

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

oil 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

oil 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

oil 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

oil 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\* 1920  
(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 (US79/7/12), 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 ca 1920  
(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 Haenggü, 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 f25 p 230.

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 Kunsmuseum Stellenbosch  
 1975 cat 10 (E201)?  
 LITERATURE see above p 55, 58, 65  
 PROVENANCE US



NOTES According to Arnold Balwé 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 Cronjé, 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 1911). 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 motifs. Compare the interpretation of the background trees to no 123, dated to 1920 by the artist. The work has thus been redated 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 1968 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,  
Jalbagh

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 sim-  
plification 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 herfs-  
blare. 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.'  
[Eikestadnuus 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); Kunsamer 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 Kunsamer 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\*

ca 1920

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 Belgian.

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 1969 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. Balwé 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 Blompied'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

1920

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

ca 1920

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.

ITALY, OCTOBER 1920 - AUGUST 1921

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, p.234, as well as the many Italian sketches in sketchbook 6, pp.228-233. There are also several loose pencil sketches executed during her stay in Italy: nos.170-173, 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 water-colour (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, pl.28, 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, pl.16, p.200, 166, 167, 175, 180, 183, 184, 187, 188 recto and verso, 189 recto and verso, 190, 195, 196, 199, 211, 215, pl.21, p.203, 217, 231, 235, 236, pl.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, pl.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 Balwé 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, pl.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 Laubee'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.



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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 complementaries 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. For same subject see no 156. 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 E10-10  
oil on cardboard 44 x 35  
EXHIBITIONS Schweickerdt's Pretoria 1944 cat 6 (E42)  
LITERATURE see above pp 78, 80, 98, 101, 103  
PROVENANCE purchased at E42 by Professor M S B Kritzinger, Kameeldrif 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, ie, E42. At this exhibition, cat 6, Lake Garda, was priced at 10 gns, which corresponds with the price written on the back of no 156.

156a Boat in harbour - Torri, Italy\*

1920

dated: 1920

oil on canvas on cardboard 41 x 35

annotated on back by Laubser:

From Magdalena 1920

Xmas Torri Italy

No illustration  
available

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\*)

1920

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, Johan-  
nesburg



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  
Sand, 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  
Boats - Italy\*

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 215, 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 E145). 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.



169 Boats

1921

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

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.

171 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.

172 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.

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

1921

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

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.

171 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.

172 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.

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.

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\*

1921

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 Seilbote in hawe by Botha and Italiaanse meer in the E167 catalogue. For same subject see no 189 verso.

189 verso Lake scene with boats

1921

signed and dated bl: M. Laubser '21

oil on thick cardboard 28 x 34,5

EXHIBITIONS Martin Melck 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



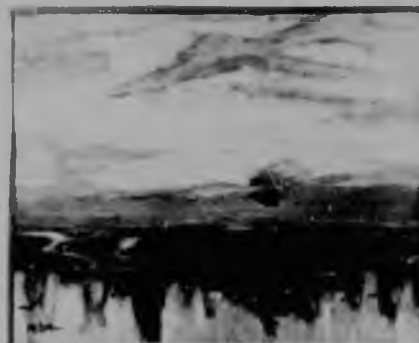
NOTES This work has been dated on the basis of the motif. Compare Boat in harbour to nos 166 and 167, both dated 1921, and Lake scene with sun to no 177 recto.

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 Meertoneel, Italië 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 ca 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

repro 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 accord-  
ingly. 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, 106PROVENANCE 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 6 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 ateljee 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 Italianse 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\*

1921

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

1921

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

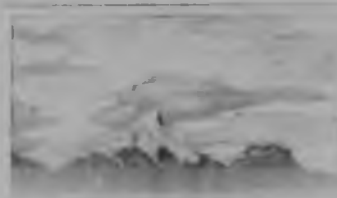
NOTES This work was originally painted  
 on the back of the portrait of Arnold Balwé  
 no 257. The board was split after the  
 1969 retrospective exhibition (E167-9)  
 and thus two separate paintings were  
 created.

