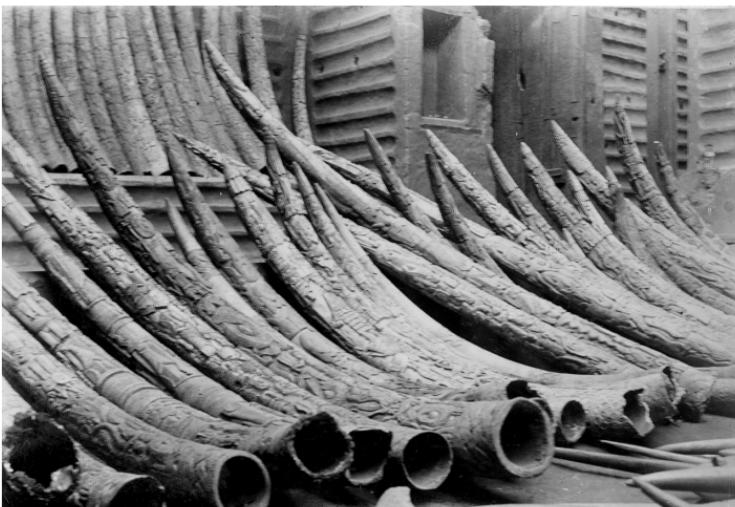


13

Necrology



Guns paved the way of the explorers. Much of the collection is the plunder of punitive military expeditions. The relics of the Benin tribe in the section on Divine Kingship in Africa are here as a result of war with the British.

*The Treasures of the British Museum, 1971*¹

The museums know so little about what they hold, and they share just a fraction of what they could know. The sheer haphazard nature of the supposed western curation of universal heritage is shocking. In the UK, where most of the Benin loot is still located, more is held in the regional and university museums than in the national museums such as the British Museum, the Royal Collections, or the Victoria and Albert Museum. Even the British Museum remains unable to

publish any comprehensive account of what is in their collections, and unwilling to publish what it knows for now. In the regions, the situation is often much worse, with some large urban collections not even having a 'world cultures' – not to mention an African – curator, and so accurate knowledge is hard to come by. In 1972, a group of four brass and ivory Benin figures were discovered in a broom cupboard at the McLean Museum and Art Gallery, Greenock, after having been given in 1925 by Sir William Northrup Macmillan.² Many remain in private hands, as with a bronze figure of a Portuguese soldier used as a door stop until acquired by National Museums Scotland.³ And here at the Pitt Rivers Museum, a brass head of a staff in the form of an animal, which may or may not have come from the 1897 expedition, was 'found unentered' in 1980.⁴

As some institutions begin to open up their archives, and while others batten down the hatches concerned that too much would be revealed about how poorly loot is cared for, how much might be mislaid, for now at least – even how much access one part of a museum might grant to another! – the urgent task is to reverse-engineer what we know; to turn those tired tropes of 'object biographies' and 'relational entanglements' inside-out by exposing what was taken, what was lost, working outwards from what we know and what we can find out.

Studies of iconography have proliferated, from Philip Dark's use of a visual sorting punch card of his own invention to analyse 'Benin formal traits', examining some 7,000 objects from 224 collections,⁵ to Kathryn Gunsch's 'thought process of suppositional analysis' to reconstruct the arrangement of plaques in the Royal Palace in the sixteenth century as a single moment.⁶ But in the context of loot from punitive expeditions, any understanding that western curators might create adds up to very little if it does not take the ongoing event of loss and dispossession as its primary focus. Let us call the knowledge made through death and loss in the anthropology museum *necrology*, and the writing of such loss *necrography*.

The necrology of Benin 1897 – knowledge of the loss and death involved – requires us to decentre militarist-colonial knowledge in

the form developed by General Pitt-Rivers and museum anthropology ever since, and by the nation state in the form of the British Museum, by excavating cultural loss, to start to remove the imprint of looting from each object as it emerges through the process. In this process, each stolen thing is not a fixed entity to be pinned, mounted on a display, typed into a database – but an unfinished event – as ‘all the King’s corals and bronzes and ivories passed into the hands of the British force’.⁷ We need to understand these unhistories, these processes of taking life rather than adding new biographical layers, in order to make visible how much is unfinished.

