

Artist & Empire

25 November 2015 – 10 April 2016

Room 5

Face to Face

Large Print Guide



Please return after use



5 Face to Face

Making and managing Empire involved vast movements of people. Their encounters could only be recorded selectively. To the British some cultures, such as India, were more respected or accessible than others. However, many individual portraits were made, by itinerant and, later on, indigenous artists as they reciprocated the Western gaze. They played a part in the way colonist and colonised understood and treated each other, and extended portraiture beyond the European convention of high-status, commissioned likeness.

Travelling artists included established painters like Johan Zoffany, who visited India, or William Hodges and William Westall who documented 'discovery voyages' to Oceania. Amateurs like John Linton Palmer and Olivia Tonge took up art as a visual diary. Subjects ranged from community leaders to more intimate domestic groups, or individuals who were also treated as supposedly objective ethnographic case studies, exemplifying the character and customs of another race.

Sometimes, British observers romanticised people they saw, or found them mysterious or troubling. Some encounters were forced, and portraits in this room include figures kidnapped or taken as hostages. Elsewhere,

social interaction is seen in depictions of entertainments, hospitality or professional collaboration, or in the hybrid style in which subjects were represented by artists across cultural divides.

Work captions and labels
Clockwise from right of wall text

Alexander Nasmyth 1758–1840

John Sakaeus

c.1816

Oil paint on canvas

Accounts of the expansion of the British Empire dwell on the voyages of British people rather than sailors from other maritime cultures such as the Inuit. The Inuit Kalaaleq navigator, translator and artist John Sakaeus moved from Greenland to Edinburgh, working on British ships including John Ross's voyage to search for the Northwest Passage. On shore, he joined the intellectual circle of the painter Alexander Nasmyth, and studied in his studio. Here Nasmyth depicts Sakaeus in his working clothes.

Scottish National Portrait Gallery, Edinburgh. X55224

Simon de Passe c.1595–1647

Portrait of Pocahontas, Aged Twenty-One

1616

Engraving on paper

This portrait of Matoaka (1585–1617, better-known in Britain as Pocahontas), a Native American princess, in European dress was created after she made a visit to London in 1616. Originally a hostage, Matoaka became the wife of tobacco planter John Rolfe through an arranged marriage. She died shortly before she could return to America, and is buried at Gravesend.

The British Museum, London. X54109

Sydney Parkinson 1745–1771

Man of New Zealand

1769

Ink and wash on paper

Sydney Parkinson was employed as a draughtsman by Joseph Banks on James Cook's first voyage, one of the first of many artists who would sail on British ships. He died at sea aged twenty six.

This 18th-century portrait depicts Otegoowgoow, son of the Chief of the Bay Islands in Aotearoa, now known as New Zealand. Parkinson employed the European classical profile view to convey the sitter's nobility but also paid attention to attributes of status from Maori culture, the carved ornaments and tattoo.

The British Library. X53589

Unknown Photographer

A Man from Malaita in Fiji

late 19th century

Photograph, albumen print on paper

In the second part of the 19th century the expanding British settler population in Fiji provided a market for souvenirs of what they saw as simpler, more exotic, pre-settlement life. This unnamed man in shell and feather ornaments was typical of such photographs. The Union Jack on his belt is a modern reference, however. The pencil annotation, 'a labouring man', suggests that he was one of the many workers imported or forcibly trafficked at this period to work on sugar plantations.

The British Museum, London. X54111

John Webber 1751–1793

Poedua, the Daughter of Orio

1784

Oil paint on canvas

Swiss-born Webber was official artist during James Cook's third voyage. This picture was probably painted in London, for exhibition there in 1785. It is a portrait of Poedua, the daughter of Orio, a chief in the Society Islands near Tahiti. It was based on studies made while Cook was keeping her as a hostage in his cabin, to guarantee the safe return of several crew members who had jumped ship.

In one of the earliest images of a Polynesian woman seen in London, Webber portrays Poedua as a South Sea Eve or Venus, evoking the 18th-century ideal of the 'noble savage'.

National Maritime Museum, Greenwich, London,
Ministry of Defence Art Collection. X52647

William Hodges 1744–1797

Cascade Cove, Dusky Bay

1775

Oil paint on canvas

As official artist during James Cook's second voyage, Hodges's pictures, made for the Admiralty, included depictions of New Zealand and its people. Here, Hodges records the 'large Cascade' at Dusky Sound that Cook took him to see on 12 April 1773, and nomadic Maori the British had met five days earlier. A man rests on a staff (**taiaha**), near a group of women. The whole group, including several children, stayed in the area for two weeks and visited Cook's ship. While apparently friendly, they once broke into violence among themselves, leaving Cook's party unsure of the group's interrelationships.

