

LIST OF THINGS TO DO TO COMPLETE ARCHIVE FILE

ACCESSION NUMBERS:	1	2	3			
	4	5	6			
	1	2	3	4	5	6
FILL IN FORM						
MEASURE WORK						
DOCUMENT WORK						
INVOICE FROM ADMIN						
PHOTOCOPY C&R REPORT						
INSURE WORK						
PHOTOGRAPH WORK						
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PRINT ARTIST AND PERSONS NUMBER FOR FILE						
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FILE CATALOGUE AND REFERENCE CARD						
TYPE PROVENANCE FORM						
TYPE EXHIBITIONS FORM						
TYPE SUBJECT CARDS						
FILE SUBJECT CARDS						
FILE IN ARTICLES, REPORTS ETC.						
FILE IN ARCHIVES						

NODORHEIN NGOMI

W ALICING & TIC (Baboon Master)

1999-01-15

1999-01-15

object type: <i>staff.</i>	acc no: <i>1999-01-39</i>		
vernacular: <i>induku.</i>	contact prints		
sub-type:			
community: <i>ZULU.</i>			
sub-group:	location:		
geographical location:	shelf:		
date and place collected:	b/w:	c/t:	c/s:
date executed: <i>attributed to the 20th century</i>	dimensions:		
artist name, sex: <i>attributed to "The Baboon Master" - unknown.</i>	h:	diam:	
use:	w:	mounted:	
	d:		
	medium: <i>WOOD.</i>		

purchase / donation / bequest:

price paid:
insurance value:
authority:
original collection no:
object type translation:
catalogues:

physical description:
Baboon Master: baboon with baby surmounted on heads of two men
Condition: Good

Patens: (see image) - Shiny Brass Patina.

MICHAEL STEVENSON

Trading as Michael Stevenson Fine Art CC (Registration number CK96/62483/23)

Members: M.J. Stevenson

1 Palmboom Road Newlands 7700 P. O. Box 300 Newlands 7725

South Africa

Telephone : (+27-21) 685 2220 Fax : 685 5872 email: mjstevenson@iafrica.com

Fax to: Rochelle Keene @ JAG

011/7206000

No. of pages: 1

CONFIDENTIAL

011/7203453

12 August 1998

Dear Rochelle

Thank you for your telephone call this morning. Please find attached our price list for the catalogue. I do understand your predicament about the prices, but I think you do appreciate that important pieces of southern African art, such as these, are almost only found on the international market, and hence have to be acquired in \$ and £. I do not need to say that the exchange rate (which is unlikely to improve) does not make it easier for any of us.

As regards best prices for the three nineteenth-century sticks, I have spoken to my partner Michael Graham-Stewart in London, and we would be open to negotiation. If you purchased all three, the total listed price for the three is US\$40 000 and our best price would be roughly the equivalent of US\$ 30 000. This I think is fair, and would work out roughly \$16 000 for the baboon stick, \$8 000 for crook and \$6 000 for the one with animals. If payment was prompt and not spilt, we would move slightly. Obviously the VAT would need to be considered – are you able to reclaim it?

The provenance for all these three sticks is the UK where Michael Graham-Stewart has acquired them over the past three years. They are all 'fresh' on the market and have not passed through any of the leading auction houses.

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CONFIDENTIAL

25 August 1998

Rochelle Keene
Johannesburg Art Gallery
Fax No. 011 720 6000

Dear Rochelle

Further to our discussion this morning, herewith is the best we can do on the work of art on which you have options.

		<u>VAT</u>	<u>Total</u>
The three Southern African sticks:			
US\$ 28,000.00	176,400.00	24,696.00	201,096.00
Gwelo Goodman, <i>Goats in Sunshine</i>	27,193.00	3,807.00	31,000.00
Hilda May Gordon, <i>Minedumps</i>	8,597.00	1,203.00	9,800.00
George Salisbury Smithard, <i>Johannesburg</i>	8,500.00	1,190.00	9,690.00
<u>TOTAL:</u>	R220,690.00	R30,896.00	R251,586.00

Payment within 30 days.

This pricing is considerably less than the listed price. I hope you are able to accommodate all these very interesting pieces in your budget.

