

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						
ENVELOPE FOR PHOTOGRAPH						
ENTER ON DATAEASE						
PRINT ARTIST AND PERSONS NUMBER FOR FILE						
TYPE CATALOGUE CARD						
HAVE CATALOGUE CARD PROOFREAD						
PHOTOCOPY CATALOGUE CARD FOR FILE						
TYPE REFERENCE CARD						
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						

Tsonga / N. Nguni

Staff, mother & child

1997.10.04

object type: STAFF (Mother AND CHILD)	acc. no: 1999.10.04	
vernacular:	contact prints	
object subtype:		
community: TSONGA		
subgroup:	location:	
	shelf:	
geographical location:	b/w:	c/t: c/s:
	dimensions:	
date and place collected:	h:	diam:
	w:	mounted:
date executed:	d:	
artist name, sex:	medium:	
use:		
purchase/ donation/ bequest:		
price paid:	physical description:	
insurance value:		
authority:		
original collection number:		
object type translation:	condition:	
catalogues:		
stock take record:		
date	authority	administration changes



## ACCESSIONS 1999

1999.01.02	Ntwane	apron (ntepa)	cowhide, beads, thread	R1 750
1999.01.03	Ntwane	apron (thetho)	cowhide, beads, thread	R1 750
1999.01.38	Northern Nguni	walking stick	wood	R50 000
1999.01.39	Northern Nguni	walking stick (baboon master)	wood	R100 000
1999.01.40	Tsonga	walking stick, c 1890	wood, poker work	R50 000
1999.08.13	Zulu	mat rack, c1950	wood, paint	R300
1999.08.14	Zulu	man's bag, c1950	fabric, beads	R600
1999.09.01	Thembu	chest piece	beads, buttons, thread	R1 800
1999.09.02	Thembu	collar (ithumbu)	beads, buttons, thread	R640
1999.09.03	Thembu	neckpiece	beads, buttons, thread	R820
1999.10.02	Tsonga/Northern Nguni	staff, surmounted by a recently urbanised black male	wood, poker work	R130 000
1999.10.03	Tsonga/Northern Nguni	staff, male figure	wood, poker work	R115 000
1999.10.04	Tsonga/Northern Nguni	staff, mother and child	wood, poker work	R230 000
1999.10.05	Zulu	hip belt (isigege)	beads, thread	R35 000

u2

u3

u4

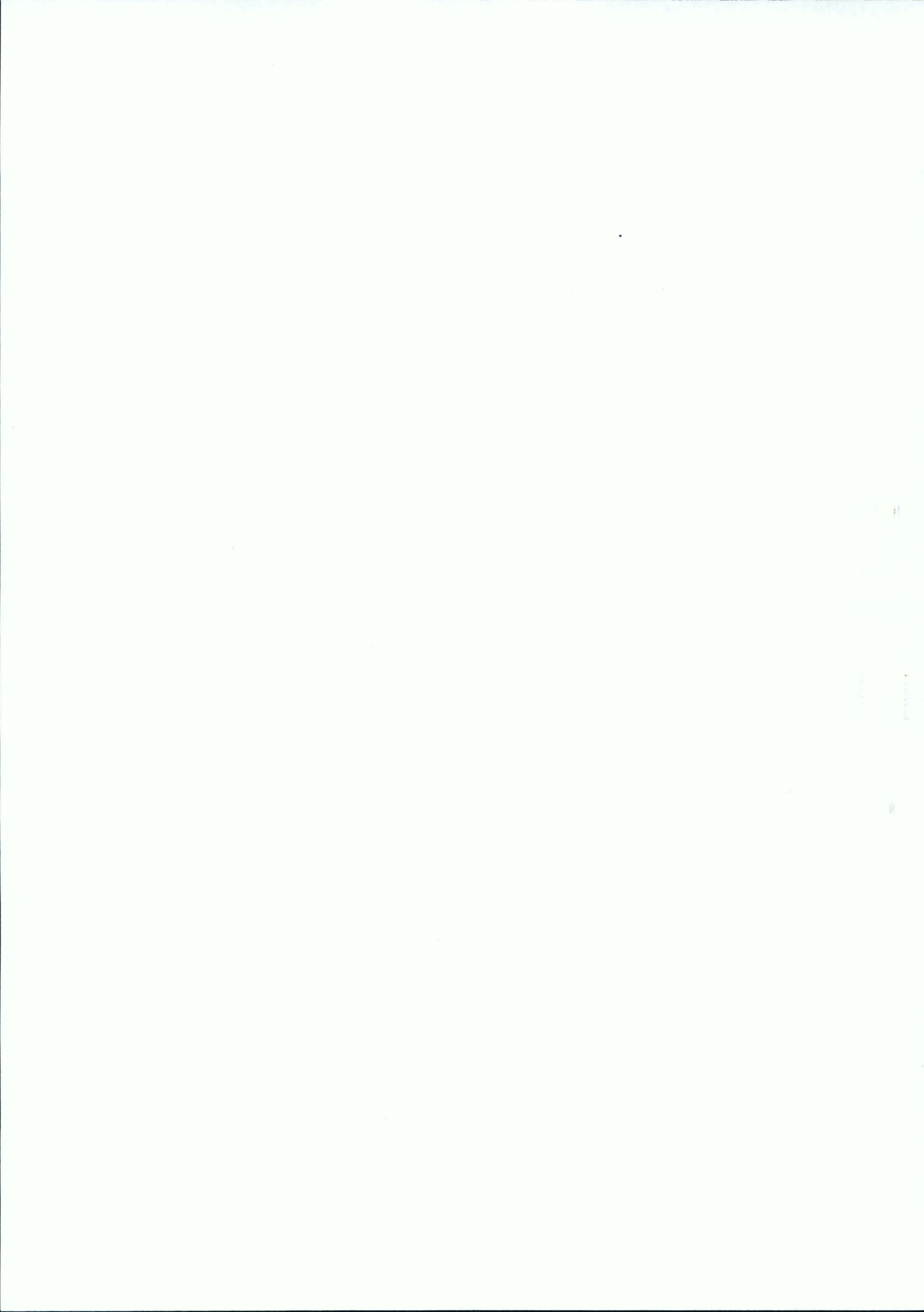
Pg

u5 + 2

u4 + 2

~~u5~~

u6



## A2.1

GJMC : EXECUTIVE COMMITTEE 99-11-02

GJMC : COMMUNITY SERVICES COMMITTEE 99-10-28

**METROPOLITAN SPORT, ART, CULTURE AND ECONOMIC DEVELOPMENT  
(METROPOLITAN ARTS AND CULTURE DEVELOPMENT AND FACILITIES)****Strategic Thrust : ---****Nature of Report : Proposal for Implementation****A2 DONATION OF WORKS OF ART****PURPOSE OF THE REPORT**

The purpose of this report is to acknowledge a donation of works of art to the Johannesburg Art Gallery.

