

LIONESS. First Model produced to the
 Author. 1929 (Hill).

1.



This illustration is only introduced to indicate
 the improvement in the boy's efforts in
 twelve months. (See page 38 *E. for Comparing*).

Leopard. Produced 1929 (Allerston).

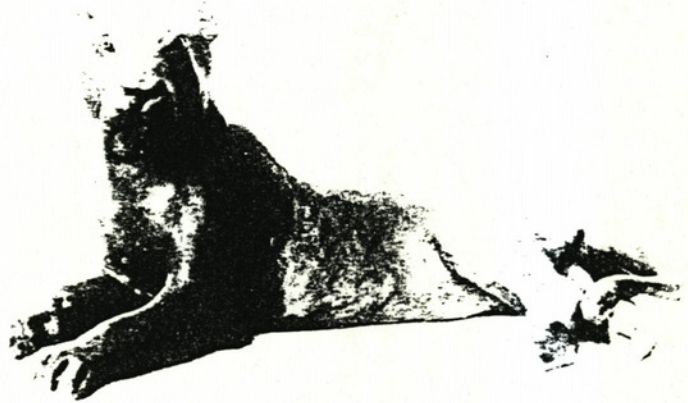
2. n



Mainly distinctive on account of its natural slinking attitude. In this, and almost all others, the thickness of the legs are out of proportion to the body. This is due to the fragility of the medium which, being Canadian clay, must support a fairly heavy body.

Lioness. Produced 1929. (Allerston)

3. ✓

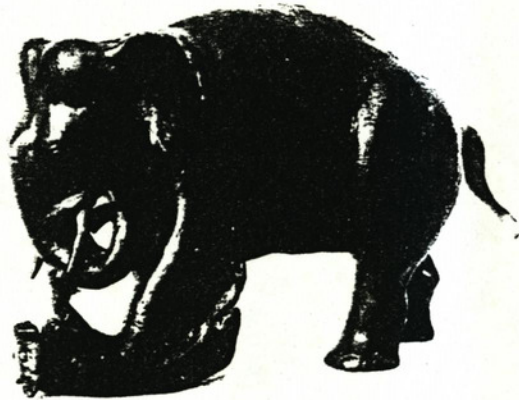


The reclining attitude has two distinctive features. If the forepart is concealed leaving the hind quarters exposed, the latter is exceptionally inert or relaxed. If the position is reversed, the animal looks about as if suddenly startled.

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Indian Elephant killing Leopard. Jan. 1930.
(Allerston).

Mercury



From a stuffed specimen in the Natal Government Museum, he has visualised a possible happening. He has reflected the small ears of the Indian specie, one of the outstanding contrasts with the African type. Bulk for bulk, the Indian is much smaller than the African Elephant. But the outstanding feature of his observational powers was, his instant recognition that the Indian Elephant has but three toes whereas the African Elephant has four.

Lioness. Produced Jan. 1930. (Allerston).

5. ✓



An early model of a lioness. If examined closely, the face will show a mass of imperfections. But the rugged appearance of the animal is peculiarly life like.

Zulu Chief administering 'muti' to Bull.

Intensely dramatic was his simple narrative of this study depending entirely upon his memory and imagination. He explained that when he should have been looking after his father's cattle he was busy looking at a group of baboons hunting for spiders and scorpions for their evening meal. He heard scuffling and bellowing and saw one of his father's bulls being gored by a buffalo. Hezekeli knew he had been remiss. Within 24 hours the wound was a festering sore covered by flies. He went to a neighbouring khela and such was his personality that he persuaded this minor chief to come and doctor the animal.

That is the story which he has attempted to produce in clay. He has gone further. He has visualised the beast when the khela arrived by showing the crawling maggots around the festering wound. In a model of this size, standing but seven inches high, particular attention is drawn to the intense expression of the khela as he is about to apply the 'muti' to the wound. In his left hand he holds a small calabash into which he has just dipped a feather, and he has applied the medicine. It must have been effective, as the animal is seen attempting to rise. But Hezekeli spoke to it in its own language and it was pacified.

Zulu Chief administering 'muti' to Bull.
(Edwards). (Mercury, Huisgenoot).

1930. 6.



Herd African Elephants. 1930. (Allerston).



