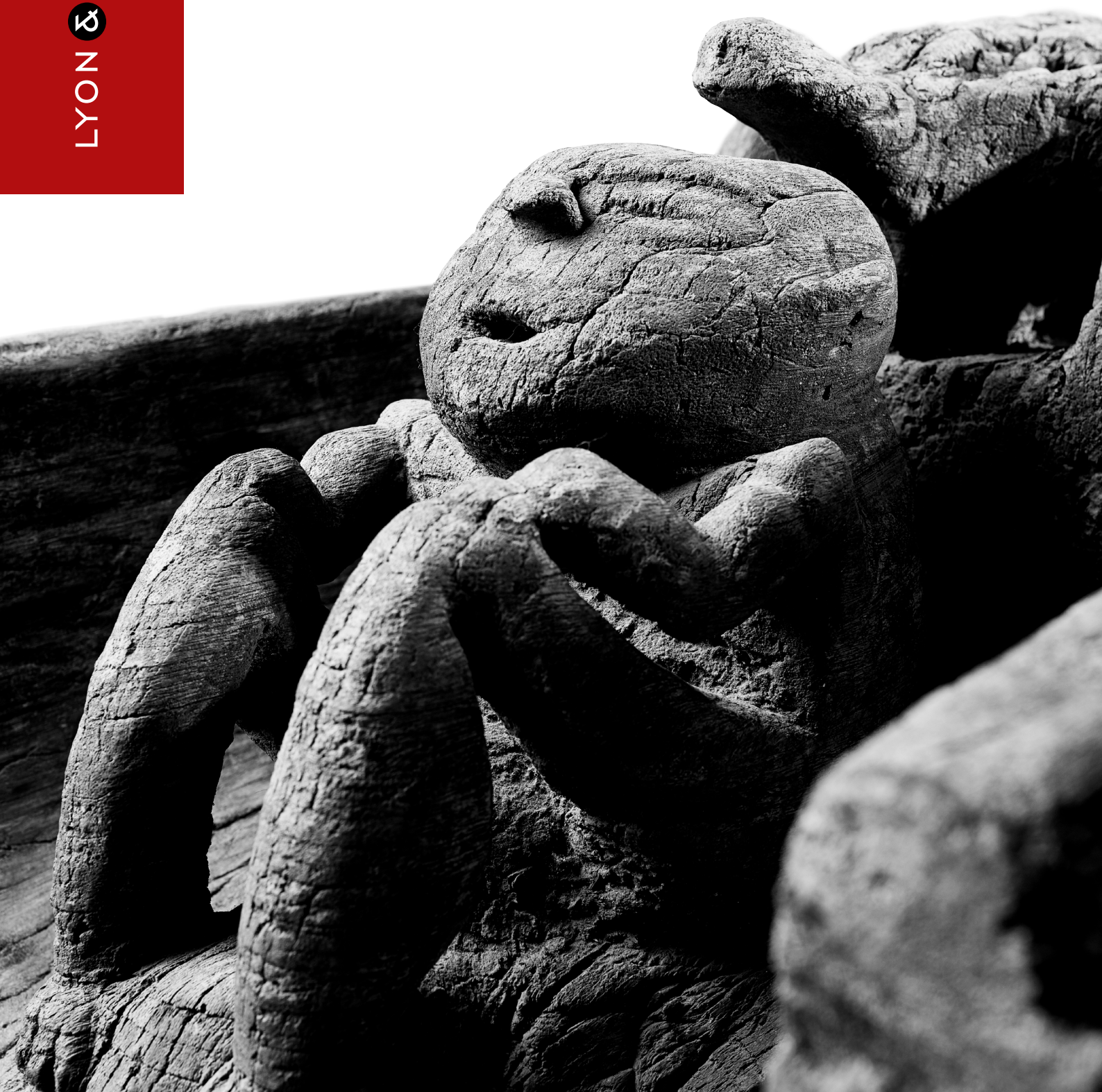


Tuesday, 27th November 2018
33 Broughton Place
Edinburgh

African & Oceanic Art and Antiquities





African & Oceanic Art and Antiquities

**Tuesday, 27th November, 2018
at 11am**

Sale Number LT538

Location

Lyon & Turnbull Ltd.
33 Broughton Place
Edinburgh EH1 3RR

Viewing

Saturday, 24th November 12 noon - 4pm
Sunday, 25th November 12 noon - 4pm
Monday, 26th November 10am - 5pm
Morning of sale from 9am

Enquiries

Tel. 0131 557 8844
Fax. 0131 557 8668
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Catalogue: £20

Front Cover

Lot 22 (detail)

Inside Front Cover

Lot 36 (detail)

Inside Back Cover

Lot 201 (detail)

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Alex Tweedy
African & Oceanic Art and Antiquities
alex.tweedy@lyonandturnbull.com



Gavin Strang
Rugs & Carpets
gavin.strang@lyonandturnbull.com

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Order of Sale

Tuesday, 27th November, 2018 at 11am

1-70	African & Oceanic Art: Part I
71-93	Select Items from The Bernice & Terence Pethica Collection
94-179	African & Oceanic Art: Part II
180-204	Antiquities & Natural History
205-216	Select Items from The Axel Guttman Collection of Ancient Arms & Armour
217-240	Central Asian Textiles & Jewellery Including Select Items from a Private Collection of Turkoman Weavings

Left
Lot 79

Right
Lot 105

African
& Oceanic
Art: Part I





1

**A FINE SANTA CRUZ BREASTPLATE ORNAMENT, KAP KAP
SOLOMON ISLANDS**

tridacna clam and turtle shell with coconut fibers, the disc-shaped ornament overlain with a filigree of turtle shell representing a frigate bird

15cm diameter

Provenance: Charles Coleridge Harper (1866-1943), acquired 1885 whilst part of the Melanesian Mission expedition of the same year. Thence by descent.

Harper was an Anglican priest and nephew of Henry John Chitty Harper (1804-1893), the first Archbishop of Christchurch, New Zealand.

As an associate of the Melanesian Mission, in March 1885 Harper undertook a journey of many months on the 125-ton barque-rigged schooner Southern Cross with Rev Arthur Brittan to various islands across the south Pacific.

Surviving diaries are notable for the following entries:

"18th March 1885 went town with mother to make final arrangements for departing (?) tomorrow for Melanesia".

In later 1885, upon arriving at Santa Cruz where the present example was acquired:

"the men are all elaborately adorned; they wear breastplates of shell, and armlets of the same material...".

£400-600



Henry John Chitty Harper (1804-1893),
the first Archbishop of Christchurch, New Zealand

2

THROWING CLUB, ULA TAVA TAVA
FIJI

carved wood, with a rounded head and incised
geometrical design on the handle

37.5cm tall

Provenance: Charles Coleridge Harper (1866-1943),
acquired 1885 whilst part of the Melanesian Mission
expedition of the same year. Thence by descent.

£300-500



3

PRESTIGE BOWL
SOLOMON ISLANDS

wood and mother-of-pearl inlay, the blackened oblong
bowl terminating with lugs in the form of stylised birds

73cm diameter

Provenance: Charles Coleridge Harper (1866-1943),
acquired 1885 whilst part of the Melanesian Mission
expedition of the same year. Thence by descent.

£200-300





4

SIAPO MAMANU TAPA**SAMOA**

pigment on bark cloth (tapa), with a fine geometric pattern above, the main register divided into multiple panels each containing a fa'a 'aveau motif

150 x 168cm

Provenance: Seward Kennedy Collection, New York

Literature: Cf. Neich, R. & Prendergrast, M. (2005) *Pacific Tapa*. Cover page.

Note: This kinetic design depicts the fa'a 'aveau or starfish pattern native to Samoa. The distinctive yellow pigments have been created from the crushed roots of the turmeric plant.

£3,000-5,000



5

**CEREMONIAL TAPA SKIRT, TEPI
FUTUNA, SOUTH PACIFIC**

pigment on bark cloth (tapa), with a fine hand-painted pattern on the lower border and bolder freehand motifs above

178 x 155cm

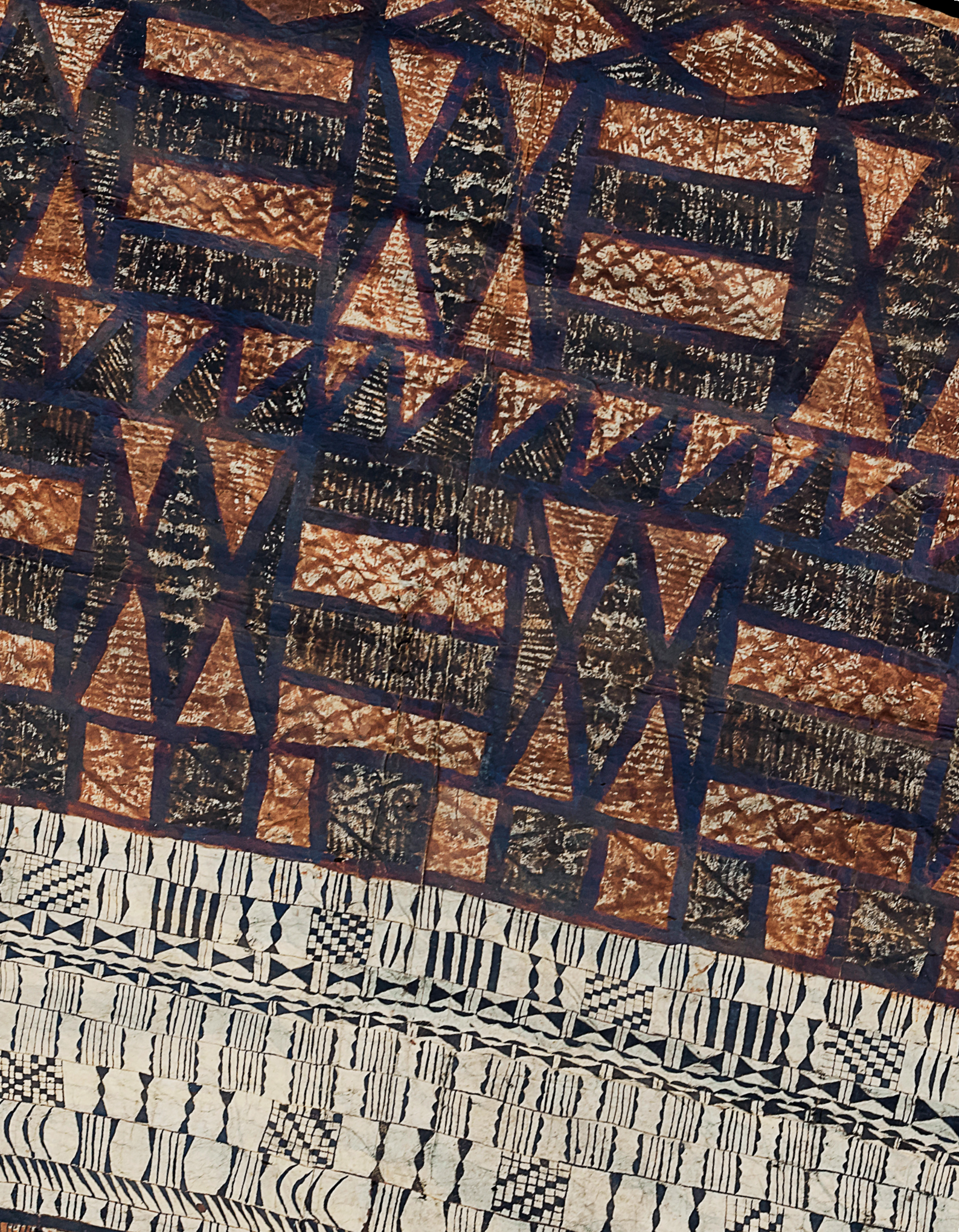
Provenance: French collection, acquired in Cannes in the 1980's
Private collection, London

Literature: Cf. Neich, R. & Prendergrast, M. (2005) *Pacific Tapa*. P. 65

Note: The tepi is a wrap around skirt worn by men as a dancing costume on the island of Futuna in the South Pacific. This high volcanic island has abundant rainfall which allows for the widespread growth of lafi, the local term for the mulberry tree which is used in making tapa.

The lower border is hand-painted in patterns of exceptional fineness achieved through application with a thin bamboo pen (Neich & Prendergrast, 2005, p. 63). Conversely, the main register is strikingly overpainted in orange, ochre and black, boldly contrasting with the formality shown beneath.

£4,000-6,000





6

TABUA
FIJI

sperm whale tooth, pierced at either end with a braided sennit cord attached, fine caramel patina, with the name "NAULUTU" incised into the surface

14.5cm across

Provenance: Private collection, Scotland

£300-500

7

TABUA PENDANT
FIJI

sperm whale tooth, pierced at either end with a braided sennit cord attached, 24th SEPTEMBER 1924

15.5cm across

Provenance: Private collection, Scotland

£150-200



8

COLLECTION OF
ABELAM YAM MASKS
NEW GUINEA

basketwork, a collection of nine yam masks, all decorated in yellow, white, black and ochre pigments, one with applied buttons (9)

tallest 64cm

Provenance:
Private collection, U.K.

£200-300



9
NEW HEBRIDES CLUB
 VANUATU
 carved wood, the head
 with mushroom-like finial
 above a series of lozenges,
 conical base, warm patina
 96cm long
Provenance: Private
 collection, Scotland
£300-500

10
SHARK TOOTH SWORD
 KIRIBATI
 palm wood, shark tooth and
 fibre, long tapering blade
 119cm long
£300-500

11
CLUB
 SOLOMON ISLANDS
 carved wood, with a
 paddle shaped head and
 central ridge, dark patina
 131cm tall
Provenance: Neville
 Kingston, London
£200-300

12
FIJIAN FISHING SPEAR
 FIJI
 carved wood, long shaft
 with carved barbs
 216.5cm tall
Provenance: Private
 collection, Scotland
£300-500



13
PAIR OF MASSIM LIME SPATULAS
EAST NEW GUINEA

carved wood, one figural example with a mortar finial top, with the other the handle has been cut vertically into two sections to form a "clapper type"

longest 35cm

Provenance: Private collection, Scotland

Note: The "clapper type" example present here holds an interesting dual function. As well as their primary purpose in preparing betel nuts for consumption, clapper spatulas also act as musical instruments. The handles of these spatulas are cut vertically into two and the center is hollowed out to form a sounding cavity. When shaken or struck against the hand it produces the characteristic "clap". Whilst in some mainland communities they are simply utilised to accompany singing and dance, on the Trobriand Islands clappers are reserved for chiefs to use to warn others of their approach. (Metropolitan Museum of Art 2017).

£300-500



14
PAIR OF MASSIM LIME SPATULAS
EAST NEW GUINEA

carved wood, both with abstract incised motifs, one bears the inscription "LIME SPATULA, FLY RIVER NEW GUINEA" (2)

longest 24.5cm

Provenance: Private collection, Scotland

£200-300



15
MASSIM CANOE BAILER
TROBRIAND ISLANDS, PAPUA NEW GUINEA

carved wood, of oblong form with central handle and incised decoration on the upper section

36cm tall

Provenance: Susan Kirk, Scotland, acquired in situ at Kwaibwaga, Kiriwina island in 1983.

£150-200



16
CASSOWARY FEATHER HEADDRESS
WESTERN HIGHLANDS, PAPUA NEW GUINEA

cassowary feather and woven fiber

35cm tall

Provenance: Private collection, Scotland

£150-200



17

PAPUAN GULF GOPE BOARD

WAPO CREEK REGION, PAPUA NEW GUINEA

carved wood and pigment, with an ancestor figure
carved in shallow relief

103cm tall

Provenance: Dr K. Nibbrig collection, Vienna, Austria.
Woolley and Wallis, 10th February 2015, lot 582.

Private collection, Scotland

£700-900



18

KWOMA MINDJA FIGURE

EAST SEPIK, PAPUA NEW GUINEA

carved wood and pigment, of elliptical form, with a water spirit figure depicted in the centre, the nose prominent, the eyes and mouth cut through, the raised brow flanked by a decorative pattern coloured with lime, the bottom with whitened diamond shapes split by a raised snake

105cm tall

Provenance: Private collection, Scotland

£300-500

Note: "A variety of carvings are made by the Kwoma and Nukuma people that are used in both age grade rituals and ceremonies relating to the cultivation and harvesting of yams.

