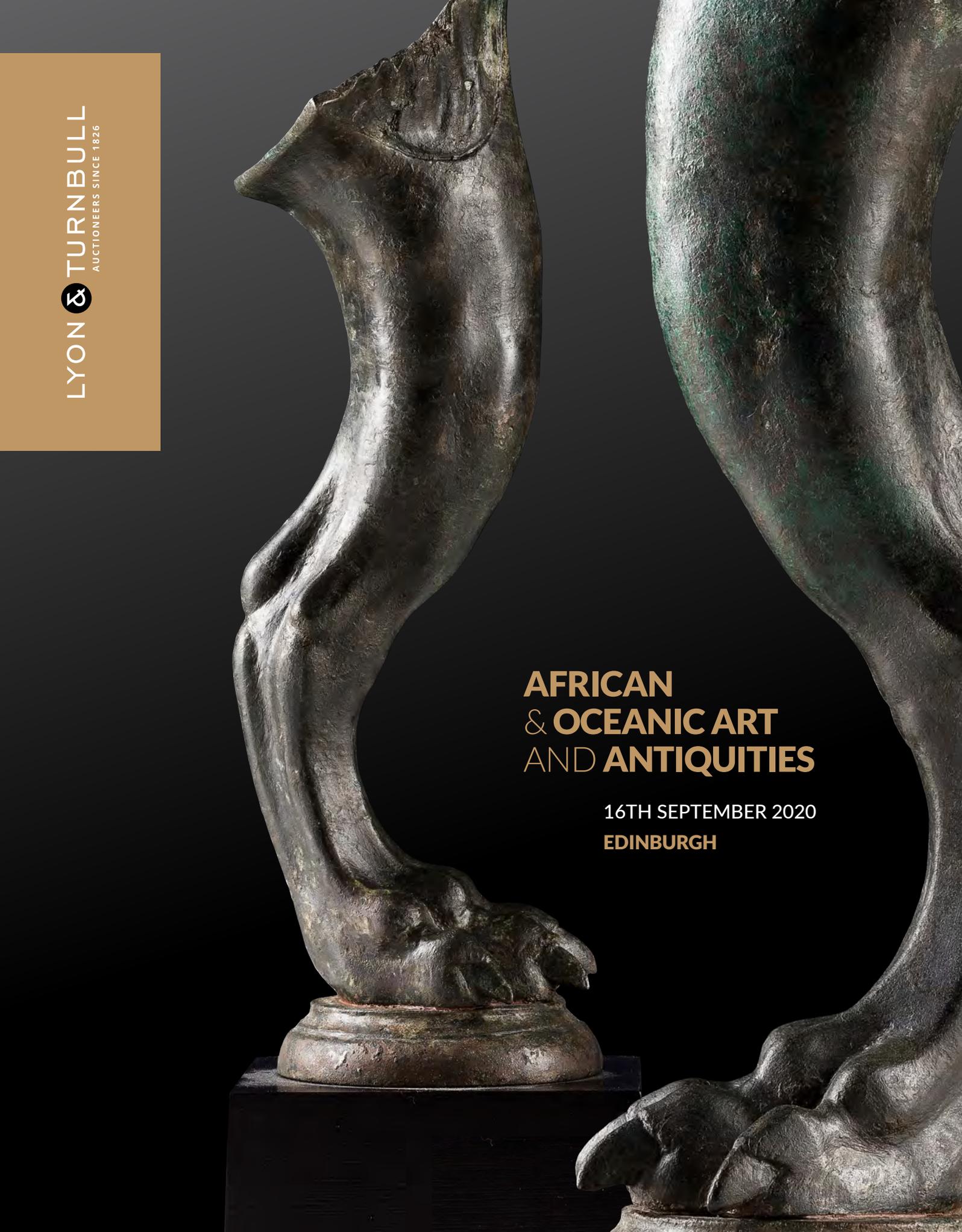


LYON & TURNBULL  
AUCTIONEERS SINCE 1826



**AFRICAN  
& OCEANIC ART  
AND ANTIQUITIES**

16TH SEPTEMBER 2020  
EDINBURGH



# AFRICAN & OCEANIC ART AND ANTIQUITIES

WEDNESDAY  
16 SEPTEMBER  
2020 AT 2PM

Sale Number **LT624**

## **CONTACT**

EDINBURGH +44 131 557 8844  
info@lyonandturnbull.com

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Viewing at 33 Broughton  
Place Edinburgh EH1 3RR  
will be available by  
appointment from Thursday  
10th September onwards

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ONLINE, TELEPHONE &  
COMMISSION BIDDING

Please see the guide on page 124

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**Cover:**

Lot 75

[detail]

**Left:**

Lot 149

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\* 5% import VAT payable on the hammer price

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## ORDER OF SALE

Lot No. **WEDNESDAY, 16TH SEPTEMBER AT 2PM**

**1-5** Natural History

**6-96** Antiquities

**97-175** Classical African Art

**176-183** Native American & Inuit Art

**184-187** Aboriginal Art

**188-205** Oceanic Art



1

**SPECIMEN OF LAPIS LAZULI  
AFGHANISTAN**

deep blue, cut and polished,  
with thin veining

24cm tall

£400-600



2

**LARGE PYRITE CLUSTER  
PERU**

a number of cubic crystals,  
on original matrix

19cm across

£500-800





3

**TRIO OF TRILOBITES**  
**MOROCCO, DEVONIAN ERA, C. 450 - 400**  
**MILLION YEARS BP**

sand blasted, all within perspex display  
 cases (3)

largest 8.5cm long

**£300-500**



4

**FOSSIL DRAGONFLY**  
**SOLNHOFEN, GERMANY,**  
**JURASSIC PERIOD, 150**  
**MILLION YEARS BP**

finely preserved specimen of  
*Urogomphus eximus* within a  
 limestone matrix

36 x 30cm

**£1,000-2,000**



5+

**PSITTACOSAURUS SKELETON**  
**LOWER CRETACEOUS, 119 - 97.5 MILLION YEARS BP**

raised on a bespoke oak stand, shown in mid stride, the head angled towards the viewer, with birdlike skull and beak mouth a herd animal, *Psittacosaurus* (which translates literally as parrot lizard) was notable for its birdlike appearance, despite its small stature and lack of horns, the *Psittacosaurus* was part of the Ceratopsia group which included iconic dinosaurs such as *Triceratops*

38.5cm long

**£2,000-3,000**

# ANTIQUITIES



6

## TRIO OF FLINT AXES SCANDINAVIA, C. 1900 B.C.

knapped and polished flint, comprising of two axes and a gouge, all with percussion marks throughout (3)

tallest 15cm

**Provenance:** Lars Otto Johan Holst (pictured with collection visible in the background), 1863-1936, Ronneby, Sweden. Mr Holst acquired the majority of his collection between 1887 - 1929.

**£600-900**

7

## LARGE SCANDINAVIAN FLINT AXE DENMARK, C. 4000 - 2000 B.C.

knapped flint, worked from a caramel stone, of rectangular form, tapering at both the base and blade, presented on a bespoke mount 25.5cm tall

**Provenance:** Viggo Johansen Knudsen, Denmark, discovered by the aforementioned gentleman near the town of Værløse, Denmark before 1937, thence by descent. Accompanied by a detailed letter, with images and information on the piece, its discovery and its provenance.

**£400-700**



8

**FLANGED AXE  
BRONZE AGE, C. 1400 B.C.**

cast copper alloy, with raised flanges and short curving blade, old inventory label, reading '551- B20'  
16cm long

**Provenance:** Countess de Broussiere, France, until 1913, reputedly discovered in situ by her father Julian Greau in the Rhone Valley during the late 19th century

Karl Freund, Anderson Galleries, 16th May 1928, old inventory label, reading '551- B20'

£300-500



9

**THREE BRONZE AGE AXES  
EUROPE, MIDDLE BRONZE  
AGE, C. 1400 B.C.**

cast copper alloy, all with curved blades and short vertical flanges, raised on bespoke bronze mounts (3) (3)  
tallest 23.8cm

**Provenance:** Private collection, Belgium

£1,000-2,000



10+

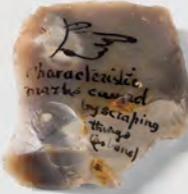
**PAIR OF CELTIC LA TENE TORCS**  
WESTERN EUROPE, 350 B.C.

cast bronze, of delicate construction, the circular bands with small lobed terminals and banded collars (2)

14cm diameter

**Provenance:** Private collection, Switzerland, both with mid-20th labels reading

**£200-300**



11

**TRIO OF FLINT TOOLS**  
SCANDINAVIA, C. 1900 B.C.

knapped flint, consisting of; a polished axe; a sickle and an arrow head (3)

axe 11.5cm long

**Provenance:** Lars Otto Johan Holst (pictured with collection visible in the background), 1863-1936, Ronneby, Sweden. Mr Holst acquired the majority of his collection between 1887 - 1929.

**£200-300**

12

**COLLECTION OF NEOLITHIC TOOLS**  
**WESTERN EUROPE, 3RD MILLENIUM B.C.**

knapped flint and polished stone, a range of artefacts, including; a carved and polished stone axehead; two large scrapers; one flint axehead; one small flint scraper marked "SANTON"; one small flint scraper with an entry marked in ink reading "characteristic marks caused by scraping things (as bone)" alongside a pointing hand; one flint spearhand marked "GREAT CRESSINGHAM"; one flint arrowhead marked "Dorset" (8)

longest 13.2cm

**Provenance:** From an old British collection, acquired in the early 20th century, thence by descent, subsequently on the UK art market

**£200-300**



13

**COLLECTION OF LITHICS**  
**VARIOUS, NEOLITHIC ERA**

knapped flint and stone, the collection comprising of; a pair of flint arrowheads, one- with an early 20th century label reading "W.C. Mills, Mt. Vernon, No. 28"; a flint spearhead with an early 20th century label reading "W.G. Mills coll. Mt Vernon"; one schist scraper; a long blade formed of grey flint (5)  
 longest 15cm

**Provenance:** Two examples bearing the collection label of W.C. Mills, Mt Vernon, United States, likely formed in the late 19th / early 20th century  
 Private collection, United Kingdom

**£200-300**



14

**MYCENAEAN EYE COVER**

GREECE, C. 1600 - 1100 B.C.

sheet gold, leaf shaped, with fine punched decoration

4cm diameter

**Provenance:** Private collection, United Kingdom**£400-600**

15

**PAIR OF CYPRIOT VESSELS**

CYPRUS, IRON AGE, C. 700 B.C.

Painted terracotta, comprising of; one Cypriot black on red ware jug, standing on a ring base, the body adorned with concentric circle decoration, ringed collar, trefoil lip and strap handle, the concentric circles meeting the depression of the pinched lip lend a zoomorphic appearance; one small Cypriot bichrome ware jug, with trefoil lip and strap handle, abstract depictions of birds in flight and a fish hook motif on the reverse painted in umber pigment on the cream background (2)

tallest 21cm

**Provenance:** Private collection, Scotland**£400-600**

16

**CELTIBERIAN VOTIVE FIGURE**  
**IBERIA, C. 5TH - 4TH CENTURY B.C.**

cast bronze, the standing female figure shown veiled and wearing a long gown, the facial features serene, with broad sweeping brows framing the coffee bean eyes, the hands raised with palms outwards in a sign of prayer, raised on a bespoke mount

8.6cm tall

**Provenance:** Private collection, Hungary, acquired prior to 1990

Private collection, Vienna, Austria

**£1,000-2,000**



17

**MYCENEA PITHOS JAR**  
**GREECE, LATE HELLADIC III,**  
**C. 13TH - 14TH CENTURY BC**

painted pottery, rising from a ringed base, the piriform body with a trio of loop handles at the shoulder, short neck and flaring mouth, decorated with a series of horizontal bands across the body and freehand designs along the shoulder

37.5cm tall

**Provenance:** Private collection, United Kingdom, acquired at Chiswick Auctions, 1990s

**£600-900**





18†

**HELLENISTIC HEAD OF A SATYR**  
EASTERN MEDITERRANEAN, C. 4TH - 2ND CENTURY B.C.

carved stone, originally part of a larger frieze, the powerfully proportioned satyr depicted with broad nose, strong brow, curled locks and dual horns above, raised on a bespoke mount

16cm tall

**Provenance:** Private collection, United Kingdom

**£1,000-2,000**

19

**ANCIENT CYPRIOT RED WARE JUG**  
CYPRUS, EARLY / MID BRONZE AGE,  
2200 - 1800 B.C.

terracotta, polished red ware, standing on a rounded base, globular body with a small applied nub at the shoulder, tall neck with strap handle reaching to the everted rim, covered in incised geometric decoration

19.5cm tall

**Provenance:** Dr Takey Crist, Jacksonville, North Carolina, acquired late 1980's

**Exhibited:** The Cyprus Museum, Jacksonville, North Carolina, 1988 - 2018.

**£800-1,200**



20

**COLLECTION OF MARBLE FRAGMENTS**

EUROPE AND NORTH AFRICA, 4TH CENTURY B.C. TO 2ND CENTURY A.D.

carved marble, a selection of four fragments from important sites across the ancient world (4)

longest 18.5cm across

**Provenance:** Louis Auguste Dozon (1822 - 1890), thence by descent, the collection is accompanied by a copy of a photograph of Mr. Dozon and copies of a series of handwritten notes referencing the find spots of the four fragments.

HVMC Auction, Monte Carlo, 6th May 2018, lot 9

**£300-500**

**Note:** The fragments in the top right and bottom left of the image provided are recorded as having been "collected in the ruins of Eleusis, Attica by Madame J.L. Dozon in 1922". The third fragment, on the top left of the image, formed of white marble and decorated with a frieze of sculpted motifs is recorded as having come from Carthage. The final fragment, in Pentelic marble and without decoration is inventoried as having come from the Acropolis, according to the ink note written by Mrs. Auguste Dozon in June 1898.



21

**APULIAN LEKANIS**  
SOUTHERN ITALY, 4TH CENTURY B.C.

painted terracotta, standing on a stem base with strap handles and separate lid topped with a disc finial, one side of the lid with a bird pecking at a lizard, the other with a seated figure holding a patera, rays between them  
22cm diameter

**Provenance:** Gilpin Smith, United Kingdom, acquired 1970's  
**£2,000-3,000**

22

**ATTIC BLACK FIGURE KYLIX**  
GREECE, EARLY 5TH CENTURY B.C.

painted pottery, standing on a disk foot, with deep bowl and dual stem handles, the exterior painted with scenes of grazing deer amidst predators and swooping birds  
29cm diameter

**Provenance:** Private collection, United States  
**£2,000-3,000**





23

**PILOS HELMET****SOUTHERN ITALY, LATE 4TH - 3RD CENTURY B.C.**

hammered sheet bronze, of conical form, with a broad rim offset by raised borders above a neck guard, the top of the helmet topped by a reinforced disc with tongue rosette, originally intended to hold a central spike for mounting the crest, dual circular appliqué with four spoke wheels representing the underworld adorn the sides

32cm tall

**Provenance:** R.G.C. Collection, Madrid, Spain

Axel Guttman Collection of Ancient Arms and Armour, Germany, collection number AG 535

Auktion Cahn, Basel, 19th November 2014, lot 187

**£10,000-15,000**

24

**CHALCIDIAN HELMET****GREECE, 4TH CENTURY B.C.**

hammered sheet bronze, the peaked crown with central ridge, the brows formed of sweeping contours running along the top of the face opening, with short neck guard and arched cheek guards, perforated for separate, bearing a collection label reading "AG176"

18cm tall

**Provenance:** Collection of Ancient Arms and Armour, Germany, collection number AG176, acquired in 1988 in Freiburg.

Hermann Historica, 7th October 2009, lot 176

**Published:** Born, H. 1993. *Restaurierung antiker Bronzewaffen*. Mainz: Philipp von Zabern

£5,000-7,000





25

**HELLENISTIC FIGURE OF A SATYR**  
EUROPE, C. 1ST CENTURY B.C.

cast bronze, the satyr of strong build, shown seated, as if perched on a ledge, the arms raised perhaps to hold the aulos, the expression merry, the hair reaching down to the nape of the neck with a wreath holding it in place, raised on a bespoke mount

7.5cm tall

Provenance: Private collection, United Kingdom

£900-1,200

26

**ANCIENT GREEK GREAVE**  
GREECE, 5TH - 4TH CENTURY B.C.

hammered bronze, the full length greave with the shins and calf muscles well modelled, raised on a bespoke mount

44cm tall

Provenance: Axel Guttman Collection of Ancient Arms and Armour, Germany, collection number AG 268 / R57, acquired in Krefeld in 1989

Hermann Historica, 22nd April 2009, lot 323

£2,000-3,000



27

**ETRUSCAN HERAKLES****NORTHERN ITALY, C. 350 B.C.**

cast bronze, shown nude, with his weight on the right leg, the head turned to the right and upwards, his lion-skin draped over the left forearm, the remains of a club in his left hand, raised on a bespoke mount, with the collection number "7561"

13cm tall

**Provenance:** Private collection, Paris, acquired in the 1980's

Bonhams, London, Antiquities, 23rd October 2012, lot 15

**£1,000-2,000**





28

**HELLENISTIC GOLD EARRING**  
NEAR EAST, 3RD - 1ST CENTURY B.C.

gold and glass, formed of a central rosette decorated with elaborate filigree work, the centre with a series of petals, the central drop with clusters of gold granules and further intricately woven wire, below hang four gold chains, two with glass beads and two with blossoming lotus flowers  
4.5cm tall

**Provenance:** Gawain McKinley, United Kingdom (1945 - 1996)  
**£1,500-2,500**

29

**ANCIENT GREEK VOTIVE COW**  
GREECE, C. 450 B.C.

terracotta, shown standing side with the head turned towards the viewer, with a heavy physique and defined musculature, the mouth open as if in mid bellow, raised on a bespoke mount  
33.5cm across

**Provenance:** Private collection, United Kingdom, acquired in the 1970's.

Gorny & Mosch, 7th June 2009, lot 376.