Killies handwritten comment; Herd of African
Elephants. The size of the ears of the male
elephant appear to be abnormal but actually
it is no so. The variety of all kinds is again
striking



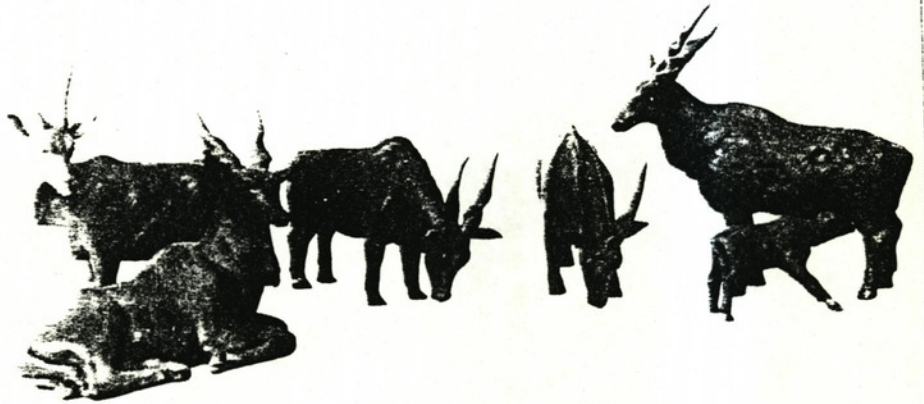
Though the forms of these women are garbed with a cloak of clay, the natural traditional grace of the young Zulu woman is enhanced rather than concealed. It is interesting to note that the centre piece was one of those selected by H.R.H. Princess Alice, Countess of Athlone when His Excellency was Governor General for South Africa. The baby's face is remarkable. It measures in the actual model, less than half an inch from forehead to chin. If the model is examined closely, the left arm of the child can be seen resting on the mother's shoulder.

Killer's Head wither comment:
"These of Hezikile's very early models."

herd of Eland. 1930. (Allerston).

9.1

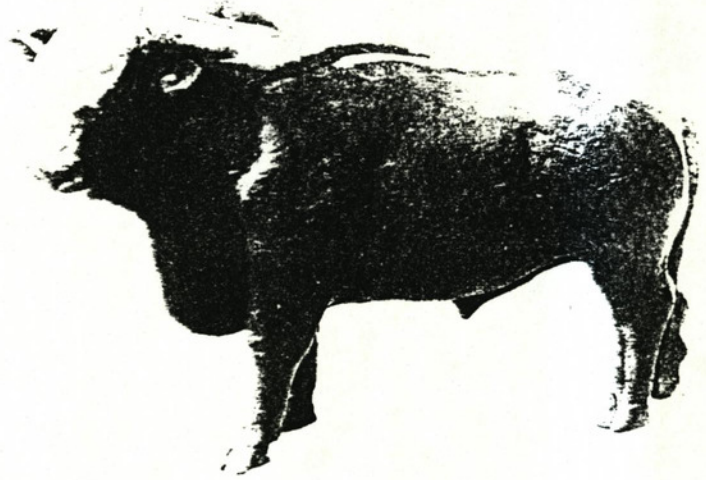
Rand
Daily
Mail.



Hezekeli is certainly not a copyist. It is difficult to imagine six models in a greater variety of attitudes. Though they may be posing for the camera, they still retain that natural poise of being interested rather than disturbed.

Killer's hand written comment;
"Executed 1930."

Africander Cx. 1930. (Allerston.)



Basuto Woman. 1930. (Edwards.)



Mainly interesting on account of the very unusual head dress.

Tembou woman. 1930. (Edwards.)



Mainly interesting on account of the head dress.

Zulu woman. 1930. (Edwards).

13. v



Swazi Woman. 1930. (Edwards).



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Crang Outang. 1930. (Hill).

Huisgenoot.
6/3/31



This model stands seven inches high.

Killer's handwritten comment.

"The subject was copied from the specimen
in the Natal Government Museum where
Messrs. Kili spent so much of his time studying."

Native Witch Doctor. 1930 (Hill).



