

AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

Tuesday May 23, 2017

Los Angeles



AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

Tuesday May 23, 2017 at 1pm

Los Angeles

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ILLUSTRATIONS

Front cover: Lot 119
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Session 2: Lot 95
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AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

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PRE-COLUMBIAN ART

Lots 1-31





Parsons, Lee, "Pre-Columbian Art" Harper & Row, New York, 1980

1

**OLMEC VESSEL WITH HORIZONTAL BANDING, LAS BOCAS,
EARLY PRE-CLASSIC, CA. 1200 - 900 B.C.**

Creamware terracotta
height 4in (11cm)

Provenance

Jay C. Leff, Uniontown, acquired prior to 1959
Judith Nash, New York
Peter Wray, Scottsdale (#7077-W), acquired from the above
prior to 1981
Richard Manoogian, Detroit
Sotheby's New York, 19 November 1990, Lot 353
Merrin Gallery, New York
Private Collection, New York, acquired from the above in 1991

Exhibited

New York, *Abstract Art Before Columbus*, Andre Emmerich Gallery,
May 1957;
Pittsburgh, Pennsylvania, *Exotic Art from Ancient and Primitive
Civilizations: Collection of Jay C. Leff*, Department of Fine Arts,
Carnegie Institute, October 15, 1959 - January 3, 1960

Published

Ashton, Dore, *Abstract Art Before Columbus*, Andre Emmerich Gallery,
New York, 1957, vol. II, pg. 23;
Exotic Art from Ancient and Primitive Civilizations, Carnegie Institute of
Fine Arts, Pittsburgh, Pennsylvania, 1959, fig. 392

\$5,000 - 7,000



**XOCHIPALA INCISED BOWL WITH
PROWLING FELINE MOTIFS,
EARLY PRE-CLASSIC, CA. 1200 - 900 B.C.**

Gray-green speckled stone with cinnabar
length 3 1/4in (9cm)

Provenance

Merrin Gallery, New York
Peter G. Wray, Scottsdale (#7054-W), acquired
from the above prior to 1981
Richard Manoogian, Detroit
Sotheby's New York, 19 November 1990,
Lot 132
Merrin Gallery, New York
Private Collection, New York, acquired from
the above in 1991

Exhibited

Charlottesville, Virginia, *Selections of
Prehispanic Art of Mexico and Guatemala:
Loans from Distinguished Private Collections*,
The Bayly Art Museum, University of Virginia,
September 17 - November 14, 1982

Exquisitely carved from stone (with repairs to
one wall) in an elegant shape with exceedingly
thin walls flaring out at the top, the design of
the prowling feline incised and polished to
provide contrast from the background.

\$20,000 - 30,000



3

**MEZCALA FIGURE,
LATE PRE-CLASSIC,
CA. 300 B.C. - A.D. 300**

Stone

height 11 1/4in (28.5cm)

Provenance

Parke-Bernet Galleries, Inc., 11 April 1970,
Lot 9

Private Collection, New York

Carlo Gay notes, "Mezcala style is basically independent; it represents a regional phenomenon with its own developmental cycle. The sculpture, motivated by religious concepts, is delimited by the medium and the tools used to work it. It maintains a constant, rigid adherence to a basic form. Contained and consistently proportioned, having no extended appendages, it could--proverbially--be rolled down a hill without damage. Its justification is in a communion between man and his imaginary sacred world. It is the concrete response to a strong spiritual impulse." (*Mezcala Stone Sculpture: The Human Form*, The Museum of Primitive Art, New York, 1957, p. 24)

\$20,000 - 30,000



**GUERRERO, RIO BALSAS REGION,
SEATED "STAR GAZER" FIGURE,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300**

Greenstone

height 11 3/4in (30cm)

Provenance

Jay C. Leff, Uniontown, acquired prior to 1972
Sotheby's New York, 12 and 13 May 1983,
Lot 67

Merrin Gallery, New York

Private Collection, New York, acquired from the
above in 1990

Exhibited

Huntington, West Virginia, *Ancient Art of Middle
America: Selections from the Jay C. Leff
Collection*, The Huntington Galleries, February
17 - June 9, 1974

Allentown, Pennsylvania, *Pre-Columbian Art
of Mesoamerica from the Collection of Jay C.
Leff*, Allentown Art Museum, February 13 -
April 2, 1972

