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AULD, I & PHILLIPS, T. 1950. African Sculpture from Private Collections in London, 19 October - 8 November 1979, South London Art Gallery. New York: Columbia University Press.

ref.: Carved post: JL-A-57

Staffs: JL-C-16;  
JL-C-37;  
JL-C-62;  
JL-C-73

Headrests: JL-E-27;  
JL-E-32;  
JL-E-43;  
JL-E-87

Vessels: JL-J-2 - JL-J-4;  
JL-J-19



**African Sculpture**

FROM PRIVATE COLLECTIONS IN LONDON

*An exhibition selected by*

IAN AULD & TOM PHILLIPS

*19 October to 8 November 1979*

South London Art Gallery  
Peckham Road London SE5 8UH

THE PLATES INCLUDED IN THIS VOLUME  
WERE FIRST PRINTED  
IN THE CATALOGUE OF A LOAN EXHIBITION  
OF AFRICAN NEGRO SCULPTURE  
AT THE M. H. DE YOUNG MEMORIAL MUSEUM  
GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA  
SEPTEMBER 24-NOVEMBER 19, 1948



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BC 28297.

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PUBLISHED IN GREAT BRITAIN, CANADA AND INDIA BY GEOFFREY CUMBERLEGE  
OXFORD UNIVERSITY PRESS, LONDON, TORONTO, AND BOMBAY  
MANUFACTURED IN THE UNITED STATES OF AMERICA

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## Introduction

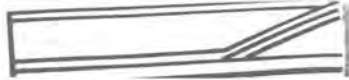
That the art of Black Africa can still in 1979 reside under the heading of 'primitive art' amazes the admirer of its poignancy, strength and inventiveness. Art, after all, is the final sign of the emergence from primitiveness: it embodies the aspirations of a society and signals the release from exclusive preoccupation with the dark task of mere survival. It is made out of a past and yearns towards a future. The enormous and varied corpus of African Sculpture is the equal of any body of work in the world.

To the unfamiliar eye its vocabulary of forms might at first seem strange, though the great influence that such sculpture has had on European art in this century (cubism, expressionism etc.) has built a returning bridge of appreciation. As in all art newly looked at, one has to break through its exotic novelty before variations in quality emerge. It is often said (especially in the earlier literature on the subject) that the tribes themselves make no distinction between good and bad art, indeed that they often have no word in their languages for art nor any vocabulary of aesthetics. In reality it is inconceivable that the heights reached by many of the works in this exhibition could have been attained without a sophisticated, critical and responsive clientele (whose existence later and more imaginative researches have tended to confirm).

Despite this high level of achievement, exhibitions of African sculpture are relatively rare in this country although thousands of objects of the greatest interest lie in the reserve collections of our museums, or in private collections inaccessible to the gaze of the general public. To remedy this situation (of fame exceeding familiarity), the South London Art Gallery in collaboration with Camberwell School of Art and Crafts have encouraged a group of London-based collectors to gather together to put on exhibition, a substantial sampling of their collections.

The works on show were selected by Ian Auld and myself with a view to demonstrating the quality of objects to be found in private





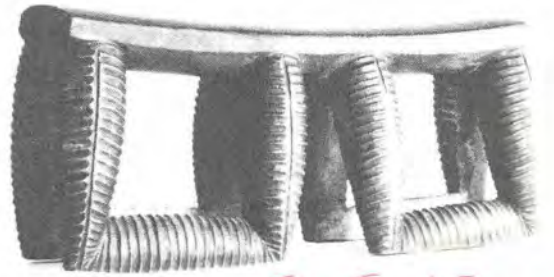
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hands. A quite different exhibition could have been made that represented in a more equalised way the various tribes and styles of art in Africa: however it turned out to be more illuminating to show the particular strengths of English collections, which tend naturally enough to be richer in the work of those regions with which we have had strong historical connections. That Nigeria and Ghana are consequently so well represented has the additional advantage that the large number of residents of South London who are of African descent, either directly or via the West Indies, can have the opportunity of seeing (in some cases perhaps for the first time) the mastery and nobility of the work of their not-so-remote ancestors (it is probable that ninety per cent of the objects shown here date from the mid-nineteenth century to the early years of this century).

The selection was an absorbing and fascinating task and the exhibition must in some degree represent the combination of our tastes. These in fact coincided remarkably, and, in looking at over fifteen hundred objects, we only twice differed strongly in our opinions. At a certain level of creative power we found ourselves reacting unanimously to the magic and particularity of the works that we chose.

In order that the catalogue should not seem too patchy (scholarly when we knew something, evasive when we didn't) we have restricted it to a bare record of tribes, sizes etc., and tried at least to make it complete as a visual record by reproducing every piece on show. This was made possible with the generous help of the Printing Department of Camberwell School of Art. Any lack of detailed description and background information can easily be made good with the aid of the moderately priced and well produced books that exist to introduce African Art to the layman. On this occasion it seemed economical to let the works of art themselves encourage the visitor to wish to know and see more.

Tom Phillips



JL-E-43  
(Same piece)

163



JL-E-70  
(Same piece)



JL-E-76  
(Same piece)

164



161

162

JL-C-73  
JL-C-62



JL-E-27  
(Same piece)

165



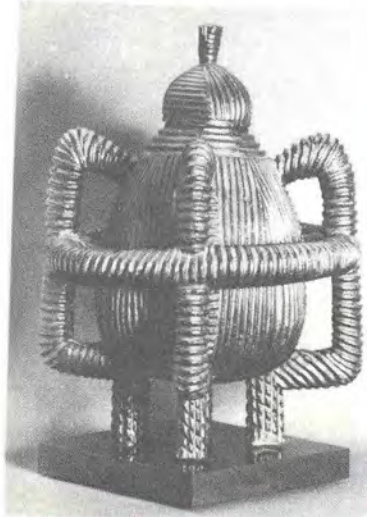
JL-E-87

166



167

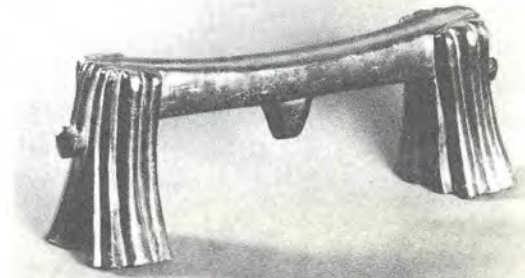
163



JL-A-57  
(same piece)

157

JL-J-2 (same piece)



154

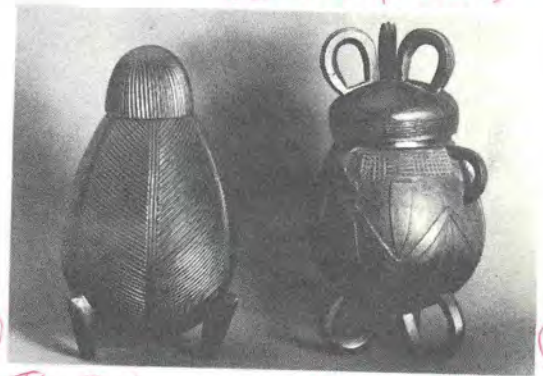
JL-E-38  
(same piece)

