

**VALUATION OF**

**BRENTHURST COLLECTION  
OF SOUTHERN AFRICAN ART**

**by**

**MICHAEL STEVENSON**

**3 December 2003**

**BRENTHURST VALUATION**

<b>Item no.</b>	<b>Value in US Dollars</b>
1	500
2	500
3	500
4	500
5	500
6	500
7	500
8	500
9	500
10	500
11	500
12	500
13	500
14	1000
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18	1000
19	500
20	500
21	500
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26	1000
27	1000
28	1000
29	1000
30	1000
31	1000
32	3000
33	3000
34	3000
35	3000
36	2000
37	2000
38	20000

<b>Item no.</b>	<b>Value in US Dollars</b>
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44	500
45	20000
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857	2000
858	2000
859	200
860	200
861	500
862	200

**TOTAL**

**USD 3 037 250**

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**PHOTOCOPIES OF**

**SIMILAR ITEMS RECENTLY AUCTIONED  
BY:**

**CHRISTIES  
SOTHEBY'S  
STEPHAN WELZ & CO**

Property from the Collection of Estelle Abrams

A FINE ZULU VESSEL

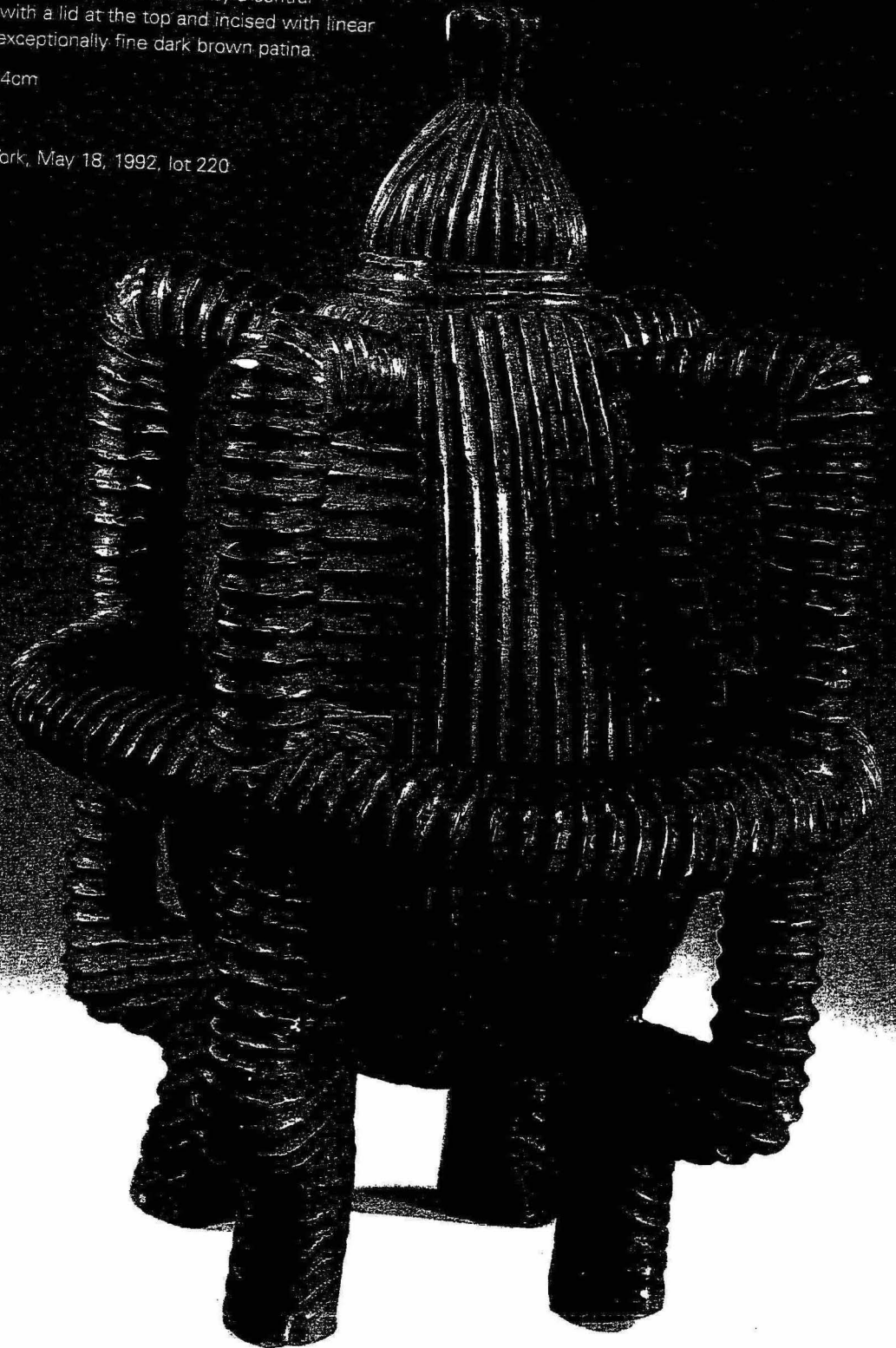
of hollowed abstract form, the four legs supporting the tear-drop shaped container surrounded by an extraordinary openwork design of four arms encircled by a central cylindrical band, with a lid at the top and incised with linear grooves overall; exceptionally fine dark brown patina.