National Maritime Museum, Greenwich, London,
Ministry of Defence Art Collection. X52644

Charles Frederick Goldie 1870–1947

Harata Rewiri Tarapata: A Maori Chieftainess

1906

Oil paint on canvas

In representing Aotearoa (New Zealand's) 'first people', the Maori, Goldie employed an academic technique. His 'ethnographs' (as he called them) tended to focus on elderly survivors of the armed conflict that took place from 1845 to 1872 between the New Zealand government and indigenous Maoris. Harata Rewiri Tarapata was an elderly widow who had participated in these wars by delivering ammunition. She wears a jade **Tiki** and a shark's tooth earring with face marking (**moko**) confined to the mouth, lips and chin as was customary for high-status women.

Russell-Cotes Art Gallery and Museum, Bournemouth

X52603

Charles Frederick Goldie 1870–1947

Te Aho-o-te-Rangi Wharepu

1907

Oil paint on canvas

As with Goldie's other portraits, chief Te Aho of the Ngāti Mahuta tribe bears traditional signs of status. He wears a flax cloak with a **pounamu** or jade ear pendant and a **Tiki** around his neck. The frontal disposition of the portrait dramatises the distinctive ornamental qualities and texture of the **moko** that covers his face.

The sitter was one of the artist's favourite models: a renowned old warrior who had survived the Maori defeat by the British at the battle of Rangiriri in 1863. He was estimated to be around 90 when he sat for Goldie.

Russell-Cotes Art Gallery and Museum, Bournemouth
X52605

Charles Frederick Goldie 1870–1947

Suspicion: A Maori Chief

1901

Oil paint on panel

Goldie's Maori portraits were made for a **Pakeha** (European New Zealanders) market. Apart from straightforward portraits, seen in the paintings on the left, he also produced subject pictures with titles evoking emotional states, like this work. The unidentified chief wears a mat cloak with a Huia bird feather in his hair and a shark's tooth ornament in his ear.

Russell-Cotes Art Gallery and Museum, Bournemouth

X52606

Port Jackson Painter

Abbarroo a Moobee after Balladorree's Funeral

Native name Ben-nel-long, as painted when angry after Botany Bay Colebee was wounded

Colebee, when a Moobee, after Balladorree's Burial

c.1791

Watercolour on paper

These portraits record prominent Aboriginals encountered by the British when they arrived to set up a penal colony at Port Jackson (Sydney) in 1788. Bennelong and Colebee were kidnapped by order of Governor Arthur Phillip, who hoped to use them as intermediaries. Both escaped, but after a contentious meeting in 1790 during which Phillip was injured, they were reconciled and acted as important, if sometimes unwilling, mediators. Phillip brought Bennelong to London, where he stayed for three years. Abbarroo, orphaned during a smallpox epidemic and adopted by the colony chaplain, and Colebee appear painted as mourners at a funeral.

Trustees of the Natural History Museum, London
(Watling Collection). X53559, X53561, X53560

William Westall 1781–1850

View of Port Bowen

1805–9

Oil paint on canvas

Westall accompanied Matthew Flinders's circumnavigation of Australia, and was present when Flinders found and named this bay and 'watering gully' on the coast of New South Wales. Describing the area, and 'Mr Westall's sketch', in his memoir of his voyage, Flinders wrote that 'No inhabitants were seen'. However, Westall has included Aboriginals in this picture. He may have recalled pictures by artists who had depicted indigenous people while travelling with James Cook's earlier voyages.

Ministry of Defence Art Collection. X54224

Anonymous

Governor Arthur's Proclamation to the Aborigines

1829–30

Wood and pigment

'Proclamation boards' were produced to hang on trees and be seen by Aboriginal Tasmanians. They were intended to show that the benefits of friendship and punishment for crimes were equally available to Aborigines and settlers – the 'real wishes' of the colonial government.

They were produced by order of Governor George Arthur, to a design by the surveyor-general, George Frankland, who had been inspired by the sight of Aboriginal bark drawings apparently of imported bullock carts and cattle. Frankland assumed these indicated receptivity to visual communication. Whether the boards were widely seen or understood by their intended audience is unknown.

