

of these seven pieces.⁵ The information about these seven objects provided on the flimsy cards was surprisingly specific, including names of soldiers who did the looting. Unfortunately, the source of this specific information remains unknown. The primary lot where these objects came from was an addition to the sale, and the only record of it is the handwritten information on a copy of the auction catalogue in the Wellcome Collection's archive, which does not mention any individuals by name. We currently do not know where the extended provenance information on the flimsy cards came from—perhaps the specific information pertaining to the looting was offered during the auction or with the objects when they arrived at Wellcome's storerooms—but no further documentation could be found today in the Wellcome archive to corroborate these claims. The best that we were able to do was confirm that the soldiers named as looting the objects from the palace had

been present during the siege on Kumasi.⁶ Admittedly, the provenance on all seven objects contains gaps and suppositions. For the six pieces from the collection of Sir Wilfred Peek, we have yet to locate any records dating between 1874, when six of the objects were looted and sold in London the same year, and 1928, when Wellcome purchased them. Those six had been in the collection of Sir Wilfred Peek until his death in 1927. At this point, we can't confirm how they entered the Peek family collection, which of Peek's forebearers purchased them, or whether the Peeks were the first European owners after the Sargrenti War. Records from the British Museum indicate that the Peek family's museum, mostly built by Wilfred Peek's father, Sir Cuthbert Edgar Peek (1855–1901), starting around 1880, contained a wide range of global arts from Africa, India, Oceania, and the Americas. The inclusion of Asante objects would have been in keeping with the broader collecting

interests of the Peeks. One prominent piece of material evidence for three of the pieces is that two of the bracelets and the gorget were housed in jewelry boxes from Garrard and Co. marked on the exterior with "indemnity payment." Garrard & Co. purchased the indemnity and sold it in April 1874 (Watt 2023: 35), indicating that those three objects were sold in London in 1874 (Fig. 1). The sales catalogue for the *asipim* states that it was looted by General Sir Arthur Paget, but it doesn't indicate who had been in possession of the chair between Paget's death in 1927 and the sale in 1934. Despite the dearth of archival corroboration, we felt that the information we found was unlikely to have been fabricated and sufficient to pursue a return of the objects to the Asante Palace.

As a collective decision by Fowler Museum curatorial, collections, and administrative staff, the seven objects were returned directly to the Manhyia Palace Museum rather than working with the

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