116 Landscape with tree and house 1920
initialled and dated br: M.L. '20
oil on canvas 39 x 31
EXHIBITIONS SANG Cape Town 1969 cat 7 (E167-9)
LITERATURE see above pp 55, 58, 59
PROVENANCE Mr Kevin B Quinlivan, Cape Town; present owner unknown
NOTES For same subject see nos 117 and 118.

117 Landscape with tree and house ca 1920
unsigned
oil on canvas on cardboard 37 x 29
LITERATURE see above pp 55, 59
PROVENANCE US
NOTES This work and no 118 have been dated on the basis of the similarity of style and motif to no 116, dated to 1920 by the artist. See colour plate 8 p 196.

118 Landscape with trees and houses ca 1920
unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above pp 55, 59
PROVENANCE US
NOTES See notes to no 117. For sketch see sketchbook 6 f6 p 228.

119 Landscape with trees and house ca 1920
unsigned
oil on canvas on cardboard 28 x 35
LITERATURE see above p 55
PROVENANCE US
NOTES See note to no 111.
120 Landscape ca 1920
unsigned
doil on canvas on cardboard 30 x 37
LITERATURE see above p 59
PROVENANCE US
NOTES See note to no 111.

121 Landscape with houses ca 1920
unsigned
doil on canvas on cardboard 29 x 39
LITERATURE see above pp 55, 59
PROVENANCE US
NOTES See note to no 111.

122 Barge on canal near Antwerp* ca 1920
unsigned
doil on canvas on cardboard 28 x 35
LITERATURE see above p 54
PROVENANCE US
NOTES According to Balwé Jnr in a letter to University of Stellenbosch (18 Feb 1975), the canal is near Antwerp. The work is titled accordingly. Sketches of the same subject matter are seen in sketchbook 4 ff22 and 23 p 225. Refer also to nos 33, 123, 126, 438 for the same theme. For a photograph of a similar motif see fig 36 p 264.

123 Barge on canal 1920
signed and dated bl: M Laubser '20
doil on textured cardboard 24,5 x 34
LITERATURE see above pp 54, 55, 63, 72
PROVENANCE acquired from the artist by Prof and Mrs P Serton, Stellenbosch; inherited by Miss W Serton, Pretoria
NOTES Compare motif to no 122. See notes to no 122.
124 View of Antwerp*  
(On the Schelde, Antwerp)*  
signed and dated br: M. Laubser '21  
oil on cardboard 30 x 36,5  
EXHIBITIONS Carnegie Library Stellenbosch 1942  
cat 88 (E36)?; Argus Gallery Cape Town 1942 cat  
88 (E37)?  
LITERATURE Botha 1964 pp 9, 14, 34,35, 36, 38,  
137, 143 cat 36; Miles 1965 p 193; see above  
pp 61, 71  
PROVENANCE Mrs P Serton, Stellenbosch; inherited  
by Mrs W E von Kleist, Windhoek  

NOTES This work was titled Gesig op Antwerpen by Botha in  
1964. Compare the view to the photograph of the waterfront  
of Antwerp fig 37 p 264. As this work and no 125 are the  
only works so far traced which could depict a view of Antwerp  
across the wide river, it is presumed that it was one of these  
works which was exhibited on E36 and 37 under the title On the  
Schelde, Antwerp. (The Schelde is a wide river in Antwerp).  
Included in Laubser's annotations on the catalogue of E36  
(U579/7/12), is the note: 'Mrs Serton paid', which perhaps  
refers to this work. However, see also note to no 270. The  
work has been dated to the Belgian period on the basis of the  
title, the motif, the tonal colouring and the broken paint  
application.

125 Boats on water  
(On the Schelde, Antwerp)*  
signed and dated bl: M. Laubser '22  
oil on cardboard 23,5 x 36  
EXHIBITIONS Carnegie Library Stellenbosch 1942  
cat 88 (E36)?; Argus Gallery Cape Town 1942 cat 88 (E37)?  
LITERATURE Botha 1964 p 144  
cat 47  
PROVENANCE Mrs Taljaard, Stellenbosch.  

NOTES This work has been redated to the Belgian period because  
of the motif, the palette and the brushwork. Compare the thick  
impasto to that in Irises 1920 no 152. Compare the town in the  
background to that in no 124. See note to no 124.
For the redating of nos 126-129, 131, 133-135 and the dating of nos 130, 132 and 136 see catalogue summary.

126 **Barge on canal** ca 1920
signed and dated br: M. Laubser '21
ink and watercolour on white paper 20 x 13
EXHIBITIONS Gallery 101 Johannesburg 1970 (E171)
PROVENANCE purchased at E171 by Miss S Breytenbach, Johannesburg
NOTES Cf motif to no 122. For the motif of the furrowed field refer to nos 128 and 130. This work is framed with nos 127 and 132.

127 **Landscape with ploughed field** ca 1920
signed and dated br: M. Laubser '21
watercolour and ink on paper 13 x 11
LITERATURE see above p 65
further details the same as no 126
NOTES This work is framed with nos 126 and 132.

128 **Landscape** ca 1920
signed and dated tl: M. Laubser '21
watercolour and ink on paper 9,5 x 13,5
LITERATURE see above p 62, 65
PROVENANCE acquired from the artist by Mr and Mrs Cecil Skotnes, Johannesburg
NOTES According to the present owner in conversation with the author this work was signed and dated in ca 1970.
129 Landscape ca 1920
signed and dated ml: M. Laubser '21
watercolour and ink on paper 10,5 x 10,5
LITERATURE see above p 65
PROVENANCE purchased from Lezards ca 1968
by Mrs M F Borowitz, Johannesburg

130 Landscape ca 1920
signed br: M. Laubser (obscured by frame)
watercolour and pen on paper 10 x 11,5
LITERATURE see above pp 62, 65
PROVENANCE purchased from Mr A Krook,
Johannesburg by Dennis Hotz Gallery,
Sandton; purchased ca 1966 by Mrs S
Sifrin, Johannesburg

131 Landscape ca 1920
signed and dated br: M. Laubser '21
watercolour and ink on paper 13 x 9,5
LITERATURE see above p 62
PROVENANCE purchased from Gallery 101,
Johannesburg in February 1974 by Mrs
K Raphaeli, Sandton
NOTES This work is framed with nos 154 and 170.

132 Landscape ca 1920
unsigned
watercolour and ink on paper 13 x 10
LITERATURE see above p 62
further details the same as no 126
NOTES This work is framed with nos 126
and 127.

133 Landscape ca 1920
signed and dated bl: M. Laubser '21
watercolour and ink on paper 13 x 18
LITERATURE see above pp 62, 64
EXHIBITIONS Gallery 101, Johannesburg
1970 (E171)
PROVENANCE purchased at E171 by Miss
B Breytenbach, Johannesburg
134 **Landscape with tree** ca 1920
signed and dated br: M. Laubser '21
watercolour and ink on paper 13 x 9.5
LITERATURE see above p 62
PROVENANCE Mr F Haenggi, Johannesburg; present owner unknown
NOTES This work is framed with nos 135 and 136. Compare the motif to sketchbook 1 ff1,10 and 11 p 219.

135 **Landscape with wheat sheaves** ca 1920
signed and dated br: M. Laubser '21
watercolour and ink on paper 9.5 x 13
LITERATURE see above pp 62, 64
further details the same as no 134
NOTES This work is framed with nos 134 and 136. It is one of the first works in which figures are introduced into the landscape. Compare the motif to nos 139 and 140 and sketchbook 6 ff1,10 and 11 p 219.

136 **Landscape with wheatsheaves** ca 1920
unsigned
watercolour and ink on paper 9.5 x 13
LITERATURE see above p 64
further details the same as no 134
NOTES This work is framed with nos 134 and 135.

137 **Landscape with haystacks** ca 1920
unsigned
oil on canvas on cardboard 26 x 35
EXHIBITIONS Kunstmuseum Stellenbosch
1975 cat 10 (E201)?
LITERATURE see above p 55, 58, 65
PROVENANCE US
NOTES According to Arnold Balwe in correspondence with the University of Stellenbosch the scene is in Belgium. Compare subject to no 138. It has been impossible to establish whether it was this work or no 138 which was exhibited on E201.
138 Landscape with haystacks  ca 1920
unsigned
oil on canvas on cardboard 25 x 35
EXHIBITIONS see note to no 137
LITERATURE see above p 55, 58, 65
PROVENANCE US
NOTES Compare subject to no 137. See note to no 137.

139 Woman gathering harvest - Belgium* ca 1920
initialled and dated bl: M.L. 21
oil on canvas 25.5 x 31
LITERATURE see above pp 55, 65, 69-70, 71, 72, 155
PROVENANCE gift from the artist to Mrs D Sauer; gift to Mrs C M Otto, Ventersdorp; gift to Mr and Mrs J Cronje, Johannesburg in ca 1969
NOTES This work and no 140 are based on a photograph which was left in the artist's estate to the University of Stellenbosch fig 45 p 267. On the back of the photograph is annotated in the artist's own handwriting: 'Woman gathering Harvest Belgium Maggie Laubser.' This work and no 140 are titled on the basis of the annotation on the back of the photograph. A sketch of the same theme occurs on f21 and f29 of sketchbook 6 p 229 and 230. Stylistically this work appears to date earlier than the Italian works, eg, nos 156, 157 recto and 204 (ie, before 19.1). Compare the muted shades of blue, greens and yellows and the paint handling in which the individual brushmark is evident, to the flat planes of bright striking colours, intense contrasts of dark and light and decorative simplification of the Italian works, particularly no 204. The combination of the furrows leading into depth and the horizontal bands of the field and trees relate compositionally to other works of Belgian motif. Compare the interpretation of the background trees to no 123, dated to 1920 by the artist. The work has thus been related to the Belgian period. See colour plate 9 p 197.

140 Woman gathering harvest - Belgium* Harvest time* ca 1920
initialled and dated bl: M.L. '22
oil on canvas or cardboard 23 x 31
EXHIBITIONS Martin Melck House Cape Town 1968 cat 6 (E156)
LITERATURE Botha 1964 pp 9, 14, 35, 36-37, 73, 137, 143, cat 37; Miles 1965 p 193; Van Rooyen Cape Times 8 Apr 1966 p 7 (E156); see above pp 55, 65, 69-70, 71, 72, 155
PROVENANCE gift from the artist to Mr Bosman
Di Ravelli, Strand; ....Dr H K Silberberg, Bulbagh

NOTES See note to no 139. In the E156 catalogue this work was titled Harvest time.

141 Lane with autumn trees ca 1919/20
unsigned
oil on canvas on hardboard 35 x 28
LITERATURE see above pp 59, 61, 63, 71, 72, 97
PROVENANCE US

NOTES The style of this and nos 142-144 suggest that they were painted before no 145 dated 1920, for they do not display the same degree of simplification of outline, emphasis on silhouette and reduction of descriptive detail as seen in no 145. However, Laubser spoke of the autumn in Italy:
'Ek is so lief vir blare' sê sy asof terloops. 'Vir herfsblare. Ek was eenkeer in Italië. Dit was dié somer baie warm en droog. En daardie herfs was die wonderlikste wat ek ooit gesien het. Weet jy, ek kon my klere nie uit my koffers pak nie, want al die laaie in my kamer was vol herfsblare.' [Ekestednuus 24 July 1959 p 9 (B2 p 305)].
Thus one cannot discount the possibility that this work was painted in Italy. However, as has been suggested, the style suggests that this work and nos 142-144, were painted before no 145, dated 1920,
See colour plate 10, p 197.

142 Autumn trees ca 1919/20
unsigned
oil on canvas on cardboard 29 x 24
LITERATURE see above pp 59, 114
PROVENANCE US

NOTES See note to no 141.
143 Autumn trees ca 1919/20
signed and dated br: M. Laubser '21
oil on canvas on cardboard 29 x 25
LITERATURE see above pp 59, 114
PROVENANCE gift acquired from the artist by Prof W E G Louw, Stellenbosch; given to Mr and Mrs B Louw, Hartebeespoort in ca 1963
NOTES This work was in all probability dated years after execution (see also no 6 in the collection of Prof W E G Louw). The work has been redated to ca 1919/20 on the basis of style - see note to no 141.

144 Trees and haystacks ca 1919/20
unsigned
oil on canvas on cardboard 28 x 35
LITERATURE see above pp 59, 114
PROVENANCE US
NOTES See note to no 141.

145 Trees 1920
initialled and dated br: M.L. '20
oil on cardboard 36 x 29
EXHIBITIONS SANG Cape Town 1969 cat 4
LITERATURE see above pp 59, 62, 72, 114
PROVENANCE Mr Julian Stekhoven, Cape Town; present owner unknown

146 Landscape with trees and houses 1920
Belgian landscape
signed and dated br: M. Laubser '20
oil on cardboard 30,5 x 35
EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 43 (E36); Argus Gallery Cape Town 1942 cat 43 (E37); SANG Cape Town 1969 cat 6 (E167-9); Kunstkamer Cape Town 1975 (E205)
LITERATURE Green Cape Argus 7 July 1965 p 15 (E167); Van Rensburg Vaderland 11 Nov 1969 p 2 (E169); Van Rooyen 1974 p 11 repro 11 p 32; Green Cape Argus 24 Dec 1975 p 9 (E205); see above p 72
PROVENANCE purchased E36 by Mrs C de Waal, Stellenbosch; purchased in ca 1975 by Kunstkamer Gallery, Cape Town; purchased in 1976 by Dr M J Strydom, George
NOTES In the E36 and 37 catalogues this work was titled Belgian landscape. Refer to Laubser's annotation alongside the work in the E36 catalogue, US79/7/12, viz, 'P de Waal'. For sketch for this work see ff17 and 18 of sketchbook 6 p 229.

147  House with sunflowers

Belgian farm*

initialled bl: M.L.
dated on the back: 1921
oil on cardboard 29 x 35,5
EXHIBITIONS Carnegie Library Stellenbosch
1942 cat 80 (E36)?; Argus Gallery, Cape Town,
1942 cat 80 (E37)?
LITERATURE Botha 1964 pp 9, 34-35, 128, 137
cat 35; Miles 1965 p 193; see above pp 55,
67, 69, 71, 72, 119
PROVENANCE acquired from the artist by
Prof and Mrs P Serton, Stellenbosch;
inherited by Mrs G Sem, Cape Town

NOTES Botha titled this work Belgiese plaas. For sketch see ; ff16 and 17 of sketchbook 6 p 229. See also woodcut no 413. This work is dated to the Belgian period because of the motif: the architectural style of the cottage and its thatched roof are typical of the Lowlands; and on the basis of the style: the loose broad brushwork and the subdued tones. It cannot be discounted that it was this work which was exhibited on E36 and 37 under the title A Belgian cottage (not for sale). See colour plate 11 p 198.

148  Farmhouse

ca 1920

unsigned
oil on canvas on cardboard 32 x 41
LITERATURE see above pp 55, 67, 69, 72
PROVENANCE US

NOTES For similar motif see no 149. This work, like no 149, is dated to the Belgian period as a result of the motif, the subdued tones and the paint application. In this work the brushstrokes are small and delicate and this handling differs from the broad flat paint application of the Italian period. The variation between the large definite brushmarks in no 149 and the small 'feathery' marks in this work probably indicates that the artist was still experimenting with the formal and expressive possibilities of oil.
149 Farmhouse  ca 1920
unsigned
oil on canvas on cardboard 38 x 46
LITERATURE see above pp 55, 67, 69, 71, 72, 119
PROVENANCE US

NOTES The painterly approach discussed in no 147 is further developed in this work in which the individual brushmarks are even larger and more clearly emphasized. For similar motif see no 148. See note to no 148. Compare the paintwork to Irises no 152. See colour plate 12 p 198.

150 Landscape  ca 1919/20
unsigned
oil on cardboard 29 x 38
PROVENANCE US

NOTES Although this work could feasibly have been painted in Britain, the brushwork is even more vigorous than that seen for instance, in Landscape with tower no 85. Furthermore the sketch for this work appears on the last folio (f8 p222) of sketchbook 2, which also includes sketches of typically Belgian barges (f3 p 222). It seems more likely therefore, that this work was painted whilst the artist was in Belgium.

151 Old man, Antwerp* 1920
signed and dated br: M. Laubser '20
oil on canvas on cardboard 37 x 38
(see notes)
EXHIBITIONS SANG Cape Town 1969 cat 9 (E167-9)
LITERATURE Alexander Burger 5 July 1959 p 2; Green Cape Argus 7 July 1969 p 15 (E167); see above p 55, 61
PROVENANCE Professor W E G Louw, Stellenbosch

NOTES The measurements recorded are those obtained from the E167 catalogue – it would seem they should probably be 47 x 38. In the E167 catalogue this work was titled Ou heer, Antwerpen. Balvé Senior in a letter, (US70/5/67), tentatively dated to 23 Sept 1920, which is addressed to the artist in Antwerp, writes: 'I rejoiced hearing from you in your last letter that you had got Mrs alompied's portrait alright, and that Blompied is also sitting for you.' As this work is the only firmly dated portrait traced from the Antwerp period, perhaps the sitter is Mr Blompied.
152 Irises

initialled and dated bl: M.L. '20
oil on textured cardboard 51 x 35
LITERATURE see above pp 55, 72
PROVENANCE gift from the artist to Mrs I Laubser, Stellenbosch in 1924; gift to Mrs J Allan, Stellenbosch in 1967; purchased by Mr B Trakman in 1974

NOTES The following is typed on paper attached to the back of this work: 'Maggie Laubser painted this picture of Dutch Irises in Leyden Holland in 1924 while studying there. On her return to South Africa she gave the painting to my mother Mrs Ivy Laubser (her sister-in-law). My mother gave me the painting in 1967' signed N.I. Allan 14.11.74. There is no record traced of the artist ever having lived or studied in Leyden, Holland. According to the details in her passport, Maggie Laubser was in Germany in 1924. In the author's opinion, the date on the painting reads 1920 and not 1924. The title Dutch Irises and the dating of 1924 are therefore rejected and the work is retitled and redated as above.

Compare the vase to that in no 153. The large painterly brushstrokes relate to the paintwork in Farmhouse no 149 and are developed even further in no 153. The style and motif thus confirms the redating of 1920.

153 Poppies

signed br: M. Laubser
oil on canvas on cardboard 47,5 x 31,5
EXHIBITIONS Martin Melck House Cape Town 1968 cat 10 with repro (E156)
LITERATURE see above pp 55, 97
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES Compare the vase to that in Irises no 152. The painterly quality noted in no 152 dated 1920, is further developed in this work. See colour plate 13 p 199.
Maggie Laubser left Belgium during the middle of 1920 to travel to Italy via Germany and Austria with Arnold Balwé. She arrived at Lake Garda during mid-October where she stayed at the fishing villages of Torri del Benaco and San Vigilio. Balwe Senior died in early April 1921 and thus Laubser returned to Germany for six weeks or so. In early June she travelled back to Italy, visiting Venice and also Milan. In August she began her homeward journey to South Africa, via Germany and Britain, arriving in Cape Town on 19th September 1921.

The majority of paintings executed during her stay in Italy depict either boat scenes (nos.155-174), lake scenes (nos.175-189 recto and verso), village scenes (nos.190-195, 221, 222) or landscapes or lake scenes with trees (nos.196-220). There are a number of still lifes from this period (nos.224-246) and several portraits (nos.247-261) as well.

Several sketchbooks date to this period - viz.: sketchbook 4, pp.224, 225, sketchbook 5, pp.226, 227 and sketchbook 7, pp.228-235. There are also several loose pencil sketches executed during her stay in Italy: nos.170-174, 174 recto and verso, 176, 182, 185, 194, 207, 208, 214 recto and verso, 216, 223, 246 and 248. Laubser continued to use ink and watercolour (nos.158, 160, 161), often using ink only (nos.154, 159, 169, 221, 222). She began to draw with charcoal again (nos.155, 193, 200, 206, 238-243, 253, 254), for the first time since her early portraits (nos.15 and 26). One pastel no.202, has been dated to this period. The majority of the works traced are oil paintings, however.

There are many works dated by the artist to this period. Fourteen works are dated by the artist to 1920. They are: Boat in harbour nos.155-157 recto, pl.14, p.199, Trees by lake no.204, Cypress and olive trees with sun's rays no.210, Lake with trees no.220, Lemons on a branch no.225, pl.23,
p.204, Poppies in vase with plate no.234, Five apples in a dish no.239, Self portrait no.247, p.206, Italian woman no.249, Young girl no.251 and Italian woman no.252.

There are twenty four works dated by the artist to 1921. They are nos.162, 165, p.16, p.200, 166, 167, 175, 180, 183, 184, 187, 188 recto and verso, 189 recto and verso, 190, 195, 196, 199, 211, 215, p.21, p.203, 217, 231, 235, 236, p.27, p.206, 254 and 257. In the case of the pencil drawings and ink and watercolour drawings/sketches the works were, in all probability, dated years after execution viz.: nos.158-161, 169-173, 207, 208, 216 and 221. These works accord with the other Italian works in the motif, and the dating given by the artist is therefore accepted.

Most of the undated works have been placed in this period on the evidence of motif and style. There are several works which, because of style and motif, accord with other firmly dated Italian works which were dated by the artist to 1922, 1923, 1924 or 1925, i.e., after her stay in Italy. These works are: Boats in harbour 1924 no. 164, p.15, p.200, Lake scene with boats 1922 no.178, Houses by lake 1922 no.192, By the Garda Lake 1922 no.200, Three oranges in dish 1923 no.219 verso, Five lemons on a table 1924 no.232, Lemons, apple and dish 1924 no.240, Three apples and dish 1924 no.241, Vase, book and drapery 1924 no.244, Italian woman 1925 no.253, Woman with tray in background 1922 no.256 and Arnold Balvé reading 1922 no.259.

Works are not arranged chronologically but according to subject matter. Firstly, there is insufficient documentation to establish exactly where she was at what date (see chapter 5, p.75 footnote 8). It appears that San Vigilio, Torri del Benaco and Gardone are sufficiently near each other to have enabled Laubser to have readily travelled from one to another. Works cannot therefore be placed in strict chronological order on the basis of motif. Secondly, Laubser painted in several different styles during this period. These styles do not necessarily follow a chronological order, e.g., Trees by lake no.204 and Italian woman no.249 both date to 1920 and Lake Garda no.180 and Landscape with cypresses and olive trees no.215, p.21, p.203, both date to 1921. See also chapter 5, p.101.
The different styles should rather be seen as symptomatic of a period of experimentation. These may be divided broadly into three groups:

1. There is a decorative stylization evident in the flat planes of bright colour contrasted in clearly and simply demarcated shapes: nos. 156, 157, pl. 14, p. 199, 179-181, pl. 17, p. 201, 203, pl. 19, p. 202, 204, 205, pl. 20, p. 202, 209-213. This is carried to its fullest point in paintings such as Lake Garda no. 181, pl. 17, p. 201, Trees by lake no. 203, pl. 19, p. 202, Trees by lake no. 205, pl. 20, p. 202, Cypresses no. 211 and Cypresses by lake no. 213.

2. Other paintings nos. 163, pl. 15, p. 200, 164, 183, 184, 192, 201 verso, 198 and 215, pl. 21, p. 203, show a looser technique and more painterly style in which areas of board are sometimes left unpainted, particularly in Boats in harbour no. 164, pl. 15, p. 200, and Trees by lake with boat no. 198. A freer more vigorous brushstroke and more subdued colouring is evident, seen particularly in From my studio window nos. 183 and 184, and Landscape with cypresses and olive trees no. 215, pl. 21, p. 203.

3. In the rest of the paintings - the majority - there is a looseness of technique somewhere between the works of group 1 and 2 above, and there is a careful structuring of form with colour, tone and brushmarks, particularly noticeable in the still lifes.

There are several works which cannot be placed within any group. For example, Boats in harbour no. 165, pl. 16, p. 200, Lake scene with boats, Italy no. 177 recto, Village by Lake Garda with boats no. 190 and Trees by lake with boat no. 201 recto, all have a surface quality which is most unusual in Laubser's work. This is probably due to the fact that they have been 'restored.' Certain works show characteristics of more than one group: e.g., Lake scene with boats, Italy no. 296 and Lake scene with boats and trees, Italy no. 297 (characteristics of groups 2 and 3) and Trees by lake with boat no. 199 and Lake scene with boats no. 175 (characteristics of groups 1 and 2). Orange, lemon, vase and tray no. 224, pl.
The different styles should rather be seen as symptomatic of a period of experimentation. These may be divided broadly into three groups:

1. There is a decorative stylization evident in the flat planes of bright colour contrasted in clearly and simply demarcated shapes: nos.156, 157, pl.14, p.199, 179-181, pl.17, p.201, 203, pl.19, p.202, 204, 25, pl.20, p.202, 209-213. This is carried to its fullest point in paintings such as Lake Garda no.181, pl.17, p.201, Trees by lake no.203, pl.19, p.202, Trees by lake no.205, pl.20, p.202, Cypress no.211 and Cypress by lake no.213.

2. Other paintings nos.163, pl.15, p.200, 164, 183, 184, 192, 201 verso, 198 and 215, pl.21, p.203, show a looser technique and more painterly style in which areas of board are sometimes left unpainted, particularly in Boats in harbour no.164, pl.15, p.200, and Trees by lake with boat no.198. A freer more vigorous brushstroke and more subdued colouring is evident, seen particularly in From my studio window nos.183 and 184, and Landscape with cypresses and olive trees no.215, pl.21, p.203.

3. In the rest of the paintings - the majority - there is a looseness of technique somewhere between the works of group 1 and 2 above, and there is a careful structuring of form with colour, tone and brushmarks, particularly noticeable in the still lifes.

There are several works which cannot be placed within any group. For example, Boats in harbour no.165, pl.16, p.200, Lake scene with boats, Italy no.177 recto, Village by Lake Garda with boats no.190 and Trees by lake with boat no.201 recto, all have a surface quality which is most unusual in Laubser's work. This is probably due to the fact that they have been 'restored.' Certain works show characteristics of more than one group: e.g., Lake scene with boats, Italy no.296 and Lake scene with boats and trees, Italy no.297 (characteristics of groups 2 and 3) and Trees by lake with boat no.199 and Lake scene with boats no.175 (characteristics of groups 1 and 2). Orange, lemon, vase and tray no.224, pl.
22, p.203, is painted in a style quite different from any other works during this period or, in fact, in her oeuvre. As it is the only work traced in which forms are structured by small, but clearly differentiated brushmarks, it is seen as an isolated experiment.