Museum of Archaeology and Anthropology,
University of Cambridge. X53686

Thomas Baines 1820–1875

Figures Painted on Rocks and Carved on a Gouty Stem Tree

late 1850s

Oil paint on canvas

A mainly self-taught painter, Thomas Baines had a peripatetic career documenting the places, natural phenomena and peoples he encountered on his travels. In 1855 he joined Augustus Gregory's expedition to chart northern territories in Australia. His painting records the sense of bafflement experienced by two of the party on encountering some Aboriginal markings on a tall gouty or baobab tree, and at some painted depictions of animals on nearby rocks. At a time when European artists had little aesthetic understanding of art beyond the Western canon, this response would have been typical.

Royal Botanic Gardens, Kew. X52526

Thomas Baines 1820–1875

No Bengulu (the King Elect of Matabeleland). En famille
1869

Watercolour on paper

Baines produced this sketch during an excursion to Matabeleland in modern-day Zimbabwe. Here he met the Ndebele king Lobengula to negotiate mining rights. The encounter forms the focus of this sketch in which Lobengula is shown reclining in a European shirt in the company of his wives and surrounded by items received in exchange for land. Baines and another white man can be seen gazing in on the scene as witnesses to the agreement and as voyeurs to the spectacle of naked women arranged as if for their viewing.

Trustees of the Natural History Museum, London
X53554

Dada Aréògún of Osí-Ilorin c.1880–1956

Carved Panels Depicting Ceremonial Scenes

first half of the 20th century

Wood

Dada Aréògún was a prolific artist from Osí-Ilorin, an important Nigerian centre for woodcarving. During the period of British colonisation he was one of the first to respond by incorporating symbols of foreign intrusion into his work. The two carvings of officers on bicycles refer to the British presence. Perched on the mudguards of the bike in the upper left panel are small figures that probably present Eshu-Elegba, the messenger of the gods in Yoruba religion and a trickster. These might have been introduced to subvert the order suggested by the regimented structure of the panels themselves.

Museum of Archaeology and Anthropology,
University of Cambridge. X53681–2

Hausa Artist, Northern Nigeria
Panels Depicting Colonial Scenes

c.1940

Leather

These two panels draw on a long-standing tradition of leather work in the Islamic Hausa culture of northern Nigeria. From the 1920s an industry developed around the production of leather goods for sale to foreign visitors. The technique used in the creation of these panels involved stripping areas of the surface to create contrasts between dyed and plain leather. Many scenes show Hausa soldiers deployed as part of the Royal West Africa Frontier force.

Collection of Michael Graham-Stewart. X55603–4

Gaganendranath Tagore 1867–1938

My Love of my Country is as Big as I Am

c.1917

Pen and ink on paper

The satirical cartoonist and painter Gaganendranath Tagore came from a family of intellectuals and artists. Wary of being identified too exclusively as a nationalist artist rooted in indigenous practices, he turned to caricature as a more popular and cosmopolitan art form for satirising colonial relations and the mores of the westernised bhadralok (gentlemen) of urban Bengal. This drawing for a cartoon published in **Adbhut Lok** (Realm of the Absurd) plays on two different kinds of modern identity: the 'enlightened' politically-engaged artist and the false cosmopolitanism embodied in the corpulent figure of the **babu** or Bengali gentleman in fashionable European attire.

Nirmalya and Maya Kumar Collection. X53723

Abanindranath Tagore 1871–1951

A Music Party

c.1905

Watercolour on paper

Abanindranath Tagore was one of the first Indian artists to challenge the imported illusionism that formed the basis of the art educational system introduced under the Raj. Drawing on Mughal and Rajput painting traditions, combined with Japanese brushwork techniques, he set out to create a pan-Asian style of painting that rejected 'materialistic' Western values. He was championed by Ernest Binfield Havell, Principal of the Calcutta School of Art. With his support Tagore produced works in a self-consciously historicist manner, as seen in this miniature which came into Havell's ownership just before Tagore took over as Principal in 1906.

