from sketchbook 6, ff.16 and 17, p.229. She definitely returned to themes, (e.g., Harvesting in Belgium 1922-4, no.297, pl.38, p.211; In the Highlands, Scotland nos.295 and 296, pl.37, p.211.) In cases such as these, the style indicates and confirms respectively, the later dating of the works. (See discussion under relevant catalogue entries). However, in works such as View of Antwerp no.124, Woman gathering harvest - Belgium nos.139, pl.9, p.197, and 140, Trees no.143 and House with sunflowers no.147, pl.11, p.198, there is no stylistic reason to date
them to the Italian period and, in the case of Boats on water no.125 and Woman gathering harvest - Belgium no.140 to after the Italian period which one would do if the artist's dating (i.e., 1,22) was to be accepted.

Barge on canal no.126 relates thematically to Barge on canal near Antwerp no.122, identified by Balwé Jnr. as a canal near Antwerp. Nos.127-136 relate to the former work both technically - they are all executed in ink and watercolour - and stylistically - see particularly the use of outline in the trees. Several of these ink and watercolour works nos.130, 133-136, depict fields with haystacks in typically Belgian scenery as to be seen for instance in figs.46a and b, p.268. These works also relate iconographically to paintings such as Haystacks nos. 137 and 138 and Woman gathering harvest - Belgium nos.139, pl.9, p.197, and 140. The method of building up a composition by parallel bands of tone evident in no.133, is also seen in paintings firmly dated to the Belgian period, viz., Landscape with village nos.109 and 75 verso, pl.6, p.195. The simplification of outline, flattening of form and reduction of detail seen in the background trees of the ink and watercolour works nos.126-136, echoes the handling of the trees in the firmly dated work Barge on canal 1920 no.123. On the basis of the above therefore, the watercolour and ink works nos. 126-136 have been dated to the Belgian period, i.e., ca. 1920.

That so many paintings and watercolours from this period are dated 1921 on the works, probably indicates that Laubser dated the works inaccurately years after executing them. Most of the watercolour and ink works are signed and dated in ballpoint. As ballpoint was not invented in 1921 this further substantiates the postulate that they were signed and dated subsequently. Refer to no.128 in particular which, according to the present owner, was signed and dated in 1970.

The paintings of trees nos.141, pl.10, p.197, 142-144 have been dated to the Belgian period because of the motif
and style. They relate thematically to no.145, firmly
dated to 1920. The flat landscape with rows of trees and,
in the case of no.144, haystacks, is typical of the North­
ern European countryside as to be seen in the photographs
entitled Landscape with poplars and alders lining lanes
(fig.48, p.268) and Belgian landscape with wheatfields
(fig.46b, p.268). The painterly approach seen in nos.141,
pl.10, p.197, 142-144 with its resulting broken dappled
effect and lack of defined contours causing forms to merge,
differs from the linear approach of the Italian works in
which bold colours are strongly contrasted in flat, clearly
demarcated planes. Thus, on the evidence of style, the
works are dated before 1921. The painterly approach, which
differs from that during the Italian period, is also seen in
Farmhouse nos.148 and 149, pl.12, p.198, and in Poppies
no.153, pl.13, p.199, which are dated accordingly.

Therefore, whilst in Belgium, Laubser continued to paint
the kind of subject matter which she had worked on in England.
She continued to copy from old masters (sketchbook 1, ff.20,
40-47, 49, pp.220, 221) and she continued drawing from nude
models (nos.87-106). She still showed a preference for
landscapes above other motifs, and continued to work outdoors
and sketched directly from the motif. She introduced houses
and buildings into landscapes (nos.107-113, 116-119, 121
and 122) and on occasions made them the subject of the paint­
ing (nos.147-149). The figure in the landscape appeared in
her work for the first time in the form of a harvester (nos.
135, 139, 140), a theme that Laubser developed later in life.

Laubser during this period used the technique of pen
and ink and watercolour for the first time - nos.126-136.
A freedom and apparent spontaneity is evident in the more
irregular use of line, e.g., no.128, the fluidity of line,
and the vital animated quality of line, e.g., the rendition of the soil in no.128.

During this period brushwork is looser and broader than
previously, and Laubser’s palette becomes lighter. In con­
junction with this lighter palette, the use of brighter hues
and colour accents is evident and complementaries are contrasted in small areas. Despite these developments, however, Laubser's colour is still predominantly local. She continued to use degraded hues and subdued her palette by overpainting bright colours, thus showing a certain diffidence in experimenting with more saturated colour - e.g., the red showing through in the roof of Farmhouse no.149, pl.12, p.198. Similarly, although in places luminosity is increased by the addition of white, in most works luminosity is reduced by painting on a brown ground and, in many instances, leaving it exposed.

