

JAG 2012-6-138

DONATED

Ceramic vessel

2012.06.138	N.Nguni	Ceramic vessel	
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Accessioned	✓
Details (m'ments etc)	✓
Location assigned	✓
Photographed <i>SAMRIS</i>	✓
Cat card made with pic	✓
Archive file made with pic	✓
Extra information	✓
STAR record	✓



**ARCHIVE FRONT COVER: TRADITIONAL OBJECTS**

<b>Artist name , sex:</b> <b>Community:</b> N. Nguni <b>Sub-group:</b>  <b>Geographical location :</b> Kwa-Zulu Natal  <b>Date and place collected:</b>	<b>Acc no:</b> JAG2012-6-138	
	<b>b/w:</b> <b>c/t:</b> <b>c/s:</b> <b>dig:</b> SAHRIS	<b>Image</b>
<b>Object type:</b> Ceramic vessel <b>Vernacular:</b>	<b>Copyright:</b>	
<b>Date:</b> 19 <sup>th</sup> Century	<b>Size:</b> Depth: 38cm Height: 43cm	
<b>Medium:</b> Ceramic (clay)	<b>Location:</b>	
<b>Purchase / Donation / Bequest Details:</b> Donated to JAG by NG Maritz, 112 Amersham Street, Lynnwood Manor, Pretoria, 0081  <b>Provenance:</b>		
<b>Price Paid:</b>		
<b>Insurance Value:</b>		
<b>Authority:</b> AGC, 2012		
<b>Title Translation:</b>		
<b>Lengthy inscriptions / Original Labels:</b>		
<b>Subject:</b>		
<b>Catalogues:</b>  Relics of War- A Collection of 19 <sup>th</sup> Century Artefacts from British South Africa and southern Rhodesia, Salut Africa, (publ.) 2008		



### **Call and Response Workshop participants, August and November 2017**

- **Professor Lekeli Makalela**, Head of the Division of Languages, Literacies and Literatures at Wits School of Education
- **Dr Sekepe Matjila**, Associate Professor in the Department of African Languages and head of Centre for Pan African Languages and Cultural Development, UNISA
- **Takalani T Maligavhada**, previously language teacher
- **Molefi Tau**, poet and writer
- **Galefele Matlhwal Molema**, urban planner and lecturer
- **Professor Karel Nel**, Associate Professor, Wits School of Arts
- **Nessa Leibhammer**, independent curator, writer and researcher
- **Catherine Elliott Weinberg**, PhD student at the Sainsbury Research Unit, University of East Anglia
- **Bongi Dhlomo**, artist and activist
- **Tsolofelo Seleke**, student at the University of the Witwatersrand
- **Lebogang Mabusela**, student at the University of the Witwatersrand
- **Colin Groenewald**, JAG Education Officer
- **Talya Lubinsky**, independent curator, writer and researcher
- **John Wright**, Senior lecturer and historian, Wits Rock Art Research Institute
- **Liz Burroughs**, linguist and independent writer
- **Philippa van Straaten**, JAG curator
- **Dr Grant McNulty**, post-doctoral fellow of the Archive and Public Culture Research Initiative, FHYA
- **Tebogo Moche**, photographer

*Press release: Call and Response: First engagements with a KwaZulu –Natal heritage collection  
26 November 2017 – March 2018*

The recent acquisition of artworks from various parts of the KwaZulu –Natal region as part of the Maritz Collection has further enhanced and cemented the Johannesburg Art Gallery's reputation for having one of the finest traditional southern African art collections in the world. This exhibition will showcase some of the beautiful pieces from this recent acquisition, and will incorporate material from workshops and interventions held prior to the opening to begin the process of interrogating collections such as these in museum settings.