Victoria and Albert Museum, London. X53687

Manchershaw Pithawalla 1872–1937

The Houseboy

1898

Oil paint on canvas

One of John Griffiths's most prominent pupils was Manchershaw Pithawalla, an exponent of the academic art embraced by the professional **bhadralok** or 'gentlemen' artists who graduated from British-run art schools in India. He painted a range of Indian subjects in a direct, unaffected manner, as can be seen in his portrait of an unidentified servant or houseboy which once belonged to the civil servant John Forbes Bryant, district magistrate in Madras (now Chennai). Pithawalla's success among the Anglo-Indian community was such that in 1911 he became the first Indian artist to have a one-man show in London.

Private collection. X57514

Philip de László 1869–1937

Risaldar Jagat Singh and Risaldar Man Singh

1916

Oil paint on canvas

During the First World War, one in six British soldiers came from the Indian subcontinent. Both these Indian cavalry officers were presented to George V at Buckingham Palace in May 1916 while their respective regiments were stationed in France. De László captured their likenesses in a single sitting, shortly before they left for the Battle of the Somme. Austen Chamberlain, the Secretary of State for India, asked de László to paint a replica of this double portrait for a Bombay Red Cross sale organised by the Viceroy's wife, but the artist made the portrait of another Indian officer instead.

Private collection. X53748

John Griffiths 1838–1918

A Sannyasi – A Religious Mendicant

1882

Watercolour and graphite on paper

By the 19th century, the ascetic sannyasi were an old-fashioned presence in prosperous British-ruled Bombay (present-day Mumbai), an industrial and financial centre and port exporting most of the world's cotton. The Hindu monks wore a simple saffron robe and owned only a vessel for food and drink, a book, and a stick for their long pilgrimages.

The Welsh artist, John Griffiths, taught and studied in Bombay for 30 years, becoming Principal of its School of Arts and Industry.

Tate. Presented by Miss Griffiths 1919. N03432

Ghulam Ali Khan fl.1817–1855

Colonel James Skinner Holding a Regimental Durbar

1827

Watercolour and gouache on paper

Unable to serve as an officer in the East India Company due to his dual heritage, James Skinner raised an irregular cavalry corps for the Company under the name of Skinner's Horse (later the 1st Bengal Lancers). They were known as 'Yellow Boys' after their distinctive yellow surcoats. Here a new recruit is presented to Skinner seated next to his son James, an adjutant in the regiment.

Ghulam Ali Khan was the foremost artist of a family of painters in Delhi. He was skilled in fusing different cultural elements to suit the hybrid taste of his patrons.

The Council of the National Army Museum. X52901

Anonymous

The Tanjore Durbar, near Madras, February 1840

1840

Watercolour and gouache on paper

A durbar was a traditional gathering dating back to Mughal times. It was revived by the East India Company as a way of building alliances and reinforcing the loyalty of Indian rulers. Here Raja Sivaji, ruler of Tanjore (now Thanjavur), holds court with Lord Elphinstone, Governor of Madras (Chennai). The Company's annexation of the Raja's kingdom following his death in 1855 is hinted at by Elphinstone's bodyguard in the foreground. The painting shows European influence in its handling of perspective, but also Indian qualities in the detail, colour and delicacy of treatment.

The Council of the National Army Museum. X53608

Johan Zoffany 1733–1810

Colonel Mordaunt's Cock Match

c.1784–6

Oil paint on canvas

German-born Zoffany spent six years in India (1783–9). This wry and sardonic picture of Anglo-Indian relations was painted for Warren Hastings, Governor-General of Bengal, who attended the event depicted, a cock-match at the court of Oudh (Avadh) at Lucknow. Oudh was the East India Company's main ally in north India, and a cultural melting pot where races and religions mixed on easy terms.

Watched by numerous Company employees, Zoffany himself (far right) and many courtiers, the Nawab, Asaf-ud-Daula, and the Colonel of his bodyguard, John Mordaunt, greet each other with open arms as their birds are prepared for battle.

Tate. Purchased with assistance from the National Heritage Memorial Fund, the Art Fund, the Friends of the Tate Gallery and a group of donors 1994. T06856

Indian Artist, Delhi

**Mahadaji Sindhia Entertaining a British Naval Officer
and Military Officer with a Nautch**

c.1815–20

Watercolour on paper

Mahadaji Sindhia (variant: Scindia) ruled a large part of the Maratha polity and exercised a controlling influence over its Peshwa in Poona (Pune) and the Mughal Emperor in Delhi. Painted by a Delhi artist, he entertains two British guests (probably a light cavalryman and naval officer) at his home in the city. They are watching a traditional dance performed by a nautch girl and the cavalryman is smoking a hookah. Likely to post-date Mahadaji's death in 1794, the painting may be retrospective propaganda to advertise rapprochement between the British and his family, who became clients of the British in 1818.