During her stay in Belgium there is a development in her works towards a simplification of form, a concentration on silhouettes, an absence of modelling and a decorative repetition of motifs. This development can be seen in the shift from the loose, broken brushwork and blurred outline of Lane with autumn trees no.141, pl.10, p.197, to the increasing clarity of form, simplification of outline and emphasis on silhouette in Autumn trees no.142, Trees and haystacks no.143, Trees no.144 and Trees no.145.

The variation in style during this period indicates that it was still a time of experimentation for the artist. Compare the large structured brushstrokes in Farmhouse no.149, pl.12, p.198, the thick impasto in Poppies no.153, pl.13, p.199, the light delicate brushwork in Farmhouse no.148 and the loose, broad brushmarks in Barge on canal near Antwerp no.122 and Barge on canal no.123 and Autumn trees nos.142 and 143.
For the reason for dating nos 87-105 refer to catalogue summary.

87 Female nude - sideview 1919/20
signed and dated br: M. Laubser '20
pencil on paper 23,5 x 14,5
LITERATURE see above pp 55, 56, 57
PROVENANCE purchased in 1971 from auction house by Mr and Mrs P Kotkis, Johannesburg

88 Female nude with arms above head 1919/20
signed and dated br: M. Laubser '18
pencil or thin paper 30,5 x 23,5
LITERATURE see above pp 56, 57
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

89 Female nude - frontview 1919/20
signed and dated br: M. Laubser '19
further details same as no 88
LITERATURE see above p 56

90 Female nude - backview 1919/20
signed and dated br: M. Laubser '20
pencil on paper 28,5 x 21
LITERATURE see above p 56
PROVENANCE Mr W van Heerden, Johannesburg

91 Female nude - seated 1919/20
signed and dated br: M. Laubser '18
pencil on paper 29 x 22
LITERATURE see above p 56
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

92 Female nude with foot on chair 1919/20
signed and dated br: M. Laubser 1920
pencil on paper 29 x 21,5
LITERATURE Sotheby 3 Nov 1976 cat 136/3; see above pp 56, 57
PROVENANCE Mrs Mary Child, Cape Town; sold at Sotheby, Johannesburg on 3 Nov 1976 cat 136/3 to Dr R Levine, Johannesburg
93 Female nude - backview with hands on head 1919/1920
signed and dated br: M. Laubser 1920
pencil on paper 29 x 21,5
LITERATURE Sotheby 3 Nov 1976 cat 136/3;
see above pp 55, 56
PROVENANCE Mrs Mary Child, Cape Town; sold at
Sotheby, Johannesburg on 3 Nov 1976 cat 136/3
to Dr R Levine, Johannesburg

94 Female nude - frontview 1919/20
signed and dated br: M. Laubser '19
further details the same as no 88
LITERATURE see above p 57

95 Female nude with right hand on hip 1919/20
signed and dated br: M. Laubser '19
further details the same as no 88
LITERATURE see above p 57

96 Female nude - bending 1919/20
signed and dated br: M. Laubser '18
further details the same as no 88
NOTES For the same motif refer to the monotype
executed after her return to South Africa in 1924,
fig 162 p 291.

97 Female nude - reclining 1919/20
signed and dated br: M. Laubser '20
further details the same as no 88
NOTES Compare motif to that on folios 2 and 3
of sketchbook 3 p 223.

98 Two female nudes - seated and standing 1919/20
signed and dated br: M. Laubser '19
further details the same as no 88
LITERATURE see above pp 57, 62
99 Two female nudes - seated and standing 1919/20
signed and dated bm: M. Laubser '18
further details the same as no 88
LITERATURE see above p 57

100 Two female nudes reclining 1919/20
signed and dated br: M. Laubser '20
further details the same as no 88
LITERATURE see above p 57

101 Female nude - seated, with hands on head 1919/20
signed and dated br: M. Laubser '20
further details the same as no 88
NOTES Compare to no 102 and folio 6 of sketchbook 3 p 223.

102 Female nude - seated 1919/20
signed and dated br: M. Laubser '20
pencil on paper 29 x 21.5
LITERATURE Sotheby 3 Nov 1976 cat 136/3
PROVENANCE Mrs Mary Child, Cape Town; sold at Sotheby, Johannesburg on 3 Nov 1936 cat 136/3 to Dr R Levine, Johannesburg
NOTES Compare to no 101 and folio 6 of sketchbook 3 p 223.