Height 21 7/8 in. 54 cm

PROVENANCE

Sotheby's, New York, May 18, 1992, lot 220

\$10,000-12,000



Collection  
PROBABLY CONGO.

it the sides and the horns for  
v beneath jutting lips and an  
ngular eye holes, the sloping  
; of lightweight wood  
nd orange ochre pigment.

ssman working for the Société  
Mayombe in the Belgian Congo

US \$53,000

94

Sotheby's

Christies, Amsterdam,

24.5.2000.



117

117

A VERY FINE ZULU STAFF

The finial carved as a baboon standing on the heads of two male torsos, each with blackened headgear  
113.5cm. long

NLG3,000-4,000

US\$1,300-1,700

€1,400-1,800

Tribal

€ 39786

118

A LUBA IVORY FIGURE PENDANT

Carved as a female half figure holding her breasts, incised cruciform coiffure, the body covered with incised circlets, two raised scarified chevrons on the abdomen, pierced at the shoulders for suspension, golden patina  
10cm. high

NLG2,000-3,000

US\$870-1,300

€910-1,400

119

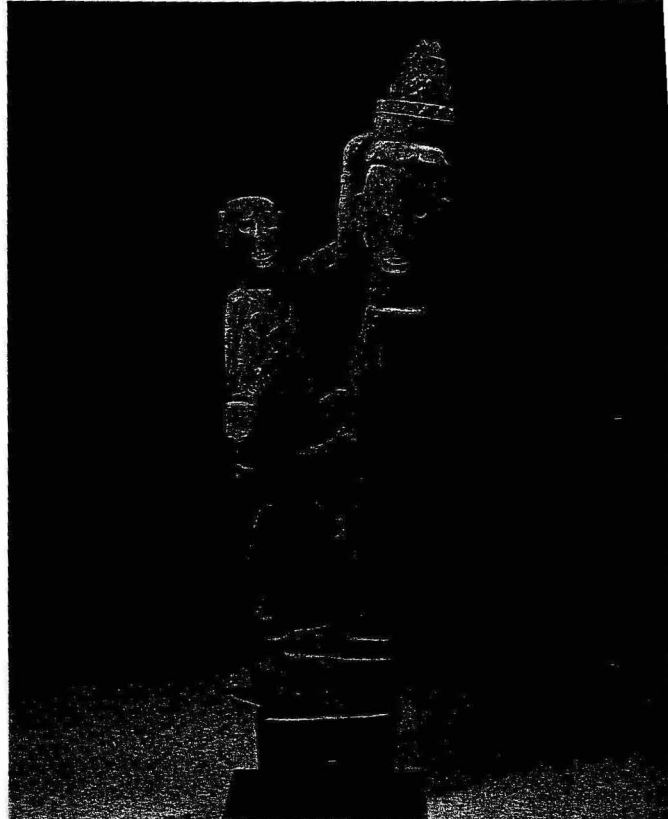
A MAKONDE HELMET MASK

Carved as the head of a man with inset human hair and beard, the eyes left partially white but the remainder blackened, slit mouth with naturalistically carved lips  
23cm. high

NLG800-1,200

US\$350-520

€370-540



120

120

A FINE DAYAK FIGURE

HAMPATONG

Carved as a seated maternity figure, the animated child on her knees, one hand held to its outstretched leg, the other to the mother's elaborate headdress, carved ornament about the oval base  
118cm. high

NLG10,000-15,000

US\$4,400-6,500

€4,600-6,800

121

FOUR DAYAK POSTS

Each of tall slender form, each finial carved as a standing figure with pointed headdress, the arms carved in relief on the chest, traces of white pigment  
80cm. to 91.5cm. high

NLG600-1,000

US\$260-430

€280-450

122

AN ANDAMAN ISLANDS BOW

Of curved slender hourglass form with incised zigzag and cross-hatched ornament to the front, dark glossy patina  
154cm. high

NLG800-1,200

US\$350-520

€370-540



Christies, Amsterdam,

24.5.2000.



