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Catalogue raisonne of Maggie Laubser's work, 1900-1924

Delmont, Elizabeth Cheryl.

2015-03-05
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1. Beatrice Hazell: Still life n.d.



2. Edward Poworth: Serpentine wilderness n.d.



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



4. Gwelo Goodman: Tokai n.d.



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



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



4. Gwelo Goodman: Tokai n.d.



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



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



7. Robinson: Paul Kruger n.d.



8. Hugo Naudé: Huguenot lady n.d.



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



10a. Jan Hendrick Balwé.



10b. Jan Hendrick Balwé.



11a. Hannah Laubser and her father.



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



12. J.S.H. Kever: In de Moestuin n.d.



13. Anton Mauve: The return to the fold n.d.



14. Balwé Snr. in peaked cap in centre of group on board R.M.S. Briton, April 1914.



15. Balwé Snr. (third from left) on board R.M.S. Briton, April 1914.

16. Laubser's registration certificate for the Slade School of Art, London



17. Antonio Rossellino: Bust of a lady n.d.



18. Desiderio da Settignano: Pensive girl n.d.



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



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



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



22. Front view of female figure.



23. Philip Wilson Steer: Mrs. Hammersley 1907



24. Augustus John: Portrait of J. Phipps Esq. n.d.



25. Augustus John: Portrait Kuno Meyer n.d.



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



27. Laubser: Ou Lena 1924



28. Laubser: Ou Lena 1924-8



29. Laubser: Pencil sketches of African woman post 1924



30. Arnold Balwé (?) in uniform.



31. Arnold Balwé (?)



31a. Arnold Balwé, Balwé Snr. and unidentified man.



36. Barges on a canal in a small Belgian town.



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



38. Unidentified woman, Laubser and Arnold Balwé painting in the woods (near Antwerp 1919/20?).



39a. Laubser and fellow artist in Belgium on Laubser's 34th birthday.



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



40. Rik Wouters: Self portrait with grey hat and cigar 1913



41. Rik Wouters: The ironing lady 1912



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



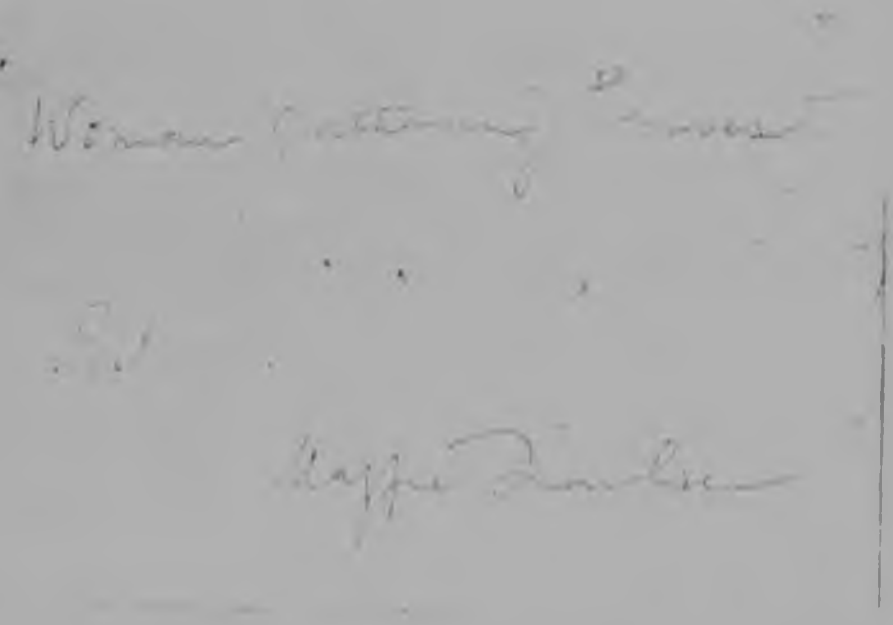
43. Vincent van Gogh: Wheat sheaves n.d.



44. Vincent van Gogh: Landscape with sun n.d.



45. recto. Woman gathering harvest - Belgium.



45. verso. Annotation: 'Woman gathering harvest - Belgium Maggie Laubser'



46a. Men harvesting flax.



46b. Belgian landscape with wheatfields.



47. The Flemish Ardennes.



48. Belgian landscape with poplars and alders lining lanes.



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



50. Laubser: Duck and sunflowers ca.1960



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



52. J.E.A. Volschenk: The lonely veld 1918



53. J.H. Pierneef: Pieter Wenning with Pretoria in the background 1910



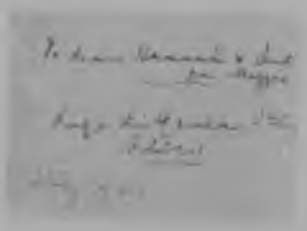
54a. Arnold Balwé on the farm Grosswalding near Deggendorf, Germany [Baron Hafenbrödl and housekeeper in background].



54b. Baron Hafenbrödl, Arnold Balwé and others on farm Grosswalding near Deggendorf, Germany



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



55 verso. Annotation: 'To dear Hannah & Fre[illegible]. from Maggie. Lago di Garda, Italie. Feb. 21. Italy 1921.'



56a. Arnold Balwé swimming, Italy, Dec.1920.



56b. Arnold Balwé [at Lake Garda?].



57. Village by Lake Garda, Italy.



58. Lake Garda, Italy.



59a. Jean de Clerck: Portrait of Oscar de Clerck.



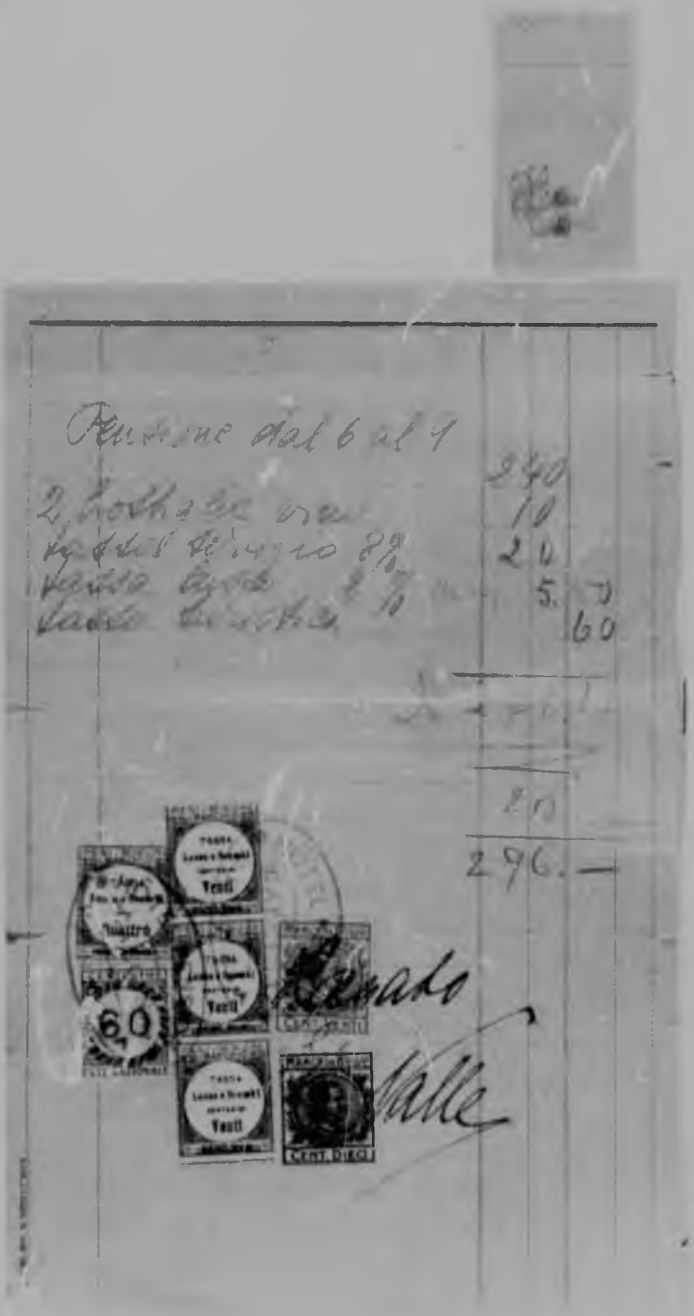
59b. C. Maresco Pearce: Three pines.



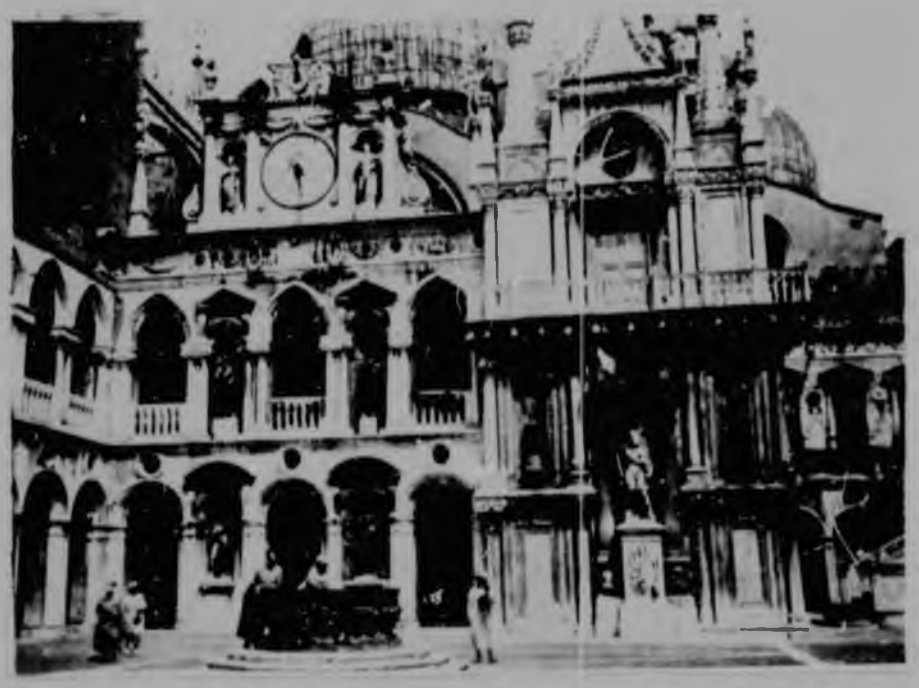
60. Christmas card to Laubser from
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61. Balwé Snr. in wheelchair, alongside Arnold Balwé and Laubser.



62. Account for stay at La Calcina, Venice, 6 July 1921.



63. Laubser in front of the Doges Palace, Venice [1921].



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



65. Laubser: Ex Libris pen and ink drawing



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



67. Hugo Naudé: Hottentot Captain n.d.



68. Hugo Naudé: Griqua woman n.d.



69. James Morland: Indian boy n.d.



70. G.C. Robinson: Native woman n.d.



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



72. Moses Kottler: Small Coloured girl 1917



73. Ruth Prowse: Maggie Laubser n.d.



74. Moses Kottler: Little Coloured servant 1917



75a. La Dauphine, Franschhoek Front entrance.



75b. La Dauphine, Franschhoek End gables.



76. Edward Roworth: Morning Star, Somerset West n.d.



77. Gwelo Goodman: Stellenberg R.A. 1919



78. Gwelo Goodman: Stellenrust n.d.



79. Pieter Wenning: Oakfields, Newlands 1917



80. Pieter Wenning: Bishops-court, Newlands 1916



81. J.H.Pierneef: Boom-straat van Asiate buurt 1912



82. J.H.Pierneef: Proes St. 1912



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



84a. Laubser and Käte [Madler] in Kaiser St., Berlin, 14 May 1924.



84b. Laubser and Käte [Madler] with dog Fifi in Kaiser St. Berlin, 14 May 1924.



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



86. Laubser working in her studio in Berlin.



87. Karl Schmidt-Rottluff: Self portrait with monocle 1910



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



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



90. Karl Schmidt-Rottluff: Buchenwald with sun 1919



91. Edvard Munch: The sun 1909-11



92. Karl Schmidt-Rottluff: Portrait of Emy 1919



93. Karl Schmidt-Rottluff: Setting moon 1920



94. Karl Schmidt-Rottluff: Storm at sea 1920



95. Karl Schmidt-Rottluff: Norwegian landscape, Skrygedal 1911



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



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



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



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



100. E.L. Kirchner: Erna with cigarette 1915



101. Laubser: Mother and child ca 1924-30



102. Laubser: Shepherd and five sheep by sea 1924



103. Laubser: Mother with children ca 1928.



104. Laubser: Two women carrying water (Farm scene) ca.1928



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



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



107. Laubser: Amaryllis ca.1924-8



108. Laubser: Two washerwomen with babies 1925



109. Laubser: Three washerwomen in landscape with sun ca.1925-8



110. Laubser: Woman carrying water 1925



111. Laubser: Woman by fisherman's cottage 1928



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



113. Laubser: Leentjie 1928-30



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



115. Laubser: Woman against landscape with cottage, trees and watercarrier ca.1928-30



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



118. Laubser: Landscape with two women carrying water 1930



119. Laubser: Composition ca.1950's



120. Laubser: Composition ca.1960-65



121. Laubser: Mr. Laubser - the artist's father ca.1928



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



123. Laubser: Fisherman and boats 1928



124. Laubser: The flowerseller ca.1950



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



126. Laubser: Girl at window with dove and apples ca.1949



127. Laubser: Fisherboy with birds and boats ca.1960-5



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



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



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



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



132. Laubser: Mother and child 1930



133. Laubser: Mother and child ca.1924



134. Laubser: Mother and child ca.1960-5



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



136. E.L. Kirchner: Italian roadworkers 1923



137. Laubser: Two harvesters ca.1928-30



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



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



140. Laubser: Seated shepherd ca.1928-35



141. Laubser: Fisherman's cottage 1935



142. Laubser: Landscape ca.1960



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



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



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



146. Laubser: Watercarrier with child and geese and cow 1930



147. James Dickson Innes: From Collioure
ca.1912



148. Laubser: Yellow cow 1958



149. Laubser: Composition with yellow-green figure 1958



150. Frans Marc: Horses and eagle 1912



151. Laubser: Cat and nasturtiums ca.1932



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



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



154. Karl Schmidt-Rottluff: Two cats n.d.



155. Frans Marc: Girl with cat II 1912



156. Laubser: Boy with cat 1928



157. Paula Modersohn-Becker: Girl with cat n.d.



158. Emil Nolde: The sea III n.d.



159. Laubser: Seascene with five birds ca.1925-30



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



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



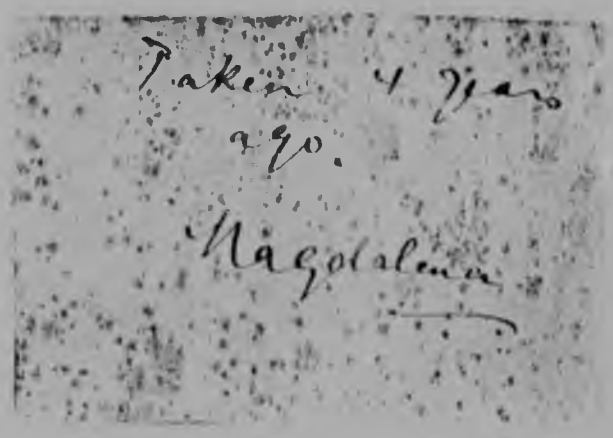
162. Laubser: Female nude bending 1928



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



164a Laubser



164b. Annotation on back of photograph



165. Maggie Laubser



166. Maggie Laubser



167. Maggie Laubser

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2. Interviews, statements, writings and radio broadcasts by the artist. Items in this category are arranged chronologically as far as possible. Those which have been published are marked with an asterisk. 305

3. Books, monographs, articles of a lengthy and informative nature in both magazines and newspapers, pamphlets, auction catalogues, films, etc. in which specific mention of Laubser and/or her art, is made. 306

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

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

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

4. Other works consulted or consulted and cited.
   Works are arranged alphabetically by author, or title in the case of anonymous works or under C, in the case of exhibition catalogues. 313

5. Newspapers and passing references to Laubser in magazine articles.
   This includes all newspaper material consulted, except for interviews and statements by the artist (included in Section 2), lengthy articles of an informative nature (listed under Section 3), and exhibition references and reviews (linked to the relevant exhibition) - see Exhibitions pp.325 - 387. 318

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

6. Exhibitions and accompanying bibliographic material - listed chronologically. 325

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'Hoe Kies 'n Mens Nou Kunstenaars?' Burger, vol.44; 21 March 1959: p.2, cols.1-3.

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

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

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

'145 Suid-Afrikaanse Kunswerke Word Opgeveil.' Burger, vol. 46; Jan. 1961: p.2, cols.4,5.

Photograph of Laubser's charcoal portrait of Matilde Hanekom. Burger, vol.46: 11 March 1961: p.11, cols.7,8.

Von Moltke, J.W. 'Besef Moorreesburg Wat Hy Het? - Die Dirkie Uys se treffende vroeë S.A. Kunswerke.' Burger, vol.47; 24 Oct. 1961: p.2, cols.4-6.

Photograph Dr. J. Planting,...a well-known South African businessman hands over a painting [Cat and Flowers] by ...Laubser to Councillor Mrs. M. Maytom...representing the Durban City Council. Caption of photograph 'Painting Presented.' Natal Mercury, no.29,785: 14 Dec. 1961: p.7, cols.3-5.

'By 'n Borsbeeld van Paul Kruger - Simbool van Vasberadenheid.' Burger, vol.48; 10 Oct. 1962: p.2, cols.4-6.

M.K.J. 'Swing from Abstracts at Art Sale.' Cape Times; 2 Feb. 1963: p.11, cols.4-6.

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

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

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

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

'Kunstenares Gehuldig.' Burger, vol.49; 12 Nov. 1963: p.2, cols.3,4.

'Hulde aan Maggie Laubser.' Eikestadnuus, vol.11, no.47; 15 Nov. 1963: p.2, cols.4,5.

De Villiers, C. 'Maggie Laubser Gehuldig.' Eikestadnuus, vol.11, no.48; 22 Nov. 1963: p.4, cols.4,5.

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

'Herinneringe na 40 jaar in die toneel.' Vaderland, vol.30, no.8996; 13 Dec. 1965: p.18, cols.7,8.

Dubow, N. 'A Unique Venture of Artist and Patron.' Cape Argus, stop press ed.; 1 Aug. 1966: p.10, cols.4-6.

M.K.J. 'Buyers pack S.A. Art Sale [Ashbey's].' Cape Times; 29 April 1967: p.2, col.5.

'Twee Vervalste Skilderye in S.A. Gevind.' Burger, vol.52; 16 May 1967: p.13, cols.3-6.

'Maggie Laubser se Skilderye Vervals.' Vaderland, vol.31, no.9433; 16 May 1967: p.5, cols.1-4.

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

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

'Vroue in die Akademie.' Vaderland, vol.32, no.9691; 15 March 1968: p.14, cols.3-8.

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

'Arts medal for Maggie Laubser.' Cape Times, 4 a.m. ed.; 16 Aug. 1968: p.13, col.1.

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

'Art Honour for Maggie Laubser.' Eastern Province Herald, vol.124, no.195: 16 Aug. 1968, p.6, col.6.

'Skool Het Kunsmuseum in die Kleine.' Burger, vol.54; 19 Sept. 1968: p.19, cols.1-4.

G.M.M. 'Tribute to Lilian Isaacson.' Cape Times; 9 Oct. 1968: p.7, col.4.

'Maggie Laubser Kry Penning.' Burger, vol.54; 16 Oct. 1968: p.2, col.8.

Photograph of Laubser 'wat op Vrydagaand, 8 November a.s. deur die A.T.K.V. van die Strand gehuldig word.' Burger, vol.54; 26 Oct. 1968: p.2, col.4.

Photograph of Laubser receiving the South African Association of Arts Medal from Prof. A.L. Meiring, president of the association and chairman of the Interim National Council for the Fine Arts, at a party in her honour at the Cape. Cape Times, 4 a.m. ed.; 26 Oct. 1968: p.2, cols.8,9.

Photograph of Laubser receiving medal of the South African Association of Arts from Prof. A.L. Meiring. Caption of photograph: 'Vereer.' Burger, vol.54; 26 Oct. 1968: p.8, cols.3-6.

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

'Maggie Laubser Vereer.' Vaderland, vol.33, no.9896; 11 Nov. 1968: p.2, col.7.

G.M.M. 'City Sale [at Ashbey's Gallery] of S.A. Artists' Work Fetches R35,000.' Cape Times; 7 Dec. 1968; p.3, cols.2,3.

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

Photograph of Laubser alongside the sculptured bust of her by Nell Kaye. Burger, vol.55; 22 March 1969: p.5, cols.1-3.

Photograph of Laubser and Nell Kaye alongside a bust of Laubser sculptured by Nell Kaye. South African Digest; 4 April 1969: p.15.

Photograph of Laubser and Nell Kaye alongside a bust of Laubser sculptured by Nell Kaye. Cape Times, n.d. (1969).

'Twee Pierneef-Werke Verkoop vir R3,300.' Burger; vol.55; 6 Dec. 1969: p.11, cols.6,7.

Photograph of Laubser being given a copy of the Hoër Meisies-skool, Bloemhof Jaarblad by two pupils.' Burger, vol.55; 20 Dec. 1969: p.6, cols.6-8.

Photograph of Laubser, Prof. J.N. de Villiers, Rector of the University of Stellenbosch and his wife at reception during which the modelling room was named after the artist. Burger, vol.55; 30 May 1970: p.4, cols.2-4.

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

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

Reinhardt, M. 'Esme Berman's Book on S.A. Art Becomes Best Seller.' Sunday Times, magazine section; 10 Jan. 1971: p.3, cols.1-7.

'Charity Sale of Art Works.' Cape Argus; 24 March 1971: p.12, col.8.

'Gallery Aimed At "New Breath".' Cape Argus, City ed.; 21 April 1971: p.19, cols.5-8.

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

Cheales, R. 'Paintings Given to Art Museum.' Star, stop press ed.; 2 June 1971: p.23, col.6.

'Stern-Skildery Haal R5,500.' Burger, vol.57; 4 Sept. 1971: p.2, cols.1-5.

Godfrey, D. 'Private Collection at Cape Realises High Prices.' Star, stop press ed.; 13 Sept. 1971: p.28, cols.3,4.

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

'Huldiging.' Burger, vol.57; 22 Oct. 1971: p.2, col.6.

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

'Sy Het Opkomende Geslag Nuwe Visie Gegee. Maggie Laubser Vereer In Belville.' Burger, vol.57; 8 Nov. 1971: p.2, cols.1-7.

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

Godfrey, D. 'Quality Items on Offer in Katzen Sale.' Star, stop press ed.; 10 Nov. 1971: p.30, cols.8,9.

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

'Record Price for Maggie Laubser Oil [at sale of Ivan Katzen Collection 18 Nov. 1971].' Unidentified newspaper; ca.19/20 Nov. 1971.

'Voorbeelde uit ons Kunsversameling.' Photograph of Landscape with pink house. UNISA magazine 1971: p.30.

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

Godfrey, D. 'High Prices Are the Attraction.' Star, noon ed., 23 Sept. 1972: p.10, cols.1-6.

'Increasing Value of Africana.' Cape Times, property supp.; 10 Feb. 1973: p.3, cols.3,4.

Claassens, P. 'Sy Was 'n Baanbreker in S.A. Kuns - Maggie Laubser Oorlede.' Burger, vol.58; 18 May 1973: p.12, cols.1-6.

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

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

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

'Top Artist Dies at 86.' Eastern Province Herald, vol.129, no.117: 18 May 1973, p.4, col.8.

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

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

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

'Dit Het Donker Geword By Altyd Lig.' Oggendblad, vol.1, no.167; 18 May 1973: p.16, full page.

'S.A. Artist Dies.' Rand Daily Mail; 18 May 1973: p.9, col.2.

'Maggie Loubser [sic] Dies Aged 86.' Star; 18 May 1973; p.5, col.5.

'Lewe Lank Met Mooi Dinge Besig.' Transvaler; 18 May 1973: p.1, cols.7,8.

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

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

'Maggie Laubser.' Rapport, vol.3, no.25; 20 May 1973: p.14, cols.1,2.

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

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

'Maggie Laubser se Besittings Kom na Eikestad.' Eikestadnuus, vol.23, no.20; 25 May 1973: p.2, cols.1-5.

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

Mellet, J. 'En Toe Kom Maggie Aan die Woord.' Transvaler; 5 June 1973: p.4, cols.1-4.

'S.A. Artist Left R118 568.' Eastern Province Herald, vol.129, no.140; 14 June 1973, p.17, col.6.

'S.A. artist leaves R118 568.' Natal Daily News; 14 June 1973. [Original not traced.]

'Maggie Laubser Se Boedel Is R118 568.' Transvaler, late ed.; 14 June 1973: p.9, cols.5,6.

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

'Lang Swartes is Nie Daar.' Rapport, vol.3, no.29; 17 June 1973: p.14, cols.7,8.

Davidtsz, B. 'R.A.U. Beskerm Maggie teen Vervalsing.' Vaderland, vol.34, no.107245; 19 July 1973: p.15, cols.1-7.

Parker, A. 'Art Fakers Pluck S.A. Buyers.' S.A. Financial Gazette; 24 Aug. 1973: p.1, cols.1-6; p.2, cols.6-8.

'Capital's New Art Works.' South African Digest; 1 March 1974: p.12.

Delmont, E. 'Lang Reise Op Soek na Laubsers.' Beeld, vol.1; 14 Oct. 1974: p.13, cols.1-9.

Du Toit, I. 'How To Get Fooled in the Art Game.' Sunday Times, colour magazine section, no.3578; 15 Dec. 1974: p.22, full page, p.23, col.1.

Wright, A.O. 'Farm Girl Was Art Pioneer.' Sunday Times, magazine section, no.3578; 15 Dec. 1974: p.6, cols.5,6.

Thom, H.B. 'Maggie Laubser se Nalatenskap: Sluier Word Gelig.' Burger, vol.60; 26 June 1975: p.16, cols.4-9.

Dewar, J. 'Research into Maggie's Work.' Star Tonight; 11 July 1975: p.4.

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

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

Legge, N. '"Beware Faked Paintings!"' Sunday Express; 14 Nov. 1976: p.18, cols.1-6

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

E.R. 'At the Sale Rooms [Ashbey's Gallery].' Cape Times; 21 Dec. 1976: p.26, col.6.

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

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

'Clearing the Attic...Well, Sort of.' Rand Daily Mail; 6 Dec. 1977: p.5, cols.1-9.

Mills, G.M. 'Sale to Be Held in Gallery [Die Kunskamer].' Cape Times; 21 Jan. 1978: p.10, cols.8-10.

'Art on Show.' Rand Daily Mail; 21 Feb. 1978: p.7, cols.1,2.

Mills, G.M. 'Auction Record [Christie's, London]. Cape Times; 14 March 1979: p.6, cols.7,8.

6. Exhibitions

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

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

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

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

A brief description of catalogues traced is included, viz.: the language medium, number of pages (typed, printed or handwritten), inclusion of illustrations, author of foreword/introduction etc. Unless otherwise indicated, no catalogues cited are illustrated or include a foreword/preface/introduction. The language medium is detailed as follows: English or Afrikaans; bilingual, i.e., the catalogue is duplicated in

both English and Afrikaans; or partly English, partly Afrikaans, i.e., some entries are listed in English and some in Afrikaans (usually dependent on the language used by the artist in question). In certain instances, only photocopies of catalogues have been traced. In these cases, as there is no indication whether the whole catalogue or only parts thereof have been photocopied, special mention is made under the relevant exhibition entry.

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

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

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

1924/5 Argus Gallery, Cape Town.

1931 Martin Melck House, Cape Town.

Aug. 1965 Henri Lidchi Gallery, Durban.

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

EXHIBITIONS

1 1909-1910 Drill Hall, Cape Town: Second Annual Exhibition of the Fine Arts Association; 13 Dec.1909-15 Jan.1910. (Combined with the twenty-first annual exhibition of the S.A. Drawing Club.)
OPENED BY the Governor-General.
DES. OF EXHIB.: Over 256 works by various artists.
12 page printed English CATALOGUE including title pages.
LAUBSER'S EXHIBIT: 162. Portrait of Miss S. Johnson [sic] [last exhibit in the water-colour (rather than 'oil colour') section]. (D.15)

NOTICE: 'South African Art - At the Drill Hall.' Cape Argus, vol.LII, no.13,412, 2nd ed.; 11 Dec. 1909: p.5, col.2.

1 1909-1910 REVIEW: 'S. African Artists Fine Art Exhibition.' Cape Times; 13 Dec.1909: p.11, cols.3,4.

'South African Pictures - The Drill Hall Exhibition.' Cape Argus, vol.LII, no.13,413, special ed.; 13 Dec.1909: p.6, col.3.

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

'S. African Artists Fine Arts Exhibition. Cape Times; 14 Dec.1909: p.7, col.8. [Refers to 'the strong crayon portrait by Miss M. Loubser[sic]'].

'South African Pictures at the Drill Hall - A Further Review of South African Artists.' Cape Argus, vol.LII, no.13,416, stop press ed.; 16 Dec.1909: p.8, col.5. [Refers to Laubser's exhibit as showing 'capital draughtsmanship.']

2 1922 City Hall, Cape Town: Twenty-first Annual Exhibition of S.A. Society of Artists; 30 Jan.-18 Feb.1922.
DES. OF EXHIB.: 91 works by various artists.
2 page English CATALOGUE plus cover page (photocopy only traced).
LAUBSER'S EXHIBITS: 59.'Garda Bay' in autumn oils 7 gns
63.Wild poppies oils 5 gns
64.Boat in harbour (Lago de[sic]Garda) oils 8 gns

3 1929 National Museum, Bloemfontein: Die Nuwe Brandwag Kunstentoonstelling; 18-19 Dec. 1929.
ORGANIZED to coincide with the Afrikaans Language and Culture Conference.
OPENED BY Mrs. E.G. Jansen, wife of Minister of Native Affairs.
DES. OF EXHIB.: 5 artists representing various categories viz.: Pierneef-landscape; Laubser-portraits; Van Wouw-sculpture; Moerdyk-church architecture; Leith-domestic architecture. In NOTICE of the exhibition: 'Kunstentoonstelling te Bloemfontein-Ons Grootste Talente Word Verteenwoordig.' Vaderland; 12 Dec. 1929, Mev. dr. Laubscher from Bethlehem is quoted as representing the class 'Still lifes.' In this same article Laubser is referred to as an 'unknown' [onbekende].[Original not traced].

INVITATION: 3 page printed Afrikaans CATALOGUE [Laubser omitted - see below]; plus cover page and two page foreword in Afrikaans by Prof. M.L. du Toit. Details of Laubser's works exhibited, accidentally omitted from catalogue. Refer to handwritten note from Prof. M.L du Toit on last page of foreword: 'Daar is geen proewe hiervan oorgekyk nie, dus is per abuis jou lys uitgelaat. Dit was egter in die saal opgeplak.'[U.S.79/10/29].

3 1929 MENTION: 'The Afrikaans Conference - Bloemfontein Gathering - Movement to Start a Third Language.' Cape Argus, special ed.; 18 Dec. 1929: p.16, col.7. [Mentions that this is the largest Afrikaans art exhibition ever held.]

4 1930 * Stellenbosch: 'Maggie Laubser'; Oct. 1930.
ORGANIZED BY Federasie van Afrikaanse Kultuurvereniging.
OPENED BY Dr. Pienaar.
DES. OF EXHIB.: At least 25 works shown.

MENTION: L.F.W. 'Painter of "Life Around Her." Art of Miss Maggie Laubscher [sic].' Cape Times; 13 Oct. 1930: p.11, cols.4,5.

REVIEW: Bouman, A.C. 'Nuwe Kunsstyl van Maggie Laubser Tentoonstelling op Stellenbosch.' [Original article not traced: Burger; 18 Oct. 1930 [sic].] Refers to this exhibition as her first one-woman show in South Africa.[Refers to: 2.Ganse; 3.Die wit maan; 4.Portret van 'n kind; 5.Skaapwagter; 6.Kinders dra water; 8.Meisie met lelies (D.428?); 9.Verkoop van blomme in Berlyn (D.299); 10.Lelies (D.316); 13. Kind met ganse (ill.(?) Huisgenoot 1931, p.71. See below.); 18.Landskap; 24.Oestyd ('of which a reproduction appeared in Huisgenoot' - see below); 25.Lelies (D.315)

Verloren van Themaat, A.C. 'Een Middag op de Tentoonstelling van Maggie Loubser[sic]'. Huisgenoot, vol.15, no.459: p.71; 16 J . 1931. [Refers to work of black woman with red scarf, blue lips and arums (D.428); Kind met ganse ill., Oestyd also reproduced.]

It is almost certainly this exhibition, which was listed in the 1969 retrospective exhibition CATALOGUE (E.167) as having occurred in 1929.

5 1930 South African National Gallery, Cape Town: Group Exhibition For the Opening of the New Gallery; 3 Nov. - ? 1930.
OPENED BY Maj. Gen. His Excellency Earl of Athlone, K.G., K.T., Governor General of South Africa.
DES. OF EXHIB. Over 500 works exhibited by various artists. 43 page bilingual printed CATALOGUE including title page.
LAUBSER'S EXHIBITS: (all in the Lieberman Gallery):
69.The shepherd lent by Miss Wicht.
70.Selling flowers in Berlin lent by Professor Blommaert (D.299).
94.Arum lilies lent by Professor Friedlander.

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

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

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

'Die Eerste Afrikaanse Vroue-Skilder - Maggie Loubser [sic] in Pretoria.' Ons Vaderland, vol.16, no.1256; 14 Nov. 1931: p.3, col.6.

Enseel, P. 'Maggie Laubser haar tentoonstelling.' Volkstem, vol.18,no.83; 24 Nov. 1931: p.1.

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

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

'Woman Artist's Work - Exhibition in Pretoria.' Unidentified newspaper; 28 Nov. 1931. Refers to 1.Woman with white doek; 9.Shepherd; 13.Old woman; [25.]Impression of Tablemountain (D.433?); and the only still life Flowers [arums].]
See addendum p.644.

LETTERS: See letter (U.S.79/5/545) under 1933 Pretoria exhibition entry (E.9).

7 1931-1932 South African National Gallery, Cape Town: First Annual Exhibition of Contemporary National Art; 7 Dec. 1931-31 March 1932.
ORGANIZED BY the S.A.N.G. in co-operation with S.A. Society of Artists.
DES. OF EXHIB.: 222 works by various artists.
16 page bilingual printed CATALOGUE including foreword by John Wheatley, chairman of trustees, and Sydney Taylor, President, S.A. Society of Artists.
LAUBSER'S EXHIBIT: 66.Woman with blue scarf 10 gns.

NOTICE: 'Ons Eerste Nasionale Kunstentoonstelling.' Burger, vol.17; 7 Dec. 1931: p.7, cols.1,2.

REVIEW: W.R.M. 'Exhibition of S.A. Art - Result of Co-operation Among Artists - Critical Survey of the Pictures.' Cape Times; 7 Dec. 1931: p.11, cols.3,4.

7 1931-1932 'South African Art Exhibition - Voluminous and Varied Collection - Some Distinguished Work.' Cape Argus, special ed.; 7 Dec. 1931: p.13, col.6.

Lewis, B. 'Contemporary National Art.' Cape, vol.XXI, no.854; 11 Dec. 1931: p.8. [Refers unfavourably to Laubser's exhibit - cat.66].

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

Lewis, B. 'Contemporary National Art.' Cape, vol.XXI, no.855; 18 Dec. 1931: p.10.
See addendum p.644.

8 1932-1933 South African National Gallery, Cape Town: Second Annual Exhibition of Contemporary National Art.
NOTICE: 'Tentoonstelling in die Kuns Museum.' Burger; 9 Jan. 1933: p.3, cols.1-3.

REVIEW: C. 'Tweede Nasionale Kunstentoonstelling.' Burger; 16 Jan.1933: p.3, cols.1-3.

Lewis, B. Contemporary Art in the National Gallery.' Cape, vol.XXXIV, no.912; 20 Jan. 1933: p.16.

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

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

'The World Goes By.' Cape Times; undated.
See addendum p. 645.
A letter from Smith, J.A., dated 9 Feb, 1933 (U.S.79/5/155), in which he wishes her luck with her work on exhibition, perhaps refers to this exhibition.

9 1933 *Macfadyen Hall, Pretoria: 'Maggie Laubser'; Sept./Oct. 1933.

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

See addendum p.645.

10 1933-1934 South African National Gallery, Cape Town: Third Annual Exhibition of Contemporary South African Art; 15 Dec. 1933-15 Feb. 1934.
DES. OF EXHIB.: 183 works by various artists. 8 page printed English CATALOGUE; plus bilingual title page.

10 1933-1934 LAUBSER'S EXHIBIT: 109.Drawing.

REVIEW: Lewis, B. 'Exhibitionism in the Avenue. What Would Hitler Do?' Cape, vol.XXXV, no.960; 22 Dec. 1933; p.13.

11 1934-1935 South African National Gallery, Cape Town: Fourth Annual Exhibition of Contemporary South African Art; 21 Dec. 1934-21 Feb. 1935.
DES. OF EXHIB.: 338 works and 21 pottery exhibits by various artists. 15 page printed English CATALOGUE; plus bilingual title page.
LAUBSER'S EXHIBIT: 230.Charcoal drawing.

NOTICE: D.G. 'South African Art - Annual Exhibition Opens Tomorrow - Representative Collection.' Cape Argus, special ed,; 20 Dec, 1934: p.13, col.6.

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

Roworth, E. 'Art Exhibition Opens Today - Outstanding Work to be Seen - Young Artists Do Well.' Cape Times; 21 Dec. 1934: p.14, col.5.

REVIEW: 'Suid-Afrika in Beeld - Gemengde Tentoonstelling in die Kunsmuseum.' Burger, vol.20; 17 Dec. 1934: p.3, cols.1-4. [Refers to a charcoal drawing by Laubser.]

Roworth, E. 'Notable Works of Art.' Cape Times; 22 Dec. 1934· p.18, cols.5,6.

Lewis, B. 'A Dull Show at the National Gallery.' Cape, vol.XXVI [sic: XXXVI], no.1,014; 28 Dec. 1934: p.8.
See addendum p.645.

12 1935-1936 South African National Gallery, Cape Town: Fifth Annual Exhibition of Contemporary South African Art; 18 Dec. 1935 - end Feb. 1936.

NOTICE: 'Tentoonstelling Van Ons Eie Kuns.' Burger, vol.21; 19 Dec, 1935: p.10, col.5.

MENTION: Photograph of Cat and petunias captioned 'Skildery Deur Maggie Loubser [sic] op die Tentoonstelling in die Kunsmuseum.' Burger, vol.21; 25 Dec. 1935: p.3, cols.3,4.

REVIEW: 'Kunstenaars en Skilders.' Burger, vol.21; 16 Dec. 1935: p.3, cols.1-3.

'S.A. Kunswerke in Kunsmuseum.' Burger, vol.21; 30 Dec. 1935: p.4, col.3.

Lewis, B. 'Contemporary National Art in the National Gallery.' South African Opinion, vol.2, no.7; 24 Jan. 1936: p.14.

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

12a See addendum p.645.

13 1936 Johannesburg: Empire Exhibition.
DES. OF EXHIB.: 903 works by various artists; 158 exhibits in the South African section of which 117 were paintings/drawings by 65 artists. 141 page printed CATALOGUE, partly English, partly Afrikaans; including indexes, list of committees etc.; 4 page bilingual foreword to South African section by M.L. du T[oit], 4 page bilingual foreword to English section, 31 illustrations of South African exhibits, 41 illustrations of English exhibits.
LAUBSER'S EXHIBITS: 60.Gans en lelies olie 16 gns.
61.Eende olie 16 gns.
62.Blomme olie 15 gns.(ill.p.87).