The major change in the Italian period is in Laubser's palette. In the majority of works from this time shadows are coloured, hues are more saturated and the palette is more luminous than during the previous period, and the mutual intensification of hues through contrast of near complementsaries is apparent.

154 Buildings and trees 1921
signed and dated bl: M. Laubser '21
pen and ink on paper 13 x 9
PROVENANCE Mrs K Raphaeli, Sandton
NOTES This work is framed with nos 131 and 170.

155 Boat in harbour 1920
signed and dated br: M. Laubser '20
charcoal on paper 39 x 29
LITERATURE Van Rooyen 1974 p 11 repro 8 p 29
PROVENANCE on loan from Prof. M L du Toit and later a gift from the artist to Prof P R Skawran; purchased by the Pretoria Art Gallery 1 Aug 1970
inv no 70/21
NOTES For sketch see sketchbook 6 f20 p 229. Compare also to no 157.

156 Boat in harbour - Lago di Garda* 1920
signed and dated in pencil br: M. Laubser '20
annotated on back in unknown hand:
boat in harbour Lago di Garda 1920 £10-10
oil on cardboard 44 x 35
EXHIBITIONS Schweikerdts Pretoria 1944 cat 6 (E42)
LITERATURE see above pp 78, 80, 98, 101, 103
PROVENANCE purchased at E42 by Professor M S B Kritzinger, Kameeldrift near Pretoria
NOTES This work is subtitled on the basis of the annotation on the back of the work. For sketch see sketchbook 6 f20 p 229 and for charcoal study of same subject see no 155. See also no 157 recto. See colour plate 14 p 199.
According to the present owner, he bought the work on an exhibition at Schweickerdts in 1944, i.e., E42. At this exhibition, cat 6, Lake Garda, was priced at 10 ons, which corresponds with the price written on the back of no 156.

156a Boat in harbour - Torri, Italy* 1920

- dated: 1920
- oil on cardboard 41 x 35
- annotated on back by Laubser:
  - From Magdalena 1920
  - Xmas Torri Italy
- PROVENANCE purchased from the artist in 1932 by Mrs A Buys, Okahandja, South West Africa
- NOTES The annotation on the back gives this work its title.

157 recto Boat in harbour
(Sailing boat at quayside*)

- signed and dated bl: M. Laubser '20
- oil on cardboard 34 x 40
- LITERATURE Sotheby 3 Nov 1976 cat 70 repro p 58
- PROVENANCE Mrs I M Smuts, Stellenbosch; purchased by Mr B Trakman, Cape Town; sold at Sotheby 3 Nov 1976 cat 70 to Rand Afrikaans University, Johannesburg
- NOTES This work was titled Sailing boat at quayside in the Sotheby catalogue and was dated 1921 [sic]. Compare to nos 155 and 156 and to sketchbook 4 f11 p 224.

157 verso Dishes and jugs  ca 1921

See after no 243

158 Studies - boats in harbour; sun reflecting on water 1921

- signed and dated bm: M. Laubser '21
- pencil watercolour and ink on paper 13.5 x 20
- EXHIBITIONS Gallery 101 Johannesburg 1970 (E171)
- PROVENANCE purchased on E171 by Mr and Mrs K R .nd, Sandton
- NOTES Compare subject to no 159. This work is framed together with nos 221 and 222.
159 Boats in harbour 1921
signed and dated br: M. Laubser '21
ink on paper 13 x 20,5
EXHIBITIONS Gallery 101 Johannesburg 1970 (E171)
LITERATURE Winder Rand Daily Mail 23 May 1970 p 10 repro p 10 (E171)
PROVENANCE purchased at E171 by Mr B L Kramer, Johannesburg
NOTES Compare subject to nos 158 and 293, the latter tentatively dated by the author to Laubser's stay in Germany.

160 Boats in harbour 1921
signed and dated br: M. Laubser '21
pencil watercolour and ink on paper 13 x 18
PROVENANCE acquired from the artist by Mr and Mrs Cecil Skotnes, Johannesburg
NOTES Compare subject to nos 161 and 162.

161 Boats in harbour 1921
signed and dated br: M. Laubser '21
watercolour and ink on paper 13 x 15
EXHIBITIONS Gallery 101 Johannesburg 1970 (E171)
PROVENANCE purchased at E171 by Miss A Breytenbach, Johannesburg
NOTES For same subject see no 162. Compare also to no 160.

162 Boats in harbour 1921
signed and dated br: M. Laubser '21
oil on cardboard 34,5 x 40,5
LITERATURE Volks 13 April 1973 cat 48 with repro
PROVENANCE Mr P M Mihalik, Pretoria; sold at Volks Auctioneers, Pretoria 13 April 1973; purchased by Mr R E Rouillard, Pongola
NOTES For same subject see no 161. Compare also to no 160.
163 recto *Boats in harbour* ca 1921

UnSigned
Oil on cardboard 28 x 33.5
LITERATURE see above, p. 101
PROVENANCE acquired from the artist by Dr H K Silberberg, Tulbagh

NOTES This work has been dated to the Italian period as a result of the motif. It was titled *Boats - Italy* in the E156 catalogue (verso cat 30). Compare the harbour to that in nos 155-157 and nos 161 and 162. Stylistically there is no reason to date this painting after the Italian period for the bright colours, flattening of the picture plane and the focus on the sail appear in other works of this period. In this work, areas of board are left unpainted - compare to the firmly dated work *Landscape with olives and cypress trees* 1921 no 21f, pl 21, p 203.

163 verso *Seascape* post 1924

164 *Boats in harbour*
signed and dated br: M. Laubser '24
Oil on cardboard 34 x 27.5
LITERATURE see above pp 101, 107
PROVENANCE purchased from the artist in ca 1964 by Mr J W Jonker, Groot Marico

NOTES Although this work has been dated 1924 by the artist, there is no reason to date it after the Italian period. See note to no 163. The painting has been redated to her stay in Italy. See colour plate 15 p 200.

165 *Boats in harbour* 1921

Red sail*
signed and dated br: M. Laubser '21
Oil on cardboard 34 x 27
EXHIBITIONS Martin Melck House Cape Town 1968 cat 25 (E156)
LITERATURE see above pp 97, 109
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This work was titled *Red sail* in the E156 catalogue. For sketch for this work see sketchbook 6 f19 p 229. For discussion of paint texture see note to no 177 verso. See colour plate 16 p 200.
166 Boats in harbour 1921
signed and dated br: M. Laubser '21
oil on cardboard 28 x 34
EXHIBITIONS Asso of Arts Cape Town 1966
cat 23 (E145)?
LITERATURE Botha 1964 pp 9, 13, 28 cat 15;
P V Burger 7 June 1966 p 2 (E145)?;
Van Rooyen Cape Times 8 June 1966 p 6 (E145)?
PROVENANCE Col and Mrs Wicht, Gordons Bay;
inherited by Mrs S du Plessis, Johannesburg

NOTES A work from Col Wicht's collection, viz, Old Shepherd,
was exhibited on E145 (see repro Burger 7 June 1966 p 2 E14!).
A second work by Laubser was also exhibited on this exhibition,
viz, Harbour, Italy cat 23. As Col Wicht had two works depicting
a harbour in Italy, viz, nos 166 and 167, it seems highly probable
that the work exhibited on E145 as cat 23, had also been lent
by Col Wicht. Unfortunately it has not been possible
firstly, to confirm this, and secondly, to establish whether
it was no 166 or no 167 which was perhaps exhibited.

167 Boats in harbour 1921
Yellow and orange sailboats*
signed and dated br: M. Laubser '21
oil on cardboard 34 x 39
EXHIBITIONS see notes to no 166
LITERATURE Botha 1964 pp 9, 13, 28 cat 14;
see also notes to no 166
PROVENANCE Col and Mrs Wicht, Gordons Bay;
inherited by Mrs S du Plessis, Johannesburg

NOTES Botha titled this work Geel en oranje seilbote.

168 Boats ca 1921
signed br: M. Laubser
oil on cardboard 27.5 x 34
EXHIBITIONS SANG Cape Town 1969 cat 31
(E167-9)
LITERATURE Cheales Star 7 Nov 1969 p 16
(E169); Van Rensburg Vaderland 11 Nov
1969 p 2 (E169)
PROVENANCE Mr J Stekhoven, Cape Town;
present whereabouts unknown

NOTES The motif of boats, the similarity of the mountain in
the background to that in no 167, and the treatment of the
reflections, place this work in the Italian period.
Boats 1921
signed and dated bl: M. Laubser '21
ink on paper 11 x 13
PROVENANCE Gallery 101, Johannesburg;
present whereabouts unknown

Study: boats on lake 1921
signed and dated bl: M. Laubser '21
pencil and crayon on paper 10 x 12,5
LITERATURE see above pp 80, 113
PROVENANCE purchased from Gallery 101,
Johannesburg in 1974 by Mrs K Raphaeli,
Sandton

NOTES This work is framed with nos 131 and 154.

Two studies: boat on lake 1921
signed and dated bm: M. Laubser '21
annotated on back in unknown hand:
Lake Garda Italy
pencil on paper 13 x 20,5
LITERATURE see above pp 80, 113
PROVENANCE Mrs Borowitz, Sandton; purchased
through Curries Auctioneers, Johannesburg
by Mr and Mrs G Robertson, Bedfordview

NOTES This work is framed with nos 172 and 173.

Study: boat with reflection 1921
signed and dated br: M. Laubser '21
annotated on back in unknown hand:
Lake Garda Italy
pencil on paper 13 x 18,5
LITERATURE see above pp 80, 113
PROVENANCE same as no 171

NOTES This work is framed with nos 171 and 173.

Study: boats on lake 1921
signed and dated bl: M. Laubser '21
annotated on back in unknown hand:
Lake Garda Italy
pencil on paper 13 x 14
LITERATURE see above pp 80, 113
PROVENANCE same as no 171

NOTES This work is framed with nos 171 and 172.
169 Boats
signed and dated bl: M. Laubser '21
ink on paper 11 x 13
PROVENANCE Gallery 101, Johannesburg; present whereabouts unknown

170 Study; boats on lake
signed and dated bl: M. Laubser '21
pencil and crayon on paper 10 x 12.5
LITERATURE see above pp 80, 113
PROVENANCE purchased from Gallery 101, Johannesburg in 1974 by Mrs K Raphael, Sandton

NOTES This work is framed with nos 131 and 154.

171 Two studies: boat on lake
signed and dated bm: M. Laubser '21
annotated on back in unknown hand:
Lake Garda Italy
pencil on paper 13 x 20.5
LITERATURE see above pp 80, 113
PROVENANCE Mrs Borowitz, Sandton; purchased through Curries Auctioneers, Johannesburg by Mr and Mrs G Robertson, Bedfordview

NOTES This work is framed with nos 172 and 173.

172 Study: boat with reflection
signed and dated br: M. Laubser '21
annotated on back in unknown hand:
Lake Garda Italy
pencil on paper 13 x 18.5
LITERATURE see above pp 80, 113
PROVENANCE same as no 171

NOTES This work is framed with nos 171 and 173.

173 Study: boats on lake
signed and dated bl: M. Laubser '21
annotated on back in unknown hand:
Lake Garda Italy
pencil on paper 13 x 14
LITERATURE see above pp 80, 113
PROVENANCE same as no 171

NOTES This work is framed with nos 171 and 172.
174 recto Studies - boats  ca 1921
initialled br; M.L.
pencil on paper 12 x 16,5
LITERATURE see above pp 80, 113
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town

NOTES The motif of boats and the handling of the reflection of
the boat, which can be compared to that in no 170, argue for
dating this work to the Italian period. Compare the motif of
the sun's rays to that in sketchbook 6 ff26 and 27 p 230. Refer
also to Balwé's Christmas card to Laubser fig 60 p 272. Compare
motif to Sun behind mountain no 289, dated to 1921-4 but placed
in the German period.

174 verso Self Portrait  ca 1920/1 See after no 248

175 Lake scene with boats
Sailboats in harbour
Italian lake

signed and dated bl: M. Laubser '21
oil on cardboard 32,5 x 42,5
EXHIBITIONS SANG Cape Town 1969
cat 19 (E167-9)
LITERATURE Botha 1964 pp 9, 13, 28-29,
136 cat 16; see above pp 109-110
PROVENANCE purchased from the artist by
Miss C G van der Walt, Pretoria

NOTES This work was titled Seilboten in hawe by Botha and
Italiaanse meer in the E167 catalogue. For same subject see
no 189 verso.

189 verso Lake scene with boats

signed and dated bl: M. Laubser '21
oil on thick cardboard 28 x 34,5
EXHIBITIONS Martin Meick House Cape Town
April 1968 cat 24 (E156)
PROVENANCE acquired from artist by
Dr H K Silberberg, Tulbagh

NOTES For same subject see no 175.
217 verso Sun reflecting on harbour ca 1921
unsigned
oil on cardboard 28.5 x 34
PROVENANCE Dr H K Silberberg, Tulbagh
NOTES Compare the motif of the sun reflecting on water to that in no 176 and 177 recto. The work has thus been tentatively dated to the Italian period.

176 Studies: lakescene with sun; boat in harbour ca 1921
initialled bm: M.L.
pencil on paper 12 x 16.5
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES This work has been dated on the basis of the motif. Compare Boat in harbour to nos 166 and 167, both dated 1921, and Lake scene with sun to no 177 recto.

177 recto Sun reflecting on water ca 1921
signed bl: M. Laubser
oil on cardboard 28 x 34.5
PROVENANCE purchased from Dr H K Silberberg, Tulbagh by Mr B L Kramer, Johannesburg
NOTES Compare to the sketch no 176 which is dated to the Italian period. For discussion of paint texture see notes to no 177 verso.

177 verso Lakescene with boats, Italy* ca 1921
unsigned
oil on cardboard 28 x 34.5
PROVENANCE purchased from Dr H K Silberberg, Tulbagh by Mr B L Kramer, Johannesburg
NOTES It is evident from the mountain, which is probably the Pazzocola Mountain, that this work was painted whilst the artist was in Italy. (See fig 58 p 271). Compare the mountain to that in nos 183-186. The painting appears to have been cleaned thus there is a peculiar, almost pastel-like texture, and as a result the paint quality appears to be unusual for this period. Compare, however, to nos 165, 177 recto, 190 and 201 recto.
178 Lakescene with boats ca 1921
Lakescene, Italy*
signed and dated br: M. Laubser '22
oil on cardboard 28.5 x 35
EXHIBITIONS SANG Cape Town 1969 cat 30
(E167-9)
PROVENANCE purchased from Ashbey's
Galleries, Cape Town on 16 Jan. 1964 by
Mr A Friedman, Cape Town

NOTES This work was titled Meer toneel, Italia in the E 167
catalogue. Compare the subject to nos 179-181. It is assumed
that this painting was executed whilst the artist was in Italy
and that she dated it inaccurately years later. Compare the
mountain to that in fig 57 p 271. Cf no 180 dated 1921, by the
artist.

179 Lake scene with boat cr 1921
signed bl: M. Laubser
oil on cardboard 29 x 35.5
EXHIBITIONS SANG Cape Town 1969
cat 20 (E167-9)
LITERATURE see above p 101
PROVENANCE Mr Kevin B Quinlivan, Cape
Town; present owner/whereabouts unknown

NOTES For sketch see sketchbook 5 f 6 p 226.
This work has been dated to the Italian
period because of its similarity to this sketch from an Italian
sketchbook. Compare particularly the simplified patterned shapes
of greenery in the foreground of the sketch and this painting.
Compare also to no 180 dated 1921 and identified by the artist:
Lake Garda.

180 Lake Garda* 1921
signed and dated br: M. Laubser '21
annotated on back by artist:
'Geskilder 1921 'Lake Garda'
Maggie Laubser Klipheuwel Stasie Kaap
oil on cardboard 34.5 x 44
LITERATURE see above p 101
PROVENANCE Mrs M C Viljoen, Strand

NOTES Laubser's annotation on the back of the work provides
support for both the title and date. For sketch see sketchbook
4 f3 p 224. Compare style and motif to no 181.
181 Lake Garda* ca 1921

signed br: M. Laubser
oil on cardboard (?) 34,5 x 44,5
LITERATURE Sotheby 25 Sept 1973 cat 269
reprod p 92; see above pp 98, 101, 103, 113, 122
PROVENANCE Mr A Schachat, Cape Town; sold at Sotheby 25 Sept 1972 to Mr and Mrs J Polovin, Bedfordview

NOTES Compare style and motif to no 180. For sketch see sketchbook 4 f3 p 224 - this work is titled and dated accordingly. See colour plate 17, p 201.

182 Study - from my studio window, Italy* 1921

unsigned
pencil on paper 12 x 16,5
LITERATURE see above p 79
PROVENANCE acquired from the artist by Mr Mr B Trakman, Cape Town

NOTES This sketch depicts the same scene as that in no 183. The work has therefore been titled and dated to the Italian period. See also the sketch in sketchbook 6 f20 p 229.

183 From my studio window, Italy* 1921

signed and dated br: M. Laubser '21/24(?)
annotated on back by artist:
Uit my ateljee venster Italië
Maggie Laubser
Klipheuwel Kaap
oil on cardboard 28,5 x 35,5
EXHIBITIONS Constantia Gallery Johannesburg 1945 cat 38 (E46)
LITERATURE Botha 1964 p 13 cat 19; see above pp 79, 101, 105, 106
PROVENANCE purchased Constantia Gallery Johannesburg in Sept 1946 by Mr L Sittig, Bloemfontein

NOTES According to the present owner, the date, which is partially obscured by the frame, reads 1924. The annotation on the back of the work, however, indicates that the painting was painted 'on the spot' in Italy - thus the date 1921 has been accepted. Compare to no 184; see sketch in sketchbook 4 f20 p 229 and no 182.
184  *From my studio window*  
1921
signed and dated br: M. Laubser '21
initialled and dated br: M.L. '21
annotated on the back by the artist:

Van my atei j e e venster - geskilder 1922
Maggie Laubser Klipheuwel Stasie, Kaap
oil on cardboard 41,5 x 34,5
LITERATURE see above pp 79, 101, 102, 105, 106
PROVENANCE purchased from the artist by
Prof Theo Haarhoff, Cape Town; inherited
by Dr E A J Hayward, Aberdeen Cape

NOTES This painting, titled by the artist on the back of the work, has been dated 1921 by the artist on the front of the work and 1922 on the back of the work. The dating of 1921 is accepted. The annotation and similarity to nos 183 and 185 (see mountains), provides supporting evidence, as does the style (cf brushwork in no 183).

The discrepancies in the two dates further substantiate the redating of nos 164, 178, 192, 200, 237, 240, 241, 244, 253, 256, 259.

185  *Lake scene*  
1921
signed br: M. Laubser
pencil on paper 12 x 16,5
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town

NOTES The same mountain that is seen in this work is seen in the firmly dated works nos 183 and 184. On this basis this sketch is dated to the Italian period. Compare this scene to nos 177 verso and 186.

186  *Lake scene with boats*  
ca 1921
Italian seascape
initialled bl: M.L
oil on cardboard 29 x 35,5
EXHIBITIONS Macfadyen Hall Pretoria 1931 cat 26 (E6); SANG Cape Town 1969 cat 17 (E167-9)
LITERATURE Botha 1964 pp 13, 28 cat 18;
Green Cape Argus 7 July 1969 p 15 (E167);
Cheales Star 7 Nov 1969 p 16 (E169)
PROVENANCE purchased at E6 by Prof T H le Roux,
Pretoria; inherited by Mrs E M Hofmeyr, Pretoria

NOTES Titled Italiaanse seeskap by Botha and Baai van Napels in the E167 catalogue. The same mountain depicted in this work is seen in nos 183 and 184, both painted from her studio window at Lake Garda. As she lived at Lake Garda during her stay in Italy, the title of Baai van Napels is rejected.

It is probable that this work is the one which was exhibited on E6 under the title In Italy cat 26, as, according to the present owner, he purchased it on E6, and In Italy is the only applicable title amongst the 31 exhibits.
187 **Lake Garda**

signed bl: M. Laubser '21 (?)
initialled bl: M.L. 21
oil on cardboard 26 x 33
PROVENANCE purchased from Mr P Wolter,
Durban/Pretoria by Pretoria Art Gallery,
Pretoria inv no 75/52

NOTES Titled by the Pretoria Art Gallery.

188 **Lake scene with tree and snowcapped mountain**

signed and dated br: M. Laubser '21
oil on cardboard 36.5 x 30.5
PROVENANCE purchased from the artist
by Mr B Trakman, Cape Town

NOTES This work was originally painted
on the back of the portrait of Arnold Balwé
no 257. The board was split after the
1969 retrospective exhibition (E167-9)
and thus two separate paintings were
created.
The snow on the mountains indicates
that this was painted late in 1920 or
early in 1921. Compare the snow scenery
to that in no 189 recto.

189 recto **Lake scene with snowcapped mountain**

signed and dated br: M. Laubser '21
oil on cardboard 28 x 34.5
EXHIBITIONS Martin Melck House Cape Town
1968 cat 24 (E156)
PROVENANCE acquired from the artist by
Dr H K Silberberg, Tulbagh

NOTES Compare the snow scene to no 188.
This is unfortunately the only available
photograph of this work. It has been included,
despite the damage, to assist in identification.

189 verso **Lake scene with boat**

See after no 175
190 Village by Lake Garda with boats* 1921
signed and dated bl: M. Laubser ’21
oil on cardboard 28.5 x 35.5
LITERATURE see above p 109
PROVENANCE acquired from the artist by
Mr and Mrs W du Toit, Stellenbosch;
gift to Mr and Mrs J G H Wessels, Johan-
nesburg

NOTES For discussion of paint texture see
note no 177 verso. The setting, architecture
and vegetation, ie, the cypresses, identify
this location as Italian.

191 Houses by Lake Garda* 1921
Lago di Garda*
initialled br: M
oil on cardboard 33.5 x 43.5
LITERATURE Botha 1964 p 29
PROVENANCE purchased from Schweickerdts
Pretoria in ca 1950 by Mrs S P Stuart-
Rogers, Pretoria

NOTES The following is a description by
Botha of a work Lago di Garda painted in
1921 at San Vigilio. Botha did not see
the original work but saw a photograph
of the work in the artist's possession.

"'n Okerkleurige gebou wat weerkaats word in die ultramaryn
van die meer vorm die middelpunt van belangstelling. Die
mure, water en sipresbome is 'n breë fors kwashale aange-
bring. Teencoer die breë muurvlakke wat horisontaal loop, is
daar die vertikale lyne in die vensters, sipresse en weer-
kaatsings. Die geheelindruk, van 'n foto af te oordeel, is
losheid, breedgeborsteldheid en spontaneiteit. Die kleur-
harmonie is gebaseer op oranje, oker, rooi en bruin met die
komplement in ultramaryn.' (Personal interview with the
artist, Johannesburg, 30 April 1962) p 29.

The above describes the work sufficiently accurately to assume
that it is the same work as no 191. The work, therefore, has
been dated to the Italian period. In addition, the architecture,
the general setting, and the cypresses, are all typically Italian.

Compare the unusual combination of the initials to the mono-
gram on the first folio of sketchbook 5 p 226 and to the initials
on no 204.
192 recto Houses by lake ca 1921
Fishing harbour
signed and dated br: M. Laubser '22
oil on cardboard 30 x 36
EXHIBITIONS SANG Cape Town 1969
cat 43 (E167)
LITERATURE Van Rooyen 1974 repro 12
p 33; Munitz 1975 repro 25; see
above pp 101, 107
PROVENANCE Mr A Rose-Innes, Cape
Town; purchased by Mr B Trakman,
Cape Town

NOTES This work was titled Vishave
in the E167 catalogue. This work is
dated 1922, i.e., when the artist was
in South Africa. The painting could
have been executed during this time, but the motif is more typical­
ly Italian, as is the architecture. In addition, the artist con­
centrated more on portraits whilst in South Afr. a. Stylistically,
the areas of bare board resemble the handling in no 215, dated by
the artist to 1921, and no 198 dated to 1921 on the basis of its
stylistic and thematic similarity to no 196. The work has thus
been redated to 1921.

192 verso Harbour scene with boats ca 1923/24?
See after no 292

193 St. Vigilio landscape
unsigned
artist's annotations on colour
charcoal on paper 29,5 x 40
PROVENANCE purchased from the artist
in 1969 by the South African National
Gallery, Cape Town inv no 69/16

NOTES This work was titled St. Vigilio landscape by the SANG,
presumably on the basis of information from the artist, and has
therefore been dated to the Italian period. Compare also to
nos 194 and 195, 201 verso.

194 Trees and houses by lake ca 1921
initialled br: M.L.
pencil on paper 6,5 x 6,5
PROVENANCE acquired from the artist
by Mr B Trakman, Cape Town

NOTES For same subject see no 195
dated 1921. Compare motif to no 193.
195 Trees and house by lake 1921
signed and dated br: M. Laubser oil on cardboard 36.5 x 30
EXHIBITIONS SANG Cape Town 1959
cat 21 (E167-9)
PROVENANCE Dr F P Scott, Bloemfontein
NOTES For sketch see no 194. Compare motif to no 193.

201 verso Lake scene with trees, Italy* ca 1921
unsigned oil on cardboard 28.5 x 35
LITERATURE see above pp 101, 105
PROVENANCE Mr M Shain, Johannesburg
NOTES Compare motif to no 193. Compare the unpainted areas of board to nos 215 dated 1920 and no 198.

196 Lake scene with boats, Italy* 1921
signed and dated br: M. Laubser '21 oil on cardboard 28.5 x 35
LITERATURE see above p 109
PROVENANCE purchased from Dr H K Silberberg, Tulbagh by Mr B L Kramer, Johannesburg
NOTES The motif is typically Italian and the date of 1921 confirms this identification.