164



158

JL-C-37  
JL-C-16 (same piece)

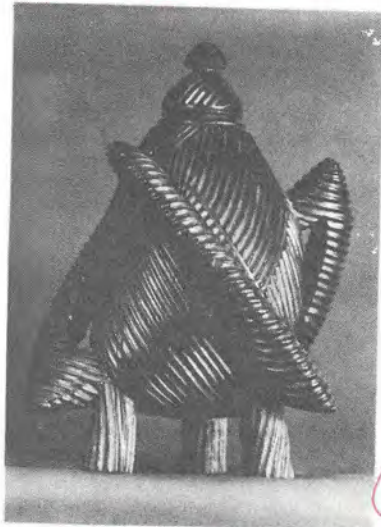


155

JL-J-4  
(same piece)

JL-J-19  
(same piece)

165



156

JL-J-3  
(same piece)



160

- 154 Nguni (Swazi) Neckrest
- 155 Nguni (Zulu) Tobacco jar  
a & b
- 156 Nguni (Swazi) Container
- 157 Nguni (Swazi) Container
- 158 Nguni (Zulu) Staff with baboon
- 159 Zaramo Staff
- 160 Nguni (Zulu) Staff
- 161 Nguni (Zulu) Staff
- 162 Nguni (Zulu) Staff
- 163 Nguni (Zulu) Neckrest
- 164 Nguni (Shangaan Tsonga)  
Neckrest a & b
- 165 Nguni (Zulu) Neckrest
- 166 Nguni (Zulu) Neckrest
- 167 Bushman Rock painting  
(fragment)



- 132 Ekoi, (Ejaghem) Nigeria Head-dress  
Head wood covered with skin  
Height 28 cm
- 133 Ekoi, (Kcaka) Nigeria Head-dress  
Figure with moveable limbs  
Wood covered with skin  
Height 26.5 cm
- 134 Bamesing, Cameroons Animal mask  
Wood Height 52 cm
- 135 Babanki, Cameroons Chief's throne  
Wood Height 85 cm
- 136 Ekoi, Nigeria Head-dress Figure with  
moveable limbs Wood covered with skin  
Height 23 cm
- 137 Bangwa, Cameroons Standing figure  
Wood Height 18 cm
- 138 Songé, Zaire Ritual figure Wood with  
horn with cowries Height 24 cm
- 139 Luba, Zaire Standing female figure  
Wood Height 32.3 cm
- 140 Makonde, Tanzania Figure Wood with  
human hair and bone Height 45 cm
- 141 Fang, Gabon Reliquary figure Wood  
Height 38 cm
- 142 Hungana, Zaire Figure Wood with iron  
Height 39 cm
- 143 Songé, Zaire Ritual figure Wood, brass  
and cloth Height 21 cm
- 144 Songé, Zaire Ritual figure Wood with  
horn Height 34 cm
- 145 Congo, Zaire Nail fetish Wood with  
metal Height 88 cm
- 146 Jiji, Tanzania Standing figure Wood  
Height 54.5 cm
- 147 Luba-Hemba, Zaire Standing male  
figure Wood Height 76 cm
- 148 Fang, Gabon Reliquary figure Wood  
Height 44 cm
- 149 Songé, Zaire Ritual figure Wood,  
metal, horn and fibre Height 66 cm
- 150 Ashira-Bapuna, Gabon Mask Wood  
Height 30.5 cm
- 151 Kota, Gabon Reliquary figure Wood  
with metal Height 35 cm
- 152 Tchokwe, Zaire Lidded container  
Wood with fibre Height 14.5 cm
- 153 Kota, Gabon Reliquary figure Wood  
with metal and bone Height 43.2 cm
- 154 Nguni (Swazi), South Africa Neckrest  
Cattle shape Wood Height 16 cm
- 155 Nguni (Zulu), South Africa  
(a) Tobacco jar Wood Height 39 cm  
(b) Tobacco jar Wood Height 41 cm
- 156 Nguni (Swazi), South Africa Container  
Wood Height 51 cm
- 157 Nguni (Swazi), South Africa Container  
Wood Height 52 cm
- 158 Nguni (Zulu), South Africa Staff with  
baboon Wood Height of baboon 15 cm
- 159 Zaramo, Tanzania Staff with figure on  
top of stylised doll Wood Height 45 cm
- 160 Nguni (Zulu), South Africa Staff, mother  
and child Wood Height 43.75 cm
- 161 Nguni (Zulu), South Africa Staff Male  
Wood
- 162 Nguni (Zulu), South Africa Staff  
Female Wood
- 163 Nguni (Zulu), South Africa Neckrest  
Wood Height 15 cm
- 164 Nguni (Shangaan Tsonga), South Africa  
(a) Neckrest with animal Wood  
Height 14 cm  
(b) Neckrest Wood Height 16 cm
- 165 Nguni (Zulu), South Africa Neckrest  
with hollow compartment in belly of bull  
Wood Height 15 cm Length 48 cm
- 166 Nguni (Zulu), South Africa Neckrest  
Wood Height 13 cm
- 167 Bushman, South Africa Rock painting  
(fragment) Height 11 cm

**SMUFF BOXES** (Pg 228 - 230)

1-6, Transkei  
7, Transkei, Pondoland

pub: Neill & Co, LTD  
Edinburgh  
Aug 1938

Ann. S. Afr. Mus., Vol. XXIV., part V

Plate LXIV.

1. light-coloured wood,  
oval in horiz.  
section, 2 holes  
for hide loop  
(thairs on)  
wood stopper  
H:  $2\frac{5}{8}$ "  
Di (base):  $1\frac{11}{16}$ "  
by  $1\frac{3}{4}$ "  
Di (stopper):  $\frac{7}{16}$ "  
Depth (stopper):  $\frac{1}{4}$ "

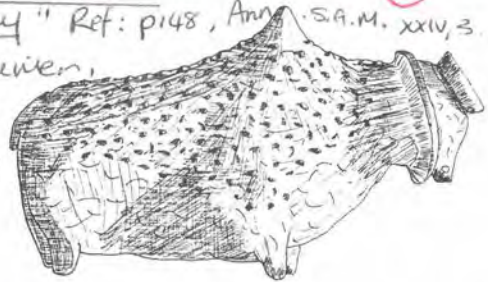


2. From Butterworth  
top section of light  
coloured gourd,  
base filled with piece  
of gourd and stopper =  
also gourd  
mid. 2 holes  
for leather  
strap.  
H:  $2\frac{13}{16}$ "  
Di:  $1\frac{9}{16}$ "