The British Library. X53590

Attributed to Chokha fl.1799–1826

Captain James Tod

1817

Ink and gouache on cardboard

Captain James Tod was an officer of the British East India Company who served for over 20 years in Central and Western India. In this processional scene he is shown on one of the tours he made from his base in Udaipur. Tod rides a richly caparisoned elephant. He is accompanied by his cousin, Captain Patrick Waugh, and two other British officers and surrounded by a large entourage.

During his time in India Tod assembled the first major British collection of Rajasthani paintings. After his death these were presented to the Royal Asiatic Society where Tod had acted as first librarian following his retirement.

Victoria and Albert Museum, London. X53406

Johan Zoffany 1733–1810

Colonel Blair with his Family and an Indian Girl

1786

Oil paint on canvas

William Blair was Colonel of the East India Company's brigade at Cawnpore (Kanpur). Zoffany visited Cawnpore in September 1786, having perhaps been commissioned to paint this portrait earlier that year. At home, William and Jane Blair listen to their daughter, also Jane, playing Handel while her sister Maria feeds a cat held by an Indian girl. With typically quirky humour, Zoffany uses the portrait to reflect racial miscegenation and cultural difference, juxtaposing the bi-coloured cat and dog, and western music and Indian rituals: **sati** (widow-burning) and **chark puja** (self-mutilation by devotees of Shiva).

Tate. Bequeathed by Simon Sainsbury 2006, accessioned 2008. T12610

Thomas Hickey 1741–1824

Colonel Colin Mackenzie

1816

Oil paint on canvas

Born in Stornoway, Mackenzie entered the East India Company's Madras army in 1783, becoming an engineer and surveyor. He mapped Hyderabad and Mysore, and became Surveyor-General of India in 1815. A scholar and collector, his survey work took on historical, antiquarian and archaeological as well as geographical dimensions. As surveyor and collector, he depended on Indian colleagues and friends. The group here probably includes Cavelly Venkata Lechmiah (right), brother of a Brahmin friend, Boria, and a Jain labourer, Kistnaji (left). In the background are the Jain statue of Gomateshwara at Karkala, Mysore, and a pole and wheel used for surveying.

The British Library. X53592

Thomas Hickey 1741–1824

Three Princesses of Mysore

c.1806

Oil paint on canvas

Irish-born Hickey proposed himself as the East India Company's 'historical and portrait painter'. This portrait may have been made for the project, which was rejected on financial grounds.

Large-scale portraits of elite Indians were still rare. It would have been unusual for high-status married women to break purdah for a western artist. Probably including two wives of the Raja of Mysore, these may have been done to promote Edward Jenner's new smallpox vaccination, discovered in 1797. The girl indicating her upper arm is probably the younger wife, who announced her readiness to be vaccinated in July 1806.

Private collection. X53800

Agostino Brunias c.1730–1796

Dancing Scene in the West Indies

c.1764–96

Oil paint on canvas

Agostino Brunias reflected and influenced the way Europeans saw Caribbean slaves. His scenes idealised plantation life in an Italianate style favoured by the prosperous colonial society which he served. The three interlinked dancers emulate classical trios such as the Three Graces.

Despite this, Brunias's works are now appreciated as insights into 18th-century transatlantic cultures. The shop and the grand planter's house and windmill in the background record Caribbean life, as do the hybrid African, European and Amerindian costumes. The mix of ethnicities seems to set aside the racial hierarchies imposed by British rule.