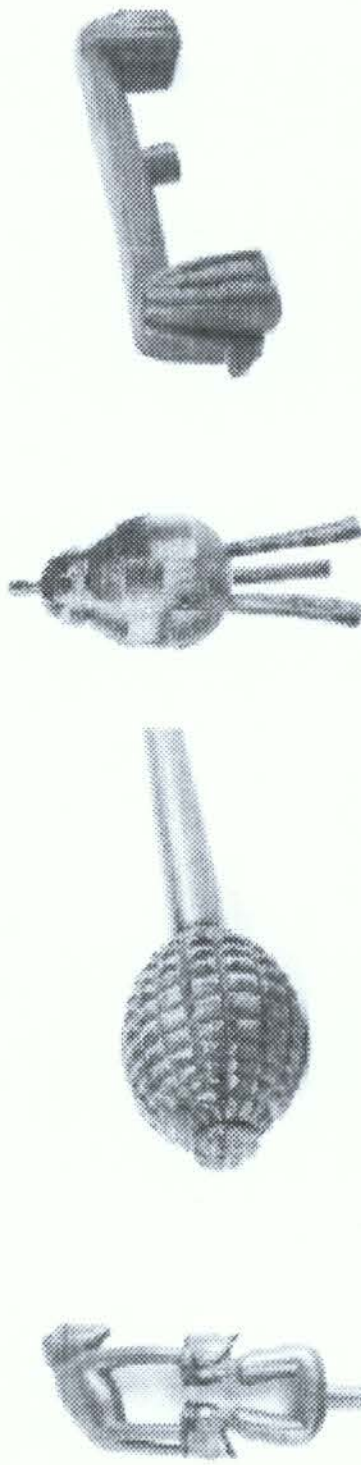


## (Re)Call and Response series of workshops

Dates: 12<sup>th</sup>-15<sup>th</sup> August 2017

Time: 10am to 1pm

Johannesburg Art Gallery, King George Street, Joubert Park, Johannesburg



From L to R:  
JAG2017-6-64 Staff, North Nguni, 19<sup>th</sup> century  
JAG2017-6-65 Basket, North Nguni, 19<sup>th</sup> century  
JAG2017-6-66 Staff with bulbous middle, North Nguni, 19<sup>th</sup> century  
JAG2017-6-67 Staff with hook, North Nguni, 19<sup>th</sup> century

Focussing a spotlight on their collections that are known by the misleading term 'traditional', the Johannesburg Art Gallery will be holding a series of 4 workshops to begin the process of gathering little known historical narratives, exploring linguistic nuances, pursuing archival slants and tapping into cultural memory.

Trapped by colonial-styled classification, ahistorical ethnic identities and alienated from their personal histories and provenances, the workshops aim to release these objects from their narrowly defined 'tribal' constraints by reframing them through new knowledge and different perspectives.

The workshops will be an opportunity for participants to share what they know as well as learn more about the objects and their histories. Going forward, these workshops will feed into wider discussions, exhibitions and publications.

We hope you will be able to join us at these workshops. If you cannot be at all please let us know which ones you will attend.

We look forward to hearing from you.  
*Refreshments will be served.*

(Re)Call Workshop 1: 12<sup>th</sup> August, 10am to 1pm

Kleries, staffs

Figures

Headrests

(Re)Call Workshop 2: 13<sup>th</sup> August, 10am to 1pm

Pails

Flatters

Spoons

(Re)Call Workshop 3: 14<sup>th</sup> August, 10am to 1pm

Ceramics

Snuff containers

Vessels

(Re)Call and Response Workshop: 15<sup>th</sup> August, 10am to 1pm

Where to from here?



From L to R:  
JAG2017-6-98 Staff, North Nguni, Late 19<sup>th</sup> century  
JAG2017-6-99 Staff with bulbous middle, North Nguni, 19<sup>th</sup> century  
JAG2017-6-100 Staff with hook, North Nguni, 19<sup>th</sup> century  
JAG2017-6-101 Staff with bulbous middle, North Nguni, Late 19<sup>th</sup> century

## (Re)Call and Response second series of workshops

Dates: 7 and 8 November 2017

Time: 10am to 2pm

Johannesburg Art Gallery, King George Street, Joubert Park, Johannesburg

Focussing a spotlight on their collections that are known by the misleading term 'traditional', the Johannesburg Art Gallery will be holding a follow-up series of 2 workshops to continue the process of gathering little known historical narratives, exploring linguistic nuances, pursuing archival slants and tapping into cultural memory.

This second series of workshops will again be an opportunity for participants to share what they know as well as learn more about the objects and their histories. Going forward, these workshops will feed directly into an exhibition opening later in November 2017, as well as other projects in the future.

We hope you will be able to join us at these workshops. If you cannot be at both please let us know which one you will attend.

We look forward to hearing from you.

*Refreshments will be served.*

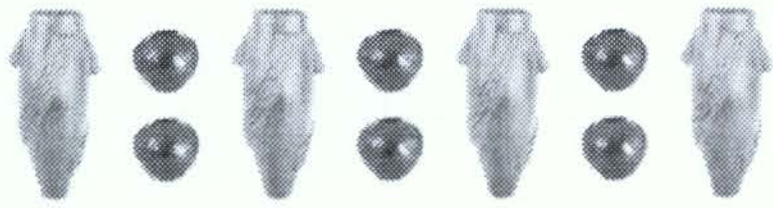


# CALL & RESPONSE:

FIRST ENGAGEMENTS  
WITH A KWAZULU-NATAL  
HERITAGE COLLECTION



**26 November 2017**  
4 PM - 7 PM  
Johannesburg Art Gallery  
King George Street, Joburg Park, 2044 Johannesburg, Gauteng



KwaZulu-Natal: six beaded earrings from the estate collection

22 went 64 interested · 9 shares



Colin went

### Details

JAG invites interested people to attend a 'Walking Workshop' of the current exhibition, 'The Call and Response Project: First engagements with a KwaZulu-Natal heritage collection' - this will include walkabout of the exhibition along with an exclusive storeroom tour with the curator

The ongoing Call and Response Project at the Johannesburg Art Gallery aims to critically engage in new ways with a collection of objects from the KwaZulu-Natal region. Alienated from their personal histories, the Project tries to reframe these personal objects using new knowledge, different perspectives and greater involvement gained from wider public communities. New strategies for education around this type of collection are also needed, and ones that encourage story-sharing and greater interactivity.

