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A SERIES OF CERAMIC SCULPTURES
INVESTIGATING SOCIAL VALUES THROUGH
ZOOMORPHIC AND ANTHROPOMORPHIC FORMS

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degree of Master of Fine Art at the
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TABLE OF CONTENTS

	ACKNOWLEDGEMENTS	1
1	INTRODUCTION: INTENTION AND SOURCES	2
2	HISTORICAL CONTEXT	
	2.1 ANIMALS IN ART	3
	2.2 DIDACTICISM, METAPHOR, ARISTOTELIAN TRADITION	4
	2.3 SATIRE	5
	2.4 FOLKLORE, PROVERBS, FABLES, BESTIARIES, CHILDREN'S FICTION AND ILLUSTRATION	8
	2.5 ILLUSTRATION, ILLUSTRATED PROVERBS	13
3.	SPECIFIC ARTISTISTIC PRECEDENTS	
	3.1 ROWLANDSON	17
	3.2 GRANDVILLE	18
4	WORKING PROCESS, TECHNICAL ASPECTS, MATERIALS	
	4.1 CONCEPTION	20
	4.2 DRAWINGS	20
	4.3 MAQUETTES	20
	4.4 ENLARGEMENT	20
	4.5 MATERIALS	21
	4.6 DRYING, GLAZING, FIRING	23

5	NOTES ON INDIVIDUAL PIECES	
	5.1 SERIES ONE	24
	5.2 SERIES TWO	37
6	VISUAL REFERENCES TO TEXT	
	6.1 LIST OF VISUAL REFERENCES	56
7	BIBLIOGRAPHY	59
8	SUPPLIERS	64

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1 **INTRODUCTION: INTENTION AND SOURCES**

In an essay Art and society Kenneth Clark suggested that 'we have more in common with the Middle Ages than our [immediate ancestors] had, because to us universal destruction is an actual possibility, whereas to our fathers it was only a pious fiction.¹ This could be a reason for the revival of a Mediaeval mode of thought which sees man as a corrupt creature who needs to have his failings pointed out to him.

The initial intention of my work was an expression of human values, specifically moral values, including commentary on human follies such as hypocrisy and egotism. This was largely inspired by the graphic work of Pieter Bruegel the Elder (1525/30 - 1569) who illustrated Virtues and Vices and 'drolleries', didactics and allegories.² Earlier, Hieronymus Bosch (1450/60 - 1516) illustrated vices too, in the Tabletop of the Seven Deadly Sins and the Four Last Things.³ Another important source was Cesare Ripa's Iconologia (1593) in which he depicted personifications of abstract moral concepts. A study of traditional symbols of the positive and negative aspects of moral values revealed that those that used animals as symbols were largely confined to negative traits and the few that symbolized positive values had become cliched (e.g. - the dove).

FOOTNOTES:

1. Milton, Albrecht C.ed. et al, The Sociology of Art and Literature: A Reader, 642
2. Klein, H.A. Graphic Worlds of Pieter Bruegel the Elder
3. Gibson, W.S. Hieronymus Bosch

2 HISTORICAL CONTEXT

2.1 ANIMALS IN ART

Man has been creating representations of animals since before history. The motivation for the large range of depictions varies, so that a number of categories may be distinguished.

NATURALISTIC REPRESENTATIONS: The grace, vitality and natural form of animals has inspired artists, as has the desire to commemorate particular animals or pets. Art history abounds with examples - the drawings of Dürer or Rembrandt, paintings by Stubbs, Potter.(fig. 1)

FANTASY: Dreams led to the creation of imaginary creatures in Symbolism and Surrealism. Mediaeval grotesqueries and the invented beasts of artists such as Hieronymus Bosch and Pieter Bruegel the Elder may be seen as their predecessors. These images appear to occur partially as articulations of subliminal archetypal symbols and mythical images which form part of a Collective Unconscious.(fig. 2)

Fantastic animals play an important role in children's literature and illustrations. (fig. 3)

SYMBOLS RELATING TO RELIGION AND SUPERNATURAL FORCES: The art of Paleolithic man was perceived as functional and intended to evoke the help of supernatural forces and propitiate animal spirits through animal imagery and magical rituals related to hunting and fertility.. (fig. 4) The relationship between primitive man and animals is manifest in totemistic images. (fig. 5) The hybrid zoomorphic divinities of Ancient Egypt, the Zodiacal signs of the Babylonians, Hindu gods and the animal attributes of gods in many religions are concretisations of a belief in the interrelationship of divine and animal powers. (figs. 6 and 7)

SYMBOLS IN HERALDRY AND PERSONIFICATIONS: In attributes and personifications of abstract concepts, Renaissance imprese and heraldry, the symbols are used as signs which form part of a conventional code. (fig. 8)

SYMBOLS IN DIDACTICS AND SERMONS: Evidence of moralising through the appealing guise of animals is found in Mediaeval carvings and illuminated manuscripts, 16th and 17th century fables and emblems, bestiaries and illustrations for children. In some cases the moral lesson is pointed, in others obscure. (fig. 9)

SYMBOLS IN SATIRICAL, MORALISTIC IMAGES: Animals have been used extensively in political cartoons, satirical broadsheets and other illustrations dealing with political and social criticism to comment derisively on human behaviour. (fig. 10)

The last two categories have a moral purpose, didactic in the former, critical in the latter.

2.2 DIDACTICISM, METAPHOR, ARISTOTELIAN TRADITION

The success of didactics depends largely on the power of the subject to gain and retain attention. Pure didacticism tends to be tedious and consequently ineffectual, so that metaphor, symbol and humour are employed. Satire, though not purely didactic, uses metaphor to pose questions rather than to be prescriptive.

Aristotle, in his Poetics, stressed that it was of great importance for a poet or rhetorician to master metaphor - through an intuitive perception of 'similarity in dissimilarity'. The Aristotelian tradition aims to arrive at a method of visual definition with the aid of metaphor by studying associations of concepts.¹

In mediaeval Europe didactic images were intended by the Church to make abstract religious doctrines intelligible to illiterate laymen, and to enforce moral lessons. Among other devices, comic distortion and satire were used and also applied to secular wisdom in the illustrations of proverbs and in satirical prints.

Ripa made it clear that in his personifications various meanings co-exist. They are illustrated metaphors. The attributes amplify and refine the definitions of abstract concepts by adding further

comparisons, metaphors and symbols of the concept.²

16th and 17th century emblemists and fabulists influenced La Fontaine and his illustrators. The 'teaching of moral truths through delight' was their common aim. This was achieved by the use of unusual and imaginative devices in their writings and illustrations (the use of animal imagery being one).³

Many of the devices of earlier times are used today in the making of satirical art, rendering it more accessible to the general public.

2.3 SATIRE

Criticism is common to all satire. The intention is to unmask, attack and deride follies and vices. The genre derives its significance from a conception of truth and reality. It has the double focus of morality and fantasy attempting to entertain as well as to influence conduct.

Sylvan Forester in Melincourt says: 'The vices that call for the scourge of satire are those which pervade the whole frame of society and which, under some specious pretence of private duty, or the sanction of custom and precedent, are almost permitted to assume the semblance of virtue, or at least to pass unstigmatized in the crowd of congenial transgressions.'⁴

Satire originates in a state of mind which is both critical and aggressive. Hodgart suggests that it is related to the threat-behaviour of social animals and manifests itself in expressions of contempt, the curling lip and mocking laughter, rather than in overt aggression.⁵

There is a link between the ancient magical satirical rite of Phallic Songs employed by the primitive Greeks, consisting of sacred mockery and invective to expel disease, scarcity and evil; and more modern satire. Another primitive form is the magical incantation and curse which later changed to invective (an example is the Pre-Islamic Arabian Hija which was used to attack an enemy's

honour with extemporized verse employing ridicule, humour and obscenity).⁶ Pure invective gave way to the lampoon.

In a socio-political context, satire, being a critical genre, usually has to deal with censorship. This can be as subtle as personal conscience or as formal as a board of censors. Convention, in the form of solemn 'right-thinking' orthodoxy, an Establishment, a dominant political party or philosophy, defenders of Church, State or moral law, all object to the 'irreverence and subversion' of the satirist.⁷

In mediaeval European society the restrictions of the social structure were periodically broken by rituals and feasts such as the 'Asses Mass' and 'Feast of Fools' when specially sanctioned groups satirised the solemn conventions of Church and State. This 'breaking of taboos' provided a cathartic release for social tensions.⁸

The basic technique of the satirist is reduction - the degradation or devaluation of a victim by reducing his stature or dignity by various means.

Mimicry is reductive because it impugnes the uniqueness of an individual. By likening a victim to an automaton or machine, making him one of a faceless crowd, caricaturing his features or gestures, or parodying his style the satirist attempts to reduce his dignity and to eliminate his individuality. Implying that he is mad and consequently not in control of his behaviour, is another way to reduce someone's pride.

The use of scatology and obscenity is a great equalizer, in that it reduces man to a basic animal nature. It is also a method of breaking the strong social taboos which relate to sexuality.

An important method of reduction is the destruction of symbols pertaining to politics, religion, the military or wider society. This is attempted by the pretence of ignorance as to their symbolic value, by indicating how they are used for unjust ends or by stripping a victim of symbols of rank or status.

The essence of satire lies in wit - the power of

simultaneously giving pleasure and involving meaning by the unexpected combination or contrasting of ideas or images. It functions in various ways, inter alia by:

- (i) the use of incongruity;
- (ii) the effect of presenting ideas or images simultaneously or in quick succession;
- (iii) the revelation of damaging truth by a paradoxical combination of hostility and sanity;
- (iv) invidious comparisons.

Wit does not necessarily have to amuse but its intention is to arrest the attention and to tactically circumvent the logical mind.

Two basic types of satire exist. Direct satire seeks to override or confront its censors by becoming a 'licensed teller of truth'. An element of exaggeration or distortion is common to direct satire. In the lampoon an extremely scurrilous, voluble verbal attack is directed at an opponent, designed to make him 'lose face'. Parody burlesques the personal style of a victim, while travesty exaggerates or ridicules the original subject matter. In caricature, the salient features of the victim are magnified while the unimportant ones are proportionately diminished, so reducing them to absurd and laughable figures. Where a 'persona' (innocent or fool) is used as cover to direct satire there is an exaggeration of irresponsibility, thereby giving licence to castigate society. To qualify as true satire, these types must contain an attack on vice or folly.

Indirect satire eludes the censor. Irony deals in the contrast between reality and appearance and uses double meaning, purposeful deception (dissimulation), understatement and paradox as its means. It assumes a double audience, one that would see through the assumed disguise of the satirist whereas the other would be deceived by the surface meaning.

Allegory, fable and aphorism are types of camouflage which use symbol and metaphor to conceal the satirist's intentions.

The Animal World plays an important role in satire, especially in visual images. The animal corresponds most fully to the technique of

reduction. 'It reduces man's purposeful actions, the ambitious aims of which he is proud and his lusts of which he is ashamed, all to the level of brute instinct: hog in sloth, fox in stealth.'¹⁰ (fig. 11 - fig. 15)

Johnson asserts that 'satire can help to tidy up the intellectual and spiritual universe because people will let satire say things they will not permit to the outright preacher, philosopher or social reformer.'¹¹ Taken as such it can be seen as a civilising agent that has taken the place of overt cruelty and aggression on the one hand, and the illusion of magic on the other. The satirist enlists the help of the spectator against the 'enemy' in order to defeat the latter by witnessed ridicule and derisive laughter.

There is a strong link between oral tradition, literature and the visual imagery of satire.

2.4 FOLKLORE, PROVERBS, FABLE, BESTIARIES, ILLUSTRATION FOR CHILDREN

FOLKLORE, PROVERBS AND FABLES

It may be poetically supposed that primitive man saw himself as one with the animal world, and that folklore originated in a period when, as myth has it, man and beast shared a common language and equal stature. The close association between man and animal in totemistic systems allowed for the assignation of power and wisdom to animals and provided a basis for folktales. The world of the folktale is bright and shadowless. Things are seldom described, they just are. The animal characters are amoral, full of humour, wily innocence, rough justice and retribution.¹²

In the widely occurring Trickster stories the main character generally has a dual and paradoxical role. He breaks all social rules but at the same time offers opportunities for exploring new possibilities. The West-African spider Annancy, the Southern-African hare Kalulu, the Winnibago character in North-America Wakdunkago, are all tricksters. This seems to be a secondary development of the folktale where an original myth

is reworked into a humorous proto-satirical attack on social and religious customs.¹³

It is probably only at a fairly advanced stage of social evolution that humans can see themselves as essentially different from animals and take the relatively sophisticated step of portraying men in the guise of animals in order to comment on the conduct of men.

Aphorism is defined by Hazlitt as 'an expression or combination of words conveying a truth to the mind by a figure, periphrasis, antithesis or hyperbole'; by Howell as 'short sayings which combine sense, shortness and salt'.¹⁴ The memorable image of 'truth' expressed in proverbs is usually the painful truth of human nature given with a satirical flavour, conveying at once wisdom and 'the re-enactment of a moment's deep experience' (Hodgart). The aphorism has been called the philosophic core of satire.

Proverbs and fables are rooted in oral culture and common experience.¹⁵ Evidence of this may be found in one-sentence fables in Mesopotamian and Sumerian literature (1800 to 2000 BC)¹⁶, and in the Book of Proverbs in the Bible. A link between philosophic thinking and proverbs is evident in the aphoristic sayings of Heraclitus (535 - 475 B.C.) and Democritus (460 - 370 B.C.) and the late-Romans Marcus Aurelius and Epictetus (c.55 - 135 A.D.). In a later development of the genre Desiderius Erasmus (1486 - 1586) collected Adages (1515) from classical sources. His intention was social criticism and political satire. The Adages became didactic means in schoolbooks and were also included in political pamphlets. Erasmus extended some Adages into fables such as The Beetle searches for the Eagle (1517) which embodies a scathing exposure of tyranny.¹⁷

As a maxim for conduct in life, the proverb is akin to fable but depends on its epigrammatic formulation for effect rather than on graphic action. The aphorist uses the satirical strategy of reduction aiming for brevity. Many proverbs are condensed fables, so sharing their context, or form the promythium or epimythium of a fable. Both are capable of the metaphorical images of some kinds of truth.¹⁸

Folktales were transformed into fables for the purpose of moral instruction. The use of animals as paradigmatic of types of behaviour or character is one of the main forms of the fable. Fables do not generally teach morality in a didactic sense but attempt rather to enlarge moral awareness, leaving issues open to reflection by the reader or viewer.