Sincerely

Michael Stevenson

0401 150

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Telephone : (+27-21) 685 2220/685 5927 Fax : 685 5872 email: mjstevenson@iafrica.com

1 September 1998Johannesburg Art Gallery
P O Box 23561
Joubert Park
2044
Attention: Rochelle Keene**TAX INVOICE 638**
(Vat no: 4770162941)To purchase of the following from the exhibition of *Art of the Dutch & British*
colonies in South Africa & East Asia

Catalogue No.14	A North Nguni walking stick by 'The Baboon Master' late-nineteenth century	
Catalogue No.15	A Tsonga figurative walking stick, circa 1890	
Catalogue No.16	A North Nguni figurative and zoomorphic walking stick late-nineteenth century	201,096.00
Catalogue No.8	Gwelo Goodman oil painting, <i>Goats in sunshine</i>	31,000.00
Catalogue No.9	Hilda May Gordon, <i>Minedumps</i>	9,310.00
Catalogue No.10	George Salisbury Smithard, <i>Johannesburg</i>	9,205.50
<u>TOTAL:</u>	(Inclusive of 14% VAT)	<u><u>R 250,611.50</u></u>

Banking Details:

Name: Michael Stevenson Fine Art CC
Bank: Nedbank, Claremont
Branch Code: 10 46 09 01
Account No. 1046 393 707

GJMC : EXECUTIVE COMMITTEE 99-02-02
 GJMC : COMMUNITY SERVICES COMMITTEE 99-01-28

COMMITTEE

**METROPOLITAN SPORT, ART, CULTURE AND ECONOMIC DEVELOPMENT
 (METROPOLITAN ART AND CULTURE DEVELOPMENT AND FACILITIES)**

Strategic Thrust : Communications and Marketing

Nature of Report : Proposal for Implementation

Johann Moolman (b 1950, Johannesburg) studied at the Witwatersrand Technical College from 1970 to 1973 where he later lectured. His interest in further studies led him to pursue a post-graduate diploma at St Martin's School of Art in London. On his return to South Africa he became a full-time lecturer at the University of South Africa. Since 1974 he has regularly participated in group exhibitions. He has also held one-person shows since 1980, one of which was at the Johannesburg Art Gallery. As a sculptor he continues to explore the theme of the human-being and his/her environment.

Walter Oltmann (b 1960, Rustenburg) studied at the University of Natal under Henry Davies and Bronwen Heath. He gained his BA(FA) in 1981 and then joined the University of Witwatersrand to pursue his MA(FA). Oltmann has participated in several group exhibitions from 1980 held throughout South Africa. His first solo exhibition was held in 1984 in Milner Park.

Penny Siopis (b 1953, Vryburg) received her MA(FA) at Rhodes University and later a post-graduate diploma in painting at Portsmouth Polytechnic in the United Kingdom. She lectured at the Natal Technikon and is currently professor at the University of Witwatersrand. Siopis has exhibited extensively both in South Africa and abroad. She is one of the artists studied at matriculation level and her works in the Gallery's collection are extensively used for educational purposes. This new work will extend the existing body of information since it displays a departure from her early artistic style.

George Smithard lived in Johannesburg from 1908 until his death in 1919 at the age of forty-six. His major commission, paid for by Sir Lionel Phillips, was three large panels which were placed in Sir Herbert Baker's new Pretoria Station, completed in September 1912. In his years in South Africa he was an active member of local art societies and taught art at a number of institutions. Examples of his works are held by the Library of Parliament in Cape Town as well as by leading public museums in South Africa.

Vuminkosi Zulu (1947-1996, KwaZulu-Natal) studied at Rorke's Drift Art Centre. In 1982 he entered an art competition hosted by the University of Zululand where he won first prize in sculpture. This collection of posthumous prints was selected from linocuts and etchings which Vuminkosi Zulu had brought to The Caversham Press prior to his untimely death in 1996. He had intended that these form the basis of a future exhibition. The prints documents some of the historical events that took place in KwaZulu-Natal, for example, the floods in 1987. The lives of ordinary people are portrayed in different life-settings and circumstances.

The three staffs are significant additions to those represented in the Gallery's collection. Each staff offers different characteristics that give insight into possible stylistic similarities found in other carved objects both in the Gallery's collection as well as in other national and international museums.