Published

Linduff, Kathryn M., *Ancient Art of Middle
America: Selections from the Jay C. Leff
Collection*, The Huntington Galleries, Huntington,
West Virginia, 1974, fig. 92;

*Pre-Columbian Art of Mesoamerica from the
Collection of Jay C. Leff*, Allentown Art Museum,
Allentown, Pennsylvania, 1972, pl. 47

"This figure is in the style of Mezcala stone
sculpture. The truncated body, dwarfed legs,
hands placed on the belly, all show simplification
which merely suggests likeness. The face of this
figure is very similar to stone masks produced in
the region: open mouth, ears perpendicular to
the head, and incised, elliptical eyes." (Katheryn
Linduff, *ibid.*)

\$60,000 - 90,000







5

5
PROTO-TEOTIHUACAN MASK, MEZCALA REGION, GUERRERO, LATE PRE-CLASSIC, CA. 300 B.C. - 300 A.D.
 Stone
Height 4 7/8in (12.3cm)

Provenance
 Private Collection, New York, acquired by 1974
 (Appraisal from Merrin Gallery, New York dated 1974)

\$5,000 - 7,000

6
JALISCO SEATED FEMALE FIGURE, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
 Buff terracotta with ochre pigment
height 13 3/4in (35cm)

Provenance
 Julius Carlebach, New York, 1968
 Theo Portnoy, New York
 Thence by descent
 Ms. Portnoy was a New York Gallerist from the 60s through the early 90s and is best known for pioneering and promoting the craft mediums of ceramics, glass and fiber as fine art versus "decorative" arts. After retiring from her galleries in NYC and East Hampton, Long Island, Ms. Portnoy joined the Board at the Cornell Museum of Art in Winter Park, FL.

\$4,000 - 6,000

7
COLIMA SHAMAN SPOUTED VESSEL, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
 Buff terracotta with polychrome paint
height 12 1/4in (31.1cm)

Provenance
 Julius Carlebach, New York, 1968
 Theo Portnoy, New York
 Thence by descent

\$4,000 - 6,000

8
COLIMA PLATFORM GROUP, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
 Buff terracotta with remnants of white pigment
height 5 1/4in (13.4cm); diameter 10in (25.4cm)

Provenance
 Robert and Marianne Huber, Chicago
 Dr. Julian and Ethel Goldsmith, Chicago, acquired from the above in May 1965
 Thence by descent

The thirteen alternating male and female figures encircling two male figures in the center; breaks and repairs throughout, most notably on the base; two figures on the perimeter with overlapping arms now lost.

\$6,000 - 9,000



6



7



8



9

9
COLIMA STANDING CONCH PLAYER,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
 Terracotta with reddish-brown slip
height 15 1/2in (39.4cm)

Provenance
 Everett Rassiga, New York
 Dr. Julian and Ethel Goldsmith, Chicago, acquired from the above in
 October 1960
 Thence by descent
\$4,000 - 6,000



10

10
COLIMA SEATED CHIEFTAIN, COMALA STYLE,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
 Terracotta with reddish-brown and dark-brown slip
height 17 3/4in (45.1cm)

Provenance
 Sotheby's, New York, 14 May 1996, Lot 102
 Private Collection, Ohio
\$3,000 - 5,000

**EXTREMELY RARE AND POSSIBLY UNIQUE COLIMA
SPIDER VESSEL,
LATE PRE-CLASSIC, CA. 300 B.C. - 300 A.D.**

Terracotta with reddish-brown slip
length 9 1/4 in (24cm)

Provenance

Veracruzana, New York
Philip Pearlstein, New York, acquired from the above in June 1972
Joseph Gerena, New York
Private Collection, Florida, acquired from the above in 2011

Otto Schöndube notes, "The intimate contact between humankind and nature in West Mexico is manifested in physical form in the art of the shaft-tomb cultures of the states of Nayarit, Jalisco, and, especially, Colima. Indeed, the most extraordinary source of information on ancient foods is provided by the ceramic sculptures and vessels and related offerings recovered from the shaft tombs

themselves. There is no doubt that the early populations believed in the existence of life after death and that the afterlife presented the same challenges that existed in life on earth. For this reason, the dead were buried with their utensils, implements, and insignia of rank and with amulets and images to protect them on the dangerous passage to the hereafter..." (*Ancient West Mexico, Art and Archaeology of the Unknown Past*, Richard Townsend Ed., The Art Institute of Chicago, 1998, p. 210).