Refreshments will be served.

### Recent posts



## Exhibition report for the 'Call and Response Project- First engagements with a KwaZulu Natal heritage collection'

The recent acquisition of artworks from various parts of the KwaZulu-Natal region as part of the Maritz Collection has further enhanced and cemented the Johannesburg Art Gallery's reputation for having one of the finest traditional southern African art collections in the world. This exhibition will showcase some of the beautiful pieces from this recent acquisition, and will incorporate material from workshops and interventions held prior to the opening to begin the process of interrogating collections such as these in museum settings. The [Five Hundred Year Archive Project](#), with assistance from the Friends of JAG, has also placed a workstation in the pace for visitors to interact with this platform for the duration of the exhibition. There is also a way in which visitors can add information to JAG accession cards, and in so doing also add to our archive. Plans for education are in the pipeline for next year.

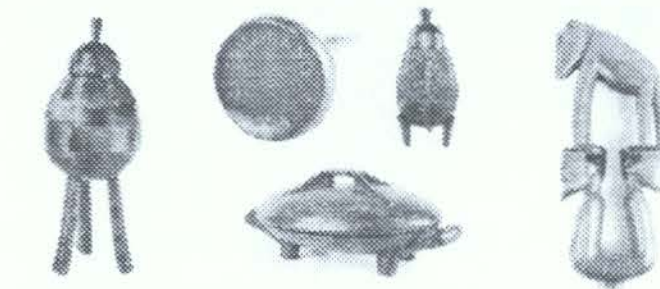
Extract from the wall text:

*'The Call and Response project facilitates the collection of lost knowledge and the generation of new understandings through interdisciplinary engagements. It aims to reframe the pieces by finding meaningful ways of retelling object stories and giving them significance in the 21st century.'*

*Knowledge generated through ongoing engagements, along with related undertakings will be made available through digital archiving, exhibitions and multi-language publications. Visual and audio material on display here is taken from recent workshops, and the texts accompanying each artwork are from workshop participants. The Five Hundred Year Archive project, which includes many of the items on display here, looks at the archival possibilities of materials located both within and outside formal archives.'*

### #FRIENDSOFJAG

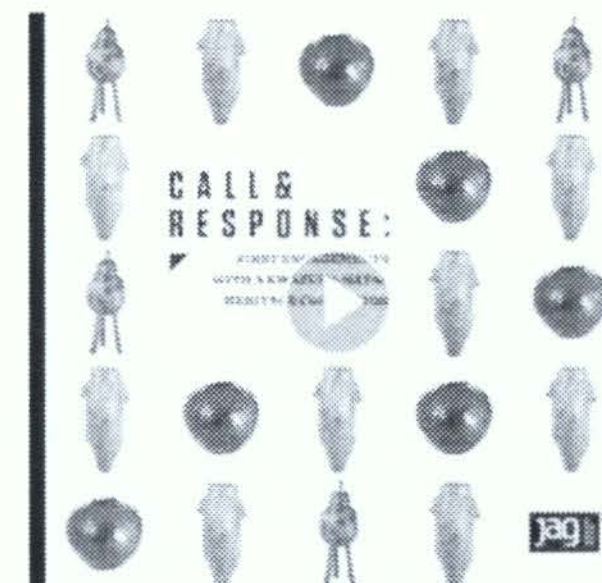
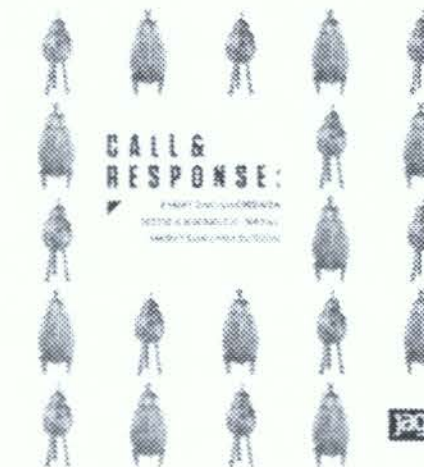
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### CALL AND RESPONSE: FIRST ENGAGEMENTS WITH A KWAZULU-NATAL HERITAGE COLLECTION