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

REVIEW: A.E. 'S.A. Kuns Uitstalling op Rykskou.' Burger, vol.22; 3 Oct. 1936: p.15, cols.6-8.

14 1936-1937 South African National Gallery, Cape Town: Sixth Annual Exhibition of Contemporary Art; 17 Dec. 1936-17 Feb. 1937.
DES. OF EXHIB.: 207 works by various artists.
15 page printed CATALOGUE partly English, partly Afrikaans; plus bilingual title page
LAUBSER'S EXHIBIT: 163.Meidjie met garingboomblaar.

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

15 1937 Royal Institute Galleries, London: Art in the Dominions; 8 - 29 May 1937.
ORGANIZED BY Royal British Colonial Society of Artists.
DES. OF EXHIB.: Over 250 works by various artists.

MENTION: Laubser's Meidjie met garingbleomblaar [sic garingbloemblaar], one of 23 illustrations reproduced in 'Art in the Dominions from the Exhibition at the Royal Institute Galleries. London May 8-29, 193-' Listener, Supplement no.35; 5 May 1937: pp.i-viii. (5 other South African exhibits amongst the 23 illustrations).

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

Untitled paragraph, Cape Times; 29 May 1937: p.19, cols.3,4.

16 1937 Shaw Bros. Hall, Durban: Thirty-Second Annual Exhibition of South African Art staged by Natal Society of Artists; 2 July - 2 Aug. 1937.
OPENED BY Sir Patrick Duncan, Governor-General.
DES. OF OPENING and Sir Patrick's speech: 'Natal Artists Display.' Natal Witness, no.20,347, 2nd ed.; 3 July 1937: p.9, col.3. 'Sir Patrick's Dislike Modern Art - Governor General's "Old fashioned" Views - Brilliant opening of Exhibition In Durban.' Natal Mercury, vol.LXXIV; 3 July 1937: p.12, cols.4-6.
DES. OF EXHIB.: Over 500 works by various artists a[illegible] craftsmen. 31 page printed English CATALOGUE including title pages, advertisements, list of members, etc.
LAUBSER'S EXHIBITS: 79.Girl holding kalabash 15 gns.
80.Flowers and cat 40 gns.

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

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

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

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

17 1937 East London: East London Association of Arts Exhibition; ca. Sept. 1937.

MENTION: Brander. 'Oos-Londense Kunstenaars - Tentoonstelling En Reeks Lesings.' Suiderstem, vol.1; 8 Sept. 1937; p.3, col.7.

18 1937 Martin Melck House, Cape Town; Second Quarterly Exhibition of Contemporary Works by S. A. Artists; 11 Oct. - ? 1937.
DES. OF EXHIB.: 66 works by various artists. 2 page printed English CATALOGUE.
LAUBSER'S EXHIBITS: 1.Native head 15 gns.
32.Zinnias 16 gns.
59.Hibiscus 25 gns.

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

18 1937 F.P.R. 'The Second Quarterly Exhibition.' Cape Argus, special ed.; 11 Oct. 1937: p.17, cols.4,5. [Favourable review of Laubser's still lifes.]

19 1937 Arts Hall, Port Elizabeth: Twentieth Annual Exhibition of Eastern Province Society of Arts and Crafts; 11 Nov. - ? 1937.
OPENED BY Prof. Varder, Acting Master of Rhodes University.

REVIEW: 'Art Exhibition Opened - Address by Prof. R.W. Varder - Work of South African Artists.' Eastern Province Herald, vol.93, no.255; 12 Nov. 1937: p.20, cols.4,5. [Laubser exhibited in 'black and white section.']

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

20 1937-1938 South African National Gallery, Cape Town: Seventh Annual Exhibition of Contemporary Art; 15 Dec. 1937-14 Feb. 1938.
OPENED BY Prof. J.J. Smith.
DES. OF EXHIB.: 225 works by various artists.
10 page printed English CATALOGUE; plus bilingual title page.
LAUBSER'S EXHIBIT: 121.Hibiscus

MENTION: Photograph of Pierneef, Roworth, Naudé, Smith and Mr. Thatcher captioned: 'Op die Kunstentoonstelling.' Burger, vol.23; 16 Dec. 1937: p.5, cols.3-5.

'Groot Belangstelling vir Kunsuitstalling.' Burger, vol.23; 29 Dec. 1937: p.5, cols.4,5.

REVIEW: Simmers, M. 'S. African Artists of To-day - Varied Exhibition of High Standard.' Cape Times; 15 Dec. 1937: p.22, cols.5,6. [Refers to cat.121 as 'strident and harsh.']

'Groter Belangstelling van Kant van die Publiek.' Burger, vol.23; 16 Dec, 1937: p.5, col.2.

See addendum p.645.

21 1938 City Hall, Bloemfontein: O.F.S. Society of Arts and Crafts Exhibition; 28 March - 2 April 1938.
OPENED BY Mr. S.H. Pellissier, Director of Education.
DES. OF EXHIB.: 314 works by 56 artists [in the Art Section]. 28 page printed bilingual CATALOGUE including title page.
LAUBSER'S EXHIBITS: 172.Meidjie met garingbloembaar (charcoal) 10 gns.
173.Hibiscus 18 gns.

REVIEW: 'Arts Exhibition Opens Today.' Friend; 28 March 1938: p.9, col.2.

21 1938 'National Art Exhibition.' Friend; 30 March 1938; p.8, cols.4,5. [Refers to Laubser's Meidjie met garingbloemblaar and Hibiscus.]

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

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

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

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

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

23 1938 Selborne Hall, Johannesburg: Nineteenth Annual Exhibition of the South African Academy; 9-21 May 1938. (Held under the auspices of the Transvaal Institute of South African Architects.)
OPENED BY Mr. J.S. Fotheringham, Mayor of Johannesburg.
DES. OF OPENING: Untitled paragraph in 'Vanity Fair' column. Rand Daily Mail; 10 May 1938: p.9, cols.5,6.
DES. OF EXHIB.: 321 works by 124 artists, (painters, sculptors, architects, craftsmen) of which 221 works are by 93 painters. 14 page printed English CATALOGUE including cover, advertisements and title page.
LAUBSER'S EXHIBITS: 112. Meidjie met garingbloemblaar charcoal 10 gns.
113. Hibiscus oil £20

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

24 1938 Shaw Bros., Durban: [Thirty-third] Annual Exhibition of the Natal Society of Artists; 1 July - ? 1938.
OPENED BY Sir Patric Duncan, Governor-General.

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

REVIEW: Davey, H.W. 'Natal Society of Artists.' Daily Tribune; 30 June 1938. [Original not traced.] [Refers to cat.69 Flowers and cat.]

R.V.G. 'Natal Society of Artists - Annual Exhibition to be Opened Today. Controversial Works by Miss Stainbank.' Natal Mercury, vol.LXXXIV; 1 July 1938; p.7, cols. 1-4. [Refers to Goose and lilies .]

25 1938 52, Dorp St., Stellenbosch: 'Works by Maggie Laubser, René Graetz, Cecil Higgs, and Lippy Lipshitz'; 10-20 Sept. 1938.

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

'Kunstentoonstelling op Stellenbosch.' Burger, vol.24; 15 Sept. 1938: p.7, cols.2,3. [Refers to 50.Kat met zinnias; 52.Landskap; 59.Indiese vrou.]

26 1938 * Pretoria: Second New Group Exhibition; 23 Nov.-7 Dec. 1938.
DES. OF EXHIB.: 78 works by 23 artists. 5 page printed CATALOGUE, partly English, partly Afrikaans; plus 2 page bilingual foreword by W.W.B.[attiss]; plus cover; plus 12 illustrations (10 loose pages).
LAUBSER'S EXHIBITS:

36.	Kat en blomme	30 gns.(ill.)
37.	Landskap	30 gns.
38.	Hibiscus	25 gns.
39.	Pondo meidjie (houtskool)	10 gns.

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

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

See addendum p.645.

27 1939 * Johannesburg: Third New Group Exhibition; 27 Feb. - 11 March 1939.
DES. OF EXHIB.: 70 works by 21 artists. 4 page printed CATALOGUE, partly English, partly Afrikaans; plus 2 page bilingual foreword by W.W.B.[attiss] - same as Second New Group Exhibition, 1938; plus cover; plus 12 illustrations (10 loose pages) - same as Second New Group Exhibition 1938.
LAUBSER'S EXHIBITS:

30.	Kat en blomme	30 gns.
31.	Landskap	30 gns.
32.	Hibiscus	25 gns.
33.	Pondo meidjie (houtskool)	10 gns.

See addendum p.645.

28 1939 Argus Gallery, Cape Town: 'Maggie Laubser'; 25 March - 1 April 1939.
OPENED BY Sir William Clark, British High Commissioner.
DES. OF EXHIB.: 24 oil paintings and some charcoal drawings.

28 1939 MENTION: Photograph of Goose between arum lilies exhibited. Burger, vol.25; 30 March 1939: p.3, cols.5,6.

REVIEW: S. 'Maggie Loubser [sic] se Skilderye - Tentoonstelling in die Stad.' Burger vol.25; 27 March 1939: p.5, col.4. [Refers to: 2.Landskap; 5.Oestyd; 8.Wasvrouens by die see; 10 and 12.'Indiese vrouens'; 16.'Kleurling teen 'n landskap'; 19.Skaapwagter; 3, 6, and 23.'Blomstukke'; and a 'houtskooltekening.']

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

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

MENTION: '"B-Art-Er" Exhibition in Cape Town.' Cape Argus, special ed.; 5 April 1939: p.16, cols.4,5.

'Art and Barter.' Cape Times; 21 April 1939: p.12, col.5.

Photograph of Prof. Murray at the opening. Cape Times; 28 April 1939: p.7, cols.3,4.

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

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

'Paintings for Cheese.' Cape Argus; 2 May 1939: p.18, col.8.

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

30 1939 Argus Gallery, Cape Town: Portraiture; 25 May - ? 1939.
OPENED BY Mrs. W.P. Steenkamp.

NOTICE: 'Exhibition of Portraiture.' Cape Argus, special ed.; 22 May 1939: p.19, col.4.

31 1939 Carnegie Library, Stellenbosch: New Group Exhibition; 3 - 12 Aug. 1939.
OPENED BY Dr. A.C. Bouman.
DESCRIPTION of Dr. A.C. Bouman's opening speech: '„Nuwe Groep se Werke" - Tentoonstelling op Stellenbosch.' Burger, vol.25; 3 Aug. 1939: p.3, cols.5,4.

REVIEW: Brander. 'Beste Uitstalling Tot Dusver - Nuwe Groep se Vertoning op Stellenbosch.' Suiderstem, vol.3; 1 Aug. 1939: p.6, cols. 4,5. [Refers to Laubser's exhibiting 13.Hibiscus (for a further time) and 14.Indian girl in pink sarie.]

32 1939 *Macfadyen Hall, Pretoria: 'Maggie Laubser'; 2-9 Sept. 1939.
OPENED BY Dr. H.D.J. Bodenstein.

MENTION: 'Maggie Laubser to Exhibit.' Forum, vol.2, no.22: p.8, col.2; 26 Aug. 1939. [Indian girl with pink sarie ill.]

See addendum p.645.

33 1939 Argus Gallery, Cape Town: New Group Exhibition; 5 Dec. - ? 1939.
OPENED BY Mrs. B.K. Long.
DES. OF EXHIB.: Approx. 70 works by 13 artists.

MENTION: Photograph of some New Group members captioned 'New Group Exhibition.' Cape Times; 5 Dec. 1939: p.13, cols.4-6.

Photograph of Mrs. B.K. Long against Meidjie met varingbloemblaar. Unidentified and undated newspaper.

REVIEW: E.R.P. 'Exhibition by New Group.' Cape Times; 5 Dec. 1939: p.8, cols.3,4.

Lewis, B. 'Exhibition by the New Group.' Cape Argus; 5 Dec. 1939: p.8, cols.5,6.

[Favourable review of Laubser's 'three charcoal drawings of native girls.' And refers to the head in cat.32: 'Straight drawing carried to the logical conclusion.']

Brander. '70 Voortreflike Werke van Nuwe Groep.' Suiderstem, vol.4; 5 Dec. 1939. [Original not traced.] [Refers favourably to Laubser's 3 charcoal portraits. Refers to cat.nos.32 and 33 as 'charmante'.]

S. 'Tentoonstelling van Nuwe Groep. Groot Versameling Tekeninge.' Burger, vol.25; 6 Dec. 1939: p.3, col.5. [Laubser exhibits a few works already shown before and some black and white drawings.]

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

MENTION: 'Exhibition of Art.' Cape Argus; 11 Dec. 1939: p.13, col. 5.

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

35 1941 NOTICE: 'Belangrike Tentoonstelling van Nuwe Groep.' Suiderstem, vol.5; 3 March 1941: p.3, cols.4,5.

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

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

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

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

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

NOTICE: 'Exhibition of Paintings'. Cape Times; 18 Aug. 1942: p.5, col.8.

SEMI-REVIEW: Bouman, A.C. 'Maggie Laubser.' Huisgenoot, vol.XXVII, no.1084: pp.7,25,27; 1 Jan. 1943.

37 1942 *Argus Gallery, Cape Town: Maggie Laubser. (1920-1928). 10-16 Sept. 1942. (English title only.)
OPENED BY Prof. A. Murray.
DES. OF EXHIB.: 92 works, charcoals and oils. 2 page typed bilingual CATALOGUE. Same CATALOGUE as Stellenbosch exhibition U.S.79/7/12 with slightly altered format. No annotations by artist.

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

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

SEMI-REVIEW: Bouman, A.C. 'Maggie Laubser.' Huisgenoot, vol.XXVII, no.1084: pp.7,25,27; 1 Jan. 1943.

See addendum p.646.

38 1942 Argus Gallery, Cape Town: New Group Exhibition; 21-26 Sept. 1942.
OPENED BY Miss R. Prowse, Keeper of Michaelis Collection.

REVIEW: 'The New Group Painters.' Cape Argus, special ed.; 21 Sept. 1942: p.6, col.3.

'New Group Exhibition.' Cape Times; 22 Sept. 1942: p.5, col.4. [Refers favourably to The shepherd and a 'drawing of a coloured child.']

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

40 1943 Gainsborough Galleries, Johannesburg: Fifth Anniversary Exhibition of the New Group; 23 Sept.-9 Oct.1943.
DES. OF EXHIB.: 123 works by 27 artists. 4 page printed English CATALOGUE, including title page.
LAUBSER'S EXHIBITS: 49.The duiker 50 gns.
50.In the Highlands, Scotland 50 gns. (D.296?).
51.Harvesting 50 gns.

41 1944 Jerome Galleries, Cape Town: Works by Frieda Lock, Nerine Desmond, Maggie Laubser, Gabor Tallo, Neville Lewis, Terence McCaw and Robert Broadley; 12-19 April 1944.

NOTICE: 'Jerome Galleries.' Cape Argus; 12 April 1944: p.4, col.7.

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

42 1944 Schweickerdt's Art Galleries, Pretoria: Paintings by Maggie Laubser - Period 1920 to 1944; 2-16 June 1944.
OPENED BY Gen. J.J. Pienaar, Administrator of Transvaal.

DES. OF EXHIB.: 73 works, various media. 2 page typed English CATALOGUE (U.S.79/7/14), including artist's annotations, particularly records of buyers.

NOTICE: L.E. 'Maggie Laubser se Tentoonstelling.' Vaderland, vol.8, no.3284; 1 June 1944: p.2, cols.4-7.

'Exhibition.' Unidentified newspaper; May 1944.

MENTION: 'Maggie Laubser se Kuns - Administrateur Open Tentoonstelling.' Volkstem, vol.30, no.246; 3 June 1944: p.3.

REVIEW: 'Art of Maggie Laubser - The Afrikaans Farm as Inspiration.' Pretoria News; 3 June 1944: p.3, col.3. [Refers to [41.] Indian girl with blue sari; [46.]Girl with cat; [66.]Harvesting; [33.]Highlands. Scotland (D.296?).]

42 1944 J.L. 'Maggie Loubser [sic] Stal Uit in Pretoria.' Transvaler, vol.7, no.208; 3 June 1944: p.6, cols.4,5. [Refers to 4.Maleierportret; [2.]Italiaanse meisie; 40.Meisie in gestreepte rok (D.267); 43.Waenhuiskrans; 44.Vissershut.]

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

43 1944 Johannesburg Art Gallery, Johannesburg: Twenty-fifth Annual Exhibition of the South African Academy; 19 Aug.-3 Sept. 1944. (Held under the auspices of the Institute of South African Architects in co-operation with the Transvaal Arts Society.)
DES. OF EXHIB.: 154 works by 101 artists and architects. 8 page printed English CATALOGUE including title pages and advertisements; plus cover.
LAUBSER'S EXHIBIT: 73.Vissershuisie oil not for sale.

44 1944 Argus Gallery, Cape Town: New Group Spring Exhibition; ? - 22 Nov. 1944.
DES. OF EXHIB.: 57 works by 10 artists. 3 page printed bilingual CATALOGUE.
LAUBSER'S EXHIBIT: 25.Flowers gouache 35 gns.

45 1945 Transvaler-Boekhandel, Johannesburg: Paintings by Foremost South African Artists; 5-14 May 1945.
DES. OF EXHIB.: 87 works by various artists.
INVITATION: 4 page printed bilingual CATALOGUE.
LAUBSER'S EXHIBIT: 61.Still life 20 gns.
See addendum p.646.

46 1945 Constantia Booksellers, Johannesburg; 'Maggie Laubser'; 11 - 25 June 1945.
DES. OF EXHIB.: 41 works.
INVITATION: 2 page printed bilingual CATALOGUE: plus title page.

REVIEW: M. 'Maggie Laubser Hou Geslaagde Uitstalling - Beskuldigings Weerlê op Kragtige Wyse.' Transvaler, vol.8, no.215; 13 June 1945: p.3, cols.4,5. [Refers to 1.Aan die see; 7.Varkblomme en japonicas; 8.Tierlelies en somerasters; 14.Ou vrou; 18.Indiese meisie met groen sarong; 24.Vissershuisie; 31.Meid met kopdoek.]

'Fin[illegible]hibitions of Paintings.' Rand Daily Mail [illegible] June 1945: p.4, col.5. [Refers to [31.] [illegible]pe girl with kapdoek[sic kopdoek]; Cape woman; and flowerstudies in gouache.]

Malherbe, G. 'Maggie Laubser.' Vaderland, vol.9, no.3405; 15 June 1945: p.5, cols.3,4. [Refers to 1.Aan die see; 7.Varkblomme en japonicas; 18.Indiese meisie met groen sarong; 23.Aan die Baltiese See (D.311?); 24.Vissershuisie; 25.Gardameer [unfavourable comment]; 29.Kat met blomme; 30.Kat met blomme.]

See addendum p.646.

47 1945 Argus Gallery, Cape Town: New Group Spring Exhibition; 21 Nov. - 4 Dec. 1945.
DES. OF EXHIB.: 58 works by 19 artists. 3 page printed English CATALOGUE.
LAUBSER'S EXHIBITS: 18.Lilies and hibiscus (gouache) 40 gns.
19.Charcoal drawing 14 gns.
20.Charcoal drawing 14 gns.

REVIEW: 'A New Group Show.' Cape Argus, special ed.; 21 Nov. 1945: p.6, col.3. [Refers favourably to 18.[Lilies and hibiscus].]

48 1946 *Constantia Booksellers Johannesburg: Paintings by Maggie Laubser; 13-29 May 1946.
OPENED BY W. de Hendrickz. Part of opening speech quoted by Naudé, S. 'Deur 'n Vrou se Bril.' Vaderland, vol.10, no.3687; 15 May 1946: p.11, cols.1-5. [Repro. Charcoal Girl against landscape]; and also: 'Mense-Tipes en Kunsuiting.' Vaderland, vol.10, no.3711; 12 June 1946: p.11, cols.1-5. [Repro.: Child with pumpkin.]
DES . OF EXHIB.: 41 works, all oils except for one gouache. 2 page typed bilingual CATALOGUE (U.S.79/7/15), with marks and annotations by the artist.

NOTICE: Photograph of Die groen doek. Rand Daily Mail; 13 May 1946: p.3, cols.3,4.

M.P. 'Two Notable Art Shows.' Unidentified newspaper; May 1946.

49 1947 Argus Gallery, Cape Town: New Group Exhibition; 21 May - 5 June 1947.
DES. OF EXHIB.: 120 works by 20 artists. 6 page printed bilingual CATALOGUE; plus cover; plus 17 illustrations.
LAUBSER'S EXHIBITS: 61.Landscape O.F.S. 45 gns.
62.Landscape and shepherd O.F.S. 50 gns.
63.Harvesting O.F.S. 50gns.
64.Fishermen's cottages (kindly lent by Mr. du Toit)
65.Harvesting Cape (kindly lent by Mr. du Toit)
Cat.64. illustrated as Fisherman's huts.

REVIEW: 'New Group Show Has Vitality.' Cape Times; 23 May 1947: p.3, cols.4,5. [Refers to Laubser's 'child like verve'.]

'Good Work by New Group.' Cape Argus, special ed.; 23 May 1947: p.7, col.4.

Brander. 'Skilderye Van die Nuwe Groep.' Suiderstem, vol.11; 26 May 1947: p.4, col.8.

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

MENTION: 'Verfrissende Kuns - Uitstalling Van Maggie Laubser.' and photograph of Laubser, Johannes Meintjies, Lady Bailey and Dick Düring at opening. Caption of photograph: 'Maggie Laubser Stal Uit.' Burger, vol.32; 5 March 1948: p.3, cols.4-6.

Photograph of Lady Bailey and Miss Y. Petersen at the opening. Dagbreek en Sondagnuus, vol.1, no.38: 21 March 1938: p.15, cols.1,2.

Photograph of Laubser and Lady Bailey. Cape Argus, special ed.; 4 March 1948: p.9, cols.5,6.

Photograph of one of Laubser's harvest scenes captioned Oestyd. Unidentified Afrikaans newspaper; March 1948.

Photograph of Laubser and an exhibit At the sea, captioned: 'Artist and her work.' Cape Times; 17 March 1948 [sic?].[Original not traced.]

REVIEW: P.H.W. 'Paintings of S.A. Rural Scenes.' Cape Times, final ed.;4 March 1948: p.9, col.3.

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

Brander. 'Maggie Loubser [sic] se Skilderye.' Suiderstem, vol.12; 9 March 1948: p.4, col.5.

51 1948 *Schweickerdt's Art Gallery, Pretoria: Paintings (Including Earlier Works) by Maggie Laubser; 20 April - 3 May 1948.
DES. OF EXHIB.: 57 works, various media. 1 page typed bilingual CATALOGUE.

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

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

52 1948 *Oranje Koffiehuis, Bloemfontein: 'Maggie Laubser'; June 1948.
DES. OF EXHIB.: 23 works. 1 page typed Afrikaans CATALOGUE (U.S.79/7/31), with artists' annotations.

52 1948 MENTION: Photograph of one of Laubser's exhibits captioned: 'Landskap van Maggie Laubser.' Volksblad; 26 June 1948. [Original not traced.]

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

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

53 1948 Johannesburg Art Gallery, Johannesburg: Twenty-Ninth Annual Exhibition of the South African Academy; 8-24 Oct. 1948. (Held under the auspices of the Provincial Institute of South African Architects in Collaboration with the Transvaal Art Society.)
DES. OF EXHIB.: 138 works by 97 painters, sculptors or architectural firms. 20 page English BOOKLET with illustrations including introductory address by President of Transvaal Provincial Institute of Architects, Mr. W. Duncan Howie. Opening address by Hon. Deputy Administrator of Transvaal, Mr. S.A. Lombard; 'Willem de Sanderes Hendrickz - An Appreciation' by E. Wilmot; etc. 16 page printed English CATALOGUE including title pages, advertisements etc.; plus cover.
LAUBSER'S EXHIBITS: 48. Red sail oil £47.5s.
49. Girl and protea oil £52.10s.

54 1948-1949 Tate Gallery, London; Stedelijk Museum, Amsterdam; Brussels; Paris; Ottowa; Washington: Contemporary South African Paintings, Drawings and Sculpture; [This exhibition was later on show in South Africa. See E.62.]
ORGANIZED BY the South African Association of Arts for the Government of the Union of South Africa.
DES. OF EXHIB.: 149 works by 52 artists. 32 page printed English CATALOGUE including title pages, 1 page preface by Mr. C. te Water, President of S.A. Association of Arts and 6 page introduction by G. Long, and indexes; plus 12 illustrations. (Separate CATALOGUE also available in Afrikaans).
LAUBSER'S EXHIBITS: 56. Harv sting oil 28x22 in. Lent by P.A.G.
57. Cat and flowers oil 22x20 in. Lent by S.A.N.G.
58. Landscape with sheep oil 20x16 in. Lent by artist.(ill.).

NOTICE: 'S.A. Kunswerke na Buiteland.' Suiderstem, vol.12; 24 June 1948: p.2. [Laubser is sending 4 [sic] paintings.]

MENTION: 'Kunsstukke vir Uitstalling.' Suiderstem, vol.12; 17 April 1948: p.3, col.5.

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

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

54 1948-1949 REVIEW: [by letter] 'Lof voor Zuidafrikaanse Kunst in Amsterdam.' Suiderstem, vol.13: 6 Jan. 1949; p.2.

Bouman, A.C. 'De Tentoonstelling van Zuid Afrikaanse Kunst In het Stedelijk Museum te Amsterdam.' Maandblad voor Beeldende Kunsten, vol.25, no.1: pp.26-30; Jan. 1949.

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

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

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

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

55 1949 *South African Association of Arts Gallery, Cape Town: 'Maggie Laubser'; 8-18 Feb. 1949.
OPENED BY the Hon. Eric Louw, Minister of Economic Affairs. Mention of his speech is made in 'Maggie Laubser se Portret van Digter.' Vaderland, vol.13, no.4558; 11 March 1949: p.9, cols.1-5.
DES. OF EXHIB.: About 30 works, mostly watercolour.

NOTICE: Photograph of Laubser and Mr. J. Meintjes hanging exhibits. Burger, vol.34; 8 Feb. 1949: p.6, cols.1-4.

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

REVIEW: P.H.W. 'A Woman Painter of Maturity.' Cape Times; 9 Feb. 1949: p.3, col.6. [Refers to: The shepherd; two works entitled Harvesting; Landscape with birds; Flamingoes; In the Highlands, Scotland (D.296?); Pointsettias; Poppies, two charcoal portraits of blacks and three portraits in oils.]

'Maggie Laubser Exhibition.' Cape Argus; 9 Feb. 1949: p.7, col.3.

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

56 1949 South African Association of Arts Gallery, Cape Town: New Group Exhibition; 2-14 May 1949.
DES. OF EXHIB.: 89 works by 15 artists. 6 page printed bilingual CATALOGUE including 3 illustrations and illustrated title page.
LAUBSER'S EXHIBITS: 50.Girl and flowers 55 gns.(ill.)
51.Fishermen's cottages 50 gns.
52.Heron 50 gns.

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

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

57 1949 *Constantia Bookseller, Johannesburg: Paintings and Native Drawings by Maggie Laubser; 29 Aug. - 10 Sept. 1949.
OPENED BY Dr. The. Hon. William Nicol, Administrator of Transvaal. Parts of opening speech quoted in 'Dr. Nicol Loof Maggie Laubser.' Unidentified newspaper, Aug./Sept. 1949.
DES. OF OPENING: 'Maggie Laubser Stal Uit.' Vaderland, vol.14, no.4905; 31 Aug. 1949: p.13, cols.1,2. Also photograph of Laubser and Dr. Nicol at the opening. Vaderland, vol.14, no.4905; 31 Aug. 1949: p.13, cols.4-5.

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

Pandora. 'Visiting Artists Welcomed.' Rand Daily Mail, 2nd ed.; 22 Aug. 1949: p.5, cols.3-7.

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

MENTION: Photograph of one of Laubser's exhibits. [S.A.N.G. Landscape with shepherd and sheep.] Unidentified Afrikaans newspaper; Aug./Sept. 1949.
See addendum p.646.
REVIEW: 'Maggie Laubser Stal Kragtige Werk Uit.' Dagbreek en Sondagnuus, vol.3, no.9; 28 Aug. 1959: p.11, cols.1,2. [Refers to Study of Malay girl and Portrait of Jan Celliers.]

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

LETTERS: A. Stirling refers to Laubser's exhibition in Johannesburg in Sept. 1949 in a letter dated 1 Sept. 1949. (U.S.79/5/207).

58 1949 Johannesburg Art Gallery, Johannesburg: Thirtieth Annual Exhibition of the South African Academy; 7-23 Oct. 1949. (Held under the auspices of South African Institute of South African Architecture in collaboration with the Transvaal Art Society.)
DES. OF EXHIB.: 129 works by 83 artists, sculptors and architectural firms. 24 page English BOOKLET with illustrations including articles, etc.: e.g., Le Roux, S. 'The South African Academy Exhibition.' p.8 (a radio talk given in 'People and News.'); 'Opening Ceremony.' pp.10,12,14,16; Paris, J. 'South Africa and Art Now.' pp.18,20,22; etc.; 9 page printed English CATALOGUE; plus title pages and cover.
LAUBSER'S EXHIBITS: 56. Indian child with flower oil 26 gns.
57. Harvesting at the Cape oil 55 gns.
58. Landscape, O.F.S. oil 40 gns.

59 1949 City Hall, Bloemfontein: O.F.S. Society of Arts and Crafts Art Exhibition; 17-22 Oct. 1949.
DES. OF EXHIB.: 220 works by 60 artists. 12 page printed English CATALOGUE and 12 page printed Afrkaans CATALOGUE.
LAUBSER'S EXHIBITS: 90. Girl and flowers 38 gns.
91. Heron and arums 26 gns.
92. Girl and prickly pear leaves 32 gns.
93. Landscape and aloe tree 40 gns.

60 1949 Stuttafords, Cape Town: 'Group exhibition'; 19 Dec. - ? 1949.
OPENED BY Prof. R. Shephard.
DES. OF EXHIB.: Works by 12 painters and 2 sculptors.
REVIEW: P.H.W. 'Painting and Sculpture by Cape Artists.' Cape Times; 20 Dec. 1949: p.9, col.8.
'Exhibition by Cape Artists.' Cape Argus; 20 Dec. 1949: p.2, col.4.

61 1949 South African Association of Arts Gallery, Cape Town: New Group Exhibition.
MENTION: 'Maggie Laubser se Portret van 'n Digter.' Vaderland, vol.13, no.4558; 11 March 1949: p.9, cols.1-5. ['Twee portrette wat na die model geskilder is, sal binnekort op die tentoonstelling van die Nuwe Groep in Kaapstad te sien wees.']
Laubser mentioned as being included on this exhibition in the 1969 retrospective exhibition catalogue (E.167).

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

62 1949-1950 MENTION: 'Vir Publiek Oopgestel - S.A. Kunswerke Wat Oorseë Was.' Burger, vol.35; 4 Nov. 1969: p.12, cols.3-6.

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

'S.A. Kunswerke Kom Rus In Kaapstad - Geen Geld Om Dit Deur Unie te Vertoon Nie.' Burger, vol.35; 7 Jan. 1950: p.2, cols.4,5.

'Uitstalling Nie Na Ander Stede,' Suiderstem, vol. 14; 7 Jan. 1950: p.1, col.4.

63 1950 Hoërskool Bellville, Cape Town: 'Works by Boonzaaier, Desmond, Laubser, Stern, Meintjes, Lipshitz and [Edward] Cole'; 10, 11 March 1950.
OPENED BY Dr. F.P. Stander, inspector of schools.
DES. OF EXHIB.: At least 60 works by 7 artists.

MENTION: 'Kunsuitstalling by Kermis - Hoërskool Bellville se Planne.' Burger, 10 March 1950: p.3, col.8.

64 1950 *South African Association of Arts Gallery, Cape Town: 'Maggie Laubser'; 29 April - 6 May 1950.
OPENED BY Mr. John Paris, Director of the South African National Gallery. No CATALOGUE compiled.

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

MENTION: Photograph of Laubser and 4 others at opening of exhibition. Sarie Marais, vol.1, no.48; p.23; 31 May 1950.

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

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

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

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

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

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

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

65 1950 Schweickerdt's Art Gallery, Pretoria: 'Maggie Laubser'; 5 - 18 Sept. 1950.
OPENED BY Prof. M. Bokhorst.
INVITATION.
MENTION: Photograph of one of Laubser's charcoal drawings, captioned: 'Pondo Girl'. Star; 11 Sept. 1950: p.3, cols.5,6.

REVIEW: 'Art Exhibition.' unidentified newspaper; ca 6 Sept. 1950.

LETTERS: Marie Mentz writes in a letter dated 30 Dec. 1950 (U.S.79/5/211), that she bought a still life on Laubser's exhibition in Pretoria in 1950.

66 1950 Town Hall, Stellenbosch: 'Group Exhibition'; ca. Oct. 1950.
ORGANIZED BY Mr. J.P. de Vries for the Road Safety Association, Stellenbosch.
OPENED BY Mr. R. Henniker Heaton.

REVIEW: J.W.M. 'Stellenbosch Art Show for Road Safety.' Cape Times; 25 Oct.1950: p.4, col.4. [Laubser is exhibiting one painting.]

67 1951 South African Association of Arts Gallery, Cape Town: New Group Exhibition; 1 - 12 May 1951.
OPENED BY Mr Uys Krige.
DES. OF EXHIB.: 96 works by 18 artists. 6 page printed bilingual CATALOGUE; plus cover.
LAUBSER'S EXHIBITS:

34.	Landscape and heron	60 gns.
35.	Blue cranes	50 gns.
36.	Landscape	50 gns.
37.	Landscape and figures	50 gns.
38.	Portrait	-
39.	Flowers	70 gns.
40.	Men at work	50 gns.
41.	White lilies	60 gns.

NOTICE: 'Nuwe Groep Kom Hul Werke Wys.' Burger, vol. 36; 26 April 1951: p.14, cols.4,5.

REVIEW: S. 'Nuwe Groep Handhaaf Hoë Standaard.' Burger; 8 May 1951: p.10, cols.3,4. ['Maggie Loubser [sic] stel weer van haar feë landskappe ten toon.']

68 1951 South African Association of Arts Gallery, Cape Town: 'South African Portraits - Beautiful Women.'; 2 July - ? 1951.
ORGANIZED BY a tobacco company.
OPENED BY Sir Alfred Beit.

MENTION: 'Skoonheid Van S.A. Vroue.' Burger, vol.36; 3 July 1951: p.3, col.3.

69 1951 Stuttafords, Cape Town: 'Exhibition for the University of Cape Town Art Festival'; ca. Aug./Sept. 1951.

MENTION: 'Interessante Werke by Kunsfees.' Burger, vol.37; 28 Aug. 1951: p.8, col.6. [Laubser is sending in ''n nie te goeie.']

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

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

Photograph captioned: Jan F.E. Cilliers [sic] soos deur Maggie Laubser geskilder.' Burger, vol. 37: 8 April 1952: p.10, cols.3,4.

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

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

71 1952 * Pretoria: 'Maggie Laubser'; 16 Sept. - ? 1952. OPENED BY Prof. A.J. van der Walt.

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

LETTERS: R. Orδ writes in a letter dated 23 Sept. 1952 (U.S.79/5/218), that she enjoyed Laubser's exhibition in Pretoria.

72 1952 South African Association of Arts Gallery, Cape Town: Annual New Group Exhibition; 20-31 Oct. 1952.
DES. OF EXHIB.: 94 works by 18 artists. 5 page typed English CATALOGUE.
LAUBSER'S EXHIBITS:

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

REVIEW: Anderson, D. 'Lively Exhibition By Members Only of the New Group.' Cape Argus, special ed.; 23 Oct. 1952: p.5, cols.6,7. [Refers favourably to 57.Bird and tomatoes - See also Anderson E.79.]

'Tentoonstelling Van die Nuwe Groep.' Burger, vol.38; 29 Oct. 1952: p.4, cols.3,4. [Refers to 55.Eend en sonneblomme.]

Lello, B. 'Art: Winter and Spring Shows.' Standpunte, vol.7, no.2: pp.83-86; Dec. 1952. [Unfavourable reference to Laubser's work p.85.]

73 1952 Venice: Venice Biennale XXVI.
302 page printed Italian CATALOGUE, 2nd edition 14 July 1952. South African Section pp.207, 208.
LAUBSER'S EXHIBITS: 7. Il campo di grano
[At the Baltic Sea (D.311)]
8. Pastore con gregge
[Shepherd E.84 cat.39[S.A.N.G.]]
9. Paesaggio
[In the Highlands, Scotland (D.296)]

NOTICE: 'Eie Saal Vir die Unie.' Burger, vol.38; 12 Aug. 1952: p.2, col.5.

MENTION: 'Her Years of Work Were Rewarded.' Natal Mercury, no.27241; 1 Oct. 1953: p.7, cols.1-4.

74 1952 Lady Anne Barnard Hall, Cape Town: Contemporary South African Art; 1952.
ORGANIZED BY the South African Association of Arts for the central and arts committees of the Van Riebeeck Festival.
DES. OF EXHIB.: 216 works by 128 artists. 32 page printed English CATALOGUE including title pages and 2 page foreword by M. Bokhorst; plus illustrations.
LAUBSER'S EXHIBITS: 91. Harvest scene oil 24"x20"
92. In the Highlands of Scotland oil 24"x20"

NOTICE: 'Kunswerke Vir Skou.' Burger, vol.37; 12 Dec. 1951: p.3, col.6.

REVIEW: 'Tentoonstelling om Weer te Sien.' Burger, vol.37; 6 March 1952: p.12, cols.3-5. [Refers to In die Skotse Hooglande.]

75 1953 South African Association of Arts Gallery, Cape Town: 'Exhibition of Cape Landscapes'; ? - 20 June 1953.
DES. OF EXHIB.: Works by 39 artists.

REVIEW: Anderson, D. 'Attractive Exhibition of Cape Landscapes.' Cape Argus; 15 June 1953: p.5, cols.4,5. [Refers to 38. Klipheuwel by Laubser.]

76 1953 *Whippman's Gallery, Johannesburg: Paintings by Maggie Laubser; 14 - 28 Sept. 1953.
INVITATION.

NOTICE: 'Bekende Kunstenares Hou Uitstalling.' Vaderland, vol.18, no.5206, early ed., 10 Sept. 1953: p.15, cols.1-5. [Repro. At the Baltic Sea (D.311). For same repro. see E.117; and reference to Sonneblomme.]

'Maggie Laubser.' Rand Daily Mail; 11 Sept. 1953: p.7, col.4.

Amelia. Untitled. Star; 11 Sept. 1953: p.8, col.8.

'Kuns in Kontras.' Vaderland, vol.18, no.5214; 19 Sept. 1953: p.10, cols.2-5. [Photograph of Laubser with Magnolia with dove and Figure by hut and paw-paw tree. For same repro. see E.117.]

76 1953 MENTION: 'Her Years of Work Were Rewarded.' Natal Mercury, no.27241; 1 Oct. 1953: p.7, cols.1-4.

REVIEW: E.W. 'Paintings by Maggie Loubser [sic].' Rand Daily Mail; 15 Sept. 1953: p.8, cols.5,6. [Refers to Magnolia with dove; Green arum lilies; Landscape with crane; The purple skirt; Duck with sunflowers; Dove with tomatoes; Impression of Table-mountain (D.433?).]

S.M. 'Maggie Laubser - Uitstalling 'n Moet vir Kunsliefhebbers.' Transvaler, vol. 16, no.295; 15 Sept. 1953: p.8, cols.6, 7. [Refers to Impressies van Tafelberg (D.433?); In die Hooglande, Skotland (D.296?); and Duif en tamaties.]