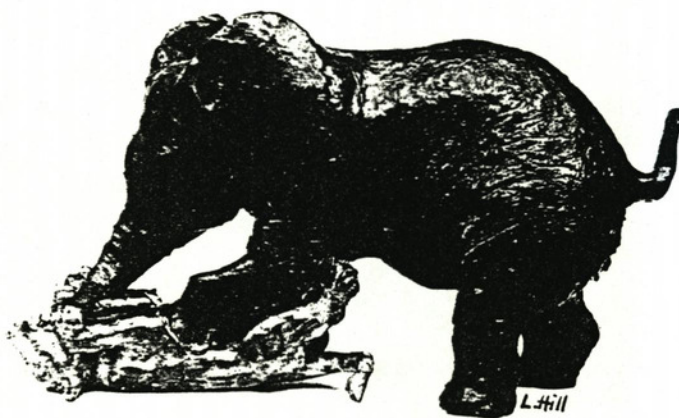
Unless Hezekeli was so dependable in his explanations, one would think that this was from a picture of an old Viking. He says it is of a Witch Doctor who was reputed to be ^{the} strongest man in the tribe. He could lift a sack of mealies (200 lbs) over his head with one arm.

African Elephant killing lioness. 1930. (Hill).

17. v

Huisge-
noot.

6/3/31



The natural counterpart to this scene is the African Elephant killing a full grown lioness. Hezekeli says it was a female elephant who found the lioness had attacked the Elephant's baby. Hezekeli has no time for romancing in his subjects. In this case he explained that this particular Elephant had no tusks and that is why it was using its trunk to such good effect. In this latter study, there is a reasonable opportunity of conveying some idea of the boy's ability when the following facts are fully appreciated. Possible European critics may hesitate to be harsh when these facts are grasped.

The latter model is 10 inches high. It was completed in seven consecutive hours. No tools were used, merely the boy's fingers.

Killer's hand written
comment.

"The Happening occurred when Hezekeli was an infant and he had to depend on his memory and imagination for the fearful effect."



The ring on the head is to denote that the native is a person of note. Only a few tribesmen are entitled to wear this ring and the wearer is usually respected by all natives.

Keller handwritten comment:

"Unfortunately there is a fracture in the right leg and the left arm has become impacted at the wrist + owing to the weight of the body falling in that direction when the leg was still plastic."



Obviously a scene snatched from memory. It would appear that the child is actually staring at a photograph, whilst the dog is obviously indifferent. This model was completed in five hours.

Keller's handwritten comment.

"It was in fact, a hurried Saturday morning effort. Its beauty would have been magnified if time the time had been taken, mainly on account of its simplicity."

German Lutheran Missionary, Chela and woman.

At the period this was completed, it was easily Hezekeli's best. It depicts a German Lutheran Missionary endeavouring to convert a Chela to the paths of christianity. As the artist says, the woman was intent on soothing the infant, (note the truly infantile face which is less than an inch from chin to forehead). The mother has a gourd in her right hand and is teaching the infant to eat. The Chela's face is supreme as reflecting what is in the artist's mind. For many months the Missionary had endeavoured to convince the native. It is impossible to imagine greater doubt in a man's face than this model in clay.

The Missionary also is a remarkable study. It was Hezekeli's first attempt to mould the face of a European. That he succeeded is apparent but he has done more. It is sublime in its devoutness and reflects patience and learning. The whole of this study occupied two days to complete.

In 22. On back of fig 21.
to go with model fig 22'

German Lutheran Missionary, Oshela and woman. 1930. CC.
(Huisgenoot. 6/3/31).