The fables of Aesop (620 - 560 BC) had precedents in Egypt and India. The Panchatantra (before 500 B.C.), the ancient national Indian epic Mahabharata and the Hitopadesa contain fables that form part of Indian classical literature. The Buddhist birth stories Jataka Tales (some of which date back to 400 B.C.) resemble those Aesopic fables which were adapted for didactic purposes by the Christian church in the Middle Ages. According to Blackham, Aesop may have had access to the earliest fables. A Persian translation of Indian fables known as The Fables of Bidpai (531 - 579 A.D.) reached the West by way of the Middle East and is closely comparable with the work of Aesop.

The fables of Aesop were transcribed into Latin verse by Phaedrus and into Greek verse by Babrius (approximately 100 A.D.). Lucian (c.120 - 190 A.D.) increased the sophistication of fables by combining Socratic dialogue with Aristophanic imaginative licence in his True History and Lucius the Ass.¹⁹

Through the centuries many versions and adaptations of Aesop have been created, some with a didactic purpose, others with satirical intent.

The most famous of the beast-fables is Le Roman de Renart (Reynard the Fox), which evolved from a combination of monastic writings, folklore and Aesopic material. It developed into a saga consisting of twenty-eight related stories (1174 - 1250 AD, a primitive Latin version existing 940 AD) with embellishments being added until the end of the 14th century. Some of the stories are satirical in nature, containing parodies of courtly poetry and chivalry; burlesques of liturgical rites and criticism of the hypocrisy of the church and clerical orders. Others address conventional morality. (fig. 16 - fig. 21)

Robert Henryson (1430 - 1506), a Scottish Christian moralist wrote Moral Fables of Aesop the Phrygian (published 1571).²⁰ in which he satirised the Church and nobility of his time, representing a rapacious clergy as the wolf and fox of Reynard.

In 1668 La Fontaine (1621 - 1695) revived Aesop, adding charm and poetic economy to the earthy observation and wisdom of Aesop's fables. Self-criticism is the basic moral in La Fontaine's work which is ironical rather than satirical. By applying wit and innovation, he developed new ways to analyse and express the commonplace.

20th century adaptations of Aesop's fables were written and illustrated by James Thurber in Fables for Our Time (1940) and Further Fables for Our Time (1956). These are different in style and temperament from La Fontaine in that they are more sardonic and cynical of human nature. The fables are not sententious or moralistic but point to a moral. Thurber adapted Aesop's fables and invented his own. (fig. 22)

BESTIARIES

Reference should also be made to mediaeval bestiaries. These are not strictly a literary genre, but have left a rich legacy of animal imagery in carvings in wood and stone and in illuminated manuscripts; and are the origin of many Christian symbols. The original version is the Physiologus (date and place of origin uncertain²¹) which was part of the Alexandrian apologetics. It was developed out of the Egyptian Book of the Dead, holy animal books of the Egyptian priesthood, the Septuagint version of the Old Testament and Talmudic and Greek sources. This collection of animals, birds and fish, a confusion of fact and fiction, was used didactically to illustrate the doctrine of Salvation and to enforce the arguments of rhetoricians. Isidore, Bishop of Seville (560 - 636 A.D.) classified and compiled a version which became the main source for the Latin Bestiary in the twelfth century (some of which were illustrated), in which twelve species of animals had allegorical meanings ascribed to them.²² (figs. 23 and 24)

Together with the Beast-fables, the Bestiaries were sources of animal imagery used for didactic purposes in churches and schools for centuries.

LITERATURE AND ILLUSTRATION FOR CHILDREN

Various types of children's literature exist in which animal characters are used. Margaret Blount in Animal Land²³, distinguishes the following categories of writers:

- (i) animal lovers;
- (ii) those who dislike the human race and find in animals a more innocent, congenial alternative;
- (iii) those who are consciously or unconsciously concerned with teaching, or with a moral urge, and use animals as a guise to comment on human behaviour.

Most of the genres mentioned above were disseminated as children's literature, or in suitably simplified versions. Many writers envisage Utopian environments populated with animals which are on equal terms with or superior to humans; others represent beasts satirically or as fantasy characters. Illustrations usually form an integral part of successful fiction for children. (fig. 25)

From the 17th to 19th centuries animals were used extensively in moral tales for children. During this period writers were greatly concerned with the teaching of moral conduct. Animals were sometimes misrepresented or attributed with excessive human feelings in order to convey a moral. Many animal stories are in the form of allegories. Moral animal stories dealing with contemporary issues are still written today.

A category of stories for children (called 'half-fables' by Blount), in which the characters are odd human/animal hybrids, can be didactic, satirical or simply amusing; for example, Edward Lear's Nonsense or Alice in Wonderland by Lewis Carroll. (fig. 26)

Many satirists have used animals as protagonists (Swift, Ben Jonson, Ionesco, Orwell, Kapek,) and I

align myself with those ironists who use this device to expose the comedy of human pretence.

2.5 ILLUSTRATION, ILLUSTRATED PROVERBS

ILLUSTRATION

Psycho-analytical studies have indicated that visual imagery has a different psychological impact to that exerted by verbal imagery with deeper, more primitive roots.²⁴

The tradition of illustration dates back to a period when the wider populace was illiterate. The purpose of an illustration is to capture the imagination and convey an intellectual idea with immediacy. At the same time it should give pleasure and invite contemplation for its own sake. A text may accompany an illustration or remain a concept in the viewer's mind, that is, as a reference to a common pool of knowledge. The fixed patterns of universally understood or traditional symbols are immediately accessible to a greater number of people.

Devices to arrest attention involve the introduction of new ideas or combinations of unusual or puzzling elements. The juxtaposition of disconnected symbols may induce a disquieting paradox which can only be resolved by reading the 'key' or text.²⁵ In a caricature the image is sometimes used merely to stress or underline a verbal pun but may be a visual pun in itself, where form is the 'language'. Taking metaphors literally may be seen as a primitive process or a reversion to infantile developmental stages - a renewal of a child's pleasure when learning to master a language.²⁶

ILLUSTRATED PROVERBS IN THE AFRICAN TRADITION

In the Akan culture of Southern Ghana the oral presentation of proverbs is a highly developed art. These proverbs incorporate traditions and values in ordinary life and politics and in legal judgements. Illustrations of proverbs constitute the major subject matter of all Akan visual arts, exemplified in the institution of 'linguists'

(Okyeane) and their carved staffs of office. This has a three-dimensional finial representing at least one proverbial saying. Each saying embodies a chain of metaphorical associations that apply to several subjects and situations.

The linguist staff is carved from wood in three sections and covered in gold-leaf.²⁷
(figs. 27 and 28)

The Asante (Ashanti) brass counterweights or mrammuo for weighing units of gold dust sometimes depict proverbs. There are two broad categories: ten to fifteen percent are representational, depicting a wide range of subjects, while the rest are geometric in design. They were cast by the lost-wax method. A direct relationship of a specific proverb to an image is rare but occurs where more than one creature is depicted in one goldweight. In the majority of single representations, the association is looser and a number of proverbs can be applied to one image²⁸.
(figs. 29 and 30)

ILLUSTRATED PROVERBS IN THE EUROPEAN TRADITION

The subject matter of many of the graphic works of Pieter Bruegel the Elder (1525/30 - 1569) consists of the illustration of folk sayings, didactics, allegories and 'drolleries'. These generally constitute ironically satirical views of human nature, greed and conceit. Some are domestic satires based on his understanding of peasant life; others are fantasies, or literal interpretations of metaphorical statements. These are strange and surreal visions of the world.²⁹
(figs. 31 and 32)

In contrast, Francisco de Goya's Los Proverbios (1798) are sharp and bitter denunciations of human follies and cruelties. These were evoked by the savagery and atrocities of the Napoleonic Wars in Spain, and by the bigotry and hypocrisy of Spanish catholicism and wider society. Goya depicted man's capacity for evil. The consistent pessimism of his vision resulted in grotesque images full of horror which were nonetheless based on a precise and penetrating realism. (figs. 33 and 34)

FOOTNOTES:

1. Blackham, H.J. The Fable as Literature, 201
2. Gombrich, E.H. Symbolic Images, 130
3. McGowan, M.M. 'Moral intention in the Fables of La Fontaine', J. of Warburg and Courtauld Inst. 266
4. Quoted in Johnson, E. A treasury of Satire, 10
5. Hodgart, S. Satire, 10
6. Elliott, R.C. The Power of Satire, Magic, Ritual, Art, 58, 16
7. Johnson, op cit. 10
8. Hodgart, op cit. 23
9. The notion of direct and indirect satire is taken from Johnson, op cit.
10. Hodgart, op cit. 119
11. Johnson, op cit. 36
12. Blount, Margaret Animal Land, 23;
Burne, C.S. The Handbook of FolkLore
13. Hodgart, op cit. 21
14. Hulme, F.E. Proverb Lore
15. I am indebted to Blackham for most of my information regarding fable
16. Blackham, op cit. xix, Lambert, W.G., Babylonian Wisdom Literature
17. Ibid. 62
18. Blackham, op cit. 212
19. Ibid. 214
20. Hodgart, op cit. 175

21. Oxford Classical Dictionary, 692. Translated into Latin c. 4th cent. but an ultimate source may be a pseudo-Democriton writer Bolus of Mendes (2nd cent. B.C.)
22. Carlill, J. The Epic of the Beast; Blackham, op cit.
23. Blount, op cit.
24. Kris, E. Psycho-analytic Explorations in Art, 200
25. Gombrich, E.H. Meditations on a Hobby Horse, 122
26. Kris E., op cit. 197
27. Ross, D.H. 'The Verbal Art of Akan Linguist Staffs', African Arts Journal
28. Webster Plass, M. African Miniatures: The Goldweights of the Ashanti,
McLeod, M.D. The Asante
29. Klein, H.A. Graphic Worlds of Pieter Bruegel the Elder

3 SPECIFIC ARTISTIC PRECEDENTS

3.1 THOMAS ROWLANDSON

The English artist Thomas Rowlandson (1756 - 1827) was a social satirist who attempted to unveil human weakness and expose the basic animal drives behind the screen of manners, education and civilisation of contemporary society. He ridiculed all levels of society with sharp humour, playful distortion and a strong sense of the ridiculous.¹

He extended portrait caricature into comprehensive genre scenes - in the manner of 17th century Dutch genre paintings and the prints of Hogarth - using the standard devices of exaggeration and distortion, often very subtly. His drawing is characterised by an elegant, curvaceous line. Consistent features of his work are the use of contrasts of form and character types, and a tendency to metamorphose his human forms towards other natural forms (animals, trees and topographical features) and vice versa.

Rowlandson's 'situational comedies' are highly ironical - being full of double meaning and innuendo. Although his works are not overtly moralistic, they contain allusions to the consequences of specific attitudes or actions in, say, marriage or ownership. His drawings also portray the isolation of individuals due to their inadequacies, like impotence, illness or poverty. Rowlandson was preoccupied with the senses and sexuality. He depicted 'ugliness as old, repressive, impotent, reliant on books; beauty as young, independent, concerned with love and resourcefulness...there is no doubt that the boys and girls are Rowlandson's subject, and the old men and women merely their foils, the forces of decay and death against which they are struggling.'²(figs. 35 and 36)

Rowlandson's fascination with a metamorphosis of man and animal had precedents. In 1601 Giovanni Battista Porta (b. 1586), a 'physiognomist', used the physical resemblances of humans to animals in an attempt to identify their character types in his De Humana Physiognomia. Others who attempted to discover man's moral character by reference to

their exterior resemblance to animals were Charles le Brun (1619 - 1690) and Johann Caspar Lavater (1741 - 1801). Although they meant their treatises seriously, only satirists have exploited the notion. In addition to these works, to which Rowlandson may have had access, the emblematic tradition (which makes humans into symbols), and Hogarth's Characters and Caricatures probably awakened Rowlandson's interest. In 1820 he published Comparative Anatomy. Resemblances between the Countenances of Men and Beasts which contains a long series of physiognomic comparisons and metamorphoses. Other prints with similar subject matter preceded this publication, and are evidence of Rowlandson's concern with marginal states of being.³ (figs. 37 - 39)

Note: The 20th century graphic artists Mutalier, Ricord and Morchoisne have published a series of human/animal transformations (which follow the tradition of Rowlandson and the physiognomists) in Les Grandes Gueules and Ces Animaux que vous Gouvernent (1985) (2 vols)⁴ (figs. 40 and 41)

3.2 GRANDVILLE

Jean Ignace Isidore Gérard (1803 - 1847), otherwise known as Grandville, was a contemporary of Daumier who also worked as a political cartoonist on Le Charivari and Le Caricature. He became a book illustrator in 1835. Where Rowlandson was concerned with the marginal states of human-animal metamorphosis, Grandville was a master at anthropomorphising animals in his graphic satires. In a combination of satire and fantasy, he lampooned political miscreants and social follies. He directed his satire at all aspects of Government, Church and University life. He illustrated a series of animal satires, among others the following: Scènes de la vie privée et publique des Animaux (1842) (the English version Public and Private lives of Animals was published in 1977), Metamorphoses du jour (1829), Animaux parlants (1840 - 42), Un Autre Monde (1844) and Cent Proverbes (1844).⁵

Some of Grandville's drawings embody sharp comment, others are playful distortions or simply narrative illustrations. They contain a lot of

obscure but meaningful detail. There is a relationship between Grandville's work and the comédie humaine of La Fontaine (he illustrated the latter's fables). He worked in a conservative meticulous style of engraving with carefully observed fine detail. His drawings reveal a witty interplay of form and meaning and an acute knowledge of human habits, gestures and expressions on the one hand, and animal form on the other. In his animal metaphors Grandville maintains a balance; one is aware of the human trait being satirised while remaining conscious of the animal characteristic. The cutting edge of his satire is not dulled by making the creatures too human.