**BACKGROUND**

At its meeting held on 13 August 1999, the Art Gallery Committee recommended that the following works of art be accepted into the Gallery's permanent collection:

Donor: Anglo American Johannesburg Centenary Trust

Artist/Community	Title/Object	Medium
✓ Pemba, George	World War Two: cross and ruins	Oil
✓ Tsonga/Northern Nguni	Staff, surmounted by a recently urbanised black male	Wood, poker work
✓ Tsonga/Northern Nguni	Staff, male figure	Wood, poker work
✓ Tsonga/Northern Nguni	Staff, mother and child	Wood, poker work
✓ Zulu	Hip belt (isigege)	Beads, thread

George Milwa Mnyaluza Pemba (born 1912, Port Elizabeth) is one of South Africa's great pioneer painters. He obtained a teacher's diploma at Lovedale Training College in the Eastern Cape in 1931. In 1937 he received a bursary and studied under Professor A W Moore at Rhodes University, Grahamstown. He was awarded a second bursary in 1941. In 1978 he taught art to children at the SA Institute of Race Relations. Pemba's work was first displayed on the Port Elizabeth Annual Exhibition in 1928. His two portraits received enthusiastic public acclaim. He was 16 years old at the time and considered by the press to be something of a prodigy. From 1945 he participated in a



## A2.2

GJMC : EXECUTIVE COMMITTEE 99-11-02

GJMC : COMMUNITY SERVICES COMMITTEE 99-10-28

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

**Strategic Thrust : ---**

**Nature of Report : Proposal for Implementation**

---

number of group and solo exhibitions. According to the artist, he painted *World War Two: cross and ruins*, as an elegy to the Second World War, almost a decade after its conclusion. During his lifetime Pemba has received a number of awards for his work as well as commissions. He is represented in important collections including the Johannesburg Art Gallery.

The Tsonga/Northern Nguni staffs offer significantly different characteristics that give insight into possible stylistic similarities found in other carved objects in the Gallery's collection. They also offer a rare variation compared with those in the Brenthurst collection. The staff depicting a recently urbanised black male figure represents the dress code of the colonial past. This staff records a specific time in our history, relevant for understanding influences on traditional objects of material culture. The head ring motif on the male figure staff distinguishes the staff as describing or belonging to a married Northern Nguni man. Similarly, the staff depicting a woman with a baby on her back describes a Nguni woman by the hairstyle. These are important features that are relevant records in the preservation of a vanishing culture.

The *isigege* is of particular interest in the Zulu corpus of beaded hip belts. Similar belts made of *ubendle* leaf and *isikonko* grass were worn by post-pubescent unmarried girls in the time of Shaka. It is a rare item in both the way it has been made as well as the colour combination of the beads and motif.

#### **FINANCIAL/LEGAL IMPLICATIONS**

There are no financial/legal implications.

#### **CONCLUSION**

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





A2.3

GJMC : EXECUTIVE COMMITTEE 99-11-02  
GJMC : COMMUNITY SERVICES COMMITTEE 99-10-28

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

**Strategic Thrust : ---**

**Nature of Report : Proposal for Implementation**

---

**IT IS RECOMMENDED**

That the donations detailed in the item be accepted into the Gallery's permanent collection and that the thanks of the Greater Johannesburg Metropolitan Council be conveyed to the donor.

(N/F)  
(AG 37/99)  
(METROPOLITAN SPORT, ART, CULTURE  
AND ECONOMIC DEVELOPMENT)  
(METROPOLITAN ARTS AND CULTURE  
AND ECONOMIC DEVELOPMENT)  
(CHIEF CURATOR: ART GALLERY)  
(R Keene)  
(Tel. 407-6857)

CSC\00184  
rn



SOUTHERN AFRICAN ART 1850 - 1990

at

BCI Fine Art, 37 Wantage Road, Parkwood, Johannesburg

Wednesday 18th August – Saturday 21th August 1999

All prices are inclusive of 14% VAT

Cat No.	Description	Price S.A. Rand (Incl. 14% VAT)	£ Value
1	H Hume Nisbet, <i>Livingstone in Africa</i>	Sold	
2	T Baines, <i>The rain pool by the way</i>	Sold	
3	J Smit, <i>A family of three kudus</i>	Sold	
4a	A A Anderson, <i>Light Horse Camp, Elands Nek</i>		
	A A Anderson, <i>Light Horse camp, Deep Kloof</i>	Sold	
5	N C K Lighton, set	22,000	£2,000
6	P Clancey, <i>Guinea Fowl</i>	9,500	£830
7	P Clancey, <i>Lesser Flamingoes</i>	22,000	£2,000
8	The Rudner collection of rock paintings	187,500	£16,500
10	A Kafwamba, <i>African village in a forest</i>	22,000	£2,000
11	N Lewis, <i>Portrait</i>	18,500	£1,620
12	F Krige, <i>Portrait of a black man</i>	35,000	£3,000
13	E Wolfe, <i>Letters</i>	6,500 - 28,000	£570 - 2460
14	Irma Stern, <i>Woman with a head scarf</i>	78,000	£6,850
15	Irma Stern, <i>Portrait of a young woman</i>	78,000	£6,850
16	Irma Stern, <i>Congolese landscape</i>	85,000	£7,500
17a	Simoni Mnguni, <i>Upper Umhloto River</i>	35,000	£3,000
b	Simoni Mnguni, <i>Zulu Isangoma</i>	16,000	£1,400
c	Simoni Mnguni, <i>Zulu man in a hat</i>	15,000	£1,300
d	Simoni Mnguni, <i>Zulu medicine man</i>	18,000	£1,600
18	Dorothy Kay, <i>Masai warrior</i>	18,000	£1,600
19	Dorothy Kay, <i>The three prisoners</i>	35,000	£3,000
20	R Turvey, <i>Street scene, Johannesburg</i>	18,000	£1,600
21	R Turvey, <i>Antelope and hunters</i>	8,500	£750
22	Gerard Sekoto, <i>Boy and the candle</i>	245,000	£21,500
23	Gerard Sekoto, <i>Four children</i>	78,000	£6,850
24	Gerard Bhengu, <i>Woman in a landscape</i>	<del>18,000</del> Sold	£1,600

Cat No.	Description	Price S.A. Rand (Incl. 14% VAT)	£ Value
25	Gerard Bhengu, <i>Bushfire</i>	Sold	
26	Maud Sumner, <i>Still-life with flowers</i>	78,000	£6,850
27	Erik Laubscher, <i>Still-life</i>	55,000	£4,800
28	Erik Laubscher, <i>Nature morte</i>	75,000	£6,600
29	Pemba, <i>Man wearing green jacket</i>	Sold	
30	Pemba, <i>Temptation</i>	185,000	£16,250
31	Pemba, <i>World War II: cross and ruins</i>	68,000	£6,000
32	Pemba, <i>'Nomalnde'</i>	65,000	£5,700
33	Pemba, <i>Hairdressing in dappled light</i>	50,000	£4,400
34	Pemba, <i>'Xhosa man'</i>	85,000	£7,500
35	Pemba, <i>A country road</i>	Sold	
36	Pemba, <i>Xhosa-speaking woman</i>	25,000	£2,200
37	Pemba, <i>'Xhosa mother' &amp; two children</i>	Sold	
38	Gladys Mgudlandlu, <i>Rocky outcrop</i>	Sold	
39	Gladys Mgudlandlu, <i>Houses</i>	85,000	£7,500
40	Gladys Mgudlandlu, <i>Two blue birds</i>	95,000	£8,300
41	Keith Dietrich, <i>Herbert Ramaisa, 1986</i>	28,000	£2,500
42	N. Nguni walking stick, mother/child	230,000	£20,000
43	N. Nguni walking stick, male figure	115,000	£10,000
44	Tsonga stick, urbanised black man	130,000	£11,500
45	Tsonga walking stick, baboon figure	137,000	£12,000
46a	Late nineteenth-century belt	15,000	£1,300
b	First half of twentieth-century belt	12,000	£1,000
c	Late nineteenth-century belt	35,000	£3,000
d	Late nineteenth-century belt	28,000	£2,450
e	Late nineteenth-century belt	25,000	£2,200
f	Late nineteenth-century belt	7,000	£600

GJMC: EXECUTIVE COMMITTEE  
GJMC: COMMUNITY SERVICES COMMITTEE

METROPOLITAN SPORT, ART, CULTURE & ECONOMIC DEVELOPMENT  
METROPOLITAN ARTS & CULTURE DEVELOPMENT & FACILITIES

Strategic Thrust: Communications & Marketing

Nature of Report: Proposal for Implementation

---

DONATION OF WORKS OF ART

PURPOSE OF REPORT

To acknowledge a donation of works of art to the Johannesburg Art Gallery.