**£1,500-2,500**





30

**GNATHIAN WARE HYDRIA**

**SOUTHERN ITALY, C. 3RD CENTURY B.C.**

fired and glazed terracotta, with two side handles and strap handle, the everted rim with etched floral decoration, the body with vertical ribbing and leading to a flaring foot  
42.5cm tall

**Provenance:** Private collection, Sussex, United Kingdom, acquired before 1956

**£1,500-2,000**

31<sup>†</sup>

**PAIR OF PILOS HELMET FORKS**  
GREECE, C. 3RD CENTURY B.C.

cast and hammered bronze, both standing on a conical base with ridged flaring, rising to a two pronged head intended for the attachment of a crest, both with Axel Guttman collection labels on the underside "AG 333" (2)

tallest 16cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany, collection number AG 333  
**£300-500**

32<sup>†</sup>

**PILOS HELMET FITTINGS**  
GREECE, C. 4TH CENTURY BC

cast bronze, the series of eighteen leaf shaped fittings each with a central ridge, would once have adorned a Pilos helmet, attached to a modern string

30cm diameter

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany  
**£200-300**



33

**COLLECTION OF ANCIENT NEAR EASTERN SHIELD BOSSES AND FITTINGS**  
NEAR EAST, 1ST MILLENIUM B.C.

hammered bronze, all of circular form, three with central raised domes, one with a central embossed star surrounded by raised domes and concentric circles, one with a punched circular border, one intentionally broken in antiquity (6)

13.8cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany

The two larger examples collection number R284-290, acquired in Frankfurt am Main in 1988, subsequently at Hermann Historica 13th October 2010, lot 2140

**£200-300**

34

**PAIR OF NEAR EASTERN SHIELD BOSSES**  
NEAR EAST, 1ST MILLENIUM B.C.

hammered bronze, both with a central domed projection, the border with a series of striding deer in low relief (2)

13.5cm diameter

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany

£250-350



35

**NEAR EASTERN SHOULDER ARMOR**  
NEAR EAST, 1ST MILLENIUM B.C.

hammered sheet bronze, formed to the shape of the shoulder and upper arm, both with a central ridge, both with Axel Guttman collection label reading "AG. R20" (2) each 23cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany, collection number AG109 / 110 (R20), acquired in Frankfurt in 1987

Hermann Historica, 12th April 2010, lot 347

£400-600



36

**PERSIAN HORSE ARMOR**  
NEAR EAST, EARLY 1ST MILLENIUM B.C.

hammered sheet bronze, shaped in the form of a horse's muzzle with a series of raised planes

32.5cm tall

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany, collection number AG R21, acquired in Frankfurt in 1987

Christie's, London, 28th April 2004, lot. 44

Hermann Historica, Grasbrunn, 12th April 2010, lot 347

£500-700





37

**TRIO OF HELMET FITTINGS**  
GREECE, 4TH - 2ND CENTURY B.C.

cast bronze, comprising of; one helmet finial topped by a crown; a pair of fittings adorned with scrolling motifs and central rivet (3)

longest 8.5cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany

£200-300

38

**IRON SHIELD BOSS**  
EASTERN MEDITERRANEAN, LATE  
1ST MILLENNIUM B.C.

cast iron, a series of spokes with circular finials radiating out from a central dome boss, stabilised on a bespoke perspex mount

23cm diameter

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany

£200-300



39†

**PAIR OF ROMAN CHEEK GUARDS**  
WESTERN EUROPE, 1ST - 2ND CENTURY A.D.

hammered bronze, both taken from a Weisenau type helmet, the first guard with a depiction of a figure in low relief wearing a high crested helmet, framed within an arch, a bird (possibly a crane) stands above, the second with attachment ring for securing to the helmet (2)

tallest 17.5cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany

£400-600



40

**SAMNITE TRIPLE-DISC CUIRASS****SOUTH-CENTRAL ITALY, 420 – 350 BC**

hammered bronze, set composed of a front and back plate, both with three discs set in a bronze sheet forming a triangular shape, the front plate with delineation of the clavicle above, with Axel Guttman collection labels "AG 433" (2)

tallest 29.5cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany (AG 433 / R 119), acquired in Krefeld in 1990

Hermann Historica, 11th May 2008, lot 348

**Published:** Born, H. 1993. *Restoration of Antique Bronze Weapons - Axel Guttman Collection*, Vol 2. Mainz. Figure 34, 35.

**£4,000-6,000**



41

**PAIR OF CELTIBERIAN DAGGERS**  
**IBERIA, IRON AGE, 500 - 300 B.C.**

cast iron, consisting of; one dagger with dual pommel, copper banded handle and lead shaped blade, with Axel Guttman label reading "AG 23"; one dagger with dual antennae design pommel, handle with central ridge, blade slowly tapering to a thin point and a fully intact scabbard (2) longest 45cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany, the example with copper banding and without scabbard collection number AG 23.

**£1,000-1,500**





42

**PAIR OF CELTIBERIAN DAGGERS  
IBERIA, 500 - 300 B.C.**

cast iron, consisting of; one dagger with dual antennae design pommel, handle with central rib, remnants of copper banding and raised central ridge on the blade; one dagger with dual antennae design pommel, copper banding on the handle and elegant rounded guard (2)

longest 38cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany  
**£1,000-1,500**



43

**LARGE COLLECTION OF NEAR EASTERN ARROWHEADS**  
NEAR EAST, EARLY - MID FIRST MILLENIUM B.C.

cast copper alloy, comprising of various sizes and styles (41)

longest 7.5cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany

Sold as part of; Christie's, London, Axel Guttman Collection of Arms and Armour, Part II, 28th April 2004, lot 27

**£200-400**

44

**PERSIAN SHIELD BOSS**  
NEAR EAST, EARLY 1ST MILLENIUM B.C.

cast bronze, of conical form with a raised ridge around the border, label to the back reading "s.d.t. - 256"

26.5cm diameter

**Provenance:** Elias-Vaes Collection, Holland, acquired 1960-1970

Christie's, Amsterdam, Twenty Rooms: The Collection of the late Mrs Elias-Vaes, 27th April 2010, lot 95

**£2,000-3,000**



45

**CELTIBERIAN DAGGER AND SHEATH EDGE**  
**IBERIA, 500 - 300 B.C.**

bronze, with circular pommel, the handle formed of two pieces riveted in place, without original blade, the sheath with bronze border and dual cross pieces with incised decoration, the two open central sections would once have held a leather inlay; accompanied by a second dagger sheath presented on a plexiglass mount (2)

sheath 25cm long

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany  
 £250-350



46

**URARTIAN BELT**  
**FRAGMENTS**

**URARTU, IRON AGE, C.**  
**7TH CENTURY B.C.**

engraved bronze, each with incisions along the border for attachment to a leather backing, decorated with images from mythical scenes, goats, bulls and lions are hunted by otherworldly winged creatures (5)  
 diameter 17.5cm

**Provenance:** Provenance:  
 Axel Guttman Collection of Ancient Arms and Armour, Germany

£300-500

47<sup>+</sup>

**TRIO OF NEAR EASTERN SWORDS**  
**NEAR EAST, EARLY FIRST MILLENIUM B.C.**

cast bronze, consisting of one sword with inlaid pommel and ribbed handle, the blade with central ridge; one sword with inlaid cone pommel, grooved handle and linear recesses running parallel to the line of the blade; the tallest sword with concave cylinder pommel, incised handle and squared guard (3)

tallest sword 71cm

£4,000-6,000

**Provenance:** Two swords with inlaid pommels:  
 Private collection, United States, acquired c.1980  
 Christie's, New York, Antiquities, 3rd June 2009, lot 38  
 The larger sword: Private collection, Germany,  
 acquired early 2000's





48

**LURISTAN SHIELD****NEAR EAST, 8TH CENTURY B.C.**

hammered bronze, of circular form with a series of concentric ridges leading to a central cone-shaped boss, raised on a bespoke mount

44.5cm diameter

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany, collection number AG86/R17, acquired in Frankfurt in 1987

Christie's, London, The Art of Warfare: The Axel Guttman Collection Part I, 6th November 2002, lot 16

Christie's London, The Art of Warfare The Axel Guttman Collection, Part I, 6th November 2002, lot 16.

**£2,000-4,000**



49

**TRIO OF NEAR EASTERN BEADS**  
NEAR EAST, MID 1ST MILLENIUM B.C.

cut and polished rock crystal, comprising of; one large hexagonal bead, perforated through the centre for attachment; one small hexagonal bead, perforated through the centre for attachment; one carving of a seated animal, possibly a cat, perforated through the centre for attachment (3)  
longest 1.2cm

**Provenance:** Private collection, United Kingdom  
**£200-300**



50

**PARTHIAN BROOCH**  
MIDDLE EAST, 500 - 200 B.C.

cast bronze, in the shape of a bent arm, the fingers forming the catch plate, a series of rings, perhaps intended to represent bangles, adorn the wrist and upper arm, presented on a bespoke mount  
3.5cm tall

**Provenance:** Private collection, United Kingdom  
**£400-600**

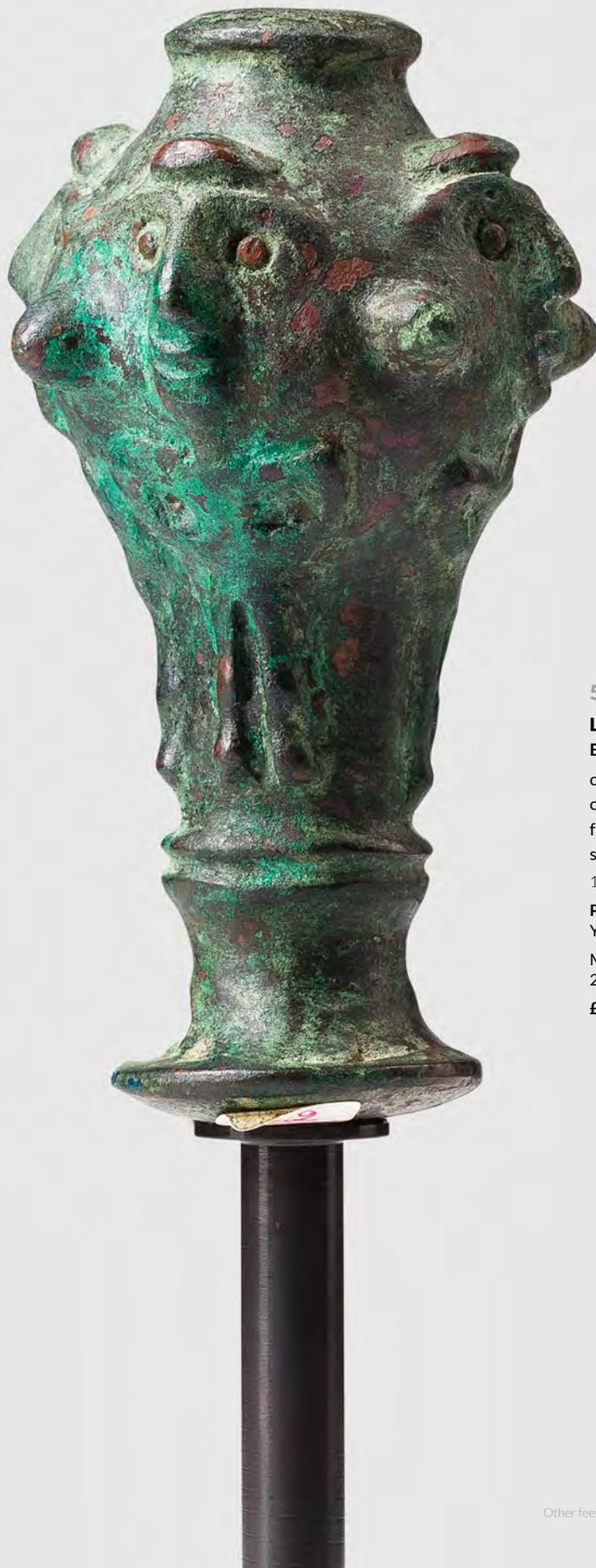


51

**LURISTAN MASTER OF BEASTS STAFF FINIAL**  
NEAR EAST, EARLY FIRST MILLENNIUM

cast bronze, the hollow tubular shaft with two bejewelled figures above, the upper shown gripping two mythical beasts by the neck in a sign of dominance  
16.5cm tall

**Provenance:** Bynon collection, United Kingdom  
**£400-600**



52

**LURISTAN FIGURAL MACE**  
**EARLY 1ST MILLENIUM B.C.**

cast bronze, flaring base leading to a ringed collar, vertical ridges below a series of human faces separated by projecting lugs, circular shaft hole, raised on a bespoke mount

10.3cm tall

**Provenance:** Arthur Sackler (1913 - 1987), New York, acquired April 1970

Millea Brothers, New Jersey, 20th February 2011, lot 420

£1,500-2,000





53

**SASANIAN HORSE AND RIDER**  
**MIDDLE EAST, C. 6TH CENTURY**

cast bronze, of powerful construction, depicting a warrior on horseback, he wears a tunic and typical Sasanian peaked helmet, the horse of mighty build, standing tall with the ears pricked and prominent mane, raised on a bespoke mount

14cm long

**Provenance:** Private collection, United Kingdom**£1,500-2,000**



54†

**MONUMENT TO A PRINCESS OF BARNAT  
SOUTHERN ARABIA, 1ST CENTURY A.D.**

carved and polished alabaster, depicting the bust of a princess, her arms folded across her chest, the hands flat with her thumbs pointing towards the sky, a Qatabanian inscription below, reading:

[.]rm Brntm Mr

partially preserving the prenominal of the princess, the family name of *Barnat* of the commune at dhu-Marya mat surviving intact

25.5cm tall

**Provenance:** Bonhams, London, Antiquities, 16th May 2002, lot 383.

**Note:** Pre Islamic Arabian stela preserving the names of individuals are rare, the present example is the only known stela for a princess of the Barnat family.

**£3,000-5,000**

55

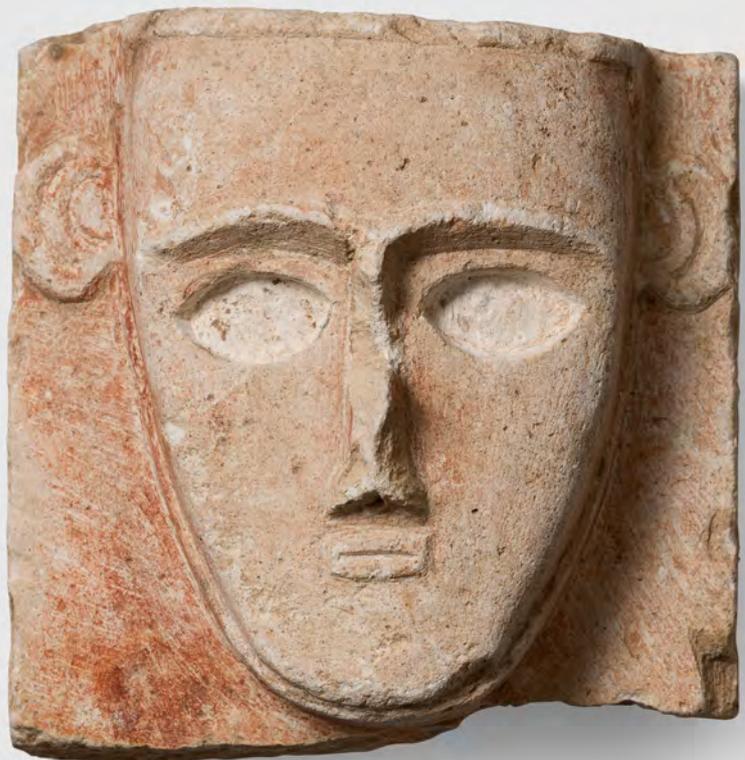
**ARABIAN STELE  
SOUTHERN ARABIA, 3RD CENTURY BC**

limestone, the head of a man carved in relief, with closed mouth, angular nose merging into the brow and recessed almond eyes, remnants of red pigment

19.5cm tall

**Provenance:** Private collection, United Kingdom

**£300-500**



56

**FEMALE FIGURE****SOUTHERN ARABIA, 3RD - 2ND CENTURY B.C.**

carved alabaster, shown seated on a square stool and dressed in a long gown, large bangles around the upper arms and a rounded collar at the neck, the eyes deeply recessed and framed by arching brows

21cm tall

**Provenance:** Private collection, France, acquired 1970's  
Bonhams, London, 25th April 2012, lot 166

**Note:** For a similar example, please see: 134694, Room 53, British Museum, London.

**£2,000-3,000**



57

**ANATOLIAN TERRACOTTA FRIEZE FRAGMENT**  
**DUVER, TURKEY, LATE 6TH CENTURY B.C.**

painted terracotta, decorated in raised relief with a depiction of a horse chasing a griffin, the mythical beasts curved tail and wing visible at the edge of the fragment, raised on a bespoke mount

23cm tall

**Provenance:** Private collection, United Kingdom,  
acquired at Sotheby's, early 1960s

**Note:** See, Åke Åkerström, A Horseman from Asia Minor, Medelhavsmuseet Bulletin 4, 1964, for a reconstruction of the original frieze.

**£1,500-2,000**



58

**COLLECTION OF PREDYNASTIC EGYPTIAN TOOLS**

EGYPT, PREDYNASTIC PERIOD, C. 4TH MILLENIUM B.C.

knapped flint, consisting of; one axehead, one spearhead and two scythe blades (4)  
longest 18cm

**Provenance:** Maurice Bouvier (1901-1981), Egypt until 1959, thence by descent to his son Jean-François Bouvier, Peseux, Switzerland

**Exhibited:** *Egypt: Moments of Eternity*, Antikenmuseum Basel und Sammlung Ludwig, 18 th March – 13 th July 1997

Museum of Art and History, Rath Museum, Geneva, 26 th September 1997 – 11 th January 1998

**Published:** Page-Gasser, M., Wiese, A.B., *Egypt: Moments of Eternity*, Mainz, exhibition catalog, Museums of Art and History, Rath Museum, Geneva, 1997-1998: n° 9B (part of the lot). A copy of which can be provided on request.