Tate. Purchased with assistance from Tate Patrons and Tate Members 2013. T13869

Thomas Rowlandson 1756–1827

Rachel Pringle of Barbados

1796

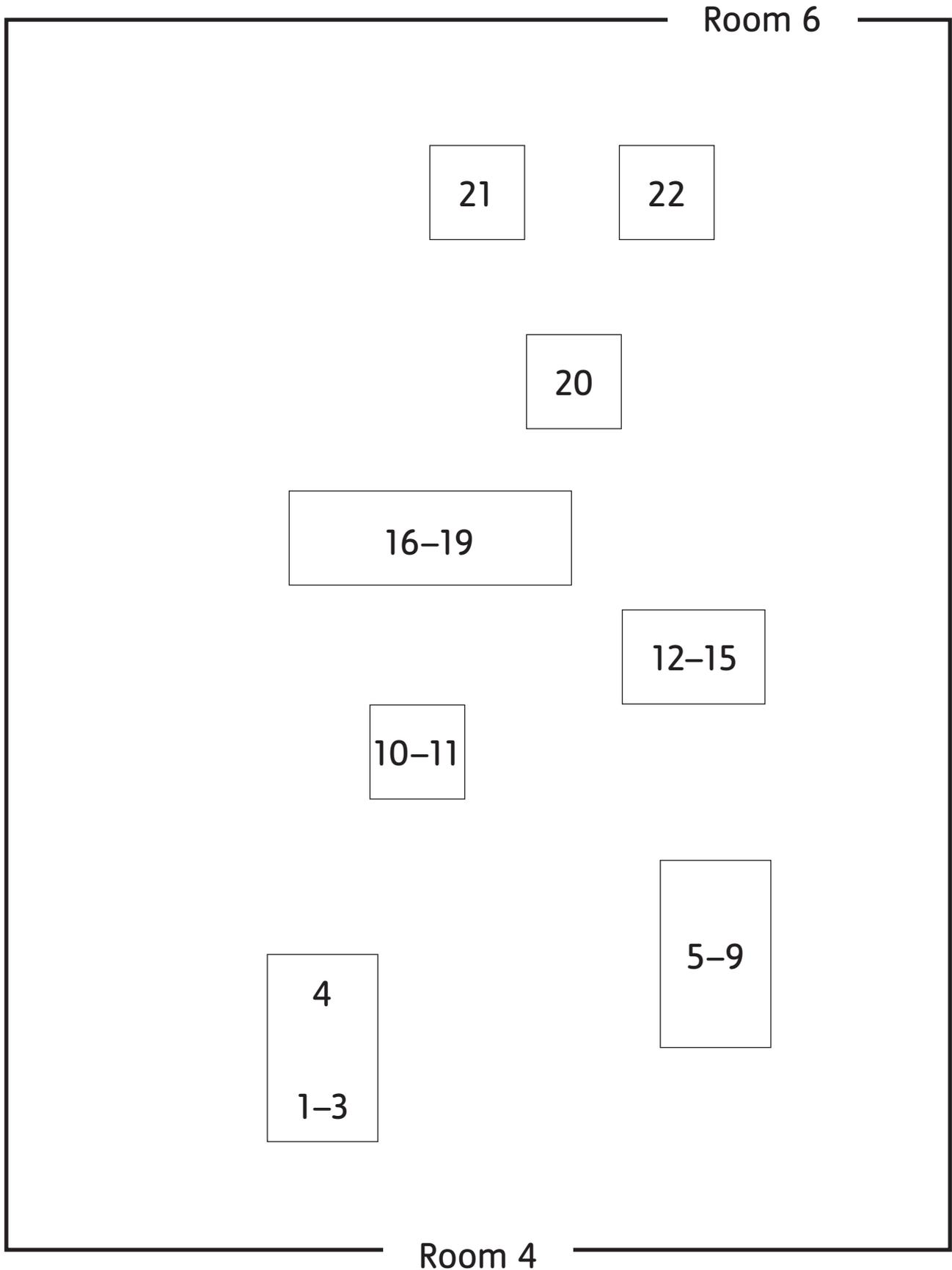
Hand-coloured etching on paper

Rachel Pringle (c.1753–1791) was born into slavery in Barbados; she and her mother were the property of her father, a Scottish schoolmaster. She gained her freedom, ran a business and became the only Afro-Caribbean Barbadian to possess property, including a hotel. The hotel was trashed by a drunken party led by the future king William IV, to whom Pringle presented a bill for damages.

Pringle later became famous for having escaped the slavery system. However, once released, she herself became a slave owner.

David P. McNaughtan. X53609

Room 5 showcase labels



1–3

Olivia Frances Tonge 1858–1949

Albums 8, 9 and 12

1908–13

Watercolour on paper

After widowhood, Olivia Tonge travelled through India, creating composite drawings like those of her father, a naturalist on HMS Beagle. She followed his shipmate, Charles Darwin's advice: 'Trust nothing to the memory, for the memory becomes a fickle guardian when one interesting object is succeeded by another still more interesting.'