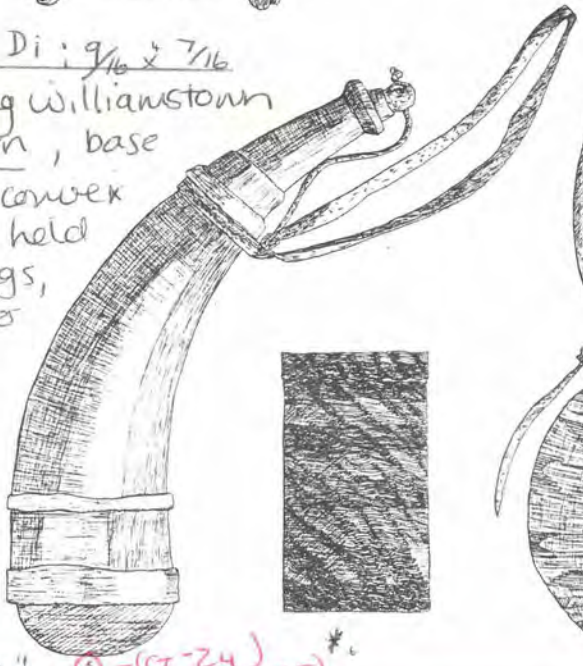


3. From  
Tembuland  
horn (light  
brown)  
base filled  
with wood  
held in place  
by copper  
tacks.  
Stopper = thick  
piece of hide  
leather cord  
attached to  
neck. H:  $5\frac{1}{2}$ "  
Di (base):  $1\frac{13}{16}$ "  
Di (mouth):  $\frac{7}{16}$ "  
Di (stopper):  $\frac{3}{8}$ "

4. "Blood + clay" Ref: p148, Ann. S.A.M. xxiv, 3.  
\*well-worn specimen,  
khaki coloured  
wood stopper  
Total length:  $4\frac{1}{2}$ "  
h:  $2\frac{5}{8}$ "  
w:  $1\frac{11}{16}$ "  
stopper:  $\frac{9}{16}$ " Di:  $\frac{9}{16}$  x  $\frac{7}{16}$



5. From King Williamstown  
greyish horn, base  
filled with convex  
piece of wood held  
by horn pegs,  
leather stopper  
attached by  
a strong  
fastener  
around  
the neck.  
H:  $5\frac{3}{8}$ "  
wood base:  $\frac{1}{2}$ "  
stopper: h:  $\frac{3}{16}$   
di:  $\frac{1}{4}$ "



\*6. Insect powder  
tin, belonged  
to a Fingo.  
Decorated + alternate  
bands of zinc +  
copper wire.  
H:  $2\frac{7}{16}$ "  
Di:  $1\frac{3}{8}$ "

7. From  
Pondoland  
gourd, deco.  
by brass wire,  
Sun to Zulu  
leather strap,  
glass bead  
H:  $6\frac{1}{2}$ "  
Di:  $2\frac{3}{4}$ "  
stopper:  $\frac{3}{16}$ "  
di

Ref: JL-G-66  
G-5  
G-24  
G-25

**SNUFF BOXES**

1-6, Zulu (pg 227-228)  
from the Natal-Pondoland  
border and Zululand

Pub: Neill + Co, LTD  
Edinburgh  
Aug 1938

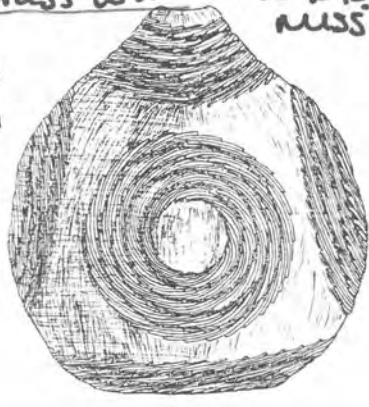
Ann. S. Afr. Mus., Vol. XXIV, part V

Plate LXIII.

1-5 = wirework

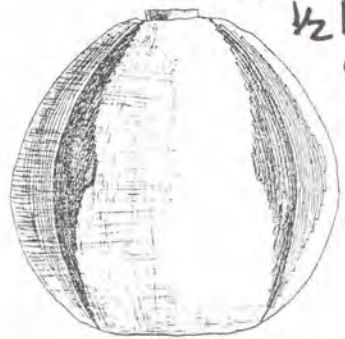
1. Dark brown gourd decorated  
with brass wire. The stopper is  
missing

H:  $3\frac{7}{8}$ "  
Di:  $3\frac{1}{2}$ "



2. Dark brown  
leathery gourd +  
4 long diamonds  
 $\frac{1}{2}$  brass +  $\frac{1}{2}$   
copper. <sup>gourd</sup> Rind  
Stopper

H: 3"  
Di:  $2\frac{15}{16}$ "  
Stoppers Di:  $\frac{1}{2}$   
by  $\frac{7}{16}$



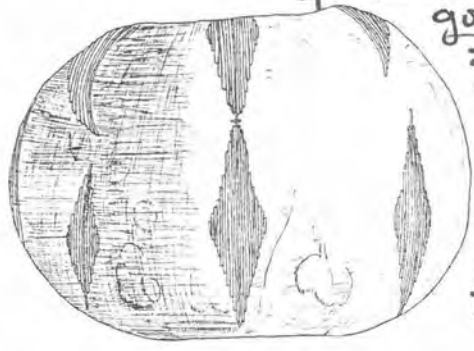
3. Reddish brown gourd  
copper + brass  
used  
alternately  
stopper  
missing

H:  $2\frac{7}{16}$ "  
Di:  $2\frac{3}{8}$ "  
Di of mouth:  $\frac{3}{8}$ "



4. Dark brown  
gourd + lumpy  
surface to  
the skin,  
brass +  
copper,  
stopper  
missing.

H: 3"  
Di:  $4\frac{1}{4}$ "



6. = Branding

5. Dark brown  
gourd,  
spiral  
arrangement  
of brass +  
copper,  
gourd  
rind  
stopper

H:  $3\frac{7}{8}$ "  
di: lower bowl:  $2\frac{7}{16}$ "  
di: upper b:  $1\frac{3}{4}$ "  
di: stopper:  $\frac{3}{8}$ "



6. Reddish brown, highly  
polished with spider-web  
design  
(branding)  
gourd  
~~from~~ rind  
stopper

H:  $2\frac{9}{16}$ "  
Di:  $3\frac{3}{8}$ "  
Di: stopper:  $\frac{3}{8}$ "



Ref: fig 1, plate XXIV  
Vol XXIV, Part IV, Article 8

M. Shaw.

Neill & Co., Ltd.