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(METROPOLITAN ART AND CULTURE DEVELOPMENT AND FACILITIES)**

Strategic Thrust : Communications and Marketing

Nature of Report : Proposal for Implementation

- ◆ The Northern Nguni walking stick is carved by one of the few South African carvers whose oeuvre has been constructed on stylistic and thematic grounds by art historians in recent years. Sandra Klopper has tentatively named this artist 'The Baboon Master'. It is suggested that he was active at the turn of the twentieth-century and possibly sold his works in the Pietermaritzburg region to British soldiers serving in the South African War.

- ◆ The figurative and zoomorphic walking stick is the other of two types to be collected by museums that exhibit figures carved on to the shaft. This staff offers rare variations and hence adds depth to the present collection of staffs. There is a related stick, possibly by the same carver, in the KwaZulu-Natal Cultural Museum.

- ◆ The carving style found on the Tsonga staff offers possible similarities to Tsonga spoons in the Brenthurst Collection which is housed at the Gallery. This piece, dating from the late nineteenth-century, was carved in the northern Natal/Delagoa Bay area by a Tsonga carver. The carver of this stick has a distinctive style which is characterised by reconfiguring a utilitarian form in such a way that it no longer is a functional piece of material culture but an art work.

The three staffs not only open up areas of interest to researchers but also suggest new ways of thinking about objects of material culture of the indigenous peoples of southern Africa. The stylistic similarities suggested in these staffs and other objects in our collection will assist the Gallery in building up archive information on objects that have been attributed to unknown artists or craftsmen.

FINANCIAL/LEGAL IMPLICATIONS

There are no financial/legal implications.

CONCLUSION

These works of art would be valuable additions to the Gallery's collection.

GJMC: EXECUTIVE COMMITTEE
GJMC: COMMUNITY SERVICES COMMITTEE

METROPOLITAN SPORT, ARTS, CULTURE & ECONOMIC DEVELOPMENT
METROPOLITAN ARTS & CULTURE DEVELOPMENT & FACILITIES
Strategic Thrust: Communications & Marketing
Nature of Report: Proposal for Implementation

Artist/Community	Title/Object	Medium
Siopis, Penny	Somnambulist 2, 1998	sleeping bag, feathers, wood, glass
Smithard, George Salisbury	The old Jo'burg market, c 1910	gouache on paper
Zulu, Vuminkosi	Portfolio of 25 prints	linocut
Northern Nguni	walking stick	wood
Northern Nguni (<i>'The Baboon Master'</i>)	walking stick	wood
Tsonga	walking stick, c 1890	wood, poker work

Deborah Bell (b 1957, Johannesburg) studied at the University of Witwatersrand where she received her MA(FA) in 1985. She lectured at the University of the Witwatersrand and the University of South Africa before spending two months in Cite Internationale des Arts in Paris. Bell is known for her figure paintings done in oil and charcoal. Her work is represented in a number of museums including the South African National Gallery, Cape Town, the Tatham Art Gallery, Pietermaritzburg, and the Johannesburg Art Gallery.

Lisa Brice (b 1968, Cape Town) obtained her BA(FA) from the University of Cape Town and is currently a full-time artist living in Cape Town. She is known for her striking works that remind us about crime and violence in South Africa today. Gender issues and the dehumanising of women are also predominant themes in her work. Brice has held a number of successful solo exhibitions locally as well as in Frankfurt and Berlin. Her work has featured in a variety of publications and is represented in the South African National Gallery.

/Gwelo Goodman...

The prices quoted in S.A. Rand include 14% VAT and are based on exchange rates on 31 July 1998