Grandville uses various methods in the parodies, ranging from fully clothed human bodies with animal heads to naturalistically drawn animals with only slight anthropomorphosis of features and postures. He does not adhere to conventional symbols (as related to allegory and Aesop's fables) but uses a wide spectrum of creatures in his characterisations: for example, domestic animals, birds, fish and other marine animals, reptiles, insects and exotic animals like the sloth, seal and porcupine.
(figs. 42 - 44)

FOOTNOTES:

1. Lucie-Smith, E. The Art of Caricature
2. Paulson, R., Rowlandson, 70
3. Ibid., 33
4. Mason, Stanley 'The Animals that Govern us', Graphis 245 Sept/Oct 1986, 76 - 79
5. Myers, B.S. ed. McGraw-Hill Dictionary of Art Vol 2, London, McGraw-Hill 1969

4 WORKING PROCESS, TECHNICAL ASPECTS, MATERIALS

- 4.1 CONCEPTION: Symbols and proverbs provided initial ideas. I examined all possible aspects and meanings before making a choice.
- 4.2 DRAWINGS: I made a series of drawings relating to the observation of animals from life or photographs, then developed a metamorphosis towards anthropomorphic forms and introduced other features.
- 4.3 MAQUETTES: Either one or a series of maquettes was made to explore three-dimensional possibilities.
- 4.4 ENLARGEMENT: This was done approximately to scale. Two methods were used:
HAND-BUILDING: An initial decision has to be made about the clay-body to be used. The process of hand-building consists of an adaptation of the coil method, using broad, flattened coils or strips to build up hollow forms. A problem lies in the difficulty of controlling the thickness of the clay wall when building an irregular form. This arises especially when modifying or finishing off the final form. One cannot safely add or remove clay. A fairly uniform thickness is desirable for successful firing.

This method can be hazardous and the sculpture cannot be repeated easily if large cracks or distortions occur during the firing process. On the other hand, more direct contact with the material is possible and surface textures may be varied to a greater extent.

PRESS-MOULDING: A master image is modelled in earthenware modelling clay around a core of polystyrene or metal. A multi-sectioned plaster-of-Paris mould is cast around this form and afterwards removed, cleaned and dried (no undercuts can be accommodated in a clay press-mould). The clay is rolled out to a uniform thickness, pressed firmly into the dry mould sections and then allowed to harden (normally the sections are joined when the clay is soft but in larger-scale work hardening is necessary to prevent the clay from flopping out or slipping

from shallow mould sections). Seams must be extremely soft and malleable when joining the cast-clay sections in the mould in order to obtain thorough bonding. The joined form is left for at least twelve hours to harden enough to retain its shape when the plaster mould-sections around the sculpture are removed. A problem encountered with larger-scale work is that the weight of the undried clay form can cause sagging and distortions. When the clay positive is removed from the plaster negative it should be soft enough to work on the surface. Fettling, additions (if necessary) and detailing follow.

The main advantage of this method is that the sculpture can be repeated if problems occur during firing or if an edition is required. When the walls of the sculpture are of a uniform thickness, firing is usually more successful. A disadvantage is that surface-textures tend to be less sensitive. One way to overcome this is to scratch a pattern or texture into the leather-hard clay or to create one in the master image, for example with a plaster template, (and therefore the mould). If the latter is done, the clay must be very soft and pressed thoroughly into the mould to obtain a good imprint.

4.5 MATERIALS:

CLAY:

When working on large-scale sculptures (especially press-moulds) clay can be strengthened by the addition of chopped glass fibre (30 - 50 g in 5kg clay). This gives tensile strength to wet clay, making it easy to handle.

The first two sculptures (Bridled Passions and Wolf) were made from local clay found in the Constantia area (white and red within two metres of each other). However this clay contained a large quantity of quartz (silica) which gave it a very high maturing temperature so that it needed additions to make it usable. A recipe for porcelain was made up using this clay as the kaolin component (55%), and adding feldspar (25%), silica (flint) (15%) and bentonite (5%).

The sculpture False Preacher was press-moulded in red earthenware which was used for its dark red

colour when fired over 1060⁰C. The local red earthenware clay is stable when fired close to stoneware temperatures (approximately 1200⁰C)

The other sculptures were made from a variety of stoneware clays. In some cases the clay was used as supplied, or white, brown or red were mixed in various ratios or modified by the addition of oxides and/or earthenware clay. This was done to obtain specific colours in the body of the clay (see notes on individual pieces). The additions, especially oxides, lower the vitrification temperature of clay. Each mixture had to be tested beforehand to establish a safe upper limit for firing (this is not always very reliable as a small test does not bear the same drying and firing stresses as a larger sculpture).

COLOUR:

Although the basic colour of the clay body is carefully considered beforehand, colour can be added by various methods to parts of sculptures.

SLIP (ENGOBE):

- (i) A slip can be made from the clay body and modified with oxides or other-coloured slip.
- (ii) White slip (porcelain or earthenware) can be used as such or modified with underglaze colour and/or oxides. Slip is painted on in several layers while the clay is leatherhard. The result is a very uniform smooth surface as the clay-body texture is covered. This can be a desirable feature or a disadvantage when one would rather have a rougher surface-texture.

COMMERCIAL UNDERGLAZE COLOURS : obtained in ready-mixed liquid form or in a powder form which is water miscible. This can be painted or sprayed onto leatherhard clay or biscuitware. It is usually necessary to apply several layers to obtain a solid colour.

OXIDES : mixed with water and painted or sprayed onto leatherhard clay or biscuitware. The evenness of colour is difficult to control due to the fact that metallic oxides are heavy and tend to settle at the bottom of a solution. This can cause inconsistency in concentration. The

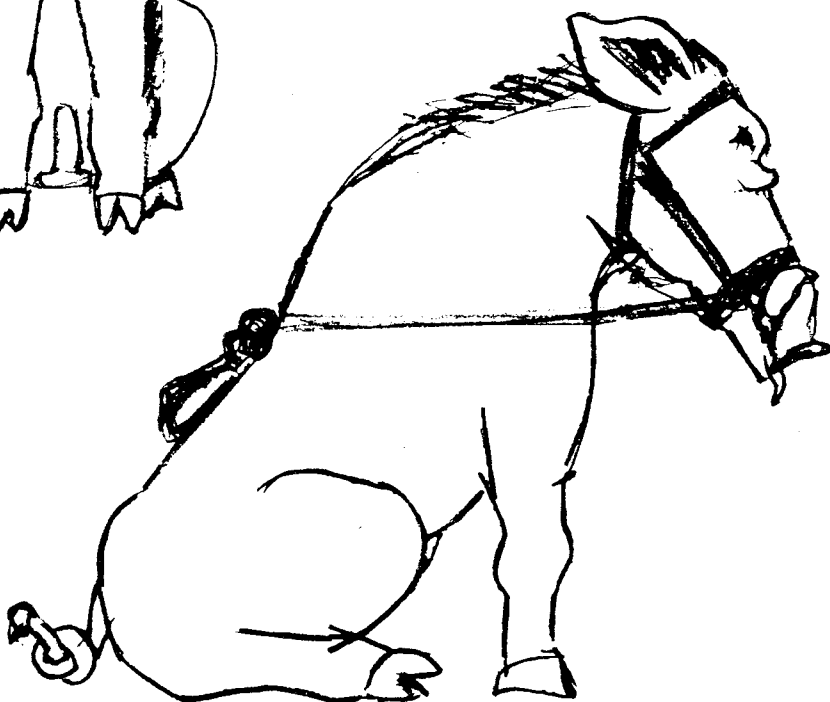
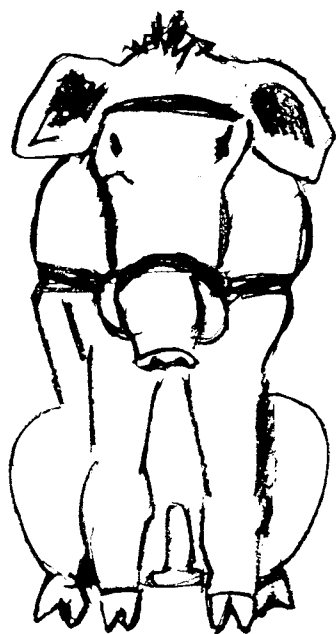
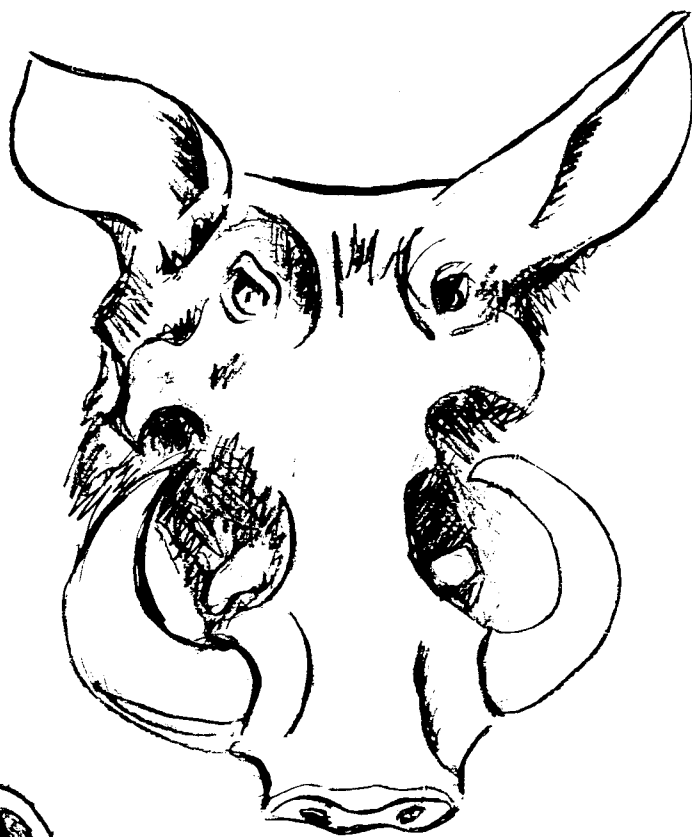
5 NOTES ON THE INDIVIDUAL PIECES

5.1 SERIES ONE

In traditional representations of abstract moral concepts animals are often used as signs to amplify the meaning of 'personifications'. In this series of six sculptures an attempt is made to convert animal symbols into metaphors. Animal form is transformed by anthropomorphosis, and gestures, expressions and attributes are used as signifiers to extend meaning. The 'attributes' are intended either to reinforce the value embodied in the main image or to indicate some contradiction or irony.

BRIDLED PASSIONS

DRAWINGS AND ILLUSTRATION





TITLE: **BRIDLED PASSIONS**

DIMENSIONS: 340 x 310 x 580 mm *

MATERIALS AND PROCESS:

Handbuilt in stoneware clay (local Constantia clay with feldspar, silica and bentonite)
Fired to 1250° C

SOURCE:

Cooper, J.C. An Illustrated Encyclopaedia of Traditional symbols, 22, 26, 92, 166.

NOTES:

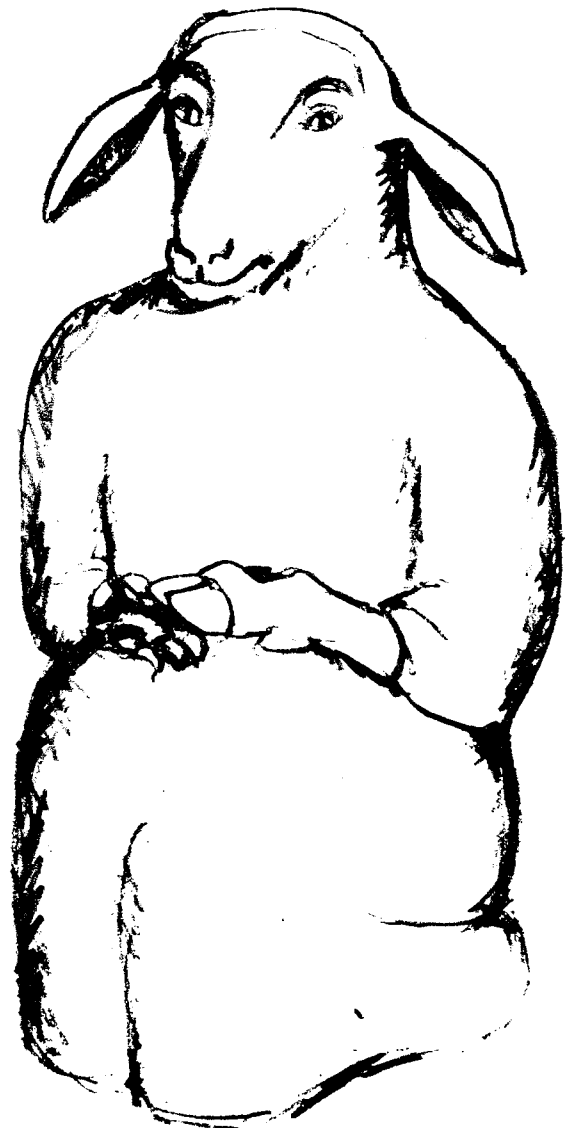
The boar has a wide range of symbolic meanings. In Christian iconography it is associated inter alia with lust, gluttony and sensuality. The bridle is symbolic of restraint and control and is often depicted as an attribute of Temperance. A knot represents restraint.

In this image the warthog is used because of its grotesque appearance. The animal is restrained by a bridle and knotted reins. This is a metaphor for the control placed by the norms of society and personal inhibitions on physical desires.

* All dimensions: Height x width x length in millimetres

WOLF

DRAWINGS AND ILLUSTRATIONS





TITLE: WOLF

DIMENSIONS: 560 x 328 x 408 mm

MATERIALS AND PROCESS:

Handbuilt in stoneware clay (mixture of local Constantia clay with feldspar, silica, bentonite and white stoneware clay)

Red stoneware slip, white porcelain slip

Fired to 1250° C

On-glaze

Fired to 730° C

SOURCES:

Bible (Matthew 7:15), Cooper, 151, 194.

