

johannesburg
a r t gallery

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**TRADITIONAL
COLLECTION**

**HORSTMANN
COLLECTION
14/6B VOL 1**

**BRODIE
COLLECTION
14/6C VOL 1**

14/6 B Vol 1

14/6 B Vol 1
Horstmann Collection

Horstmann Collection

14/6 B Vol 1

JOHANNESBURG ART GALLERY

POLICY DOCUMENT: AFRICAN ART COLLECTION OF THE JOHANNESBURG ART GALLERY

1. HISTORY

The policy of building up a collection of African art for the Johannesburg Art Gallery was publically stated by Christopher Till on his appointment as Director of the Johannesburg Art Gallery in November 1983. In Mr Till's opinion, it was a grave omission that the Johannesburg Art Gallery, as one of the leading art museums in southern Africa, had no African art collection and was therefore unrepresentative of the majority of people in this region.

In December 1984 Mr Till presented a full report on the Lowen Collection (now the Brenthurst Collection) to members of the Art Gallery Committee who unanimously supported the Director in his stand on the importance of acquiring a southern African art collection for the Gallery and authorised him to pursue formally his negotiations for the collection. Mr Till, with the support of the Committee and the Culture and Recreation and Management Committees of the Johannesburg City Council, made every effort to acquire this collection for the Gallery.

In September 1985 Mr Till was sent with the Chairman of the Council's Culture and Recreation Committee to inspect the collection. The collection was eventually not purchased, solely for financial reasons. The then Chairman of the Management Committee, Alderman Oberholzer stated that "there was no reason why the Gallery did not start its own collection of African art" (17 April 1986).

The Lowen Collection was purchased by Mr H F Oppenheimer and brought back to South Africa in 1986. Through Mr Oppenheimer's generosity it has been housed at the Gallery since 1987 and was put on public display in December 1991. The opening of the exhibition co-incided with the publication of a major catalogue *Art and Ambiguity: Perspectives on the Brenthurst Collection of Southern African Art*.

The first purchase made by the Gallery was the Jaques Collection of headrests in March 1987. At its meeting the Art Gallery Committee agreed that this was an important acquisition as it addressed an aspect of art not yet represented in the Gallery's collection. It was also the first purchase made from funds from the Anglo American Johannesburg Centenary Trust.

Sporadic purchases were made between then and February 1992. With the official appointment of a Curator of African Art in September 1991, the Gallery has actively pursued purchases for its African art collection. A number of important acquisitions have been made since that date.

2. THE HORSTMANN COLLECTION

In April 1992 the Art Gallery Committee supported the possible acquisition of the Horstmann Collection. At a meeting of the Committee in May 1992, in discussions about the purchasing policy of the Art Gallery, members agreed that the Gallery should build up a collection of top quality African art.

The Gallery wishes to purchase this collection for a number of reasons:

- 2.1 The Gallery has an opportunity to acquire a collection of southern African art which has been carefully assembled from British, American and European sources over a number of years. The collection comprises items which are rare, of excellent quality and in very good condition. Many of the items have been included in major exhibitions in America and Europe. There are clear indications that the collection will be sold to private collectors or public institutions overseas should the Johannesburg Art Gallery not purchase it.
- 2.2 The Gallery wishes to change the current situation where the major collections of southern African art exist in American and European museums, and not in South African museums. These include the Museum of Mankind, London, the National Museum of African Art, Washington, the Museum für Völkerkunde, Berlin, and the Musée de l'Homme, Paris.
- 2.3 The Horstmann Collection would be a meaningful extension to the Brenthurst Collection and to other items in the Gallery's collection. It will both complement these existing collections as well as fill some of the gaps which exist. The Horstmann Collection will not duplicate other main collections in Johannesburg, namely those belonging to the Africana Museum and the University of the Witwatersrand Art Galleries. The collection will also be a valuable addition to the cultural resources of the City of Johannesburg.
- 2.4 In researching the collection, the opinions of experts were sought and wide consultation has taken place. The experts are unanimous in their endorsement of the pieces selected for purchase (see attached statements).
- 2.5 The Gallery's permanent collection is at present unrepresentative of the cultural and artistic heritage of black South Africans. It is important to redress this imbalance as well as to establish a specific identity for the Gallery as a South African museum representing the best of historical and contemporary South African art. This identity will enable the Gallery to respond to the continuous requests of overseas visitors wishing to see and learn about the art of indigenous cultures.
- 2.6 Repatriation of cultural material to its country of origin when opportunities arise is vital. The Gallery will then be in a position to fulfill the important role of preserving these objects for future generations. It is important for the Gallery to

show a commitment to building up one of the most important collections of traditional southern African art in this country.