197 Lake scene with boats and tree, Italy* ca 1921
signed br: M. Laubser oil on cardboard 30 x 35
LITERATURE see above p 109
PROVENANCE purchased from Dr H K Silberberg, Tulbagh by Mrs Boyum, Johannesburg
NOTES The motif depicted is similar to that in no 196, dated 1921; the size and type of board is the same as that in no 215, dated 1921, and in no 204, dated 1920; and the method of leaving areas of board unpainted is seen also in no 215. These factors substantiate the dating of ca 1921.
198 Trees by lake with boats, Italy* ca 1921
unsigned
oil on cardboard 33 x 40
LITERATURE see above p 101
PROVENANCE Prof and Mrs W E G Louw, Stellenbosch
NOTES A similar motif is seen in nos 196 and 199 both dated to 1921. Compare also the unpainted areas of board to nos 215, dated 1921, and no 201 verso.

199 Trees by lake with boat, Italy* 1921
signed and dated br: M. Laubser '21
oil on cardboard 29 x 35
LITERATURE see above pp 78, 80, 107, 109
PROVENANCE acquired from the artist by Mrs C Overbeek, Ermelo/Potchefstroom; inherited by Mr and Mrs S P Overbeek, Randburg
NOTES Compare the scene to no 200. For sketch see sketchbook 6 f19 p 229.

200 By the Garda Lake* ca 1921
signed and dated br: M. Laubser '22
charcoal on paper 28 x 41
EXHIBITION SANG Cape Town 1969 cat 140 (E167-9)
LITERATURE see above pp 80, 81
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES The title Langs die Garda See is recorded in the E167 catalogue. Compare the scene to no 199. It is the same scene, seen from a slightly different viewpoint. Although this sketch could have been drawn from memory when the artist was in South Africa in 1922, it seems unlikely, as the sketch appears to be a relatively accurate naturalistic drawing, which has not been abstracted to a decorative pattern, as seen in no 280 for example. The work has thus been re-dated to the Italian period.
Trees by lake with boat  ca 1921

signed bl: M. Laubser
oil on cardboard 28.5 x 35
LITERATURE see above pp 78, 109, 113
PROVENANCE Mr M Shain, Johannesburg

NOTES For discussion of paint texture see note to no 177 verso. For dating see note to no 202. See colour plate 18 p 201.

Lake scene with trees, Italy  1921
See after no 195

Trees by lake with boat  ca 1921

unsigned
pastel and pencil on cardboard 33.5 x 25
LITERATURE see above p 78
PROVENANCE Miss J H Laubser, Stellenbosch

NOTES The motif of cypresses and a sailing boat, and the style: the flattening of form, simplification of outline and reduction of detail (seen in other works from this period, viz: nos 181, 203-205, 211) lead one to date this work and no 201 recto to the Italian period.

Trees by lake  ca 1921

initialled br: M.L.
oil on cardboard 34.5 x 36.5
EXHIBITIONS PAG Pretoria and JAG Johannesburg 1969 cat 188 (E168, 169)
LITERATURE see above pp 78, 98, 101, 103, 122
PROVENANCE Mr and Mrs B Trakman, Cape Town; purchased by Mr and Mrs D H Stanwix, Sandton; purchased by Mr J Galasko, Johannesburg

NOTES For sketches for this work see sketchbook 6 ff25 and 34 p 230; and sketchbook 5 ff p 226. This work could have been painted later than the sketches - note particularly the sketch in sketchbook 6 ff25 p 230, which appears to have been reworked in black ink. The flat decorative planes and simplified outlines are found in other works from this period, eg, nos 204 and 205, and in the cloud pattern in no 175. The artist made stylized sketches during this period, eg, sketchbook 4 f3 p 224, particularly the lower sketch. The painting no 181, based on the lower sketch of sketchbook 4 f3 p 224 shows the same stylization, simplification of shapes and negation of recession into depth as seen
in no 203. The painting is thus dated to the Italian period ie, ca 1921.
This painting was not included in the printed catalogue of E167. However, Green's review of E167 refers to an unnumbered work of Lake Garda. It was perhaps this work, which was then included in the typed addendum to the printed catalogue in the 168 and 169 exhibitions.
See colour plate 19 p 202.

204 Trees by lake 1920
initialled and dated bl: [M '20
oil on canvas on cardboard (? ) 35,5 x 29,5
LITERATURE Botha 1964 pp 9, 13 cat 13;
see above p 101
PROVENANCE gift from the artist in ca1930
to Professor and Mrs A C Cilliers, Stellenbosch
NOTES For sketch see sketchbook 5 f23 p 227
and sketchbook 6 ff16 and 17 p 229. For same
subject see no 205. Compare the unusual
combination of initials to the monogram on the
first folio of sketchbook 5, p 226, and the initials
on no 191.

205 Trees by lake ca 1920/1
signed br. M. Laubser
oil on cardboard 44 x 35
LITERATURE see above pp 78, 98
101, 103, 122
PROVENANCE acquired from the artist in
car 1931 by Mr A J Laubser, Johannesburg
NOTES For sketch see sketchbook 5 f23 p 227
and sketchbook 6 ff16 and 17 p 229. For same
subject see no 204, dated 1920.
It cannot be ruled out that this work was
perhaps painted from no 204 or from the sketches
listed, after the artist's stay in Italy. However, the stressed
outlines, flat planes and decorative simplified shapes are not
developed as far as in no 288, dated 1922. A similar reduction
of a naturalistic form to a decorative shape is to be seen in the
cloud in no 175, dated 1921. These factors argue for incorporating
this work into the Italian period - a period of experimentation.
See colour plate 20 p 202.
206  **Trees by lake**  
  Italian landscape*  
  signed br: M. Laubser  
  pencil (?) on paper 35,5 x 29,5  
  LITERATURE Botha 1964 p 13 cat 17  
  PROVENANCE gift from the artist in 1936  
  to Adv F Steyn, Pretoria; Mrs H C Steyn,  
  Pretoria  
  NOTES Compare motif to no 207, dated 1921  
  and compare also to nos 204 and 205. For  
  sketch see sketchbook 6 f20 p 229. Titled  
  Italiaanse landskap by Botha.  

207  **Study - trees by lake with boat**  
  signed and dated br: M. Laubser '21  
  pencil on paper 15,5 x 13  
  LITERATURE see above p 80  
  PROVENANCE Gallery 101, Johannesburg;  
  present owner unknown  
  NOTES Compare to no 206.  

208  **Study - cypresses by lake**  
  signed and dated bl: M. Laubser '21  
  pencil on paper 13 x 13  
  LITERATURE see above p 80  
  PROVENANCE Gallery 101, Johannesburg;  
  present owner unknown
209 **Cypress and olive trees with sun's rays**

ca 1920/1

unsigned
oil on canvas 73 x 60

LITERATURE see above pp 101, 104, 147, 148 footnote 4

PROVENANCE US

NOTES For sketch see sketchbook 5 ff13 and 22, pp 226, 227. For same subject see no 210, dated 1920.

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210 **Cypresses and olive trees with sun's rays**

**The cypress**

1920

signed and dated br: M. Laubser '20
oil on cardboard 43 x 34

LITERATURE see above pp 82, 101, 104, 147, 148 footnote 4

EXHIBITIONS Martin Melck House Cape Town 1968 cat 19 (E156)

PROVENANCE acquired from the artist by Dr H K Silberg, Tulbagh

NOTES This work was titled *The cypress* in the E156 catalogue. For sketch see sketchbook 5 ff13 and 22 pp 226, 227. For same subject see no 209.

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211 **Cypresses**

1921

signed and dated br: M. Laubser '21
oil on cardboard 28 x 35

LITERATURE see above pp 82, 101, 104

PROVENANCE Mrs F A van der Merwe, Cape Town
212 Cypresses by lake ca 1921
unsigned
oil on cardboard 30 x 36
LITERATURE see above pp 82, 101
PROVENANCE US

NOTES This work and no 213 again incorporate the Italian motif of cypress trees and the style shows a similar development towards simplification of form and flat two-dimensional shapes as seen in no 205.

213 Cypresses ca 1921
unsigned
oil on cardboard 30 x 36
LITERATURE see above pp 82, 101, 103
PROVENANCE US

NOTES See note to no 212.

214 recto Sketch - landscape with cypresses and olive trees; ca 1921
mountain with sun
initialled br: M.L.
pencil on paper 12 x 16,5 cm
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

NOTES The sketch in the top left corner depicts the same motif as Landscape with cypresses and olive trees 1921 no 291. Compare the mountain in the bottom centre group of sketches to Mt. Parzocola in the postcard of Lake Garda, fig 58 p 271.

214 verso Sketches - lake scene with steamer ca 1921
unsigned
pencil on paper 12 x 16,5 cm
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

215 Landscape with cypresses and olive trees 1921
signed and dated bl: M. Laubser '21
oil on cardboard 29,5 x 35,5
LITERATURE see above pp 101, 102, 105, 106, 113
PROVENANCE acquired from the artist by Professor and Mrs W E G Louw, Stellenbosch

NOTES For sketch see no 214 recto. See colour plate 21 p 203.
216 Tree study 1921
signed and dated bl: M. Laubser '21
pencil on paper 20.5 x 13
PROVENANCE Mr Theo Rutstein, Bedfordview

217 recto White blossom tree* 1921
signed and dated bl: M. Laubser '21
oil on cardboard 28.5 x 34
EXHIBITION Martin Melck House, Cape Town
1968 cat 21 (E156)
LITERATURE Van Rooyen Cape Times 8 April
1968 p 7 (E156); see above pp 79, 113
PROVENANCE Dr H K Silberberg, Tulbagh
NOTES This work was titled in the E156 catalogue. Compare to no 218.

217 verso Sun reflecting on harbour  see before no 176.

218 Pink blossom tree* ca 1921
signed br: M. Laubser
oil on cardboard 34.5 x 40.5
EXHIBITIONS SANG Cape Town 1963 cat 53 (E115); Martin Melck House Cape
Town 1968 cat 22 (E156)
LITERATURE see above pp 79, 113
PROVENANCE Dr H K Silberberg, Tulbagh
NOTES The work was titled in the E156 catalogue. Compare scene to no 217 recto—the work is dated because of the similarity of motif and style to no 217 recto.
219 recto  Trees in courtyard  ca 1921
unsigned
oil on cardboard 35 x 29
LITERATURE see above pp 79, 113
PROVENANCE gift from the artist to Mrs P Mackay, Cape Town
NOTES Stylistic and thematic similarities to no 217, dated 1921, may be noted.

219 verso Three oranges in dish  ca 1921  See after no 231.

220 Lake with trees 1920
signed and dated br: M. Laubser '20
oil on canvas 36,5 x 49
LITERATURE Botha 1964 cat 12
PROVENANCE purchased from the artist by Mrs K Laubser, Strand; purchased by Dr and Mrs K P O'Hare, Vereeniging
NOTES This work was titled Lagune met bome by Botha.

221 Sketches: portrait of a man - Arnold Balwe?; houses 1921
signed and dated br: M. Laubser '21
pencil ink and watercolour on paper 13 x 20
EXHIBITIONS Gallery 101 Johannesburg 1970 (E171)
LITERATURE see above p 111
PROVENANCE bought at E171 by Mr and Mrs K R Ind, Sandton
NOTES Framed with nos 158 and 222. Compare the sketch of Houses to the reproduction of the Ex Libris fig 65 p 274.

222 Sketches: village street; fountain 1921
signed and dated bm: M. Laubser '21
pencil and ink on paper 13 x 20,5
further details the same as no 221
NOTES Framed with nos 158 and 221.
223 Studies: gondoliers
July / post July 1921
signed br: M. Laubser
pencil on paper 12 x 16,5
LITERATURE see above p 111
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES The artist almost certainly made this sketch during her stay in Venice in July 1921, or shortly afterwards, from memory.

224 Orange, lemon, pot and tray
ca 1921
signed bl: M. Laubser
oil on cardboard 34,5 x 41
EXHIBITIONS Stellenbosch 1930 E4; Asso of Arts Cape Town 1965 cat 45 (E131); SANG Cape Town 1969 cat 3 (E167-9)
LITERATURE Van Rooyen Cape Times 28 April 1965 p 4 (E131); Delmont 1975 (1) p 11 footnote 5, 12-13, 16, 28, 32, 84, 85; 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); see above pp 93, 94, 96, 97
PROVENANCE purchased at E 4 by Mrs A E Malherbe, Stellenbosch
NOTES Compare the tray to that in nos 228 and 256 and the pot to that in nos 237, 238, 244 and fig 66 p 274. See note to no 237. Because of the liberation of colour and the motif of the tray, one concludes that this work was painted in Italy. The date of 1903 given in the E167 catalogue is thus rejected. See colour plate 22 p 203.

225 Lemons on a branch
1920
signed and dated tl: M. Laubser 20
oil on cardboard 35 x 28
EXHIBITIONS SANG Cape Town 1969 cat 16 (E167-9); RAU Johannesburg 1975 cat 3 (E204)
LITERATURE Green Cape Argus 7 July 1969 p 15 (E167); Van Rensburg Vaderland 11 Nov 1969 p 2 (E169); Delmont 1975 (1) pp 11 footnote 4, 14, 71 footnote 2, 72, 87 footnote 85; Delmont 1976 pp 36, 38 repro 2 p 36 [reproduced upside down]; see above p 109
PROVENANCE Julian Stekhoven, Cape Town; purchased by Mrs Ash, Johannesburg
NOTES Compare the signature to that in nos 226-227, 229. See colour plate 23 p 204.
226  **Lemon on a branch**  
ca 1920

signed tr: M. Laubser  
oil on cardboard 34.5 x 27  
LITERATURE see above p 109  
PROVENANCE acquired from the artist by  
Mrs Ivy Laubser, Stellenbosch  

NOTES Compare the signature to that in  
nos 225, 227 and 229. Note the similarity  
in style, motif and the signature to that  
in no 225, dated 1920.

227  **Three lemons in a dish on drapery**  
ca 1920

signed bl: M. Laubser  
oil on cardboard 41.5 x 32  
LITERATURE Delmont 1975 (1) pp 11 footnote 13,  
12, 13 footnote 13, 60, 61 footnote 67, 72,  
76 footnote 17, 86  
PROVENANCE purchased from Mr E A Malga,  
Pretoria in 1952 by Mrs R M Heukelman,  
Nyistroom  

NOTES Compare the signature to that in nos  
225, 226, 229. Compare the similar treatment  
of the lemons and the signature to that in no  
225, dated 1920. Compare the drapery to that  
in no 238.

228  **Lemons and two oranges on a dish with tray and drapery**  
ca 1921

unsigned  
oil on cardboard 28.5 x 34  
PROVENANCE acquired from the artist  
by Mrs Ivy Laubser, Stellenbosch  

NOTES Compare the tray to that in nos  
224 and 256 and the sketch on f16 of the  
Italian sketchbook (no 5), p 226.

229  **Five oranges and drapery**  
ca 1921

signed bl: M. Laubser  
oil on cardboard 26.5 x 34  
LITERATURE see above pp 98, 108  
PROVENANCE gift from Mr E A Malga,  
Pretoria to Mrs P E Lodge, Pretoria  

NOTES This particular form of the signature is also seen in  
nos 225, dated 1920; and in nos 226 and 227. See colour plate  
24 p 204.
230 Three lemons in dish on patterned cloth
signed and dated tl: M. Laubser '21
oil on cardboard 21.5 x 41
LITERATURE see above pp 97, 109
PROVENANCE purchased from Mr G Bakker,
Johannesburg in ca1964 by Mr F J Olivier
and Mr T J Marchand, Johannesburg
NOTES See colour plate 25 p 205.

231 Five lemons and dish 1921
signed and dated tl: M. Laubser '21
oil on cardboard 30 x 35.5
LITERATURE Delmont 1975 (1) pp 11 footnote
6, 14, 15, 16, 84, 87 footnote 86, 89, 94
PROVENANCE purchased from Mr E A Malga,
Pretoria in 1952 by Mrs R M Heukelman,
Nylstroom
NOTES Compare the dish to that in
nos 219 verso, 240 and 241.

219 verso Three oranges in dish
signed and dated br: M. Laubser '28/23?
oil on cardboard 29 x 35
LITERATURE see above p 93
PROVENANCE gift from the artist to Mrs
P Mackay, Cape Town
NOTES Similarities in colour, motif and
style, to other works from the Italian
period, are noticeable. Compare the dish
to that in nos 231, 240 and 241. Thus
neither dates: 1928/1923, are accepted.

232 Five lemons on a table
signed and dated bl: M. Laubser '24
coll on cardboard 30 x 40
EXHIBITIONS SANG Cape Town 1969 cat 63
(E167-9)
LITERATURE Botha 1964 cat 57; Van Rooyen
1974 repro 20 p 40; Delmont 1975 (1) pp
11 footnote 5, 61 footnote 66
PROVENANCE Gallery Vermeer (1964);...
purchased from Adler Fielding Gallery
16 March 1967 by Mr A A Friedman, Cape
Town; purchased by Kunskamer Gallery,
Cape Town: purchased by SANG, Cape Town
in 1976 inv no 76|17
NOTES Although this work is dated 1924 by the artist, 1921 is more acceptable as it clearly relates to firmly dated works, eg, no 225. Compare the motif of the cracked wall to no 226 and the intense contrast of the yellow lemons on the violet table to the lemons and violet shadows in no 225. Laubser’s interest in reflections is also seen in nos 224 and 229.

233 Orange jug and three limes on table
Yellow jug and limes

sign: M. Laubser
oil on cardboard 27 x 34,5
EXHIBITIONS Martin Melck House Cape Town 1968 cat 16 (E156)
LITERATURE see above pp 98, 109
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This painting was titled Yellow jug and limes in the E156 catalogue and has been dated on the basis of the coloured shadows, the intense contrasts of hue (viz, the green limes against the violet table cloth), the motif of a jug and fruit, and the method of constructing form by directional brushstroke, evident in the limes. See colour plate 26 p 205.

234 Poppies in vase with plate
sign: M. Laubser
oil on cardboard 44 x 34
EXHIBITIONS Gallery van Rijn Pretoria 1972 cat 1 (E185)
LITERATURE Hoofstad 7 Nov 1972 p 16 with repro (E185)
PROVENANCE purchased from the Lister Gallery, Johannesburg by Mr Krut, Germiston

NOTES Compare the vase to the left vase in no 246.

235 Poppies
sign: M. Laubser
oil on cardboard 34 x 41,5
PROVENANCE inherited by Mr and Mrs N P Berger, Cape Town

NOTES Compare to no 236. Compare the vase to that in no 246.
236 Poppies 1921
signed and dated br: M. Laubser '21
oil on cardboard 35.5 x 28
EXHIBITIONS SANG Cape Town 1969 cat 22 (E167-9)
LITERATURE Botha 1964 cat 42; Delmont 1975 (1)
pp 16, 87 footnote 87; see above pp 97, 98, 102, 103, 109
PROVENANCE Mrs H Hambidge, Strand; Mr I Cohen, Cape Town; Mr Mastromatteo, Pretoria
NOTES Compare to no 235. Compare the vase to that in no 246.
See colour plate 27 p 206.

237 Poppies 1920
signed and dated br: M. Laubser '20/26(?)
oil on cardboard 33.5 x 39.5
EXHIBITIONS RAU Johannesburg 1975 cat 7 (E204)
PROVENANCE purchased from artist/artist's exhibition by Prof P Van Braam, Stellenbosch; inherited by Mrs B van der Riet, Brakpan
NOTES The date on this painting is unclear. It could be 1920 or 1926. Although the pot seen here is also seen in nos 224, 258 and 244 from the Italian period, because it is depicted in fig 66 p 274 from 1928, one cannot date the work on the basis of the motif. The work is dated to the Italian period because of style: compare the handling of the background to that in no 236 dated 1921, and the rendition of the poppies to that in no 235, dated 1921. The same table is also seen in no 235.

238 Pot and drapery ca 1921
signed br: M. Laubser
charcoal on brown paper 24 x 33
LITERATURE see above p 130
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES Compare the pot to that in nos 224, 237, 244 from this period and to fig 66 p 274. Compare the drapery to that in no 227. Compare the technique to nos 239-243. Style, technique, subject matter (the drapery), and composition argue for a date of 1921.
239 Five apples in a dish
1920
signed br: M. Laubser
initialled and dated bl: M.L.'20
charcoal and white chalk on brown paper 24,5 x 33,5
EXHIBITIONS R.A.U. Johannesburg 1975
cat 2 (E204)
LITERATURE Winder Rand Daily Mail
24 Sept 1975 p 16 (E204); see above pp 81, 93, 130
PROVENANCE gift from the artist in 1953 to Mrs S Bakkes, Brakpan

NOTES No 274 is also signed and initialled. The full signature in the bottom right hand corner appears to have been resigned over a previous signature. Compare this subject matter to the sketch in sketchbook 5 f13 p 226 and to nos 240-242. Compare the technique to nos 238, 240-243 from this period.

240 Lemons, apples and dish
1920/1
Study with lemons*
signed and dated bl: M. Laubser '24
charcoal and chalk on brown paper 26,5x35,5
LITERATURE Delmont 1975 (1) p 26; see above pp 82, 130
PROVENANCE purchased from the artist by Mrs S Greenwall, Cape Town in 1969

NOTES Although this work is dated by the artist to 1924, because of the similarity of motif, style, medium (charcoal and white chalk) and interpretation (viz, the concentration and focalization on the subject) to no 239, dated 1920, it seems probable that the work dates to 1920/1921. This is confirmed by a note written by the artist in her diary (US79/12/12), on the page of Tuesday 29th January 1963 which reads: Dr and Mrs Greenwall Charcoal Study with lemons done in Italy. The work has therefore been redated to 1920/1921.

241 Three apples and dish
1920/1
initialled and dated br: M.L. '24
charcoal and white chalk on paper 24,5x32,5
LITERATURE see above pp 82, 130
PROVENANCE purchased from the artist on 5 Sept 1967 by Dr J C Vosloo, Somerset East

NOTES For basis for redating of work see note to no 240. A note written by the artist in her diary (US79/12/12) on the page of Wednesday 13th February 1963 confirms the redating of the work. The note reads:
Dr Johann Vosloo: charcoal Study of lemons [sic] - (Italy) £25
242  **Lemon and apples on dish**  
1920/1

signed bl: M. Laubser  
annotation bl: illegible  
charcoal on paper 26,5 x 35  
EXHIBITION SANG Cape Town 1969  
cat 148 (E167-9)  
LITERATURE Van Rooyen 1974 repro 19  
p 40; Delmont 1975 (1) p 26; see  
above pp 81, 130  
PROVENANCE Mr and Mrs M Sachar,  
Cape Town

NOTES This work was dated to 1924 in the E167 catalogue. However, it has been redated to 1920/21 as there are similarities with regard to motif, style, medium and interpretation to nos 239-241. For further details see note to no 240.

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243  **Dish, jug and apple**  
1920/1

unsigned  
charcoal and white chalk on (brown?)  
paper 24 x 34  
LITERATURE see above p 130  
PROVENANCE acquired from the artist by  
Miss J H Laubser, Stellenbosch

NOTES Compare the jug to that in no 157 verso. Compare the technique to nos 238-242, dated variously 1920-1.

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157 verso  **Dishes and jugs**  
ca 1921

unsigned  
oil on cardboard 40 x 34  
LITERATURE Sotheby 3 Nov 1976 cat 70  
PROVENANCE purchased from Mrs I M Smuts,  
Stellenbosch by Mr B Trakman, Cape Town;  
sold at Sotheby 3 Nov 1976 to Rand Afrikaans University, Johannesburg (verso cat 70)

NOTES Compare the jug to that in no 243. The palette argues for placing this work in the Italian period. Compare the deep violet to nos 232 and 233 and the yellow-green to nos 181 and 203.
244  **Pot, book and drapery**  
*Blue jug on books, with yellow cloth*  
signed and dated bl: M. Laubser '24  
oil on cardboard 40,5 x 34,5  
EXHIBITIONS Martin Melck House, Cape Town  
1968 cat 17 (E156)  
PROVENANCE Dr H K Silberberg, Tulbagh  

NOTES The work was titled *Blue jug on books, with yellow cloth* in the E156 catalogue.  
Compare the pot to that in nos 224, 237 and 238 from this period, and fig 66, p 274,  
the focus on reflections to that in nos 224, 229 and 232 and the drapery to that in nos  
227 and 238.

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245  **Bust of young boy and orange**  
unsigned  
oil on cardboard 40 x 31  
LITERATURE see above p 37  
PROVENANCE US  

NOTES For sketch for the bust of the young boy  
see the Italian sketchbook 4 f6, p 224. This sketch is based on a marble bust  
of a boy ca1460 by Desiderio da Settignano which is in the Mellon Collection of the  
Washington National Gallery of Art - fig 64, p 274. The artist could have worked  
from a photograph or she could have worked from a plaster copy. A plaster copy of this bust is housed in the  
Victoria and Albert Museum but it is not known when it was acquired.

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246  **Stillife: candle, vases, bowl of fruit and notebook**  
ca 1921  
unsigned  
pencil on paper 13 x 10  
PROVENANCE acquired from the artist by  
a private collector, Strand  

NOTES Compare the vase with the horizontal  
striped pattern, to that in nos 235 and 236  
and the other vase to that in no 234. Compare the broad flat  
dish with fruit to that in nos 231, 219 verso, 240, 241.
247 Self portrait 1920

signed and dated br: M. Laubser '20
oil on canvas on hardboard 39 x 31
LITERATURE letter US79/5/12177: see above p 108
PROVENANCE purchased from the artist by Mrs E D Le Roux, Paarl

NOTES In an undated letter to Balwe Snr. written whilst Laubser was in Italy, she writes that she is sending a portrait of herself to Balwe Snr. It is perhaps this portrait to which she was referring, for one cannot discount that she never sent the portrait, or that she 'reclaimed' it once Balwe had died.

See colour plate 28 p 206.

248 Self portrait ca 1920/1

signed bl: M. Laubser
annotated br: (Self portrait)
pencil on paper 16.5 x 12
PROVENANCE gift from the artist to Mr B Trakman, Cape Town

NOTES Although it is difficult to date this work with precise accuracy, it relates thematically and stylistically to no 174 verso which is drawn on the back of an Italian boat scene. Furthermore the drawing style relates to other sketches from this period - nos 214 recto and verso.