BACKGROUND

At its meeting held on 13 August 1999, the Art Gallery Committee recommended that the following works of art be accepted into the Gallery's permanent collection:

Donor: Anglo American Johannesburg Centenary Trust

Artist/Community	Title/Object	Medium
Pemba, George	World War Two: cross and ruins	Oil
Tsonga/Northern Nguni	Staff, surmounted by a recently urbanised black male	Wood, poker work
Tsonga/Northern Nguni	Staff, male figure	Wood, poker work
Tsonga/Northern Nguni	Staff, mother and child	Wood, poker work
Zulu	Hip belt (isigege)	Beads, thread

George Milwa Mnyaluza Pemba (born 1912, Port Elizabeth) is one of South Africa's great pioneer painters. He obtained a teacher's diploma at Lovedale Training College in the Eastern Cape in 1931. In 1937 he received a bursary and studied under Professor A W Moore at Rhodes University, Grahamstown. He was awarded a second bursary in 1941. In 1978 he taught art to children at the SA Institute of Race Relations. Pemba's work was first displayed on the Port Elizabeth Annual Exhibition in 1928. His two portraits received enthusiastic public acclaim. He was 16 years old at the time and considered by the press to be something of a prodigy. From 1945 he participated in a number of group and solo exhibitions. According to the artist, he painted *World War Two: cross and ruins*, as an elegy to the Second World War, almost a decade after its conclusion. During his lifetime Pemba has received a number of awards for his work as well as commissions. He is represented in important collections including the Johannesburg Art Gallery.

/The Tsonga...

GJMC: EXECUTIVE COMMITTEE  
GJMC: COMMUNITY SERVICES COMMITTEE

**METROPOLITAN SPORT, ART, CULTURE & ECONOMIC DEVELOPMENT  
METROPOLITAN ARTS & CULTURE DEVELOPMENT & FACILITIES**

**Strategic Thrust: Communications & Marketing  
Nature of Report: Proposal for Implementation**

---

The Tsonga/Northern Nguni staffs offer significantly different characteristics that give insight into possible stylistic similarities found in other carved objects in the Gallery's collection. They also offer a rare variation compared with those in the Brenthurst collection. The staff depicting a recently urbanised black male figure represents the dress code of the colonial past. This staff records a specific time in our history, relevant for understanding influences on traditional objects of material culture. The head ring motif on the male figure staff distinguishes the staff as describing or belonging to a married Northern Nguni man. Similarly, the staff depicting a woman with a baby on her back describes a Nguni woman by the hairstyle. These are important features that are relevant records in the preservation of a vanishing culture.

The *isigege* is of particular interest in the Zulu corpus of beaded hip belts. Similar belts made of *ubendle* leaf and *isikonko* grass were worn by post-pubescent unmarried girls in the time of Shaka. It is a rare item in both the way it has been made as well as the colour combination of the beads and motif.

**FINANCIAL/LEGAL IMPLICATIONS**

There are no financial/legal implications.

**CONCLUSION**

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

**IT IS RECOMMENDED**

That the donations detailed in the item be accepted into the Gallery's permanent collection and that the thanks of the Greater Johannesburg Metropolitan Council be conveyed to the donor.

(AG 37/99)  
(METROPOLITAN SPORT, ART, CULTURE & ECONOMIC DEVELOPMENT)  
(METROPOLITAN ARTS & CULTURE & ECONOMIC DEVELOPMENT)  
(CHIEF CURATOR: ART GALLERY)  
(R Keene)  
(Ext 6857)

# 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 2220/685 5927 Fax : 685 5872 email: mjstevenc@iafrica.com

## FACSIMILE

TO : Johannesburg Art Gallery

FROM : M Stevenson

ATTENTION : Rochelle Keene

DATE : 17 August 1999

FAX NO. : 011 720 6000

NO. OF PAGES: 1

Dear Rochelle

Please find herewith my best prices for the items you expressed an interest in. I hope we can come to some arrangement

<u>Cat. #</u>	<u>Artist</u>	<u>Title</u>	<u>List Price (Incl.)</u>	<u>Discount</u>	<u>Total</u>
31	Pemba	World War II	68,000	20%	54,000
42	N Nguni stick	Mother and child	230,000	15%	195,500
43	N Nguni stick	Male	115,000	15%	97,750
44	Tsonga stick	Male figure	130,000	5%	123,500
45	Tsonga stick	Baboon	137,000	15%	116,450
46c		Beaded hip belt	35,000	20%	28,000

If you are able to purchase a group, we will offer a further 5%.

Sincerely

Dr Michael Stevenson



1999.10.04

857 923

# SOUTHERN AFRICAN ART

1850 - 1990

at

BCI FINE ART

37 Wantage Road, Parkwood, Johannesburg

Wednesday 18th August - Saturday 21th August 1999

Hours: 10am - 6pm

*Preview by appointment*

*All pieces are for sale*



S 195 9301

MICHAEL STEVENSON

P O Box 300 Newlands 7725 Cape Town South Africa

Tel: \*\*27\*21 685 2220 Fax: \*\*27\*21 685 5872 e-mail: [mjsteven@iafrica.com](mailto:mjsteven@iafrica.com)

DEON VILJOEN

P O Box 45010 Claremont 7735 Cape Town South Africa

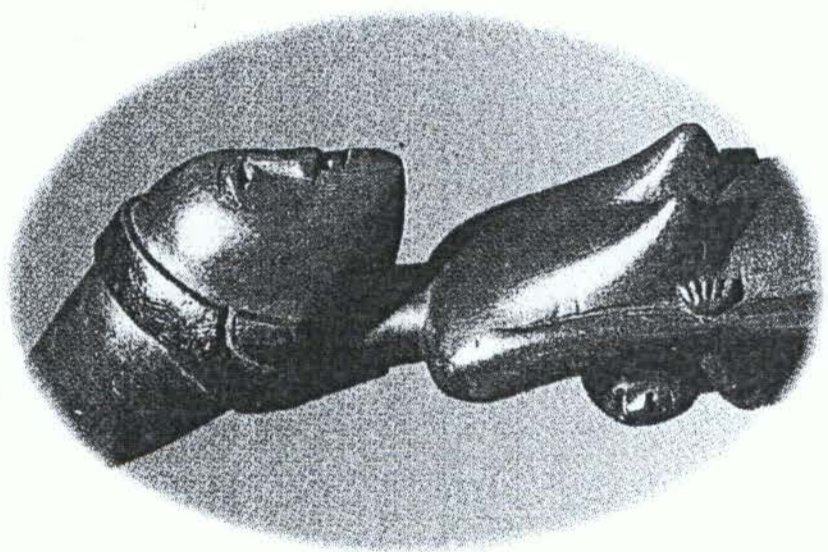
Tel: \*\*27\*21 686 4344 Fax: \*\*27\*21 686 4842 e-mail: [deon@ct.lia.net](mailto:deon@ct.lia.net)



TSONGGA.

Staff/ stick

The mother and child  
a leather skirt (isidwaba)  
honey beehive  
overall leather



SOUTHERN AFRICAN CARVINGS  
AND BEADWORK

TSONGGA.