Mindja, one of three types of carvings, are recognizable by their large size, prominent nose, and rows of upturned spikes or spears that represent snakes. Mindja carvings are said to represent water spirits living in the lakes that are sometimes seen just under the surface of the water. Each Kwoma clan owned a pair that was shown in rotation from year to year. The term 'mindja' applies to the rituals, the sacred objects, and the social divisions." (Newton 1971:82-87)



19

SEPIK CROCODILE STOOL

EAST SEPIK PROVINCE, PAPUA NEW GUINEA

carved wood, the seat supported by four crocodile figures with traces of ochre paint remaining

48cm tall

Provenance: From an old Scottish collection, acquired c. 1920's.

Note: For a similar example please see: Art Gallery of New South Wales, collection number IA2.1966.

£200-300

20

KEREWASPIRIT BOARD

GULF PROVINCE, PAPUA NEW GUINEA

carved wood and pigment, of curved and oval form, a stylised ancestor figure carved in low relief at the centre

131cm tall

Provenance: Private collection, Scotland

£150-200



21

**CANOE PROW MASK, GARAB
KOOKAI REGION, PAPUA NEW GUINEA**
pigment on carved wood, three pronged
crest with ancestral face in centre

105cm high mounted

Provenance: Senta Taft-Hendry Collection,
Sydney, Australia

£4,000-6,000

22

CANOE PROW

**LOWER SEPIK, POSSIBLY KERAM RIVER,
PAPUA NEW GUINEA**

carved wood, the prow in the form of a stylised crocodile head, the sides incised with patterns of waves and flowing water, inside is a human head met with the long snout of a standing crocodile shown facing towards the front, a separate human figure is shown crouched and facing to the rear with hands placed on the knees, clear evidence of age and use

115cm long

Provenance: Collection of an Australian academic, acquired late 1960's - early 1970's. Private collection, London.

Note: This fine canoe prow dates to the early 20th century, the naturalistic treatment of the figure suggests a possible attribution south of the Lower Sepik River, possibly around the Keram River.

£4,000-6,000







23
UVEA TAPA CLOTH, NGATU
WALLIS ISLAND

tapa and pigment, freehand
design of intricate geometric
motifs around the border,
surrounding three separate
panels of cross designs

231 x 63cm

Provenance:

Private collection, U.S.A.,

Private collection, U.K.

£400-600

24
PAPUAN GULF BIOMA FIGURE
ERA RIVER REGION, PAPUA NEW
GUINEA

carved wood and pigment, the front
features carved in shallow relief and
coloured with lime, with the arms
bent sharply upwards, mounted

65cm tall

Provenance:

Dr K. Nibbrig collection,
Vienna, Austria.

Woolley and Wallis,
10th February 2015, lot 583.

Private collection, Scotland

£700-900



25

BAINING MASK, KAVAT

GAZELLE PENINSULA, NEW BRITAIN

reed frame, barkcloth and pigment, with the prominent eyes that are the hallmark of the type decorated with two sets of red/black concentric circles, an open mouth or beak and tongue below, decorated with painted geometric motifs

115cm tall

Provenance: Private collection, London

£700-900



26

MENDI PIG TAIL APRON, KWI AGIP

SOUTHERN HIGHLANDS, PAPUA NEW GUINEA

painted trade cloth, fiber, pig and cuscus tail

57cm long

Provenance: Susan Kirk, Scotland, acquired in situ 1980's

Note: For a similar example please see; de Young Museum, San Francisco, accession number 2007.44.134.

£200-300



27

MALAGAN MASK

NEW IRELAND

carved wood, pigment, opercula shell and fibre, a rare style, painted in dark red enhancing the confident lines of the face, additional decorative elements painted in orange and black, the eyes projecting forward and inlaid with opercula shell signifying the pupils, the broad nose with remnants of fibre attachment in the centre, the mouth baring teeth with protruding tongue, the edges with incisions for the original attachment of the tapa cloth, mounted

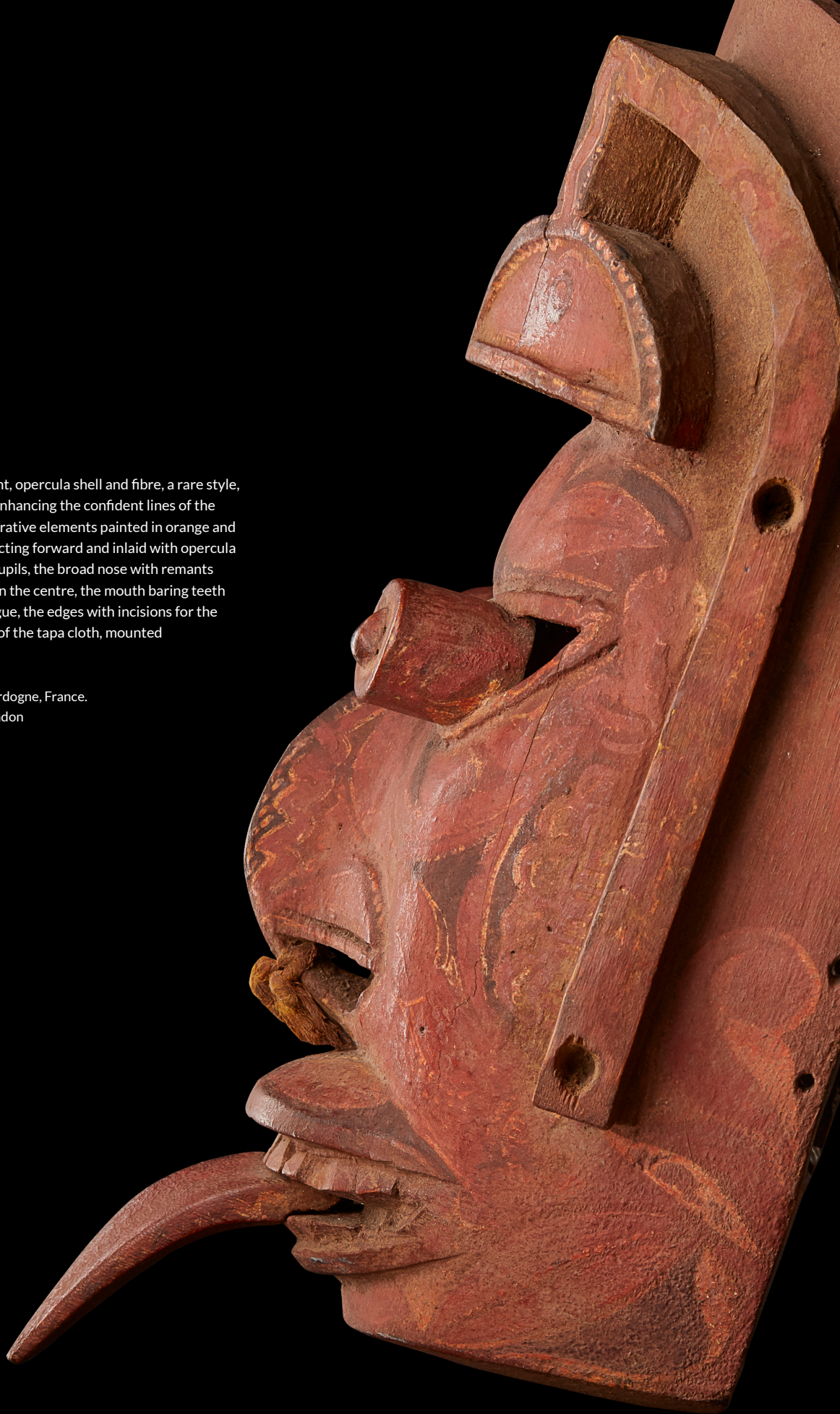
30cm high

Provenance:

Private collection, Dordogne, France.

Private collection, London

£5,000-7,000



28

FINE MUMUYE FIGURE

NIGERIA

of abstract form, the spherical head with pendant ears, above a slender torso and elongated arms, with cylindrical legs, encrusted dark patina with traces of kaolin, raised on a platform stand

79cm high

Provenance: Charles and Lily Michael,
Sotheby's New York, 25 May 1999, lot 318
The Todd Gordon Collection of African Art

£3,000-5,000





29

YORUBA IBEJI FIGURE

NIGERIA

carved wood, with a triangular incised breast plate and platformed feet, decorated with beaded necklaces and waist rings, patina with traces of blue kaolin, with paper labels to underside

28.5cm high

Provenance: Dr Edmund Muller Foundation, Switzerland

Sotheby's, New York, 22 Nov 1998, lot 82

The Todd Gordon Collection of African Art

£400-600



30

OGONI DANCE MASK

NIGERIA

carved wood, modelled with a tapered face and articulated jaw with painted decoration, below a stained and carved wooden coiffure, raised on a wooden stand

20cm tall

Provenance: Tjipke Visser (1876-1955), Dutch sculptor

The Todd Gordon Collection of African Art

£300-500

31

BAMILEKE MASK

CAMEROON

carved wood, with expressive open mouth and wide eyes, striated hair and beard

29.5cm high

Provenance: Acquired 1930's by Elizabeth Burger, Vienna, thence by descent

£200-300

32

PAIR OF IDOMA CURRENCIES

NIGERIA

cast iron, in the shape of a hoe with flaring end, mounted

tallest 70cm

Provenance: From the collection of a U.K. film maker, acquired 1980's

£80-120

33

BAMILEKE STOOL
CAMEROON

carved wood, the circular seat supported by three rows of carved bats heads, with a ring base beneath

36cm high

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.

£300-500



34

LOBI WATER STORAGE VESSEL
BURKINA FASO

terracotta, piriform shape with numerous pointy nubbins adorning the body and lid

56cm tall

£300-500

35

BAULE DOOR

CÔTE D'IVOIRE

carved wood and pigment, the rectangular door with an integral post at the top right corner, with a depiction of a large fish catching a smaller one in its mouth

117cm high

Provenance: Pierre and Claude Vérité, Paris.

Private collection, London

Exhibited: Paris, Cercle Volney, *Les arts Africains*, 3rd June - 7th July 1955.

Sochaux, Maison des Arts et Loisirs de Sochaux, *Antilopes Chi-Wara et Portes de sanctuaires Africains*, May 1983

Literature:

Les arts africains, Paris, 1955, p.. 49, No. 126.

Antilopes Chi-Wara et Portes de sanctuaires Africains, Sochaux, 1983, No. 3

Cf. Walker, R.A., 2009. *The Arts of Africa at the Dallas Museum of Art*. P. 224, No. 78

Note: Commenting on the similar door cited above at the Dallas Museum of Art featuring this exact motif, Walker comments:

"Baule sculptors carved doors that may have been seen by passers-by or that may have been seen by family members only. Whether entrances to house or to interior rooms, the doors were decorated with secular imagery. The motif of a big fish devouring a smaller fish - a commentary on protecting rather than preying on ones own - adorned a number of doors and may have been carved by the same sculptor or atelier.

Because sacred sculptures were rarely viewed by the public, Baule sculptors used utilitarian objects, such as doors, heddle pulley for looms and ointment jars rather than sacred sculptures, to advertise their abilities and attract commissions."

£600-800





36

FANTE ASAFO FLAG: THE PELICAN

GHANA

appliqué cotton, depicting a large pelican swallowing a fish, a leopard, a turtle and a figure pointing, on a black background. with a red and yellow triangular border, white fringe and Union Jack to the corner
96 x 162cm

Provenance: Lord Alistair McAlpine, London
Sotheby's, London, 30th May 2007, lot 167 (and cover image)
Private collection, London

£1,000-1,500



37

FANTE ASAFO FLAG: THE DRAGON

GHANA

appliqué cotton, depicting a three-headed spotted dragon and a headless man, on a strong red background, with a black and white geometrical border, white fringe and Union Jack to the corner
91 x 165cm

Provenance: Lord Alistair McAlpine, London
Sotheby's, London, 30th May 2007, lot 166
Private collection, London

£600-800

38

**FANTE ASAFO FLAG:
ASEBU AMANFI
GHANA**

cotton applique flag, depicting the mythical giant Asebu Amanfi with three heads and four arms, he holds a machete in one and a stricken warrior in another, on the left a figure is fleeing, with a Union Jack in the top right and a white and black checked border

154 x 120cm

Provenance:
Private collection, U.K.

£1,000-1,200



39

**FANTE ASAFO FLAG: WHEN
ELEPHANT STANDS ON
TRAP - NO MORE TRAP
GHANA**

cotton applique flag, a hunter shown watching an elephant above a trap, beneath is a female bird with four chicks, with a yellow and navy blue border and Union Jack

167 x 113.5cm

Provenance:
Private collection, U.K.

Framed by John Jones to museum quality, the flag is mounted on a cotton backing and presented in a wooden frame.

Note: All Fante flags allude to proverbs; in this case there are two present, "When elephant stands on trap - no more trap" and, as illustrated by the birds, "a good mother always travels with her young". In this case the Asafo company as a "mother" will protect the community.

£800-1,200

Note: Beginning in the 17th century, the Fante groups which inhabited the south-west coast of modern-day Ghana formed military and political units known as 'asafo' (deriving from sa, meaning war, and fo, meaning people). Each unit developed elaborate traditions of visual art, most striking of all the flags shown here. These comprised of bold naïve imagery applied onto a cotton background, they commonly depict indigenous proverbs which relate closely to the commissioning Asafo group. With the British conquest of the region in 1856 many Asafo groups incorporated versions of the Union Jack into the flag to enhance the power of the imagery.



40

**FANTE ASAFO FLAG: NUMBER TWO COMPANY
GHANA**

cotton applique flag, an Asafo officer (Safohene) is shown confronting a company member for stealing food and failing to meet their responsibilities, with "No 2" signifying Number Two Company, Union Jack above

145 x 96cm

Provenance: Private collection, London

£400-600

41

**FANTE ASAFO FLAG:
WITHOUT THE HEAD THE SNAKE IS NO BETTER THAN ROPE
GHANA**

cotton applique flag, on a purple backing, one figure holds a long black snake, the other looks back towards a shooting star, Union Jack above

129 x 98cm

Provenance: Private collection, London

£400-600



42

**FANTE ASAFO FLAG:
WHATEVER YOU DO WE WILL DEFEAT YOU
GHANA**

cotton applique flag, on a white backing, a curled snake made from a patterned fabric is shown to the left with a goat in its mouth, bull above and figure to the right, Union Jack in the top left corner, an inner border of pink and an outer border of alternating black and yellow triangles

153 x 107cm

Provenance: Private collection, London

£400-600



43

**FANTE ASAFO FLAG
GHANA**

cotton applique flag, a seated female Asafo officer protected by an armed figure is shown holding a sword towards a leopard attacking a tortoise (possibly representing a rival company) to the right, Union Jack above

148 x 98cm

Provenance: Private collection, France

£300-500



44

BOLI FIGURE

MALI

hand sculpted organic materials,
representing a bull, amorphous form

61cm long

Provenance: Patti Cadby Birch, New York
Private collection, London

£600-900





45

**IGBO IKENGA FIGURE
NIGERIA**

carved wood, shown seated with elaborate curling horns, the figure holds a sword in his right hand and a severed head in the left

49.5cm high

Provenance: Acquired 1930's by Elizabeth Burger, Vienna, thence by descent

Note: For a similar figure please see; Penn Museum, Philadelphia, object number AF5338

£1,000-1,500

46

**YORUBA MEDICINE BAG,
APO IFA
NIGERIA**

textile and beadwork, the long strap composed of multiple strands of various colourful beads, the bag decorated with multicoloured beadwork in a geometric pattern with a bird hanging from either edge, mounted

55cm mounted

Provenance: Private collection, U.K.

£300-500



47

**BAMBARA FIGURE
MALI**

forged iron, in the form of a chiwara headcrest

40cm high

Provenance: Seward Kennedy, New York

£200-300



49

**KURUMBA ANTELOPE HEADDRESS, ADONÉ
BURKINA FASO**

carved wood and pigment, black and white
checked pattern and leather appliques at the base
of the horns, raised on a bespoke mount

199cm tall

Provenance: From the collection of a U.K. film maker,
acquired 1980's.

£600-800



48

**YORUBA IBEJI TWIN FIGURES
NIGERIA**

carved wood, male and female,
each with incised domed coiffure
and coloured beads around the
neck, waist, ankles and wrists

tallest 26.75 high

Provenance:
Private collection, U.S.A.

£700-900



50

PAIR OF LOTUKO PENDANTS

SOUTH SUDAN

copper, with embossed decoration and a central depression, mounted (2)

tallest 22cm

£200-300

51

**TUTSI BASKET, AGASEKI
AND TWO PRESENTATION
TRAYS, AGAKOKO
RWANDA**

woven plant and vegetable fibre, the basket with conical lid and geometric decoration (3)

tallest 32cm high

Provenance:

Private collection, U.K.