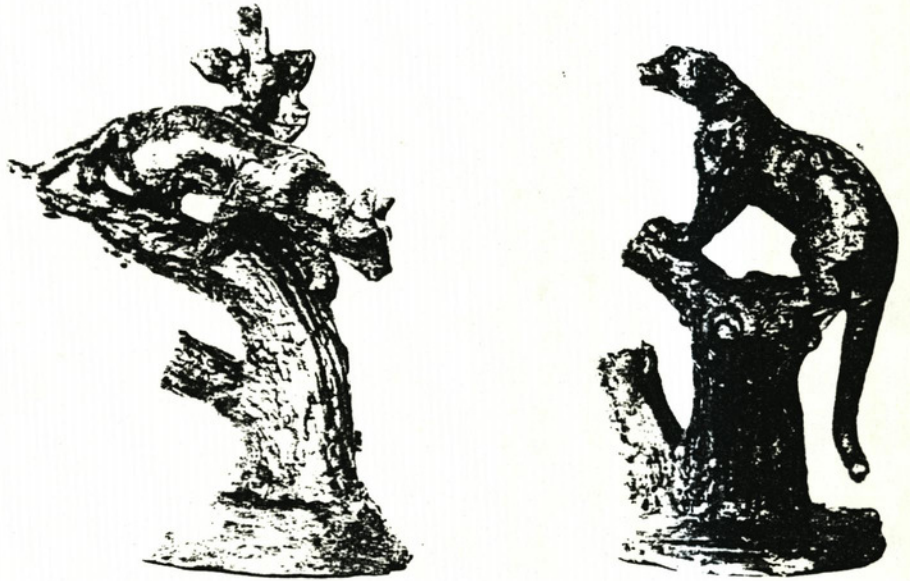


This is an amazing study when the actual picture is known. The subject, being a woman, is very different from the series of a German Lutheran Missionary. The latter was endeavoring to convert a Zulu Khelela to Christianity. The subject could not understand the Khelela's doubt. He, the subject, grasped the Missionary's message at once that the Khelela did not. That is quite evident from one glance at the Khelela. Short, Christian, even German is reflected on the face: dignity is present when the Khelela's doubts are the Khelela's. And the face of the Zulu is that of a man's eyes.

He has certainly captured a strong European feeling in the Missionary's work strong Hebrew characteristics. Learning is reflected in the face and head and intensity of thought in the contracted forehead. And the Khelela's wife is sublimely indifferent to the whole procedure. The whole was completed in two days.

Indian Civit & African Leopard. 1930. (Edwards).

21.



The Indian Civit is from a stuffed specimen in the Natal Government Museum but the setting, into which it is moulded is that of the Artist. So also is the Leopard; the tree trunks in each case being entirely of clay.

Huis
ge-
noot.

6/3/31



This is one of Hezekeli's first attempts to create a complete study. The whole including the rock itself is of clay and is worked one into the other. The male lion and the lioness has just assisted the younger lion to kill its first buffalo. The young lion can be seen worrying the hind leg of the dead animal. The playful attitude of the Lioness is full of life and spirit. This study was completed in one day.

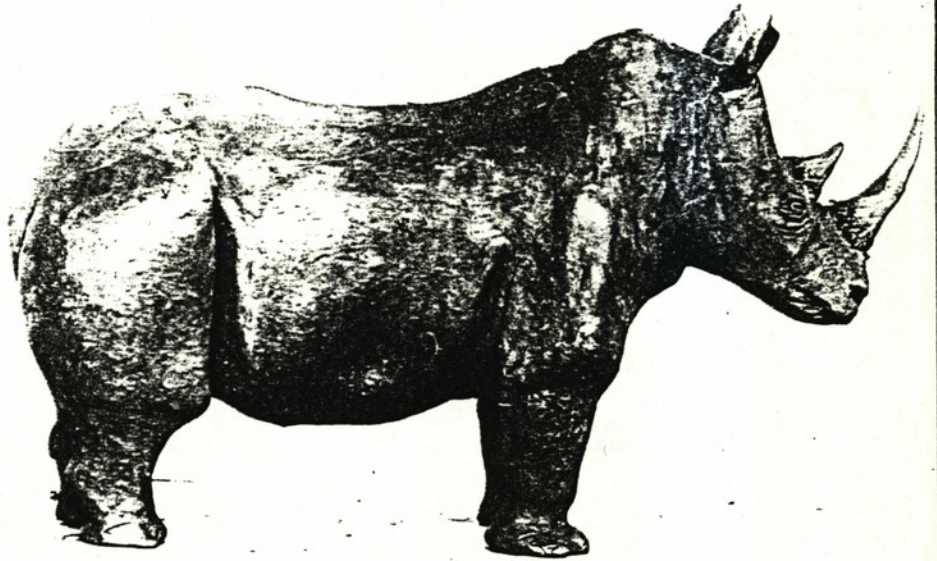
Killer's Handwriting:

"to drive the buffalo over a bank where it
was at work and the lioness the cat to be
the first to approach the dead animal. which
it has seized by the hind leg."

1925

Square mouthed or White Rhino. 1930. (Hill).

