

11/1B Vol 1 Jaques (collection)

11/1B Vol 1

Jaques Collection

CT/th  
13/1

13 March 1989

The Editor  
Weekly Mail  
P O Box 260425  
Excom  
2023

Dear Sir

In response to the article by Ivor Powell: Guilt-Edged Exotica: The booming trade in black crafts, Weekly Mail February 24 - March 2 1989, and in the Friday 3 - 9 March edition, I wish to point out certain inaccuracies.

The Jaques collection of headrests has, since its loan to the Africana Museum in 1950, had a representative collection on exhibition, firstly in the Africana Museum situated in the Public Library and subsequently from 1980, in the Africana Museum in Progress situated in the old Market building in Newtown. As the name implies, the latter museum has been in a state of transition and since November of last year has been closed to the public while construction of a major museum complex takes place.

The Jaques collection of headrests was not purchased by a major banking concern. The intervention was by the Johannesburg Art Gallery using funding available for purchases from a trust fund established by the Anglo American Corporation and examples of the headrest collection, contrary to the suggestion, are on display in the Gallery. It has been publicly announced that the above-mentioned collection will form part of a major exhibition in November of this year for which ongoing research has been conducted over the past two years. In addition research into the collection undertaken while housed in the Africana Museum has been published in Africana Notes and News. I would appreciate your setting the records straight.

Yours sincerely

C M TILL  
DIRECTOR



Office of the Deputy Vice-Chancellor (Research)

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

1 Jan Smuts Avenue, Johannesburg

✓ P O WITS  
2050, SOUTH AFRICA

4 June 1987

Unitels'  
Teletex 4-50937 = VCWITS  
(011) 716-4186

The Director  
Johannesburg Art Gallery  
P O Box 23561  
Joubert Park  
2044

Dear Mr Till

Thank you for your letter of 12 May 1987 in regard to the Jaques Collection. Indeed we had our lines slightly crossed but it certainly has not affected the excellent relationship between our two organisations. Nor will I permit it to do so, if there were any danger of that.

We certainly did agree that the first and over-riding concern was to retain the Jaques Collection in the country and this has been achieved. I did think that as they had invited us to make a formal offer which we had made, we were, as it were, in a queue, but the major objective has been achieved and perhaps at some time some selected pieces might be shown in the Wits Art Galleries.

I think more and more we must work towards a close and effective interaction between our two Galleries for the benefit of all. Be assured of my positive concern that this should be so.

With best wishes

Yours sincerely

J P F SELLSCHOP  
Deputy Vice-Chancellor (Research)

JPFS/at Ref.45

CMT/th  
11/1/B

12 May 1987

Prof J P F Sellschop  
Deputy Vice-Chancellor (Research)  
University of the Witwatersrand  
P O Box WITS  
Johannesburg  
2050

Dear Professor Sellschop

Thank you for your letter of 30 March 1987, which I have returned to after an absence of some six weeks.

I am concerned that there may be a misunderstanding regarding the sale of the Jaques Collection. The Africana Museum it was agreed, had first option which I attempted to exercise after the protracted negotiations detailed in my earlier letter. The impending sale of the collection to another party was sprung on me and I had to appeal to the Jaques for a few days extension which was reluctantly agreed to, in an attempt to find an alternative funding solution.

The Johannesburg Art Gallery and the Africana Museum are interrelated and as you are aware, both fall under my responsibility. This being so and the failure to find funds from the Africana Museum's budget or a sponsor, I utilised funds from the Art Gallery's budget. This I considered consistent with the agreement that the first option was with the City Council. The intention is to retain certain pieces of the collection in the Africana Museum and to show others in the Art Gallery. I did not consider the Gallery and the University of the Witwatersrand to be in competition but rather was ensuring that a very valuable collection and resource was not lost to the City and in all probability the country. This I see as complementing the collection of tribal material in the University of the Witwatersrand's Collection, thereby providing a resource from which the study and recognition of African art will continue to develop.

- 2 -

The excellent relationship with the University is one which I regard highly and would be distressed to think that this should in any way be jeopardized through a misconception by either party.

Yours sincerely

C M TILL  
DIRECTOR



Office of the Deputy Vice-Chancellor (Research)

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

1 Jan Smuts Avenue, Johannesburg

P O WITS  
2050, SOUTH AFRICA

Uniwits'  
 Teletex 4-50937 = VCWITS  
 (011) 716-4186

11/1/8  
STRICTLY PRIVATE AND CONFIDENTIAL

Mr C M Till  
Director  
Johannesburg Art Gallery  
P O Box 23561  
Joubert Park  
2044

30 March 1987

Dear Mr Till

I appreciated receiving your letter of 17 March bringing to my attention that you have purchased the Jaques Collection. I am naturally pleased that the collection is staying in the country though I am a little bit puzzled as it was my understanding that we would not "compete" against one another on this and that the Jaques family would give the University the opportunity of "matching" any other bid. Hence I am surprised that neither the Jaques family nor the Johannesburg Art Gallery drew us into the discussions at least. Be that as it may, I am very pleased that the collection remains in the country.

I would like to echo your sentiments that the co-operation between the University and the Gallery should be stimulated and continue and I appreciate your comments about the time we devoted to the whole Jaques Collection issue.

