



SHORT HISTORY OF THE AFRICAN COLLECTIONS AND
AFRICAN EXHIBITIONS IN THE NÁPRSTEK MUSEUM,
PRAGUE.

Josef Kandert

The early history of the Náprstek Museum's African collections is linked with three names, one of which is still today the Czech synonym for exploration, the other epitomises major discoveries as well as, ironically, almost total oblivion, and the third one gave the museum its name. **Emil Holub (1847 - 1902)** brought to the museum its very first African collections in 1879, following systematic fieldwork between 1872 and 1877, gathering material on the territories of today's Republic of South Africa, Botswana, Zambia and Zimbabwe. He did not content himself with a single delivery: his second expedition (1883 - 1887) yielded another collection of items, part of which he would continue to hand over to the museum (selling them or trading them for postage stamps) until his death in 1902. Thanks to his exploratory endeavours Prague today houses unique collections' documenting long-defunct cultures of southern African tribes (Tswana, Sotho, Lozi, Matabele and others). Items of everyday use and objects for special occasions are supplemented by Holub's drawings.¹ **Antonín Stecker (1855 - 1888)** took part in exploratory projects in Libya - then

¹ Dlouhý, J.: 1947 - *Dr. Emil Holub, africký cestovatel. K stoletému výročí jeho narození.* Praha. Kandert, J.: 1997 - *The Culture and Society in South Africa of 1870s and 1880s - Views and Considerations of Dr. Emil Holub. Catalogue of the Collection of the Naprstek Museum in Prague.* Prague.



Fetish figure of a warrior, wood, Bembe, Kongo, before 1930s, former collection of J. Hloucha. H. 14,5 cm (NpM 4-59 509). Photo was made by Werner Forman in his characteristic fashion of 1950s.

Tripolitania - and in Abyssinia, between the years 1881 and 1883. In both countries he painted, carried out geographical measurements and gathered ethnographic items for the museum. His contribution is the museum's second oldest African collection. Its most interesting specimens include objects from Abyssinia, some of which he received as a gift from the then Abyssinian Emperor John IV. Unfortunately, Stecker died shortly after his return to Bohemia, without completing a book on the countries he had visited. Only in 1946 were his exploits brought to light again, in Jindřich Dlouhý's book, *Zapomenutý český cestovatel* (The Forgotten Czech Explorer).² The third "godfather" of the museum's African collections was the institution's founder **Vojta Náprstek (1826 – 1894)**. Although he had never visited Africa in person, he deployed maximum vigour in promoting all those who set out for African expeditions with promising collecting plans. For instance, Emil Holub received English dictionary from him before his departure for the Southern Africa, and still during his expedition Náprstek engaged in "making a name for him," among other things publishing Holub's correspondence and organising two exhibitions in Prague featuring material sent over by the explorer. Moreover, he ran a fundraising campaign for Emil Holub, whose proceeds repeatedly saved the latter from dire straits and debt. Náprstek also maintained regular correspondence with Stecker, and continued to support him after his return to Bohemia.

At their early stages the African collections also received nationwide publicity: In 1892 Emil Holub staged an exhibition in Prague displaying his ethnographic and natural history collections, after having presented the same show in Vienna, in 1891. The exhibition was a huge success and, at least as regards the number of exhibits and overall size, has remained peerless to this day.³

Following Vojta Náprstek's death in 1894, the collections, as well as the circle of friends of the Náprstek institution who contributed to its making, were taken care by Náprstek's wife **Josefa Náprstková (1838 – 1907)**. Her work is linked with the fates of additional bodies of African items which continued to be supplied, at her behest and with her financial backing, by Czech missionaries, professional hunters and others.

² Dlouhý, J.: 1946 - *Zapomenutý český cestovatel. Studie z dějin afrických výzkumů v 19.století*. Praha. Dlouhý in his book quoted the Stecker's lost diary and published watercolour drawings by Stecker.

³ Anonymous: 1882 - *Dr.Holub's Ausstellung. 1.Theil - Der Mensch*. Wien (catalogue).



Face mask, wood and fibre, Dan – Ngere, Ivory Coast, before 1930s, former collection of Vl. Golovin. H. 32 cm (NpM 4-A 6 461).