Stick/st

The man standing on a cylindrical  
with traces  
overall leather  
provenance: given  
when he was in exile

## TSONGA-SPEAKING CARVER

(Colony of Natal)  
circa 1880-1900

*Staff/ stick surmounted by a mother and child*

*The mother and child rising from a cylindrical base, the woman wearing a leather skirt (isidwaba) and a large top-knot (indicating that she is married)  
honey brown patina with traces of blackening  
overall length: 120 cm height of figure: 33cm*

42

## TSONGA-SPEAKING CARVER

(Colony of Natal)  
circa 1880-1900

*Stick/staff surmounted by a male figure*

*The man standing on a cylindrical base, with an elaborately styled headdress, brown patina with traces of blackening, one knee restored  
overall length: 104cm height of figure: 26cm  
provenance: given by Haile Selassie (1892-1974) to his driver when he was in exile in Bath, England, in the late 1930s; by descent*

43

CARVINGS  
WORK



These two pieces were made by one of several carvers producing works for the European market, in south-east Africa. Judging from the pokerwork details, and the treatment of the facial features, it was probably made by a Tsonga-

speaking carver resident in Natal in the late nineteenth century. By then, many Tsonga-speaking migrants from present-day Mozambique had moved to Natal in search of work. Clearly already familiar with the Tsonga tradition of carving initi-

ation figures, they used their skills to capture the interest of a new market. Some of these carvers may also have taught carvers from Natal itself to make similar works. Because the tourist or curio demand for these sticks seems to have proliferated, it

led to the emergence of a variety of styles as well as a growing interest in new subjects.

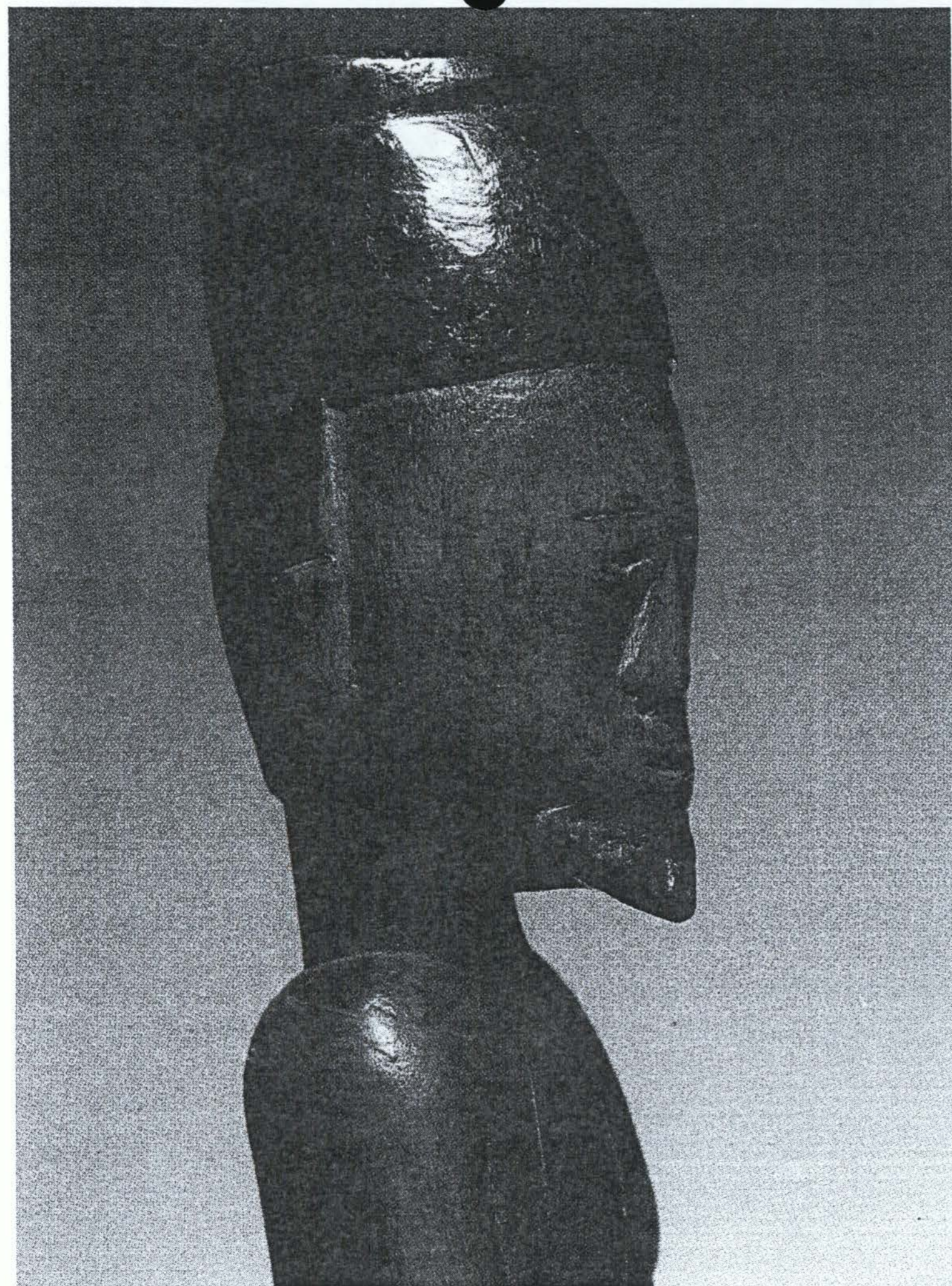
While, therefore, many different hands can now be discerned in the production of works of this kind, the carver of these two figures had a very distinctive style. This is evidenced, most obviously, in his habit of carving elegant figures with elongated torsos. This sculptor, who was the most accomplished among the carvers working for the Natal market, developed an extraordinary, and increasingly sophisticated conception of form in the course of his career. Described in *Art and ambiguity: perspectives on the Brenthurst collection of southern African art* as producing male figures that are not only tall and slender, 'but also have extremely delicately carved facial features that hardly protrude beyond the ovoid mass of the head'. His compact treatment of form extends to female figures with babies on their backs: 'although the babies are given some independent sculptural identity, points of contact and overlap between them and their mothers are used to reinforce the overall emphasis on delicately articulated, swelling masses' (S. Klopper, In *Art and ambiguity*).

led to the emergence of a variety of styles as well as a growing interest in new subjects.

While, therefore, many different hands can now be discerned in the production of works of this kind, the carver of these two figures had a very distinctive style. This is evidenced, most obviously, in his habit of carving elegant figures with elongated torsos. This sculptor, who was the most accomplished among the carvers working for the Natal market, developed an extraordinary, and increasingly sophisticated conception of form in the course of his career. Described in *Art and ambiguity: perspectives on the Brenthurst collection of southern African art* as producing male figures that are not only tall and slender, 'but also have extremely delicately carved facial features that hardly protrude beyond the ovoid mass of the head'. His compact treatment of form extends to female figures with babies on their backs: 'although the babies are given some independent sculptural identity, points of contact and overlap between them and their mothers are used to reinforce the overall emphasis on delicately articulated, swelling masses' (S. Klopper, In *Art and ambiguity*).



ation figures, they used their skills to capture the interest of a new market. Some of these carvers may also have taught carvers from Natal itself to make similar works. Because the tourist or curio demand for these sticks seems to have proliferated, it



Johannesburg, 1991, pp. 89-97).