One of our two summer exhibitions 'Call and Response: First engagements with a KwaZulu-Natal heritage collection' draws on JAG's recently acquired Maritz collection of heritage artefacts from various parts of the KwaZulu-Natal region. This collection cements JAG's reputation for having one of the finest traditional Southern African art collections in the world. Event info and RSVP here: [https://www.jag.org.za/exhibitions/call-and-response](#)

See full text of the wall text on the exhibition page: [https://www.jag.org.za/exhibitions/call-and-response](#)



Johannesburg Art Gallery · November 21, 2019

One of our two summer exhibitions 'Call and Response: First engagements with a KwaZulu-Natal heritage collection' draws on JAG's recently acquired Maritz collection of heritage artefacts from various parts of the KwaZulu-Natal region. This collection cements JAG's reputation for having one of the finest traditional Southern African art collections in the world. Event info and RSVP here: [https://www.jag.org.za/exhibitions/call-and-response](#)

Like Comment Share

80% 07:45



### Call and Response: First engagements with a KwaZulu-Natal heritage collection

Johannesburg Art Gallery

One of our two summer exhibitions 'Call and Response' cements JAG's reputation for having one of the finest traditional Southern African art collections in the world. Read more about the show: [https://www.jag.org.za/exhibitions/call-and-response](#)

Like Comment Share

Vicki Moorer and 2 others

Like Comment Share

Like Comment Share



Installation shots (professional photography of both new exhibitions to be carried out this week):

## The Call and Response Project

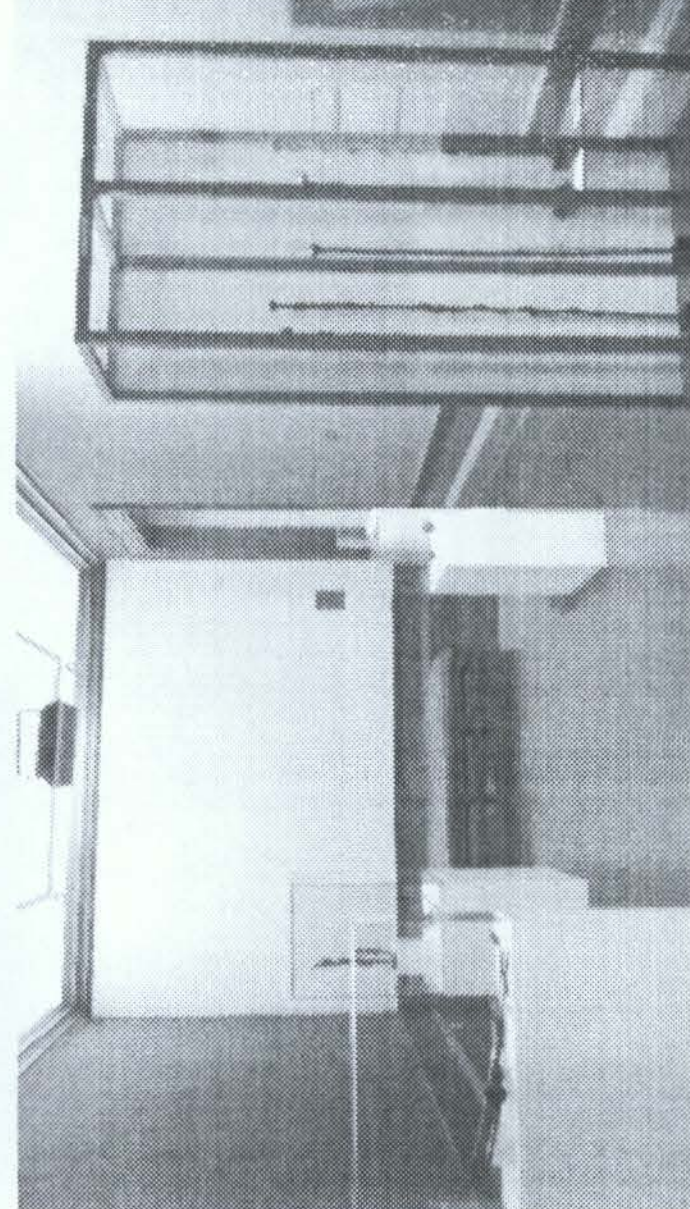
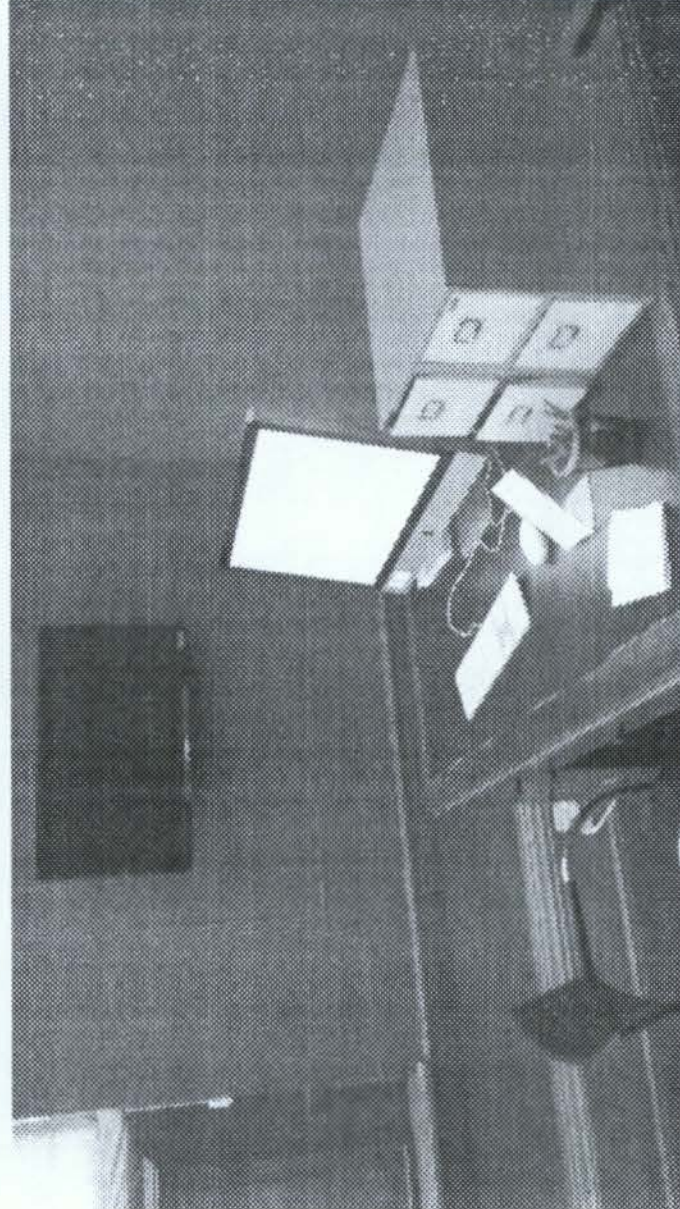
First engagements with a Kwakwaka'wakw Heritage Collection