£1,500-2,000

59

**COLLECTION OF PREDYNASTIC ARROWHEADS**  
EGYPT, PREDYNASTIC PERIOD, C. 4TH MILLENIUM B.C.

knapped flint and carved stone, consisting of seven examples of varying form and size (7)  
longest 4.4cm

**Provenance:** Maurice Bouvier (1901-1981), Egypt until 1959, thence by descent to his son Jean-François Bouvier, Peseux, Switzerland

**Exhibited:** *Egypt: Moments of Eternity*, Antikenmuseum Basel und Sammlung Ludwig, 18 th March – 13 th July 1997

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£500-800



60

**PREDYNASTIC EGYPTIAN JAR**  
EGYPT, NAQADA II, C. 3500 B.C.

painted terracotta, sitting on a rounded base, of squat form with short neck and out-turned rim, dual strap handles, painted with concentric circles in deep red  
22.5cm diameter

**Provenance:** Peter Newall, Cape Town, South Africa, acquired 1970's

Private collection, United Kingdom

£700-900



61

**ANCIENT EGYPTIAN HORUS FALCON**

EGYPT, LATE PERIOD, C. 664 - 332 B.C.

carved wood and pigment, standing on an integral base, the bird shown standing with regal bearing, the tail feathers sweeping behind, excellent preservation of the original red pigment

12.6cm tall

**Provenance:** Private collection, United Kingdom, acquired Bonhams, Edinburgh

£500-800



62

**ANCIENT EGYPTIAN CARVING FRAGMENT**

KOM OMBO, EGYPT, PTOLEMAIC PERIOD, 2ND CENTURY B.C.

carved sandstone, with an *ankh* in low relief, the back with a note written in black ink reading "Kom Ombo 27-12-62"

16.5cm tall

**Provenance:** Jytte Solberg, Denmark, acquired 1962

£300-500

63

**ANCIENT EGYPTIAN COSMETICS PALETTE**

EGYPT, PREDYNASTIC PERIOD, NAGADA II, C.

3500 - 3100 B.C.

carved and polished schist, in the form of a fish, with a perforation to the eye and a suspension hole above, presented within a bronze and ebonised wood case

12.5cm long

**Provenance:** Borisz de Balla, New York, acquired between 1960 and 1980

£1,500-2,500





65

64

**ANCIENT EGYPTIAN VESSEL**

EGYPT, 3RD DYNASTY, C. 2650 - 2575 B.C.

carved and polished greywacke, standing on a flat base, cylindrical and of subtly concave form, with a banded neck and rounded lip

33cm tall

Provenance: Jacques and Galila Hollander, France

£1,000-2,000

65

**ANCIENT EGYPTIAN OINTMENT JAR FRAGMENT**

EGYPT, EARLY 2ND MILLENIUM B.C.

carved alabaster, subtly flaring form, ridged lip

10,5cm tall

Provenance: Private collection, United States

£200-300



64



66

**ANCIENT EGYPTIAN COSMETICS VESSEL**

**EGYPT. NEW KINGDOM, 18TH DYNASTY, C. 1540 - 1296 B.C.**

carved and polished banded alabaster, evoking the form of an ostrich egg, with a round mouth, presented on a bespoke mount  
9cm tall

**Provenance:** Private collection, Germany, formed 1950's - 1960's  
Christie's, South Kensington, 12th April 2000, lot 17

**£1,000-1,500**

67

**ANCIENT EGYPTIAN FIGURE OF AMUN  
EGYPT, LATE PERIOD, 664 - 332 B.C.**

cast bronze, the god depicted striding forward on his left leg, wearing a false beard, conical headdress and pleated kilt, his right arm held by his side, his left raised, once gripping a sceptre  
22cm tall

**Provenance:** Private collection, Paris, acquired at Hôtel Drouot in the late 1960's - early 1970s. Accompanied with French cultural property passport.

**£3,000-5,000**





68

**ANCIENT EGYPTIAN  
SARCOPHAGUS MASK**  
EGYPT, PTOLEMAIC PERIOD,  
3RD - 2ND CENTURY B.C.

carved cedar wood, displaying a serene countenance, with large rounded eyes, broad nose and full lips, with remnants of the original paint, raised on a bespoke mount

34cm tall

£2,000-4,000

**Provenance:** Feliks Topolski (1907 - 1989), London. Most likely acquired in 1944 during Mr Topolski's visit to Cairo, during his work as a war artist.

Chiswick Auctions, London, Antiquities and Tribal Art, 2nd February 2016, lot 171.

69

**ANCIENT EGYPTIAN SHABTI**  
 EGYPT, NEW KINGDOM, POSSIBLY  
 19TH DYNASTY, C. 1292 - 1189 B.C.

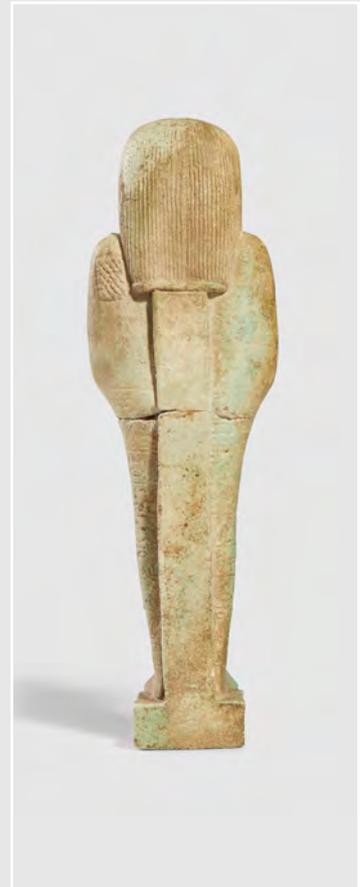
faience, standing on an integral plinth,  
 shown in mummiform pose, wearing  
 the tripartite wig and beard, holding  
 dual hoes, the obverse and reverse  
 impressed with hieroglyphs

21.5cm tall

**Provenance:** John Badman, Glastonbury,  
 United Kingdom

Private collection, United Kingdom

£2,000-3,000





70

**SHABTI FOR NE-HEM WA-AYT****EGYPT, NEW KINGDOM, 19TH DYNASTY, 1292-1187 B.C.**

white faience, shown mummiform, holding dual hoes, wearing a tripartite wig, three row necklace and seed basket on the back, with a frontal column of hieroglyphics, presented on a bespoke mount

14.5cm tall

**Provenance:** Julian Bird Collection, United Kingdom, collection number 1095

**£800-1,200**

71

**ANCIENT EGYPTIAN ROSETTE****EGYPT, NEW KINGDOM, C. 1186 - 1155 B.C.**

inlaid faience, depicting a flowering daisy, with eight white petals against a grey background

3.5cm diameter

**Provenance:** Metropolitan Museum of Art, New York, deaccessioned 1958.

Mrs. M. Higgins (nee Lamont-Havers), Connecticut, United States

**Note:** The rosette held a long history in ancient Egyptian decorative art, indeed it was a popular motif within many palace sites. The present example imbues the viewer with a vivid idea of Egyptian palace décor and what it might have been like to walk those corridors more than three thousand years ago. Based on its style, this particular piece is most likely to have adorned the walls of the palace of Pharaoh Ramesses III at Tell el-Yahudiya.

cf. Friedman, F. (ed.) 1997. *Gifts of the Nile: Ancient Egyptian Faience*. London: Thames and Hudson.

**£300-500**



72

**OVER LIFE-SIZE BUST OF VITELLIUS**  
**EUROPE, MID 1ST CENTURY A.D.**

carved stone, shown gazing over the left shoulder, marine inclusions  
 35cm high

**Provenance:** Sotheby's, London, Antiquities, 7th July 1994, lot 495  
 Private collection, Switzerland

Koller Auktionen AG, Zürich, Auction A154, 16th September 2010, lot 1012

**Published:** Arachne Database, University of Cologne, listed as located in the  
 Römisch-Germanisches Museum, Cologne

**£12,000-18,000**



Aulus Vitellius Germanicus (15 - 69 A.D.) was a Roman politician and general, he reigned as Roman Emperor for a few short months in the year 69 (known as the Year of the Four Emperors). His rise to power was sudden and surprised many, his fall was no less dramatic and savage.

Born into a family of comparatively lowly means, Vitellius first came to prominence as a companion of Tiberius during the latter's retirement on Capri. There he met the future Emperor Caligula, whom he befriended over a shared interest in chariot racing and games of dice.

Surviving Roman accounts of both his life and rule are largely negative; describing him as slothful, indolent and unfit to lead the empire. Despite this, Vitellius was clearly an adroit politician and remained in the good graces of successive Emperors. He first entered high office as Consul in 48 AD and served as proconsular governor of Africa in 60 AD. During the unsteady reign of Nero, he remained an acolyte of the young Emperor up to Nero's suicide in 68 AD. In the ensuing chaos following Nero's death, the empire began to fracture, with different factions emerging. Towards the end of 68 AD, the newly appointed Emperor Galba named Vitellius as head of the army in Germania Inferior, a hugely powerful position, placing this previously inexperienced military leader at the head of battle-hardened legions. His generous nature towards senior officers and lax approach to military discipline resulted in a breakdown in order, but it ingratiated Vitellius with his men. Within months he had himself proclaimed emperor and began to march on Rome. By this time Galba had been murdered and replaced by his one-time political ally Otho.

The forces of the two opposing emperors met at Bedriacum, with over 40,000 casualties, Vitellius was victorious and Otho committed suicide shortly afterwards. After long months on campaign and already weak on discipline, by now Vitellius' army was rough and dissolute, when they arrived in Rome there were riots and massacres. According to Roman sources, the new emperor held extravagant banquets and gladiatorial shows. Seemingly protected by his army, Vitellius gave in to his excesses, feasting four times a day and holding debauched parties. He installed his own men within the Praetorian Guard for protection, all seemed well. But in the east, a new threat was emerging.

The seasoned commander of the armies of the Eastern provinces, Vespasian, already an ambitious man, had himself declared emperor. When in the summer of 69 A.D. Vitellius learned of the powerful Eastern legions declaration for Vespasian, he sent a force to meet them, only to have its commander attempt to defect to Vespasian. Another of his supporters was sent to Gaul to raise a separate force, only to be captured and executed. By now Vitellius knew his short reign would come to an end, to spare his life he attempted to abdicate, but was prevented by his own Praetorian Guard. As Vespasian's troops arrived in Rome there was total chaos, a huge battle ensued with the deaths of over 50,000 troops and civilians, large areas of the city were destroyed. Vitellius was eventually found by Vespasian's troops, dragged from his hiding place and hauled to the Gemonian stairs, where he was brutally killed by the mob. His head was paraded around the city. His reign lasted just eight months.

This bust bears witness to the savagery of these final days and hours. The marine inclusions show that it was deposited in water, it is possible that in the chaos of the revolution it was hacked off and thrown into a nearby river. Whatever the truth of its deposition, due to his short reign and its dramatic end, sculpture depicting Vitellius is exceedingly rare, oversized busts such as the present example are especially so.



73

**ROMAN FRAGMENT OF A HAND  
EUROPE, 2ND - 3RD CENTURY A.D.**

carved marble, the hand shown with open palm,  
the fingers subtly curved

14.5cm long

**Provenance:** Private collection, France

HVMC Auction, Monte Carlo, 6th May 2018, lot 109

**£400-600**



74

**ROMAN FRAGMENT OF A THUMB  
EUROPE, 2ND - 4TH CENTURY A.D.**

cast bronze, over lifesize thumb,  
realistically modelled

11.2cm tall

**Provenance:** Private collection, United States,  
acquired on the London art market late 1980's

**£350-550**



75

**PAIR OF ROMAN  
FURNITURE V**

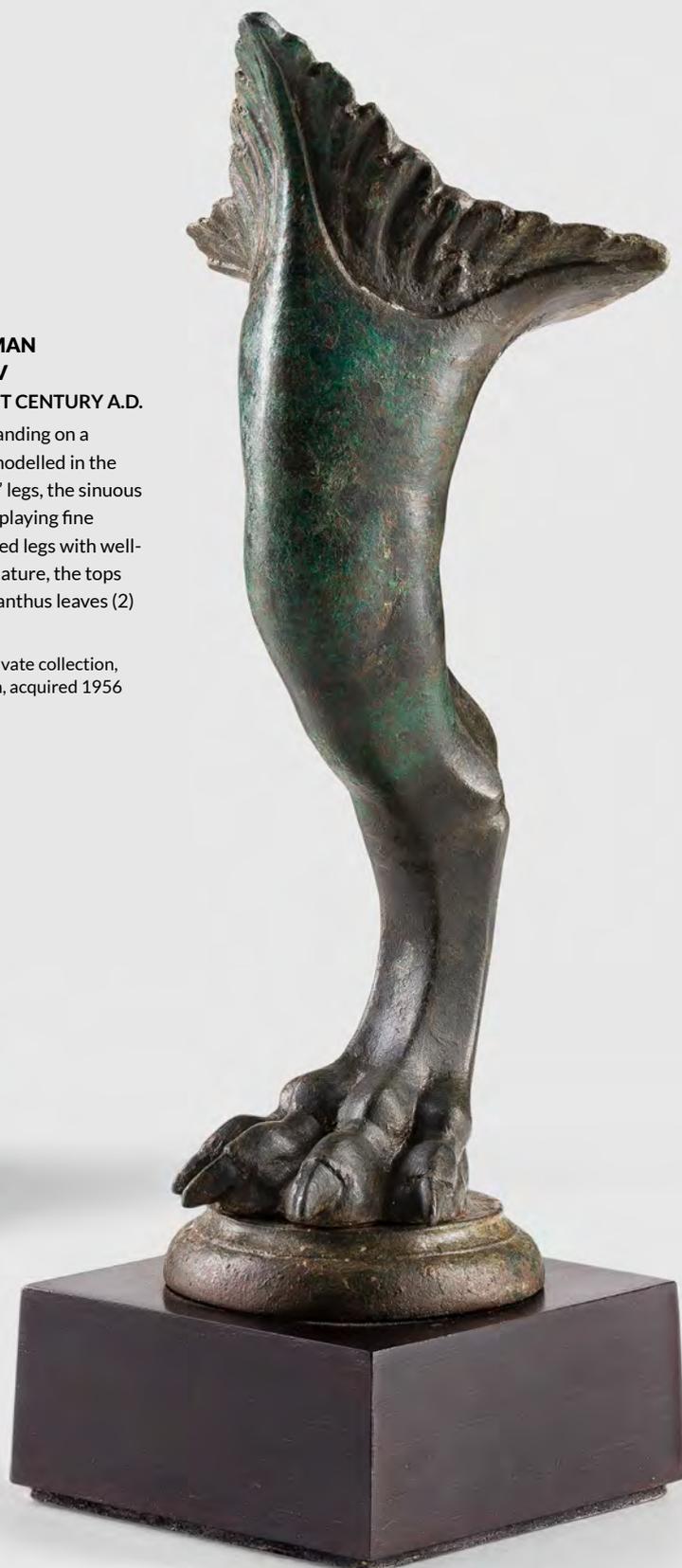
**EUROPE, C. 1ST CENTURY A.D.**

cast bronze, standing on a circular base, modelled in the form of griffins' legs, the sinuous clawed feet displaying fine detail, the arched legs with well-defined musculature, the tops formed into acanthus leaves (2)

25cm tall

**Provenance:** Private collection, United Kingdom, acquired 1956

**£4,000-6,000**





76

**ROMAN OINOCHOE**  
EUROPE, 2ND CENTURY A.D.

glass, sitting on a raised ring base, the piriform body leading to a long neck with trailed decoration, trefoil mouth and strap handle

24cm tall

**Provenance:** Monsieur B., France, acquired 1960's

Frayse & Associés, 26th April 2014, lot 179

Accompanied with French passport and picture of the collection in situ

£1,000-2,000

77

**ROMAN GLASS BOTTLE**  
ROMAN EMPIRE, C. 3RD  
CENTURY A.D.

blown green glass, standing on a depressed base, the bulbous body with rich iridescence, the short neck with dual strap handles, thick rim

12cm tall

**Provenance:** Lohrey Collection, Frankfurt, Germany, acquired 1980s - 1990s

£500-800



78

**ROMAN POMEGRANITE SHAPED  
SPRINKLER FLASK**  
EUROPE, 4TH CENTURY A.D.

glass, sitting on a pinched base, the globular body with a series of six pinched ribs, the short cylindrical neck leading to a flaring mouth with banded decoration,

16.5cm tall

**Provenance:** Private collection, United Kingdom

£1,500-2,500



79

**ROMAN BUST  
OF A YOUNG MAN  
EUROPE, C. 3RD CENTURY A.D.**

carved marble, shown with youthful features and curled hair, the mouth subtly parted, the gaze looking away from the viewer to the right, wearing a thick cloak fastened by a brooch at the shoulders

26.5cm tall

**Provenance:** Mr. K. and Mrs. S. Broukal, United Kingdom, acquired prior to 1956, thence by descent

**£8,000-12,000**



80

**ROMAN FUNERARY RELIEF****EUROPE, C. 1ST - 2ND CENTURY A.D.**

with a four-line inscription in Latin framed by two standing nude Cupids, their heads turned in toward each other, with deeply-drilled curling locks, an upright spear held in one hand, an animal offering in the other, one with a duck, the other with a rabbit, the inscription reading:

*Q. Lollius Lollianus lived 7 years, 5 months, 5 days*

42cm high x 60cm wide

**Provenance:** Private collection, United States

Leslie Hindman, 16th October 2017, lot 295.

**£4,000-6,000**

81

**LARGE ROMAN GLADIATORIAL RELIEF**  
**EUROPE, MID SECOND CENTURY A.D.**

carved marble, a kinetic gladiatorial scene, in the upper register two *venator* are seen spearing a pair of bulls, a wild boar at the centre is seen preparing to strike at one of the men; in the lower register a *venator* is seen flying through the air having been hit by a charging bull, to the side a second figure is shown stabbing a wild cat in the back whilst its attention is divided by a dead boar, raised on a bespoke mount

76cm across

**Provenance:** Private collection, United Kingdom, acquired 1980's - 1990's  
**£10,000-15,000**



82

**ROMAN LEAD "PIG" / INGOT**  
**YORKSHIRE, UNITED KINGDOM, 81 A.D.**

cast lead, of rectangular form, with a raised inscription which reads:  
 'IMPERATORE CAESARE DOMITIANO AUGUSTO CONSULE SEPTIMUM'

referring to the Emperor Domitian's seventh consulate, inscribed on  
 one side with the word 'BRIG' indicating the ingot was produced in the  
 territory of the Brigantes tribe

58.5 x 10.5 x 13.5cm, weight approximately 69.8kg

**£15,000-25,000**



**Provenance:** Sir Thomas Ingilby Baronet, Ripley Castle, North Yorkshire.

The piece is accompanied by a copy of a document dated to 1768 saying that this ingot and another similar one were discovered c. 1731 in a peat bog on Hayshaw Moor, near Greenho' Hill, close to Pately Bridge, North Yorkshire.

The item was subsequently recorded in the Ripley Castle Guidebook as having been kept on a radiator shelf. It has been documented since its discovery in various inventories, including the inventory of the effects of Sir Henry Day Ingilby, dated 29th April 1890. The other ingot discovered alongside this piece was bequeathed to the British Museum in 1772, where it still resides (accession no. 1772.9-11.1).

Bonhams, London, Antiquities, 26 th April 2007, lot 303, sold for £36,000 including premium.