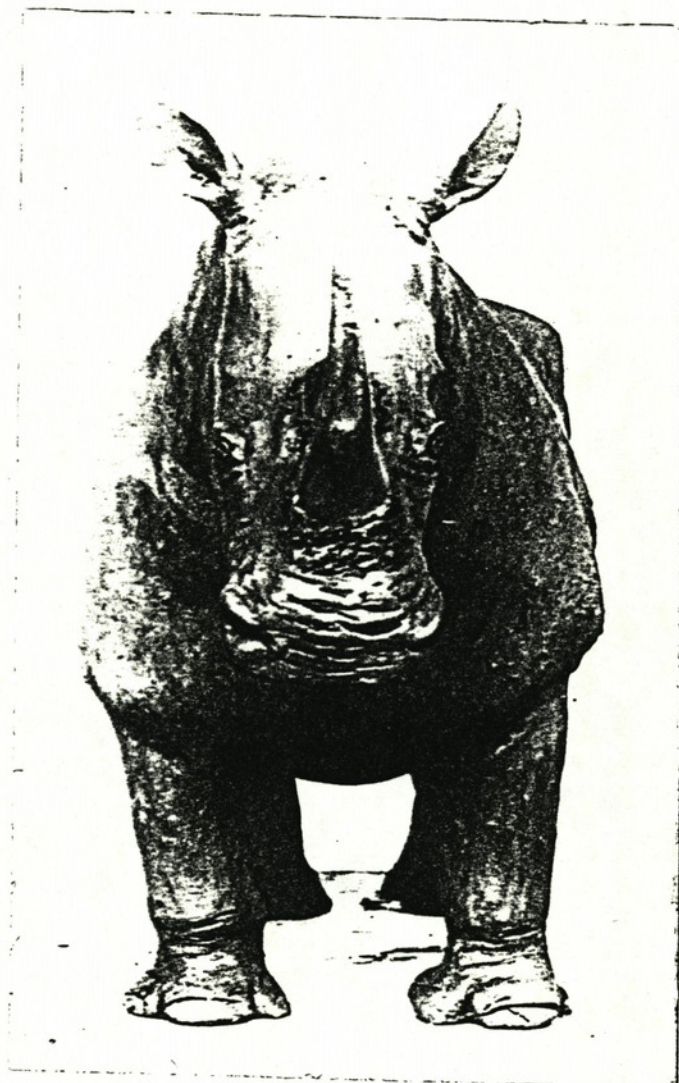
23. ✓



A ten year old white Rhino. It is not commonly known but this specie is practically as dark as the Black or Hooked Rhino. Its distinguishing difference is a square mouth.

Square mouthed or White Rhino(close up).
1930. (Hill).

24. 4



A ten year old White Rhino. Close up.

Pg 27



Hezekeli always found it difficult to make a body of a native. This is his first attempt. Its boldness compensates for its lack of anatomical detail.



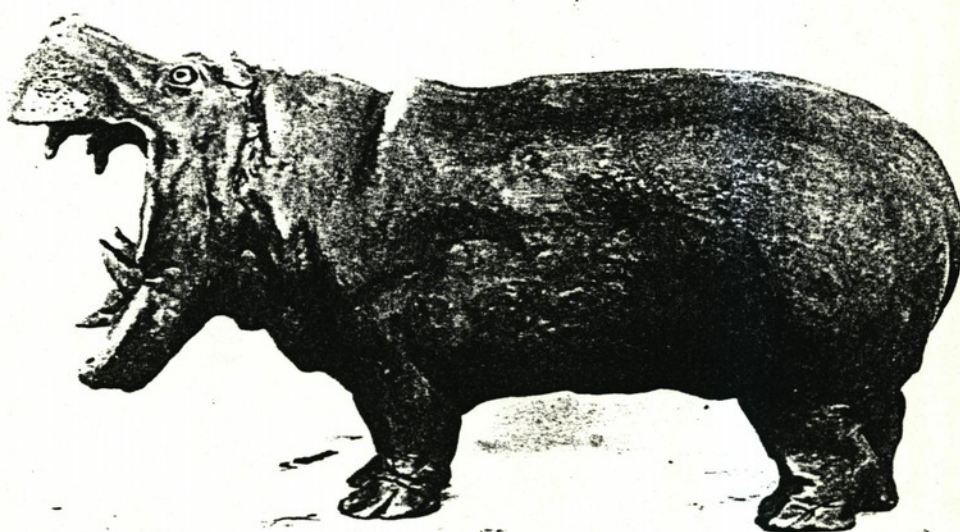
Chela, squatting. 1930. (Hill)

27.