£300-500



52

BONGO HEADREST

SOUTH SUDAN

carved wood, the curved seat supported by four legs, with dual flat lugs projecting down from the ends of the seat evoking the shape of a quadruped, fine honey patina

27cm long

Provenance: Private collection, U.K.

Note: For a similar example see; The British Museum, London, object number Af.2721

£500-700



53

**BONGO ANCESTOR POST
SOUTH SUDAN**

carved from a single trunk, a highly
stylised face leading down to a series of
'discs' and larger panels decorated with
geometric motifs and cross-hatching
131cm high

Provenance: Jeff Morris, New Jersey,
United States

Private collection, U.K.

£2,000-3,000



54

**COLLECTION OF SAMBURU, MAASAI AND TURKANA
ITEMS INCLUDING FOUR MAASAI EAR ORNAMENTS
TANZANIA**

consisting of; four Maasai ear ornaments, two Maasai beadwork belts with attached knives and leather scabbards, one Maasai fly whisk, one Maasai container, one Turkana woman's neck piece, five Samburu fimbo fighting sticks, one Samburu rungu, one Hima milk pot, one Turkana pot, one Maasai gourd (18)

longest 125cm

Provenance: From the collection of a U.K. film maker, acquired 1980's.

Note: For a similar example of the Maasai ear ornaments please see; Sotheby's, Paris, The Marc and Denyse Ginzberg Collection, 10th September 2007, lot 64

£200-300



55

**NYAMWEZI STAFF
TANZANIA**

carved wood, with a rich patina and head handle

56.5cm long

Provenance: From the collection of a U.K. film maker, acquired 1980's

£150-200

56

**HEHE STOOL
TANZANIA**

carved wood, the circular seat with metal bush repair, incised line and circle motifs along the edge and supported by three legs, rich patina

38cm tall

Provenance: From the collection of a U.K. film maker, acquired 1980's.

£200-300



57

**COLLECTION OF KAARA
NECKRESTS
OMO VALLEY, ETHIOPIA**

carved wood and leather strapping, a fine collection including four Kaara neckrests and one Turkana example, all with a warm patina and clear signs of age and use

tallest 19cm

Provenance: From the collection of a U.K. film maker, acquired 1980's

£300-500

58

TEKE NECKLACE**DEMOCRATIC REPUBLIC OF CONGO**

of flat circular form, the circumference constructed in a jagged form of alternating rectangular tabs, incised to the surface, with fine patina, mounted

34cm diameter

Provenance: Private collection, acquired 1960's
Sotheby's New York, 25 May 1999, lot 279

The Todd Gordon Collection of African Art

Note: For a similar example, see Bastin, *Introduction to the Arts of Black Africa*; 1984, p.296.

£1,000-1,500



59

**SWAHILI COCONUT GRATER
STOOL
TANZANIA**

carved wood and iron, the X shaped stool formed of two parts mimicking the shape of a Qur'an stand, adorned with geometric incised decoration, the iron grater with jagged teeth afixed to a long arm

58.5cm long

Provenance: Private collection, U.K.

Note: For a similar example see the Minneapolis Institute of Arts, accession number 2009.1.

£200-300



60

PAIR OF KUBA TEXTILES

DEMOCRATIC REPUBLIC OF CONGO

raffia palm fibre, both dyed in royal red
and with classic decoration of abstract
patchwork and embroidery (2)

largest 259 x 79cm

Provenance: Private collection,
United Kingdom

£800-1,000





61

BENA BIOMBO MASK

DEMOCRATIC REPUBLIC OF CONGO

wood, fibre, textile and pigment, with a domed forehead, recessed coffee bean eyes and closed mouth, fibre beard and textile backing, an old collection label on the top reads "BENA BIOMBO MASK" (sic), mounted

67cm high

Provenance: Private collection, London

£700-900



62

LEGA MASK, IDIMU

DEMOCRATIC REPUBLIC OF CONGO

carved wood and plant fibre, with slit eyes, long nose and an open mouth, the upper half coloured with kaolin, a beard of plant fibres hanging below

27.5cm tall

Provenance: Private collection, London

£200-300



63

PENDE ADZE

DEMOCRATIC REPUBLIC OF CONGO

carved wood and iron, the head carved as a female figure with elaborate coiffure, the blade inserted into the mouth, a creature with gripping tail sits at the back, flaring base

47.5cm tall

Provenance: Private collection, U.K.

£200-300

64

**KUBA-BUSHOONG HELMET MASK, BWOOM
DEMOCRATIC REPUBLIC OF CONGO**

wood, copper, beads, fabric, seedpods and cowrie shells, with a bulging forehead, prominent nose and sunken cheeks, a continuous line of white and blue beads runs across the face covering the eyes, the jawline framed with a row of cowrie shells, seedpods and beadwork

26.5cm tall

Provenance: Private collection, London

£200-300



65

**TETELA DRUM
DEMOCRATIC REPUBLIC OF CONGO**

of flared rectangular form with a narrow aperture at the top, inset brass tacks about the upper corners and along the vertical sides, with original rubber beaters

55cm high

Provenance: Private collection, U.K.

£1,500-2,000

Other fees apply in addition to the hammer price, please see the 'Buyer's Guide' section on page 2



66

**BENIN CEREMONIAL STOOL, AGBA
NIGERIA**

carved wood, the top with a depiction of an Oba flanked by attendants, the legs and horizontal supports decorated with incised interweaving lines

61.5cm diameter

Provenance: Private collection, Scotland

£300-500

67

**IDOMA SHRINE COUPLE
NIGERIA**

carved wood, the male with truncated phallus, the arms carved free of the body, with a hat, the female with a coiffure above bent arms resting on a protruding abdomen, both with expressively carved facial features and elaborately rendered scarification, with fragmentary legs, old patina, on a metal stand

43cm tall

Provenance: Sotheby's, Sydney, 9 Nov 1998, lot 275

The Todd Gordon Collection of African Art

£1,000-1,500





68

**MENDE FIGURE
SIERRA LEONE**

carved wood, the standing female figure shown with the arms to the sides and held away from the body, with classic ringed neck, scarification and elaborate coiffure, wearing an apron around the waist, mounted

57cm tall

Provenance: Chris Wild, United Kingdom

£1,000-1,500



69

**DAN CAST BRONZE FIGURE GROUP
IVORY COAST**

modelled with two male figures wearing coiffures, carrying a box suspended on a pole upon their shoulders

21cm high

Provenance: Sotheby's, New York, 19 Nov 1999, lot 48

The Todd Gordon Collection of African Art

£1,500-2,000





70

DOGON FEMALE FIGURE

MALI

carved wood, shown seated on a stool
with multiple faces, worn patina

31cm tall

Provenance: Seward Kennedy, New York

£1,000-1,500



Select items from The Bernice & Terence Pethica Collection

Bernice and Terence Pethica formed one of the leading collections of Southern African art throughout the 1990's - 2000's. Terry had always been a collector, but it was after a visit to the Royal Academy's seminal 1996 exhibition '*Africa: the art of a continent*' that he and Bernice began to explore the portable arts of the south. Many of the lots featured here are fine, rare and exceptional examples of their type.





71

FINE TSONGA DANCE WAND / LADLE
SOUTH AFRICA

carved wood, wire and pokerwork, the bowl referencing a fattened cow, standing on four short legs and with "horns" at the terminal, the long handle with wirework decoration and a single supporting leg

65cm long

Provenance:

University of Potchefstroom, South Africa

Michael Heuermann, Cape Town

Bernice and Terence Pethica Collection

Literature: Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, p.182, No. 92.

£400-600



Note: "Some Tsonga carvers specialised in the production of carvings like this one that have a dual function. The playful display of virtuosity evidenced in these works suggests that carvers and their patrons valued novelty and innovation." (Klopper, Nettleton and Pethica 2007)



72

NORTH NGUNI NECKREST
SOUTH AFRICA

carved wood and pokerwork,
with dual neck supports
separated by a central lidded
snuff container, resting on
three "wheels" decorated
with notched triangular
motifs, a long base below
44cm long

Provenance: Jonathan Lowen
Bernice & Terry Pethica
Collection

Literature:
Klopper, Nettleton and Pethica,
*The Art of Southern Africa, The
Terence Pethica Collection*, 2007,
No. 21

£1,500-2,000



Note: "This wonderfully witty headrest combines elements used in making single headrests supported by a lone circle with features from more traditional long Nguni-style headrests, and adds other modern elements to mix. For this support, the carver juxtaposed three circles, each centred on a knob from which radiate four arms of a vertically oriented cross shape, like four wheel spokes. The three wheels rest on a long base, and the other two outer wheels each support a platform (Tsonga style) with a V-shaped hook (Zulu/Nguni style) extending from the end. The central circle supports a hemispherical lidded pot that connects the two platforms. The notched triangular relief decoration on the circles is similar to that on other headrests of the circle type, but here the black and tan contrasts created by pokerwork are in an almost pristine condition. If anything was likely to be kept in the pot, it would have been snuff." (Klopper, Nettleton and Pethica 2007).

73

TSONGA NECKREST

SOUTH AFRICA

carved wood, of minimalist construction, the single column supporting a curved pillow, fine brown patina

14.5cm tall

Provenance: Bernice and Terence Pethica Collection

£400-600



74

NORTH NGUNI CUP

SOUTH AFRICA

carved wood and pokerwork, standing on a circular base, the vessel raised on a zig-zag stem with a parallel handle of the same design

29.5cm tall

Provenance: Colonel E.A. Hirst, United Kingdom

Christie's, London, Tribal Art, Ashanti Gold & Goldweights; 18th March 1980, lot 276.

Bernice & Terence Pethica Collection

£300-500



75

COLLECTION OF ETHIOPIAN NECKRESTS

ETHIOPIA

carved wood and leather strapping, consisting of; three Kambatta examples, one Kaara, one Turkana (5) tallest 17cm

Provenance: Bernice and Terence Pethica Collection

£200-300

76

BONI NECKREST

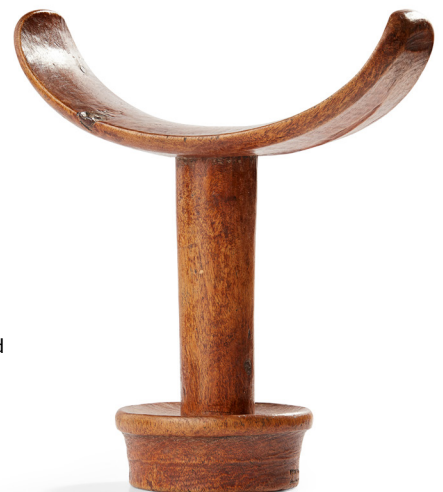
SOMALIA

carved wood, standing on a circular base with incised decoration, single column support and elegant curved pillow, rich patina

17.5cm tall

Provenance: Bernice and Terence Pethica Collection

£150-200



77

FINE CHOKWE MASK, PWO

ANGOLA

carved wood, of hollowed oval form, the broad mouth held slightly agape, the coffee bean eyes framed by an arching brow, incised scarification on the cheek and forehead, incised around the edge for the attachment of a fibre headdress, red ochre patina, mounted 21.5cm high

Provenance: Egon Guenther, Johannesburg
Sotheby's, New York, November 2000, lot 139
Bernice and Terence Pethica Collection

Literature: Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, p.140, No. 60

Note: "One of the most important Chokwe initiation masks embodies the idea of ideal female beauty. This mask, which honours women as providers and fulfilled women, also celebrates the importance of mothers for the well-being of the mukanda initiation camp. Called pwo (woman), this mask is sometimes said to represent the beauty of both mature women and young girls, mwana pwo. The charming dance of this masked figure, which is always elegantly dressed, teaches initiates - and the village spectators she visits during the initiation period - the importance of cultivating grace and good manners." (Klopper, Nettleton and Pethica 2007).

£10,000-15,000





78

LUVALE MASK

ZAMBIA

carved wood, coffee-bean eyes, slender
nose and sensitively rendered lips, mounted

12cm high

Provenance: Kevin Conru, Brussels

The Bernice and Terence Pethica Collection

Literature: Klopper, Nettleton and Pethica,
*The Art of Southern Africa, The Terence Pethica
Collection*, 2007, p.82, No. 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).

£4,000-6,000



79

CHOKWE MASK, PWO

ANGOLA

carved wood, the softly curving chin below fractionally parted lips, a medial ridge leading to arching brows framing the coffee bean eyes, decorated with both raised and incised scarification, deep red pigmented patina, mounted

20.5cm high

Provenance: Willy Claes Collection, Brussels, acquired 1940's

Kevin Conru, Brussels

Bernice and Terence Pethica Collection

Literature: Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, p.142, No. 61

Note: "The notions of ideal female beauty associated with Chokwe depictions of Pwo, one the masks used in the mukanda boys' initiation lodge, are revealed both in the quiet composure of her features and in the scarification marks on her face, which allude to her status as a fulfilled woman who has successfully passed through a number of important roles reserved for women. This is one of only two Chokwe masks made from wood, the other being the chiefly cihongo mask. As the use of wood for these two masks suggests, materials play(ed) a significant role in underlining the continuity and durability of chiefly authority and the values associated with it." (Klopper, Nettleton and Pethica 2007).

£4,000-6,000





80

KARAMAJONG NECKREST

KENYA

carved wood and iron, the pillow supported by two splayed legs connected by a metal handle, rich red-black patina

15cm tall

Provenance: Bernice and Terence Pethica Collection

£200-300

81

CALABAR NECKREST

NIGERIA

terracotta, sitting on a circular base, the support with incised linear decoration and a circular cavity with two smaller circular incisions above giving the impression of a human face, the pillow above slightly curved

13.5cm tall

Provenance: Bernice and Terence Pethica Collection

£150-200



82

NGUNI NECKREST

NORTHERN TRANSVAAL, SOUTH AFRICA

carved wood, openwork geometric form with a rectangular support at either end and a "Y" shaped support at the centre

27cm long

Provenance: Bernice and Terence Pethica Collection

Note: Though this is a far newer construction, the present example bears a strong similarity to a neckrest formerly in the Egon Guenther Collection and sold at Sotheby's, New York, 18th November 2000, lot 136.

£150-200



83

ZULU BEER POTS

SOUTH AFRICA

baked pottery, globular form with incised decoration, smoked (3)

largest 40cm diameter

Provenance: Bernice and Terence Pethica Collection

£300-500

84

**GROUP OF SPOONS
SOUTHERN AFRICA**

carved wood, consisting of; one Zulu style figural
example, one East African and two and Nguni spoons (4)
longest 61cm

Provenance: Bernice and Terence Pethica Collection
£300-500



85

**PAIR OF NDEBELE APRONS, ISIPHEPHETU
SOUTH AFRICA**

beaded leather, square hide with five flaps at the bottom,
decorated with rows of white beads and geometric
motifs at the center in multicoloured beads (2)

longest 67.5cm

Provenance: Bernice and Terence Pethica Collection
£400-600





86

LUBA CONTAINER

DEMOCRATIC REPUBLIC OF CONGO

pottery, sitting on a ring base, the body of globular form with short neck terminating in a human head with the mouth acting as a spout

34cm tall

Provenance: Bryan Reeves, London
Bernice and Terence Pethica Collection

£300-500

87

**IGBO KOLA NUT BOWL, OKWA OJI
NIGERIA**

carved wood, of circular construction, with incised detailing around the rim, a well at the centre covered by a lid decorated with two human figures

34cm diameter

Provenance: Bernice and Terence Pethica Collection

Literature: Cf. Schaedler, K. F. 2009. *Encyclopedia of African Art and Culture*, p.482.

£300-500



88

**PAIR OF LOZI BOWLS
ZAMBIA**

carved wood, a pair of lidded receptacles in the form of fish, with raised fins, ring eyes and incised decoration around the mouths (2)

longest 37cm

Provenance: Bryan Reeves, London
Bernice and Terence Pethica Collection

£300-500

89

KUBA HAT

DEMOCRATIC REPUBLIC OF CONGO

fabric, cowrie shell and beadwork, of conical shape, covered in cowrie shells with beadwork at the base, mounted

17cm diameter

Provenance: Bryan Reeves, London

Bernice and Terence Pethica Collection

£200-300



90

MANCALA GAMING BOARD

ETHIOPIA

carved wood and cord, standing on four squat legs with a series of recesses for the gaming pieces, good wear from use

80cm long

Provenance: Bryan Reeves, London

Bernice and Terence Pethica Collection

£200-300

91

TWO-PIECE CHAIR

ETHIOPIA

carved wood, standing on four legs, the backrest slotting into the base, caramel patina

71cm tall

Provenance: Bernice and Terence Pethica Collection

£300-500



92

TSONGA SPOON

SOUTH AFRICA

carved wood, the looped top leading to a handle executed in an interweaving design, decorated with pokerwork detailing

64cm long

Provenance: Michael Heuermann, Cape Town
Bernice and Terence Pethica Collection

Literature:

Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, No. 116

Cf. Brenthurst Collection, *Art and Ambiguity*, p.177, No. 548

Note: "Virtuoso carvings like this became fairly common in the nineteenth century. The skilled carvers who produced these spoons appear to have worked for different markets, adjusting their output to serve the needs of particular patrons." (Klopper, Nettleton and Pethica 2007).