The inscription on this ingot allows us to date it quite precisely, it records the Emperor Domitian's seventh consulate, placing the making of this lead ingot to the latter part of 81 AD. The word 'BRIG' indicates it was produced in the territory of the Brigantes, a tribe that was settled across much of modern-day northern England. This would fit well given the ingots discovery location near Pateley Bridge and its proximity to the ancient lead mines at Wharfedale.

The political situation in Britain at the time was highly volatile. The Brigantes were riven by a split between the pro and anti-Roman factions. Following the chaos of the Year of Four Emperors in 69 AD, the pro Roman Queen of the Brigantes, Cartimandua (from the Celtic 'Sleek Pony') was deposed by her former husband and leader of the anti-Roman faction, Venutius. The chronicles are not entirely clear, but it appears large swathes of Britain had to be abandoned by the Romans in the chaos that followed. Clawing back the northern territories they had lost took a number of years, with the Brigantes resorting to their superior knowledge of the hills, forests and valleys, striking at the invading forces with hit and run tactics.

In 79 AD the governor Agricola came north with an overwhelming force, pushing through the Brigantes territory into Caledonia, potentially as far north as the Firth of Tay, all the while building forts and forward operating bases. Though this appears to have quietened the situation somewhat, pockets of resistance throughout the Brigantes nominal territory remained for several decades. By 81 AD, at the time this ingot was produced, Agricola was campaigning in the Southern Uplands of modern Scotland and the situation remained fragile. It is therefore likely that the location where this precious material was being mined was heavily guarded and remained at risk of attack. Such was the value of lead to the Romans, they pushed ahead with its production through this volatile period.

The mines of ancient Britain were crucial to the Roman Empire. Indeed, the local Celtic tribes had traded raw metals across the continent for millennia and the mineral wealth of Britain had been famous all around the Classical World prior to its invasion by the Emperor Claudius in 43 AD. After the subjugation, British lead was exported all over the Empire, used in the aqueducts and plumbing that allowed Rome to grow its cities and to develop its agriculture.

For similar examples of pig ingots, please see; Potter, T.W. 1983. *Roman Britain*. p.50, figs. 55, 57.





83

**ROMAN GOLD RING  
EUROPE, C. 200 A.D.**

gold and agate, bezel with oval surround,  
accommodating a banded agate intaglio

2.5cm diameter

**Provenance:** Private collection, United Kingdom

**£600-900**



84

**ROMAN GOLD ARMLET  
2ND CENTURY A.D.**

gold and amethyst, a loop of gold with a cut  
and polished amethyst attached

9.2cm diameter

**Provenance:** Private collection, United Kingdom

**£350-550**



85

**ROMAN CORINTHIAN COLUMN CAPITAL**  
**EUROPE / NEAR EAST, 1ST - 2ND CENTURY A.D.**

carved marble, with dual tiers of acanthus leaves,  
floral ornaments and scrolling vines above

32.6cm tall

**Provenance:** French and Co., New York, United States

Private collection, California, United States, acquired  
from the above prior to 1981

**£8,000-12,000**



86

**ROMAN FIGURE OF CUPID**  
RHINE VALLEY, GERMANY, C. 2ND - 3RD  
CENTURY A.D.

cast bronze, of rotund build, with full features and elaborate coiffure, shown with the weight placed on the right leg, the torso slightly turned, the left arm raised, the right holding a burning torch down to the side, winged and raised on a bespoke mount

9.9cm tall

**Provenance:** Uncovered during the excavation of volcanic pumice stone in a quarry at Nickenich in the Rhine Valley, Germany, during the 1950's

Acquired in 1960 by a German private collector and thence by descent

Finch & Co, London, Catalogue 20, May 19th 2016

£800-1,200



87

**ROMANO CELTIC HEAD**  
WESTERN EUROPE, C. 1ST CENTURY B.C. -  
1ST CENTURY A.D.

carved stone, with unembellished incised features, raised on a bespoke mount

9.5cm tall

**Provenance:** Private collection, United Kingdom

£800-1,200





88 †

**AVAR BELT FITTINGS**  
CAUCAUS, C. 8TH CENTURY A.D.

cast bronze and fire gilt, a large collection with openwork designs (24)

longest 2.2cm

**Provenance:** Axel Guttman Collection of Ancient Arms and Armour, Germany

£200-300



89

**PAIR OF AVAR APPLIQUES**  
EASTERN / CENTRAL EUROPE, 8TH CENTURY A.D.

cast bronze, two quadrupeds in mid stride, with chased decoration adorning the stylised bodies, the heads likely broken in antiquity, presented on a bespoke metal stand, with old labels to the reverse (2)

longest 7.1cm

**Provenance:** Private collection, London, United Kingdom, 1990's

£500-800

90

**KIEV CULTURE BROOCH**  
EASTERN EUROPE, C. 200 - 500 A.D.

bronze and enamel, long central bow with a series of horizontal lug projections, topped with an intricate coil, two triangles of inlaid red enamel decorate the main body, raised on a bespoke mount

11cm tall

**Provenance:** Private collection, United Kingdom

£1,000-2,000



91

**VIKING GOLD RING****UNITED KINGDOM, 8TH - 10TH CENTURY A.D.**

gold, the band formed of twisted metal

2.7cm diameter

**Provenance:** Private collection, United Kingdom**£2,000-3,000**

92

**VIKING SERPENT RING****BRITISH ISLES, C. 6TH - 9TH CENTURY A.D.**

silver, penannular, formed in the shape of a coiled serpent, the mouth and eyes incised, etchings along the body of the snake may indicate runic lettering or scales

3cm diameter

**Provenance:** Michael O'Hara, United Kingdom

**Published:** An Enigmatic Silver Serpent Ring with 'Runic' Lettering, *Minerva Magazine*, Volume 11, Number 3, May/June 2000.

**£800-1,200**

93

**POSIE RING**  
WARWICKSHIRE,  
UNITED KINGDOM,  
17TH CENTURY

gold, decorated with a heart, clasped from either side by two cuffed hands, flanked by a lozenge, chevron and pointed oval, the interior of the gold band engraved:

*favor my affection*

1.9cm diameter

**Provenance:** Discovered in Warwickshire on 15th January, 2012, Portable Antiquities Scheme; Leic-38b896, subsequently returned to finder

£800-1.600



94

**ANGLO-SAXON SILVER ATTACHMENT**  
ENGLAND, C. 6TH CENTURY

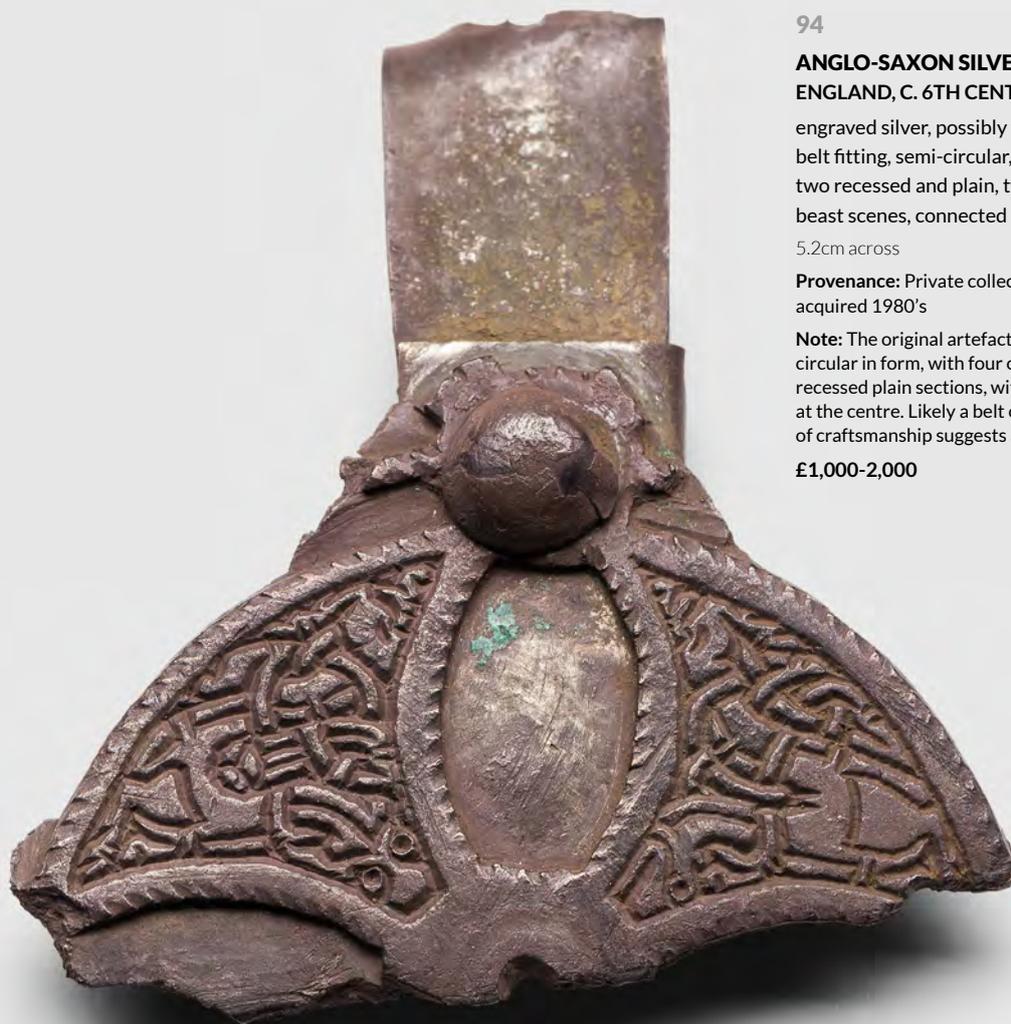
engraved silver, possibly forming part of a prestige belt fitting, semi-circular, with four separate panels, two recessed and plain, two with chip carved gripping beast scenes, connected to an adjustable silver strap

5.2cm across

**Provenance:** Private collection, United Kingdom, acquired 1980's

**Note:** The original artefact would likely have been circular in form, with four openwork panels and four recessed plain sections, with an inlay (perhaps a garnet) at the centre. Likely a belt or weapon fitting, the quality of craftsmanship suggests a high status owner.

£1,000-2,000





95

**ANCIENT CHINESE NORTHERN  
QI TERRACOTTA WARRIOR**  
CHINA, 550 - 577 A.D.

terracotta, shown standing, in full  
battle attire, wearing a helmet,  
breastplate and holding a long  
ornate shield in his right hand, the  
left perforated to hold a wooden  
spear in antiquity, since lost  
45cm tall

**Provenance:** Private collection,  
United Kingdom

**£500-800**

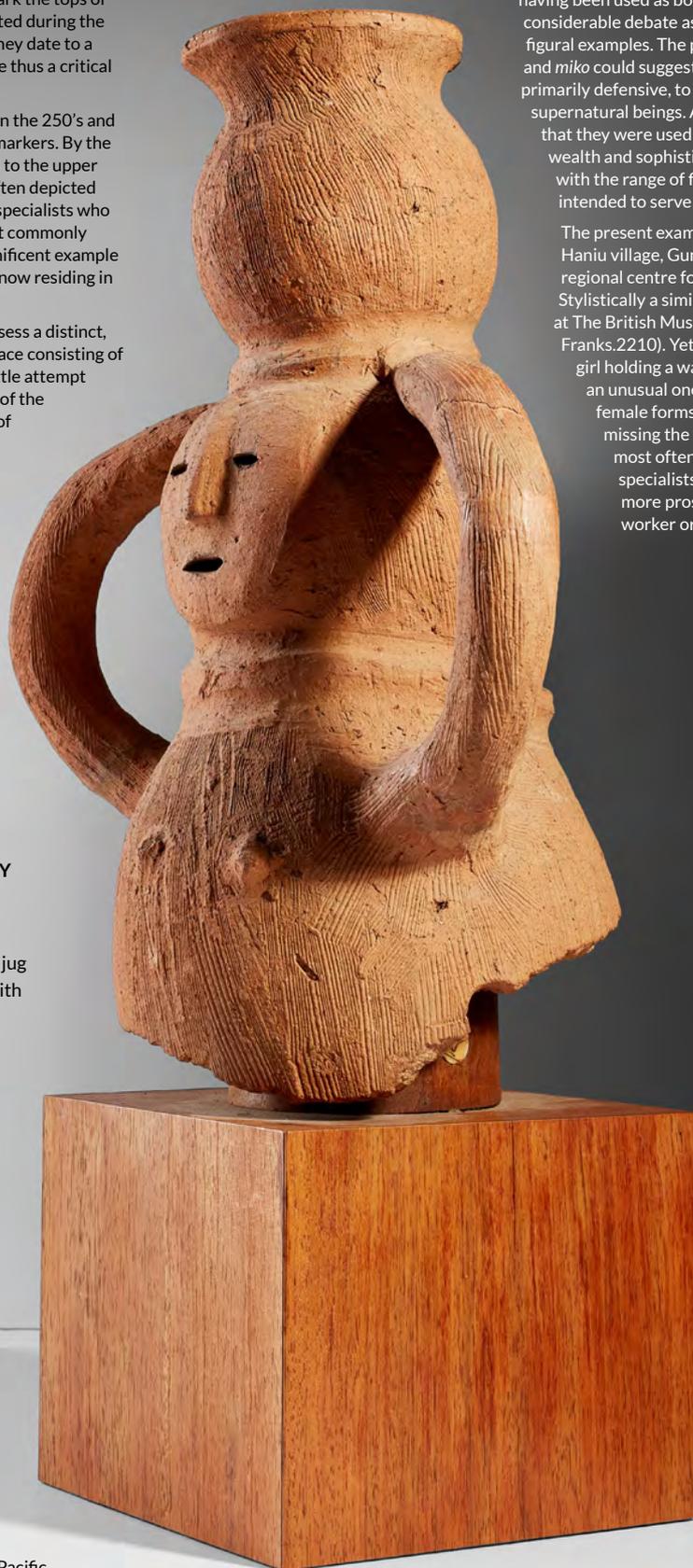
*Haniwa* (literally “clay cylinder” in Japanese) are hollow earthenware figures that were used to mark the tops of large tomb mounds known as *kofun*. Created during the Kofun Period (3rd – 6th centuries AD), they date to a preliterate era in Japanese history and are thus a critical visual library of daily life.

The very earliest *haniwa* were produced in the 250's and were simple cylinders used as boundary markers. By the 450's however, figures began to be added to the upper section of these cylinders. These forms often depicted architectural models, *miko* (female ritual specialists who served the shrines), various animals (most commonly horses) and soldiers, most notably a magnificent example excavated in Ōta, Gunma Prefecture and now residing in the National Museum Tokyo.

Of stylised form, these figural *haniwa* possess a distinct, haunting appearance. With a minimalist face consisting of simple cut out eyes and mouth, there is little attempt to portray a sense of realism in the shape of the body. This simplicity is undoubtedly part of their visual power, which imposes itself forcefully upon the viewer.

Though the earlier cylinder *haniwa* are accepted as having been used as boundary markers, there is considerable debate as to the function of the later figural examples. The preponderance of soldiers and *miko* could suggest that their function was primarily defensive, to protect the deceased from supernatural beings. Another theory contends that they were used as a demonstration of the wealth and sophistication of the interned, with the range of figures and animals perhaps intended to serve in the afterlife.

The present example was uncovered near Haniu village, Gunma Prefecture, a leading regional centre for the production of *haniwa*. Stylistically a similar example can be found at The British Museum (accession number Franks.2210). Yet the depiction, that of a girl holding a water jug atop her head, is an unusual one, with the vast majority of female forms depicting *miko*. She is also missing the flat shelf-like headdress most often associated with the ritual specialists, once again pointing to the more prosaic yet rare attribution of a worker or servant.



96

## ANCIENT JAPANESE HANIWA EARTHENWARE FIGURE

KOFUN PERIOD, 5TH - 6TH CENTURY

古墳時代 埴輪土製人偶像

formed of low fired red earthenware, depicting a young lady holding a water jug atop her head, she wears a necklace, with triangular nose and oval perforations for the eyes and mouth, raised on a bespoke wooden mount

34cm high

£4,000-6,000

**Provenance:** Found at Shogun-Tsuka, near Haniu village, Gunma Prefecture.

Private collection, United States, acquired at Mathias Komor Gallery, New York, March 31, 1962

**Published:** Matsubara, M. 2004. *Haniwa*. Pacific Press Service. Plate 68

**Exhibited:** Lytton Center, 'Collectors Choice', Los Angeles, April 1964

Otis Art Institute, 'Taste of Angeles', Los Angeles, March - May 1968

## AFRICAN WORKS OF ART



97

### NUPE STOOL NIGERIA

carved wood, comprising of eight legs, each subtly faceted, the circular seat with incised decoration

17.5cm tall

Provenance: Private collection, United Kingdom

£200-300

98

### IGBO STOOL NIGERIA

carved wood, standing on an elliptical base, with central ribbed support and dual outer supports, the seat slightly curved and with tapering edges, carved detailing throughout

40cm tall

£300-500



99

### YORUBA MASK, GELEDE NIGERIA

carved wood and pigment, with an elaborate headdress

41cm tall

Provenance: Private collection, United Kingdom

£150-250

100

**IGBO MASK****NIGERIA**

carved wood and pigment, the oval face with open mouth exposing the teeth, bands of scarification running vertical to the pierced eyes, the forehead with raised concentric circles, detailed in black, topped with a figure seated upon a stool

33cm tall

**Provenance:** Julien Harris (1910 - 2011), Scotland. Acquired in situ 1930, thence by descent.

This piece was acquired on a journey across West Africa that Harris undertook in 1930 alongside Geoffrey Gorer and Francois (Feral) Benga, a research trip which culminated in the book "Africa Dances". Benga was a Senegalese dancer at the Folies Bergère in Paris; known at the time as the male Josephine Baker and an icon of the Harlem Renaissance. Gorer, on the back of this work, went on to become a prominent anthropologist.