174 verso Self portrait ca 1920/1

signed bl: M. Laubser
annotated br: Self Portrait
pencil on paper 16.5 x 12
PROVENANCE gift from the artist to Mr B Trakman, Cape Town

NOTES See note to no 248.
247  **Self portrait**  
1920

*Signed and dated br: M. Laubser '20  
oil on canvas on hard'  
d 39 x 31  
LITERATURE letter US7>, /12177; see above p 108  
PROVENANCE purchased from the artist by  
**Mrs E D Le Roux, Paarl**

**NOTES** In an undated letter to Balwé Snr. written whilst Laubser was in Italy, she writes that she is sending a portrait of herself to Balwé Snr. It is perhaps this portrait to which she was referring, for one cannot discount that she never sent the portrait, or that she 'reclaimed' it once Balwé had died.

See colour plate 28 p 206.

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248  **Self portrait**  
ca 1920/1

*Signed bl: M. Laubser  
annotated br: (Self portrait)  
pencil on paper 16.5 x 12  
PROVENANCE gift from the artist to Mr B Trakman, Cape Town*

**NOTES** Although it is difficult to date this work with precise accuracy, it relates thematically and stylistically to no 174 verso which is drawn on the back of an Italian boat scene. Furthermore the drawing style relates to other sketches from this period - nos 214 recto and verso.

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174 verso  **Self portrait**  
ca 1920/1

*Signed bl: M. Laubser  
annotated br: Self Portrait  
pencil on paper 16.5 x 12  
PROVENANCE gift from the artist to Mr B Trakman, Cape Town*

**NOTES** See note to no 248.
249 Italian girl*
Italian girl in red*
Italian woman*
signed and dated br: M. Laubser '20
annotated on the back by the artist:
Maggie Laubser '20 Elsabe Sauer
oil on cardboard 35.5 x 29
EXHIBITIONS Carnegie Library Stellenbosch
1952 cat 64 (E36); Argus Gallery Cape Town
1942 cat 64 (E37); SANG Cape Town 1969 cat 11 (E167-9)
LITERATURE Botha 1964 pp 9, 13, 27-28, 143
cat 11; Van Rensburg Vaderland 11 Nov 1969
p 2 (E169); see above p 108
PROVENANCE purchased at E36 by Hon and Mrs
P O Sauer, Cape Town; inherited by Mrs Cato
Meaker, Cape Town
NOTES Compare the sitter to no 250. This work was titled
Italian girl in the E36 and J7 catalogues, Italiaanse meisie in rooi
by Botha, and Portret van 'n Italiaanse vrou in the E167 catalogue.
See the annotation in Laubser's writing alongside cat 64 in the
E36 catalogue, US79/7/12: 'Sauer.'

250 Young girl
ca 1920
unsigned
oil on cardboard 34.5 x 28
LITERATURE Eglington 1562 after p 229
PROVENANCE inherited in 1970 from
Mr E A Malga, Cape Town by Mrs A C
Groeneveld, Johannesburg
NOTES Compare the model to that in no 249,
dated 1920, and the treatment of the back­
ground to no 237, dated 1920.

751 Young girl
1920
signed and dated br: M. Laubser '20
oil on cardboard 38 x 31.5
EXHIBITIONS SANG Cape Town 1969 cat 15
(E167-9)
LITERATURE see above p 108
PROVENANCE Mrs Elsa Steytler, Cape Town
252 Italian girl
Italian farmer woman
signed and dated bl: M. Laubser '20
oil on cardboard 34,5 x 27
LITERATURE Botha 1964 pp 9, 13, 27-28 cat 9
PROVENANCE acquired from the artist in ca1953
by Mrs M Middleton, Pretoria

NOTES This work was titled Italianse Boerin
by Botha. Compare model to that in no 253.

253 Italian girl
initialled bl: M.L.'
charcoal on paper 40 x 34,5
EXHIBITIONS SANG Cape Town 1969 cat 150
(E167-9); SANG Cape Town 1977 cat 26 (E209)
PROVENANCE SANG, African National Gallery,
Cape Town inv 69/17

NOTES It is unlikely that this work was
drawn from memory and as the model appears
to be the same as that in no 252, the work
has been redated to the Italian period.
The title given by the SANG, Portret
van 'n Italiaanse meisie, supports this
dating.

254 Old woman
initialled and dated br: M.L.'21
charcoal on paper 44 x 34,5
LITERATURE Ver Loren [sic Verloren] Van
Themaat 1930 repro p 21; Botha 1964 cat 40; see above pp 79, 82, 117, 179
PROVENANCE Mr C van der Merwe, Salisbury
Rhodesia; purchased by Wolpe Gallery,
Cape Town; purchased by Mrs S Sifrin,
Johannesburg

NOTES Compare to the sketches of an
old woman in sketchbook 7 ff4 and 5 p 234.
255 Woman in turquoise dress
initialled bl: M.L.
oil on cardboard 37 x 30.5
PROVENANCE Mrs M Maisnek, Johannesburg

NOTES There is very little basis for
dating this work accurately. The thick
vigorous brushwork could relate the work
to paintings from the Belgian period, eg,
nos 149, 152 and the palette is perhaps
too subdued for the Italian period, but
simplification of form argues for a dating
of ca 1920/1921.

256 recto Woman with tray in background
signed and dated bl: M. Laubser '22
oil on cardboard 28.5 x 36
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES Compare the tray to that in
nos 224 and 228. Compare the abstract
patterning of the hair to the treatment
of foliage in nos 181 and 203. These
similarities suggest that the work be
redated to ca 1921.

256 verso Landscape with three geese post 1924

257 Arnold Balwé
signed and dated bl: M. Laubser '21
oil on cardboard 36.5 x 30.5
EXHIBITIONS SANG Cape Town 1969 cat 23
LITERATURE See note to no 259; Van Rooyen
1974 repro 16 p 37
PROVENANCE purchased from artist by
Mr B Trakman, Cape Town

NOTES For same sitter see nos 258-260.
See note also to no 188.
258 recto  Arnold Balwé  ca 1921

unsigned
oil on cardboard 35 x 28
LITERATURE see note to no 259
PROVENANCE purchased at auction sale by Dr H K Silberberg, Tulbagh

NOTES For the same sitter see nos 257, 259, 260. See note to no 259.

259 Arnold Balwé reading  ca 1921

signed and dated bl: M. Laubser '22
oil on cardboard 44,5 x 34,5
EXHIBITIONS SANG Cape Town 1969 cat 13 (E167-9)
LITERATURE Meintjes 1969 repro p 28; see notes
PROVENANCE acquired from the artist after 1969 by Mr P Bredenkamp, Stellenbosch

NOTES This work, as do nos 258 and 260, probably dates to 1921, as the artist was in South Africa for the first eleven months of 1922 and it is not known if she continued her friendship with Arnold Balwé immediately on arrival in Germany in November 1922. This work, when exhibited on E167-9 in 1969, was unsigned and undated. The present signature and date were therefore added by the artist after 1969. It is thus probable that the date of 1922 is inaccurate and accordingly the work has been redated to 1921. For the same sitter see nos 257, 258, 260. In an undated letter to Balwé US79/5/1217, Laubser wrote that she 'painted Arnold's portrait again.' It has not been established to which exact portrait (nos 257-260) this refers.

260 Arnold Balwé reading  ca 1921

unsigned
oil on cardboard 46 x 36
LITERATURE see note to no 259
PROVENANCE US

NOTES For the same sitter see nos 257-259. See note to no 259.
261 Man with red hat and green coat

unsigned
canvas 45 x 35
LITERATURE see above pp 97, 98, 108
PROVENANCE US

NOTES The palette, viz, the juxtaposition of the vivid red and intense green, argue for dating this work to Laubser’s stay in Italy. See colour plate 29 p 207.
Laubser arrived in South Africa on 19th September 1921. She stayed for a year and returned to Germany sometime after 16th November 1922.

The majority of the thirty one paintings dated to this period are portraits (nos.262-283) and all of the sitters except for The artist's brother no.283 are Coloured or Malay women. Three works depict Cape homesteads (nos.284-286) and there are two landscapes (nos.287 and 288). The majority of works are executed in oils but there are ten charcoal drawings as well (nos. 272-279, 282, 283).

There is doubt that the portraits of Coloured and Malay women, dated by the artist to 1920, (nos.262-268, 271-276) are correctly dated, for she was in Italy during 1920 and not in South Africa. There are two solutions to this problem. Firstly, the portraits could have been painted from memory or imagination whilst the artist was in Italy, but this seems improbable. If they were painted whilst in Italy this would help explain the position of the sketch for Coloured woman on the farm Gortmanspost no.264 which appears on the same page, f20, p.229, in sketchbook 6 as sketches for the Italian works: Boat in harbour nos.155 and 156, From my studio window, Italy nos.182,183 and Trees by lake no.206. This would mean that she sketched a face from memory or imagination and then painted from the sketch. This, however, is not an acceptable explanation. Sketchbook 6 includes sketches from the British, Belgian, Italian and German period. The presence of portraits of Coloured women in this book (ff.2, 3, 20 and 39, pp.228-230) suggests that Laubser also sketched in this book whilst in South Africa. The difference in style between the sketch of the Coloured woman and the Italian subjects on folio 20, p.229, confirms that the Coloured woman was not sketched at the same time as the other sketches on the page.

The second solution is that the works could have all been incorrectly dated by the artist, years after execution. This
is not unusual as has been seen, and seems far more likely for several reasons. Firstly, Laubser wrote in her curriculum vitae: 'In 1920 I returned to South Africa to our farm Oortmanspost where my family had moved to while I was away in Europe.' She herself therefore inaccurately dated her trip to South Africa to 1920 instead of 1921. It is understandable that, years later, she repeated the error and dated works painted in South Africa to 1920 instead of 1921. The works were perhaps all dated later at the same time, possibly for an exhibition (e.g., E.36 and 37).

The latter explanation seems more probable as the paintings and drawings do not appear to have been drawn from memory or imagination. They seem to have been executed directly from a model.

Furthermore, the style of the works seems to confirm the theory that the works were incorrectly dated by the artist. As they are stylistically similar to the third group of Italian paintings and do not have the same intensity and exaggeration of colour or distortion of form as the German portraits, it seems most probable that they were executed after her stay in Italy and before her direct contact with German Expressionism. One would thus redate them to the period October 1921 to November 1922.

Stylistically, the works from this period show a consistent development towards liberation of colour, elimination of superfluous detail and greater structural clarity. Fairly thick paint establishes planes, directional brushstrokes are used to construct form, and colour is relatively intense although not fully saturated.

In some of the charcoal portraits, planes are simplified as in Woman without scarf no. 27, while in others, more fully modelled forms are to be seen (nos. 273-279). The emphasis on outline and contour, on dramatic tonal contrasts and on individual brushmarks, is not yet as evident as in her later German portraits.


2. It was probably on this basis, that Meintjes in his book on Laubser published in 1944, dated Laubser's second return trip home to 1920 instead of 1921 (p.10).
For redating of nos 262-277 see catalogue summary above.

262 Woman without scarf 1921/2
signed and dated bl: M. Laubser '20
oil on cardboard 35.5 x 28.5
EXHIBITIONS Carnegie Library Stellenbosch
1942 (E36); Argus Gallery Cape Town 1942 (E37)
LITERATURE Botha 1964 p 30 cat 22
PROVENANCE purchased at E36 by Prof and Mrs
C G W Schumann, Stellenbosch
NOTES For the same sitter see no 263. See
catalogue US79/7/12 (E36) with annotations:
'Dr. Schumann paid 5 gns.' It has not been
possible to identify the E36 catalogue number
of this work.

263 Woman without scarf 1921/2
signed and dated bl: M. Laubser '20
oil on cardboard 39.5 x 33
PROVENANCE gift from the artist to Mrs
I F Rossouw, Cape Town; inherited by
Mr B J van Niekerk, Pretoria
NOTES For the same sitter see no 262.

264 Coloured woman on the farm Oortmanspost*
signed and dated br: M. Laubser '20
oil on cardboard 38 x 31
PROVENANCE Mr H de Villiers, Strand
NOTES For sketch see sketchbook 6 f20
p 229. This work was titled by the present
owner.
265 Woman with red scarf

1921/2

signed and dated br: M. Laubser '20
oil on cardboard 37 x 31
EXHIBITIONS SANG Cape Town 1969 cat 14 (E167-9)
LITERATURE Botha 1964 cat 159; Pretoria News
16 Sept 1969 repro p 3 (E168)
PROVENANCE gift from Mrs F A Murray-Louw, Durbanville to Mrs Claude Marais, Wellington

NOTES According to Botha, this work was not dated [in 1964]. It is not known if this information is erroneous, or if the work has been dated subsequently - cf no 24.

266 Woman without scarf in blue dress

1921/2

signed and dated bl: M. Laubser '20
oil on canvas on cardboard 34 x 28

PROVENANCE acquired from the artist ca1965
by Mrs M E Pretorius, Bloemfontein; gift to Mr D P Theron, Bloemfontein

267 Woman with scarf and striped dress

1921/2

signed and dated bl: M. Laubser '20
oil on cardboard 49 x 38
EXHIBITIONS Schweickerdts Pretoria 1944
Pretoria cat 40 (E42)
LITERATURE J. L. Transvaler 3 June 1944
p 6 (E42)
PROVENANCE purchased at E42 by Mr S C M Naude, Pretoria
268 Woman with orange patterned scarf 1921/2
signed and dated br: M. Laubser '20
oil on cardboard 37,5 x 29,5
LITERATURE see above p 115
PROVENANCE Mr M Shain, Johannesburg
NOTES For portrait of a woman wearing the same scarf see nos 269 and 270. Although colour is more liberated and brushwork more vigorous than in other works from this period, which suggests that this work might have been painted after 1924 or retouched after 1924, stylistic departures are not sufficiently radical to justify redating this work to post 1924. See colour plate 30 p 207.

269 Woman with orange patterned scarf 1921/2
signed
oil on cardboard 44,5 x 35,5
LITERATURE Botha 1964 cat 94; see above pp 115, 116
PROVENANCE acquired from the artist in cal928 by Mrs B Verster, Silverton
NOTES For portrait of a woman wearing the same scarf see nos 268 and 270. This work and no 270 are dated on the basis of the thematic and stylistic similarity to no 268 dated by the artist to her return to South Africa 1920 [sic 1921]. See colour plate 31 p 208.

270 Woman with orange patterned scarf 1921/2
initialled bl: M.L.
oil on cardboard 46 x 37,5
EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 48 (E36)?; Argus Gallery Cape Town 1942 cat 48 (E37)?
LITERATURE Brander Suiderstem 12 Sept 1942 p 3 (E37 p 646); Botha 1964 cat 97
PROVENANCE inherited from Mrs P Serton, Stellenbosch by Mrs W E von Kleist, Windhoek
NOTES For portrait of a woman wearing the same scarf see nos 268 and 269. See note to no 269. A work entitled Orange and black scarf was exhibited as cat 48 on E36 and 37. Included in Laubser's annotations on the E36 catalogue (US79/7/12), is the note: 'Mrs Serton paid', which perhaps refers to this work. However, see also note to no 124. Mrs. Serton could have paid for both works.
271 Woman without scarf
initialled and dated br: ML '20
oil on canvas on hardboard 32,5 x 26,5
EXHIBITIONS SANG Cape Town 1969 cat 12
(E167-9)
LITERATURE see above pp 115, 116
PROVENANCE Julian Stekhoven, Cape Town;
sold in ca1971 to Wolpe Gallery, Cape Town;
purchased by Mrs A Koch, Paarl
NOTES See colour plate 32 p 208

272 Woman without scarf
signed and dated bm: M. Laubser '20
charcoal on paper 37,5 x 27,5
LITERATURE see above p 116
PROVENANCE acquired from the artist by
Prof and Mrs J Swartz, Stellenbosch

273 Portrait of Maria* The artist's servant*
signed and dated br: M. Laubser '20
charcoal on paper 37 x 30,5
EXHIBITIONS SANG Cape Town 1969 cat 138
(E167-9)
PROVENANCE gift from the artist in ca 1964
to Mrs Constance Macleod, Cape Town; gift
to Dr A Brown, Cape Town
NOTES This work was titled Portret van Maria
in the E167 catalogue and The artist's servant
by the present owner.
274 Young woman without scarf
signed and dated bl: M. Laubser '20
initialled and dated bl: M.L. '20
charcoal on paper 36,5 x 27,5
PROVENANCE gift from the artist in
ca1948 to Mrs M E Pretorius, Bloemfontein
NOTES No 239 is also signed and
initialled.

275 Old woman without scarf
initialled and dated br: M.L. '20
charcoal on paper 35 x 29
LITERATURE Botha 1964 p 86 cat 25;
see above p 117
PROVENANCE gift from the artist in
ca1943 to Mrs A H Koorts, Pretoria

276 Woman with scarf
unsigned, dated br: '20
charcoal on paper 33,5 x 25,5
PROVENANCE gift from Prof A E du Toit,
Pretoria in ca1941 to Mrs D Myburgh,
Vereeniging
NOTES For the same sitter see no 440.
This woman was perhaps an employee
on the farm. This might explain the
discrepancy in dates between this work
and no 440 (redated to ca 1924-8) i.e.
Laubser painted both portraits from
life over an interval of 2-7 years.
277 Woman without scarf 1921/2
signed and dated bl: M. Laubser '20
charcoal on paper 33 x 25.5
EXHIBITIONS SANG Cape Town 1969
cat 137 (E167-9)
PROVENANCE Mr and Mrs J Hayward, Strand;
inherited in 1973 by Mrs G Hayward, Aberdeen

278 Young Malay girl with plait 1921
signed and dated bl: M. Laubser '21
charcoal on paper 36 x 26.5
PROVENANCE Mrs Claasen, Pretoria

279 Woman with scarf 1921
signed and dated bl: M. Laubser '21
charcoal on paper 36.5 x 29
LITERATURE Botha 1964 cat 27
PROVENANCE gift from the artist in ca 1940 to Mrs A H Koorts, Pretoria
280 Ninna

signed and dated bl: M. Laubser '22
oil on cardboard 45 x 36

EXHIBITIONS
- Carnegie Library Stellenbosch
  1942 cat 53 (E36); Argus Gallery Cape Town
  1942 cat 51 (E37); SANG Cape Town 1969
cat 40 (E167-9)

PROVENANCE purchased at E42 by Mrs C de Waal,
Stellenbosch; purchased by Prof G P J Trümpelmann,
Stellenbosch

NOTES On the E36 catalogue (US79/7/12),
Laubser noted that Mrs P de Waal, who also
purchased cat 43 Belgian landscape (D146)
bought cat 53 Ninna.

281 Woman with blue scarf

signed and dated bl: M. Laubser '22
oil on board (?) 49.5 x 37

LITERATURE see above pp 116, 136

PROVENANCE purchased from Mr Victor de Kock, Pretoria
by Mr and Mrs A J Theron, Johannesburg

NOTES See colour plate 33, p 209.

282 Woman with scarf

signed and dated bl: M. Laubser '22
charcoal on paper 36 x 28

PROVENANCE Mrs M Orpen, Cape Town
283 The artist's brother* 1922
unsigned
charcoal on paper 33.5 x 24.5
LITERATURE see above p 115
PROVENANCE gift from the artist to Mrs I Laubser, Stellenbosch
NOTES According to the present owner this portrait of her husband, the artist's brother, was executed during 1922.

284 Cape homestead 1922
signed and dated br: M. Laubser '22
oil on cardboard 34.5 x 43.5
LITERATURE see above pp 121, 160 footnote 2
PROVENANCE acquired from the artist by the present owner's mother; inherited by Mrs M Orpen, Cape Town
NOTES See colour plate 34, p 209.

285 La Dauphine, Franschhoek* 1922
initialled bl: M.L.
oil on cardboard 28.5 x 36.5
LITERATURE see above pp 110, 121
PROVENANCE purchased from the artist in ca1934 by Mrs S M Malherbe, Franschhoek; inherited by Mr T F S Malherbe, Citrusdal
NOTES For photograph of the same homestead see fig 75a and b p 275. The motif dates this work to Laubser's time in South Africa, ie, 1921/2 or post 1924. It is impossible, on present information available, to date this work any more accurately, for the style, with the broad brushwork and flat 'matt' paint relates to both 1921-2 paintings (eg, nos 265, 269, 280) and to post 1924 works (eg, figs 113-118 pp 282, 283).
286 Farmhouse
unsigned
oil on cardboard 29 x 37
PROVENANCE US

NOTES Although the shiny paint texture (perhaps due to restoration) and the loose vigorous brushwork relate this work to Laubser's Belgian paintings (cf nos 149, 150, 152), the architectural style of the homestead is more typically South African than Belgian. It is thus impossible to date this work precisely.

287 Landscape with pig and two trees
unsigned
oil on canvas 30 x 36
LITERATURE see above pp 122, 123
PROVENANCE US

NOTES Compare the generalization of form, the simplification of outline and the flattening of volumes and spatial recession to that in the firmly dated work no 288. The work has been dated to ca 1922 on the basis of these comparisons.

288 Trees by lake
signed and dated bl: M. Laubser '22
oil on cardboard 49.5 x 59
LITERATURE see above pp 102, 122, 123
PROVENANCE Judge Leo van den Heever, Kimberley

NOTES Although this work depicts an Italian motif, the extreme abstraction of detail, stylization of outline, absence of modelling and flattening of space, suggest that it was painted after her stay in Italy, from a sketch - see sketchbook 6 f19 p 229. For a sketch of similar trees see sketchbook 5 f 3 p 226. The date of 1922 is therefore accepted.
Maggie Laubser left South Africa for Germany sometime after mid-November 1922. By the end of January 1923 she was already in Berlin, where she stayed virtually continuously for two years. She travelled little: to Holland for a week or so in June 1923, and to the Baltic Sea with Irma Stern for two weeks in August 1923. In November 1924 she returned to South Africa.

The majority of works from this period are portraits nos. 335-411, i.e., seventy six in all; followed by still lifes, nos. 315-327, several of which are arum lilies: nos. 315-320. There are a number of nude studies: nos. 328-333 and a study of a Woman playing guitar, no. 334. The remaining paintings are landscapes: nos. 307, 309-314. In several landscapes figures are included: nos. 302-306, 308. There are three scenes of Berlin: Flowerseller, Berlin no. 299 and the study for it no. 298 recto and Riverscene, Berlin no. 300. Only Flowerseller, Berlin nos. 299 and 298 recto may be classed as true townscapes for the attributes of a city (lamp post, shop front, tram lines) are given clear definition.

The majority of works executed whilst in Germany are oil paintings. There are several charcoal drawings: a still life, Sunflowers and three apples no. 326 and a number of portraits nos. 340, 341, 356, 363, 360-385, 391. Two sketchbooks relate to her stay in Germany: nos. 6, pp. 228-233 and 8, pp. 235 and 236. There are several individual pencil sketches: nos. 328, 330 recto and verso, 334, 337, 353, 354, 362, 366 recto and verso, 367, 369-372, 394 recto and verso, 395 recto and verso, 398 recto and verso, 399, 404, 405. These relate thematically and stylistically to sketches in sketchbook 8. Furthermore, the size and type of paper is the same as that of the pages in the sketchbook. On the basis of all these similarities, these sketches have been dated to her stay in Germany. The loose sketches were probably originally included in sketchbook 8 and were subsequently torn out.

The majority of works from this period are dated by the artist, several to 1922 (nos. 303, 304, 315, 342-344, 346,
Many of the 1922 paintings show the influence of German Expressionism, e.g., nos. 332, 342-344, 346, 390, 401, 408 and/or depict German subject matter: compare the sitter in Man with moustache no. 346 to that in the other three portraits with the same title, viz., nos. 345, 347 and 348. Laubser was still in South Africa in mid-November 1922. She would have travelled by sea and would not have reached England before the end of November. She was therefore only in Germany for one month at the most during 1922 – December. One may question firstly, whether she would paint so many works during such a short time, especially as it was her first month in Germany. Secondly, it seems unlikely that Laubser would have established contact with models (in the case of Man with moustache no. 346) in such a short space of time and that influences of Expressionism should appear in her work so soon after her arrival in Germany. There is a converse argument, however, that, as she was already striving towards a style paralleling German Expressionism in its use of broad planes, purer colours and bold simplified shapes, she could react immediately to the style and absorb the influences into her work, particularly as there was a Brücke exhibition at the Gallery Ferdinand-Möller in Berlin from November 1922 to January 1923. One cannot solve this problem on the present documentation available, but can only point out that the dating of 1922 for works of German subject matter or showing the stylistic influence of Expressionism, is suspect and thus the works should rather be dated ca 1922-24.

There is a problem with the dating of several works with British, Belgian or Italian motifs but painted in a style which shows the influence of German Expressionism. Various factors point to their having been painted whilst the artist was in Germany. Firstly, in these works there is a new vividness of colour showing the influence of German Expressionism: orange and blue in Sun behind mountain no. 289, pl. 35, p. 210, and Poplars by lake no. 290; pink in Olives and cypresses no. 291, pl. 36, p. 210, Black sail no. 292, Harbour scene...
with boats no.192 verso and In the Highlands, Scotland nos.295 and 296, pl.37, p.211; acid yellow in Boats in harbour no.293 and deep purple in Figure in landscape with trees, mountains and sun’s rays no.294. Secondly, two of these works: Black sail no.292 and In the Highlands, Scotland no.296 are dated 1924. This date seems to confirm the conclusion reached on the basis of style. For aspects which conflict with the postulation that these works were painted whilst the artist was in Germany, refer to the catalogue entries for Harbour scene with boats no.192 verso (after no.292) and Olives and cypresses no.291.

A further problem exists with the exact dating of works painted whilst the artist was at the Baltic Sea in 1923. At the Baltic Sea no.311 and Cornfields by the Baltic Sea no.312 are both undated; but North seascape no.314 and Field with cow (At the Baltic Sea) no.310 are both dated 1924. Either this date is incorrect, which is quite probable, or the artist visited the Baltic Sea on a second occasion during 1924. However, no permit in her passport indicating such a visit, exists. The artist told Dr. Hack, the present owner of Field at harvest time no.307, that it was painted on a farm in North Germany during 1924. It seems probable that it was painted whilst Laubser was on her way north to the Baltic Sea. If Laubser, years later, mistakenly dated her visit to the Baltic Sea to 1924 — as it appears she did from the date on nos.310 and 314 — it is understandable that she should date all the works pertaining to that trip to 1924 (in the same way that she erroneously dated a whole group of portraits of Coloured woman to 1920 instead of 1921 or 1922). Because of the confusion over the exact date of execution of the works painted whilst at the Baltic Sea, or from memory after the visit, the paintings have been dated 1923/4.