In 2013, the Johannesburg Art Gallery (JAG) received the exciting collection of objects originating from the Kwakwaka'wakw region in the 19th and early 20th century Heritage items from southern Africa.

As largely personal objects with symbolic significance, these items were once treasured by their original owners. However, subjected to reductive collecting and cabinet and gallery museum classification the stories of making, meaning, using and occasion are lost.

The Call and Response project aims to return the pieces to being meaningful and multi-layered ways of making objects and art, giving them renewed significance in the 21st century.

Knowledge generated through ongoing engagements along with related understandings will be made available through digital archive, exhibitions and multi-language publications. Visit and participate in the workshop here is taken from recent workshops and the last accompanying each artwork are from workshop participants. The Hundred Year Archive project, which includes many of the items on display here, looks at the archival practices of materials located both within and outside formal archives.





**Future plans:**

We hope to hold a further series of workshops in the new year, based around specific themes which have been highlighted in 2017, as well as open panel discussions, education plans and programmes, and tours and walkabouts.

A largescale exhibition in 2019, with an accompanying catalogue is also in the pipeline.



COJ: MAYOR COMMITTEE

2013 purchase

**ARTS. CULTURE AND HERITAGE SERVICES**

ANNEXURE 1

**TRADITIONAL ART COLLECTION**

Artist	Title	Medium	Year	Price (R)
<b>Maritz Collection</b>				<b>4 000 000</b>

The Johannesburg Art Gallery (JAG) has one of the most important international collections of historical (traditional) southern African art. The acquisition of the Nicholas Maritz collection would consolidate its leading international position.

Acquisitions in the southern African field have been facilitated by the Anglo American Johannesburg Centenary Trust (AAJCT) since it was established in 1986 under the directorship of Christopher Till. Till introduced a radical change in JAG's collections policy. He shifted the focus from western-style art to southern African material that was previously held in ethnographic collections. This was the first time such material entered the collection of a major art museum, a development that has been seminal in the reassessment of art history in this country.