Cat no.	Description	SA Rand (incl.)	£ / \$ (excl.)
1	Franz Andreas Bauer, Strelitzia Reginae:	145,000	£12,500
	a. Life-size depiction of a Strelitzia Reginae flower and detail of the stamen	For the Pair	
	b. The complete plant and detail of a leaf		
2	Christian Strodtmann, Still-life with a potted flowering Strelitzia Regina, 1833	97,000	£8,500
3	Andrew Arthur Anderson, for the set of 8 watercolours	92,000	£8,000
4	Wilhelm Kuhnert, In the twilight - elephants	915,000	£80,000
5	John Guille Millais F.Z.S., Impala and Giraffe in a bushveld landscape	68,000	£6,000
6	Edmund Caldwell, Study of lion cubs at play	92,000	£8,000
7	Pieter Hugo Naude, Victoria Falls from the western end of the chasm	68,000	£6,000
8	Robert Gwelo Goodman, Goats in sunshine	34,000	£3,000
9	Hilda May Gordon, Minedumps, Johannesburg	11,500	£1,000
10	George Salisbury Smithard, The old Jo'burg market, [Newton], circa 1910	11,500	£1,000
11	G. H. F. Prynne FRIBA, Interior looking east, in the proposed St Mary's Church, Johannesburg, 1905	19,000	£1,700
12a	Barbara Tyrrell, A Sotho-speaking mother with a child tied on her back with a blanket	9,100	£800
12b	A Sotho-speaking traditional healer wearing red and white beaded regalia	9,100	£800
13	Richard Townley Johnson, Death of an eland: copy of a rock painting, Rouxville area, Free State, circa 1970	11,500	£1,000
14	'The Baboon Master', North Nguni	137,000	\$20,000
15	A figurative walking stick, Tsonga	68,000	\$10,000
16	A figurative and zoomorphic walking stick, North Nguni	68,000	\$10,000
17	An important Transvaal hardwood open armchair with animal head finials	26,500	
18	A Transvaal, red ivory open armchair in neo-classical taste	14,000	

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South Africa

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25 August 1998

CONFIDENTIAL

Rochelle Keene
Johannesburg Art Gallery
Fax No. 011 720 6000

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South Africa

Telephone : (+27-21) 685 2220/685 5927 Fax : 685 5872 email: mjstevenson@iafrica.com

1 September 1998

Johannesburg Art Gallery

P O Box 23561

Joubert Park

2044

Attention: Rochelle Keene

TAX INVOICE 638

(Vat no: 4770162941)

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Banking Details:

Name: Michael Stevenson Fine Art CC
Bank: Nedbank, Claremont
Branch Code: 10 46 09 01
Account No. 1046 393 707



ST. COLLEMAN'S has been a dealer in Oriental ceramics and works of art for the past 25 years. Her interest in this field was nurtured while living in Japan and Korea, and at the Percival David Foundation in London, where she studied ceramics in the early 1970s.

Between 1980 and 1993 she represented the London dealers Spink & Son, and exhibited in Hong Kong, Australia, Singapore, Malaysia and South Africa. She currently exhibits at the leading international fairs in London, North America, Asia and Australia.

Tel: +27-11-417 2608

Fax: +27-11-8802006

e-mail: stcollexim.co.za

37 Wainage Road Parkwood, Johannesburg, 2193

MICHAEL STEVENSON is based in Cape Town where he deals and researches in the field of nineteenth-century images and objects relating to southern Africa. He has an undergraduate degree in finance and a MPhil and PhD in art history from the University of Cape Town.

Tel: +27-21-685 2220

Fax: +27-21-685 5872

e-mail: mjstevon@iupia.com

P O Box 300 Newlands 7725

DEON VILJOEN is a dealer in Cape Town, specialising in Dutch East Indies and Cape decorative arts. He was art critic for *Beeld* and *Die Burger* between 1979 and 1986, and represented Stephan Welz & Co. (Sotheby's) in Cape Town between 1989 and 1997.

Tel: +27-21-686 4344

Fax: +27-21-686 4842

e-mail: deon@ct.lia.net

P O Box 45010 Claremont 7735

CONTENTS

Introduction 4

Paintings, watercolours and carvings 5

Transvaal furniture, metalware, ceramics and memorabilia 29

Dutch East Indies furniture and Oriental ceramics 47

Anglo-Indian and Chinese-Export furniture 64

A WALKING STICK BY 'THE BABOON MASTER'
 North Nguni
 late-nineteenth century

A walking stick carved with a baboon and a baby on its back; its front and back pairs of legs each ending on the heads of Zulu-speaking men, both with beadrings; one with a beaded