Huisgenoot.
6/3/31.



Here the artist shows a slight improvement in the body formation. The rugged foreefulness of the face is strongly brought out and conveys the qualities of Africa's premier fighting race, the Zulu nation.



This model has not been touched up in any way. It was photographed whilst still plastic. The eye itself is as moulded by Hezekeli's artistic fingers. The model was completed in less than four hours.



It is difficult to conceive that this setting, including the base and foliage was made in one day. One can imagine that there are actually hairs on the Lion's mouth. Actually it is small holes made with the point of a pin. The boldness of conception has not destroyed the life of the animals.

Killer's comment: "If this year had drawn with paper and pencil, anything approaching the beauty of this study, he still would have talked (?) as being clever. In creating the model out of clay he is both talented and a genius."

Leopard drinking 1931. (Hill).

30. ~



Hezekeli has by now definitely shown that he has gained confidence in his ability. Losing none of the fine lines of the Leopard, he has not attempted to spoil the effect by attempting to do the same with the foliage.



Pg 34



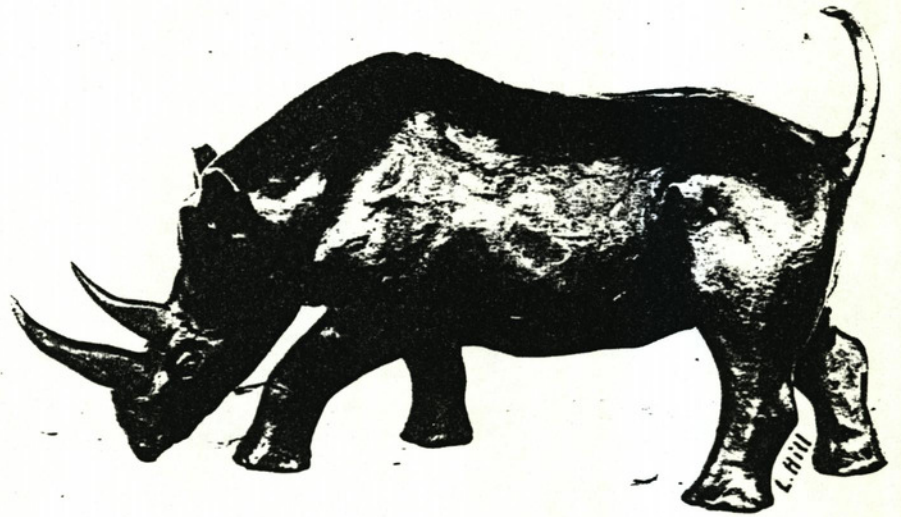
White Rhino, face view. 1930. (HILL)

33.



h 36

Hooked lipped or black Rhino. 1930. (Hill). 34.



One of Hezekeli's very early efforts and only shown to indicate his improvement.

1931. (Hill). Waterbuck and clay foliage & base. 35.



Another ambitious effort. The photographer thought he would assist the artist by adding a few sprigs of a plant. Note the two tortoise which are seemingly unafraid of the buck.

Hippo, Impala, Bushbuck, Lamba, Mongoose, 36.
Rabbit, foliage and base, all clay, one piece.
1931. (Hill)