With best wishes

Yours sincerely

*Frances Summers*

J P F SELLSCHOP  
Deputy Vice-Chancellor (Research)

JPFS/at Ref.35

cc Professor A Crump, Head: Department of Fine Arts

(f) PURCHASE OF THE  
JAQUES COLLECTION

RESOLVED

1 That the Jaques collection of neckrests be purchased for R150 000, excluding GST, and be paid for with funds from the Anglo American Centenary Trust.

2 That the City Secretary convey the Council's thanks to the Anglo American Centenary Trust.

11/13  
M/C 30/3/87

M/C meeting 20/3/1987

(h) PURCHASE OF THE JAQUES COLLECTION

The City Secretary said that the City Librarian had submitted a report as follows:

"The Jaques collection of neckrests, numbering 114 items, collected by the Reverend A.P. Jaques in the early 1920s, has been on loan to the Africana Museum since 1951.

These objects are examples of the traditional material culture of the African people of Southern Africa and are fine examples of the aesthetic represented by the combinations of abstract shapes used in their construction and decorations. They illustrate the diversity of style and represent traditional African tribal art. The collection has been declared a national treasure by the National Monuments Council.

The children of the Reverend Jaques first offered the collection for sale last year and the Director, Art Gallery, endeavoured to find funds to purchase the collection for the Africana Museum, as it had cared for the collection for a considerable period of time. The funds were not forthcoming and the Jaques family informed the Director, Art Gallery, that a firm offer for the collection has been made and that unless the Africana Museum exercised its right of first refusal, the collection would be sold to the buyer - the identity of whom has been revealed to the Director.

In the light of the aforementioned, the Director, Art Gallery's obligation to the Africana Museum in the first instance fell away and the collection is now available for purchase by the Art Gallery. It is considered that the collection will complement the Lowen collection purchased by a private buyer and presently on loan to the Art Gallery.

International visitors to the Art Gallery continually question the lack of African art collections and this acquisition will form the basis of such a collection.

The Art Gallery Committee and the Anglo American Centenary Trust have agreed to the purchase. The Trust has the funds available and is willing to make payment as soon as approval for the purchase is given.

The asking price is R150 000, excluding GST, and is considered reasonable given prices of similar pieces infrequently being offered on international auction floors."

The Chairman said that the purchase should be authorised and that the Council's thanks should be conveyed to the Anglo American Centenary Trust.

RESOLVED

- 1 That the Jaques collection of neckrests be purchased for R150 000, excluding GST, and be paid for with funds from the Anglo American Centenary Trust.
- 2 That the City Secretary convey the Council's thanks to the Anglo American Centenary Trust.

(160/3/1)

THE ANGLO AMERICAN JOHANNESBURG CENTENARY TRUST

S/MJC/BG - 5916t

Telephone enquiries:  
M.J. Campbell - 638-3506

April 1 1987

Mr P. Jaques  
c/o Johannesburg Art  
Gallery  
Joubert Park  
JOHANNESBURG  
2001

Dear Sir,

PURCHASE OF NECK RESTS

We have pleasure in attaching our cheque for R150 000,00 (excl. GST) for the purchase of the 114 neck rests. On receipt of your duly signed invoice the Trust shall pay to the Receiver of Revenue R18 000, being GST on this purchase.

Yours faithfully,

ANGLO AMERICAN CORPORATION OF SOUTH AFRICA LIMITED  
Secretaries

  
per M.J. Campbell  
Companies Secretary

c.c. Director, Johannesburg Art Gallery





JOHANNESBURG ART GALLERY

With the compliments of the Director

31.3.87

Rec. 3-10pm  
31 March

LC Darke

TO BE DELIVERED TO:

MR PATRICK ESNOUF  
PERSONAL ASSISTANT  
TO MR H F OPPENHEIMER  
ANGLO AMERICAN CORP OF SA LTD  
44 MAIN STREET  
JOHANNESBURG

**URGENT  
DRINGEND**

Telephone: 725-3180

P.O. Box 23561  
Joubert Park  
2044

... collection of African tribal  
in producing a book on this material, I would like

CMT/jw  
16/8/77

30 March 1987

Mr H F Oppenheimer  
c/o Box 61587  
2107 Marshalltown

Dear Mr Oppenheimer

With regard to your collection of African tribal art and your possible interest in producing a book on this material, I would like to make the following observation and suggestion.

In the interests of presenting a realistic concept, I took the liberty of asking Cynthia Kemp to look through the collection and discussing the project with her. Mrs Kemp expressed great interest and considered it would be a book well worth the Brenthurst Press producing and she is prepared to do so within the time constraints of present commitments. It would be aimed at being a standard work on Southern African tribal art and while produced to the same standards of Brenthurst Press publications, a wider market and therefore lower unit price is envisaged.

There is no doubt that the collection is of great importance and, being the subject of a book, would draw attention to the wealth of material produced by the people of this region. There is, to my knowledge, no such publication at present.