Worth special mention here is a group of objects coming from the Kilimanjaro mountain range and from Pare Hills, an area that today forms the border between Tanzania and Kenya. An employee of the Leipzig Missionary Society's station at Majame, **Martin z Lány (1876 - 1941)**, brought the first batch to Bohemia in 1903. He was coming back after five years at Africa, for a holiday stay and to find himself a bride who would accompany him to Africa. In addition to the collection of objects, he also supplied a series of photographs documenting the ancient history of the



A standing male figure in a tropical helmet, wood, Bete Shien. Ivory Coast, before 1930s, former collection of Vl. Golovin, H. 65 cm (NpM 4-7 633).

Chaga, Arusha, Masai and Kahe tribes whose descendants today inhabit the territory, known as Tanzania's granary. In subsequent years Martin z Lány won over for collecting his fellow missionary **Hans August Fuchs (1875 - 1934)**, of Shigatini mission station, who began to send items not only to the Náprstek Museum, but also to the Museum für Völkerkunde in Leipzig. The museum's collection was then further supplemented by specimens of handicraft and home-made articles of the Pare tribe.⁴ Even though Martin z Lány stayed in Africa after World War I, his and Fuchs's collecting activities were terminated in 1913.

During the period before World War I the museum also received contributions from three professional hunters and occasional leaders of hunting expeditions: **Vilém Němec (1857 - 1942)**, **Richard Storch (1877 - 1927)**, and **Bedřich Machulka (1875 - 1954)**. Vilém Němec is likewise known to the general public as the author of travel books. He is represented in the museum by collections from Egypt, Sudan and Somalia. These include a most interesting assortment of arms, which he purchased in Sudan just after the British conquest of the Mahdist State in 1900, when such items were sold in Khartoum as souvenirs. The remaining two hunters were business partners, and since they carried out their collecting activities jointly, each one's share can today be distinguished thanks solely to small letters "M" or "S," respectively, inscribed on the various objects. They travelled mostly in southern Sudan, and accordingly, supplied the museum predominantly with items gathered among the so-called Nilotic tribes: the Dinka, Shilluk, Nuer, Bari and others. After Storch's death Machulka carried on as guide of both hunting and exploratory expeditions. For example, he guided Bernatzik's ethnographic expedition, an experience that enriched his photographic archive by pictures identical with those known from Bernatzik's monographs (e.g. the book and film *Gari-gari*).⁵

Apart from these large collections consisting of hundreds of items, the museum also acquired smaller-scale bodies, which, however, are hardly less unique. These include e.g. a small collection of Ashanti ceramic pipes from southern Ghana, from **Enrique Stanko Vráz (1860 - 1932)** (who also supplied an extremely valuable series of photographs), which he ob-

⁴ Holý, L.: 1957/1958 - *Die Eisenindustrie der Pare-Gweno*. (British - Ostafrika, Tangenjika). *Opusenka Ethnologie Memoriae Ludovici Biró Sacra* 1959, 405 - 424. Kandert, J.: 1977 - *Materiální kultura obyvatel Kilimandžara*. MS, Prague.

⁵ Bernatzik, H.: 1930 - *Gari-Gari. Ein Buch von Leben und Abenteuern bei den Negern zwischen Nil und Kongo*. Wien.

tained most probably during a stay in the 1880s; or fabrics from Congo, collected by **Antonín Staněk**. Other smaller collections of objects of African provenance are represented by an assortment of north African items (jewellery) obtained by **Edward Glaser (1855 - 1908)** in Tunisia, and by **Josef Wunsch (1842 - 1907)** in Libya and Egypt (art and crafts items).

Even though first signs of interest in African art in Bohemia date back to the period before World War I - for instance, the third exhibition of the Fine Artists Group staged at Prague's Municipal House in 1912 featured a display of African sculpture, and as early as 1910 the Čapek brothers (Josef and Karel) studied African and Oceanic carvings at Paris' Trocadéro - the Náprstek Museum's administration - a board comprised of Náprstek family friends, which took over after the death of Josefa Náprstková in 1907 - adhered to the institution's original programme of collecting ethnographic items. Fortunately, from the 1890s on Bohemia saw the gradual emergence of two private art collections: that of **Albert Sachse**, an industrialist and artificial-jewellery merchant based in the town of Jablonec; and another one, started by Prague renter and author **Joe Hloucha (1881 - 1957)**.⁶ The two men's collecting trajectories converged with that of the museum in the 1920s and 30s. An important part in that process was played by the then Ministry of Schools and National Education, which financed the purchases of these private collections. The Sachse collection was acquired in 1925, providing the museum with a highly priced set of Yoruba carvings from the territories of the present-day Republic of Benin and western Nigeria. The collection moreover contained a number of extremely precious individual items from southern Ghana, including e.g. a "throne of spirits," statues of ancestors, etc. For his part, Joe Hloucha displayed his African and Oceanic collections in Prague's newly opened Trade-fair Palace, in 1929, and in the following year repeated the same show - this time as a sales undertaking - in Berlin [International Kunst- und Auktions-Haus].⁷ Luckily for Czech culture scene, he sold virtually nothing - perhaps due to rampant inflation and economic depression in Germany - and consequently accepted the offer of a stage-