For the dating of individual paintings not dated by the artist (nos.298-301, 306, 308, 309, 316, 320, 322, 325, 335, 336, 348, 359-361, 386, 389, 396, 410) and for the re-dating of works that were dated to before her stay in
Germany (nos. 305, 327, 355, 358, 378) or after 1924 (nos. 319, 331, 332, 365, 391) see the notes to the individual catalogue entries.

Stylistically, Laubser continued to develop the characteristics seen in some of her paintings executed whilst in Italy, viz., liberation of colour, large bold forms and simplification of shape, and a negation of deep recessional space. Laubser's stay in Germany was, to a lesser extent than in Italy, a time of experimentation and she therefore continued to paint in a variety of styles.

There are several works which show marked symbolistic influences, e.g., nos. 289, 291, 294-299 pls.35-39, pp.210-212. Colour is vivid, shapes are stylized and silhouettes emphasized, and there is an overt symbolic content. In several works, particularly nos. 303, 313, 332, 333, 338, 357, 374-376, colour is more subdued. The individual brushmarks, which are fairly small and are applied 'wet-in-wet', are clearly visible. In other paintings vigorous whirling brushstrokes are applied in an apparently free and spontaneous way, e.g., nos. 306-308.

In the majority of works from the early German period, paint is thickly and fairly flatly applied. Forms are large, bold and simplified, outlines are stylized and there is a lack of descriptive detail. Heavy dark outlines are emphasized and diagonals, jagged forms and sinuous, curving outlines are common. In most paintings vivid colours are combined with low-keyed tonal colours, providing a dramatic contrast (particularly the portraits). Laubser made greater use of non-local colour than previously, also evident particularly in the portraits.

During this period there is a development towards more strident and disturbing colour relationships. Colour combinations become harsh in their contrasted quality, seen particularly in nos.344, pl.44, p.214, 348, pl.45, p.215, 360 and 393, pl.47, p.216. In the later German works, paint is more thinly applied and has a transparent quality, and lines and brushwork are not smooth and flowing, e.g.,
Brushwork is loose, jagged and agitated, fanning outwards from the forms. The influence of German Expressionism is therefore more marked than in works painted earlier during the artist's time in Germany.

280  Sun behind mountain  Sunset*  ca 1921-4

signed br: M. Laubser
oil on cardboard 29 x 35
EXHIBITIONS Martin Melck House Cape Town 1968 cat 20 (E156)
LITERATURE see above pp 131, 132, 137, 145, 146, 182
PROVENANCE acquired from the artist by Dr H K Silberberg, Tulbagh

NOTES This work was titled Sunset in the E156 catalogue. For a similar scene see sketchbook 6 ff1 p 230 and for the same sun motif see sketchbook 6 ff26 and 27 p 230 and no 174 recto.

It is impossible to date this work with certainty. Although the rendition of the sun seems to show the direct influence of Schmidt-Rottluff, cf Buchenwald with sun 1919 fig 90 p 278, the same interpretation is seen in a work by Laubser dated to her stay in Italy viz, no 174 recto. The work has been dated to ca1921-4 (i.e., late during Laubser's stay in Italy or during her German period), although the strong contrasts of vivid hues - blue and orange - argue for dating the work to the German period. See colour plate 35 p 210.

290  Poplars*  ca 1921-4

signed br: M. Laubser
oil on cardboard 33,5 x 40
EXHIBITIONS Martin Melck House Cape Town 1968 cat 23 (E156)
LITERATURE see above pp 132, 136
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This work was titled Poplars in the E156 catalogue. For sketch see sketchbook 6 ff1 and 33 p 230. The motif dates this work to her stay in Italy - ca1921 - but the unusually vivid palette suggests the painting was executed while the artist was in Germany - the latter seems more probable.
291 Olives and cypresses

Writhing olives*
signed br: M. Laubser (date obscured?)
oil on cardboard 48 x 40
EXHIBITIONS SANG Cape Town 1969
cat 52 (E167-9)
LITERATURE Botha 1964 pp 48, 133 cat 72;
Green Cape Argus 7 July 1969 p 15 (E167);
Van Rensburg Vaderland 11 Nov 1969 p 2
(E169); Van Rooyen 1974 repro 15 p 36;
see above pp 131, 132, 134, 136, 145,
147-152
PROVENANCE purchased from the artist
in 1945 by Mrs M White, Strand

NOTES This work was titled bewegende
olive in the E167 catalogue and was
dated to 1924. It is possible that the date of 1924 is hidden
under the frame for the top of a figure is apparent at the bot­
tom of the painting. Factors arguing for an Italian dating are
the motif, the style (cf nos 209, 210) and the artist's refer­
ence to having painted this work after Balwé's death (May 1921)
- see above pp 150-151. However, the unusually vivid pink in
this painting, not encountered in her Italian works, was intro­
duced in her work during her German period.
For sketches see sketchbook 4 f13 p 224; sketchbook 5 f20
p 226; and sketchbook 6 f19 p 226. See colour plate 36 p 210.

292 Black sail*

initialled and dated br: M.L. '24
cr: 40 x 34
EXHIBITIONS Martin Melck House Cape Town
1968 cat 26 (E151)
LITERATURE see above pp 134, 136
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This work was titled Black sail in
the E156 catalogue. For sketch see sketch-
book 5 f17, p 226.
192 verso Harbour scene with boats ca 1923/4?
signed and dated bl: M. Laubser (date obscured)
oil on cardboard 30 x 36
PROVENANCE Mr A Rose-Innes, Cape Town;
purchased by Mr B Trakman, Cape Town

NOTES This work is painted on the reverse side of a painting redated to her Italian period. It appears unlikely that she would have taken any Italian paintings with her to Germany. It seems more probable that she would have sent them back to South Africa. Perhaps she painted this work whilst in Italy i.e., 1920–1921 and retouched it with bright pink after her contact with Expressionism and on her return to South Africa. It is impossible to date this work with any certainty and it is thus only tentatively dated to ca1923/1924.

293 Boats in harbour 1923/4?
unsigned
oil on cardboard 29 x 34
PROVENANCE US

NOTES Compare motif to no 159, dated to the Italian period. The acid yellow in this painting argues against including this work in the Italian period. It seems probable that this work was painted from the sketch at a later period - probably whilst she was in Germany. (Whilst in Germany Laubser also painted English landscapes: nos 295 and 296).
192 verso Harbour scene with boats ca 1923/4?
signed and dated bl: M. Laubser (date obscured)
oil on cardboard 30 x 36
PROVENANCE Mr A Rose-Innes, Cape Town;
purchased by Mr B Trakman, Cape Town

NOTES This work is painted on the reverse side of a painting redated to her Italian period. It appears unlikely that she would have taken any Italian paintings with her to Germany. It seems more probable that she would have sent them back to South Africa. Perhaps she painted this work whilst in Italy ie,1920-1921 and retouched it with bright pink after her contact with Expressionism and on her return to South Africa. It is impossible to date this work with any certainty and it is thus only tentatively dated to ca1923/1924.

293 Boats in harbour 1923/4?
unsigned
oil on cardboard 29 x 34
PROVENANCE US

NOTES Compare motif to no 159, dated to the Italian period. The acid yellow in this painting argues against including this work in the Italian period. It seems probable that this work was painted from the sketch at a later period - probably whilst she was in Germany. (Whilst in Germany Laubser also painted English landscapes: nos 295 and 296).
294 Figure in landscape with trees, mountains and sun’s rays 1923/4

unsigned
oil on canvas 52 x 70

LITERATURE
Burger magazine 26 Oct 1974 colour repro p 10 (B3 p 306); Beeld supplement 26 Oct 1974 colour repro p 10 (B3 p 306); see above pp 131-2, 137

PROVENANCE US

NOTES Compare landscape to that in no 80 dated ca 1916-19 and that in sketch on f5 of book 6 (p 228). For discussion of motif of sun’s rays refer to note to no 289. For a similar juxtaposition of a figure and the sun’s rays refer to sketchbook 6 f13 p 229. The work has been dated on the basis of the style and palette which show the influence of German Expressionism.

295 Study in the Highlands, Scotland* 1924

unsigned
oil on cardboard 24 x 28,5

EXHIBITIONS
SANG Cape Town 1969 cat 64 (E167-9)
LITERATURE
Botha 1964 pp 44-45, 49 cat 67; Van Rensburg Vaderland 11 Nov 1969 p 2 (E169); see above p 136

PROVENANCE
purchased from the artist by Mr and Mrs J D Miles, Johannesburg

NOTES According to Botha (p 44) this sketch was made after she had already come into contact with German Expressionism in Germany during the early twenties. For final painting see no 295, dated 1924.
296. *In the Highlands, Scotland* 1924

Signed bm: M. Laubser

Initialled and dated bl: M.L. *24

Oil on cardboard 51 x 62

EXHIBITIONS

Macfadyen Hall Pretoria 1931 cat 24 (E6)?

Macfadyen Hall Pretoria 1939 cat 22 (E32); Gainsborough Galleries Johannesburg 1943 cat 50 (E40)?; Schweickerdt's Pretoria 1944 cat 33 (E42)?; Constantia Gallery Johannesburg 1945 cat 27 (E46)?; Constantia Gallery Johannesburg 1946 cat 35 (E48)?; Oranje Koffiehuis Bloemfontein 1948 cat 21 (E52)?; Asso of Arts Cape Town 1949 (E55)?; Venice 1952 cat 9 (E73); Lady Anne Barnard Hall Cape Town 1952 cat 92 (E74); Whippman's Gallery Johannesburg 1953 (E76)?; Carnegie Library Stellenburch 1954 (E80)?; SANG Cape Town 1969 cat 55 (E167-9); SANG Cape Town 1976-7 cat 31 (E207)

LITERATURE


PROVENANCE

Acquired by the SANG Cape Town in 1955 inv no 55/16

NOTES

Compare scene to no 72 pl 4 p 194 painted in ca1916-19. No 296 was perhaps painted from this painting as it seems unlikely that she would paint a scene so accurately from memory after 5 years or more. For preparatory study see no 295. See colour plate 37 p 211.

The queries in the exhibitions and literature above, arise because one cannot establish whether the work exhibited or referred to in literature as *In the Highlands, Scotland*, or *Highlands, Scotland*, is definitely the same work as no 296. However, it seems highly probable that it is, for in most exhibition catalogues, *In the Highlands, Scotland*, is listed at a far higher price than other works on show, thus indicating that Laubser regarded it [the work exhibited], as an important work. Thus the preparatory study no 295, and her earlier Scottish canvases eg, nos 72-77, found rolled up in the back of her garage, can almost certainly be ruled out.
297  Harvesting in Belgium*  ca 1922-4

unsigned
oil on canvas on cardboard
54 x 67,5
EXHIBITIONS Carnegie Library
Stellenbosch 1942 cat 86 (E36)?; Argus Gallery Cape Town 1942
 cat 86 (E37)?; SANG Cape Town
1969 cat 35 (E167-9); SANG
Cape Town 1976-7 cat 30 (E207)
LITERATURE Bouman 1943 p 7
repro p 7; Joubert 1947 p 60
repro p 8; Joubert 1948 p 15
repro p 14; Rembrandt film
1958 with repro; Malherbe
1959 p 170; Botha 1964 pp 35-36,
38, 40, 41, 47, 111, 136-137, 143, cat 39 repro 2
p 36a; Miles 1965 p 193; Alexander Burger 5 July 1969 p 2 with
repro (E167); Green Cape Argus 7 July 1969 p 15 (E167); Van
Graan 4 Aug 1969 p 2; Van Rooyen 1974 pp 14-15 colour repro 4
p 26; Berman 1975 p 64 repro p 64; see above pp 132, 141, 145,
152-154, 155, 156, 159
PROVENANCE gift from Mrs F A Murray-Louw, Durbanville to
SANG, Cape Town inv no 69/59

NOTES For the same motif see woodcut no 414, titled Harvesting
in Belgium by the artist. In the E36 catalogue U.S.79/7/12,
Laubser noted amongst the list of buyers: 'Mrs Murray Louw paid
12 [gns.]' Two works on this exhibition were priced at 12 gns
viz: cat 86 Harvesting in Belgium and cat 87 Impression of Table-
mountain. Works with these titles are both in Mrs Murray-Louw's
collection (see no 432) and thus one cannot establish with cert­
ainty, to which work Laubser's annotation on the catalogue refers.
See colour plate 38 p 211.

298 recto  Study: flower seller, Berlin*  ca Jan-March 1923
Berlin flower market*

unsigned
oil on canvas 60 x 52
EXHIBITIONS Martin Melck House Cape Town
1968 cat 7 (E156)
LITERATURE see above p 22
PROVENANCE Fr H K Silberberg, Tulbagh

NOTES The work was titled Berlin flower market in the E156 catalogue. For finished
painting see no 299. See note to no 299.

298 verso  Mother and child  See after no 422
299  Flower seller in Berlin*  ca Jan-March 1923

initialled br: M.L.
oil on cardboard 49 x 42.5
EXHIBITIONS Stellenbosch 1930 cat 9 (E4);
SANG Cape Town 1930 cat 79 (E5); Carnegie
Library Stellenbosch 1942 cat 24 (E36);
Argus Gallery Cape Town 1942 cat 24 (E37);
LITERATURE Bouman 1930 (E4); Botha 1964
pp 33, 36, 40-41, 79, 144, 145 cat 63
repro 3 p 45a; see above pp 22, 133, 140,
145, 160-161, 177, 187
PROVENANCE gift from Mrs Blommaert in
1943 to Mrs A H Koorts, Pretoria

NOTES This work was titled Selling flowers in Berlin in the
E5 catalogue and Flowerseller in Berlin (not for sale) in the
E36 and 37 catalogues. According to Botha (p 40) this picture
depicts a flowerseller in Kurfürstendamm [sic Kurfürstendamm].
In her passport (appendix 5 f8 p 440) her address is recorded
on 23 Jan 1923 as Kurfürstendamm 43, Berlin. By 8th March 1923
she had moved to another address. It is likely that this paint­ing
was executed between January and March 1923 for it was win­
ter, and it is improbable that she would have travelled far from
her lodgings to paint.
For study see no 298. See colour plate 39, p 212.

300 Riverscene, Berlin* 1923/4

signed and dated bl: M. Laubser '74
oil on cardboard 41 x 47
EXHIBITIONS Martin Melck House Cape Town
1968 cat 8 (E156)
LITERATURE Van Rooyen Cape Times 8 April
1968 p 7 (E156); see above pp 133, 141,
145, 161
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This work was titled Riverscene, Berlin in the E156
catalogue. See colour plate 40, p 212.

301 Figures round a table  ca 1924

unsigned
oil on cardboard 29.5 x 37
PROVENANCE US

NOTES This painting is a preparatory
study for no 302, dated 1924.
502 Figures round a table  1924
Looking down on the tea garden
signed and dated br: M. Laubser '24
oil on cardboard/panel 28 x 36,5
EXHIBITIONS Carnegie Library
PROVENANCE Dr R H [sic? R A] Van Rooyen, Pretoria

NOTES For preparatory study see no 301.
A work entitled Looking down on the tea garden was exhibited on E36 and 37 as cat 39. As no 302 is the only finished work traced, to which this title could be applied, it is suggested that it was this work that was shown on E36 and 37. This work was not included in the E167 printed catalogue and was only exhibited in the Transvaal - Pretoria and Johannesburg (E168 and 169). The medium and measurements quoted above were obtained from the supplementary typed catalogue of E168 and 169.

303 Three women hoeing
c 1922-4
signed and dated br: M. Laubser '22
initialled br: M.L.
oil on cardboard 30,5 x 40,5
EXHIBITIONS SANG Cape Town 1969
cat 34 (E167-9)
LITERATURE Sotheby 17 March 1976 cat 188
repro p 136; see above pp 132, 163
PROVENANCE Mrs S Dirmeik, Cape Town

NOTES For sketch see sketchbook B f5
p 235, which dates to her German period.
One may therefore presume that the painting was executed after she left South Africa in 1922.

304 Woman with hat sitting on bench
ca 1922-4
initialled and dated bl: M.L. '22
oil on cardboard 36,5 x 29
LITERATURE see above pp 145, 154-155
PROVENANCE inherited from Mrs M Toerien, Stellenbosch in ca1955 by Mr and Mrs W H Toerien, Johannesburg
305 Harvester resting; woman between sheaves ca 1922-4
initialled and dated bl: M.L. '20
oil on cardboard 24,5 x 31
LITERATURE see above pp 145, 154-155
PROVENANCE purchased from Mrs Lategan, Johannesburg by Dr and Mrs T Burger, Stellenbosch

NOTES The dating of this work is suspect. Because of the non-naturalistic blue background, it seems unlikely that it was executed before the artist’s contact with Expressionism. The style is, however, atypical both of the German works and of the rest of her oeuvre. Although there is a simplification of form and a focalization on the motif, there is not the same intensity of hue as seen in most of the other works from 1922-1924. As the motif is European and the style differs from the post 1924 works, the painting has been dated to the German period. Compare also the motif to that in no 306, dated to the German period on the basis of style. See colour plate 41, p 213.

306 Harvester resting; woman between sheaves ca 1922-4
Harvest time, woman resting*
signed bl: M. Laubser
oil on cardboard 31 x 24
EXHIBITION Martin Melck House Cape Town
1968 cat 53 with repro (E156)
LITERATURE see above pp 132, 145, 154-155
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This work was titled Harvest time, woman resting in the E156 catalogue. Compare also the seated woman with hat to that in no 304. For reasons for dating see note to no 308.

307 Field at harvest time ca 1923/4
signed br: M. Laubser (see notes)
oil on cardboard 30 x 39,5
LITERATURE see above pp 132, 145
PROVENANCE purchased at an auction in Pretoria by Dr P Hack, Pretoria

NOTES According to the present owner, the work was signed by the artist in 1946. The artist told the present owner that this painting depicted a scene on a farm in North Germany in 1924. It seems probable that this was painted on the way to the Baltic Sea in 1923. See catalogue summary p 570 and note to no 311.
308 Four woman hoeing  
ca 1923/4

unsigned
oil on cardboard 30 x 40
LITERATURE see above pp 132, 145
PROVENANCE purchased from Mr E A Malga, Pretoria by Mrs R M HeukeIman, Nylstroom

NOTES Compare to sketches of hoers in sketchbook 6 ff21 and 30, pp 229, 230. Compare to woodcut no 415. This work and Harvester resting: woman between sheaves no 306 have been dated on the basis of style. The loose, vigorous swirling brushstrokes are seen also in Field at harvest time no 307, dated by the artist to her stay in Germany.

309 recto Farmhouse  
ca 1923/4

unsigned
oil on cardboard 30 x 36
PROVENANCE US

NOTES This work has been dated to 1923/4 because of the similarity in the palette, viz, the turquoise, rust red, violet, green and white to that in Riverscene, Berlin, no 300 colour plate 40 p 212, firmly dated to her stay in Germany. The same structuring of composition with horizontals and verticals seen in Flower seller in Berlin no 299 is also seen here and there is a concentration and focalization on the motif.

309 verso Seascene with two boats  
post 1924 fig 160 p 291

310 Field with cow  
ca 1923/4

At the Baltic Sea* 

signed and dated br: M. Laubser '24
oil on cardboard 29 x 38
EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 15 (E36); Argus Gallery Cape Town 1942 cat 15 (E37)
LITERATURE Brander Suiderstem 12 Sept 1942 p 3 (E37 p 646)
PROVENANCE purchased at E36 by Dr J M Gorter, Stellenbosch/Pretoria

NOTES For redating see catalogue summary p 570 and note to no 311. In the E36 catalogue US79/7/12, Laubser, amongst her list of purchasers, noted: 'Mnr Gorter paid 7½ gns.' As At the Baltic Sea cat 15 was priced at 7½ gns, it is assumed that it was this work which he bought.
311 At the Baltic Sea*  
ca 1923/4

signed bl: M. Laubser
annotated on back: Biennale Internazionale d'Arte di Venezia - 1952, 495
oil on cardboard 50 x 64
EXHIBITIONS Schweickerdt's Pretoria 1944 cat 72 (E42)?; Constantia Gallery Johannesburg 1945 cat 23 (E46)?; Venice 1952 cat 7 (E73); Whippman's Johannesburg 1953 (E76)
LITERATURE Meintjes 1944 colour repro p 12: Malherbe Vaderland 15 June 1945 p 5 (E46)?; Du Toit Trans-Africa 1945 p 42 (E46 p646); Dagbreek en Sondagnuus 20 Sept 1953 repro p 22 (E76); Dagbreek en Sondagnuus 29 Sept 1963 repro p 12 (E117); Rembrandt film 1959 with repro; Botha 1964 pp 16, 41, 44, 47, 49, 53, 73 cat 69; Miles 1965 p 194; see above pp 145, 157, 158-160, 162
PROVENANCE Universiteit vir Christelike Hoër Onderwys, Potchefstroom

NOTES Botha (p47) states this work was painted whilst Laubser was on holiday at the Baltic Sea with Irma Stern. The date of her stay in Ahrenshoop, given in her passport (Appendix 5 f9 p 44') is July 1923. This provides a date for this painting.

Laubser regarded this painting as a major and important work - she sent it to the Venice Biennale in 1952. In several exhibition catalogues (those marked with queries above), a work entitled At the Baltic Sea, On the Baltic Sea or By the Baltic Sea was listed at a price far higher than other works on show. It is thus presumed that the work exhibited in these instances, was no 311. In other cases, a work entitled At/On the Baltic Sea was listed in catalogues at a price comparable with other works on show. E.g., on the exhibitions in the Carnegie Library Stellenbosch 1942 (E36) and Argus Gallery Cape Town 1942 (E37), cat 6 At the Baltic Sea was priced at 8) gns (cf the highest price on the same exhibitions was cat 22 and 30: 15 gns); and also on the exhibition at Schweickerdt's Pretoria 1944 (E42), cat 6 On the Baltic Sea was listed at 15 gns (cf no 311 at 80 gns on the same show). In these latter instances, the work exhibited could have been any of nos 307, 312-314. See colour plate 42 p 213.

312 Cornfields by the Baltic Sea*  ca 1923/4

unsigned
oil on cardboard 22 x 29
LITERATURE see above p 133
PROVENANCE gift from the artist to Mrs A B de Villiers, Stellenbosch; gift in 1970 to Mrs W C Hugo, Roodepoort

NOTES Titled by the present owner.
See note to no 311.
313 **Boats**

ca 1923/4

signed br: M. Laubser

oil on canvas on cardboard 40 x 32

**EXHIBITIONS** Martin Melck House Cape Town

1968 cat 27 (E156)

**LITERATURE** Van Rooyen *Cape Times* 8 April

1968 p 7 (E156); see above pp 132, 133

**PROVENANCE** Dr H K Silberberg, Tulbagh

**NOTES** See note to 311.

314 **North seascape**

ca 1923/4

signed and dated: '24 M. Laubser

oil on cardboard 29,5 x 39,5

**PROVENANCE** acquired from the artist by

Dr Con de Villiers, Stellenbosch

**NOTES** This work was titled *Noordseeskap* by Botha.  See note to no 311.

315 **Three arum lilies in vase**

1922-4

initialled and dated br: M.L. '22

oil on cardboard 47 x 33

**EXHIBITIONS** Stellenbosch 1930 cat 25 (E4)?

Schweickerdt's Pretoria 1944 cat 1 (E42)

**LITERATURE** Bouman 1930 (E4)?; Botha 1964

pp 42-43 cat 46; Meintjes 1969 repro p 29;

Delmont 1975 (1) pp 21, 24, 54 footnote 34,

76 footnote 17, 91 footnote 110, 92-93, 94

colour repro 3; see above pp 129, 133, 145,

162

**PROVENANCE** University of Pretoria, Pretoria

**NOTES** Bouman (E4) describes cat 25 on E4 in the following way:

*Arum lilies*

'teen oranje agtergrond...wit bloemblare met die sitroengeel

lig op sykante...die steenrooi oranje, en die glas, donker

en groen, gee 'n goeie ruspunt, waar die swierige lyne van

die regse lelle na terugkeer.'

This describes no 315 sufficiently accurately to suggest that

it was this work which was shown on E4.
316 Two arum lilies and leaf in vase

1922-4

signed bl: M. Laubser
oil on cardboard 47,5 x 33,5
EXHIBITIONS Stellenbosch 1930 (E4)
LITERATURE see above pp 129, 133, 145, 162
PROVENANCE purchased at E4 by Mrs Kuhn; gift to Dr C H Kuhn in 1962

NOTES Compare the similarity in motif and style to no 315 dated 1922-4. See colour plate 43 p 214.

Laubser referred to the lily years later in her interview with Dr Schutte 'Die Welt van Maggie Laubser' in 1972 p 7 (82 p 306):
Maar ek moet darem vertel van die tyd toe ek op die plaas kom [in 1921/22].... Ek het dadelik gevoel daar is nie baie verandering nie, maar ek het darem verander...en dit was 'n bietjie moeilik toe. En ek was 'n bietjie hartseer. - My moeder het altyd pragtige blomme gehad, maar die blom wat ek so van gehou het - 'n arum...is net oorkant my slaapkamer op die stoep en ek sê o, nou is julle ook dood nou is julle ook weg, maar kan julle dan nie maar eenmaal nog vir my 'n blom gee nie. En wil jy glo vir my Jan, dat die dag of ek weet nie 'n dag daarna twee dae was daar knoppe. Twee knoppe.

317 Four arum lilies in vase

1923

signed and dated bl: M. Laubser '23
oil on canvas on wood 45 x 51,5
LITERATURE see above pp 129, 133, 145, 162
PROVENANCE inherited from Mr P L Schoeman, Potgietersrust by Prof P A Duminy, Alice
313 Four arum lilies in vase

signed and dated bl: M. Laubser '23
oil on cardboard 53 x 59,5
EXHIBITIONS Schweickerdt's Pretoria
1948 cat 42 (E51); Rembrandt Stellenbosch 1966 cat 14 (E147); SANG Cape Town 1969 cat 8 (E167-9)
LITERATURE Katinka unidentified newspaper April 1948 (E51); Alexander Burger 27 Sept 1966 p 2 (E147); Dubow Cape Argus 3 Oct 1966 p 12 (E147); Botha 1964 pp 42, 43, 72 cat 48; Delmont 1975 (1) pp 20-21, 22, 29, 51, 53 footnote 32, 59, 80, 83, 95; Delmont 1976 pp 37, 38 repro 3 p 37; see above pp 129, 133, 145, 162
PROVENANCE Mrs H Rupert, Stellenbosch
NOTES In her review of E51, Katinka describes Aronskelke in this way: 'die blomme met 'n massiewe donker lyn omsluit en die blomlyke effaktief kontrasteer met die vertikale donker lyn in die agtergrond.' The only finished work thus far traced, to which this description applies, is no 318.