To study loss at this scale, performed across hundreds of museum displays, requires some conceptual and practical framework, requires of us something beyond the conventional art-historical definition of ‘provenance’. Rather than trying to short-circuit the history, to foreground some past context might be reasserted or thought back into, the necrographer must reverse the current to understand their task as future-oriented, not some backward-looking or nostalgic exercise. This is not so much a question of the study of Warburgian *Nachleben* (afterlives) or the Tylorian image of *survivals*,⁸ as if looted artworks were readymades, in the form of fragments, but more about the close reading of some Gothic *Boys’ Own* myth, some immersive captivity narrative about the undead, where the roles of survivor and victim are cleverly switched.

We need to find the tools, in the form of picks and shovels rather than merely paintbrushes and teaspoons, to excavate how the actions of the soldiers, traders and administrators – that holy trinity of corporate colonial labour – have given way to the mutual gestures of the anthropology museums on the one hand, and the tribal art market on the other. The twin concerns of sovereignty and profit have run through this process from start to finish. The focus of the necrographer must therefore be unashamedly on the white men who took these things and inflicted such loss, so that we can understand and locate what was taken, and can inform and catalyse the task of restitution. This knowledge presently lies with Euro-American museum curators, and it needs to be shared. The dangers are of new hagiographies of dead white men

on the one side, and of simply retelling stories of war as a kind of 'dark heritage' or 'ruin porn' on the other. The task of necrography therefore requires the curator to learn from and adapt what the forensic scientist understands about ethics, about evidence, about responsibility, about debts to those who live with the ongoing effects of killing and destruction. In 1919, Felix von Luschan recalled how:

A large part of the pieces had come into the possession of officers and marines as war booty [*Kriegsbeute*] and was sold off to dealers in Lagos after just a few days. I know of three series, including some exceptionally beautiful pieces, that were held in an English private collection for several years, but were eventually sold off.⁹

Apart from what was brought back to London for the Foreign Office and for himself by Ralph Moor, the three most significant collections made by officers identified by von Luschan a century ago were those of Admiral Harry Rawson (1843–1910), Captain George Le Clerc Egerton (1852–1940) and Captain Charles Campbell (1847–1911).¹⁰ We can identify further possible collections, and point to others that von Luschan did not know of.

So here comes an A to Z of 17 dead white men. This necrography begins with a partial muster roll of the looters, just a few cases where names might be connected to objects they stole, calling up their ghosts so we can start better to understand what spoils they left behind, and where.

* * *

Allman. Robert Allman (1854–1917), Principal Medical Officer of the Oil Rivers/Niger Coast Protectorate in 1891, came home with a wide range of loot, which was gradually dispersed after his death. A helmet mask that had been sold to Harry Beasley's Cranmore Museum, a collection which was itself broken up after his death in 1939, was given to the British Museum in 1944 by Beasley's widow.¹¹ Other objects may have been sold along the way, and then on 7 December 1953, Allman's son, R.B. Allman, sold some or all of the collection through

Sotheby's, including a bronze Queen Mother head, a bronze horseman figure, two bronze leopards, a bronze bird, as well as bronze stand or seat in the form of two mudfish, a bronze jug, a round carved ivory box, two brass 'dance wands', and three ceremonial swords; almost all were purchased for the Nigerian Government for the new National Museum in Lagos.¹²

* * *

Bacon. There are no known collections of Benin loot brought back by Commander Reginald Hugh Spencer Bacon (1863–1947) from Wiggonholt, Sussex, who was Chief of the Intelligence Department during the Benin Expedition (and later Captain of HMS *Dreadnought* during her first commission) as well as the author of *Benin, City of Blood* (1897); he died in Romsey, Hampshire in 1947.

* * *

Campbell. The fate of loot brought back by Charles Campbell – later Admiral Sir Charles Campbell – who commanded HMS *Theseus*, after its initial display, described above, at the Royal United Service Institute in the summer of 1897 is unclear, although after his death in 1911 four carved ivory armlets, a drum and a bowl were purchased by the British Museum from Lady Campbell.¹³

* * *

Cockburn. William Alexander Crawford Cockburn (b. 1863), of the Niger Coast Protectorate Force, sold 69 looted Benin objects to the British Museum in 1897, paid for through the Christy Fund – including wooden arrows, embossed brass discs, a ceremonial war jacket of wool and hide, bracelets, hip-masks, armlets, a carved wooden box and lid mounted in brass, a dagger, a sword, a key, and an 'altar of the hand' (*ikegobo*).¹⁴

* * *

Egerton. More is known in the case of George Le Clerc Egerton, Chief of Staff for the Benin Expedition, who was from Ringwood,