£300-500







93

**SUPERB MAKONDE INITIATION FIGURE
MOZAMBIQUE**

carved wood, shown standing, with one
hand raised to the midriff holding a pipe and
the other clutching the genitals, the mouth
slightly agape

63cm high

£15,000-20,000



Provenance: Kevin Conru, Brussels
Bernice and Terence Pethica Collection

Literature: Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, p.120-121, No. 49

Note: "The initiation of both men and women in southern Africa often involved the use of wooden figures. Much of this instruction centred on sexual norms and behaviour and so many of the figures had explicit genitals. This figure is one of these instruction models, but its style is difficult to place. The treatment of the face (especially the protruding ears) and the gestures suggest it is Makonde." (Klopper, Nettleton and Pethica 2007).

African & Oceanic
Art: Part II



94

PAIR OF ZULU SPOONS, IZINKHEZO

SOUTH AFRICA

carved wood, both with decorative central band and fine aged patina
tallest 38cm

Provenance: Private collection, London

£300-500



95

ZULU PRESTIGE PIPE

SOUTH AFRICA

carved wood, with characteristic long stem, fine patina
28cm long

Provenance: Kevin Conru, Belgium

Private collection, London

£400-600



96

ZULU BEER POT LID, IMBENGE

SOUTH AFRICA

grass fibre and beadwork, mounted
21cm tall

£200-300



97

ZULU SWAGGER STICK & KNOBKERRIE

SOUTH AFRICA

carved wood, leather and wirework, the swagger stick decorated with four separate bands of fine wirework and wrapped in leather, the knobkerrie with a light patina (2)
longest 88cm

Provenance: Private collection, London

£300-500





98
NGUNI STAFF
 SOUTHERN AFRICA
 carved wood and wirework, the cylindrical shaft surmounted by a head with almond eyes and pinched mouth, with a band of wirework immediately beneath, at the mid-section and base of the shaft
 87.5cm long
Provenance: Private collection, U.K., acquired 1970's, previously from an old English estate.
£600-800



99
SWAZI DANCE STAFF
 SOUTH AFRICA
 carved wood, the long shaft terminating in a narrow head with dual grooves and a cupule both on the top and underside, rich patina
 85cm long
Provenance: Private collection, U.K.
£300-500



100
ZULU KNOBKERRIE
 SOUTH AFRICA
 carved wood and wirework, the head with a fine grooved pattern, rich reddish patina, with a collection number "RC 342" written on the base, mounted
 61cm long
Provenance: Private collection, London
Literature: Cf. Klopper, S., Nel, K. & Conru, K. (2002) *The Art of Southeast Africa*. P. 138, fig. 76a.
£300-500



101
CHOKWE CLUB
 ANGOLA
 carved wood, the bulb head with linear decoration
 48.5cm long
Provenance: Ex. private collection, U.K.
£150-200

102

SWAZI NECKREST
SWAZILAND

carved wood, with central pillow,
underside lug and grooved supports
45.5cm long

Provenance: Tony Vain, South Africa,
acquired 1960's, thence by descent

£200-300



103

PAIR OF SWAZI NECKRESTS
SWAZILAND

carved wood, both with central pillow,
underside lug and grooved supports
longest 43cm

Provenance: Tony Vain collection,
thence by descent, acquired 1960's.

£300-500

104

ZULU NECKREST, ISIGQIKI
SOUTH AFRICA

wood and pokerwork, standing on
three block supports decorated with
amasumpa decoration
47.5cm long

Provenance: Tony Vain, South Africa,
thence by descent.

Acquired in 1945 from a settlement
outside Vryheid, northern KwaZulu-Natal.
Bears a collection sticker on the base with
the above details.

£200-300





105

ZULU MILK PAIL, ITHUNGA

SOUTH AFRICA

carved wood, with dual lug handles and amasumpa decoration on either side

35.5cm tall

Provenance: Tony Vain, South Africa, acquired 1940's, thence by descent

£200-300



106

ZULU HAT, ISICHOLO

SOUTH AFRICA

vegetal fibre, cord, ochre and beads, a ring-shaped base with flaring top adorned with a strip of beadwork, mounted

36cm diameter

£300-500



107

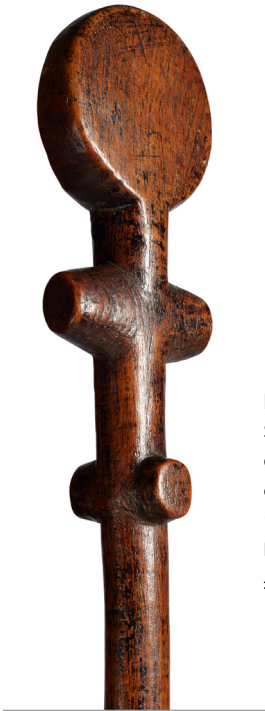
**CHOKWE HATCHET &
SHONA CEREMONIAL AXE**

SOUTHERN AFRICA

carved wood and iron, the blade on the Chokwe hatchet with incised decoration and an elegant tapering wooden head tallest 46cm

Provenance: Private collection, Scotland

£200-300

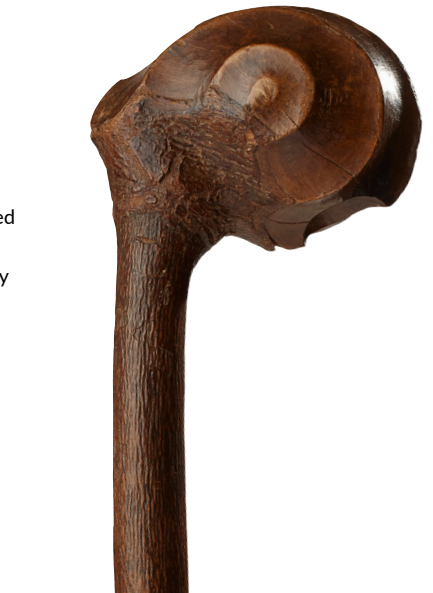


109
NGUNI STAFF
SOUTH AFRICA
carved wood, the circular head with two set
of dual nodules below, long shaft, rich patina
91.5cm tall
Provenance: Private collection, U.K.
£150-200

108
ZULU KNOBKERRIE
SOUTH AFRICA
wood, metal and wirework, the
head with embedded metal studs,
a series of wirework bands down
the shaft ending in a flaring base
76cm long
Provenance: Private collection, U.K.
£300-500



110
SWAZI CLUB, LINGELDA
SOUTH AFRICA
carved wood, the shaft terminating in a bulbous head with grooved
decoration and a cupule both on the top and underside, a crack in
the bark at the base of the head imbues an anthropomorphic quality
46cm long
Provenance: Private collection, London
£200-300



111
LARGE NGUNI KNOBKERRIE, POSSIBLY ZHOSA
SOUTH AFRICA
carved wood, the shaft terminating in a bulbous head, caramel patina, a
particularly large example
56cm long
Provenance: Private collection, London
£300-500

112

NGUNI PRESTIGE CONTAINER
SOUTH AFRICA

carved wood, standing on four legs, the piriform body is complimented by six panels of deeply engraved grooves seperated by verticle bands
35.5cm tall

Provenance: Private collection, Scotland

Note: Containers of this type are part of a corpus of objects carved by Zulu speakers from the mid 19th century in the vicinity of Port Natal. They were produced for both a western and elite African clientele. Though originally termed "milk pails" the internal condition suggests they never held liquids, instead it has been suggested they were used to contain tobacco or snuff (Conru 2002).

£1,000-1,500





113

KUBA DRUM

DEMOCRATIC REPUBLIC OF CONGO

carved wood and hide, sitting on a circular base, with a central plain band adorned with four handles, a panel of incised decoration of parallel lines, concentric circles and a human face above and below, hide skin

51cm high

Provenance: Private collection, Belgium

£400-600

114

LUBA CEREMONIAL ADZE

DEMOCRATIC REPUBLIC OF CONGO

carved wood, copper and iron, the handle in the form of a human head with elaborate coiffure, the handle enclosed by a cover of copper, the head with ribbed decoration and attached blade

44cm high

£300-500



115

SALAMPASU MASK**DEMOCRATIC REPUBLIC OF CONGO**

wood, raffia and pigment, the oval face with domed forehead, prominent nose and rectangular mouth shown baring teeth, the mouth, ears and top of the head coloured with white pigment, a raffia beard hanging from the chin, mounted 42cm tall

Provenance: Juergens, New York, 1981
Pendarell "Pen" Kent Collection, London.

£600-800

116

BEMBE FEMALE FIGURE, NKITÉKI**DEMOCRATIC REPUBLIC OF CONGO**

carved wood, standing on large feet with thick short legs and rounded buttocks, the hands upturned, ceramic inset eyes and intricate abdominal scarification 15.5cm tall

Provenance: Private collection,
London

£2,000-3,000



117

KUBA FABRIC

DEMOCRATIC REPUBLIC OF CONGO

raffia palm fibre, decorated with embroidered abstract motifs

370 x 58cm

Provenance: From the collection of a U.K. film maker, acquired 1980's.

£80-120



118

MBUTI BARK CLOTH PANEL

DEMOCRATIC REPUBLIC OF CONGO

bark cloth and pigment, decorated with abstract designs, framed

84 x 49cm

Provenance: Private collection, U.K.

£300-500



119

TEKE AMULET FIGURE, BUTI

DEMOCRATIC REPUBLIC OF CONGO

carved wood, cloth and feathers, the standing figure shown with long face, oval eyes and classic angular beard, wearing a fabric bilongo

27.5cm tall

Provenance: Private collection, London

£150-200

120

CHOKWE STAFF

ANGOLA

carved wood, long shaft with dual figures at the top

97cm long

Provenance: Private collection, London

£100-150

121

PENDE CUP

DEMOCRATIC REPUBLIC OF CONGO

carved wood, standing on a circular base with short stem leading to a human face with open mouth, narrowed eyes and arched brow, elaborate incised decoration on the coiffure above, with an old label on the underside reading "CUPS, (Bukuba, Belgian Congo) -"

17.5cm tall

£500-700



122

SONGYE SHIELD

DEMOCRATIC REPUBLIC OF CONGO

carved wood and pigment, decorated with incisions and alternating strips of red and black lines, a kifwebe carved in high relief at the centre, integral handle on the reverse

62cm tall

Provenance: Private collection, London

£700-900



123

**MAKONDE HELMET MASK, LIPIKO
MOZAMBIQUE**

carved wood and hair, with scarification on the cheeks and the forehead, the mouth open exposing filed teeth, a small patch of applied hair
26cm high

Provenance: Private collection, London

£300-500

124

EJAGHAM HEADDRESS

NIGERIA

wood, leather, kaolin, hair and rattan, sitting on a woven base, the figure composed of wood covered with antelope hide, the legs and arms articulated, open mouth showing teeth coloured white with kaolin, the eyes also covered in kaolin, hair applied to the top of the head

31.5cm tall

Provenance: Robert Bleakley, Australia, former director of Sotheby's Tribal Art Department, London 1973 - 1982 and CEO Sotheby's Australia 1982-1998

Note: The treatment of the eyes with kaolin as seen in the present example is a relatively rare occurrence, see a Ejagham Headdress in the Metropolitan Museum of Art, New York (acquisition number 1978.412.607) for similar.

£400-600



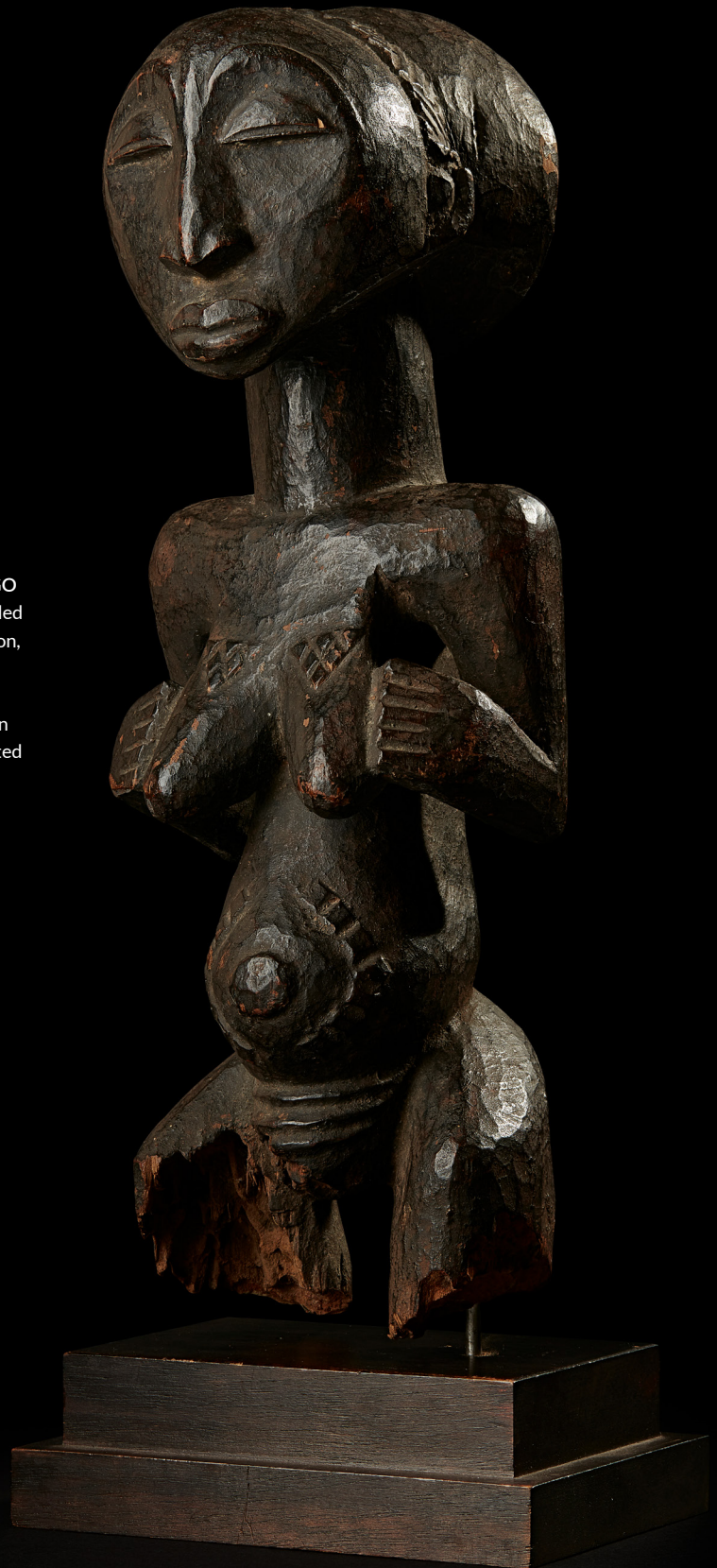
125

HEMBA FIGURE

DEMOCRATIC REPUBLIC OF CONGO
carved wood, standing with the rounded
abdomen framed by raised scarification,
the hands held up to the breasts, the
face with a serene expression, the
coiffure carved as a circular projection
at the back, dark glossy patina, mounted
33cm tall

Provenance: Pendarell "Pen" Kent
Collection, London.

£2,000-3,000





126

**COLLECTION OF AFRICAN SNUFF TAKING GEAR
EAST & SOUTHERN AFRICA**

consisting of; one cow horn snuff bottle, one Xhosa beaded gourd, one Zulu bone spoon, one wooden snuff jar with incised decoration, one long bottle with wooden cap (5)

tallest 15.5cm

Provenance: Private collection, U.K.

£200-300



127

**A GROUP OF SAMBURU STOOLS
KENYA**

carved wood, a group of three stools, one with bush repair, another with painted decoration

tallest 23.5cm

Provenance: From the collection of a U.K. film maker, acquired 1980's.