- 2.7 The southern African art in overseas collections is inaccessible to curators, educators and researchers in South Africa unless expensive overseas trips are undertaken. The Horstmann Collection, together with the Brenthurst Collection, will provide a valuable resource. It will be of great importance in enabling the Gallery to play an educational role in contributing to and promoting research on African art in South Africa. Changes in school curriculae are currently being addressed and the Johannesburg Art Gallery cannot render its collection meaningless to art educators of the future by not expanding its collection in this way.
- 2.8 There is a world-wide interest in southern African art at present which is affecting market prices. The publication of the catalogue accompanying the *Art and Ambiguity* exhibition has significantly contributed to this interest, and has unfortunately also led to a rise in prices. Items of good quality are presently affordable, but the situation is changing, and the Gallery will soon be in a situation where such items are beyond its means. The Horstmann Collection presents the Gallery the opportunity to add a significant number of fine pieces to its collection.

3. FUTURE DIRECTIONS

The staff of the Gallery and the Art Gallery Committee unanimously support the building up of a collection of southern African art. The Horstmann Collection together with the Brenthurst Collection will provide a solid core from which gaps can be evaluated and filled with good quality individual pieces in order to make the Gallery fully representative of all the people of South Africa. Local dealers are becoming aware of the Gallery's needs and are actively looking for important works for the Gallery. It should be noted that the Gallery will not purchase items indiscriminately, but concentrate on items of excellent quality and/or rarity.

Although the Gallery was established in 1910 as a museum of modern art, it has adapted its acquisition policy over the years to include more historic collections (such as Dutch 17th century paintings and prints) and it has expanded its South African collection to present an overview of the history of art in this country. During its history the Gallery has always adopted a flexible approach which can accommodate the changing needs and concerns of South African communities. The Gallery is currently drawing up proposals for a major re-hang of the collections in order to showcase its African art. A comprehensive exhibition and publication of southern African art drawn from public collections throughout the country is being planned. It is intended that this exhibition will travel to various overseas museums.



JOHANNESBURG ART GALLERY
P.O. Box 23561 • Joubert Park • 2044

Tel. 725-3130
Fax. 720-6000

RK/th
14/6

3 November 1992

Dr B J Mack
Keeper
The British Museum
Department of Ethnography
Museum of Mankind
6 Burlington Gardens
London W1X 2EX

Dear Dr Mack

Once again, thank you for your advice regarding the Horstmann Collection, which, I am thrilled to tell you, has been purchased for the Johannesburg Art Gallery. In addition, Mr Horstmann has generously donated the Witt Collection and a number of other works.

The collection will be on display from 4 December 1992. We are also planning to publish an illustrated catalogue of the collection. Clearly, though, there is still plenty of research to do. You mentioned to me that the British Museum has a number of works made in a style which relates to the so-called 'Zulu' stool (item number 1 on the photostats sent to you). Is it possible for you to send us reproductions of those works, as well as any documentation you have on them. The Gallery will gladly pay any costs involved. With your permission, we may wish to display these photographs together with the stool, with full acknowledgement to the British Museum.

As you will realise, we are working to a very tight schedule to get the exhibition ready by 4 December. I would therefore appreciate your urgent consideration of this request. Would you mind if I cited your name in my introduction to the catalogue? There are a number of experts who I consulted before recommending the purchase of this collection for the Gallery. I would naturally not quote your opinion but simply acknowledge your assistance and co-operation.

I look forward to hearing from you.

Yours sincerely

ROCHELLE KEENE (MRS)
DIRECTOR

24/9/92

A Q.S. R. KEENE PLEASE

SUNGAI PING VESSEL - PRE SEE

SOMEBY'S NY NOV. 20, 90 NO. 195

IMPORTANT WOOD VESSEL ESTIMATE USD 8/12000,-

ACTUAL SALE PRICE USD 18000,- + 10% + DUTIES

BUT = USD 22/23000,- // ALSO SEE NO. 192 -

TSONGA / NGUNI STAFF SOLD AT USD 32000,-++.

FINE + IMPORTANT MATERIAL UNFORTUNATELY IS NOT
CHEAP. RUM OF THE WOOD / ETHNOGRAPHICAL WOOD IS
DIFFERENT AND UNEXPENSIVE. PRE OK AS SOON AS
POSSIBLE (290+40) KIND REGARDS Udo.



UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Private Bag 3, WITS 2050, South Africa • Telegrams 'Uniwit' • Telex 4-27125SA • Telephone (011) 716-1111

Our Ref: AC/dah
Our Tel: 716-3768

22nd September, 1992

Mrs Rochelle Keene
 Johannesburg Art Gallery,
 Klein Street
 JOUBERT PARK

Dear Mrs Keene,

With reference to our discussions about the possible purchase of the Horstmann Collection, I believe that the securing of these works for the Johannesburg Art Gallery is essential. The reasons for this are:

1. That the Gallery should be seen in the present context of South African history to be actively engaged in the repatriation of great Southern African art back to this country.
2. That the Johannesburg Art Gallery's African art collection is not as yet large enough to be regarded as anything but token and the addition of this collection, with the Brenthurst Collection will place this institution as having probably the finest early South African artworks in the world.
3. That it is appropriate that the Johannesburg Art Gallery is seen as a leader in this country in truly representing a balanced collection which reflects all the population groups in South Africa.
4. Finally with the addition of the Horstmann Collection which contains, undisputedly, some of the best examples in existence, the Gallery will be known internationally as the one institution which in the future could be offered more works of this quality and rarity.

In my opinion, after careful selection, these works do not duplicate the existing holdings but rather augment what is presently exhibited. It also automatically places Johannesburg as the centre for the study of Southern African African art in the world.

I am aware that the prices are high, but they will not be lowered in the future. For overseas galleries who are accustomed to paying such prices, and with the current world-wide interest in Southern African African 19th century art, if we do not purchase this collection these works will, I have no doubt, be lost to this country forever.

Yours sincerely,

PROFESSOR ALAN CRUMP

Alan Crump.

RK/th
11/3

21 September 1992

Mr Udo Horstmann
Hohenweg 3D
Zug
Switzerland

Dear Mr Horstmann

Thank you for your fax of 16 September 1992. I am unfortunately still not in a position to give you a final answer and need to clarify matters further with you before proceeding.

As you know, we have been working on the dollar/rand exchange and our selection of items from your collection was based on that.

I have also now ascertained that an import surcharge of 5 % plus 10 % VAT has to be paid for the collection, including the items to be donated. The donation will thus incur a surcharge of approximately R60 000.

A final list (note number 16 has been omitted) is attached with your prices in dollars. As I mentioned over the telephone, paying in Swiss Francs makes a difference of approximately R176 000 (US Dollars 63 584). I confirm you have agreed to split this difference and that we will pay you in US Dollars but we simply do not have sufficient budgetary provision at present to cover this additional amount. Therefore, would you consider an offer of US Dollars 275 000 for the initial purchase and US Dollars 40 000 for the second purchase in May 1993.

The Anglo American Trustees meeting is scheduled for 27 October 1992. Can I impose on your goodwill and ask you to once again extend our option to this date. I might mention that the entire Art Gallery staff and our Art Gallery Committee are greatly supportive of the acquisition of your collection - it is now "simply" a matter of price!

I mentioned to you that the Anglo Trustees accept the recommendations of the Art Gallery Committee where purchases are concerned but they have to be satisfied that the price paid is "reasonable". Please see my further representation to you in this light. I do so hope that a satisfactory arrangement will be reached.

/I

I confirm that you will arrange for the collection to be professionally packed and deliver the consignment to the SAA depot in Zurich.

Finally suggestion has been made that we secure an independant valuation of this collection in order to satisfy the Trustees that the prices being asked are "reasonable". Would you perhaps be able to suggest someone to do this? I realise how difficult this would be as essentially what are we measuring the prices against? Please let me know your thoughts on this.

I will telephone you on Thursday to discuss this further.

Yours sincerely

R KEENE (MRS)
DIRECTOR

Telephone conv. 9 Oct
deadline
agree to
\$ 290
\$ 40
\$ 330

THE BRITISH MUSEUM

Department of Ethnography
Museum of Mankind

Rochelle Keene
Johannesburg Art Gallery
P.O.Box 23561
Joubert Park 2044
South Africa

18 September 1992

Dear Rochelle Keene

I have your faxed copies of the photographs of the collection which you are considering for purchase for the Johannesburg Art Gallery. It is of course difficult to judge the quality of the collection from photographs alone, let alone faxed versions. However the general quality of the material on offer to you does seem to me to be good and to contain both examples of familiar styles of artefact such as spoons, carved sticks and headrests, and one or two rarer pieces such as the Pedi sculpture on offer. I am not sure to what extent these pieces duplicate what is otherwise available elsewhere in public collections in South Africa, but it certainly seems to me important that an institution such as yours should hold good quality representative collections of this kind of material.