103 Studies - female nude 1919/20
unsigned
pencil on paper 29.5 x 23.5
PROVENANCE purchased from the artist in 1969 by the South African National Gallery, Cape Town inv no 69/15(i)
NOTES The more abstracted shapes, eg, the nose of the top nude, the more open form, eg, the feet and hands, and the looser line, than was seen in the Slade sketches, suggest that this work was painted whilst the artist was in Belgium. Line is not yet as assertive and tonal contrasts not as marked as in the later German sketches.
104 **Female nude - backview, seated on stool** 1919/20  
signed and dated br: M. Laubser '20  
pencil on paper 29 x 21,5  
PROVENANCE Mr W van Heerden, Johannesburg  
NOTES For same subject see sketchbook 3 f7 p 223.

105 **Studies - nude woman reclining** 1919/20  
signed and dated bl: M. Laubser '20  
further details the same as no 88  
NOTES Compare to the model on folio 12 of sketchbook 3 p 223.

106 **Studies - female nude** ca 1919/20  
signed mr and br: M. Laubser  
pencil on paper 29,5 x 21,5  
LITERATURE Sotheby 31 Oct 1975 cat 173  
PROVENANCE sold by Mr F Caprari, Johannesburg at Sotheby, Johanesburg 31 Oct 1975 cat 173 to Mr Kurt Stern, Windhoek  
NOTES Compare the style to no 103. See notes to no 103.

106a **Sketches - portraits; landscapes; ship** ca 1919/20  
unsigned  
pencil on paper 32 x 25,5  
PROVENANCE Dr H K Silberberg, Tulbagh  
NOTES The motif of the windmill and the house in the landscape (compare to nos 129, 130, 132, 133, 136) suggest that these sketches were made whilst the artist was in Belgium.

106b **Study - man reading and smoking, seated in chair** ca 1919/20  
unsigned  
pencil on paper 32 x 25,5  
PROVENANCE Dr H K Silberberg, Tulbagh  
NOTES Compare style of drawing and size and type of paper to no '06a, dated to Laubser's stay in Belgium.
106c Landscape ca 1919/20
unsigned
pencil on paper 18.5 x 28.5
PROVENANCE US 79/6/24/2

NOTES As this and no 106d are the only sketches relating to pre-1924 in a book with other later sketches, the complete book has not been reproduced. The style suggests they were executed fairly early during Laubser's stay abroad, ie, before her contact with Expressionism.

106d Farmhouse ca 1919/20
unsigned
pencil on paper 18.5 x 28.5
PROVENANCE US 79/6/24/4

NOTES See note to no 106c.

107 Landscape with mountain and cottage ca 1919/20
unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above p 55
PROVENANCE US

NOTES This work could have been painted whilst the artist was in England, ie, ca 1919 or when she went to Belgium ca 1920. For sketches for this work see ff6, 28 and 29 pp 228 and 230. The sketches for this work appear on folios alongside sketches for other Belgian works. On f6 the sketches for Landscape with village nos 109 and 75 verso and Landscape with tree and house nos 116 and 117 are also included; while the sketch for Woman gathering harvest nos 139 and 140 appears on f29. However, the sketches do not necessarily date the work firmly to the Belgian period for Laubser did not use the folios of a sketchbook in strict chronological order. See catalogue introduction p 452. Although the style of the work accords with paintings from the British period, as does the mountainous landscape, the architectural character of the cottage is more typically Belgian. (Cf House with sunflowers no 147). She also included buildings in the landscape more frequently in her Belgian works, than in her British paintings. It is therefore evident that it is impossible to date this work precisely, and it has thus been dated to late during her stay in Britain (ca 1919) or early during her time in Belgian (ca 1920).
108 recto  **Landscape with church**  ca 1920
unsigned
oil on canvas on cardboard 37 x 28
LITERATURE see above pp 55, 59, 62, 63, 65
PROVENANCE US

NOTES  For the same church see sketchbook 1 f2 p 219. See also **Landscape with village** nos 109 and 75 verso (identified by Balwé Jnr. as Belgian scenes) and no 110; **Landscape with church** 1920 no 112; and **Landscape with church** no 108 verso. This work, no 108 verso and no 110, have been dated on the basis of the similarity of motif to works firmly dated to the Belgian period, viz nos 109, 75 verso and no 112.