⁶ Herold, E.: 1981 - *Joe Hloucha*. Praha. (Museum's leaflet) Herold, E.: 1987 - *České sběratelství afrického umění*. Praha. (Museum's leaflet). Kandert, J.: 1989 - *Počátky sběratelství etnického umění v českých zemích*. Umění 37, 2, 187-190.

⁷ Adam, L.: 1930 - *Sammlung Joe Hloucha, Prag. Ostasien, Ozeanien, Afrika, Japanische Graphik*. Berlin. (Catalogue)

by-stage sale of his collections to the Czechoslovak state. A prominent role in the arrangement of these transactions was played by a ministry official and leading surrealist Czech painter Emil Filla. The purchases continued during World War II (for example, in 1943), eventually to be terminated in 1957, by way of bequest of the collections' remaining part to the Czechoslovak State. Hloucha's collections are represented e.g. by wood-carvings of Senufo/Siena (Ivory Coast), Fang and Kota (Gabon and Congo) provenance, and carvings produced by the peoples of southern Zaire.

The 1930s witnessed the purchase of yet another art collection, which had been gathered in the Ivory Coast by **Vladimir Golovin**. A doctor, he took part in a campaign fighting a plague epidemic there, but his interests reached far beyond the medical field. His collection contains primarily masks from the Dan, Ngere, Guro and Bete tribes. Only in the 1960s did it become obvious that its body of masks and statues of ancestors from the Bete tribe is thoroughly unique and has no parallel anywhere else in the world.⁸ The year 1931 marked the beginning of the first African voyage, together with **Jiří Baum (1900 - 1944)**, of sculptor **František Vladimír Foit (1900 - 1971)**. That early expedition, which amounted to hardly more than an automobile drive, yielded only a few objects which found their way to today's Hrdlička Museum in Prague. However, his next journey, undertaken by Foit between 1947 and 1950 in the company of his wife, brought a significant asset to the Náprstek Museum. His consignment of art objects and items of everyday use actually forms the backbone of the museum's collection covering southern Zaire. František V. Foit, who permanently settled in Kenya, launched further expeditions in the 1950s and 60s. His collections from those endeavours are currently deposited at the Municipal Museum in Telč, Czech Republic, and at Velenje Chateau near Ljubljana, Slovenia.⁹

The late 1940s and early 1950s were a period marked by the centralisation of Bohemia's collections of exotica, or, in other words, a time of delimitation and transfers of museum collections to major centres, in this particular case, to the Náprstek Museum. It is by no means common knowledge that the same centralist policies were likewise pursued at that

⁸ Herold, E.: 1985 - *Traditional Sculpture of the Bete Tribe, Ivory Coast*. Annals of the Náprstek Museum 13, 81-165.

⁹ Congo collection gathered by F.V.Foit and his wife consists of more than 700 pieces, majority originating among Kuba, Yaka, Pende, Songe and Chokwe people. Kuhar, B. (ed.): 1976 - *Afriška zbirka prof. Františka Foita*. Velenje. Neužil, O. (ed.): 1997 - *Z Telče do Kapského Města. František Vladimír Foit, český sochař v Africe*. Brno.



Figure of camel, terracotta, Kabyls, Algeria, before 1939, anonymous owner. H. 20 cm, w. 19.5 cm (NpM 4-56 086).

time by museologists in France and Great Britain; the aim of their action was the achievement of a truly systematic documentation of the individual exotica collections. The then prevailing belief happened to be that in small museums such collections might be subject to peril resulting from lack of qualification, and that locally specialised museum personnel would not be in a position to perform an adequate job in classifying and documenting them. And as specialists in non-European cultures were few, governments (or corresponding ministries) strove to concentrate the collections at a single place. During that period, which ended in 1955, the Náprstek Museum absorbed collections from museums in České Budějovice, Tábor, Hradec Králové, Opava and others. In the process it was revealed that those museums also had valuable, albeit small-scale, collections. Many of them were rather old, having originated before World War I. Those relocated collections consisted predominantly of items coming from east and south-



Raphia cushion, so called "Kasai velvet", Teke – Kuba, Kongo, before 1607, former collection of the emperor Rudolf II. 50 x 72 cm (NpM 4-22 258).

east Africa, i.e., from areas which had been visited by tourists since last century, as well as from territories that had been settled by expatriates from this country (including notably today's Kenya and Tanzania) or had received military advisors and experts from the then Austro-Hungarian Empire. Most of them were former German colonies or territories which were in the focus of interest of the German and Austrian governments, such as Cameroon, Togo, Namibia, Tanzania, Egypt and Morocco.