319 Four arum lilies in vase

signed and dated bl: M. Laubser '30
oil on cardboard 29 x 35,5
LITERATURE see above pp 129, 133, 145, 162
PROVENANCE gift from the artist to Mrs P Mackay, Cape Town
NOTES The dating of this work is suspect as it was probably dated years after execution - the signature is in red, the numerals '30 are in yellow. The work has been redated to this period as it clearly belongs with the group nos 315-318, as does no 320. It is most closely related to no 318 (cf vertical stripes in background). It could even predate no 318 as it is somewhat more naturalistic, 'softer' in style, less abstracted and slightly more tentative.
320 Four arum lilies in vase ca 1923
signed br: M. Laubser
annotated on back:
Maggie Laubser Arum lilies present of artist to Mrs H Silberberg 1964
oil on canvas on cardboard 21 x 27
EXHIBITIONS Martin Melck House Cape Town 1968 cat 12 (E156)
LITERATURE see above pp 129, 145, 162
PROVENANCE gift from the artist to Dr H K Silberberg, Tulbagh
NOTES Compare to nos 317-319. See note to no 319.

321 recto Flowers, fruit and book 1924
signed and dated bl: M. Laubser '24
oil on cardboard 44 x 35
LITERATURE Delmont 1975 (1) pp 26-27, 30 footnote 6, 51, 54 footnote 37
PROVENANCE purchased from the artist by Wolpe Gallery Cape Town; purchased by Mrs O B Anziska, Cape Town in ca1965

321 verso Portrait of a young girl post 1924

395 verso Study: tulips ca 1922-4
signed and dated br: M. Laubser '22
pencil on paper 21 x 16
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

322 Tulips ca 1924
signed bl: M. Laubser
oil on cardboard 39,5 x 48,5
EXHIBITIONS SANG Cape Town 1963 cat 52 (3115); Martin Melck House Cape Town 1968 cat 15 (F156)
LITERATURE see above pp 133, 145, 161-2
PROVENANCE Dr H K Silberberg, Tulbagh
NOTES For sketch of tulips see no 394 verso and sketchbook 8 ff16, 17 and 18, p 235. Compare the style, viz, the thick impasto, sinuous curving lines and bold shapes to that in no 323, dated 1924.
322a Yellow tulips

initialed bl: M.L.
oil on cardboard 48 x 56
EXHIBITIONS Constantia Gallery
Johannesburg 1945 cat 5 (E46)?
LITERATURE Daily News 14 Sept 1961 p 11 (included in background of a photograph) (E101);
Botha 1964 cat 65; De Vos 1967 p 16 (same photograph as above)
PROVENANCE gift from the artist to Mr and Mrs W J Zwart,
Durban/Netherlands

NOTES It was most likely this work (for which no 322 is probably a study), which was exhibited on E46 as Tulips cat 5. It is almost certainly this work which appears in the background (partially visible in bottom left corner) of a photograph of Laubser in her Berlin studio (fig 86, p 277).

323 Pointsettias

signed and dated bl: M. Laubser '24
oil on cardboard 49 x 36
EXHIBITIONS Carnegie Library Stellenbosch
1942 cat 56 (E36)?; Argus Gallery Cape Town
1942 cat 56 (E37)?; Schweickerdt's Pretoria
1944 cat 27 (E42)
LITERATURE Botha 1964 cat 59; Delmont 1975 (1) pp 21 footnote 33, 23, 27, 53; see above p 133, 145, 161-2
PROVENANCE purchased at E42 by Mr W E Mussman, Pretoria; gift to Mrs E C S Wessels, Cape Town; purchased by University of Stellenbosch in 1976

NOTES Pointsettias are grown in hot houses in Germany and flower towards the end of the year near Christmas; hence they are known in Germany as Christmas Stars. This work probably therefore dates to the end of 1924. A work entitled Pointsettias, was shown on E36 and 37. The price, 7½ gns, indicates that the work was an oil, as the charcoal works on the same exhibition were priced at 5½ gns. As no 323 is the only pre-1942 oil painting of pointsettias thus far traced, it is presumed that it was this work which was shown on E36 and 37 as cat 56.

324 Amaryllis

signed and dated bl: M. Laubser '23
oil on canvas on board 44 x 40
LITERATURE see above p 133
PROVENANCE gift from the artist in 1965 to Mr J Hayward, Aberdeen

NOTES For sketch see book 8 f22 p 236.
325 recto  Still life with toy duck against window  ca 1923/4
unsigned
oil on canvas 60 x 52
PROVENANCE US

NOTES  The palette, which includes pinks and purples, is comparable to that in In the Highlands, Scotland no 296 pl 37 p 211, firmly dated to 1924.

325 verso  Black woman  See after no 420

326  Sunflowers and three apples  1924
signed and dated pl: M. Laubser '24
charcoal on paper 48 x 36
EXHIBITIONS SANG Cape Town 1969
cat 147 (E167-9)
LITERATURE Botha 1964 cat 58; Delmont 1975 (1) pp 25, 27 footnote 60; see above p 130
PROVENANCE Mrs F A Murray-Louw, Durbanville
327 **Dressing table and washbowls**

ca 1922-4

 initialised and dated br.: M.L. '20
 pencil on paper 17,5 x 22,5
 PROVENANCE Mr B Trakman, Cape Town

NOTES This work is initialled and dated in red ballpoint. The dating is therefore suspect. Comparison of the drawing style viz, the loose lines and assertive jagged strokes, with earlier works, argue for a dating of ca 1922-4, when the artist was in Germany. Compare to Self portrait no 353 dated 1924.

328 **Sketch: female nude reading – front view**

1924

signed and dated br: M. Laubser '24
annotated on back by present owner:
  present from Maggie Laubser December 1969 The Strand
pencil on paper 19,5 x 13,5

LITERATURE see above p 128

PROVENANCE gift from the artist in December 1969 to Mr and Mrs Denis Godfrey, Johannesburg

NOTES Compare the subject matter, style and size of paper to sketchbook 8 ff2 and 3 p 235. It seems probable that this sketch was torn out of book 8. The narrower width of this sketch compared to the pages of sketchbook 8 is probably the result of the framing. According to Mr Godfrey this sketch was signed and dated in 1969.

329 **Sketch: female nude kneeling by chair**

1924

signed and dated br: M. Laubser '24
annotated on back by present owner:
  Maggie Laubser figure study 1924
  present from Maggie Laubser
  December 1969 The Strand C.T.
pencil on paper 27,5 x 21,5

LITERATURE see above p 128

PROVENANCE gift from the artist in 1969 to Mr and Mrs Denis Godfrey, Johannesburg
330 recto  Sketch: male nude reclining - back view  ca 1924
signed br: M. Laubser
pen '1 on paper 21 x 16
LITERATURE see above pp 128, 131
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

NOTES: Compare the type and size of paper to sketchbook 8, pp 235, 236. This sketch and no 330 verso have been dated on the basis of the motif and style. Laubser used a male model whilst in Germany. On the inside front cover of sketchbook 8, (p 235) Laubser made various notes of appointments etc. Two of these read: 'Tuesday 8th July model man - 10 o'clock'; and: 'Friday model (man) 10.' At the bottom of the page there is another reference to a male model. The style, with the jagged strokes, summary depiction of detail, eg, the hand, and emphasis on tonal contrasts, shows the influence of German Expressionism.

330 verso  Sketch: male nude with hands on head  ca 1924
unsigned
further details same as 330 recto

331  Seated female nude with book  ca 1923/1924
signed and dated br: M. Laubser '30
oil on cardboard 46,5 x 41,5
EXHIBITIONS Martin Melck House Cape Town 1968 cat 42 (E156)
LITERATURE see above pp 128, 187
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES: For sketch see sketchbook 8 f1 p 235. The influence of German Expressionism is seen in this work in the featureless face, the schematized rendering of the neck, the thin paintwork and jagged brushmarks, the emphasis on outline and the pink and turquoise palette. Laubser executed two monotypes of nudes on her return to South Africa (see figs 162 and 163 p 291). However, no paintings of nudes firmly dated to post 1924 have been traced. Style, motif and the related sketch at the beginning of book 8 provide evidence for the redating of this work.
332  **Seated female nude**  
**ca 1923/4**  
signed and dated br: M. Laubser '28  
oil on canvas on cardboard 30 x 31,5  
**EXHIBITIONS** Martin Melck House Cape Town  
1968 cat 40 (E156)  
**LITERATURE** see above pp 128, 132, 163, 187  
**PROVENANCE** Dr H K Silberberg, Tulbagh  

**NOTES** Laubser did not paint nudes when she returned to South Africa (see note to no 331). The date of 1928 is therefore suspect. It is thus necessary to place this painting in a group of stylistically related works - viz, nos 303, 314 and 333 - all dated to ca 1922-4.

333  **Seated female nude**  
1924  
signed and dated bm: '24 M. Laubser  
oil on cardboard 39,5 x 45,5  
**EXHIBITIONS** Martin Melck House  
Cape Town 1968 cat 41 (E156)  
**LITERATURE** Mesman Burger 16 April 1968 p 2 (E156); see above pp 128, 132, 163, 187  
**PROVENANCE** Dr H K Silberberg, Tulbagh

334  **Woman playing guitar**  
**ca 1922-4**  
signed and dated br: M. Laubser '26  
pencil on paper 20,5 x 15  
**PROVENANCE** Mr B L Kramer, Johannesburg  

**NOTES** Because of the stylistic similarities to **Self portrait** no 353 (firmly dated to 1924), it is argued that this work was probably executed whilst the artist was in Germany.
335 Man with hat ca 1923/4
signed bl: M. Laubser
oil on cardboard on hardboard 53.5 x 42
LITERATURE see above pp 116, 133, 164
PROVENANCE purchased from Ashbey's Galleries, Cape Town in ca 1966 by Mrs R Gonsenhauser, Witkoppen
NOTES The palette and the simplification of detail, eg, in the shadow areas of the face and the hairline, are typical of other works from this period. The same man is seen in sketches on a page (no 337) which includes a study for Self portrait no 365 firmly dated to the German period. This portrait and Man with elbow resting on chair no 336 (cf the model) are thus dated to Laubser's stay in Germany.

336 Man with elbow resting on chair ca 1923/4
unsigned
oil on paper 61.5 x 52
LITERATURE see above p 164
PROVENANCE acquired from the artist by Dr H K Silberberg, Tulbagh
NOTES For the sketch for this work see no 337. Compare model to that in no 335. See also note to no 335.
This painting was in very bad condition at the time of photographing.

337 Studies: man with elbow resting on chair; self portrait ca 1923/4
unsigned
pencil on paper measurements unknown
PROVENANCE US archive no 79/6/28
NOTES The sketch in the bottom left hand corner is a preparatory study for no 336 and the Self portrait is a sketch for no 365, dated 1924.
338 Man

1924

signed and dated bl: M. Laubser '24
oil on cardboard 39.5 x 29.5
LITERATURE Meintjes 1944 repro p 16; see above pp 102, 116, 132, 163, 164
PROVENANCE Mr A Jacobson, Johannesburg

339 Man with glasses

1924

Man, Berlin*

signed and dated br: M. Laubser '24
oil on cardboard 40.5 x 34
EXHIBITIONS SANG Cape Town 1969 cat 53 (E167-9)
LITERATURE Cheales Star 7 Nov 1969 p 16 (E169); Van Rensburg Vaderland 11 Nov 1969 p 2 (E169); see above pp 102, 162
PROVENANCE Prof W E G Louw, Stellenbosch
NOTES This work was titled Heer, Berlyn in the E167 catalogue.

340 Man with beard

1924

signed and dated br: M. Laubser '24
charcoal on paper 51.5 x 39
LITERATURE see above pp 116, 130
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
341 Man with beard

signed and dated bl: M. Laubser '24
charcoal on paper 53 x 39.5
EXHIBITIONS SANG Cape Town 1977 cat 27
with repro (E209)
LITERATURE Meintjes 1969 repro p 29;
see above pp 116, 130
PROVENANCE purchased from the artist in
1969 by SANG inv no 69/19

342 Young man with bow tie

signed and dated bl: M. Laubser '22
oil on cardboard 48 x 37
EXHIBITIONS SANG Cape Town 1969
cat 39 (E167-9)
LITERATURE Cheales Star 7 Nov 1969
p 16 (E169); Van Rensburg Vaderland
11 Nov 1969 p 2 (E169); see above
pp 134, 164
PROVENANCE purchased from Mr O S
Jooste, Cape Town on 21 Sept 1966
by Mr A A Friedman, Cape Town

343 Man with white moustache

signed and dated bl: M. Laubser '22
oil on cardboard 52 x 39
EXHIBITIONS SANG Cape Town 1969
cat 38 (E167-9)
LITERATURE Cheales Star 7 Nov 1969
p 16 (E169); see above p 164
PROVENANCE Mr B Trakman, Cape Town

NOTES For same sitter see no 344.
344 Man with white moustache ca 1922-4
signed and dated br: M. Laubser '22
oil on paper on hardboard 47 x 38
LITERATURE see above pp 134, 164,
165, 166
PROVENANCE Mr B Trakman, Cape Town
NOTES For same sitter see no 343.
See colour plate 44, p 214. It is
perhaps this work which appears in
the background (partially obscured
behind the easel legs) of a photograph
of Laubser in her Berlin studio (fig
8f, p 277).

345 recto Man with moustache 1924
Mad man*
signed and dated bl: M. Laubser '24
oil on cardboard 48,5 x 38,5
LITERATURE Botha 1964 pp 8, 39, 40 cat 50;
Miles 1965 p 194; see above p 164
PROVENANCE purchased from the artist
by Mrs H C Steyn, Pretoria
NOTES The artist told Botha that
she always found this model rather
strange and that after she had
completed this portrait she was
struck by the staring confused
expression that she had captured
in his eyes. Sometime later she
learnt that he was committed to an institution - hence Botha's
title Die mal man. (p 39 Personal interview with the artist
Strand 10 Dec 1961). For same sitter see nos 346-348.

345 verso Still life and eastern figurine post 1924
346  **Man with moustache**  
ca 1922-4

signed and dated br: M. Laubser '22  
oil on cardboard 49 x 36,5  
LITERATURE see above p 164  
PROVENANCE Adv V H Booysen, Kloof

NOTES For same sitter see nos 345, 347 and 348. See notes to no 345. It seems that it is this work which appears in the photograph of Laubser in her studio in Berlin (fig 86, p 277).

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347  **Man with moustache**  
1924

signed and dated bl: M. Laubser '24  
oil on cardboard 49,5 x 36,5  
LITERATURE *South African Digest* 21 July 1972 p 14 (B5 p644); see above p 164  
PROVENANCE Prof and Mrs W Herbst, Pretoria

NOTES For same sitter see nos 345, 346, 348. See notes to no 345.

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348  **Man with moustache**  
ca 1924

signed br: M. Laubser  
oil on cardboard 47 x 34  
LITERATURE see above pp 134, 163, 164, 166-167  
PROVENANCE purchased at an auction in ca 1973 by Mr and Mrs D E Botha, Kempton Park

NOTES For the same sitter see nos 345-347. See notes to no 345. According to the present owner the work was painted in 1924. The style and the model confirm this date. See colour plate 45, p 215.
349  **Young man**  1924
signed and dated br: M. Laubser '24
oil on paper on hardboard 46,5 x 36,5
LITERATURE see above pp 134, 164
PROVENANCE Mr B Trakman, Cape Town

NOTES For the same sitter see nos 350 and 351.

350  **Young man with bow tie**  1924
*[German architect]*
signed and dated bl: M. Laubser '24
oil on paper on cardboard 50 x 37,5
EXHIBITIONS SANG Cape Town 1969
cat 61 (E167-9)
LITERATURE see above pp 134, 164, 166
PROVENANCE purchased from the artist in November 1968 by Mr and Mrs Denis Godfrey, Johannesburg

NOTES According to Mr Godfrey the artist told him that this was a portrait of a German architect. For the same sitter see nos 349 and 351. This work appears in the background of a photograph (fig 86, p 277) of Laubser in her Berlin studio; see top row, third from left.

351  **Young man with jacket and tie**  1924
signed and dated bl: M. Laubser '24
charcoal on paper 49 x 36,5
LITERATURE see above p 116
PROVENANCE purchased from Mr K Arber, Johannesburg in 1971 by Dr and Mrs R Kramer, Johannesburg.

NOTES For the same sitter see nos 349 and 350.
352 Turkish man*  1924
signed and dated br: ’24 M. Laubser
annotated on back: ’Pension’ am Lózow Ufer Berlin
oil on brown paper 50 x 37,5
LITERATURE see above pp 134, 164, 166
PROVENANCE purchased from the artist by Prof G P J Trümpelmann, Stellenbosch
NOTES The artist told Prof Trümpelmann, Stellenbosch that this portrait depicted a Turkish man who was a fellow lodger in her pension. See colour plate 46 p 215.

353 Self portrait  1924
dated tr: 1924
annotated br: Vir Jan van Maggie
pencil on paper 22,5 x 16
EXHIBITIONS SANG 1969 cat 145 with repro (E167-9)
LITERATURE Jewish Affairs Nov 1969 repro p 38 (E169); Harmsen Artlook 1969 repro p 34 (E169); Van Rensburg Vaderland 11 Nov 1969 p 16 (E169); Van Rooyen 1974 repro 3 p 25; see above p 131
PROVENANCE acquired from the artist by Dr J J de Villiers, Stellenbosch

354 Self portrait  1924
signed and dated br: M. Laubser ’24
pencil on paper 19,5 x 14,5
PROVENANCE purchased from the artist by Wolpe Gallery Cape Town; purchased by Miss Mimi Coertse, Pretoria
355  **Self portrait**  
ca 1922-4

signed and dated br: M. Laubser '18  
annotated br: Self portrait  
annotated tl: To dear Basil and Marlene  
pencil on paper 29 x 22,5  
PROVENANCE gift from the artist to  
Mr B Trakman, Cape Town  

NOTES Although it is impossible to redate  
this work with any accuracy, it has been  
tentatively dated to this period because  
of the loose flowing lines which may be  
compared to those in nos 353 and 354, dated  
by the artist to 1924.

356  **Self portrait**  
1924

signed and dated tl: M. Laubser '24  
charcoal on paper 50 x 38  
LITERATURE see above p 130  
PROVENANCE US

357 recto  **Self portrait**  
1922-4

signed and dated br: M. Laubser '22  
oil on cardboard 34 x 43,5  
EXHIBITIONS SANG Cape Town 1969  
cat 42 (E167-9)  
LITERATURE Botha 1964 p 36 cat 38;  
Green *Cape Argus* 7 July 1969 p 15  
(E167); see above pp 132, 163, 164  
PROVENANCE purchased from the artist  
via Prof Louw, Cape Town by Mrs H C  
Steyn, Pretoria
357 verso  Landscape with figure  post 1924

358  Self portrait with hand on forehead  1922-4

signed and dated bl: M. Laubser '21
oil on paper 29.5 x 25.5
EXHIBITIONS PAG Pretoria 1969 (E168);
JAG Johannesburg (E169)
LITERATURE see above p 165
PROVENANCE purchased from the artist
by Mr J Wolpe Cape Town; purchased by
Mr A Krook, Johannesburg; purchased
by Johannesburg Municipality

NOTES This portrait is almost certainly
unfinished. Even in this state, however,
the simplification and stylization of
form is evident, eg, in the shadow around
the left eye and light on her hair. The
meditative gaze with the hand on her forehead recalls the self
analytical mood of other self portraits from this period, eg,
os 363-365. The work is thus redated to 1922-4.

This work was not included in the E167 printed catalogue -
it was only exhibited in the Transvaal but was not included in
the typed addendum to the printed catalogue.
359  **Self portrait**  1922-4

Signed br: M. Laubser
Oil on cardboard 48.5 x 35
LITERATURE see above pp 135, 164, 165 footnote 1
PROVENANCE purchased from R Mountjoy in ca 1970 by Mr P G and Mrs A P de Vries, Boksburg

NOTES Compare to no 360. On the basis of the style, viz, the intense colour, vivid contrasts, thin paint, jagged brushmarks, and the turquoise and pink palette, it seems that this work and nos 360 and 361 were executed whilst the artist was in Germany.

360  **Self portrait**  1922-4

Unsigned
Oil on cardboard 51 x 38
LITERATURE see above pp 134, 135, 163, 164, 165 footnote 1
PROVENANCE US

NOTES See note to no 359.

361  **Self portrait?**  1922-4

Signed br: M. Laubser
Oil on paper on hardboard 47.5 x 35.5
LITERATURE see above pp 134, 164, 166
PROVENANCE Mr B Trakman, Cape Town

NOTES See note to no 359.

362 recto  **Sketches: self portrait**  1922-4

Unsigned
Pencil on paper 21 x 16
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

NOTES Compare to nos 363-365.
362 verso Sketches: landscape, ducks etc. post 1924

363 Self portrait 1924
initialled and dated br: M.L. '24
pencil on paper 47 x 33.5
EXHIBITIONS Martin Melck House Cape Town
1968 cat 35 (E156)
LITERATURE Mesman 16 April 1968 p 2 (E156)
PROVENANCE Dr H K Silberberg, Tulbagh
NOTES Compare to nos 364 and 365.

364 Self portrait 1924
signed and dated br: M. Laubser '24
oil on cardboard 47 x 33.5
LITERATURE see above pp 164, 165
PROVENANCE Dr H K Silberberg, Tulbagh
NOTES Compare to nos 363 and 365.

365 Self portrait 1922-4
initialled and dated bl: M.L. '28
oil on cardboard 46,5 x 32.5
EXHIBITIONS Martin Melck House, Cape Town
1968 cat 36 with repro (E156)
PROVENANCE Botha 1964 pp60, 141 cat 79 repro 5
p60a; Miles 1965 p 195; see above pp 133, 163, 164, 165
PROVENANCE acquired from the artist by
Mrs M Mentz, Harrismith; purchased by
Dr H K Silberberg, Tulbagh
NOTES Compare to nos 363 and 364 both
dated to 1924. The work has thus been
redated. For sketch see no 337.
366 recto  **Young woman**  1922-4

signed m/r: M. Laubser  
pencil on paper 21 x 16  
PROVENANCE Mr B Trakman, Cape Town  

NOTES This work has been dated on the basis of style, viz, the jagged shading and loose broken contours.

366 verso  **Study of man - unfinished** ca 1922-4

unsigned  
Further details same as 366 recto above  
NOTES Although it is virtually impossible to date this unfinished work with accuracy it has been placed in the German period because it is on the back of a work tentatively dated 1922-4.

367  **Young woman**  1922-4

signed v/r: M. Laubser  
pencil on paper 21 x 16  
PROVENANCE Mr B Trakman, Cape Town  

NOTES Compare drawing style to no 366 recto, dated to 1922-4.

368  **Woman with beret in chair**  1924

signed and dated br: '24 M. Laubser  
pencil on paper 20 x 15  
LITERATURE see above p 131  
PROVENANCE purchased from Wolpe Gallery, Cape Town in ca 1971 by Miss Mimi Coertse, Pretoria  

NOTES This drawing relates to nos 366, 367, 369-372 and to sketchbook 8 (p 235, 236) in size and type of paper and style of drawing. Compare to top sketch in no 394 verso and to no 377.
369 Sketches: woman  ca 1924
signed br: M. Laubser
pencil on paper 21 x 16
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town
NOTES The style dates this work, viz:
definite tonal contrasts and jagged shading
comparable to that in no 368 dated by the
artist to 1924.

370 recto Woman with hat in chair  1922-4
signed br: M. Laubser
pencil on paper 21 x 16
LITERATURE see above pp 131, 163
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town
NOTES Compare to no 371 recto (dated 1922)
and 371 verso.

370 verso Woman in chair, artist's annotations  ca 1922-4
unsigned
annotated by artist:
Western Art and the new Era
by Katherine S Dreier
Paula Modersohn von Gustav Pauli
'The arts' 19, East 59th Street
New York City
pencil on paper 21 x 16
LITERATURE see above p 163
PROVENANCE same as 370 recto

371 recto Woman with hat in chair  1922-4
signed and dated br: M. Laubser '22
pencil on paper 21 x 16
LITERATURE see above p 131
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town
NOTES Compare to no 370 recto and 371 verso.
371 verso Woman with hat in chair 1922-4
unsigned
further details the same as 371 recto
NOTES Compare to nos 370 recto and 371 recto, the latter dated 1922.

372 recto Young girl in chair 1922-4
initialled br: M.L.
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES Compare drawing style to nos 366 recto-371 verso. The work has been dated on this basis.

372 verso Sketches: man playing piano 1922-4
unsigned
further details the same as 372 recto
NOTES The style which is loose and abstracted, eg, the hand of the bottom left sketch merging into the piano, argues for dating this work to the German period.

373 Young girl in chair 1922-4
signed and dated br: M. Laubser '22
oil on canvas on cardboard 49 x 40,5
EXHIBITIONS SANG Cape Town 1969
cat 41 (E167-9)
PROVENANCE Miss T K Jooste, Cape Town (1969); present whereabouts unknown
374 The cleaning woman*  1922-4

signed and dated bl: M. Laubser '22
oil on cardboard 47,5 x 35,5
EXHIBITIONS SANG Cape Town 1969
cat 37 (E167-9)
LITERATURE Botha 1964 pp 38-39 cat 44;
Miles 1965 p 194; Alexander Burger
5 July 1969 p 2 (E167); Van Rensburg
Vaderland 11 Nov 1969 p 2 (E169); see
above pp 102, 132, 163, 164
PROVENANCE purchased from Constantia Dealers,
Johannesburg in ca1946 by Mrs H C Steyn,
Pretoria

NOTES According to Botha (p 38) this model
was in the artist's service during her stay
in Berlin. Botha titled the work Die Poets-
vrou but provided no supporting documentation
for this title. It was also titled Poetsvrou
in the E167 catalogue.