Hampshire. Egerton had served alongside Rawson in Mombasa in 1895 and at the bombardment of the Sultan of Zanzibar's Palace in 1896; he was later Commander-in-Chief at the Cape of Good Hope (1908–10), Second Sea Lord of the Admiralty (1911–12), and Commander-in-Chief at Plymouth (1913–16). The fate of his loot is more complex: an ivory double gong from his collection was donated to the British Museum in 1962, presumably after being purchased at auction.¹⁵ At least one other Egerton object has reached North America having been sold: an ivory bracelet in New York's Metropolitan Museum of Art.¹⁶ As discussed in Chapter 13 below, a significant part of the Egerton loot is currently curated by the Pitt Rivers Museum in Oxford.

* * *

Heneker. William Charles Giffard Heneker (1867–1939), a Canadian, later the author of the handbook of colonial ultraviolence that was *Bush Warfare* (1906), sold a Benin side-blown horn soon after returning to Britain, which was then purchased from the dealers Rollin and Feuardent in 1900 by the British Museum.¹⁷

* * *

Galway. Turning to the wider cast of administrators and officers involved, we know little of the loot taken by Henry Lionel Galway/Gallwey (1859–1949, Deputy Commissioner and Consul Niger Coast Protectorate), who had been attached to Henry Rawlinson's Intelligence Staff, and was also in command of a Hausa Company during the operations in the Benin country, including the sacking of Benin City, 1897. Had he developed earlier collections apart from the tusk he was given, as mentioned in the last chapter, by the Oba in 1892 when as Vice Consul of the Protectorate he had signed the treaty? What did Moor and Galway divide between themselves? Certainly Galway took a carved ivory Queen Idia mask, which he displayed in December 1947 at the Berkeley Galleries in Davies Street in London.¹⁸ Did Galway take Benin loot with him when he went on to be Governor of St Helena (1902–11), Governor of the Gambia

(1911–14) and Governor of South Australia (1914)? Did he sell his share along the way, or pass to descendants?

* * *

Kennedy. Francis William Kennedy (1862–1939), First Lieutenant of HMS *Phoebe*, who had served in the bombardment of Alexandria in July 1882, the Mweli and other Expeditions in East Africa in 1895, and had been in Niger Coast Protectorate for two years, later donated a painted linen flag looted during the expedition, possibly from Benin City itself, to the Royal Museums Greenwich – a collection which also received the personal flag of Chief Nana Olomu.¹⁹ We don't know what else he might have looted from Benin City.

* * *

Locke. Ralph Frederick Locke (1865–1933), with Boisragon he was one of the two survivors of the Phillips incident, and fought in the Benin Expedition, and was later a Divisional Commissioner in Southern Nigeria Protectorate. He went on to give a Benin head to the Royal Albert Memorial Museum after moving to Exeter to be the city's Prison Governor. He sold off his Benin collection at Stevens's on 3 January 1928, the catalogue for which listed the lots as follows:

A finely carved ivory mask; an ivory spoon supposed to have been used by the King of Benin; a very large ivory armlet worn by a Sobo Chieftainess, a pair of bronze supports with raised decoration, two bronze 'JuJu' bird surmounts for the staff of a chief, a bronze pipe bowl, a bronze figure of an executioner, a bronze figure of a native, a bronze figure of man in armour holding a gun, a pair of bronze anklets in the form of slugs, two bronze wands carried on ceremonial occasions behind a chief, bronze bird and armlet, a bronze plaque with three full-length figures, a conical shaped bronze, a bronze mask, a brass 'demon's head mask' with a collar in the shape of a serpent's head, a pair of heavy bronze armlets, a bronze armlet used by a medicine man with small containers for holding drugs etc, a large bronze ring, a bronze plaque with the figure of a warrior,

an executioner's sword, a cowrie shell waistbelt, two pairs of ivory tusks, a reed case containing pieces of broken cannon shot found during the trouble in 1894.²⁰