The AAJCT Fund enabled JAG's first acquisition of historical southern African art in 1987: the Jaques Collection of Tsonga headrests which was on the point of leaving the country. The previous year, through the generosity of Harry Oppenheimer, the highly important Brenthurst Collection of southern African art, assembled by Jonathan Lowen from sources in England and Europe, had been lodged on long-term loan at JAG. Oppenheimer's purchase of the collection had saved it from being lost to the country. Many further collections and objects have since been purchased using the AAJCT Fund, enabling the repatriation of items (such as the Udo Horstmann collection from Switzerland) and the retention in South Africa of rare heritage pieces. Publications and exhibitions around these collections, beginning with the ground-breaking exhibition of the Brenthurst Collection in 1991, have radically changed perceptions of the historical work produced in this region. The catalogue accompanying the Brenthurst Collection exhibition (Art and Ambiguity) created a new focus of academic and artistic interest within South Africa and abroad. Further JAG catalogues have made major contributions to the literature on the subject.

Interest in 19<sup>th</sup> and early 20<sup>th</sup> century southern African material began to spike internationally in the late 1990s when Lowen, who had amassed the items in the Brenthurst Collection, started putting in place a second collection of significant material from this period. The collection was offered to the market through the dealer Kevin Conru and was largely acquired by the South African collector Nicholas Maritz, the current owner, who added strategic pieces. Some years later the collection was offered to JAG in its totality at an unaffordable price. Maritz subsequently separated the collection into cultural divisions and, in negotiations, has significantly reduced the price of the Northern Nguni section which JAG considers the most important. Its acquisition would augment the JAG collection significantly.

The negotiated price of the Maritz collection is R4 000 000. It may seem a considerable amount but in reality it is a fraction of what South African art commands on local and international markets. In the case of Irma Stern, for example, a painting sold by Strauss & Co in June 2012 fetched R17 267 000. In the opinion of the curators, independent experts and the JAG's Art



Gallery Committee, the asking price for the Maritz collection is reasonable. Furthermore, the acquisition is in line with the core focus of JAG's collections policy: to expand the historic southern African collection. It is unanimously recommended that the collection should be purchased, and we believe we have the funds to do so. By our calculations, with the backlog of interest accrued for acquisitions by the AAJCT Fund, we would be in a position to pay for half the collection in 2013 and to pay the second half in 2014. The importance of this material cannot be overstated. The collection constitutes a national treasure but unfortunately, with the lack of state interest or funding for this heritage, there is a risk that it will be lost to South Africa. The responsibility for keeping it in the country lies with the private sector and museums like JAG which have the support of the Oppenheimer family and the AAJCT Fund.

The purchase of the Maritz collection for JAG will make its holdings of such material the most significant in the world. In alliance with the Wits Art Museum collection and WAM's recently opened Centre for the Creative Arts in Africa, funded by the Mellon Foundation, Johannesburg would become the epicentre for the study of 19<sup>th</sup> and early 20<sup>th</sup> century material from the southern African region.



## ARTS. CULTURE AND HERITAGE SERVICES

ANNEXURE 2

## TRADITIONAL ART COLLECTION

## Maritz Collection

Price (R) 4 000

000

Maritz cat					
No.	No.	Artist	Title	Medium	Year
1.	9.	S.Nguni	twisted carved staff	wood	19 <sup>th</sup> C
2.	10.	S.Nguni	twisted carved staff	wood	19 <sup>th</sup> C
3.	11.	S.Nguni	coiled snake staff	wood	19 <sup>th</sup> C
4.	12.	S.Nguni	coiled snake staff	wood	19 <sup>th</sup> C
5.	13.	S.Nguni	coiled snake staff	wood	19 <sup>th</sup> C
6.	14.	S.Nguni	tall slender staff	wood	19 <sup>th</sup> C
7.	15.	S.Nguni	tall slender staff	wood	19 <sup>th</sup> C
8.	20.	S.Nguni	three legged pot. <i>Old label reads "Kaffir pot from South Africa"</i>	wood, hide, pokerwork	19 <sup>th</sup> C
9.	21.	S.Nguni	pipe with figurative bowl. <i>Old label reads "Galekan pipe"</i>	wood, metal	19 <sup>th</sup> C
10.	22.	S.Nguni	pipe with figurative bowl	wood	19 <sup>th</sup> C
11.	23.	S.Nguni	woman's pipe	wood	19 <sup>th</sup> C
12.	24.	S.Nguni	pipe with figurative bowl	wood, metal	19 <sup>th</sup> C
13.	33.	S.Nguni	woman's front apron	wood	19 <sup>th</sup> C
14.	39.	S.Nguni	fencing stick	wood	19 <sup>th</sup> C
15.	40.	S.Nguni	knobkierie	wood	19 <sup>th</sup> C
16.	41.	S.Nguni	knobkierie	wood	19 <sup>th</sup> C
17.	44.	N.Nguni	vessel with lid as drinking cup	wood	19 <sup>th</sup> C
18.	45.	N.Nguni	vessel with lid as drinking cup	wood	19 <sup>th</sup> C
19.	46.	N.Nguni	three legged vessel with lid	wood	19 <sup>th</sup> C
20.	47.	N.Nguni	vessel with lid	wood	19 <sup>th</sup> C
21.	48.	N.Nguni	vessel	wood	19 <sup>th</sup> C
22.	49.	N.Nguni	vessel	wood	19 <sup>th</sup> C
23.	51.	N.Nguni	milk pail	wood	19/20 <sup>th</sup> C
24.	52.	N.Nguni	milk pail	wood	19/20 <sup>th</sup> C
25.	53.	N.Nguni	milk pail	wood	19/20 <sup>th</sup> C
26.	54.	N.Nguni	food dish with lid	wood	19/20 <sup>th</sup> C
27.	55.	N.Nguni	food dish with lid	wood	19/20 <sup>th</sup> C
28.	56.	N.Nguni	meat platter	wood	19/20 <sup>th</sup> C
29.	57.	N.Nguni	meat platter	wood	19/20 <sup>th</sup> C