Ref: JL-G-1	G-6	G-11
G-2	G-7	G-12
G-3	G-8	G-13
G-4	G-9	G-14
G-5	G-10	G-15

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Das Schaf ist als Schlachtthier anzusehen, wiewohl es ebenfalls möglichst geschont wird. Bei Opfern wird in der Regel ein Schaf geschlachtet. Aus den Knötchen und Drüsen des Eingeweidenetzes eines geschlachteten Hammels weissagen die Zauberer der Quahereró ganz wie die römischen Haruspices. Ein fettes Schaf wird als Ganzopfer verbrannt, wenn man in der Dürre Regen wünscht; der schwarze Rauch zieht qualmend zum Himmel empor und bildet die Wolken, die den Regen herabschütten. Dagegen werden zu größeren Festen, Beschneidungs- und Leichenfeierlichkeiten Rinder geschlachtet.



Holzgefäße der Zulusaffern. (Museum des Berliner Wissenschaftshauses.) Egl. Zeit, S. 111.

Von dem dritten Element der Herden der Neger, den Ziegen, die, wie bei uns, vernachlässigt werden, will es scheinen, als stellten sie etwas später Hinzugekommenes dar. Sie haben sich ungemein stark nur in den nordäquatorialen Gebieten verbreitet, wo sie vom Hinterland Kameruns bis in das obere Kongogebiet das wichtigste Haustier sind. Auffallend ist aber, daß zu den religiösen Zeremonien keine Ziegen verwandt werden. Das Schwein ist von den europäischen Ansiedelungen aus nach verschiedenen Seiten tief ins Innere vorgedrungen: Cameron sah westlich von Nyangwe im Lande Kifuma fast bei jeder Hütte ein Schwein angebunden. Im Osten verschreckt es der Islam.

Keine Bantusprache scheint ein eignes Wort für Pferd zu haben. Diese Thatsache ist von größter geschichtlicher Bedeutung, und oft schon hat man mit vollem Recht die Frage aufgeworfen, wie es komme, daß dieses in Westasien seit vielen Jahrtausenden gehegte Haustier nicht von Arabien her durch den Handel an die Ostküste und von da nach dem Innern gebracht worden sei? In vielen Gegenden von Südafrika ist die Bodengefalt sehr günstig für die Benutzung des Pferdes. Wie in Nord- und Südamerika hätte sie die ganze Lebens- und

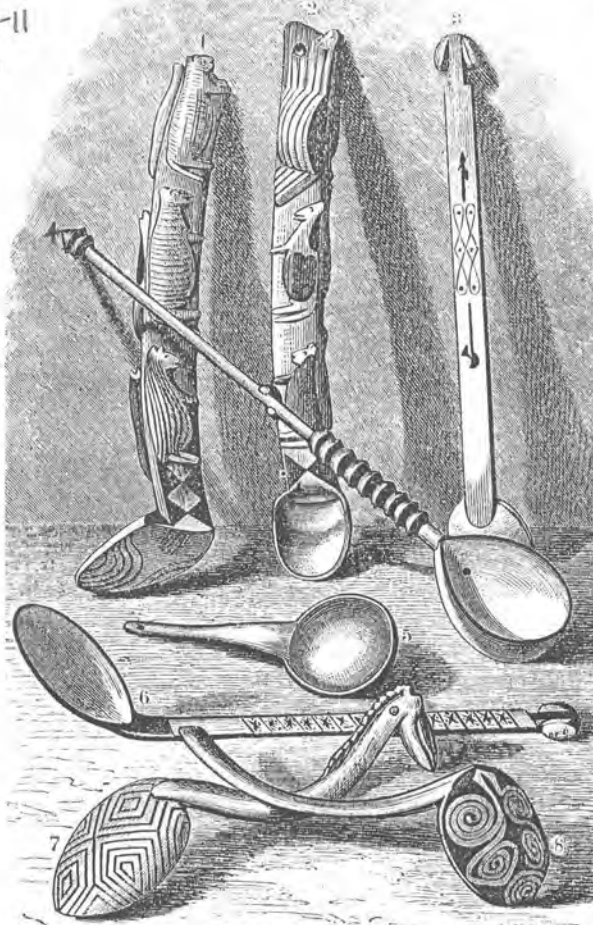
Verbreitungsweise der Eingeborenen von Grund aus umgewandelt. Man kann es sogar als wahrscheinlich bezeichnen, daß ihre Widerstandsfähigkeit gegenüber dem Vordringen der Weißen dadurch ebenso gesteigert worden wäre wie in den Steppen von Nordamerika und den Pampas von Südamerika. Ob nun die Ursache in der Tsetsefliege oder in grippeähnlichen Krankheiten liege, die in südafrikanischen Gebieten oft 70 Prozent aller Pferde hinrafften: Tatsache ist es,

daß wir keinen Negerstamm sich zum Reitervolk haben entwickeln sehen. Hamitische Reitervölker (Galla) sind von Norden her nur erst über den Äquator vorgedrungen. Vorzügliche Reiter sind übrigens die Neger auch dort nicht geworden, wo ihnen die Araber Pferde und Pferdezucht früher gebracht haben, wie im mittleren Sudan oder an der Suahelküste. Manche Stämme reiten auf Ochsen; das kennen wieder andere in so hohem Maße rinderzüchtende Stämme wie die Hereró oder Dinka nicht. Als Lasttiere werden dagegen die Ochsen allgemein benutzt. Der Esel ist nur in dem arabischen und abessinischen Kulturgebiet heimisch geworden. Zu der viel besprochenen Frage der Zähmung des afrikanischen Elefanten geben weder Sprache noch Überlieferung der Neger einen entscheidenden Beitrag.

Der Hund geht durch Afrika, wie er durch die ganze Welt geht. Er ist überall Haus- und Jagdgenosse; an der Hütung der Herde beteiligt er sich auch bei den ausgesprochensten Hirtenstämmen nicht; doch dient er dazu, Raubtiere fern zu halten. Die Hunde der Neger, die in großer Zahl jedes Dorf umlagern, sind von schwer bestimmbarer