On the question of price, British Museum employees are unable to give any official guidance. For that, I am afraid, you would have to go to one of the major auction houses. You are, I think, aware that they seem to be on the high side.

Yours sincerely

B J Mack

B J Mack
Keeper

RK/th
14/6

15 September 1992

Dr Susan Vogel
Director
Center for African Art
590 Broadway
New York
10012

Dear Dr Vogel

It was wonderful making contact with you and being able to hear your views on the southern African art market. I have posted a copy of our catalogue Art and Ambiguity: perspectives on the Brentthurst Collection of southern African art, our Gallery's last published annual report and a brochure (rather outdated now!) produced for the opening of the extensions to our Gallery in 1986, as well as a current list of publications available. I have spoken to our Librarian who is delighted to include your Center as an exchange partner.

What I would have liked to have asked you to comment on is the quality of the pieces we would like to buy from Udo Horstmann and I wonder if you would mind doing this on the pieces you are familiar with?

The pieces we are considering are:

- 1 Venda or Pedi initiation pair (birthing pair)
- 2 Pedi initiation pair (man with hands behind back)
- 3 Pedi initiation figure, male (20th century?)
- 4 Zulu seat which Udo says is one of two known examples
- 5 Two Nguni neckrests (animal types)
- 6 Shona neckrest (with chain)
- 7 Knife and sheath (bone) with figure

- 8 North Nguni/Swazi container (he has two, one is used as a table)
- 9 Double pipe
- 10 Nguni/Tonga geometric staffs
- 11 Staff with tortoise
- 12 Staff with carved snake
- 13 Staff inscribed "Taken from King Cetathwayo's kraal after battle of Ulundi 1879"
- 14 Two Nguni/Tonga staffs with carved heads
- 15 Headrest with seated man

If you agree to comment on the quality of the pieces, perhaps I could fax the photographs to you to remind you exactly which ones I am referring to.

Would you also mind commenting on Udi's pieces ex Witt Collection ie the "Shangaan" roof finial, field guard and fetishes.

I do hope this is not too much of an imposition but I would greatly value your comments.

Finally, it would be wonderful for us to investigate working on a joint exhibition. Please would you let me know what kind of exhibition you are considering in your future planning and if there is any way you could see the Johannesburg Art Gallery being involved.

I look forward to your reply.

Yours sincerely

R KEENE (MRS)
DIRECTOR



UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Private Bag 3, WITS 2050, South Africa • Telegrams 'Uniwit' • Telex 4-27125SA • Telephone (011) 716-1111

x4049(AN) x3780(RB)
15th September 1992.

Mrs. Rochelle Keane,
Director,
Johannesburg Art Gallery,
Joubert Park,
Johannesburg.

Dear Rochelle,

We are writing in response to your request for an assessment of the importance of the objects selected by the Johannesburg Art Gallery from the Horstmann collection for possible purchase. Having viewed the photographic material provided, we would like to offer the following comments.

At our original meeting with members of the Johannesburg Art Gallery staff we suggested that a selection should be made from the objects on offer from Mr. Horstmann. This has now, clearly, been done. We are a little concerned, however, whether other issues have been followed up. These concern: 1) the question of the secureness of the Johannesburg Art Gallery's holding of the Brenthurst Collection, largely because of the implications this has for future acquisitions of Southern African artefacts: 2) the question of duplication of material between the Johannesburg Art Gallery and the Africana Museum: and 3) the provision of clear documentation of the provenance or history of particular pieces within the collection.

It is clearly imperative that as large a number as possible of indigenous artefacts from historical South African societies, particularly those denied their own histories by colonial and apartheid structures, be returned to, and preserved in South Africa. For this reason we would encourage the purchase of those objects which can be shown to be "authentic" examples of traditions and changes within South African societies. Most of the objects which have been selected from the range of material originally offered by Mr. Horstmann appear to fall into this category. These objects also supplement the material already held in the Brenthurst collection, and should this latter collection remain in the custody of the Johannesburg Art Gallery, together they will form a fine nucleus on which to build a great collection of African art from Southern Africa.