£200-300



128

**COLONIAL CARVED FIGURE
ZANZIBAR**

carved wood and pigment, depicting a standing soldier wearing colonial uniform, on a wooden base

74cm high

Provenance: Private collection, London

£200-300

129

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

carved wood, a large collection of twenty-one sour milk spoons with central incised bands of decoration

longest 37cm

Provenance: Tony Vain, South Africa, acquired 1960's, thence by descent

£150-200



130

YORUBA OPA OSAYIN STAFF
NIGERIA

forged iron, a circle of small birds with a central shaft that elevates a larger bird above, mounted 32cm tall

Provenance: Seward Kennedy, New York

£200-300



131

MANKALA BOARD
CENTRAL AFRICA

carved wood and pigment, with a series of recesses for the gaming pieces, weather worn appearance

81.5cm long

Provenance: From the collection of a U.K. film maker, acquired 1980's.

£300-500

132

PAIR OF
BEADED PANELS
NIGERIA

both framed (2)

46.5cm across

Provenance: The Todd Gordon Collection of African Art

£200-300



133

KUBA TEXTILE PANEL
DEMOCRATIC REPUBLIC OF CONGO

raffia palm fiber, cut pile embroidery, framed

71 x 67cm

Provenance: The Todd Gordon Collection of African Art

£100-150



134

VILI ZOOMORPHIC FIGURE

DEMOCRATIC REPUBLIC OF CONGO

carved wood and inset nails, carved in the form of a two-headed animal, one at each end, the whole body covered with inset iron nails, shown with mouths agape, jagged teeth and protruding tongues

68.5cm long

Provenance: Private collection, London

£800-1,000



135

KONGO POWER FIGURE, NKISI

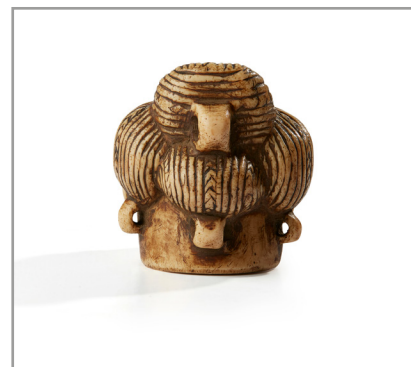
DEMOCRATIC REPUBLIC OF CONGO

carved wood, inset metal and feathers, the right arm raised, the mouth agape and wearing a headdress of feathers

73cm tall

Provenance: Private collection, London

£800-1,000



136

LUBA CUP

DEMOCRATIC REPUBLIC OF THE CONGO

carved bone, with coffee bean eyes, open mouth, protruding tongue and elaborate coiffure

7.5cm diameter

Provenance: Private collection, U.K.

£1,000-2,000

137

PARE FETISH FIGURE

TANZANIA

carved wood, the facial features reduced to a single central plane

22cm tall

Provenance: From the collection of a U.K. film maker, acquired 1980's

£300-500

Other fees apply in addition to the hammer price, please see the 'Buyer's Guide' section on page 2



138

**FANTE ASAFO FLAG:
NUMBER ONE COMPANY
GHANA**

cotton applique flag, a figure
shown holding a key towards a lock
170 x 125cm

Provenance: Paul Smith, London
Private collection, London

£800-1,000

139

**PAIR OF TOPOKE CURRENCY
SPEARS, LIGANDA
NORTH-EASTERN DEMOCRATIC
REPUBLIC OF CONGO**

forged iron, each of tapering form,
with impressed detailing and
mounted on a metal base

tallest 181cm high mounted

Provenance: The Todd Gordon
Collection, acquired Hurst Gallery,
Massachusetts, June 2000.

Literature: Cf. Bartolomucci, A.
2012. *African Currency*. p.98.

£300-500



140

**SHIELD, POSSIBLY KIPSIGI
TANZANIAN**

cow or buffalo hide, leather strapping and a wooden
handle on the reverse, marked with spear points

98cm tall

Provenance: From the collection of a U.K. film maker,
acquired 1980's.

£200-300



141

DOGON WELL HEAD SURROUND

DWENZA REGION, MALI

carved wood, carved from a large
hollowed tree trunk, weather worn

76cm tall

Provenance: Private collection, Belgium

Private collection, London

£7,000-9,000





142

THREE ABORIGINAL BOOMERANGS

AUSTRALIA

wood, all three stone carved, one with later inscription "RIVER NT. N.S.W. 1784" (3)

longest 58.5cm

Provenance: Neville Kingston, London

£200-300



143

**TWO ABORIGINAL SPEAR
THROWERS, WOOMERA**

AUSTRALIA

wood, resin and fibre, both of slender form, with gum resin handles, incised decoration, hooks attached with fibre and a red ochre wash overall (2)

longest 89cm

Provenance: Neville Kingston, London

£200-300



144

ABORIGINAL SHIELD

WESTERN DESERT, AUSTRALIA

carved wood, of oblong form with an integral handle and grooved decoration

71cm long

Provenance: Neville Kingston, London

£300-500



145

**ABORIGINAL SHIELD, WUNDA
WESTERN AUSTRALIA**

wood and pigment, of long elliptical form, decorated with zigzag patterns consisting of a series of longitudinal grooves divided into three sections, coloured with red and white ochre

75cm tall

Provenance: Private collection,
United Kingdom

£600-800



146
ABORIGINAL PAINTING
UNTITLED, POSSIBLY TWO
BOB TJUNGARRAYI 1938-2000
 oil on canvas
 102.5 x 52cm
Provenance:
 The Todd Gordon Collection
£400-600

147
PAIR OF TIWI DANCE SPEARS
MELVILLE / BATHHURST ISLANDS, AUSTRALIA
 carved wood and pigment, one female arawinikiri
 example with barbs on both sides and one male
 tunkalinta tunkaringa with barbs on one side only,
 with painted decoration, mounted
 tallest 81cm
Provenance: Jean-Baptiste Bacquart, Paris
 Private collection, London
£500-700





148

**ANONYMOUS, ABORIGINAL
DREAMTIME PAINTING
UNTITLED**

acrylic on canvas, unsigned

104 x 157cm

Provenance: Corbally Stourton, London
Private collection, U.K.

£500-700



149

**ABORIGINAL SPEAR THROWER, WOOMERA
WESTERN AUSTRALIA**

carved wood, with gum resin handle and hook attached with fibre

57cm long

Provenance: Private collection, U.K.

£200-300



150

**GROUP OF OCEANIC CLUBS
FJII AND NEW GUINEA**

carved wood, consisting of; one Massim club, one Fijian sword club and one Fijian bulb headed club of unusual style (3)

longest 98cm

Provenance: Private collection, Scotland

£300-500



151

**PADDLE
SOLOMON ISLANDS**

carved wood, the paddle blade with central ridge, long shaft and handle with darkened patina

126cm long

Provenance: Private collection, Scotland

£200-300

152

**PADDLE CLUB
NEW IRELAND**

palm wood, the long paddle shaped head tapering down to a long shaft and flared base which is missing its original binding

112cm long

Provenance: Private collection, Scotland

£200-300



153

**SWORD CLUB
NIUE**

carved wood, stepped handle and curving blade with mid-ridge

72cm long

Provenance: Private collection, Scotland

£200-300



154

WAR SHIELD

PAPUA NEW GUINEA, POSSIBLY MAY RIVER

incised wood and pigment, the rectangular shield with a strong geometric painted patterns

193cm tall

Provenance: Private collection, Scotland

The Todd Gordon Collection

£300-500



155

MENDI FIGHTING SHIELD

WESTERN

HIGHLANDS, PAPUA
NEW GUINEA

wood and pigment,
the rectangular shield
with a blue painted
background, red and
white cross motif and
central horizontal
band

135cm tall

£400-600





156

HULI BACK ORNAMENT

SOUTHERN HIGHLANDS, NEW GUINEA

hornhill beak, boar tusk, pigment and fibre

32.5cm across

Provenance: Private collection, Scotland

Note: For a similar example see Bowers Museum, Santa Ana, accession number 98.18.17

£150-200



157

KANAK BIRD HEADED CLUB, POROWA RA

NEW CALEDONIA

carved wood, with a stepped handle, the cylindrical shaft

leading to a stylized 'bird head' with long beak, caramel patina

65.5cm long

Provenance: Neville Kingston, London

£200-300



158

KANAK CEREMONIAL SCEPTRE, GI OKONO

NEW CALEDONIA

serpentine, wood and fabric, the dark green stone

head held in place by a wooden handle wrapped

in fabric, mounted

59cm high

Provenance: Neville Kingston, London, acquired on the Paris art market, 1990's.

£400-600



159

MASSIM BETEL NUT MORTAR AND PESTLE

TROBRIAND ISLANDS, PAPUA NEW GUINEA

carved wood, the mortar standing on a rounded

base with intricate carvings of birds and

geometric patterns, the pestle with an image of a

tree kangaroo sitting atop

mortar 16.5cm tall

Provenance: Susan Kirk, Scotland, acquired in situ at Kwaibwaga, Kiriwina island in 1983.

Note: This is a rare example of a betel nut mortar with such elaborate fine decoration. It offers clear signs of use, with a glossy patina on the base and lime residue within.

£600-800





160

WOGAMUSH WAR SHIELD**UPPER SEPIK, PAPUA NEW GUINEA**

pigment on carved and incised wood with rattan cane handle, with a border of geometric patterns, inside are three sets of dual "faces" surrounded by a motif of interlocking scrolls and a single bird (possibly a hornbill) in the lower register

234cm high

Provenance: James Byrnes (1917 - 2011), Los Angeles.

Byrnes was heavily involved in the Los Angeles art scene of the 40s and 50s. He served as the first curator of Modern Art at the L.A. County Museum, before going on to direct the N. Carolina Museum of Art, New Orleans Museum of Art and Newport Harbor Art Centre.

£7,000-9,000





161
INDONESIAN BONE AMULET OR FITTING
 INDONESIA
 carved bone, shown seated with the arms
 6cm tall
Provenance: Private collection, Scotland, acc
£500-700



162
DAYAK BABY CARRIER
 BORNEO
 wood, beadwork, shell, textile, vegetal
 fibre and claws, semi-circular wooden
 frame wrapped in textile and with a
 central panel of beadwork, decorative
 appliques of beads, claws and shell
 above, woven fibre straps attached
 32cm high
£200-300



163
KALINGA SHIELD
 PHILIPPINES
 carved wood and rattan binding, of an
 elongated and subtly flaring form, with
 three cylindrical prongs at the top and two
 beneath, integral handle
 115cm high
Provenance: The Luciano Federico Collection
 Private collection, London
£200-300



164
BONTOC SHIELD
 PHILIPPINES
 carved wood and metal binding, of
 rectangular shape with three prongs
 above and two below, integral handle
 95cm high
Provenance: The Luciano Federico Collection
 Private collection, London
£150-200



165

DAYAK HOUSE POST

BORNEO, C. 16TH CENTURY

carved ironwood, of rectangular form, decorated with an abstract human figure carved in high relief with the arms raised and legs bent at the knee, weather worn, the base with a differential patina from being buried into the ground

206cm high

Provenance: Private collection, Germany

Private collection, Brussels

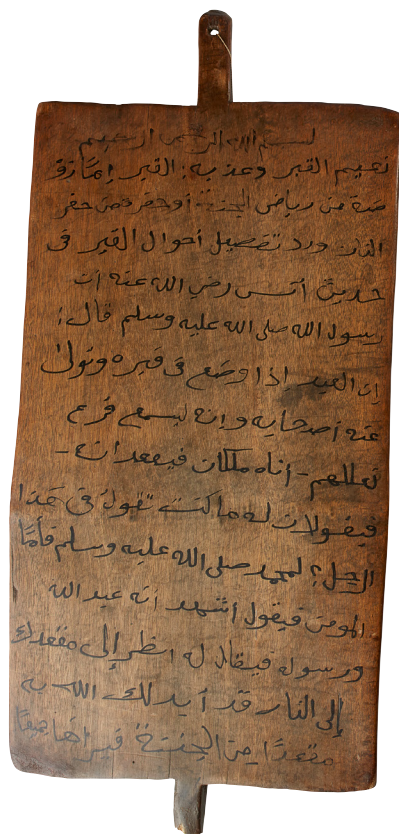
£6,000-8,000



166
KABYLE CEREMONIAL CONTAINER
ALGERIA
 pigmented ceramic, the bulbous body with a flared neck and spout-like handle, decorated in geometric designs
 17cm tall
Provenance: Private collection, London
£100-150



167
KABYLE CEREMONIAL CONTAINER
ALGERIA
 pigmented ceramic, bulbous body with long wide neck, decorated profusely with geometric patterns
 37cm tall
Provenance: Private collection, London
£300-500



168
PAIR OF KORANIC WRITING BOARDS
HORN OF AFRICA
 pigmented wood, rectangular boards with handles, Arabic script on both sides (2)
 largest 64 x 28cm
Provenance: Private collection, London
£300-500



169

CLUB, MACANA
GUYANA

carved wood, of convex shape with a flaring handle and fine string binding, incised decoration on the head, fine patina

40cm long

Provenance: Private collection, U.K.

£200-300



170

THREE BEAD APRONS
GUYANA

cotton and glass trade beads, with various geometric designs executed in red, blue and white (3)
longest 30cm across

Provenance: Private collection, U.K.

Note: For a similar example see the Pitt Rivers Museum, Oxford, accession number 1941.3.3.

£200-300



171^y

PAIR OF INUIT SCULPTURES

ALASKA

marine bone and ivory, one whale figure, one marine ivory kayak cribbage board with the inscription "traded from an Eskimo, Nome, Alaska, Aug 24th 1908"

longest 26cm

Provenance: Private collection, U.K.

£200-300



172

INUIT FOSSILISED OOSIK CLUB

ARTIC

fossilised walrus baculum

58cm long

£200-300



173

HAIDA PIPE

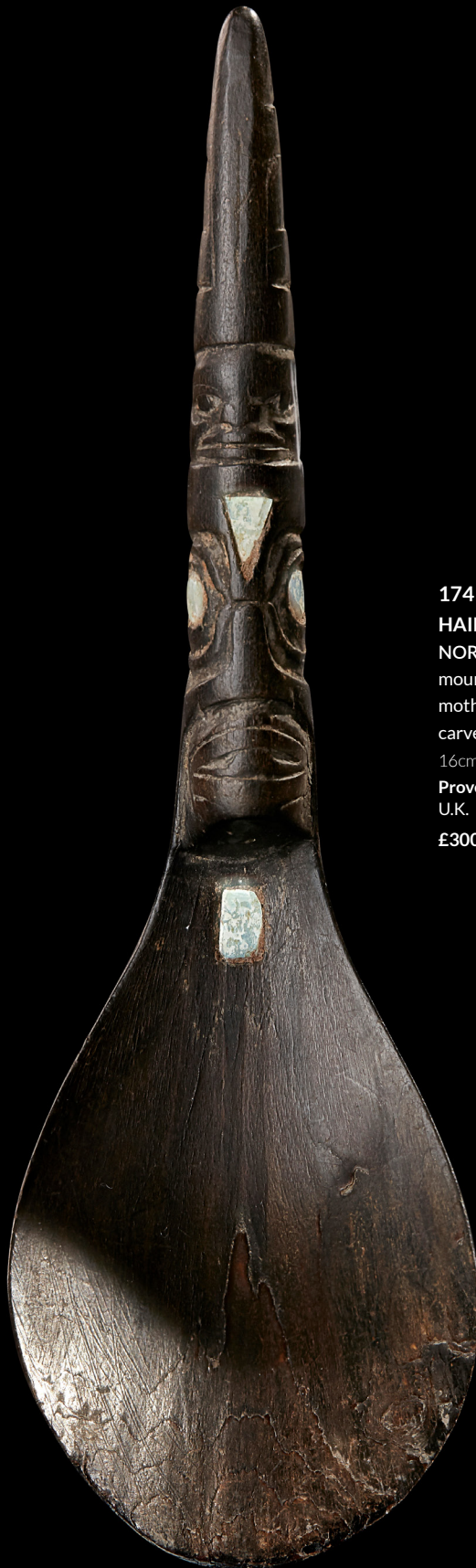
NORTHWEST COAST, NORTH AMERICA

carved argillite, with various figures carved across the stem

17.5cm long

Provenance: Private collection, Scotland

£200-300



174

HAIDA SPOON

NORTHWEST COAST

mountain goat horn and
mother of pearl, the handle
carved with supernatural faces

16cm tall

Provenance: Private collection,
U.K.