**£250-350**



101

**BENIN STYLE PICTORAL PANEL****NIGERIA**

wood, carved in low relief, the Oba is seen seated to the right of the image receiving guests whilst protected by armed warriors, set within a border of incised geometric and foliate forms

92 x 44cm

**Provenance:** Private collection, United Kingdom

**£200-300**



102

**YORUBA OFFERING BOWL  
NIGERIA**

carved wood, the nude female figure shown kneeling on a round base, holding atop her head a deep bowl  
59cm tall

**Provenance:** Acquired in situ 1970's by a Dutch doctor based in southern Nigeria, thence by descent

Private collection, United Kingdom

**£500-800**

103

**YORUBA STOOL  
NIGERIA**

carved wood and pigment, standing on a flat circular base, the support formed of two separate rows of figures shown in numerous poses; shown variously holding dual shango, offering boxes and in postures of prayer, separated by columns with gripping lizards and curled snakes, decorated in white, black and red pigment throughout  
64.5cm tall

**Provenance:** Private collection, France

Millon et Associés, Paris

**£700-900**



104

**YORUBA CARYATID STOOL**  
**NIGERIA**

carved wood and pigment, standing on a flat base, the circular seat held by a support in the form of a nude female, with incised scarification to the belly and shoulders, she is shown kneeling, holding the seat with hands raised above her head, two animals, possibly leopards, flank her on either side, the face and hands painted red, the rest of the stool in deep indigo overlain with white spots

68cm tall

**Provenance:** Private collection, France  
 Millon et Associés, Paris

**£1,000-2,000**





105

**YORUBA POLE**  
**NIGERIA**

carved wood, cylindrical base, a series of four figures standing one atop another separated by horizontal platforms, the uppermost figure shown holding an offering and wearing a conical headdress, raised on a bespoke mount

106.5cm tall

Provenance: Private collection, United Kingdom

£250-350

106

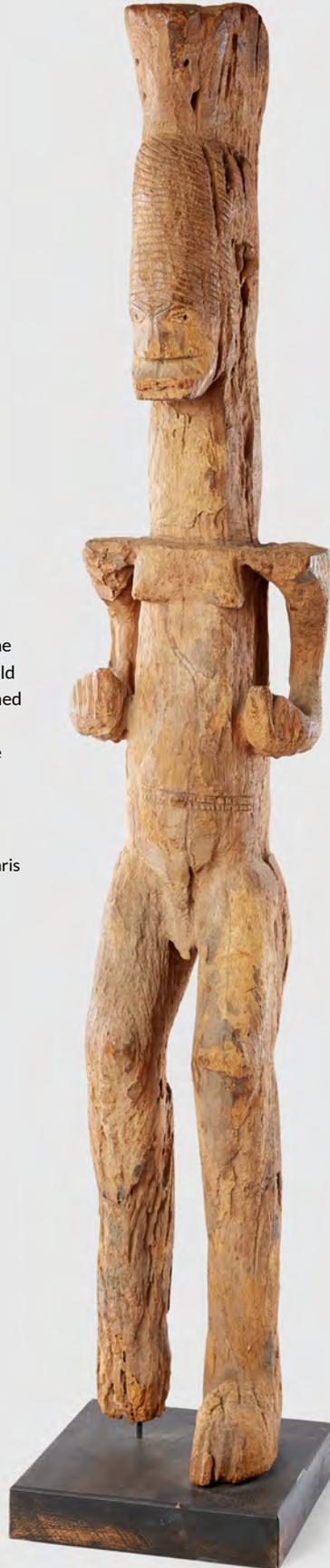
**IGBO FIGURE, ALUSI**  
**NIGERIA**

carved wood, shown standing, the knees slightly bent, the hands held up towards the chest, palms turned upwards, the shoulders broad, leading to a strong neck and face with powerful features, incised coif, raised on a bespoke mount

122.5cm tall

Provenance: Millon et Associés, Paris  
Private collection, France

£800-1,200



107

**BAMOUN THRONE**  
CAMEROON

cast bronze, standing on a ring base, with a series of five supports in the form of two human figures atop one another and parted by a face mask, the seat with intricate decoration of spirals, waves and concentric circles, the backrest formed of a series of human figures with interlocked arms standing upon face masks, a prominent centre figure standing significantly taller than the others, wearing a crest and full beard

120.5cm tall

Provenance: Private collection, Eastbourne, United Kingdom

£1,200-1,800





108

**BWA BUTTERLY MASK**  
BURKINA FASO

carved wood and pigment, the spread wings decorated with a pair of concentric circles and semi-circles, triangle and checkboard motifs on either side, the protruding mouth and nose reduced to an abstract representation, red, black and white pigment

125cm long

**Provenance:** Private collection, United Kingdom, acquired at Bonhams around the year 2000

£600-900



109

**BWA PLANK MASK**  
BURKINA FASO

carved wood and pigment, the flattened circular face with prominent cylindrical mouth and circular eyes, beak-like nose projecting from the forehead and a flattened rectangular element projecting from the top of the head, terminating in a U shaped element at the top, painted in red, black and white pigment

208cm tall

**Provenance:** Sotheby's, Tribal Art, London, 26 th June 1985, lot 125

Frederick Gore CBE RA (1913 - 2009), thence by descent

£600-900



110

**BWA MASK**  
BURKINA FASO

carved wood and pigment, the oval face mask hollow, with perforated eye holes split by a central nose running the full length of the facial plane, dual horns above behind which stands a long rectangular crest, incised and painted in red, cream and white

153.5cm tall

**Provenance:** Private collection, United Kingdom

£300-500

111

**GURUNSI MASK**  
**BURKINA FASO**

carved wood and pigment, possessing a hybrid of zoomorphic and anthropomorphic qualities, a pair of high crests above a rounded face with broad mouth, the lips flaring outwards exposing the individually carved teeth, the geometric nose prominent, the eyes formed of concentric circles, a cone shaped beard below, the striking visage accented with pigment in cream, red and black

87cm long

**Provenance:** Galerie Zacke, Vienna, 2014

Stefan Klein, Köln, Germany

Private collection, United Kingdom

£700-900



112

**KURUMBA ANTELOPE**  
**HEADDRESS, ADONÉ**  
**BURKINA FASO**

carved wood and pigment, traces of pigment, spotted, red and white horns at the base of the horns, raised on a bespoke mount

114cm tall

**Provenance:** Phillips Auctioneers, United Kingdom

Timothy F. Garrard, United Kingdom, acquired from the above in 1984

£300-500



113

**BAGA SNAKE**  
**GUINEA**

carved wood and pigment, standing on a cylindrical base, the body curving back before tapering into a triangular head, the front of the body with incised horizontal bands painted in red, black and cream, the head with a series of recessed triangles running vertically and painted in the same hues, raised on a bespoke mount

119.5cm tall

**Provenance:** Private collection, United Kingdom, acquired Bonhams around the year 2001

£1,200-1,800





114

**BAULE FIGURE  
IVORY COAST**

carved wood, standing on a circular base, the knees slightly bent, the torso with raised scarification, the arms held to the sides with the hands placed on the belly, the face serene, elaborate coif

53.5cm tall

**Provenance:** Emil Maetzel, Hamburg, collected before 1920

Private Collection, Paris (by descent from the former)

Christie's, Paris, 26th January, 2012, Lot 679

**£1,500-2,000**





115

**DAN YACUBA FIGURE**  
IVORY COAST

carved wood, female, the face serene, with prominent cheekbones, recessed eyes and elaborate coiffure, the arms held to the sides palms outwards, the slender torso with incised decoration, the legs broad, raised on a wooden mount  
91cm tall

**Provenance:** Adolfo Bartolomucci, Rome, acquired 1970's

Bertolami Fine Arts, Rome, 12th June 2008, lot 58

Private collection, United Kingdom  
£300-500



116

**NUPE POT**  
NIGERIA

terracotta, standing on a rounded base  
31cm tall

**Provenance:** Anthony Jack, United Kingdom  
£200-300

117

**BETE MASK**  
IVORY COAST

carved wood and metal, the protruding brow inset with brass tacks and with two ringed flanges below, the nose flaring outwards into two separate tusk-like appendages, the mouth balanced between, perforated at the sides for attachment, raised on a bespoke mount  
33.5cm tall

**Provenance:** Private collection, United Kingdom  
£400-600





**118**  
**BAMILEKE DISPLAY CLOTH, NDOP**  
**CAMEROON**

hand spun cotton with tie die design

368 x 132cm,

**Provenance:** Private collection, London,  
 United Kingdom

**£800-1,200**

**119**

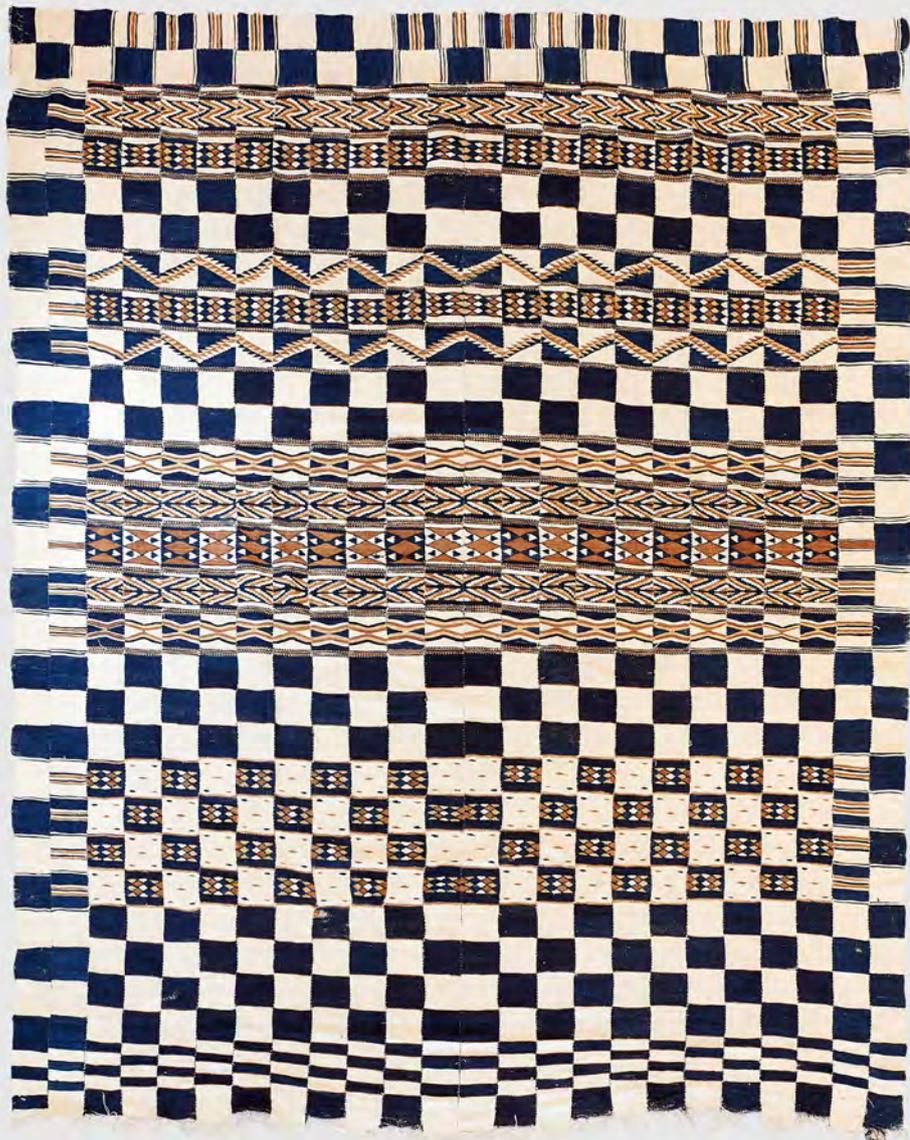
**BAMILEKE DISPLAY CLOTH, NDOP**  
**CAMEROON**

hand spun cotton with tie die design

170 x 120cm

**Provenance:** Private collection, London,  
 United Kingdom

**£400-600**



**120**

**FULANI WEDDING**  
**BLANKET, ARKILLA**  
**MALI**

cool and cotton weave,  
 chequer pattern

447 x 132cm

**Provenance:** Private collection,  
 London, United Kingdom

**£400-600**

121

**FULANI BLANKET****MALI**

wool, supplementary weft patterning

190 x 132cm

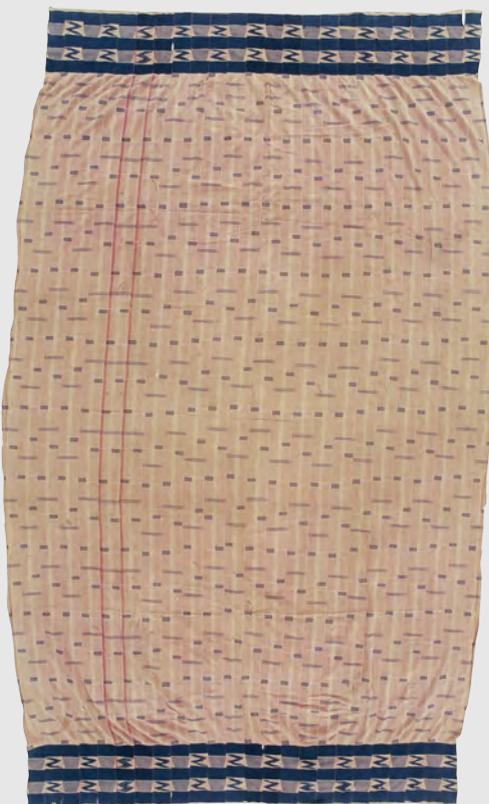
**Provenance:** Private collection, Scotland**Note:** For a similar example please see Minneapolis Institute of Art, Minneapolis, accession number 86.100.40**£150-200**

122

**BENI MGUILD RUG****MIDDLE ATLAS, MOROCCO**

the field in graduated reds with a small orange rectangular motif

224 x 165cm

**Provenance:** Private collection, United Kingdom**£700-1,000**

123

**EWE CLOTH****GHANA / TOGO**

cotton, multicoloured woven

strips with figures, birds,

combs and other patterns

270 x 130cm

**Provenance:** Karun Thakar, London

Keir McGuinness, London

**£200-300**

124

**EWE CLOTH****GHANA / TOGO**

cotton, composed of twenty-four strips

316 x 183cm

**Provenance:** Karun Thakar, London

Keir McGuinness, London

**£200-300**



125

**BAMANA HYENA MASK, SURUKU****MALI**

carved wood, with domed forehead, geometric nose, open maw and upright ears, thick patination and wear commensurate with age, raised on a bespoke mount

43cm tall

**Provenance:** Private collection, Stamford, United States

Private collection, United Kingdom

£1,000-2,000

126

**BAMANA MASK****MALI**

carved wood, the domed forehead with single crest above, the face deeply recessed with the square eyes parted by an angular ridged nose, pursed mouth and short beard, perforations to the sides for attachment, the reverse with an Arabic inscription

43cm tall

**Provenance:** Harvey Derrien, Mali

£500-800



127

**DAN MASK****IVORY COAST / LIBERIA**

carved wood, with dome forehead receding into the perforated cut eyes, triangular nose and full lips, rich patina, raised on a bespoke mount

25cm high

**Provenance:** Private collection, United Kingdom

£500-700

128

**LEGA MASK****DEMOCRATIC REPUBLIC OF CONGO**

carved wood, fibre and pigment, of oval form, the forehead above arched brows, the face recessed, two perforated eyes parted by a long and slender nose, the square mouth open exposing the carved teeth, an attached short beard of fibre below, the area around the eyes coloured with pigment and inclusions, with subtle incised circles decorating the cheeks and above the brow, rich patina

25cm tall

**Provenance:** Private collection, Stamford, United States

Private collection, United Kingdom

**£2,000-4,000**

129

**LEGA PASSPORT MASK****DEMOCRATIC REPUBLIC OF CONGO**

carved wood, of elongated form, with a central raised ridge at the brow flowing into the long nose which parts the coffee bean eyes, the open mouth diminutive, with scarification to the cheeks and perforations to the edges, raised on a bespoke mount

23cm tall

**Provenance:** Private collection, Stamford, United States

Private collection, United Kingdom

**£600-900**



130

**PUNU MASK**  
**GABON**

carved wood and pigment, of a beautiful soft quality, the domed forehead with raised scarification, coffee bean eyes with slit perforation, delicate nose and full lips with small triangular incisions at the corners, high coif and side braids, raised on a bespoke mount

32cm tall

**Provenance:** Private collection, France

Hotel des Vendes du Tarn, Albi, 2014

Stefan Klein, Köln, Germany

Private collection, United Kingdom

£4,000-6,000





131

**LELE FLUTE****DEMOCRATIC REPUBLIC OF CONGO**

carved wood, the female figure shown pregnant, holding her hands behind her back, with scarification to the belly, the lower half covered with a skirt which twists elegantly to the perforated base, raised on a bespoke wooden base

25.5cm tall

**Provenance:** Private collection, Belgium, acquired early 20th century, thence by descent

Galerie Walu, Switzerland

Private collection, United Kingdom

**£400-600**

132

**FANG MABEA FIGURE****GABON**

carved wood, the female figure shown with open mouth and incised coif, standing with her hands placed to the knees, the torso of distinctly slender appearance in opposition to the muscular limbs and buttocks, raised on a bespoke mount

26cm tall

**Provenance:** Private collection, United Kingdom, acquired c. early 20th century, thence by descent

Private collection, United Kingdom

**£1,000-1,500**



133

**MBUNDA MASK****ANGOLA**

carved wood, the downturned mouth perforated, sitting below raised cheeks and broad eyes, also perforated, the brow broad and with four incised bands running parallel to one another, perforated around the edges for attachment  
40cm high

Provenance: Jean Pierre Hallet, United States

£1,200-1,800





134

**LUGURU FIGURE  
TANZANIA**

carved wood, shown standing, with bulbous forehead, the eyes inset with white beads, the arms slightly bent, the hands resting at the base of the angled torso, the long legs resting on block like feet, thick patination

48cm tall

**Provenance:** Private collection, United Kingdom

**£300-500**



136

**KUBA-BUSHONGO KNIFE  
DEMOCRATIC REPUBLIC OF  
CONGO**

wood and forged iron, with anthropomorphic qualities, the blade with central rib, the form concave at the centre before flaring outwards once more and then tapering to a point, the handle wound with metal wire, the circular pommel inset with tacks, raised on a bespoke mount

48.5cm long

**Provenance:** Private collection, United Kingdom

**£250-350**

135

**CHOKWE SCEPTRE  
ANGOLA**

carved wood, the long shaft with multi faceted bulb head terminal, raised on a bespoke mount

50.5cm tall

**Provenance:** Private collection, United Kingdom, acquired at Wotton Auctioneers, Gloucestershire

**£200-300**





137

**KUBA MINIATURE POWDER FLASK**  
**DEMOCRATIC REPUBLIC OF CONGO**

carved wood, of globular form, decorated with incised geometric patterns, the dual handles perforated for fastening, rich patina  
 7cm tall