'Maggie Laubser's Rare Vision of S. A. Scenes.' Star, stop press ed.; 16 Sept. 1953: p.7, col.7.

G.E. 'Nuwe Maggie Laubser se Werk Uitgestal.' Dagbreek en Sondagnuus, vol.7, no.11; 20 Sept. 1953: p.22, cols.3-5.

Mocke, I.S. 'Maggie Laubser: Groot Kunstenares.' Vaderland, vol.18, no.5218; 24 Sept. 1953: p.11, cols.3-5. [Refers to Landskap met kraanvoël.]

77 1953 * Potchefstroom: 'Maggie Laubser'; ca. Oct.(?) 1953.

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

LETTERS: In a letter dated 27 June 1953, (U.S.79/5/221), G. Dekker refers to Laubser's forthcoming(?) exhibition in Potchefstroom in Oct. 1953.

78 1953 Bulawayo: Three Centuries of South African Art; 1953. Two sections: i.South African Art before Rhodes; ii.A Century of South African Art: 1853-1953. ORGANISED BY the Government of the Union of South Africa for the Central African Rhodes Centenary Exhibition, Bulawayo, 1953, with the assistance of the Southern African Association of Arts, the S.A.N.G., Cape Town, and the J.A.G., Johannesburg.
DES. OF EXHIB.: 2nd section: 83 works by 75 artists. 62 page printed bilingual CATALOGUE including title pages, 2 page bilingual foreword by Hon. J.H. Viljoen, Minister of Education, Arts and Sciences.
LAUBSER'S EXHIBITS: 36. Shepherd board 21 3/8 x 17 3/8 in. Lent by artist.
37. Geese canvas 20 1/2 x 24 1/2 in. Lent by J.A.G.

79 1954 *South African Association of Arts Gallery, Cape Town: Paintings by Maggie Laubser; 11-22 May 1954. OPENED BY Mrs. P.J. Olivier, wife of Administrator of the Cape.

INVITATION.

NOTICE: 'Maggie Laubser se Werk Weer te Sien.' Burger, vol.39; 8 May 1954: p.2, col.3.

MENTION: 'Plaaslewe Inspireer Kunstenares.' Burger, vol.39; 13 May 1954: p.5, cols.1,2.

'Nuwe en Vroeë Werke deur Maggie Laubser.' Burger, vol.39; 13 May 1954: p.2, col.6.

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

REVIEW: S. 'Sonnige Natuur in Werk van Kunstenares.' Burger, vol.39; 14 May 1954: p.2, cols.4, 5.

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

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

80 1954 Carnegie Library, Stellenbosch: 'Works by Maggie Laubser, May Hillhouse and Elizabeth Sebök'; 4-18 June 1954. Part of typed Afrikaans CATALOGUE consisting of torn half-page including cat. nos.1-11 by May Hillhouse and cat. nos.12-18 by Laubser.

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

REVIEW: M. de V. 'Sterk en Helder Kleure in Drie Vroue se Werk.' Burger, vol.39; 10 June 1954: p.2, cols.5,6. [Refers to Skotse Hooglande (D.296?); [14.]Sonneblom [sic] en eend; [17.]Bootjies en voëls.]

81 1955 Paarl Art Gallery, Paarl: Art Exhibition for the National Vintage Festival, Paarl; 24 Feb. - ? 1955.
ORGANIZED BY the Paarl Art Gallery Committee in co-operation with the S.A. Association of Arts.
OPENED BY Mr. J.H. Viljeon, Minister of Education, Arts and Sciences.
DES. OF EXHIB.: 43 works by 18 artists. 16 page printed bilingual CATALOGUE including 4 page bilingual foreword by M. Bokhorst.
LAUBSER'S EXHIBITS: 23. Landscape (oil) 18"x20" 40 gns.
24. Head of girl (charcoal drawing) 16"x20" 14 gns.

NOTICE: 'Cape Artists to Exhibit at Festival.' Cape Times; 17 Jan. 1955: p.2, col.6.

MENTION: 'Paarl Festival Art Show.' Cape Argus; 19 Jan. 1955: p.5, col.5.

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

82 1955 *South African Association of Arts Gallery, Cape Town: 'Maggie Laubser'; 17-28 May 1955.
OPENED BY Mrs. P. Sauer.

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

'Mej. Laubser Stel Ten Toon.' Burger, vol.40; 16 May 1955: p.2, col.6.

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

Photograph of Mrs. Sauer, Prof. Bokhorst and Laubser against painting of two swans. Burger, vol.40; 20 May 1955: p.5, cols.1-3.

Photograph of one of Laubser's exhibits captioned: 'Grys Swaan.' Burger, vol.40; 24 May 1955: p.2, cols.4,5.

REVIEW: 'Maggie Laubser se Kuns Wortel Diep in Aarde.' Burger, vol.40; 18 May 1955: p.2, cols.4,5.

Anderson, D. 'Integrity of Vision in Paintings by Maggie Laubser.' Cape Argus, special ed.; 20 May 1955: p.4, cols.8,9. [Refers to 4. Black swans and moonflowers; 18. Duikers; 21. White swan and child; 38. Ducks and sunflowers.']

S. 'Maggie Laubser Bly Getrou Aan Liefde Vir die Natuur.' Burger, vol.40; 23 May 1955: p.2, cols.4,5.

82 1955 Bokhorst, M. 'Exhibition by Maggie Laubser.' Cape Times; 24 May 1955: p.9, col.4. [Refers to 1.Black swans; 8.Blomme - Kapperbies [sic Kappertjies]; 10.Girl with asters; 21.White swan and child; 36.Landscape and figure; 40.At the river.]

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

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

83 1955 Sanlam Building, Worcester: Painting and Sculpture, Worcester Arts Festival; 20-30 May 1955.
ORGANIZED BY the Worcester sub-branch of The South African Association of Arts.
DES. OF EXHIB.: 67 works by 8 artists.
INVITATION: 48 page printed BOOKLET: pp.8-15 relate to painting and sculpture, viz., Introduction by D. Anderson; reproductions of examples of works by relevant artists [not necessarily exhibits on the show], e.g., Laubser's Arums and swans illustrated p.13; curriculum vitae of artists. 4 page printed CATALOGUE including front page (with illustration).
LAUBSER'S EXHIBITS: 17.Tiger lilies (oil) 45 gns.
18.Japonicas (watercolour) 55 gns.
19.Cat and japonicas (oil) 50 gns.

NOTICE: 'Worcester Hou Groot en Aantreklike Kunsfees.' Burger, vol.40; 16 May 1955: p.2, cols.5,6.

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

REVIEW: S. 'Uitmuntende Kunsfees op Worcester.' Burger, vol.40; 28 May 1955: p.20, cols. 3,5.

84 1955 *Schweickerdt's Art Gallery, Pretoria: Paintings by Maggie Laubser; 2-17 Sept. 1955.
OPENED BY Dr. H. van der Merwe Scholtz.
INVITATION.
DES.OF EXHIB.: 52 works; nos.1-41 and no.52 oil; nos.42-51 charcoal drawings. One page typed bilingual CATALOGUE.

REVIEW: 'Exhibition of Paintings.' Star, stop press ed.; 2 Sept. 1955: p.2, col.5.

84 1955 'Individual Work With A Strong Poetic Quality.' Pretoria News; 5 Sept. 1955: p.2, cols.5,6. [Refers to works depicting a sea-scape; a scene at the farmhouse; harvesting; landscape with birds; a girl and a rooster [34.]; duck with sunflowers [17.]; a native digging; and three birds on a rock; also [52.] Portrait of Jan Celliers.]

85 1955 Technical College, Pretoria: A Historical Survey of Painting in South Africa; 13-30 Sept. 1955.
OPENED BY Dr. H. Muller, Mayor of Pretoria.
ORGANIZED BY Dr. Maria Stein-Lessing for the Southern African Association of Arts (Transvaal) as part of the Pretoria centenary celebrations.
DES. OF EXHIB.: 98 works by 31 artists. 24 page printed bilingual CATALOGUE including title pages and 4 page bilingual foreword by Maria Stein-Lessing; plus illustrations; plus cover.
LAUBSER'S EXHIBITS:

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

MENTION: Photograph of two spectators against four of Laubser's paintings on show at this exhibition. [Caption of photograph: 'Survey of Painting in South Africa.'] Star, stop press ed.; 13 Sept. 1955: p.2, cols.6-8.

86 1956 Johannesburg Art Gallery, Johannesburg: First Quadrennial Exhibition of South African Art; 15/17 Sept. - ? 1956. (Travelled to other museums in the country?)
ORGANIZED BY the South African Association of Arts under the auspices of the Ministry of Education, Arts and Sciences (1956-7).
DES. OF EXHIB.: 79 works by 79 artists. 40 page printed bilingual CATALOGUE including title pages, 1 page foreword by Hon. J.H. Viljoen, Minister of Education, Arts and Science; plus 12 illustrations.
LAUBSER'S EXHIBIT: 38. Fisherman and boat oil 18x20 ins.

NOTICE: 'Uniale Kunstentoonstelling Begin Eerlang in Johannesburg.' Burger, vol.41; 8 June 1956: p.2, cols.6,8.

'Quadrennial Exhibition of S.A. Art.' Cape Times; 15 Aug. 1956: p.7, col.6.

'Die Eerste Vierjaarlikse Tentoonstelling van Suid-Afrikaanse Kuns.' Lantern, vol.6,no.3: p.281;March 1957.

86 1956 MENTION: 'Exacting Standards were Applied by Selectors of First Quadrennial.' Cape Argus; 14 Aug. 1956: p.5, cols.1-3.

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

87 1957 *South African Associaton of Arts Gallery, Cape Town: Paintings and Drawings by Maggie Laubser; 29 April-11 May 1957.
OPENED BY Mrs. E.G. Jansen.
INVITATION.

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

Photograph of Two flamingoes. Burger, vol.42; 11 May 1957: p.2, cols.4,5.

REVIEW: '"Egste" S.A. Kunstenares: Maggie Laubser.' Burger, vol.42; 30 April 1957: p.2, cols. 4-6.

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

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

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

88 1958 South African National Gallery, Cape Town: Still Life and Flowers by Some Women Artists of the Cape Peninsula; 19 Feb. - ? 1958.
ORGANIZED BY Mr. John Paris for the Business and Professional Women's Federation.
OPENED BY Mrs. E. G. Jansen.
DES. OF EXHIB.: 38 works by 13 artists. 3 page printed English CATALOGUE; plus 2 page English preface by John Paris, director of S.A.N.G; plus cover.
LAUBSER'S EXHIBITS: 17. Duck and fruit oil 15x19 1/4 in.
18. Gladioli watercolour 22x15 1/4 in.
19. Bird with irises 19 1/4 x17 1/2 in.

NOTICE: 'Woman Artists Show Pictures.' Cape Argus; 7 Feb. 1958: p.6, cols.4,5.

MENTION: Bokhorst, M. 'Paintings by Women Artists on View.' Cape Times; 4 March 1958: p.4, cols.3-5.

88 1958 LETTERS: In a letter dated 14 April 1958 (U.S.79/5/254), E. Napier refers to arrangements for this exhibition.

In the E.167 catalogue this show is wrongly dated to 1959.

89 1958 Lidchi Gallery, Johannesburg: Fine Arts Competition with Theme: Cattle, Sheep or Meat; 20-31 May 1958.
OPENED BY Dr. P. Anton Hendriks.
REVIEW: M.S. '„Beeste Skape of Vleis" in Beeld.' Burger, vol.43; 20 May 1958: p.2, cols. 4-6.

90 1958 Adler-Fielding Gallery, Johannesburg: 'Group Exhibition'; 15-26 July 1958.

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

91 1958 Modern Homes Gallery, Cape Town; 'Group Exhibition'; ca Aug. 1958.
DES. OF EXHIB.: Works by 9 artists.

REVIEW: Anderson, D. 'Home Setting for Art is Theme of Exhibition.' Cape Argus; 22 Aug. 1958: p.4, cols.7,8.

92 1959 Gemeentemuseum, Den Haag: Acht Hedendaagse Schilders uit Zuid-Afrika; 25 Feb. - 6 April 1959. (See E.93)
DES. OF EXHIB.: 51 works by 8 artists: Battiss, Higgs, Jentsch, Laubser, Pierneef, Preller, Stern and Welz. 32 page printed Dutch CATALOGUE including title pages, prefaces; 4 page Afrikaans foreword (discussion of each artist) by F.C.L. Bosman and 16 illustrations.
LAUBSER'S EXHIBITS:
21. Reigers karton 59x54.5cm. Universiteit Pretoria (illustrated).
22. Zeevogel karton 45x40cm.
23. Lelies karton 54,5x40,5cm. Coert Steynberg.
24. Oogsttijd karton 54x44.5cm. H. Uys.

93 1959 Acht Zeitgenössische Maler aus Südafrika; 1959. (See E.92)
DES. OF EXHIB.: 51 works by 8 artists: Battiss, Higgs, Jentsch, Laubser, Pierneef, Preller, Stern and Welz. 8 page printed German CATALOGUE; plus 5 page German foreword by F.C.L. Bosman; plus 8 illustrations; plus cover page.

LAUBSER'S EXHIBITS: 21. Reiher karton Universität Pretoria (illustrated).
22. Seevogel karton
23. Lilies karton Coert Steynberg.
24. Erntezeit karton H. Uys.

94 1959 *South African Association of Arts Gallery, Cape Town: Paintings and Drawings by Maggie Laubser; 14-25 April 1959.
OPENED BY Prof. H.B. Thom, Rector of the University of Stellenbosch.

NOTICE: 'Tentoonstelling Deur Maggie Loubser[sic].' Burger, vol.44; 7 April 1959: p.2, col.5.

MENTION: Photograph of Prof. H.B. Thom and the artist. Cape Argus; 15 April 1959: p.10, cols. 8,9.

Photograph of the artist, Mrs. H.F. Verwoerd, wife of the Prime Minister, and Mr. George Enslin, an artist from Elgin. Caption of photograph: 'Maggie Laubser Exhibition.' Cape Times magazine; 18 April 1959: p.11, cols.1-4.

Photograph of Ou vrou met haan on show at this exhibition. Burger, vol.44; 21 April 1959: p.2, cols.4,5.

REVIEW: Alexander, F.L. 'Maggie Laubser Maak Kaapse Sprokies in Verf.' Burger, vol.44; 16 April 1959: p.2, cols.4-6. [Refers to 14.Scene with figure, hut, paw-paw tree, hen and chick; 25.2 gulls and 3 fish; 26.By die see.]

'Affection and Homage are Wed to Maggie Laubser.' Cape Argus; 17 April 1959: p.8, cols.5-7. [Repro: Tomato pickers.]

Bokhorst, M. 'Two Artists Whose Essentials Differ.' Cape Times; 17 April 1959: p.4, cols.5,6. [Refers to 14.Meisie en laan [sic haan]; 27.a landscape with flying birds; 32.a still life with flowers; 34.Yellow daisies; and Blue crane and rays.]

'Maggie Laubser.' Varsity; 23 April 1959: 2 cols. [Original not traced.] [Refers to Vrou en swart voëls; Tamatie plukkers [repro. Cape Argus 17 April 1959?]; Vissersjongetjie; Meisie met voël; Meisie met haan; Voël met vrugte; Meeue en rooi visse; By die see; Ou vrou (charcoal); Portret van Maleier meisie.]

95 1959 Town Hall, Stellenbosch: 'Taal, Kennis en Skoonheid' - ['S.A. Academy for Arts and Sciences Festival Exhibition']; ca. July 1959.

REVIEW: Alexander, F.L. 'Feestentoonstelling van die Akademie.' Burger, vol.44; 25 July 1959: p.2, cols.4-6. [46.Huis toe; 49.Skaapwagter; and 53.Rooi bokkie.]

Bokhorst, M. 'Commemmorative Art Show at Stellenbosch.' Cape Times; 30 July 1959: p.., cols.4-6. [Refers to Vissershuisie; Eende en varkblomme; Huis toe; and Rooi bokkie.]

95 1959 In the E.167 CATALOGUE this show is wrongly dated to 1958.

96 1959 *Schweickerdt's Art Gallery, Pretoria: Paintings [by Maggie Laubser]/Skilderye [deur Maggie Laubser]; 1-12 Sept. 1959.
OPENED BY Prof. A.L. Meiring.
DES. OF EXHIB.: 34 oils, 17 gouache and watercolour, 1 charcoal drawing and 11 compositions (gouache).
2 page typed English CATALOGUE.

MENTION: 'Why people love Maggie Laubser.' Distrik Mail; 14 Aug. 1959. [Original not traced.]

LETTERS: In a letter dated 3 Sept. 1959 (U.S.79/5/261), A.L. Meiring refers favourably to the exhibition which he opened.

97 1960 *South African Association of Arts Gallery, Cape Town: 'Maggie Laubser'; 28 April - 7 May 1960.

NOTICE: 'Maggie Laubser Exhibition.' Cape Times; 27 April 1960: p.6, col.8.

REVIEW: Alexander, F.L. 'Maggie Laubser Stel Ten Toon - Haar Boland is 'n Droomland.' Burger, vol.45; 22 April 1960: p.2, cols. 4-6. [Refers to 30.Vrou en kind and Ligrooi aronskelke as being weak; also refers to 25.Huis en landskap; and Goudlelies in blou vaas.]

Dubow, N. 'Exhibition by Maggie Laubser - Path, Pattern and Pace Unchanged.' Cape Argus; 25 April 1960: p.4, cols.3-7. [Refers to Girl and rags [sic: rays]; Blou kraanvoël; Repro: Brown bird at river.]

Bokhorst, M. 'Artist's Tune Has Hardly Changed.' Cape Times; 27 April 1960: p.4, cols.3,4. [Refers to 16.Landscape; 17.Woman under a tree; and 33.Cows in the foreground with a red house and deep green mountain.]

98 1960 South African National Gallery, Cape Town: Looking at Landscape - Some South African Landscape Paintings 1910-1960; 18 May
ORGANIZED on the occasion of the Festival of the Union.
OPENED BY Hon. Mr. P.M. le Roux, minister of Agricultural Technical Services and Water Affairs.
DES. OF EXHIB.: 57 works by 33 artists. 8 page printed English CATALOGUE; plus illustrations; plus 3 page English introduction by John Paris; plus illustrated cover.
LAUBSER'S EXHIBITS:

31. Landscape with sheep O.F.S. 1946 oil on board 15¾ x 19¾"
32. Landscape 1960 oil on board 15⅝x19⅝"

98 1960 REVIEW: 'S.A. Kunsmuseum se Feestentoonstelling.' Burger, vol.45; 17 May 1960: p.2, cols.4-6.

'Nothing Typically South African About Exhibition.' Cape Argus; 3 June 1960: p.8, cols.7,8.

99 1960 South African Association of Arts Gallery, Cape Town: Festival Quadrennial Exhibition of South African Art; 1960
ORGANIZED BY the South African Association of Arts under the auspices of the Minister of Eduction, Arts and Science.
DES.OF EXHIB.: 102 works by 90 painters and sculptors. 48 page printed bilingual CATALOGUE including title pages and 2 page bilingual foreword by J.J. Serfontein, Minister of Education, Arts and Science; plus cover; plus 12 illustrations.
LAUBSER'S EXHIBIT: 52.The white cow oil 16x20"

MENTION: 'Helfte Van Land Se Beste Kunstenaars In die Skiereiland.' Burger, vol.45; 10 Dec. 1959: p.3, cols.2-6.

100 1961 Masonic Hall, George: 'Group Exhibition'; ca April 1961.
ORGANIZED BY S.A.N.G. for 150th Anniversary of George.
DES.OF EXHIB.: 33 works by various artists.
REVIEW: 'Kunswerke op George Ten Toon Gestel.' Burger, vol.46; 21 April 1961: p.2, cols. 4,5.

101 1961 *Henri Lidchi Gallery, Durban: Paintings by Maggie Laubser; 15-23 Sept. 1961.
OPENED BY Dr. C.J.M. Nienaber.
INVITATION: 7 page handwritten English CATALOGUE - Laubser's personal copy (U.S.79/7/18), as well as to page typed list of purchasers of paintings from Durban exhibition.

MENTION: 'Appreciation of Modern Art Growing in S. Africa, Says Cape Impressionist [Maggie Laubser].' Daily News; 14 Sept. 1961: p.11, cols.1-3.

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

'Durban Confounds the Art Critics.' Unidentified newspaper; 19 Sept. 1961.

'The Art Market.' News Check, vol.1, no.7; p.32: 12 Oct. 1961.

REVIEW: How, G.D. 'Eternal Youth of the Laubser Art.' Natal Mercury, no.29710; 18 Sept. 1961: p.6, cols.6,7. [Refers to Bird and fruit [reproduced]; Girl and pot plant; Cat and flowers; White swan; Rare bird [reproduced Natal

101 1961 Mercury; 15 Sept. 1961]; St. Joseph lilies and irises; Girls picking beans; Cattle, sheep and trees.

LETTERS: In a letter dated 12 March 1962 (U.S.79/5/269), Van der Hoven writes in connection with her exhibition in the Lidchi Gallery.

In a letter dated 29 Aug. 1961 (U.S.79/5/304), Marie Mentz wishes Laubser luck with her exhibition in Durban.

In a letter dated 13 Sept. 1961 (U.S.79/5/306), M. Cilliers wishes Laubser luck with her exhibition in Durban.

In a letter dated 26 Sept. 1966 (U.S.79/5/430), J. van den Berg refers to having bought Visserseun at Laubser's last exhibition in Durban.

102 1961 South African Association of Arts Gallery, Cape Town: First Cape Salon; 1961.
DES. OF EXHIB.: 76 works by 50 artists. 2 page printed English CATALOGUE.
LAUBSER'S EXHIBIT: 45.Composition R140.

INVITATION.

103 1961 *Gallery 101, Johannesburg: 'Maggie Laubser'; 24 April - ? 1961.
OPENED BY Dr. P.J. Meyer.
DES. OF EXHIB.: 43 works, mostly landscapes.
INVITATION; 3 page typed bilingual CATALOGUE. 3 page handwritten CATALOGUE - Laubser's personal copy; plus 1 page handwritten list of purchasers of paintings from Gallery 101 exhibition (U.S.79/7/19).

MENTION: M.V. 'Die Natuur Steeds Haar Grootste Vreugde, Sê Maggie Laubser.' Transvaler, vol.25, no.172; 24 April 1962: p.8, cols.4-8.

Photograph of Laubser and Mrs. Meyer by two paintings captioned: 'By Laubser-uitstalling.' Transvaler, vol.25, no.174; 26 April 1962: p.6, cols.7,8.

'Everything is Beautiful.' Star; 26 April 1962: p.12, cols.3-6.

Photograph of two Von Maltitz sisters at the exhibition. Unidentified newspaper; 28 April 1962.

REVIEW: 'Twee Gewaardeerde Besoeke Uit die Kaap.' Vaderland, vol.26, no.787; 26 April 1962: p.11, cols.1-4. [Refers to [3.]Groot voëls; [2.]Eende; [8?]Die masker; [39?]Wit swaan; Visse.]

v.d.M., E. 'Maggie Laubser-Uitstalling: Werk 'n Getuienis Van Diep Kunstenaarsgees.' Transvaler, vol.25, no.174; 26 April 1962: p.2, cols.6,7.

103 1961 De Zwaan, L. 'Maggie Laubser In Galery 101 - Ongekunstelde Liefde Vir Natuur Boei Nog Steeds.' Dagbreek en Sondagnuus, section II, vol.15; 29 April 1962: p.10, cols. 3-6.

LETTERS: In a letter dated 10 March 1961 (U.S.79/5/276), F. Haenggi refers to arrangements for the exhibition in the Gallery 101, Johannesburg, and in a letter dated 8 April 1962 (U.S.79/5/316), he refers to the exhibition.

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

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

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

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

104 1962 City Hall, Bellville: 'Work by Seven Cape Artists': 24 April - ? 1962.
ORGANIZED BY Hoërskool, Bellville for their twenty-fifth anniversary.
OPENED BY Dr. J.P. Duminy, Vice Chancellor, University of Cape Town.
REVIEW: Alexander, F.L. 'Skool se Kwarteeufees - Stimulerende Werke van Sewe Kapenaars.' Burger, vol.47; 24 April 1962: p.2, cols. 4-6.

105 1962 Lidchi Gallery, Cape Town: 'Group exhibition'; ca July 1962.

REVIEW: Buchner, C. 'In die Lidchi-Kunssaal - Verskeie Bekendes Is Hier Saam.' Burger, vol.48; 27 July 1962: p.2, cols.5,6. [Refers to Laubser's Composition - herte and also Lelies en duiwer [sic duiwe].]

106 1962 South African Association of Arts Gallery, Cape Town: Second Cape Salon; 27 Aug. - 8 Sept. 1962.
DES. OF EXHIB.: 70 works by 70 artists; Laubser one of 7 invited artists. 1 page printed English CATALOGUE plus cover [photocopy only traced].
LAUBSER'S EXHIBIT: 34.Yellow cow R200.

INVITATION.
REVIEW: Watson, G. 'The Second Cape Salon of Art.' Cape Times; 19 Aug. 1962: p.4, cols.4,5.

106 1962 Dubow, N. '"Big" improvement in Sculpture Section.' Cape Argus; 3 Sept. 1962: p.5, cols.8,9.

Büchner, C. 'Tweede Kaapse Salon - 'n Groot Verskeidenheid van Kunswerke te Sien.' Burger, vol.48; 5 Sept. 1962: p.2, cols. 4-6. [Refers to 34.Yellow cow.]

107 1962 King George VI Art Gallery, Port Elizabeth: Works by Artists of the Cape Peninsula; Aug. - Oct. 1962.
DES. OF EXHIB.: 82 works by 34 artists. 14 page typed English CATALOGUE; plus 2 page foreword by E.K.L[orimer]; plus cover page.
LAUBSER'S EXHIBITS: 42.Swans oil.
43.Landscape gouache.

INVITATION.

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

108 1962 Adler-Fielding Gallery, Johannesburg. Artists of Fame and Promise [4th]; 10 July - ? 1962.
OPENED BY Dr. W.J. Busschau.
DES. OF EXHIB.: 80 works by 56 artists. 2 page printed English CATALOGUE, with illustrations; plus 8 pages on the award winner and runner-up, illustrations of exhibits, etc.; plus cover.
LAUBSER'S EXHIBIT: 46.Composition oil R150.

INVITATION.

MENTION: 'The Waterbabies.' News Chec., vol.1, no.1; p.31: 20 July 1962.

109 1962 Adler-Fielding Gallery, Johannesburg: Flower Paintings; 9 Oct.- ? 1962.
INVITATION.

110 1962 South African National Gallery, Cape Town: Painting and Graphic Art; 1962.
DES. OF EXHIB.: 16 page printed bilingual CATALOGUE; plus Illustrations; plus 4 page bilingual introduction by J.W. von Moltke; plus title pages and illustrated cover.
LAUBSER'S EXHIBIT: 25.Shepherd and sheep
oil on board 17½x 21¼"
signed bottom left: M.Laubser
[Owner: S.A.N.G., Cape Town]
illustrated opp. p.1.

111 1963 *South African Association of Arts Gallery, Cape Town: 'Maggie Laubser'; 17-27 April 1963.
OPENED BY Dr. J.P. Duminy, Vice Chancellor, University of Cape Town.
DES. OF EXHIB.: 42 works. 5 page handwritten English CATALOGUE - Laubser's personal rough draft (U.S.79/12/12); plus S.A. Association of Arts invoice listing purchasers of paintings (U.S.79/7/20).

111 1963 MENTION: Louw, W.E.G. 'Op Besoek by Maggie Laubser Met Haar Sprokies in Verf Wil Sy Vreugde Bring.' Burger, vol.48; 8 April 1963, p.2, cols.4,6.

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

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

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

Photograph of Laubser and Dr. J.P. Duminy against one of Laubser's paintings. Burger, vol.48; 19 April 1963: p.3, cols.1-3.

Photograph captioned: 'At Opening of Art Show.' Cape Times Weekend Magazine; 20 April 1963: p.11, cols.1-3.

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

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

Alexander, F. L. Maggie Laubser Het Nuwe Wending Aan Werk Probeer Gee.' Burger, vol. 48; 23 April 1963: p.2, cols.5,6. [Refers to cat.nos.1, 6, 10, 24, 27, 28, 40: 26.'n groen en pers kop [met voëls], 15.'n landskap, 39.Duiker, and Bruin vrou 1925.]

Büchner, C. 'Artist's Work Is Homely, Earthy In Satisfying Way.' Cape Times; 24 April 1963: p.4, cols.5,6. [Refers to cat. nos. 7, 8, 14, 15, 20, 24, 25, 27, 28, 30, 32, 40 and 41.Grey blue swans and 39.Duiker.]

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

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

MENTION: 'Kuns In die Samelewing - Eie Skilderye In Bellville Ten Toon Gestel.' Burger, vol.48; 24 April 1963: p.9, cols.4-7.

113 1963 Martin Melck House, Cape Town: Flower paintings by South African Artists ? - 1 June 1963.
ORGANIZED for the Kirstenbosch jubilee.

REVIEW: Alexander, F.L. 'In die Martin Melck-Huis-Blomskilderye Wat Elke Smaak Probeer Bevredig.' Burger, vol.49; 15 May 1963: p.2, cols.4-6. [Two works from ca. 1950 by Laubser.]

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

114 1963 Durban Art Gallery, Durban: Art: South Africa : Today; 30 July - 18 Aug. 1963.
ORGANIZED BY the South African Institute of Race Relations in conjunction with the Natal Society of Artists and the Durban Art Gallery.
DES. OF EXHIB.: 105 works by various artists, both invited (not eligible for art awards) and competitors in the open section. Laubser entered in the open section. 39 page printed English CATALOGUE including title page and illustrations.
LAUBSER'S EXHIBIT: 80. Composition: three birds oil (illustrated p.25).

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

115 1963 S.A.N.G., Cape Town: South African Flora in Art; 14 Aug. - ? 1963.
ORGANIZED for the Kirstenbosch Jubilee.
DES. OF EXHIB.: 102 works by 59 artists. 12 page bilingual printed CATALOGUE, including 2 page bilingual introduction by M. Bokhorst; plus cover.
LAUBSER'S EXHIBITS:
52. Tulips (before 1930) oil 15½"x19" Dr. H.K. Silberberg. (D.323)
53. Tree in blossom (before 1930) oil 13½"x16" Dr. H.K. Silberberg. (D.218)
54. Flowers and cat oil 22"x20" S.A. National Gallery.

REVIEW: Cilliers, A. 'Art Exhibition Is Presented With Intelligence.' Cape Times; 19 Aug. 1963: p.4, cols.7,8.

Pols, I. 'In die S.A. Nasionale Kunsmuseum - Ons Flora Het Geslagte Lank Kunstenaars Besiel.' Burger, vol.49; 24 Aug. 1963: p.2, cols.4-8.

116 1963 Adler-Fielding Gallery, Johannesburg: Twenty Four Women Artists; 27 Aug. - ? 1963.
INVITATION.

117 1963 *Egon Guenther Gallery, Johannesburg: Paintings (1920-1959) by Maggie Laubser; 24 Sept. - ? 1963.

OPENED BY Egon Guenther.
DES. OF EXHIB.: 42 works. Handwritten English rough draft of CATALOGUE written by Laubser in her 1963 diary (U.S.79/12/12), on 7 pages from Thursday 10th January to Thursday 17th January.
INVITATION.

117 1963 MENTION: Photograph of Laubser by At the Baltic Sea (D.311) captioned 'Maggie Laubser Hier Na 5 Jaar.' Dagbreek en Sondagnuus, section II, vol.17, no.12; 29 Sept. 1963: p.12, cols.1-3. [For same repro. see E.76.]

REVIEW: Winder, H.E. 'Peasant Elegance.' Rand Daily Mail, 4th ed., 23 Sept. 1963: p.8, cols.3,4.

C.S. 'Laubser looks Back.' Star; 1 Oct. 1963: p.16, cols.6,7.

Cheales, R. 'Veertig Laubsers Saam Skep Indruk Van Herhaling.' Vaderland, vol.28, no.8320; 7 Oct. 1963: p.2, cols.1-5. Photograph of Laubser against two paintings: Magnolia with dove and Figure by hut and paw-paw tree. [For same repro. see E.76.] [Refers to 23.Meisie met venter[sic venster] - according to Cheales this title is incorrect for the work depicts a landscape with a hut and figure; 31.Swart koei.]

Berman, E. 'Review of Maggie Laubser Exhibition in the Egon Guenther Gallery.' S.A.B.C. English Service, 29 Sept. 1963. 82 page typescript of broadcast included in a letter from E. Berman dated 9 Dec. 1963, U.S.79/5/358).

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

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

118 1963 Martin Melck House, Cape Town: 'My Country'; ca Oct. 1963.

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

119 1963 South African National Gallery, Cape Town: Miller-Solomon Collection; Nov. 1963.
DES. OF EXHIB.: 92 works by 38 artists. 16 page printed bilingual CATALOGUE with illustrations and including 2 page bilingual foreword by M. Bokhorst and 2 page bilingual dedication by E. Solomon; plus illustrated cover pages.
LAUBSER'S EXHIBITS:

47.	Malay girl	board 17 3/4 x 14"
48.	The reapers	board 18x22"
49.	Pastoral scene	board 24x20"

119 1963 REVIEW: Dubow, N. 'Important Collection of Work On View At National Gallery.' Cape Argus; 12 Nov. 1963; p.12, cols.6-9.

Alexander, F.L. 'Miller-Solomon-Versameling Verdien Ridderslag.' Burger, vol.49; 13 Nov. 1963: p.2, cols.6-8.

Cilliers, A. 'Private Collection of South African Art on Exhibition.' Cape Times; 19 Nov. 1963: p.4, cols.5,6.

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

120 1963 South African Association of Arts Gallery, ? Contemporaries; 1963.
DES. OF EXHIB.: 735 works by 90 artists. 3 page printed English CATALOGUE; plus 24 page curriculum vitae of exhibiting artists; plus cover.
LAUBSER'S EXHIBIT included in catalogue of the Cape branch of the S.A. Association of Arts: 15.Swans oil R200.

121 1964 Public Library, Lyttleton: 'Contemporary Art'; 27 Jan. - ? 1964.
ORGANIZED BY Library Committee of Lyttleton Municipality and the Division of Adult Education of the Department of Education, Arts and Science.
OPENED BY Mr. A. de Beer, lecturer in art at Pretoria College of Education.

MENTION: 'Art Exhibition Opens On Monday.' Pretoria News; 24 Jan. 1964: p.14, col.9

122 1964 Rembrandt Art Centre, Witwatersrand Easter Show, Johannesburg: South African Masters; 17 March - 23 April 1964.
ORGANIZED BY the South African Association of Arts and sponsored by the Rembrandt Group of Companies.
DES. OF EXHIB.: 114 works by 52 artists. 16 page printed bilingual CATALOGUE, plus title pages; plus cover.
LAUBSER'S EXHIBITS:

43. Fishermen's huts
oil on board; signed: M. Laubser; not dated; 54x44cm.; owner: Messrs. E.S. Swart and H.J.W. Lubbe, Stellenbosch.

44. Shepherd
oil on board; signed: M. Laubser; not dated; 50x39 cm.; owner: Prof. dr. J. Trümpelmann, Stellenbosch.

45. Portrait of a shepherd
oil on canvas; signed: M.L.; not dated; 44x50 cm.; owner: Prof. C.L. Wicht, Stellenbosch.

122 1964 REVIEW: Louw, W.E.G. 'Nuwe Patroon Vir Kunspatronaat - S.A. Kunswerke Vertoon Nuwe Skou-Paviljoen.' Burger, vol.49; 4 April 1964: p.2, cols.3-7.

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

124 1964 Adler-Fielding Gallery, Johannesburg: South African Painters Past and Present; 28 April - 16 May 1964.
INVITATION.

125 1964 Wolpe Gallery, Cape Town: 'Group Exhibition'; 27 May - 10 June 1964.
DES. OF EXHIB.: 54 works by 25 artists. 1 page typed English CATALOGUE.
LAUBSER'S EXHIBIT: 36.Ducks - sunrise oil 85 gns.

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

127 1964 *Edrich's Stellenbosch: 'Maggie Laubser'; 2-12 Sept.1964.
DES. OF EXHIB.: 26 works. 1 page typed English CATALOGUE [photocopy only traced]. Refer also to inscription on cover of an exercise book, U.S.79/7/21. 'Maggie Laubser Sept. 2.-12.1964.'

REVIEW: Alexander, F.L. 'Tentoonstellings op Stellenbosch - Skilderye Sowel as Kuns Vlyt in Groot Verskeidenheid.' [Refers unfavourably to exhibition, particularly 4.Duiwe en aronskelke 1956; 16.Seemeeu 1963; 25.dated 1923; 26.dated 1925; [19.]Maleiervrou en kind 1959; [17.]Komposisie in blou.]

128 1964 Williston, Carnarvon, Victoria-West, Beaufort West, Cape: [Group]Exhibition-Paintings; 14-24 Sept. 1964 [Williston 14-15 Sept.; Carnarvon 15-16 Sept.; Victoria-West 17-18 Sept.; Beaufort West 21-24 Sept.]

128 1964 ORGANIZED BY the Division of Adult Education of the Department of Education, Arts and Sciences in collaboration with the S.A. Association of Arts (Cape Branch) and the Cape Provincial Library Service.
DES. OF EXHIB.: 30 works by 17 artists. 4 page printed, partly English, partly Afrikaans CATALOGUE; plus illustrated cover page.
LAUBSER'S EXHIBITS: 17. Blomme olieverf
18. Kind met blomme olieverf

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

'Nuwe „Kunsfeeste" - Vier Karoodorpe Gaan Feesvier.' Burger, vol.50; 12 Sept. 1964: p.2, cols. 3,4.

129 1964-1966 Johannesburg Art Gallery, Johannesburg; Pretoria: Third Quadrennial Exhibition of South African Art; Johannesburg 21 May - 27 June 1964; Pretoria 26 Oct. - ? 1964.

ORGANIZED BY the South African Association of Arts, under the auspices of the Minister of Education, Arts and Science.
OPENED BY Councillor A. Jaffe [in Johannesburg].
DES. OF EXHIB.: 97 works by 72 artists. 40 page printed bilingual CATALOGUE including title pages and 1 page foreword by Hon. de Klerk, Minister of Education, Arts and Science; plus 12 illustrations.
LAUBSER'S EXHIBIT: 64. Swans oil 17x19 ins.

INVITATION: Johannesburg venue.

NOTICE: 'Vier jaarlikse Vertoning.' Burger, vol.50; 14 Oct. 1964: p.2, col.6.

MENTION: Berman, E. 'Art - Johannesburg.' Broadcast S.A.B.C., ca. Dec. 1964. [Original typescript in Berman archives: 'Articles and broadcasts', vol. 1, pp.186, 187 - refers to a 'rare Maggie Laubser [work]'.]

REVIEW: Berman, E. 'Padlange Kritiek Op S.A. Kunsuitstallings.' Dagbreek en Sondagnuus, section II, vol.18, no.50; 13 June 1965: p.5, cols.1-3; p.10, col.8.

129a 1966 South African Association of Arts Gallery, Cape Town: Third Quadrennial Exhibition of South African Art; ca May 1966.
DES. OF EXHIB.: 90 works by 58 artists.

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

130 1964 Egon Guenther Gallery, Johannesburg: 'Group Exhibition'; 10 Nov. - ? 1964.
OPENED BY Mr. Monty Ashman.
INVITATION.