The collection being in the Gallery and the subject of the planned exhibition, leads me to suggest that the research undertaken for a catalogue would form part of the larger publication. I would be prepared to take on the responsibility of producing such a book in consultation with and reference to other recognised experts in the field. My own field of interest and post-graduate qualifications are in African art which I actively collected for the National Gallery of Zimbabwe while its Director. This together with our stated aim of developing an African art collection and the recent purchase of the Jaques collection for the Gallery, would provide the platform from which the research for a book on your collection would be built.

/I would

I would be pleased to discuss the project in more detail should you wish, on my return, or, alternatively in London at your convenience during the latter part of April.

Yours sincerely

C M TILL  
DIRECTOR

CM Till

THE ANGLO AMERICAN JOHANNESBURG CENTENARY TRUST

Particular attention is drawn to the necessity  
of electing their interests in contracts in  
so where general declaration of interests  
is not been (automat)ical

RESOLUTION OF TRUSTEES  
(In terms of article 9.9)

PURCHASE OF NECK RESTS

The Secretaries reported that the Director of the Johannesburg Art Gallery had identified for purchase 114 decorative wooden neck rests, mostly dating back to the 1920's. It was believed that as the neck rests would enhance the Gallery's African art collection, they should be purchased for an aggregate amount of R150 000.

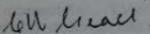
RESOLVED

that the Trust purchase for display at the Gallery 114 carved wooden neck rests for a total sum of R150 000 and that Mr C.M. Till in his capacity as director of the Gallery be authorised to enter into such agreements as may be necessary to effect this transaction.

DAE



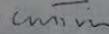
CHG



JFO away

JMR away.

CMT



TRUSTEES

JOHANNESBURG  
March 17 1987

5729t

1

Anglo American Corporation of South Africa Limited

Jaques Collection  
online copy

ANGLO AMERICAN CORPORATION OF SOUTH AFRICA LIMITED

MEMO TO: M J Campbell  
FROM : Mike Marnewick  
SUBJECT: ANGLO AMERICAN JOHANNESBURG CENTENARY TRUST :  
SALES TAX

March 26, 1987

With reference to your note dated March 18, 1987 in which you query the position of the trust as regards liability for sales tax on purchases of artwork for donation to the Johannesburg Art Gallery, I respond as follows:

1. Section 5(1)(a) of the Sales Tax Act requires that sales tax be levied on every sale of goods concluded. In addition Section 5(1)(g) of the Act requires that sales tax be levied on goods imported into the Republic.

Section 1(xvi) defines goods as being corporeal moveable things and contains no exemption from this definition for "artworks".

Section 6 of the Act deals with the exemptions from sales tax and contains no exemption for purchases of artwork or for purchases generally by a body such as the Anglo American Johannesburg Centenary Trust.

Section 1(xix) defines the word sale in relation to goods as meaning any agreement whereby a party thereto agrees to sell, grant, donate or cede goods to another or exchange goods with another or otherwise to dispose of goods to another but excluding at subpara (d)(vii) any donation of goods which are not held by the donor for the purposes of any continuing commercial, financial, industrial, mining, farming, forestry or fishing concern carried on for profit or for the purposes of any professional practice carried on for profit.

2. In summary therefore, the purchase of artworks being corporeal moveable things, by the trust, whether purchased locally or imported will be subject to sales tax. The onward donation by the trust to the art gallery however, will not attract sales tax.

As noted above, the liability for sales tax as regards artworks purchased is limited to the sale/purchase of corporeal moveable things. It may arise that the trust commissions an artwork such as a sculpture which is to be fixed to a building in such a way as to permanently form part of the building. Such an artwork would not fall into the definition of goods and not be subject to sales tax under Section 5(1)(a). The artist would be deemed to be carrying on a construction activity (as defined in Schedule 3 of the Act) and would be required to pay sales tax on all his inputs. His invoice would not reflect a charge for sales tax. However, he will have taken account of the sales tax borne by himself in arriving at his final price.

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I trust that this note answers your query. Should you require any additional advice, please do not hesitate to contact me.

REGARDS

*Mike Marnewick*

THE ANGLO AMERICAN JOHANNESBURG CENTENARY TRUST

RESOLUTION OF TRUSTERS  
(In terms of clause 9.9 of the  
articles of association)

GENERAL SALES TAX: PURCHASE OF NECK RESTS

The Secretaries referred to the resolution of Trustees dated March 17 1987 entitled 'Purchase of Neck Rests' and reported that in terms of the Sales Tax Act, 1978, there appears no possibility of the Trust being exempt from the payment of General Sales Tax (GST) on the purchase of art works as was originally contemplated in that resolution.

RESOLVED

that the Trust pay an additional R18 000 for the 114 neck rests, being 12% GST on the purchase price of R150 000 and that Mr C.M. Till in his capacity as director of the Johannesburg Art Gallery or failing him, Mr M.J. Campbell, a nominee of the Secretaries to the Trust, be authorised to make such arrangements as may be necessary to effect the payment of GST.

DAE	gethers	)
CHG	is to liaise	)
JPO	Final account	) TRUSTEES
JMR	Bank Reconc.	)
CMT	cutting	)

JOHANNESBURG  
March 30 1987  
5837t

GAZETTE DES BEAUX ARTS  
FONDÉE EN 1859

160, FAUBOURG SAINT-HONORÉ  
75008 PARIS

TÉL. : (1) 42 89 08 04

PARIS, LE 20 octobre 1987

Monsieur le Conservateur,

Comme les années précédentes, la Gazette des Beaux-Arts va publier prochainement un numéro de la Chronique des Arts, consacré aux nouvelles acquisitions des musées dans le monde entier.