117

117

A VERY FINE ZULU STAFF

Tribal

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113.5cm. long

NLG3,000-4,000

US\$1,300-1,700

€1,400-1,800

€ 39786

118

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10cm. high

NLG2,000-3,000

US\$870-1,300

€910-1,400

119

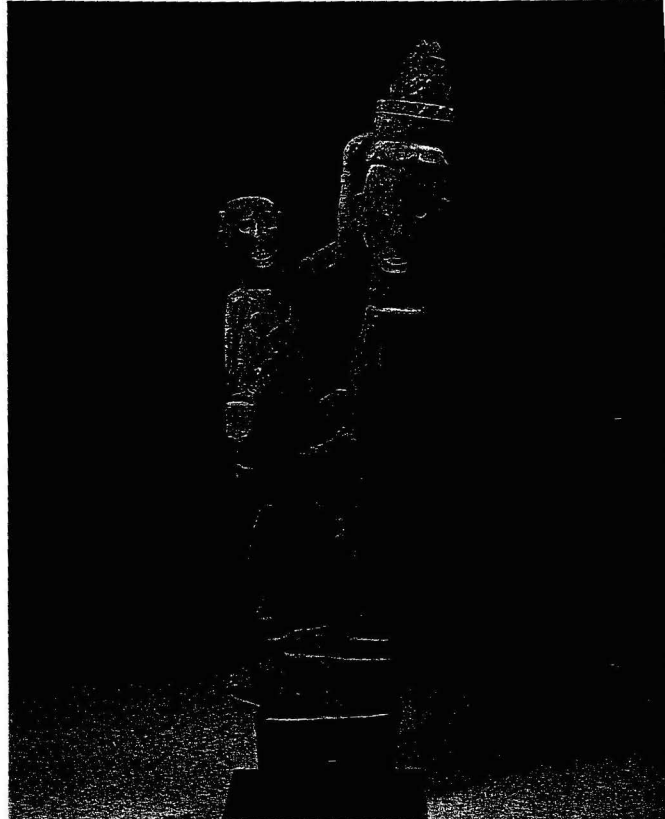
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Carved as the head of a man with inset human hair and beard, the eyes left partially white but the remainder blackened, slit mouth with naturalistically carved lips  
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NLG800-1,200

US\$350-520

€370-540



120

120

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US\$4,400-6,500

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121

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122

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154cm. high

NLG800-1,200

US\$350-520

€370-540

Auchan  
Reballe

364  
A SUPERB AND RARE TSONGA FEMALE FIGURE

Standing with the arms carved free of the body, the large hands with carved fingers, the head with curved teeth in the small rectangular mouth, the coiffure with scorched rectangular lobe at the back, conical breasts, large feet, dark glossy patina

22.5cm, high  
Estimate: NLG40,000-60,000 US\$16,000-22,000  
€19,000-27,000

PROVENANCE:  
Art of Man, London

EXHIBITED:  
Durham, Bristol, Swansea, Sheffield, Coventry, organised by the Arts Council of Great Britain, 1985  
London, Royal Academy of Arts, 1995

LITERATURE:  
Fagg, W., *Miniature Wood Carvings of Africa*, Bath, 1970, p. 101, fig. 102  
Gilson, W., *Collecting African Art*, London, 1979, p. 167, no. 212  
Attenborough, D. and Waterfield, H. et al., *Miniature African Sculptures from the Hermon Collection*, London, 1985, p. 44, fig. 31  
Phillips, T. (Ed.), *Africa The Art of a Continent*, London, 1995, fig. 3.43, p. 226

Anita Hettleton (*Africa the Art of a Continent*, 1995, p. 226) writing about the present figure states: A similar figure to this in the *Museum für Völkerkunde in Vienna* [see Barbara Flanckstein, *ausst. Kunst aus dem südlichen Afrika um 1900*, 1996, p. 118, fig. 77] has a