plinth below their waists, on a long shaft; *shing bawu gawu*

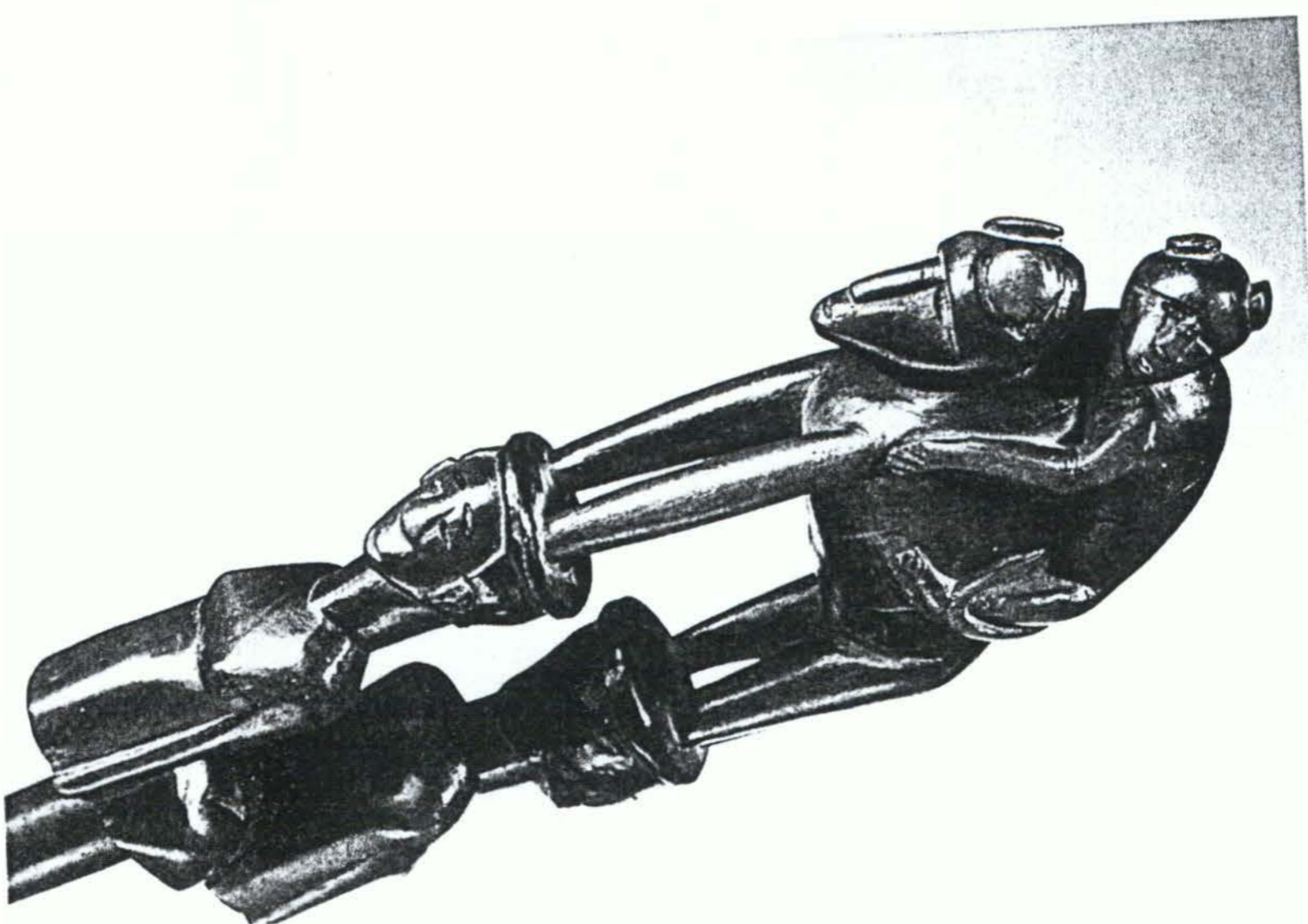
length: 119,5cm

This stick is carved by one of the few South African master carvers whose *umntu* has been reconstructed on stylistic and thematic grounds by art historians in recent years. Sandra Klopper has tentatively named this artist: 'The Baboon Master'. It is suggested that he was active at the turn of the twentieth century and possibly sold his works in the Pietermaritzburg region to British soldiers serving in the South African war.