131 1965 *South African Association of Arts Gallery, Cape Town: Works by Maggie Laubser; 26 April - 8 May 1965.
OPENED BY Mr. Erik Laubscher.
DES. OF EXHIB.: 48 works.
INVITATION. 1 page typed bilingual CATALOGUE, 3 page English CATALOGUE handwritten by Laubser in an exercise book (U.S.79/7/21).

MENTION: Photograph of Laubser and Erik Laubscher. Cape Argus; 29 April 1965: p.42, cols.8,9.

Photograph of Laubser with Erik Laubscher, Mrs. N. Muller, wife of Dr. H. Muller, and the singer Cecilia Wessels. Unidentified Afrikaans newspaper; April/May 1965.

REVIEW: Van Rooyen, J. 'Development Over Four Decades Seen in Painter's Show.' Cape Times; 28 April 1965: p.4, cols.6,7. [Refers to 26.Boats; 33.Landscape and two figures; 39.Malay boy; 42.Sketch; 45.Still life... 'pointillist technique' (D.224); 46.a 1926 landscape; two portraits 47. and 48.]

Dubow, N. 'Maggie Laubser - a View Into a Fading World.' Cape Argus; 30 April 1965: p.12, cols.6-9. [Refers to 4.[Brown cow in landscape]; 13.[Composition]; 25.[Portrait] dated 1924; 47.[Portrait] dated 1925; 44.Cat and flowers 1933 - illustrated.]

132 1965 South African National Gallery, Cape Town: S.A. Women Artists Visualise their Fellow-beings; 27 April - 27 May 1965.
ORGANIZED BY John Paris to coincide with the 1965 Congress, in Cape Town, of the South African Federation of Business and Professional Women.
DES. OF EXHIB.: 96 exhibits by 53 women artists.
13 page printed bilingual CATALOGUE, including 4 illustrations, 2 page bilingual introduction by Prof. M. Bokhorst, and 1 page bilingual foreword by S. Woodrow, National president of S.A. Federation of Business and Professional Women; plus illustrated cover.
LAUBSER'S EXHIBITS:
48. Portrait study oil on board 18½ x 14½"
Die Rektor, Universiteit van Stellenbosch.
49. Shepherd oil on board 15¼ x 19½"
Prof. J. Trümpelmann.
50. Portrait study oil on board 18¼ x 15"
Prof. A.C. Cilliers.

133 1965 Adler-Fielding Gallery, Johannesburg: Artists of Fame and Promise; 20 July - ? 1965.
DES. OF EXHIB.: Collection of works by 6 invited artists, 65 other artists and 7 sculptors; 20 page printed CATALOGUE, in English, including 20 illustrations; (works un-numbered); plus cover.
LAUBSER'S EXHIBIT: Composition oil R250.

REVIEW: Berman, E. 'Artists of Fame and Promise Exhibition at Adler-Fielding Gallery.' 'Arts Peview', S.A.B.C., 1 Aug. 1965.

134 1965 King George VI Art Gallery, Port Elizabeth: Artists of the South; Aug. 1965.
DES. OF EXHIB.: 40 works by 40 artists.
LAUBSER'S EXHIBIT: 22.Cows oil.

INVITATION: 8 page bilingual printed CATALOGUE; plus cover page; two paragraph preface by E.J. Marais, Rector, University of Port Elizabeth.

LETTERS: In a letter dated 20 July 1965 (U.S.79/5/39), P. Beachy Head refers to the exhibition in Port Elizabeth.

135 1965 Adler-Fielding Gallery, Johannesburg: South African Painters Past and Present; 31 Aug. - 11 Sept. 1965.
INVITATION.
LETTERS: In a letter dated 3 Aug. 1965 (U.S.79/5/396), Elza Miles refers to the exhibition in Johannesburg in Sept. 1965

136 1965 City Hall, Bloemfontein: O.F.S. Arts Society Exhibition; 18-23 Oct. 1965.
DES. OF EXHIB.: 159 works by 19 artists. 24 page printed CATALOGUE, partly English, partly Afrikaans, including photographs of artists; plus cover.
LAUBSER'S EXHIBITS:

89.	Vissershuisie	olie	R220
90.	Landskap	olie	R200
91.	Portret (Dewel)	olie	R80

LETTERS: In a letter dated 26 March 1965 (U.S.79/5/383), P. Nel refers to the O.F.S. Arts Society's invitation to exhibit in Bloemfontein.

137 1965 *South African Association of Arts Gallery, Pretoria: Maggie Laubser; 1 - 13 Nov. 1965.
OPENED BY Prof. A.L. Meiring.
DES. OF EXHIB.: 31 works. 1 page typed CATALOGUE with English and Afrikaans alternating for the title of each exhibit. Also 3 rough drafts of catalogues in English, handwritten by Laubser in an exercise book (U.S.79/7/21), which she labelled on the cover: 'Pretoria Nov. 1965' and 'Maggie Laubser Exhibition 1965.' The three rough drafts consist of: a three page untitled list of 44 works (pp.1, 2 and 4); a two page list headed 'Pretoria Nov. 1965' of 31 works (pp.6,7); a two page list headed 'Pretoria Nov:'65' of 34 works (pp.9, 11). The works listed in these three drafts

137 1965 differ, although some titles obviously appear in more than one list, and no handwritten copy corresponds to the final typed catalogue.

NOTICE: 'Uitstalling.' Vaderland, vol.30, no.8958; 29 Oct. 1965: p.2, col.3.

'Maggie Laubser's World Of Fantasy.' Pretoria News; 29 Oct. 1965: p.4, cols.8,9.

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

Houghton, D. 'Maggie Laubser Pioneered Modern Art in S.A.' Pretoria News; 2 Nov. 1965: p.10, cols.7-9.

REVIEW: 'Tribute to Cape Artist.' Pretoria News; 2 Nov. 1965: p.4, cols.6,7. [Refers to [7.]Brown sails and birds; [3.]Blue swans; [6.]Swart swaan; [11.]Blue composition.] [Repro.: 3 of Laubser's exhibits.]

L.W.B. 'Maggie Laubser Se Werk „Oper".' Vaderland, vol.30, no.8962; 3 Nov. 1965: p.2, cols.6-8.

Theron, L. 'Maggie Loubser[sic]Se Werk Bly Eg en Ongekunsteld.' Transvaler, vol.29, no.33; 8 Nov. 1965: p.2, cols.5-7. [Refers to [1.]Voëls in vlug; [6.]Swart swaan; [8.]Landskap en boom.]

Arts Calendar; South African Association of Arts: Dec. 1965.

LETTERS: Molly du Toit, on behalf of the S.A. Association of Arts, Pretoria, in a letter dated 12 June 1965 (U.S.79/5/390), writes in connection with the exhibition in their gallery from 6-18 [sic?] Sept. 1965.

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

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

In the following letters the senders all write favourably and refer to her successful exhibition:
U.S.79/5/400, dated Nov.1965 from A. de Beer.
U.S.79/5/402, dated 7 Nov.1965 from Bettie Cilliers-Barnard.
U.S.79/5/403, dated 9 Nov.1965 from Anna Neethling-Pohl.
U.S.79/5/404, dated 11 Nov.1965 from E. Berman.
U.S.79/5/405, dated 13 Nov. 1965 from M. Hanekom.

In a letter dated 23 Nov. 1965 (U.S.79/5/407), Hettie van der Walt writes of her impressions at the exhibition.

137 1965 In a letter dated 14 Nov. 1965 (U.S.79/5/406), A. Grundlingh refers to the painting Kop met voëls, purchased at the exhibition.

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

138 1965 South Afric.. Association of Arts Gallery, Cape Town: Drawings by Well-Known South African Artists; 1-13 Nov. 1965.
OPENED BY R. Fox.
REVIEW: Theron, L. 'Mensbeelding In Kaapse Skilderye.' Transvaler; 20 Nov. 1965: p.2, col.9. [Mentions that Laubser's only exhibit was a graphic work.]

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

140 1966 Silberberg Gallery, Cape Town: Avant-Garde Art, ca Jan. 1966.

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

Buchner, C. 'In die Silberberg-Kunssaal - Nuwe Werk Deur Ou Bekendes.' Burger, vol.51; 28. Jan. 1966: p.2, cols.7,8. [Refers to Composition with head and birds.]

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

141 1966 South African Association of Arts Gallery, Cape Town: South African Red Cross Society Art Exhibition; 31 Jan. - 12 Feb. (extended to 26 Feb.) 1966.
OPENED BY Prof. J.P. Duminy, principal of U.C.T.
DES. OF EXHIB.: 57 works by 51 artists. 1 page printed English CATALOGUE; plus title pages.
LAUBSER'S EXHIBIT: 37.Drawing 'Portrait of Mrs. B...' R60.

NOTICE: 'Rooi Kruis Stel Skilderye ten toon.' Burger, vol.51; 25 Jan. 1966: p.9, cols.4-6.

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

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

'Skilderye vir Rooi Kruis.' Burger, vol.51; 9 Feb. 1966: p.2, col.5.

141 1966 MENTION: Photograph captioned 'Display of Art.' Cape Argus; 31 Jan. 1966: p.4, cols.5-8.

'Proceeds of Art Sale for Red Cross.' Cape Argus, special ed.; 8 Feb. 1966: p.5, col.5.

Van Rooyen, J. 'Art Works on Sale to Aid Charity.' Cape Times; 9 Feb. 1966: p.4, col.3.

'Art Show to Close Soon.' Cape Argus; 10 Feb. 1966: p.3, col.5.

'Bargain at Art Show.' Cape Argus; 10 Feb. 1966: p.21, col.7.

'Exhibition to be Extended.' Cape Argus; 10 Feb. 1966: p.6, col.3.

REVIEW: Dubow, N. 'Art for a Worthy Cause.' Cape Argus; 4 Feb. 1966: p.6, col.8.

142 1966 Public Library, Bellville: 'Group Exhibition'; ca. May 1966.
ORGANIZED BY the South African Association of Arts.
DES. OF EXHIB.: 22 paintings by 17 artists.

NOTICE: P.V. 'Bellville Sien Skilderye.' Burger, vol.51; 7 May 1966: p.2, col.4.

143 1966 Pretoria: Republic Festival 1966 Art Exhibition; ca May 1966.
ORGANIZED BY the S.A. Association of Arts for the Central Republic Festival Directorate.
DES. OF EXHIB.: 344 works by 211 artists. 27 page printed CATALOGUE, partly Afrikaans, partly English; plus 1 page bilingual foreword by J.F. Marais, Chairman, S.A. Association of Arts, Northern Transvaal; plus cover.
LAUBSER'S EXHIBITS: 179. Komposisie olie
180. Komposisie olie

LETTERS: In a letter dated 4 Feb. 1966 (U.S.79/5/414), Erik Laubscher invites Laubser to exhibit one painting at the Republic Festival Exhibition.

144 1966 National Museum, Bloemfontein: Orange Free State Republic Festival Exhibition; 4-14 May 1966.
ORGANIZED BY the O.F.S. Society of Arts and Crafts.
DES. OF EXHIB.: 161 works by 81 artists. 24 page printed CATALOGUE, partly English, partly Afrikaans, including 1 page bilingual foreword by E.E. van Klerken; plus 8 illustrations; plus cover.
LAUBSER'S EXHIBITS: 86. Vissersjongetjie olie 180
87. Komposisie olie 300

LETTERS: Enclosed in a letter dated 27 May 1966 (U.S.79/5/420), S. Fourie sent a cheque on behalf of the National Museum, Bloemfontein, for Visser jongetjie [sic Vissersjongetjie].

145 1966 South African Association of Arts Gallery, Cape Town: 'Works from Private Collections'; ca June 1966.
OPENED BY Frank Spears.
DES. OF EXHIB.: At least 36 works by 18 artists.

REVIEW: Dubow, N. 'An Exhibition of Private Works With a Moral.' Cape Argus, special ed.; 6 June 1966: p.8, cols.3-5. [Laubser is'represented by one of her best paint-ing[s] - The old shepherd with the bravely feathered hat.']

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

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

146 1966 [illegible]t Elizabeth: Annual Exhibition of the Eastern [illegible]ovince Society of Arts and Crafts; Sept. 1966.
DES. OF EXHIB.: 77 works by 37 artists. 11 page printed English CATALOGUE including 4 illustrations; plus cover.
LAUBSER'S EXHIBITS: 45.Cow in landscape oil R220
45.Maart blomme oil R350

Refer to Laubser's handwritten record in 1963 diary (U.S.79/12/12), on page of Monday 21 January:

'Port Elizabeth : Sept. '66 Exhibition
1.Cow in landscape R320 [changed by artist from R220]
2.Maart blomme R350'[changed by artist from R220]

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

147 1966 Rembrandt Van Rijn, Stellenbosch: South African Art of the Twentieth Century; Sept. - 10 Oct. 1966.
ORGANIZED for the Centenary celebrations of the University of Stellenbosch and presented by the Rembrandt van Rijn Art Foundation.

DES. OF EXHIB.: 132 works by 32 artists. 10 page printed bilingual CATALOGUE plus 2 paragraph bilingual preface by G.P.J. Trümpelmann p. Centenary Organizing Committee.

147 1966 LAUBSER'S EXHIBITS: 14. Still life with arum lilies 1923 (D.318) oil
15. Cows ca 1924 oil
16. Portrait of a girl 1930 oil

REVIEW: Alexander, F.L. 'Eeufees-tentoonstelling - 'n Mylpaal in Geskiedenis Van Ons Visuele Kuns.' Burger, vol.52; 27 Sept. 1966: p.2, cols.6-8. [Refers favourably to the three works by Laubser.]

Dubow, N. 'A Superb Collection of S.A. Art on Show.' Cape Argus, stop press ed.; 3 Oct. 1966: p.12, cols.6-8. [Good examples of work by Laubser.]

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

148 1966 [National Museum?], Bloemfontein: Annual exhibition of the O.F.S. Arts Society; 17-22 Oct. 1966.
OPENED BY Mr. P.G. Grobbelaar.
INVITATION. Refer to Laubser's hand written record in 1963 diary (U.S.79/12/12), on page of Tuesday, 22nd January:

Bloemfontein Sep.[sic]: '66

1. Bucks - composition	£80	R160
2. Yellow cow and long horns	£110	R220
3. Boats and bird	£110	R220
4. Fisher girl and pink fish	£110	R220
5. At the sea	£110	R220
6. Cat in garden	£110	R220

2 sold "Boats and bird" R220
"Fisher girl and pink fish R220"

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

149 1966 South African Association of Arts Gallery, Cape Town: Well Known Cape Artists; Nov. 1966.

REVIEW: 'By die S.A. Kunsvereniging - Die Skilders Het Toevallig by Mekaar Uitgekom.' Burger, vol.52; 18 Nov. 1966: p.2, cols.7,8.

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

149 1966 Van Rooyen, J. 'Exhibition by Cape Artists.' Cape Times; 23 Nov. 1966: p.8, col.6.

150 1967 Gallery Zaronim, Johannesburg: Work by Cape Artists; 1 March - ? 1967.
OPENED BY Mr. Cecil Skotnes.
DES. OF EXHIB.: Works by 13 artists.
INVITATION.

151 1967 South African National Gallery, Cape Town: Cape Art '67; 3-29 April 1967.
SPONSORED BY the South African Association of Arts (Cape Area).
OPENED BY Dr. J.J.P. Op't Hof.
DES. OF EXHIB.: 72 works by various artists. 2 page bilingual CATALOGUE plus title pages, cover etc.
LAUBSER'S EXHIBIT: 44.Landscape and birds.

152 1967 Adler-Fielding Gallery, Johannesburg: A Group of 10 Best S.A. Women Artists; 18 April - ca 9 May 1967.
OPENED BY Dr. Thelma Gutsche.
INVITATION.
NOTICE: Mahon, B. 'Ten Top Women.' Artlook, vol.1, no.6: p.2; April 1967.

153 1967 Field Museum of Rondevlei Bird Sanctuary, Cape Town: The Bird in Art; 29 May - 9 June 1967.
ORGANIZED BY Mr. E. Middlemiss on behalf of the Divisional Council of the Cape.
DES. OF EXHIBIT.: 59 works by 59 artists. 24 page typed bilingual CATALOGUE including title page and two page anonymous foreword.
LAUBSER'S EXHIBIT: 57.Red birds oil [artist's possession]
INVITATION.
REVIEW: Van Rooyen, J. 'Attractive "Bird in Art" Show.' Cape Times; 5 June 1967: p.4, col.6. [Refers [57.]Red birds.]

154 1967 South African Association of Arts, Cape Town: Selected Paintings From the Collection of Mr. Ben Jaffe; ca. July 1967.
DES. OF EXHIB. 114 works by 76 artists. 8 page printed English CATALOGUE; plus cover.
LAUBSER'S EXHIBIT: 51.Landscape oil.

155 1967 City Hall, Bloemfontein: O.F.S. Arts Society Art Exhibition; 16-21 Oct. 1967.
DES. OF EXHIB;: 142 works by 25 artists. 29 page printed CATALOGUE, partly English, partly Afrikaans; plus cover.
LAUBSER'S EXHIBITS: 72.Vrou en kind olie R300
73.Voëls olie R280
Refer also to Laubser's handwritten notes in 1963 diary (U.S.79/12/12) on day of Monday 21 Jan. headed:

Bloemfontein Sep. '67:
1.Vrou en kind - R300
2.Yellow voëls - R280.

156 1968 *Silberberg Galleries, Martin Melck House, Cape Town: Maggie Laubser - The Silberberg Collection; 1 April - ? 1968.
ORGANIZED FOR the Festival of the Soil/Fees van die Grond.
OPENED BY Dr. H. Muller, minister of Foreign Affairs.
DES. OF EXHIB.: 92 works (conversation witn Dr. Silberberg 15 Sept. 1975).
INVITATION. 8 page printed bilingual CATALOGUE listing 90 works; plus 1 page bilingual foreword by Dr. H. Muller; plus 5 illustrations: 34.Self portrait (D.365); 10.Poppies (D.153); 19.The cypress (D.210); 53.Harvest time, woman resting (D.306); 57.Two African women carrying children.

NOTICE: 'Muller to Open Exhibition.' Cape Argus, city ed.; 1 April 1963: p.13, col.3.

MENTION: Photograph of Laubser and Dr. H. Muller against painting at the opening; caption: 'Fees'. Burger, vol.58; 2 April 1968: p.1, cols.4-8.

Photograph of Laubser and Dr. H. Muller; caption: 'Art Shows in the City Last Evening.' Cape Times; 2 April 1968: p.10, cols.5-7.

'Exhibition of Art"Reflects S.A. Scene."' Cape Times; 2 April 1968: p.13, col.5.

'Artist's Work Aids Festival.' Cape Argus, city ed.; 3 April 1968: p.6, col.9.

'Maggie Laubser Exhibition.' Cape Argus, city ed.; 4 April 1948: p.16, col.9.

Dubow, N. 'The Visual Arts in Retrospect: What Did 1968 Offer?' Cape Argus, city ed.; 13 Dec. 1968: p.17, cols.1-4.

REVIEW: Van Rooyen, J. 'Special Place For Maggie Laubser in S.A. Art.' Cape Times; 8 April 1968: p.7, cols.6,7. [Refers to: 2.[Heath in Scotland] (D.71); 4.[Park with pink shrub] (D.86 recto); 6.[Harvest time (D.140); 8.[Riverscene, berlin] (D.300); 21.[White blossom tree] (D.217 rectc); 27.[Boats](D.313); 28-33; 44; 49; 62, 68; 81; 87-90.]

Dubow, N. 'Force of Maggie Laubser's Work is its Simplicity.' Cape Argus, city ed.; 9 April 1968: p.18, cols.3-5. [Refers to 67 and 68 [Landscape with three sheep] and 63 and 64 [Landscape with cow].]

156 1968 Mesman, E. 'Maggie Laubser Se Werk is Ode Aan Grond.' Burger, vol.53; 16 April 1968: p.2, cols.4,5. [Refers to 41.Naak-figuur (D.333) and 35.Self portret (D.363).].

LETTERS: In a letter dated 1 Nov. 1967 (U.S.79/5/479), from Dr. H.K. Silberberg to Dr. H. Muller, Dr. Silberberg asks Dr. Muller to open Laubser's exhibition. See also U.S.79/5/480 dated 3 Nov. 1967, sent to the artist. See also letters from Laubser to Dr. H. Muller: 9 Nov. 1967 (U.S.79/5/1230) - unfinished and [Dec. 1967?] (U.S.79/5/1231).

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

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

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

157 1968 Pretoria Art Gallery, Pretoria: The Ivan Katzen Collection; 3 - 28 April 1968.
DES. OF EXHIB.: 50 works by 30 artists. 12 page printed bilingual CATALOGUE including 1 page bilingual introduction by A.J. Werth, curator Pretoria Art Gallery, and 10 illustrations.
LAUBSER'S EXHIBITS:

17. Women and goats 1948 oil on canvas 41x53 cm.
18. Landscape with huts 1953 oil on panel 45x40 cm.
19. Lakeside oil on panel 45x55 cm.
20. Lilies in a blue vase oil on canvas 56x46 cm. (illustrated).

158 1968 South African National Gallery, Cape Town: Die Boerneef-versameling; May 1968.
DES. OF EXHIB.: 63 works by 16 artists. 12 page printed Afrikaans CATALOGUE, including 8 illustrations and 1 page Afrikaans introduction by H.A. Lambrechts, head of Hoërskool Jan Van Riebeeck; plus illustrated cover.
LAUBSER'S EXHIBITS:

1. Bantoehuisies, Oos-Vrystaat olieverf 15¼ x19
   geteken regs onder: M. Laubser.
2. Die groen doek gouache 18¼ x14¼
   geteken links onder: M. Laubser. (D.439)
3. Bolandse volkshuisies pastel 17½ x21¾
   geteken regs onder: M. Laubser.
4. Ou kleurlingvrou potlood 8 x 5¼
   geteken links onder: M. Laubser - 28
   op montuur middel onder: Uit my sketsboek 1928.

158 1968 MENTION: 'Skool Ontvang Boerneef se Skilderye.' Burger, undated.

REVIEW: Engel, E. 'Dié Versameling Is Vrug van Strenge Dissipline.' Burger, vol.53; 9 May 1968: p.2, cols.3-6. [Refers favourably to Laubser's exhibits.]

159 1958 South African Association of Arts Gallery, Cape Town: 'Group Exhibition of Artist's Choices'; ca July 1968.

REVIEW: Alexander, F.L. 'Kunstenaars Stel Hul Keuses Ten Toon.' Burger, vol.54; 25 July 1968: p.2, cols.7,8. [Refers to 64.Hawe in die sonskyn.]

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

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

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

163 1969 Library Hall, Somerset West: 'Group Show Exhibition; ca March 1969.

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

164 1969 Pretoria Art Gallery, Pretoria: Akademie Laureates; 30 June - 27 July 1969.
DES. OF EXHIB.: 40 works by 20 artists. 2 page printed bilingual CATALOGUE; plus 3 page bilingual biographies of exhibitors; plus 1 page bilingual introduction by A.J. Werth, curator, Pretoria Art Gallery, and D. Van Niekerk, Gen. Secretary of Academy of Arts and Sciences.

164 1969 LAUBSER'S EXHIBITS:
11. Spring landscape 40x50cm. oil on panel
on loan: Mr. D.J. Joubert.
12. Landscape with figures 1924 28x36cm.
oil on panel
on loan: Dr. and Mrs. R.H. [sic. R.A.]
van Rooyen (D.302).

165 1969 City Hall, Johannesburg: A Century of South African Art; ca July 1969.
ORGANIZED BY Mr. E. Solomon, who collected works from art galleries and private collections.
DES. OF EXHIB.: Over 100 works by various artists.

REVIEW: 'Century of Art.' South African Digest; 1 Aug. 1969: pp.8-11. [Refers to naive, nostalgic Coloured girl by Laubser.]

166 1969 Stellenbosch Museum, Stellenbosch: Drawings and Graphic Art by South African Artists (from Collection A.A. Friedman); 8-24 Aug. 1969.
INVITATION.

167 1969 South African National Gallery, Cape Town: Maggie Laubser Retrospective / Oorsigstentoonstelling; 3 July - 2 Sept. 1969.
OPENED BY Prof. G.P.J. Trümpelmann. See 3 page Afrikaans typescript (U.S.79/3/7), of opening speech.
INVITATION.

NOTICE: 'Lewenswerk van Maggie Laubser Vertoon.' Burger, vol.54; 2 July 1969: p.2, cols.1,2.

'S.A. Gallery to Feature Laubser Works.' Cape Times, peninsula ed.; 3 July 1969: p.4, col.7.

MENTION: '178 Paintings by Maggie Laubser on Exhibition.' Cape Argus, city ed.; 4 July 1969: p.15, col.7.

Photograph of sketch of two harvesters. Burger, vol.54; 4 July 1969: p.2, cols.3-5.

Photograph of Laubser and Prof. Trümpelmann by an exhibit [cat.128]. Burger, vol.54; 4 July 1969: p.17, cols.3-5.

Photograph of Laubser and Frof. Trümpelmann by exhibit [cat.132], captioned: 'Maggie Laubser Art Show.' Cape Times, peninsula ed.; 5 July 1969: p.4, cols.4-6.

Photograph captioned: Portret van 'n meisie 1930 [cat.86]. Burger, vol.54; 15 July 1969: p.2, cols.4,5.

Photograph of Ou vrou [cat.84]. Burger, vol.54; 31 July 1969: p.2, cols.5,6.

MENTION E167-9: 'Pioneer Artist Was Ignored by Cape Town Critics.' Cape Times, peninsula ed.: 20 June 1969: p.9, cols.1-4.

Same article republished as: 'Grand Old Lady Paints for Happiness.'

'Growing Lovely, Growing Old.' S.A. Digest; 4 July 1969: p.12.

167 only (cont.) REVIEW: Alexander, F.L. 'In die S.A. Nasionale Kunsmuseum - Maggie Laubser Sing Lof van Boland en Al Sy Mense.' Burger, vol.54; 5 July 1969: p.2, cols.2-8. [Refers to: [2.]Naby Umhlanga-rotse 1913 (D.28); 1.Kalkbaai 1903 (D.13); 3.Stillewe 1922 (D.224); 35.Oestyd in Vlaandere 1922 (ill.) (D.297); 84.Ou kleurlingvrou 1929; 70. and 71.Ou skaapwagters 1925; [9.Ou] Heer, Antwerpen 1920 (D.151); [37.]Poetsvrou 1922 (D.374); [26.]Koeie 1922 [sic]; 36.Plaastoneel 1922 (D.451); 100.Kat met kappertjies; 99.Kat met jakobregoppe; 90.Ganse 1930; 93.Eende; [73.]Gousblomme 1926; 69.Rooi blomme en beeldjie 1925; vroeë Mansportret; 53.Vroueportret 1924 (D.376).]

Green, E. 'A Fully Representative Collection of Pictures.' Cape Argus; 7 July 1969: p.15, cols.6-8. [Refers to: [1.]Kalkbaai 1903 (D.13); [2.Naby Umhlanga-rotse] 1913 (D.28); 3.Stillewe 1913 [sic] (D.224); 4.[sic 5]European scene 1920 [sic] (D.445); 6.Landscape (D.146); 17.Bay of Naples [sic] 1920 (D.186); 4.Trees 1920 (D.145); Lake Garda, unnumbered; 9.Ou heer, Antwerpen (D.151); 16.Lemons (D.225); 26.Cows 1922 [sic]; 27.Cats 1922 [sic]; 35.Harvest in Flanders 1922 (D.297); 33.Mother and child; 43.Self portrait 1922 (D.357); 52.Moving olive trees against cypresses (D.291); 72.Washerwoman; 73.Still life; 118.Golden tree 1946; 170,171,173 - watercolours, 1940; 125.Flamingos on a beach; [127,128,129]Compositions with birds 1960; [130.]African woman sitting beneath tree 1960; [132.]Four faces 1960.]

Dubow, N. 'Not Expressionist in Modern Sense.' Cape Times, peninsula ed.; 9 July 1969: p.13, cols.5-6.

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

167 1969 LETTERS: References to this exhibition are made in the following letters: U.S.79/5/620 from T. Haarhoff dated 4 July 1969; U.S.79/5/625 from B. Bakker dated 19 July 1969; U.S.79/5/626 from J.E. Carstens dated 20 July 1969; U.S.79/5/627 from M. Grobbelaar dated 20 July 1969; U.S.79/5/633 from E. Le Roux dated 28 July 1969; U.S.79/5/645 from John [Laubser] dated 13 Aug. 1969.

168 1969 Pretoria Art Gallery, Pretoria: Maggie Laubser Retrospective Exhibition / Oorsigtentoonstelling; 17 Sept. - 19 Oct. 1969.
OPENED BY Frieda Harmsen. Refer to 3 page typescript of opening speech, partly Afrikaans, partly English, (U.S.79/3/8). See also letter dated 18 Sept. 1969, from F. Harmsen (U.S.79/5/660) in which she enclosed notes of her speech.
DES. OF EXHIB.: Several works were not exhibited in the Transvaal, viz.: 27.Katte; 50.Banhoek, Stellenbosch 1924; 70.Skaapwagter; 76.Kleurlingkop en volkshuisie; 96.Eende; 118.Gouebome; 121.Laeveld met papajaboom; 123.Blou duiwe tussen aronskelke; 124.Meisie met granate; 128.Samestelling. Several other works replaced these, viz.: 179.Cat with petunias; 182.Landscape with figures (D.302); 184.Harvest; 188.Lake Garda (D.188); 189.Highveld, Transvaal; 190.Young shepherd; 192.Wintertoneel, Rustenburg; 193.Vaas met varkliefies en petunias; 194.Meidjie met varkliefie[s]; 195.Bantoevrou met blomme.
INVITATION.

NOTICE: 'Preview.' Pretoria News; 16 Sept. 1969: p.3, cols.4-6. [Reproduction of [14.]Woman with red scarf (D.265).]

MENTION: Van Graan, R. 'Maggie se Kuns Kom van die Plaas.' Hoofstad; 28 July 1969: p.2, cols.3-8.

Photograph of [194.]Coloured girl with arum lilies. Pretoria News; 12 Sept. 1969: p.4, cols.5-7.

REVIEW: 'Maggie Laubser Oorsigbeeld Van Haar Werk.' Hoofstad, supplement, vol.2, no.142; 15 Sept. 1969:p.25, p.27, col.1. [Repros. of [194.]Coloured girl with arum lilies and [179.]Cat with petunias.]

Photograph of Frieda Harmsen and Albert Werth at the opening of the exhibition with one of Laubser's paintings in the background [111]. Hoofstad, spesiale beursuitgawe, vol.2, no.146; 18 Sept. 1969: p.2, cols. 3-5.

''n Oorsig van Laubser.' Transvaler, vol.32, no.299; 19 Aug. 1969: p.4, cols.7,8.

168 1969 Berman, E. 'Maggie Laubser Retrospective - Pretoria Art Gallery.' Comment, S.A.B.C. English service, 24 Sept. 1969. [Original typescript Berman archives: 'Broadcasts and Articles', vol.2, pp.174-180.]

Serena. ''n Gulde Kans Om Werk Te Bewonder.' Transvaler, vol.32, no.305; 26 Sept. 1969: p.4, cols.6,7.

LETTERS: References to this exhibition are made in the following letters: U.S.79/5/662 from A.Werth dated 19 Sept. 1969; U.S.79/5/666 from E. Jonsson dated 25 Sept. 1969; U.S.79/5/668 from G. Hambidge dated Oct. 1968; U.S.79/5/672 from Bess Verster dated 5 Oct. 1969; U.S.79/5/674 from C. [van der Walt] dated 8 Oct. 1969; U.S.79/5/677 from R. Van Graan dated 9 Oct. 1969.

169 1969 *Johannesburg Art Gallery, Johannesburg: Maggie Laubser Retrospective Exhibition / Oorsigtentoonstelling; 27 Oct. - 23 Nov. 1969.
OPENED BY Prof. Ernst van Heerden. See 3 page typescript of opening speech, partly Afrikaans, partly English, (U.S.79/3/9). See letter from E. van Heerden dated 28 Oct. 1969 (U.S.79/5/684).
DES. OF EXHIB.. See E.166. However, it appears further works were not exhibited. See below: Star; 11 Nov. 1969.
INVITATION.

NOTICE: 'M.L. Art on Show.' Star, city ed.; 24 Oct. 1969: p.16, col.9.

MENTION: Photograph of Nel Erasmus with Laubser's exhibit Eende [93]. Caption: 'Laubser Art On Display.' Star, city ed.; 28 Oct. 1969: p.5, cols.2-4.

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

Harmsen, F. 'Maggie Laubser Artist of the People.' Artlook, vol.3, no.36: pp.34-36; Nov.1969.

'Maggie Laubser.' Jewish Affairs, vol.24, no.11: pp.38-40; Nov.1969.

Godfrey, D. 'The Magic of Maggie - Retrospective Exhibition Of a Supreme Artist.' Star, noon ed.; 15 Nov. 1969: p.6, cols.1-5.

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

169 1969 (D.339); 38.[Portret 1922] (D.343); 58.[Portret 1924] (D.376); 31.[Meertoneel met bote] (D.168); 17.[Baai van Napels [sic]] (D.186).]

Van Lingen, C. 'Haar Krag Lê in Portretstudies.' Transvaler, vol.33, no.34: 8 Nov. 1969: p.4, cols.2-4. [Refers to 66.Hottentotvrou; 75.Pantoeportret; 107.Visserman en bote.]

Kerr, O. 'Background to Charm.' Sunday Express; 9 Nov. 1969: p.19, cols.5,6. [Refers to 8.[Naby Stellenbosch] (D.444).]

Van Rensburg, N. 'Maggie Laubser - 'n Retrospektiewe Uitstalling.' Vaderland, vol.34, no. 10205; 11 Nov. 1969: p.2, cols.5-8. [Refers to 1.[Kalkbaai] 1903 (D.13); 2.[Naby Umhlanga rotse] (D.28); 3.[Stillewe] 1913 [sic] (D.224); 52.Bewegende olywe (D.291); 31.[Meertoneel met bote] (D.168); 6.[Landskap] (D.146); 8.[Naby Stellenbosch] (D.444); 16.Vuurlemoene (D.225); 11.Portret van 'n Italiaanse vrou (D.249); 36.[Plaastoneel] (D.451); 66.Hottentotvrou; 37.Poetsvrou (D.374); 64.[Studie: In die berge, Skotland] (D.295); 49.[Vissershuisie]; 81.[Houtdraers]; 39.[Portret van 'n jongman] (D.342); 53.[Heer, Berlyn] (D.339); 145.[Selfportret] (D.353); 129.[Samestelling].]

LETTERS: References to this exhibition are made in the following letters: U.S.79/5/683,from E. le Roux, dated 22 Oct. 1969; U.S.79/5/689, from J. Schutte, dated 12 Nov. 1969; U.S.79/5/705, from P.M. Erasmus, dated 11 Dec. 1969.

170 1970 National Museum, Bloemfontein: Cape Art; 11-21 Feb. 1970.
OPENED BY Adv. A.P de Villiers.
DES . OF EXHIB.: 57 works by 24 artists.
INVITATION. 2 page printed CATALOGUE; illustrated title page.
LAUBSER'S EXHIBITS: 32.Coloured woman (Wolpe Gallery, Cape Town) R575
33.Woman with red hat (Wolpe Gallery, Cape Town) R275

171 1970 Gallery 101, Johannesburg: A Selection of Drawings and Gouache From the Sketchbooks of Maggie Laubser, Over the Last 50 Years; 18 May - ? 1970.
INVITATION.
No CATALOGUE compiled.

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

REVIEW: L.Z. 'A Look Into Maggie Laubscher's [sic] Youth.' Rand Daily Mail; 20 May 1970: p.14, col.7. [Refers to Study of a tree in a landscape 1940 and Flowers in a bowl 1946.]

171 1970 Cheales, R. 'A Glimpse of Maggie's Sketch-book.' Star, stop press ed.; 21 May 1970: p.18, cols.6-8. [Refers to studies of ducks; a flower composition; a farmyard scene; two studies of boats in Indian ink; and Study of a tree, gallery ref. no.4742.]

Van Rensburg, N. 'Laubser Se Uitstalling Van Historiese Belang.' Vaderland, vol.34; 21 May 1970: p.2, cols.5-8.

Everard, K. 'Looking back at Maggie Laubser.' S.A. Financial Gazette; 22 May 1970: p.8, cols.7,8.

Winder, H.E. Untitled review with photograph of Largo [sic] di Garda 1921 [D.159 titled Boats in harbour.] Rand Daily Mail, 23 May 1970: p.10, cols.7-9.

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

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

172 1970 Sandton: 'Group Exhibition'; ca June 1970.

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

173 1970 University of the Witwatersrand, Johannesburg: University Art Exhibition, June 1970.
LIST of artists exhibiting.

174 1970 Klerksdorp: 'Group exhibition including Maggie Laubser, Jean Welz, Gregoire Boonzaaier, Cecil Higgs and Rhona Stern'; 15-22 Sept. 1970.
ORGANIZED BY the Western Transvaal Association of Arts.
OPENED BY Dr. Tom Muller, managing director of Federale Mynbou/General Mining.

NOTICE: Richards, A. 'R200,000 Art Exhibition for Klerksdorp.' Rand Daily Mail; 11 Sept. 1970: p.5, cols.1,2.

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

175 1971 South African National Gallery, Cape Town: Republic Festival - South African Art Collection - Portraits; 29 April 1971.
INVITATION.

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

176 1971 Stuttafords, Cape Town: Old Buildings and Streets of the Cape; 24 May - 5 June 1971.
OPENED BY Dr. H. Muller.

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

'Exhibition Of Cape Paintings.' Cape Times; 21 May 1971: p.5, cols.7,8.

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

177 1971 Lister Gallery, Johannesburg: 'Group Exhibition'; ca. Dec. 1971.

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

178 1971/1972(?) Ann Bryant Art Gallery, East London: South African Art 1861-1971;
DES. OF EXHIB.: 7 page printed English CATALOGUE including 2 page bilingual foreword.
LAUBSER'S EXHIBIT: 68.Landscape loaned by Dr. H.Bloch.

179 1972 Gallery 101, Johannesburg: Group Show of Water-colours; ca. Jan./Feb. 1972.

REVIEW: Cheales, R. 'Vibrant Mood in Watercolours.' Star, stop press ed.; 31 Jan. 1972: p.18, cols.8,9.

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

MENTION: '„Uitstalling nie Stereotiep."' Volksblad; 10 Feb. 1972: p.2, cols.1-3. [Two works by Laubser exhibited.]

181 1972 Die Kunskamer, Cape Town: 'Group Exhibition'; ca April 1972.

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

182 1972 Silberberg Gallery, Martin Melck House, Cape Town: South African Impressionism; ca May 1972.

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

183 1972 Gertrude Posel Gallery, University of the Witwatersrand, Johannesburg: 'Group Exhibition'; ca Aug. 1972.

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

184 1972 Die Kunskamer, Cape Town: Gallery Collection; 20 Sept. - 3 Oct. 1972.

DES. OF EXHIB.: 26 works by 22 artists. 1 page typed English CATALOGUE.
LAUBSER'S EXHIBIT: Die duiker sold.

185 1972 Gallery van Rijn, Pretoria: 'Group Exhibition'; 7 Nov. - ? 1972.
OPENED BY Prof. K. Skawran.
DES. OF EXHIB.: 1 page typed Afrikaans CATALOGUE, unillustrated.
LAUBSER'S EXHIBITS: 1. Papawers (1920) olieverf R2,000 [See D.234].
68. Sketsies waterverf R135

MENTION: 'Kuns en Vermaak.' Hoofstad; 7 Nov. 1972: p.16, cols.5,6. [Repro. of: [1.]Poppies and plate 1920 (D.234).]