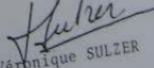
Nous sommes, malheureusement, toujours amenés à réduire le nombre de photographies de ce numéro. Nous vous serions donc reconnaissants de nous adresser que des photographies des œuvres les plus importantes acquises au cours de 1987, et d'y joindre une liste, que nous publierons, des autres acquisitions, d'œuvres anciennes et contemporaines auxquelles vous tenez particulièrement.

Les photographies en noir et blanc devront être accompagnées de légendes rédigées en français ou en anglais, indiquant notamment s'il s'agit de dons (nom du donateur), ou d'acquisitions (acquisitions sur tel ou tel fonds).

Même si vous n'avez rien acquis cette année, seriez-vous assez aimable pour nous donner cependant des nouvelles de votre musée.

Les photographies qui ne nous seraient pas parvenues le 15 décembre au plus tard ne pourront figurer dans ce numéro.

Avec nos remerciements anticipés, veuillez agréer, Monsieur le Conservateur, l'expression de nos sentiments les meilleurs.

  
Véronique SULZER

P.-S. Prière d'envoyer les photographies sans frais et par envoi simple non recommandé. Merci

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**Strictly Private & Confidential**

CMT/jw  
16/8/2

17 March 1987

Prof J P F Sellschop  
Deputy Vice-Chancellor (Research)  
University of the Witwatersrand  
1 Jan Smuts Avenue  
2001 Johannesburg

Dear Professor Sellschop

As we previously collaborated on the Jaques Collection of headrests, I wish to outline to you the course of events that have taken place recently regarding this collection.

After our discussion regarding the sale price and number of objects offered, as detailed in Miss Jaques' letter dated 9 September 1986, the following has occurred.

The Jaques' approached the Africana Museum with the same proposal and prices detailed in the letter referred to above. In discussion with them it was pointed out that firstly the Museum was not interested in the additional ten more modern headrests or the other items listed. Secondly, if they withdrew the prize piece within the eighteen they wished to retain and on which they had particularly based their price, they could not expect the same amount. The Jaques' withdrew to consider this and subsequently came back with an agreement to leave the major pieces in the collection but still wanted to retain eighteen pieces. Further negotiation resulted in them agreeing to take only twelve pieces and these would be selected and agreed to mutually by the Museum and the Jaques'. Subsequently twelve were selected from the collection and removed from it. An asking price of R150 000 was agreed to.

/I then

I then attempted to raise this sum of money from the private sector without immediate success. The Jaques' then informed me that they had a buyer for the collection and unless we exercised our option within one week ending on 13 March 1986, this would lapse and the collection would be sold to the buyer. After further unsuccessful attempts to raise the money to buy the collection for the Africana Museum, I decided that in terms of the Gallery's aims to represent African tribal art in its collection, the Gallery purchase the Jaques collection. This has ensured that the collection remains in Johannesburg, intact, as well as fulfilling the need to present African art in our Gallery.

I am sure the co-operation between the University and the Gallery will continue and I wish to thank you for your time and interest during the earlier negotiations.

Yours sincerely

C M TILL  
DIRECTOR

c.c. Prof A Crump, Head: Department of Fine Arts

11/13

CMT/jw  
-16/8/2-

10 March 1987

Mr H F Oppenheimer  
c/o Anglo American Corp of SA Ltd  
Box 61587  
2107 Marshalltown

Dear Mr Oppenheimer

As discussed, herewith a report on the Jaques Collection for your consideration.

Yours sincerely

C M TILL  
DIRECTOR

JAQUES COLLECTION OF HEADRESTS

Headrests, or neckrests as they are sometimes referred to, are an interesting and distinctive form of African tribal art. They are found in various parts of Africa, particularly in the south-eastern regions and are diversified in their style and decoration.

The Lowen Collection which will be referred to here as the Brenthurst Collection has 127 headrests. These have been categorised into the following groupings:

12 East Africa  
1 Pondo  
64 Shangaan  
14 Shona  
8 Swazi  
21 Zulu

There are, however, some which may well have been erroneously identified.

The Jaques Collection is presently housed in the Africana Museum in Progress and has been offered for sale by its present owners, the children of the collector, the Rev A.A. Jaques. The pieces were collected in the 1920s and housed at Elim Mission in the Transvaal. The collection was given on loan to the Africana Museum in 1951. There are 114 headrests categorised in the following groupings:

approximately  
100 Shangaan  
5 Shona  
7 Swazi  
1 Zulu

The Swazi pieces contain forms which are not represented in the Brenthurst Collection.

The Zulu piece is a variant of one of the forms represented in the Brenthurst Collection.

The Shona pieces contain forms not represented in the Brenthurst collection.

The Shangaan pieces are of exceptionally high standard and excellent condition.

The majority of both collections are Shangaan and approximately 15 of the pieces are very similar in form - the Jaques Collection pieces, however, being of superior quality. The balance of the Shangaan pieces represent a variety of forms and styles, with the Jaques Collection pieces generally being of a higher quality. As the Shangaan carvers covered a wide range of shapes and methods of decoration, each piece is in essence a unique combination of different elements.

The strength of the Brenthurst Collection lies in the figurative elements in the form of carved sticks, pipes, figures and to a large extent the headrest collection. These headrests can be seen as among the most expressive abstract forms and objects produced by the African cultures in Southern Africa. While no collection could cover every possibility, the amalgamation of the two collections would ensure the establishment of the most comprehensive and important collection of these objects in South Africa and possibly in existence anywhere in the world.

Mr Jonathan Lowen and other European collectors offered to buy certain of the pieces at very high prices last year. However, the Africana Museum in Progress has first refusal and in the interest of keeping the collections together, has attempted to exercise this option.

The owners have received an offer of R150 000 for the collection, excluding GST. As the option still stands and in view of the loan of the Brethurst Collection to the Johannesburg Art Gallery, this option is extended to Mr H. Oppenheimer. The owners have given the Museum until Thursday 12 April 1987 to exercise the option before selling the collection to the other potential buyer.

The price, while not low, is considered to be reasonable, based on Sotheby's and Christie's sales figures of similar items and on individual offers received.

Details of the Jaques collection are contained in the accompanying "Africana Notes and News", volume 26(6), pages 218-237; volume 26(7), pages 293-294; volume 27(2), pages 55-72.

Contin

C M Till  
Director  
Johannesburg Art Gallery

10 March 1987

1009 Reynard Hall  
48 Goldreich Street  
Hillbrow 2001  
Telephone Home - 643-6534  
Work - 716-3391  
21 October 1986

Mr C Till  
Director  
Johannesburg Art Museum

Dear Mr Till

Following our discussion on 29 September 1986 regarding our collection of African headrests my brother, my sister and I would like to inform you that we have now decided that we would like to keep the following headrests for our personal collections:

900	910	911	925	937	939	940
904				964	970	974
905	948	951	954	1007	1011	1016
946	975	989	992			

Of these only No. 964 is in your display cabinet at the Africana Museum and, although it is broken, this is one we would definitely like to keep. As far as the remaining 17 are concerned, if there are any which the Africana Museum would particularly like we would be willing to exchange them for others in the collection. (5)

As you know we have given the Africana Museum the option to meet the highest offer we might receive for the headrests and as we have an offer of R82,100 for 17 it would appear that a figure of R147,000 for the 108 headrests remaining after we have removed the 18 mentioned above would be reasonable.

We would be happy to meet with you again at a convenient time in order to discuss the matter as well as the sale of any other items in the collection should the Museum be interested in acquiring any of these. My brother will be in Johannesburg from the 14th to the 18th November.

Yours sincerely

Pierrette Jaques

Pierrette Jaques

CONFIDENTIAL

1986. 9. 10.

Photocopy for  
Anne, 16.9.87  
1009 Reynard Hall  
48 Goldreich Street  
Hillbrow 2001  
Telephone - 643-6534  
Work - Wits extension 3464  
9 September 1986

Professor J P F Sellschop  
Deputy Vice-Chancellor (Research)  
Senate House  
University of the Witwatersrand

cc PROF A CRUMP  
MR CHRISTOPHER TILL  
FOR COMMENTS.

Dear Professor Sellschop

Firstly, I would like on behalf of my brother, his family and myself to thank you and Professor Steele very much for the very pleasant lunch on 22 August and for your kindness in giving up so much of your time to discuss our ethnological collection.

As arranged with my brother I am sending you details of our calculations regarding the value of the collection which is at present on loan at the Johannesburg Africana Museum.

I would like to first make a few explanatory comments:

1. We have included in our total price ten (10) African headrests which are not part of the original collection. These headrests were made by patients at the Masana Hospital in the Eastern Transvaal during the period 1955 to 1960 at my mother's suggestion. They were acquired by her as they were made and have thus never been used and are of cruder workmanship than the older headrests.
2. Of the one hundred and twenty six (126) headrests in the original collection my brother, sister and I have decided to keep six each for our personal collections leaving a balance of one hundred and eight (108). We have still to make a final decision as to which these eighteen (18) would be.
3. One of the headrests, No. 891, was given to my father in approximately 1939 by a visitor who told him he had bought it in Egypt and that it was from one of the tombs of the Pharaohs. It is made in three pieces joined by mortice locks.
4. There are a few items, apart from the headrests, which formed part of the original collection and which we would now be prepared to sell as well. They consist of some ceremonial axes and a mace, a few spears, snuffboxes, baskets, wooden bowls, Pedi women's aprons and a set of witchdoctor's divining bones in a woven grass container

as well as a Barotse carved (animal figure) wooden stool, Of the above we have photographs of the axes only. The Director of the Africana Museum has informed us that the Museum regards these items as forming part of the total collection.

5. We have received offers from several interested parties for some of the items in the collection, as listed below:

- (i) R25,600 for headrests 900 and 1016.
- (ii) R21,000 for a further eight headrests.
- (iii) RI,250 per piece for an as yet undetermined number of the remainder.
- (iv) R2,200 for one of the ceremonial axes.