In the 1940s the Náprstek Museum became part of the National Museum in Prague, a step which resulted in a kind of "internal relocation of collections". Thus the Náprstek Museum took over from the National Museum the latter's collection of exotica which had been built since 1818 and which included some very old items. This was how the Náprstek Museum acquired a cushion from Congo whose history can be traced down to the Rudolfine collections, or more precisely, to the year 1607, when the first inventory was drawn up documenting the collections of the Emperor Rudolf II.¹⁰ Also from the National Museum came a Turko-Egyptian tent which had been brought to Bohemia sometime during the 19th century.

¹⁰ Kandert, J.: 1997 - "Indiánské sbírky Rudolfa II.". *Umění a řemesla* 39, 3, 18 - 20.



“Cocoa harvest”, aluminium panel by Asiru Olatunde, Oshogbo, Nigeria, before 1965, former collection of Uli Beier, a donation arranged by E. Štumpf. 48 x 85 cm (NpM 4-A 6401).

The history of ethnographers’ endeavours in expanding the museum’s African collections is centred around the 1930s, when the Czechoslovak state purchased the collection of **Pavel Jáchym Schebesta (1887 - 1967)** (or in Czech spelling “Šebesta”), covering the territory of north-eastern Zaire. It includes objects coming from the Pygmies, with whom he also dealt in several travel books published in Czech language editions, as well as from their farming neighbours: the Ngala, Nkundu and Mangbetu.¹¹ Schebesta’s collection is the museum’s sole body of items from Africa which was built consistently along comparative lines. The rest of the African collections, gathered by others, are “monographic”. Another collection that was built by an ethnographer dates from as recently as the 1960s. It was the result of an expedition led by **Ladislav Holý (1933 - 1997)**,¹² to carry out long-term ethnographic research of Sudan’s Berti tribe. During one of its stages (1965) his wife, **Alice Holá (1932 - 1991)**, accompanied Holý. Thanks to them, the Náprstek Museum acquired a

¹¹ JK (Kandert, J.): 1987 - *Pavel Jáchym Šebesta, 20.3.1887-17.9.1967*. Praha. (Museum’s leaflet).

¹² Ladislav Holý published several monographs (“*Neighbours and Kinsmen*” 1974, “*Religion and Custom in a Muslim Society*” 1991) and many articles about the Berti.

collection of types documenting the Berti's complete cultural inventory.¹³ The second half of the 1960s witnessed several African journeys undertaken by the museum's expert on Oceania, **Milan Stuchlík (1932 - 1982)**. At the time of the construction of the Aswan High Dam he took part in one of the Czechoslovak Egyptological expeditions led by Zbyněk Žába, and enriched the museum by an array of objects obtained from evacuated Nubian villages.¹⁴ His subsequent study expeditions covered the Bambara people in Mali, and the Berbers in Morocco. The trip, in 1969, for ethnographic research among the Fulbe and Mandingo of Senegal, by **Jiřina Svobodová (1919 - 1995)**, yielded yet another collection.¹⁵ It was presented to the general public in an exhibition staged under the title *The Kingdom of Ouly Waly*. Likewise worth mentioning are the collecting exploits of musicologist **Václav Kubica (1927 - 1992)**, who accumulated during his several stays in Algeria as a professional musician a representative collection of folk ceramics from Kabylia for the museum.¹⁶

Chiefly private collectors expanded the museum's art collections: during the 1960s and 70s they were mostly experts returning from various African countries. Many of them would turn to the museum still before their departure or while on their first holiday leave, offering collaboration, and received due instructions as to the desired subjects of interest, as well as how to avoid buying worthless souvenir trinkets. For all of them, one should mention at least painter **Evžen Štumpf (b. 1929)**, who gathered a large collection of Nigerian art, modern and traditional alike, Nigerian folk pottery and fabrics.¹⁷ Besides that he also mediated in the organising of the first ever exhibition in Prague of works by modern African artists, which took place in 1965.¹⁸ Part of the displayed paintings and aluminium reliefs then remained in the museum. At that time the museum inaugurated a new programme: namely, its collection of modern African art. In the early 1970s the Náprstek Museum staged a major exhibition of modern

¹³ Collection consists of more than 350 pieces. Holý, L.: 1963 - *Berti, život súdánského kmene*. Praha. (Catalogue)

¹⁴ Stuchlík, M.: 1967 - *Nubie*. Praha. (Catalogue)

¹⁵ Svobodová, J.: *Im Buslh - und Savanenland der Fulbe von Senegal*. Kleine Beiträge 1977, 30 - 37. (Dresden).