186 1972 Johannesburg Art Gallery, Johannesburg: 'South African Artists'; ca Dec. 1972.

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

187 1973 Pretoria Art Gallery, Pretoria: Collections of 'The Friends'; March - April 1973.

187 1973 DES. OF EXHIB.: 158 paintings, graphics and sculptures by 65 artists. 20 page bilingual CATALOGUE including 2 paragraph bilingual introduction by A.J. Werth, Director Pretoria Art Gallery, and 2 paragraph bilingual foreword by Dr. C. van Schalkwyk, Chairman of Association of Friends of Pretoria Art Gallery; index of lenders; 9 illustrations and cover, illustrated front and back.
LAUBSER'S EXHIBITS: 45. Servant
oil on hardboard 38x45,5cm. b.l.M.L.
Mr. and Mrs. M. Schoonraad.
46. Landscape with ducks ill.
oil on panel, 44x55cm. b.l.M.Laubscher.
Dr. and Mrs. G.C.Kachelhoffer.
47. Malay girl
oil on panel 50x45cm. b.l.M.Laubscher
Dr. and Mrs. G.H.R.Holtzhausen.
120. Woman with head-scarf
charcoal 45,5x36,5cm. b.l.M.L.
Mr. and Mrs. G.C.Kachelhoffer.

188 1973 UNISA, Pretoria: From University Collections; 1-30 May 1973.
DES. OF EXHIB.: 101 works by 66 artists. 12 page printed CATALOGUE, English and Afrikaans alternating; including illustrated title page and 2 page anonymous bilingual introduction.
LAUBSER'S EXHIBITS: 42. Landskap met pienk huis
olie bord; sonder datum
50x40cm.: M.Laubser
S.A. (University of South Africa).
43. Twee kraanvoëls
olie bord; 1956
60x55cm.; M.Laubser '56
Pret. (University of Pretoria).

189 1973 *South African National Gallery, Cape Town: 'Small Retrospective of Laubser's Work'; ca June 1973.

REVIEW: Baum, S. 'Retrospective show of Maggie Laubser's Art Highlights Her Draughtsmanship.' Cape Times, weekend ed.; 30 June 1973: p.10, cols.6-8.

190 1973 UNISA, Pretoria: Twentieth Century South African Art; June 1973.
DES. OF EXHIB.: 48 works by 48 artists; 2 page printed bilingual CATALOGUE; plus title page; plus 1 page bilingual preface by T. van Wijk (principal UNISA) and Rembrandt Art Foundation.
LAUBSER'S EXHIBIT: 8. Cows ca.1924 36x43cm.

191 1973 Johannesburg Art Gallery, Johannesburg: Sanlam Art Exhibition; 11 June - 2 July 1973.
DES. OF EXHIB.: 47 works by 30 artists. 8 page printed bilingual CATALOGUE, including 2 page bilingual introduction by J. du P. Scholtz, Emeritus Professor of Afrikaans and Nederlands, University of Cape Town, and 2 page bilingual list or previous Sanlam art exhibitions. Malay girl by Irma Stern illustrated on cover page.
LAUBSER'S EXHIBIT: 23.Fishing boats gouache 36x48 cm.

REVIEW: Winder, H.E. 'As Good As Anywhere.' Rand Daily Mail; 25 June 1973: p.10, cols. 7,8. [Refers to 23.Boats.]

Previous exhibitions of the Sanlam Art Collection are listed in the E.191 catalogue. (It is not known whether catalogues for these exhibitions were the same as that for E.191, or whether they were slightly altered. It is thus possible that Laubser did not exhibit on all these shows.) The exhibitions are as follows:
Pretoria Art Gallery, Pretoria; 6-27 Aug. 1969.
South African National Gallery, Cape Town; 10 Sept. - 10 Oct. 1969.
Durban Art Gallery, Durban; 1-22 April 1970.
Tatham Art Gallery, Pietermaritzburg; 11-29 May 1970.
Bloemfontein National Museum, Bloemfontein; 12 June - 3 July 1970.
William Humphries Art Gallery, Kimberley. 19 Jan. - 10 Feb. 1971.
National Gallery, Salisbury; 15 June - 14 July 1971.
Art Gallery, Bulawayo; 19 July - 4 Aug. 1971.
Umtali Museum Umtali; 9 Aug. - 20 Aug. 1971.
Library Hall, Upington; 6-13 Oct. 1971.
Kaffrarian Museum, King William's Town; 1-6 Nov. 1971.
Town Hall, Paarl; 14-18 Feb. 1972.
C.P. Nel Museum, Oudtshoorn: 21-25 Feb. 1972.
A.C.V.V. Hall, Worcester: 28 Feb. - 3 March 1972.
Banqueting Hall, Stellenbosch; 23-24 March 1972.
Library, Bellville; 21 April - 6 May 1972.
Church Hall, Vredendal; 22-26 May 1972.
Ann Bryant Art Gallery, East London; 12-21 June 1972.
Annual Meeting S.A. Akademie vir Wetenskap en Kuns, Bloemfontein; 28-30 June 1972.
Agricultural Hall, Bredasdorp; 6-7 Oct. 1972.
Dutch Reformed Church Centre, Caledon; 1-3 Feb. 1973.
Faculty of Cape Town, University of Cape Town; 12-16 Feb. 197.

192 1973 Lichtenburg: 'Group Exhibition'; 1-11 Aug. 1973.
OPENED BY Bess Spruyt-Lambrecht.
DES. OF EXHIB.: At least 47 works by at least 22 artists; 2 page typed Afrikaans CATALOGUE.

192 1973 LAUBSER'S EXHIBITS:
2.Varkore Mnr. en Mev. J.T.J. van Rensburg.
3.Vissershuisie Mnr. en Mev. Frans Jonker.
4.Meisie Mnr. en Mev. Frans Jonker.
5.Stillewe Mnr. en Mev. A. Oberholzer.
6.Vrugteplukker Mnr. en Mev. V. Voorendyk.
7.Ou aia Mnr. en Mev. Frans Jonker.
16.Meidjie Dr. en Mev. I. Olen.

193 1973 Lidchi Gallery, Johannesburg: Artists Past and Present; 4-22 Aug. 1973.
INVITATION.

194 1974 Die Kunskamer, Cape Town: 'Group Exhibition'; ca Feb. 1974.

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

195 1974 Finart Gallery, Sandton: South African Masters; ca Feb. 1974.

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

196 1974 Universiteit van die Oranje-Vrystaat, Bloemfontein: Works From the Collection of Mr. Louis Israel; ca 17-21 June 1974.

NOTICE: R.L.G. 'Uitstalling.' Volksblad; 17 June 1974: p.8, col.7. [Mentions Laubser as exhibiting graphic work.]

197 1974 Lidchi Gallery, Johannesburg: 100 Artists 'Past and Present'; 25 June - 2 July 1974.
INVITATION.

198 1974 Mini Gallery, Pretoria: 'Group Exhibition'; ca Dec. 1974.

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

199 1974 President Hotel, Cape Town: 'Group Exhibition'; Dec. 1974.
DES. OF EXHIB.: 3 page typed English CATALOGUE.
LAUBSER'S EXHIBITS:

5.	Drawing	R120
15.	w/c	R450
16.	w/c	R450
50.	oil landscape authentication at back	R700
63.	oil Sheep shearer	R3,300
77.	oil double sided	R3,200
78.	oil	R3,100

199 1974 REVIEW: Green, E. 'A Fine Collection of Pictures.' Cape Argus, city ed., 12 Dec. 1974: p.24, col.7. [The pictures by Maggie Laubser are exceptionally fine.']

200 1975 Fabian Fine Art, Cape Town: Cape Town Festival Exhibition; ca. March 1975.
DES. OF EXHIB.: Paintings of Cape Town and the Peninsula from mid 19th Century to the present day.

REVIEW: Green, E. 'Paintings of Cape Town.' Cape Argus, city late ed.; 11 March 1975: p.17, col.7. [Refers to a work by Laubser dated 1912 [Tablemountain (D.24)].]

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

201 1975 *Kunsmuseum, Universiteit van Stellenbosch, Stellenbosch: Maggie Laubser; 12 March - 13 April 1975.

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

INVITATION.

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

MENTION: 'In U.S. se Kunsmuseum. Laubser-werke in Eikestad.' Burger, vol.60; 10 March 1975: p.8, cols.3-9.

'Uitstalling Van Gevierde Oud-Bloemhoffer Se Kuns.' Eikestadnuus, vol.25, no.10; 14 March 1975: p.2, cols.1-4.

REVIEW: Green, E. 'Laubser Works.' Cape Argus; 18 March 1975: p.25, col.7. [Refers to: 30.Geese; 14.Lage [sic Lago di] Garda; 24.Large red lilies and a cat; 20.-an orange grove; 8.-a Scottish loch; 32, 33,34,36.- strange birds.]

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

203 1975 Gallery 82, Bloemfontein: 'Women Artists - United Nations' International Women's Year'; ? - 6 May 1975.

MENTION: 'S.A. Women Display Their Art.' Pretoria News, stop press ed.; 24 April 1975: p.19, cols. 1,2.

'Arresting Art Show For "Woman's Year".' Star; 24 April 1975: p.23, cols.1-3.

204 1975 *Rand Afrikaans University, Johannesburg: Maggie Laubser - 'n Paar Stillewes; 6 Sept. - 1 Oct. 1975.
DES. OF EXHIB.: 19 still lifes. 2 page printed Afrikaans CATALOGUE; plus a two page Afrikaans foreword by Prof. E.P. Engel and E.C. Delmont.
INVITATION.

REVIEW: Winder, H.E. 'Held in a Spell of Colour.' Rand Daily Mail; 24 Sept. 1975: p.16, cols.8-10. [Refers to [2.]Apples 1920, a charcoal (D.339); 12.Poppies.]

205 1975 Die Kunskamer, Cape Town: 'Summer Collection'; ca Dec. 1975.

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

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

207 1976-1977 South African National Gallery, Cape Town: Landscapes from the Permanent Collection; Nov. 1976 - March 1977.
DES. OF EXHIB.: 64 works by 60 artists. 48 page printed bilingual CATALOGUE with cover including 4 page bilingual introduction by Dr. R. van Niekerk, director S.A.N.G.

LAUBSER'S EXHIBITS:
30.Harvesters in Belgium inv. no.69/59 (D.297)
31.Mountain scene in Scotland inv. no.55/16 (D.296)

208 1977 Gallery 21, Johannesburg: 'Group Exhibition'; ca.March 1977.

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

209 1977 South African National Gallery, Cape Town: Drawings by South African Artists; ca.April 1977.
ORGANIZED FOR the 1977 Cape Town Festival.
DES. OF EXHIB.: 53 drawings by 27 artists. 20 page typed bilingual CATALOGUE including 4 page introduction by H. Fransen, curator of prints and drawings, 7 illustrations and cover.
LAUBSER'S EXHIBITS: 26. Portrait of an Italian girl
charcoal 40x30,7cm. 69/17 (D.253).
27. Portrait of a bearded man
charcoal 53x39,3cm. 69/19 (ill.)(D.341)

NOTICE: Green, E. 'Important Exhibition of Visual Arts.' Cape Argus, Festival Guide; 31 March 1977: p.7, cols.3-7.

210 1977 Bellville Art Gallery, Bellville: 'Women Artists in the Sanlam Collection'; ca.May 1977.
ORGANIZED BY the Bellville branch of the Arts Association.

REVIEW: Laden, E. 'Exhibition of Women Artists.' Cape Times; 21 May 1977: p.5, cols.3,4.

211 1977 Goodman-Wolman Gallery, Cape Town: Paintings/and Drawings from the Collection of Dr. and Mrs. E. Slobedman; 24 May - 11 June 1977.
DES. OF EXHIB.: 34 works by 25 artists. 10 page printed English CATALOGUE including 4 illustrations and title page.
LAUBSER'S EXHIBIT: 1. Fisherman's cottage
oil on board 46x56cm.
signed: M. Laubscher [sic]
bottom left.

212 1977 Die Kunskamer, Cape Town: 'Recently Acquired Works by Laubser, Stern, Jentsch and Others'; ca.June 1977.

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

213 1977 Lister Gallery, Johannesburg: South African Artists; ca.Aug. 1977.

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

214 1978-1979 Various venues: The Animal in Art; 10 April 1978 - 14 March 1979. 10-22 April Rembrandt Art Centre, Johannesburg; 8 May-11 June Johannesburg Art Gallery, Johannesburg; 21 June-30 July Pretoria Art Gallery, Pretoria; 9 Aug.-10 Sept. William Humphries Art Gallery, Kimberley; 20 Sept.-29 Oct. Durban Art Gallery, Durban; 2 Nov.-22 Nov. Tatham Art Gallery, Pietermaritzburg; 29 Nov.-14 Jan. King George VI Art Gallery, Port Elizabeth; 31 Jan. -14 March South African National Gallery, Cape Town.
DES.OF EXHIB.: 129 works by various artists, international and local, from primitive times to the present day. 28 page printed bilingual CATALOGUE including 2 page preface by Kenneth Clark and 1 page preface by C.S. Holliday, director King George VI Art Gallery; and 45 illustrations; plus illustrated cover. 14 page printed bilingual CATALOGUE - same as above without illustrations.
LAUBSER'S EXHIBIT: 122. Flowers and cat
oil on canvas
56,5 x 51,5cm
S.A.N.G.

215 1978 South African Association of Arts Gallery, Pretoria: 'Group exhibition.' 8 May - ? 1978.
OPENED BY Mrs. E. Berman.

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

216 1978 Lister Gallery, Johannesburg: 'Group Exhibition'; ca May 1978.

REVIEW: Dewar, J. 'Gallery Departs From Style.' Star; 20 May 1978: p.5, cols.1-6.

217 1978 South African National Gallery, Cape Town: '20 Representative South African Artists - Impressionists, Expressionists, Cubists and Later Schools'; ca Sept. 1978.

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

218 1978 S.A.B.C., Johannesburg: Art Exhibition S.A.B.C.; 25 Oct. - 3 Nov. 1978.
Representing a selection from the S.A.B.C.'s art collection, presented in memory of Dr. S.H. Pellissier, founder of this collection.
DES. OF EXHIB.: 48 works by 21 artists, including 4 sculptors. 8 page printed bilingual CATALOGUE; plus reproduction of W.H. Coetzer's portrait of Dr. S.H. Pellissier on inside of cover.

218 1978 LAUBSER'S EXHIBITS:
13. Blue cranes oil on hardboard 44x54,5 cm.
14. By the sea gouache 39 x 44 cm.
15. Dahlias watercolour 46 x 33,5 cm.
16. Morning glory oil on hardboard 55 x 44,5 cm.

219 1979-1980 Rembrandt Art Gallery, Stellenbosch: 'Work by Artists Connected with the New Group'; ca. May 1979 - Feb. 1980.
ORGANIZED as part of the Stellenbosch Festival 300.
REVIEW: 'Art of New Group Rebels On Show.' Cape Times; 17 May 1979: p.10, cols.3-7.

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21. Feb: 1956.

DIT IS MY KONTREI.

As 'n mens tien jaar lank in Europa gewoon het, en elke jaar daarna vir 'n tyd in 'n ander stad vertoef, dan het jy soveel wye kontakte dat jy byna voel of jy nie aan 'n bepaalde plek behoort nie. Waar 'n mens egter jou eerste lewensindrukke ontvang het, waar jy as kind met die intiemste familiekring verkeer het, bly altyd weer dié besonderde plekkie, jou kontrei.

Ek is gevra om te vertel van my kontrei. Dit gee my plesier om te vertel van die intieme dingetjies wat ek as boeredogter ervaar het op ons mooi ou plaas (Bloublommetjieskloof) in die graandistrik van Malmesbury. My vader was dan ook 'n graanboe Daar is so baie jeugindrukke wat 'n mens kan oproep, soveel tere herinneringe wat vaggelê is, maar die prentjie wat altyd weer die sterkste na voor tree, is die spierwit statige ou woonhuis met sy grasdak en grasieuse Hollandse gewels - die jaartal 1757 op die voorste gewel. - So grasieus was die kurwe van hierdie gewel, so fyn ingelê die antieke stene op die stoep, dat 'n mens jou byna nie kan verbeel dat die hande wat hul geskep het lang reeds verdwyn het om deel te word van die ewige drome en skaduwees. Die ruimte, die koel rustigheid van hierdie ou plaashuis met sy breë gepaveide stoep het 'n onuitwisbare indruk op my gemaak. . So 'n entjie van ons woning was die buisies van ons plaasarbeiders - Dirk Verwey, die meesolaar wat verantwoordelik was vir die instandhouding van die plaasgeboue; die Duitser, Christiaan Zeister, wat die plaasmasjinerie in orde gehou het; die Hollander, Jan Teehuizen wat die opsiener was by die stall en Jan van Tuberg, die voorman. Dit was geen ongewone klank

nie om dikwels teen die laat aand ghitaarspel te hoor en die intieme gesels van hierdie groepie. Tussen ons huis en die huisies van die arbeidsers was 'n groot dam en 'n wye ringmuur het die hele plaas opstel met al sy geboue omsluit.

Ek is baie lief vir diere en daarom het die dam agter ons huis vir my as kind besonder baie vreugde gegee. Dis hier waar die bont koeie met hul kalwers kom water drink het, waar spierwit eende ongeërg rondswem en lawaaierige ganse luierig rondstap in die modder teen die water se rand. Die weerkaatsing van 'n hoë bloekomboom aan die bopunt van die dam met die plaasdiere rondom het so 'n mooi rustige plaasatmosfeer geskep. Die soek na allerlei hardedop goggas wat ek as kind versamel het in dosies was vir my 'n wonderlike stokperdjie, maar vir my moeder 'n ontstellende nagmerrie. Die verskillende patrone op hul doppe het my baie interesseer. Ek het dit tog te baie geniet om buite te wees in die vrye ope natuur. (Ek vind dit so jammer dat ons kinders van vandag nie genoeg van die natuur ken nie want hierdie naby wees in die natuur met die natuur is so belangrik vir die verfyning van die gemoed en verskerping van die gees.

My vader het my op negejarige leeftyd 'n mooi bruin ryperd gegee met die naam van Sweetheart. Dit was 'n voorreg om op Sweetheart se rug in die veld in te ry. Later kry ek 'n ander perd Alexander, so glimmend swart met sy lang stert. Dit was 'n wonderlike vrye gevoel om in die ruimte te wees. Dikwels was hierdie ritte op soek na voëlnessies en blomme. Ek kon die mooi blou vinkeiers nooit weerstaan nie. Ek wou altyd weer tussen voëls en diere wees en nou kan u verstaan waarom ek hulle so graag skilder.

Ek het skoolgegaan te(Rocklands,)'n plaas twee myl van ons plaas. Ek het nooit van skoolgaan gehou nie. Dit was vir my te eentonig om so opgesluit te sit tussen vier mure, maar dit was egter heerlik om tussen die maatjies te wees. Ons het geboer in die Mosselbankrivier daar by Rocklands, wat sulke interessante speelplekke gehad het,vir 'n plaaskind. Daar in die rivier het ons ons voëlnessies gehad; daar het ons krappe gevang, en daar het ons uintjies gegrave. En moenie praat van die suurvye nie wat ons so graag geëet het en dan die heerlike turksvye; die turksvyebos het vir ons baie doringe in die vingers besorg maar ook heerlike soet turksvye wat maar om en om in die sand gerol word om die doringe te verwyder.

Rocklands was vir ons kinders meer 'n speelplek as 'n skoolgaan plek, maar as Vrydag kom dan is ek weer bly om huis toe te gaan vir die naweek. My vader het my altyd kom haal met die kapkar, of anders stuur hy die voorman. Dié rit huistoe in die lente, verby die populierbos en tussen die veldblomme deur weerskante van die pad tot by die eikelaan aan die ingang van ons plaas, Bloublommetjieskloof, was elke keer weer 'n nuwe avontuur.

My slaapkamervenster het na die Ooste gefront en elke het oggend was ek reeds uitgeklee op die stoep en oor die tuin. Elke oggend was weer 'n nuwe ervaring van geluk as die eerste sonstrale deur die kamerruite val en ek stil lê en luister na die bekende plaasgeluide en ook na die voëls.

Byna het ek een van die belangrike plaasfigure vergeet - ou Booi, die Boesman wat ons skaapwagter was. Hy het vir my baie stories vertel van die pioneerslewe in Bloemfontein, waarvandaan hy gek[illegible]t. Ek het 'n groot eerbied gehad vir die

eneakse waardigheid van ou Booi met sy bontgelapte broek, sy groen verslete manól en volstruisveer in die hoed. U het al dikwels met Booi kennis gemaak, want hy was verskeie kere my model.

Ek het vir u so-ewe geseê dat Europa vir tien jaar lank my tuiste was. In hierdie tien jaar het ek Suid-Afrika driekeer besoek en in een van hierdie tussenposes het my vader die geskiedkundige plaas(Oortmanspost)gekoop in dieselfde distrik. Oortman was 'n Hollander wat die poskantoor in vroeë jare vir die omgewing daar gehou het. Oortmanspost was selfs mooier as Bloublommetjieskloof, en ek was baie gelukkig om daar te woon. Die pragtige landskap met sy ewige ruimtes en wisselende kleur het my altyd weer bekoor. In die Lente was die plaaswerf 'n tapyt van pienk .ulpe en gousblomme, en die diere - die molletjie, en gansie het 'n baie mooi prentjie gemaak. In die veld weer was 'n woelde van wilde Watsonias, pypies, aronskelke, botterblommetjies en kalkoentjies. In die somer weer die sterk patroon van groen, geel tot oranje rypende graan, en tussein die braklande met alle kleure van pers, bruin en blougrys grond. Die groen grouigheid op die bulte, die grys koeltes in die holtes en daarorheen ruimte, ruimte tot daar anderkant by die violet en rosigblou van die Pôrelberg en Stellenbosch Berge in die verte.

In Berlyn het ek dikwels die voorreg gehad om na die beste operas te gaan - Wagner se Lohengrin en Verdi se Traviata. Dan verlang ek na ons ou plaas, want dan sien ek weer my moeder voor die klavier in 'n vertolking van Lohengrin. Sy was 'n knap pianis en 'n leerling van Prof. Jannasch van Stellenbosch. Dikwels

het sy opgetree met Prof. Jannasch in konserte.

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

En nou woon ek aan die Strand. Dit gee my ook baie bevrediging, want daar is altyd die groot see waar ek kan gaan sit om te ontspan. Daar sien ek duikers op die rotse in stille aanbidding met oopgesproide vlerke, die seemeeuwe wat kom en gaan, die reier wat rustig staan en rondkyk en die rooi en swart gevlerkte vlamink met die elegante bewegings van sy nek. Hierdie indrukke gee vir my soveel plesier dat ek dit nooit in woorde sal kan sê nie.

Al hierdie wondere van die skepping [illegible] van die eindeloosheid van alles.

----oOo----

WHAT I REMEMBER

Maggie Laubser.

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

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

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

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

At the back of the house there was a large dam and every evening I used to watch the cows coming to drink , and the coloured women with babies on their backs to fill their buckets. Near the dam the geese were kept. How many a time, when they were hatching , out of curiosity , did I not approach their nests There was a whirring and flapping of wings with a hoarse cry , and if I had come too near , I am sure they would have attacked me

In the long loft over the house there were owls , equally frightening if suddenly disturbed. At night, for hours I used to listen to the owl hooting sadly in the loft. Sometimes this sad hoot used to make the dogs howl , and I lay frightened in my bed wondering what was going on in the world outside. Next morning I climbed into the loft to investigate , but the owls flew at me in a rage , and I fled instantly ; they can be very dangerous if provoked.

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

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

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

It was/.. ...

APPENDIX 2 cont.

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

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

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

There was naturally a great deal to do in the house and I had my part for every day assigned to me. As my brothers and sister were away at school , I began to feel rather lonely without any companions. My father then gave me a big black horse with a long flowing tail , and all my spare time I devoted to riding, which I still think one of the most satisfying sports. I even used to get up at dawn and ride out to see the sun rise. The slow golden light flooding the valley in the entire silence/can never forget.

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

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

During/.. ....

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

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

I also began to be interested in modern painting, the French Impressionists, and above all the German "Brücke". The Expressionist art seemed to be exactly what I had been looking for. Meanwhile the Great War dragged on to its end. I came back to Southern Africa where I remained for a year, and then again I went to Europe; this time to Berlin where I had all the opportunities of getting into touch with the German artists. It was a time of experimentation, and slow evolution but eventually I saw exactly how to manipulate and balance my colour schemes, although my approach to art has nearly always remained the same. I did not want to paint things or events or ideas but I wanted to paint visions. Whatever the object on my canvas, it must be a vision of that object, whether one recognises it or not; or whether it has that misty form in dreams, it must only represent the final spiritual shape of the object.

My struggle at first was epic when I came back to interest the people in my ideals. The human mind understands most easily what it knows already. My art was too strange to win popularity then ; but in the years more and more people began to appreciate me and I do not think people now think my work strange at all.

APPENDIX 3 (U.S.79/5/1-137)

79/5/1	Maart 3	Phyllis (vriendin)/Laubser, Maggie persoonlike sake
79/5/2	[ ]	Laubser, Hannah/Laubser, M. 2bl. Holo-graaf geteken Hannah Persoonlike sake, van plaas af geskryf
79/5/3	1907, Apr.14	Visser, C.F./Laubser, M. 2bl. Holograaf geteken Persoonlike sake
79/5/4	[1903?], Aug. 31	Adams, E.L./Laubser, M. 2bl. Holograaf geteken Wens Maggie Laubser geluk met silwer medalje wat sy in Kaapstad as leerling van E. Roworth ontvang het "I am sure your work has a big future in store for it, if you go on working with the truth and sincerity which you are now doing."
79/5/5	[Friday]	Burns, W.R./Laubser, M. 1bl. Holograaf geteken Persoonlike sake
79/5/6	[Saturday]	Burns, W.R./Laubser, M. 4p. Holograaf geteken Persoonlike sake
79/5/7	[Monday]	Burns, W.R./Laubser, M. 1bl. Holograaf geparafeer Persoonlike sake
79/5/8	[ ]	Burns, W.R./Laubser, M. 2bl. Holograaf geparafeer Persoonlike sake
79/5/9		2 gedigte : God's Forestry en Not in the abun-dance of things 3bl. hs. W.R. Burns
79/5/10	1909, Maart 6	Georgie (vriendin)/Laubser M. 4p. Holograaf geteken Georgie Persoonlike sake
79/5/11	1909, Okt. 30	Burns, W.R./Laubser, M. 2p. Holograaf geteken Persoonlike sake
79/5/12	1909, Nov. 27	Hazell, B./Laubser, M. 2bl. Holograaf geteken Bespreek haar talent
79/5/13	1910, Jan. 6	Hazell, B./Laubser, M. 2bl. Holograaf geteken Persoonlike sake
79/5/14	1910, Maart 21	Burns, W.R./Laubser, M. 3p. Holograaf geteken Persoonlike sake ("write to me and cure my heart hunger")
79/5/15	1910, Apr. 17	Burns, W.R./Laubser, M. 3p. Holograaf geteken Persoonlike sake
79/5/16	1910, Jul. 24	Visser, C./Laubser, M. 4p. Holograaf geteken met koevert "So you are embarking completely on your own." (Skryf uit Leipzig aan Maggie by Studio 10, Bank van Afrika Kamers, Strandstraat - Maggie Laubser se eerste studio)

79/5/17	[	[Mother Squagg (mede student)/Laubser, M. 1bl. Hologaaf geteken Persoonlike sake
79/5/18	1911, Jan. 6	Hazell, B./Laubser, M. 1bl. Hologaaf geteken Persoonlike sake
79/5/19	1911, Sept. 27	Hazell, B./Laubser, M. 1bl. Hologaaf geteken Persoonlike sake
79/5/20	1911, Okt. 31	Mark (vriend)/Laubser, M. 4p. Hologaaf geteken Mark Persoonlike sake
79/5/21	1911, Nov.	Mother Squagg/Laubser, M. 1bl. Hologaaf geteken Persoonlike sake
79/5/22	1911, Nov. 11	Mark/Laubser, M. 4p. Hologaaf geteken Mark Persoonlike sake
79/5/23	1911, Nov. 18	Mark/Laubser, M. 4bl. Hologaaf geteken Mark Persoonlike sake
79/5/24	1911, Des. 7	Visser, C./Laubser, M. Kaartjie. Hologaaf geteken Persoonlike sake
79/5/25	1912, Mrt. 8	"Prince"/Laubser, M. 2p. Hologaaf geteken Persoonlike sake
79/5/26	1913, Jun. 29	de Solla, Ch./Laubser, M. 2p. Hologaaf geteken Persoonlike sake. Maggie nog in Ermelo + gedig "Butterflies" onderteken C. de Solla 1.7.13
79/5/27	1913, Jul. 21	Balwé, J.H.A./Laubser, M. 11p. Hologaaf geteken Pal Praat van "Amanzimtoti, that ideal spot of our initial happiness... the happy time we spent there... The spot where my true affection for you was born, where I saw you at work"
79/5/28	1913, Jul. 31	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal Persoonlike sake
79/5/29	1913, Aug. 1	Dean, E.(Adams)/Laubser, M. 12p. Holog. get.
79/5/30	1913, Aug. 3	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal Persoonlike sake
79/5/31	1913, Aug. 6	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal Persoonlike sake
79/5/32	1913, Aug. 13	Balwé, J.H.A. /Laubser, M. 4p. Hologaaf geteken Pal Persoonlike sake

79/5/33	1913, Aug. 30	[Skead, Gladys]/Laubser, M. 4p. Holograaf Persoonlike sake
79/5/34	1913, Sept.	Visser, C.F./Laubser, M. 3p. Holograaf geteken Persoonlike sake
79/5/35	1913, Sept. 1	"Prince"/Laubser, M. 2bl. Holograaf geteken Persoonlike sake
79/5/36	1913, Sept. 25	Burns, W.R./Laubser. M. 3bl. Holograaf geteken Persoonlike sake
79/5/37	1913, Okt. 3	Moll, Jac. J./Laubser, M. 4p. Holograaf geteken met koevert Maggie vertrek per skip na Europa 4.10.13
79/5/38	1913, Okt. 6	Visser, C.F./Laubser, M. 4p. Holograaf geteken Persoonlike sake
79/5/39	1913, Okt. 27	[Skead] , Gladys/Laubser, M. 6p. Holograaf geteken Gladys Persoonlike sake
79/5/40	1913, Nov. 17	Nurse[E.F. Vermaak?]/Laubser, M. 3bl. Holograaf geteken Nurse Persoonlike sake
79/5/41	1913, Nov. 21	Kwitansie vir bulletjie en 2 verse van N.E. Schaap (Rotterdam) 1bl.
79/5/42	[ ]	[Skead] , Gladys/Laubser, M. 3bl. Holograaf geteken Persoonlike sake
79/5/43	[1914, Jun. 3?]	Balwé, J.H.A. (London)/Laubser, M. 5p. Holograaf geteken Pal Persoonlike sake
79/5/44	[1914, Jun. 4?]	Balwé, J.H.A. (London)/Laubser, M. 3p. Holograaf geteken Pal Persoonlike sake
79/5/45	[1914, Jun. 5?]	Balwé, J.H.A. (London)/Laubser, M. 4p. Holograaf - nie geteken Persoonlike sake. Onvolledig
79/5/46	1914, Jun. 10	Balwé, J.H.A. (Funchal)/Laubser, M. Kabelgram Persoonlike sake
79/5/47	1914, Jul. 24	Visser, C./Laubser, M. 3p. Holograaf geteken Persoonlike sake
79/5/48	1914, Des. 28	Leinweber, L. (Haarlem)/Laubser, M. 4p. Holograaf geteken Medestudent. Dit blyk dat Maggie Laubser op 28 Des. 1914 reeds weg was van die Hollandse leermeesters omdat sy nie deur hulle werkmetodes bevredig kon word nie
79/5/49	1915, Apr. 5	Laubser, John G./Laubser, M. 2bl. Holograaf geteken John Persoonlike sake

79/5/50	1916, Jan. 10	Bakker Star, Mia (Blaricum, Holl.)/Laubser, M. 6p. Hologaaf geteken Medestudent. Persoonlike sake, berigte van medestudente
79/5/51	1916, Okt. 26	Laubser, J. (moeder)/Laubser, M. 3bl. Hologaaf geteken met koevert Persoonlike sake
79/5/52	1917, Apr. 1	Vermaak, E.F. (Kokstad)/Laubser, M. (London) 3bl. Hologaaf geteken Persoonlike sake
79/5/53	1917, Mei 18	Balwé, J.H.A. (Ambleside)/Laubser, M. (Poskaart) 1bl. Hologaaf geteken Pal Persoonlike sake
79/5/54	1917, Des. 24	Balwé, J.H.A. (London)/Laubser, M. 4p. Hologaaf geteken Pal met koevert Persoonlike sake
79/5/55	1918, Apr. 15	Balwé, J.H.A./Laubser, mevr. J. 4p. onvolledig Hologaaf (3 en 4) I.v.m. aankoop van bulletjie en 2 verse
79/5/56-60	1919, Jul. 7 - 1920, Jun. 17	Briewe en vorms i.v.m. bagasie van Maggie Laubser en Balwé gestoor by W. Whiteley, Ltd. (5 items)
79/5/61	1919, Nov. 26	Rawson, F.L. (London)/Laubser, M. 2bl. Geparafeer G.M.D. vir Rawson Christ. Science
79/5/62	1920, Jan. 1	Hollandse gedig: Aan den Vliegende Hollander. 1bl. Hs.
79/5/63	1920, Jan. 20	Hughes, W.O. (v.d. Firma F.L. Rawson)/ Laubser, M. (Antwerpe) 1bl. Tikskrif. Geteken W.O. Hughes vir Rawson Christ. Science
79/5/64	1920, Jul. 2	Balwé, J.H.A. (London)/Laubser, M. (Antwerpe) 8p. Hologaaf geteken Pal. Met koevert Persoonlike sake (kla oor finansiële sake)
79/5/65	1920, Jul. 13	Balwé, J.H.A. (London)/Laubser, M. (Antwerpe) 4p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/66	1920, Sept. 17	Balwé, J.H.A./Laubser, M. (Antwerpe). 3p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/67	1920, [Sept. 23]	Balwé, J.H.A./Laubser, M.(Antwerpe) 11bl. Hologaaf geteken Pal Persoonlike sake. "I am glad to see from your last letter that you have done so well out of the sale to the Danes of superfluous stock... I rejoiced hearing from you in your last letter that you had got Mrs Blompied's portrait alright, and that Blompied is also sitting for you."

79/5/68	1920, Sept. 27	Balwé, J.H.A./Laubser, M. (Deggendorf) 7bl. Hologaaf geteken Pal. Met koevert Sy sou daardie dag van Antwerpe vertrek, skryf omtrent haar voorneme om na Suid-Italië te gaan
79/5/69	1920, Sept. 28	Balwé, J.H.A./Laubser, M. (Deggendorf) 8p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/70	1920, Sept. 29	May[Lowy?] /Laubser, M. 2bl. Hologaaf geteken May. Met koevert Christ. Science
79/5/71	1920, Sept. 30	Balwé, J.H.A./Laubser, M. (Deggendorf) 4p. Hologaaf geteken Pal. Met koevert Sluit in brief van May[Lowy?] , 29.9.20 i.v.m. Christ. Science
79/5/72	1920, Okt. 1	Balwé, J.H.A./Laubser, M. (Deggendorf) 4p. Hologaaf geteken Pal. Met koevert Brief nie afgelewer nie. Maggie Laubser al weg na Italië voor die brief aangekom het
79/5/73	1920, Okt. 2	Balwé, J.H.A./Laubser, M. (Deggendorf) 5p. Hologaaf geteken Pal. Met koevert Brief nie afgelewer nie
79/5/74	1920, Okt. 6-8	Balwé, J.H.A./Laubser, M. (Garda) 9bl. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/75	1920, Okt. 8	Balwé, J.H.A./Laubser, M. (Garda) 4bl. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/76	1920, Okt. 10	Balwé, J.H.A./Laubser, M. (Garda) 5bl. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/77	1920, Okt. 12-15	Balwé, J.H.A. /Laubser, M. (Garda) 13p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/78	1920, Okt. 16	Balwé, J.H.A./Laubser, M. 3p. Hologaaf geteken Pal Persoonlike sake
79/5/79	1920, Okt. 18	Balwé, J.H.A./Laubser, M. (Garda) 5p. Hologaaf geteken Pal. Met koevert Persoonlike sake. Erken ontvangs van brief van Verona. Kla oor slegte besigheid
79/5/80	1920, Okt. 19	Balwé, J.H.A./Laubser, M. (Garda) 4p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/81	1920, Okt. 20	Balwé, J.H.A./Laubser, M. 7p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/82	1920, Okt. 21	Balwé, J.H.A./Laubser, M. (Garda) 4p. Hologaaf geteken Pal. Met koevert. Plus 1bl. Hologaaf geteken Pal Persoonlike sake. (2 briewe 1 in oggend, 1 in middag

79/5/83	1920, Okt. 22	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/84	1920, Okt. 23	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/85	1920, Okt. 25	Balwé, J.H.A./Laubser, M. 3p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/86	1920, Okt. 26	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/87	1920, Okt. 26	Balwé, J.H.A./Laubser, M. 5p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/88	1920, Okt. 27	Balwé, J.H.A./Laubser, M. 5p. Hologaaf geteken Pal. Persoonlike sake
79/5/89	1920, Okt. 29	Balwé, J.H.A./Laubser, M. 3p. Hologaaf geteken Pal Persoonlike sake
79/5/90	1920, Okt. 30	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/91	1920, Nov. 1	Balwé, J.H.A./Laubser, M. 6p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/92	1920, Nov. 2	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/93	1920, Nov. 3	Balwé, J.H.A./Laubser, M. 3p. Hologaaf geteken Pal Persoonlike sake
79/5/94	1920, Nov. 4	Balwé, J.H.A./Laubser, M. 6p. Hologaaf geteken Pal. Met koevert Persoonlike sake. Meld likwidasie van die firma in Antwerpe
79/5/95	1920, Nov. 5	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/96	1920, Nov. 6	Balwé, J.H.A./Laubser, M. (Torri del Benaco) 2p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/97	1920, Nov. 8	Balwé, J.H.A./Laubser, M. (Torri del Benaco) 4p. Hologaaf geteken Pal. Met koevert "I am so glad to hear that you are getting on well with your work, and is it really true that you contemplate having an exhibition at Gardone..."