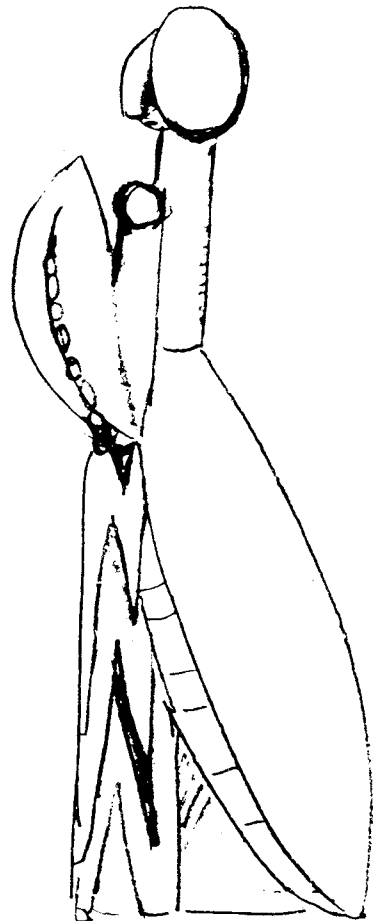
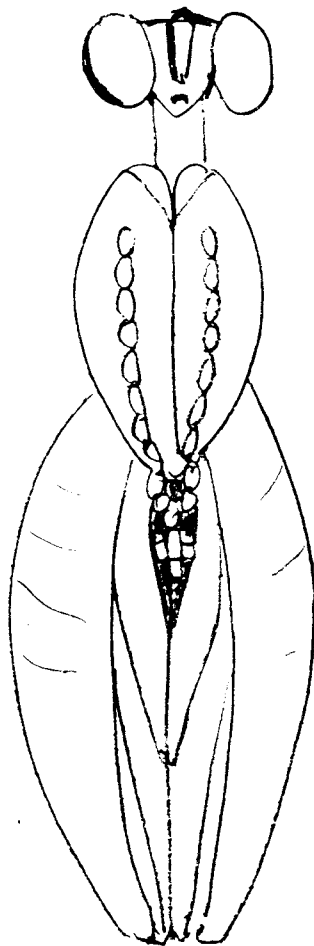
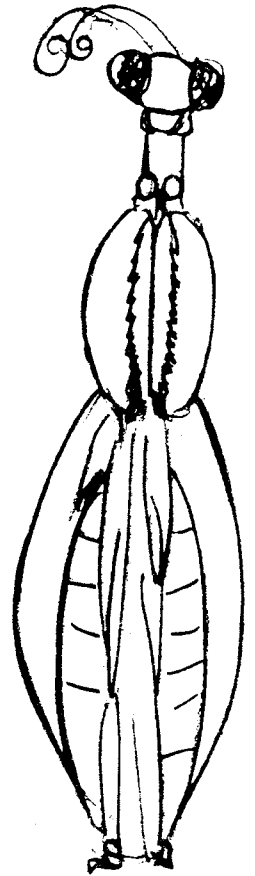
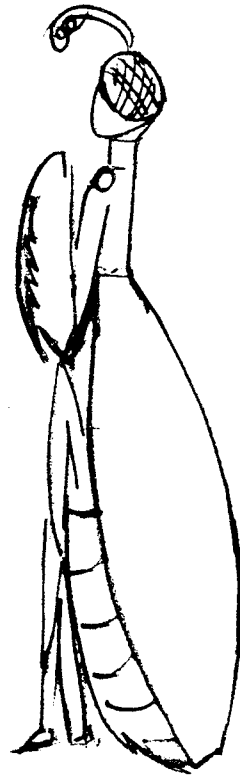
NOTES:

The symbolism of the wolf is derived from its natural characteristics of ferocity and cunning. During biblical times and the Middle Ages it came to be associated with cunning, rapaciousness and evil. Sheep, on the other hand, represent the Faithful, following their leader without question.

This illustration of the idiomatic expression 'a wolf in sheep's clothing' represents the malevolent duplicity of those who behave anti-socially in the guise of benefactors to society.

PHARISEE

DRAWINGS AND ILLUSTRATIONS





TITLE: PHARISEE

DIMENSIONS: 648 x 208 x 350 mm

MATERIALS AND PROCESS:

Handbuilt in stoneware clay (mixed white stoneware :
brown stoneware 5:2)
Fired to 1200° C

SOURCE:

Cooper, 42, 134

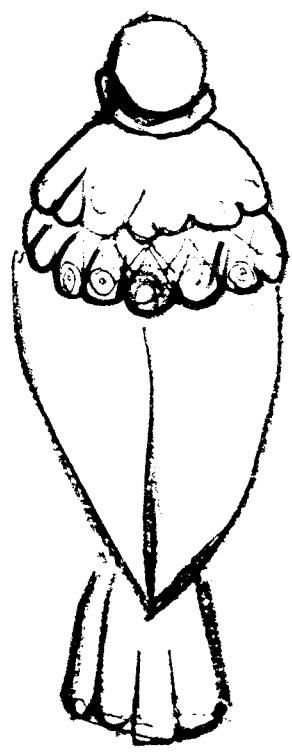
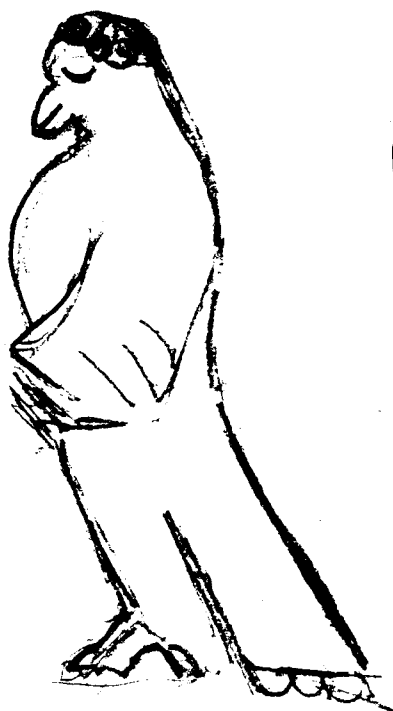
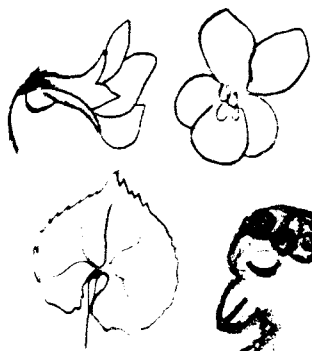
NOTES:

Contrasting symbolic meanings are attributed to the mantis. In Christian iconography it symbolizes prayer whereas in Chinese culture it represents greed or obstinacy.

The sculptural image is a metaphor for sanctimoniousness and religiosity where the outward show of religious accoutrements belie a lack of inner convictions. In this work colour is significant. According to Cooper a dark yellow colour symbolizes treachery and faithlessness and it is used here in this context.

FALSE HUMILITY

DRAWINGS AND ILLUSTRATIONS





TITLE: **FALSE HUMILITY**

DIMENSIONS: 663 x 327 x 455 mm

MATERIALS AND PROCESS:

Handbuilt in stoneware clay (white stoneware mixed with manganese oxide, cobalt oxide, extra white grog and chopped glass fibre)

White porcelain slip, underglaze colours

Porcelain detail

Biscuit-fired to 900° C

Transparent glaze, removed in some areas

High-fired to 1200° C

Lustres and onglaze colours

Fired to 730° C.

SOURCE:

Cooper, 127, 155, 186.

NOTES:

The sculpture depicts a sparrow wearing a cloak with a pattern of peacock feathers, and a corsage of violets at her throat.

In Christian iconography the sparrow and the colour grey are symbolic inter alia of humility, while violets represent modesty. In Greco-Roman and early Christian times the peacock was a symbol of immortality but later it was linked to pride (for example, it is an attribute of Pride personified in Ripa's Iconologia.(1603))

The combination of these three symbols is an attempt to formulate a metaphor for self-deception. The sparrow is depicted as wearing a cloak of humility, which in fact symbolizes pride.

OPULENT APE

DRAWINGS AND ILLUSTRATION





TITLE: OPULENT APE

DIMENSIONS: 545 x 420 x 490 mm

MATERIALS AND PROCESS:

Press-moulded in brown stoneware clay
Slip on face and limbs, brown stoneware with manganese
oxide and red iron oxide
Biscuit-fired to 900° C
Glaze, mixture of brown stoneware and honey-coloured
earthenware glazes, removed in most areas
High-fired to 1150° C
Lustre
Lustre-fired to 730° C

SOURCE:

Cooper, 14, 106.

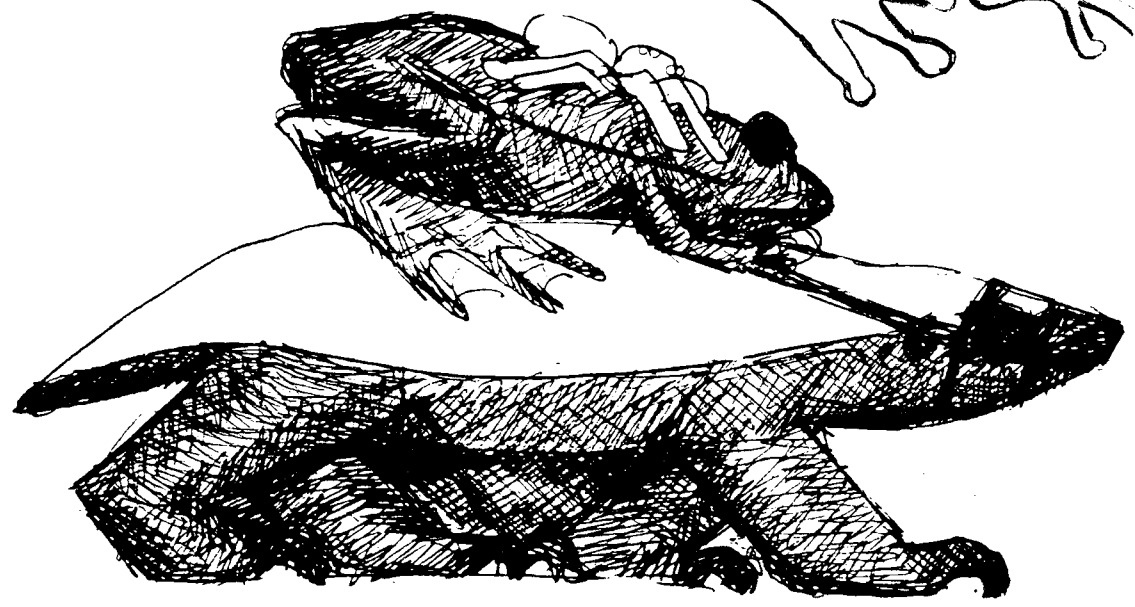
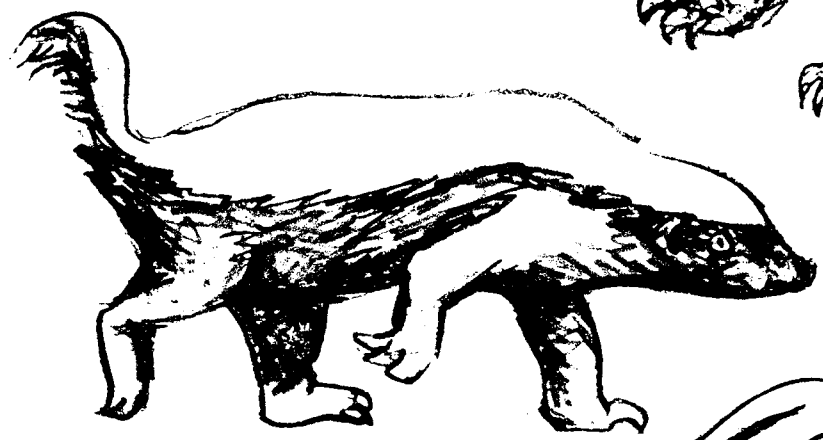
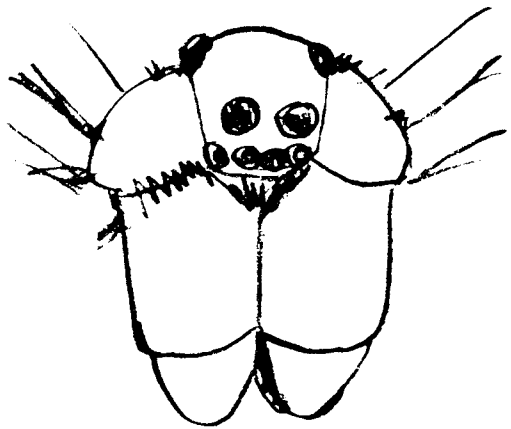
NOTES:

Simians are often seen as baser images of man. In Christian and other iconographies, the ape symbolizes negative aspects of human nature (greed, cunning, lust, luxury, vanity, conceit) The egg is universally accepted as a symbol of life, resurrection and hope.

In the sculpture the ape is symbolic of luxury and vanity, signified by his opulent apparel. The hands (clutching a precious egg) and the feet indicate a grasping character. Ironically, the egg is hollow and therefore worthless (Pieter Bruegel the Elder used a broken or hollow egg as a symbol of futility in many of his graphics for example in 'The Witch of Malleghem' and Pride). This metaphor relates to the ultimate vanity of the accumulation of wealth.

RACING ON

DRAWINGS AND ILLUSTRATION





TITLE: **RACING ON**

DIMENSIONS: 390 x 230 x 705 mm

MATERIALS AND PROCESS:

Handbuilt in stoneware clay (mixed brown stoneware :
white stoneware 1:1 with manganese oxide, copper
carbonate, cobalt oxide and chopped glass fibre);
white stoneware and porcelain in light area
Biscuit-fired to 900° C
Transparent glaze, removed in most areas
High-fired to 1200° C
Acrylic paint

SOURCE:

Cooper, 17, 772, 156, 174.