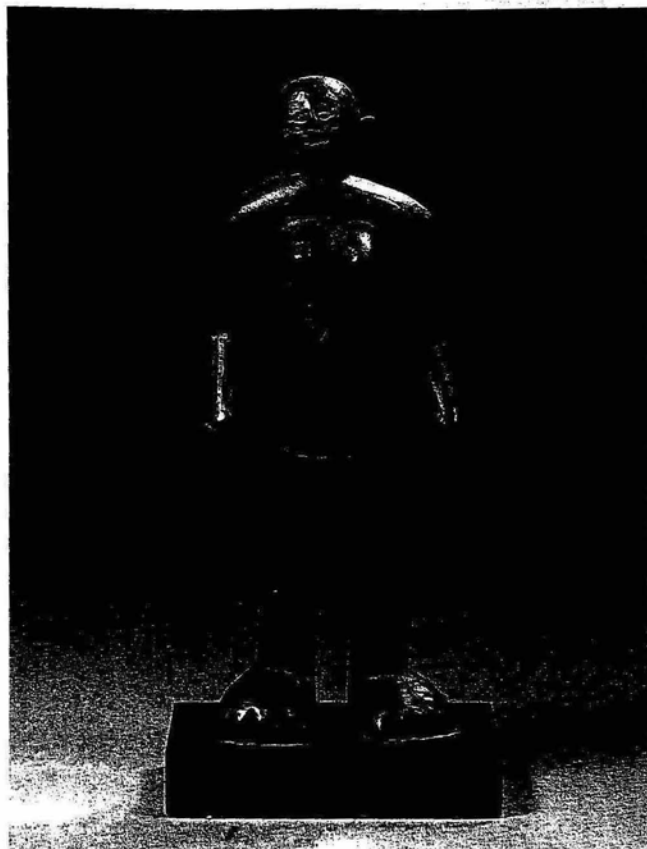
much more secure provenance, having been collected by Adolf Eppier in the 1880s among the 'Shangana Kaffers', i.e. the Transvaal Tsonga. It was also one of a pair, pairs of male and female being typically produced for use in initiation ceremonies.

It might be suggested that this type of figure constitutes the output of a single, highly individualistic carver. The protuberant breasts and marked genitals suggest that this figure was not carved for European patrons, but for use in the community in which it was made. It was possibly made for use in initiation of young men among groups, such as the North Sotho, or of young women among the Venda-speakers, both of whose carving styles appear to have been quite diverse, and whose contacts with vassal Tsonga-speakers in the eastern Transvaal spanned over a century.

These groups used wooden figures as didactic aids in initiation schools, and the explicitness of this figure's genitalia suggest this as the most likely context for its use. It is also likely that, if such figures were made for indigenous use, they would have been clothed with cloth, leather or bead aprons to hide their genital areas when they were not in use, as is the case with many of the securely provenanced Tsonga and Venda figures.

Despite their small size and use of clothing, and contrary to popular belief and academic nomenclature, figures of this type were not used as 'dolls', i.e. as playthings. Moreover, as such figures have never been unambiguously provenanced to Natal, it does not make sense to perpetuate the myth of the notion of 'Zulu' figurative art, through attributing them to this, albeit famous, southern African political grouping.

END OF SALE



364

Christies Amsterdam, Tu'gal

12.12.2000

€ 76063



35

**35 BÂTON DE CHEF OVIMBUNDU, ANGOLA**

en forme de tête d'homme très stylisée, coiffée d'une auréole très élaborée et sculptée en haut-relief; l'ensemble est incisé de stries. Belle patine nuancée marron foncé.  
h: 54cm; 21 1/4 in.

**PROVENANCE**

Jacob Epstein, Londres;  
Collection Carlo Monzino

**BIBLIOGRAPHIE**

Fagg 1960: no. 23;  
Bassani and McLeod 1989: 119 fig. 304

**EXPOSITIONS**

Londres, The Arts Council of Great Britain, *The Epstein Collection of Primitive and Exotic Sculpture*, 25 mars - 23 avril 1960

*the tapering shaft leading to a highly stylized finial in the form of a human head with mask-like face projecting to the front, and wearing an elaborate coiffure with transverse crest incised in a repeating linear motif; fine and varied medium brown patina.*

£ 1 000-1 500 €  
US\$1,000-1,500

**36 BEAU ET RARE RÉCIPENT, NORD DU NGUNI, SWAZILAND OU KWAZULU-NATAL, AFRIQUE DU SUD**

sculpté d'une seule pièce de bois, reposant sur quatre pieds, le corps de forme ovale est soutenu de quatre anses sur toute la hauteur. L'ensemble est décoré de torsades et de lignes parallèles sculptées de manière répétitive. Exceptionnelle patine noire croûteuse. Couverture manquante; ancienne cassure et restauration d'origine sur deux anses et une autre cassure verticale le long du corps.  
h: 34,5cm; 13 5/8 in.