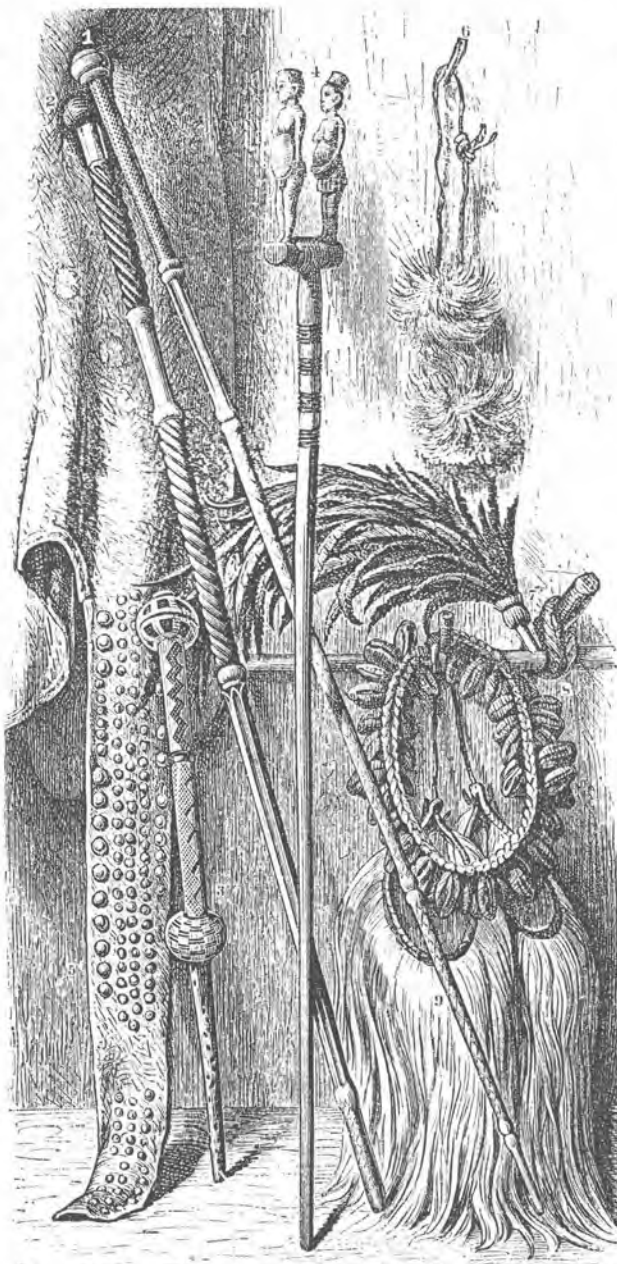
Rasse, vorwiegend häßlich, borstig, mager. Leichte Besonderheiten sind zwischen den Hunden gewisser Völker, ohne daß sie Rassen markieren. Da der Neger seinen Hunden niemals genügende Nahrung gibt, so sind diese Hausfreunde im höchsten Grade diebisch und haben neben vielen schlechten Eigenschaften nur die eine hervorsteckend nützliche, daß sie vom bittersten Haß gegen alle Hyänen erfüllt sind. Einige Negerstämme, besonders im Inneren, züchten Hunde, um sie zu essen, wie dies bei Malayen und Polynesiern üblich ist. Die Wandanda, die nach Erskine auch Hunde-Esser sind, geben als Grund an, daß die Sulu keine Hunde mögen, sondern Ziegen, und daß sie, wenn sie statt Hunden Ziegen hielten, bald von ihren Unterdrückern deren beraubt

4) JL-N-11  
8) JL-N-22



Eßlöffel: 1, 2) der Mambunda; 3, 4) der Sulu; 5, 6) der Wetschuanen; 7, 8) ohne nähere Angabe; alte Stücke aus der Lichtensteinschen Sammlung. (Museum für Völkerkunde, Berlin.) Vgl. Text, S. 101.

des Landes mit dem Geiste zu durchtränken, der von der Hauptstadt ausging, um Geiseln für den Fall des Ungehorsams in Händen zu haben und die Einflußreichsten des Landes in unschädlicher Nähe zu halten. Auch durch andere Mittel wurde dafür gesorgt, den Zusammenhang dieser Garnisonen mit dem Haupte und Herzen des Landes aufrecht zu erhalten. Nachdem sie ihre Evolutionen und Tänze, worauf als Übungen des Körpers großer Wert gelegt wurde, eingeübt hatten, marschierten sie nach der Hauptstadt, um „vorgestellt“ zu werden. Auch waren sie gebunden, ihre neuen Schilde ebendort abzuholen: nur in der Hauptstadt wurde eine größere Menge Kinder gebladet. Eine Schildverleihung in Dingans Hauptstadt wird folgendermaßen beschrieben: Als ihre Ankunft an dem Hauptthor dem König gemeldet worden war, erließ dieser den Befehl, sie einzulassen, und sogleich stürzten sie unter Geschrei und wildem Schwingen ihrer Stäbe herein, machten aber in achtungsvoller Entfernung vor dem Jsigordlo Halt und formierten sich in eine Linie. Dingan erschien unterdessen auf seinem Piedestal, und ein allgemeines „Baiate“ lief bei seinem Anblick durch die Reihen. Bald darauf trat er vor die Linie, wo er im Halbkreis seiner Generale Platz nahm. Nun erhob sich einer der beiden Hauptinduma und hielt an die Truppe, die jüngst bei einem Streifzug in das Land der Watabele erfolglos gewesen war, eine mit manchen ironischen Ausfällen gespickte Anrede, auf die der Führer dieser Schildbedürftigen mit einer nicht minder heftigen Apologie seiner selbst und seiner Leute antwortete. Es erfolgte ein heftiges, mit den wildesten Sprüngen und Gestikulationen gemischtes Wechselgespräch der beiden, worein sich auch einige Unteroffiziere dieses Trupps mischten. Als

4) C-17  
C-23

2) C-46

Kassengeräte: 1, 2) Hämplingstäbe, 3) Tanzstab, 4) Fetischstab, 5) Karoszipfel, 6) Fliegenwebel, an den Kopfhaaren befestigt getragen, 7) Federbusch, 8) Tanzhalsband, 9) Kniegeschmuck. (Museum des Berliner Missionshauses.)

$\frac{1}{10}$  wickl. Größe.

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SUPPLIED BY/VERSKAF DEUR



Information in ink added by Mr. Chapman.

CLASSIFICATION OF SOUTH AFRICAN TRIBES.

<u>DIVISION</u>	<u>SUB-DIVISION</u>	<u>GROUP</u>	<u>TRIBE</u>
00	Bushman	001 Southern Bushman	Magon ! Kh 5 0011 (Cape Bushman) /xam-ka!ke; 1/n!ka 2 (Basutoland Bushman) 3 (Swaziland Bushman) 4 (/Geinin) 5 (//Gobanen) 6 (//N!ke) "home people of Griqualand West- and Gordonia 7 #Ganin 8 /Huinin 9 /Auni (Lower Nassob) /Nu//en (Upper " ) Masarwa (S. of Bechuanaland Protectorate)
		002 Central Bushman	0021 Naron 2 Tserekwe 3 Tsaukwe 4 Chekwe 5 Mahura 6 Hiechware also called masarwa 7 /Tannekwe 8 Hukwe -- also called masarwa 9 Galikwe
		003 Northern Bushman	0031 Auen or makaukan mahoko Dzu/70A:51 2 Heikum 3 Kurig ! Khū or !kun 4 !Okung 5 Bakoroqa
0	Hottentot	01 (Cape Hottentot)	Goringaqua, Goringhakhona, Suesqua, Hessequa, Eschoqua, Gamaqua, Allaga, Amaqua, Odigua, Hanuqua, Outenqua, Ganguqua, Gorigonqua
		02 (Eastern Hottentot)	CONAQUA Inqua, Damaqua, Gonaqua included Ganungua and Nambunqua
		03 Korana <small>also called Gora, Kora.</small>	v. Engelbrecht
		04 Nama	041 Little Namaqua 2 Great Namaqua or Nama proper v. Schapera
		05 Griqua	{ # Aunin (Topnaars) ! Naranin
		06 Bastards	"