30. 58.	N.Nguni	meat platter	wood	19/20 <sup>th</sup> C
31. 61.	N.Nguni	drinking cup	wood	19 <sup>th</sup> C
32. 64.	N.Nguni	headrest	wood	19 <sup>th</sup> C
33. 65.	N.Nguni	headrest	wood	19 <sup>th</sup> C
34. 66.	N.Nguni	headrest	wood	19 <sup>th</sup> C
35. 67.	N.Nguni	headrest	wood	19 <sup>th</sup> C
36. 68.	N.Nguni	headrest	wood	19 <sup>th</sup> C
37. 69.	N.Nguni	headrest	wood	19 <sup>th</sup> C
38. 70.	N.Nguni	headrest	wood	19/20 <sup>th</sup> C
39. 71.	N.Nguni	headrest	wood	19 <sup>th</sup> C
40. 72.	N.Nguni	headrest	wood	19 <sup>th</sup> C
41. 73.	N.Nguni	headrest	wood	19/20 <sup>th</sup> C
42. 75.	N.Nguni	headrest	wood	19 <sup>th</sup> C
43. 76.	N.Nguni	headrest	wood	19/20 <sup>th</sup> C
44. 77.	N.Nguni	headrest	wood	19/20 <sup>th</sup> C
45. 78.	N.Nguni	headrest	wood	19 <sup>th</sup> C
46. 79.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
47. 80.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
48. 81.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
49. 82.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
50. 83.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
51. 84.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
52. 85.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
53. 86.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
54. 87.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
55. 88.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
56. 89.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
57. 90.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
58. 91.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
59. 92.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
60. 93.	N.Nguni	figurative staff	wood	19 <sup>th</sup> C
61. 94.	N.Nguni	male and female carved figs	wood	19 <sup>th</sup> C
62. 95.	N.Nguni	carved female figure	wood	19 <sup>th</sup> C
63. 96.	N.Nguni	carved male figure	wood	19 <sup>th</sup> C
64. 97.	N.Nguni	carved seated male figure	wood	19 <sup>th</sup> C
65. 98.	N.Nguni	carved female figure	wood, glass beads	19 <sup>th</sup> C
66. 101.	N.Nguni	medicine spoon	wood	19 <sup>th</sup> C
67. 102.	N.Nguni	medicine spoon	wood	19 <sup>th</sup> C
68. 103.	N.Nguni	twist carved long stem spoon-staff with carved letters 'LTD'	wood, pokerwork	19 <sup>th</sup> C
69. 104.	N.Nguni	spoon owned by Laduma Madela	wood	19 <sup>th</sup> C
70. 105.	N.Nguni	spoon owned by Laduma Madela	wood	19 <sup>th</sup> C
71. 106.	N.Nguni	spoon owned by Laduma Madela	wood	19 <sup>th</sup> C
72. 107.	N.Nguni	spoon	wood	19/20 <sup>th</sup> C
73. 108.	N.Nguni	spoon	wood	19/20 <sup>th</sup> C
74. 109.	N.Nguni	spoon	wood	19/20 <sup>th</sup> C
75. 110.	N.Nguni	spoon	wood	19/20 <sup>th</sup> C
76. 111.	N.Nguni	spoon	wood	19/20 <sup>th</sup> C
77. 112.	N.Nguni	spoon	wood	19/20 <sup>th</sup> C
78. 113.	N.Nguni	spoon	wood	19/20 <sup>th</sup> C