**Provenance:** Private collection, United Kingdom  
**£80-120**

138

**AZANDE SHIELD**  
**DEMOCRATIC REPUBLIC OF CONGO**

.bound rattan with two central poles, the reverse with a wooden handle

134.5cm tall

**Provenance:** Private collection, United Kingdom  
**£200-300**



139

**POTO KNIFE**  
**DEMOCRATIC REPUBLIC OF CONGO**

iron and natural fibres, the blade with incised embellishments, bound to the wooden hilt with fibre binding, the pommel with vegetal matter surrounding a magical charge to protect the carrier

65.5cm long

**Provenance:** Private collection, United Kingdom  
**£300-500**

140

**MAKONDE CRUCIFIX**  
**MOZAMBIQUE**

carved wood, the Christ figure shown on the cross, with arms outstretched and wearing a loin cloth tied at the waist, a figure is shown kneeling in prayer below

76.5cm tall

**Provenance:** Private collection, United Kingdom  
**£250-350**



141

**KONGO CRUCIFIX, NKANGI KIDITU**  
**DEMOCRATIC REPUBLIC OF CONGO**

cast brass, the Christ figure at the centre of the cross is depicted with African features, he is flanked by three smaller figures, all with their hands in prayer

24.2cm tall

**Provenance:** Private collection, United Kingdom  
**£400-600**



142

**LUBA STYLE POT LID**  
**DEMOCRATIC REPUBLIC OF CONGO**

carved wood, depicting a mourning scene, two seated figures flank a deceased female laid on a woven matt  
 24cm diameter

**Provenance:** Jeff Hobbs, Wellington, New Zealand  
**£200-300**

143

**CHOKWE THUMB PIANO, MBIRA**  
**DEMOCRATIC REPUBLIC OF CONGO**

carved wood and metal, the series of metal keys attached to a raised wood and iron rectangular section, with fine incised geometric design below, leather carrying strap above  
 23.5cm tall

**Provenance:** Jack Sherman, South Africa  
**£150-250**



144

**PAIR OF CHOKWE COMBS**  
**ANGOLA**

carved wood, comprising: a Chokwe double headed comb with central carved face; a Chokwe comb with seated female finial; a pair of Tanzanian hair pins (4)  
 longest 30cm

**Provenance:** Jack Sherman, South Africa  
**£200-300**



145

**PENDE STOOL**  
**DEMOCRATIC REPUBLIC OF CONGO**

carved wood, sitting on a flat base with quad supports carved in the form of human faces, rounded seat, rich patination  
 27.3cm high

**Provenance:** Galerie Koller, Switzerland  
 Private collection, United Kingdom  
**£800-1,200**





146

**CHOKWE THRONE**  
**ANGOLA**

carved wood and brass, the backrest with two figures bearing a hunted animal above an ancestor face, the ears topped with further ancestor figures carved in the round and bearing necklaces of fine wirework, the seat with an ancestor face framed by an inlay of brass, the front stretcher with an allegorical scene between two faces forming the legs, decorated throughout with metal tacks and intricate incised motifs

90.2cm tall

**Provenance:** Adolfo Bartolomucci, Rome, acquired in situ c. 1970

Bertolami Fine Arts, Rome, 12th June 2008, lot 99

Private collection, United Kingdom

**£1,000-2,000**





147

**LOMBO MASK**  
DEMOCRATIC REPUBLIC OF CONGO

carved wood, the perforated eyes above high sweeping brows, rectangular open mouth, the ears formed of raised semi circles, the coif, beard and other details accentuated by black pigment, raised on a bespoke mount

29.5cm tall

Provenance: Rob Temple, Ghent

Sam Handbury-Madin, United Kingdom

Private collection, United Kingdom

£800-1,200



148

**KONGO POWER FIGURE**  
DEMOCRATIC REPUBLIC  
OF CONGO

carved wood, raised on a bespoke mount

19.3cm tall

Provenance: Private collection, France

£500-800



149

**YOMBE MATERNITY FIGURE, PHEMBA  
DEMOCRATIC REPUBLIC OF CONGO**

carved wood, shown sitting crossed legged on an integral plinth, she cradles the infant in her lap, the child's features sensitively carved, the mother nude from the waist, she wears bangles around her wrists and ankles, finely carved sections of scarification adorn the shoulders and prominently across the back, the head oversized, with expressive features, the mouth slightly agape, broad nose and almond eyes, recessed to take the now lost glass inlay, a band across the forehead with incised decoration above, raised on a bespoke mount

30.3cm tall

**Provenance:** Roger Lefevre, Brussels

Private collection, Holland

**£2,000-4,000**





150

**JAMES AUGUSTUS GRANT'S WALKING STAFF**  
**EASTERN AFRICA, MID 19TH CENTURY**

carved wood, in the form of an East African staff, with long shaft and ball head terminal, the entire length with carved and inked depictions of animals including lions, rhino, elephant, zebra and crocodiles, shields of various designs and foliate motifs, a compass at the top

97cm long

**Provenance:** James Augustus Grant (1827 - 1892), Nairn, Scotland, thence by descent

Private collection, United Kingdom

**£2,000-4,000**

**Note:** This remarkable staff belonged to the famed Scottish explorer James Augustus Grant. Born in Nairn in 1827, Grant joined the army at the age of 19, serving primarily in India. He saw service in the Sikh War of 1848 and was wounded during the Indian Mutiny in 1857, returning to Scotland the following year.

In 1860 he joined the expedition led by John Hanning Speke to discover the source of the Nile. The expedition departed Zanzibar in October of that year, not returning until 1863. Speke became the first European to set eyes on Lake Victoria, whilst Grant made a series of valuable botanical collections. The two were feted as heroes upon their return to the United Kingdom, and in 1864 Grant published a wildly popular account of their journey, *A Walk across Africa*.

Grant returned to active duty with the army and served in the intelligence department of the Abyssinian expedition of 1868. At the close of the war he retired from the army with the rank of lieutenant-colonel and retired to Nairn, where he died in 1892.



151

**TUTSI DANCE SHIELD**  
RWANDA

carved wood and pigment, of curved elliptical form with a central raised boss, decorated with incised and painted abstract forms, the reverse with integral handle, presented on a bespoke mount

43cm tall

**Provenance:** Private collection, London, United Kingdom

£400-600



152

**MAASAI SHIELD**  
KENYA

buffalo hide, wood and pigment, wooden frame with a leather strap binding and central rib handle, decorated with red and black pigment

110.5cm high

**Provenance:** Private collection, Scotland

£600-900



153

**AMHARA SHIELD**  
ETHIOPIA

hide and pewter inlay, of classic conical form with incised detailing and loop handle to the reverse, decorative pewter inlays throughout

39.2cm diameter

**Provenance:** British private collection, acquired Bonhams 1990's

£300-500

154

**SELECTION OF ZULU  
BEADWORK  
SOUTHERN AFRICA**

beads, metal and fibre string,  
a selection of Zulu beadwork  
presented on a bespoke  
wood and fabric backing

frame 51.5 x 40cm

**Provenance:** Private  
collection, United Kingdom

**£300-500**



155

**PAIR OF TOPOSA  
APRONS  
SOUTH SUDAN**

leather and beadwork,  
comprising of; one Toposa  
apron of rectangular  
form, with pointed tips,  
the beadwork stitched  
into the hide backing,  
tying strap retained; one  
Toposa apron of concave  
form, a border of larger  
beads encasing a series  
of inner beaded panels in  
various colours, primarily  
yellow, both presented on  
bespoke backings (2)

longest 40cm

**Provenance:** Private  
collection, United Kingdom

**£600-900**

156

**PAIR OF ZULU SHIELDS**  
SOUTH AFRICA

hide and wood, the first with black hair, of oval shape with two columns of small horizontal slits through which leather loops secure a central spear support bound with hide; the second with cream and brown hair, of identical construction with a distinctive pole support featuring a open circular terminal with copper binding (2)  
tallest 132cm

**Provenance:** Private collection,  
Scotland

**£400-600**



157

**ZULU ASSEGAI**  
SOUTH AFRICA

wood, metal and hide, long shaft with carved ridges, section of hide below the iron spearhead

178cm long

**Provenance:** Private collection,  
United Kingdom

**£200-300**



158

**SHONA DAGGER****ZIMBABWE**

wood, steel and brass thread, the handle and sheath both with flaring terminals, central attachment loop for suspension, almost entirely covered in fine wirework

19cm long

**Provenance:** Bernice and Terence Pethica Collection, United Kingdom  
**£300-500**



160

**NGUNI AXE****SOUTHERN AFRICA**

carved wood, iron, copper banding and hair, the head with elegant ridged terminal, crescent blade above shaft decorated with bands of wirework, hair flywhisk applied to base

71cm long

**Provenance:** Private collection, Scotland  
**£300-500**



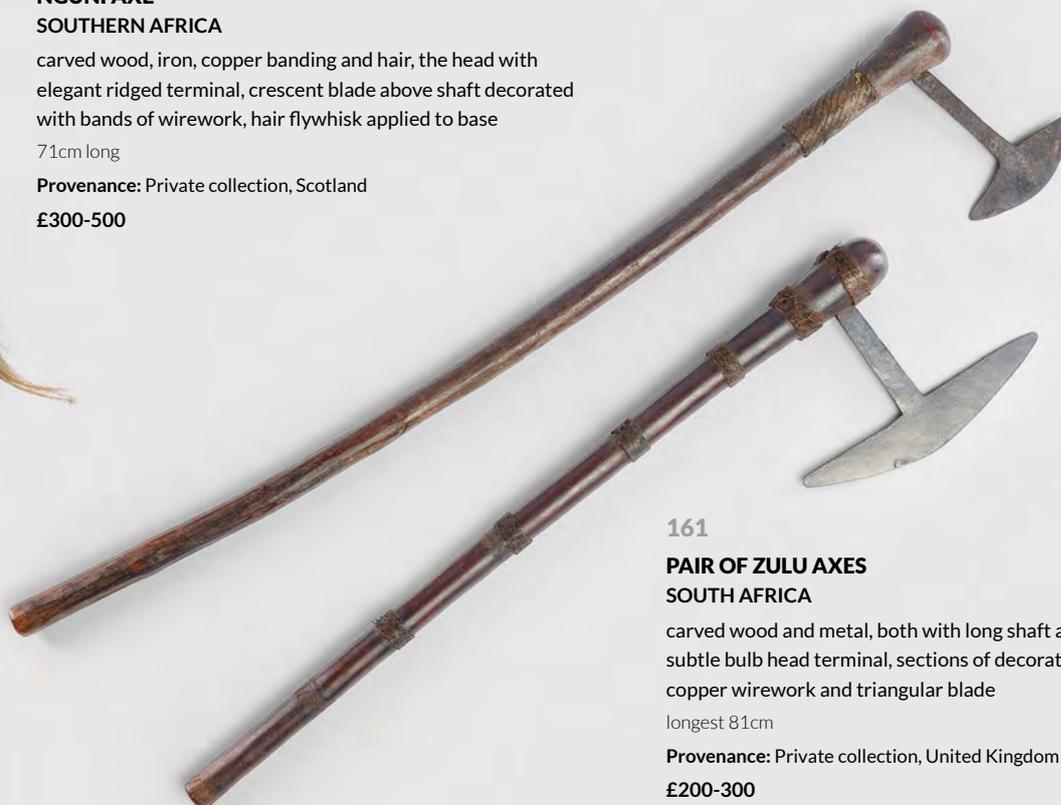
159

**SHONA FORKED DAGGER****ZIMBABWE**

wood, steel, pewter and leather, with ornate carved handle, forked blade and dual sheaths decorated with pewter binding

16.5cm long

**Provenance:** Bernice and Terence Pethica Collection, United Kingdom

**£200-300**

161

**PAIR OF ZULU AXES****SOUTH AFRICA**

carved wood and metal, both with long shaft and subtle bulb head terminal, sections of decorative copper wirework and triangular blade

longest 81cm

**Provenance:** Private collection, United Kingdom  
**£200-300**



162

**LUVALE MASK**  
**ZAMBIA**

carved wood, coffee-bean eyes, slender nose and sensitively rendered lips, raised on a bespoke mount

12cm tall

**Provenance:** Kevin Conru, Brussels

Bernice and Terence Pethica Collection, United Kingdom

**Published:** Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection 2007*, p. 82, n° 28

**Note:** "Luvale communities continue to use masks to this day. Associated with the initiation of boys into adulthood, these masks were and are still worn in combination with woven fibre costumes. Since all initiation masks were ascribed particular attributes, they played a number of different roles in the education of initiates during their seclusion in the bush." Klopper, Nettleton and Pethica, 2007

£400-600

163

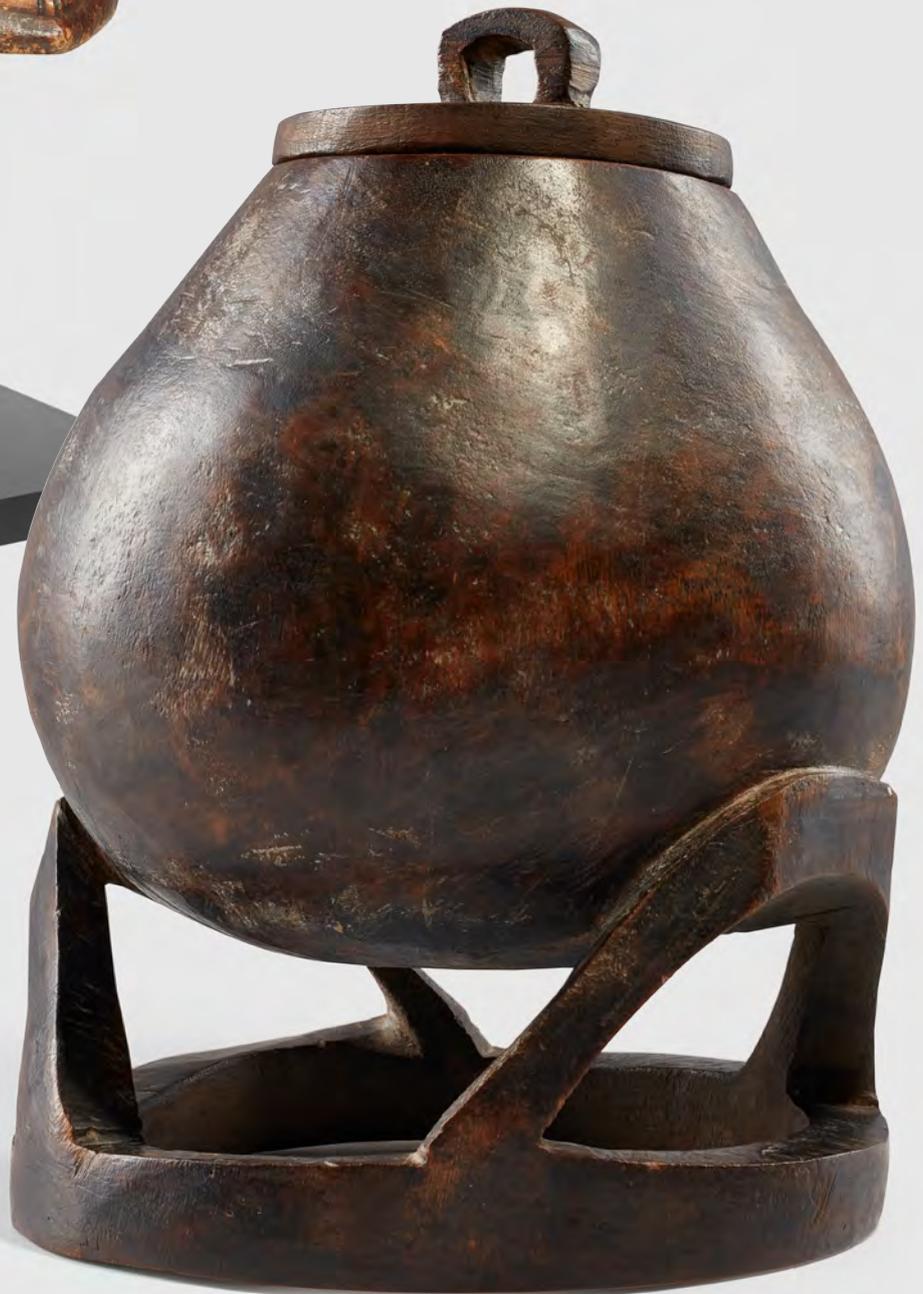
**NGUNI TOBACCO**  
**CONTAINER**  
**SOUTHERN AFRICA**

carved wood, standing on a ring base, the rounded container raised on two arches, separate lid with looped handle, rich patina

28.5cm tall

**Provenance:** Bernice and Terence Pethica Collection, United Kingdom, collection number 132.

£400-600





164

**PAIR OF ZULU EAR PLUGS, IZIQHAZA  
SOUTH AFRICA**

soft wood and bakelite (2)

6cm diameter

**Provenance:** Jack Sherman, South Africa

**£200-300**

165

**SHONA NECKREST  
ZIMBABWE**

wood, standing on a double oval base, with an intricately carved support, the pillow with incised border decoration and triangles at the centre

12cm tall

**Provenance:** Private collection, United Kingdom

**£700-900**



166

**LOZI CONTAINER  
ZAMBIA**

carved wood, the squat receptacle with separate lid bearing a charming bird finial with incised eyes

15cm diameter

**Provenance:** Jack Sherman, South Africa

**£150-250**



167

**ZULU SNUFF CONTAINER****SOUTH AFRICA**

animal horn, wood and brass, carved and polished in the natural form of a horn, with a ring collar below the upper end, the wooden cover secured with brass tacks, with collection label "135"

21.8cm long

**Provenance:** Kevin Conru, Brussels

Bernice and Terence Pethica Collection, United Kingdom, collection number 135

**Published:** Klopper, Nettleton and Pethica, 2007. *The Art of Southern Africa: The Terence Pethica Collection*, n° 40.

**Note:** "Horn snuff containers which retain the original shape of the animal horn are best documented amongst the South Sotho and Tswana speaking peoples. Often the upper, sharp end of the container was carved to form an animals head, but this one has a simple polygonal rim around its aperture. The fixing of the bottom cover with metal tacks appears to mimic the arrangement on European powder horns, themselves signs of power." Klopper, Nettleton and Pethica, 2007.