There are, however, questions which arise in connection with some of the selected articles which makes us extremely uneasy about their acquisition. These we have flagged with asterisks on the photostat copies of photographs you provided. We would want the collector to provide convincing proof of provenance of these items, especially in relation to the figure and the spoon with large

ears. These figures are so far removed from all the known stylistic variations of Tsonga and Ndau or even Chopi carving, that their claim to being Tsonga is highly dubious. The second query relates to the figure with a frock-coat and cap. The style of this figure does Not allow for definitive attribution and it could have been made anywhere in East Africa, or even Ivory Coast. We would caution very strongly against the purchase of these three items. The Pedi couple also need provenancing, and it must be asked whether, considering that the Africana Museum has well-documented provenance for its Pedi figures in the same style, this is really a necessary purchase. These figures are not as fine as the ones in either the Africana Museum, or in the Wits Ethnological collection.

On the whole, however, we would support the purchase of the rest of the selected items, if only to ensure their return to this country. If we can build up a major collection of authentic historical material from Southern Africa in Johannesburg, we will be helping to rewrite the history of South Africa and its peoples.

Yours Sincerely,



Anitra Nettleton
(Associate Professor and Head of History Of Art Dept.)



Rayda Becker
(Curator, University Art Galleries.)

Conversation with Dr Susan Vogel

14/9

Market is generally depressed. Recession has hit USA / Paris (same dealer last week). Difficult to justify high prices at this time.

Auctions are unpredictable: people pay for what they want. Will pay high prices. eg Tang pieces at Christie's NY.

Market is shrinking

Never huge number of Southern African pieces but now in the circuit because c / w / e material is drying up. More of an active circle of collectors. Lot of material in London.

Conversation with John Mack 16/9

Buy if you haven't got. Fairhair pieces and not many around.

Pedi figures known - if you haven't got must have if they are as good as they appear to be

Good opportunity to get representative and rare high quality material

Not that put off by the prices. Some higher some not bad - probably balance out

Pedi = very rare. Price high but wouldn't find anything like that. You are paying for the opportunity to buy these pieces. (Buying)

Other pair = more fairhair.

likes off 493 - loves its sculptural quality.

Style of Zulu stool not quite as rare as Horst. thinks. Style generally not uncommon. BM has similar examples / comparative examples.

What is one judging price against?
Items come up relatively rarely.
Explosive in terms of Herbal
politics of anti houses.
Could well end up at anti
with these prices.

He would buy if he had the
funds.



Suggests speaking to Herminie
Waterfield or Tim Teaboy.

14/6

RK/th
11/3

30 August 1992

Mr Udo Horstmann
Hohenweg 3D
Zug
Switzerland

Dear Mr Horstmann

Further to our meeting and correspondence in connection with our Gallery acquiring part of the Horstmann Collection, I am pleased to inform you that after a meeting of our Art Gallery Committee I am now in a position to make a proposal to you.

As you are aware we are unable to consider your collection in its entirety for various reasons, budgetary restrictions and import surcharges being a major consideration. We are also aware that there are vessels which you would prefer to keep at present.

I informed members of the Committee that you regard the prices submitted to be at the top end of estimated auction values and that you indicated to me that an offer from the Gallery was expected.

I attach a list of objects which we would like to consider purchasing immediately, together with your values as well as a list of objects which we would like to consider in conjunction with our budget for the following financial year. Final lists for each financial year will be drawn up once the matter of import surcharges has been confirmed.

As you indicated, the Witt Collection has to be considered as a group. We would have preferred to have been able to select individual items.

Having said this, our proposal is that we accept your high market estimates on the items selected and listed on the attached page providing you consider donating the Witt Collection in its entirety to the Gallery.

I respectfully ask you to consider this proposal and look forward to hearing from you at your earliest convenience in this regard.

/Finally

Finally, I also took the liberty of informing our Committee of your collection of dolls. I know that you would not consider selling this collection at present but would request that you inform me in due course if you wish to sell this collection as we would like to consider purchasing it.

Yours sincerely

R KEENE (MRS)
DIRECTOR

LIST OF OBJECTS SELECTED

NUMBER	PRICE - \$
1	35 000
12,13	75 000
14,15	15 000
16	2 500
24	15 000
26	20 000
28	20 000
30	15 000
31	10 000
34	15 000
39	7 500
40	2 500
42	2 000
46	5 000
49	17 500
51	7 500
60	2 500
	<u>\$267 000</u>

232200
400

LIST OF OBJECTS FOR CONSIDERATION FOR NEXT FINANCIAL YEAR

NUMBER	PRICE - \$
10	5 000
21B (tortoise staff)	7 500
27	3 500
38	7 500
41	2 000
43	12 500
56	3 500
33a - (headrest staff)	?
	<u>\$41 500</u>

36.00
34.00

146-2

1014, 5, 29

ZH 6700 ZH

PHONE +41+42+224571

FAX +41+42+224572

MR C M TILL C/O CITY OF JOHANNESBURG, JHB ART GALLERY, SOUTH AFRICA

Dear Christopher,

further to our last and pleasant meeting in Joburg I like to inform you that my family agreed to part from what we call the 'Southern African Art' in principle on the conditions discussed during our dinner. You mentioned you got photos or most of the objects. Therefore please find below the groups forming this collection of just art and no ethnographical wood.