1	Nguni	11	Cape Nguni	111	<sup>h</sup> Xosa	v. van Warmelo
				2	Thembu <i>Jamboskes</i>	
				3	Npondo	
		12	Immigrant Cape Nguni	121	Fingo	"
				2	Bhaca	
				3	baSotho	
		13	Natal Nguni		(not differen- tiated).	Zulu and v. van Warmelo
		14	Swazi	141	Ngwane (Natal Emigrants)	Biyela et v. van Warmelo
				2	Khandzambili	"
				3	Transvaal Swazi	"
		15	Southern Trans- vaal Ndebele	151	Manala	
				2	Ndzundza <i>(Ndebele)</i>	
				3	Ihwaduba	

<u>DIVISION</u>	<u>SUB-DIVISION</u>	<u>GROUP</u>	<u>TRIBE</u>
Nguni (ctd.)	16 Northern Transvaal Ndebele	161 Moletlane 2 Laka 3 Maune	v. van Warmelo
	18 Rhodesian Ndebele (Matabele)		
	19 Nyasaland Ngoni (Angoni)		
<hr/>			
2. Tonga	21 Southern Tonga (Ronga)		Maputu Tembe Matjalo Mpfumu Mabota Mazwaya Shirindja Manyisa Mtinana
	22 Nhlanganu	221 Nhlanganu 2 Nwamba 3 Mabila	
	23 Tshangana		
	[ 24 Nkuna and others in Transvaal ]		
	25 Northern Tonga Tvl. and P.E.A.	251 Nwalungu  2 Hlengwe  3 Tswa	Maluleke Valoyi  Tshauke Mbendjana Mavuba Magwinyano Shishongi Muhungu etc. Tswa Hlabangwana Yingwane Mukhambi Vilankulu Masinge Makwakwa
	[ 26 Mixed Tonga in Transvaal ]		
	27 Central Tonga in P.E.A.	271 Nwanati  2 Khosa (Djonga)  3 Hlavi	Khambana Ndindane Bila  Khosa Rikotjo Shibuti Mathiye  Maswangany Tsungu Mavundja Nkwinika Makamu

	<u>DIVISION</u>	<u>SUB-DIVISION</u>	<u>GROUP</u>	<u>TRIBE</u>
3.	Sotho	31 South Sotho (Basuto)	311 Sotho 2 Kwena 3 Hlakwana 4 Fokeng 5 Phuti 6 Tebeli	v. van Warmelo
		32 Western Tswana	321 Thlaping 2 Thlaro 3 Rolong 4 Huruthse 5 Ngwaketse 6 Kwena 7 Mangwato 8 Tawana 9 Kxalaxadi	"
		33 Eastern Tswana		33/1 Kwena (W.Tyla.) 2 Phalane 3 Phiring 4 Taung 5 Po 6 Tlokwa - H.Mantatse 7 Hlalerwa 8 Maletse
		34 Central Sotho	332 Kxatla 341 Pedi 2 Tau 3 Kwena 4 Koni 5 Roka	v. van Warmelo "
		35 Eastern Sotho	351 Katswe 2 Pai 3 Pulana	"
		36 North Eastern Sotho	361 Phalaborwa 2 Letswalo 3 Lobedu	"
		37 Northern Sotho	371 Kxaza 2 Koni 3 Birwa 4 Tlokwa 5 Xananwa - Malutshu 6 Tlhwane	" v. Warmelo (song class not N.S.)

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4.	Venda	41	Western Venda	"
		44	Eastern Venda	"
		47	Southern Venda	"

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5.	Lemba		Lemba
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6.	Chopi	61	Chopi	611	Lenge
				2	Chopi
		62	Tshongonono		

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<u>DIVISION</u>	<u>SUB-DIVISION</u>	<u>GROUP</u>	<u>TRIBE</u>
7. Shona	71 Karanga	711 2 3 4 (Lawana)	
		7 Budja 8 Mari 9 Karanga	
	72 Roswi	721 Roswi (Lozi? Barotse) 2 Duma 3 Ndaa	
	*73 Wesa		

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8. Herero		Herero Tjimba	
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9. Ambo	91 Northern Ambo	911 Kwanyama 2 Evale 3 Kafima 4 Kwamatu 5 Ndombondola	
	92 Southern Ambo	921 Ondonga 2 Kualuthi 3 Kuambi 4 Ongandjera 5 Ombalantu 6 Onkolonkathi 7 Eunda	

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10. Mpukushu			
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~~10.1 Barotse~~ ? ~~She was not in Mrs Shaw's schedule~~  
~~miss M. de Lange says Barotse should go at Roswi. 5/12/7~~

\* See Xerox copy for justification.

Anne How about  
this!! look at the estimate

LONDON

MONDAY 11th JULY 1988 AT 11 AM

TRIBAL ART



An Nguni wood staff finial, 29.5 cm. high,  
£6,000-9,000 (\$11,000-17,000).

On view from Thursday 7th July (except Saturday).  
Illustrated catalogue £8, sale code: P1933.

*The next major sale of Tribal Art in London will be on 21st November  
(closing date for consignments: mid-September).*

Enquiries: Roberto Fainello or Christine Davies, (01) 408 5115 or 5116.

# SOTHEBY'S

1334 York Avenue,  
New York, NY 10021

# Sale Results

Sale no. 5132

Important Tribal Art  
December 2, 1983

\$1 = 2.18 SF  
1 = 2.71 DM  
1 = 8.26 FF  
1 = 1,642 Lire  
\$1.46 = 1L

The following lots were sold at  
the prices stated.

Lot numbers which are omitted represent  
items which were withdrawn, passed, or  
unsold as of the publication date of this list.