375 recto Woman  1923

signed and dated br: M. Laubser '23
oil on cardboard 43,5 x 32
EXHIBITIONS SANG Cape Town 1969 cat 47
(E167-9); SANG Cape Town 1971 (E175);
LITERATURE Green Cape Argus 28 April 1971
p 25 (E175); Van Rooyen 1974 repro 23 p 43;
see above pp 102, 132, 163, 164
PROVENANCE purchased from the artist in
1964 by the South African National Gallery,
Cape Town inv no 64/23

NOTES This portrait has been erroneously
titled Sister of author Frederick van
ceden by the SANG (see E167
catalogue and Green E175). In a letter
dated 27 Sept 1977, H van Eeden, Frederick
van Eeden's son, informed the author that
his father had no sisters. He had sisters-in-law, but
according to H van Eeden, this painting does not depict
any of them.

375 verso Coloured girl  post 1924
376 Woman

1924

signed and dated bl: M. Laubser '24
oil on cardboard 38 x 29
EXHIBITIONS SANG Cape Town 1969
cat 58 (E167-9)
LITERATURE Alexander Burger 5 July 1969
p 2 (E167); Cheales Star 7 Nov 1969 p 16
(E169); Sotheby Johannesburg 27 Sept 1973
cat 327 [unsold]; see above pp132, 163, 164
PROVENANCE purchased from the artist by
Mr J Wolpe, Cape Town;...Kunskamer Gallery,
Cape Town; purchased by Mr H L Israel,
Bloemfontein

377 Woman with beret

Berlin girl*

1924

signed and dated br: M. Laubser '24
oil on paper 51,7 x 40
EXHIBITIONS SANG Cape Town 1969
cat 51 (E167-9)
LITERATURE see above p 164
PROVENANCE Dr F P Scott, Bloemfontein

NOTES See sketch no 368. Compare also
to no 394 verso. This work was titled
Berlynse meisie in the E167 catalogue.

378 Woman in striped dress with hand on head

ca 1922-4

signed and dated br: M. Laubser 1921
oil on cardboard 64,5 x 51,5
LITERATURE Botha 1964 p 55 cat 41
PROVENANCE Mr G de Leeuw, Johannesburg;
Mr and Mrs J Enslin, Kroonstad

NOTES The date of 1921 is rejected as
the portrait shows the obvious influence
of German Expressionism in the paintwork,
jagged brushmarks, simplification of form
seen particularly in the hair, and the
turquoise colouring.
379 Woman 1924
signed and dated bl: M. Laubser '24
oil on cardboard 45,5 x 35,5
EXHIBITIONS SANG Cape Town 1969
cat 59 (E167-9)
LITERATURE see above p 164
PROVENANCE P J Olivier Art Centre, Stellenbosch

380 Woman 1924
signed and dated bl: M. Laubser '24
charcoal on paper 52 x 38,5
EXHIBITIONS SANG Cape Town 1969
cat 142 (E167-9)
LITERATURE see above pp 116, 130
PROVENANCE Nell Kaye, Cape Town
NOTES For the same sitter see no 381.

381 Woman 1924
signed and dated bl: M. Laubser 1924
charcoal on paper 49 x 36
LITERATURE see above pp 116, 130
PROVENANCE purchased in Cape Town in ca1970 by Mr M Saacks, Cape Town
NOTES For the same sitter see no 380.
382 Woman with hand on head 1924
signed and dated tr: M. Laubser '24
charcoal on paper 40 x 52
EXHIBITIONS SANG Cape Town 1969 cat 143
LITERATURE South African Digest 4 July 1969 repro p 12 (E167); Meintjes 1969 repro p 28; Van Rooyen 1974 pp 12-13 repro 22 p 42; see above pp 116, 130, 166
PROVENANCE South African National Gallery, Cape Town
NOTES For the same sitter see no 383.

383 Woman with hat 1924
signed and dated br: M. Laubser '24
charcoal on paper 70 x 50
LITERATURE see above pp 116, 130
PROVENANCE gift from the artist to Mr G F J van der Reis, Pretoria in ca1967
NOTES For the same sitter see no 382.

384 Woman with her right arm resting on the back of a chair 1924
signed and dated br: M. Laubser '24
charcoal on paper 50 x 39,5
LITERATURE Sotheby 19 April 1977 cat 153; see above pp 116, 130
PROVENANCE purchased from Mr and Mrs I Fine, Cape Town in ca1971 by Mrs S Sifrin, Johannesburg; purchased at Sotheby 19 April 1977 by Vintage Cape, Johannesburg
NOTES For the same sitter see nos 385-389.
385 Woman 1924
signed and dated br: M. Laubser '24
colour on paper 5' 37
LITERATURE see above p 116, 130
PROVENANCE purchased from the artist in 1971 by Dr and Mrs G C Kachelhoffer, Pretoria.
NOTES Compare the sitter to no 384, 386-389.

386 Woman with hat ca 1924
unsigned
colour on cardboard 47.5 x 37.5
LITERATURE see above p 164
PROVENANCE purchased at an auction, Johannesburg in ca 1969 by Prof P R Botha, Pretoria.
NOTES For the same sitter see nos 384, 385, 387-389. Nos 384, 385, 387 and 388 are all firmly dated to 1924.
387 Woman with necklace | 1924
Ruth Prowse?
signed and dated br: M. Laubser '24
pencil on paper 20 x 14,5
LITERATURE see above p 116
EXHIBITIONS Gallery 101 Johannesburg
1970 (E171)
PROVENANCE purchased from Gallery 101
on 29 May 1970 by Mr N Berg, Johannesburg
NOTES Compare sitter to nos 386, 387-9
and to the work in the background of the
photograph (fig 86, p 277) of Laubser in
her Berlin studio. According to the present
owner this portrait depicts Ruth Prowse.
Comparison of this work with a charcoal
portrait of Ruth Prowse by Rupert Shephard
(reproduced in 'Ruth Prowse.' Artlook 22,
vol 2, no 10: p 17; Sept 1968), reveal close similarities in the
model. However, according to Berman, (1970, p 245), Prowse
was in England from 1923-5. There is thus doubt about the
identity of the sitter.

388 Woman (with earring?) | 1924
signed and dated br: M. Laubser '24
oil on cardboard 50 x 36
LITERATURE see above p 165 footnote 1
PROVENANCE purchased from the artist in
ca1967 by Mr G F J van der Reis, Pretoria
NOTES For same sitter see nos 384-387, 389.

389 Woman (with earring?) | ca 1924
signed br: M. Laubser
oil on cardboard 52,5 x 39
EXHIBITIONS Martin Melck House Cape
Town 1968 cat 39
LITERATURE see above pp 134, 164,
165 footnote 1
PROVENANCE Dr H K Silberberg, Tulbagh
NOTES For same sitter see nos 384-388.
Nos 384, 385, 387 and 388 are firmly
dated to 1924.
390 Woman with necklace and earrings 1922-4
signed and dated br: M. Laubser '22
oil on paper (?) on hardboard 52 x 39
LITERATURE see above pp 133, 164
PROVENANCE purchased from Gallery 101 in ca1970 by Mr K H Bahnemann, Roodepoort

391 Woman with necklace 1922-4
signed and dated br: M. Laubser '30
charcoal on paper 47,5 x 35
PROVENANCE Mr S Welz, Johannesburg
NOTES Because of the style, viz, the stark tonal contrasts, jagged shading and stressed lines, this work has been redated to Laubser's stay in Germany. Furthermore, compare the model to that in no. 392 dated 1922-4.

392 Woman with hat 1924
signed and dated br: M. Laubser '24
oil on cardboard 45 x 36,5
LITERATURE see above pp 135, 164, 165 footnote 1
PROVENANCE purchased from private collector in ca1972 by Prof P R Botha, Pretoria
NOTES Compare to no 393.

393 Woman with hat 1924
signed and dated bl: M. Laubser '24
oil on paper on hardboard 52 x 38,5
LITERATURE see above pp 134, 135, 163, 164, 165 footnote 1, 166
PROVENANCE Mr B Trakman, Cape Town
NOTES Compare to no 392. See colour plate 47 p 216.
390 **Woman with necklace and earrings** 1922-4

signed and dated br: M. Laubser '22
oil on paper (?) on hardboard 52 x 39
LITERATURE see above pp 133, 164
PROVENANCE purchased from Gallery 101 in ca 1970 by Mr K H Bahnemann, Roodepoort

391 **Woman with necklace** 1922-4

signed and dated br: M. Laubser '30
charcoal on paper 47.5 x 35
PROVENANCE Mr S Welz, Johannesburg

NOTES Because of the style, viz, the stark tonal contrasts, jagged shading and stressed lines, this work has been redated to Laubser's stay in Germany. Furthermore, compare the model to that in no 390 dated 1922-4.

392 **Woman with hat** 1924

signed and dated br: M. Laubser '24
oil on cardboard 45 x 36.5
LITERATURE see above pp 135, 164, 165 footnote 1
PROVENANCE purchased from private collector in ca 1972 by Prof P R Botha, Pretoria

NOTES Compare to no 393.

393 **Woman with hat** 1924

signed and dated bl: M. Laubser '24
oil on paper on hardboard 52 x 38.5
LITERATURE see above pp 134, 135, 163, 164, 165 footnote 1, 166
PROVENANCE Mr B Trakman, Cape Town

NOTES Compare to no 392. See colour plate 47 p 216.
394 recto  *Japanese girl*  1924
signed and dated br: M. Laubser '24
pencil on paper 21 x 16
LITERATURE see above p 131
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town
NOTES For same sitter see nos 394 verso, 395, 396. See note to no 396.

394 verso  Sketches: woman with beret; *Japanese girl* ca 1924
unsigned
pencil on paper 21 x 16
LITERATURE see above p 131
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town
NOTES See note to no 396. Compare
Woman with beret to nos 368 and 377
and *Japanese girl* to nos 394 recto,
395 and 396.

395 recto  Sketches: *Japanese girl*  ca 1924
unsigned
pencil on paper 21 x 16
LITERATURE see above p 131
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town
NOTES For the same sitter see nos 394
recto and verso, 396. See note to no 396.

395 verso  Study: tulips  see after no 321 recto
Japanese girl
Chinese girl

Signed br: M. Laufer
Oil on cardboard 49.5 x 37

Exhibitions:
- Martin Melck House Cape Town, 1969, cat 37 (E156)
- Berman 1966, colour repro p 180; Berman 1970, colour repro opp p 145; see above pp 134, 136, 164

Provenance:
Dr H K Silberberg, Tulbagh

Notes:
- Titled Japanese girl in the E156 catalogue and Chinese girl by Berman 1966. For sketches of same model see nos 394 recto and verso and no 395.
- And there [at a concert in Berlin] this lovely woman sat opposite me - emerald green kimono with violet flowers... eyebrows and the mouth and cheeks like porcelain Oh so lovely! And I said to my friend... 'I'd love to paint her' I said: 'Well I'm going to ask her' but he said: 'You can't. How are you going to meet her?' and I said 'Well I'm going to.' So when it was finished and people were going out I went quickly to the door and I went up to her and... apologized for speaking to her... (saying)... 'I'm an artist and I'm very interested in you and your lovely kimono and I'd love to paint you.' Oh!' she said 'with the greatest pleasure.' Then she quickly told me that she was studying singing in Berlin and her husband the violin - her husband was alongside her. We exchanged addresses [and] she and I met. That night I couldn't sleep - perhaps I was a little bit overtired and I thought of this woman - this interesting woman. The next morning early I made a sketch - I took my watercolour and made that sketch and put it in my portfolio and then later I made a portrait of her and I introduced her to my German friend and we often met then after that. She confirmed that she did not paint the portrait from life. 'It was from the sketch from memory and the sketch was from memory also.'

The artist at 86, interviewed by Benita Munitz in 1968.
397  Woman looking in mirror  1923
signed and dated br: M. Laubser '23
oil ca 49 x 37
PROVENANCE Dr C R J van Rensburg, Ermelo
NOTES The slightly slanted eyes of the model suggest that she may be the same girl as that portrayed in nos 394 recto and verso, 395 and 396.

398 recto  Sketches: self portrait(?); young singer*  1922-4
initialled br: M.L.
pencil on paper 21 x 16
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES This work has been dated on the basis of the model with hat, the Young singer, seen also in nos 399-402 dated variously 1922 and 1924.

398 verso  Sketches: portraits; seated nude; still life  ca 1924/5
unsigned
further details same as 398 recto

399  Young singer*  1922-4
signed and dated br: M. Laubser '22
pencil on paper 21 x 16
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town
NOTES For same sitter see nos 398 recto, 400-402. See note to nos 400 and 402.
400 **Young singer***(1)* 1924
signed and dated br: H. Laubser '24
oil on paper 52 x 38
EXHIBITIONS SANG Cape Town 1969
cat 62 (E167-9)
LITERATURE Van Rooyen 1974 p 14 colour
repro 10 p 31; Munitz 1975 repro p 24;
see above p 164
PROVENANCE Mr L J Hill, Cape Town

NOTES In the E167 catalogue this work was titled **Young singer**. Nos 398 recto, 399, 401, 402 have been titled accordingly. See note to no 402.

401 **Young singer***(2)* 1922-4
signed and dated bl: M. Laubser '22(?)
oil on cardboard 49 x 37
LITERATURE see above pp 164, 165 footnote 1
PROVENANCE purchased from Mr V E Mastromatteo, Pretoria in ca 1969
by Mr A Wapnick, Pretoria

NOTES For same sitter see nos 398 recto, 399, 400, 402. See note to nos 400 and 402.

402 **Young singer***(3)* 1924
signed and dated br: '24 M. Laubser
oil on cardboard 48.5 x 36.5
EXHIBITIONS Martin Melck House Cape Town
1969 cat 38 (E156)
LITERATURE see above pp 133,134,165 footnote 1,166
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES For same sitter see nos 398 recto, 399-401. Of this work she said:
Laubser: 'Yes I think that [woman with hat] was a model at the pension where I was staying...'
Munitz: 'That was done from life then?'
Laubser: 'Yes that was from life.'

On the basis of style, however, it seems probable that Laubser was referring to no 401 and not this work which was probably painted from no 401. Cf the greater abstraction, eg, the neck.
403 Woman

*German Jewess*

1924

signed and dated bl: M. Laubser '24
annotated on back by the artist:
Maggie Laubser Victoriastra Strand
oil on cardboard 49 x 36
LITERATURE Botha 1964 cat 52; see above p 164
PROVENANCE purchased from Edrich's,
Stellenbosch by Mr C Schilthuys,
Stellenbosch

NOTES Botha titled this work Duitse Jodin but gives no documentation to support this title.

404 Woman

ca 1924

signed br: M. Laubser
pencil on paper 21 x 16
LITERATURE see above p 131
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town

NOTES Compare the sitter in nos 405 and 406, the latter dated 1924.

405 Study of girl smoking

*ca 1924

signed m: M. Laubser
pencil on paper 21 x 16
EXHIBITIONS Schweickerdt's Pretoria
1948 cat 41 (E51)?
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town

NOTES This is a preparatory study for no 406 and has been dated accordingly. A work entitled Study of girl smoking, was shown as cat 41 on E51. The price was marked as 8 gns, the same price as cat 55-57 all titled Sketch. Charcoal studies were priced at 9 (cat 35) or 10 gns (cat 45-47) and watercolours at 30 to 40 gns. As the comparative price suggests that cat 41 was a pencil sketch, and as no 405 is the only work thus far traced to which this title applies (see also sub-title to no 406), it is suggested that it was perhaps this work which was shown on E51.
406 *Whore, Berlin*  
*Girl smoking*  
1924

signed and dated bl: M. Laubser '24  
oil on paper 61 x 48  
EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 17 (E36); Argus Gallery Cape Town 1942 cat 17 (E37)?; SANG Cape Town 1969 cat 54 with repro (E167-9)  
PROVENANCE Mr G Hulme, Cape Town  
NOTES This work was entitled *Hoer, Berlyn* in the E167 catalogue. A work entitled *Girl smoking* was shown as cat 17 on E36 and 37. As no 406 is the only oil thus far traced to which this title applies, it is presumed that it is this work which was shown on these exhibitions. See colour plate 48 p 216.

407 *German girl*  
1924

signed and dated bl: M. Laubser '24  
annotated on back by the artist:  
Maggie Laubser Klipheuwelstasie  
Kaap Studie 1924  
typed on back: no 3 - Duitse Meisie  
oil on cardboard 47,5 x 37  
EXHIBITIONS Constantia Booksellers Johannesburg 1949 (E57)?  
LITERATURE Botha 1964 cat 51; see above pp 134, 164  
PROVENANCE purchased in Johannesburg in September 1949 [E57?] by Mr I Sittig, Bloemfontein
408 Woman 1922-4

signed and dated bl: M. Laubser '22
oil on cardboard 52 x 38,5
LITERATURE see above pp 134, 164, 166
PROVENANCE purchased from Gallery van Rijn in 1974 by Mr and Mrs A L Sabie, Witbank

409 Woman with right arm resting on a chair 1924

signed and dated br: M. Laubser '24
oil on cardboard 49 x 37,5
LITERATURE repro in advertisement for Wolpe Gallery, Artlook vol 1 no 9 p 22 Aug 1967; see above pp 133, 134, 164
PROVENANCE Wolpe Gallery, Cape Town; purchased from a private collector by Mr D M Holtzhausen, Cape Town
410 **Woman**

ca 1924

signed bl: M. Laubser
annotated on back by Mr Godfrey:
  bought from Maggie Laubser 1969
oil on cardboard 42 x 37.5
LITERATURE see above pp 134, 164
PROVENANCE purchased from the artist in 1969 by M. and Mrs Denis Godfrey, Johannesburg

NOTES This work has been dated on the basis of style viz: intense colouring, vivid contrasts, simplification of detail and vigorous paintwork. See colour plate 49 p 217.

411 **Woman**

ca 1922-30

details unknown
photograph from Laubser estate
US79/27/16
WOODCUTS NOS. 412-417

The following woodcuts (nos. 412 - 417) all depict European motifs except for no. 412, Tablemountain. Windmill no. 417 is dated 1922 by the artist and Three women hoeing no. 415, is dated 1924. There is doubt about the dating of the whole group, however, as various examples of the same woodcut are dated differently by the artist. For example, Tablemountain no. 412: the print in Prof. Scott's collection is dated 1924, and the two woodcuts in Mr. Trakman's collection are dated 1926 and 1950. One print of Windmill no. 416 is dated 1926 (Mr. Wesselo's collection) and another is dated 1950 (Mr. Trakman's collection). Both prints in the Trakman collection dated 1950 (nos. 412 and 416) are signed in ball-point - the dates can therefore be rejected.

Laubser executed a few woodcuts on her return to South Africa, e.g., two versions of Stork and two versions of Goose and lilies. It seems probable that she started experimenting with the woodcut medium as a result of her contact with the graphic work of the German Expressionists. These woodcuts (nos. 412 - 417) should be seen within the context of Laubser's German period and for this reason and because of motif, they have been dated variously between ca 1922-4 and ca 1924-6.
412 Table mountain ca 1924
signed and dated br: M. Laubser '24
woodcut 13 × 18
EXHIBITIONS SANG Cape Town 1969
cat 149 (E167-9)
LITERATURE see above pp 2, 130
PROVENANCE Dr F P Scott, Bloemfontein
2. Miss J Laubser Stellenbosch
initialled and dated br: M.L.
3. Dr H K Silberberg, Tulbagh
4. Mr B Trakman, Cape Town
signed and dated: M Laubser '50
(in ballpoint pen)
5. Mr B Trakman, Cape Town
signed and dated: M. Laubser '26
(in pencil)
NOTES Compare to paintings of same subject nos 432 and 433.

413 House with sunflowers ca 1924
signed br: M. Laubser
woodcut
LITERATURE see above pp 130, 142
PROVENANCE Mr B Trakman, Cape Town
NOTES Compare to painting of same subject no '47.

414 Harvesting in Belgium* ca 1924-6
signed and dated br: M. Laubser '26
annotated bl: 'Harvesting in Belgium'
EXHIBITIONS SANG Cape Town 1969
cat 153 (E167-9)
LITERATURE see above pp 130, 142,
153 footnote 1
PROVENANCE Mr B Trakman, Cape Town
2. Dr H K Silberberg, Tulbagh
3. Miss J H Laubser, Stellenbosch
signed and dated br: M. Laubser '26
4. Mr and Mrs E Delmont, Johannesburg
signed and dated br: M. Laubser '26
5. Mr B Trakman, Cape Town
signed and dated br: M. Laubser '26
6. Mr B Trakman, Cape Town
signed br: M. Laubser
NOTES Compare to no 297 for same motif.
415 Three women hoeing ca 1924
signed and dated br: M. Laubser ’24
woodcut on paper 16.5 x 21.5
LITERATURE see above p 130, 141
PROVENANCE Prof and Mrs Meyer de Villiers, Stellenbosch

NOTES Refer to sketchbook pp 229, 230 for sketch of Two women hoeing. Refer to painting of Four women hoeing no 308.

416 Windmill ca 1924-6
annotated br: Vir Liewe Hermione van Maggie
woodcut on paper 13 x 18
LITERATURE see above p 130
PROVENANCE gift from the artist to
1. Mr and Mrs G J McCaul, Johannesburg
2. Mr E Wesselo, Johannesburg
3. Mr B Trakman, Cape Town
4. Mr B Trakman, Cape Town
signed br: M. Laubser
signed and dated (in ballpoint pen): M. Laubser ’50

417 Windmill, Baltic Sea* ca 1922-4
signed and dated br: M. Laubser ’22
woodcut on paper 13 x 18
LITERATURE Botha 1964 cat 45;
see above pp 130, 142
PROVENANCE Mr C Schilthuys, Stellenbosch

NOTES Titled Windmeul, Baltiese See by Botha.
There is a problem with the dating of several works (nos. 418-420, 325 verso, 422, 298 verso, 423 recto and verso, 428, 430, 432-436) which show the influence of German Expressionism. Sketches for many of these works appear in both sketchbook 6 (pp.228-333) and sketchbook 8 (pp.235, 236) as well as on individual pages. These loose sketches relate to the pages of sketchbooks 6 and 8 through size and type of paper: nos.429 and 431 are on the same size and type of paper as book 6 and nos.421, 424-427 are on the same size and type of paper as book 8. These loose sketches also relate to books 6 and 8 through subject matter: for example compare no.429 recto and 431 recto with book 6 ff.44, 49, 50 and 56, pp.231, 232, and 427 recto and verso with book 8 f.13, p.235. It is almost certain that these pages were originally part of books 8 and 6 respectively, and were subsequently torn out. Furthermore, it appears that Laubser sketched in book 6 and book 8 contemporaneously, for sketches of the same subject matter appear in both books, e.g., Woman and bird book 6 ff.45, 52 and 53, p.231, and book 8 f.7, p.235; and Woman with arums book 6 ff.44, 49, 50 and 56, pp.231, 232, and book 8 f.12, p.235.

On folio 50 of sketchbook 6, p.231 sketches for the following six works appear (the relevant catalogue number is noted alongside). Laubser numbered each sketch from I to VI:

I Woman with arums no.428
II Madonna and child no.422
III Old Coloured woman with scarf no.430
IV Red lilies no.436
V Arums nos.434 and 435 (Although this is not an exact sketch for nos.434 and 435, an exact sketch appears on f.48, p.231 of the same book)
VI Impression of Tablemountain no.433.

It seems probable that all the above works date to more or less the same time as do the other paintings related to
sketches on ff.42-59, pp.231, 232, viz., Black woman and bird no.419, Black woman with beads and headdress no.420 and Mother and child nos.298 verso and 423 recto.

Sketchbook 8 includes sketches for German works in the beginning of the book, viz., nudes ff.1-11, p.235, and for South African works at the end of the book, viz., farm scenes ff.24-28, p.236, and still lifes ff.29 and 30, p.236. One cannot therefore establish with any certainty whether the sketches that appear in the middle of the book ff.7-15, p.235, were drawn whilst the artist was in Germany or when she returned to South Africa. Similarly, as book 6 contains sketches for British, Belgian and Italian works one cannot establish the exact date of execution of the sketches on ff.42-59, pp.231, 232. It is not possible therefore, to establish with exactitude, whether the works related to the sketches in question (i.e., nos.419-436) were executed late during her stay in Germany or soon after her return to South Africa in November 1924. One may conclude that they date to 1924 or 1925.
418 Woman with red scarf
c. 1924/5
initialled b1: M.L.
oil on canvas on hardboard 48.5 x 45
LITERATURE Botha 1964 p 64 cat 101;
see above pp 117, 143, 171
PROVENANCE gift from the artist in 1955
to Mr and Mrs A van Wyk, Bellville.

NOTES According to the present owners,
Laubsner said that this work was painted
in 1928. However, because of other
inaccuracies in the artist's dating, the
date of 1928 may be incorrect. This work
and Black woman no 325 verso relate stylistically, and in the
emphasis on the primitive, to other works dated (on the basis
of sketches) to her late German or early South African period,
viz., nos 419, 420, 422, 298 verso, 423 recto and 428. The
forms are large and bold, details are simplified, eg, the
folds of the scarf; and outline is stressed, eg, the scarf.
There is an emphasis on the primitive to be seen in the thick
lips, wide nostrils and almond shaped eyes. The bold harsh
outline of the scarf, the egg shaped face and the enclosing
of the face by the scarf relate directly to the treatment of
the head in Woman with arums no 42

419 Black woman and bird
c. 1924/5
unsigned
oil on canvas 73 x 60
LITERATURE see above pp 117, 143,
171, '76
PROVENANCE US

NOTES The style, which shows
the influence of German Expressionism, and the sketches
for the work, which appear in
book 6 on ff45, 52 and 53,
p 231 and in 'book 8 ff p 235,
argue for a date of ca 1924/5.
Refer also to sketch of a
flying bird on the loose page
no 424 recto. Refer also to
the titles of paintings listed
on f44 of book 6 p 231, one of
which is Woman with birds
behind.
420  Black woman with beads and headdress  ca 1924/5
unsigned
oil on canvas 58 x 50
LITERATURE see above pp 117, 143, 171, 176
PROVENANCE US

NOTES  This work is dated on the basis of style which shows the influence of German Expressionism and because of sketches which appear in book 6 ff.53 and 54 pp 231, 232. See also no 421 recto.