- ✓ 1) Group of abt 10 geometrical Zulu sticks 100-200 cm
- ✓ 2) Group of abt 7 typ Nguni-Tonga sticks with figures, heads etc
- ✓ 3) The one of the 2 Zulu stools known to be existent
- ✗ 4) Group of abt 10 neckrests (Zulu, Shona, Tswana, Tonga etc)
- ✓ 5) The J. Witt Collection involving the abstract figure from the house of the Rain Queen, a female Shangaan figure, the spoon with the abstract Shangaan figure.
- ✓ 6) Two pairs of Pedi and Venda figures.
- ✓ 7) One abstract Shangaan figure 80 cm with head and ring.
- ✓ 8) One Tonga figure of abt 70 cm
- ✓ 9) Group of abt 5 old Zulu and Swazi weapons
- ✓ 10) Group of Ndebele, Lozi, wooden Pots
- ✓ 11) Group of spoons
- ✓ 12) Group of snuff containers, pipes and others like Zulu horn sweatremover etc.

915 P02

JHB ART GALLERY

APR 08 '92 10:53

From the desk of

UDO HORSTMANN

12/7/92

DEAR MRS. KEENE,

THE LETTER DATED 7.7.92
ARRIVED SAFELY. —

ATTACHED THE PAPERS.

PSE FAX ME ANY QUESTIONS
YOU MIGHT HAVE.

I LIKE TO HAVE THE MATTER
SETTLED THE ONE OR OTHER
WAY AS SOON AS POSSIBLE.

KIND REGARDS

J. Werte

28

Wulu SRAFT

- 1) 1987
- 2) DEALER NY
- 3) -
- 4) -
- 5) CEREMONIAL
- 6) 152 CM
- 7) PERROT - GLOSSY LIGHT BARK BROWNISH
PAPUA
- 8) US\$ 2000,-
- N.B. INSCRIPT CORRECTED 1879

27

2011 START

- 1) 1985
- 2) PRIMERA CONFERENCIA (APRENDIZAJE)
- 3) -
- 4) -
- 5) CEREMONIAL
- 6) 157 CM
- 7) ALGUNAS BONITAS PASTAS - PERFECCION
- 8) 110 3500,-

26

Mulu Stick.

- 1) 1987
- 2) DEALER N.Y
- 3) -
- 4) -
- 5) CEREMONIAL
TIGER
PERFORATED - glossy, DARK BROWNISH PATINA
- 6) US 20000.-

25)

NUU STAFF

- 1) IQ 85
- 2) PRIVATE COLLECTION CAPE TOWN
- 3) -
- 4) ZULU AND NGUNI DRUMS (?)
- 5) CEREMONIAL
- 6) 92 CM
- 7) START BROKEN OFF, LUDWIGSBURG WIKI PAGES
- 8) USD 5000,-

24

WURU STAFF

- 1) 1978
- 2) PARIS - DEALER
- 3) -
- 4) NURULAND
- 5) CEREMONIAL
- 6) 190 CM
- 7) PERECT
- 8) WURU 15000.-

22 23

num sticks

NOT ANIMATE ANY MORE

STAFF

2

SPiED

(21)

(A)

(3)

1985

CABIN

PRIVATE

1982

LONDON U.K

PRIVATE COLLECTION

ZURU AND

CEREMONIAL

2000

145 CM

140 CM

PRESENT - LIGHT BROWNISH BROWN

8) 1980.-

\$ 3.500.-

18 19 20 + 35 36 37
D. WITT COLLECTION

1) PLANZEN, RJA (1985 (B&C. 37 in 1990)
2) PRICE 1 + 2 (INC. NO 37 ORIGINATING FROM WITT)
3) SHANGHAI TVL - LOVEDU

(6)

H 47 cm

26 cm

90 cm

61 cm

44 cm

76 cm

5) 18 - ROOF TINNED FIGURE
19 - FENISH
20 - FIELD GUARD
35 - SPOON
36 - FEMALE FIGURE
37 - FIELD GUARD
7) PERSECT
8) PRICE USD 125000. - WHOLE GROUP,