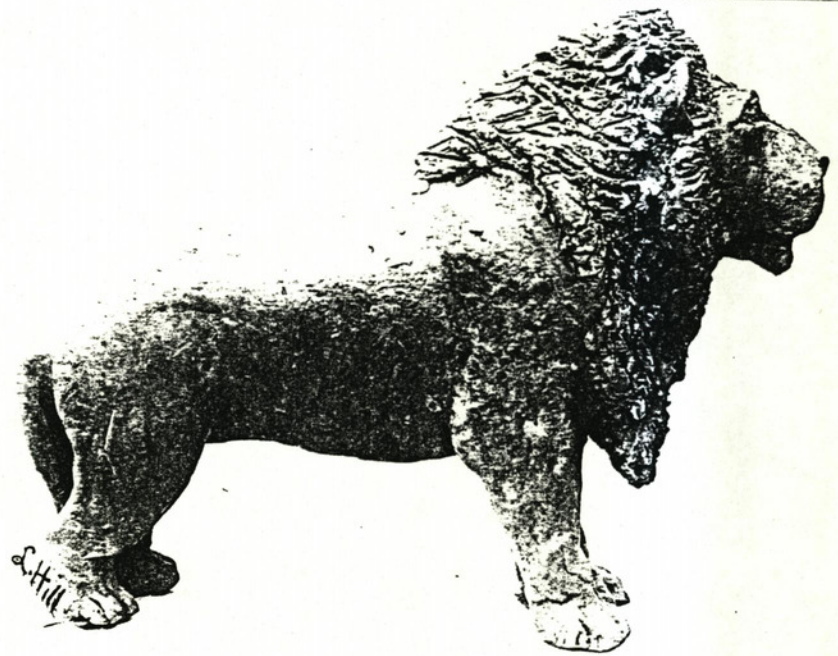


For one day's effort, this study is outstanding if only from this point of view alone. The Hippo itself is a particularly fine piece of work. To the top left can be observed the head of an Impala whilst just below the deminutive bushbuck can be seen. In the forefront is a mongoose which has just siezed a black mamba. The rabbit on the right had been terrified by the snake whilst the Hippo is oblivious of the minor tragedies happening around it. The spikes, foliage and base are all of clay.

37.4
African Buffalo, Buffalo cow and calf, two
mongoose, tortoise. 1931. (Hill)

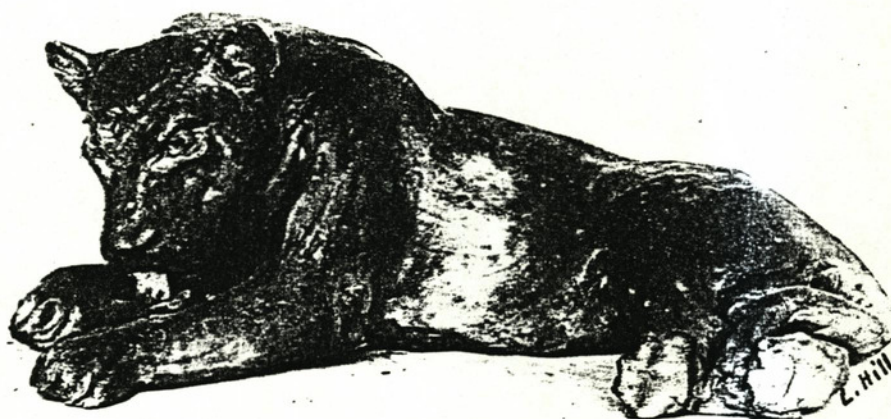


Another setting from life memorised by Hezekeli
also completed in one day. Note the alive
attitude of the two mongoose.



Hezekeli fashioned this upstanding model in
three hours.

African Lioness 1931. (Hill)



One of the Artist's best. In its repose, he has captured the natural actions he has endeavoured to convey.

African Gnu head. 1930. (Hill)



(a).

(b).



*Zulu drinking
from a gourd.*

(c).



Zulu Khehla
expounding to his
tribe before a
faction fight

(d)



An old Zulu left
behind hunting
defiance to a
similar old man
of the opposing tribe
across the river

Fig 2 b. Expert 'hand' walking

(e).

The ... of ...
...
...
...

(2)



(e).

Past the former of youth, this Zulu
woman is busy making a pot.
By her side may be seen a
basket of clay rolled into balls
ready for use.

(f)



Repete a hand with

(b)



Native medicine man
Complete with bone,
roots, and two
moulds for grinding
purposes (Zulu)

(i)

(i)



Old Bashe who
has just been
relegated to tend
the sheep, being
too old to follow
a man's occupation

(j)



of no particular
interest other than
study of expression

(k).



J. J. J.

(j).



(k).





not L



A Ragged study.
The ~~last~~ lobes of
the years have
been excluded to
carry a snuff
box, in a usual
fashion of the
Zulu race

(n)



Abe hupha
Zulu Khikha
Crest in Bronze
at Sutha

(n)