79/5/98	1920, Nov. 10	Balwé, J.H.A./Laubser, M. (Torri del Benaco) 3p. Holograaf geteken Pal. Met koevert Persoonlike sake
79/5/99	1920, Nov. 11	Balwé, J.H.A./Laubser, M. (Torri del Benaco) 2bl. Holograaf geteken Pal. Met koevert Persoonlike sake
79/5/100	1920, Nov. 12	Balwé, J.H.A./Laubser, M. 7p. Holograaf geteken Pal. Met koevert Persoonlike sake
79/5/101	1920, Nov. 13	Balwé, J.H.A./Laubser, M. 2bl. Holograaf geteken Pal Persoonlike sake
79/5/102	1920, Nov. 15	Balwé, J.H.A./Laubser, M. 8p. Holograaf geteken Pal Persoonlike sake
79/5/103	1920, Nov. 16	Balwé, J.H.A./Laubser, M. 4p. Holograaf geteken Pal. Met koevert Persoonlike sake
79/5/104	1920, Nov. 17	Balwé, J.H.A./Laubser, M. 4p. Holograaf geteken Pal. Met koevert Persoonlike sake
79/5/105	1920, Nov. 18	Balwé, J.H.A./Laubser, M. (Garda) 4p. Holograaf geteken Pal. Met koevert Sy het nie tussen die 11de en die 13de geskryf nie maar verstaan sy was besig om te pak; "... So you have shifted... from Vigilio to Garda... Gardone is lovely, but I am afraid it is too heavy for my purse..." Brief heradresseer aan Torri
79/5/106	1920, Nov. 19	Balwé, J.H.A./Laubser, M. (Garda) 4p. Holograaf geteken Pal. Met koevert Spoor haar aan om na Torri te gaan. Brief is heradresseer aan Torri del Benaco
79/5/107	1920, Nov. 20	Balwé, J.H.A./Laubser, M. (Garda) 4p. Holograaf geteken Pal. Met koevert Brief heradresseer aan Torri del Benaco
79/5/108	1920, Nov. 22	Balwé, J.H.A./Laubser, M. (Torri del Benaco) 4p. Holograag geteken Pal. Met koevert Persoonlike sake
79/5/109	1920, Nov.23	Balwé, J.H.A./Laubser, M. 4p. Holograaf geteken Pal. Met koevert Persoonlike sake
79/5/110	1920, Nov. 24	Balwé, J.H.A./Laubser, M. 3p. Holograaf geteken Pal. Met koevert Persoonlike sake
79/5/111	1920, Nov. 25	Balwé, J.H.A./Laubser, M. 3p. Holograaf geteken Pal. Met koevert Persoonlike sake

79/5/112	1920, Nov. 26	Balwé, J.H.A./Laubser, M. 3p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/113	1920, Nov. 27	Balwé, J.H.A./Laubser, M. 2p. Hologaaf geteken Pal. Met koevert Persoonlike sake
79/5/114	1920, Nov. 29	Balwé, J.H.A./Laubser, M. 2bl. Hologaaf geteken Pal. Met koevert Balwé siek
79/5/115	1920, Des. 1	Balwé, J.H.A./Laubser, M. 2p. Hologaaf geteken Pal. Met koevert Nog siek
79/5/116	1920, Des. 3	Balwé, J.H.A./Laubser, M. 4p. Hologaaf geteken Pal Balwé bietjie beter
79/5/117	1920, Des. 6	Balwé, J.H.A./Laubser, M. 2p. Hologaaf geteken Pal Balwé baie beter
79/5/118	1920, Des. 7	Balwé, J.H.A./Laubser, M. 6p. Hologaaf geteken Pal Persoonlike sake
79/5/119	1921, Apr. 15	Rawson, F.L./Laubser, M. 1bl. Tikskrif geteken E.D. for Rawson Christ. Science
79/5/120	1921, Mei 10	Rawson, F.L., Laubser, M. (Bad-Kissingen) 1bl. Tikskrif geteken E.D. for Rawson Christ. Science
79/5/121	1921, Mei 25	Smith, S. Connor/Laubser, M. (Bad-Kissingen) 4p. Hologaaf geteken met koevert Simpatieseer met haar oor Balwé se dood (Dit blyk dat J.H.A. Balwé haar weldoener, as sakeman dit nie breed het nie as gevolg van finansiële verliese gedurende die oorlog en die daaropvolgende depressie. London is geteister deur stakings, voedseltekort, rantsoenering soos gedurende die oorlog. Maggie darenteë is geluk= kig in Italië in geselskap van A. Balwé jnr. - ook 'n skilder. Korrespondensie lewer nie veel op nie; verskaf datums van Maggie se verblyf in Italië)
79/5/122	1921, Aug. 31	Meyler, H.M./Laubser, M. 4p. Hologaaf geteken Vriend van haar en Balwé. Maggie seil na Suid-Afrika - "If you go this week..." Sy vertrek dus Sept. 1921
79/5/123	1921, Nov. 3	Rawson, F.L./Laubser, M. (Oortmanspost) 2bl. Tikskrif geteken E.D. for Rawson. Plus nota met adresse Christ. Science

79/5/124	1921, Nov. 29	Balwé, Arnold/Laubser, M. 4p. Hologaaf geteken Arnold Persoonlike sake
79/5/125	1921, Nov. 30	Meyler, H.M./Laubser, M. 8p. Hologaaf geteken Persoonlike sake. Hy wil haar horoskoop uit werk
79/5/126	1922, Jan. 31	Prenter, M./Laubser, M. 3bl. Hologaaf geteke Christ. Science
79/5/127	1922, Mar. 22	Rawson, F.L./Laubser, M. 2bl. Tikskrif geteken E.D. for Rawson Christ. Science
79/5/128	1922, Mar. 24	Barnes, A./Laubser, M. 2p. Hologaaf geteken met koevert Christ. Science
79/5/129	1922, Apr. 22	I.O.U. van haar broer G.P.C. Laubser. "She has half share in the Friesland cattle at "Oort=manspost." "I owe Maggie £500 as payment for her share in the Friesland cattle." 2bl. Hologaaf geteken
79/5/130	1922, Jun. 15	Meyler, H.M./Laubser, M. 6p. Hologaaf geteken met koevert Persoonlike sake
79/5/131	1922, Jul. 21	Prenter, M./Laubser, M. 3bl. Hologaaf geteken Maggie Christ. Science
79/5/132	1922, Nov. 9	Prenter, M./Laubser, M. 6p. Hologaaf geteken Mag Maggie keer terug Europa toe (London toe)
79/5/133	1924, Jan. 8	Meyler, H.M./Laubser, M. 4p. Hologaaf geteken Skryf omtrent 'n uitstalling "in the High Commissioners office" - opening op 23 April 1924. Hy reserveer plek vir haar werk op uitstalling van kuns in Britse Dominiums
79/5/134	1924, Aug. 14	Allison bros. (London)/Laubser, M. (Berlyn) 2bl. Tikskrif I.s. versending van haar skilderye in London. Haar adres is: Pension Fink, Van der Heydt=straat 1, Berlyn
79/5/135	1924, Okt. 27	Balwé, A./Laubser, M. 4p. Hologaaf get. Arnold Persoonlike sake. "... sorry that I cannot see that ship passing from Liverpool with dearest Magg on board.."
79/5/136	1924, Nov.	Stern, Irma/Laubser, M. 2p. Hologaaf geteken Irma Wil haar besoek
79/5/137	1924, Nov. 9	Balwé, A./Laubser, M. 4p. Hologaaf geteken Arnold Maggie terug na S.A. 30.10.24

APPENDIX 4

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

U.S.79/14/1.

No. 297021

PASSPORT.

SIX PENCE

We, Arthur James Balfour,
Member of His Britannic Majesty's Most Honourable Privy Council, a Member of the Order of Merit, a Member of Parliament, &c. &c. &c.
His Majesty's Principal Secretary of State for Foreign Affairs

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

Miss Magdalena Laubser

to pass freely without let or hindrance, and to afford her every assistance and protection of which she may stand in need.

Given at the Foreign Office, London

the [illegible] day of [illegible]

A.J. Balfour

APPENDIX 4 cont.

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

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

RENEWALS.

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

British Consulate General
Munich 3, June 1921
R. L. Thurston
H.B.M. Consul.

1.

2.

3.

4.

APPENDIX 4 cont.

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

PHOTOGRAPH OF BEARER.



FOREIGN OFFICE
4 JUN 1919

SIGNATURE OF BEARER.

* W. D. Laubser

Surrendered.

APPENDIX 4 cont.

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

DESCRIPTION OF WIFE OF BEARER.

Age _____ Profession _____

Place & date of birth _____

Maiden name _____

Height _____ feet _____ inches

Forehead _____ Eyes _____

Nose _____ Mouth _____

Chin _____ Colour of Hair _____

Complexion _____ Face _____

Any special peculiarities _____

PARTICULARS OF CHILDREN UNDER THE AGE OF 16 YEARS.

Name	Age	Sex

APPENDIX 4 cont.

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

DESCRIPTION OF BEARER.

Age 32 Profession Clerk
Place & date of birth South Africa
Maiden name of widow or married woman travelling singly 14 April 887
Height 5' 8 inches
Forehead Medium Eyes Blue
Nose Ordinary Mouth Ordinary
Chin Oval Colour of Hair Fair
Complexion Fair Face Round
Any special peculiarities
National Status British
Subject

Land





APPENDIX 4 cont.

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

ENDORSEMENTS

Travelling to Belgium —

FOREIGN OFFICE

Vu par mesure à Anvers.

4/6/1919

Vu à M

OFFICER

HARWICH

APPENDIX 4 cont.

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

OBSERVATIONS.

GOUVERNEMENT PROVINCIAL D'ANVERS

SERVICE DES PASSEPORTS

Vu, bon pour se rendre en
Allemagne en l'Allemagne avec le

Anvers, [illegible] 1900 Vingt.

POUR LE GOUVERNEUR

Le Chef du Bureau d'Enquête

Auf Gültigkeit in München mit 24.8.22
genehmigt.

München, 18. 8. 1922

POLIZEIDIREKTION.
Fremdenamt.

APPENDIX 4 cont.

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

ENDORSEMENTS

Ausländer-Paß Nr. 7415 Gebühr: 5 M.

Gilt zur einmaligen Reise:
von Brüssel
über belgische Grenze
nach Deutschland
Reisezweck:
Besuch von Verwandten
Dauer:
gültig zur Reise vom
25. September 20
bis zum 10. Oktober 1921
Brüssel, den 17. September 20.

Deutsche Paßstelle

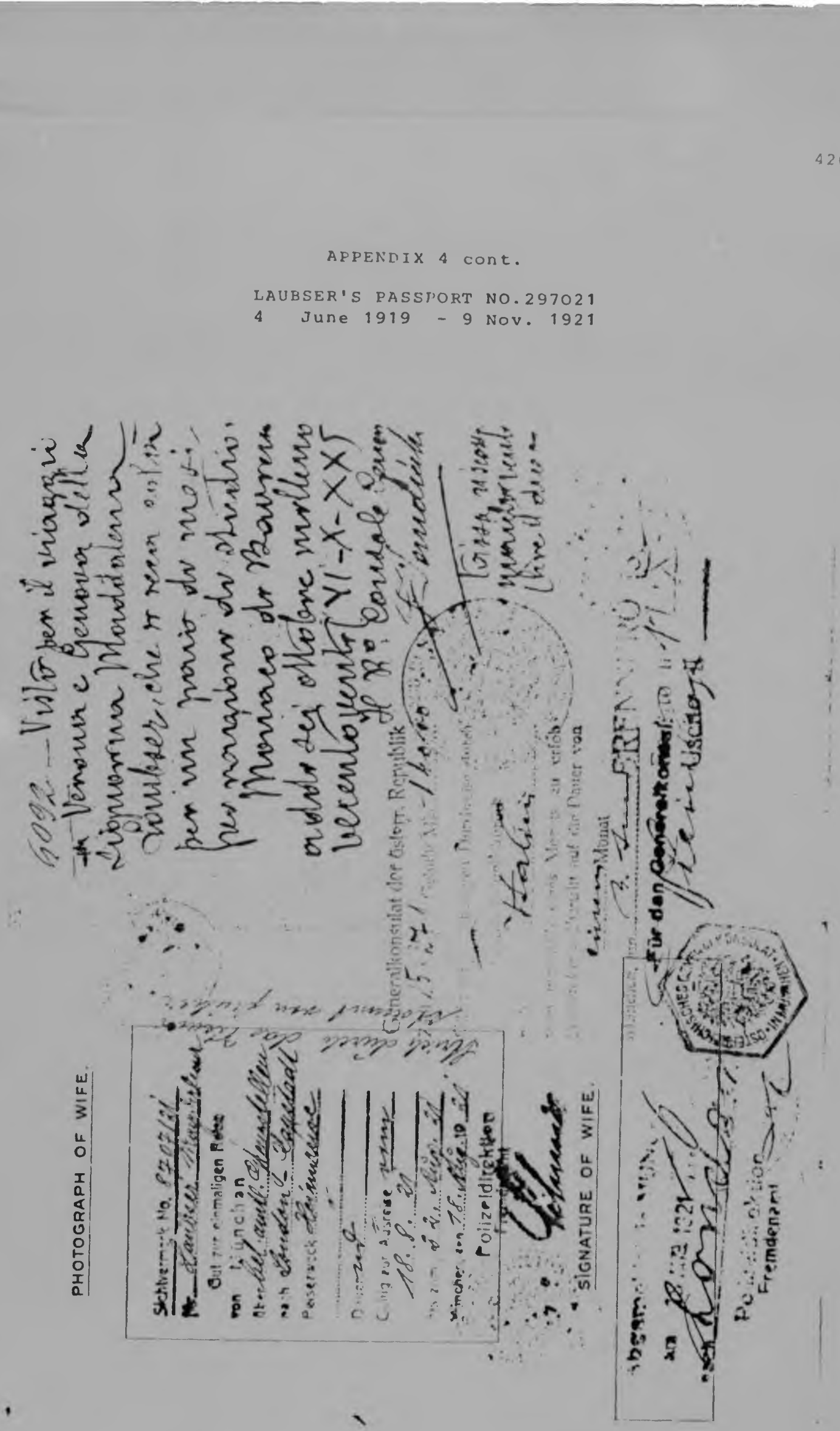
J.V.

Hartmann.

Deutsche Paßstelle in Belgien

APPENDIX 4 cont.

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



PHOTOGRAPH OF WIFE.

SIGNATURE OF WIFE.

ENDORSEMENTS

Generalkonsulat der österr. Republik
Zahl. 9716 Gebühr S. 110.—
Gilt zur Durchreise nach
Italien
Giltig bis 9. Januar 20.
München, am 6. Okt. 20.
Für d. Generalkonsul:

Abgemeldet in MÜNCHEN
am 7. Okt. 1920 vorm. nachm. Uhr
Verona

Polizei-Direktion
Fremden-Amt

Angemeldet in München
am 18. AUG. 1921
Polizei-Aktion

ENDORSEMENTS

Abgemeldet in MÜNCHEN
am 10. 10. 20
Innsbruck
Abgemeldet in München 7. 10. 20
Polizeidirektion
Fremden-Amt

Visum No. 1087
Gültig bis 8. 10. 20.
Verlängert bis 10. 10. 20.
Polizeidirektion
IA

ENDORSEMENTS

Magdalena Laubser

— Hin- und Rückreise —

Nr. 4559 Geb. 1[illegible]

Gut zur Reise nach Deutschland und zurück über jede amtlich zugelassene deutsche Grenzstelle.

Gültig bis zum 14. Mai 1921

Reisezweck: Besuch des schwer-krank en Onkels in Bad Kissingen.

Mailand, den 15. April 1921

Deutsches Konsulat

p.A.

Grabenstein

Zu jeder Einreise nach Bayern ist die vorherige Einholung einer distriktspolizeilichen Aufenthaltsbewilligung erforderlich.

ENDORSEMENTS

Visado en el Consulado [illegible] Austria y [illegible]

Milano 15 Abril 1921

Celia Cutler

Nebenstehender Sichtvermerk No 4559 wird bis 15. Juni 1921 verlängert.

Bad Kissingen 2. Juni 1921

Stadtrat

[illegible]

Rat der Bayr. Stadt Bad Kissingen

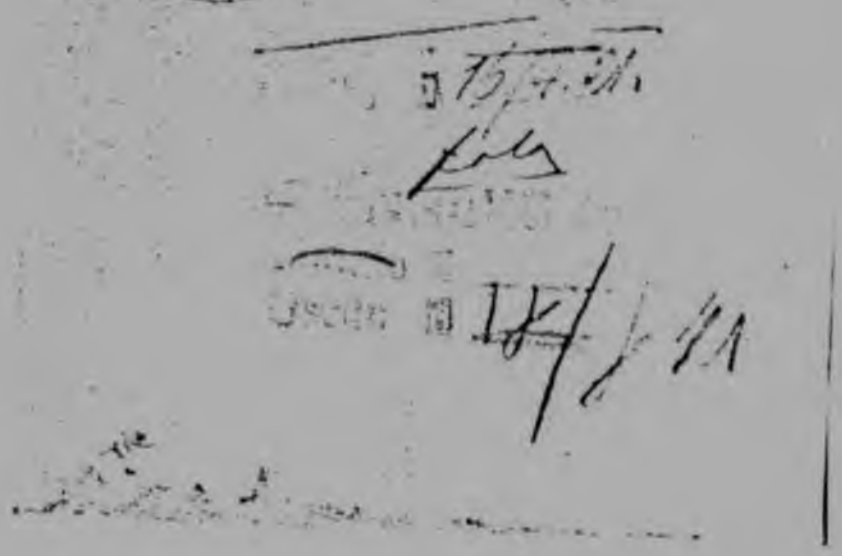
APPENDIX 4 cont

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

ENDORSEMENTS

Visto partire per Nizza-Ventimiglia
con permesso d'andata e ritorno
e con scadenza 14 Aprile 1924
Il Sindaco
Campanardi





APPENDIX 4 cont.

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

ENDORSEMENTS

13 4 21

4/6.21

No. 4287

Visto in questo R. Ufficio

Dicono per: Laubser

Maddalena

per recarsi nella Venezia

Tridentina

per un soggiorno di un mese

per affari di famiglia

Monaco di Baviera, 3-6-921

Il R. Console Generale

d' Italia

Consular
M.4.21

Rec'd

Lire pro 57

1/2 27 = M. 750

APPENDIX 4 cont.

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

Magdalena Laubser

— Hin- und Rückreise —

Nr. 2329 Kr. 37.50

Zur ganzen Reise nach Deutschland und zurück über jede amtlich zugelassene deutsche Grenzstelle.

Gültig bis zum 7. November 1921

Besuch der Kinder

Reisezweck

Grenzstelle

4. August 1921

Der polizeiliche Anmeldung bedarf und binnen

Deutsches Konsulat
i. A.

Grabenstein

P. J. Nr. 4373 Gebühr 45 1. — et.

Giltig zur einmaligen Reise durch Italien,

von einem Monate

Mailand, am 10. August 1921

Der Konsul:

APPENDIX 5

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

U.S.79/14/2

We, Prince Arthur Frederick Patrick Albert of Connaught,

Major-General, Knight of the Most Noble Order of the Garter, Knight of the Most Ancient and Most Noble Order of the Thistle, Knight Grand Cross of the Most Distinguished Order of St. Michael and St. George, Knight Grand Cross of the Royal Victorian Order, Companion of the Most Honourable Order of the Bath, Personal Aide-de-Camp to His Majesty the King, Governor-General and Commander-in-Chief in and over the Union of South Africa.

Request and require in the Name of His Majesty all those whom it may concern to allow the bearer to pass freely without let or hindrance, and to afford ~~him~~ her every assistance and protection of which ~~he~~ she may stand in need.

Given at Capetown, the 9th day of November, 1922.

Arthur Fedrick.

Governor-General, Union of South Africa

By Command of His Royal Highness the Governor-General.

[illegible]

for Secretary for the Interior.

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

1

This Passport contains 32 pages.
Ce Passeport contient 32 pages.

No. of PASSPORT } C.T. 3923
No. du PASSEPORT }

PASSPORT.
PASSEPORT.

UNION OF SOUTH AFRICA.
UNION DE L'AFRIQUE DU SUD.

NAME OF BEARER:
NOM DU TITULAIRE:
Miss Magdalena Laubser.

ACCOMPANIED BY HIS WIFE (Maiden Name):
ACCOMPAGNÉ DE SA FEMME (Née):

{and by / et de} {children / enfants}

NATIONAL STATUS. NATIONALITÉ.

British subject by birth.

UNIVERSITEITSBIBLIOTEEK 79/14/2 U.S.A.

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

3

PHOTOGRAPH OF BEARER.



WIFE. FEMME.

(Photo.)

SIGNATURE OF BEARER—SIGNATURE DU TITULAIRE

SIGNATURE OF WIFE—ET DE SA FEMME

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

2

DESCRIPTION.
SIGNALEMENT.

Wife. – Femme.

Profession / Profession	Artist.
Place and date of birth / Lieu et date de naissance	S. africa (C.C.) 14-4-1898
Domicile / Domicile	"
Height / Taille	5 ft. 8 in. ft. in.
Colour of eyes / Couleur des yeux	Blue
Colour of hair / Couleur des cheveux	Fair.
Special peculiarities / Signes particuliers	nil.

CHILDREN.—ENFANTS.

Name. Nom.	Age. Age.	Sex. Sexe.

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

4

COUNTRIES FOR WHICH THIS PASSPORT IS VALID.
PAYS POUR LESQUELS CE PASSEPORT EST VALABLE.

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

The validity of this Passport expires
Ce Passeport expire le

9th November 1924.

unless renewed.
à moins de renouvellement.

Issued at / Délivré à: Cape Town

Date / Date: 9th November 1922.

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

5

RENEWALS.
RENOUVELLEMENTS.

1°.....

2°.....

3°.....

4°.....

OBSERVATIONS.

Bearer has travelled previously on Passport No. 29702 which has now been cancelled ———

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

6

VISAS

Vermerk.

Sig on die Verlängerung
des nebenstehenden Sichtver-
merks No. 384 v. 16. 11. 1922
bestehen diesseits keine
Bedenken.

Kapstadt, den 16. Nov. 1922
Der Deutsche Konsul
J. Baumann

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924



VISAS.

Fräulein M. Laubser

Rückreise ....

Nr. 384 Geb. £-.15.-

Gut zur einmaligen — ~~mehrmaligen~~ —

Einreise nach Deutschland und Rückreise

ausreise über jede amtlich zugelassene

Grenzstelle

mit Fünf Tagen Aufenthalt in

bis 31. März 1923 Deutschland.

Bei Aufenthalt ist polizeiliche Meldung

binnen 24 Stunden nach Ankunft er-

forderlich.

Gültig bis zum 31. März 1923

Kapstadt, den 16 Nov. 1922

Deutsches Konsulat.

Reisegenehmigung

Deutsches Konsulat in Kapstadt

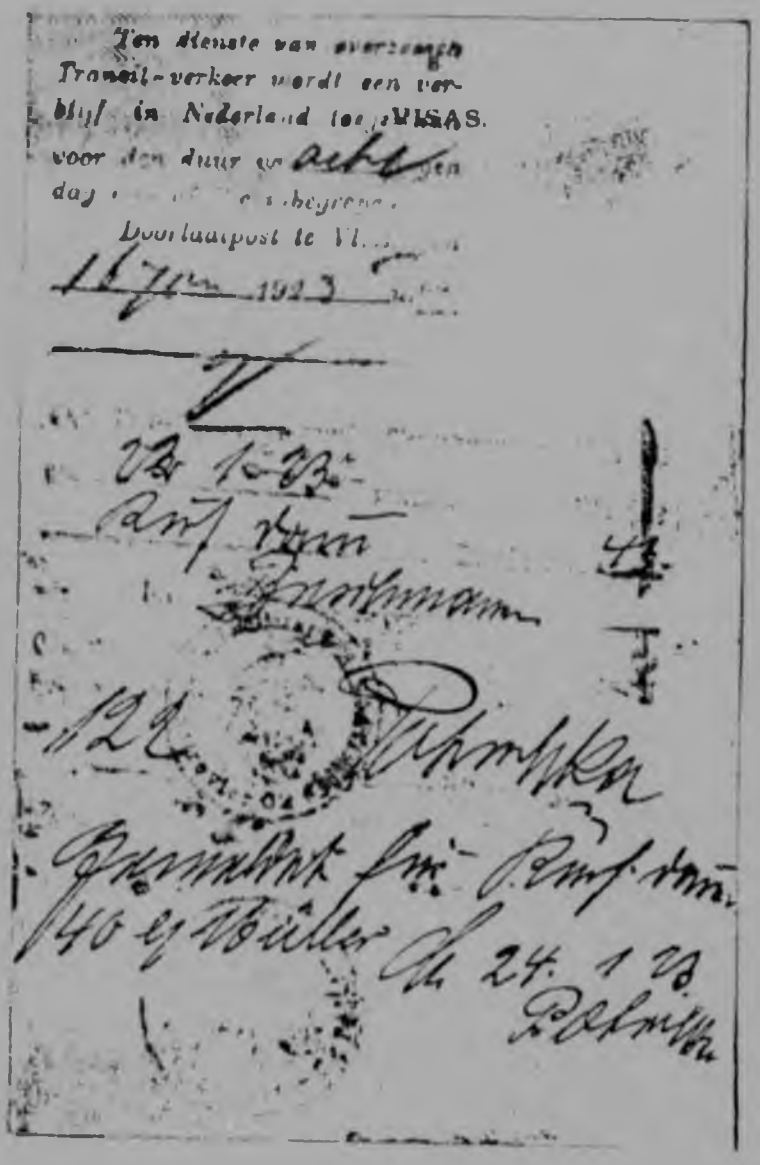
März bis Juni geändert

Gebühr £4.2.6 bezahlt

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

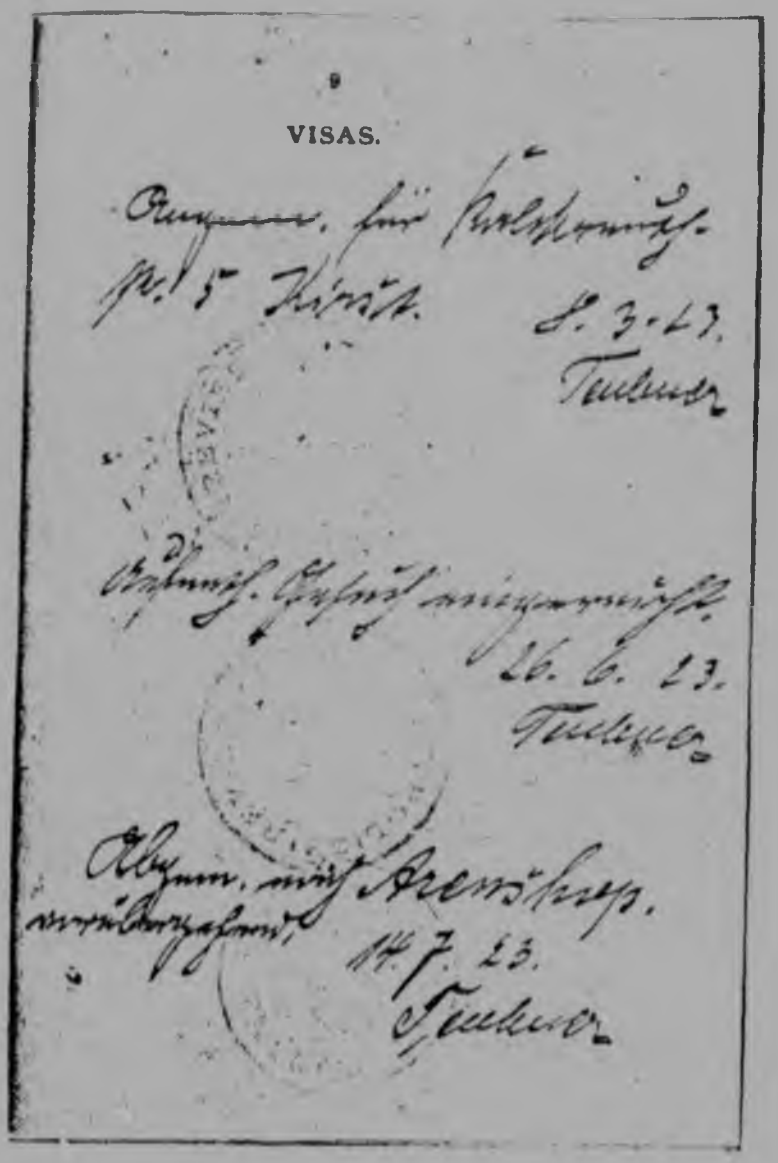
9 Nov. 1922 - 9 Nov. 1924



APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924



9

VISAS.

Ausgen. für Berlin, Hamburg, Bremen, Köln.
L. 3.23.
Tuchel.

Österr. Gesandtschaft
26. 6. 23.
Tuchel.

Abgem. mit Ausweis.
14. 7. 23.
Tuchel.

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

10

VISAS.

Grammdal 28. 7. 23

Stiens Hoop

Foreigners

Grammdraw Office

Grammdal.

Stiens Hoop 18. 8. 23.

Dist. Commissioner's

Office

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

11

VISAS.

Ergänzung des Sichtvermerks für Thüringen

vom 16. 1. 23 bis 22. 1. 23

ausgestellt.

Gebühr 2.000.000.- M. No. 121

Weimar, den 18. 1. 1923

Landesamt Weimar

Abteilung I

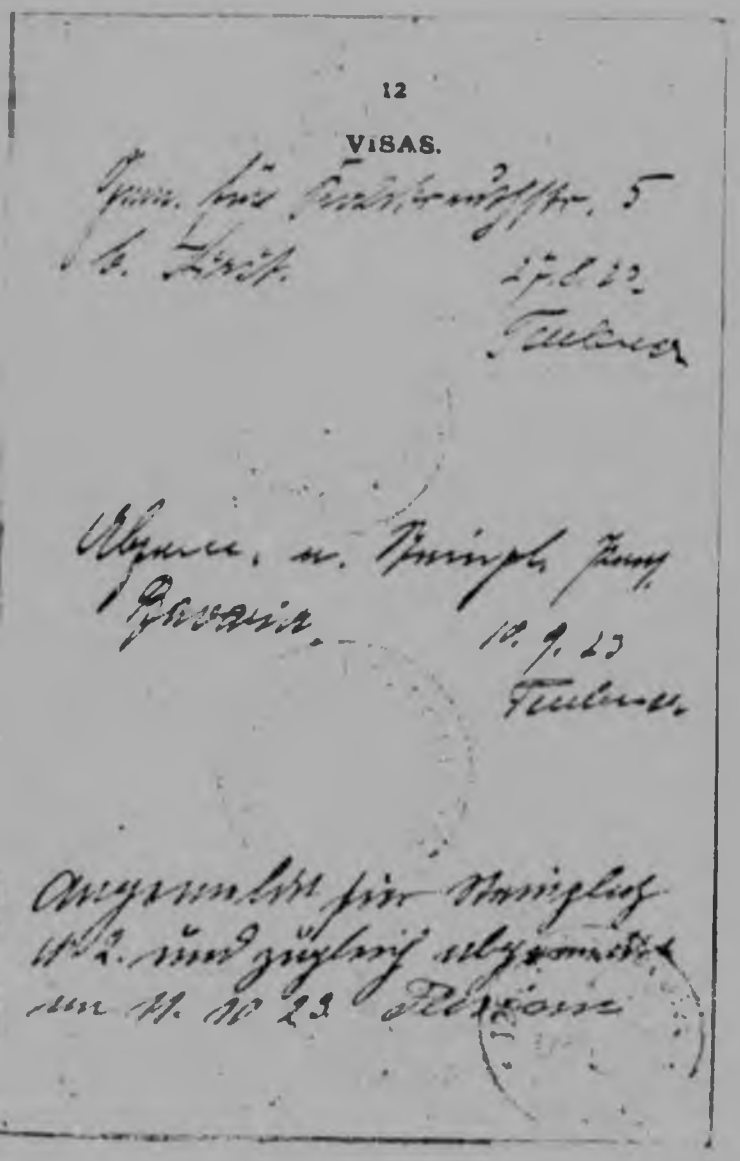
Pflieger

Rk. ü abgemeldet: 18. 6. 23.

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924



12

VISAS.

Pass. [illegible] Fernschreibstelle 5
b. Liebk. 2.8.23
Faulhaber

Abgem. n. Finnland Pass
Helsingfors. 10.9.23
Faulhaber

Ausgenommen für Norwegen
Schweden und jenseits abgemeldet
am 11.10.23 Faulhaber

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

13

VISAS

Gemeldet auf Grund d. Verord. v. 27.4.20.

am 12. Oktober 1923

für 10. d. Ehefrau u. 1 Kind

Ein Reisepaß wird durch diese Meldung nicht entwertet.

Berlin, d. 13. Oktober 1923.

Pol.-Betr.-Ass.

Gegen die einmalige Ausreise des Paßinhabers über eine amtlich zugelassene Grenzübergangsstelle bestehen keine steuerlichen Bedenken

Dieser Vermerk gilt einen Monate, jedoch nicht über die Gültigkeit des Passes hinaus.

Berlin, den 9. Okt. 1924

Finanzamt Berlin Tiergarten (XVII).

i. A.

Kallenberg

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924

14

VISAS.

Nr. III Mot. III 24 Gebühr 2 ℳ

~~Dauer~~-Aus- ~~und Wiedereinreise~~-

Sichtvermerk

für Magdalena Laubser

Name des Inhabers

Gut

zur ein-, ~~mehrmaligen~~ Ausreise aus ~~und Wiedereinreise nach~~ Deutschland über jede amtlich zugelassene deutsche Grenzstelle.

über die Grenzstelle _____

~~nach erfolgter Ausreise.~~

Gültig vom 9. Oktober 1924

bis zum 15. Oktober 1924

Reiseweg Stettin

Berlin, den 9. Oktober 1924

Der Polizeipräsident

I. A.

Der Polizeipräsident in Berlin

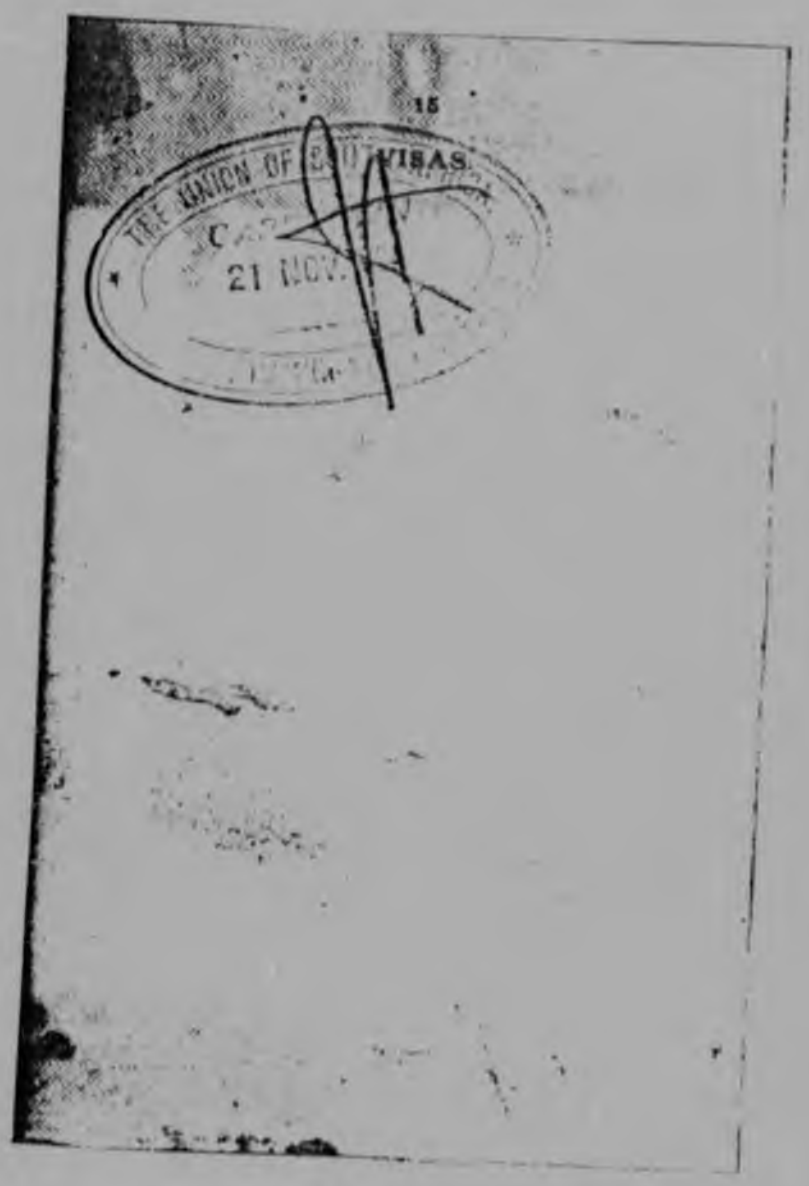
5

15. OKT. 1924

APPENDIX 5 cont.

LAUBSER'S PASSPORT no. C.T.3923

9 Nov. 1922 - 9 Nov. 1924



Appendix 6.

U.S.79/13/2

MENU

UNION-CASTLE LINE

R.M.S. "EDINBURGH CASTLE."

DINNER

Hors d'Œuvres Variés

Clear Turtle Soup

Crème Parisienne

Scotch Salmon Genevoise

Vol-au-Vent à la Toulouse

Asparagus en Branches

Loin of Beef au Madère

Potatoes—Rissolées and Boiled

Green Peas

Roast Capon with Bath Chap

Salade

SWEETS

Canton Pudding

Crème Panaché

SAVOURY

Welsh Rare-bits

Cheese Dessert Coffee

September 18, 1921



THE ARTIST

INTRODUCTION

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

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

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

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

The description comprises title, details of signature and date, medium and size. Unless otherwise indicated, all titles are provided by the author on the basis of motif. The remaining titles, which are asterisked, were recorded by the artist, the present owners, Botha, or in exhibition catalogues. In many instances works have been given general titles in exhibition catalogues, e.g., Portrait of a man, Still life with lemons, Landscape, etc. In order to avoid confusion, particularly in the case of works which have been exhibited many times with slight variations in title, the author has used precise descriptive titles which supersede previous titles.

Thus only titles which contain specific references, e.g., Belgian landscape, In the Highlands, Scotland, Turkish man, etc., have been mentioned. Clarification of the source of titles is to be found in the notes. The exact form and position of the signature and the date (if any) is noted, as well as annotations on the front or back of the work, medium and size. Measurements are in centimetres: height precedes width and measurements have been taken to the nearest half centimetre. Although it is desirable to measure the reverse side of a work, in the majority of cases the framing prevented this. Thus in the majority of instances, it is the measurements of the front of a work that have been recorded.

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

nos. 34 - 55	p.36
nos. 57 - 86	p.42
nos. 57 - 61	p.43
nos. 87 - 105	p.55
nos.126 - 136	pp.54, 1_2, 159, 182
nos.155 - 167	p.79
nos.155 - 214	p.77
nos.208 - 215	p.79
nos.216 - 222	p.77

nos. 224 - 246	pp.34, 78, 79
nos. 225 - 237	p.98
nos. 247 - 261	p.78
nos. 271 - 279	p.115
nos. 315 - 327	p.129
nos. 315 - 324	p.133
nos. 335 - 411	p.128

Exhibitions are listed chronologically in a similar manner: the venue, followed by the city and the precise dates of the exhibition. In the case of the large retrospective exhibition of 1969 which moved from the South African National Gallery in Cape Town (E.167) to the municipal galleries of Pretoria (E.168) and Johannesburg (E.169), only the South African National Gallery is mentioned. Any works shown in the Transvaal and not in Cape Town, and vice versa, are specifically mentioned in the relevant catalogue notes.

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

The notes refer to iconographically related works, sketches for the work, reasons for dating and factual information about the work. It should be noted that dates recorded on the front and the back of works are often inaccurate, as Laubser was in the habit of signing and dating works years after completing them, and in many cases her dates are incorrect. (See pp.2-5 for further discussion). One cannot rely on exhibition catalogues or reviews as she held her first exhibition only after she returned to South Africa in 1924. There is also an absence of contemporary bibliographic references as Laubser's art was only reviewed and discussed in literature (newspapers, magazines, books and

mo.ographs) after 1924. Unfortunately, as very few of Laubser's letters have been traced, a possible documentary source for the dating of works is absent. Some letters written to Laubser contain references to her work but these are too vague to enable one to identify specific paintings or drawings. No diaries from her overseas years have been traced, thus removing another documentary source for dating. It has been possible to date several sketchbooks on the basis of subject matter. However, works cannot necessarily be firmly dated by following the logical order of a sketchbook:

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

b. There is a difference in style between several sketches of the same motif: e.g., the sketches for Landscape with lake and mountains ca.1916-1 nos.81-83, which appear in sketchbook 6 on folios 5, p.228 (left sketches of middle and bottom rows) and 38, p.230 (bottom left). The difference in style between these sketches, suggests that the artist almost certainly returned to sketches and reworked them. The situation also arises whereby the artist reworked sketches some time after initially drawing them, made paintings from the reworked sketches and perhaps even made further copies from the paintings (e.g., Scottish landscape with heather no.72, pl.4, p.194, and In the Highlands, Scotland no.296, pl.32, p.211). She may have made sketches from photographs

and then used the sketch for a painting (e.g., Woman gathering harvest - Belgium no.139, pl.9, p.197).