Throughout history and across many cultures, spiders have been depicted to symbolize many things, including weaving, spinning, and basketry. In addition, spiders symbolize fear, are used in many mythologies and are analogous with the inter-connectivity of life forces. No comparable examples of Colima spider-form vessels are known to be published.

\$20,000 - 30,000





12

12

COLIMA SQUASH BLOSSOM BOWL,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
 Terracotta with reddish-brown slip
 height 7 1/2in (9cm); diameter 11 1/4in (28.5cm)

Provenance

Standahl Gallery, California, Inventory no. 6336
 Dr. Julian and Ethel Goldsmith, Chicago, acquired from the above in 1960
 Thence by descent

\$3,000 - 5,000

13

LARGE CHINESCO SEATED FEMALE FIGURE, LAGUNILLAS,
TYPE C,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
 Buff terracotta with polychrome paint
 height 18 1/2in (47cm)

Provenance

Andre Emmerich Gallery, New York, acquired in 1971
 Esperanze Schwartz, Canada, acquired from the above in September 1972
 Sotheby's New York, November 23, 1992, Lot 119
 American Private Collection

Exhibited

Chicago, Richard Gray Gallery, March-April 1972

Richard Townsend notes in *Ancient West Mexico: Art and Archaeology of the Unknown Past* (The Art Institute of Chicago, 1998, p. 121-23), 'The widespread notion of the earth as the great progenitress provides a context for considering the standing and sitting female sculptures of West Mexico as commemorating rites of initiation, rites that were undoubtedly expressive of the connection between the fertility of the soil and the creativity of women. This basic concept is still held by the Pueblo of the Rio Grande, for whom farming is associated with the summer or "female" time of growth and fertility, and the fields immediately surrounding the villages are associated primarily with women's activities.

The religious customs of many peoples speak of female initiation rites involving ritual nudity, with the subject presented in proximity to or even upon the prepared or planted fields. In some societies women appeared nude in the fields to carry out the first planting. There are also a host of related ritual actions, such as signaling the descent of humankind from the earth by lying on the ground as soon as the pains of childbirth begin, so that the mother will be on the ground when the child is born. In ancient Egypt, "to sit on the ground" was used in demotic writings to mean "giving birth." This extremely widespread behavior undoubtedly refers to the maternity of the earth. Certainly in ancient Mesoamerica the earth was seen as the origin-womb, a concept represented on the well-known Chicomoztoc "Seven Caves" page from the *Historia Tolteca-Chichimeca*, which shows seven Aztec tribes about to be summoned from the interior of the mountain Culhuacan by a priest who strikes his staff in the birth canal.

All of this is to call attention to a body of Mesoamerican beliefs of great antiquity, and to point to similar concepts held by peoples elsewhere. With reasonable certainty we may say that certain standing and sitting female figures from the tombs of West Mexico were placed there in testimony of the deceased having come of age through female rites of initiation. In such ritual processes young women also pass through the three stages of withdrawal, transition, and reincorporation, marking the passage from an asexual world of childhood into the world where courtship and marriage are welcomed. In the first stage, the subjects may undergo ritual nudity, followed by the time of teaching by elder women in the customs and mores of the community. The concluding actions feature the public presentation of the young woman, often richly ornamented or symbolically painted and made the recipient of gifts, food, and acclamations. It is the pivotal public exhibition that is most likely represented by the West Mexican sculptures, showing them decorated yet with the lower body and genitals exposed as they stand or sit in contact with the soil. The young woman is thus presented as an adult, ready for a creator role proper to women. In this action she becomes part of a hierophany, manifesting archetypal principles that reach back to the immemorial, universal idea of the earth as goddess.'