* * *

Moor. What of Consul General Sir Ralph Denham Rayment Moor (1860–1909), who oversaw the transfer of loot to the Foreign Office and to the Queen, a part of which found its way to the British Museum? We know he sent the two famous carved ivory leopards, with spots of inlaid bronze, to the Queen, who put them on display at the Museum at Windsor Castle in 1900.²¹ We know that in 1899 he donated one of four 16th-century Portuguese breech-loading swivel guns taken from Benin City to the British Museum.²² We also know that after Moor's suicide back in England in 1909, by taking cyanide, aged 49,²³ two of the famous ivory mask-shaped hip-pendants of Queen Idia, mother of Oba Esigie, which Moor had kept for himself, was bought by the anthropologist Charles Seligman – who sold one to the British Museum in 1910, the second being sold by Brenda Seligman for £20,000 to Nelson A. Rockefeller in 1958, and now in the Metropolitan Museum of Art in New York.²⁴ The sale of the latter provided an endowment to the Royal Anthropological Institute. 'The ethnographer is delighted at the feasibility thus demonstrated of translating the worth of his inert stock-in-trade into so much clinking coin,' wrote one commentator.²⁵ There is clearly much more to understand in the case of Ralph Moor, not least since Charles Hercules Read wrote very shortly after his death that 'The late Sir Ralph Moor, who was directly instrumental in securing the bulk of the Government share of the loot, was fortunate enough to obtain for himself some pieces of exceptional merit, and the whole of these were dispersed after his death.'²⁶

* * *

Neville. The major collection made by Liverpool trader and Lagos banker George William Neville, exhibited as described in the previous chapter at the Royal Colonial Institute in June–July 1897, was displayed in his house in Weybridge during his lifetime, including a

bronze cockerel donated to Jesus College, Cambridge,²⁷ and then largely dispersed after his death through a major sale at the Foster auction rooms in London on 1 May 1930.²⁸

* * *

O'Shee. We know nothing at present about any collections brought back by Lieutenant Riebard Alfred Poer O'Shee (1867–1942) of Royal Engineers, who was a Special Service Officer on the Benin Expedition.

* * *

Rawson. In the case of Rear Admiral Harry Holdsworth Rawson – Lancastrian, freemason, recipient of the Queen Victoria Diamond Jubilee Medal for his role as Commander-in-Chief of the Benin Expedition – we know very little about his loot. Rawson had served through the Second Opium War, serving at the taking of the Taku forts and of Beijing in 1860, aged 17. He later wrote writing after the burning of the Summer Palace to the ground that ‘The Emperor’s palace was looted, but I was not there, so did not get any of the valuables, of which there were a tremendous lot taken, one officer getting £1,000 worth in the shape of a gold picture-frame.’²⁹

Appointed commander of British naval forces at the Cape of Good Hope and West Coast of Africa Station, his squadron captured Mweli, the stronghold of Mbarak bin Rachid, a Mazaria chief, in August 1895, and in August 1896 he oversaw the bombardment of the Palace at Zanzibar, as outlined in Chapter 6 above. Rawson seems to have joined with Moor in ordering the looting. In 1953, William Fagg reported that a brass horseman figure from Rawson’s loot had found its way to the national collection at Lagos.³⁰ What other Rawson loot was there? What did he take back to South Africa, or with him when he became Governor of New South Wales in 1902, or give away, pass to descendants, or sell on?

* * *

The Roth Brothers. Felix Norman Roth (1857–1921) who had worked at Warri trading station since 1892 as a self-styled ‘doctor-engineer’.³¹

He fought alongside his brother Henry Ling Roth (1855–1925) in the Benin Expedition. Henry Ling Roth was Curator of the Bankfield Museum in Halifax, Yorkshire, who in 1903 published the influential study of *Great Benin: Its Customs, Art and Horrors*, as well as a 1911 article on ‘the use and display of anthropological collections in museums’³² – and in 1897 sold three Benin heads and three pendant ornaments to the British Museum.³³ Felix Ling Roth is listed as the source for one Benin object in the Pitt Rivers Museum in Oxford, and Henry Ling Roth as the source for eight Benin objects in the Pitt-Rivers Museum at Farnham (of which more below).

* * *

Roupell. Ernest Percy Stuart Roupell (1870–1936) of the Royal Welsh Fusiliers and the Milford Haven Division Royal Engineers Militia – 26 years old at the time of the Benin Expedition, from Richmond Hill, London, educated at Marlborough College – had previously taken part in the expedition against Nana, and had been Assistant Commissioner of the Anglo-German Boundary Commission, Niger Coast Protectorate since 1896. After the Benin City Expedition, he was appointed British Resident and Political Officer, 1897–98. In 1898, he sold the royal wooden stool (*agba*) of the Oba to the British Museum.³⁴