There are several works by this particular carver in public collections. Two of his female figures in the Brenthurst Collection (see *Art and ambiguity*, cat.120 and 164) are

especially interesting because it is clear, from these two examples, that his works became increasingly delicately balanced with time. In the earlier work (cat. 120), the female figure is still comparatively stocky, and the relationship between

her face and the top-knot extending to the back of her head seems unresolved. By comparison, the present work - like the other female figure in the Brenthurst Collection (cat.164) - is characterised by an extraordinarily harmonious integration of

volumes. This is evidenced in, for example, the carver's decision to elongate the top-knot of the present figure so that it has the effect of echoing (and balancing) both the swelling of the woman's stomach and the protruding shape of the baby on her back. In the equally mature Brenthurst work (cat.164), the top-knot is comparatively truncated, probably because the woman has no baby on her back, but presumably also because her stomach is comparatively flat. There is a male figure by this carver in the Brenthurst Collection (*Art and ambiguity*, cat.114), and another in the Standard Bank Collection (*Art and ambiguity*, pl.80). There is also a female figure, but without a baby on her back, in the Standard Bank Collection. (see *Zulu treasures*, Durban, 1996, pl. W20) while another maternity figure by this carver was included in a Sotheby's sale, New York, 14 May 1995, lot 113. Two further works by this carver are in the Local History Museum, Durban: a male figure (*Zulu treasures*, pl.W19) and a maternity figure (*Zulu treasures*, pl.W21), while the South African National Gallery also has one of his maternity figures in their collection.

The male figure, included in the present catalogue, has been carved with an *isicoco* or headring which

was w  
the re  
cessor  
rings  
king  
was no  
dom,  
teent  
adopt  
the C  
the Z  
speak  
head  
found  
(see *A*  
myth  
*Arts*, 2  
inter  
some  
head  
pl. 8  
the  
know  
ingt  
style  
the  
con  
con  
inc  
(so  
jur  
tha  
ate

Ia  
un

volumes. This is evidenced in, for example, the carver's decision to elongate the top-knot of the present figure so that it has the effect of echoing (and balancing) both the swelling of the woman's stomach and the protruding shape of the baby on her back. In the equally mature Brenthurst work (cat.164), the top-knot is comparatively truncated, probably because the woman has no baby on her back, but presumably also because her stomach is comparatively flat. There is a male figure by this carver in the Brenthurst Collection (*Art and ambiguity*, cat.114), and another in the Standard Bank Collection (*Art and ambiguity*, pl.80). There is also a female figure, but without a baby on her back, in the Standard Bank Collection. (see *Zulu treasures*, Durban, 1996, pl. W20) while another maternity figure by this carver was included in a Sotheby's sale, New York, 14 May 1995, lot 113. Two further works by this carver are in the Local History Museum, Durban: a male figure (*Zulu treasures*, pl.W19) and a maternity figure (*Zulu treasures*, pl.W21), while the South African National Gallery also has one of his maternity figures in their collection.

The male figure, included in the present catalogue, has been carved with an *isicoco* or headring which

was worn by married men. During the reigns of Shaka and his successors, the right to wear these head-rings could only be granted by the king. However, the use of head-rings was not restricted to the Zulu kingdom, and in the course of the nineteenth century, this practice was also adopted by both Zulu-speakers in the Colony of Natal (to the south of the Zulu kingdom) and by Tsonga-speaking groups to the north. The headring is therefore commonly found on Tsonga initiation figures. (see A. Nettleton, 'History and the myth of Zulu sculpture', *African Arts*, 21(3), 1988), but it was used only intermittently by the present carver, some of whose male figures lack head-rings (see, for example, the pl. 80). The male figure included in the present catalogue is the first known example by this carver depicting the unusually elaborate headring styles adopted by some men from the Colony of Natal, where chiefly controls and restrictions were comparatively weak. This allowed individuals to develop hairstyles (sometimes but not always in conjunction with the use of head-rings) that would never have been tolerated in the Zulu kingdom.

*I am grateful to Sandra Klopper for sharing her unpublished work in cataloguing these sticks.*



her face and the top-knot extending to the back of her head seems unresolved. By comparison, the present work - like the other female figure in the Brenthurst Collection (cat.164) - is characterised by an extraordinarily harmonious integration of

# TSONGA-SPEAKING CARVER

(South-east Africa)  
late nineteenth century



*Two constables attached to the Natal Native Police c. 1880  
photograph courtesy of Michael Graham-Stewart, London*

*Stick surmounted by a recently urbanised blackman*

This stick is remarkable for two reasons: firstly, it is unusual in that it depicts a recently urbanised blackman, wearing European-style dress; secondly, the arms have been articulated as distinct three-dimensional volumes separated out from the torso. In this respect it emulates the tradition of comparatively large, free-standing Tsonga initiation figures, but is unlike most other figurative walking sticks produced in south-east Africa in the late nine-

teenth century. Like many (though by no means all) other figurative works produced in and around urban centres such as Durban and Pietermaritzburg in the late nineteenth and early twentieth centuries, it was probably made to capture the market for exotic curiosities. By far the majority of the figurative pieces produced for this market depicted either rural traditionalists or baboons, although occasionally, carvers also depicted

colonial officials and soldiers, including men wearing kilts.

Following the rapid expansion in the early 1850s of some of the urban centres in South-east Africa, newly arrived colonists became increasingly vociferous in their condemnation of the nakedness of rural traditionalists seeking work in towns like Durban. By the mid-1850s these objections had been translated into municipal by-laws that made it an offence for

black men to enter urban areas unless they wore trousers or clothing covering the body 'from the neck to the knee'. In Pietermaritzburg, this encouraged at least one entrepreneur to wait on the far side of the Queen's bridge over the Dusi river, where he hired out trousers to any male seeking to enter the town. By the late nineteenth century, most black men had adopted the convention of wearing knee breeches, or other, more loose fitting pants that extended just below the knee, but they never wore shoes. While the reason for this convention of wearing three-quarter length pants remains unclear, it became a standard practice among male house servants, ricksha pullers and policemen in the second half of the nineteenth century. It was probably also adopted intermittently by rurally-based black people visiting urban centres to trade or negotiate with colonial officials. The convention of wearing hats of the kind depicted by the carver of this stick is consistent with those adopted by some policemen in the 1860s and by other black men who sought work in the urban areas of South-East Africa in the second half of the nineteenth century. *I am grateful to Sandra Klopper for sharing her unpublished research in cataloguing this stick.*