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

1921

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

1921

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\*  
Lago di Garda\*

1921

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 in breë fors kwashale aange-  
bring. Teenoor 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 spontaneïteit. 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 Vishawe  
 in the E167 catalogue. This work is  
 dated 1922, ie, 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\* ca 1921

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: '21 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

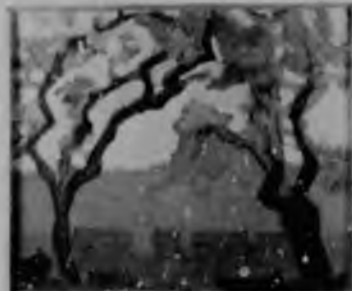
unsigned

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 288 for example. The work has thus been re-dated to the Italian period.

201 recto 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.



201 verso Lake scene with trees, Italy 1921

See after no 195

202 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.



203 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 f8 p 226. This work could have been painted later than the sketches - note particularly the sketch in sketchbook 6 f25 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 ca 1930 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 ca 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.

ca 1920/1



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.

1921



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

1921





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.

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.

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; mountain with sun ca 1921

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. Pazzocola 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

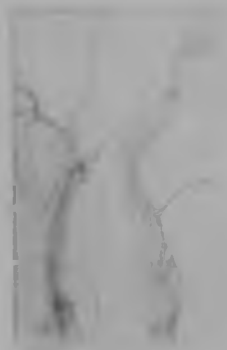
NOTES For sketch see no 214 recto. See  
colour plate 21 p 203.



216 Tree study

1921

signed and dated bm: 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 similar-  
 ity 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 Balwé?; 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 br: 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 E4 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 foot-  
note 4, 14, 71 footnote 2, 72, 87 footnote 85;  
Delmont 1976 pp 36, 38 repro 2 p 36 [repro-  
duced 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 Lemons 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 7,  
 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,  
 Nylstroom

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  
 no 225, dated 1920; and in nos 226 and 227. See colour plate  
 24 p 204.





230 Three lemons in dish on patterned cloth

1921

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

ca 1921

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

ca 1921

signed and dated bl: M. Laubser '24  
oil 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 Kunsamer 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\*

ca 1921

signed br: 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

1920

signed and dated br: M. Laubser '20  
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

1921

signed and dated bl: M. Laubser '21  
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 bl: 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, Stellen-  
bosch; 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 can-  
not 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 RAU 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  
Study with lemons\*

1920/1

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.

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.

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 Afri-  
 kaans 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\*

ca 1921

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,  
[sic] 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.



245 Bust of young boy and orange

ca 1921

unsigned  
 oil on cardboard 40 x 31  
 LITERATURE see above p 37  
 PROVENANCE U.S

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 ca 1460  
 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.



246 Stilllife: candle, vases, bowl of fruit and notebook ca 1921

unsigned  
 pencil on paper  $\pm$  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 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.

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 US75, /1217?; 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.

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.

1920

- 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 37 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 Eglinton 1962 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.



- 251 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\*

1920

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 Italiaanse Boerin  
 by Botha. Compare model to that in no 253.



253 Italian girl\*

ca 1920

initialled bl: M.L. '  
 charcoal on paper 40 x 30,5  
 EXHIBITIONS SANG Cape Town 1969 cat 150  
 (E167-9); SANG Cape Town 1977 cat 26 (E209)  
 PROVENANCE South 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

1921

initialled and dated br: M.L. '21  
 charcoal on paper 44 x 34,5  
 LITERATURE Ver Loren [sic Verloren] Van  
 Themaat 1930 reproc 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

ca 1921(?)

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

ca 1921

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

1921

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

oil on 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.

ca 1921



SOUTH AFRICA, SEPTEMBER 1921 - NOVEMBER 1922

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 Oortmanspost 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.'<sup>1</sup> She herself therefore inaccurately dated her trip to South Africa to 1920 instead of 1921.<sup>2</sup> 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.