**£600-900**

168

**PAIR OF ZULU SNUFF CONTAINERS****SOUTH AFRICA**

carved wood and wire, comprising of; one wooden snuff container decorated with brass wirework and wooden stopper; one wooden snuff container with multicoloured wirework and wooden stopper (2)

tallest 14cm

**Provenance:** Jack Sherman, South Africa**£300-500**

169

**TRIO OF ZULU MILK SPOONS, IZINKHEZO****SOUTH AFRICA**

carved wood, each of the sour milk spoons with central incised bands of raised decoration, rich patina (3)

longest 36cm

**Provenance:** Bernice and Terence Pethica Collection, United Kingdom**£200-300**

170

**NGUNI LADLE**  
**SOUTHERN AFRICA**

carved wood, finely executed, with clear influences from contemporary European styles, a knob terminal incised with circular bands, a subtle ridge and collar immediately below, the long handle leading to a deep spoon with rich patination

25.5cm long

**Provenance:** Bernice and Terence Pethica Collection, United Kingdom**£150-250**

171

**RARE FIGURAL TSONGA DIVINERS STAFF  
MOZAMBIQUE**

carved wood, with a serpent coiling up the shaft and meeting the figure carved at the staff's centre, the figure with a hybrid of human and snake-like features, rich caramel patina

140.5cm long

**Provenance:** Susana Montiel-Colmenares, London

Bernice and Terence Pethica Collection, United Kingdom

**Published:** Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, p. 124, n° 51

£2,000-4,000



**Note:** "The prevalence of snake iconography on staffs is linked to the perceptions of many southern Africans of these reptiles as beings whose ability to move from below the ground into the land of the living is a sign of their communication with the spirit realm. The appearance of snakes in the homestead is most often taken as denoting the visit of an ancestor or other spirit to the living. Most southern African peoples made, and still make, distinctions between the harmless non-poisonous snakes and the malevolent poisonous species. So pythons which are very large but not poisonous, although still dangerous, are associated with legitimate power and with healing, while cobras, which are feared by all those who have to move over open bush or thicketed areas, are also associated with power, particularly the ability to strike ones enemies via covert means. In this staff there is a particularly disconcerting end to the snake; curving up the stem of the pipe it appears to merge with the figure carved at the centre of the staff's length. This figure has no feet, having visibly flowed out of the same matrix as the stem of the staff, and the snake, curling up behind this essentially genderless form, provides it with a neck and head that are essentially a hybrid of snake and human features. It is likely that such an extraordinary and striking image was made on commission for a healer or diviner, most likely by a Tsonga carver, and that it would've been used in the context of healing or divination." Klopper, Nettleton and Pethica, 2007/



172

**ZULU DANCE STAFF**  
SOUTH AFRICA

carved wood, the long shaft leading to an off-set finial with raised ridges and incised zig-zag border

81cm long

**Provenance:** Bernice and Terence Pethica Collection, United Kingdom

**Published:** Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, p. 178-179, n° 88

**Note:** "The slightly off-centre placement of the head of this dance staff imparts a quirky individuality that contributes to the overall vitality of its form. Because staffs like these had to withstand vigorous beatings against small dance shields on festive occasions like weddings and celebrations in honour of ancestors, they were commonly made from hard woods. This also helps to explain why the carving of decorative details like the fluting and zig-zag motifs on this example are fairly robust." Klopper, Nettleton and Pethica, 2007.

£800-1,200

173

**SWAZI STAFF**  
SOUTHERN AFRICA

carved wood, long handle, rounded head with dual circular projections, caramel patina

88cm long

**Provenance:** Private collection, United Kingdom

£300-500

174

**NGUNI STAFF**  
SOUTH AFRICA

carved wood, long shaft with offset elliptical ballhead and two opposing indentations, amber patina

66.5cm long

**Provenance:** Private collection, Scotland

£350-550

175

**ZULU KNOBKERRIE**  
SOUTH AFRICA

carved wood and wirework, the long shaft with one section of applied iron wirework, leading to an offset ball head with dual opposing flat planes

76cm long

**Provenance:** Private collection, United Kingdom

£300-500



176

**COLLECTION OF SAGO STIRRERS  
SURINAME**

carved wood, the collection comprising of; one ceremonial paddle, with long handle terminating in an elaborate finial with twist design, the paddle blade with openwork carving; three sago stirrers, each with flowing motifs executed in low relief and leaf shaped head, all raised on bespoke mounts (4)

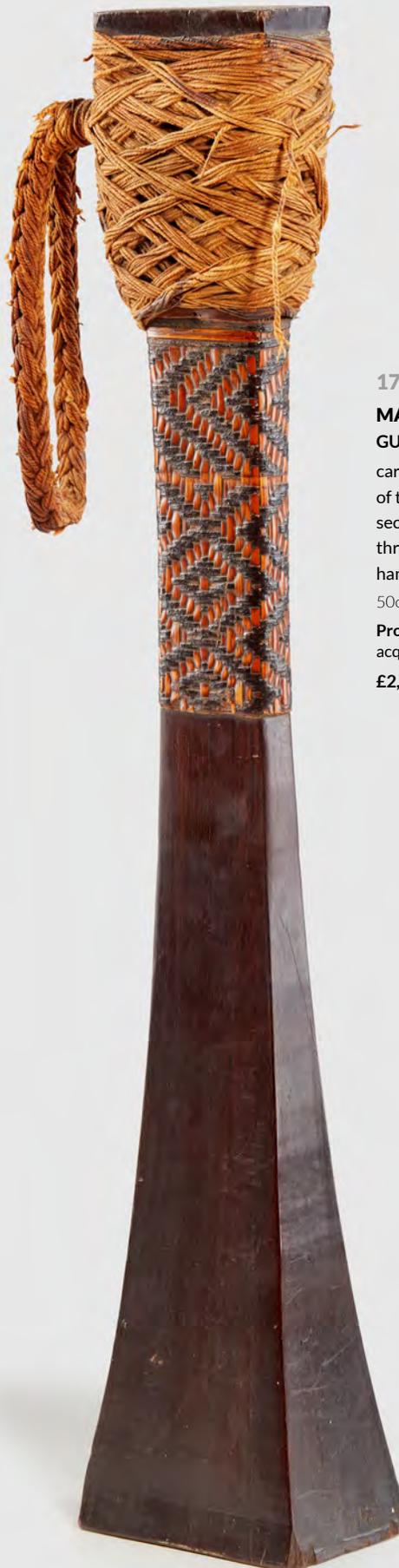
tallest 102cm long

**Provenance:** Andreas Kobben (1925-2019), Holland, Professor Kobben was an influential Dutch anthropologist who lived with the Maroon between 1961 - 1962, these items were likely acquired during that date

**Exhibited:** Tropen Museum, Amsterdam

**£1,500-2,500**





177

**MACANA CLUB****GUYANA**

carved wood, vegetal fibre and thread,  
of tapering form and rectangular  
section, the top wound with fibre  
thread and a suspension loop, the  
handle with intricate decorative binding

50cm tall

**Provenance:** Private collection, Scotland,  
acquired 1970's

**£2,000-3,000**



178

**NATIVE AMERICAN WOODLANDS POUCH**  
GREAT LAKES, UNITED STATES

beads and fabric, the velvet backing stitched  
with beadwork of flowers in bloom, integral flap  
17cm tall

Provenance: Private collection, United Kingdom  
£300-500

179

**NOOTKA MASK**  
NORTHWEST COAST,  
NORTH AMERICA

carved wood, with recesses  
at the mouth and above the  
eyes, with traces of original  
green and red pigment  
27.5cm high

Provenance: Private  
collection, Scotland  
£400-600





180

**INUIT MASK  
ARCTIC**

carved bone, with a slanted face and mouth agape, showing a row of uneven teeth, three deep groves across the cheeks indicate wrinkles with further striations for the hair and beard, raised on a bespoke mount

26.5cm high

**Provenance:** Private collection, France

Eve Encheres SVV, Paris, Arts Précolombiens - Arts Premiers - Arts Amérindiens, 12 th December 2016, lot 67

Private collection, Scotland

£2,000-3,000

181

**ARCHAIC INUIT OKVIK FIGURE****OLD BERING SEA CULTURE | 200 B.C. - 100 A.D.**

carved bone, carved with minimalist features, brown patina, raised on a bespoke mount

3.4cm high

**Provenance:** Private collection, United States

Private collection, Scotland

**£800-1,200**

182

**INUIT PAINTING****(ANON)****ARCTIC**

ink on paper, framed

46 x 37cm

**Provenance:** Private collection, United Kingdom**£250-350**

183

**INUIT MARRIAGE CUP****ARCTIC**

carved bone, of distinctive form, two separate receptacles both with loop handles, linked by a short section, worn with age

16.5cm long

**Provenance:** Private collection, Scotland**£400-600**

184

**ABORIGINAL GLASS SPEAR POINT**  
**KIMBERLEY, WESTERN AUSTRALIA**

pressure flaked glass, formed of green  
 glass worked into a spear point

8.7cm long

**Provenance:** Private collection, United  
 Kingdom

**£350-550**

**Note:** For a similar example please see The Pitt Rivers  
 Museum, Oxford, accession number 1932.34.1

"This spear point, like the many more like it in  
 museum collections around the world, represents  
 the coming together of two different artistic or  
 technological traditions to create 'hybrid' objects.  
 In this case, Australian Aboriginal methods of  
 producing stone tools were hybridized with imported  
 European materials to produce a sharper and more  
 easily manufactured spearhead. But more than  
 this ingenious re-use of material, these weapons  
 are also excellent examples of the sort of pressure-  
 flaked spear points that have been produced in the  
 northern Kimberley and Arnhem Land for more  
 than three thousand years. These points are bifacial,  
 that is, they are worked on both sides of the blade.  
 They were regarded very highly by many Aboriginal  
 groups throughout Northern and Western Australia.  
 Consequently, they have been documented as  
 passing more than 1,000km to the south through  
 trade. Known examples include those manufactured  
 in bottle glass, porcelain from the insulators of cross-  
 country telegraph cabling, as well as more the more  
 traditional materials of quartzite and basalt used in  
 pre-colonial times." The Pitt Rivers Museum, Oxford





185

**ABORIGINAL CLUB**  
**AUSTRALIA**

carved wood and pigment, the long oblong club decorated with bands of deep red and brown separated by incised lines, raised on a bespoke mount

97.5cm tall

**Provenance:** Private collection, United Kingdom

**£400-600**



186

**AUSTRALIAN ABORIGINAL SHIELD**  
**AUSTRALIA**

stone carved wood, of elliptical form, decorated throughout with incised grooves, integral handle to reverse

64cm long

**Provenance:** Private collection, United Kingdom

**£400-600**

187

**WANDJINA SEED PODS**  
WESTERN AUSTRALIA

carved boab seed pods, connected by a modern piece of string, the first pod carved with a scene of a man striking a kangaroo with a club, a sailing ship and shark on the reverse, the second covered with birds, lizards and geometric forms (2)

longest 18cm

**Provenance:** Private collection, Scotland

**£200-300**



188

**CHEST ORNAMENT, MOKA KINA**  
WESTERN HIGHLANDS, PAPUA NEW GUINEA

wooden board covered with pigmented mud and gum, with inset kina shell and boar tusks, a vegetal fibre necklace at the top from which hang interconnected circular strands of fibre, marsupial jaw bones hanging below

62.5cm tall

**Provenance:** Private collection, United Kingdom

**£400-600**



189

**BOIKEN CEREMONIAL BOWL**  
PAPUA NEW GUINEA

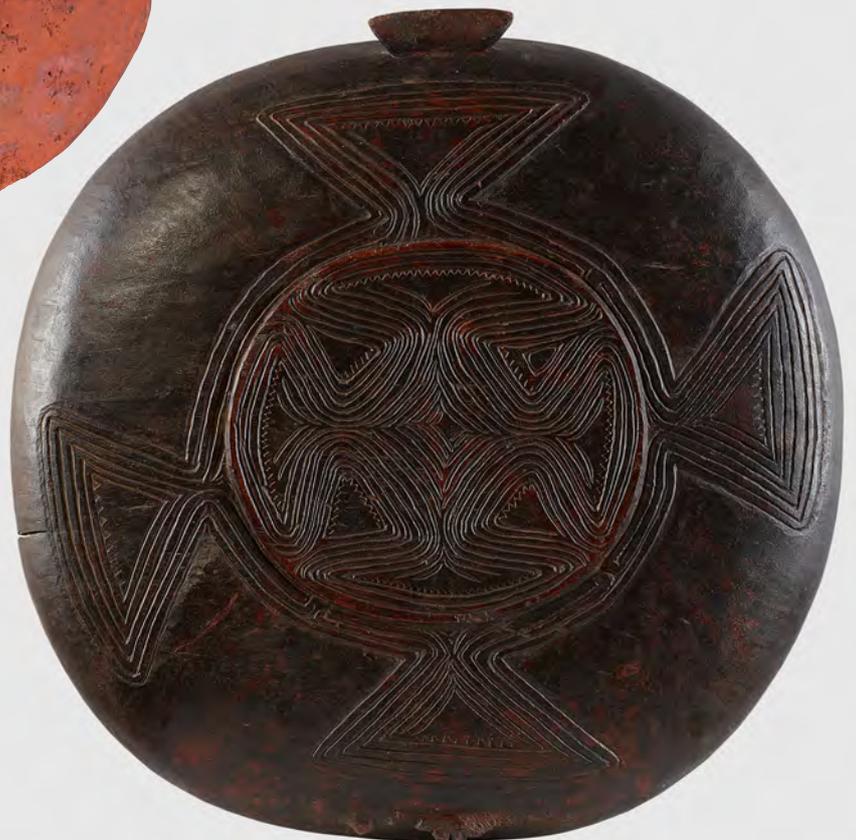
carved wood, the shallow circular dish with carved decoration in shallow relief on the underside

51cm diameter

**Provenance:** Michael Hamson,  
California, United States

Private collection, United Kingdom

**£400-600**





190

**SEPIK GABLE MASK**  
**PAPUA NEW GUINEA**

woven rattan cane, sago leaf fibre and  
 pigment, red, white and black natural  
 pigments

106cm high

**Provenance:** Philip Goldman, Gallery 43, London,  
 with a copy of old purchase invoice, dated 21st  
 August 1971

**Published:** Philip Goldman: 'Mito e nelle arti della  
 Millennio Melanesia' in 'L'Uomo e Arte' giugno luglio  
 1971 numero 3-4 page 31

**Exhibited:** 'Tribal Creazione e tradizione', Milan, 1971  
 'Creatività Forums - Melanesia' Galleria Alessandra  
 Castelli, Bergamo, December 1974

£1,500-2,500

191

**PAIR OF SEPIK PADDLES**  
PAPUA NEW GUINEA

carved wood, comprising of; one Sepik paddle with a long leaf shaped blade and raised tip, a rib running through the centre of the blade, long handle and stylised figure at the finial; the second Sepik paddle with leaf shaped blade with raised rib and incised decoration, the handle with scrolling finial (2)

longest 173cm

**Provenance:** Private collection, United Kingdom

£250-350



192

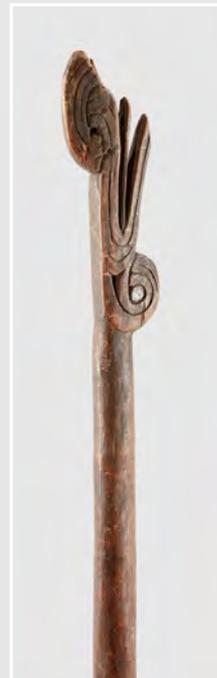
**RENNELL ISLAND SPEAR TIP**  
SOLOMON ISLANDS

carved wood, almost entirely covered with carved barbs, triangular head

65.5cm long

**Provenance:** Private collection, United Kingdom

£250-350



193

**MASSIM CLUB**  
TROBRIAND ISLANDS

carved wood, the handle with knob terminal, the rectangular blade with a series of twelve separate panels featuring fine incised scrolls and birds, raised on a bespoke mount

67.5cm long

**Provenance:** Private collection, London, United Kingdom

£300-500





194

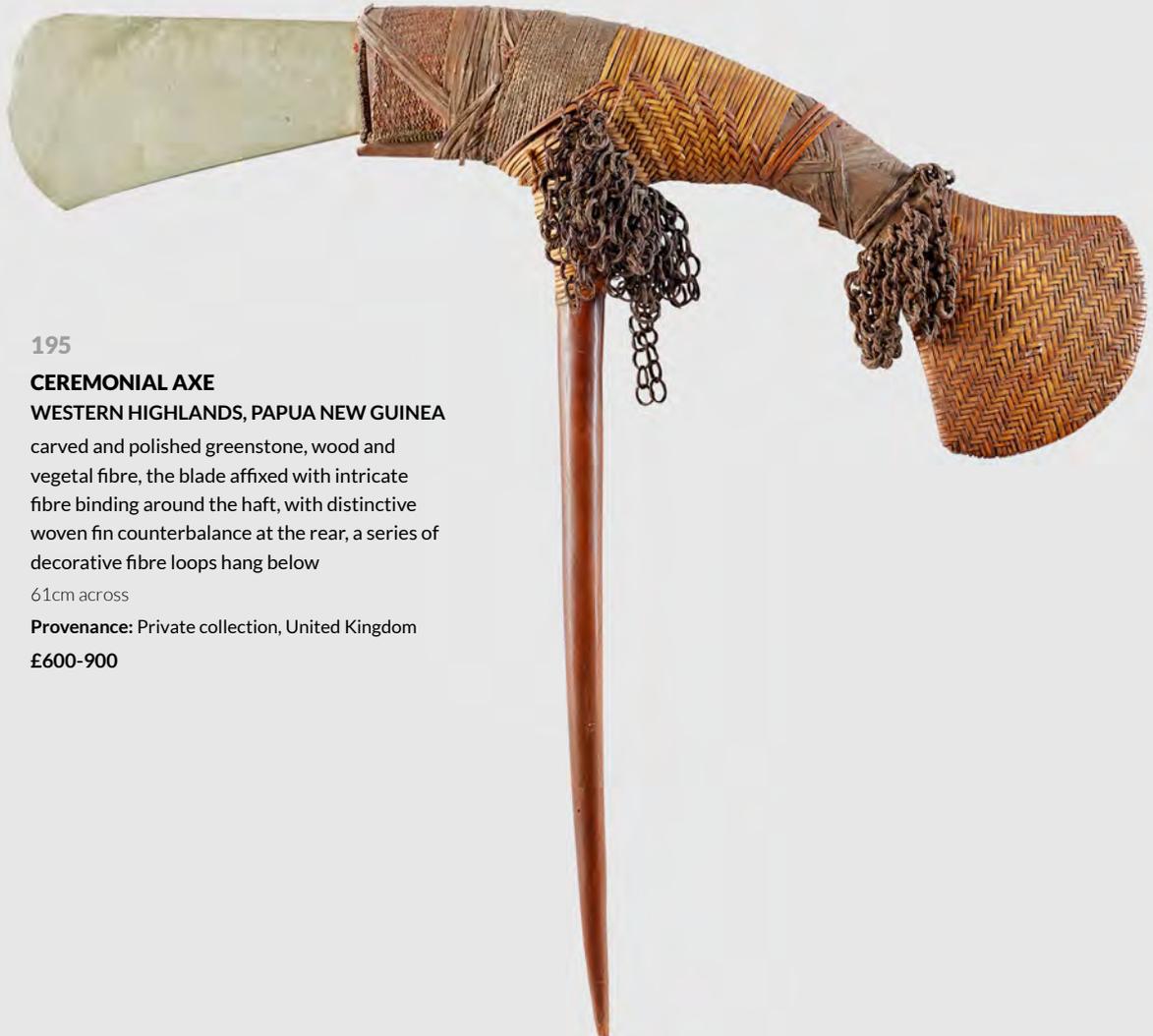
**PAK ISLAND CURRENCY NECKLACE**  
ADMIRALTY ISLANDS, PAPUA NEW GUINEA

beads and teeth, presented on a bespoke wood and fabric display

24cm long

**Provenance:** Private collection, United Kingdom

**£300-500**



195

**CEREMONIAL AXE**  
WESTERN HIGHLANDS, PAPUA NEW GUINEA

carved and polished greenstone, wood and vegetal fibre, the blade affixed with intricate fibre binding around the haft, with distinctive woven fin counterbalance at the rear, a series of decorative fibre loops hang below