NOTES:

The frog and toad have ambivalent symbolic associations ranging from fertility, resurrection, worldly pleasure and envy, to avarice. In this context the frog is used as a symbol of avarice. In ancient European lore the badger represented 'the steed of avarice'. In the Nordic, Greek and Sumero-semitic cultures the spider was symbolically 'the weaver of destiny'.

This compound image is intended to comment on the progression of materialistic society towards its goal. The honey-badger or ratel wearing blinkers and reins, represents a vehicle while the amphibian rider symbolizes greed. The omniscient spider presides like a spectre over the chase.

5.2 SERIES TWO

A literary source, namely proverbs, was used in this series of nine sculptures. The initial intention to use zoomorphic forms was still applicable as many aphorisms employ animals to embody 'truths' metaphorically, and constitute satire in miniature. The attempt to comment on human follies involves the use of irony, caricature and to a small extent parody. The use of animals which supposedly belong to a stock of symbolic references with known and fixed meanings such as vulture, wolf, ape or weasel is intended to make the images more accessible.

FALSE PREACHER

DRAWINGS AND ILLUSTRATIONS





TITLE: **FALSE PREACHER**

DIMENSIONS: 545 x 420 x 490 mm

MATERIALS AND PROCESS:

Press-moulded in red earthenware clay (grogged)
 Slip on face and limbs, red stoneware
 Slip on clothing, red earthenware plus manganese oxide,
 cobalt oxide and copper oxide
 Underglazes
 Biscuit-fired to 900° C
 Transparent glaze, removed in most areas
 High-fired to 1180° C

SOURCE:

'If the beard were all, a goat might preach.'
 (Seventeenth century English proverb - Oxford
 dictionary of English Proverbs, 35)

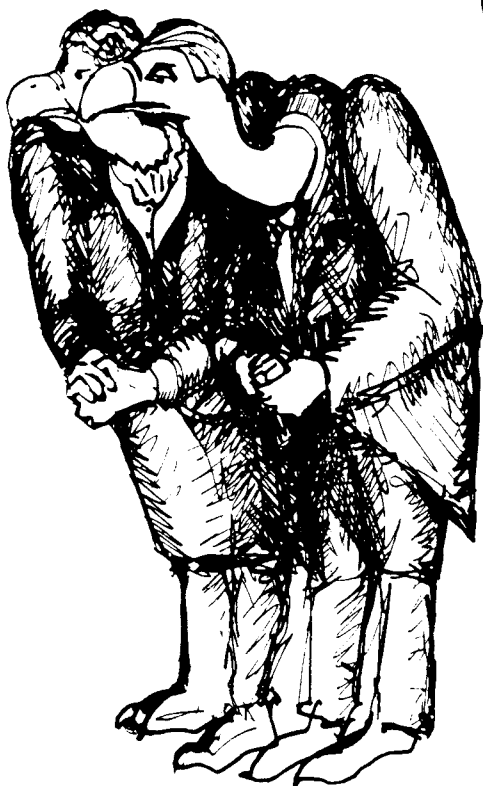
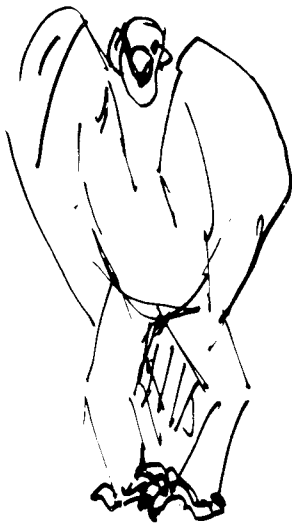
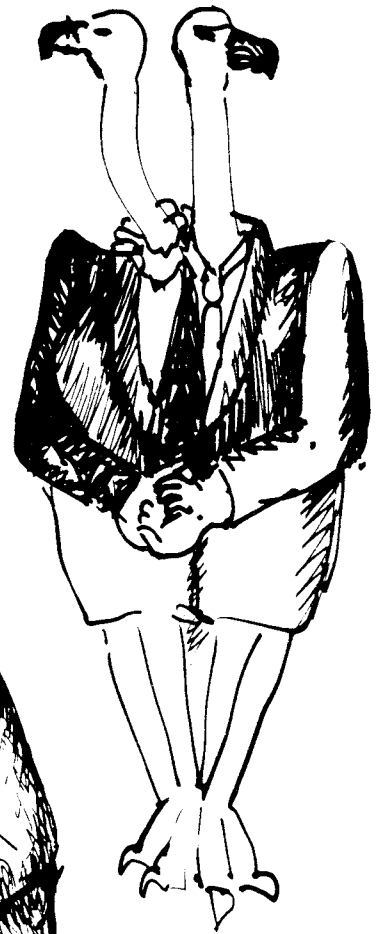
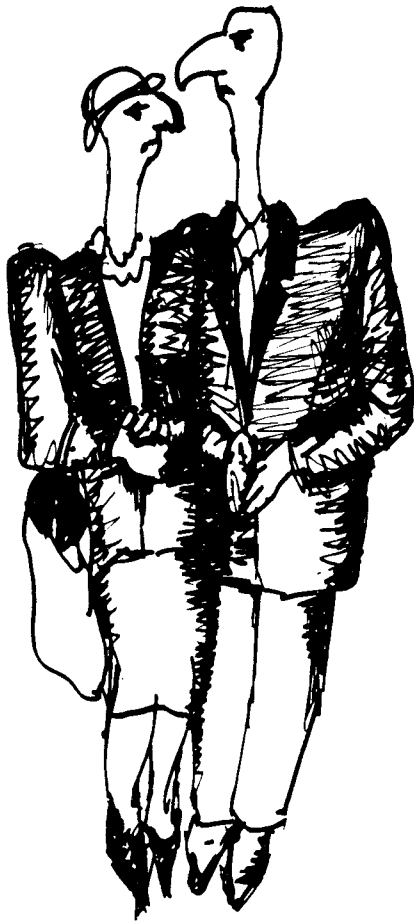
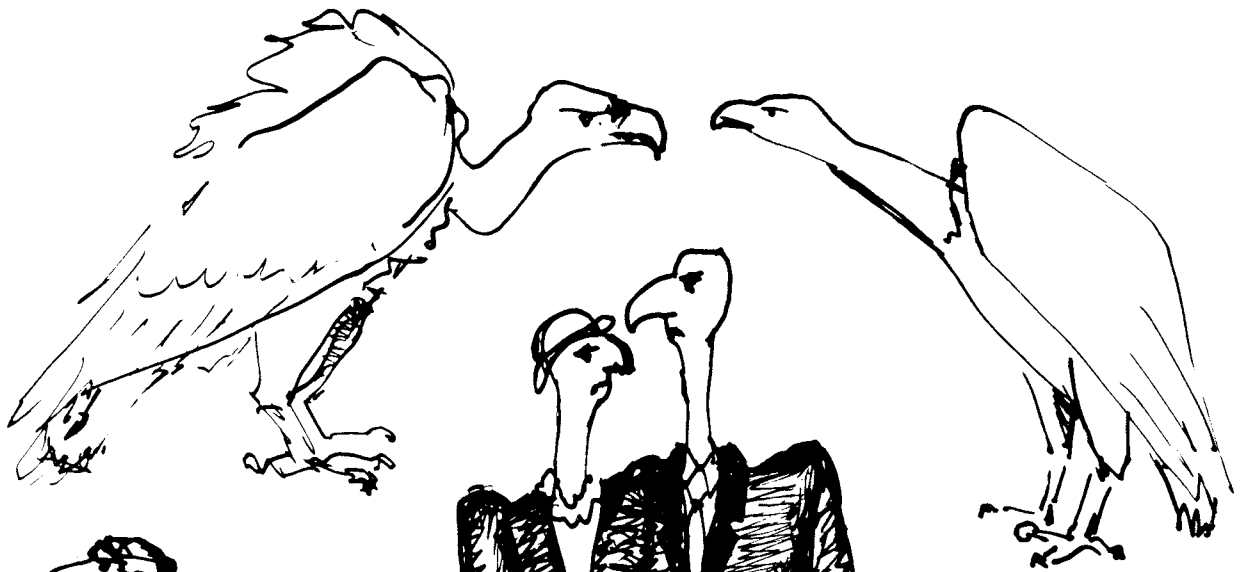
NOTES:

The proverb implies that one must not judge by appearances. The link between the goat and preacher is a beard, often worn by patriarchs and prophets in the past. A goat is also associated with virility and lust.

Beyond the literal illustration of the proverb, the imagery intends a sexual innuendo, the abuse of the preacher's office which is contrary to his sermonizing.

BENEFICIARIES

DRAWINGS AND ILLUSTRATIONS





TITLE: **BENEFICIARIES**

DIMENSIONS: 695 x 342 x 365 mm

MATERIALS AND PROCESS:

Press-moulded in stoneware clay (mixed brown stoneware : white stoneware 5:1,6 Kg; extra red grog; white stoneware)

Black slip

Underglaze colours

Biscuit-fired to 900° C

Transparent glaze, removed in most areas

High-fired to 1200° C

Acrylic paint

SOURCE:

'Where the carcass is, there the vultures will be'.
(Zulu proverb - C.L. Sibosiso Nyembesi, Zulu Proverbs, 113)

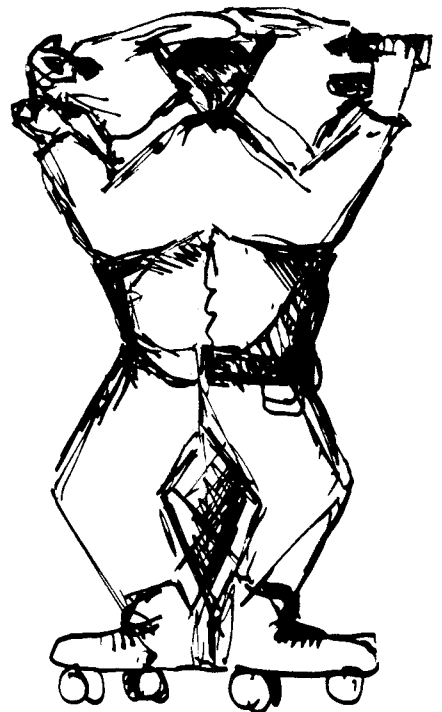
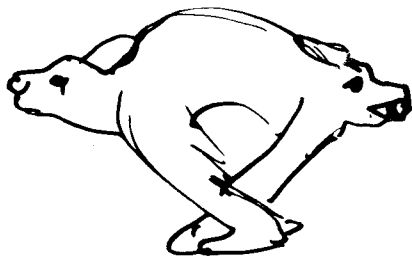
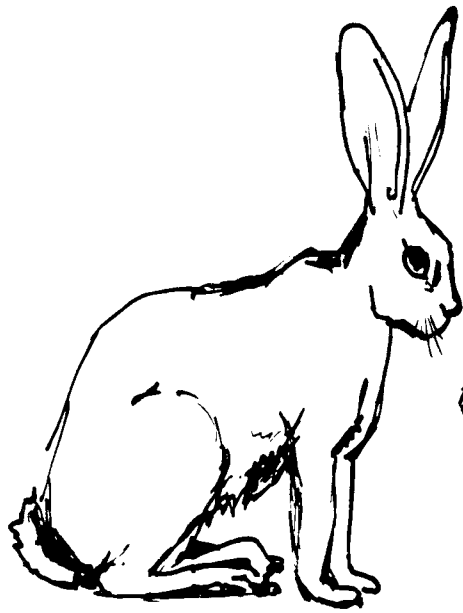
NOTES:

The proverb refers to those who benefit from death and misfortune with only gain in mind.

This interpretation of the metaphor focuses on the expectant relatives of the deceased, who, while piously commiserating with one another, are only concerned with what they are to inherit.

MASQUERADER

DRAWINGS AND ILLUSTRATIONS





TITLE: MASQUERADER

DIMENSIONS: 680 x 280 x 550 mm

MATERIALS AND PROCESS:

Press-moulded in stoneware clay (mixture of various clays for basic colour; marbling with basic colour, grey obtained with white stoneware plus cobalt oxide and manganese oxide, green tone with white stoneware plus copper oxide and manganese oxide; extra grog; chopped glass fibre)

Slip, dark brown stoneware

Biscuit-fired to 900° C

Transparent glaze, removed in most areas

High-fired to 1230° C

SOURCE:

'He runs with the hare and hunts with the hounds.'
(Fifteenth century European proverb - Oxford dictionary of English Proverbs, 689)