Among loot that he sold off in London, including a sale through dealers Spink and Son in 1948, the British Museum bought the coral bead fly-whisk of the Oba of Benin, formed of strings of coral beads with a handle of four large beads of red jasper, an apron made from a mesh of coral beads on vegetable fibre, a coral cap, a royal stool, and an ivory staff or rattle in the form of bamboo³⁵ – and in 1948 the Barber Institute of the University of Birmingham acquired a brass Queen Mother altarpiece from Roupell’s collection.³⁶

* * *

Seppings Wright. Henry Charles Seppings Wright (1850–1937) – special war correspondent to *Illustrated London News* to Ashanti, Soudan, Benin, Greek, Spanish-American and Balkan wars, and

amateur painter – arrived at Benin City on Sunday, 21 February 1897. His donkey is pictured in a photograph in the collections of the British Museum, with a haul of loot on the ground before it was ready to be packed up.³⁷ We can, however, trace some objects in the British Museum to this collection with some certainty, including the famous bronze head of Queen Idia,³⁸ and four ivories, a staff, an altar ornament, two further brass figures, and an altarpiece; these were acquired from Sir William James Ingram (1847–1924), former Liberal politician and Managing Director of the *Illustrated London News*, for whom Seppings Wright worked.

* * *

Walker. Of the loot of Lieutenant-Colonel Herbert Sutherland Walker (1864–1932) of the Cameronians (Scottish Rifles), Special Service Officer in the Benin Expedition, Chief Constable of Worcestershire from 1903, more is known. Some of Walker's collection was sold at the Foster auction rooms in London on 16 July 1931, and in 1957, Josephine Walker, who had married Herbert Walker in 1909, donated an ivory tusk from the collection to the Jos museum in Nigeria.³⁹ Then, after he inherited them in 2013, one of the four grandsons of Herbert Sutherland Walker, Mark Walker, personally returned a brass 'bird of prophecy' and a brass bell to the Royal Court of Benin in June 2014 (Plate XVI).⁴⁰ A further restitution, of two iJekri wooden ceremonial paddles, from the Walker family collection, is at the time of writing being supported through the Pitt Rivers Museum.⁴¹

* * *

And what loot might all the other soldiers who served on the Benin Expedition of which we know so little have taken? Midshipman Charles Rodney Blane, Fourth Baronet, aged 17? The impossibly named Edward Leonard Booty, 26 years old, who had previously served in the Brass River and Mweli Expeditions in 1895? The 16-year-old Midshipman Percival van Straubenzie from Spennithorne, North Yorkshire, Aide-de-Camp to Chief Commissariat Officer Stokes-Rees, later lost in action in HMS *Good Hope* at Coronel on 1 November

1914? Tufton Percy Hamilton Beamish, aged 22 – later a Rear-Admiral commanding HMS *Invincible* and HMS *Cordelia* in the First World War, and the Tory MP for Lewes in the 1920s and '30s, who recalled the Benin Expedition in a long and intolerant speech in the House of Commons on 21 May 1940 – what did these men take? And this is not to mention what might have been retained by ministers and civil servants – museum curators too – as these objects passed from hand to hand.

There are so many unexplored death-histories of Benin objects here. To take just a few from the British Museum: how did Percy Tarbutt, the British Museum source in 1941 of a Benin staff and a bird figure, come by these items?⁴² What of Philip Smith, from the executors of whom the British Museum purchased some 29 Benin objects – including a leopard figure, gunpowder flask, masks and more – in 1947?⁴³ The looted bronze figure of an elephant cut from a staff given to the British Museum by Mrs Spottiswode in 1947.⁴⁴ An ivory armlet purchased from the estate of Lord Rosmead in 1898.⁴⁵ An ivory handle of a ceremonial fly-whisk given by J. Edge Partington.⁴⁶ What stories lie behind the purchase by the British Museum from the Church Missionary Society of a ceramic head-rest recorded as 'a pillow which belonged to one of the 100 wives of the King of Benin'?⁴⁷

Let any enduring sense that the old fake justifying myth that loot was taken to pay for the Expedition, or to punish a crime, stop here. Perhaps this personal gain on the art markets is what the British Museum's William Fagg was referring to when he wrote of indemnity and pensions for the officers? The practice of looting was passed across generations of naval officers. Many of the older soldiers brought experience of looting from Wolseley's 1882 campaign against Arabi Pasha in Egypt, and more recently from Zanzibar and from the Gold Coast. Many of the younger soldiers went on to serve in future looting episodes in China during the Boxer Rebellion – such as the so-called 'Carnival of Loot' that took place during the sacking of Beijing in aftermath of the Boxer Rebellion.⁴⁸ We should not perhaps underestimate the influence of Admiral Rawson's direct teenage experiences in the earlier episode of looting in China in 1860.