17

TENJA FIGURE

1) 1985

2) PRIVATE COLLECTION DOA ANNIE BURG

3) -

4) -

5) -

6) -

7) SACH

8) PUBLISHER - UGENT BIBLIOTHECA PASTINA

(11) 10 000,-

Prob'l

(16)

- 1) 1988
- 2) PRIVATE CONNECTION ZÜRICH
- 3) -
- 4) -
- 5) INITIATION (?)
- 6) AGT 40 CM
- 7) G800
- 8) (0.12) 2100.-

12 13

VENDA OR PEOI COUPLE

- 1) 1983
- 2) DEALER N.Y.
- 3) -
- 4) -
- 5) INITIATOR(?)
- 6) 34 + 39 CM
- 7) PERFOR - LIGHT + DARK BROWNING PATTERN - GLOSSY - EYES - NOTCHED OR PEARL
- 8) USD 75000,-

(ii)

Julia & Pooh
NOT AVAILABLE ANY MORE.

(10)

Zulu spoon

- 1) 1984
- 2) DEALER UK
- 3) -
- 4) Said to come from scotland
- 5) -
- 6) ~~ENGLISH~~ LENGTH 29 CM
- 7) PEARL - light brownish pink
- 8) USD 5000,-

2 3 4 5 6

Qulu SPOON

7 8 9

1) 1970-1980

2) MUU CHU

3) -

4) -

5) EATING

6) LENGTH NO 2 33 CM

3-9 30-35 CM

7) PATTERN - FROM HIGH DOWN TO
DARK BROWN PATTERN

8) NO 2 USD 2500,-

3 4 5 6 USD 200,- EACH
7 8 9

1) ZULU SEAT

1) 1980

2) DEALER N.Y.

3) -

4) -

5) SITTING

6) WIDE 52 DEEP 29 HIGH 26 CM

7) DARK BROWN PATINA, PERFECT

8) USD 3500,-

29

MUNI TONGA STR

- 1) 1985
- 2) PRIVATE COLLECTION CANBERRA
- 3) -
- 4) -
- 5) CEREMONIAL
- 6) 124 CM
- 7) INGUR PANNA - TOP OF HEAD MISSING(?)
- 8) (19) 3500.-

30

ASUNI TONGA STAR

1976

- 1) PRIMERA CONEXIÓN CAPE DOWNS
- 2) SAÍÓ DO BE CONEXÃO 1880 BREWER.
- 3) -
- 4) -

5) CELESTEIAL.

6) H.I.CM

7) PESQUISAS - INQUÍ LOAK BLOW PATIMA

8) US\$ 15000.-

9

③)

Nguni Tonga Staff

1) 1986
2) PRIVATE DEALER N.Y.

3) -

4) CEREMONIAL

5) 78 cm

6) Glossy - light Brownish Patina

7) U.D 10 000,-

32

NGUNI TRIBAL STATE

- 1) LAGI
- 2) PRIVATE CONVENTION CAPE TOWN
- 3) -
- 4) -
- 5) CEREMONY
- 6) 120
- 7) PERFECT DRAW WITH PAPER
- 8) 1.500,-

ROUTE / MONKEY STAFF

NOT AVAILABLE ANY WHERE



33

33

33

a)

SUMAZI STAFF

(NEGATIVE HAND PATTERN)
(NEVER USED)

b)

+

TONGA

c) + (?) SWAZI STAFF

(END BY AN EGG HAMMER)

31

19 84

2) DIBACER URGON / DIBURGON

3) -

4) -

5) CEREMONIAL

6) 80-94-120 CM

7) GOOD - PASTINA OK

8) GOOD - 5000,- FOR GROUP.

84

AGUNI DUNGA STAFF CONAKRY

"CONAKRY"

1) 1986
2) DEADER N.Y.

3) -

4) CEREMONIAL

5) 164 CM
6) BACULUM GLOSSY UNI/DAR K DUNA
PAPINA.