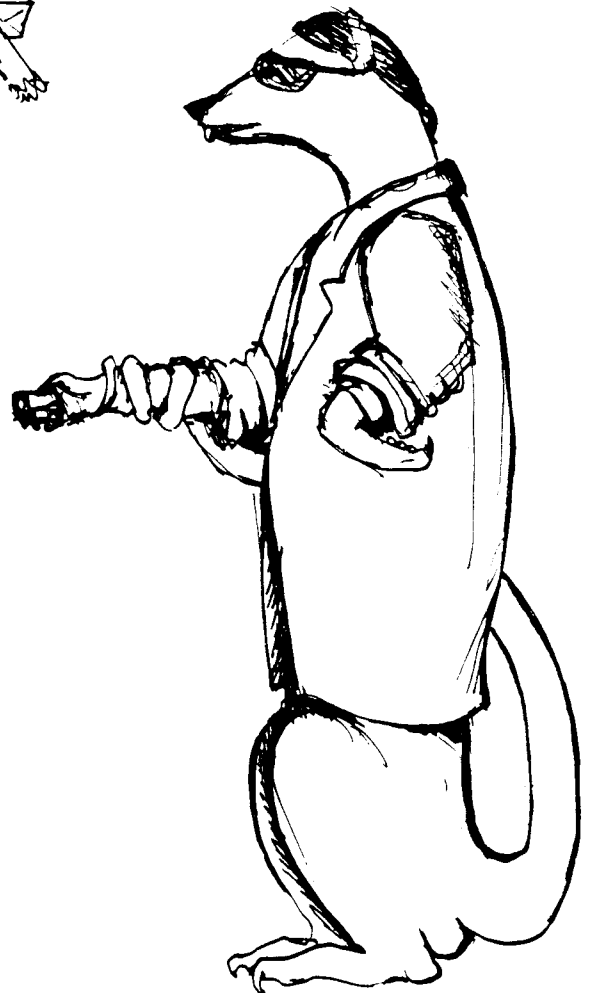
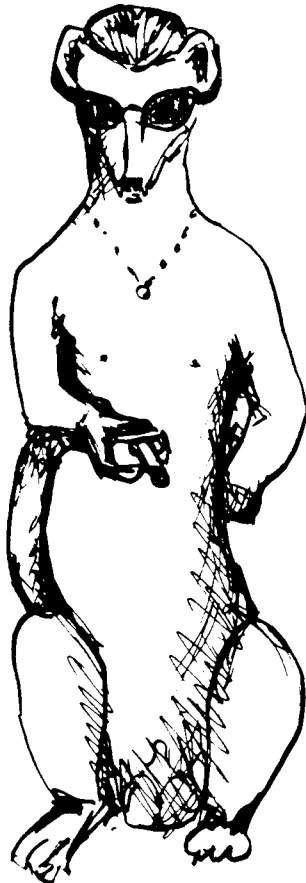
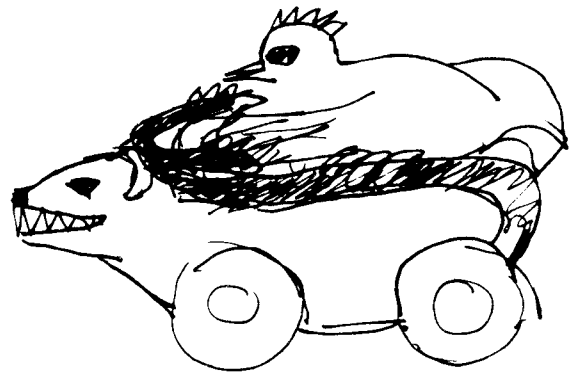
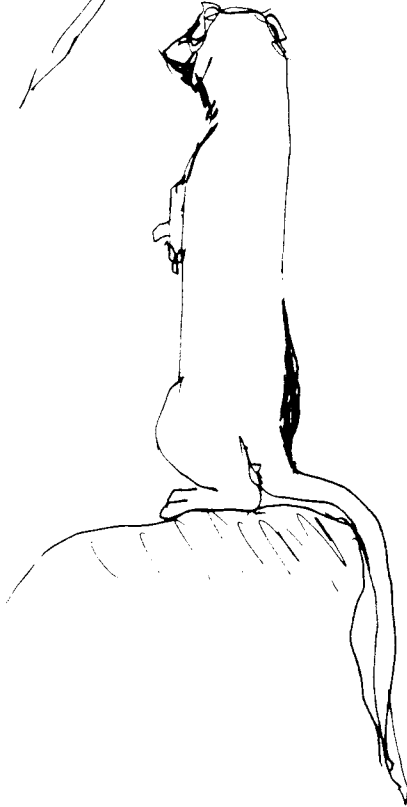
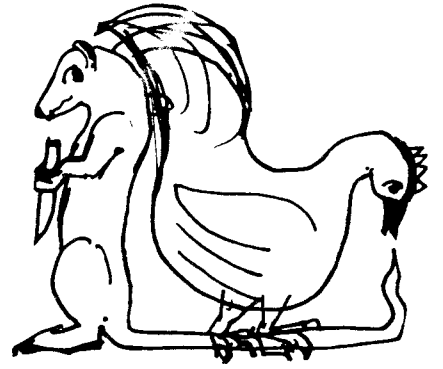
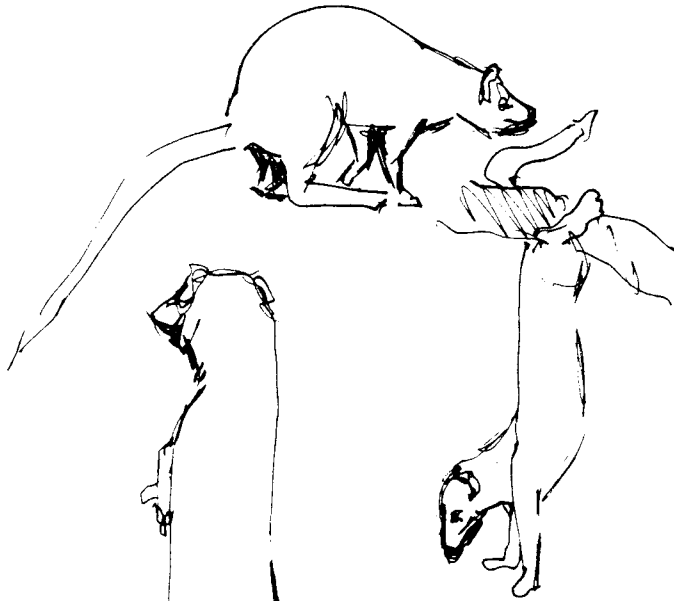
NOTES:

This proverb relates to a person of no fixed principles who supports whichever side is in power politically or tries to keep favour with both sides in a dispute. It could allude to a double-agent or simply a 'two-faced' person.

In the sculpture various devices are used to illustrate the metaphor. The roller-skates facilitate quick changes of direction while the camouflage attire, binoculars and mask refer to adaptability in the dual role.

CITY SLICKER

DRAWINGS AND ILLUSTRATIONS





TITLE: **CITY SLICKER**

DIMENSIONS: 565 x 356 x 550 mm

MATERIALS AND PROCESS:

Press-moulded in stoneware clay (mixed brown stoneware, white stoneware with red earthenware - 5:1,6: 1,25 Kg)
Slip on coat, mixture above with white earthenware
Underglaze colours

Biscuit-fired to 900° C

Transparent glaze, removed in some areas

High-fired to 1200° C

Lustres and onglaze colours

Lustre-fired to 735° C

SOURCE:

'The weasel lures the hen with its tail'. (Zulu proverb
- Nyembezi, 199)

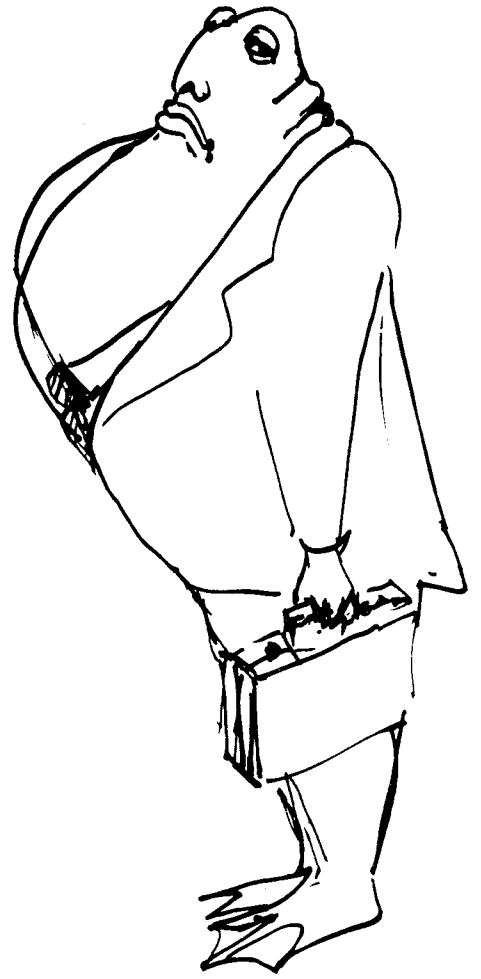
NOTES:

This adage describes the individual with ulterior motives, who attempts to win the trust of a gullible or naive person.

In the sculptural interpretation of the metaphor, the 'weasel' is equated with the 'city slicker' or 'libertine' who attempts to corrupt the innocent.

CONCEITED MAN

DRAWINGS AND ILLUSTRATION





TITLE: CONCEITED MAN

DIMENSIONS: 670 x 470 x 640 mm

MATERIALS AND PROCESS:

Press-moulded in stoneware clay (white stoneware mixed with manganese oxide, cobalt oxide and chopped glass fibre)

Copper oxide

Slip on chair, basic clay mixture with cobalt oxide

Biscuit-fired to 900° C

Underglaze colours

Transparent glaze, removed in most areas

High-fired to 1220° C

Acrylic paint

SOURCE:

'A conceited man is like the throat of a frog.' (Shona proverb - S.G. Champion, Racial Proverbs, 579)

NOTES:

Conceit may be defined as 'having an over-high opinion of, or too much pride in one's beauty, abilities or powers' (Concise Oxford English Dictionary). The image described by this Shona proverb reflects this definition i.e. 'puffed up with conceit'.

In the sculpture the metaphor is extended to illustrate the pomposity and self-satisfaction reflected by certain sections of society.

SOCIALITE

DRAWINGS AND ILLUSTRATIONS





TITLE: **SOCIALITE**

DIMENSIONS: 750 x 370 x 345 mm

MATERIALS AND PROCESS:

Handbuilt in stoneware clay (mixed white stoneware :
brown stoneware 2:1)
White slip, underglazes
Biscuit-fired to 1000° C
Transparent glaze, removed in areas
High-fired to 1130° C
Lustres on details
Fired to 730° C
Acrylic paint

SOURCE:

'The polecat does not know its own smell.' (Zulu
proverb - Nyembezi, 56)

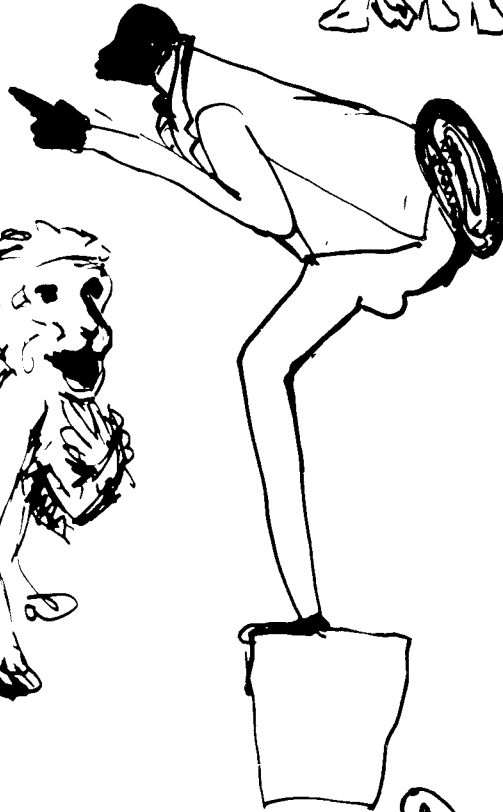
NOTES:

The smell of the polecat is offensive to others but not to itself because it is a self-protective defence mechanism. This proverb is taken to refer to people who do not recognize their own faults.

The sculpture is a comment on an acquisitive materialistic social type. In this interpretation of the proverb the ostentation depicted is a metaphor for the unpleasant characteristic of the polecat. The umbrella is symbolic of the protection that wealth affords.

LEADER

DRAWINGS AND ILLUSTRATIONS





TITLE: **LEADER**

DIMENSIONS: 822 x 300 x 560 mm

MATERIALS AND PROCESS:

Camera: handbuilt in brown stoneware clay
 Ape: press-moulded in Malobi-special stoneware clay
 Slip, brown stoneware with manganese oxide
 Underglaze colours
 Biscuit-fired to 900° C
 Transparent glaze, removed in most areas
 High-fired to 1220° C
 On-glaze colours
 Fired to 730° C
 Acrylic paint

SOURCE:

'The higher an ape goes, the more he shows his tail'
 (Sixteenth century English proverb - Oxford Dictionary
 of English Proverbs, 372)

NOTES:

This aphorism refers to the pursuit of status in society and its consequences. A high position brings with it exposure to both positive and negative publicity. All aspects of public and private life are subject to scrutiny and gossip.

Different parts of the sculpture illustrate different aspects of the proverb. Various meanings are attributed to 'tail'. While it forms a halo symbolizing a high moral code of behaviour, it also denotes a private part of the anatomy usually concealed from public view. The podium serves the dual role of public platform and inquisitive camera.

SIREN

DRAWINGS AND ILLUSTRATIONS





TITLE: **SIREN**

DIMENSIONS: 675 x 310 x 540 mm

MATERIALS AND PROCESS:

Press-moulded in stoneware clay (male, brown stoneware; female, mixed white stoneware : brown stoneware 2:1)
Slip on dress, mixture above plus underglaze colour
Slip on shoes, brown stoneware plus manganese oxide and cobalt oxide

Red iron oxide

Biscuit-fired to 900° C

Transparent glaze, removed in most areas

High-fired to 1200° C

Lustres, onglaze colours

Lustre-fired to 730° C

SOURCE:

'Bees that have honey in their mouths, have stings in their tails'. (Fifteenth century English proverb - Oxford dictionary of English Proverbs, 39)

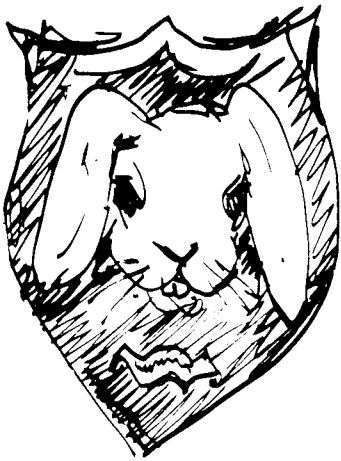
NOTES:

This metaphor alludes to someone whose exterior belies a hostile inner nature, or an ulterior motive.

The three pairs of arms refer to the hexapedal anatomy of the bee and illustrate both ardent affection and entrapment - the latter leading to the 'sting in the tail'.