£300-500





174A

MAORI STAFF

NEW ZEALAND

carved wood, decorated with a tiki with inlaid eyes at the top of the shaft and one at the top of the handle, the terminus with a beautifully carved ancestor figure with moko, shotgun shell metal cap at the base

89cm long

£400-600



175

**MAORI HAND CLUB, KOTIATE RAKAU
NEW ZEALAND**

carved wood, the upper blade decorated with a series of segmented incised lines, the lower half a tiki with protruding tongue forming the handle which terminates in the head of a beaked bird, remnants of a late 19th / early 20th century label

34cm long

£400-600



176

**PAIR OF MAORI ADZE BLADES
NEW ZEALAND**

carved and polished stone

12.5cm long

Provenance: Private collection, U.K.

£120-200





177
MAORI WAR CLUB, TIAHA
NEW ZEALAND
carved wood, long tapering shaft terminating
in carved Janus tiki with protruding tongue
176cm tall
£400-600



178
MAORI STAFF
NEW ZEALAND
carved wood, with tapering base, intricate
geometric carving throughout, with a tiki at
the mid section and immediately below the
gently curving handle
92cm long
£300-500



179
MAORI STAFF
NEW ZEALAND
carved wood and mother of pearl, the long
shaft with incised detail at the midpoint,
corkscrew design leading up to janus heads
with moko, domed finial above
94cm long
Provenance: Private collection, U.K.
Note: For another example of a Maori staff with
this distinctive corkscrew design, please see
the World Museum, Liverpool, object number
46.13.356.
£300-500



Antiquities & Natural History



Note: River gods were, as the name suggests, deities believed to embody the great rivers of the ancient world. With a distinctive languid form, they were popular depictions throughout the ancient Mediterranean, where they could be found in wealthy villas or public monuments, normally with their back to a wall as a fountain emerged from an amphora situated on the god's lap. This example, though modelled in the round, was likely used in this context.

Due to their popularity in the provinces (where there was limited access to expert sculptors), many surviving examples appear to be roughly carved. However, this example, with its statuesque majesty, is a fine example of Roman Antonine/Severan period sculpture.

180

ROMAN RIVER GOD

WESTERN EUROPE, 2ND CENTURY AD

carved marble, a river god shown in the traditional reclining pose, a mantle draped over his hips and legs, his right arm resting on his side, the left laid over an overturned urn, the torso nude with well defined musculature, the long beard and hair evoking the form of aqueous reeds
69cm long

Provenance:

Private collection, Europe, acquired 1980's.

Private collection, Spain.

Private collection, U.K., exported from Spain under export license, with details released to the buyer.

£7,000-9,000



181

ROMAN TORSO OF AN EROS
ITALY, 2ND CENTURY AD

carved marble, the god shown in
typical form, nude and standing, with
the physique of a youth with stout
figure, raised on a bronze mount
37cm tall

Provenance: Private collection, U.K.,
acquired 1980's

£1,000-1,500



182

FINE ETRUSCAN BRAZIER**NORTHERN ITALY, MID 6TH CENTURY BC**

terracotta, Impasto ware, of circular form, the lip decorated with a design of two winged griffins in procession and a wild boar followed by a winged god
53cm diameter

Provenance: Private collection, Surrey, United Kingdom, collection formed 1960's - 1980's

£600-800

Note: This striking piece features a particularly bold design. It originally would have been used to hold coal for cooking, heating the home and making offerings. The production of such vessels was the speciality of the ancient town of Caere, modern Cerveteri.

For a comparable example, please see The Metropolitan Museum of Art, New York, accession number 96.18.96.





183

**TWO ROMAN BRONZE BUSTS OF
ARTEMIS AND ACTAEON**

1ST-2ND CENTURY A.D.

probably mounts from a fulcrum (headrest)
for a couch; mounted on later wood pedestals (2)

9cm high

£800-1,200

184

ROMAN DOORMOUSE FIGURE
EUROPE, 2ND - 3RD CENTURY AD

cast bronze, the animal shown standing on its hind legs, holding a morsel to its mouth with its forepaws, the large ears pricked upwards

3cm long

Provenance: Private collection, U.K., acquired 1980's

£150-200



185

ROMAN MOUNT
EUROPE, 1ST CENTURY BC

bronze, in the form of an actors mask, with trumpet-like mouth and swept brow

3.8cm tall

Provenance: Private collection, Germany
Private collection, U.K.

£200-300

186

ANGLO SAXON SAUCER BROOCH
HAMPSHIRE, UNITED KINGDOM,
450 - 550 AD

gilt bronze, decorated with seven running spirals around a central ring and dot, the reverse with surviving lugs

4.6cm diameter

Provenance: Discovered 2013 in the vicinity of the village of St Mary Bourne, Hampshire and recorded with the Portable Antiquities Scheme, ID HAMP-005BE3

£200-300







187

ANGLO-SAXON SQUARE HEADED BROOCH

525 - 550 AD

gilded copper-alloy, the head decorated with a series of frames between Salin's Style I panels of scrolls and animals, a garnet decorates the bow, beneath is a face mask, flanked by a single bird on each arm, terminating at the foot with a moustached face

13cm high unmounted

Provenance: Private collection, U.K.

£4,000-6,000

Note: This fine square headed brooch dates to around 525 - 550 AD, a period we know as the "Dark Ages". It is an era traditionally associated with economic, social and artistic deterioration. Yet the quality and sheer ingenious inventiveness of this and other pieces of early Anglo-Saxon art belies the idea of a "Dark Age" entirely.

The quality of craftsmanship suggests this remarkable object would have belonged to an individual of some importance. It would have been worn as one of a pair at the shoulders, fastening a cloak or dress in place. Importantly though, the metalwork of the Anglo-Saxons was not produced purely for practical purposes. Look long enough and a seemingly endless dance of human faces and animals (both real and mythical) begin to emerge. Produced by chip carving, this dense mix of imagery was interlaced with symbolism. It speaks in a visual language that we can now only guess at - but it is likely that in this largely pre-literate society, it told stories and fables.

Inspecting the surface of this brooch carefully, we can see a series of moustached faces, grappling beasts and birds flowing into one another. At first it might seem like a tangled mess, but with closer examination we can begin to decipher some of the meaning. The face at the foot of the brooch, staring out at us with his upturned moustache, is flanked by a bird either side. Figures such as this have been widely interpreted as representing Odin (or Woden as he would've been known to the Anglo-Saxons). The birds are his two ravens, Huginn and Muninn, who would fly around the world each day to bring the god news. This image of the preeminent Germanic god would have been believed to offer special protection, so that the brooch, rather than

being purely decorative, took on magical qualities.

It is also important to remember that this object was a status symbol and would only have been worn at special events. One of these would have been the large winter feasts where the chiefs gathered the community into their halls in a statement of power & largesse. At such events, one can imagine how the metal would glitter in the light of the fire, whilst the recesses would've remained cast in shadow. Not only would this enhance the aesthetic qualities, the brooch also mirrored the essential duality of early Anglo-Saxon thought, a world of dark and light. The hall was a place of light, warmth, and joy, contrasting with the dark and cold of the winter night.

By rotating the brooch we can begin to see the true genius of the anonymous artist who created it. Every image is transformed into something else; a ravens beak becomes the leg of a quadruped, a grappling arm becomes a flying bird. No matter which angle you view the piece from, it makes visual sense. This is one of the most characteristic elements of early Anglo-Saxon art, a love of puzzles and riddles that is also reflected in the heroic poetry of the time. It also hints at something deeper, a belief in a world in which the "supernatural" was very real, mythical animals and gods which could change shape at will.

It is interesting that as the brooch would only ever be worn in one way (with the square head facing down), many of the hidden images would only ever be known to the artist & the wearer. It is therefore a wonderful and very personal connection to a very distant past that we are able to share in them.



189

CORBEL HEAD

UNITED KINGDOM, OF LATE MEDIEVAL STYLE

carved sandstone, possibly depicting a nun, shown with upturned mouth, slender nose, arched brow and coffee bean eyes

26cm tall

Provenance: Private collection, Scotland

£400-600



188

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, mounted

17.5cm tall

Provenance: Private collection, U.K.

£300-500



190

GANDHARAN COSMETICS PALETTE

GANDHARA, 1ST - 3RD CENTURY AD

schist, of oval form, with a crouching lion carved in high relief at the centre surrounded by floral decoration

10.5cm wide

Provenance: Terrence Eva, London, acquired 1960's-1980's

£400-600



191

NEAR EASTERN VESSEL

NEAR EAST, LATE BRONZE AGE C. LATE 2ND MILLENNIUM BC

cast bronze, with body carinated and decorated with double incised lines at the shoulder, elegant flaring lip, rich green-blue patina

14cm diameter

£200-300



192

TAIRONA NOSE ORNAMENT

1000 - 1500 AD, NORTHERN COLOMBIA

gold, sickle-shaped, a triangular ornament in the middle

8cm long

Provenance: Zemanek Munster, Wurzburg, September 17th 2011, lot 102
Private collection, Scotland

£300-500

193

WINGED AXE

EUROPE, BRONZE AGE, C. 1400 BC

cast copper alloy with straight blade edge and curved medial-butt "wings"

15.5cm long

Provenance: Sumner Healey, New York, acquired 30th April 1929. Inventory number 238.49.**Note:** For a similar example please see The British Museum, London, accession number 1866,0627.98

£200-300



194

COLLECTION OF ARROWHEADS

NEAR EAST, LATE BRONZE AGE, C. LATE 2ND

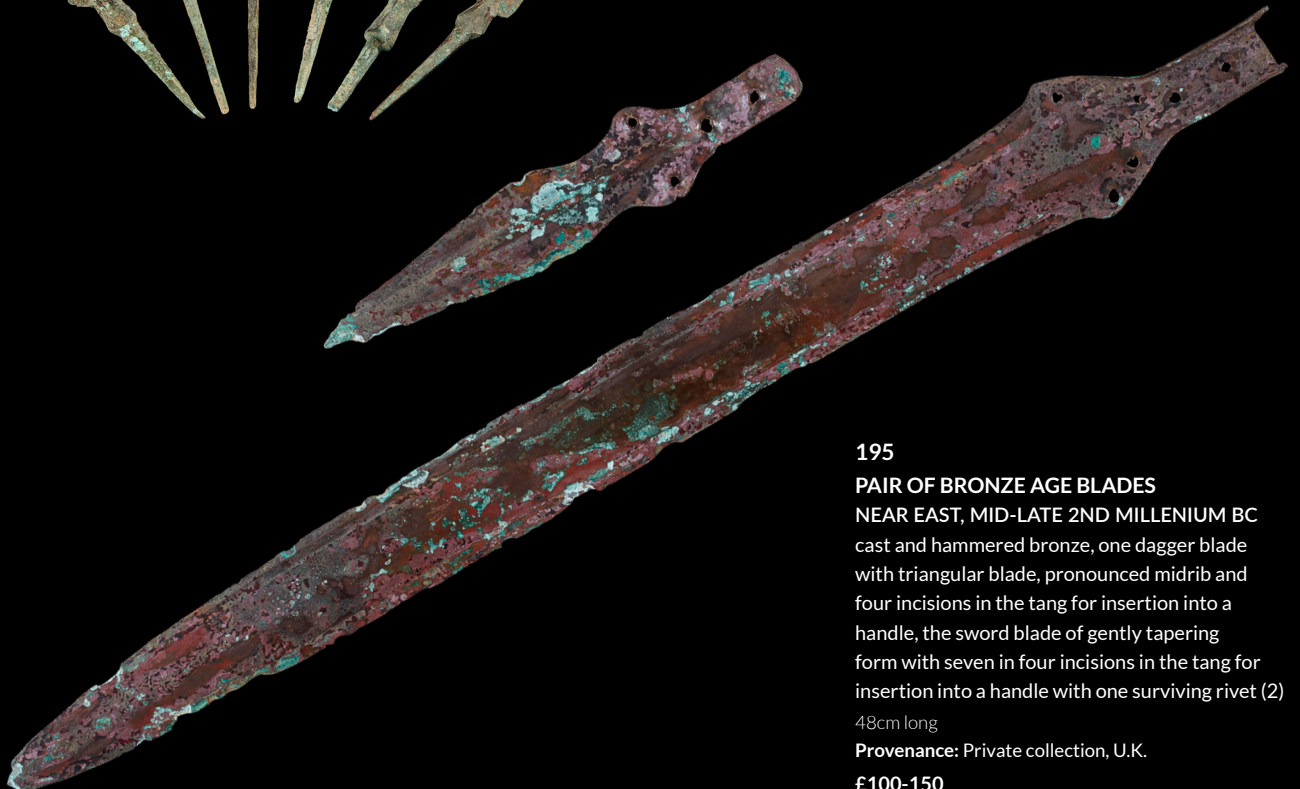
MILLENNIUM BC

cast bronze, all with midrib and long tang (6)

14.5cm longest

Provenance: Private collection, U.K., acquired 1980's

£100-150



195

PAIR OF BRONZE AGE BLADES

NEAR EAST, MID-LATE 2ND MILLENNIUM BC

cast and hammered bronze, one dagger blade with triangular blade, pronounced midrib and four incisions in the tang for insertion into a handle, the sword blade of gently tapering form with seven in four incisions in the tang for insertion into a handle with one surviving rivet (2)

48cm long

Provenance: Private collection, U.K.

£100-150



196

ANCIENT EGYPTIAN SHABTI FOR TA-SHED-AMUN

EGYPT, THIRD INTERMEDIATE PERIOD, CIRCA 1069 - 715 BC

blue faience and black detailing, shown mummiform, holding a hoe in either hand and with a seed bag over the shoulder, detailing on the wig and a frontal column of hieroglyphics, reading: "For the Lady of the House Chantress of Amun, Ta-net-amun(?)"

11.5cm tall

Provenance: Private collection, Michigan, acquired 1950's

The Julian Bird Collection, United Kingdom, inventory number 652

Bonhams, London, 5th October 2011, lot 345

£300-500

197

ANCIENT EGYPTIAN SHABTI FOR PADIKHONSU

EGYPT, 22ND/23RD DYNASTY, 945-720 BC

blue faience and black detailing, shown mummiform, with tripartite wig, holding a pair of hoes and a seed basket over the shoulders, a frontal column of hieroglyphics reads:

"The Osiris, the Divine father of Amun, -di-Khonsu"

11.5cm tall

Provenance: The Julian Bird Collection, United Kingdom, inventory number 2033

£300-500



198

ANCIENT EGYPTIAN SHABTI

EGYPT, NEW KINGDOM, 1550 BC - 1077 BC

faience and black detailing, in rare white faience, shown mummiform with a frontal column of hieroglyphs

9cm high

£200-300



199

ANCIENT EGYPTIAN SHABTI

EGYPT, NEW KINGDOM, 20TH DYNASTY, CIRCA 1187 - 1064 BC

carved wood and pigment, shown mummiform, with long slender body, tripartite wig and folded arms
22cm tall

Provenance: Reputedly Sir Flinders Petrie (1853 - 1942)

Private collection, U.K.

Accompanied with old hand written inventory card and letter

£400-600

200

ANCIENT EGYPTIAN SHABTI

EGYPT, NEW KINGDOM, 20TH DYNASTY, CIRCA 1187 - 1064 BC

carved wood, shown mummiform, with long slender body, tripartite wig and folded arms

26cm tall

Provenance: The Julian Bird Collection, United Kingdom, inventory number 2065

£400-600





Lars Otto Johan Holst, with collection visible in the background

201

COLLECTION OF FLINT AXES AND A SCRAPER

SCANDINAVIA, NEOLITHIC, C. EARLY 2ND MILLENIUM BC

knapped and polished flint, a fine collection of four flint axes and a single scraper of caramel and silver-grey hues, one with a find date of "1892" marked onto the surface
longest 14.5cm

Provenance: Lars Otto Johan Holst, 1863-1936, Ronneby, Sweden. Mr Holst acquired the majority of his collection between 1887 - 1929.

Private collection, U.K..

£200-300



202

COLLECTION OF FLINT & STONE AXE HEADS

SCANDINAVIA, NEOLITHIC, EARLIEST C. 5TH MILLENIUM BC

knapped flint and polished stone, the stone axe head with convex sides tapering to the blade, the shaft hole drilled, with a blunt butt, the three flint axe heads of differing lengths, all flaring into a wide cutting edge
longest 16cm

Provenance: Lars Otto Johan Holst, 1863-1936, Ronneby, Sweden. Private collection, U.K..