61cm across

**Provenance:** Private collection, United Kingdom

**£600-900**



196

**WAR CLUB**  
**TONGA**

carved wood, of triangular flared form, with incised geometric decoration and bird glyphs, amber patina

79.5cm long

**Provenance:** Private collection, United Kingdom

**£300-500**



197

**PADDLE CLUB**  
**TONGA**

carved wood, with raised central section, the head leaf shaped, with unadorned oval section separating the long handle, covered with incised geometric decoration

95.5cm long

**Provenance:** Private collection, Scotland

**£800-1,200**





198

**ROOTSTOCK CLUB****FIJI**

carved wood and marine ivory, the handle with *tavatava* grip, the rootstock of a tree forming the head of the club, with marine ivory inserts and kill notches around the side

117cm tall

**Provenance:** J.V.R. Bromage, acquired late 19th century on the art market, thence by descent

**£3,000-5,000**

199

**LARGE WAR CLUB**  
VANUA BALAVU, FIJI

carved wood, similar to an ula throwing club in construction, yet of exceptional size and power, the bulb head with incised ridges and spherical terminal, the long handle with cap base

77cm long

**Provenance:** Gifted to a British visitor by the chief of Lomaloma, on the Fijian island of Vanua Balavu in the Lau archipelago c. late 19th century, thence by descent, subsequently on the UK art market

£600-900



200

**WAR CLUB, TALAVALU**  
SAMOA ISLANDS

carved wood, the long handle leading to rows of carved teeth below a triangular head

70cm long

**Provenance:** Private collection, United Kingdom

£300-500



201

**SWORD CLUB**  
GILBERT ISLANDS,  
KIRIBATI

carved wood, the long tapering blade with rows of sharks teeth affixed through fibre binding

103.5cm long

**Provenance:** Private collection, United Kingdom

£600-900



202

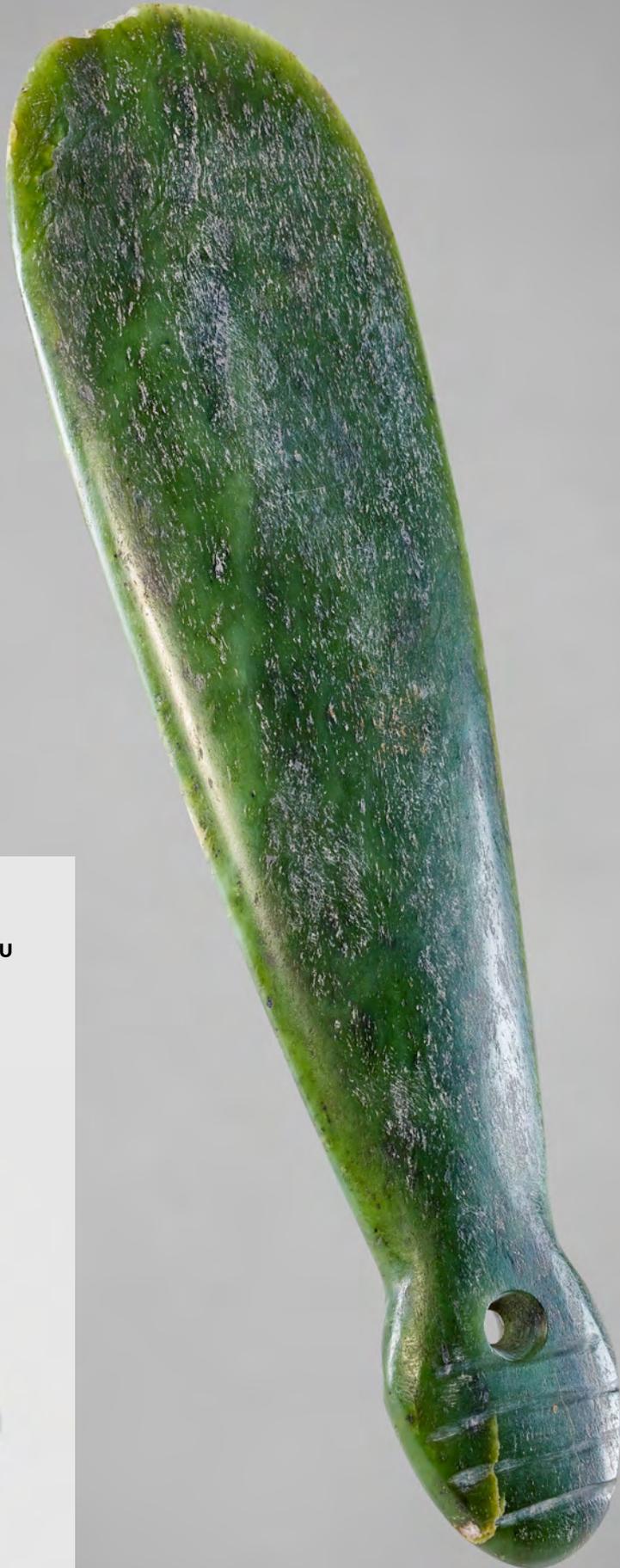
**MAORI PATU  
NEW ZEALAND**

carved jade, the rounded blade with  
three grooves to the handle and concave  
perforation for attachment

33.5cm long

**Provenance:** Private collection, United Kingdom

**£1,000-2,000**



203

**PAIR OF MAORI EAR ORNAMENTS, KURU  
NEW ZEALAND**

carved and polished jade, both of elongated  
oval form, with perforation to the top

longest 6.6cm

**Provenance:** Private collection, Scotland

**£400-600**



204

**MAORI CONTAINER  
NEW ZEALAND**

carved wood and paua shell, possibly a receptacle for tattooing ink, canoe shaped, the underside carved with notched ornamentation and a tiki finial with inlaid eyes

18.2cm long

£350-550



205

**MAORI BAILER, TIHERU  
ROTORUA, NEW ZEALAND**

carved wood, deep scoop, the upper border with incised scrolled design, the double handle with dual tiki finial, raised on a bespoke mount

53.5cm long

**Provenance:** Collected by the Baptist minister Rev. Alfred Fairbrother in the Rotorua District c. 1882 - 1885, thence by descent

Skinner, Boston, September 26 th 2009, lot 191, sold for \$5,036

£2,000-3,000

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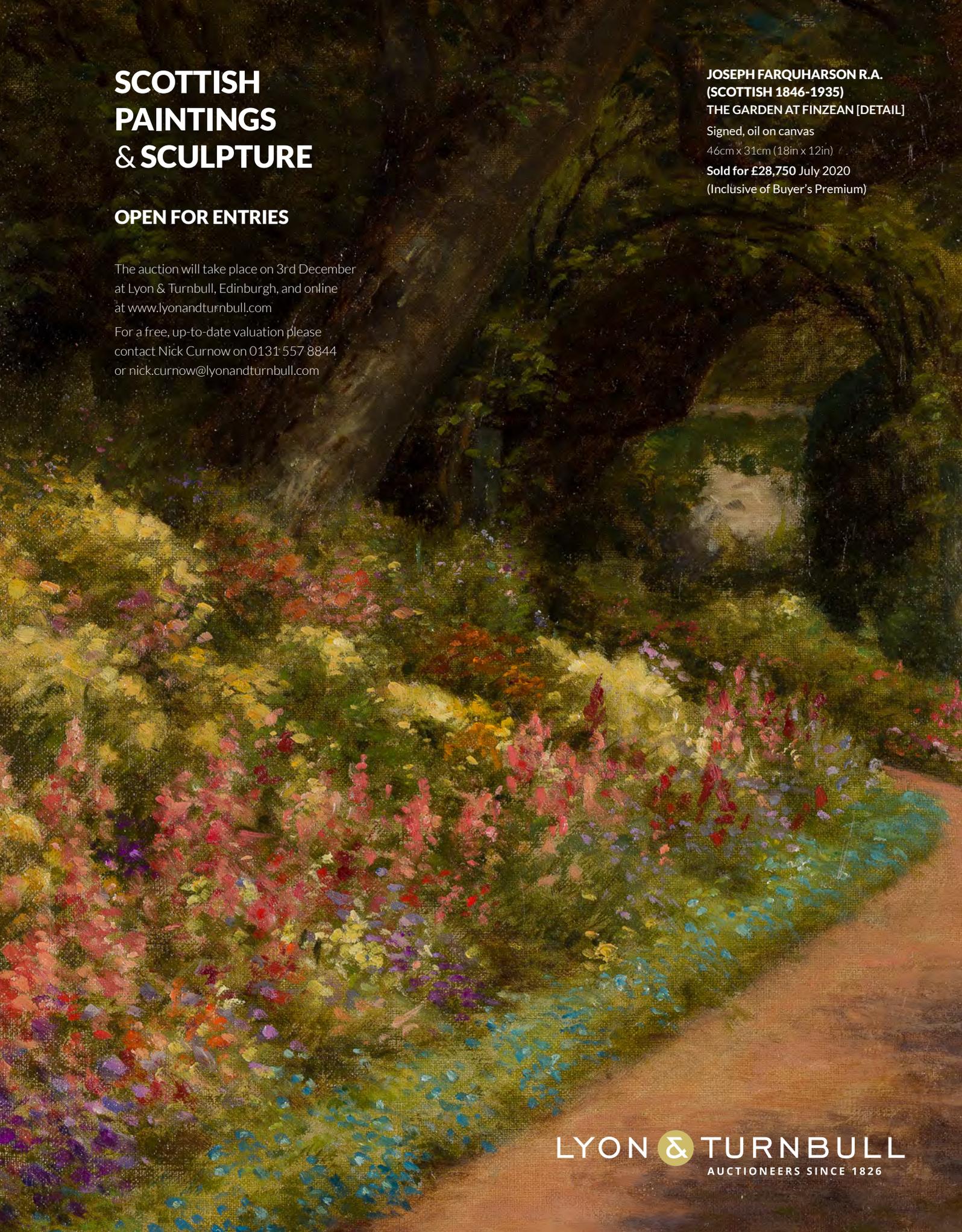
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For a free, up-to-date valuation please contact Nick Curnow on 0131 557 8844 or [nick.curnow@lyonandturnbull.com](mailto:nick.curnow@lyonandturnbull.com)

**JOSEPH FARQUHARSON R.A.  
(SCOTTISH 1846-1935)  
THE GARDEN AT FINZEAN [DETAIL]**

Signed, oil on canvas

46cm x 31cm (18in x 12in)

Sold for £28,750 July 2020

(Inclusive of Buyer's Premium)

# MODERN MADE

## OPEN FOR ENTRIES

DEDICATED **POST-WAR & CONTEMPORARY DESIGN AUCTION 23 OCTOBER 2020** AT THE **MALL GALLERIES, LONDON** featuring Stuart Devlin, Piero Fornasetti, John Makepeace, Marcel Wanders, Jacques Adnet, Mark Brazier-Jones, Georg Jensen, Ettore Sottsass, Basil Spence, Edmund de Waal, Matthew Chambers, Hans Coper, Lucie Rie, Paul Tuttle & Hans Wegner.

For a free, up-to-date valuation of furniture, sculpture, studio ceramics, paintings & jewellery, please contact Philip Smith on 0207 930 9115 or [philip.smith@lyonandturnbull.com](mailto:philip.smith@lyonandturnbull.com)



**CHARLES HOLLAND**  
**HEAVENLY MANSIONS,**  
**2019 [DETAIL]**

Created for GRAYSON  
PERRY: Julie Cope's  
Grand Tour Exhibition



# CONDITIONS OF SALE 19.2

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(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological

report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order.

As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

## B. REGISTERING TO BID

### 1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

## 2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

## 3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

## 4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

## 5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

## 6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept

liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

## C. DURING THE SALE

### 1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

### 2. RESERVES

Unless indicated by an insert symbol ( $\Delta$ ), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

### 3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards or forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

### 4. BIDDING

The Auctioneer accepts bids from:

- (a) Bidders in the saleroom;
- (b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;
- (c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

## 5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

## 6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

## 7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

## 8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

## D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 25% of the Hammer Price of each Lot up to and including £300,000, plus 20% from £300,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction. Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

### 2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (+): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (+). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (\*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates

that a Lot has been imported from outside the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [ $\Omega$ ]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outside the European Union and do not fall within the reduced rate category outlined above.

## 3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol § indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at [www.dacs.org.uk](http://www.dacs.org.uk).

## E. WARRANTIES

### 1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

## 2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser. This Guarantee does not apply if:

- (a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or
- (b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or
- (c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

- (a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and
- (b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original

purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## 3. YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where You are bidding on behalf of another person You warrant that:
  - (i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;
  - (ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;
  - (iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

## F. PAYMENT

### 1. MAKING PAYMENT

- (a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.
- (b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.
- (c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.
- (d) The ownership of any Lots

purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

- (i) When You collect the Lot; or
- (ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.
- (e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.
- (f) No purchase can be claimed or removed until it has been paid for.
- (g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

## 2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

- (a) To proceed against You for damages for breach of contract;
- (b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;
- (c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).
- (d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;
- (e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;
- (f) To retain that or any other Lot sold to You until You pay the Total Amount Due;
- (g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your

property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

- (i) Take any other action we see necessary or appropriate.

## G. COLLECTION & STORAGE

- (1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website
- (2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.
- (3) If You do not collect any Lot within seven days following the auction we can, at our discretion;
  - (i) Charge You storage costs at the rates set out on our Website.
  - (ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.
  - (iii) Sell the Lot in any way we think reasonable.

## H. TRANSPORT & SHIPPING

### 1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

### 2. EXPORT OF GOODS

Buyers intending to export goods should ascertain:

- (a) Whether an export licence is required; and
- (b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the Lot.

### 3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites>

We accept no liability for any Lots which may be subject to CITES but have not been identified as such.

## I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

## J. OTHER TERMS

### 1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if:

- (i) Any of our warranties are not correct, as set out in paragraph E.3,
- (ii) We reasonably believe that completing the transaction is or may be unlawful; or
- (iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

## 2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped. You may make arrangements to be bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

## 3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

## 4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

## 5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

## 6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on [www.lyonandturnbull.com](http://www.lyonandturnbull.com). Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

## 7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

## 8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security

arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

## 9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.lyonandturnbull.com](http://www.lyonandturnbull.com) or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from [data.enquiries@lyonandturnbull.com](mailto:data.enquiries@lyonandturnbull.com).

## 10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

## 11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

## K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

### 1. DEFINITIONS

"Auctioneer" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"Bidder" a person who has completed a Bidding Form

"Bidding Form" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "You" and "Your"

"Buyer's Premium" the sum calculated on the Hammer Price at the rates

stated in Catalogue.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation on our Website

"Condition Report" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"Estimate" a statement of our opinion of the range within the hammer is likely to fall.

"Hammer Price" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"High Cumulative Value of Lot" several Lots with a total lower Estimate value of £30,000 or above;

"High Value Lot" a Lot with a lower Estimate of £30,000 or above;

"Lot" each Item offered for sale by Lyon & Turnbull;

"Purchase Price" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"Reserve" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"Sale" the auction sale at which a Lot is to be offered for sale by us.

"Seller" the person who offers the Lot for Sale. We act as agent for the Seller.

"Total Amount Due" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"VAT" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"Website" Lyon & Turnbull's Website at [www.lyonandturnbull.com](http://www.lyonandturnbull.com)

### 2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"Artist's Resale Right" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"Knocked Down" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"Lien" a right for the person who has possession of the Lot to retain possession of it.

"Risk" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"Title" the legal and equitable right to the ownership of a Lot.

# GUIDE TO **BIDDING & PAYMENT**

## REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, by fax or on our website. Please note that all first time bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

- 1 – Government issued photo ID (Passport/Driving licence)
- 2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

## BIDDING

At the Sale Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. Please ensure that the auctioneer repeats your bidder number correctly when confirming the sale. If there is any doubt at this stage as to the hammer price or buyer it must be brought to the auctioneer's attention immediately. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

## HOW TO BID

### BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

### IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence. All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

### ON THE INTERNET

A fully-illustrated catalogue is available on our website. Registered bidders may leave absentee bids through the website and will receive email confirmation of their bid.

Live online bidding is also available - access through our website, or download the live bidding app L&T Live. This service is offered for no additional fee.

## PAYMENT

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

### BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

### CREDIT OR DEBIT CARDS

Payment can be made by Visa Debit, Maestro, Mastercard or Visa Credit cards.

### ONLINE CARD PAYMENTS

We no longer accept card payments by phone.

Please use our online payment service (provided by Cardstream/Credorax).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

### CHEQUE

Cheques should be made payable to Lyon & Turnbull Ltd. We reserve the right to wait until cheques have been cleared by our bankers before releasing bought goods. Cheques can be cleared prior to sale on request. Cheques drawn by third parties cannot be accepted. If paying by post please include the slip from your invoice.

### CASH

Cash payments can be made at the accounts desk during or after a sale. Cash payments are limited to £5,000 per annum.

**Inside back cover:**

Lot 21 [detail]



LYON & TURNBULL  
AUCTIONEERS SINCE 1826

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