7) 50 1500.-

NECK RING

38

- 1) 1984
- 2) PRIMATE COLL. N.Y
- 3) -
- 4) ~~Sierra A~~ (?)
- 5) -
- 6) H 14 CM L 14 CM
- 7) Glossy Brownish PATINA
- 8) USD 7500.-

39

NECK REST

- 1) 1988
- 2) PRIMATE CONNECTIONS IN RICH
- 3) -
- 4) -
- 5) -
- 6) H 13 cm L 13 cm
- 7) LIGHT BROWNISH PATINA
- 8) US 6500 -

COLLECT AT PRESENT AT UCLA LIBRARY
EXHIBITION - OPENING 13.9.92

(40)

NECKENSEGG

- 1) 1982
- 2) DEALER WINDHOEK / SWA
- 3) -
- 4) ORA KIRMAN
- 5) -
- 6) L 21 CM H 12 CM
IN CROWN, DURKAM POWDER PATINA
- 7) USD 2500.-

41

NECKRUG

- 1) 1979
- 2) DEADER MUMMIE
- 3) -
- 4) MUMMIE
- 5) -
- 6) H IS ON 135 CM
- 7) NIGHT DARK BROWN PAINT
- 8) WD 2000,-

NECKLACE

(42)

- 1) 1979
- 2) DRAZER WEURAND
- 3) -
- 4) ZUUR WEURAND
- 5) -
- 6) H 12 CM L 31 CM
- 7) PERFORER LAREN LIGHT PAPRIKA
- 8) USD 2000.-

43

NEAREST

- 1) 1982
- 2) DEALER LONDON LUK
- 3) SAID TO BE ON LOAN FROM 1880/1890
- 4) WAGUNI & ONGA (?)
- 5)
- 6) H 15 CM L 28 CM
- 7) WANDS DESIGNED GOOD IN PAVING
- 8) USD 12500,-

WRCKLER

144

c) 1990
2) PRIVATE CONNECTION SPANNY / KATZEN.
3)

4) SWANT (?)

-

5)

6) H 14 CM L 14 CM

7) ONE DARK BROWNISH PRINT

8) 0.00 350.0.-

U.S.

RECENT

- 1) 1980
- 2) DEALER Durbin / IDEAL
- 3) -
- 4) SCHWARTZ
- 5) -
- 6) H 16 CM L 15 CM
- 7) OLD BLOWN WITH PAPER
- 8) USED 5000+

46

KNECK REST

1) 1980

2) DEALEQ Dublin / IRELAND

3) -
4) SHORT

H 14 cm L 13 cm

Good old Brown with PATINA.

8) USD 50.00.-

47

NOT AVAILABLE ANY MORE

48

UNDER OFFER TO A. J. PHARM
UNDER "BASTAFRICHAN ACT"
→ PRICE

49

WEED AS FURNITURE - YOU GOT
DRUGS

50

2 POTS ARE AVAILABLE

1) 1980-1985
2) DEALER NY
3) -
4) -
5) -
6) 39 + 40 CM

→ DARK BROWN PATTERN
8) USD 1500,- EACH

CONTRABAND

52 53

UNIDENTIFIED YOU GOT DUTCHIES!!

54 55

WEAPONS

- 1) 1985
- 2) PRIVATE COLLECTION COPENHAGEN
- 3) -
- 4) -
- 5) WEAPONS
- 6) 49 + 54 CM
- 7) WOMEN / 10 IN DARK BROWNISH PANTS.
- 8) USD 1500,- BACH.

5) ~~TS~~ TSWAN KNIFE

1) 1990

2) D BAKER LONDON

3) TSWAN 1880/1898

4)

5) -

6)

μ 22 cm

7) BACHELOR CONDITION

8) US\$ 750.00

56

प्राप्ति

1) 1991

2) BALERI London UK

3)

4) GE DEMONSTR

5) 79 CM

6) EXCELENCE CONDITION

7) USD 3500.-

57

SUSAN DENVER

- 1) 1983
- 2) PRIVATE OWNER
- 3) WEISSER MUST. CO.

675 680 685
L 35 CM
BALZER - AUTOWIRE KORN

8 7500,-

NEW PHOTO ATTACHED.

PIPE

88

1) 1578
2) PRIME CO. LONDON/UK.

3) -
4) -

5) 430 CM

6) 7) PERCENT
8) USD 5000.-

19

PIPE

CO2

PIPE

60

- 1) 1984
- 2) DEALER SAN FRANCISCO / USA
- 3)
- 4) 80700 / KMSA
- 5) -
- 6) 12 cm
- 7) PERFEKT
- 8) USD 2100,-

6.)

PIPE

1)

1972

DEADER PARTY

-

WOMA

6)

19 CM

1) EX CELLENT

8) USD 10 000.-

TOTAL VALUE (LKR) 482000/-

\$1 = SAR 1.50 AVERAGE RATE/EXCHG 723000,-

SELLER PRICE

?

PER MAKE ME A FIRM BID !!

12/7/92

do later