HUNTERS

DRAWINGS AND ILLUSTRATIONS





TITLE: **HUNTERS**

DIMENSIONS: 462 x 735 x 410 mm

MATERIALS AND PROCESS:

Press-moulded in stoneware clay (mixture for girl - white stoneware to brown stoneware 1:1 with 1,6Kg red earthenware for every 10Kg stoneware; mixture for lapdogs - brown stoneware with red earthenware (10Kg + 1,6Kg)

Earthenware slip Biscuit-fired to 1000° C

Transparent glaze, removed in most areas

Fired to 1180° C

Acrylic paint

SOURCE:

" 'We hounds killed the hare' quoth the lapdog."
(Seventeenth century English proverb - Benham's Book of Quotations, Proverbs and Household words, 914b))

NOTES:

This proverb has connotations of the braggart - who lays claim to a deed of which he is incapable, or who pretends to be someone he is not.

The imagery relates to hunters and their trophies. It comments on men who boast about their conquests. The 'hare' is depicted as a 'bunny-girl' who appears to be immune to the posturing of the hunters.

6.1 LIST OF VISUAL REFERENCES (FIGURES)

- 1 Albrecht Dürer, Rhinoceros (1515), woodcut (White, 157)
- 2 Max Ernst, Une Semaine de Bonté, 140
- 3 Maurice Sendak, detail from Where the Wild Things are (1963)
- 4 Prehistoric, bison stricken by arrows, Niaux (Baumann)
- 5 Totempole, Kwakiutl, Alert Bay, British Columbia, (Attenborough, 32)
- 6 Senoufo mask, Korhogo, Ivory Coast (Paulme)
- 7 Ram from a Sphinx avenue erected by Amenophis III, Egypt, New Empire (Kowalczyk)
- 8 Arms of Travancore state, India (Pine, 209)
- 9 Personification of Severity from Ripa Iconologia (1645), 568 (Gombrich, Symbolic Images)
- 10 Alfred Kubin, Bureaucracy [March 22, 1926], Simplicissimus (Appelbaum, 108)
- 11 Egyptian parody of human activities, Egyptian papyrus of the Dead (c. 1180 B.C.) (Lucie-Smith)
- 12 Greek parody of the flight of Aneas from Troy, (c.300 B.C.). Rendered from the original. (Heller & Goldstein)
- 13 Mediaeval representation satirising greedy ecclesiastics (c. 12th century). Rendered from the original. (Heller & Goldstein)
- 14 Caricatures (17th century) (Kris)
- 15 Daumier, parody of an old master 'Temptation of Anthony' in which Louis Phillipe is tempted by his ministers [Jan 1, 1835] (Ramus, 9)
- 16 Kaulbach, illustration of Goethe's version of Reineke Fuchs (1846) (Rose, 4)

- 17 Carved bench end showing fox bishop preaching to birds (c. 15th century) Brent Knoll, Somerset. (Varty, ill. 128)
- 18 Fox feels a sick lion's pulse, (c. 1340) Smithfield Decretals, British Museum. (Varty, ill. 93)
- 19 Kaulbach, 19th century version of similar scene from Reineke Fuchs (Rose, 120)
- 20 Woodcut from Lübeck Reinke de Vos (1498) (Sands, 163)
- 21 Kaulbach, similar scene from Reinke Fuchs (Rose, 8)
- 22 James Thurber, illustration of 'The Two Turkeys' from Fables for Our Time (1940)
- 23 Romanesque tympanum relief, Angouleme (12th century) (Kowalczyk)
- 24 Fabulous beast from a stall in San Pietro, Perugia (16th century) (Kowalczyk)
- 25 Edward Koren, illustration for children's book Don't talk to Strange Bears (1969) (Heller & Goldstein)
- 26 Edward Lear, 'When in Turkey, do as Turkeys do' from Miscellaneous Nonsense(1846) (Liebert, 221)
- 27 Finial of Akan Linguist Staff, illustration of proverb: 'No matter how fat the frog grows, it can never surpass the mudfish'. (Ross, 59)
- 28 Ditto illustration of proverb: 'Only the lion buys palmwine from the leopard'. (Ross, 59)
- 29 Asante goldweight, illustration of proverb: 'The bird's relation is the one he sits with' (McLeod, 79)
- 30 Ditto., illustration of proverb: 'Rooster stop making such a racket. Your mother is only an egg'. (McLeod, 76)
- 31 Pieter Bruegel the Elder, (1525/30 - 1569) 'Big Fish eat Little Fish' (Klein)

- 32 Pieter Bruegel the Elder, 'Land of Cocqaine' (Klein)
- 33 Goya, 'Disparate Volante' from Los Proverbios (1798)
- 34 Goya, 'Disparate Matrimonial' from Los Proverbios
- 35 Rowlandson, Serving the Punch (c. 1776), (Paulson, 92)
- 36 Rowlandson, The Introduction (1789), (Paulson, 102)
- 37 Giovanni Battista Porta, Man and Ram from De Humana Physiognomia (1601) (Kris)
- 38 Charles le Brun, plate for Traité sur les Passions (1698) in Lavater, Essays on Physiognomy. (Paulson, 98)
- 39 Rowlandson, detail from Comparative Anatomy (1820) (Paulson, 98)
- 40 Mulatier, Ricord and Morchoisne, from Ces Animaux que vou Gouvernent (1985) (Mason, 78)
- 41 Ditto.
- 42 Grandville, from Scènes de la vie privée et Publique des Animaux (1842). (Johnson, D., 11)
- 43 Ditto, (Heller & Goldstein)
- 44 Ditto, (Lucie-Smith)