Our prices are based on these amounts and a proportionate average appreciation in value for the rest of the collection between the evaluation figure given by Mr. E. Gunther in 1977 and the current price for the average headrest, ie RI,355. As three of the headrests are of much greater value than the remainder, we are offering these at individual prices and have not included these amounts when calculating the average price for the other one hundred and five (105) headrests from the original collection.

The detailed calculations are as follows:

Headrests from the original collection

Numbers 900 and 1016	R25,600
Number 891	5,000
I05 at RI,355 each	I42,275
I0 Masana headrests at R400 each	4,000
I4 snuffboxes at R400 each	5,600
I stool	2,000
I axe	2,000
4 axes, I mace and five spears	2,600
I set divining bones	500
baskets, wooden bowls and women's aprons	2,000
Total	RI91,575

As we mentioned to you at lunch the other day, we would prefer, if possible, not to have to split the collection and would therefore be very happy to receive a new offer from Wits based on the above information.

I would like to remind you that the Johannesburg Africana Museum has the option to match the highest offer we might receive.

Yours sincerely

*Pierrette Jaques*

● Pierrette Jaques

*Jacques collection*

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

1 Jan Smuts Avenue  
Johannesburg  
2001 South Africa  
Telegrams: Univits  
Telex  
011 716-1111



Department of Fine Arts

Telephone (011) 716-3753

1986 9. 10. *Your ref.*

Our ref.

Date 9 September 1986

Professor J P F Sellschop  
Deputy Vice-Chancellor  
University

Dear Professor Sellschop

The Jaques' Collection

With reference to the above, Mr Christopher Till informed me how the Jaques family intended dividing the collection. It agrees with what you told me prior to your visit abroad. I believe that it is quite unacceptable to have approximately 38 of the finest pieces withdrawn from the collection. This is particularly so in view of the fact that no such condition was presented to us, or the Standard Bank, when the family initially approached us.

The collection will then become an assembly of mediocre objects of which 4 or 5 could be purchased independently. To forfeit three years purchasing grant from the Standard Bank Trust Fund for a group of headrests of minor importance would be most unwise. The Bank has asked me what the decision of the University on this matter is.

I know that the Africana Museum's feelings on this matter concur with mine and that the Jaques family has altered the condition of sale over these past months to suit their needs. They have also finally realised that the Bank's money and our first evaluation was professional and equitable, comparable to any international standard.

Yours sincerely

*A. Crump*

A. Crump  
Head: Department of Fine Arts

THE ANGLO AMERICAN JOHANNESBURG CENTENARY TRUST

RESOLUTION OF TRUSTEES  
(In terms of clause 9.9 of the  
articles of association)

GENERAL SALES TAX: PURCHASE OF NECK RESTS

The Secretaries referred to the resolution of Trustees dated March 17 1987 entitled 'Purchase of Neck Rests' and reported that in terms of the Sales Tax Act, 1978, there appears no possibility of the Trust being exempt from the payment of General Sales Tax (GST) on the purchase of art works as was originally contemplated in that resolution.

**RESOLVED**

that the Trust pay an additional R18 000 for the 114 neck  
rests, being 12% GST on the purchase price of R150 000 and that  
Mr C.M. Till in his capacity as director of the Johannesburg  
Art Gallery or failing him, Mr M.J. Campbell, a nominee of the  
Secretaries to the Trust, be authorised to make such  
arrangements as may be necessary to effect the payment of GST.

JOHANNESBURG  
March 30 1987  
5837c

ANGLO AMERICAN CORPORATION OF SOUTH AFRICA LIMITED

MEMO TO: M J Campbell

March 26, 1987

FROM : Mike Marnewick

SUBJECT: ANGLO AMERICAN JOHANNESBURG CENTENARY TRUST :  
SALES TAX

With reference to your note dated March 18, 1987 in which you query the position of the trust as regards liability for sales tax on purchases of artwork for donation to the Johannesburg Art Gallery, I respond as follows:

1. Section 5(1)(a) of the Sales Tax Act requires that sales tax be levied on every sale of goods concluded. In addition Section 5(1)(g) of the Act requires that sales tax be levied on goods imported into the Republic.

Section 1(xvi) defines goods as being corporeal moveable things and contains no exemption from this definition for "artworks".

Section 6 of the Act deals with the exemptions from sales tax and contains no exemption for purchases of artwork or for purchases generally by a body such as the Anglo American Johannesburg Centenary Trust.

Section 1(xxix) defines the word sale in relation to goods as meaning any agreement whereby a party thereto agrees to sell, grant, donate or cede goods to another or exchange goods with another or otherwise to dispose of goods to another but excluding at subpara (d)(vii) any donation of goods which are not held by the donor for the purposes of any continuing commercial, financial, industrial, mining, farming, forestry or fishing concern carried on for profit or for the purposes of any professional practice carried on for profit.

2. In summary therefore, the purchase of artworks being corporeal moveable things, by the trust, whether purchased locally or imported will be subject to sales tax. The onward donation by the trust to the art gallery however, will not attract sales tax.

