

**FINE AFRICAN,  
OCEANIC AND  
PRE-COLUMBIAN ART**

Tuesday May 5, 2015  
San Francisco



**Bonhams**



# FINE AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

Tuesday May 5, 2015 at 10am

San Francisco

## BONHAMS

220 San Bruno Avenue  
San Francisco, California 94103  
[bonhams.com](http://bonhams.com)

## PREVIEW

Saturday May 2, 12pm to 5pm  
Sunday May 3, 12pm to 5pm  
Monday May 4, 12pm to 5pm

## BIDS

+1 (800) 223 2854  
+1 (415) 861 8951 fax

To bid via the internet please visit  
[www.bonhams.com/22830](http://www.bonhams.com/22830)

Please note that telephone bids  
must be submitted no later than  
4pm on the day prior to the auction.  
New bidders must also provide  
proof of identity and address when  
submitting bids. Telephone bidding  
is only available for lots with a low  
estimate in excess of \$1000.

Please contact client services with  
any bidding inquiries.

Please see pages 2 to 6 for bidder  
information including Conditions of  
Sale, after-sale collection and shipment.

**SALE NUMBER:** 22830

Lots 1 - 221

**CATALOG:** \$35

## INQUIRIES

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Automated Results Service  
+1 (800) 223 2854

## ILLUSTRATIONS

Front cover: Lot 69  
Second session page: Lot 125  
Third session page: Lot 170  
Back cover: Lot 132

## Bonhams

220 San Bruno Avenue  
San Francisco, California 94103  
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Bond No. 57BSBGL0808

## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such

event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will

be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator

## CONDITIONS OF SALE - CONTINUED

shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

### LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

**REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

### LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

### AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

### PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

### ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

### Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

## BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff

will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see [www.bonhams.com/22830](http://www.bonhams.com/22830) or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

|                         |                            |
|-------------------------|----------------------------|
| \$50-200 .....          | by \$10s                   |
| \$200-500 .....         | by \$20/50/80s             |
| \$500-1,000 .....       | by \$50s                   |
| \$1,000-2,000 .....     | by \$100s                  |
| \$2,000-5,000 .....     | by \$200/500/800s          |
| \$5,000-10,000 .....    | by \$500s                  |
| \$10,000-20,000 .....   | by \$1,000s                |
| \$20,000-50,000 .....   | by \$2,000/5,000/8,000s    |
| \$50,000-100,000 .....  | by \$5,000s                |
| \$100,000-200,000 ..... | by \$10,000s               |
| above \$200,000 .....   | at auctioneer's discretion |

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be

automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art and most Arms & Armor auctions are not included in this policy.

Box Brothers San Leandro (for San Francisco auctions only)  
1471 Doolittle Drive, San Leandro, CA 94577  
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)  
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302  
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

### Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

### Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

**Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.**

### Payment

**Payments for purchased lots must be made directly to Bonhams.** Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

### Auction Results

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1

## PRE-COLUMBIAN ART LOTS 1-6

1

### **CHAVIN FIGURAL LAMP, CA. 700-400 B.C.**

Stone

*length 4in (10.2cm)*

Carved in dark green stone in the form of a llama, with a deeply hollowed cup for oil hollowed out on its back.

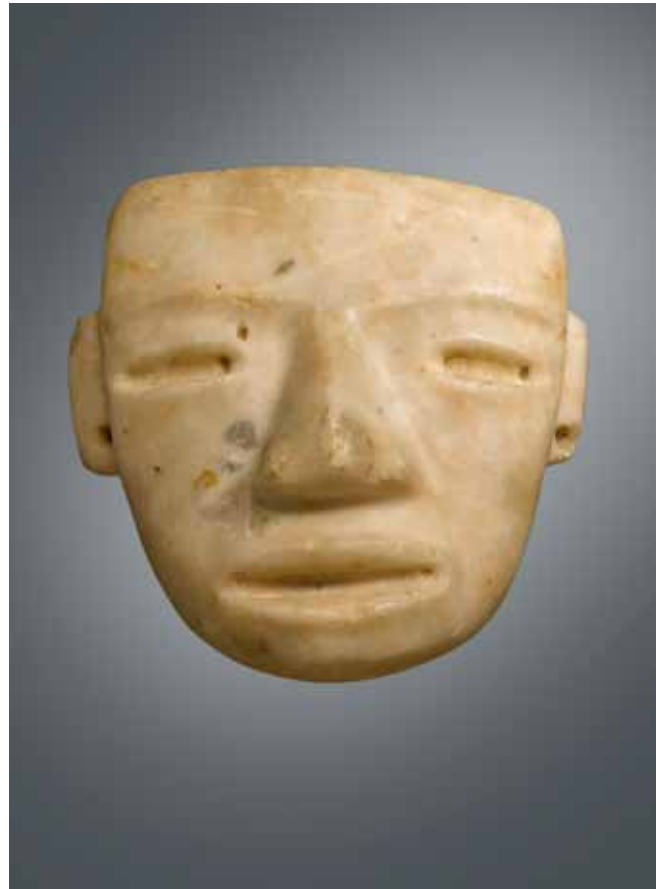
#### **Provenance**

Brummer Gallery, New York

Hayford Peirce Collection, Maine, acquired from the above in 1932

Thence by descent

**\$3,000 - 5,000**



2

2

### **TEOTIHUACAN MASK, CLASSIC, CA. A.D. 450-650**

Stone (probably onyx marble)

*height 4 3/4 (12cm)*

Finely carved with slightly hollowed back, the flanged pierced ears bordering the face with slightly raised brow above a large and broad nose between slit, hollowed eyes with funnel holes, the mouth broad and slightly open.

#### **Provenance**

Brummer Gallery, New York

Hayford Peirce Collection, Maine, acquired from the above in 1932

Thence by descent

**\$4,000 - 6,000**



3

**RARE TAIRONA GOLD AND EMERALD  
HAIRPIN WITH BIRD FINIAL, CA. A.D.  
1000-1400**

*height 9 1/2in (24cm)*

The sculpted bird sitting on a circular plinth and holding the emerald between its legs.

**Provenance**

Helen Eack Collection, Germany, acquired in the 1960s

Thence by descent

**\$8,000 - 12,000**

4

**A PAIR OF NARIÑO GOLD EAR  
ORNAMENTS, CAPULI STYLE,  
COLUMBIA, CA. A.D. 1000-1500**

*diameter 3in (7.5cm)*

Of circular form with open lattice-work center surrounded by five spider monkeys.

**Provenance**

Helen Eack Collection, Germany, acquired in the 1960s

Thence by descent

**\$5,000 - 7,000**

5

**PAIR OF NARIÑO GOLD DISCS, CA. A.D.  
800-1500**

*length 4 1/2in (11.5cm)*

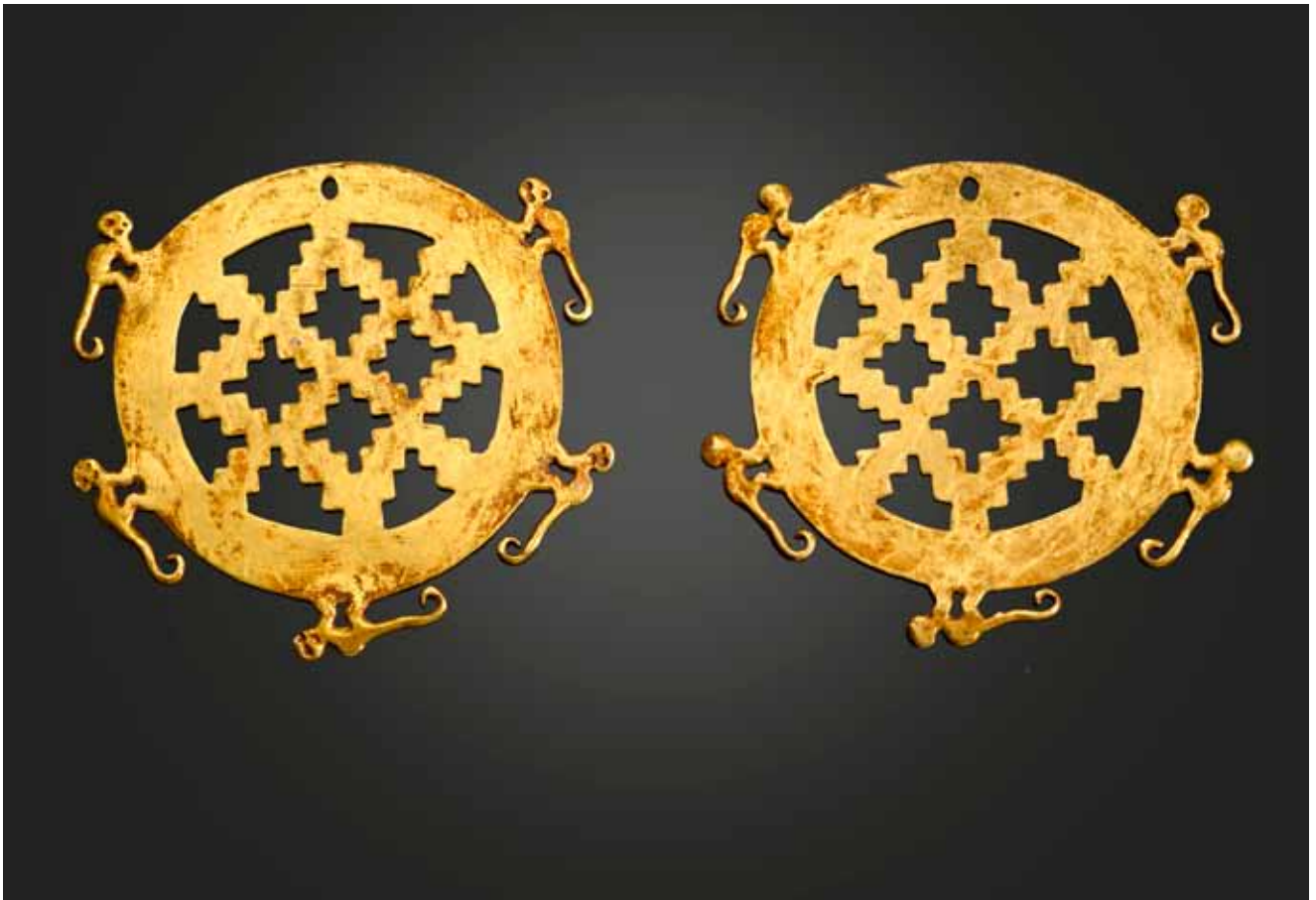
Each circular disc of high karat, probably 20k or higher, embossed with human faces in high relief within circles of punched beading; fine original unpolished patina.

**Provenance**

Helen Eack Collection, Germany, acquired in the 1960s

Thence by descent

**\$12,000 - 18,000**



4



5



6

6

**CALIMA GOLD CROWN, CA. A.D. 200-400**

*width 9 3/4in (25cm)*

Finely crafted overall in repoussé with a stylized face with large circular eyes, diminutive nose and rectangular mouth with two rows of teeth, the arching brows highlighted with zigzag lines, each side with flanges, the perimeter highlighted with punctate design.

**Provenance**

Andre Emmerich Gallery, acquired in 1967

Hans Koella Collection, acquired from the above in 1973

Private European Collection

**\$8,000 - 12,000**





# OCEANIC ART

Lots 7-125

## BARKCLOTH AS CULTURAL EXPRESSION IN THE PACIFIC

Barkcloth, or tapa as it is widely known, is a material expression of knowledge in many islands in the Pacific. Far from being a simple or complex craft made usually by women, barkcloth formed tangible objects necessary for ritual, theatre, and spectacle in many Pacific societies. In many parts of the Pacific, barkcloth was the basic element for clothing, household furnishings, presentation, and sculpture. The presentational and performative aspects of using barkcloth, are often overlooked, but in many areas were a main ingredient of theatrical and religious performance in which tapa was a sacred, as well as aesthetic product.

Tapa, made from the inner bark of certain trees, was widespread in Japan, Korea, China, Taiwan, Indonesia, South America, and Africa. In the Pacific, some of the finest barkcloth was made by beating the inner bark of the paper mulberry (*Broussonetia papyrifera*), cultivated specifically for the purpose, and carried with Pacific Islanders as they migrated or moved from island to island. Other plants include breadfruit (*Artocarpus*), banyan (*Ficus*), and in Hawai'i an endemic nettle (called *māmaki* in Hawaiian, and thought to be a variety of *Pipturus*). In the Pacific, the uses of barkcloth reached high points in Melanesia and Polynesia (in contrast, Micronesians primarily used loom-woven textiles).

In Polynesia barkcloth is considered a "valuable" and categorized with distinctive terms (such as *iyau*, *koloa*, and *tōga* in Fiji, Tonga, and Samoa) to separate them from food and other products usually associated with men. The fabrication of barkcloth was usually women's work, but the resulting product was often sacred to men, women, and the gods. In the Cook Islands, for example, images of gods and ancestors were wrapped with cloth and fiber attachments.

Barkcloth is intimately associated with the aesthetics of presentation, which can transform a two-dimensional cloth into a three-dimensional object. Barkcloth was often presented attached to a person of rank and then presented in a dramatic flourish. For example, in Fiji, a chief presented himself to a higher chief clothed in hundreds of feet of narrow barkcloth and disrobed, either by spinning to unravel wrapped barkcloth or by dropping a huge looped barkcloth dress as an aesthetic gesture in honor of the receiving chief. In Tahiti, not only was barkcloth presented wrapped around a high-ranking individual, but it was sometimes accepted in the same manner, unwound from the giver and rewound onto the receiver, making an individual into a three-dimensional object. No Tahitian gift presentation was complete without a large piece of barkcloth. Tongan barkcloth is distinguished by its large size and metaphorical designs. Large finished pieces, sometimes as large as five metres by fifty metres, were, and still are, used as pathways or carried as presentation pieces.

Although today some of these ritual and ceremonial uses of barkcloth exist primarily in memory, the magic of turning bark into cloth is again becoming active and creating new artistic objects.

Adrienne Kaeppler

Curator

Department of Anthropology

National Museum of Natural History, Smithsonian Institution

April 2015

7

### VERY FINE AND RARE DECORATED BARKCLOTH, FUTUNA ISLANDS

*tapa or salatasi*

Paper mulberry with natural dyes

186 by 28in (472 by 71cm)

Of long rectilinear form with fringes at each end with intricate geometric patterns, the central field with a repetitive stamped design on a light brown ground.

#### Provenance

Private Collection, France

"Some of the finest detail on any tapa is found on the Futuna waist garments known as *salatasi* which are made by an individual working alone. Two layers of tapa are felted together into a single thin but firm layer, which is divided into pattern areas, most of which are ruled up with a remarkable grid of very fine black lines using a narrow pen cut from a coconut frond midrib... The patterned area is often surrounded by a fringe made by cutting into the border with sometimes simple - but frequently ornate - decoration." (Niech and Pendergrast: 1997, p. 63)

\$6,000 - 9,000





8

8

**TWO DECORATED BARKCLOTHS, HAWAIIAN ISLANDS**

*kapa*

Paper mulberry with natural dyes

45 1/2 by 17 1/2in (116 by 44cm) and 44 by 16 1/2 (112 by 42cm)

**Provenance**

Private Family Collection, acquired in Hawaii ca. 1900

**\$2,000 - 3,000**



9

9

**FINE DECORATED BARKCLOTH, HAWAIIAN ISLANDS**

*kapa*

Paper mulberry with natural brown dyes

66 1/2 by 39in (169 by 99cm)

**Provenance**

US Exploring Expedition (1838-1842)

Springfield Science Museum, Massachusetts

Acquired from the above by the present owner

"William T. Brigham, who was the first to treat the various aspects of the Hawaiian tapa complex in his book *Ka Hana Kapa*, reports (1911, p. 3) that on his arrival in 1864 the plainer forms of tapa were worn only in outlying districts and that in 1890, when Bishop Museum was opened, both the manufacture and use had almost ceased." (Kooijman: 1972, p. 98)

**\$2,000 - 3,000**





10

10

# **DECORATED BARKCLOTH, HAWAIIAN ISLANDS**

*kapa*

Paper mulberry with natural red and blue dyes

*Barkcloth: 35 by 22in (89 by 56cm)*

*Frame: 48 by 35in (122 by 89cm)*

The blue derived from the *uki uki* berry, the red from red calico trade cloth.

## **Provenance**

Clifford Bowman, Hawaii

Irving Jenkins, Hawaii

Private Collection, Hawaii

"In old Hawaii, tapa production and decoration reached a level of refinement and variety unsurpassed in any other culture of the Pacific. Unfortunately, Hawaiian culture also suffered greatly from the early impact of European penetration so that by the later nineteenth century the art of Hawaiian tapa-making had become extinct." (Neich and Pendergrast: 1997, p. 91)

**\$4,000 - 6,000**

11

# **SUPERB DECORATED BARKCLOTH, SAMOA ISLANDS**

*siapo*

Paper mulberry with natural dyes

*81 by 60in (206 by 152cm)*

## **Provenance**

Private Collection, California

"Strong links of kinship, indigenous political alliances and religion - both ancient and Christian - have always bound all the Samoan people together. While many different varieties of tapa or *siapo* have been made in Samoa, homogeneity of Samoan culture is generally reflected in the widespread distribution of these *siapo* varieties and the absence of strong regional differences in types and decorative motifs." (Neich and Pendergrast: 1997, p. 19)

**\$2,000 - 3,000**

12

# **RARE DECORATED BARKCLOTH DRESS AND BLOUSE, SAMOA ISLANDS**

*siapo*

Paper mulberry, natural dyes with later cloth, stitching and buttons

*Dress: 25in; Blouse: 20in*

Cut and shaped in European-style from freehand painted *siapo*.

## **Provenance**

Private Collection, California

Cf. Neich and Pendergrast (1997: p. 20) for a photograph from c. 1900s of two young women wearing similar *siapo* dresses.

**\$3,000 - 5,000**

13

# **RARE DECORATED LOINCLOTH, FIJI ISLANDS**

*masi*

Paper mulberry with dyes

*60 by 20in (152 by 51cm)*

with early 19th century collection label

## **Provenance**

Private Collection of Norman Hurst, Cambridge, Massachusetts

"Both male and female style of dress greatly offended the early missionaries who imposed the wearing of cloth wrap-arounds as a minimum. Their demands must have been intimidating as in 1862 Eduard Graeffe, a visiting Swiss naturalist, reported that men unable to obtain cotton cloth had to make do with wearing the female *liku* over the *malo* [worn by men] - surely embarrassing to say the least, in such a male-dominated society." (Neich and Pendergrast: 1997, p. 102).