Illustrations of a number of sticks with a baboon motif have been published. There is a related one in the Brenthurst collection of a baboon 'surmounting a pair of head-and-shoulder carvings of men (pl.34); another with a baboon on a plinth, with its tail hanging over the plinth (no. 133); a similar one in the Standard Bank Foundation collection, housed at Wits, with a snake

carved in relief on the plinth (fig.81). Two works in the Völkerkunde Museum in Berlin: one in the KwaZulu Cultural Museum which is a less elaborate version of the first one in Brenthurst; and one from the Old Durban Museum Collection similar to the second one in Brenthurst.

In this new addition to the artist's *umntu*, the carver's remarkable ability to conceive a form which is both functional and yet sculptural in its naturalistic modelling of the baboon is displayed to full effect. This staff is the most elaborately carved and configured work of all the known pieces by the carver. See *Zulu masians: Amagaga kaZulu*. Local History Museum, Durban, 1996; *Art and ambiguity: perspectives on the Brenthurst collection of South African art*. Johannesburg Art Gallery, 1991, pl.54, pp.90,93,96.





ART OF THE
DUTCH & BRITISH
COLONIES IN
SOUTH AFRICA
& EAST ASIA

at

BCI FINE ART

37 Wantage Road, Parkwood, Johannesburg

Wednesday 26th August - Saturday 29th August 1998

Hours: 10am - 6pm

Preview by appointment

All pieces are for sale

Bovelle

Sue Menmans, Michael Stevenson and Leon Tilgner

*request the pleasure of your company
at the opening of their exhibition of*

Paintings, antique furniture and decorative arts

from the

Dutch & British colonies in South Africa & East Asia

at B.C.T. Fine Art

37 Thantage Road, Parkwood, Johannesburg

on Tuesday 25th August 1998

The exhibition closes on Saturday 29th August 1998

R. V. F. P.

Sue Menmans 011 442 3952

Drinks

Open Span

MICHAEL STEVENSON

Trading as Michael Stevenson Fine Art CC (Registration number CK96/62483/23)

Members: M.J. Stevenson

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South Africa

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F A C S I M I L E

TO : Johannesburg Art Gallery
ATTENTION : Rochelle Keene
FAX NO. : 011 720 6000

FROM : M Stevenson
DATE : 24 August 1998
NO. OF PAGES: 1

Dear Rochelle

I am in Johannesburg as of this morning and wondered if you would like me to bring the sticks for you and your curators to have a closer look, at or would you like to come to the gallery?

I would be grateful if you could indicate if you are still considering the purchase and if I should continue to hold an option on them for the Johannesburg Art Gallery? I can be contacted on 011 442 3982 or 082 785 4589

Sincerely

Michael Stevenson

SUSAN OLLEMANS - MICHAEL STEVENSON - DEON VILJOEN

Exhibition, Johannesburg

26 - 29 August 1998

The prices quoted in S.A. Rand include 14% VAT and are based on exchange rates on 31 July 1998

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1	Franz Andreas Bauer, Strelitzia Reginae:	145,000	£12,500
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12b	A Sotho-speaking traditional healer wearing red and white beaded regalia	9,100	£800
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18	A Transvaal, red ivory open armchair in neo-classical taste	14,000	