**PROVENANCE**

Jacob Epstein, Londres;  
Collection Carlo Monzino

**BIBLIOGRAPHIE**

Fagg 1960: no. 40;  
Vogel 1986: no 179;  
Bassani and McLeod 1989: 124, fig. 342

**EXPOSITIONS**

Londres, The Arts Council of Great Britain, *The Epstein Collection of Primitive and Exotic Sculpture*, 25 mars - 23 avril 1960.

New York, the Center for African Art, *African Aesthetics: The Carlo Monzino Collection*, 7 mai - 7 septembre 1986

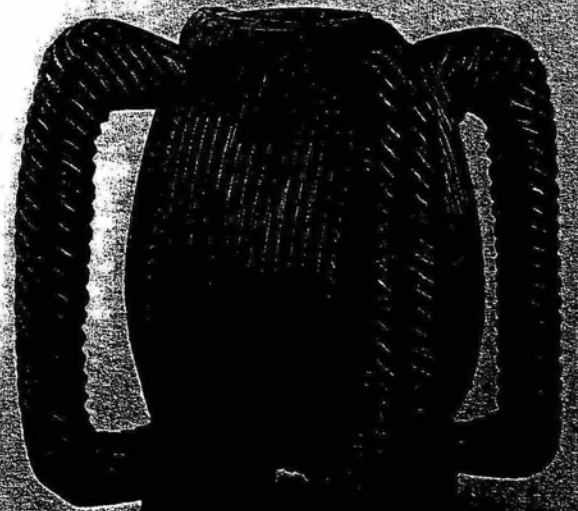
Les grands bols couverts, sculptés dans une pièce de bois unique et ornés de profondes stries en sillons, présentent une précision d'exécution et un style spécifique, qui amènent Klopper à penser qu'ils sont l'œuvre d'un seul sculpteur ou d'un même atelier (Phillips 1996: 223). Les quatre grandes anses latérales, qui l'entourent et lui confèrent une imposante ampleur visuelle, constituent une particularité assez rare; deux autres bols couverts de ce type sont cités par Phillips (ed. 1995: 222-223). Ce bol est en outre couvert d'une patine particulièrement épaisse. Cf. Klopper pour d'autres analyses quant à leur utilisation.

*of hollowed form, carved from a single piece of wood, resting on four legs with the oval vessel supported by four vertical openwork handles, the whole decorated with dynamic incised asymmetrical repeating grooves; exceptionally fine and encrusted blackened patina. Lid missing, old break with indigenous restoration on two of the four handles and another on the central section of the bowl.*

Cf. Phillips (ed. 1995:222-223) for related lidded bowls.

According to Klopper (in Phillips 1995:223) the very specific and tight criteria of execution and style of large Northern Nguni lidded wooden bowls with their deeply striated surface decoration, carved from a single piece of wood lead her to believe that all such bowls may be the work of a single carver or workshop. Indeed only some of the known lidded vessels, like the two published in Phillips (Ibid.) and the present bowl, have an ornate openwork infrastructure encircling the vessel. The present bowl shows a particularly thick patina in comparison to the above-mentioned vessels. See Klopper (Ibid.) for additional discussion as to use.