**\$2,000 - 3,000**



11





12



13

14

**RARE DECORATED BARKCLOTH, SANTA CRUZ ISLAND,  
TEMOTU PROVINCE, SOLOMON ISLANDS**

*lepau*

Paper mulberry with natural dyes

26 by 22in (66 by 55cm)

**Provenance**

Collected by Dr. G.G. Borrett while serving as surgeon on board the HMS  
Plyades (1902-1904)

Thence by descent

"Less is known about the use and manufacture of the local tapa known as *lepau*. Early photographs show men wearing small apron-like coverings of barkcloth. Others show important men in costume with a tall cylinder of finely patterned tapa around the head. Tapa was made on Ndende Island and does not seem to have been documented for the other islands, although it is possible that some of the collected pieces and photographs recorded as being from Santa Cruz may in fact be from the outer islands." (Neich and Pendergrast: 1997, p. 125)

**\$1,200 - 1,800**



14



15

15  
**THREE FINE AND LARGE DECORATED  
BARKCLOTHS, FIJI ISLANDS**

*masi*

Paper mulberry with natural dyes  
96 x 37in (244 by 94cm); 104 1/2 x 69in (265  
by 175cm); 105 by 33 1/2in (267 by 85cm)

**Provenance**

Private Collection, Lanai, Hawai'i

"The tapa of Fiji, generally known as *masi*, is made almost without exception from the inner bark of paper mulberry. Most of the cloth used traditionally was white and known as *masi vulavula*. Some districts such as Ra became famous for their white cloth - producing no other and trading it over a wide area. Patterned *masi* was also produced but it prominence in museum collections is mainly due to the enthusiasm shown by European collectors for ornamentation. Nevertheless, the people of Fiji have probably used more tapa decoration techniques than any other Pacific group." (Neich and Pendergrast: 1997, p. 97)  
**\$3,000 - 5,000**

16  
**DECORATED BARKCLOTH, LAKE  
SENTANI, PAPUA NEW GUINEA**

*maro*

Paper mulberry with natural dyes  
47 by 74in (119 by 188cm)

**Provenance**

Purportedly field collected by Jacques Viot, a Dutch Colonial, ca. 1920s  
Michel Theime, Amsterdam  
Private Collection, The Netherlands

"Painted bark cloth, called *maro*, are described by Hoogerbrugger as having an ambiguous history regarding when the figurative type originated, in contrast to a more curvilinear type that apparently preceded the figurative one. Traditionally, *maro* were worn by marriageable girls and married women, wrapped around the waist in skirt-like fashion. Since young girls wore no clothing, the *maro* marked the transition to adulthood. Also, women in mourning wore a cape made of bark cloth." (Friede: 2005, p. 182)  
**\$12,000 - 18,000**

17  
**DECORATED BARKCLOTH, LAKE  
SENTANI, PAPUA NEW GUINEA**

*maro*

Paper mulberry with natural dyes  
27 1/2 by 52in (70 by 132cm)

**Provenance**

Collection G.H.R. Von Koenigswald (credited with discovery of *Java Man*)  
Kundesthandel Klefisch GMBH, Cologne, Germany May 7, 2007, Lot 229  
Ed and Mina Smith Collection, California

**Published**

Kultuurpatronen Delft, April 3 1961, p. 135 fig. 3, Bulletin Ethnografisch Museum Delft, Dr. K.W.Galis, *Nogmaals Sentani*, Kultuurpatronen Delft, b-11 1969, p. 78 afb.13  
**\$5,000 - 7,000**





16



17



18

18

**FINE IGOROT FIGURAL BOWL,  
PHILIPPINES**

Wood

*height 11in (28cm)*

Finely carved from hard wood, the kneeling figure holding the bowl on his head; fine dark-brown, glossy patina.

**Provenance**

Norman Hurst Private Collection,  
Cambridge, Massachusetts

**\$3,000 - 5,000**

19

**TOBA BATAK MORTAR AND PESTLE,  
SUMATRA**

Mortar: wood; Pestle: stone

*length 12 1/2in (32cm)*

**Provenance**

Private French Collection

Christine Valluet, Paris

Acquired from the above by the present owner

**\$800 - 1,200**

20

**SQUATTING GUARDIAN FIGURE, NEPAL**

Wood, pigment

*height 26in (66cm)*

Carved in hard wood with broad shoulders, arms resting on the raised knees, wearing a flat crown above the facial plane with brow extending over the sunken eyes, heavily adzed and weathered surface with encrusted white pigment overall.

**Provenance**

Private Collection, Paris

Pace Primitive, New York

Private Collection, West Coast

**\$5,000 - 7,000**



19





20



21



22

21

**LONG CLUB, POSSIBLY ANDAMAN ISLANDS**

Wood

*length 95in (241cm)*

The base of cylindrical form, gradually becoming thin and blade-like at the top, terminating in a point; fine, original dark-brown weathered patina with collector's inscription "8102/Wanda Wanda/New South Wales" written on the blade.

**Provenance**

Probably field collected in the mid-to-late 19th century

University of Vermont's Fleming Museum of Art, deaccessioned in the 1960s

Private Collection, Vermont

Acquired from the above by the present owner

**\$3,000 - 5,000**

22

**RARE BOW, ANDAMAN ISLANDS, BAY OF BENGAL**

Wood, fiber

*height 84in (213.5cm)*

Carved from one piece of wood resembling a two-bladed canoe paddle with flared ends, the front side decorated with incised crisscross and diamond pattern, the reverse with crisscross pattern along the edges; collector's inscription "32-10" on front and back.

**Provenance**

Probably field collected in the mid-to-late 19th century

University of Vermont's Fleming Museum of Art, deaccessioned in the 1960s

Private Collection, Vermont

Acquired from the above by the present owner

The Andamans have their own distinct cultures and languages, much in common with the aboriginal tribes of Taiwan, the Philippines, Malaysia, Borneo and Thailand. The Andamanese are historically known as shy and reclusive though they have always behaved extremely aggressively towards outsiders.

**\$3,000 - 5,000**

23<sup>Y</sup>

**ASMAT HARPOON, PAPUA PROVINCE  
(IRIAN JAYA)**

Cassowary bone, feathers, fiber, beads, seeds  
*length 11in (28cm)*

**Provenance**

Dutch Colonial Collection, collected between  
1958-1961

Private Collection, The Netherlands

**\$2,000 - 3,000**

24

**FINE ABORIGINAL SHIELD,  
PROBABLY LE GRANGE BAY REGION,  
WESTERN AUSTRALIA**

Wood

*height 28in (71cm)*

The reverse side with handle finely incised  
with a square meandering pattern of  
diagonal grooves, the obverse lightly adzed  
with a few vertical grooves; fine, honey-  
brown patina.

**Provenance**

Tad Dale, Santa Fe, New Mexico

Private Collection, Colorado

**\$4,000 - 6,000**



23



24



25

25

**LARGE ASMAT FIGURAL CEREMONIAL CANOE, PAPUA PROVINCE (IRIAN JAYA)**

*wumaron*

Wood, pigments

length 74in (188cm)

Carved from a light wood with two figures seated and leaning forward in the canoe, two intricately carved openwork designs on each end; red pigment highlighting the raised decorative elements throughout.

**Provenance**

Dutch Medical Officer, collected ca. 1940-50

Thence by descent

Will Zwiep Gallery, Amsterdam

Private Collection, Amsterdam

**\$3,000 - 5,000**

26

**LARGE ASMAT FIGURAL CEREMONIAL BOWL, PAPUA PROVINCE (IRIAN JAYA)**

Wood, pigments

height 45in (114cm)

Intricately carved with two figural torsos on either end, the bottom with an unusually intricate web-like raised pattern.

**Provenance**

Collected by a Dutch Colonial Doctor, ca. 1950s

Private Collection, The Netherlands

**\$2,000 - 3,000**



26





27<sup>Y</sup>

**ASMAT DRUM, MARIND-ANIM CULTURE AREA, PAPUA PROVINCE (IRIAN JAYA)**

Wood, snake skin, pigment  
height 44in (111cm)

**Provenance**

Field collected in 1965  
Institute for Cultural Anthropology, University of Nijmegen  
Private Collection, The Netherlands  
**\$3,000 - 5,000**





28

**FINE SENTANI CEREMONIAL TRAY, LAKE SENTANI, PAPUA PROVINCE (IRIAN JAYA)**

*toidje*

Wood

length 32 1/2in (82.5cm)

Of oval shallow form with smooth interior surface, the bottom with intricately carved raised web-like design; fine light-brown patina.

**Provenance**

Pierre Langlois, Paris

Bernard De Grunne, Brussels

Private Collection, New York

**\$3,000 - 5,000**

29

**WAR SHIELD, TROBRIAND ISLANDS, MILNE BAY PROVINCE, PAPUA NEW GUINEA**

*vayola*

Wood, fiber, pigments

height 31 1/4in (79cm)

**Provenance**

James Davidson Collection, Melbourne, Australia

James and Li Pongrass Collection, Texas

**Published**

Hurst, Norman, *Art and Artifacts of Melanesia*, 1990, fig. 24

**Exhibited**

Hurst Gallery, Cambridge, Massachusetts, 1998

Private Museum, Xiamen, China 2011

Katy Contemporary Art Museum, *Vertical Sculpture*, Texas, 2014

According to Harry Beran, "These shields are extraordinary in a number of respects. they have the most complex shape of all Melanesian shields consisting of one piece of wood. In outline they are rounded at top and bottom, the lower half wider than the top half, and the middle often slightly waisted. Their front is concave from side to side and convex from top to bottom. They are rare among Melanesian shields in that only distinguished warriors were allowed decorated shields, while others used plain ones. They are unique among Massim artworks in having their designs painted on the surface, in black and red on a white background, without any low-relief carving. The meaning of this design is the most discussed of all Melanesian shields." (*Shields of Melanesia*, 2005, p. 191-92).

Cf. (ibid: fig. 7.12) for a similar example in the South Australian Museum, Adelaide.

**\$18,000 - 22,000**







30



31

30

**MASSIM MORTAR AND PESTLE, MILNE BAY PROVINCE, TROBRIAND ISLANDS, PAPUA NEW GUINEA**

Wood, lime, pigments

*Mortar: height 4 3/4in (12.1cm)*

*Pestle: length 7 1/4in (18.5cm)*

The mortar anthropomorphized with legs standing on a round base, the bowl carved with a face and ears; the pestle carved with an alligator on the handle; each with fine, glossy dark-brown patina with encrustations.

**Provenance**

Private Collection, New York

**\$800 - 1,200**

31<sup>Y</sup>

**ASMAT DAGGER, PAPUA PROVINCE (IRIAN JAYA)**

Crocodile jaw, fiber, seeds, quill, cassowary feathers

*length 18 1/2in (47cm)*

**Provenance**

Norman Hurst Gallery, Cambridge, Massachusetts

James and Li Pongrass Collection, Texas

**Exhibited**

Private Museum, Xiamen, China 2011

**\$2,500 - 3,500**

32

**CHARM, ELEMA DISTRICT, PAPUAN GULF, PAPUA NEW GUINEA**

*marupai*

coconut shell, lime infill

*length 4in (10.2cm)*

A fine example in typical oval form with finely carved faces.

**Provenance**

Tad Dale, Santa Fe, New Mexico

Private Collection, New Mexico

**\$1,000 - 1,500**

33

**FINE HEADREST, TAMI ISLANDS, PAPUA NEW GUINEA**

Wood, pigments

*width 6in (15.3cm)*

**Provenance**

Private Collection, The Netherlands

**\$3,000 - 5,000**



32



33



34



34

**TWO LIME SPATULAS, TROBRIAND ISLANDS, NEW GUINEA**

Wood, lime

lengths 13 and 11 3/4in (33 and 30cm)

**Provenance**

Harry Geoffrey Beasley (1881–1939)(#3777 and #1446)

Lillian and Leo Fortess Collection, Honolulu, Hawaii

**\$3,000 - 4,000**

35

**LARGE ORACLE BOARD, ELEMA REGION, PAPUAN GULF, PAPUA NEW GUINEA**

gope

Wood, pigments

height 52in (132cm)

Of elegant lozenge form with central ancestral spirit carved in raised relief; fine encrusted pigments.

**Provenance**

Private Collection, Australia

**\$4,000 - 6,000**

36

**SPIRIT BOARD, WAPO RIVER, GULF PROVINCE, PAPUA NEW GUINEA**

gope

Wood, pigments

height 45 1/2in (115.5cm)

Of overall flat form, the lower body of lozenge form, the upper with raised arms, bent upwards at the elbow and bordering the round head; fine patina with encrusted pigmentation.

**Provenance**

Claude R. Bentley, painter, lithographer and muralist (1915-1990)

Private Collection, Florida

**\$2,000 - 3,000**



35



36





37

**ABELAM FEMALE ANCESTRAL FIGURE, WOSERA DISTRICT,  
EAST SEPIK PROVINCE, PAPUA NEW GUINEA**

Wood, pigments  
height 22in (60cm)

**Provenance**

Alex Philips, Melbourne 1999  
James and Li Pongrass Collection, Texas

**Exhibited**

Private Museum, Xiamen, China 2011

Cf. Kaeppler, Kaufmann, and Newton, *Oceanic Art*, fig. 218 exhibiting similar age, patina and form, now in the Museum for Kulturen Basel.  
**\$4,000 - 6,000**

38

**YESSAN-WARASEI FEMALE FIGURE, EAST SEPIK PROVINCE,  
PAPUA NEW GUINEA**

*nogwi*  
Wood, pigments  
height 50in (127cm)

Carved from light wood, the face with a sharply angled jaw line and expressive face with upturned mouth, straight nose with pierced septum and large circular eyes, the cylindrical torso decorated with a central geometric motif carved in low relief, the protruding breasts beneath rounded shoulders pitched forward with arms held to the sides with hands resting at the hips, the arms and legs with white banded decoration, the legs separated, the feet now missing; weathered surface with black, white, yellow and red pigments.

**Provenance**

Phillip Goldman, field collected in the 1950s  
Marcia and John Friede Collection, Rye, New York

Cf. Wardwell (1994: fig. 27)

According to Wardwell (ibid.), "This figure was used in conjunction with the third and last Warasei yam harvest ceremony, *nogwi*, which was attended only by the most powerful men of the community. After the yams had been harvested and stored, because they were so powerful, they could not be eaten until all three ceremonies had been performed in sequence (Newton 1971, p. 84).

This carving represents a female spirit. It was one of two representing the female spirit Hameiyau or Sanggriyau that was set up on a platform in front of a basket containing yams and decorated with shell ornaments, hair from clan members, and, attached to a headband, two bags holding nuts, fish, meat, and eggs. During the ensuing ceremonies which lasted until dawn, it was believed that the two figures danced with each other. When the carvings were put away, the food from the headband bags was distributed to women to bring about success in fishing (ibid., pp. 88-89).

Upper Sepik art is somewhat cruder than that made along the lower and middle regions, and human figure sculptures are not common. Here, the facial features, breasts, navel, and vagina are shown as geometric forms in high relief. The other designs probably represent body painting."

**\$20,000 - 30,000**





38



39

39  
**DRUM, GULF PROVINCE, PAPUA NEW GUINEA**

*kundu*

Wood

height 27 1/4in (69cm)

Finely carved with a raised ancestral image; fine dark-brown patina.

**Provenance**

Grimme Collection, Australia

Private Collection, The Netherlands

**\$1,500 - 2,000**

40

**SEPIK RIVER OR LOWER RAMU RIVER MASK, PAPUA NEW GUINEA**

Wood, pigments, fiber

height 20in (51cm)

**Provenance**

Private Collection, Germany

Private Collection, Chicago, Illinois

**\$2,500 - 3,500**



40

41  
**WAR SHIELD, PROBABLY YUAT RIVER, LOWER SEPIK AREA, PAPUA NEW GUINEA**

Wood, pigments

height 51 1/4in (130cm)

**Provenance**

Private Dutch Collection (faded label now illegible)

Acquired from the above by the present owner

**\$2,500 - 3,500**

42

**SPIRIT BOARD, APRIL RIVER AREA, PAPUA NEW GUINEA**

Wood, pigment

height 58 1/2in (148.5cm)

Finely carved of medium hard wood, the central panel carved with two faces opposing each other in relief, two carved avian elements at each end pointing in opposite directions.

**Provenance**

Douglas Newton, New York

Marcia and John Friede Collection, Rye, New York

**\$6,000 - 9,000**



41



42



43

43<sup>Y</sup>

**IATMUL MASK, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA**

*mwai*

Wood, clay, cowrie and nassa shells, fiber, buttons, human hair, pig tusk

height 20in (51cm)

Of elongated form with long nose extending downward below the chin line, a birdlike beak mouth, many small shells attached with clay and long strands of human hair.

**Provenance**

Marcia and John Friede Collection, Rye, New York

"The general name of the mask is derived from the Nassa shells (*mwai*). Such masks represent spirits of mythical ancestors. Characteristically, they occurred in pairs [see following lot] embodying mythical brothers and sisters: always the elder and the younger. Each pair belonged to a specific clan and was stored in the house of the clan elder." (Kocher Schmid in Greub, 1985: 183, caption fig. 28)

**\$12,000 - 18,000**



44

44<sup>Y</sup>

**IATMUL MASK, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA**

*mwai*

Wood, clay, cowrie and nassa shells, fiber, buttons, human hair, pig tusk

height 20in (51cm)

Of elongated form with long nose extending downward below the chin line, a birdlike beak mouth, many small shells attached with clay and long strands of human hair.

**Provenance**

Marcia and John Friede Collection, Rye, New York

[See notes to preceding lot, probably making a pair.]

**\$12,000 - 18,000**





45

**LARGE WOSERA FIGURE, SOUTHERN ABELAM, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA**

Wood

height 96in (244cm)

Finely carved in light wood of tall, elongated form, wearing a headdress with two horned avian figures extending down to the shoulders with openwork carving, sloping shoulders with the arms away from the elliptical-shaped body with the hands to the hips, the legs rounded at the thighs and knees, standing on a partially eroded base; varied light-brown weathered patina.

**Provenance**

Phillip Goldman, field collected in the 1950s

Marcia and John Friede Collection, Rye, New York

A report by the University of Arizona's C-14 laboratory dates this work between 1635 and 1809 with a 95.4% probability.

According to Michael Kremerskothen (personal communication with Friede, March 2015), "The figures [*both the present and following lot*] could be from Yama, but I would not support this idea. Yama items are more rustic, simple, naturalistic and crude (*Kultur der Abelam*, Gerd Koch, Berlin, plates 51 to 53). Your figures are skillful carvings with interesting details, which I never saw on objects from the Yama area, and this (sic) details tell me, they could rather be from Wosera, very early Wosera figures. And there are influences from the south (Sawos, latmul) and of course the north Abelam (*Oceanic Art*, A. Meyer, p 277, plate 304), especially the way the body of the double figure is carved, so defined, etc., shows the influence of the Sepik area.

The following elements or ornaments of the figures you can see on Wosera figures, but also on northern Abelam figures: the hook elements on the shoulder of one figure (see *Oceanic Art*, Carl A. Schmitz, pl. 44) the carved round elements next to the hook elements attached to the head (see Carl A. Schmitz, plate 41), the round power ornaments you see sometimes between the hands and the lower arm, [and] the carved elements on both sides; from the shoulders, or the upper leg, up to the waken ornament of the head (Schmitz, plate 41). Also the carved lines around the upper arms (Schmitz, plate 41 and 44). Of course also the faces (clear and straight line over the carved eyes, long nose and the triangle on the forehead) and the nice bird carvings point as well to early Wosera.

Now to the last point, the "beards." I am not sure if this ornaments around the mouth are representing a beard. But I think they look very much like the painted ornaments around the mouth of the big faces (*nggwawndu*) on the front of the Abelam houses. (see *Kultur der Abelam*, Gerd Koch, Berlin, plates 3 and 16). The ornaments also ending on the left face in three kind of triangles, and the right one in one kind of triangle."

**\$15,000 - 20,000**

46

**LARGE WORSERA FIGURE, SOUTHERN ABELAM, MIDDLE  
SEPIK RIVER, PAPUA NEW GUINEA**

Wood

height 95in (241cm)

**Provenance**

Phillip Goldman, field collected in the 1950s

Marcia and John Friede Collection, Rye, New York

A report by the University of Arizona's C-14 laboratory dates this work  
between 1635 and 1809 with a 95.4% probability.

[See comments from Michael Kremerskothen on previous lot]

**\$15,000 - 20,000**





47

47

**AMBLAK(?) FIGURAL CHARM, KOREWORI RIVER, MIDDLE SEPIK, PAPUA NEW GUINEA**

*yipwon*

Wood

height 8in (20.3cm)

Carved in classic openwork form, the face with expressive expression with tubular, projecting eyes, flared nostrils and diminutive mouth; varied light-brown patina.

**Provenance**

Private Collection, France

**\$4,000 - 6,000**

48

**BIWAT SHIELD, YUAT RIVER, MIDDLE SEPIK, PAPUA NEW GUINEA**

Wood, fiber, pigments

height 68in (173cm)

Of concave form, the front deeply carved with three faces, the inside with heavily adzed surface.