108 verso  **Landscape with church**  ca 1920

See after no 110

109  **Landscape with village**  ca 1920
unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above pp 49, 55, 58
PROVENANCE US

NOTES  For the same landscape see no 75 verso. See also note to no 108 recto and no 110. For the sketches for these works see sketchbook 6 ff6 and 27 pp226 and 230. According to Balwé's correspondence with the University of Stellenbosch (dated 18 Feb 1975), the painting depicts a Belgian village: the gable on one of the houses in the front is typically Belgian.

75 verso  **Landscape with village**  ca 1920
unsigned
oil on canvas on cardboard 30 x 38
LITERATURE see above pp 49, 55, 58, 65, 66, 71
PROVENANCE US

NOTES  See note to no 109. See colour plate 6 p 195.
110 **Landscape with village** ca 1920

unsigned
oil on canvas on cardboard 30 x 38
LITERATURE see above p 49
PROVENANCE US

NOTES The gable discussed in no 109 is seen again in this work which, with no 108 verso, relates to nos 109 and 75 verso stylistically, technically and in size. See also note to no 108 recto.

108 verso **Landscape with church** ca 1920

unsigned
oil on canvas on cardboard 28 x 37
LITERATURE see above pp 49, 59, 66
PROVENANCE US

NOTES See note to no 110 and no 108 recto.

111 **Landscape with two poplars*** ca 1920

signed br: M. Laubser
oil on canvas on cardboard 28,5 x 36
EXHIBITIONS Martin Melck House Cape Town 1968 cat 5 (E156)
LITERATURE see above p 55
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This work was titled in the E156 catalogue. This work and nos 119-121 are dated to ca 1920 because of their stylistic similarity to the works identified as depicting Belgian motifs, viz: nos 109 and 75 verso. This stylistic similarity is evident in the lighter palette, use of colour accents, and the compositional structuring. In this work and nos 119 and 121, the motif of trees and houses relates to that in nos 109, 75 verso, 110 and 108 verso.

112 **Landscape with church** 1920

signed and dated br: M. Laubser '20
oil on canvas on cardboard 29 x 38,5
LITERATURE see above pp 55, 59, 62, 63, 66, 71
PROVENANCE acquired from the artist by Mr A J Laubser, Johannesburg; gift to Mr and Mrs B H Botha, Germiston

NOTES See colour plate 7 p 196.
113 Landscape with trees and houses ca 1920
unsigned
oil on canvas on cardboard 31 x 34
LITERATURE see above pp 55, 59, 62, 63
PROVENANCE US
NOTES This work and no 114 relate thematically to other works dated to this period, viz nos 108 recto and verso, 112, 115, 116-118 and the loose treatment of the foliage relates to that in no 108 recto particularly.

114 Landscape with trees ca 1920
unsigned
oil on canvas on cardboard 37 x 29
LITERATURE see above pp 59, 62, 63
PROVENANCE US
NOTES Compare to nos 113 and 115.
See note to no 113.

115 Landscape with trees ca 1920
signed br: M. Laubser
oil on canvas on hardboard 22.5 x 17
LITERATURE letter from Mastromatteo dated 23 March 1969, US 79/5/576; Delmont Beeld 14 Oct 1974 p 15 (B5 p 324); see above pp 59, 62
PROVENANCE gift from the artist in 1969 to Mr Mastromatteo, Pretoria
NOTES Compare to nos 113 and 114. According to the present owner this work was titled Trees in England by the artist. In the letter of 13 March 1969 he thanks her for the gift of the oil painting executed in England. However, judging by the loose and apparently spontaneous brushwork, it was probably painted after works firmly dated to 1920 viz, nos 112 and 116-118. This work also relates thematically and stylistically to sketches in sketchbook 1 (ff 10, 11, 12 and 13 p 219). It seems therefore, that the title of Trees in England is incorrect, and the work has been re-dated to the Belgian period ca 1920.
Author: Delmont E C
Name of thesis: Catalogue raisonne of Maggie Laubser's work 1900-1924 1979

PUBLISHER:
University of the Witwatersrand, Johannesburg
©2013

LEGAL NOTICES:

Copyright Notice: All materials on the University of the Witwatersrand, Johannesburg Library website are protected by South African copyright law and may not be distributed, transmitted, displayed, or otherwise published in any format, without the prior written permission of the copyright owner.

Disclaimer and Terms of Use: Provided that you maintain all copyright and other notices contained therein, you may download material (one machine readable copy and one print copy per page) for your personal and/or educational non-commercial use only.

The University of the Witwatersrand, Johannesburg, is not responsible for any errors or omissions and excludes any and all liability for any errors in or omissions from the information on the Library website.