£200-300



203

FOSSILISED OREADONT GROUP, MERYCOIDODONTOIDEA

SOUTH DAKOTA, OLIGOCENE, 35 MILLION YEARS BP

preserved in a chalk matrix, the creature's skull and lower jaw are separated, with the upper body and rib-cage lying behind
43cm long

Provenance: Private collection, U.S.A., originally discovered in the Whiteriver Badlands, South Dakota, USA

£400-600



204

WOOLLY MAMMOTH LOWER JAW, MAMMUTHUS PRIMIGENIUS


PLEISTOCENE, 150,000 - 20,000 BP

lower jaw belonging to a juvenile specimen, with two surviving molars

44cm wide

Provenance: Private collection, Germany

£300-500



Select Items from The Axel Guttman Collection of Ancient Arms & Armour

In 1982 Axel Guttman (1944 – 2001) bought his first ancient piece of armour, a Roman helmet. Within eleven short years his remarkable collection has flourished into over 1200 objects housed at his private museum on the outskirts of Berlin.

Guttman's collection spanned across the centuries and across continents; from the western Mediterranean to the Near East, the Bronze Age to the fall of the Roman

Empire. From the very beginning he made his collection available for academics, greatly aiding the study of the development of ancient weaponry and armour, his publication series *Sammlung Axel Guttman* remains a leading source to this day.

H 290

H 55

H 54

W 150

W 157

W 154

W 161

W 155

W 158

W 181



205

**CELTIBERIAN "PUGIO" DAGGER AND SCABBARD
IBERIA, 1ST CENTURY BC**

cast iron, the handle formed of two sections, held together by joints inserted into discs at the centre and pommel, the blade of tapering form with median midrib, the scabbard of "frame-type" with one open side and the other decorated with double-spiral motifs and openwork panels
32.5cm

Provenance: Axel Guttman Collection of Ancient Arms and Armour. Exhibited at the Guttman museum with supporting image (see online).

Note: A remarkable survival, this shortarm dagger is of Iberian construction, but the shape later become more famous as the Roman pugio, the standard issue legionnaires sidearm. It was when campaigning against the Celtiberians in the first century BC that the Roman form first came into widespread use, suggesting the Roman army appreciated the strengths of the native weapon.

Interestingly the decorative square and teardrop shaped cavities on the sheath of the present example have been patched with metal in ancient times. Perhaps to better guard the iron blade from the effects of wet weather.

£800-1,200



206

CELTIBERIAN DAGGER

NORTHERN IBERIA, LATE BRONZE AGE, EARLY FIRST MILLENIUM BC

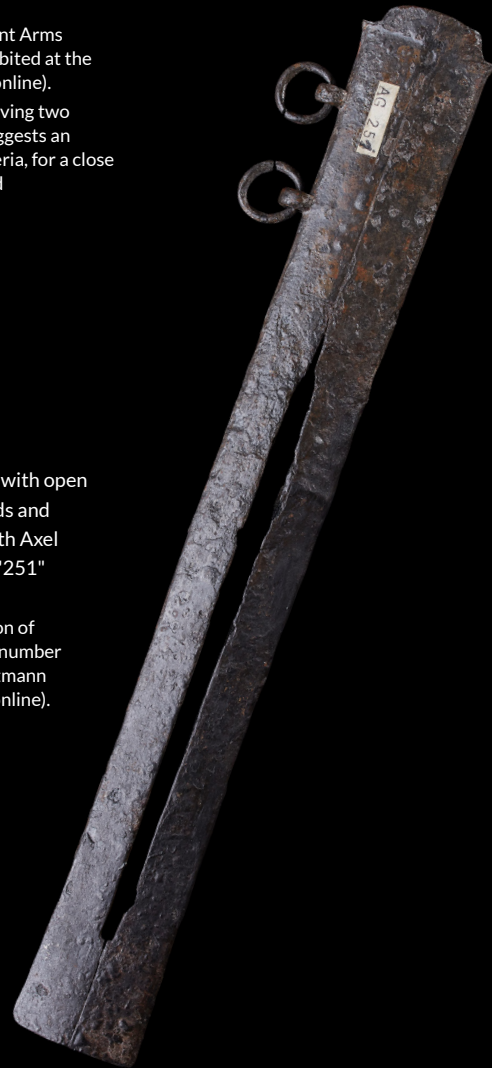
cast and hammered bronze, the tapering blade with subtle midrib, two incisions in the tang form a decorative element at the join with the handle, superb blue-green patina

34.5cm long

Provenance: Axel Guttman Collection of Ancient Arms and Armour, collection number AG - W373. Exhibited at the Guttman museum with supporting image (see online).

Note: The distinctive inward flare of the tang leaving two open circles where the handle joins the blade suggests an attribution to the Castro Culture of northern Iberia, for a close parallel see The Archaeological Museum, Madrid

£200-300



207

CELTIBERIAN SCABBARD

IBERIA, IRON AGE, 500 - 300 BC

cast iron, the rectangular scabbard with open central cavity in the lower two thirds and rings for attachment to the side, with Axel Guttman collection label reading "251"

25.25cm long

Provenance: Axel Guttman Collection of Ancient Arms and Armour, collection number AG 251 - W161. Exhibited at the Guttman museum with supporting image (see online).

£200-300



208

CELTIBERIAN EDGE OF DAGGER SHEATH

NORTHERN IBERIA, LATE BRONZE AGE, EARLY FIRST MILLENIUM BC

cast bronze, the surviving edge of a dagger sheath mounted on plexiglass, a sculptural item

25cm long

£150-200

209

CELTIBERIAN ANTENNA HILTED DAGGER

IBERIA, IRON AGE, 500 - 300 BC

iron and copper, the pommel with classic Celtiberian dual antennae design, the decorated with delicate bands of copper inlay, the blade tapering to a point, with median depression and midrib, with Axel Guttman collection label reading "223" 43cm long

Provenance: Axel Guttman Collection of Ancient Arms and Armour, collection number AG 223 - W154 . Exhibited at the Guttman museum with supporting image (see online).

£1,500-2,000



210

CELTIBERIAN ANTENNA HILTED DAGGER WITH SHEATH

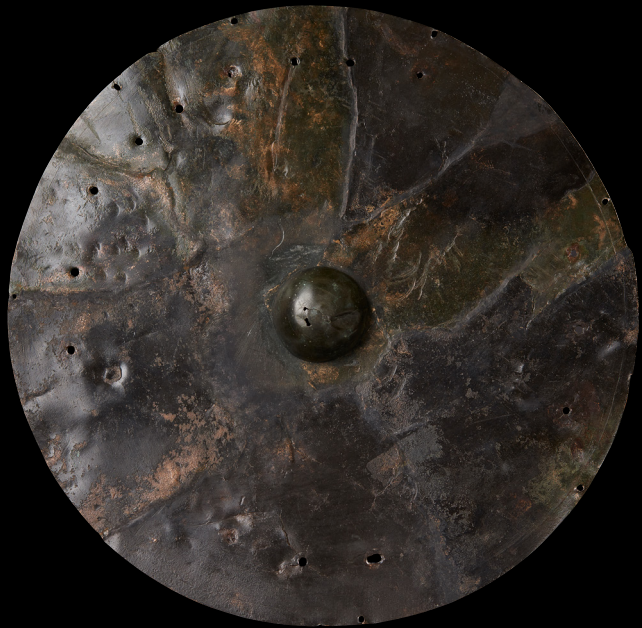
IBERIA, IRON AGE, 500 - 300 BC

cast iron, the pommel with classic Celtiberian dual antennae design, running down to a handle with midrib, the blade secured within the sheath with flaring end, Axel Guttman collection label "219"

31cm long

Provenance: Axel Guttman Collection of Ancient Arms and Armour, collection number AG219 - W150. Exhibited at the Guttman museum with supporting image (see online).

£1,000-1,500



211

TWO SOUTH ITALIC SHIELD FITTINGS

SOUTHERN ITALY, LATE BRONZE AGE, EARLY 1ST MILLENNIUM BC

cast and hammered bronze, one example unadorned but with central circular protrusion and fine patina, the other with hammered geometric detailing, both mounted

largest 22.5cm diameter

Provenance: Axel Guttman Collection of Ancient Arms and Armour, collection numbers AG 378 - R93 & R215. Exhibited at the Guttman museum with supporting image (see online).

Literature: H. Born, *Restaurierung antiker Bronzewaffen Sammlung Axel Guttman*. (Mainz 1993), Fig. 3.

£500-700



212

SAMNITE TRIPLE-DISC BREASTPLATE SET
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, collection number AG 433, acquired in Krefeld in 1990. Exhibited at the Guttman museum with supporting image (see online).

Literature: H. Born, *Restaurierung antiker Bronzewaffen Sammlung Axel Guttman*. (Mainz 1993), Fig. 34 & 35

£5,000-7,000





213

URARTIAN BELT

URARTU, IRON AGE, C. 7TH CENTURY BC

engraved bronze, of typical form, 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, the panels are separated by images of flowers, palm and date trees, mounted on a plexiglass backing

58cm diameter

Provenance: Axel Guttman Collection of Ancient Arms and Armour, collection number AG R 249. Exhibited at the Guttman museum with supporting image (see online).

Note: For a similar example please see The Metropolitan Museum, New York, accession number 52.123.

£2,000-3,000

214

COLLECTION OF URATIAN BELT ENDS

URARTU, IRON AGE, C. 7TH CENTURY BC

bronze and silver inlay, a collection of six Uratian belt ends, each decorated with geometric motifs and incisions for attachment, some with surviving silver inlay (6)

longest 14cm

£600-800

Provenance: Axel Guttman Collection of Ancient Arms and Armour, collection numbers R346 & R347. Exhibited at the Guttman museum with supporting image (see online).



215

COLLECTION OF IBERIAN BELT FRAGMENTS

IBERIA, BRONZE AGE, EARLY 1ST MILLENIUM BC

bronze, all of rectangular shape, with multiple surviving studs (11)

longest 4cm

£200-300

Provenance: Axel Guttman Collection of Ancient Arms and Armour, collection number R233. Exhibited at the Guttman museum with supporting image (see online).





216

**COLLECTION OF URATIAN
BELT PIECES**

URARTU, IRON AGE, C. 7TH
CENTURY BC

engraved bronze, two
examples with geometric
motifs, three with superb
detailing of mythical creatures,
horse riding and battle scenes,
with Axel Guttman collection
labels AG 454 - 458 (5)

largest 7cm across

Provenance: Axel Guttman
Collection of Ancient Arms and
Armour, collection numbers
AG 454 - 458. Exhibited at
the Guttman museum with
supporting image (see online).

£600-800



Central Asian
Textiles & Jewellery



A PRIVATE COLLECTION OF TURKOMAN WEAVINGS

217

TWO YOMUT AND KIZIL AYAK JUVALS

TURKMENISTAN, LATE 19TH CENTURY

the Yomut with brown field with three columns of three guls, plain elem panel, the Kizil Ayak with red field with three columns of four guls, floral elem panel (2)

127cm x 81cm; 130cm x 94cm

£300-500



218

TWO ERSARI KIZIL AYAK JUVALS

TURKMENISTAN, LATE 19TH CENTURY

one with brown field with three columns of four guls, the other with three columns of three guls, brown borders (2)

152cm x 90cm; 150cm x 96cm

£300-500



219

PAIR OF LARGE ERSARI JUVALS

TURKMENISTAN, EARLY 20TH CENTURY

each with red field with three columns of three guls, within red 'X' border, kelim backs (2)

175cm x 105cm

£300-500





220

UZBEKI OR TURKOMAN PILED TENT BAND

UZBEKISTAN OR TURKMENISTAN, EARLY 20TH CENTURY

the plain cream flatwoven field decorated with camels,
figures and lozenge motifs

approximately 1220cm x 40cm

£300-500

221

KARAKALPAK CARPET

UZBEKISTAN, LATE 19TH/
EARLY 20TH CENTURY

the brown field with two
columns of three guls, within
polychrome striped border

300cm x 158cm

£400-600



222

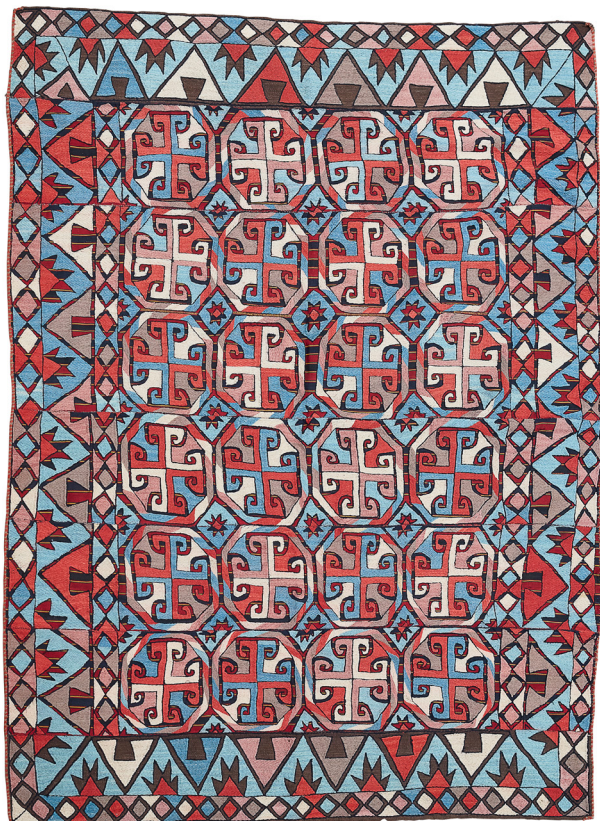
UZBEKI FLATWEAVE CARPET

UZBEKISTAN, MID 20TH CENTURY

the cream field with six columns of four guls with
animals between, within cream scroll border

182cm x 145cm

£200-300



223

UZBEKI FLATWEAVE CARPET

UZBEKISTAN, MID 20TH CENTURY

the polychrome field with four columns of six guls, within polychrome pyramid border

226cm x 181cm

£300-500

224

UZBEKI FLATWEAVE CARPET

UZBEKISTAN, MID 20TH CENTURY

the polychrome field with four columns of six guls, within red 'X' motif border

264cm x 170cm

£300-500





225

YOMUT ASMALYK

TURKMENISTAN, LATE 19TH/EARLY 20TH CENTURY

the ivory field with allover serrated lozenge lattice pattern, within ivory geometric border

119cm x 60cm

£200-300

226

YOMUT HORSE BLANKET

TURKMENISTAN, LATE 19TH/EARLY 20TH CENTURY

the red field with allover lozenge gul pattern, within narrow ivory arrowhead and line border

137cm x 122cm

£300-500



227

TWO LAKAI HORSE BLANKETS

UZBEKISTAN, EARLY/MID 20TH CENTURY

one with boteh pattern on black velvet ground; the other with boteh pattern on brown woven ground, tasselled fringing (2)

123cm x 146cm; 123cm x 130cm

£300-500



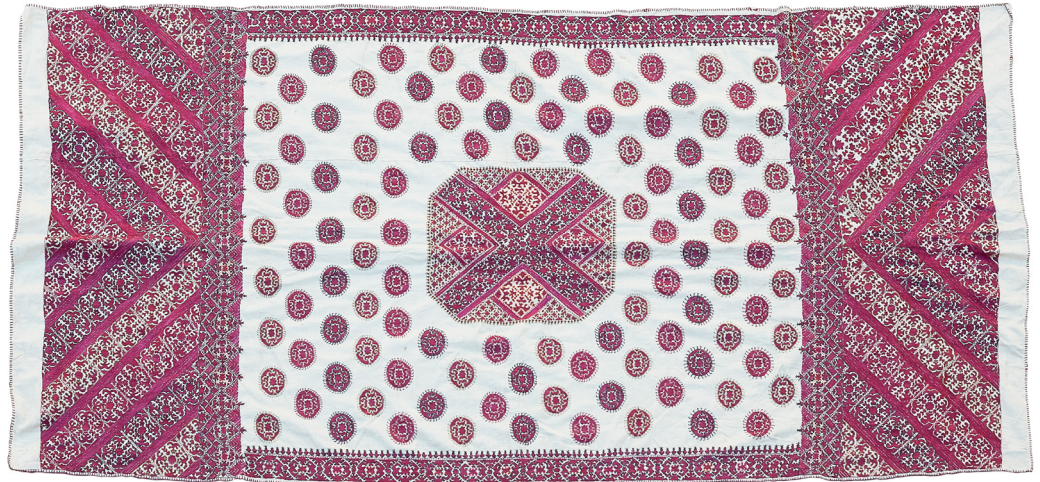
228

**SWAT VALLEY
WEDDING SHAWL**
NORTHWEST PAKISTAN,
EARLY 20TH CENTURY

the cream field woven in pinks with central medallion surrounded by smaller medallions, diagonal striped end panels; AND A KIRMAN SHAWL, woven with allover boteh pattern in reds (2)

215cm x 108cm;
203cm x 113cm

£200-300



229

TEKKE CHYRPY

TURKMENISTAN, 20TH CENTURY

the yellow ground woven with demi lune and foliate motifs, tasselled fringing

£200-300



Note: Tekke Turkoman women's mantles are typically embroidered, by women, with small motifs in silk thread with a lacing stitch (kesdi). They are worn over the tunic (kurta) cloak-fashion, covering the head and shoulders, with the long vestigial sleeves hanging down the back and joined by an embroidered band. Among the Tekke, the chyrpy's color indicated the age of the wearer: dark blue or black for a young woman, yellow for a married woman of middle age, and white for a matriarch. The motifs were most frequently stylized flowers, and especially the tulip, the most prolific wildflower of the region.