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

d. The artist also sketched in several books simultaneously. For instance, sketches for Trees by lake no.203 appear in books 5, f.8, p.226, and 6, ff.25 and 34, p.230: sketches for Trees by lake no.204 appear on f.23, p.227, of book 5. and ff.16 and 17, p.229, of book 6; sketches for Olives and cypress trees no.291, pl.36, p.210, appear in book 4, f.13, p.224; book 5, f.20, p.226, and book 6, f.19, p.229; and sketches for Black woman and bird no.419 which are found in book 6, ff.45, 52 and 53, p.231, and book 8, f.7, p.235. There are many other such examples.

e. Laubser also returned to a sketchbook after long intervals. For example, there are sketches of South African motifs ff.26-32, p.227, drawn in a much later style than other Italian sketches in book 5. In sketchbook 4 the sketches on ff.14-16, p.224, depict post 1930 South African motifs (the sketch on

folio 15 is for a work dated 1940 by the artist) and the style of the dog on f.7, p.224, almost certainly dates well after her return home in 1924.

f. Furthermore, many loose sketches depict the same subject matter and are on the same size and type of paper as some of the sketchbooks.[1] It seems that these loose sketches were originally part of the sketchbooks and were subsequently torn out.

It is apparent therefore that documented sources such as the artist's dating of works, exhibition catalogues, literature, letters, diaries and sketchbooks are often inadequate as a basis for dating works. The following methods have therefore been used in trying to establish the correct chronology of Laubser's art:

1. Dates given by the artist on the front or back of the work are accepted if they are not contradicted by other external or stylistic evidence, even in cases where dates are known to have been added to paintings executed many years earlier. As it is very difficult in most cases to establish whether a work was signed and dated at the time of execution or later, no reference has been made to subsequent dating of works unless documented sources are available.

2. The artist's verbal references to the dating of works are accepted if they are not contradicted by other external or stylistic evidence.

3. Annotations by the artist either on the back or front of works are accepted as a basis of dating unless they are contradicted by other external or stylistic evidence.

4. If the location of a motif, in the case of landscapes, or the nationality of a model, in the case of portraits, can be established, and if it is not contradicted

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1. E.g. nos.88-105 relate to book 3; nos.328, 330, 334, 353, 354, 362, 366, 367, 369-372, 394, 395, 398, 399, 404, 405, 421, 424-427 relate to book 8; and nos.429 and 431 relate to book 6.

by stylistic evidence, it is accepted as a valid method of dating (e.g , the Italian lake scenes and German portraits).

5. Sketches from the books have been used as a quideline in cases where they concur with artist's dates, stylistic characteristics and icor graphy.

6. Style, viz., palette, brushwork, etc., has provided additional support for dating arguments in many instances, and sometimes works have been dated or redated on the basis of style alone.

In the case of many works one cannot establish with certainty the exact year of execution, and therefore these have been dated to a period, e.g., Italy 1920/1. Some works could have been painted in 1924, or early on the artist's return to South Africa, and these have been included after the German period (nos.418 - 436). In the case of two works (nos.437 and 438) it is impossible to establish when they were painted and these have been included towards the end of the catalogue. There are twelve oils dated by the artist to her study years before 1924. The dating of these works is rejected as it appears that they were painted after 1924. These works constitute the last few catalogue entries (nos.439 - 451).

JUVENILIA AND EARLY SOUTH AFRICAN WORKS BEFORE 1913

Maggie Laubser was born in 1886, the eldest of six children, on a farm Bloublommetjieskloof in the Malmesbury district. At the age of seven she went to the local farm school, Rocklands, and in 1896 she attended the Bloemhof Seminary in Stellenbosch. Here a Miss Wilson (later Mrs. Rowan), taught her art. In her classes, she drew from plaster casts of fruit and during her time at school she experimented with oils: the inscription on the back of The Bugler no.3 reads Bloemhof 18.2.1902. Flowers nos.1 and 2 were painted on special request, during Maggie Laubser's school years.

She left Bloemhof in 1901/1902 and spent a year or so on the farm amusing herself with stencilcraft and needlework and painting copies from picture postcards:- Dog in a stable no.4.

In 1903 Laubser had singing lessons in Cape Town which she soon abandoned. Her exact movements between 1903 and 1910 are not known. She stayed in Cape Town for long periods and became more and more involved in the local art scene. In 1907 she was elected a member of the South African Society of Artists, and in 1909 she was represented in the second annual exhibition of the Fine Arts Association in Cape Town (E.1). By 1910 she had her own studio.

In 1912 the artist went to visit family in Pretoria and then took a job as a governess on a farm near Ermelo. During the winter holiday the artist and a school friend went to Durban. It was here that she met Jan Hendrick Balwé. He encouraged the artist to study overseas and visited her parents to offer to pay for the artist and her sister Hannah to go overseas. As a result of this, the artist and her sister Hannah sailed for Europe on 4 October 1913.

The few dated works from this period, 1903-1913, are Self portrait at the age of seventeen no.6, which has been dated to 1903 on the basis of the title, The Happy Mother

1906 no.9, Sheila Johnston 1909 no.15, At Camps Bay ca.1911, no.22 (pl.2, p.193), Tablemountain ca.1912 no.24 (pl.2, p.193), Oom Paul 1912 no.25, General Hertzog 1913 no.26, and Near Umhlanga Rocks, Natal South Coast, 1913 no.28. Other works of this period, viz., Swans on lake no.5, Self portrait no.7, Sunflowers no.8, Ranunculas no.20, Red flowers no.21 and Proteas no.27 are dated according to the form of the signature, the style and the subject matter.

The seascapes, nos.10-11, have been dated after 1903 on the basis of a new attitude to subject matter: they are probably plein-air paintings and were perhaps executed under the influence of Roworth. Seascapes nos.12 and 13 are also outdoor motifs but because of the style, viz., the broader, more structured brushwork and the bolder forms, these works have been dated to slightly later, i.e., ca.1908/9, than nos.10-11 ca.1903-1908/9. In nos.12 and 13 and Hibiscus and St. George lilies no.14,M. Laubser is signed with an immature loop on the L. In the firmly dated work Sheila Johnston 1909 no.15 the immature loop on the L is replaced by a straight horizontal line across the top right of the L. These seascapes and Hibiscus and St. George lilies have therefore been dated before Sheila Johnston 1909 no.15.

The form of the signature used in Sheila Johnston no.15. is used in the still lifes nos.16-19. There is also a stylistic development if compared with the seascapes nos.10-11. Brushwork is more structured, larger forms are used, and there is a move towards a tighter, more carefully controlled composition, together with a more considered relationship between the size and shape of the form to the format. At Camps Bay July 1911 (dated on the back) no.22 (pl.2, p.193), shows a development towards a richer more vigorous style, simplification of detail, looser brushwork and stronger impasto. This development is seen also in the firmly dated seascape Near Umhlanga Rocks no.28. The seascapes nos.29-32 are dated to ca.1913 because of the style, subject matter and form of the signature. Tablemountain

no.24 (pl.1, p.193) has been dated to ca.1912 on the basis of the stylistic similarity to Landscape with mountains no.23 firmly dated to 1912.

1 Flowers ca 1900



unsigned
oil on canvas 102 x 46,5
LITERATURE see above pp 10,11,26
PROVENANCE commissioned ca 1900 by Mrs M C P Nortier, Oudtshoorn; inherited by Mr L P Nortier, Oudtshoorn

NOTES This painting and its companion piece are the earliest works traced. According to the present owner they were painted at the request of his mother while the artist was still at school.

2 Flowers ca 1900



unsigned
oil on canvas 102 x 46,5
LITERATURE see above pp 10,11
PROVENANCE commissioned ca 1900 by Mrs M C P Nortier, Oudtshoorn; inherited by Mr L P Nortier, Oudtshoorn

NOTES See note to no 1.

3 The Bugler* 1902



signed br: M. Laubser
annotated on front bm: The Bugler
annotated on back: Maggie Laubser
Elceshof 18.2.1902
oil on canvas 64,5 x 44,5
LITERATURE Botha 1964 pp 4, 23 cat 1; Miles 1965 p 192 footnote 1; see above pp 10, 11, 13
PROVENANCE acquired from the artist by Mrs K Laubser, Strand; purchased by Dr and Mrs K P O'Hare, Vereeniging 1974

NOTES This work has been titled on the basis of the annotation on the front of the painting. The use of a title is seen again in The Happy Mother 1909 no 9. Cf the signature in no 8. According to

Mrs K Laubser, the artist's sister-in-law, this work was copied from a postcard. (In an interview with Botha in Strand on 3 Jan 1963 - Botha p 23). This work was listed in the South African Art Sales Index as having been sold at Ashbey's Galleries on 21 March 1974.

4 Dog in a stable 1902



unsigned
oil on canvas stretched on thick board 92 x 42
LITERATURE see above p 11
PROVENANCE acquired from the artist by Mr G P C Laubser, Kuilsrivier

NOTES According to the present owner, the artist's brother, this work was copied from a postcard in 1902, and the artist considered it to be a mere imitation. She was persuaded not to destroy it by her brother.

5 Swans on a lake ca 1902-6



signed on back: Maggie Laubser (in pencil)
oil on cardboard 12,5 x 28,5
LITERATURE see above pp 11, 49
PROVENANCE acquired from the artist by Mrs M Holmes, Ventersdorp; inherited from Holmes in 1922 by Mr P A Louw, Johannesburg; given to Mr and Mrs R Kahts, Syferbult 1975

NOTES This work is probably a copy (of a postcard?) as the scene appears to be English or European. It relates to the juvenilia and because of the less confident more tentative handling of paint, is probably earlier than The Happy Mother 1906 no 9.

6 Selfportrait at the age of seventeen* ca 1903

signed and dated br: M. Laubser 22
charcoal on paper 35 x 25,5
EXHIBITIONS SANG Cape Town 1969 cat 134 (E167-9)
LITERATURE Botha 1964 pp 5,25-26 cat 3; Van Rooyen 1974 pp 12-13 repro 2 p 25; Delmont 1975 (2) repro 2 p 22; Ozynski Sunday Express 10 April 1977 p 15 (B5 p 324); see above pp 2, 4, 13
PROVENANCE acquired from the artist by Prof W E G Louw, Stellenbosch



NOTES According to the present owner the artist signed and dated this work during the 1950's and in conversation with him, the artist said that she was seventeen when she drew it (Botha p 25). As the artist was born in 1886, if the date of 1922 on the work was correct, she would have been 36 years old and not seventeen. The reason for the date 1922 was probably to disguise her true age (see Intro pp 1-5).

Botha has suggested that the work could have been a copy from a photograph done in 1922, but as she correctly points out the style differs from that used in 1922 when she was already under the influence of German Expressionism. The style therefore supports the earlier date.

7 Selfportrait ca 1903

signed bl: M. Laubser '40
charcoal on paper 35 x 27
EXHIBITIONS SANG Cape Town 1969 cat 133 (E167-9)
LITERATURE see above pp 2, 4, 13
PROVENANCE Mr B Trakman, Cape Town



NOTES This work was dated to 1903 in the E167 catalogue. On the basis of the style of the signature viz the cursive M, (which the artist used in Germany and afterwards), this work was executed after 1924. It is possible that the signature and date were completed at different times as it appears that it was signed in charcoal and dated in pencil. The dating, as in the previous work, is suspect. Because of Laubser's youthful face, the date of 1903 given in the E167 catalogue is accepted.

8 Sunflowers ca 1902/3



signed br: M. M. Laubser
oil on canvas 62 x 45
EXHIBITIONS Kunsmuseum Stellenbosch 1975 cat 1 (E201)
LITERATURE see above p 15
PROVENANCE US
NOTES The signature is written in the same immature print as that in The Bugler 1902 no 3 and also relates stylistically to no 3. This work has thus been dated ca 1902/3. This is the only work in Laubser's oeuvre signed with her double initials: M.M.

9 The Happy Mother* 1906



annotated on front: The Happy Mother
signed and dated on back: Maggie Laubser B.B. Klcof 1906
oil on canvas 40,5 x 51,5
LITERATURE see above pp 11, 13, 16, 185
PROVENANCE Miss Fourie, Stellenbosch; Mrs Kleynhans; inherited by Mr S J Kleynhans, Krugersdorp

NOTES The annotation in the bottom centre of the painting gives the work its title. Refer to The Bugler 1902 no 3 for previous use of a title. The full form of signature i.e. Maggie Laubser, only used before 1915, is signed on the back together with the date, 1906. It is therefore probable that the work was signed at the time of execution and the date is therefore accepted. The delicate brushstroke, the subject matter and the use of a sentimental title relate this work to the juvenilia.

10 Seascape ca 1903-1908/9



signed bl. M. Laubser
oil on cardboard 18,5 x 30
LITERATURE see above pp 16, 19
PROVENANCE Mrs Georgie Steytler; inherited by Mrs C S J Bester, Bellville

NOTES Because of the delicate brushwork, this work and no 11 are related stylistically to the juvenilia. The shift to an outdoor motif indicates a new attitude to subject matter, a probable result of Edward Roworth's influence. On a stylistic basis it appears that these works were executed prior to nos 12 and 13 (see note to no 13), and they have been dated accordingly.

8 Sunflowers ca 1902/3



signed br: M. M. Laubser
oil on canvas 62 x 45
EXHIBITIONS Kunsmuseum Stellenbosch 1975 cat 1 (E201)
LITERATURE see above p 15
PROVENANCE US
NOTES The signature is written in the same immature print as that in The Bugler 1902 no 3 and also relates stylistically to no 3. This work has thus been dated ca 1902/3. This is the only work in Laubser's oeuvre signed with her double initials: M.M.

9 The Happy Mother* 1906



annotated on front: The Happy Mother
signed and dated on back: Maggie Laubser B.B. Kloof 1906
oil on canvas 40,5 x 51,5
LITERATURE see above pp 11, 13, 16, 185
PROVENANCE Miss Fourie, Stellenbosch; Mrs Kleynhans; inherited by Mr S J Kleynhans, Krugersdorp

NOTES The annotation in the bottom centre of the painting gives the work its title. Refer to The Bugler 1902 no 3 for previous use of a title. The full form of signature i.e. Maggie Laubser, only used before 1915, is signed on the back together with the date, 1906. It is therefore probable that the work was signed at the time of execution and the date is therefore accepted. The delicate brushstroke, the subject matter and the use of a sentimental title relate this work to the juvenilia.

10 Seascape ca 1903-1908/9



signed bl: M. Laubser
oil on cardboard 18,5 x 30
LITERATURE see above pp 16, 19
PROVENANCE Mrs Georgie Steytler; inherited by Mrs C S J Bester, Bellville

NOTES Because of the delicate brushwork, this work and no 11 are related stylistically to the juvenilia. The shift to an outdoor motif indicates a new attitude to subject matter, a probable result of Edward Roworth's influence. On a stylistic basis it appears that these works were executed prior to nos 12 and 13 (see note to no 13), and they have been dated accordingly.

11 Mouille Point lighthouse* ca 1903-1908/9



signed bl: M. Laubser
oil on canvas 31,5 x 46,5
EXHIBITIONS Constantia Booksellers Johannesburg 1945 cat 12 (E48)
LITERATURE Du Toit Trans-Africa 1945 p 43 (E46 p 616); see above pp 16, 17, 19, 26
PROVENANCE purchased at E48 by Mrs M Bloomberg, Cape Town

NOTES See note to no 10. This work was titled Mouille Point lighthouse in the E48 catalogue.

12 Seascape ca 1908/9



signed bl: Maggie Laubser
oil on canvas 24,5 x 39,5
LITERATURE Botha 1964 pp 5, 24 cat 7; see above pp 16, 19
PROVENANCE acquired from the artist by Mrs K Laubser, Strand; present owner unknown

NOTES See note to no 13.
SOURCE OF PHOTOGRAPH Botha

13 Kalkbay* ca 1908/9



signed bl: Maggie Laubser
oil on canvas 25 x 45
EXHIBITIONS SANG Cape Town 1969 cat 1 (E167-9)
LITERATURE Botha 1964 pp 5, 24 cat 5; see above pp 16, 19, 26 Alexander Burger 5 July 1969 p 2 (E167); Green Cape Argus 7 July 1969 p 15 (E167); Van Rensburg Vaderland 11 Nov 1969 p 2 (E169).
PROVENANCE Mrs H Hambidge, Strand; present collection unknown

NOTES In the E167 catalogue, this work is dated to 1903 and entitled Kalkbaai. In this work and nos 12 and 14 a more carefully controlled composition, more structured brushmarks, and larger forms are evident than in nos 10 and 11. One would thus date this painting and nos 12 and 14 to nearer 1909. On the basis of the looped L of Laubser in the signature in this work and nos 12 and 14, they are dated prior to Sheila Johnston 1909 no 15 with its more mature signature. It was perhaps this work which was listed in the South African Art Sales Index (under the title Kalkbay) as having been sold at Ashbey's Galleries on 21 March 1974.

14 Hibiscus and St. George lilies ca 1908/9



signed bl: Maggie Laubser
oil on canvas 60 x 45
EXHIBITIONS RAU Johannesburg 1975 cat 1 (E204)
LITERATURE see above pp 15, 26
PROVENANCE acquired from the artist by Mr A F Green, Cape Town; inherited by Mrs M N H Mellish, Gordons Bay; gift to Mr and Mrs Taylor, Sasolburg

NOTES See note to no 13.

15 Sheila Johnston* 1909



signed bl: Maggie Laubser
dated on back: 09
charcoal on paper 52,5 x 39,5
EXHIBITIONS Drill Hall Cape Town 1909-10 cat 162 (E1)
LITERATURE S A News 13 Dec 1909 (E1); Cape Times 14 Dec 1909 p 7 (E1); Cape Argus 16 Dec 1909 p 8 (E1); see above pp 23, 80, 82, 131
PROVENANCE acquired from the artist by Sheila Johnston, Cape Town/ London; given to Mrs F L Kruger, Pretoria in 1934

NOTES The present owner identified the sitter as Sheila Johnston. In the E1 catalogue this work was titled Portrait of Miss S. Johnson [sic?]. In this work there is a further development from the immature looped L of earlier signatures. The same straight horizontal line across the top right of the L is seen in other works dated accordingly 1909 to 1913 viz. nos 16-19.

16 Poppies ca 1909-13



signed br: Maggie Laubser
oil on canvas 40 x 50
EXHIBITIONS Kunskamer Cape Town 1974 (E194)
LITERATURE Van Rooyen 1974 repro 6 p 28; Baum Cape Times 16 Feb 1974 p 10 (E194); Delmont 1975 (1) pp 10, 28, 72, 74 colour repro 1; see above p 15
PROVENANCE purchased from the artist ca 1968 by Mr M B Luntz, Cape Town; purchased by Mr K Rakin, Cape Town

NOTES The more mature signature in this work and nos 17-19 argue for a later dating than Hibiscus and St. George lilies

no 14 ca 1908/9. However, the signatures precede the maturer printing of the signature in Near Umhlanga Rocks, Natal South Coast 1913 no 28. This work and nos 17-19 have thus been dated to ca 1909-13.

Baum in her review of E194 refers to a still life by Laubser executed in 1913 that has never been exhibited before. It is a flower study with a dark background, academic undertones, rich reds of the flowers and a desire to liberate colour. No 16 is the only Cape Town work to which this description applies.

17 Blue flowers* ca 1909-13

signed bl: Maggie Laubser
oil on canvas 52 x 42
EXHIBITIONS: Martin Melck House Cape Town 1968 cat 11 (E156)
LITERATURE see above p 15
PROVENANCE Dr H K Silberberg, Tulbagh



NOTES See note to no 16. This work was titled Blue flowers in the E156 catalogue.

18 Red and yellow roses ca 1909-13

signed bl: Maggie Laubser
oil on canvas 40 x 30
EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 23 (E36); Argus Gallery Cape Town 1942 cat 23 (E37)
LITERATURE see above p 15
PROVENANCE US



NOTES See note to no 16. As this is the only still life of roses executed before 1942, that has thus far been traced, it is assumed that it is this work which was exhibited on E36 under the title Roses.

19 Poppies ca 1909-13

signed bl: Maggie Laubser
pastel on paper 52,5 x 36
LITERATURE Delmont 1975 (1) pp 10, 28, 72, 74 colour repro 2; see above p 15
PROVENANCE gift from the artist to Mrs B v R Crisp, Cape Town ca 1912; inherited by Mr and Mrs B R Crisp, Cape Town



NOTES See note to no 16.

20 Ranunculas ca 1909-12



monogrammed br:
oil on canvas 41 x 30,5
LITERATURE see above p 15
PROVENANCE gift from the artist to Mrs Holmes, Ventersdorp; gift to Mr P A Louw, Randburg; gift in 1976 to Dr P L Louw, Johannesburg

NOTES The delicate treatment of the leaves in this work, relates to the handling of the leaves in Blue flowers no 17 dated 1909-13. The flowers which are not clearly delineated, emerge from the dark and undefined background in the same manner as the head in Oom Paul 1912 no 25. The style of this work thus argues for a dating contemporary with nos 17 and 25 ie ca 1909-12. The work cannot be dated according to the signature, as it is the only work traced in the artist's oeuvre, which is monogrammed.

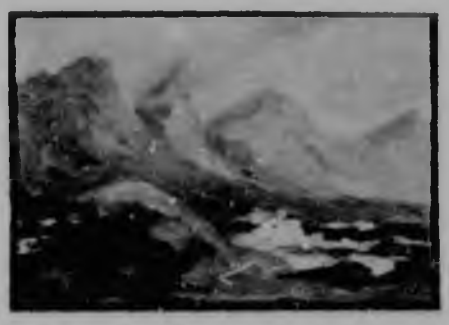
21 Red flowers 1908/9 - 1913?



unsigned
oil on canvas (placed on board later) 35x45
LITERATURE see above pp 15, 26
PROVENANCE US

NOTES This work is dated to ca 1908/9-1913 on the basis of the broader, bolder and freer brushwork than that seen in nos 9-11. This style is unusual for the period and it cannot be discounted that this work was perhaps painted during Laubser's stay in England.

22 At Camps Bay* July 1911



unsigned
annotated on back: To Johanna from
Maggie July 1911
oil on canvas on board 16 x 23,5
LITERATURE see above p 19
PROVENANCE gift from the artist to Mrs D G Conradie, (née Miss Johanna Rossouw) Port Elizabeth; inherited by Mr and Mrs P J R Conradie, Bloemfontein

NOTES According to the present owners, this work was titled by the artist. If this work is compared with earlier seascapes nos 10-13, a development in style is evident in the broader brushstroke, freer more relaxed composition and simplification of and concentration on the motif. The style therefore argues for a dating of post 1909 and the date on the back of the work is accepted. See colour plate 2 p 195.

23 Landscape with mountains 1912



unsigned (see notes)
oil on canvas 17 x 23
LITERATURE see above pp 11, 17-18
PROVENANCE gift from the artist to Mr and Mrs Kotze, Transvaal, in ca 1912; inherited by Judge G P C Kotze, Port Elizabeth

NOTES According to the present owner, Laubser visited his parents on their farm in the Highveld, Transvaal during the early 1900's. In return for their hospitality she painted this work for them. As there is no documentary evidence that she visited the Transvaal again before 1930, it seems likely that the visit to which Judge Kotze refers, dates to 1912. It is on this basis (the style confirms this conclusion) that the work has been dated.

On 10 April 1968, when the present owner asked the artist to sign the work, she refused to do so, saying that she had copied it from a postcard and did not regard it as an art work.

24 Tablemountain ca 1912
Tablebay (from Blauwberg Strand)*



signed and dated br: M.Laubser - 12
oil on textured cardboard 17,5 x 25,5
EXHIBITIONS Fabian Fine Art Cape Town 1975 (E200)
LITERATURE Botha 1964 pp 5, 23-24 cat 4;
Green Cape Argus 11 March 1975 p 17 (E200);
Mitchell Rand Daily Mail 26 March 1975 p 17 (E200);
Sotheby's 19 April 1977 cat 52; see above pp 17, 19, 49, 189-190
PROVENANCE acquired from the artist by Mrs K Laubser, Strand; purchased by Mr B Trakman, Cape Town

NOTES This work was titled Tablebay (from Blauwberg Strand) in the April 1977 Sotheby catalogue. A photograph of this work taken by Botha in 1964 shows no signature or date. Therefore these were added subsequently. On the basis of the stylistic and thematic similarity to Landscape with mountains no 23 viz , the brushwork, pinkish tints and the birds, the date of 1912 is accepted.

It would seem probable that this work was painted from a postcard, unless Laubser painted the scene of Tablemountain from memory whilst in the Transvaal. However, a problem arises if one accepts that the work was copied from a postcard, for, if Laubser refused to sign no 23 because it was a copy, it would be inconsistent that she sign this work. On the present documentation available it is impossible to establish with certainty whether Laubser copied this scene from a postcard (in which case the signature is inconsistent with Laubser's refusal to sign no 23), or whether Laubser painted the scene from memory. See colour plate 1 p 193.

25 Oom Paul* 1912



signed and dated bl; M. Laubser 1912
oil on canvas 40,5 x 31
LITERATURE Botha 1964 pp 5, 25 cat 2; Miles 1965 p 192 footnote 2; see above pp 23, 43
PROVENANCE acquired from the artist by Mrs K Laubser, Strand; purchased by Mrs H Rupert, Stellenbosch

NOTES This work was titled Oom Paul by Botha. This portrait of Paul Kruger is probably a copy from a photograph or post-card. According to Janie Nel, (later Mrs Malherbe), while in Ermelo, Laubser also made pencil portraits of Generals Botha and Hertzog, (Botha p6), presumably also from photographs. The present whereabouts of the portrat of General Botha is not known. For portrait of General Hertzog see no 26.

According to Botha (p 25) the colour has darkened as a result of the bad quality paint used and possibly also because of the layer of varnish, giving the painting the colouring and tones of an old master. There is no proof for this, however, and the artist could have also painted in this manner intentionally, in order to imitate the style of the old masters. Compare also to no 20.
SOURCE OF PHOTOGRAPH Botha

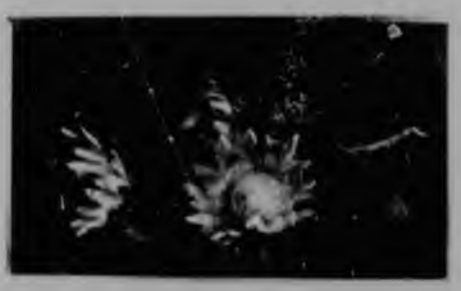
26 General Hertzog 1913



initialled and dated bl: M.L.1913
charcoal on paper 39 x 34
LITERATURE Botha 1964 p 6; Miles 1965 p 192 footnote 2; see above pp 23, 80, 82
PROVENANCE present owner unknown

NOTES See note to no 25.
SOURCE OF PHOTOGRAPH Dr Holtzhausen, Art Collectors Club, Pretoria.

27 Proteas (Suikerkanne)* ca 1913



signed bl: Maggie Laubser
pastel on paper 39,5 x 67
LITERATURE Botha 1964 pp 5, 24-25 cat 8; Delmont 1975 (1) pp 9, 14-15, 18, 28, 74, 95; Delmont 1976 pp 35, 36, 38 repro 1 p 35; see above p 167
PROVENANCE purchased from the artist by by Mrs K Laubser, Strand

NOTES This work was titled Suikerkanne by Botha. This work dates to ca 1913 on the basis of the firmer more adult signature which, with its straight L and stroke underlying the name, relates to the signature of no 28 which has been firmly dated to 1913. A more advanced technical drawing competence, apparent in the accuracy of the realistic detail, shows a development from earlier works.

28 Near Umhlanga Rocks, Natal South Coast* 1913



signed and dated br: Maggie Laubser '13
oil on cardboard 22,5 x 30
EXHIBITIONS SANG Cape Town 1969 cat 2 (E167-9)
LITERATURE Alexander Burger 5 July 1969 p 2 (E167); Green Cape Argus 7 July 1969 p 15 (E167); Van Rensburg Vaderland 11 Nov 1969 p 2 (E169); see above pp 19, 25, 26, 69
PROVENANCE purchased from Vredenburg Gallery, Cape Town ca 1968 by Dr and Mrs H J H Claassens, Cape Town

NOTES In the E167 catalogue this work was entitled Near Umhlanga Rocks. Natal South Coast. During the winter holiday of 1913 the artist and Sophie Fischer, a school friend, went to Durban. As she was in the area during 1913 therefore, the title of the work is, in all probability, correct and is accepted, although there is no documentary evidence for this title.

29 Cave Rock - Bluff, Durban* ca 1913



signed and dated bl: Maggie Laubser
annotated on back in unknown hand:
about 1914 Cave Rock Bluff Durban
oil on cardboard 23 x 30,5
LITERATURE see above pp 19, 25, 26, 69
PROVENANCE purchased from Clement Seneque Estate by Dr H K Silberberg, Tulbagh

NOTES This work has been dated on the basis of the brushwork and the horizontal composition which relate to the firmly dated work no 28. The location Cave Rock - Bluff, Durban, has not been confirmed.

30 Seascape ca1913
The breaking wave*



signed bl: Maggie Laubser
oil on cardboard 22 x 30
LITERATURE Botha 1964 pp 5, 24 cat 6; see above pp 19, 25, 26, 69
PROVENANCE purchased from the artist by Mrs K Laubser, Strand; purchased in 1975 by Dr and Mrs K P O'Hare, Vereeniging

NOTES This work and no 31 are dated to ca 1913 (ie during her stay in Durban) because of the signature, the subject matter, and the style in which the concentration on the motif seen in At Camps Bay no 22, a richness in the thick paint application, and an apparent spontaneity and vitality in the broad loose brush strokes, is further developed. For the same subject see

no 31. The work was titled The breaking wave in the South Africa Art Sales Index and was listed as having been sold at Ashbey's Galleries [auction] on 21 March 1974.

31 Seascape ca 1913
Waves*



signed bl: Maggie Laubser
oil on cardboard 21,5 x 28,5
EXHIBITIONS Martin Melck House Cape Town 1968 cat 1 (E156)
LITERATURE see above pp 19, 25, 26, 69
PROVENANCE purchased by a dealer on a Cape Town sale; purchased by Dr H K Silberberg, Tulbagh

NOTES The title Waves was recorded in the E156 catalogue. According to the present owner this work has been varnished. This would account for the unusual texture of the paint. For the same subject see no 30. For dating see note to no 30.

32 Seascape : South Coast Natal* ca 1913



signed br: Maggie Laubser
annotated on back in unknown hand:
by Maggie Laubser South Coast Natal
oil on cardboard 22 x 28
LITERATURE see above pp 19, 25, 26, 69
PROVENANCE purchased from Ashbey's Galleries, Cape Town ca 1950's by Mrs S Kaplan, Cape Town

NOTES There is no further documentary evidence for the accuracy of the annotation on the back of the work, viz, South Coast Natal. The quality of the brushwork in which the individual stroke is clearly evident, and even emphasized, the thick impasto, the handling of the sea and the form of the signature relate this work to the firmly dated work no 28. The work is therefore dated to ca 1913. The location given on the back of the work is probably correct as she was at the South Coast (in Amanzimtoti) in 1913. See chapter 1 p 25.

HOLLAND, OCTOBER 1913 - APRIL 1914

In October 1913 the artist and her sister left Cape Town. They went initially to Laren in Holland, where there was at this time, a bustling colony of artists and writers. Many of the artists with whom she would have had contact, worked in the spirit of the Hague school and in particular Anton Mauve, whose studio she had at her disposal. The painting, Barge on water 1914 no.33 (pl.3, p.194) reflects the attitude of the Laren school and Laubser's continued interest in painting naturalistic subjects plein-air.

A development from her South African works is evident in the greater control of form: e.g., a more structural use of the brushmark is seen in the bow of the boat and colour is used to build up and model forms - see the pink on the outside top rim of the boat. The development towards a broader handling noticed in the pre-1913 South African sea-scapes and Red flowers ca.1908/9-1913 no.21, is continued here, as seen in the large brushstrokes, particularly on the boat.

33 Barge on water 1914
Dutch boat*



signed and dated br: Maggie Laubser 1914
oil on canvas on board 34 x 46
EXHIBITIONS Carnegie Library Stellenbosch 1942 cat 90 (E36); Argus Gallery Cape Town 1942 cat 90 (E37)
LITERATURE see above pp 28-30, 49
PROVENANCE gift from the artist to Mrs De Villiers; inherited by Dr A de Villiers, Bredasdorp

NOTES This is the only work traced from this period. Botha's remark: 'Haar verblyf is te kort om enige werk te kon lewer' (p7), is therefore not quite accurate. As this is the only work thus far traced which depicts a scene in Holland, it is presumed that it was this work which was exhibited on E36 and 37 under the title Dutch boat. Compare the motif to that in nos 122, 123, 126 and 438. See colour plate 3 p 194.

BRITAIN, APRIL/MAY 1914 - JUNE 1919

Shortly before the outbreak of the First World War, the artist left Holland for England. In England, she stayed initially in Huntingdonshire, and then moved to London in October 1914 and registered at the Slade School of Art. She was not particularly happy in London and tried to get out into the country as often as possible. She worked in the Midlands on occasions. A work Reflections no.62, of cottages in Huntingdonshire dates to 1915.

Probably because she was homesick for the climate and open spaces of her home country, she returned to South Africa in 1915. During this time she stayed at Oortmanspost, the farm which her father had bought in 1914. A still life Bottle and fruit no.56 could have been painted during this visit to South Africa.

She returned to continue her studies at the Slade where her teachers were Professor Henry Tonks, Walter Russell, Ambrose McEvoy and Philip Wilson Steer. Most sketches from this period have been dated by the artist to 1916 or 1918: nos.34-36; nos.38, 39 verso, 40-42 recto, 43 recto-44 recto. Those sketches that are undated: viz., nos.37, 39 recto, 42 verso, 44 verso, 45 recto and verso, 48, 49, 50 recto and verso, 54 and 55, have been dated on the basis of the motif and style. (See individual catalogue entries). Several works have been dated by the artist to 1920, viz.: nos.46, 47, 51 and 52. These dates have been rejected. The works executed at the Slade consist of copies from sculptured busts, nos.34, 35, 38 and old masters (probably no.39 recto): (copying was a tradition long established at the Slade); and studies of nudes in traditional poses, nos.36, 37, 39 verso, 40-46.

In the nude studies the concentration is on the figure itself, for there is no attempt to indicate the background or surroundings. These linear academic studies are executed in the manner taught by Tonks and the other drawing masters,

who laid stress on the importance of line and contour. There is a concentration on detail, the contours are tightly drawn, and the works are laboriously finished.

Towards the end of her studies at the Slade, i.e., ca 1918, there is a more economic and looser use of line and shading, indicating a surer approach which forecasts the more mature sketches of the 1920 period. This more relaxed approach, in which contours are more loosely drawn, might also be the result of Steer's influence, for Steer had a more painterly approach to form than Tonks and his assistants.

According to the artist, she did not paint whilst at the Slade, as she did not want to be influenced by her teachers, whom she considered to be 'society' painters. There are several paintings surviving from Laubser's stay in Britain between 1914-1919: nos.56-86 recto, and she therefore painted independently of her classes at the Slade. She continued painting the same subjects that she painted in South Africa: five portraits and several landscapes in Scotland.

Only five works from this period have been dated by the artist: Bottle and fruit 1915 no.56, Reflections, Huntingdonshire 1915 no.62, two landscapes 1916 nos.64 and 65 and Park with pink shrub 1918 no.86 recto. The portraits nos. 57 and 58 have been dated on the basis of the models: according to a close friend of the artist the sitters were English. The remaining three portraits nos.59-61 have been dated because of the stylistic similarity to nos.57 and 58 and, in the case of no.61, the similarity to no.77. The landscapes nos.63 and 66-70 have been dated as a result of their similarity in size, ground, technique and style, to nos.64 and 65. Heath in Scotland no.71 was titled by the artist and, as nos.72-77 depict the same scene and relate stylistically to no.71, they have been dated to the British period. The style and/or motif of nos.78-85, argue for a dating of ca.1916-19.

She went to Scotland on several occasions and examples survive of the same landscape in Scotland, painted from various viewpoints, viz.: nos.71-77 and 81-83. This practice of painting outdoors reflects the continuation of the preference that she had shown for plein-air painting whilst in South Africa. Landscapes nos.72, pl.4, p.194; 74, 75 recto, 76 recto and 77 pl.5, p.195, indicate Laubser's interest in capturing the effects of light, atmosphere and different weather conditions on a particular landscape at a specific time. This was a practice stretching back in the Laren school to Anton Mauve and the school at the Hague, and in the English school from Steer to Constable, Cotma Turner and Crome. Laubser continued with this practice when she moved to Belgium in 1919.

The landscapes are executed in tones of blues and greens and browns and, with the exception of Scottish landscape - mist no.77 pl.5, p.195, forms are clearly structured and are demarcated by clear, precise contours. Her method of building up a composition by rhythmic repetition of lines and shapes indicating different planes, is seen in the mountains and lake studies nos.81-83 and forecasts her compositional structuring in the Belgian landscapes nos.109 and 75 verso pl.6, p.195.

34 Copy-bust of a man 1916

signed and dated br: M. Laubser '16
annotated on front br: The Slade London
pencil on light brown paper 67,5 x 49
LITERATURE see above pp 36, 40, 41
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town



35 Copy-bust of a woman 1916



signed and dated br: M. Laubser '16
annotated on front br: The Slade-London
pencil and white chalk on paper 67,5 x 50,5
LITERATURE see above p 36
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town

NOTES This is probably a copy of an unidentified Renaissance bust. For similar examples see Antonio Rosselino's Bust of a lady fig 17 p 259 and Desiderio da Settignano's Pensive girl fig 18 p 259.

36 Man with stick 1916



signed and dated br: M. Laubser '16
annotated on front: Slade school London
pencil on paper 50 x 32,5
LITERATURE see above pp 38, 40
PROVENANCE purchased from Ashbey's Galleries, Cape Town on 8 Aug 1974 by Mr and Mrs C S Oosthuizen, Cape Town

NOTES The stance of the nude, in a tense, stilted pose which displays definite sets of muscles in action, is typical of life studies from the Slade at this time, as can be seen from photographs in Laubser's anatomy book that she used whilst at the Slade eg fig 20 p 259 Figure of man straining his muscles as he rests his weight upon a pole, and fig 21 p 259 Figure of a man in the 'ready' position for wrestling.

37 Studies - male nude 1916-18



unsigned
pencil on paper 32 x 25,5
LITERATURE see above p 38
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town

NOTES The style of this work argues for a dating of 1916-18. See notes to no 39 recto.

38 Copy - bust of a boy 1918



signed and dated ml: M. Laubser '18
pencil on paper 38,5 x 28,5
LITERATURE see above p 36
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town

39 recto <u>Studies - man with moustache</u> 1916-18



unsigned
pencil on paper 36,5 x 26,5
LITERATURE see above pp 36, 131
PROVENANCE purchased from Rembrandt Gallery, Cape Town on 2 Nov 1971 by Mrs J M Haswell, Johannesburg

NOTES This work is probably a copy from an 'old master.' This work relates stylistically to nos 34 and 35 (1916) and to no 38 (1918). It has therefore been date 1916-18.