AUG. 12 '98 4:04PM M STEVENSON 27 21 6555872

021 6555872

P. 3

19	A Transvaal tambotie and teak side chair	6,800	
20	An important Transvaal African rosewood carved rusbank	85,000	
21	A Transvaal forest silver oak (bosvaalbos) open armchair	14,000	
22	A pair of Transvaal tambotie and Burmese teak low open armchairs	12,500	
23	A pair of Transvaal bluegum low side chairs	8,500	
24	A highly unusual Transvaal hardwood, bone and horn rocking chair	85,000	£7,500
25	A Victorian brass and copper stick stand incorporating the engine plates of the 'President Steyn'	85,000	£7,500
26	Engela Schlette, Boer-en Rooinekspel	4,600	£400
27	A group of dark-stained boxwood picture frames made by Boer prisoners of war	8,000	£700
28	Portrait of Paul Kruger, seated, wearing his decorations	5,700	£500
29	A ZAR brass imperial peck measure, 1896	17,000	£1,500
30	Ceramics, Linware	p.o.r.	
31	An important Dutch East Indies djati side chair, Batavia	115,000	£10,000
32	An important Dutch East Indies djati side chair, Sri Lanka or Batavia	115,000	£10,000
33	An important Dutch East Indies sono keling open armchair or 'fauteuil' in Louis XV style, Java	80,000	£7,000
34	Another, almost identical example	80,000	£7,000
35	An Dutch East Indies djati five-chairback settee in Louis XV taste, Java	97,000	£8,500
36	A rare Dutch East Indies djati open armchair in neo-classical taste	85,000	£7,500
37	A fine Dutch East Indies wide corner chair or 'fauteuil de bureau', Java	68,000	£6,000
38	A pair of tin-glazed blue-and-white V.O.C. Tobacco jars and brass covers, Delft	49,000	£4,500
39	A blue-and-white V.O.C. dish, Japanese Arita	45,000	£4,000
40	A blue-and-white dish, Japan, Kakiemon	115,000	£10,000
41	A Table Bay plate painted in 'Encre de chine', Chinese, Qing Dynasty	45,000	£4,000
42	A set of four Anglo-Indian ebony side chairs in George IV style, Ceylon	36,000	£3,200
43	An Anglo-Indian rosewood pedestal desk, circa 1825	142,000	£12,500
44	A set of six fine and unusual Anglo-Indian rosewood open armchairs, Bengal	193,000	£17,000
45	A rare and fine Regency China-Trade huang huali D-shaped card table, Canton	97,000	£8,500

816 064

1999.01.39



ART OF THE
DUTCH & BRITISH
COLONIES IN
SOUTH AFRICA
& EAST ASIA

JOHANNESBURG
ART GALLERY
LIBRARY

at

BCI FINE ART

37 Wantage Road, Parkwood, Johannesburg

Wednesday 26th August - Saturday 29th August 1998

Hours: 10am - 6pm

U 100 0000

Preview by appointment

All pieces are for sale



S 195 9306

A WALKING STICK BY 'THE BABOON MASTER'
 North Nguni
 late-nineteenth century

A walking stick carved with a baboon and a baby on its back, its front and back pairs of legs each ending on the heads of Zulu-speaking men, both with headrings, one with a beard, a plinth below their waists, on a long shaft, *shiny brown patina*
 length: 119.5cm

This stick is carved by one of the few South African master carvers whose *oeuvre* has been reconstructed on stylistic and thematic grounds by art historians in recent years. Sandra Klopper has tentatively named this artist, 'The Baboon Master'. It is suggested that he was active at the turn of the twentieth century, and possibly sold his works in the Pietermaritzburg region to British soldiers serving in the South African war.

Illustrations of a number of sticks with a baboon motif have been published. There is a related one in the Brenthurst collection of a baboon surmounting a pair of head-and-shoulder carvings of men (pl.34); another with a baboon on a plinth, with its tail hanging over the plinth (no. 133); a similar one in the Standard Bank Foundation collection, housed at Wits, with a snake

carved in relief on the plinth (fig.81); two works in the Völkerkunde Museum in Berlin; one in the KwaZulu Cultural Museum which is a less elaborate version of the first one in Brenthurst, and one from the Old Durban Museum Collection similar to the second one in Brenthurst.

In this new addition to the artist's *oeuvre*, the carver's remarkable ability to conceive a form which is both functional and yet sculptural in its naturalistic modelling of the baboon is displayed to full effect. This staff is the most elaborately carved and configured work of all the known pieces by the carver. See *Zulu treasures, Amagugu kaZulu*, Local History Museum, Durban, 1996; *Art and ambiguity: perspectives on the Brenthurst collection of South African art*, Johannesburg Art Gallery, 1991, pl.34, pp.90,93,96.



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object type: Staff / Baboon
Mask

acc no: 1999.01.39

vernacular:

sub-type:

community: Nguni / Tsonga



JAG1999-1-39.jpg

sub-group:

location:

geographical location:

shelf:

b/w

c/t:

c/s:

date and place collected:

dimensions:

h:

diam:

w:

mounted:

d:

date executed:

artist name, sex:

medium:

use:

purchase / donation / bequest:

price paid:

physical description:

insurance value:

authority:

original collection no:

object type translation:

catalogues: