

Swazi

Ceremonial spoon

(1989.3.11)



Inwood

Ceremonial spoon

object type:	acc no: 1989.3.4
vernacular:	contact prints
sub-type:	
community:	
sub-group:	
geographical location:	location:
	shelf:
	b/w: c/t: c/s:
	dimensions:
date and place collected:	h: diam:
	w: mounted:
date executed:	d:
artist name, sex:	medium:
use:	

purchase / donation / bequest:	
price paid:	physical description:
insurance value: R16000 (15.391)	
authority:	
original collection no:	
object type translation:	
catalogues:	



1. The first part of the document discusses the importance of maintaining accurate records of all transactions. This is essential for ensuring the integrity of the financial data and for providing a clear audit trail.

2. The second part of the document describes the various methods used to collect and analyze data. These methods include direct observation, interviews, and the use of specialized software tools.

3. The third part of the document details the results of the data collection and analysis. It shows that there is a significant correlation between the variables being studied, which supports the hypothesis.

4. The fourth part of the document discusses the implications of the findings and suggests areas for further research. It is clear that there are still many questions that need to be answered in this field.

5. The fifth part of the document provides a summary of the key points and conclusions. It emphasizes the need for continued research and the importance of sharing findings with the broader community.

6. The sixth part of the document includes a list of references and a bibliography. These sources provide the theoretical and empirical background for the study.

7. The seventh part of the document contains a list of appendices and supplementary materials. These materials provide additional data and details that are not included in the main text.

8. The eighth part of the document is a concluding statement that reiterates the main findings and the significance of the research. It expresses the hope that the study will contribute to the understanding of the topic.

9. The final part of the document is a list of acknowledgments and a thank you note to the individuals and organizations that supported the research.



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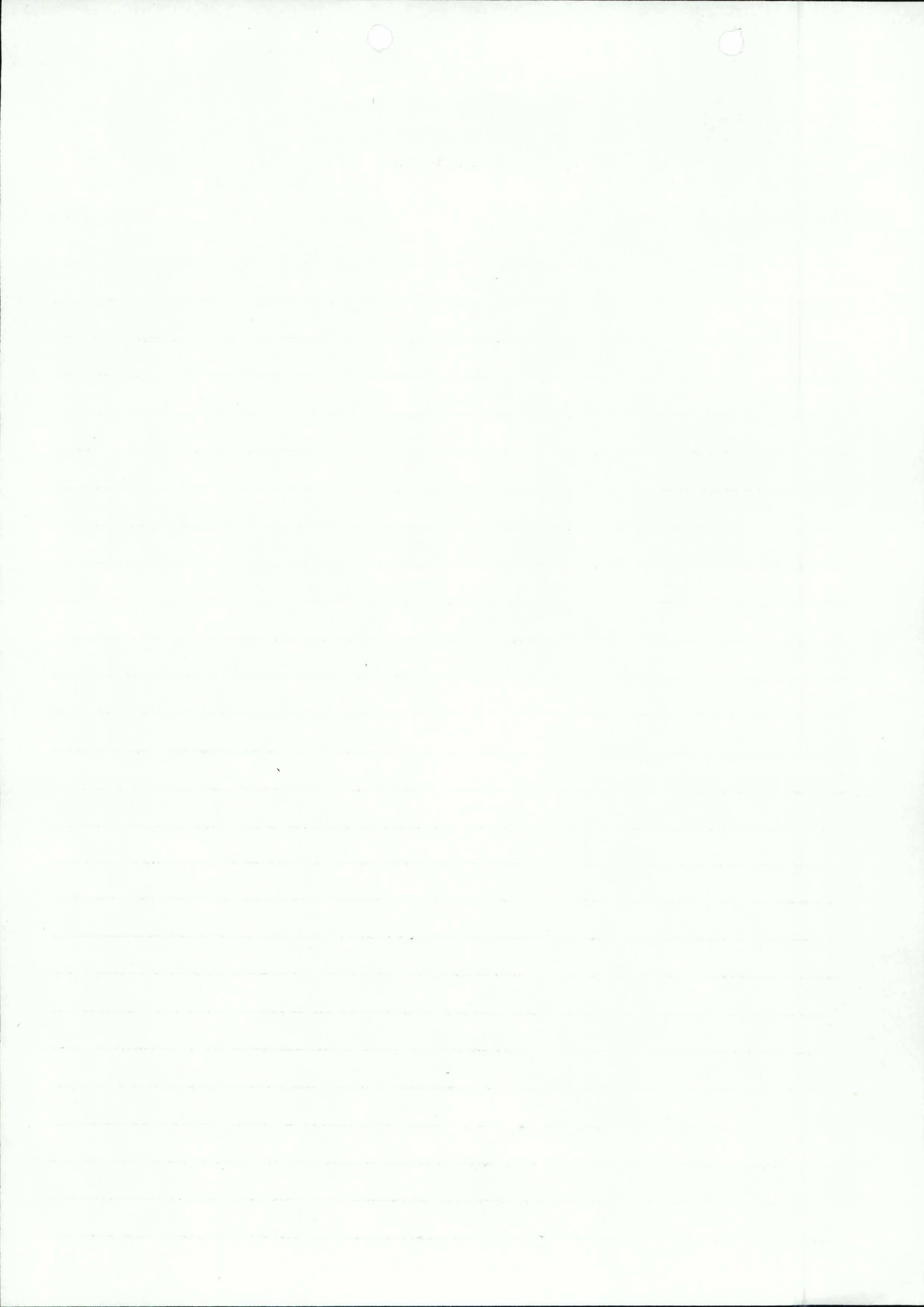
The first part of the document discusses the general principles of the system. It outlines the objectives and the scope of the project. The second part describes the methodology used in the study, including the data collection and analysis techniques. The third part presents the results of the study, which show a significant improvement in the system's performance. The final part concludes the document and provides recommendations for future research.

The methodology section details the experimental setup and the procedures followed. It includes a description of the test cases and the evaluation criteria used. The results section provides a comprehensive overview of the findings, supported by statistical data and graphical representations. The conclusion summarizes the key points of the study and offers insights into the practical applications of the research.

The document is structured to provide a clear and concise overview of the research. It follows a standard academic format, ensuring that the information is presented in a logical and easy-to-understand manner. The use of clear language and well-defined sections helps to facilitate the reader's understanding of the complex subject matter.

The research presented in this document is a valuable contribution to the field. It provides a detailed and thorough analysis of the system's performance, which can be used to inform decision-making and guide the development of future systems. The findings of the study are highly relevant and have the potential to impact a wide range of applications.

In conclusion, the document successfully communicates the key findings and insights of the research. It provides a clear and compelling case for the importance of the study and the potential for future work in this area. The structured and organized presentation of the information makes it an excellent resource for anyone interested in the subject.






JOHANNESBURG ART GALLERY
ARCHIVE SHEET V
LOANS / LOCATIONS REGISTER

ARTIST:

ACC. NO.:

From Feb 1989
In Christopher Till's office till Dec 1990 when placed
in 

Information from Cecil Skotnes, Nov 1988

The spoon is Swazi, turn of the century.

No arms = found in Swazi mythology
Snake purely decorative.

Belonged to 1st South African British
Commissioner to Swaziland: Marwick
(1st local man to be British Comm)

Marwick = friend of King Sobuza.
Gwen to Skotnes as a gift when
he left Swaziland.

Skotnes sold it "a couple of years
ago" to a collector who only collected
spoons (Horstmann!)

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Information from Cecil Staines

The space is \rightarrow large, form of the
writing.

The name = found in large handwriting
Stokes purely descriptive.

Belonged to 1st Lt South African District
Commissioner to Swaziland; Thorswick
(1st level was to be District Comm)

Thorswick = friend of King Sobhuza
given to Staines as a gift when
he left Swaziland

Staines sold it "a couple of years
ago" to a collector (the only collector
Spencer) (Hartman)

UDO HORSTMANN
South African Ore Corporation
P O Box 1662
Johannesburg
2000

14 March 1989

Johannesburg Art Gallery
Box 23561
Joubert Park
2044

I N V O I C E

TO: 1 x ceremonial spoon
Royal family Swaziland

R14 000,00
(excluding GST)

Total price:

R14 000,00
(excluding GST)

Signed:
Udo Horstmann

Signed:
Director, Johannesburg Art Gallery - Purchaser on behalf of the
Anglo American Centenary
Trust

R15 680 WITH GST

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE
LONDON
1905

14 March 1905
Johannesburg Art Gallery
Box 1250
Johannesburg
2014

INVOICE

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from: UDO HORSTMANN

to: Joby Art Gallery
Mr. Christopher Hill psc.

Object: CEREMONIAL SPOON

ORIGINE: ROYAL FAMILY
PANAMA

LENGTH: ABS 60-70 CM

PLEASE PHONE CECIL SKINNER CT
ABOUT THIS SPOON.

PRICE CASH/CHEQUE PDA 14000.-
ON DELIVERY.



Best Wishes For 1988





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Main body of handwritten text, consisting of several lines of cursive script. The text is very faint and mostly illegible.

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MANAGEMENT COMMITTEE 13.3.89
CULTURE AND RECREATION COMMITTEE 8.3.89
 ART GALLERY COMMITTEE 9.2.89

LIBRARY AND MUSEUM SERVICES
 DEPARTMENT (ART GALLERY)

A10 DONATION OF WORKS OF ART
 AND OTHER ITEMS

The Art Gallery Committee has recommended that the following works of art and other items offered as gifts be accepted into the Gallery's collection:

<u>Artist</u>	<u>Title</u>	<u>Medium</u>	<u>Donor</u>
William Quiller Orchardson	<u>Portrait of Hilda Orchardson</u>	Oil on canvas	Anglo American Johannesburg Centenary Trust
Willem Weissenbruch	<u>Landscape with snow</u>	Oil on canvas	Mrs B. Lebovics
Phillipa Hobbs	Woodblock for the print : <u>The last Rays Strike the Porch</u>	Woodblock	The artist

<u>Object</u>	<u>Origin</u>	<u>Donor</u>
Ceremonial Spoon	Swazi	Anglo American Johannesburg Centenary Trust
2 Ceremonial Spoons	Tebwa	"
Taramo Doll	Tanzania	"
2 Neckrests	Ovahimba, Namibia	"
5 Ivory knobs	Ovahimba, Namibia	"
Pair of 'Branscombe point' lace pocket cuffs	English	Mrs M. Pirie
2 'Honiton' lace collars	English	"
3 lace handkerchiefs	English	"
Needlepoint lace cloth	Belgian	"
/Sir William Quiller Orchardson		

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LIBRARY AND MUSEUM SERVICES
 DEPARTMENT (ART GALLERY)

Sir William Quiller Orchardson (1832-1910) an Edinburgh-born artist who spent the major part of his professional life in London, achieved considerable fame in Britain and France during his lifetime. Edgar Degas admired his work, as did James Abbott McNeill Whistler, and Walter Richard Sickert considered his portraits - particularly the single figure ones - as being exceptionally fine.

This Portrait of Hilda Orchardson, 1894 which was on loan to the Gallery from the sitter's son, was painted on the occasion of her coming out. Orchardson was particularly close to his daughter Hilda, who was born on 6 August 1875 and was therefore 18 or 19 at the time she was painted. Hilda's permanent departure in 1905 for South Africa, where she died on 14 December 1954, evidently affected her father in that his last works often have a melancholy air. Hilda published a biography of her father in 1930.

Willem Weissenbruch (1864 - 1941) was a Dutch artist who studied at the Academy of La Haye. He is best known as a landscape painter and etcher although he also painted still-lives. The Landscape with Snow will be a valuable addition to the Gallery's collection of Dutch paintings.

The woodblock for the print The last rays strike the porch which corresponds to the seven panelled colour woodcut print by Philippa Hobbs already in the Gallery's print collection, illustrates the reductive woodcut technique employed by Hobbs, in order to print a multicoloured image from a single gelatin block. The block would be of great didactic value.

The small collection of traditional Southern African objects constitute an important addition to the Gallery's growing collection of traditional objects. These objects are primarily of Swazi and Namibian origin. The intricately carved spoon is of Swazi origin and dates to the turn of the century. It is particularly interesting for its combination of referential mythological and decorative human and animal imagery.

The Gallery's present lace collection does not include any examples of turn-of-the century English lace. These examples, all of which date from this period, complement the Gallery's existing collection and will be a most valuable addition.

IT IS RECOMMENDED

That the donation of works of art and other items detailed in this item be accepted and that the thanks of the Council be conveyed to the donors.

(160/3/1)
 (AG 5/89)

(adp)
 (*2130N)