Prices Include the 10% Buyers Premium

Lot	U.S.\$	Lot	U.S.\$	Lot	U.S.\$	Lot	U.S.\$	Lot	U.S.\$
0001	2,090	0055	12,650	0104	8,250	0153	30,800		
0002	990	0058	660	0105	11,000	0154	1,650		
0003	660	0059	5,500	0107	3,630	0155	605		
0004	330	0061	2,750	0107A	605	0155A	660		
0005	3,850	0062	1,650	0108A	770	0156	605		
0006	3,025	0063	880	0109	3,520	0157	3,740		
0007	935	0065	22,000	0111	495	0158	4,070		
0011	1,650	0067	110	0112	7,425	0164	3,025		
0012	770	0068	18,700	0115	4,400	0165	935		
0013	6,600	0070	660	0116	2,750	0166	2,090		
0014	2,420	0071	715	0117	3,575				
0015	2,207	0072	412	0118	770				
0016	1,430	0074	715	0119	2,200				
0017	605	0075	825	0120	1,100				
0018	330	0076	715	0122	2,090				
0019	660	0077	495	0123	990				
0022	4,180	0078	550	0124	4,400				
0024	1,540	0079	1,100	0126	3,300				
0025	2,860	0080	660	0127	1,870				
0026	2,090	0081	1,870	0128	6,875				
0027	605	0082	1,760	0129	2,640				
0028	825	0083	1,540	0130	15,400				
0029	3,575	0084	2,530	0131	2,750				
0031	2,090	0085	2,200	0134	1,540				
0032	3,190	0086	5,225	0135	17,050				
0033	253,000	0087	4,950	0136	715				
0036	880	0088	18,700	0137	1,980				
0038	605	0089	1,100	0138	31,900				
0040	192	0090	1,100	0139	2,750				
0041	2,750	0091	770	0140	7,150				
0043	385	0093	715	0143	3,190				
0045	2,530	0094	550	0145	3,190				
0046	3,410	0096	605	0145A	1,650				
0048	1,430	0097	2,200	0146	5,775				
0049	550	0098	1,760	0147	2,200				
0050	660	0099	1,870	0149	4,675				
0051	2,750	0100	6,600	0150	4,400				
0054	1,980	0102	3,850	0151	2,750				

Not responsible for typographical errors or omissions.

Publication Date: 12/9/83





158



159

■ 159 ZULU FEMALE FIGURE, standing on a circular mound base and wearing a plain blackened skirt, with arms held to the sides, circular incised navel, prominent breasts, the head slightly inclined to one side, the blackened coiffure with large conical lobe at the back. Height 12 $\frac{1}{8}$  inches (32 cm.) \$4000/6000

**SOOTHEBY'S***The illustration items  
approximately 100***Sale Results**1334 York Avenue,  
New York, NY 10021**Fine American Indian, African  
and Oceanic Art**

Sale Number 4943

Saturday, October 23, 19

In this sale the following lots were  
sold at the prices stated.Lot numbers which are omitted  
represent items which were  
withdrawn, passed, or unsold.Not responsible for typographical  
errors or omissions.

LOT	AMOUNT	LOT	AMOUNT	LOT	AMOUNT
0001	715	0060	1,320	0117	2,420
0003	1,100	0061	2,090	0118	1,650
0004	2,860	0062	2,090	0119	440
0007	880	0063	660	0120	1,100
0008	495	0064	660	0121	935
0010	467	0065	1,320	0122	495
0011	2,420	0066	1,320	0125	660
0012	2,310	0067	660	0127	550
0013	1,100	0069	660	0128	2,420
0014	3,190	0070	1,210	0129	3,080
0015	1,760	0071	550	0130	1,650
0016	880	0073	1,045	0131	440
0018	1,210	0074	1,100	0132	4,675
0019	330	0075	1,210	0133	770
0020	302	0076	990	0134	440
0021	660	0077	1,320	0135	440
0023	3,300	0080	2,530	0136	247
0024	2,750	0081	1,100	0137	5,500
0025	8,800	0082	550	0138	605
0026	18,700	0084	1,650	0139	880
0027	4,620	0085	110	0140	302
0032	2,750	0087	2,090	0141	1,760
0033	3,575	0088	3,575	0142	550
0034	3,190	0089	4,400	0143	330
0035	2,310	0090	3,575	0144	357
0036	2,970	0091	935	0145	3,300
0037	2,475	0092	1,760	0147	1,320
0038	2,970	0093	935	0148	880
0040A	880	0094	2,420	0149	715
0041	7,425	0096	1,320	0150	3,025
0044	990	0097	880	0151	2,530
0045	3,520	0099	990	0152	1,210
0046	1,320	0100	412	0153	68,750
0047	550	0101	2,530	0154	2,530
0048	3,575	0102	440	0155	3,300
0049	3,300	0103	1,760	0156	660
0050	3,575	0104	11,000	0157	2,860
0051	990	0105	2,860	0158	1,100
0052	330	0107	1,650	0159	1,980
0053	990	0109	1,100	0159A	495
0054	4,125	0110	770	0160	5,225
0055	6,600	0111	880	0161	1,100
0056	1,045	0112	1,320	0162	3,025
0057	440	0114	2,640	0163	2,200
0058	1,650	0115	660	0164	2,640
0059	3,190	0116	550	0165	3,850

Prices Include the 10% Buyers Premium

PRICES INCLUDE THE 10% BUYERS PREMIUM

LOT	AMOUNT	LOT	AMOUNT	LOT	AMOUNT
0166	1,650	0225	440	0294	605
0169	1,100	0226	880	0295	275
0170	2,090	0227	770	0297	1,430
0171	880	0228	935	0299	2,750
0172	14,300	0229	550	0302	550
0173	19,800	0230	1,210	0303	1,100
0174	3,300	0231	1,760	0308	1,980
0177	44,000	0232	1,320	0310	880
0178	4,675	0233	660	0314	990
0180	1,760	0234	4,950	0318	247
0181	9,900	0235	2,090	0323	2,750
0182	4,510	0236	660	0324	440
0183	1,980	0239	1,100	0325	1,430
0184	1,650	0241	935	0326	1,100
0186	3,850	0243	495	0327	440
0187	880	0244	660	0329	247
0188	2,475	0245	825	0330	660
0189	17,600	0246	770	0332	192
0190	7,150	0247	247	0333	110
0191	5,775	0250	2,860	0334	357
0193	1,320	0251	660	0336	825
0194	8,525	0252	605	0337	495
0196	605	0254	412	0338	440
0199	1,650	0258	495	0339	715
0201	715	0259	1,100	0340	1,430
0202	2,420	0261	770	0341	770
0203	1,980	0262	11,000	0342	495
0204	1,320	0263	770	0343	1,430
0205	330	0266	412	0344	770
0206	385	0267	3,300	0345	440
0207	3,850	0269	770	0346	660
0209	1,430	0270	825	0347	1,100
0210	660	0272	165	0349	82
0211	660	0273	440	0350	44
0212	1,760	0274	880	0351	990
0213	880	0276	935	0352	247
0214	1,540	0278	770	0353	302
0215	495	0279	2,640	0356	715
0216	412	0280	2,200	0358	1,100
0218	330	0281	4,950	0360	495
0219	1,980	0282	6,050	0361	660
0220	660	0283	9,350	0362	1,100
0221	495	0285	2,310	0363	550
0222	440	0287	1,650	0364	990
0223	385	0288	1,980	0365	880
0224	385	0290	6,600	0366	935