79.	114.N.Nguni	spoon	wood	19/20 <sup>th</sup> C
80.	115.N.Nguni	serving spoon	wood	19/20 <sup>th</sup> C
81.	116.N.Nguni	serving spoon	wood	19/20 <sup>th</sup> C
82.	117.N.Nguni	serving spoon	wood	19/20 <sup>th</sup> C
83.	118.N.Nguni	serving spoon	wood	19/20 <sup>th</sup> C
84.	119.N.Nguni	serving spoon	wood	19/20 <sup>th</sup> C
85.	124.N.Nguni	beer ladle	wood	19/20 <sup>th</sup> C
86.	125.N.Nguni	beer ladle	wood	19/20 <sup>th</sup> C
87.	128.N.Nguni	Staff with ovoid knob & carved breasts	wood	19 <sup>th</sup> C
88.	129.N.Nguni	Staff with ovoid knob Engraved "Zululand 1879"	wood	19 <sup>th</sup> C
89.	130.N.Nguni	Staff with ovoid knob	wood	19 <sup>th</sup> C
90.	131.N.Nguni	Staff with ovoid knob	wood	19 <sup>th</sup> C
91.	132.N.Nguni	Staff with ovoid knob	wood	19 <sup>th</sup> C
92.	133.N.Nguni	Staff with ovoid knob	wood	19 <sup>th</sup> C
93.	134.N.Nguni	Staff with ovoid knob	wood	19 <sup>th</sup> C
94.	135.N.Nguni	Staff with ovoid knob	wood	19 <sup>th</sup> C
95.	136.N.Nguni	Staff with cylindrical carved knob	wood	19 <sup>th</sup> C
96.	137.N.Nguni	Staff with cylindrical with carved knob	wood	19 <sup>th</sup> C
97.	138.N.Nguni	dancing staff	wood	19 <sup>th</sup> C
98.	139.N.Nguni	dancing staff	wood	19 <sup>th</sup> C
99.	141. N.Nguni	dancing staff	wood	19 <sup>th</sup> C
100.	144. N.Nguni	executioner's knobkierie	wood	19 <sup>th</sup> C
101.	146. N.Nguni	executioner's knobkierie	wood	19 <sup>th</sup> C
102.	147.N.Nguni	knobkierie	wood	19 <sup>th</sup> C
103.	149.N.Nguni	knobkierie	wood	19 <sup>th</sup> C
104.	150.N.Nguni	knobkierie	wood	19 <sup>th</sup> C
105.	153.N.Nguni	knobkierie	wood	19 <sup>th</sup> C
106.	154. N.Nguni	knobkierie	wood	19 <sup>th</sup> C
107.	155.N.Nguni	knobkierie	wood	19 <sup>th</sup> C
108.	156.N.Nguni	tall staff	wood	19 <sup>th</sup> C
109.	157.N.Nguni	tall staff	wood	19 <sup>th</sup> C
110.	158. N.Nguni	tall staff	wood	19 <sup>th</sup> C
111.	159.N.Nguni	tall staff	wood	19 <sup>th</sup> C
112.	160.N.Nguni	tall staff	wood	19 <sup>th</sup> C
113.	161.N.Nguni	broad blade spear-staff	wood	19 <sup>th</sup> C
114.	162.N.Nguni	stabbing spear-staff	wood	19 <sup>th</sup> C
115.	163.N.Nguni	arrowhead, double-barbed spear-staff	wood	19 <sup>th</sup> C
116.	164.N.Nguni	arrowhead, double-barbed spear-staff	wood	19 <sup>th</sup> C
117.	165.N.Nguni	arrowhead, double-barbed spear-staff	wood	19 <sup>th</sup> C
118.	166.N.Nguni	battle formation staff	wood	19 <sup>th</sup> C
119.	240.N.Nguni	staff with snuff container	wood	19 <sup>th</sup> C
120.	241.N.Nguni	staff with snuff container	wood	19 <sup>th</sup> C
121.	242.N.Nguni	staff with snuff container	wood	19 <sup>th</sup> C
122.	243.N.Nguni	staff with snuff container	wood	19 <sup>th</sup> C
123.	244.N.Nguni	snuff container	wood	19 <sup>th</sup> C
124.	251.N.Nguni	earplugs	wood	19 <sup>th</sup> C



## ITEMS TO BE DONATED

125	225. N.Nguni snuff container	wood	19 <sup>th</sup>
126	Ceramic pot	ceramic	
127	Ceramic pot	ceramic	
128	Ceramic pot	ceramic	
129	Ceramic pot	ceramic	
130	Ceramic pot	ceramic	
131	Ceramic pot	ceramic	
132	Ceramic pot	ceramic	
133	Ceramic pot	ceramic	
134	Ceramic pot	ceramic	
135	Ceramic pot	ceramic	
136	Ceramic pot	ceramic	
137	Ceramic pot	ceramic	
138	Grass basket	plant fibre	
139	Grass basket	plant fibre	
140	5 x wood and glass display cases		
141	Approx. 70 loose leaf etchings from the illustrated London News		
142	Approx. 35 volumes of the London Illustrated News.		