**Provenance**

Paul Harris Collection, Anchorage, Alaska

Kirby Kallas Lewis, Seattle, Washington

Private Collection, Chicago, Illinois

**\$4,000 - 6,000**



48





49



50

49

**SHIELD, UPPER SEPIK RIVER, PAPUA NEW GUINEA**

Wood, pigments

height 69in (175cm)

Of large form, boldly painted and carved in medium hardwood.

**Provenance**

Christie's, Amsterdam, Dec 11, 2001, Lot 197

Anthony Meyer, Paris

The Collection of Marcia and John Friede, Rye, New York

Acquired from the above by the present owner

**\$7,000 - 9,000**

50<sup>Y</sup>

**RARE FEMALE BIWAT FIGURE, YUAT RIVER, MIDDLE SEPIK, PAPUA NEW GUINEA**

Wood, shell, paint

height 16 1/2in (42cm)

Carved in heavy wood, the large head with inlaid-shell eyes, a pierced oval mouth, both ears pierced twice, resting on broad shoulders with carved designs in relief, the torso with prominent breasts, arms carved detached with hands adjoining body, the legs broadly separated with large forward turned feet.

**Provenance**

Alex Phillips, Melbourne

Todd Barlin, Sydney

Private Collection, West Coast

According to Todd Barlin (personal correspondence with consignor) the gray paint is probably World War II armory camouflage paint which is documented as being used on earlier objects during this period.

**\$6,000 - 8,000**



51

**KWOMA SPIRIT FIGURE, AMBUTI MOUNTAINS, UPPER SEPIK RIVER, PAPUA NEW GUINEA**

*yina*

Wood, feathers, pigments

height 49in (124.5cm)

The multi-colored concave oval face on a tall shaft, the face with an overhanging brow and large central nose.

**Provenance**

Collected by Wayne Heathcote

Bruce Seaman Collection

The Masco Collection, Michigan

Ed and Mina Smith Collection, California

**Published & Exhibited**

San Diego Museum of Art, San Diego, *Oceanic Art: A Celebration of Form*, January 2009 - January 2010, fig. 1

**\$12,000 - 18,000**

52<sup>Y</sup>

**BIWAT (MUNDUGUMOR) MALE ANCESTOR SPIRIT FIGURE FROM A SACRED FLUTE, YUAT RIVER, MIDDLE SEPIK, PAPUA NEW GUINEA**

Wood, shell

height 27 1/2in (70cm)

Male standing figure with arms free from the body, the tall oval head carved with strong expression, a pieced nostril septum, the ears pierced twice, pearl shell-inlaid eyes, topknot pierced three times at back of head with three more piercings in front, a pointed projection at nap of neck, the wrists and ankles with round joint marks, three toed inward-turned feet, all on top of a short shaft; lightly varnished dark-brown patina.

**Provenance**

Private French Collection, 1974

Christie's, London, November 1981, Lot 377

Maureen Zarembor, Tambaran Gallery, New York

Wally Zollman Collection, Indiana

Private Collection, West Coast

"For many New Guinea peoples, flutes are, or were, among the most sacred and important of all musical instruments. Sacred flutes were often made from hollow cylinders of bamboo and played, like a Western flute, by blowing through a hole in the side of the instrument near the upper end. The tops of side-blown flutes were frequently sealed with ornamental flute stoppers. Some of the finest flute stoppers were made by the Biwat people of the Yuat River in northeast New Guinea. Biwat flute stoppers typically portray stylized human images with small bodies and large heads with extremely high domed foreheads. Although they depict human figures, the stoppers adorned *ashin*, flutes associated with crocodile spirits. *Ashin* flutes were used, in part, during initiation rites in which novices crawled into the mouth of a large crocodile effigy to be cut by its teeth. The teeth, actually sharp implements wielded by the initiators, made cuts that healed into permanent scarification patterns on the novices' bodies, marking them as initiated individuals." (Metropolitan Museum of Art, WEB, nd.)

**\$40,000 - 60,000**



52





53



54

53

**WAR SHIELD, FORE PEOPLE, EASTERN HIGHLANDS, PAPUA NEW GUINEA**

Wood, rattan, fiber, pigment  
height 57 in (143cm)

**Provenance**

Chris Boylan, Sydney  
Acquired from the above by the present owner

**Published**

Calvin Morris Gallery, New York (with Chris Boylan), *New Guinea Shields: Animated by Spirits*, May-June 2012, New York

This warrior's shield was used in a funeral ceremony, when relatives "slap their clay-covered hands in grief against the shield".

Cf. Boylan, *Chris Shields of Melanesia* p. 148

**\$3,000 - 5,000**





55

54  
**ARAPESH PLATTER, PRINCE ALEXANDER MOUNTAINS, PAPUA NEW GUINEA**

Wood  
diameter 14 3/4in (37.5cm)

Finely carved, most likely by stone, of typical design with a circle within a circle connected to a four-pointed star in low relief with serrated notches, two pierced knobs on one side of the rim possibly representing crocodile eyes to keep animals away.

**Provenance**

Linda Ridgeway Cunningham Collection, 1975  
James and Li Pongrass Collection, Texas

**Exhibited**

Pelham von Stoffler Gallery, Houston, 1978  
Private Museum, Xiamen, China 2011

The functions of these platters are both to serve food and for ceremonial function. When two clans are in an unhappy trade relationship, the aggrieved clan sends a platter containing a leaf to the other clan. The other clan, to show its good intentions, returns the platter containing a white shell arm band.

**\$2,000 - 3,000**



56

55  
**BAHINEMO MASK, HUNSTEIN MOUNTAINS, PAPUA NEW GUINEA**

*namu?*  
Wood, pigments  
height 32 1/4in (82cm)

**Provenance**

Mark Lissauer Collection, 1960s  
Lillian and Leo Fortess Collection, Honolulu, Hawaii

C.F. Douglas Newton, *Crocodiles and Cassowary* (1971: p. 29)

**\$3,000 - 5,000**

56  
**BAHINEMO ANCESTRAL FIGURE, KOREWORI RIVER, HUNSTEIN MOUNTAINS, PAPUA NEW GUINEA**

*garra or gra*  
Wood, pigments  
height 23 1/4in (59cm)

**Provenance**

Private Collection, Chicago, Illinois

*Garra* were 'hung when not in use from one of the interior side beams or "placed in a row inside the upper part of the ceremonial house gable" (Newton 1971: 19). During initiation ceremonies it was held between the legs of the dancers. It is a manifestation of a water spirit and should - presumably in the context of ritual - "be kept immersed in swamps or other watery places" (ibid.), though the hook shapes are variously interpreted as hornbill beaks and catfish antennae. Eyes of cassowaries and pigs and, for the central element, sun and moon, have also been mention as motifs (ibid.).' (Friede: 2005, p. 129)

**\$4,000 - 6,000**



57

**MONUMENTAL KWOMA SPIRIT FIGURE, URUMBANJ VILLAGE, WASHKUK HILLS, PAPUA NEW GUINEA**

*mindja*

Wood, pigments

height 90in (229cm)

Carved in light wood of grandiose scale, overall lozenge form with concave back, the domed head with overreaching brow angling downwards above the tubular, pierced eyes and elongated arching nose which reconnects at the midsection, a trail of tear-like raised elements running down the edges and leading to pierced holes on each side of the nose beside the diminutive, pierced mouth, two additional arching decorative elements below the mouth and terminating at the chin; fine, light brown patina with significant weathering and encrustations overall.

**Provenance**

Phillip Goldman, field collected in the 1950s

Marcia and John Friede Collection, Rye, New York

According to Newton, "Unlike the *yina* heads, which were all individual and could vary in number, the carvings for Mindja-ma were always made and shown in pairs only. They were large, flat slabs, elongated diamonds in outline, the smaller angle at the top being carved as a human face with pierce eyes and mouth...

...As is true of the *yina*, the *minja* of the Kwoma are much larger than those of the Nukuma; some examples may be as much as about ten feet long. Moreover, each Kwoma clan had a pair, shown in rotation from year to year, and those of the different clans in different villages showed striking variations in type (168-174)...

...The term *minja* is applied to multiple-pronged objects: for instance three-pronged bird arrow and combs (*masa[ga]-mindja*, "headpoints"). In the context of the carvings, then, it might refer to the weapons of the spirits depict; alternatively to the comb, which is part of the insignia of Mindja-ma initiates.

The *minja* carvings themselves represent water-spirits living in lakes, which are sometimes seen just under the surface of the water. However they seem also to be related to the sky: one Tāk *minja* was carved after a vision seen by a man in a thunder-cloud when he was at a lake, and a bark-painting design showing two forms very similar to *mindja* is described, at Tongwindjam, as showing a sky-spirit called Mawai (175)". (Newton: 1971, pp 86-87)

Cf. (ibid.) Figure 174, for an illustration by Newton of this *minja*.

**\$50,000 - 70,000**

58

**LARGE WASHKUK KWOMA SPIRIT FIGURE, NAMAU ABLATAR,  
UPPER SEPIK RIVER, PAPUA NEW GUINEA**

*yina*

Wood, pigments

height 75in (191cm)

Carved in light wood, the face of lozenge form and resting on a pole approximately equal in height, the domed head with brow extending downward and above the tubular, projecting eyes and an elongated nose running halfway down the face with a pierced septum, the diminutive mouth open with the tongue projecting out and down in three waves; painted overall on the front with serrated design on the edge and somewhat symmetric curvilinear designs within the border in black, yellow and red pigments; two horn-like forms on the back of the mask project downwards; fine weathered patina with encrustations.

**Provenance**

Phillip Goldman, field collected in the 1950s

Marcia and John Friede Collection, Rye, New York

"The sacred objects of Yina-ma are the *yina*, wooden heads with long, neck-like shafts. Each is named, some being male, some female; each clan owned one or more minor *yina*, often as pairs of brothers and sisters, which were as a group regarded as brothers or sisters of a major male *yina*. *Yina* were perhaps associated particularly with lakes, in which the carvings had to be submerged from time to time, though they were not associated with definite places. The *yina* were not associated with the myths nor were there individual legends about those used in the yam cult. (There is, however, a Nukuma legend of a hero, the inventor of fighting, named Gurumbyi-yina.) *Yina* is itself an obscure word, unless it is cognate with the Abelam *yina*, bone daggers equivalent to hornbill beaks (Forge 1965: 30; the Kwoma word for "bone dagger" is *egi*)...

...Kwoma *yina* (at any rate in recent times) are much larger than those of the Kukuma, about four or five feet to about nine feet high (151-152). the faces are much longer in proportion to the brow area, and often are deeply concave. The nose is long, and projects downward from the brow, detached from the face. The eyes are conical projections, sometimes set at the tips with discs of conus shell. The small ears are set high at the sides of the brow. The mouths are u-shaped...Among the Nukuma, a protruding tongue is said to indicate female *yina*. Behind the head there protrude downwards one or more long spikes; these represent the *yina*'s daggers of human thigh bone such as were carried by important men. These occasionally suggest in form hornbill heads; this recalls that generally through the area hornbill beaks were worn by homicides attached to net bags worn on their backs (see 104)." (Newton: 1971, pp 84-15)

Cf. (Ibid.) Figures 151 and 152, formerly in the Museum of Primitive Art, New York (69.17 and 69.111).

**\$20,000 - 30,000**



59



59<sup>Y</sup>

**FUNERARY CARVING, NEW IRELAND**

*malangan*

Wood, shell, pigments

length 75in (190.5cm)

The openwork carving with a row of five kneeling figures being led by the head of a boar with a projecting tongue extending up and over its head and running down the heads of the figures; highlighted overall with red, black, white and blue pigments; each eye inset with a shell.

**Provenance**

Van Lier Collection, Amsterdam

Private Collection, The Netherlands

**\$6,000 - 8,000**



60





60

**FRICTION DRUM, NEW IRELAND, PAPUA NEW GUINEA**

*levika*

Wood

length 18in (45.7cm)

Of compact proportions with a rounded back and three upturned hooks to the front; Fortess collection label on the back.

**Provenance**

Mark Lissauer Collection, Australia

Lillian and Leo Fortess Collection (#275G), Honolulu, Hawaii, acquired from the above in the 1960s

**\$1,200 - 1,800**

61

**BAINING BIRD MASK, NEW BRITAIN**

*kavat*

Barkcloth, cane, pigments

height 32in (81cm)

The barkcloth finely stretched and stitched over bamboo framework to replicate a large, long-necked bird.

**Provenance**

Private Collection, United States

Private Collection, The Netherlands

"Kavat spirits are thought to live in trees in the bush like birds." (Neich and Pendergrast: 1997, p. 150)

**\$2,000 - 3,000**



61



62

**62  
TOLAI DANCE MASK, GAZELLE  
PENINSULA, NEW BRITAIN**

Wood, fiber, pigments  
height 16 1/2in

Of hollowed form with pierced eyes and teeth, fiber coiffure above and inset along the outer face rim, highlighted on the face with blue, red yellow and white pigments, an ornament pierced through the nose.

**\$2,000 - 3,000**

**63  
FINE CEREMONIAL PADDLE,  
SOLOMON ISLANDS**

Wood  
length 49in (124.5cm)

Finely carved in hard wood with a leaf-shaped paddle with raised central "spine"; fine glossy dark-brown patina.

**Provenance**

William Oldman Collection, #032 49  
Christie's, London, April, 26, 1977  
Lillian and Leo Fortess Collection, Honolulu, Hawaii

**\$2,000 - 3,000**

**64  
PADDLE CLUB, FLORIDA ISLANDS,  
SOLOMON ISLANDS**

Wood  
length 45 1/2in (115.5cm)

Finely carved in hard wood with leaf-shaped paddle, pointed blade, the cross bar with two human figures wearing hats; fine light-brown wood.

**Provenance**

Eric Craig, Auckland, New Zealand, acquired in 1880 (Craig was a supplier to many museums, including the Bishop Museum, Honolulu, Hawaii)  
John M. Warriner Collection, Hawaii  
Lillian and Leo Fortess Collection (#86), Honolulu, Hawaii, acquired in 1941

**\$3,000 - 5,000**

**65  
SUPERB CLUB, SANTA CRUZ ISLAND,  
SOLOMON ISLANDS**

Wood  
length 32in (81cm)

Finely stone carved in hard wood with natural rippling to the surface indicative of significant age; rich, varied brown patina.

**Provenance**

Private Collection, East Coast

Cf. Phelps (1976: fig. 1182) for a similar club from the James Hooper Collection.

**\$4,000 - 6,000**



63



64



65



66<sup>Y</sup>

**EXCEPTIONAL LIME CONTAINER, NENDO ISLAND, SOLOMON ISLANDS**

*duka*

gourd, wood, fiber, turtle shell, turmeric, black pigments

height 12 3/4in (33.4cm)

The finely carved male seated figure with muscular chest and separated arms with the hands resting on the stool, seated on a circular base and wearing a prominent headdress (*abe*), the head with large ears, the eyes with inlaid shells and wearing a shell nose ornament, a bonita carved on his back, strands of fiber attached to wrist and ankle with shell and beads; fine dark-brown patina with ritual patination; the gourd container with lime residue.

**Provenance**

Eastern European Collection, reportedly collected on Utupua Island between 1948-1953 from a Santa Cruz man laboring on a copra plantation Scott Duggleby, Texas

Ed and Mina Smith Collection, California

**Published & Exhibited**

San Diego Museum of Art, San Diego, *Oceanic Art: A Celebration Of Form*, January 2009-January 2010, fig. 60

According to Ellis (ibid: p. 78), "Gourds and bamboo vessels used to store lime are frequently decorated with incised and fire-engraved geometric designs. The gourd container from the Smith collection (cat. 60), which would have held water or lime, is surmounted by a wooden stopper that depicts a seated male figure. Sculpture from Nendo Island, politically part of the Solomon Islands, is distinctive, and only a limited number of works have been documented. The conical extension at the back of the head represents a man's hairstyle. Called *abe*, its construction and shape was a symbol of wealth and high social status, and for older men, it also served the practical purpose of covering bald spots. All Nendo figure refer to deities or supernatural beings." (Ellis: 2009, pp. 78-85)

**\$25,000 - 35,000**

66



67<sup>Y</sup>

**NOSE ORNAMENT, SANTA CRUZ ISLAND, SOLOMON ISLANDS**

Pearl oyster shell, fiber, beads  
width 5in (12.5cm)

**Provenance**

Private Family Collection, Honiara,  
Solomon Islands  
Private Collection, The Netherlands  
**\$800 - 1,200**

68

**FEAST BOWL, VANUATU ISLANDS**

Wood  
length 34 1/4in (87cm)

Finely carved with exceptional proportions and scale, the handles at each side with openwork design; fine, glossy reddish-brown patina.

**Provenance**

Washington State Historical Museum,  
Tacoma, Washington  
Tad Dale, Santa Fe, New Mexico  
Private Collection, Colorado  
**\$2,000 - 3,000**



67



68



69

**IMPORTANT AND RARE LARGE  
STANDING MALE FIGURE, ADMIRALTY  
ISLAND**

Wood, red and black pigments, lime  
height 58 1/4in (148cm)

Finely carved in hard wood, the figure standing upright with the left arm to the side, the right arm raised, bent at the elbow and held below the chin, the hand in a position to hold an implement, possibly a ceremonial spear, wearing a large top knot on the spherical head, the coiffure in the back arranged in an openwork rectangular tress comprising six downward projections terminating in a panel of geometric decoration, the ears with pierced and stretched earlobes, large almond-shaped eyes filled with lime, an elongated nose above an open mouth revealing teeth, resting on a large columnar neck on broad, rounded and sloping shoulders, the breasts carved in low relief, wearing a carved penis cover carved in the form of a cowrie shell, the columnar legs with delineated kneecaps terminating with joined block feet with incised toes, incised linear bands with geometric designs highlight the arms, chest, waist and knees, three small circular patterns highlight the face; fine, aged patina with reddish-brown, black and white pigmentation.

Of the few known large-scale figures from the Admiralty Islands, this is the only known example still in private hands.

**Provenance**

Sotheby's, London, May 12, 1980, Lot 92  
Patricia Withofs Collection, England  
Lance Entwistle  
Wayne Heathcote  
Ed and Mina Smith Collection, California

**Published & Exhibited**

San Diego, San Diego Museum of Art,  
*Oceanic Art: A Celebration of Form*, January  
2009 - January 2010, fig. 94

Cf. Übersee-Museum, Bremen, D 10 787,  
illus.: *The Art of the Pacific Islands*, p. 256,  
fig. 18.1;  
The Chicago Natural History Museum,  
Chicago (133.788); and  
The Fowler Museum (UCLA), Los Angeles  
(X65.4990), gift of the Wellcome Trust and  
most likely by the same artist.

According to George Ellis (ibid.), "Life-sized  
figures, both male and female, would have  
stood on either side of the doorway to men's  
ceremonial houses in the Admiralty Islands."

**\$100,000 - 150,000**





70

70

**RARE THROWING CLUB, VANUATU ISLANDS**

Wood

*length 21 1/2in (54.5cm)*

With fine, reddish-brown patina and old collection label: "Club, 8994/ (illegible) E-773/New Guinea."

**Provenance**

Probably field collected in the mid-to-late 19th century  
University of Vermont's Fleming Museum of Art, deaccessioned in the 1960s

Private Collection, Vermont

Acquired from the above by the present

**\$2,000 - 3,000**

71

**FINE DAGGER, ADMIRALTY ISLANDS**

Obsidian, wood, resin, pigments

*length 10 1/4in (26cm)*

The obsidian blade adhered with resin to a handle decorated with incised geometric motifs and polychrome pigments.