# CARVER

Police c. 1880  
Dart, London

and blackman

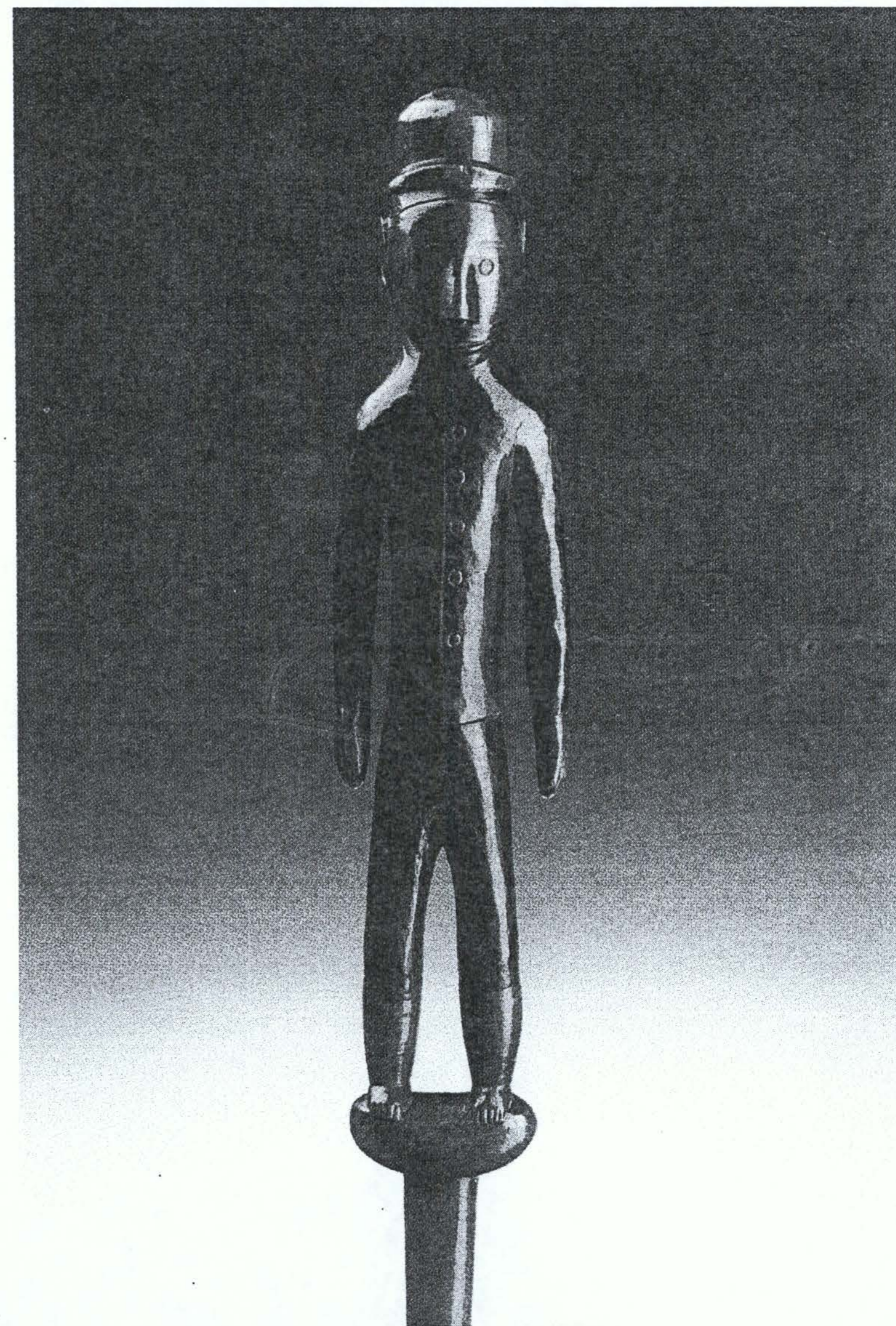
colonial officials and soldiers, including men wearing kilts.

Following the rapid expansion in the early 1850s of some of the urban centres in South-east Africa, newly arrived colonists became increasingly vociferous in their condemnation of the nakedness of rural traditionalists seeking work in towns like Durban. By the mid-1850s these objections had been translated into municipal by-laws that made it an offence for

black men to enter urban areas unless they wore trousers or clothing covering the body 'from the neck to the knee'. In Pietermaritzburg, this encouraged at least one entrepreneur to wait on the far side of the Queen's bridge over the Dusi river, where he hired out trousers to any male seeking to enter the town. By the late nineteenth century, most black men had adopted the convention of wearing knee breeches, or other, more loose fitting pants that extended just below the knee, but they never wore shoes. While the reason for this convention of wearing three-quarter length pants remains unclear, it became a standard practice among male house servants, ricksha pullers and policemen in the second half of the nineteenth century. It was probably also adopted intermittently by rurally-based black people visiting urban centres to trade or negotiate with colonial officials. The convention of wearing hats of the kind depicted by the carver of this stick is consistent with those adopted by some policemen in the 1860s and by other black men who sought work in the urban areas of South-East Africa in the second half of the nineteenth century.

*I am grateful to Sandra Klopper for sharing her unpublished research in cataloguing this stick.*

*A bare-footed male figure standing on an oval base attached to a long, cylindrical staff; the figure wears a large cap, buttoned-up jacket and knee breeches; details of hair, including the beard and moustache, have speckled pokerwork, honey brown patina overall length: 149cm height of figure: 31cm*





These two pieces were made by one of several carvers producing works for the European market, in south-east Africa. Judging from the pokerwork details, and the treatment of the facial features, it was probably made by a Tsonga-

speaking carver resident in Natal in the late nineteenth century. By then, many Tsonga-speaking migrants from present-day Mozambique had moved to Natal in search of work. Clearly already familiar with the Tsonga tradition of carving initi-

ation figures, they used their skills to capture the interest of a new market. Some of these carvers may also have taught carvers from Natal itself to make similar works. Because the tourist or curio demand for these sticks seems to have proliferated, it

led to the emergence of a variety of styles as well as a growing interest in new subjects.

While, therefore, many different hands can now be discerned in the production of works of this kind, the carver of these two figures had a very distinctive style. This is evidenced, most obviously, in his habit of carving elegant figures with elongated torsos. This sculptor, who was the most accomplished among the carvers working for the Natal market, developed an extraordinary, and increasingly sophisticated conception of form in the course of his career. Described in *Art and ambiguity: perspectives on the Brenthurst collection of southern African art* as producing male figures that are not only tall and slender, 'but also have extremely delicately carved facial features that hardly protrude beyond the ovoid mass of the head'. His compact treatment of form extends to female figures with babies on their backs: 'although the babies are given some independent sculptural identity, points of contact and overlap between them and their mothers are used to reinforce the overall emphasis on delicately articulated, swelling masses' (S. Klopper, In *Art and ambiguity*).



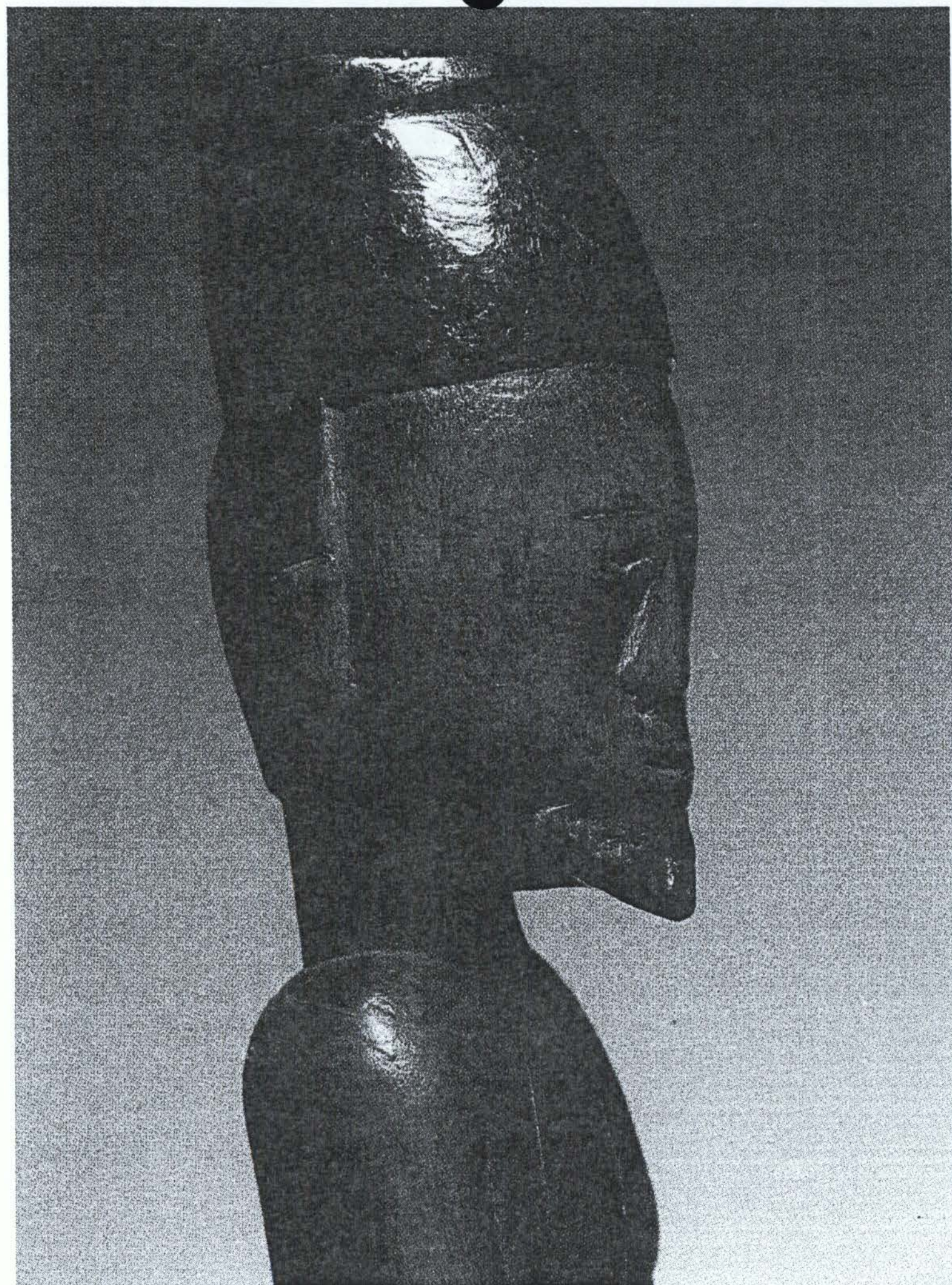
led to the emergence of a variety of styles as well as a growing interest in new subjects.