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1. U.S.79/4/8 p.2.

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\*

1921/2

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, WellingtonNOTES 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, Bloemfontein267 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  
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 ca1928 by Mrs B Verster, Silverton

NOTES For portrait of a woman wearing the same scarf see nos 269 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  
Orange and black scarf\*

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

1921/2

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 ca 1971 to Wolpe Gallery, Cape Town;  
 purchased by Mrs A Koch, Paarl

NOTES See colour plate 32 p 208

272 Woman without scarf

1921/2

signed and dated br: 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\*

1921/2

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

1921/2

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, Bloem-  
fontein

NOTES No 239 is also signed and  
initialled.



275 Old woman without scarf

1921/2

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

1921/2

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 Sotha 1964 cat 27

PROVENANCE gift from the artist in  
ca 1940 to Mrs A H Koorts, Pretoria



280 Ninna\*

1922

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 53 (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 Trümpel-  
mann, 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

1922

signed and dated bl: M. Laubser '22  
oil on board (?) 49,5 x 37

LITERATURE see above pp 116, 134

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

1922

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\*

ca 1921/1924-8

initialled bl: M.L.

oil on cardboard 28,5 x 36,5

LITERATURE see above pp 119, 121

PROVENANCE purchased from the artist in ca 1934 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

ca 1919-22

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

ca 1921/2

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

1922

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 f 19 p 229. For a sketch of similar trees see sketchbook 5 f 3 p 226. The date of 1922 is therefore accepted.





GERMANY, NOVEMBER 1922 - NOVEMBER 1924

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, 380-385, 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,

357, 373, 374, 390, 401, 408). 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.,

nos. 342, 343, 348, pl. 45, p. 215, 349, 350, 360, 361, 389, 393, pl. 47, p. 216, 396, 402, 406, pl. 48, p. 216, 407, 408. 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.

289 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 ff31 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 ca 1921-4 (ie, 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 ff31 and 33 p 230. The motif dates this work to her stay in Italy - ca 1921 - 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\*

ca 1921-4

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 1946 by Mrs M White, Strand



NOTES This work was titled Bewegende olywe 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 bottom of the painting. Factors arguing for an Italian dating are the motif, the style (cf nos 209, 210) and the artist's reference 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 introduced 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 229. See colour plate 36 p 210.

292 Black sail\*

ca 1924

initialled and dated br: M.L. '24  
 oil on cardboard 40 x 34  
 EXHIBITIONS Martin Melck House Cape Town  
 1968 cat 26 (E156)  
 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 sketchbook 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 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).

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 ca 1923/1924.

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 sketch-book 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 296, 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 Johannes-  
 burg 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 Stellenbosch 1954 (E80)?; SANG  
 Cape Town 1969 cat 55 (E167-9); SANG Cape Town 1976-7 cat 31 (E207)  
 LITERATURE Enseel Pretoria News Nov 1931 (E6)?; Visser  
Brandwaq 15 Sept 1939 p 27 (E32, p 645)?; Pretoria News  
 3 June 1944 p 3 (E42)?; Meintjes 1944 p 46; Dekker 1946 pp 11,  
 61; P.H.W. Cape Times 9 Feb 1949 p 3 (E55)?; Nienaber 1951  
 p 189; Burger 6 March 1952 p 2 (E74); S.M. Transvaler 15 Sept  
 1953 p 8 (E76); M de V Burger 10 June 1954 p 2 (E80)?; Burger  
 31 May 1956 p 2 with repro (B5 p 319); Von Moltke 1962 p 22  
 repro p 22; Botha 1964 pp 41, 44, 45-7, 53, 73 cat 68 repro  
 4 p 45a; Bokhorst 1965 p 36 repro p 30; Miles 1965 p 194-195  
 repro p 198; Bermai 1970 p 175 repro p 172; Van Rooyen 1974  
 p 15 colour repro 5 p 27; see above pp 66, 133, 136, 145, 156-  
 158, 159, 182  
 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 ca 1916-19.  
 No 296 was perhaps painted from this painting as it seems un-  
 likely 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 35a; Miles 1965 p 193; Alexander Burger 5 July 1969 p 2 withrepro (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 Tablemountain. Works with these titles are both in Mrs Murray-Louw's collection (see no 432) and thus one cannot establish with certainty, to which work Laubser's annotation on the catalogue refers. See colour plate 38 p 211.

298 recto Study: flower seller, Berlin\*  
Berlin flower market\*

ca Jan-March 1923

unsigned

oil on canvas 60 x 52

EXHIBITIONS Martin Melck House Cape Town

1968 cat 7 (E156)

LITERATURE see above p 22

PROVENANCE Dr 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\*  
Selling flowers 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 Karfürstendamm [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 winter, 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 '24

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.





302 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  
 Stellenbosch 1942 cat 39 (E36)?;  
 Argus Gallery Cape Town 1942 cat  
 39 (E37)?; PAC Pretoria 1969 cat  
 12 (E164); PAG Pretoria and JAG  
 Johannesburg 1969 cat 182 (E168  
 and 169)



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

ca 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 8 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 Heukelman, 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 291310 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 bac: Biennale Inter-  
 nazionale 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, 182  
 PROVENANCE Universiteit vir Christelike Hoër Onderwys, Potchef-  
 stroom

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 exhi-  
 bition 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. Eg, 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  
 LITERATURE Botha 1964 cat 61  
 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 blomblare 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 lelie 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 Wêreld van Maggie Laubser' in 1972 p 7 (B2 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 - aandlelie...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 54,5  
 LITERATURE see above pp 129, 133, 145, 162  
 PROVENANCE inherited from Mr P L Schoeman, Potgietersrust by Prof P A Duminy, Alice





318 Four arum lilies in vase

1923

signed and dated bl: M. Laubser '23

oil on cardboard 53 x 59,5

EXHIBITIONS Schweickerdt's Pretoria

1948 cat 42 (E51); Rembrandt Stellen-

bosch 1966 cat 14 (E147); SANG Cape Town

1969 cat 8 (E167-9)

LITERATURE Katinka unidentified news-

paper 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 is en die blomlyke effektief kontrasteer met die vertikale donker lyne in die agtergrond.' The only finished work thus far traced, to which this description applies, is no 318.

319 Four arum lilies in vase

ca 1923

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 ca 1965

321 verso Portrait of a young girl post 1924395 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  
(E115); Martin Melck House Cape Town  
1968 cat 15 (E156)  
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  
ff 16, 17 and 18, p 235. Compare the style, viz, the thick im-  
pasto, sinuous curving lines and bold shapes to that in no 323,  
dated 1924.

322a Yellow tulips

ca 1924

initialled bl: M.L.

oil on cardboard 48 x 56

No illustration  
available

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

ca Nov 1924

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 pp 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 Amarvllis

1923

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 p 37 p 211, firmly dated to 1924.



325 verso Black woman See after no 420

326 Sunflowers and three apples 1924

signed and dated bl: M. Laubser '24

charcoal on paper 48 x 38

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 Dressingtable and washbowls

ca 1922-4

initialled 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  
pencil 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 1968 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  
Man, Berlin\*

1924

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

1924

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

ca 1922-4

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

ca 1922-4

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  
86, 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 38, 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).

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.

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 Lützow  
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 portret  
 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, nos 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 mr: 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 '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 (pp 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 Poetsvrou 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 Eeden 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 1924  
Berlin girl\*

signed and dated br: M. Laubser '24  
 oil on paper 51,5 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: W. Laubser '24  
 charcoal 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  
 oil on cardboard 47,5 x 37,5  
 LITERATURE see above p 164  
 PROVENANCE purchased at an auction,  
 Johannesburg in ca1969 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  
 ca 1967 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. Further re, compare the model to that in no 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 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 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 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.



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



396 Japanese girl\*  
Chinese girl\*

ca 1924

signed br: M. Laubser  
 oil on cardboard 49,5 x 37  
 EXHIBITIONS Martin Melck House Cape  
 Town 1969 cat 37 (E156)  
 LITERATURE 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; M. 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 ca1969  
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 1924  
German Jewess\*

signed and dated bl: M. Laubser '24  
 annotated on back by the artist:

Maggie Laubser Victoriast 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 Stellen-  
 bosch 1942 cat 17 (E36); Argus Gallery  
 Cape Town 1942 cat 17 (E37)?; SANG Cape  
 Town 1969 cat 54 with repro (E167-9)  
 LITERATURE Brander Suiderstem 12 Sept  
 1942 p3 (E37 p646)?; Berman 1970 repro  
 p174; Berman 1973 colour repro p24; Van  
 Rooyen 1974 p14 colour repro 9 p30; Bei-  
 man 1975 colour repro p61; Dewar Star  
Tonight 11 July 1975 repro p4 (B4 p324);  
 see above pp43 footnote 4, 134, 163, 164,  
 166, 167, 176  
 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 Rabie, 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 Mr 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 ballpoint - 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 Tablemountain

ca 1924

signed and dated br: M. Laubser '24

woodcut 13 x 18

EXHIBITIONS SANG Cape Town 1969

cat 149 (E167-9)

LITERATURE see above pp 2, 130  
142

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 147.414 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 6 ff21 and 30  
pp 229, 230 for sketch of Two women hoeing.  
Refer to painting of Four women hoeing  
no 308.

416 Windmill ca 1924-6annotated br: Vir Liewe Hermione  
van Maggie

woodcut on paper 13 x 18

LITERATURE see above p 130

PROVENANCE gift from the artist to  
Mr and Mrs G J McCaul, Johannesburg

2. Mr E Wesselo, Johannesburg

signed and dated br: M. Laubser '26

3. Mr B Trakman, Cape Town

signed br: M. Laubser

4. Mr B Trakman, Cape Town

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.

GERMANY, 1924 / SOUTH AFRICA, 1925

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

ca 1924/5

initialled bl: 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, Laubser 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<sup>p</sup> while the cloud motif is similar to that in Old Coloured woman with scarf no 430.

419 Black woman and bird

ca 1924/5

unsigned

oil on canvas 73 x 60

LITERATURE see above pp 117, 143,  
171, 176

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 f7 p 235, argue for a dating 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 ff53 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, 50 (sketch II), and 59, pp 231, 232. The inscription on f50 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  
Woman with child on back\*

unsigned  
 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 portrait

unsigned  
 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

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 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);

Macfadyen Hall Pretoria 1931 cat 15 (E6)

LITERATURE Bouman 1930 (E4); Verloren van

Themaat 1930 p 71 (E4); Pretoria News 28Nov 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 Rautenbach,

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.

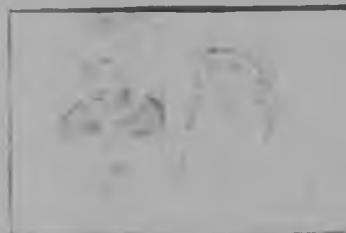
This work has been identified as the one exhibited on E4 because of Verloren van Themaat's description: a black woman with blue lips, a red doek and arums behind her. Enseel described the work Woman with arums, exhibited on E6, as having 'skerp omlyning.' These descriptions do not apply to any other 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 8 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) p 231 and book 8 f13 p 235. 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 p 231 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 ff50 (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; see above  
pp 17, 171, 189-190  
PROVENANCE Mrs F A Murray-Louw,  
Durbanville



NOTES Cf to no 433, titled Impression of Tablemountain. For discussion of 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 L.B.Strand - this could possibly refer to this painting.



433 Impression of Tablemountain 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 catalogues 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

ca 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

ca 1924/5

initialled br: M. L.  
 signed br: M. Laubser  
 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 p112  
 (B5 p 644; Katinko unidentified  
 newspaper 1948 (E51); Botha 1964  
 pp 43 cat 4; Delmont 1975 (1) pp 16,  
 23, 31, 54 footnote 34, 71, 72 foot-  
 note 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 Expression-  
 ism 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  
oil 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 Riverscene,  
Berlin no 300, pl 40 p 212.

437 Trees

ca 1922-1926?

unsigned  
oil 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.

438 Barges

ca 1925?

signed and dated br: M. Laubser '25  
oil 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. Laubse '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.



444 Near Stellenbosch\*

ca 1930

signed and dated bl: 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.'

445 Seascene

ca 1924-30

initialled and dated bl: 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 O 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  
Shepherd at Langebaan\*

ca 1924-28

initialed and dated bl: M.L. '21  
 oil on canvas on cardboard 18,5 x 24,5  
 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 contains other sketches for paintings to ca 1924-30.

450 Shepherd and eleven sheep

ca 1924-28

signed and dated bl: M. Laubser '21  
 oil on cardboard 37 x 45,5  
 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

ca 1930-4

signed and dated bl: M. Laubser '20  
 (in ballpoint pen)  
 charcoal and white chalk on brown  
 paper 47,5 x 36,5  
 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.

Battiss, W. 'Towards an Independent Art "The New Group" of South Africa', Studio, vol.117, no.554: pp.208-209; May 1939.

Battiss, W. 'Kunsbewegings in Suid-Afrika.' Standpunte, vol.18, no.6: pp.18-27; Aug. 1965.

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

Botha, H. M. 'Die Kuns van Suid-Afrika in die Afgelope Vyftig Jaar.' Historia, vol.5, no.3: pp.153-168; Sept. 1960.

Goldberg, A. 'Die Kunstenaar en die Verlange van 'n Volk.' Buurman, vol.9, no.3: pp.18, 19, 31; March-May 1979.

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

Department of Information South African Tradition, 3rd ed.; Pretoria: Staatsdrukker, 1974.

Van der Westhuizen, H. M. 'Die Hedendaagse Skilderkuns in Suid-Afrika.' Historia, vol.9, no.1: pp.34-43; March 1964.

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.

Illustrations of Laubser's works cf. D.436. Nuwe Brandwag, vol.2, no.2: opp. pp.112, 120; May 1930.

Illustrations of Laubser's works. Nuwe Brandwag, vol.3, no.3: opp. pp.131, 147, 151, 159; Aug. 1931.

Illustration of Jochem van Bruggen. Huisgenoot, vol.20, no.715: p.16; 6 Dec. 1935.

Illustration entitled Ouderdom, a charcoal portrait of an old Coloured man. Brandwag, vol.2, no.92: p.21; 5 May 1939.

Illustration of Jan F. E. Celliers. Brandwag, vol.3, no.107: p.27; 18 Aug. 1939.

Illustration entitled Reiers. Brandwag, vol.10, no.487: p.33; 31 Jan. 1947.

'Vaste uitstalling.' Brandwag, vol.11, no.645: p.1; 10 Feb. 1950.

'Ons Eerste Kunstenaarsklub.' Brandwag, vol.16, no.35: p.5; 22 Sept. 1952.

'Pretoria Skep/Pretoria Creates.' Lantern, vol.5, no.2: pp.143, 187; Nov. 1955.

'Maggie Laubser.' Sarie Marais, vol.11, no.10: p.15; 28 Oct. 1959.

Illustration of Harvesters. De Arte, no.4: p.7; Oct. 1968.

Godfrey, D. 'Private Collection at Cape Realises High Prices.' Star, stop press ed.: p.28; 13 Sept. 1971.

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 maïd met 'n persagtige kopdoek. En een eenheid met haar is die lelies.' (D.428)].

7. REVIEW: Bouman, A. C. 'Hedendaagse S. A. Kuns.' Huisgenoot, vol.16, no.519: 4 March 1932: pp.25,69. [Refers to 66.Vrou met blou serp].