\$40,000 - 60,000



13

14

**NAYARIT SEATED COUPLE, IXTLÁN DEL RIO,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300**

Terracotta with reddish-brown slip with yellow, red, white and black
painted highlights
heights 16 1/4in (41.3cm)

Provenance

Standahl Gallery, California, Inventory nos. 8635 (Male) and
6885 (Female)

Dr. Julian and Ethel Goldsmith, Chicago, acquired from the above in
November 1960

Thence by descent

\$10,000 - 15,000





15

15
IZAPA/MAYA PELICAN EFFIGY VESSEL,
LATE PRE-CLASSIC, CA. 300 B.C. - 300 A.D.
 Terracotta with reddish-orange slip
 height 6 7/8in (18cm)

Provenance

Jay C. Leff, Uniontown, Pennsylvania
 Sotheby's, New York, 12 and 13 May 1983, Lot 18
 Economos Works of Art, Santa Fe
 Private Collection, Colorado, acquired from the above in 1988

\$4,000 - 6,000



16

16
IZAPA BOTTLE WITH CARVED SERPENT MOTIF,
LATE PRE-CLASSIC, CA. 300 B.C. - 300 A.D.
 Pale-green fuchsite with remains of cinnabar
 height 2 1/2in (7cm)

Provenance

Fine Arts of Ancient Lands, New York
 Peter G. Wray, Scottsdale (#878-W), acquired from the above 26
 March 1979
 Richard Manoogian, Detroit
 Sotheby's New York, 19 November 1990, Lot 76
 Private Collection, Florida

An exceptional and rare example of fine Izapa artwork which often depicts stylized reptilian forms, the cylindrical bottle is carved with a flared rim and is deeply incised throughout with the stylized head of a serpent with upcurled snout, projecting tongue and rectangular eye.

\$10,000 - 15,000

**MAYA POLYCHROME STUCCOED CYLINDER TRIPOD VASE
DEPICTING A MAN HUNTING A DEER,
EARLY CLASSIC, CA. A.D. 300 - 600**

kali

Blackware with polychrome stucco

height 6in (16cm)

Provenance

Fine Arts of Ancient Lands, New York

Damon Brandt, New York

Andy and Von Long, Denver, active from the 1960s to the 1980s

Merrin Gallery, New York

Private American Collection, acquired from the above in 1989

Published

Hellmuth, Nicholas M., *Monster und Menschen in der Maya-Kunst*, Graz, Austria, 1987, pg. 19, fig. 36;

Kerr, Justin, *The Maya Vase Book*, Kerr Associates, New York, 1989, vol. 1, pg. 111;

Maya Vase Database (mayavase.com), K1788, added 17 May 1998

"The ancient Maya, like all Pre-Columbian peoples, relied in part on wild-food resources. Lacking a varied inventory of domesticated animals, the Maya supplemented their dietary needs for protein by fishing and hunting. Deer, tapir, agoutis, rabbits, monkeys, and other animals were hunted or trapped for food." (Morley, Sylvanus, and George Brainerd, *The Ancient Maya*, Stanford University Press, Fourth Ed., 1983, p. 194)

\$20,000 - 30,000





18

**MAYA POLYCHROME CYLINDER VASE WITH TWO
SPIDER MONKEYS,
LATE CLASSIC, CA. A.D. 600 - 900**

Terracotta with polychrome paint
height 7 3/4in (20cm)

Provenance

Cedric Marks, New York, active in the 1960s and 1970s
Peter G Wray, Scottsdale (#1497-W), acquired from the above 17
January 1978
Fine Arts of Ancient Lands, New York
Joyce Strauss, Denver
Merrin Gallery, New York
Private American Collection, acquired from the above in 1989

Dorie Reents-Budet notes, "We find naturalistic representations of monkeys frequently embellishing the Classic Period pottery, these images possibly making reference to the Creation mythology.

Classic Period artists distinguish between monkeys from the animal kingdom and supernatural monkeys such as *Hun Batz* and *Hun Chuen*, the evil half-brothers of the Hero Twins who were turned into monkeys as punishment for their ill treatment of the Twins. Supernatural monkeys, or human representations thereof, are identified by their combined human and animal characteristics including such attributes as a deer's ear...Human impersonators of monkeys are identified by their extreme anthropomorphic bodies rendered in humanlike poses...Among the modern Maya, the monkey is an important character in folk tales and in the sacred festivities of Carnival. During the three days of Carnival, men wear costumes that transform them into monkeys. They sing, dance, make rude jokes and act like the improper people of the first Creation who the Gods turned into monkeys as punishment for their inappropriate behavior." (*Painting the Maya Universe: Royal Ceramics of the Classic Period*, Duke University Press, Durham and London, 1994, p. 241-2)