While, therefore, many different hands can now be discerned in the production of works of this kind, the carver of these two figures had a very distinctive style. This is evidenced, most obviously, in his habit of carving elegant figures with elongated torsos. This sculptor, who was the most accomplished among the carvers working for the Natal market, developed an extraordinary, and increasingly sophisticated conception of form in the course of his career. Described in *Art and ambiguity: perspectives on the Brenthurst collection of southern African art* as producing male figures that are not only tall and slender, 'but also have extremely delicately carved facial features that hardly protrude beyond the ovoid mass of the head'. His compact treatment of form extends to female figures with babies on their backs: 'although the babies are given some independent sculptural identity, points of contact and overlap between them and their mothers are used to reinforce the overall emphasis on delicately articulated, swelling masses' (S. Klopper, In *Art and ambiguity*).



ation figures, they used their skills to capture the interest of a new market. Some of these carvers may also have taught carvers from Natal itself to make similar works. Because the tourist or curio demand for these sticks seems to have proliferated, it





Johannesburg, 1991, pp. 89-97).

There are several works by this particular carver in public collections. Two of his female figures in the Brenthurst Collection (see *Art and ambiguity*, cat.120 and 164) are

especially interesting because it is clear, from these two examples, that his works became increasingly delicately balanced with time. In the earlier work (cat. 120), the female figure is still comparatively stocky, and the relationship between

her face and the top-knot extending to the back of her head seems unresolved. By comparison, the present work - like the other female figure in the Brenthurst Collection (cat.164) - is characterised by an extraordinarily harmonious integration of

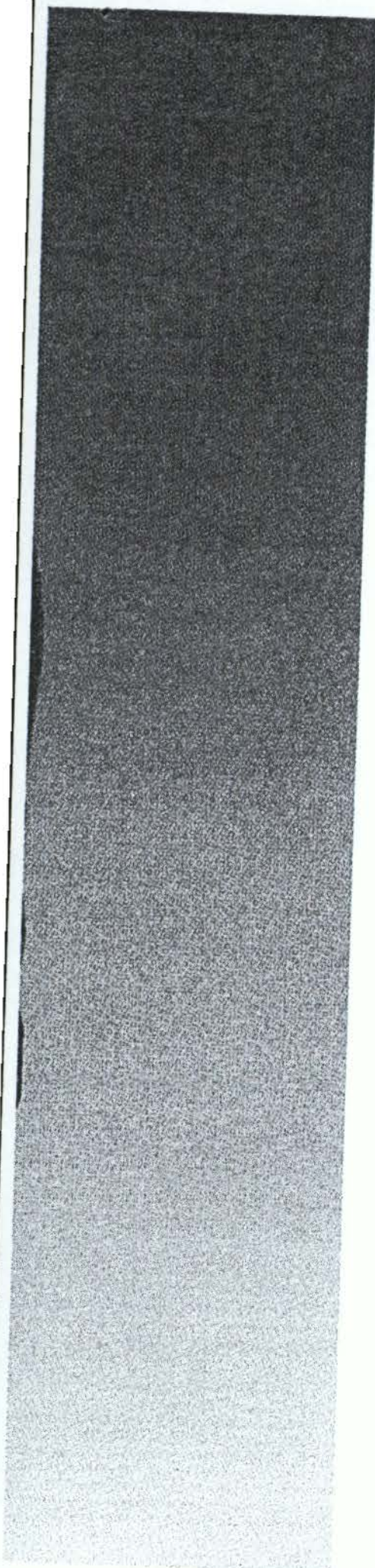
volumes. This is evidenced in, for example, the carver's decision to elongate the top-knot of the present figure so that it has the effect of echoing (and balancing) both the swelling of the woman's stomach and the protruding shape of the baby on her back. In the equally mature Brenthurst work (cat.164), the top-knot is comparatively truncated, probably because the woman has no baby on her back, but presumably also because her stomach is comparatively flat. There is a male figure by this carver in the Brenthurst Collection (*Art and ambiguity*, cat.114), and another in the Standard Bank Collection (*Art and ambiguity*, pl.80). There is also a female figure, but without a baby on her back, in the Standard Bank Collection. (see *Zulu treasures*, Durban, 1996, pl. W20) while another maternity figure by this carver was included in a Sotheby's sale, New York, 14 May 1995, lot 113. Two further works by this carver are in the Local History Museum, Durban: a male figure (*Zulu treasures*, pl.W19) and a maternity figure (*Zulu treasures*, pl.W21), while the South African National Gallery also has one of his maternity figures in their collection.

The male figure, included in the present catalogue, has been carved with an *isicoco* or heading which

was w  
the re  
cessor  
rings  
king.  
was no  
dom,  
teent  
adopt  
the Co  
the Z  
speak  
head  
found  
(see *A*  
myth  
*Arts*, 2  
inter  
some  
head  
pl. 8  
the  
know  
ingt  
style  
the  
con  
con  
inc  
(so  
jur  
tha  
ate

Ia  
un





her face and the top-knot extending to the back of her head seems unresolved. By comparison, the present work - like the other female figure in the Brenthurst Collection (cat.164) - is characterised by an extraordinarily harmonious integration of

volumes. This is evidenced in, for example, the carver's decision to elongate the top-knot of the present figure so that it has the effect of echoing (and balancing) both the swelling of the woman's stomach and the protruding shape of the baby on her back. In the equally mature Brenthurst work (cat.164), the top-knot is comparatively truncated, probably because the woman has no baby on her back, but presumably also because her stomach is comparatively flat. There is a male figure by this carver in the Brenthurst Collection (*Art and ambiguity*, cat.114), and another in the Standard Bank Collection (*Art and ambiguity*, pl.80). There is also a female figure, but without a baby on her back, in the Standard Bank Collection. (see *Zulu treasures*, Durban, 1996, pl. W20) while another maternity figure by this carver was included in a Sotheby's sale, New York, 14 May 1995, lot 113. Two further works by this carver are in the Local History Museum, Durban: a male figure (*Zulu treasures*, pl. W19) and a maternity figure (*Zulu treasures*, pl. W21), while the South African National Gallery also has one of his maternity figures in their collection.