8. REVIEW: Bouman, A. C. 'Die Tweede Jaarlikse Kuns-  
tentoonstelling.' Huisgenoot, vol.17,  
no.567; 3 Feb. 1933: pp.12, 13, 61.  
[Refers to 43. a landscape].
9. DES. OF EXHIB.: 20 paintings and 10 charcoals.  
NOTICE: Untitled paragraph. Huisgenoot, vol.18,  
no.597; 1 Sept. 1933: p.11.  
REVIEW: 'Maggie Loubser [sic] Haar Werk - Tentoon-  
toonstelling Word Saterdag Geopen.' Volkstem,  
vol.20, no.21; 18 Sept. 1933: p.6.  
  
'Maggie Loubser [sic] Haar Werk - Tentoon-  
stelling Deur Mnr. Totten Geopen.' Volkstem,  
vol.20, no.26; 23 Sept. 1933: p.5.  
  
Du Toit, M. L. 'Opgewektheid Vervang die  
Tragiese in Maggie Loubser [sic] se Kuns.'  
Vaderland, vol.16, no.1335; 23 Sept. 1933:  
p.13.
11. REVIEW: Bouman, A. C. 'Suid-Afrikaanse Kuns.' Huis-  
genoot, vol.19, no.760; 25 Jan. 1935:  
pp.24, 25, 59. [Refers to 230.a drawing].
- 12a. \* Stuttafords Building : 'Charcoals by Laubser';  
Nov. 1936.  
REVIEW: Murray, A. H. 'Twee Merkwaardige Suid-  
Afrikaanse Kunstenaresses.' Vaderland,  
vol.1, no.108; 8 Nov. 1936: p.11.
20. REVIEW: Bouman, A. C. 'Moderne Kuns in Kaapstad.'  
Huisgenoot, vol.22, no.824; 7 Jan. 1938:  
pp.14, 15, 17. [Refers to 121.Hibiscus  
reproduced p.14].
26. REVIEW: Steenkamp, J. P. 'Die Nuwe Groep In Ons  
Kunslewe.' Brandwag, vol.2, no.71;  
9 Dec. 1938: p.25. [No mention of Laubser].
27. REVIEW: Hugo, J. 'Die Nuwe Groep - Ons Jonger Kunste-  
naars se Werk.' Brandwag, vol.2, no.84;  
10 March 1939: p.21. [Refers to [30.]Kat  
en blomme; [33.] Pondo meidjie].
32. REVIEW: Visser, R. P. 'Die Kuns Van Maggie Laubser.'  
Brandwag, vol.3, no.11; 15 Sept. 1939:  
p.27. [Refers to: 3.Ligroos hibiscus;  
23.Rooi hibiscus; 6.Sonneblomme; 9.Blomme;  
24.Kat en petunias; 1.Kat en blomme;  
15.Flaminke; 25.Reiers; 15.[Reiers?];  
2.Landskap; 21.'n Indruk van Tafelberg  
(D.433); 22.In die Skotse Hooglande (D.296);  
7.Vissershuisie; 8.Wasvroue by die see;

5.Oestyd; 10.Indiër vrou met blou sari;  
12.Indiër vrou met blou sari; 14.Meidjie  
met geel-groen doek; 13.Indier vrou en  
pointsettias; 16.Visserseun. 17.Kind en  
kat; 1.Pondo-meidjie; 3.Meidjie met garing-  
blare; 2.Vrou met pot.

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 Garda See; oestoneel; two skildery van varkblomme].
45. MENTION: 'Maggie Laubser Kom Na Goudstad.' Brandwag, vol.8, no.375; 1 June 1945: p.25.
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); 'skilderye oor Indiese v.oue' and Vuurtoring op die Monillepunt [sic Mouille] - die eerste skildery wat die kunstenaars ooit geskilder het.' (D.11)].
57. MENTION: 'Maggie Laubser Stal Uit.' Brandwag, vol.11, no.625; 23 Sept. 1949: p.1.

**Author** Delmont E C

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

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