230

TEKKE CHYRPY

TURKMENISTAN, 19TH CENTURY

the yellow ground woven with allover geometric pattern, tasselled fringing

£300-500



OTHER PROPERTIES



231
TURKMEN CUFF / BRACELET
TURKMENISTAN, 19TH CENTURY
white metal and cornelian
6cm across
£120-180

232
PAIR OF TURKMEN BRACELETS / CUFFS
TURKMENISTAN, EARLY 20TH CENTURY
fire gilded white metal and cornelian (2)
largest 7cm across
£300-500



233
TURKMEN HORSE NECKLACE
TURKMENISTAN, C. EARLY 20TH CENTURY
leather, white metal and cornelian
84cm long
£300-500



234

**FINE YOMUT PENDANT, GOLYAKAN
TURKMENISTAN, 19TH CENTURY**

fire gilded white metal

25cm tall

£300-500



235

**TURKMEN TEMPLE PENDANT
TURKMENISTAN, 19TH CENTURY**

fire gilded white metal, antique cornelian

23cm long

£300-500

236

YOMUT PENDANT, AYSK
TURKMENISTAN, EARLY 20TH CENTURY
white metal and cornelian

16cm long

£200-300



237

PAIR OF PENDANTS, ASYK
TURKMENISTAN, EARLY
20TH CENTURY

fire gilded white metal and
cornelian, heart shaped with
loop for attachment (2)

both 8cm long

£300-500



238

TURKMEN BOX
TURKMENISTAN
white metal and cornelian

7.5cm across

£100-150



239
TURKMEN HAIR
ORNAMENT
TURKMENISTAN, C.
19TH CENTURY

fire gilded white metal
amulet with cornelian
18cm tall

£200-300

240
QUR'AN HOLDER
TURKMENISTAN, EARLY 20TH CENTURY
fire gilded white metal and cornelian

14x12cm excluding strap

£200-300

END OF SALE

Conditions of Sale

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(1) 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.

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(a) 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.

(b) Please note that we do not accept cash payments over £5,000.

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 - (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 (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 not exceeding 1.5% per month above the current base rate 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.

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(4) Catalogue Alterations: Lot descriptions and estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

(5) 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.

(6) 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.

(7) Wine: 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. On collection, you must provide positive proof of age should this be requested. Buyers of wines must make appropriate allowances for natural variations of ullages, conditions of corks and wine.

We can provide no guarantees as to how the wine may have been stored. There is always a risk of cork failure and allowance by the buyer must be made. Wine is sold "as is" and quality of the wine is entirely at the risk of the Buyer and no warranties are given.

(8) Special terms may be used in catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms, etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue. These notices and terms will also form part of our terms and conditions of sales.

13. BOOKS, CLOCKS & WATCHES

(1) 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.

(2) 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.

14. CITES

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.

15. 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.

16. 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 accommodation, 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.

17. GENERAL

(a) We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

(b) Any notice to any Buyer, Seller, bidder or viewer may be given by email if not available then first class mail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

(c) Notices to us should be in writing and addressed to the Managing Director at 33 Broughton Place, Edinburgh EH1 3RR, quoting the reference number specified at the beginning of the sale catalogue.

(d) Should any provision of these Conditions of Sale be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(e) These Conditions of Sale are not assignable by either party without the other's prior written consent. No act, omission or delay by us shall be deemed a waiver or release of any of its rights.

(f) The contract between the parties may be varied by the parties by agreement and in writing.

18. 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 Lyon and Turnbull in its reasonable opinion deems 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:

- (i) 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
- (ii) 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
- (iii) 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:

- (i) 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
- (ii) 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 and 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.

19. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of our services, or as required by law, we may ask the Buyer to provide personal information about themselves or obtain information about the Buyer from third parties (e.g. credit information). We will not give out personal information except as may be required by law.

If you would like further information on our policies on personal data, or to make corrections to your information, please contact us on 0131 557 8844.

20. 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.

21. 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.

CONDITIONS OF SALE FOR SELLERS (UK)

1. DEFINITIONS

In these Conditions of Sale (Sellers):

"Auctioneer" means Lyon and Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or its authorised auctioneer, as appropriate;

"Buyer" is the person who makes the highest possible bid or offer accepted by the auctioneer, and/or such person's principal where bidding as agent;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the Sale Catalogue Guide to Prospective Buyers and an amount in respect of applicable VAT;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer or in the case of a post-auction sale, the agreed sale price;

"Item" means each and every item consigned for sale following express written agreement between Lyon and Turnbull and the Seller;

"Lot" means each Item offered for sale by Lyon and Turnbull;

"Lower Estimate" means the low estimate provided by Lyon and Turnbull to the Seller in relation to each Item, or in relation to any Item which Lyon and Turnbull holds on behalf of the Seller;

"Lyon and Turnbull" means the company which has its registered office at 33 Broughton Place, Edinburgh, EH1 3RR registered in Scotland No. 191166

"Net Sale Proceeds" are the Hammer Price, less commissions and other charges, of the Lot sold, to the extent received by Lyon and Turnbull in cleared funds;

"Proposed Sale" means the intended sale through which the items will be sold on;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium;

"Reserve" means the lowest price below which an item cannot be sold;

"Terms of consignment" means the stipulated terms and rates of commission on which the Auctioneer accepts instructions from Sellers or their agents;

"Upper Estimate" means the high estimate provided by Lyon and Turnbull to the Seller in relation to each Item, or in relation to any Item which Lyon and Turnbull holds on behalf of the Seller;

"Without reserve" where there is no minimum price at which a lot may be sold (whether at auction or private treaty);

"You", "Your" means the seller. The Seller means you are the owner of the lot or, if you are not the owner of the lot (whether or not you have notified us that you are acting as an agent for a principal), you are duly authorised by the owner of the lot to sell it.

"Us", "Our", "We" etc refers to Lyon and Turnbull Ltd

The singular includes the plural and vice versa as appropriate.

2. WARRANTY OF TITLE AND AVAILABILITY

The Seller warrants:-

(a) that you are the true owner of the property consigned or are properly authorised by the true owner to consign it for sale and are able to transfer good and marketable title to the property free from any third party claims.

(b) that all requirements have been complied with, legal or otherwise, relating to any export or import of the property consigned, all duties and taxes in respect of the export or import of the lot have (unless agreed in writing with us) been paid and, so far as you and any principal for whom they are acting in relation to the lot are aware, all third parties have complied with such requirements in the past.

(c) that you have provided us with any and all information concerning the item's provenance or any concerns expressed by third parties concerning its ownership, condition, authenticity, attribution, and export or import

history; and

(d) Unless the Seller advises us in writing to the contrary on delivery of the item to us, there are no restrictions on our rights to reproduce photographs or other images of the item in connection with the sale or any other marketing which will be done in accordance with good taste and decency.

If any of (a) (b) (c) and (d) above are incorrect, you will reimburse us and/or the Buyer in full for all claims, costs or expenses incurred by us or the Buyer as a result, whether arising in relation to the Lots or the sale proceeds.

3. PREPARATION FOR SALE

(a) We shall decide the way in which a lot may be included in the sale, how any lot is described and illustrated in the catalogue or any report, and the marketing, promotion, date, place and conduct of the sale.

(b) We will instruct, consult with, and rely on, any outside experts or restorers, agents or other third parties, and carry out such other due diligence, inquiries, research or tests in relation to the property or its provenance, either before the Proposed Sale as it may deem appropriate in its reasonable discretion.

(c) Any oral or written estimate or evaluation or report provided by us is a genuinely held opinion only. It may not be relied on as a prediction of the selling price or value of the Item, and may in our absolute discretion be revised at any time.

(d) The Seller acknowledges that attribution of Items is a matter of opinion and not of fact, and is dependent upon (amongst other things) information provided by the Seller, the condition of the property, the degree of research, examination or testing that is possible or practical in the circumstances, and the status of generally accepted expert opinion at the time of cataloguing.

4. TERMS OF SALE

The Seller acknowledges that lots are sold subject to these Conditions and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

5. STANDARD SELLER FEES AND CHARGES (Subject to VAT)

(1) Commission: 15% is charged on the selling price of each lot, (subject to a minimum charge of £45). Loss and damage warranty: 1.5% on value of lots sold. Photography: min charge £30. Online Listing: £10 per lot.

(2) Transport: Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process. When organised on the Seller's behalf the provision of transport will be contracted to third parties. Fees for transport will be deducted at settlement.

(3) Illustrations: The cost of any illustrations will be borne by the

Seller, unless agreed otherwise prior. The copyright in respect of such illustrations shall be the property of us, as is the text of the catalogue.

(4) Storage: Of the Lots after the sale, where applicable.

6. RESERVES

(a) The lots will be sold subject to the Reserve. If the Reserve is not mutually agreed between us and confirmed by you in writing before the sale, the Reserve will be fixed by us in our sole discretion on the basis of our reasonable opinion as to the probable level of bids for the lot.

(b) Firm reserves may be no greater than low pre-sale estimate level.

(c) A reserve once set cannot be changed except with our agreement.

(d) You may not bid or instruct or permit any other person to bid on your behalf on your own property. If the Seller breaches this prohibition, We may treat the Seller as bound as Seller and as Buyer but without the benefit of our Authenticity Guarantee or the reserve, and/or pursue other remedies.

7. LOSS & DAMAGE WARRANTY

(a) Subject to condition 7(c) below we will assume liability for loss or damage to an item, commencing at the time that item is taken into physical control and possession by us and ceasing on the earliest date of;

(i) when risk passes to the Buyer of the lot following its sale;

(ii) for unsold lots, when the lot is released to the Seller, or, within 3 months of the sale; or

(iii) 6 months from the date of delivery to us for items still in the possession of us but not consigned for sale (unless part of a long-term storage agreement).

(b) We shall charge a loss and damage warranty fee of 1.5% of the hammer price, plus VAT.

(c) If any loss or damage should occur to the lot during the period identified in paragraphs (a) above, our liability to compensate the Seller in respect of that loss shall be restricted to a maximum of the upper estimate, or actual loss incurred, whichever is lower. This compensation will be subject to a deduction of a 1.5% loss & warranty fee (subject to VAT).

8. UNSOLD ITEMS

(1) If any or all of the lots are unsold and are not re-consigned to us for sale, or are not included in a sale, or are withdrawn from sale for any reason, they must be collected from us within one month. After the date of the sale, or one month after we send you a notice requiring you to collect them (whichever occurs first). If any such lots remain uncollected at the end of such period we shall arrange storage at your expense, which may involve a third party. If such lots are not collected within 90 days after the date of the sale or the date of notice they may be disposed of as we see fit, which may involve their sale by public

auction on such terms as we consider appropriate, including those relating to estimates and reserves, we shall account to you for the proceeds of sale, deducting all amounts due to us.

(2) After sales: We reserve the right to accept an after-auction offer on a lot on behalf of the seller, at the agreed reserve price or above, for up to 48 hours after the original auction. In which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Conditions apply.

9. LOT WITHDRAWAL

If a Seller wishes to withdraw a lot organised for sale, a withdrawal fee will apply;

(a) if withdrawn over 28 working days prior to the sale, this will be charged at 10% of the mid estimate along with any ancillary charges incurred (such as photography), all subject to VAT at the current rate.

(b) if withdrawn within 28 working days of the sale, this will be charged at 20% of the mid estimate along with any ancillary charges incurred (such as photography), all subject to VAT at the current rate.

(c) We may withdraw a lot from the proposed sale without any liability if:

(i) We reasonably believes that there is any doubt as to the lot's authenticity, attribution, or provenance; or

(ii) it reasonably doubts the accuracy of any of the Seller's warranties; or

(iii) the Seller breaches any provisions of the Conditions of Sale in any material respect; or

(iv) the lot suffers from loss or damage so that it is not in the state in which it was when we took delivery of it.

(d) if an item is withdrawn from sale under Condition 9(c) (i), or (iv), the Seller shall not be charged a withdrawal fee and the item shall be returned to the Seller or dealt with pursuant to Clause 8, as the Seller decides.

10. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

The Seller authorises us to deduct commission at the stated rate, and all expenses incurred for your account from the hammer price, and consents to our right to retain beneficially the premium paid by the Buyer in accordance with these Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.

11. NON-PAYMENT BY THE BUYER

(a) We will, where it considers appropriate, take reasonable steps to investigate the ability of bidders to pay for lots and will use reasonable endeavours, in consultation with the Seller, to enforce payment of the Hammer Price by any Buyer.

(b) We, in consultation with the Seller, will decide whether to pursue any of the remedies available to it, including those set out in Condition 10 of the

Condition of Sale (Buyers) including the right to cancel the sale and return the property to the Seller. We will inform the Seller of any action which it contemplates taking against the Buyer.

(c) If the Seller elects to take action against any Buyer on its own behalf we will provide the Seller with such assistance as may be reasonably necessary to pursue that action.

(d) The Seller hereby agrees to inform us of any action which it chooses to take against the Buyer to enforce payment of the amount due to the Seller.

(e) In the event that a Buyer fails to pay for a lot in accordance with the Conditions of Sale for Buyers, that lot will be treated in the same way as an unsold or collected lot.

12. SETTLEMENT PAYMENTS

Subject to full payment by the Buyer, payment of the net proceeds of sale due to you will be made over to you 28 working days following a sale. Provided we have received cleared funds. Payment will be made by cheque or BACS (if requested).

13. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Sellers) 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.

14. 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 accommodation 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.

15. GENERAL

(a) We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

(b) Any notice to any Buyer, Seller, bidder or viewer may be given by email, or if not available then first class mail, in which case it shall be deemed to have been received by the addressee 48 hours after posting.

(c) Notices to us should be in writing and addressed to the Managing Director at 33 Broughton Place, Edinburgh EH1 3RR, quoting the reference number specified at the beginning of the sale catalogue.

(d) Should any provision of these Conditions of Sale be held

unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(e) These Conditions of Sale are not assignable by either party without the other's prior written consent, but are binding on the seller's successor and representatives. No act, omission or delay by us shall be deemed a waiver or release of any of its rights.

(f) The contract between the parties may be varied by the parties by agreement and in writing.

16. RECISSION OF SALES

We may rescind the sale where it reasonably believes that the lot falls within the terms as defined by our Authenticity Guarantee (see Buyer's conditions), in this event we shall send the Seller notice of such rescission.

The Seller agrees to return to us the Net Sale Proceeds received from the sale of such lot with any additional expenses incurred by us. We will return the property to the Seller upon receipt of the Net Sale Proceeds and Expenses, unless prevented in doing so by reasons outwith our control.

The Buyer must satisfy us that the Buyer is entitled to exercise a remedy under the authenticity guarantee within five years of the date of the auction.

17. AGENCY

Lyon and Turnbull acts as agent solely for and in the interests of the Seller. We do not act for Buyers in this role and does not give advice to Buyers. When we make a statement about a lot it is doing so on behalf of the Seller of the lot.

The Auctioneer normally acts as agent only and disclaims any responsibility for default by Sellers or Buyers.

18. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of our services, or as required by law, we may ask the Seller to provide personal information about themselves or obtain information about the Seller from third parties (e.g. credit information). We will not give out personal information except as may be required by law.

If you would like further information on Lyon and Turnbull policies on personal data, or to make corrections to your information, please contact us on 0131 557 8844.

19. 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 Seller 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.

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:

- **L&T Live**
Access through our website or download the live bidding app L&T Live, service offered for no additional fee.
- **Invaluable**
Access through invaluable.com.
Invaluable charge an additional 5% for their service.
- **The-Saleroom**
Access through The-Saleroom.com. The-Saleroom charge an additional 4.95% for their service.

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 and 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.



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33 Broughton Place, Edinburgh EH1 3RR
Tel. +44 (0)131 557 8844
info@lyonandturnbull.com
www.lyonandturnbull.com

182 Bath Street, Glasgow G2 4HG
Tel. +44 (0)141 333 1992
Fax. +44 (0)141 332 8240

22 Connaught Street, London W2 2AF
Tel. +44 (0)207 930 9115