325 verso  Black woman  ca 1924/5
unsigned
oil on canvas 60 x 52
LITERATURE see above pp 117, 143, 171, 176
PROVENANCE US

NOTES  See note to no 418.
421 recto  Sketches: black woman with beads and headdress ca 1924/5
unsigned
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town

NOTES This page was probably originally part of book 8 because of size and type of paper and is contemporary with book 6 ff53 and 54, pp 231, 232 because of the similar subject matter.
These sketches are preparatory studies for no 420.

421 verso  Sketches: mother and child  See after no 423 recto

422 Madonna and Child*  ca 1924/5
signed and dated bl: M. Laubser '40
oil on canvas on cardboard 45 x 42,5
EXHIBITIONS Martin Melck House Cape Town 1968 cat 50 (E156)
LITERATURE pp 117, 143, 171, 178
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This work has been redated to ca 1924/5 because of the style which shows the influence of German Expressionism and because of sketches which appear in book 6 ff42, 43, 44, 59 (sketch II), and 59, pp 231, 232. The inscription on f 50 of sketchbook 6 (p 231), gives this work its title. Refer also to the titles of paintings listed on f44 of book 6 (p 230) one of which is Madonna and child. It was perhaps this work that was exhibited at Schweikerdt's Pretoria 1948 cat 48 (E51), under the title Madonna. However, Laubser may have also titled many other paintings of similar subjects, Madonna, eg, no 423 recto. Thus the inclusion of no 422 on E51 remains purely speculative.

298 verso  Mother and child  ca 1924/5
signed and dated br: M. Laubser '24
oil on canvas 60 x 52
LITERATURE see above pp 117, 143, 178
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES See no 423 recto and note to no 423 recto.
423 recto  Mother and child  ca 1924/5
unsinged
oil on canvas 44,5 x 50,5
LITERATURE see above pp 117, 143, 171
PROVENANCE Prof and Mrs I D MacCrone, Johannesburg
NOTES Sketches for this work appear in
sketchbook 6 ff42, 43, 55, 58 and 59, pp
231, 232. See also no 421 verso and
refer to the titles of paintings listed
on f44 of book 6 p 231, one of which is
Woman with child on back.

423 verso  Landscape  see after no 436

421 verso  Sketches: woman with child on back;  ca 1924/5
self portra-t
unsinged
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town
NOTES See note to no 421 recto.
The two bottom sketches are preparatory
studies for no 423 recto.

424 recto  Sketches: mother and child  ca 1924/5
unsinged
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town
NOTES This page was probably originally
part of book 8 because of size and type
of paper and is contemporary with book 6
ff42, 43, 55 and 59, pp 231, 232, because
of the similar subject matter. Compare the sketch in the top
right corner to no 423 recto and compare the sketch of the
flying bird to that in no 419. Compare motif of Mother and
child to nos 425 recto and 426 recto and verso.
424 verso  Mother and child ca 1924/5
unsigned
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town

NOTES See note to no 424 recto. Compare motif to no 425 recto and 426 recto. See also book 6 f55 p 232.

425 recto  Sketches : mother and child ca 1924/5
unsigned
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town

NOTES Refer to nos 424 recto and verso and 426 recto and verso. See note to no 424 recto.

425 verso  Sketches : flowers ca 1924/5
unsigned
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town

NOTES See note to no 425 recto. Compare subject matter to book 8 ff16, 17 and 18, p 235.

426 recto  Sketches : mother and child ca 1924/5
unsigned
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town

NOTES Compare to nos 424 recto and verso and 425 recto and verso. See note to no 424 recto.
426 verso Sketches: mother and child; self portrait with arums ca 1924/5
unsigned
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town
NOTES See note to 427 recto.

427 recto Sketches: self portrait; self portrait with child / arums ca 1924/5
unsigned
pencil on paper 21 x 16
LITERATURE see above p 179
PROVENANCE Mr B Trakman, Cape Town
NOTES This page was probably originally part of book 8 because of size and type of paper and subject matter, see ff13 and 15, p 235, and is contemporary with sketchbook 6 because of the similar subject matter: refer to Woman with arums, sketchbook 6 ff44, 49, 50 (sketch I) p 231 and 56, p 232. Refer also to no 427 verso.

427 verso Sketches: self portraits with arums ca 1924/5
signed and dated Mr: M. Laubser '40
pencil on paper 21 x 16
PROVENANCE Mr B Trakman, Cape Town
NOTES See note to no 427 recto.
428 **Woman with arums**

*ca 1924/5*

signed bl: M. Laubser  
oil on canvas 57 x 49

**EXHIBITIONS**  
Stellenbosch 1930 cat 8 (E4);  
McCadyen Hall Pretoria 1931 cat 15 (E6)  
**LITERATURE**  
Bouman 1930 (E4); Verloren van Themaat 1930 p 71 (E4); Pretoria News 28 Nov 1931 p 5 (E6); Enseel Vaderland Nov 1931 (E6); Du Toit Burger 1 Feb 1932 p 7 (E6p644); Meintjes 1944 colour repro p 25; Herd 1946 repro p 63; see above pp 117, 143, 171  
**PROVENANCE**  
gift from Mr E A Malga, Cape Town in 1970 to Mrs A C Groeneveld, Johannesburg; sold through Holtzhausen Gallery, Pretoria to Mrs M Raucenbach, Pretoria  

**NOTES**  
The style, which shows the influence of German Expressionism, and the sketches for the work, which appear in sketchbook 6 ff44, 49, 50 (sketch I) and 56 pp 231, 232 and sketchbook 8 f12 p 235, argue for a dating of ca 1924/5.  
This work has been identified as the one exhibited on E4 because of Verloren van Themaat's description: a black woman with blue lips, a red doek and arums behind her. Enseel described the work *Woman with arums*, exhibited on E6, as having 'skerp yliming.' These descriptions do not apply to any other pre 1931 works of *Woman with arums*.  
See sketch no 429 recto. Refer also to the titles listed on f44 of sketchbook 6 p 231, one of which is *Woman with arum flowers*. Compare to the sketches of *Self portrait with arums* book 9 ff13 and 15 p 235 and nos 427 recto and verso.  

429 recto  **Sketches**: old Coloured woman with scarf; ca 1924/5  
woman with arums; Coloured woman with scarf  
unsigned  
pencil on paper 12 x 18  
**PROVENANCE** acquired from the artist by Mr and Mrs D During, Roodepoort  

**NOTES**  
This page was probably originally part of sketchbook 6 because of size and type of paper and similarity of subject matter: see *Woman with arums* ff44, 49, 50 (sketch I) and 56, pp 231, 232 and *Old Coloured woman with scarf* f50 (sketch III) p 231, and is contemporary with book 8 because of subject matter: see *Woman with arums* f12, p 235 and *Old Coloured woman with scarf* f13, p 235.  
The top left sketch is a study for no 430. Compare also to the face in the centre sketch of no 431 recto.
429 verso Sketches: Tablemountain and house and/or birds

See before no 432

430 Old Coloured woman with scarf  
ca 1924/5

signed and dated bl: M. Laubser '20
oil on cardboard 44 x 39
EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 3 (E36); Argus Gallery Cape Town 1942 cat 3 (E37); SANG Cape Town 1969 cat 10 (E167-9)
LITERATURE Botha 1964 pp 30, 136 cat 23; see above pp 151, 171, 179
PROVENANCE purchased at E36 by Dr P O Sauer, Stellenbosch; inherited by Mr and Mrs J Krige, Stellenbosch

NOTES This work has been redated because of style, which shows the influence of German Expressionism, and the motif of the cloud also seen in Olives and cypresses no 291 dated to ca 1921-4 and because of sketches for the work which appear in sketchbook 5 f50 (sketch III) p231 and book 8 f13 p235. Refer also to the top left sketch of no 429 recto.

431 recto Sketches: old Coloured woman; Tablebay from Bloubergstrand  
ca 1924/5

unsigned
pencil on paper 12 x 18
PROVENANCE Mr and Mrs D During, Roodepoort

NOTES This page was probably originally part of sketchbook 6 because of size and type of paper and similarity of subject matter; see ff46, 47 and 50, p 231. See also nos 429 verso and 431 verso. Refer also to the sketches of Tablebay from Bloubergstrand book 6 f48 p231 and the related paintings nos 432 and 433. The sketch of Old Coloured woman with scarf in the top centre relates to the painting no 430.
431 verso  **Sketches: arum lilies, Tablebay from Bloubergstrand**  
ca 1924/5

_unsigned_  
pencil on paper 12 x 18  
PROVENANCE Mr and Mrs D During, Roodepoort

NOTES  See note to no 431 recto. Compare the motif of arums to nos 434 and 435 and to book 6 F50 (sketch V) p 231. The top left sketch is a preparatory study for no 432.

429 verso  **Sketches: Tablemountain and house and/or birds**  
ca 1924/5

_unsigned_  
pencil on paper 12 x 13  
PROVENANCE Mr and Mrs D During, Roodepoort

NOTES  See note to nos 429 recto and 431 recto.

432  **Impression of Tablemountain**  
*Tablebay from Bloubergstrand*  
ca 1924

_signed and dated bl: M. Laubser '24_  
oil on canvas on cardboard 39 x 49.5  
EXHIBITIONS  SANG Cape Town 1969 cat 65 (E167-9); see also notes to no 433  
LITERATURE Botha 1964 p 41 cat 60; see also notes to no 433  
PROVENANCE Mrs F A Murray-Louw, Durbanville

NOTES  Cf to no 433, titled **Impression of Tablemountain**. For inclusion of this work on E36 see notes to no 297. For sketches see no 431 verso and book 6 ff46-48 p 231. Refer also to the titles of paintings on folio 44 of sketchbook 6 p 231, one of which is B.B.Strand - this could possibly refer to this painting.
433 Impression of Table Mountain ca 1924

signed bl: M. Laubser

annotated on back: 
Impression of Table Mountain 150 gns
Maggie Laubser

EXHIBITIONS Macfadyen Hall Pretoria 1931
cat 25 (E6)?; Macfadyen Hall Pretoria 1939
cat 21 (E32); Carnegie Library Stellenbosch
1942 cat 87 (E36); Aigus Gallery Cape Town
1942 cat 87 (E36)?; Schweickardt's Pretoria
1944 cat 21 (E42)?; Whippman's Johannesburg
1953 (E76)

LITERATURE unidentified newspaper 28 Nov 1931 (E6)?; Pretoria
News 28 Nov 1931 p 5 (E6)?; Visser Brandwag 15 Sept 1939 p 27
(E32 p 645)?; Brander Suiderstem 12 Sept 1942 p 3 (E37 p 646);
E. W. Rand Laily Mail 15 Sept 1953 p 8 (E76); S. M. Transvaler
15 Sept 1953 p 8 (E76); Botha 1964 pp 24, 41 cat 70; see above
pp 17, 171, 189-190

PROVENANCE Potchefstroomse Universiteit vir Christelike Hoër
Onderwys

NOTES The annotation on the back of the work gives this painting
its title. For the same scene see no 432 dated 1924.

The queries in the exhibitions and literature above, arise
because one cannot establish whether the work mentioned in cata­
logues or in literature as Impression of Tablemountain, refers
to this work or no 432. The descriptions in literature could
apply to both works, eg, Enseel 1931 writes of 'Tablemountain
with the bay', that the mountain dominates everything around it,
making the sea appear dark and sinister. In the E42 catalogue
Laubser has added 'of T. M.' [of Table Mountain], after cat 21
Impression.

434 Four arum lilies ca 1924/5

signed bl: M. Laubser

oil on canvas on cardboard 48,5 x 34,5

EXHIBITIONS RAU Johannesburg 1975 cat 4
(E204)

LITERATURE Delmont 1975 (1) pp 23-24,
25, 26, 54 footnote 34, 78, 96 footnote
142; see above p 171

PROVENANCE Mrs I M Muller, Pretoria

NOTES This work and no 435 are dated
as a result of the style and motif
which show the influence of German
Expressionism (see nos 315-320) and
because of the sketches which appear in
book 6 f48 p 231. See also sketch V on
folio 50 of book 6 p 231 and no 431 verso.
435 Four arum lilies
c4 1924/5
unsigned
charcoal on paper 45 x 60
LITERATURE Delmont 1975 (1) p 25
PROVENANCE purchased from the artist in ca 1964 by Mr G P C Laubser
NOTES Compare to no 434. See note to no 434.

436 Red lilies
c4 1924/5
initialled br: M. L.
signed br: M. Laubsar
oil on cardboard 54 x 41
EXHIBITIONS Constantia Bookshop, Johannesburg 1946 cat 6 (E48);
Schweickerdt's Pretoria 1944 cat 26 (E51); RAU Johannesburg 1975 cat 5 (E204)
LITERATURE Nuwe Brandwag 1930 opp pi 12 (B5 p 644); Katinks unidentified
newspaper 1948 (E51), Botha 1964 pp 43 cat 4; Delmont 1975 (1) pp 16,
23, 31, 54 footnote 34, 71, 72 footnote 12, 79, 81, 91 footnote 109;
Delmont 1975 (2) pp 22-23 repro 3 p 22; see above p 171
PROVENANCE Prof M L du Toit, Pretoria; Mrs M Gunther, Warmbaths;
Mr and Mrs P Goldberg, Pretoria
NOTES The style, which shows the influence of German Expressionism in the large bold forms and diagonals and the sketch for the work which appears in book 6 f50 (sketch IV) p 231, argue for a dating of ca 1924/5. In the E48 catalogue, Red lilies was listed as having been lent by Mev. G - almost certainly Mrs Gunther. In the E51 catalogue, no indication of the lender is given. It is presumed, because of the distinctive title, that it is no 436 which was exhibited.
423 verso **Landscape**

ca 1924/5

unsigned

doil on canvas 51.5 x 57.5

PROVENANCE purchased through Prof. W Battiss in 1950 by Prof. and Mrs. I. D. MacCrone, Johannesburg

NOTES Compare style to River Scene, Berlin no 300, pl. 40 p. 212.

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437 **Trees**

ca 1922-1926?

unsigned

doil on cardboard 25 x 19

PROVENANCE US

NOTES It is impossible to date this work with any certainty but because of the simplification of form and the stress on outline, it seems that it dates to during her stay in Germany or perhaps soon after.

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438 **Barges**

ca 1925?

signed and dated br: M. Laubser '25

doil on cardboard 29 x 36.5

PROVENANCE purchased from Mr. K. Bakker, Johannesburg in ca 1963/4 by Mr. F. J. Olivier and Mr. T. J. Marchand, Johannesburg

NOTES This work depicts a European motif - see sketch on folio 21 of book 6 p. 229 and the style shows the influence of German Expressionism in the thin paint and jagged brushmarks. The work is dated 1925 so perhaps Laubser painted this work from the sketch, on her return to South Africa.
REDATED WORKS

Certain works relating to South African motifs and dated to 1920, 1921 or 1922 have been redated to post 1924.

439 Woman with green scarf ca 1922-8
signed and dated br: M. Laubser '22
oil/gouache on cardboard 46 x36
EXHIBITIONS SANG Cape Town 1968
Laubser section cat 2 (E158);
SANG Cape Town 1969 cat 25 (E167-9)
LITERATURE Botha 1964 cat 30
PROVENANCE Prof I W van der Merwe,
Cape Town; bequeathed to Jan Van
Riebeeck High School, Cape Town

NOTES This work has been tentatively
redated to post 1924 because of
style which shows the influence
of German Expressionism in the
palette: turquoise and acid yellow.
It is impossible to ascertain with
certainty whether the work was
painted from memory or imagination
whilst the artist was in Germany
between 1922-1924 or on her return
to South Africa in 1924.

440 Old Coloured woman with pink scarf ca 1924-8
signed and dated br: M. Laubser '20
oil on cardboard 39 x 33
PROVENANCE Mr A Jacobson, Johannesburg

NOTES This work and nos 441 and 442
which, unlike no 439, appear to have
been painted directly from a model,
are redated to post 1924 on the basis
of the thin paint in the background,
also seen in many of Laubser's German
portraits and in several of her portraits
firmly dated to 1924-1928. Compare the
sitter to that in no 276.
441 Malay girl  
ca 1924-8

signed and dated br: M. Laubser '20
oil on cardboard on hardboard 39.5 x 33.5

PROVENANCE purchased in Kimberley in 1949 by Mr F M Barnett, Johannesburg

NOTES See notes to no 440.

442 Young Coloured girl in chair  
ca 1924-8

signed and dated br: M. Laubser '22
annotated on back by artist: Maggie Laubser '22
oil on cardboard 38 x 31
EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 78 (E36); Argus Gallery Cape Town 1942 cat 78 (E37); SANG Cape Town 1969 cat 28 (E167-9)

PROVENANCE purchased at E36 by Mrs L C Dekker, Pretoria; inherited by Mr H P Dekker, Pretoria

NOTES See note to no 440. Refer to Laubser's list of purchasers on E36 catalogue US79/7/12, viz, 'Mev Dekker 78.'

443 Woman with hand on cheek  
ca 1924-30

signed and dated bl: M. Laubser '20
oil on cardboard 44.5 x 34.5

PROVENANCE gift from the artist in ca 1935 from Mrs D I Louw, Boksburg

NOTES The thick paintwork, focalization on the motif, the cutting off of the head by the frame and the matt texture relate to other paintings dated to 1924-1930, eg, figs 113-118, pp 282, 283. Compare sitter to that in fig 115 p 282 dated ca 1928-30.
Near Stellenbosch

Signed and dated by M. Laubser '20/'30?
Oil on cardboard 30 x 40
Exhibitions: Carnegie Library Stellenbosch 1942 cat 26 (E36); Argus Gallery Cape Town 1942 cat 26 (E37); SANG Cape Town 1969 cat 8 (E167-9)
Literature: Kerr Sunday Express 9 Nov 1969 p 19 (E169); Van Rensburg Vaderland 11 Nov 1969 p 2 (E169)
Provenance: Purchased at E36 by Mrs Verloren van Themaat, Stellenbosch; inherited by Mrs C M Andrag, Cape Town

Notes: In the E36 and 37 catalogues and later in the E167-9 catalogue, this work was titled Naby Stellenbosch. In the latter catalogue this work was dated to 1920. The date is, however, not clear on the painting, and it seems more probable that it reads '30 instead of '20, as the sketches for the work appear on ff62 and 63 of a book in the University of Stellenbosch collection (US79/6/15), which contains other sketches for paintings firmly dated to Laubser's early South African period, ie, 1924-1930. A sketch of a similar scene also appears on folio 4 of a book (US79/6/11) which contains sketches for paintings firmly dated to 1924-30. The style confirms the conclusion that the painting dates to post 1924.
Refer to Laubser's list of purchasers on the E36 catalogue US79/7/12, viz, 'Mev Verloren van Themaat 26.'

Seascape

Initialled and dated by M.L. '20
Oil on canvas on board 28.5 x 37.5
Exhibitions: SANG Cape Town 1969 cat 5 (E167-9)
Literature: Green Cape Argus 7 July 1969 p 15
Provenance: Gift from the artist to Mr J Haywood, Aberdeen

Notes: This work has been redated because of the style, which shows the influence of German Expressionism, and because of the preparatory sketches on ff9 and 10 of a sketchbook in the University of Stellenbosch collection (US79/6/15) which contains other sketches for paintings firmly dated to ca 1924-30. Compare also to other seascapes of ca 1924-30, eg, figs 159 p 290, and 160, p 291. The title of European scene has therefore been rejected. Green, in his review of E167, erroneously refers to cat 4 European scene, rather than cat 5.
446 Four sailing boats

ca 1924-30

initialled and dated bl: M.L. ’22
oil on cardboard 26.5 x 35
PROVENANCE inherited from Hon and
Mrs P 0 Sauer, Stellenbosch by Mr
and Mrs Krige, Stellenbosch

NOTES Preparatory sketches appear on folio 70
of a sketchbook in the University of
Stellenbosch (US79/6/11) and on folios
3 and 4 of a book in Mr Trakman’s collection.
Both these books contain other sketches for
paintings dated to ca 1924-30.

447 Mother and child

ca 1924-30

signed and dated bl: M. Laubser ’22
oil on canvas on wood 53 x 43
EXHIBITIONS Egon Guenther Gallery
Johannesburg 1963 (E117); SANG Cape
Town 1969 cat 32 (E167-9)
LITERATURE Botha 1964 pp 32, 33 cat 32;
Miles 1965 p 193; Delmont 1973 repro
p 24; see above p 160 footnote 2
PROVENANCE purchased at E117 by friends
of Maria Steyn-Lessing and presented to
University of the Witwatersrand
Johannesburg

NOTES The style shows the influence of German Expressionism;
compare to Flowerseller in Berlin no 299 pl 39, p 212 and
Riverscene, Berlin no 300 pl 40 p 212. The motif of mother and
child in this work and no 448 relates directly to that in fig
101 r 280, dated 1930 by the artist. Preparatory sketches for
no 447 and 448 are found on folios 43 and 44 of a sketchbook
in Mr Trakman’s collection containing other sketches for paint-
ings dated to ca 1924-1930.

448 Mother and child

ca 1924-30

initialled and dated br: M.L. ’22
oil on cardboard 41 x 34
PROVENANCE University of Pretoria, Pretoria

NOTES For same subject see no 447 and fig 101,
p 280. See note to no 447. The style of this
work shows the influence of German Expressionism
in the simplification of form, lack of facial
features and thin paintwork.
449 Shepherd and five sheep by the sea  
init’alled and dated bl: M.L. ’21  
oil on canvas on cardboard 18,5 x 24,5  
Shepherd at Langebaan*  
ca 1924-28  
LITERATURE Botha 1964 pp 31, 143 cat 28;  
Van Rooyen 1974 p 12  
PROVENANCE Mrs Taljaard, Stellenbosch  
NOTES Botha titled this work  
Skaapwagter by Langebaan. The  
date of 1921 for this work and no 450  
is doubtful. It seems, on the basis  
of other firmly dated works depicting  
shepherds, eg, figs 102 p 280, 122 p 284 and 140 p 286, that  
Laubser only began painting this theme on her return home in  
1924. The style, with the loose brushwork and indistinct  
outlines, accords with other works from ca 1924-28, eg, fig  
156 p 290. Similar sketches for the shepherd and sheep in  
landscape appear on folios 15, 17 and 18 of a book in the  
University of Stellenbosch collection (US79/6/3), which con­  
tains other sketches for paintings to ca 1924-30.

450 Shepherd and eleven sheep  
signed and dated bl: M. Laubser ’21  
oil on cardboard 37 x 45,5  
ca 1924-28  
PROVENANCE Mr and Mrs M Sachar,  
Cape Town; purchased at an auction  
Hofmeyer and Son, Cape Town December  
1976 by Mr J B Low, Cape Town  
NOTES See notes to no 449.

451 Woman  
signed and dated bl: M. Laubser ’20  
(in ballpoint pen)  
charcoal and white chalk on brown  
paper 47,5 x 36,5  
ca 1930-4  
PROVENANCE Mr B Trakman, Cape Town  
NOTES The signature and date were certainly  
added at a later date - hence the date of  
1920 is suspect. The style and the medium  
place this work after 1930, along with several  
other stylistically related portraits executed  
in the same medium.
ADDENDUM

During the final stages of completion of this study the following additional bibliographic material was discovered. Refer to: Nilant, F. G. E. and Schoonraad, M. *Bibliografie: Suid-Afrikaanse Kunstenaars*; Pretoria: Universiteit van Pretoria, 1976, for further information about brief passing references to Laubser in books and articles of a general nature.

3. 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: 'A South African Artist: Maggie Laubser.' *Cape Argus*; 27 Feb. 1926. [Original not traced].

Anonymous: 'Johannes Meintjes Veelsydige Kunstenaar.' *Lantern*, vol.12, no.3; pp.80-89; March 1963.

Anonymous: 'Maggie Laubser - Ons Beroemdste Skilderes.' *Afrikaner*, vol.1, no.16; 1 May 1970: p.16.


Bokhorst, M. 'n Suid-Afrikaanse "Schilderboek" Be skouinge na aanleiding van Dr. A. C. Bouman se "Kuns in Suid-Afrika."' *Huisgenoot*, vol.19, no.680: pp.35, 57; 5 April 1935.


Goldberg, A. 'Die Kunstenaar en die Verlange van 'n Volk.' *Buurman*, vol.9, no.3: pp.18, 19, 31; March-May 1975.

Kuiper, A. K. 'De Schilderres Maggie Laubser.' *Volkstems*, vol.17, no.81; 29 Nov. 1930. [Original not traced.]


Van der Westhuizen, H. M. 'Hedendaagse Skilderkuns in S.A.' *Ons Erfdeel*, no.5; March 1962. [Original not traced.]
5. Newspapers and passing references to Laubser in magazine articles.


Illustration of D.347 sold at 'auction of South African paintings and Persian and Oriental carpets from the "S. A. Pioneer", which was involved in a recent sea collision.' South African Digest: p.14; 21 July 1972.

6. Exhibitions

6. REVIEW: Du Toit, M. L. 'Skilderye van Maggie Loubser [sic].' Burger, vol.17, no.5113; 1 Feb. 1932: p.7. [Refers to Oestyd; 'n wêd met 'n persagtige kopcoek. En een eenheid met haar is die lelies.' (D.428)].


9. DES. OF EXHIB.: 2J paintings and 10 charcoals.


37. REVIEW: Brander: 'Maggie Laubser se Skilderye en Tekeninge.' Suiderstem, vol.6; 12 Sept. 1942: p.3. [Refers to 87. Indruk van Tafelberg (D.433); 15. By die Baltiese See (D.310); 48. Oranje en swart doek (D.270); 'swart meisie'; 1; 3; 57; 75; 78; 17. Meisie wat rook (D.406); 74. Betrokke dag by die Garde See; oostoneel; two skildery van varkblomme].


46. REVIEW: Du Toit, P. M. 'Maggie Laubser.' Trans-Africa, vol.1, no.6; June 1945: pp.42-43. [Refers to By die Baltiese See (D.311); 'skildery oor Indiërse w. oue' and Vuur}\n\'toring op die Mouillepunt [sic Mouille] - die eerste skildery wat die kunstenaars ooit geskilder het.' (D.11)].

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Name of thesis  Catalogue raisonne of Maggie Laubser's work 1900-1924  1979

PUBLISHER:
University of the Witwatersrand, Johannesburg
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