The male figure, included in the present catalogue, has been carved with an *isicoco* or headring which

was worn by married men. During the reigns of Shaka and his successors, the right to wear these head-rings could only be granted by the king. However, the use of headrings was not restricted to the Zulu kingdom, and in the course of the nineteenth century, this practice was also adopted by both Zulu-speakers in the Colony of Natal (to the south of the Zulu kingdom) and by Tsonga-speaking groups to the north. The headring is therefore commonly found on Tsonga initiation figures. (see A. Nettleton, 'History and the myth of Zulu sculpture', *African Arts*, 21(3), 1988), but it was used only intermittently by the present carver, some of whose male figures lack head-rings (see, for example, the pl. 80). The male figure included in the present catalogue is the first known example by this carver depicting the unusually elaborate headring styles adopted by some men from the Colony of Natal, where chiefly controls and restrictions were comparatively weak. This allowed individuals to develop hairstyles (sometimes but not always in conjunction with the use of headrings) that would never have been tolerated in the Zulu kingdom.

*I am grateful to Sandra Klopper for sharing her unpublished work in cataloguing these sticks.*

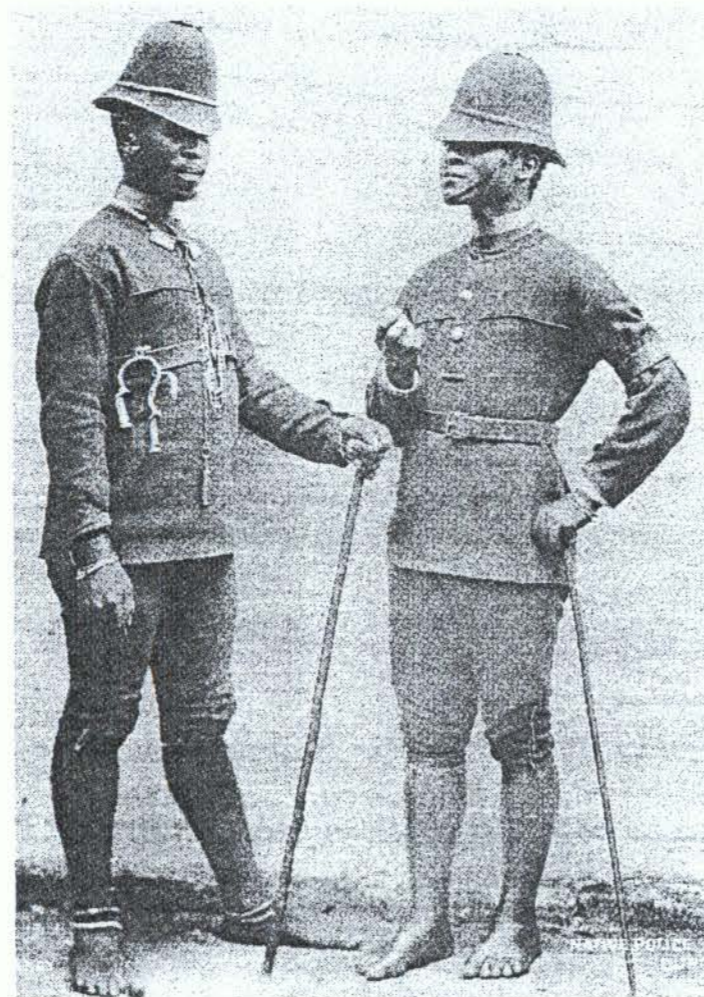






# TSONGA-SPEAKING CARVER

(South-east Africa)  
late nineteenth century



*Two constables attached to the Natal Native Police c. 1880  
photograph courtesy of Michael Graham-Stewart, London*

*Stick surmounted by a recently urbanised blackman*

This stick is remarkable for two reasons: firstly, it is unusual in that it depicts a recently urbanised blackman, wearing European-style dress; secondly, the arms have been articulated as distinct three-dimensional volumes separated out from the torso. In this respect it emulates the tradition of comparatively large, free-standing Tsonga initiation figures, but is unlike most other figurative walking sticks produced in south-east Africa in the late nine-

teenth century. Like many (though by no means all) other figurative works produced in and around urban centres such as Durban and Pietermaritzburg in the late nineteenth and early twentieth centuries, it was probably made to capture the market for exotic curiosities. By far the majority of the figurative pieces produced for this market depicted either rural traditionalists or baboons, although occasionally, carvers also depicted

colonial officials and soldiers, including men wearing kilts.

Following the rapid expansion in the early 1850s of some of the urban centres in South-east Africa, newly arrived colonists became increasingly vociferous in their condemnation of the nakedness of rural traditionalists seeking work in towns like Durban. By the mid-1850s these objections had been translated into municipal by-laws that made it an offence for

black men to enter urban areas unless they wore trousers or clothing covering the body 'from the neck to the knee'. In Pietermaritzburg, this encouraged at least one entrepreneur to wait on the far side of the Queen's bridge over the Dusi river, where he hired out trousers to any male seeking to enter the town. By the late nineteenth century, most black men had adopted the convention of wearing knee breeches, or other, more loose fitting pants that extended just below the knee, but they never wore shoes. While the reason for this convention of wearing three-quarter length pants remains unclear, it became a standard practice among male house servants, ricksha pullers and policemen in the second half of the nineteenth century. It was probably also adopted intermittently by rurally-based black people visiting urban centres to trade or negotiate with colonial officials. The convention of wearing hats of the kind depicted by the carver of this stick is consistent with those adopted by some policemen in the 1860s and by other black men who sought work in the urban areas of South-East Africa in the second half of the nineteenth century. *I am grateful to Sandra Klopper for sharing her unpublished research in cataloguing this stick.*



# CARVER

Police c. 1880  
wart, London

d blackman

colonial officials and soldiers,  
including men wearing kilts.

Following the rapid expansion in  
the early 1850s of some of the urban  
centres in South-east Africa, newly  
arrived colonists became increasingly  
vociferous in their condemnation of  
the nakedness of rural traditionalists  
seeking work in towns like Durban.  
By the mid-1850s these objections  
had been translated into municipal  
by-laws that made it an offence for

black men to enter urban areas  
unless they wore trousers or clothing  
covering the body 'from the neck to  
the knee'. In Pietermaritzburg, this  
encouraged at least one entrepreneur  
to wait on the far side of the Queen's  
bridge over the Dusi river, where he  
hired out trousers to any male seek-  
ing to enter the town. By the late  
nineteenth century, most black men  
had adopted the convention of  
wearing knee breeches, or other, more  
loose fitting pants that extended  
just below the knee, but they never  
wore shoes. While the reason for  
this convention of wearing three-  
quarter length pants remains un-  
clear, it became a standard practice  
among male house servants, ricksha  
pullers and policemen in the second  
half of the nineteenth century. It  
was probably also adopted inter-  
mittently by rurally-based black  
people visiting urban centres to trade  
or negotiate with colonial officials.  
The convention of wearing hats  
of the kind depicted by the  
carver of this stick is consistent  
with those adopted by some  
policemen in the 1860s and by  
other black men who sought  
work in the urban areas of  
South-East Africa in the second  
half of the nineteenth century.

*I am grateful to Sandra Klopper for  
sharing her unpublished research in  
cataloguing this stick.*

*A bare-footed male figure standing on an oval base attached to a long, cylindrical  
staff; the figure wears a large cap, buttoned-up jacket and knee breeches;  
details of hair, including the beard and moustache,  
have speckled pokerwork, honey brown patina  
overall length: 149cm height of figure: 31cm*