**Provenance**

Private Collection, New Hampshire

**\$2,000 - 3,000**



71





72



72

72

**PAIR OF STORYBOARDS, BELAU (PALAU), CAROLINE ISLANDS**

Wood, polychrome paint

13 by 34in (33 by 86cm) and 17 3/4 x 14 1/4in (45 by 36cm)

Each signed and dated "Airai, 1951"

**Provenance**

Private Collection, Makaha, Hawaii

**\$1,200 - 1,800**

73<sup>Y</sup>

**RARE SPEAR, GILBERT ISLAND**

*teunun*

Wood (probably cottonwood), fiber, shark teeth

length 108in (274cm)

**Provenance**

Probably field collected in the mid-to-late 19th century  
University of Vermont's Fleming Museum of Art, deaccessioned in  
the 1960s

Private Collection, Vermont

Acquired from the above by the present owner

**\$2,000 - 3,000**



73 (detail)



74

**RARE STANDING FIGURE,  
MORTLOCK ISLANDS**

Wood, fiber, paint  
height 20in (51cm)

Carved from a light wood and wearing a painted loincloth, the oversize head with coiffure extended back, the facial plane with the forehead extending over the eyes with raised nose and mouth, the arms extending downwards, the legs wide and resting on a heavily adzed base; light-brown patina.

**Provenance**

H. O. Meissner, Frankfurt  
Thence by descent  
**\$4,000 - 6,000**

75

**RARE MINIATURE COCONUT GRATER,  
TOGETHER WITH A SLING STONE,  
NUKUORO ATOLL**

Wood, fiber, stone  
length of grater: 11in (28cm)  
length of sling stone cordage: 27in (68.5cm)

The grater carved in light wood in classic anthropomorphic form; light-brown weathered patina.

**Provenance**

R.E.M. Campbell, Wanganui, New Zealand  
**\$3,000 - 5,000**

76<sup>Y</sup>

**TWO WOMAN'S VALUABLES, PALAU  
(BELAU), CAROLINE ISLANDS**

*tolúk*  
TurtlesHELL  
lengths 7 and 6in (18 and 15cm)

**Provenance**

Nakamoto Katsuishi, manager of Nanyo Boeki's store on Moen Truk, circa 1930s

"Exchanged between rather than within families, *tolúk* are owned and used exclusively by women, and are presented as ritual payment to female in-laws for food or services, such as assistance in the preparations for a feast. When received, the trays are carefully preserved and form part of a family's store of wealth. Through years of exchange and handling, *tolúk* acquire individual histories and a rich, glossy patina and old and storied trays are valued far more highly than more recent examples." (The Metropolitan Museum of Art, WEB, nd, 2013)  
**\$3,000 - 5,000**



75



76





77

77  
**FINE STOOL, TIKOPIA ATOLL  
(POLYNESIAN OUTLIER)**

Wood, fiber, paint  
length 28in (71cm)

Finely carved with convex seat on an openwork support and tripod legs; fine reddish-brown patina.

**Provenance**

Bengt Danielsson, Papeete, Tahiti, author and member on the *Kon Tiki* expedition

Tikopia is one of the many number of islands that are geographically outside of the Polynesian Triangle, but based upon archaeological and linguistic analysis, are considered to have been colonized by Polynesians.

**\$3,000 - 5,000**

78

**RARE CLUB, TIKOPIA ISLAND  
(POLYNESIAN OUTLIER)**

Wood, later fiber cord  
length 47 1/2in (121cm)

Finely carved from dense wood with two raised ribbed decorations on the blade; fine, heavily worn, reddish-brown patina.

**Provenance**

Private Collection, Auckland

Cf. Kaeppler (2010: fig. 233) for a similar club in the Mark and Carolyn Blackburn Collection.

**\$3,000 - 5,000**

79

**BOW, PRIEST STAFF AND DANCE CLUB,  
FIJI ISLANDS**

Wood, fiber (on bow)  
length of bow: 58in (147.5cm)  
length of staff: 49 1/2in (126cm)  
length of dance club: 31 1/2in (80cm)

**Provenance**

Private Collection, Auckland

**\$4,000 - 6,000**

80

**TWO RARE PINEAPPLE CLUBS,  
FIJI ISLANDS**

*totokia*  
Wood  
lengths 35in (89cm)

Each most likely stone carved from hard wood with classic "pineapple" heads, fine reddish-brown patina, the slightly darker with finely incised handle and pierced lug at the side.

**Provenance**

Private Collection, Naples, Florida

**\$6,000 - 9,000**



78







81



82

81<sup>Y</sup>

**THROWING CLUB, FIJI ISLANDS**

*i'ula*

Wood, whale ivory

length 16 1/4in (41.3cm)

Of extremely dense and heavy wood, the finely carved handle juxtaposed with the gnarled club surface, showing much wear indicative of significant age and use; fine reddish-brown patina.

**Provenance**

Private Collection, New Hampshire

**\$3,000 - 5,000**

82<sup>Y</sup>

**PENDANT, FIJI ISLANDS**

*tabua*

Whale tooth, fiber

length of tooth 6in (15cm)

**Provenance**

Private Family Collection, acquired in Hawaii ca. 1900

**\$1,500 - 2,000**



83

**FINE AND RARE SCEPTER, FIJI ISLANDS**

Wood

length 17 1/4in (43.5cm)

Carved in hardwood in overall baton shape with cylindrical shaft terminating with a bulb-form club, divided into four parts; the whole decorated with finely incised geometric design; fine, dark reddish-brown patina with wear indicative of significant age and use.

**Provenance**

Private Collection, New York

Sotheby's, New York, November 21, 1996, Lot 168

Private American Collection

Probably carved for a chief of high status, this aberrant form from the Fiji Islands resembles scepters from the Tongan Islands, and thus, the artist was most likely influenced by a scepter design which he would have seen during the Tongan Wars (1790-1810).

**\$6,000 - 9,000**

83



84

84

# **FINE POUNDER, TAHITI**

*penu*

Dark gray stone

height 7in (17.8cm)

finely carved in slender cylindrical form with flaring base and squared, notched handle with central ridge; softly worn dark gray patina.

## **Provenance**

Private Collection, Auckland, New Zealand

**\$3,000 - 5,000**

85

# **IMPORTANT AND FINE HEADREST, TONGA ISLANDS**

*kali toloni*

Wood, fiber

length 14 3/4in (37.5cm)

Finely carved, most likely from stone, with the top rest portion in hourglass shape and slightly curved, resting on two horseshoe-shaped legs, one adhered with fiber, the other with wooden plugs, each with squared feet; fine dark-brown patina.

## **Provenance**

Shirley Waldemar Baker, Prime Minister of Tonga (1881-1890)

Thence by descent

**\$4,000 - 6,000**



85



86

**FINE HEADREST, TONGA ISLAND**

*kali toloni*

Wood, fiber

length 20 3/4in (52.5cm)

Finely carved in hard wood with slightly curved upper rest support with gradually flared edges in an hourglass shape and slightly ridged underneath, resting on elegantly curved legs with delicate crossbars; finely worked dark-brown patina.

**Provenance**

Private Collection, Auckland

**\$5,000 - 7,000**

87

**FINE WOVEN BASKET, TONGA ISLANDS**

fiber, resin

diameter 11in (28cm)

Coiled fiber basket with tall straight sides, tapering shoulder, herringbone finished rim, raised interior bottom, covered inside and out with traditional dark resin.

**Provenance**

Wayne Heathcote

Private Collection, West Coast

**\$4,000 - 6,000**



87



86



88



89

88<sup>Y</sup>

**UNIQUE CEREMONIAL CLUB, FIJI ISLANDS**

Wood, whale bone, shell, corral  
length 32in (81cm)

**Provenance**

Bud Luek, Depue Collection, collected in early 1900s  
Ed and Mina Smith Collection, California

**Published & Exhibited**

San Diego, San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 2009 - January 2010, fig. 81  
**\$8,000 - 12,000**

89

**FINE CLUB, TONGA ISLANDS**

'akau tau  
Wood, fiber  
length 41 1/2 (105.5cm)

Finely carved, probably without the use of metal tools, in hard wood with upper, trapezoidal section with five horizontal, raised linear elements, the shaft with thirteen bands of original coconut sennit fiber bands, the bottom with a pierced lug; fine, varied reddish-brown patina.

**Provenance**

Private Collection, New York

Cf. Kaeppler (2010: fig. 175) for a similar example in the Mark and Carolyn Blackburn Collection.  
**\$6,000 - 8,000**

90

**FINE CEREMONIAL PADDLE, AUSTRAL ISLANDS**

Wood  
length 45 1/2in (116cm)

Of elegant elongated form with a slightly concave lanceolate blade with raised central ridge on one side leading to a slender shaft terminating in a circular handle with eight faces of classical form, decorated overall with finely incised geometric designs; fine dark-brown patina.

**Provenance**

Reverend H.W. Williams, Gisborne, New Zealand, one of the founders of the Polynesian Society

According to Richards (2012: p. 141), 'Though widely called "paddles," these objects are not functional paddles. They are 'paddle shaped,' but their sizes are too extreme; their shafts are too weak, and they are thoroughly unsuitable for use as paddles. Consequently it has been assumed that they were emblems of rank or status, for ceremonial rather than functional use.'

Richards continues (p. 145), 'There are good grounds for asserting however that few if any "paddles" were made and exported after 1842. Firstly, the population decline was extreme, particularly among the adults, and dead men made no paddles. By 1840 the total population on Tubuai had fallen to 250 and on Raivavae to 360. If half were children, and half the adult were female, then the pool of adult men who could have been potential carvers, was about 90 and 60 for the two islands respectively. Actual carvers would have been even fewer, particularly if as previously, carvers had been a select group. However, according the mission records, by then most of these men would have been Christians, whose devout moral advisers actively discouraged traditional arts.'

**\$8,000 - 12,000**



90



91



92



91

**CEREMONIAL PADDLE, AUSTRAL ISLANDS**

Wood

*length 38in (96.5cm)*

Finely carved with a row of heads around the rounded handle, the hefty shaft leading to a broad paddle, incised overall with geometric motifs; fine light-brown patina.

**Provenance**

The Estate of a Private Collector, San Francisco, California

**\$4,000 - 6,000**

92

**FINE CEREMONIAL PADDLE, AUSTRAL ISLANDS**

Wood

*length 41 3/4in (106cm)*

Of elegant elongated form with a slightly concave lanceolate blade with raised central ridge on one side, with a natural wood defect (knot) on one side, leading to a slender shaft terminating in a circular handle with faces of classical form around the edge, decorated overall with finely incised geometric designs.

**Provenance**

Private Collection, Nashua, New Hampshire

**\$6,000 - 9,000**

93

**FINE AND RARE CEREMONIAL POLE-CLUB, AUSTRAL ISLANDS**

Wood

*length 81in (206cm)*

The long cylindrical pole with a finely incised and carved handle at the end with characteristic heads around the perimeter; extremely fine dark-brown glossy patina.

**Provenance**

Private Collection, England

**\$4,000 - 6,000**



93 (detail)



93



94

94

# **RAROTONGA OR ATIU ISLAND POLE-CLUB, COOK ISLANDS**

*'akatara*

Toa ironwood (*Casuarina equisetifolia*)

length 106in (269cm)

Finely carved from the heart (*taiki*) of the toa tree, with exquisitely carved flattened and scalloped blade with twenty points on each side and a needleform tip, the collar with two "eye" motifs on each side and the butt with chevron design; fine original dark-brown weathered patina with collection inscription "8106/Wanda Wanda/New South Wales" written on one side.

## **Provenance**

Probably field collected in the mid-to-late 19th century

University of Vermont's Fleming Museum of Art, deaccessioned in the 1960s

Private Collection, Vermont

Acquired from the above by the present

These magnificent pole-clubs, according to Steven Hooper (2006: p. 222), "have long been attributed to Rarotonga, but evidence for this assumption is hard to find. Formal analysis and an eye-witness account suggest that these were originally made on Atiu, though they may have found their way to Rarotonga and elsewhere. A number of them (Oldman 2004: pl.31, no. 445c; Phelps 1976: pls 77-8, nos 606; Buck 1944; fig. 179r-s) have collar designs as small figures of the central Cook Islands kind, and where they have 'eye' designs [as in the example presented here] they are of eye and lids, with no additional brow line, which is characteristic of Rarotonga. Others, [including the example presented here]...have a fine tip which is carved in exactly the same was as the tips of fan handles of central Cooks origin...When Anderson was there [Atiu] in 1777 during Cook's third voyage, he noted: 'The clubs were about six feet long or more, made of a hard black wood launce shap'd at the end but much broader, with the edge nicely scallop'd and the whole neatly polish'd'(Beaglehole 1967: 841)"

**\$20,000 - 30,000**



94 (detail)

95<sup>Y</sup>

**THREE RARE TROLLING LURES, PUKA-PUKA, COOK ISLANDS**

Shell, turtle shell, fiber  
length of largest 5in (12.7cm)

Each finely constructed with the carved shell in narrow, naturally-curved shape with carved hooks made of turtle shell finely bound to the shell.

**Provenance**

Private Collection, Belgium  
\$3,000 - 5,000

96<sup>Y</sup>

**FIVE RARE FISH HOOKS, HAWAIIAN ISLANDS**

*makau paweo*  
Giant clam ((*Tridacnea gigas*)  
lengths 1 1/2 to 2 1/2in (3.5 to 6.3cm)

**Provenance**

J.E. Reinecke, collected while conducting and archaeological survey of Kona, Hawaii in 1929-1930  
Thence by descent

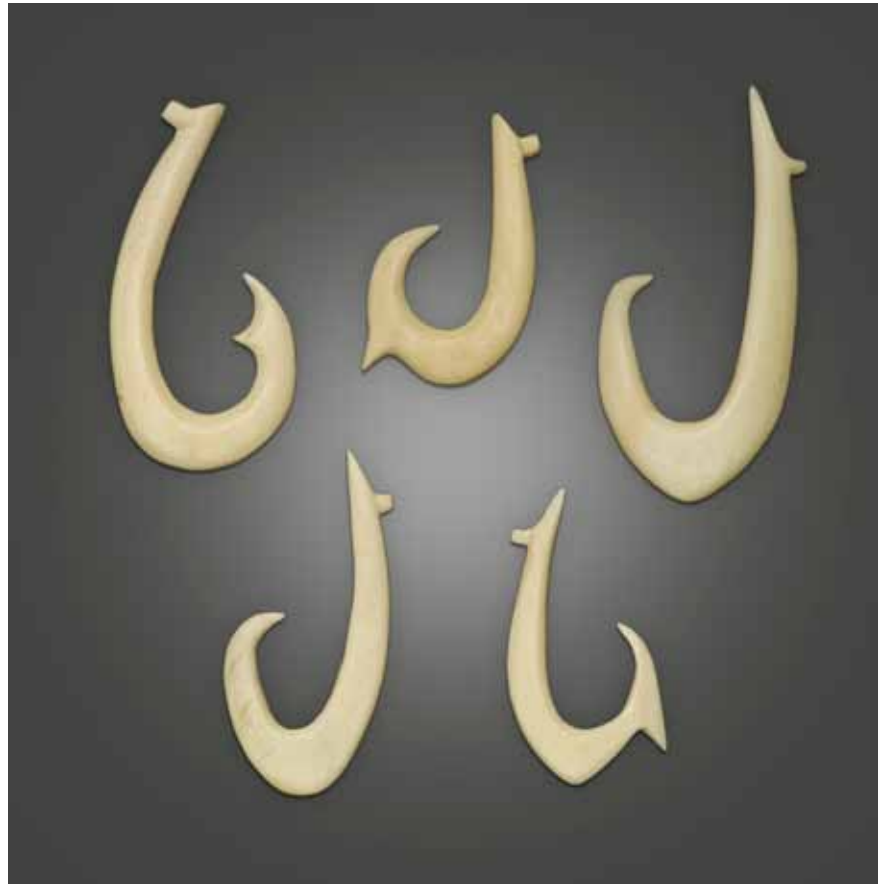
A copy of Reinecke's archaeological survey accompanies the lot.

The ancient Hawaiian process of manufacturing a fish hook was a lengthy process as evidenced by the variety of tools found with fish hooks. According to Emory (1968: p. 19), "At most of the sites where the early Hawaiians left fishhooks we found abandoned and broken tools for shaping, reshaping, and finishing the hooks. These include coral and lava saws and files, shell drill points, and coral balance wheels for the drills. The sawing and first filing were done mostly with coral saws and files, judging from their predominance in the excavations. Blocks of lava about 6 by 10 inches and 1 inch thick have led to the conclusion that they served for grinding the saws and files. Files or rasps for the finishing process are beveled spines of the slate-pencil sea-urchin."

\$4,000 - 6,000



95



96







97

**FINE STONE GOD FIGURE, HAWAIIAN ISLANDS**

*aukua pohaku*

Light red pitted stone

height 5in (12.5cm)

Finely carved in classic form with the oversized head slightly turned upwards and to the left.

**Provenance**

Private Collection, Kamuela, Hawaii

According to Buck (1957: p. 496), "After the general acceptance of Christianity, many keepers of the stone gods hid them, either from lingering sentiment or because they were afraid to destroy them by breaking them up. Thus, they have been found in caves, in concealment cavities in stone piles, in taro swamps, and buried underground. Some were kept by families, particularly by fishermen, who saw no contradiction to Christianity in keeping a good luck talisman which increased the supply of fish."

**\$12,000 - 18,000**

98

**FINE AND RARE STIRRUP POUNDER, KAUAI, HAWAIIAN ISLANDS**

Stone (probably basalt)

height 5in (12.7cm)

**Provenance**

Hemmeter Collection, Hawaii (HM-116 in white on underneath)

Christies, Paris, December 10, 2003, Lot 120

Private Collection, Honolulu, Hawaii

According to Buck (1957: p.31), "The stirrup pounder is the second of the specialized forms from Kauai and, like the ring pounder, is unique to that island. The descriptive term stirrup was applied locally from a fancied resemblance to the foreign stirrup; and as no specific Hawaiian name has been recorded for this pounder their term may be continued arbitrarily to distinguish it from the other two types of pounders."

**\$3,000 - 5,000**

**€3,100 - 4,600**

99

**FINE POUNDER AND SQUID LURE SINKER, HAWAIIAN ISLANDS**

*pohaku ku'i poi, kilo*

Stone (probably basalt)

height of pounder 8in (20cm); length of sinker 3 1/2in (9cm)

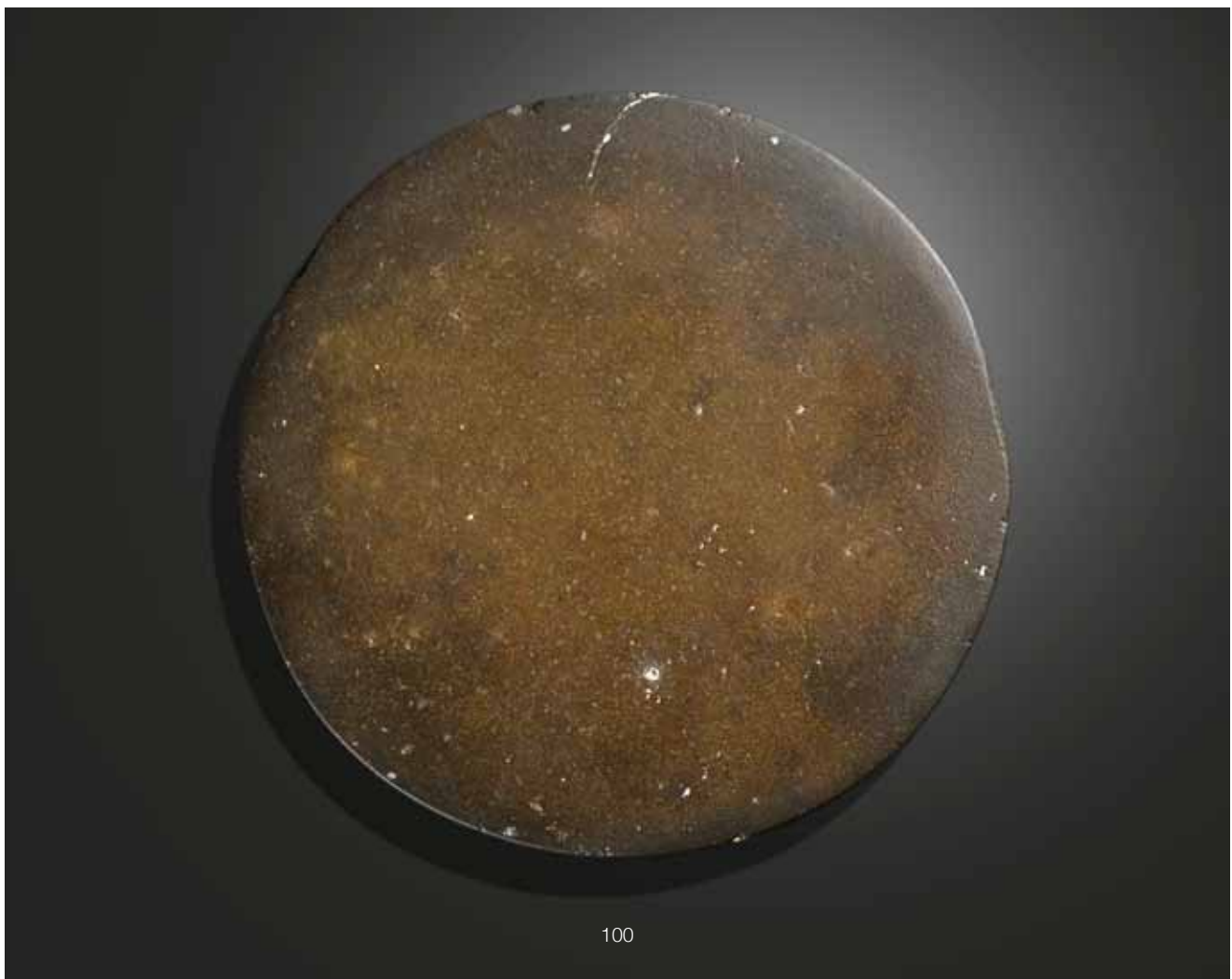
The pounder of tall, narrow form with rounded handle and fine closed-grained stone.

**Provenance**

Clifford Bowman, Hawaii

Private Collection, Hawaii

**\$3,000 - 5,000**



100

# **EXTREMELY RARE MIRROR, HAWAIIAN ISLANDS**

*kilo pohaku*

Basalt

diameter 3 1/2in (7.6cm)

Finely carved from a very fine, closed-grained stone in circular, flat form, pierced through near one edge for attachment.

This is the first time, on record, that a Hawaiian stone mirror has been offered in a public auction.

## **Provenance**

Discovered by a sports diver on the South Coast of Oahu, near Maunalua Bay around 30 years ago  
Private Collection, Belgium

"The *Kilo pohaku* of the Hawaiians were most ingenious. Some native Narcissus admiring his face in some placid pool may have caught the suggestion and wiser than the beloved of Echo, instead pining away for love of the intangible image, devised a means of recalling this image at pleasure. Whoever may have been the lucky inventor, the results as we have them today are certain well-ground circular disks, less than

half an inch thick, and the diameter varying... These were not highly polished and do not in the least reflect when in a dry condition, so their properties would be concealed from the casual observer, but placed in a shallow calabash of water the dark background of the stone gives back a sufficiently clear reflection. I have never seen any of these mirrors other than circular form. They rapidly disappeared from use with the advent of European glass mirrors\* and their use was soon forgotten. In the native *kahuna lapau* practice they are occasionally used as a cooling application to furunculi or other ulcerous sores, and for this use holes are often bored near the edge through which a cord could be passed. I know of no other sub-civilized people who have adopted this ingenious conception. Specimens are no longer common. The stone is sort of a basanite, quite as compact as the phonolite used for adzes, and it is of a uniformly dark color in all the examples noted. It is supposed to come from the uplands of Mauna kea on Hawaii.

\*There is in the Bishop Museum a strip of "silvered" glass given by Vancouver to Kamehameha to which has been fitted a neat frame of native wood: similar mirrors, but of smaller size were attached to handkerchiefs by Hawaiian women, much like the fashion of attaching small mirrors to folding fans, once in vogue among the white ladies." William Brigham, *Stone Implements and Stone Work of the Ancient Hawaiians*, Bishop Museum, 1902, pp 66-7.

According to Kaeppler (2010: p.373), "Pierced stone basalt mirrors were worn as ornaments of prestige and status. An ingenious piece of lithic workmanship, they were coated with water and oil and served as a 'looking glass.'"

Cf. Kaeppler, *Polynesia: The Mark and Carolyn Blackburn Collection*, Honolulu, 2010, fig. 561; Pitt Rivers Museum (1901.43.26); and Summers, *The J.S. Emmerson Collection*, 1999, figs 268 and 269

**\$40,000 - 60,000**

101

**FINE BOWL, HAWAIIAN ISLANDS**

*'umēke la'au pakaka*

Wood (probably kou)

diameter 9 1/2in (24cm)

Finely hand-carved of rounded form with thickness gradually becoming thinner up the walls, multiple native repairs throughout; fine "marbled" honey-brown and dark-brown patina.

**Provenance**

Private Collection, Tacoma, Washington

**\$6,000 - 9,000**



101



102

102

**SHALLOW BOWL/TRAY, HAWAIIAN ISLANDS**

Wood (probably kou)  
diameter 13 1/2in (34cm)

Hand carved in light wood, most likely used for serving food.

**Provenance**

Private Collection, Tacoma, Washington  
**\$3,000 - 5,000**

103<sup>Y</sup>

**DAGGER, HAWAIIAN ISLANDS**

*pahoa*  
Wood  
length 27 3/4in (70.5cm)

**Provenance**

Private Family Collection, acquired in Hawaii ca. 1900

According to Buck (1957: p. 424), "Cook (1784, vol. 2, p. 247), with his wide experience in the Pacific area from two previous voyages, remarked on the peculiarity of the fact that only Hawaiians had a dagger. "...They have a sort of weapon which we had never seen before, and not mentioned by any navigator, as used by the natives of the South Sea. It was somewhat like a dagger; in general, about a foot and a half long, sharpened at on or both ends, and secured to the hand by a string. Its use is to stab in close fight; and it seems well adapted to the purpose."

**\$2,000 - 3,000**

104

**THREE SECOND-STAGE BARKCLOTH BEATERS, HAWAIIAN ISLANDS**

*i'e kuku*  
Wood  
lengths 14, 15 and 15 1/2in (35.5, 38 and 30.4cm)

**Provenance**

Private Family Collection, acquired in Hawaii ca. 1900

For a discussion of tapa beaters, see Buck, Peter, *Arts & Crafts of Hawaii*, Bishop Museum Press, Honolulu, HI, 1957, pp. 169-182.  
**\$3,000 - 5,000**

105

**PINK AND WHITE FLORAL QUILT, HAWAIIAN ISLANDS**

Plain woven cotton, hand appliqué and contour quilting  
87 1/2 by 93in (222 by 236cm)

**Provenance**

Frank Sommerfeld Rogers, Molokai, Hawai'i  
Thence by descent

"When *The Garden Island*, the first weekly newspaper on the island of Kaua'i began publication in 1904, a quilt called the Garden Island or *Kihapai Pua* (flower garden) was created to commemorate this event. The creation of this design has been attributed to several quilters. It is believed the original design was red and white with floral patterns suggesting the fruit of the mokihana tree. In following years, the pattern became popular and was adopted by other quilters who sometimes substituted blue, or green." (Brandon, *The Hawaiian Quilt*, Honolulu Academy of Arts, 1993, p. 90)

**\$4,000 - 6,000**

103





104



105





107

106<sup>Y</sup>

# **FINE AND RARE DRUM, HAWAIIAN ISLANDS**

*pahu*

Coconut wood, hide (of later date)

height 16 1/2in (42cm)

Finely carved in overall trapezoidal shape with a single zigzag openwork carved panel at the base; lustrous dark-brown, reddish patina, with later skin (probably sheep or cow), the fiber ties now lost.

## **Provenance**

Luika Pelekane Kamaka, Honolulu, Hawaii (1939-2008)

Born in Kailua, Kona, Hawai'i, Kamaka was one of the most sophisticated and well-known quilt makers; she was a teacher of Hawaiian quilting, *haku lei* and wreath-making.

Thence by descent

According to Kaeppler, "the pahu form is said to have originated in eastern Polynesia, perhaps in the Society Islands, and is also found in the Australs and the Marquesas. It was not used in western Polynesia or Melanesia. On Hawaii in early times, such drums were used both for the ceremonies performed at ritual temple platforms and at the somewhat more secular hula dances. In the latter context, as still performed today, the sound of the drum was only one part of the event, which combined music, poetry, and the movements of the dance into one exalted expression. At its highest level, the dance was called the *hula pahu*, and honored the great chiefs and gods.

*Pahu* were associated with Lono, the god of peace and agriculture. Each one had a personal name, and its ownership signified social status. The size of the drum itself suggested the level that had been attained by the player, and only chiefs could use the largest ones." (Wardwell, Allen, "Island Ancestors: Oceanic Art from the Masco Collection, The Detroit Institute of Arts Founder's Society, 1994: p. 238)

Cf. Kaeppler, Adrienne, "Pahu and Pūniu: An Exhibition Hawaiian Drums", Bernice Pauahi Bishop Museum, Honolulu, Hawaii, March 1 - July 1980: Figs 6, 11, 28, 29, 32 and 35 for similar types, including the size, shape and zigzag patterned design for the base of the drum.

In "Pahu and Pūniu", Kaeppler inventories and published the only 49 known Hawaiian drums at the time, all in museums except John Hewitt's now in the Los Angeles County Museum of Art, formerly in the MASCO Collection.

**\$20,000 - 30,000**



108

107

# **HALE NAUĀ CAPE, MONARCHY ERA, HAWAIIAN ISLANDS**

Yellow, red and black cloth

width 37 1/2in (96cm)

The Hale Nauā (also known as Ualo Malie (Malo)) was a secret royal society established on September 24, 1886 when King Kalākaua obtained a charter for it from the Privy Council.

## **Provenance**

Private Family Collection, acquired in Hawaii ca. 1900

**\$1,200 - 1,800**

108

# **BOWL, HAWAIIAN ISLANDS**

*'umeke la'au pakaka*

Wood (probably koa)

diameter 6 1/2in (16.5cm)

Probably lathe turned with natural varying light and dark brown patina.

## **Provenance**

Purportedly King Lunalilo (1825-1874)

Private Family Collection, acquired in Hawaii ca. 1900

**\$1,000 - 1,500**





109

109<sup>Y</sup>

**IMPORTANT AND RARE HAT, HAWAIIAN ISLANDS**

Pandanus leaves, pheasant feathers  
*diameter 15in (38cm)*

A finely handwoven hat with hand stitched pheasant feather lei, an Elsie Krauss silk label on interior brim.

Elsie Krauss was one of the most famous dressmakers from the 1930s.

**Provenance**

Sally Hailauaala Edwards, Honolulu, Hawaii  
 Thence by descent

Edwards was a member of the Daughters of Hawaii, founded in 1903 by seven women who were daughters of American Protestant missionaries. They were born in Hawai'i, were citizens of the Hawaiian Kingdom before annexation, and foresaw the inevitable loss of much of the Hawaiian culture. They founded the organization "to perpetuate the memory and spirit of old Hawai'i and of historic facts, and to preserve the nomenclature and correct pronunciation of the Hawaiian language." In order to be a member of Daughters of Hawai'i, a woman must be directly descended from a person who lived in Hawai'i prior to 1880.

**\$2,000 - 3,000**



110 (actual size)

110<sup>Y</sup>

**FINE WRIST ORNAMENT, HAWAIIAN ISLANDS, WITH LATER MOUNT**

*kupe'e*  
 Whale bone  
*height 1 7/8in (5cm)*

Flat on the under side with holes for attachment; fine, varied honey-brown patina from much wear and use; later metal mount for wearing as a brooch.

**Provenance**

Lydia K. Aholo (adopted child of Queen Liliuokalani)  
 Alfred Apaka, Sr., Honolulu, Hawaii

**\$3,000 - 5,000**



111

# STILT STEP, MARQUESAS ISLANDS

*tapuva'e*

Wood (probably from the mi'o tree)

height 14in (35.5cm)

Depicting a traditional *tiki* figure with his hands to his stomach, the head attached to the bottom of the elegantly curved footrest, the buttocks and legs carved in high relief below; fine proportions with heavily adzed reddish-brown patina, evident of a highly-skilled artist working with stone and shell tools, most likely between the latter half of the 18th century or early 19th century.

## Provenance

Private English Collection

Thence by descent

According to Pelrine (Affinities of Form, 1996, p 84), "Stilt games in the Marquesas Islands consisted of races and competitions in which one man would try to knock down his opponent by balancing on one stilt while using the other to strike the stilts of his rival. Particularly skillful stilt-walkers could also entertain by performing somersaults and other acrobatics. Stilt contests, along with singing and dancing, are said to have been the major entertainment at *koina* and *mau*, festivals marking special events such as weddings, milestones in the lives of children from important families, and the death of a chief or a *tau'a*, a priest through whom the gods were believed to speak (Landsdorff 1813, 1: 136; Handy 1923, 218; Ferdon 1993, 68). Thus, stilt contests were entertaining, but many were also sacred activities (Handy 1927, 306-7). They were believed to be a means of attracting the attention of deities, as well as a demonstration of the mana of the individual contestants and the families and groups they represented.

While stilt contests were also popular in other parts of Polynesia, such as the Society Islands, Hawaii, and New Zealand, only on the Marquesas did the stilts themselves become an art form."

Cf. Kaeppler, Blackburn Collection, 2011, figs 290-296

**\$7,000 - 9,000**

112

# STILT STEP, MARQUESAS ISLANDS

*tapuva'e*

Wood

height 14in (35.5cm)

A fine example, carved from one piece of wood, depicting a traditional *tiki* figure with his hands to his stomach, the head attached to the bottom of the elegantly curved footrest, the buttocks and legs carved in high relief below; fine proportions with heavily adzed reddish-brown patina, evident of a highly-skilled artist working with stone and shell tools, most likely between the latter half of the 18th century or early 19th century.

## Provenance

Private English Collection

Thence by descent

**\$7,000 - 9,000**



111



112



113<sup>Y</sup>

# **FEMALE FIGURE, EASTER ISLAND**

*moai papa*

Wood (Robinia), shell (moluscus), obsidian  
height 19 1/2in (48.3cm)

Finely carved in hard wood with a flat torso with elongated breasts and standing on rounded legs, the arms detached at the sides with hands resting on the stomach and groin area, the elongated head with a slit mouth, finely carved coiffure, beard, and pupils of obsidian-inlaid eyes outlined in shell, a characteristic raised circle carved at base of spine; varied reddish-brown patina.

## **Provenance**

Livio Scamperle, Santiago, Chile, 1972

Howard Nelson, New York

Ben Birillo, New York

Private Collection, West Coast

Wood identified by the Orliacs in 2008 as Robinia sp. According to the Orliacs, Robinia wood is documented to have been growing in Easter Island as early as 1860s.

A Radiocarbon Test by Rafter in November 2013 determined a conventional age of 161 +/- 15 years.

"The dramatically flattened bodies of Rapa Nui female figures (*moai papa*) contrast with their fully modeled heads. The word *papa* in the Rapa Nui language literally denotes a flat horizontal surface of volcanic rock, but it may also indirectly refer to *Papa*, the female personification of the earth in many Polynesian cultures. Although indisputably female, *moai papa* also display masculine features, including goatee beards and, typically, bald heads. The incorporation of male elements into the figures may indicate that the female deities or ancestors they likely represented were perceived as the equals of their male counterparts." (Metropolitan Museum of Art, New York, WEB, nd.)

The present work, along with two other Easter Island figures, was brought to New York in 1978 by Livio Scamperle and was sold to Howard Nelson. Another figure, a male *moai tangata* was purchased by Faith Dorian and Martin Wright. The Wrights subsequently donated their figure to The Metropolitan Museum of Art in honor of Livio Scamperle in 1984 (accession no. 1984.526). The third figure was purchased by Walter Randel.

For other Easter Island figures with similar surfaces, see:

*Lili de Pauques: Une Enigme*, Musee Royaux D'art et Histoire, Brussels, fig. 61; and Hilke, Thode-Auroa, *Tapa Und Tiki*, Des Rauten Strauch-Joest Museum, fig. 110 made from Sophora Toromiro wood and donated by Kauf Klaus Clausmeyer in 1966.

**\$20,000 - 30,000**

113

114

**MAORI FISH HOOK PENDANT,  
NEW ZEALAND**

*hei matau*

Greenstone/Nephrite Jade

height 1 1/2in (3.7cm)

**Provenance**

J. Fraser, Sydney

Thence by descent

According to Mead (1985:p.227), "...experts in fishing wore such fishhook pendants. This may be, but the symbolic meaning of *hei-matau* is a reminder of the fish hook of Maui with which he fished up his fish *Te Ika a Maui*, the North Island of New Zealand. The island is shaped like a ray, with head to the south, tail to the north. *Hei-matau* were an especial mark of knowledge and the most powerful prayers are the incantations of Maui used by paramount chiefs and priests who would be entitled to wear the *hei-matau*."

**\$4,000 - 6,000**



114 (actual size)

115

**LARGE MAORI PENDANT IN HUMAN  
FORM, NEW ZEALAND**

*hei tiki*

Greenstone/Nephrite Jade, paua shell

height 4 7/8in (12.5cm)

Finely carved, probably without the use of metal tools, faint remnants of carving on the face and belly indicative of much wear and handling, a suspension hole on the reverse showing wear indicative of much use.

**Provenance**

Private Collection, New Hampshire

**\$6,000 - 9,000**



115 (actual size)



116

116  
**MAORI ADZE BLADE, NEW ZEALAND**  
*toki*  
 Stone  
 length 9 3/4in (25cm)

**Provenance**  
 Otago Museum, Canada  
 Dr. Skinner  
 H.T. Sterns  
 Lillian and Leo Fortess Collection, Honolulu,  
 Hawaii  
**\$3,000 - 5,000**

117  
**FINE AND LARGE MAORI ADZE BLADE,  
 NEW ZEALAND**  
*toki*  
 Stone (probably argillite)  
 length 8in (20cm)

**Provenance**  
 J. Fraser, Sydney  
 Thence by descent  
**\$1,200 - 1,800**



117

118<sup>Y</sup>  
**LARGE MAORI FISHING LURE,  
 NEW ZEALAND**  
*matau*  
 Wood, paua shell, bone, fiber  
 length of lure 7in (17cm)

Of large, curved proportions, with the  
 iridescent paua shell on the inside and a  
 finely carved hook attached with coconut  
 fiber sennit.

**Provenance**  
 Private Collection, New York  
**\$2,000 - 3,000**

119  
**FINE MAORI HAND CLUB, NEW ZEALAND**  
*patu*  
 Greenstone/Nephrite Jade  
 length 12 1/2in (32cm)

Finely carved, probably without the use of  
 metal tools, tapering from the circular handle,  
 pierced through for attachment to a thin  
 rounded blade, the handle with a conical end  
 with stepped pattern.

**Provenance**  
 Private Collection, London

According to Mead (1985: p. 225), "As a  
 weapon it was used like a short sword with the  
 main attacking stroke being a thrust with the  
 tip after a series of parries and counterparries.  
 the warrior code of chiefs often involved  
 challenges to single combat, the issue being  
 decided by the first three blows struck by one  
 side or the other. A *patu* was often a treasured  
 heirloom passed down from father to son and  
 given a personal name. A nephrite one was,  
 and still is, a symbol of chieftainship."  
**\$6,000 - 9,000**





118



119



120

**MAORI STAFF, NEW ZEALAND, ATTRIBUTED TO TENE WAITERE (1853-1931)**

*tewhatewha*

Rimu wood (*Dacrydium cupressinum*), paua shell

length 49 3/4in (126.5cm)

Each side of the blade with a carved tiki head with inlaid *paua* shell eyes; fine, honey-brown patina with areas of erosion to one side.

**Provenance**

Private Collection, Hawaii

"Tene Waitere was one of the greatest Maori carvers of the colonial period. He acquired his skills in a customary manner, and had a profound knowledge of carving traditions, but worked in a new world, in the decades following the New Zealand wars, that had seen Maori ways of life profoundly and permanently changed. Waitere was the first Ngati Tarawhai artist to produce a major corpus of material for European clients. He carved also for his *whanau*, his *iwi*, and for other Maori, but he made many important works, ranging from small pieces such as walking sticks to full-scale carved houses for individual tourists and other whites such as ethnologists, collectors, and hotel owners." (Museum of Archeology and Anthropology, University of Cambridge, WEB, 2015)

**\$4,000 - 6,000**

121 <sup>Y</sup>

**FINE AND RARE MAORI HAND CLUB, NEW ZEALAND**

*wahaika rākau*

wood

length 12 1/2in (32cm)

Finely stone carved in classic form in diminutive proportions with a *tiki* face on the butt of the handle and an exquisitely carved *tiki* figure with arching back and other curvilinear designs on the edge near the top of the handle, pierced through for attachment of cordage; fine varied, reddish and dark-brown patina with wear and contoured shape of the blade indicative of significant age from most likely the 18th century or earlier.

**Provenance**

Found in a provincial flea market in France

Gerard Wahl Boyer, Paris

Paul Renaud Auctions, Paris, 1982

Patrick Mestdagh, Brussels

Mark and Carolyn Blackburn Collection, Honolulu, Hawaii

**Published**

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawa'i'i Press, Honolulu, 2010, fig. 494

According to Roger Neich (personal communication with Blackburn, June 1, 2009), "It is certainly very very old and has to be eighteenth century - all the signs of great age are there. With this age, I suppose North Auckland is more probably (sic) simply since this was the main area where the early Europeans were mostly. It is certainly a beauty."

According to Charles Mack (Wardwell 1994, p. 218), 'This form of short club with the broad tongue-shaped blade is unique to New Zealand. Its name, *wahaika*, is literally translated as "fish mouth", a reference to the shape of the blade. Such clubs were used for combat and in dances, during which they were brandished in mock battles. In battle, they were employed in thrusting and jabbing motions, the end, not the sides, being the part that inflicted damage. They were also important elements of chiefly regalia that were carried in the belt when not held in the hand. Most have a human head carved below the handle [as in the present work] and a small reclining figure just above the handle on the inside of the blade [as in the present work]. Both of these figures represent mythological ancestors.' (Simmons 1984, p. 188, no. 45). The hole at the base was for attachment of flax suspension cord that was looped around the wrist.

**\$30,000 - 50,000**

120



121



122



123



123 (detail)

122<sup>Y</sup>

**FINE AND RARE MAORI LONG HANDLED FIGHTING STAFF,  
NEW ZEALAND**

*tewhatewha*

Wood

height 37in (94cm)

Carved of hardwood, the cylindrical shaft of slightly curving form coming to a point at the handle, a *tiki* face carved approximately 10 inches from the bottom and a finely carved blade at the top with rounded front and slightly sloping top; fine reddish-brown patina; with Webster Collection label, now barely legible, attached to the blade section through the hole originally intended for the feather attachments.

**Provenance**

Kenneth Athol Webster Collection, London

Wayne Heathcote, Brussels

Private Collection, East Coast

According to Mead (1985: p. 185), "This type of two-handed club with expanded end at the blade was used as a signaling device by the commander of an army, the expanded surface making it clearly visible. Often feathers were attached on the lower side of the axlike feature and the feathers could be made to quiver in the wind. The striking part of the club is the straight edge behind the flat surface, the club being swung like a quarterstaff."

Cf. Mead (ibid.), fig. 36

**\$6,000 - 9,000**





124

123<sup>Y</sup>

**MAORI LONG CLUB/FIGHTING STAFF, NEW ZEALAND**

*taiaha*

Wood, paua shell

length 83 1/2in (211cm)

Finely carved, probably by stone, one end carved in the shape of a head (*upoko*) with a face on each side, one eye inlaid with iridescent paua shell, a tongue (*arero*), with double spirals, double parallel grooves and dog tooth pattern notches, protrudes from the mouth and forms the front blade, the body (*tinana*) provides the grip with a flat, smooth striking blade (*rau*); fine, reddish-brown patina with encrustations indicative of significant age; iridescent shell eyes (three of the four now lost).

**Provenance**

Collected by Sir Christopher Cole in 1790

Sotheby's, London, June 21, 1993

Private American Collection

Sir Christopher Cole (1770–1836) was a prominent officer of the British Royal Navy who served in the American Revolutionary War, the French Revolutionary Wars and the Napoleonic Wars. From 1789–1793, Cole served on two ships in the East Indies and the South Pacific.

“Along with the *patu* the late Classic Maori also carried a weapon of the quarterstaff type, wielded with both hands in a variety of thrusts, parries and feints. The most common was the *taiaha*, one end flattened to a narrow blade, the other carved as a distorted double-face head, the point representing a tongue issuing forth in the typical Maori gesture of defiance.” (Phelps, 1976: p. 31)

**\$4,000 - 6,000**

124

**MAORI CANOE PROW ORNAMENT, NEW ZEALAND**

*tauihu*

Wood, paint

length 19in (48cm)

Carved in hardwood with a *tiki* head on a long neck with open mouth and projecting tongue, large almond-shaped eyes and C-shaped ears bordering the face; painted overall in dark red.

**Provenance**

Private Collection, Australia

Cf. Mead (1985: fig. 112) for a similar *tauihu* now in the Gisborn Museum and Art Gallery, carved by Raharuhi Rukupo around 1840.

**\$12,000 - 18,000**









125

125

### EXCEPTIONAL AND RARE MAORI CANOE PROW, NEW ZEALAND

*tauihu*

Wood, paua shell

length 50in (127cm); height 22 1/2 (57cm); width 14in (35.5cm)

Superbly and intricately carved with a powerful figurehead with a large domed and triangular head above eyes inlaid with iridescent paua shells, a diminutive nose and open mouth with raised tattoos around a protruding tongue. the body leaning forward with the arms sweeping back as wings and terminating with three-fingered hands, the lower torso with powerful hips, foreshortened legs and large feet with upturned toes; a central carved panel with two massive interlocking spirals of pierced technique gradually sloping downwards and terminating at a semicircular panel at 90-degrees with a tiki figure carved on the reverse side, and resting on a flat panel, decorated on the underside with a second, intricately and precisely carved openwork panel with similar scroll design; the superb, dark-brown patina evidence of significant weathering and age.

#### Provenance

Reported to have been collected by Captain C. Knox Locke while serving with the 50th Regiment of Foot in New Zealand, 1863-1864 Wayne Heathcote, Brussels Private New England Collection

Cf. Best, Elsdon, *The Published Works of Elsdon Best; The Maori, Volume 1*, Wellington, 1924, p. 36; and Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, Honolulu, 2010, fig. 440.

According to David Simmons (personal communication, March 2015), the "size would suggest it from a six foot model [used to transport an important chief into the after-world], rather like the model canoe in Cologne which was used according to Northern tribal custom, for

exposing a dead chief until his flesh had rotted and the bones could the (sic) be retrieved to be cleaned, painted and placed in the tribal burial cave. This is the most probable use and is somewhat supported by the evident wearing of the specimen. Some model canoes were used as food bowls to serve food at prestige feasts. This one carries the dedication to death under the prow carving so unless the feasters were slated to be killed that use is unlikely. Provenance is more difficult. The general style is East Coast to the Bay of Plenty...Some of the expected details have not been completed like the notches on the dividing pieces, perhaps it was made quickly when needed. An interesting piece."

'Canoes (*waka*) were among the most elaborately carved structures made in New Zealand, symbolically and metaphorically important in that they acted as a kind of mobile chiefly house, the chief embodying the whole "tribe"' (Hooper, 2006: p.128).

This exceptional and beautifully carved *tauihu* is either the prow of a *waka taua* (war canoe) or served as a reliquary to an important dead chief. It is a superb example of the *pitau* style of *tauihu*, distinguished by the powerfully carved figure at the front, with its protruding and defiant tongue, and the arms stretched out as wings. This figure most likely depicts Tūmataunga (the god of war). It is a very early example of *tauihu* construction and carving. *Waka taua* were truly impressive vessels, up to 45 meters long and expressively ornamented. They were statements of power, prestige, and war prowess, hence fittingly used as reliquaries to an important dead chief to symbolically carry him to the afterlife, on a journey to an all-accommodating spirit world far away.

**\$60,000 - 80,000**



# AFRICAN ART

Lots 126-221





## PROPERTY FROM THE COLLECTION OF JAMES L. LUDWIG

A fifty-year veteran collector of African, Pre-Columbian, Oceanic and Contemporary Art, Jim Ludwig was born in New York City, graduated from Yale University and is currently a member of his Class Council and the Yale Development Board. In World War 2, he fought as a Combat Infantryman and Platoon Radio Operator with the 7th Armored Division.

Jim began his career at Saks Fifth Avenue, Inc. in 1949 as Assistant to the CEO and moved to San Francisco in 1951 to open and run Saks Fifth Ave stores as Regional Vice President. During and following his 30 year career at Saks Fifth Avenue he served as President of the Retail Merchants Association of San Francisco, Board Member of Gap Stores, Inc., President of the Medical Research Institute, President and currently Vice Chair and former Chair of the San Francisco Zoological Society on whose Board he has served for over 55 years. He is currently a Director Emeritus and a former Chair of the San Francisco Ballet Association; Director Emeritus of the San Francisco SPCA; and Director Emeritus of The Hamlin School.

Jim is a member of the Africa, Oceanic, and Americas Committee of the Fine Arts Museums of San Francisco, has donated many African, Pre-Columbian, and New Guinea pieces to the Museum and has an endowment for the procurement of African, Oceanic, and Pre-Columbian pieces, and was a donor of the African El Antsui Art Piece made of bottle caps that graces the entrance to the Museum's Primitive Art Collections. Jim has also made significant gifts of primitive art to the art galleries at Yale University and Stanford University. At the San Francisco Museum of Modern Art he established an endowment for the collection of Contemporary Art pieces by Californian artists and was a member of Collectors Forum.

126

### **RARE KONGO ANTHROPOMORPHIC MIRROR, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, mirror, metal tacks, glass

height 10 5/8in (27cm)

The mirror of rectangular form set into a rectangular section of wood with four metal tacks, on top of the mirror is a sensitively carved stylized human figure kneeling slightly forward with the arms resting on the abdomen, another smaller rectangular mirror set into the chest, the elongated head with glass inset eyes, pierced nose and pursed lips; extremely light, soft wood with varied light- and dark-brown patina.

#### **Provenance**

Private Collection, Belgium

Marc Felix, Brussels, 1986 (FC6 964)

James L. Ludwig Collection, San Francisco, California

#### **Exhibited**

M.H. de Young Memorial Museum, San Francisco, *Viewpoints X: Kongo Power Figures*, November 15, 1989 - January 21, 1990

**\$5,000 - 7,000**

126





127

127

**SUKU STANDING MALE POWER FIGURE, DEMOCRATIC  
REPUBLIC OF THE CONGO**

Wood, kaolin

height 13 1/2in (34cm)

On slightly bent knees with hands to his abdomen, the head slightly turned to the left, the heart shaped face with large coffee bean eyes, a diminutive mouth with notched lips and protruding ears, the coiffure in the shape of a triple-crested cap: fine, varied glossy honey-brown patina with kaolin encrustations throughout.

**Provenance**

Private Collection, Belgium

Marc Felix, Brussels (FX96 60)

James L. Ludwig Collection, San Francisco, California

**\$4,000 - 6,000**



128

128

**FINE AND RARE DINKA ANTHROPOMORPHIC SCEPTER, SUDAN**

Wood, iron, beads, fiber

height 29 1/2in (75cm)

Depicting a standing male figure in upright posture with hands at his side, a rounded stomach and spherical-shaped head bordered with C-form ears, the eyes with inlaid metal and a protruding open mouth, wearing white and red beaded necklaces and a double-strand light-blue beaded belt; carved from hard, heavy wood with fine glossy, reddish-brown patina.

**Provenance**

Pierre Darteville, Brussels

Marc Felix, Brussels (FX00 0321)

James L. Ludwig Collection, San Francisco, California

**\$7,000 - 9,000**



129

# **LARGE BAULE MALE STANDING FIGURE, IVORY COAST**

Wood, pigments, beads, fiber

height 42 1/4in (107.3cm)

Carved from light wood, standing on a block base with blue pigment highlights and wearing two beaded strings around the upper calves and raised armlets carved around the right bicep, raised scarification on back, thighs, calves, upper arms, chest, neck and face, an incised coiffure with top knot, the downward looking contemplative face bordered by C-shaped ears; varied dark-brown patina.

## **Provenance**

Private Collection, San Francisco, California

Sotheby's, New York, 1996, Lot 75

James L. Ludwig Collection, San Francisco, California

## **Published & Exhibited**

The Arcade Gallery, London, 1981, *An Exhibition of Baule Sculptures*, Introduction by Peter and Monika Wengraff, fig. 12 and cover.

A letter by William Fagg notes that the figure is particularly noteworthy for "its austereness and grave beauty. The piece was more than likely carved in the area around Abidjan in the 1920s."

**\$10,000 - 15,000**

130

# **MUMUYE ANCESTRAL FIGURE, NIGERIA**

Wood, kaolin

height 56 1/2in (144cm)

Finely sculpted with the curves of the rounded head with its median crest echoed in the domed shoulders and hips, the elongated and slender neck and torso accentuating and balancing these powerful areas of the figure, the facial features are diminutive and closely arranged; fine dark-brown patina with areas of encrustation and kaolin.

## **Provenance**

Gaston de Havenon, New York

James L. Ludwig Collection, San Francisco, California

## **Published & Exhibited**

The Museum of African Art, *The de Havenon Collection - African Art*, Washington, D.C., 1971, fig. 159

## **Exhibited**

St. Mary's College, Hearst Art Gallery, *African Alchemy: Art for Healing in African Society*, Moraga, CA, 1994





"The Mumuye are probably an amalgam of seven originally separate peoples who retreated under pressure to the rocky hills south of the Benue River...

...Few (works) were known before the 1960s and were usually misidentified as Chamba. The Chamba are southern neighbors of the Mumuye and were one of the invading groups that drove the ancestors of the present Mumuye to their present home...

...Despite the large variety of sub-styles, all figures tend to be elongated, ranging in size from 20 to 160 cm. The legs are usually angular, and ribbon-like arms wrap around the torso with elbows clearly marked. The heads may display a coiffure in the form of a crest. Scarification on face and body is delineated and the nasal septum is perforated for the insertion of a short section of a stalk of Guinea corn. Both scarification and nasal septum ornamentation reflect local customs.

A large number of such sculptures have large ears with pierced and distended earlobes for the insertion of plugs, a practice visible in some Jukun figures from neighboring areas. The Mumuye distinguish the gender of the figures on the basis of the shape of the ears; only Mumuye women distend their earlobes. In sculptures where secondary sex characteristics are absent or difficult to identify [as in the present work] this may be the only clue to determining the gender of a figure.

The Mumuye occasionally used their figures for divination and healing, as did the north-western neighbors, the Montol and Goemai. Other figures, indistinguishable in form and style, reinforced the status of important elders, served as house guardians and/or were used to greet rainmakers' clients." (Phillips: 1995, pg. 362-3)

**\$40,000 - 60,000**



131

131<sup>Y</sup>

**SONGYE POWER FIGURE, DEMOCRATIC  
REPUBLIC OF THE CONGO**

*nkisi*

Wood, horn, beads, fiber, hide, metal; ritual  
patination

height 15 1/4in (39cm)

Finely carved with antelope horn on top of the head, squared shoulders, the forearms resting on the sides of the abdomen, magical substances embedded in the abdomen, legs slightly apart and slightly bent at the knees, large feet resting on a rounded base; fine varied dark-brown patina with ritual patination throughout.

**Provenance**

Lee Bronson Collection, Los Angeles,  
California

James L. Ludwig Collection, San Francisco,  
California

**\$15,000 - 20,000**

132<sup>Y</sup>

**LARGE SONGYE POWER FIGURE,  
DEMOCRATIC REPUBLIC OF THE CONGO**

*nkisi*

Wood, copper, iron, snake skin, cowrie shell,  
fiber, horn, magical substances

height 30 1/2in (77.5cm)

The standing male figure with nailed copper strips on the face and covering the open mouth, cowrie shell eyes and a double row of arrow points with the tips folded crowning the forehead, a large horn inserted into the top of the forehead, squared shoulders with the forearms resting at the abdomen, magic substances embedded behind the right shoulder, in the navel, the anus and contained in a belt around the hips, the legs slightly bent at the knees and large feet firmly placed on the round base; heavy brown wood with traces of pigment.

**Provenance**

Alfred Tschappat Collection, Zurich (no. 34)

Private Collection, Switzerland

Marc Felix, Brussels (FX98 0925)

James L. Ludwig Collection, San Francisco,  
California

**Published**

*Afrique Noire - Sculptures des collections  
privées Suisses*, La Chaux-De-Fonds, Musée  
des Beaux-Arts, 27 March - 6 June, 1971,  
fig. 34

According to the Daniel Biebuyck, 'The term by which the Songye designate their magical figures - *nkisi* (pl. *mankisi*) - is encountered elsewhere in widely dispersed parts of central Africa. In southern Zambia, for instance, it is used by the Mbunda of their masks. Equally, it is used among the Kongo on the Atlantic coast as a generic term with a wide range of reference: included here, however, are the magical figures that the Kongo too create. *Nkisi*, then, is a "key word" deeply embedded in many different Bantu languages. Taken as a whole it becomes virtually untranslatable by reason of the very diversity of objects, substances and activities that it serves to designate. What all the various usages have in common, however, is that they serve to comprise the assemblage of objects and entities whose efficacy and capacity to influence the affairs of the living depend upon some external agency, usually identified with spirits or ancestors.

Among the Songye it is only magical figures that are identified as *mankisi*... There are two kinds of *nkisi*. One, which is much smaller in scale (and by far the more numerous), is personal in application and ownership: restricted to individuals or, at most, to households or nuclear families. The larger examples [as in the work presented here]..., however, are much larger and, in their deliberate attempt to embody strength and power, more formidable in conception. They function on behalf of complete communities, and occasionally - where their powers are widely extolled - they may serve a more extensive constituency.

The efficacy of *mankisi* has several sources. Most important are the many different types of substance and paraphernalia applied to the figures. Most of these are regarded as inherently powerful or aggressive - substances as parts of lions, leopards, snakes, bees and birds of prey; the sexual organs of crocodiles and earth from the tracks of elephants; human elements taken from such exceptional categories of person as suicides, sorcerers, epileptics or twins. Items of regalia may also festoon the figure, recalling the typical attributes of chiefly dress or of the hunter. The figures themselves are always male and have a combination of characteristics that constitute a generalised reference to ancestors.' (Phillips: 1995, p. 283)

**\$50,000 - 70,000**



132



133

133

**KOTA RELIQUARY FIGURE, GABON**

Wood, copper, brass

height 28 1/2in (72.4cm)

Carved with sheets of brass and copper, the convex forehead above a recessed face, a crescent form, half moon shaped coiffure and the body reduced to a lozenge in blackened hard wood.

**Provenance**

J.J. Klejman, New York

James L. Ludwig Collection, San Francisco, California

**\$15,000 - 20,000**





134

134

# **KOTA RELIQUARY FIGURE, GABON**

Wood, copper, brass  
height 26 1/4in (66.5cm)

Rising from a lozenge-form openwork base, a cylindrical neck with an over-emphasized face with large circular eyes and triangular nose, bordered by two flanges and topped with a crescent-form flange.

## **Provenance**

Alain de Monbrison, Paris, 1976  
James L. Ludwig Collection, San Francisco, California

"In Kota communities of eastern Gabon, bark boxes or baskets containing a clan's relics were accompanied by symbolic ancestral representations known as *bwete*. *Bwete* are highly abstract, two-dimensional figurative wood sculptures whose surfaces are covered with carefully applied sheets and strips of copper or brass. The use of these metals was attractive to patrons aesthetically, for their tonal and reflective qualities, as well as for their regional associations with wealth. Kota migrations over the entire eastern part of Gabon and the region bordering the Congo to the south resulted in a rich diversity of stylistic interpretations of this multimedia sculptural tradition. For ritual purposes, *bwete* were arrayed in semidarkness within a small enclosure, sheltered from the gaze of onlookers." (Metropolitan Museum of Art, WEB, nd)

**\$10,000 - 15,000**



135

135

**SENUFO HEDDLE PULLEY, IVORY COAST**

height 8in (20.3cm)

**Provenance**

James Willis, San Francisco, California  
James L. Ludwig Collection, San Francisco, California

**\$1,000 - 1,500**

**VARIOUS OWNERS**

136

**TELLEM HEADREST, MALI,  
CA. 11TH-13TH CENTURY**

Wood

height 7in (18cm)

**Provenance**

Maureen Zarember, Tambaran Gallery, New York  
Marc and Denyse Ginzberg, New York

**Published**

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, pg. 6

**\$3,000 - 5,000**

137

**TWO KENGA ARMLETS, CHAD**

brass

lengths 7in (17.8cm)

**Provenance**

Colette Ghysels, Brussels  
Marc and Denyse Ginzberg, New York

**\$2,500 - 3,500**

138

**FOUR DJENNE PENDANTS, MALI**

Brass

heights 2 1/2in to 4in (6.3 to 10cm)

**Provenance**

Maureen Zarember, Tambaran Gallery, New York  
Marc and Denyse Ginzberg, New York,  
acquired from the above in 1985

**Published**

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 252

**\$2,000 - 3,000**

139

**DJENNE BRACELET, MALI**

Bronze

diameter 5in (12.7cm)

**Provenance**

Maureen Zarember, Tambaran Gallery, New York  
Marc and Denyse Ginzberg, New York,  
acquired from the above in 1985

**Published**

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, pg. 208

**\$2,000 - 3,000**



136



137



138



139



140

102 | BONHAMS



141



140

**TUAREG MARRIAGE CEREMONY  
CELEBRATION TENT POST, NIGER**

Wood

height 54in

**Provenance**

Private Collection, New York

**\$1,500 - 2,500**

141

**BAMANA FIGURAL STAFF, MALI**

Wood

height 43 3/4in (111cm)

Of minimalistic form, the body of plank form with openwork arms slightly bent at the elbows, the legs carved wide and running downward, a janus head resting on a long, rectangular neck; dark-brown glossy patina.

**Provenance**

Alain Lecomte, Paris

Acquired from the above by the present owner.

**\$2,500 - 3,500**

142

**BAMANA FIGURAL DOORLOCK, MALI**

Wood, metal

height 12 3/4in (33.4cm)

**Provenance**

Dr. Oliver Cobb, Seattle, Washington

**\$1,500 - 2,500**

143

**TWO BOZO STOOLS, MALI**

Terracotta

heights 8 3/4 and 7in (22 and 18cm)

**Provenance**

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

**\$2,000 - 3,000**



142



143



144

144

**DJENNE HEAD FRAGMENT, INLAND NIGER DELTA, MALI**

Terracotta

length 4 3/8in (11cm)

The elongated head with small raised eyes in oval sockets, above a triangular nose and protruding mouth, raised scarification on both temples between the eyes and the flanged ears, resting on a columnar neck; lightly pitted and weathered surface.

**Provenance**

Sotheby's, London, July 2, 1990, Lot 46  
Private Collection, East Coast

**\$5,000 - 7,000**

145

**DJENNE ANIMAL, INLAND NIGER DELTA, MALI**

Terracotta

height 15in (38cm)

The heavy body standing upright on all four legs, the head with sheep-like muzzle bearing a human nose, wearing a large simple necklace around its neck.

**Provenance**

Helen and Philippe Leloup Inc., New York  
Private American Collection, acquired from the above in 1990

According to Leloup, a Thermoluminescence authenticity test stated the work was fired ca. 1250-1530  
**\$3,000 - 5,000**



145



146

**BAMANA ANTELOPE HEADDRESS, MALI**  
*chiwara*

Wood  
height 22in (56cm)

Of characteristic stylized form, finely carved with a harmonious balance between the proportions and curvature of the body with openwork design, leading to the head and horns which curve back in the opposite direction; fine, aged dark-brown patina.

**Provenance**

Private Collection, New York, acquired in the 1960s

"The *ci wara* tradition remains one of the most widely recognized forms in all of African art. Throughout the years, the sculptures, costumes, songs, and all the other elements that compose this living art form have grown and changed along with Bamana culture itself. Different regions within Bamana society display unique sculptural variations of *ci wara* iconography...These elegant sculptures have not only served as inspiration in their region of origin, but also in the West for early twentieth-century artists such as Constantin Brancusi and Ferdinand Léger, who were impressed by their juxtaposition of negative and positive space and two-dimensional sculptural design." (Metropolitan Museum of Art, WEB, nd).

**\$6,000 - 8,000**



147

**LOBI STANDING FEMALE FIGURE, BURKINA FASO**  
*thilkotina*

Wood  
height 30in (76cm)

Finely carved of hardwood with some erosion on the base, elongated arms, C-shaped ears, naturalistic breasts and enlarged abdomen, the serene face with almond-shaped eyes and protruding lips; fine varied light-brown patina with encrustations.

**Provenance**

Eric Robertson Collection, New York  
Private Collection, New York, acquired from the above in 1999

Cf. Bognolo, Daniela, *Lobi*, 2007, plate 1.

According to Bognolo (ibid., p. 130), "The features of the thilkotina, the large statues used for ancestor worship within the lineage, symbolically reflect the identity of the matriline of both the ancestor and the sculptor who made the figures. This majestic female figure wearing labrets and the *yuubilami* hairstyle was probably part of a couple of thilkotina. It is representative of the "Tinkhiero" style founded by the Lobi sculptor Karinthe Kambre (~ 1850-1910)."

**\$10,000 - 15,000**



148

106 | BONHAMS



149



148

**LARGE MOSSI ANTHROPOMORPHIC FLUTE/WHISTLE, HOUNDE REGION, BURKINA FASO**

Wood

height 30 3/4in (78.1cm)

The long columnar shaft with abstract "arms" carved away from the "body"; fine, dark-brown patina.

**Provenance**

Private New England Collection

**\$2,000 - 3,000**

149

**GURUNSI WOMAN'S INDOOR LADDER, SOUTHERN BURKINA FASO**

Wood

height 41 1/2in (105.5cm)

Carved from hardwood, with natural erosion and fine, glossy patina on the steps indicating significant age and use.

**Provenance**

Collected by Eric Robertson, 1979

Private Collection, Monrovia, Liberia

Private Collection, New York

**\$1,500 - 2,000**

150

**MOSSI FEMALE FIGURE, BURKINA FASO**

Wood, beads, fiber

height 15in (38cm)

The standing female figure appearing to be wearing a dance mask with crested top, incised scarification to the upper chest and abdomen; fine, heavily encrusted reddish, dark-brown patina.

**Provenance**

Private Collection, New York

Acquired from the above by the present owner

**\$6,000 - 8,000**

151

**MOSSI DOLL, BURKINA FASO**

Wood, fiber, beads

height 13 1/4in (33.5cm)

**Provenance**

Private Collection, New York

**\$1,000 - 1,500**



150



151



152

**RARE DAN MULTI-ROWED ANKLET, LIBERIA**

Bronze

width 6in (15.2cm)

**Provenance**

Collected by Eric Robertson, 1979  
Private Collection, Monrovia, Liberia  
Private Collection, New York

Cf. Boizot, Alain, *Bijoux de L'Afrique Noire*, CIP, First Edition, 1980, p. 43

**\$2,000 - 3,000**

153

**DAN EIGHT-BELL BRACELET, LIBERIA/IVORY COAST**

Bronze

width 7in (28.7cm)

**Provenance**

Collected by Eric Robertson, New York, 1979  
Private Collection, Monrovia, Liberia  
Acquired from the above by the present owner  
**\$1,000 - 1,500**

154

**TWO LOBI STOOLS, BURKINA FASO**

Wood

lengths 19 1/2 and 16 3/4in (50 and 43cm)

**Provenance**

Marc and Denyse Ginzberg, New York  
**\$1,000 - 1,500**



155

**SENUFO BED, SOUTHERN MALI REGION**

Wood

length 67in (167.5cm)

The slightly curved flat bed with raised "pillow" and resting on four conical feet; fine, light-brown patina with surface wear indicative of significant age.

**Provenance**

Private Collection, collected in Bamako in 1989  
Eric Robertson, New York  
Private Collection, New York

Cf. Sieber, Roy, *African Furniture and Household Objects*, New York: The American Federation of Arts, Indiana University Press, 1980, p. 100  
**\$4,000 - 6,000**



155



156

156

# **MENDE HELMET MASK, SIERRA LEONE**

Wood, fiber

height 14in (35.5cm)

Finely carved in deeply hollowed form with tripartite coiffure and double-horn motif on each side of the head, C-shaped pierced ears and an upside-down heart-shaped raised design on the large domed forehead above slit eyes, a diminutive nose and mouth, each cheek with raised scarification; fine varied dark-brown patina with areas of encrustation.

## **Provenance**

Private Collection, Indianapolis, Indiana

According to Robbins and Nooter (2004: p. 150), "Sande, a women's association, functions among several peoples in Sierra Leone and Liberia--especially the Mende, Temne, Vai, Gola, and Bassa. Senior members wear helmet masks that embody Sande's guardian spirit, Sowo. The masks usually include and elaborate symbolic hairstyle connoting beauty, health, and wealth that may incorporate images of birds, snakes, animal horns, and other objects as well as details of coiffure. Other mask characteristics are high, clear foreheads and small, compressed facial features representing serene feminine beauty. Voluminous neck-rings refer to physical well-being."

**\$12,000 - 18,000**



157

157  
**DAN STANDING MATERNITY FIGURE, LIBERIA/IVORY COAST**  
 Wood  
 height 14in (35.5cm)

Finely carved with the mother carrying the child on her back; dark-brown, slightly weathered patina.

**Provenance**  
 Private Collection, New York  
**\$2,000 - 3,000**



158

158  
**TOMA FEMALE FIGURE, LIBERIA**  
 Wood  
 height 33in (84cm)

**Provenance**  
 J.J. Klejman, New York  
 Private Collection, East Coast

Cf. Meneghini, Mario, *Collecting African Art in Liberia and Neighboring Countries*, Nicolini Editore (2006, fig. 18)  
**\$4,000 - 6,000**





159

159  
**BAULE STANDING MALE FIGURE, IVORY COAST**  
 Wood  
*height 15 1/2in (35cm)*

**Provenance**  
 Mr. and Mrs. James B. Byrnes, New Orleans  
 Thence by descent  
**\$3,000 - 5,000**



160

160  
**GURUNSI PRESTIGE STAFF, GHANA**  
 Wood  
*height 15 3/4in (40cm)*

Finely carved with a full figure riding above an abstract bird head with open beak; fine honey-brown patina.  
**Provenance**  
 Dr. Oliver Cobb, Seattle, Washington  
**\$1,200 - 1,800**



161



162

161

## TWO ASHANTI SPOONS, GHANA

Brass

heights 10 1/2in and 8in (26.5 and 20.3cm)

### Provenance

Christine Valluet, Paris

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

### Published

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, pg. 104

\$2,000 - 3,000

162<sup>Y</sup>

## BAULE KNIFE, IVORY COAST

Wood, metal, hide

length 17in (42cm)

### Provenance

Christine Valluet, Paris

Marc and Denyse Ginzberg, New York

### Published

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 182

\$2,000 - 3,000

163

## KOMA HORSE AND RIDER, GHANA

Terracotta

height 15 1/2in (35cm)

The proportionally large rider leaning slightly back and saddled on a horse with reign in left hand [the right now lost, but presumably holding an implement at one time] wearing armor attire, including a domed hat, both the figure and the horse looking slightly upward, each with open mouths.

### Provenance

Charles Jones, North Carolina

Balene McCormick Collection, Texas

A Thermoluminescence report by Daybreak dated March 1989 concluded the date between 12th-15th Century A.D.

\$8,000 - 12,000

164

## TWO AKAN HEMANG-TWIFO STYLE COMMEMORATIVE HEADS, GHANA

Terracotta

height of largest: 10 1/2in (26.5cm)

height of smallest: 8 1/2in (21.5cm)

### Provenance

Private Collection, New York

Cf. de Grunne, Bernard, *Terres Cuites Anciennes de L'Ouest Africain*, UCL Arts Africain, 1980, II.4., p. 166-7 for a similar head in the Hemang-Twifo style. "This shaven head topped by a patch of hair shows ears that are not pierced and a hole in the back which was probably made to facilitate firing."

\$1,500 - 2,000



163



164



165

165

**FANTI FEMALE DOLL, GHANA**

Wood, beads, fiber, pigments  
height 10 1/4in (26cm)

**Provenance**

Amyas Naegele, New York  
Acquired from the above by the present owner  
**\$1,200 - 1,500**

166

**NUPE DIGNITARY'S STOOL, NIGERIA**

*bida*  
Wood  
height 13in (33cm); diameter 14in (35.5cm)

Carved from heavy, hardwood, double tiered with incised geometric design on the top, supported by ten round legs.

**Provenance**

Private Collection, New York  
**\$2,500 - 3,500**

167

**FINE MANCALA GAME BOARD, NIGERIA**

Wood  
length 27 1/2in (70cm)

**Provenance**

Nobel and Jean Endicott, New York  
Marc and Denyse Ginzberg, New York  
**\$3,000 - 5,000**

168<sup>W</sup>

**FINE IBO DOOR, NIGERIA**

Wood (probably iroko)  
height 50 1/4in (127.6cm)

**Provenance**

John and Nicole Dintenfass, New York, acquired in the 1970s

According to Cole and Aniakor (1984: p 68), "The favored wood for doors and panels is *iroko*, a hardwood associated with males, power and certain mysteries. An *iroko* tree can only be felled after ritual precautions and sacrifice to placate the strong spirit within. This is never a casual undertaking and usually involves many men, for *iroko* trees are often giants. The work of splitting heavy logs was very difficult before the days of sawmills; planks one and a half to two meters wide were not uncommon. Decorative relief carving takes time, careful planning, and skill born of experience. Thus a large portal or panel complex is an expensive proposition, and it is understandable that major patrons are men of considerable wealth and stature or community idols."

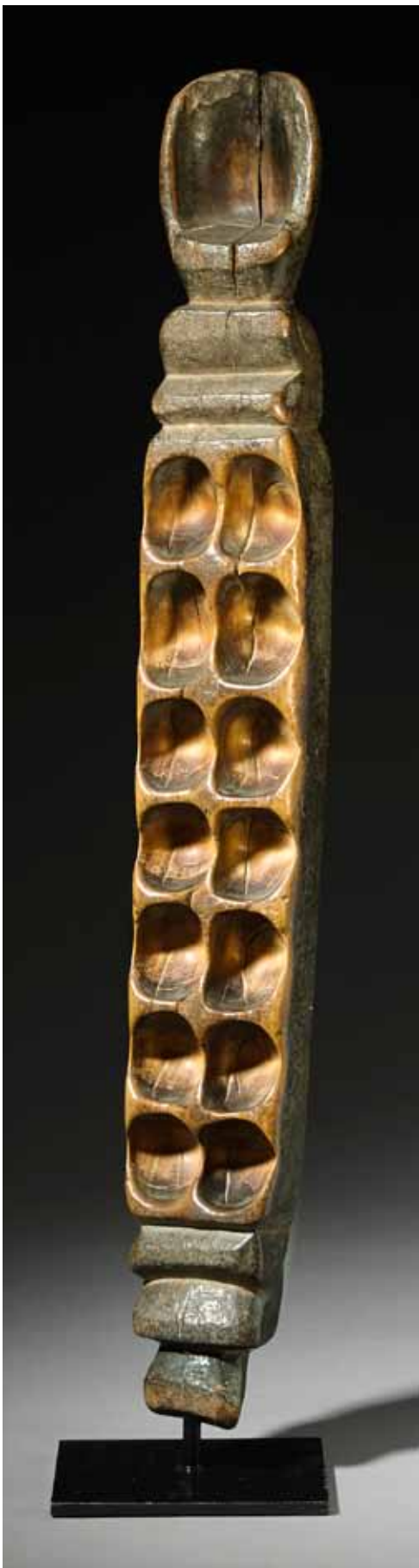
Cf. Cole and Aniako (ibid.), pp 70-71 for similar examples and a discussion on the iconography of the geometric motifs.

The door presented here is finely carved on the front surface with V-grooves creating a visually dynamic geometric pattern; the encrusted surface showing signs of significant age and use.  
**\$6,000 - 8,000**



166





167



168



169

169

**FINE IDOMA/IGBO MASK, NIGERIA**

*ichahoho*

Wood, pigments

height 9in (23cm)

Finely carved in deeply hollowed, rounded form, pierced around the edges for attachment, the sensitively carved face with expressive features with strong nose and full lips, the raised coffee-bean eyes below arched eyebrows, the sides of the face accentuated with raised curvilinear forms flowing upwards; fine lightly encrusted kaolin and light-brown patina.

**Provenance**

Deborah Stokes Collection, Maryland

Cf. Neyt, Francis, *The Arts of the Benue to the Roots of Tradition*, 1985: p. 150, illus. no. III.77, and

*Three Rivers of Nigeria*, High Museum, 1978 for two masks most likely carved by the same artist.

**\$4,000 - 6,000**

170

**IGBO, AWKA-ONITSHA, SEATED SHRINE FIGURE, NIGERIA**

Wood, kaolin

height 37 1/2in (95.3cm)

Exceptionally carved in overall voluminous proportions in a medium-hard wood, seated in an upright, stately posture on a stool with a circular seat and square base and square columnar support decorated with chevron designs, wearing a domed hat and holding a finely carved prestige staff in his right hand and a trumpet in his left and resting on the left shoulder, the head bordered by projecting ears, the forehead highlighted with fine incised linear design framing the eyes above and continuing midway down the broad nose above voluminous lips, resting on a large columnar neck on broad shoulders, the torso of voluminous form with arching back and enlarged abdomen, the legs of muscular form with circular right kneecap (the left now eroded), the feet with grooved toe incisions firmly planted on the ground; varied light-brown encrusted patina with area of erosion.

**Provenance**

Robert T. Wall Family Collection

**Published**

Cole, Herbert M and Dierk Dierking (ed.), *Invention and Tradition: The Art of Southeastern Nigeria*, 2012: fig. 2, p. 89 and plate 2, p. 58.

According to Herbert Cole (personal communication, March 2015), the present work is a shrine figure that has many features and sculptural elements in common with, and often associated with, *ikengas*, a title stool, elephant horn and title cap. However, due to the fact that it does not have horns on the head, it is probably not literally an *ikenga*.

According to Cole (2012: p. 58), "*Ikenga* are altars or shrines to a man's personal prowess and achievement, believed to be lodged in his right arm and hand. Personal *ikenga* are of two main types. The more abstract examples have spool-like bodies beneath a head with curving horns, while more naturalistic ones are full-figure seated males, again with horns, and with a knife in the right hand and a human trophy head in the left. Horned heads, then, are diagnostic traits present in both versions, as well as in larger *ikenga* images three to four feet high, which served whole communities (or their segments) in earlier times of inter-village warfare. These often substitute an elephant tusk trumpet for the human head in the left hand."