- 203  
**A Teke Wood Fetish Figure**, the stylised body wrapped in a lump of fetish material with an inset piece of glass at the front, the powerfully carved head with traces of white and red pigment, 44cm. (17½in.)  
 See Plate XL £200-300
- 204  
**A Pende/Konda Short Sword**, the rounded double-edged blade with incised decoration, wood hilt of mushroom-shape with brass stud decoration, in a wood scabbard embellished with brass studs and with suspension loop, 46cm. (18in.)  
 £200-300
- 205  
**A Kran Wood Mask**, the massive head with the prominent beak with feather attachments and pierced slit eyes, a medial ridge running down the forehead and the beak, the coiffure arranged in a row of conical elements, fine dark patina, 41cm. (16in.)  
 See Plate XXXIV £1,500-2,000
- 206  
**Zusu Wood Male Figure**, standing with hands held to the side, notched high coiffure, eroded circular base, fine black patina, 45.5cm. (18in.)  
 See Plate XI £400-600
- 207  
**A Zula Wood Caryatid Stool**, the circular top supported by a female figure seated with the shortened legs to the front and the downward pointing protruding breasts, the elongated arms raised to balance the top, the heart-shaped face with metal studs indicating the eyes and with incised scarification marks on the body and face, 45.5cm. (17¾in.)  
 See Plate XII £3,000-5,000
- 208  
**A Kongo Ivory Finial**, of unusual form, carved in two stages, the lower half a group of seated or kneeling figures, four facing outwards and one inwards supporting the upper section on which stand four figures, some clasping each other's hands, one with his hand on another's head, 8.5cm. (3¾in.)  
 See Plate XXXIX £250-400
- 209  
**A Kongo Ivory Female Figure**, standing with the legs together, the right hand cupping the right breast, the left hand holding a small vessel with the arm held to the body, the head with a cap-like coiffure and a small projection on the crown, geometric scarification marks on the chest, abdomen and lower back, 10.5cm. (4¼in.)  
 See Plate XXXIX £150-250
- 210  
**A Hemba Wood Figure**, standing on an oval base with the legs apart and protruding sex, the hands clasped to either side of the navel and the sensitively carved head with coffee-bean eyes, wearing ridged beard, the coiffure arranged in four tresses, 43cm. (17in.)  
 £300-400
- 211  
**A Pende Wood Mask**, of typical form with traces of red, black and white paint, raffia head-dress and attachments, 45cm. (17¾in.)  
 £200-300
- 212  
**A Kota Wood Reliquary Figure**, overlaid in copper and brass, the concave oval face with protruding pyramidal nose, the side panels with projecting annular earrings, the coiffure of crescent form, 54cm. (21¼in.)  
 See Plate XLII £3,000-5,000
- 213  
**A Zande Adze**, the finely shaped iron blade emerging from the mouth of the human head terminal, the head with tripartite lobed coiffure and with inset copper wire embellishments, 43cm. (17in.)  
 See Plate XLV £600-800
- 214  
**A Malawi Staff, probably Chiwa**, of dark hardwood, a snake shown coiled around the shaft, the handle in the form of a large female figure with metal inset eyes and incised ring decoration, 90cm. (35½in.)  
 £200-300
- 215  
**A Zulu Figurative Pipe**, the bowl carved as a seated female, her head forming the stopper with string of beads attaching it to the stem and with bead necklace, 19.5cm. (7¾in.)  
 £150-200
- 216  
**A Zulu Staff**, the wood shaft deeply carved with bands of ring and geometric decoration terminating with an iron spike, the handle in the form of an antelope head with large ears and blackened horns, 127cm. (50in.)  
 £150-200
- 217  
**A Sotho Wood Doll**, of highly stylised form, wearing a leather beaded costume and elaborate necklace of black and white beads, the human hair attachments with an old zip and strings attached, 48.5cm. (19½in.)  
 £200-300
- 218  
**Two Shona Snuff-Gourds**, decorated with brass and copper wire, heights 6 and 6.5cm. (2½in.) (2)  
 £180-250
- 219  
**A Ndebele Leather Apron, Pepetu**, the square panel sewn at the front with multicoloured beads arranged in various patterns, also two small houses, 32cm. (12½in.), and another, of different type *Mpoto*, also in leather and with beaded designs, 48cm. (19in.) (2)  
 £200-400
- 220  
**A Makonde Wood Mask**, the powerfully carved face with pierced slit eyes and crescentic mouth, a medial ridge indicating the nose, the semicircular lug ears pierced (the left one partly missing), encrusted resin indicating the eyebrows, holes for attachment around the edge and at either side of the mouth, fine brown patina, 17.8cm. (7in.)  
 See Plate XLIV £800-1,200
- 221  
**A Zulu Staff**, the handle carved as a maternity group, the mother standing with high domed coiffure and wearing a blackened skirt, the infant shown clinging to her back with hands and feet to the front, 115cm. (45½in.)  
 See Plate XLVIII £400-600
- 222  
**A Zulu Staff**, the handle carved as two human figures with a baboon standing on their heads, all with black decorated facial features, 90cm. (35½in.)  
 See Plate XLVIII £250-400
- 223  
**A Makonde Staff**, the handle carved as a bearded face with intricately incised scarification marks, a snake devouring a frog shown in high relief coiled around the shaft, the bottom of octagonal section, 114.5cm. (45in.)  
 See Plate XLVIII £300-500
- 224  
**A Zulu Wood Pipe**, in the form of an equestrian group with the stem protruding from the withers of the horse, the head of the figure forming the bowl, length 18cm. (7in.)  
 See Plate XLIII £200-300
- 225  
**An Ovimbundu Staff**, the finial carved as a maternity group, the mother parting her coat to reveal the infant, both with blackened coiffures, some worm damage, 49.5cm. (19½in.)  
 See Plate XLV £400-600
- 226  
**A Rotse Staff**, with I-shaped handle and antelope carved along the shaft, the animal shown with incised geometric designs, blackened horns and bead inset eyes, length 102cm. (40in.)  
 A similar staff showing the animal at the bottom of the shaft and with a beadwork panel was sold in these rooms as lot 179 on 9th April 1984.  
 See Plate XLIX £200-400

PLATE XLVIII



286



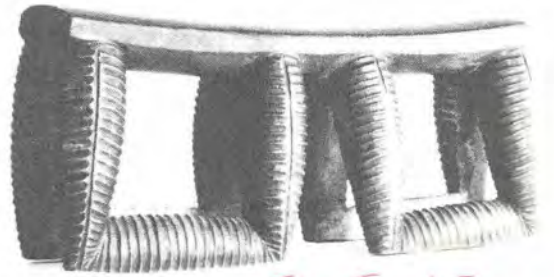
221



223



222



JL-E-43  
(Same piece)

163



JL-E-70  
(Same piece)



JL-E-76  
(Same piece)

164



161

162

JL-C-73  
JL-C-62



JL-E-27  
(Same piece)

165



JL-E-87

166



167