£ 12 000-18 000 €  
US\$12,100-18,200

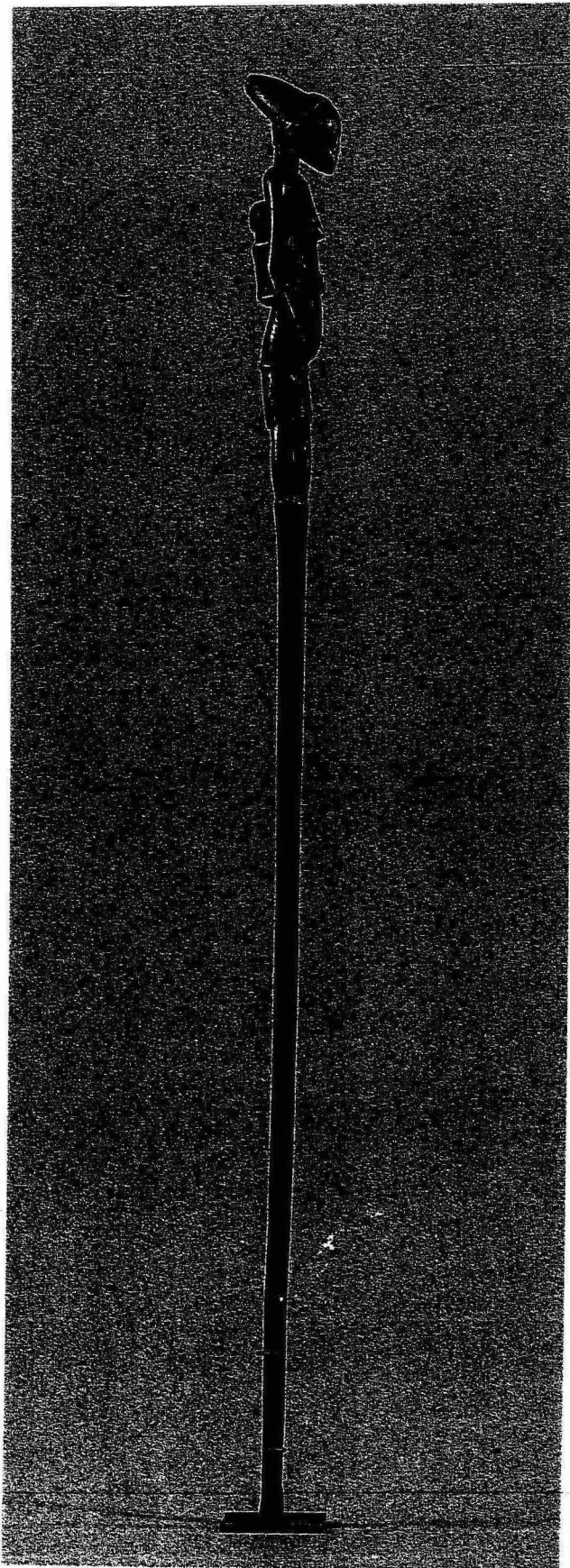


36

Sotresny's, Tribal art, Paris, 30.9.02 lot 36.

32 950 €

Sohmetaj's, 14. 11. 2003, New York, Tanzania.



103

106 • AFRICAN AND OCEANIC ART

Property from an English Private Collection

103 A FINE SOUTH EAST AFRICAN, PROBABLY TSONGA, MATERNITY STAFF

*circa* 1890-1910, supported by a slender elongated shaft, the stylized figure with swayed back supporting a baby, the cylindrical torso with arms to the sides, the oblong face with pointed chin and abbreviated facial features and wearing a conical coiffure; fine and varied deep brown patina.

height 43in. 109cm

Staffs of this kind derive from the Tsonga tradition of carving paired male and female initiation figures. Like these Tsonga initiation figures, they are often characterized by pokerwork details and sharply chiseled facial features.

Most of these staffs appear to have been acquired in present-day KwaZulu-Natal at the turn of the 20th century. More than likely, they were originally made, not by local Zulu carvers, but by Tsonga-speaking migrants working in or near urban centers like Durban and Pietermaritzburg. Many of these carvers sold works to British soldiers passing through the region during the South African War of 1899-1901, suggesting that they worked for both indigenous and foreign patrons.

Judging from variations in the style and iconography of these works, carvings like this were produced by a number of different artists or schools. However, the carver of this maternity staff was unusually prolific. He is known for his staffs with male figures and walking sticks surmounted by baboons, as well as the maternity staffs. Several examples of his work are housed in major public and private collections, mainly in South Africa and Britain. Similar maternity staffs have been acquired by the Brighton Museum & Art Gallery, the South African National Gallery in Cape Town, the Brenthurst Collection housed in the Johannesburg Art Gallery, the Local History Museum in Durban, and the Standard Bank Collection housed at the University of the Witwatersrand.

The female finial figures produced by this artist all have elegantly balanced, elongated torsos. But there are also interesting variations in the treatment of the arms, and in the child's relationship to the mother. In some cases, for example, the mother's hands point towards her knees, and her elbow joint is placed midway between the arms and legs of her baby. In others, her arms bend below the baby's legs, and her hands point inwards, towards the center of her torso. In all of these carvings, the mother wears a top-knot similar to those adopted by married Zulu women, who were required to grow their hair after moving from their fathers' to their husbands' homesteads.