As noted above, the liability for sales tax as regards artworks purchased is limited to the sale/purchase of corporeal moveable things. It may arise that the trust commissions an artwork such as a sculpture which is to be fixed to a building in such a way as to permanently form part of the building. Such an artwork would not fall into the definition of goods and not be subject to sales tax under Section 5(1)(a). The artist would be deemed to be carrying on a construction activity (as defined in Schedule 3 of the Act) and would be required to pay sales tax on all his inputs. His invoice would not reflect a charge for sales tax. However, he will have taken account of the sales tax borne by himself in arriving at his final price.

\*\*\*\*\*

I trust that this note answers your query. Should you require any additional advice, please do not hesitate to contact me.

REGARDS

*Mike Marnewick*

## INVOICE/FAKTUUR

No. 46

GK

M. ALDERMAN J F Oberholzer  
19  
/o MANAGEMENT Office  
2nd Floor, Council

Bought of...  
Gekoop van

I Letty.

Sign

1

photographed by author 16.9.33

The <sup>Lowen</sup> collection has 127 headrests of which 7 are unprovenanced, 12 come from East Africa, 1 is Pondo, 64 are said to be Shangaan, 14 are Shona, 8 are Swazi and 21 are Zulu.

The Jagues collection has 114 headrests of which ( $\pm 100$ ) are Shangaan, ( $\pm 5$ ) are Shona, ( $\pm 7$ ) are Swazi and 1 is Zulu

The Swazi pieces of the Jagues collection will add supplement the <sup>Lowen</sup> collection because it contains forms and not represented here, and

The Zulu piece will fit well with the collection because it is a variant of a form.

The Shona pieces will add an important elements of form that is are missing from Lowen's pieces i.e. pillars with decoration at the centre



(2)

Shangaan c.  
heaven

Of the 1 headrests designated to the Shangaan at least 10 are of doubtful provenance and would be better allocated to Zulu or Shona origins. Of the remaining headrests ~~some~~ 15 are very similar in form to the some of those represented in the Jagues collection, but these are, for the most part, of a quality that is inferior to those from Jagues. The rest of the remaining Shangaan headrests are a mixed bag. There are  $\pm$  15 that are of good quality or unusual form, but the rest are mediocre to bad. The Jagues collection <sup>is</sup> to a very high overall standard and the pieces are in good condition. In addition we know, roughly, the date and place of

③

acquisition - [c1930, Transvaal].  
The Lowen collection's catalogue  
offers no provenance, ~~for its~~  
and this detracts enormously  
from it. Shangaan carvers  
covered a wide range of styles  
and shapes and methods of  
decoration <sup>their</sup> of headrests, so that  
each piece is a unique  
combination of different elements.  
No collection could cover every  
possibility, but the combination  
of the Lowen and Jaques  
headrests would be the most  
comprehensive and important  
collection <sup>in South Africa and possibly in the world.</sup>

Ann Winter, Africa Museum

London:

± R 4 = £ 1

I

Mon. 23 June 1986.

None

II

Mon 24 March 1986.

Lot 137 Masai headdress £ 352 R 1408

✓ Lot 138 South East African Neckrest  
Support carved as a torsades  
creature - height 8½ in  
£ 935



R 3740

[Looks TSONGA - AW]

✓ Lot 139

Zulu Wood headdress  
with 6 legs & notched  
decoration

£ 143 R 572

III

Mon 2 Dec 1985.

✓ Lot 335

Shona neckrest - arched rect.  
top with deeply carved Aular  
decoration & 11cm

Est. £ 180 - 250. Not sold.  
say £ 200 = R 800

IV

Wed 26 June 1985

~~22,286~~

✓ Lot 285

Shona [?] Neckrest of unusual  
form - the double top supported by  
two square columns, the oval base

a triangular notched insertions.

£ 176

R 704

✓ Lot 286 A Shona neckrest, [?] the curved rectangular top with incised panels and lugs beneath, the support in the form of horned quadruped with flared legs, the central section with coloured beads and teeth strung on to animal hair, old dark patina.  
11.5 cm.

£ 1430

R 5720



IV

Mon 24 June 1985

Nothing

V

Wed 27 Mar 1985

✓ Lot 389 Two Shona Neckrests

£ 132 i.e. £66 each  
= R 264 each

215  
166  
218 (Bamboo wood shell).

✓ Lot 218 Zulu Neckrest £ 154 R 616

✓ 217 Shona Neckrest + 2 combs £ 242 R 968

✓ 216 Shona Neckrest - support of ring shape £ 352

R 1408

✓ 215 Shona Neckrest £ 330  
(Looks very Tonga)



R 1320

R 17784 ÷ 12  
= R 1482

New York

R3 = \$1

Tue Nov. 18 1986.

I Lot 180

Zulu double [?] Neckrest  
45.1 cm. No price yet - estimate  
\$ 800 - 1,200  
i.e. \$1000 =  
R3000



II

Nov 15 & 16 1985.

Lot 128 Mashona Neckrest Length 7 1/2 in.  
\$ 2,860  
R 8040

✓



(Very nice)

III

May 16 1985

Lot 210 Zulu Head neckrest



Not sold Est.

\$ 600 - 900  
i.e. \$150 =

IV

Nov 29 & 30 1984

R2250

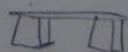
None.