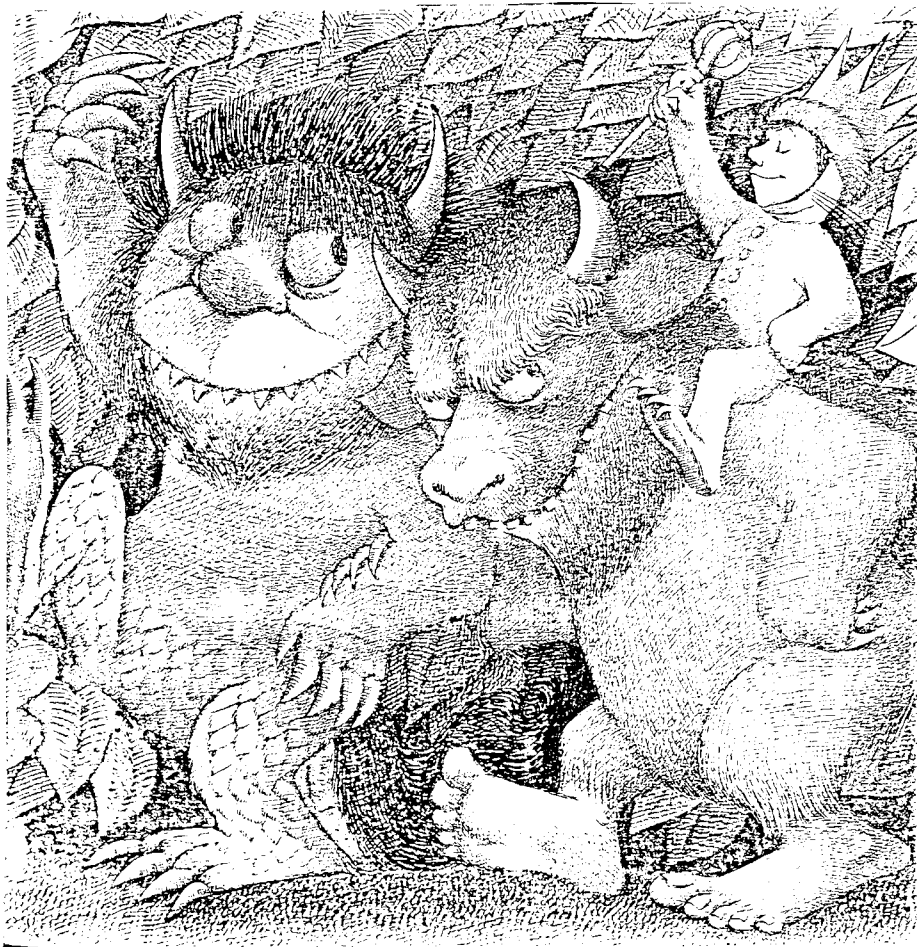


Fig. 3



Fig. 4

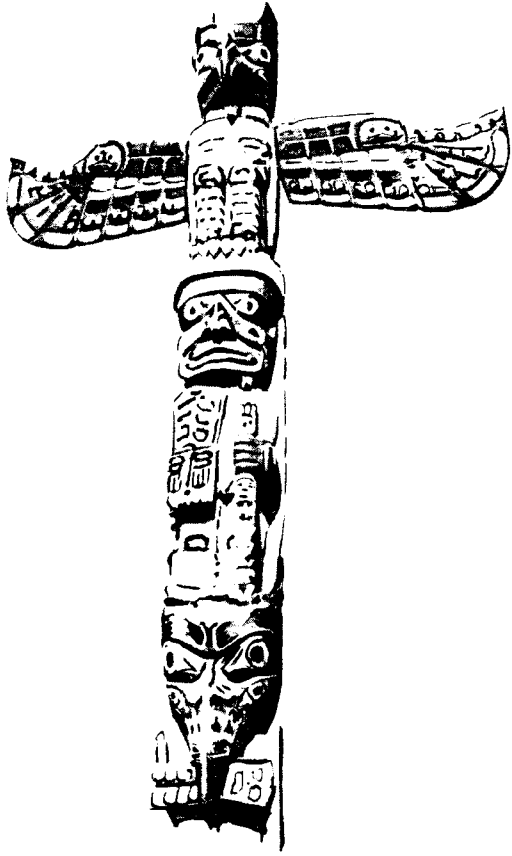


Fig. 5



Fig. 6



Fig. 7

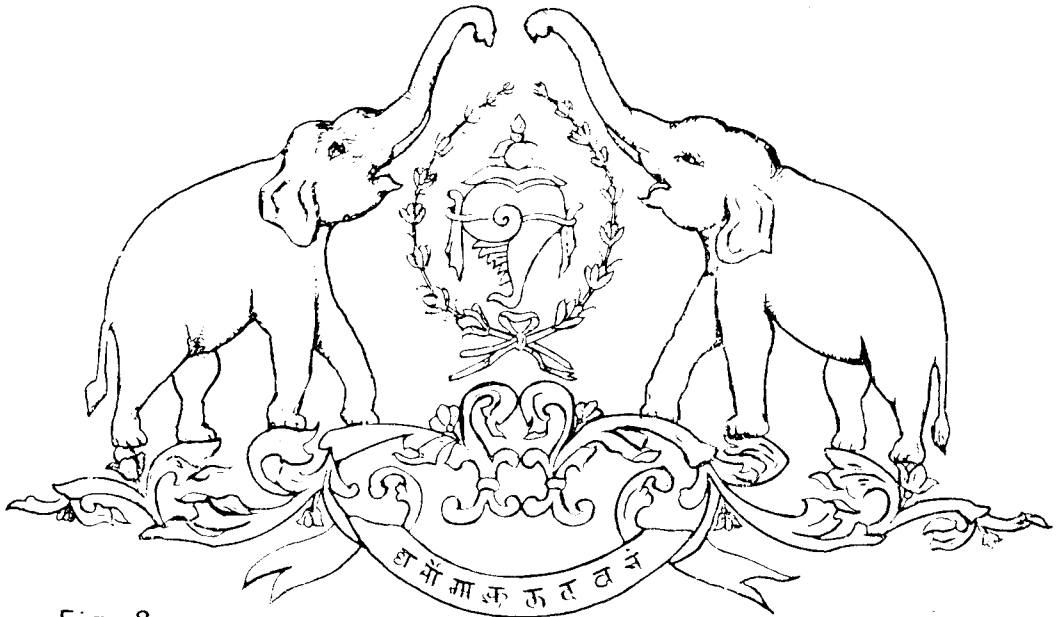


Fig- 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15

La Condition



Fig. 16



Fig. 17

ta id tepua

as p'betim distanced nem



Fig. 18



Fig. 19



Fig- 20



Fig- 21



Fig. 22



Fig. 23

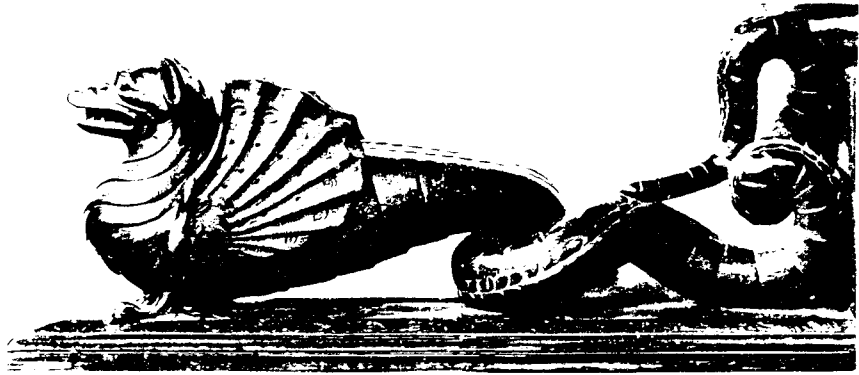


Fig. 24



Fig. 25



When you go to Turkey, do as Turkeys do. —

Fig. 26



Fig. 27

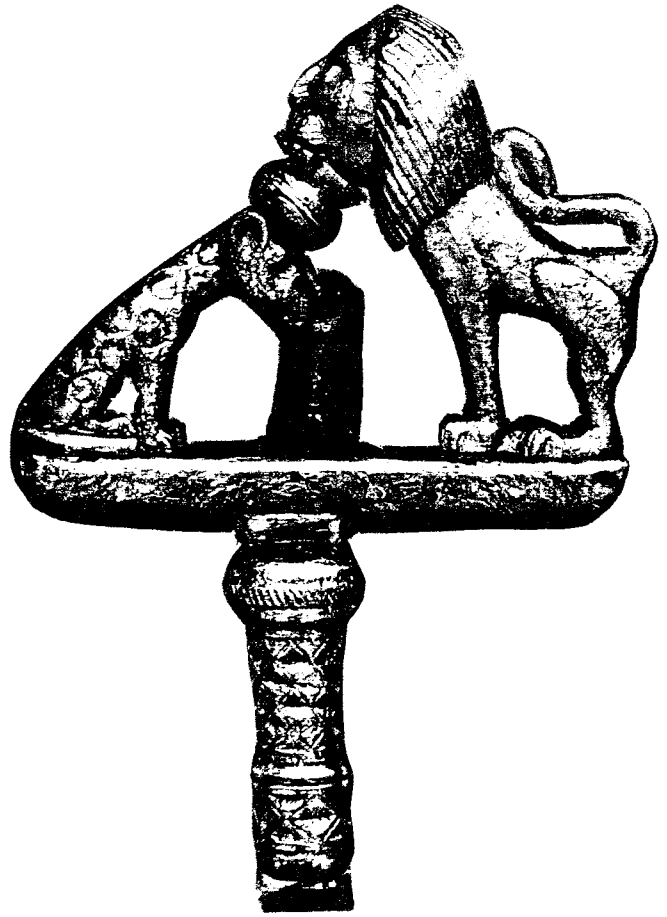


Fig. 28

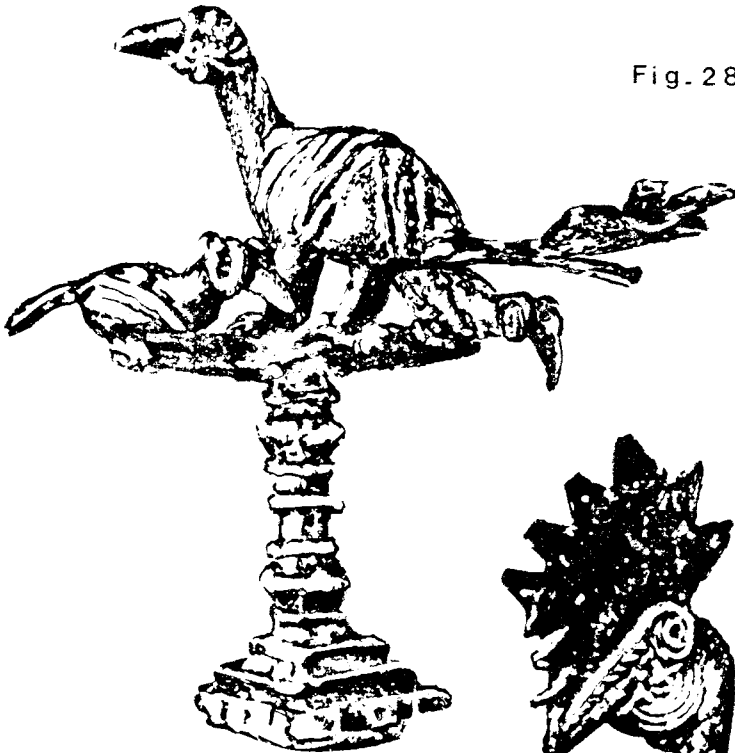
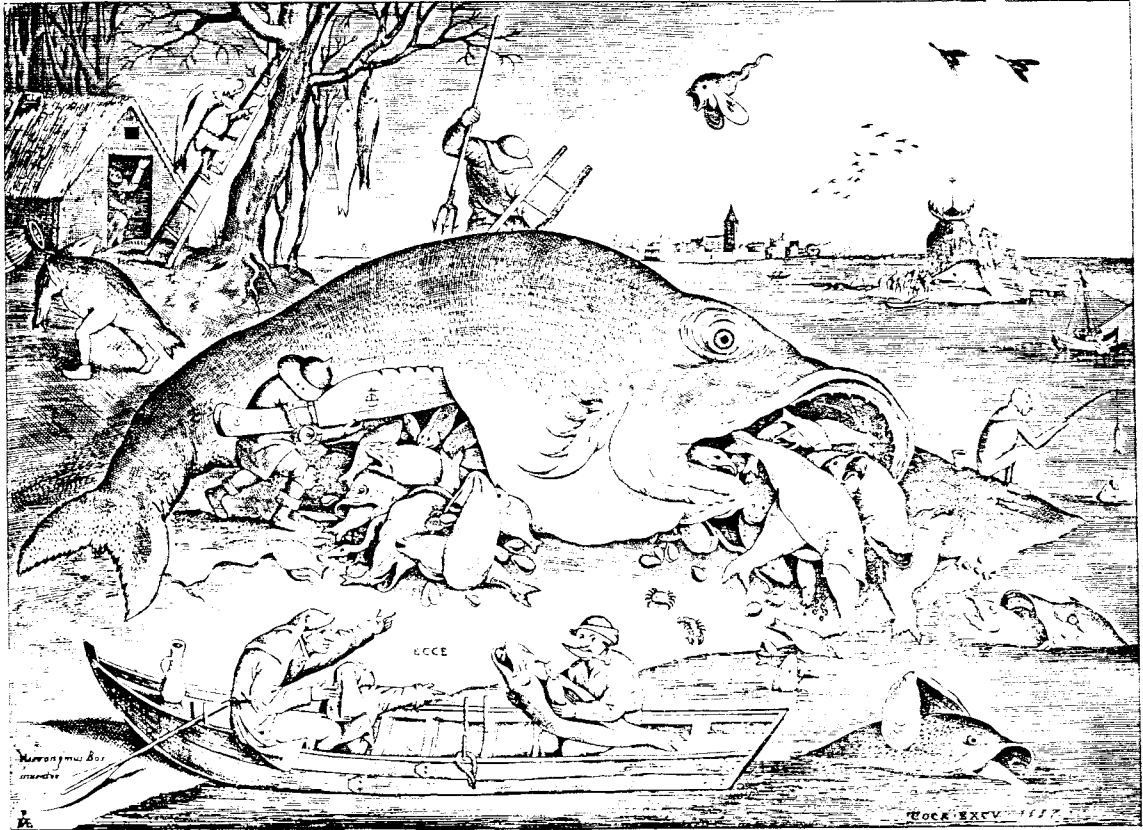


Fig. 29

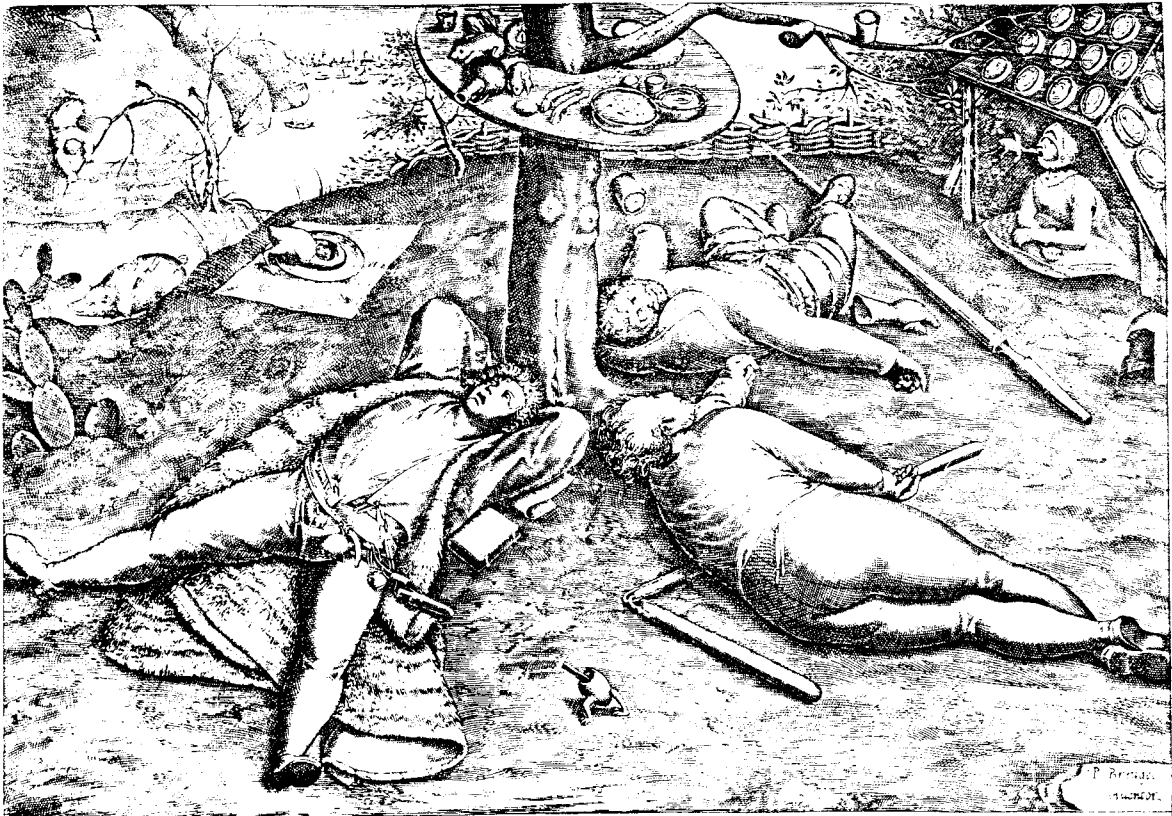


Fig. 30



GRANDIBVS EXIGVI SVNT PISCES PISCIBVS ESCA.
Die grootte der visschen is zeer langhe gortet. Lat die groote vissen de kleine

Fig. 31



De arme man en vrouw die de armen van de armen
 die armen van de armen die armen van de armen
 die armen van de armen die armen van de armen

Fig. 32

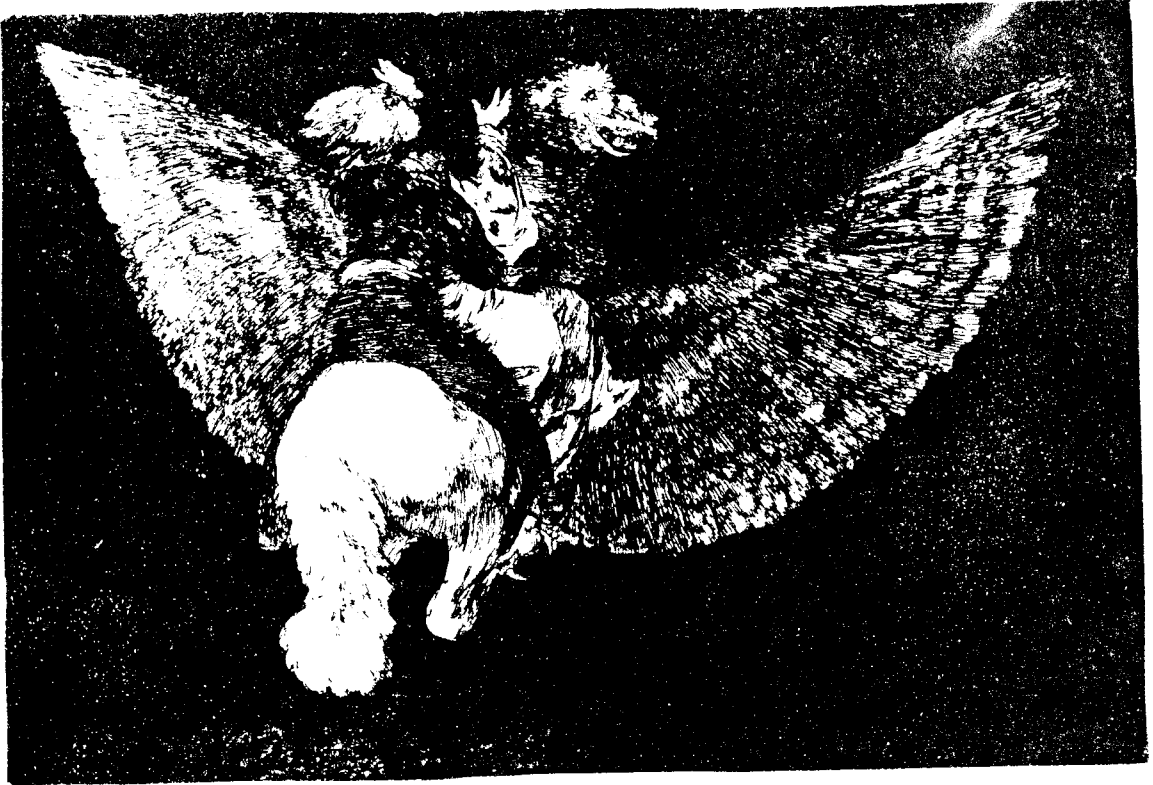


Fig. 33



Fig-34



Fig. 35



Reichsboten 1799.

Fig. 36



Fig. 37



Fig. 38

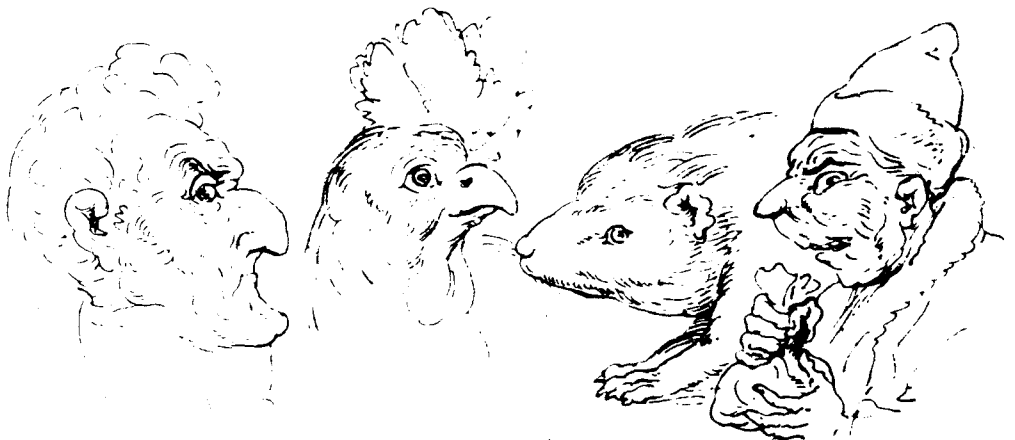


Fig. 39



Fig. 40



Fig. 41



Fig. 42



Fig. 43



Fig. 44

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Shaw Tec Ceramic Supplies (Pty) Ltd.

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