Trustees of the Natural History Museum, London

X53558, X53556, X53557

4

John Linton Palmer 1824–1903

Portraits and Artefacts from Vancouver Island

1851

Ink and watercolour on paper

Naval surgeon John Linton Palmer made six albums of his voyages. This page captures the dwellings, artefacts and even games of the Songhees, the First Nation residents of Vancouver Island, before they were nearly eradicated by the effects of colonisation. Elements of British, Russian and American clothing show that international incursions were already diluting indigenous culture.

Royal Geographical Society (with IBG). X53579

5–9

Thomas Ona Odulate of Ijebu Ode d.1952

Official at his Desk

Oba

Figures in a Boat

Figures of a European Couple

c.1920–40

Painted wood

Collection of Michael Graham-Stewart.

X55838–9, X55612, X55605

West African Artist

Mr and Mrs St John

early 20th century

Wood

These closely-observed figures of an unknown colonial couple once belonged to Thomas Ide who worked in Nigeria and Ghana around 1900.

Collection of Michael Graham-Stewart. X55837

10-11

Kamba Artist

Man on a Bike

Kamba Artist

**Two European Figures Standing on a Base,
One with a Stick and the Other Holding a Pipe**

early 20th century

Wood

These two sculptures of colonial figures were made by carvers associated with the Kamba, a Bantu group in Kenya. Kamba carvings were popular among the colonial community and, with their attention to detail, capture something of the changing culture of a politically tense colony.

Collection of Michael Graham-Stewart. X55613, X155611

12–15

Yoruba Artist, Nigeria

Queen Victoria

c.1898

Wood

Yoruba Artist, Nigeria

Queen Victoria

c.1898

Wood

Yoruba Artist, Nigeria

**George V Seated with Orb and Sceptre,
Wearing a Crown and Ceremonial Cloak**

after 1910

Wood

JS Odubate, Abeokuta, Nigeria

Edward, Prince of Wales

c.1920

Wood

These wooden figures of British royalty were produced in the area of Nigeria known by British colonists as Yorubaland. Each is indicative of the ways in which local artists adapted traditional free-standing sculptural conventions in response to images of British sovereign power disseminated through photographs. Abeokuta, in the south-west, was a centre for wood carving, including commodity pieces for the tourist market.

Collection of Michael Graham-Stewart
X55835, X55607, X55606, X55836

16–19

Abeokuta Artist, Nigeria

A Soldier Saluting

Abeokuta Artist, Nigeria

European Soldier Standing with a Sword

Early 20th century

Bronze

The town of Abeokuta in Nigeria had a long-established tradition of bronze casting as well as wood carving. Both figures represent soldiers in the colonial service.

Collection of Michael Graham-Stewart. X55608–9

Yoruba or Saro Artist, Nigeria
Figure with Pith Helmet

Yoruba or Saro Artist, Nigeria
Figure with Accordion

before 1911

Wood and pigment

These two sculptures were donated to the Liverpool Museum by Miss B Yorke, a Krio trader based in Freetown, Sierra Leone. The figures are indicative of the Krio interest in European culture and were not intended to be sardonic. Rather they convey something of the mystique associated with colonial bureaucracy. Both figures are stained with black pigment which was possibly European in origin.

National Museums, Liverpool, World Museum.
X54014, X54013

20

West African Artist

A Man Wearing a Jacket and Tie

early 20th century

Wood

Although the exact origin of this bust of a man in a European suit is unknown, the treatment of the face has been related to Dan masks from Liberia. The representation of the sitter in a European-style suit is sufficiently naturalistic for the sculpture to have served as a recognisable portrait.

Collection of Michael Graham-Stewart. X55610

21

Ibibio Artist, Egwanga, Nigeria

District Commissioner W. Ross-Brown

c.1906

Wood

This sculpture depicts an administrator in the British colonial service in Nigeria. It was made by an Ibibio carver at the small trading post for which Ross-Brown was responsible as district commissioner. It, like Kingsley's bust, is carved out of a single piece of wood and decorated with now-faded pigments.

National Museums Liverpool, World Museum. X52786

22

Ibibio Artist, South-Eastern Nigeria

Mary Kingsley

late 19th century

Wood

The naturalist and ethnographer Mary Kingsley travelled twice to West Africa in the 1890s. This portrait may date from the time she toured the Calabar coast in the Ibibio kingdom in 1893. Ibibio conventions for depicting women have been adapted to convey Kingsley's form and her European mode of dress.

National Museums Liverpool, World Museum. X52785