V

Nov 29 & 30 1984.

✓

Lot 390 Zulu neckrest



\$ 770

R2310

✓

Lot 391 Zulu Double - linked by chain

with snuff boxes. (see ~~Lot 390~~ for illus.) \$ 495 R1485



✓ Lot 392

Zulu Double linked by chain.  
with snuffboxes \$ 605.



R 1815

✓ Lot 393

Two Neckrests.

\$ 385

✓ Zulu



Other



R 1155 - 2

R 577.50

Probably  
Zaire.

✓ Lot 395

Mashona Neckrest

\$ 550



R 1650

21,127.50 - 8

As R 2,640

George Ortiz Collection of Primitive  
Works of Art Thurs 29 June 1978.

✓ Lot 53 Mashona Wood Headrest



~~260~~

\$ 260 -

Lot 53

② Christopher Till.

8 JAQUES COLLECTION  
DISPLAY.

The headrests of the Jaques Collection have been rearranged in the display cabinets. I will be on leave for the next two weeks so I am letting you know what is happening so that you won't be too confused without me !!

1. ~~FB~~ 11 headrests have been removed, and they will be displayed in a desk case next Wednesday. Alan J. knows all about them. These are the headrests that we are prepared to give up - and should be seen in conjunction with 50/964 in ESC 13.

They are; 50/891, 892, 908, 912, 921, 937, 942, 959, 966, 1005, 1006. (Sorry - there just seems to be 12 taken out. I don't know why, get back)

2. The 18 headrests listed in the letter from Dr Jaques of 21 October 1986 (copy attached) less 50/964, and 50/937 (which is in the desk case because we can give it up) are grouped together facing the desk case. There is a small, pencilled 'x' in the <sup>each</sup> top bottom right corner of the label.

3. Included in this group are some of the 'expensive' headrests - those are marked by a 'V' in the bottom right corner of the label, and there are only 4 of them, because the rest are displayed in ESC 13. They are 50/932, 939, 1007 and 1016.

4. 50/1016 is marked with an 'x' and a 'y' because it was originally chosen by the Jaques, and it is an expensive one.

5. On the either side of the first raised level, also facing the desk case, are <sup>the</sup> 6 headrests which we might be prepared to let go if the family wants 18. They are:-

50/913, 918, 946, 987, 998, 1009. Their labels are marked with "xx" in the bottom right corner.

6. The headrests have been re-arranged to form some kind of typology - so that similar shapes are grouped together - this may help if the family want to negotiate which headrests they will take.

7. If you want to see the Jaques headrests in ESC 13, then look for the following numbers on the label, and that will indicate which is which. I have put a '\*' next to the

expensive ones.

2	50	/ 903	,	
3	50	/ 1013	*	
5	50	/ 1015	*	
6	50	/ 980	*	
7	50	/ 964	*	
10	50	/ 907		
13	50	/ 900	*	
15	50	/ 901		
16	50	/ 931	*	
18	50	/ 906	*	
19	50	/ 1017		
20	50	/ 941	*	
21	50	/ 926	*	
<del>23</del>	50	/ 894		
25	50	/ 904	*	
29	50	/ 905	*	
30	50	/ 928		
31	50	/ 914		

I hope this makes sense.

Ann Wanless  
AMIP

26 - 11 - 86.

Jagger collection  
early 19th century

3rd September, 1941.

G. E. Conti Esq.,  
St. Luke Junior Art Guild,  
9, Penelope Place,  
PROVIDENCE, R.I. U.S.A.

Dear Sir,

In reply to your letter I regret to have to state that it is not very easy for us here in Johannesburg to procure primitive wood-carvings done by the negroes, even for our own collections. Very little of this work is done nowadays, and the old carvers are slowly dying out. I would however advise you to write to the Africana Museum, Public Library, Johannesburg, who may possibly have a few duplicates in their possession. I have sent a copy of your letter to the Director. You might also communicate with the curio dealers in this country, although they themselves import most of their things from Central and Eastern Africa. In Zanzibar I found a most dependable dealer called Yussufali & Gulhamhussein, who might be of assistance to you.

Regretting that I am not able to do more for you in this matter,

I am,  
Yours sincerely,

P.A.H

P.A. HENDRIKS  
CURATOR.

ST. LUKE JUNIOR ART GUILD • 9 PENELOPE PLACE • PROVIDENCE, R. I.  
M. S. America

The Johannesburg Art Gallery  
Johannesburg  
Transvaal  
South Africa

Dear Sir,  
A recent acquaintance that is Mrs. P. R. Hollnis of Lida, whom I understand a painter, Mr. Devlyn painted a portrait of her daughter, Mrs. Wallace. Upon speaking, Mrs. Hollnis has mentioned that you might be able to help me or advise me how or where I may be able to procure some examples of figures of natives or animals, small wood carvings which the natives negroes execute, inexpensive ones.

I should very much like to have some of these primitive statuettes, being myself a sculptor and am much interested in primitive native art. As I hold a Saturday children class in wood-carving, undoubtly native examples would come very useful.

And very grateful for any information you will give me. Most Sincerely yours. Gino E. Conti