\$18,000 - 22,000



MAYA DEITY HEAD OF THE GOD GI, CHAC X'IB CHAC, EARLY CLASSIC, CA. A.D. 300 - 600

Green jade with traces of cinnabar
height 2 1/4 in (6cm)

Provenance

Dr. Victor Barcilon, University of Chicago, Chicago, acquired prior to 1982

Merrin Gallery, New York

Private Collection New York, acquired from the above in 1989

Exhibited

Chicago, *High Culture in the Americas Before 1500*, The Arts Club of Chicago, November 15 - December 31, 1982;

Chicago, *The Art of Tribes and Early Kingdoms*, The Art Institute of Chicago, 1984;

New York, *Treasures of Sacred Maya Kings*, The Metropolitan Museum of Art, June 13 - September 10, 2006

Published

McNear, Everett, *High Culture in the Americas Before 1500*, The Arts Club of Chicago, Chicago, 1982, pg. 11, fig. 19;

The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, Chicago, 1984, pg. 11, no. 19;

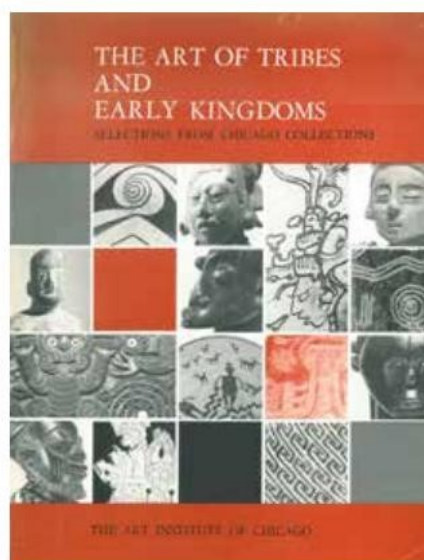
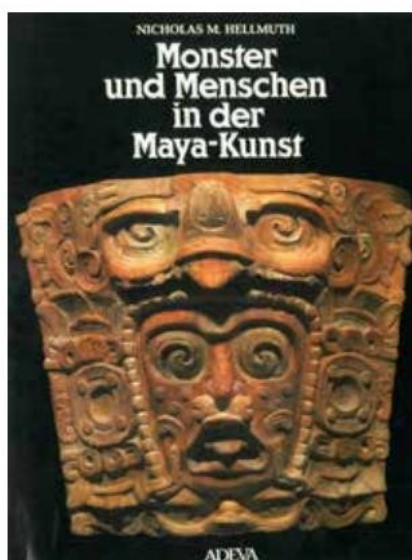
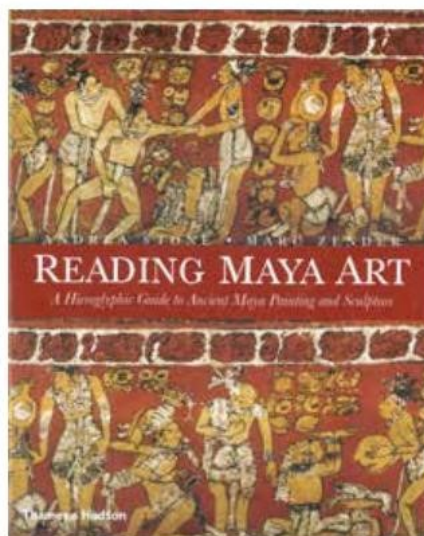
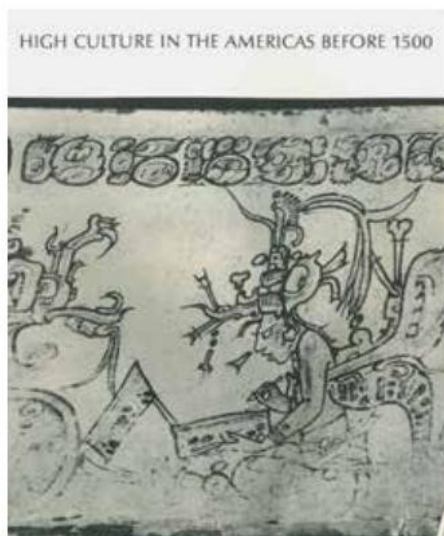
FAMSI website, Resources, Kerr, Portfolio. Kerr Image Number 3168.