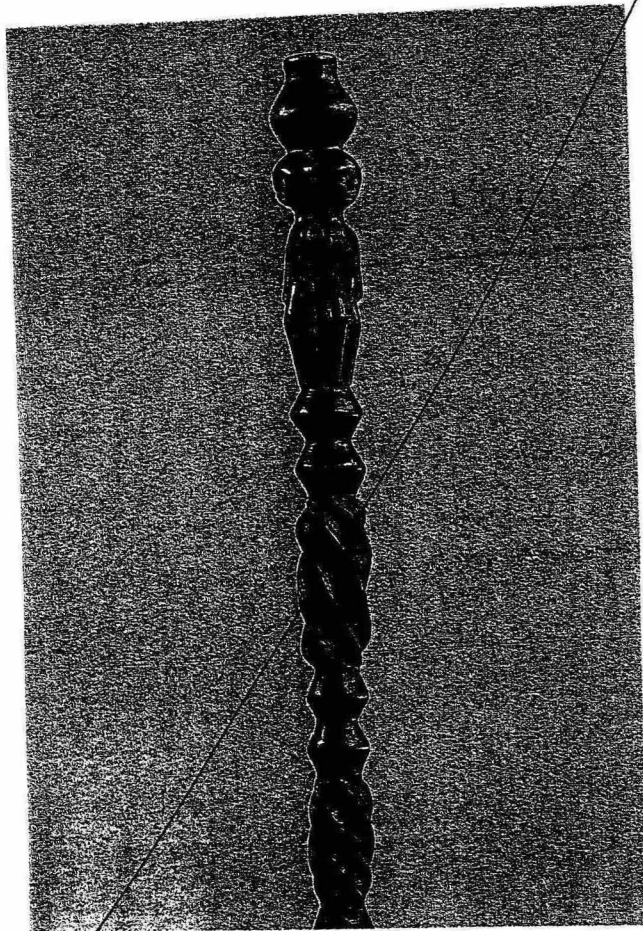
Sandra Klopper, September, 2003, Stellenbosch

*Cf.* Johannesburg Art Gallery (1991: 154, number JL-C-24) and the Brighton Museum & Art Gallery, Brighton, England, number WA505989 for related figures with the staffs fully intact. See also Klopper et al (2002: 6, 32, 183, plate 5 KC5) and Robbins and Nooter (1989: 518, plate 1361) for related figures without the lower staff.

\$6,000-9,000

US \$ 9,000  
39000

Sotheby's 14.11.2003. New York, Tribal.



104

104 A TANZANIAN, PROBABLY TANGA REGION, STAFF

the tapering cylindrical shaft deeply carved in sections of spiraling motifs and supporting three adjoined abstract figures, each with spherical heads and concave heart shaped facial planes inset with white beads for the eyes; deep brown patina with traces of red ochre.