Let us also stop here, in its tracks, the old plea about the technical legality of the looting.⁴⁹ Part of the context was a shift from naval to land armies, before the birth of military air force – normal practices of the navy versus those of the army – as if Africa were one great floating culture, from which salvage was acceptable before it sank. Foreshadowing the horrors of 20th-century practices of defining a group as racially inferior, seizing their loot in circumstances of mass killing, and putting it on public display to show the victory of civilization over savagery, extending the strategy of white projection back to the metropolis, and the museum. Each of the three principal corporate-militarist colonial ultraviolences of the Benin-Niger-Soudan Expedition of 1897 – the slaughter of human life (by attacking villages and towns, using improvised expanding bullets, firing indiscriminately into the jungle or mowing down cavalry, seemingly taking no prisoners and shooting the wounded), destroying cultural sites, and looting royal material culture – were banned by the Hague Convention of 1899. Even at the end of the 19th century, the world was aware that these acts were wrong. Moreover, judging, in a contemplative and abstract fashion, by the standards of the day is not an option open to us for as long as these trophies remain on display in museums across the Northern Hemisphere. The violence is an endurance, not some past relic to be revisited on the curator's own terms.

But let's also stop pretending that even with the personal enrichments of soldiers and administrators, and the unjustifiable nature of the violence and the taking, that somehow the outcome is okay. For example, in the Preface to the major 2007 touring exhibition *Benin: Kings and Rituals*, Christian Feest, Jean-Pierre Mohen, Viola König and James Cuno, at the time the directors of the four Euro-American hosting institutions – Museum für Völkerkunde Vienna (since renamed the Weltmuseum), the musée du quai Branly in Paris, the Ethnologisches Museum, Berlin, and the Art Institute of Chicago – felt able to make the following claim: 'From our 21st-century perspective the military action seems unjustifiable; however, we must recognise the role it played in bringing these works of art to far broader attention.'⁵⁰

This necrography has begun to excavate the circumstances of some of this loss. Excavation must always begin with the most recent layer, and *archaeology is not the study of fragments of the past, but the science of human duration*. So, let's excavate that claim of 'bringing to attention'. The old lie of caring for world cultures through destruction and violent theft, that notion of cultural *Schutzhalt*, is beginning to fall away as the sheer disregard for African cultures with which looting began is seen to extend into museums' sustained disregard for their world culture collections and for the diverse communities they serve, and still fail to represent among their staff. The fate of the Benin collections of the Pitt-Rivers's two Museums, to which we now turn, shows that in stark terms; it is a lens through which we can see how European museums, in acquiring military loot from Africa, became weapons in their own right.



I. Sketch of a second (final) design for the Ashantee War Medal, Edward J. Poynter, July 1874, British Museum (accession number 1919.1216.19).



IIa. Vice-Consul Henry Galway (Gallwey) with Benin chiefs during his visit to Benin City in March 1892. Photograph by John H. Swainson, Liverpool trader. Macdonald Niger Coast Protectorate Album, A1996-190143. Eliot Elisofon Photographic Archives, National Museum of African Art, Smithsonian Institution.



IIb. Interior of the Royal Palace during looting, showing Captain Charles Herbert Philip Carter (1864–1943), 'E.P. Hill' and an unnamed man, February 1897. Pitt Rivers Museum (accession number 1998.208.15.11).



III. Brass plaque looted by Captain George Le Clerc Egerton from Benin City. Pitt Rivers Museum/Dumas-Egerton Trust (accession number 1991.13.8).



IV. Brass plaque purchased from Thomas Francis Embury, recorded as having been bought by him in Lagos after it had been 'hidden away from our soldiers after the capture of Benin on the punitive expedition of 1897, and was brought to Lagos by a native trading woman from whom it was obtained'. Pitt Rivers Museum (accession number 1907.66.1).



V. Bronze Benin head, mid-17th century, given to Queen Elizabeth II from the collections of the National Museum, Lagos by General Yakubu Gowon in June 1973. Royal Collection Trust (accession number RCIN 72544).



VIa. Watercolour of an ancestral shrine by Captain George LeClerc Egerton, 1897. Pitt Rivers Museum/Dumas-Egerton Trust (accession number 1991.13.3).