File date: 2002-12-16;

Stone, Andrea and Marc Zender, *Reading Maya Art - A Hieroglyphic Guide to Ancient Maya Painting and Sculpture*, Thames and Hudson, London, 2011, fig. 4. pg. 154

God GI, one of the Palenque Triad Gods, is depicted here as the Quadripartite Monster head wearing the Quadripartite Badge, the symbol consisting of a *Spondylus* shell, stingray spine and device with cloth and floral traits. According to Andrea Stone and Mark Zender (*ibid.*, p. 63), "Fundamentally, the Quadripartite motif invokes the sacrificial complex and its role in sustaining the universe's vital forces. These ideas are most evident in the presence of the stingray spine, the quintessential bloodletter, and the square-nosed serpent, emblematic of the life force, which appears in the Quadripartite Badge, especially when worn by women."

\$15,000 - 20,000





**MAYA INCISED EAR FLARE OF THE COSMIC TURTLE,
EARLY CLASSIC, CA. A.D. 300 - 600**

Green jade with traces of red pigment
length 3 3/4in (10cm)

Provenance

Dr. Victor Barcilon, University of Chicago, Chicago, acquired
prior to 1982
Merrin Gallery, New York
Private Collection New York, acquired from the above in 1989

Exhibited

Chicago, *High Culture in the Americas Before 1500*, The Arts Club of
Chicago, November 15 - December 31, 1982;
Chicago, *The Art of Tribes and Early Kingdoms*, The Art Institute of
Chicago, 1984;
New York, *Treasures of Sacred Maya Kings*, The Metropolitan
Museum of Art, June 13 - September 10, 2006

Published

McNear, Everett, *High Culture in the Americas Before 1500*, The Arts
Club of Chicago, Chicago, 1982, pg. 11, fig. 19;
The Art of Tribes and Early Kingdoms, The Art Institute of Chicago,
Chicago, 1984;
Hellmuth, Nicholas, *Monster und Menschen in der Maya-Kunst*, Graz,
Austria, 1987, p. 18, tafel VI, no. 33;
FAMSI website, Resources, Kerr, Portfolio. Kerr Image Number 3165.
File date: 2002-12-16

\$12,000 - 18,000





21

21
**MAYA PLAQUE WITH INCISED PROFILE HEAD,
EARLY CLASSIC, CA. A.D. 300 - 600**

Green jade with traces of cinnabar
height 2 1/2in (7cm)

Provenance

Dr. Victor Barcilon, University of Chicago, Chicago, acquired
prior to 1982
Merrin Gallery, New York
Private Collection New York, acquired from the above in 1989

Exhibited

Chicago, *High Culture in the Americas Before 1500*, The Arts Club of
Chicago, November 15 - December 31, 1982;
Chicago, *The Art of Tribes and Early Kingdoms*, The Art Institute of
Chicago, 1984;
New York, *Treasures of Sacred Maya Kings*, The Metropolitan
Museum of Art, June 13 - September 10, 2006

Published

McNear, Everett, *High Culture in the Americas Before 1500*, The Arts
Club of Chicago, Chicago, 1982, pg. 11, fig. 19, *The Art of Tribes and
Early Kingdoms*, The Art Institute of Chicago, 1984, pg. 11, no. 19,
Hellmuth, Nicholas, *Monster und Menschen in der Maya-Kunst*, Graz,
Austria, 1987, p. 18, tafel VI, no. 33 (photograph) and abb. 106, pg.
77 (drawing);
FAMSI website, Resources, Kerr, Portfolio. Kerr Image Number 3169.
File date: 2002-06-10

\$10,000 - 15,000



22

22
**MAYA PLAQUE WITH INCISED PROFILE HEAD,
EARLY CLASSIC, CA. A.D. 300 - 600**

Green jade with traces of cinnabar
height 2 1/8in (6cm)

Provenance

Dr. Victor Barcilon, University of Chicago, Chicago, acquired
prior to 1982
Merrin Gallery, New York
Private Collection New York, acquired from the above in 1989