**\$20,000 - 30,000**



170





171



172



173



174



171

**IDOMA HEADCREST, NIGERIA**

Wood, metal

height 16 1/2in (42cm)

The spherical head supported by a thick columnar neck with multiple rings, the sensitively carved heart-shaped face with slightly open mouth inset with metal teeth, below an over-reaching brow, the coiffure with a series of bundles around the central top knot; fine, dark brown/black patina.

**Provenance**

Deborah Stokes Collection, Maryland

**\$4,000 - 6,000**

172

**YORUBA FIGURAL DIVINATION BOWL, NIGERIA**

Wood, pigments

height 9 1/2in (24cm)

Finely carved in hard wood, the arms bound in the back, light brown patina with wear indicative of much handling and care.

**Provenance**

Private Collection, New York

**\$2,000 - 3,000**

173

**YORUBA DIVINATION TRAY, NIGERIA**

Wood

diameter of shield 13in (33cm)

Of rare form with central face at one edge.

**Provenance**

Dr. Oliver Cobb, Seattle, Washington

**\$1,000 - 1,500**

174

**FINE YORUBA DIVINATION TRAY, NIGERIA**

Wood, cowrie shells, fiber

width 14in (35.5cm)

Finely carved in hard wood with four faces on each side looking inward.

**Provenance**

Eric Robertson, New York

Acquired from the above by the present owner

**\$2,000 - 3,000**

175

**FINE YORUBA MATERNITY FIGURE, NIGERIA**

Wood, pigments

height 14 1/4 (36cm)

Finely carved in medium hard wood, the mother carrying a child who holds its hands tucked underneath its mother's underarms, the mother holding her child from its bottom, the mother standing with her left leg slightly forward; each figure wearing five-point raised coiffure with blue pigment highlights, C-shaped projecting ears bordering the face with raised rounded eyes, diminutive nose and mouth, the face of the mother with significant wear due to years of caressing by its owner, the child's face turned to the left; fine glossy, brown patina with encrustations.

**Provenance**

Adrian Schlag, Brussels

Acquired from the above by the present owner

**\$10,000 - 15,000**



175



176

176  
**YORUBA EQUESTRIAN DIVINATION BOWL, NIGERIA**

*agere ifa*

Wood, pigment, metal tacks

height 9 1/4 (23.5cm)

The rider holding a prestige staff in his right hand, he and his horse with similar projecting circular eyes, the bowl decorated with raised linear design on the exterior; fine, dark-brown encrusted patina.

**Provenance**

Dr. Oliver Cobb, Seattle, Washington, acquired in 1974

**\$5,000 - 7,000**



177

177<sup>Y</sup>  
**NAMJI FERTILITY FIGURE,  
NIGERIA/CAMEROON**

Wood, beads, West African coins, leather, glass beads, shells, string

height 11in (28cm)

**Provenance**

Allan Stone Collection, New York

Acquired from the above by the present owner

**\$5,000 - 7,000**



178

178  
**NAMJI DOLL, NIGERIA/CAMEROON**

Wood, beads, fiber  
height 7in (18cm)

**Provenance**

Collection Azar  
Private Collection, California

**Published**

*Nixeria, Arte Tribal na Colección Azar*, Auditorio de Galicia, 1995, fig. 10  
**\$1,200 - 1,800**



179

179<sup>Y</sup>  
**RARE KIRDI DOUBLE-HEADED DOLL, NIGERIA/CAMEROON**

Wood, beads, West African coins, leather, glass beads, shells, string  
height 6 1/2in (16.5cm)

**Provenance**

Eric Robertson, New York  
Acquired from the above by the present owner  
**\$1,500 - 2,000**



180

180

**MUMUYE FEMALE FIGURE, BENUE RIVER VALLEY, NIGERIA**

Wood

height 19in (48.5cm)

Of highly abstract form, wearing a domed crested coiffure with large, openwork flanged sides; her face with raised slit eyes, pierced nose and protruding slit mouth and protruding beard; the domed shoulders leading to flat, angular arms running down the sides of her torso with projecting, conical breasts and navel, the stomach highlighted with checkerboard design; the hips, in proportion with the shoulders, leading to flat, angular foreshortened legs; fine, encrusted dark-brown patina.

**Provenance**

Didier Claes, Brussels

Acquired from the above by the present owner

**\$6,000 - 8,000**

181

**FINE MAMA BUSHCOW MASK, NIGERIA**

Wood

height 27 1/2in (70cm)

Of overall curvilinear form with antlers arching up high and forward above the domed head, the mouth extending along the same curved line; fine, heavily encrusted dark-brown patina showing significant age and use.

**Provenance**

Christie's Amsterdam, September 2002, Lot 289

Private European Collection

Acquired from the above by the present owner

**\$4,000 - 6,000**



181

182

**MAMBILA DOG MASK, NIGERIA/CAMEROON**

Wood, pigments, fiber

height 13 1/2in (34cm)

Deeply carved of hollow form with expressive features; fine encrusted dark-brown/black patina.

**Provenance**

P. Gueye, Tours, France

Acquired from the above by the present owner

**\$3,000 - 5,000**

183

**BAMILEKE PRESTIGE BOWL, WESTERN GRASSFIELDS REGION, CAMEROON**

Wood

height 12 3/4in (32.5cm)

Intricately carved with an openwork frieze of three salamanders; fine, encrusted dark-brown patina.

**Provenance**

Dr. and Mrs. Robert Kuhn, Los Angeles, California

Sotheby's, New York, November 20, 1991, Lot 73

Private Collection, New York

**\$3,000 - 5,000**







184



185

184

**GRASSLANDS EQUESTRIAN GROUP, CAMEROON**

Wood

height 16 1/2in (41.9cm)

Finely carved in hard wood with the figure seated on the back and holding the ears of a proportionally small feline figure, the figure with exaggerated facial features including large almond-shaped eyes, broad nose and open mouth revealing two rows of teeth, a beard of human hair attached to his chin, his back well-defined with large and powerful shoulders and shoulder blades and raised spine, the feline with similar exaggerated expression; fine glossy, dark-brown patina with encrustations.

**Provenance**

German Colonial Collection

Kim Redlich, Dusseldorf, Germany

Acquired from the above by the present owner

**\$10,000 - 15,000**



186

185

**BAMILEKE CEREMONIAL PIPE, CAMEROON**

Terracotta, wood, metal

height 44 12/in (112cm)

**Provenance**

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

**Published**

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 127

**\$2,500 - 3,500**

186

**TWO MONGO SHIELDS, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, fiber

heights 48 and 48 1/4in (122 and 123cm)

**Provenance**

Marc and Denyse Ginzberg Collection, New York

**\$3,000 - 4,000**



187



188



189



187

**BAMILEKE CHIEF'S NECKLACE,  
CAMEROON**

metal

diameter 16in (40.5cm)

**Provenance**

Private Collection, New York

\$1,000 - 1,500

188

**KONGO POWDER CONTAINER,  
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood

height 6 1/2in (16.5cm)

**Provenance**

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

**Published**

Ginzberg, Marc, *African Forms*, Skira Editore,  
Italy, 2000, p. 57

\$800 - 1,200

189

**MBOLE STOOL, DEMOCRATIC  
REPUBLIC OF THE CONGO**

Wood

length 18in (45.7cm)

**Provenance**

John Buxton, Dallas, Texas

Marc and Denyse Ginzberg, New York

**Published**

Ginzberg, Marc, *African Forms*, Skira Editore,  
Italy, 2000, p. 29

\$1,500 - 2,000

190

**PENDE MASK, DEMOCRATIC REPUBLIC  
OF THE CONGO**

*muyombo*

Wood, fiber, cloth, pigments

overall height 22in (60cm)

Carefully carved with slightly asymmetrical features, a bulbous forehead above a raised, continuous eyebrow line, slit eye openings, a turned-up nose and a triangular, low-relief mouth, raised scarification on the temples and along the chin line, the beard with an elaborate pattern of geometric design with raffia and cloth attached; the head with a fiber coiffure.

**Provenance**

Sotheby's, London, July 3, 1989, Lot 168

Private American Collection

\$5,000 - 7,000



190



191<sup>Y</sup>

**LEGA SPOON, DEMOCRATIC REPUBLIC OF THE CONGO**

African Buffalo Bone

height 6 3/4in (17cm)

**Provenance**

Amyas Naegele, New York

Acquired from the above by the present owner

**\$1,200 - 1,500**

192

**FINE HEMBA MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood

height 25 1/4in (64cm)

Finely carved from hard wood, standing with legs wide and slightly bent at the knees, a cruciform-shaped coiffure tied in back, the squared, slightly sloping shoulders with blades finely delineated above a central grooved spine, bulbous buttocks; the face with a composed and tranquil expression with slightly downward sloping almond-shaped eyes, the beard delineated by two raised and incised rows, replicated on the brow of the coiffure; fine dark-brown lightly encrusted patina.

**Provenance**

George F. Keller Collection, France

Paolo Morigi Collection, Switzerland

Dalton Somare, Italy

Private American Collection

According to Batulukisi, "The Hemba artist is at the service of society. He receives commissions for sculptures of emblems of power or objects of prestige from lineage chiefs, clan chiefs, healers, diviners, and priests, as well as from the directors of voluntary associations. In the case of ancestral effigies, the person who commissions the work must furnish the name of the ancestor. They also must provide a person in the village who bears a physical resemblance to the ancestor (to be chosen as a model is an honor). The guardians of the ancestral effigies are the chiefs of lineages, great families, or clans.

Classic ancestral figures portray a masculine person with an ovoid-shaped face, a wide convex forehead, broad facial structure, and a pulled-back hairstyle in the form of a chignon (*kibanda*), with a cruciform motif. The great skill and creativity of the Hemba artist is evident in the stylized, hieratic demeanor of the body. These sculptures evoke the power and strength that the ancestor occupies in the Hemba social hierarchy. The head is disproportionately large compared to the legs. The abdomen protrudes, whereas the long trunk is exaggerated by the curve of the shoulders and the rectilinear back. Its arms are detached from the body, the hands placed on either side of the navel. The short, flexed legs are usually fixed on a round base. The ancestral statue is devoid of tattoos and scarifications." (Mauer: 1999, p.126)

**\$40,000 - 60,000**



192



193

193  
**SUKU STANDING MALE POWER FIGURE, DEMOCRATIC  
 REPUBLIC OF THE CONGO**

Wood, raffia, beads, coin pendant, cotton cloth  
*height 19in (48.5cm)*

The finely carved face with tranquil and composed expression with large sunken almond-shaped eyes, the body wrapped in a bundle of cotton, raffia, beads and coins, charging the figure with its power; standing on slender legs spread wide and slightly bent at the knees; fine, glossy dark-brown patina on the head from ritual patination; the legs light brown patina.

**Provenance**

Marcia and Irwin Hersey, New York  
 Sotheby's, New York, May 8, 1989, Lot 207  
 Private Collection, East Coast  
**\$5,000 - 7,000**



194

194  
**SUKU SLIT DRUM, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, kaolin  
*height 15 1/2in (35cm)*

Finely carved in hard wood with broad, rectangular slit opening, the head carved with bold features, including large coffee-bean eyes, broad flaring nose and open mouth exposing two sets of incised teeth; fine dark-brown patina with wear indicative of much use.

**Provenance**

Private Collection, New York  
 Acquired from the above by the present owner  
**\$4,000 - 6,000**





195

195

**SONGYE TORSO FRAGMENT, DEMOCRATIC REPUBLIC OF THE CONGO**

*nkisi*

Wood

height 12 1/2in (32cm)

Finely carved in light wood, the oversized head with pointed chin resting on a large columnar neck, squared shoulders with arms resting on the abdomen with a central charge hole for containing magical substances; fine light-brown patina, the lower half of the figure now eroded away.

**Provenance**

Joaquin Pecci, Brussels

Adrian Schlag, Brussels

Private Collection, West Coast

**\$7,000 - 9,000**



196

196

**SONGYE STANDING FIGURE, URUWA REGION, DEMOCRATIC REPUBLIC OF THE CONGO**

*nkisi*

Wood, ritual charge

height 9 1/2in (24cm)

Finely carved with large columnar neck supporting the head with squared, projecting chin, the squared shoulders with arms resting on the sides of the abdomen with a central charge hole with magical substances, rounded legs with large feet on a domed base; varied light and medium-brown patina; collection mark "HKB2807" written in white on underside.

**Provenance**

Marie-Jeanne Walschot Collection, Brussels

Kellim Brown, New York

Acquired from the above by the present owner

**\$4,000 - 6,000**



199

200



201

197

**YAKA MATERNITY FIGURE, DEMOCRATIC  
REPUBLIC OF THE CONGO**

Wood

height 12 1/2in (32cm)

**Provenance**

Private Collection, West Coast

**\$1,500 - 2,000**

198

**BENA LULUA CROUCHING FIGURE,  
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood

height 8 3/4in (25cm)

Crouching with elbows on its knees and head resting in the hands, a charge spout on the top of the head; fine, dark-brown encrusted patina showing evidence of significant age and use.

**Provenance**

Private Collection, New York

Acquired from the above by the present owner

**\$4,000 - 6,000**

199

**BOKI HEADCREST, DEMOCRATIC  
REPUBLIC OF THE CONGO**

Wood, dried moss, glass marbles, brass

height 11in (28cm)

**Provenance**

Mr. and Mrs. James B. Byrnes, New Orleans

Thence by descent

**Published & Exhibited**

New Orleans, Isaac Delgado Museum of Art,  
*New Orleans Collects: African Art*, February  
2 - March 31, 1968, fig. 105.

**\$3,000 - 5,000**

200

**LUBA/KUBA BELL, DEMOCRATIC  
REPUBLIC OF THE CONGO**

Wood, fiber

height 9 1/2in (24cm)

**Provenance**

Private Collection, New York

**\$1,000 - 1,500**

201

**NGBAKA MASK, DEMOCRATIC  
REPUBLIC OF THE CONGO**

Wood, kaolin

height 10in (25.4cm)

Finely carved in light wood in hollowed oval form, pierced around the edges for attachment, the flat facial plane with slit, pierced eyes, slightly raised linear nose and slit, pierced mouth; fine brown patina with the facial plane mostly covered with encrusted kaolin.

**Provenance**

Pace Primitive, New York

Private Collection, Indianapolis, Indiana

**\$6,000 - 8,000**





202



202



202



203

202

**THREE KUBA CLOTHS, DEMOCRATIC REPUBLIC OF THE CONGO**

Fiber, natural dyes

26 by 22 (66 by 56cm); 26 by 22 (66 by 56cm); 23 by 21 (58 by 53cm)

**Provenance**

Marc and Denyse Ginzberg, New York

**Published**

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, pg. 265 and 266

**\$2,000 - 3,000**

203

**KUBA CUP, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood

height 5 3/4in (22cm)

**Provenance**

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

**\$2,000 - 3,000**





204

204<sup>Y</sup>

**AMARO SHIELD, ETHIOPIA**

Cow hide

height 29 1/2in (75cm)

**Provenance**

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

**Published**

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 171

\$3,000 - 4,000

205<sup>Y</sup>

**KAGURU DRUM, TANZANIA**

Wood, snake skin

height 20 3/4in (53cm)

**Provenance**

James Stephenson, New York

Marc and Denyse Ginzberg Collection, New York

\$800 - 1,200

206<sup>Y</sup>

**SHILLUK SHIELD AND SHORT SPEAR, SUDAN**

Three clawed turtleshell, wood, metal  
diameter of shield 13in (33cm)

**Provenance**

Pace Primitive, New York

Marc and Denyse Ginzberg, New York

\$3,000 - 5,000



205



206



207<sup>Y</sup>

**KAMBA FLYWHISK, KENYA**

Wood, pig bristles, fiber, beads  
height 30in (76cm)

**Provenance**

Amyas Naegele, New York  
Acquired from the above by the present owner  
**\$1,200 - 1,800**

208

**STANDING COUPLE, TANZANIA**

Wood, fiber cloth, ritual patination  
Heights 11 3/4 and 12 1/4in (30 and 31cm)

**Provenance**

Private Collection, New York  
**\$2,500 - 3,500**

209

**NYAMWEZI STANDING COUPLE,  
TOGETHER WITH A ZARAMO OR LUGURU  
FIGURAL IMPLEMENT, TANZANIA**

Wood  
heights of couple: 12 3/4in (32.5cm)  
height of implement: 8in (20.5cm)

**Provenance**

Norman Hurst Private Collection,  
Cambridge, Massachusetts  
**\$4,000 - 6,000**

210

**UNUSUAL FIGURAL PIPE STEM,  
TANZANIA**

Wood, metal  
height 7in (18cm)

**Provenance**

Private Collection, West Coast  
**\$2,000 - 3,000**

211

**RARE FIPA FIGURE, TANZANIA**

Wood, cloth, metal  
height 7in (18cm)

**Provenance**

James Stephenson, New York  
Acquired from the above by the present owner  
**\$1,500 - 2,000**



208



209



210



211



212

212  
**OVIMBUNDU FIGURAL STAFF, ANGOLA**

Wood  
height 49in (124.5cm)

Finely carved in hard wood with a full figure on the top with large ovoid head; fine reddish-brown, glossy patina.

**Provenance**  
Norman Hurst, Cambridge, Massachusetts  
Private Collection, West Coast  
**\$2,000 - 3,000**

213  
**KAMBA MATERNITY GROUP, TANZANIA**

Wood, leather, metal, pigment  
height 11 1/2in (29cm)

Finely carved in hard wood, the seated mother on a tripod stool carrying an infant on her back and holding another on her lap; smooth, light-brown patina.

**Provenance**  
Private Collection, England  
Private Collection, California  
**\$2,000 - 3,000**



213

214  
**PRESTIGE STAFF, SWAZILAND**

Wood, metal  
height 40 1/2in (103cm)

**Provenance**  
Dori and Daniel Rootenberg, New York  
Acquired from the above by the present owner  
**\$1,500 - 2,000**

215  
**TWO SHONA KNIVES, ZIMBABWE**

Wood, metal, fibers  
lengths 14 1/2 and 10 1/2in (37 and 26.5cm)

**Provenance**  
Kevin Conru, Brussels  
Marc and Denyse Ginzberg, New York  
**\$3,000 - 5,000**





214



215



216

216  
**GROUP OF EIGHT PHOTOGRAPHS DEPICTING SOUTH AFRICAN WOMEN**

*each 6 1/2 by 4 1/4in (24 by 10.5cm)*

**Provenance**

Private collection of Norman Hurst, Cambridge, Massachusetts  
**\$1,200 - 1,800**

217  
**AFRICAN ART, 45 BOOKS**

For a complete listing of titles, please refer to [www.bonhams.com/22830](http://www.bonhams.com/22830) or contact department.

**\$1,000 - 1,500**

218  
**POLYNESIAN ART, 21 BOOKS**

For a complete listing of titles, please refer to [www.bonhams.com/22830](http://www.bonhams.com/22830) or contact department.

**\$700 - 900**

219  
**INDONESIAN ART (RIJKS MUSEUM), 11 BOOKS**

For a complete listing of titles, please refer to [www.bonhams.com/22830](http://www.bonhams.com/22830) or contact department.

**\$1,200 - 1,800**

220  
**MESOAMERICAN ART AND ARCHAEOLOGY, 20 BOOKS**

For a complete listing of titles, please refer to [www.bonhams.com/22830](http://www.bonhams.com/22830) or contact department.

**\$700 - 900**

221  
**MEXICAN ART AND ARCHAEOLOGY, 42 BOOKS**

For a complete listing of titles, please refer to [www.bonhams.com/22830](http://www.bonhams.com/22830) or contact department.

**\$1,000 - 1,500**

**END OF SALE**

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