VIb. Photograph of an ancestral shrine at the Royal Palace, Benin City taken during the visit of Cyril Punch in 1891. Eliot Elisofon Photographic Archives, National Museum of African Art, Smithsonian Institution. EEPA.1993-014.

DATE.	DRAWING AND DESCRIPTION OF OBJECT.	PRICE.	DEPOSITED AT.	REMOVED TO.
1897. Sept. 18.	<p>Bt. of Webster, Bicester, Oxon</p>	£35.0.0	<p>Museum, 1898.</p> <p>533.5</p> <p>Cat. of Mus. figs. 28, 29, 30.</p>	<p>Room 211 Case 76</p> <p>Berlin.</p> <p>P. 12</p>

VII. Page from the illustrated catalogue of the 'Second Collection', the Pitt-Rivers Museum at Farnham, showing a carved ivory tusk bought from Webster for £35.0.0 on 18 September 1897. The tusk was probably sold at Sotheby's on 30 March 1981 (University of Cambridge Libraries Add. 9455, Volume 5, p. 1600).



VIII. Brass Queen Mother altarpiece with the figures of six attendants, looted from Benin City by George LeClerc Egerton. Pitt Rivers Museum/Dumas-Egerton Trust (accession number 1991.13.25).



IX. Ivory double bell (*egogo*), early 16th century. Bought from Henry Ling Roth for £6.0.0 for Pitt-Rivers Museum, 2 October 1898 (Catalogue volume 5, p. 1746), bought by Mathias Korner by 1958, purchased by the Brooklyn Museum 1958 (accession number 58.160).



X. Brass figure of a horn-blower, 16th century. Bought from Webster for Pitt-Rivers Museum, 7 August 1899 (Catalogue volume 6, p. 1989), sold to K. John Hewitt before 1957, bought by Nelson A. Rockefeller 1957, donated to the Museum of Primitive Art 1972, transferred to the Metropolitan Museum of Art 1978 (accession number 1978.412.310).



XIa. Brass figure of a leopard, 16th or 17th century. Bought from Webster for £20.0.0 for Pitt-Rivers Museum, 17 March 1899 (Catalogue volume 6, p. 1929), sold to K. John Hewitt before 1957, bought by Matthias Komor 1957, bought by Nelson A. Rockefeller 1958, donated to the Museum of Primitive Art 1972, transferred to the Metropolitan Museum of Art 1978 (accession number 1978.412.321).

DATE.	DRAWING AND DESCRIPTION OF OBJECT.	PRICE.	DEPOSITED AT.	REMOVED TO.
1899. Mar. 17.	Bronze Leopard, tail deficient; total height 15". One of the hind legs broken off and repaired by natives with a piece of iron. The leopard is covered with incised spots and small punch marks all over. The pupils of the eyes are inlaid with iron. Blun.	£20 Pitt Rivers Case 75		

14

Br. of Webster.