¹⁶ Václav Kubica as a musicologist enlarged the collection of the African musical instruments, too and bought for the Náprstek museum a valuable Karel Čapek's collection of the records with rare non-European music from 1920s and 1930s. See: *Diskotéka Karla Čapka*. Prague 1982, museum's leaflet.

¹⁷ Kandert, J.: 1974 - *Folk Pottery of Nigeria*. Annals of the Náprstek Museum 7. Prague.

¹⁸ Herold, E.: 1965 - *Výstava prací ošogboských umělců*. Praha. (Catalogue): 1972a - *Moderní africké umění šedesátých let*. Praha. (Catalogue): 1981 - *A hypothetic Model of Nigerian Signboard Painter*. Annals of the Náprstek Museum 10, 9-20. Prague.



Pipe bowl in the form of a chameleon, terracotta, Ashanti – Fanti, Ghana, before 1910, former collection of A. Sachse. H. 7.5 cm, w. 10 cm (NpM 4-23 543).

art of the Makonde, *Ebony Dreams*.¹⁹ Most of the carvings displayed there were loaned from private collections, and in subsequent years gradually passed into the museum's hands.

Naturally, the above lines amount to no more than a very brief outline of the history of the Náprstek Museum's African collections, characterizing it in a most general way. In fact, the building of any museum collection is quite similar to the assembling of a mosaic, involving work with both large groups and individual elements. The outcome is a picture reflecting the culture of a certain people or a certain epoch. Exemplifying the aforementioned category of individual elements are the wood-carvings from the Ivory Coast and Zaire, collected by printmaker and photographer **Bedřich Forman (1919 - 1985)**,²⁰ the museum's long-time collaborator; as well as baskets and farming tools from the Republic of Guinea, gathered by teacher **Hana Kopalová (b. 1934)**; or a ceremonial sceptre from

¹⁹ Herold, E.: 1975 - *Ebenové sny*. Praha. (Museum's leaflet).

²⁰ Bedřich Forman, together with his brother Werner initiated in 1950s an issue of the book "Art of Far Lands" (Prague 1956-1957) where a choice of African collections was published. See also: "Bedřich Forman. 1919 - 1985". Prague 1990, The State Library. (Catalogue)

the Bangala tribe of northern Zaire, which was presented to the museum by the children of Associate Professor **Holubec** from Třebíč; assorted items including most prominently a scooter made completely of wood, obtained by members of **Ruwenzori Expedition** in a village at the foot of the volcano of the same name, etc. Nice small set from the Northern Ghana (Nanumba people) was a by-product of the anthropological research of **Peter Skalnik (b. 1945)**.²¹ The finest specimens from thus acquired larger bodies and solitary items were displayed by the Náprstek Museum in 1983, in an exhibition entitled *African Art from Czechoslovak Collections*, held at Queen Anne's Summer Residence in the gardens of Prague Castle.²²

The museum's collections are regularly enlarged, both by purchases, gifts and bequests of private collectors and benefactors, and through field collecting projects conducted by this writer (in Nigeria, Ethiopia, Zimbabwe and Morocco). They are made accessible to the general public in various exhibitions devoted to African cultures, staged at the Náprstek Museum as well as at museums outside Prague. The list of post-war the exhibitions with African topic are included into notes.²³ At present the African collection contains of about 15.000 pieces.

The history of collections is connected with the life stories of the curators also. In early days of the museum, i.e. till 1950s, one curator - more enthusiastic than professional cared all collections. First university educated curator, **Josef Müller (1899 - 1967)**, was employed in the museum in 1936 - being archaeologist and americanist. From 1950s till present four curators, specialists in African cultures worked in the museum with the African collections. **Ladislav Holý** was the first, in his early years of his professional career (1954 - 1956). Then he passed into the Institute of Ethnography of the Czechoslovak Academy of Sciences and from there he helped the museum as "a visiting curator". In 1963 his wife

²¹ JK (Kandert, J.): 1984 - *Drobná etnika severní Ghany*. Praha. (Museum's leaflet)

²² Herold, E., Kandert, J.: 1983 - *Africké umění v Československu*. Praha. Herold, E.: 1990 - *African Art*. Prague.