height 27½in. 70cm

\$2,500-3,500

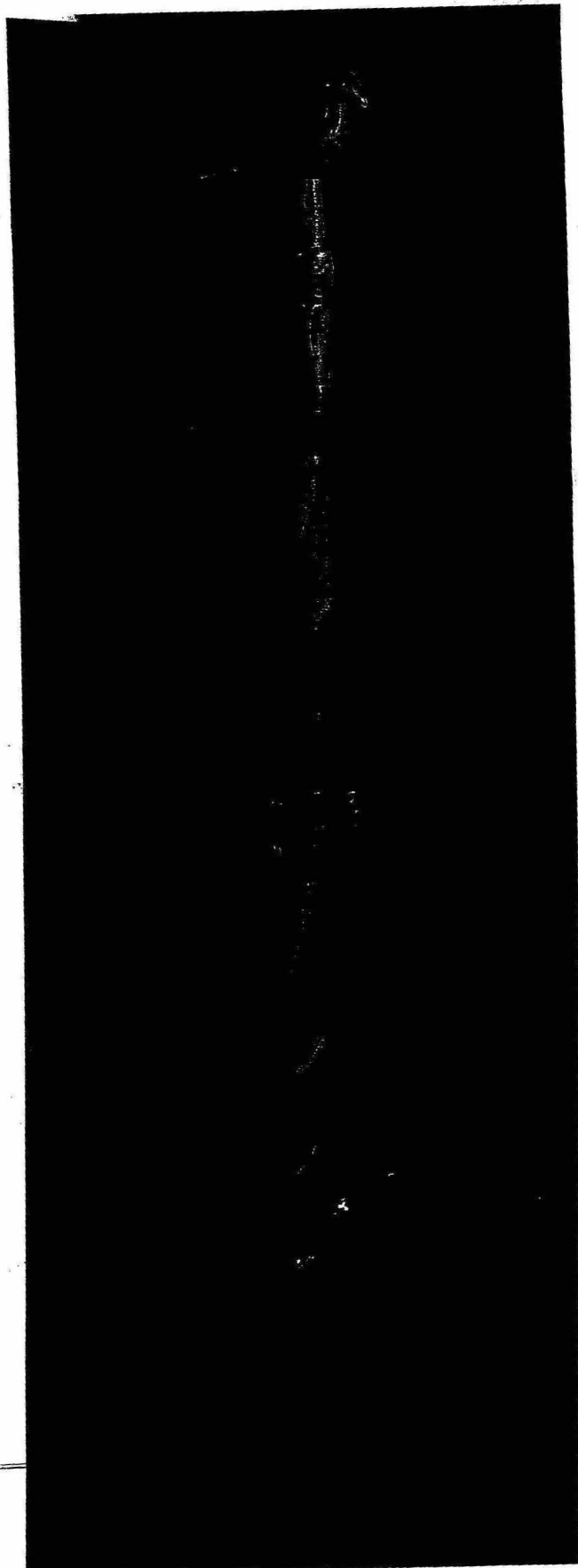
105 A FINE ZULU STAFF

of overall slender columnar form and delicately carved with a snake in relief encircling the staff with eyes of inset copper pins and red glass beads decorated with an incised scale-like motif, the mouth open towards a bovine figure carved in the round with white glass-bead eyes beneath another snake entwined, the human figure with sensitively carved hands to the sides and eyes of inset copper pins attaching white glass-beads and surmounted by a bird with finely detailed feet and white glass-bead eyes; exceptionally fine reddish brown patina.

height 39in. 99cm

\$12,000-18,000

us \$ 14,400



105

Sotneby's NY, Tanzania, 18.11.2000,

110

69 A superb Tsonga/Shangaan neckrest the base in the form of two flat discs connected by a central section, beneath the support structure of two cylindrical sections rising from the base a rectangular section running diagonally and decorated with two raised linear bands on either side, and supporting two parallel cylindrical sections, all beneath the upturned pillow with looping pendant lugs and a repeating zigzag motif on either end; exceptionally fine medium brown patina, signed 'A.A. Jacques' and 'EG' as well as the number '50/968' in pigment on the underside. height 5 1/2 in. (14cm.)

Provenance: Collected by A.A. Jacques in the late 1920s or early 1930s, number 50/968

The Jacques Collection, now in the Johannesburg Art Gallery, comprises the largest collection of headrests by the Tsonga-related peoples. The 111 headrests in the Art Gallery (as well as this lot) were collected by Reverend A. A. Jacques of the Swiss Mission during a fifteen year period beginning in the mid-1920s. Most of the pieces were found in the Pilgrim's Rest (Bushbuckridge) area in the eastern Transvaal and were documented as Shangaan (Tsonga) (Becker 1995:59). It was Reverend Jacques who, in the late 1940s, created the first formal classification system for southern African neckrests.

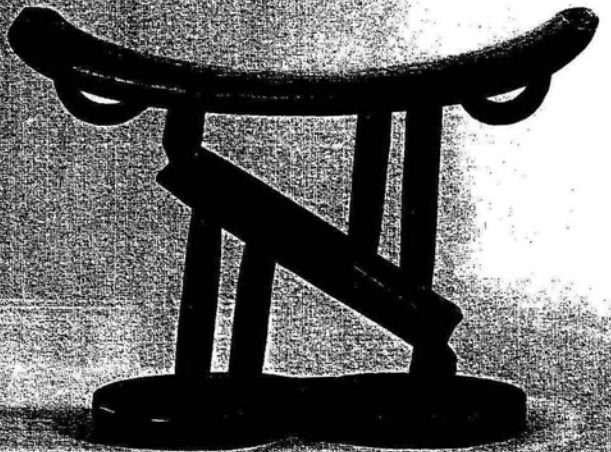
\$8,000-12,000

170 An Ovimbundu staff the slender cylindrical shaft with diminutive breasts beneath a large spherical head with flat facial plane, and finely carved features, and wearing a classical openwork looped coiffure highlighted by incised geometric motif, scarification on the face; fine reddish brown patina, 'EG' on the butt. length 18 1/2 in. (46.7cm.)

Provenance: Acquired in London in 1968 or 1971

\$500-700

See illustration on following page



\$41000