39 verso <u>Studies - female nude</u> 1918



signed and dated bl and tr: M. Laubser '18
pencil on paper 36,5 x 26,5
LITERATURE see above pp 38, 40, 41
PROVENANCE see no 39 recto

40 <u>Male nude</u> 1918



signed and dated br: M. Laubser '18
annotated on front tl: Permission to paint from [...illegible] M Laubser [...illegible]
pencil on paper 56 x 20
LITERATURE see above pp 38, 40
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

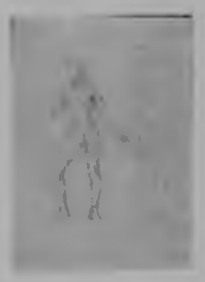
41 <u>Studies - old man</u> 1918



signed and dated ml and mr: M. Laubser '18
pencil on paper 44,5 x 30
LITERATURE see above pp 38, 40
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

42 recto Studies - man with rope 1918

signed and dated br: M. Laubser '18
pencil on paper 38,5 x 28,5
LITERATURE see above pp 38, 40
PROVENANCE acquired from the artist by
Mr B Trakman, Cape Town



42 verso Studies - male nude sitting in chair 1918

unsigned
further details same as 42 recto

NOTES For same model see no 43 recto, dated 1918.



43 recto Studies - male nude; woman's head 1918

signed and dated ml: M. Laubser '18
pencil on paper 38,5 x 28,5
LITERATURE see above pp 38, 40
PROVENANCE acquired from the artist by
Mr B Trakman



NOTES For the same model as the man in the chair on the right, see no 42 verso Male nude sitting in chair.

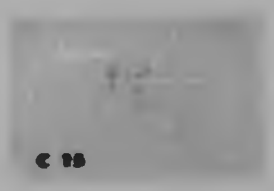
43 verso Studies - male nude with folded arms 1918

signed and dated br: M. Laubser '18
further details same as 43 recto



44 recto Woman's face 1918

signed and dated br: M. Laubser - 18
annotated br: London
pencil on paper 24,5 x 38
LITERATURE see above p 40
PROVENANCE acquired from the artist
by Mr B Trakman, Cape Town



NOTES The annotation C15 has no reference to the sketch. (It refers to the photographer's system of numbering).

44 verso Head and shoulders of woman ca 1918



unsigned
further details same as 44 recto

45 recto Female nude reclining ca 1918



initialled br: M.L.
pencil on paper 21,5 x 38,5
LITERATURE see above pp 38, 40
PROVENANCE gift from the artist to
Mr B Trakman, Cape Town

NOTES The looser, more economic use of line argues for a dating towards the end of her Slade studies ie ca 1918.

45 verso Studies - woman ca 1918



initialled br: M.L.
pencil on paper 21,5 x 38,5
LITERATURE see above p 40
PROVENANCE same as no 45 recto

46 Studies - female nude; four faces ca 1916-19



signed and dated br: M. Laubser '20
pencil on paper 55 x 37,5 cm
LITERATURE see above p 38
PROVENANCE purchased from the artist in
1970 by Mrs D Froneman, Strand

NOTES The pose of the nude woman is typical of life studies from the Slade at this time as can be seen from the photographs in Laubser's anatomy book fig 22 p 259. The tight drawing and carefully graded shading relate to her early Slade drawing style as seen in Man with stick no 36. The circular shape around the bottom left face resembles the shape drawn, presumably by Laubser, around the breasts of the woman in the photograph on page 7 of her anatomy book fig 22 p 259.

As she had left England by 1920, and as the style of this work relates to her Slade studies, the date of 1920 is rejected. Furthermore a sketch consisting of three studies for an African woman's face is also dated 1920, fig 29 p 261. As she was not in South Africa in 1920, and as the style of the work (particularly the cross pattern on the shirt), dates the work to after 1924, the date of this work fig 29, p 261, is rejected. Laubser's date of 1920 for no 46 and for other works eg nos 47, 51 and 52 is therefore also in doubt. As a result these works have been redated to ca 1916-19.

47 Woman's face ca 1916-19

signed and dated br: M. Laubser '20
pencil on paper 14 x 13 cm
PROVENANCE Dr R A van Rooyen, Pretoria

NOTES This model is possibly the same as the one in nos 48 and 49. The drawing style resembles that in the four studies of the face in no 46 dated to ca 1916-19. For discussion of the date 1920 see note to no 46.



48 Woman's face ca 1916-19

signed br: M. Laubser
pencil on paper 12 x 9,5 cm
PROVENANCE Dr R A van Rooyen, Pretoria

NOTES See note to no 47.



49 Woman's face ca 1916-19

signed bl: M. Laubser
pencil on paper 12 x 10,5 cm
PROVENANCE Dr R A van Rooyen, Pretoria

NOTES See note to no 47.



50 recto <u>Self portrait</u> ca 1916-18



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

NOTES This work is dated to
ca 1916-19 on the basis of style

50 verso <u>Woman's face</u> ca 1916-19?



unsigned
further details same as 50 recto

51 recto <u>Self portrait</u> ca 1916-19



signed and dated bl: M. Laubser '20
annotated bl: Self Portrait
pencil on paper 23 x 17
PROVENANCE gift from the artist
to Mr B Trakman, Cape Town

NOTES See note to no 46. The style
of this work argues for a dating of
ca 1916-19.

51 verso <u>Sketches : landscapes</u> post 1924

52 <u>Woman against window: studies - faces</u> ca 1916-19



signed and dated br: M. Laubser '20
pencil on paper 28 x 19
PROVENANCE purchased from the artist
in 1970 by Mrs D Froneman, Strand

NOTES See note to no 46.

53 Old woman in chair ca 1916-19



signed and dated br: M. Laubser '22
annotated br: Slade -
London
pencil on paper 22 x 13
PROVENANCE Mr J J Sher, Cape Town; purchased through Hofmeyer and Son [auction] on 3 Sept 1971 by Wolpe Gallery, Cape Town; purchased by Mr B Cooper, Bloemfontein in 1972

NOTES There is a discrepancy between the dating and the annotation on this work, for Laubser was not at the Slade in 1922. The figure '6' can be seen faintly under the date '22 suggesting that the work was perhaps originally dated 1916.

If compared with other sketches from ca 1922 ie when the artist was in Germany, (nos 366 recto - 372 recto), it is evident that the style is less linear and there is a greater concentration on detail, eg, the background, the shadows of the folds in the woman's blouse and the facial features. There is a greater emphasis on subtle and gradual tonal gradations in the shading rather than the broad sweeping parallel lines of the Belgian sketches and the more stark tonal contrasts of the German sketches. Compare also to the style of no 52. The annotation on this work, viz: 'Slade-London' has therefore been accepted and the date of 1922 is rejected.

54 Study of an old lady seated in a chair* ca 1916-19



signed bl: M. Laubser
pencil on paper 27,5 x 19
LITERATURE Van Rooyen repro p 6
PROVENANCE purchased from the artist in 1969 by the South African National Gallery, Cape Town inv no 69/15(viii)

NOTES This work has been titled by the SANG, Cape Town. This work has been dated to Laubser's Slade period because of the stylistic similarity to no 53.

55 Portrait of a woman ca 1916-19



unsigned
pencil on paper 28 x 20
PROVENANCE purchased from the artist in 1969 by South African National Gallery, Cape Town inv no 69/15(ii)

NOTES This work relates stylistically to nos 52-54 which have been dated, or redated, to ca 1916-19.



56 Bottle and fruit 1915

signed and dated br: M. Laubser '15
initialled br: M.L.
oil on cardboard 49,5 x 35
LITERATURE Delmont 1975 (1) pp 11, 13 footnote 13, 71, 93 footnote 129, 94; see above p 34
PROVENANCE Mr H P Foord, Halfway House; inherited in 1964 by Mr and Mrs H P Foord, Durban

NOTES As there are few dated oils from this period, it is difficult to establish whether or not the date 1915 is correct. The use of the initialled form of her signature, viz M.L., is seen on the work Reflections no 62 dated 1915 and is also used from 1920 onwards: eg, nos 139, 140, 145, 147, 152, 184, 241 etc. This work could possibly have been painted during her holiday in South Africa in 1915.



57 Old man with hat 1914-19

unsigned
oil on canvas on cardboard 41 x 31
EXHIBITIONS Kunsmuseum Stellenbosch 1975 cat 3 (E201)
LITERATURE see above p 43
PROVENANCE US

NOTES Mrs Mimi Celliers, a close personal friend of the artist, told Prof Trümpelmann of the University of Stellenbosch, that this sitter and the woman in no 58, were English models.



58 Old woman 1914-19

unsigned
oil on canvas on cardboard 37 x 27
EXHIBITIONS Kunsmuseum Stellenbosch 1975 cat 6 (E201)
LITERATURE see above p 43
PROVENANCE US

NOTES See note to no 57.

59 Girl with sculpture ca 1919



unsigned
oil on canvas on cardboard 37 x 27
LITERATURE see above pp 37, 43 footnote 3
PROVENANCE US

NOTES This work and no 60 are dated to the English period because of their stylistic similarity to nos 57 and 58, depicting English models. The greater liberation of colour, however, eg, the pinks, greens and violet shades on the faces, would date this work and no 60 to late during her stay in England, ie ca 1919.

For discussion of the sculptured bust in the background see chapter 3 pp 36-7.

60 Woman ca 1919



unsigned
oil on canvas on cardboard 4 x 30
EXHIBITIONS Kunsmuseum Stellenbosch 1975 cat 2 (E201)
LITERATURE see above p 44
PROVENANCE US

NOTES See note to no 59.

61 Woman ca 1916-19



unsigned
oil on canvas on cardboard 35 x 26
EXHIBITIONS Kunsmuseum Stellenbosch 1975 cat 5 (E201)
LITERATURE see above p 44
PROVENANCE US

NOTES This work is dated to the English period because of the stylistic similarity to Scottish landscape - mist no 77. Compare the paint application, the brushmarks and the areas of canvas left exposed.

62 Reflections, Huntingdonshire* 1915

initialled br: M.L.
dated on back: 1915
oil 18 x 25,5
LITERATURE Botha 1964 pp 8, 24, 27 cat 9; see above p 7
PROVENANCE Mrs A Hoffman, Swellendam; present owner unknown

No illustration available.

NOTES The present whereabouts of this work is unknown. It was originally traced in 1964 by Botha and the title [Weerkaatsings, Huntingdonshire] and the formal details given above, are those documented by her.

63 Landscape with lake and mountains ca 1916

unsigned
oil on textured cardboard 19 x 26
LITERATURE see above pp 47, 49
PROVENANCE US



NOTES According to Arnold Bauwe in a letter to the University of Stellenbosch (dated 18 Feb 1975), this is a view of Lake Garda in Italy. Stylistically, however, the painting does not relate to the Italian period and the same scene no 64 is dated 1916. No 65 is also dated 1916 and as the three paintings are related through size, ground, technique and style, this further substantiates the dating of this painting to 1916. For the sketch for this work see sketchbook 6 ff35 and 36 p 230.

64 Landscape with lake and mountains 1916

unsigned
dated br: '16
oil on textured cardboard 18 x 26
LITERATURE see above p 47
PROVENANCE purchased on exhibition at Adler Fielding Gallery by Mr H M J Prins, Johannesburg



NOTES Compare motif to no 63.

65 Landscape with lake and mountains ca 1916

signed and dated bl: M. Laubser 16
oil on textured cardboard 18 x 26
PROVENANCE purchased on exhibition at Adler Fielding Gallery by Mr H M J Prins, Johannesburg



NOTES See note to no 63.

66 Study - trees ca 1916



unsigned
oil on textured cardboard 19 x 26
PROVENANCE US

NOTES This work is possibly unfinished; this would account for the lack of detail and the unusually broad handling of the forms so early in her oeuvre. The thin application of paint, with areas of ground left uncovered, and the relaxed almost rhythmic use of the brush, seen in the outline of the trees on the left, relate this work stylistically to nos 64 and 65. This landscape has thus been dated to ca 1916.

67 Waterfall* ca 1916-19



unsigned
oil on cardboard 26 x 18
EXHIBITIONS Kunsmuseum Stellenbosch 1975 cat 12 (E201)
PROVENANCE US

NOTES This work was titled Waterval in the E201 catalogue. According to Arnold Balwé in a letter to the University of Stellenbosch (dated 18 Feb 1975), this is a view of Lake Garda in Italy. Stylistically, however, the painting does not relate to works of the Italian period. This work and nos 68-70 are related to nos 63-66: cf size, ground, technique and style. It is logical therefore to date Waterfall to Laubser's stay in Britain.

68 Tree by lake ca 1916-19



unsigned
oil on cardboard 26 x 19
LITERATURE see above p 49
PROVENANCE US

NOTES See note to no 67.

69 Cows by lake ca 1916-19



unsigned
oil on cardboard 19 x 26
LITERATURE see above p 49
PROVENANCE US

NOTES According to Arnold Balwé in a letter to the University of Stellenbosch (dated 18 Feb 1975), this is a view of Lake Garda in Italy. Stylistically, however, the painting does not relate to the Italian period. See note to no 67.

70 Bridge and water ca 1916-19



signed br: M. Laubser
annotated on back in unknown hand:
painted in 1920
oil on cardboard 18 x 25,5
PROVENANCE purchased in ca 1968 from Gallery 101, Johannesburg by Mr H G E Kollrepp, Sandton

NOTES As the date 1920 is written in an unknown hand, it is suspect. See note to no 67.

71 Heath in Scotland* ca 1916-19



signed br: M. Laubser (partially obscured by frame)
oil on canvas on board 27 x 38
EXHIBITIONS Martin Melck House Cape Town 1968 cat 2 (E156)
LITERATURE Van Rooyen Cape Times 8 April 1968 p 7 (E156); see above pp 47, 82
PROVENANCE acquired from the artist by Dr H K Silberberg, Tulbagh

NOTES According to the present owner, the work was titled by the artist. This painting relates to a series of works of the same landscape seen from various viewpoints at different times, viz, nos 72-77.

72 Scottish landscape with heather ca 1916-19



signed bl: M. Laubser
initialled bl: ML
oil on canvas on hardboard 27 x 37
LITERATURE see above pp 47, 49, 66, 82, 97, 136, 157
PROVENANCE purchased from artist in 1935 by Mrs H Britz, Parys

NOTES Laubser also painted this same scene whilst in Germany, probably from a sketch (see nos 295, 296 pl 37 p 211). In the E167 catalogue, these German works, nos 295 and 296, are titled In the Highlands, Scotland. Compare the scene also to Heath in Scotland no 71 and nos 73-77.

According to the present owner, the signature M. Laubser was added later, presumably at the time of purchase ie ca 1935.

See colour plate 4 p 194.

73 Scottish landscape* ca 1916-19

unsigned
oil on canvas on cardboard 19 x 28
EXHIBITIONS Kunsmuseum Stellenbosch cat 11 (E201)
LITERATURE see above pp 47, 82
PROVENANCE US

NOTES See note to no 71.



74 Scottish landscape* ca 1916-19

unsigned
oil on canvas on cardboard 28 x 39
LITERATURE see above pp 47, 82
PROVENANCE US

NOTES See note to no 71. Refer also to no 75.



75 recto Scottish landscape with snow* ca 1916-19

unsigned
oil on canvas on cardboard 30 x 38
LITERATURE see above pp 47, 82
PROVENANCE US

NOTES The motif also appears in no 74 but here the mountain is under snow. The artist's interest in rendering a motif at different times, is also seen in nos 76 recto and 77, and nos 78 and 79.



75 verso Landscape with village See after no 109

76 recto Scottish landscape* ca 1916-19

signed br: M. Laubser
oil on canvas 28,5 x 36,5
LITERATURE see above p 47
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES For the same scene see no 77. This work was titled in the E156 catalogue (cat 31 verso).
Seascape dated to post 1924, appears on the reverse of this work.



77 Scottish landscape - mist* ca 1916-19

unsigned
oil on canvas on cardboard 28 x 38
LITERATURE see above pp 44-45, 47, 49
PROVENANCE US



NOTES For the same scene see no 76 recto. For the sketch for this work see sketchbook 6 f4 p228, with the inscription 'mist' alongside it. Arnold Balwé in a letter to the University of Stellenbosch (dated 18 Feb 1975), states that this scene is in Scotland.
See colour plate 5 p 195.

78 Landscape with trees and mountains ca 1916-19

unsigned
oil on canvas on cardboard 28 x 37
PROVENANCE US



NOTES Possibly the same scene as no 79 recto. See note to no 75. For sketch for this painting see sketchbook 6 f4 p 228. This landscape is probably in Scotland for it relates stylistically to no 77.

79 recto Landscape with trees and mountains ca 1916-19

unsigned
oil on canvas 29 x 36
PROVENANCE US



NOTES See no 78. For sketch for this painting see sketchbook 6 f5 p 228. The thick vigorous paintwork is seen also in nos 80-85. As nos 80-83 depict mountainous countryside, it seems probable that they were painted in Scotland and not Belgium. The style confirms this.
Seascene with five birds dated to post 1924, fig 159 p 290, appears on the reverse of this work.

80 Landscape with clump of trees and mountains ca 1916-19

unsigned
oil on canvas on cardboard 20 x 29
PROVENANCE US



NOTES For sketches for this work see sketchbook 6 ff5, 17 and 37 pp 228-230. See note to no 79 recto. Compare landscape to that in no 294.

81 Landscape with lake and mountains ca 1916-19

signed br: M. Laubser (scratched in paint)
oil on canvas on cardboard 28 x 38
EXHIBITIONS Kunsmuseum Stellenbosch
1975 cat 9 (E201)
LITERATURE see above pp 47, 49
PROVENANCE US

NOTES For the same scene see nos 82 and 83. For sketches for these works see sketchbook 6 ff4, 5, 37 and 38 pp 228 and 230. See note to no 79 recto.



82 Landscape with lake and mountains ca 1916-19

unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above pp 47, 49
PROVENANCE US

NOTES See note to no 81.



83 Landscape with lake and mountains ca 1916-19

unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above pp 47, 49
PROVENANCE US

NOTES See note to no 81.



84 Landscape with mountains ca 1916-19

unsigned
oil on canvas on board 29 x 39
PROVENANCE US

NOTES See note to no 79 recto.



85 Landscape with tower ca 1916-19

unsigned
oil on canvas on board 33 x 24
LITERATURE see above pp 49, 66
PROVENANCE US

NOTE See note to no 79 recto.



86 recto Park with pink shrub* ca 1918

signed and dated br: M. Laubser '18
oil on canvas 29 x 36,5
EXHIBITIONS Martin Melck House Cape Town 1968 cat 4 (E156); Martin Melck House, Cape Town 1972 (E182)?
LITERATURE Van Rooyen Cape Times 8 April 1968 p7 (E156); Lello Cape Times 24 May 1972 p 12? (E182); see above p 49
PROVENANCE purchased from the artist by Dr H K Silberberg, Tulbagh



NOTES This work was titled in the E156 catalogue. Lello refers to Scene in a park which is'typical of Laubser's style in 1915' [sic 1918?]. It is presumed that, because of the title and the fact that the exhibition was held in Dr Silberberg's gallery, this mention refers to no 86 recto.

Portrait appears on the reverse of this painting but as it is dated to post 1924 it is not documented or illustrated.

There are also problems with the dating of many of the paintings tentatively placed in the Belgian period. There are only seven works which have been dated 1920 by the artist. These are: Landscape with church no.112, pl.7, p.196, Landscape with tree and house no.116, Barge on canal no.123, Trees no.145, Landscape with trees and houses no.146, Old man, Antwerp no.151 and Irises no.152.

Five other works not dated by the artist, have been identified by Balwé Jnr. as Belgian scenes, viz., Landscape with village nos.109 and 75 verso, in which the gable on one of the houses in the front is typically Belgian, Barge on canal near Antwerp no.122, which is a view of a canal near Antwerp (it also relates thematically to the firmly dated work Barge on canal 1920 no.123) and Haystacks nos.137 and 138.

The works not dated by the artist are dated to the Belgian period because of the stylistic and thematic similarity to those works identified as Belgian works, Landscape with village nos.109 and 75 verso, pl.6, p.195, and those dated to 1920 by the artist, Landscape with church no.112, pl.7, p.196, and Landscape with tree and house no.116. Sketchbook 1 includes a sketch on f.2, p.219, for the church in Landscape with church no.108 recto. This church, or one similar, is seen again in Landscape with village nos.109 and 75 verso, pl.6, p.195, and Landscape with church nos.108 verso and 112, pl.7, p.196. Landscape with village nos.109 and 75 verso, pl.6, p.195, have been identified as Belgian scenes and Landscape with church no.112, pl.7, p.196, is dated 1920 by the artist. Therefore, the other paintings of the church, no.108 recto and verso and the sketch on folio 2 in sketchbook 1 (p.219) may be dated to the Belgian period.

The compositional structuring of alternating bands of differing tonal values receding into depth, particularly evident in Landscape with village nos.109 and 75 verso, pl.6, p.195, is also seen in sketches from sketchbook 1 on folios 27, 28, 29 and 33, (p.220). It is thus probable that these sketches date to the Belgian period. The rest of the sketches in sketchbook 1 consist mainly of landscape studies with trees

and/or houses, viz., ff.1, 3-19, 26, 30 and 31, pp.219, 230); as well as portraits (ff.21-23, 36-39, pp.220, 221); still lifes (ff.24, 25 and 48, pp.220, 221); life studies (ff.34 and 35, p.220); and probable copies from old masters (ff.20, 40-47 and 49, pp.220, 221). These relate stylistically and/or iconographically to the sketches dated to the Belgian period (viz., ff.2, 27-29 and 33, pp.219, 220) and the whole of sketchbook 1 has accordingly been dated to ca 1919/1920.

A problem arises with the re-dating of paintings which depict Belgian motifs but were dated by the artist to 1921 or in some cases to 1922, i.e., when she had already left Belgium. These include many of the ink and watercolour series, nos.126-129, 131, 133 and 134, View of Antwerp no.124, Boats on water no.125, Woman gathering harvest - Belgium nos.139, pl.9, p.197, and 140, Trees no.143 and House with sunflowers no.147, pl.11, p.198. The theme of the harvester is, in all probability, Belgian, for the inscription in the artist's own hand on the back of a photograph of a woman gathering wheat reads: 'Woman gathering harvest Belgium Maggie Laubser.' (fig.45 verso, p.267). She could have thus painted Belgian motifs while in Italy from photographs, e.g., Woman gathering harvest - Belgium no.139 (dated 1921) and no.140 (dated 1922). She perhaps also painted from sketches, e.g., Woman gathering harvest nos.139 and 140 from sketchbook 6, ff.21 and 29, pp.229,230 and House with sunflowers no.147, pl.11, p.198. dated 1921 on the back of the work, from sketchbook 6, ff.16 and 17, p.229. She definitely returned to themes, (e.g., Harvesting in Belgium 1922-4, no.297, pl.38, p.211; In the Highlands, Scotland nos.295 and 296, pl.37, p.211.) In cases such as these, the style indicates and confirms respectively, the later dating of the works. (See discussion under relevant catalogue entries). However, in works such as View of Antwerp no.124, Woman gathering harvest - Belgium nos.139, pl.9, p.197, and 140, Trees no.143 and House with sunflowers no.147, pl.11, p.198, there is no stylistic reason to date

them to the Italian period and, in the case of Boats on water no.125 and Woman gathering harvest - Belgium no.140 to after the Italian pe[illegible]d which one would do if the artist's dating (i.e., 1922) was to be accepted.

Barge on canal no.126 relates thematically to Barge on canal near Antwerp no.122, identified by Balwé Jnr. as a canal near Antwerp. Nos.127-136 relate to the former work both technically - they are all executed in ink and watercolour - and stylistically - see particularly the use of outline in the trees. Several of these ink and watercolour works nos.130, 133-136, depict fields with haystacks in typically Belgian scenery as to be seen for instance in figs.46a and b, p.268. These works also relate iconographically to paintings such as Haystacks nos. 137 and 138 and Woman gathering harvest - Belgium nos.139, pl.9, p.197, and 140. The method of building up a composition by parallel bands of tone evident in no.133, is also seen in paintings firmly dated to the Belgian period, viz., Landscape with village nos.109 and 75 verso, pl.6, p.195. The simplification of outline, flattening of form and reduction of detail seen in the background trees of the ink and watercolour works nos.126-136, echoes the handling of the trees in the firmly dated work Barge on canal 1920 no.123. On the basis of the above therefore, the watercolour and ink works nos. 126-136 have been dated to the Belgian period, i.e., ca. 1920.

That so many paintings and watercolours from this period are dated 1921 on the works, probably indicates that Laubser dated the works inaccurately years after executing them. Most of the watercolour and ink works are signed and dated in ballpoint. As ballpoint was not invented in 1921 this further substantiates the postulate that they were signed and dated subsequently. Refer to no.128 in particular which, according to the present owner, was signed and dated in 1970.

The paintings of trees nos.141, pl.10, p.197, 142-144 have been dated to the Belgian period because of the motif

and style. They relate thematically to no.145, firmly dated to 1920. The flat landscape with rows of trees and, in the case of no.144, haystacks, is typical of the Northern European countryside as to be seen in the photographs entitled Landscape with poplars and alders lining lanes (fig.48, p.268) and Belgian landscape with wheatfields (fig.46b, p.268). The painterly approach seen in nos.141, pl.10, p.197, 142-144 with its resulting broken dappled effect and lack of defined contours causing forms to merge, differs from the linear approach of the Italian works in which bold colours are strongly contrasted in flat, clearly demarcated planes. Thus, on the evidence of style, the works are dated before 1921. The painterly approach, which differs from that during the Italian period, is also seen in Farmhouse nos.148 and 149, pl.12, p.198, and in Poppies no.153, pl.13, p.199, which are dated accordingly.

Therefore, whilst in Belgium, Laubser continued to paint the kind of subject matter which she had worked on in England. She continued to copy from old masters (sketchbook 1, ff.20, 40-47, 49, pp.220, 221) and she continued drawing from nude models (nos.87-106). She still showed a preference for landscapes above other motifs, and continued to work outdoors and sketched directly from the motif. She introduced houses and buildings into landscapes (nos.107-113, 116-119, 121 and 122) and on occasions made them the subject of the painting (nos.147-149). The figure in the landscape appeared in her work for the first time in the form of a harvester (nos. 135, 139, 140), a theme that Laubser developed later in life.

Laubser during this period used the technique of pen and ink and watercolour for the first time - nos.126-136. A freedom and apparent spontaneity is evident in the more irregular use of line, e.g., no.128, the fluidity of line, e.g., nos.132 and 133, and the vital animated quality of line, e.g., the rendition of the soil in no.128.

During this period brushwork is looser and broader than previously, and Laubser's palette becomes lighter. In conjunction with this lighter palette, the use of brighter hues

and colour accents is evident and complementaries are contrasted in small areas. Despite these developments, however, Laubser's colour is still predominantly local. She continued to use degraded hues and subdued her palette by overpainting bright colours, thus showing a certain diffidence in experimenting with more saturated colour - e.g., the red showing through in the roof of Farmhouse no.149, pl.12, p.198. Similarly, although in places luminosity is increased by the addition of white, in most works luminosity is reduced by painting on a brown ground and, in many instances, leaving it exposed.

During her stay in Belgium there is a development in her works towards a simplification of form, a concentration on silhouettes, an absence of modelling and a decorative repetition of motifs. This development can be seen in the shift from the loose, broken brushwork and blurred outlines of Lane with autumn trees no.141, pl.10, p.197, to the increasing clarity of form, simplification of outline and emphasis on silhouette in Autumn trees no.142, Trees and haystacks no.143, Trees no.144 and Trees no.145.

The variation in style during this period indicates that it was still a time of experimentation for the artist. Compare the large structured brushstrokes in Farmhouse no.149, pl.12, p.198, the thick impasto in Poppies no.153, pl.13, p.199, the light delicate brushwork in Farmhouse no.148 and the loose, broad brushmarks in Barge on canal near Antwerp no.122 and Barge on canal no.123 and Autumn trees nos.142 and 143.

For the reason for dating nos 87-105 refer to catalogue summary.



87 Female nude - sideview 1919/20

signed and dated br: M. Laubser '20
pencil on paper 23,5 x 14,5
LITERATURE see above pp 55, 56, 57
PROVENANCE purchased in 1971 from auction house by Mr and Mrs P Kotkis, Johannesburg



88 Female nude with arms above head 1919/20

signed and dated br: M. Laubser '18
pencil or thin paper 30,5 x 23,5
LITERATURE see above pp 56, 57
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town



89 Female nude - frontview 1919/20

signed and dated br: M. Laubser '19
further details same as no 88
LITERATURE see above p 56



90 Female nude - backview 1919/20

signed and dated br: M. Laubser '20
pencil on paper 28,5 x 21
LITERATURE see above p 56
PROVENANCE Mr W van Heerden, Johannesburg



91 Female nude - seated 1919/20

signed and dated br: M. Laubser '18
pencil on paper 29 x 22
LITERATURE see above p 56
PROVENANCE acquired from the artist by Mr B Trakman, Cape Town

92 Female nude with foot on chair 1919/20

signed and dated br: M. Laubser 1920
pencil on paper 29 x 21,5
LITERATURE Sotheby 3 Nov 1976 cat 136/3; see above pp 56, 57
PROVENANCE Mrs Mary Child, Cape Town; sold at Sotheby, Johannesburg on 3 Nov 1976 cat 136/3 to Dr R Levine, Johannesburg

93 Female nude - backview with hands on head 1919/1920

signed and dated br: M. Laubser 1920
pencil on paper 29 x 21,5
LITERATURE Sotheby 3 Nov 1976 cat 136/3;
see above pp 55, 56
PROVENANCE Mrs Mary Child, Cape Town; sold at Sotheby, Johannesburg on 3 Nov 1976 cat 136/3 to Dr R Levine, Johannesburg



94 Female nude - frontview 1919/20

signed and dated br: M. Laubser '19
further details the same as no 88
LITERATURE see above p 57



95 Female nude with right hand on hip 1919/20

signed and dated br: M. Laubser '19
further details the same as no 88
LITERATURE see above p 57



96 Female nude - bending 1919/20

signed and dated br; M. Laubser '18
further details the same as no 88

NOTES For the same motif refer to the monotype executed after her return to South Africa in 1924, fig 162 p 291.



97 Female nude - reclining 1919/20

signed and dated br: M. Laubser '20
further details the same as no 88

NOTES Compare motif to that on folios 2 and 3 of sketchbook 3 p 223.



98 Two female nudes - seated and standing 1919/20

signed and dated br: M. Laubser '19
further details the same as no 88
LITERATURE see above pp 57, 62



99 Two female nudes - seated and standing 1919/20



signed and dated bm: M. Laubser '18
further details the same as no 88
LITERATURE see above p 57

100 Two female nudes reclining 1919/20



signed and dated br: M. Laubser '20
further details the same as no 88
LITERATURE see above p 57

101 Female nude - seated, with hands on head 1919/20



signed and dated br: M. Laubser '20
further details the same as no 88

NOTES Compare to no 102 and folio 6 of sketchbook 3 p 223.

102 Female nude - seated 1919/20



signed and dated br: M. Laubser '20
pencil on paper 29 x 21,5
LITERATURE Sotheby 3 Nov 1976 cat 136/3
PROVENANCE Mrs Mary Child, Cape Town; sold at Sotheby, Johannesburg on 3 Nov 1936 cat 136/3 to Dr R Levine, Johannesburg

NOTES Compare to no 101 and folio 6 of sketchbook 3 p 223.

103 Studies - female nude 1919/20



unsigned
pencil on paper 29,5 x 23,5
PROVENANCE purchased from the artist in 1969 by the South African National Gallery, Cape Town inv no 69/15(i)

NOTES The more abstracted shapes, eg, the nose of the top nude, the more open form, eg, the feet and hands, and the looser line, than was seen in the Slade sketches, suggest that this work was painted whilst the artist was in Belgium. Line is not yet as assertive and tonal contrasts not as marked as in the later German sketches.

104 Female nude - backview, seated on stool 1919/20

signed and dated br: M. Laubser '20
pencil on paper 29 x 21,5
PROVENANCE Mr W van Heerden, Johannesburg

NOTES For same subject see sketchbook 3 f7 p 223.



105 Studies - nude woman reclining 1919/20

signed and dated bl: M. Laubser '20
further details the same as no 88

NOTES Compare to the model on folio 12 of sketchbook 3 p 223.



106 Studies - female nude ca 1919/

signed mr and br: M. Laubser
pencil on paper 29,5 x 21,5
LITERATURE Sotheby 31 Oct 1975 cat 173
PROVENANCE sold by Mr F Caprari, Johannesburg at Sotheby, Johannesburg 31 Oct 1975 cat 173 to Mr Kurt Stern, Windhoek

NOTES Compare the style to no 103. See notes to no 103.

106a Sketches - portraits; landscapes; ship ca 1919/20

unsigned
pencil on paper 32 x 25,5
PROVENANCE Dr H K Silberberg, Tulbagh

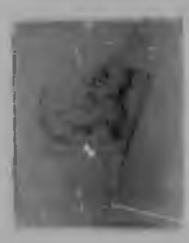
NOTES The motif of the windmill and the house in the landscape (compare to nos 129, 130, 132, 133, 136) suggest that these sketches were made whilst the artist was in Belgium.



106b Study - man reading and smoking, seated in chair ca 1919/20

unsigned
pencil on paper 32 x 25,5
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES Compare style of drawing and size and type of paper to no 106a, dated to Laubser's stay in Belgium.



106c Landscape ca 1919/20

unsigned
pencil on paper 18,5 x 28,5
PROVENANCE US 79/6/24/2



NOTES As this and no 106d are the only sketches relating to pre-1924 in a book with other later sketches, the complete book has not been reproduced. The style suggests they were executed fairly early during Laubser's stay abroad, ie, before her contact with Expressionism.

106d Farmhouse ca 1919/20

unsigned
pencil on paper 18,5 x 28,5
PROVENANCE US 79/6/24/4



NOTES See note to no 106c.

107 Landscape with mountain and cottage ca 1919/20

unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above p 55
PROVENANCE US



NOTES This work could have been painted whilst the artist was in England, ie, ca 1919 or when she went to Belgium ca 1920. For sketches for this work see ff6, 28 and 29 pp228 and 230. The sketches for this work appear on folios alongside sketches for other Belgian works. On f6 the sketches for Landscape with village nos 109 and 75 verso and Landscape with tree and house nos 116 and 117 are also included; while the sketch for Woman gathering harvest nos 139 and 140 appears on f29. However, the sketches do not necessarily date the work firmly to the Belgian period for Laubser did not use the folios of a sketchbook in strict chronological order. See catalogue introduction p 452. Although the style of the work accords with paintings from the British period, as does the mountainous landscape, the architectural character of the cottage is more typically Belgian. (Cf House with sunflowers no 147). She also included buildings in the landscape more frequently in her Belgian works, than in her British paintings. It is therefore evident that it is impossible to date this work precisely, and it has thus been dated to late during her stay in Britain (ca 1919) or early during her time in Belgian (ca 1920).

108 recto Landscape with church ca 1920



unsigned
oil on canvas on cardboard 37 x 28
LITERATURE see above pp 55, 59, 62, 63, 65
PROVENANCE US

NOTES For the same church see sketchbook 1 f2 p 219. See also Landscape with village nos 109 and 75 verso (identified by Balwé Jnr. as Belgian scenes) and no 110; Landscape with church 1920 no 112; and Landscape with church no 108 verso. This work, no 108 verso and no 110, have been dated on the basis of the similarity of motif to works firmly dated to the Belgian period, viz nos 109, 75 verso and no 112.

108 verso Landscape with church ca 1920

See after no 110

109 Landscape with village ca 1920



unsigned
oil on canvas on cardboard 29 x 39
LITERATURE see above pp 49, 55, 58
PROVENANCE US

NOTES For the same landscape see no 75 verso. See also note to no 108 recto and no 110. For the sketches for these works see sketchbook 6 ff6 and 27 pp228 and 230. According to Balwé's correspondence with the University of Stellenbosch (dated 18 Feb 1975), the painting depicts a Belgian village: the gable on one of the houses in the front is typically Belgian.

75 verso Landscape with village ca 1920



unsigned
oil on canvas on cardboard 30 x 38
LITERATURE see above pp 49, 55, 58, 65, 66, 71
PROVENANCE US

NOTES See note to no 109. See colour plate 6 p 195.

110 Landscape with village ca 1920



unsigned
oil on canvas on cardboard 30 x 38
LITERATURE see above p 49
PROVENANCE US

NOTES The gable discussed in no 109 is seen again in this work which, with no 108 verso, relates to nos 109 and 75 verso stylistically, technically and in size. See also note to no 108 recto.

108 verso Landscape with church ca 1920



unsigned
oil on canvas on cardboard 28 x 37
LITERATURE see above pp 49, 59, 66
PROVENANCE US

NOTES See note to no 110 and no 108 recto.

111 Landscape with two poplars* ca 1920



signed br: M. Laubser
oil on canvas on cardboard 28,5 x 36
EXHIBITIONS Martin Melck House Cape Town 1968 cat 5 (E156)
LITERATURE see above p 55
PROVENANCE Dr H K Silberberg, Tulbagh

NOTES This work was titled in the E156 catalogue. This work and nos 119-121 are dated to ca 1920 because of their stylistic similarity to the works identified as depicting Belgian motifs, viz: nos 109 and 75 verso. This stylistic similarity is evident in the lighter palette, use of colour accents, and the compositional structuring. In this work and nos 119 and 121, the motif of trees and houses relates to that in nos 109, 75 verso, 110 and 108 verso.

112 Landscape with church 1920



signed and dated br: M. Laubser '20
oil on canvas on cardboard 29 x 38,5
LITERATURE see above pp 55, 59, 62, 63, 66, 71
PROVENANCE acquired from the artist by Mr A J Laubser, Johannesburg; gift to Mr and Mrs B H Botha, Germiston

NOTES See colour plate 7 p 196.

113 Landscape with trees and houses ca 1920



unsigned
oil on canvas on cardboard 31 x 34
LITERATURE see above pp 55, 59, 62, 63
PROVENANCE US

NOTES This work and no 114 relate thematically to other works dated to this period, viz nos 108 recto and verso, 112, 115, 116-118 and the loose treatment of the foliage relates to that in no 108 recto particularly.

114 Landscape with trees ca 1920



unsigned
oil on canvas on cardboard 37 x 29
LITERATURE see above pp 59, 62, 63
PROVENANCE US

NOTES Compare to nos 113 and 115. See note to no 113.

115 Landscape with trees ca 1920



signed br: M. Laubser
Oil on canvas on hardboard 22,5 x 17
LITERATURE letter from Mastromatteo dated 23 March 1969, US 79/5/576; Delmont Beeld 14 Oct 1974 p 15 (B5 p324); see above pp 59,62
PROVENANCE gift from the artist in 1969 to Mr Mastromatteo, Pretoria

NOTES Compare to nos 113 and 114. According to the present owner this work was titled Trees in England by the artist. In the letter of 13 March 1969 he thanks her for the gift of the oil painting executed in England. However, judging by the loose and apparently spontaneous brushwork, it was probably painted after works firmly dated to 1920 viz, nos 112 and 116-118. This work also relates thematically and stylistically to sketches in sketchbook 1 (ff 10, 11, 12 and 13 p 219). It seems therefore, that the title of Trees in England is incorrect, and the work has been re-dated to the Belgian period ca 1920.

Author Delmont E C
Name of thesis Catalogue raisonne of Maggie Laubser's work 1900-1924 1979

PUBLISHER:
University of the Witwatersrand, Johannesburg
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