²³ Till the 1950s the exhibition policy of the museum was based on the 19th century fashion (study room display) - i.e. all collections were exhibited in the big glass boxes and divided according to the area and the collector. From 1950s museum directory started a new display policy connected with the building of stores (magazines) which have been closed for public. From that times the curators of the Náprstek museum were preparing permanent exhibitions, short time thematic exhibitions and travelling exhibitions. From the year 1972 so called "exhibitions of a month" also. In the list of the post-war exhibitions I mention the title of an exhibition, its duration and author, a place of the display and print materials.



Standing male figure, wood, Mangbetu, Kongo, before 1930s, former collection of Joe Hloucha who bought it from a traveller. H. 27.5 cm (NpM 4-39 092).

Alice Holá got an employment in museum and was in charge of African collections. About same time **Erich Herold (1928 - 1988)**, originally specialist in Indian cultures began to be interested in the African art. He became a top specialist in African art and till his death he cared about museum's African art collection, prepared or managed many exhibitions with African topic and published books and articles on African art. In 1969 **Josef Kandert (b. 1943)** was employed as a curator of African collections to replace Alice Holá, who with her husband left museum for Livingstone museum in Zambia.

"NpM" - means Náprstek Museum.

1951

- *Afrika. Výstava umění afrických národů.* (Afrika. African Art Display) Exhibition II. - IV. 1951, Anonym, Pardubice

1960

- *Maroko.* (Morocco) Exhibition IV. - VI. 1960, Anonymous, Prague - NpM.

1961

- *Malíři z Poto-Poto. Současné malby z Konžské republiky.* (Painters from Poto-Poto. Contemporary Art of Republic of Congo) Exhibition I. - V. 1961, Petráček K., Prague - NpM.

- *Afrika se osvobozuje.* (Africa is Liberated) Exhibition VI. - IX. 1961, Anonymous, Prague - NpM, in 1962 it was changed in a travelling exhibition.

1962

- *Umění Konga.* (Art of Congo) Exhibition IV. - VII. 1962, Herold E., Prague - NpM.

1963

- *Berti. Život súdánského kmene.* (Berti. Life of a Sudanese Tribe) Exhibition XI. 1963 - II. 1964, Holý L., Prague - NpM, with museum's leaflet.

1964

- *Afrika.* (Africa) Travelling exhibition, Holý L.

1965

- *Nigérie - práce ošogboských umělců.* (Nigeria - Oshogbo Artists in Display) Exhibition VI. - IX. 1965, Beier, U. + Herold E., Prague - NpM.

1966

- *Africké masky.* (African Masks) Exhibition from collections of the MfV Dresden and MfV Leipzig, Néprajzi Museum in Budapest and the Náprstek Museum, VI. - X. 1966, Herold E., Prague - NpM, then Budapest and Leipzig, with catalogue.

- *Nigérijský textil.* (Nigerian Textile) Exhibition X. 1966 - I. 1967, Holá A., Prague - NpM.

1967

- *Núbie.* (Nubia) Exhibition III. - VI. 1967, Stuchlík M. + E. Strouhal, Prague - NpM, with catalogue.

1968

- *Afrika.* (Africa) Permanent exhibition, 1968-IV.1979, Holý L. + A. Holá, Prague - NpM.

1970

- *Hudební nástroje Severní Afriky a Arabského Orientu.* (Musical Instruments from Northern Africa and Orient) Exhibition V. - IX. 1970, Kubica V., Prague - NpM, with catalogue.

1971

- *Nigérijská keramika.* (Nigerian Pottery) Exhibition VI. 1971 - II. 1973, Kandert J., Prague - NpM, with museum's leaflet.

1972

- *Dahomské ideogramy.* (Ideograms of Dahomey) Exhibition for January, Herold E., Prague - NpM, with museum's leaflet.
- *Výstava moderního afrického umění šedesátých let.* (Modern African Art of 1960s, Ulli Beyer collection), Exhibition I. - IV. 1972, Herold E., Prague - NpM, with catalogue.
- *Co a jak se kouří v Zambii.* (Smoking in Zambia) Exhibition for March, Herold E., Prague - NpM, with museum's leaflet.
- *Sto let vědeckého poznávání života afrických národů.* (A Century of Gaining Scientific Knowledge About African Nations) Exhibition for May, Kandert J., Prague - NpM, with museum's leaflet.
- *Kente - národní oděv Ašanů.* (Kente, the National Costume of the Ashanti) Exhibition for June, Herold E., Prague - NpM, with museum's leaflet.