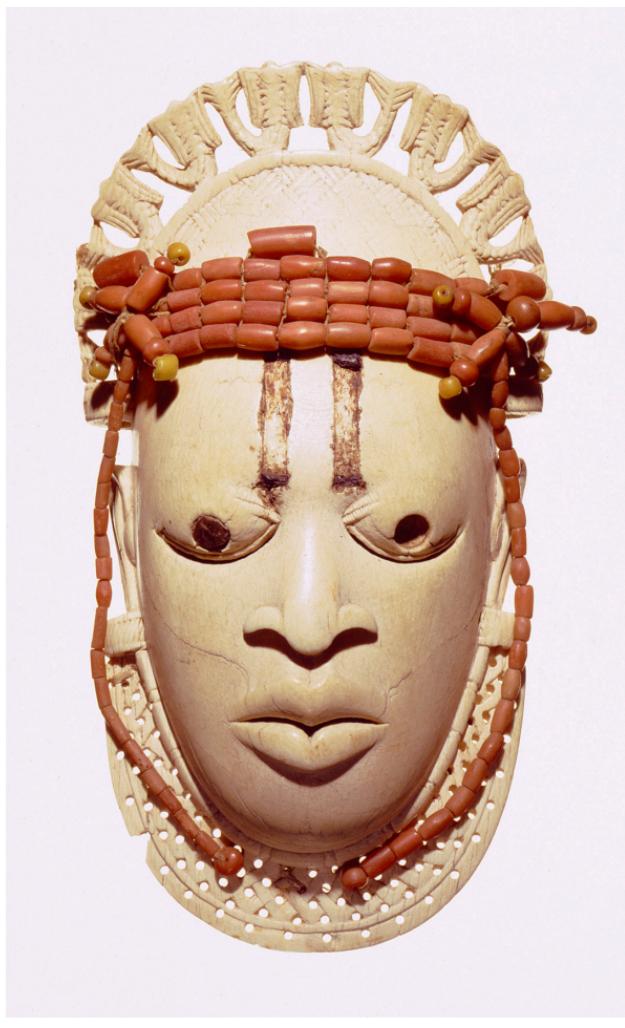
1/4

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XIb. Page from the illustrated catalogue of the 'Second Collection', the Pitt-Rivers Museum at Farnham, showing a the brass figure of a leopard illustrated in Plate XIa. (University of Cambridge Libraries Add. 9455, Volume 6, p. 1929).



XII. Brass hip pendant mask, Ashmolean Museum, University of Oxford, on long-term loan to the Pitt Rivers Museum (accession number 1983.25.1).



XIII. Ivory hip pendant mask of Queen Mother Idia. Bought at Stevens Auction Rooms for £25 for Pitt-Rivers Museum, 14 April 1898 (Catalogue volume 5, p. 1623), and acquired by the Linden Museum, Stuttgart 1964 (accession number F 50565).



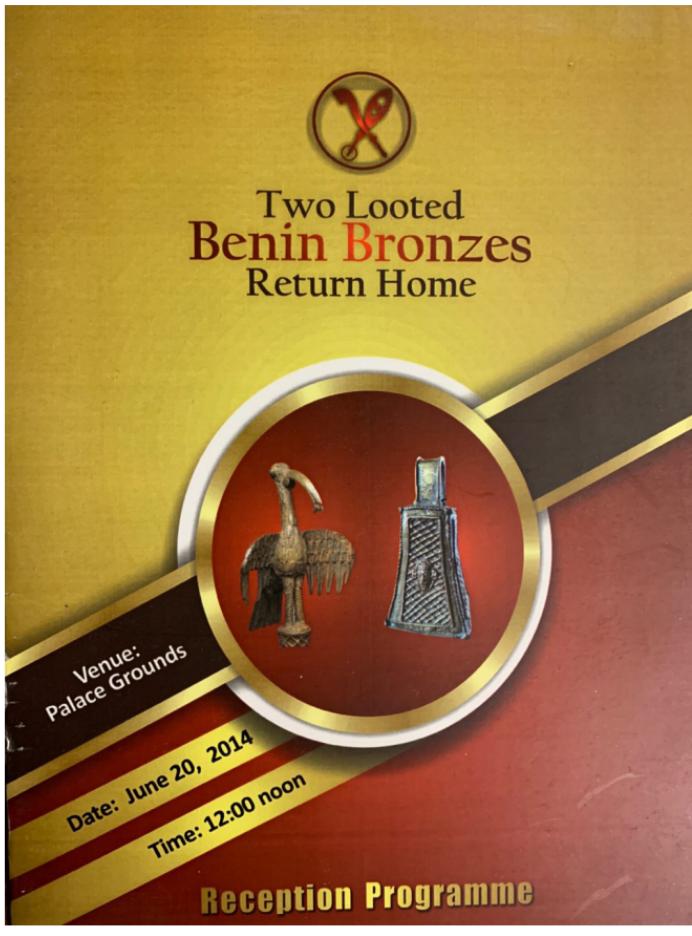
XIV. Brass gong in the form of a bird on a hollow brass staff, 18th century. Bought for £4.1.0 from Webster for Pitt-Rivers Museum 8 June 1899 (Catalogue volume 6, p. 1954), sold 1966 to Olga Hirshhorn 1966–2015, National Museum of African Art, Smithsonian Institution 2016–present (accession number 2016-1-1).



XVa. Performance of a human sacrifice by Benin troops in blackface, 1897, possibly in Portsmouth or London. National Army Museum (negative 18804); see Nevadomsky 2006.



XVb. 'Benin Court Art' display on the Lower Gallery of the Pitt Rivers Museum, University of Oxford in February 2020. To the right, a temporary display of the wooden ceremonial paddles inherited by Mark Walker can be seen, next to the fire escape, during the restitution process.



XVI. ‘Two looted Benin Bronzes return home’—programme for the ceremony for Mark Walker’s cultural restitution, Royal Palace Grounds, June 2014 (courtesy of Mark Walker).