1973

- *Bakubové tančí v sametu.* (The Bakuba dance dressed in velvet) Exhibition for February, Herold E., Prague - NpM, with museum's leaflet.
- *Věštba Ifa.* (The Ifa Divination) Exhibition for June, Kandert J., Prague - NpM, with museum's leaflet.
- *Manding Ouly Waly - Život a mýty Senegalů.* (Manding Ouly Waly - Life and Myths of Senegal) Exhibition VI. - X. 1973, Svobodová J., Prague - NpM.

1974

- *Africká platidla.* (African Currency) Exhibition for August, Kandert J., Prague - NpM, with museum's leaflet.

1975

- *Nigérijské slévači a kovotepci.* (Nigerian Metal Moulders and Chasers) Exhibition for February, Kandert J., Prague - NpM, with museum's leaflet.
- *Návštěva v Bidě.* (A Visit to Bida) Exhibition for September, Kandert J., Prague - NpM, with museum's leaflet.
- *Ebenové sny. Moderní umění lidu Makonde.* (Ebony Dreams. Makonde Modern Art) Exhibition X. 1975 - I. 1976, Herold E., with museum's leaflet.

1976

- *Africké piano.* (African piano) Exhibition for September, Kubica V., Prague - NpM, with museum's leaflet.
- *Co je to kmenový styl.* (What is Tribal Style - Senufo). Exhibition for December, Herold E., Prague - NpM, with museum's leaflet.

1977

- *Africké kovové zvony a rolničky.* (African Metal Bells and Pellet Bells) Exhibition for January, Kubica V., Prague - NpM, with museum's leaflet.
- *Africké trubky a rohy.* (African Horns and Trumpets) Exhibition for December, Kubica V., Prague - NpM, with museum's leaflet.

1978

- *Africké xylofony*. (African Xylophones) Exhibition for April, Kubica V., Prague - NpM, with museum's leaflet.
- *Co je fetiš*. (What is fetish?) Exhibition for May, Kandert J., Prague - NpM, with museum's leaflet.
- *Africký hudební luk*. (African Musical Bow) Exhibition for September, Kubica V., Prague - NpM, with museum's leaflet.

1979

- *Rytmus Afriky*. (African Rythmes) Exhibition XII.1979 - II.1981, Kubica V., Prague - NpM, with catalogue and record.

1980

- *Tajné společnosti*. (Secret Societies) Exhibition for February, Kandert J., Prague - NpM, with museum's leaflet.
- *Afrika* (Africa) Permanent exhibition, V.1980 - XII.1986, Kandert J., Prague - NpM, with museum's leaflet.

1981

- *Umění Pobřeží slonoviny, Ghany, Liberie a Toga*. (The Art of the Ivory Coast, Ghana, Liberia and Togo) Exhibition II.-X.1981, Herold E., Prague - NpM, with museum's leaflet.
- *Alžírské hrnčířství*. (Algerian Pottery) Exhibition V.1981 - II.1983, Kubica V., Prague - NpM, with museum's leaflet.
- *Africké korálky*. (African Beads) Exhibition for September, Kandert J., Prague - NpM, with museum's leaflet.

1982

- *Umění černé Afriky*. (Art of Black Africa) Exhibition VII. - X.1982, Herold E., Cheb - Town's Gallery, with catalogue.

1983

- *Tradiční západoafrické zemědělství*. (West African Traditional Agriculture) Exhibition for February, Kandert J., Prague - NpM, with museum's leaflet.
- *Africké umění v Československu*. (African Art from Czechoslovak Collections) Herold E. + J. Kandert, Exhibition VI. - VIII. 1983, Prague Castle, with catalogue.

1984

- *Drobná etnika severní Ghany*. (Ethnic groups of the Northern Ghana) Exhibition for January, Kandert J., Prague - NpM, with museum's leaflet.

1985

- *Kultura a umění západní Nigerie*. (Culture and Art of Western Nigeria) Exhibition III. 1985 - I. 1986, Kandert J., Prague - NpM, with museum's leaflet.
- *Rybářství v Africe*. (Fishing in Africa) Exhibition for April, Kandert J., Prague - NpM, with museum's leaflet.
- *Africké umění v Československu*. (African Art from Czechoslovak Collections) Traveling exhibition, Herold E. + J. Kandert, In Opava and České Budějovice.

1987

- *Život a dílo dr. Emila Holuba*. (Life and Work of dr. Emil Holub) Exhibition IX. - X. 1987, Kandert J., Czechoslovak Culture Center in Bucharest (Romania).

1988

- *Africký cestovatel Antonín Stecker*. (Antonín Stecker - African Explorer) Kandert J., Exhibition VII. - IX. 1988, Mladá Boleslav.

1989

- *Hračky V. - Afrika.* (Toys V. – Africa) Exhibition VII. - IX. 1989, Kandert J., Bratislava, with catalogue.

1990

- *Africká hračka.* (African Toys) Exhibition VII.-IX. 1990, Kandert J., Semily, with museum's leaflet.

1991

- *Honosné zbraně ze střední Afriky.* (Arms of Honour from Central Africa) Exhibition for August, Kandert J., Prague - NpM, with museum's leaflet.

1992

- *Jihoafrická keramika.* (Pottery from South Africa) Exhibition for January, Kandert J., Prague - NpM, with museum's leaflet.
- *Jihoafrické domorodé umění.* (Native Art from South Africa) Exhibition I. - II. 1992, Kandert J., Prague - NpM.

1993

- *Moderní jorubské umění.* (Yoruba Modern Art) Exhibition for January, Kandert J., Prague - NpM, with museum's leaflet.
- *Africký ornament a tvar.* (African Ornament and XY) Exhibition IV. - VI. 1993, Kandert J. + V. Heroldová-Šťovičková, Prague - NpM, with catalogue.

1994

- *Odkaz maurské civilizace.* (Heritage of Moorish Civilisation) Exhibition for March, Kandert J., Prague - NpM, with museum's leaflet.
- *Moderní nigerijské umění.* (Nigerian Modern Art) Exhibition from collections of NpM and Iwalewa House in Bayreuth, XI. 1994 - I. 1995, Kandert J., Prague - NpM.

1995

- *Keramika Travnatého území.* (Pottery from Grassland) Exhibition for March, Kandert J., Prague - NpM, with museum's leaflet.
- *Islámský svět.* (The World of Islam) Exhibition VI. 1995 – X. 1996, Kandert J., Brno – Moravian Land Museum, with catalogue.
- *Africké umění.* (African Art) Exhibition VII. - IX. 1995, Kandert J., Prostějov.

1996

- *Jižní Afrika z cestopisného deníku Emila Holuba.* (South Africa from Travel Book of Emil Holub) Exhibition III. - VI. 1996, Kandert J., Prague NpM, with museum's leaflet. (In 1997 lent to the County museum in Louny: Jan. 14th – April 20th 1997).
- *Minulost afrických válečníků.* (Past and Glory of African Warriors) Exhibition II. – XI. 1996, Kandert J., Prague – NpM. (in 1997 lent to the museums in Šumperk: II. – V. 1997 and Prostějov: July 17th – Sept. 1997, in 1998 exhibited in the museum in Blovice: June 1st - Sept. 1998).
- *Každodenní život Nigérijců zakletý do dřeva.* (Nigerian Everyday Life in Thorncarvings) Exhibition for May, Kandert J., Prague – NpM.

1997

- *Africa through the Eyes of Czech Travellers.* (Exhibition travelling through CZ Embassies in Africa), Kandert J. + M. Secká.
- *František Vladimír Foit.* Exhibition IV. – IX. 1997, Kandert J., Brno – Moravian Land Museum, with catalogue.
- *Nejen stavitel silnic. Konžská sbírka Ing. Vladimíra Bartoše.* (Not just the highway constructor. Congolene collection of Ing. Vladimír Bartoš). Exhibition for July, Kandert J., Prague - NpM.

1998

- *Adire - látky barvené indigem.* (Adire – Indigo fabrics) Exhibition for February, Wesselyová R., Prague - NpM, with museum's leaflet.
- *Africké hračky.* (African Toys) Exhibition IV. – X.1998, Kandert J., Brno Moravian Land Museum.

Josef KANDERT

Doc.,PhD.,CSc.; graduated in 1966 in Ethnology, Folklore and African Studies from the Philosophical Faculty of Charles University, Prague. Since 1964 he has worked at the Náprstek Museum. Since 1969 he has been a curator of African collection. He participated in scientific researches in Nigeria, Ivory Coast, Zimbabwe, Ethiopia, Morocco, the U.S.A. Recently he lectures in Social Anthropology at the Faculty of Social Sciences at Charles University, Prague.