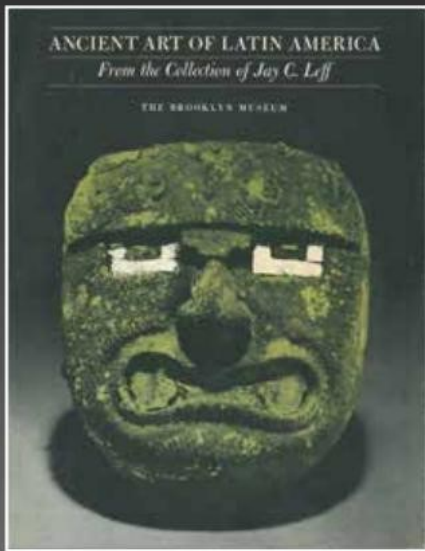
Exhibited

Chicago, *High Culture in the Americas Before 1500*, The Arts Club of
Chicago, November 15 - December 31, 1982;
Chicago, *The Art of Tribes and Early Kingdoms*, The Art Institute of
Chicago, 1984;
New York, *Treasures of Sacred Maya Kings*, The Metropolitan
Museum of Art, June 13 - September 10, 2006

Published

McNear, Everett, *High Culture in the Americas Before 1500*, The Arts
Club of Chicago, Chicago, 1982, pg. 11, fig. 19, *The Art of Tribes and
Early Kingdoms*, The Art Institute of Chicago, 1984, pg. 11, no. 19,
Hellmuth, Nicholas, *Monster und Menschen in der Maya-Kunst*, Graz,
Austria, 1987, pg. 77 (drawing);
FAMSI website, Resources, Kerr, Portfolio. Kerr Image Number 3170.
File date: 2002-06-10

\$10,000 - 15,000



23

**PAIR OF MAYA POLYCHROME PORTRAIT HEADS,
LATE CLASSIC, CA. A.D. 600 - 900**

Terracotta with reddish-orange polychrome paint
heights 2 3/4in (7cm)

Provenance

Jay C. Leff, Uniontown, acquired prior to 1966
Sotheby's New York, May 1970, Lot 132
Sotheby Parke Bernet, New York, 10 and 11 October 1975, Lot 512
Alice and Nasli Heeramaneck, New Haven
Sotheby's New York, 23 and 24 November 1982, Lot 216
Private Collection, Madrid
Merrin Gallery, New York
Private Collection, New York, acquired from the above in 1994

Exhibited

Brooklyn, *Ancient Art of Latin America From the Collection of Jay C. Leff*, The Brooklyn Museum, November 22, 1966 - March 5, 1967

Published

Easby, Elizabeth K., *Ancient Art of Latin America From the Collection of Jay C. Leff*, The Brooklyn Museum, Brooklyn, 1967, no. 474 (not illustrated)

\$6,000 - 8,000



**TEOTIHUACAN SEATED FIGURE ON THRONE,
EARLY CLASSIC, CA. A.D. 300 - 600**

Buff terracotta with traces of red and ochre pigment
height 8 3/16 in (21 cm)

Provenance

Robert and Marianne Huber, Dixon, Illinois
Frell L. Albright, Chicago
Sotheby's New York, 16 May 1989, Lot 152
Private Collection, Florida

This richly attired lord may have been made in south-central Veracruz, where Teotihuacan merchants and soldiers established an enclave at Matacapán around A.D. 400. The large size of the piece, as well as the headdress and flaring stiff cape on the figure are reminiscent of south-central Veracruz figurines, while the broad face and stylized feathered butterfly element atop the turban are Teotihuacan design features. It is thought that Teotihuacanos took over Matacapán in order to expand trade in central Mexico between Veracruz and the Maya area.

\$8,000 - 12,000



**VERACRUZ INCISED AND PAINTED
BOWL WITH CRANES AND LOBSTERS,
LATE CLASSIC, CA. A.D. 600 - 900**

Terracotta with orange and cream slip in
greenish-gray ground
diameter 7 3/8in (19cm)

Provenance

Jay C. Leff, Uniontown, Pennsylvania,
acquired prior to 1959
Sotheby's New York, 12 and 13 May 1983,
Lot 110
Joyce Strauss, Denver, Colorado
Merrin Gallery, New York
American Private Collection, acquired from
the above in 1989

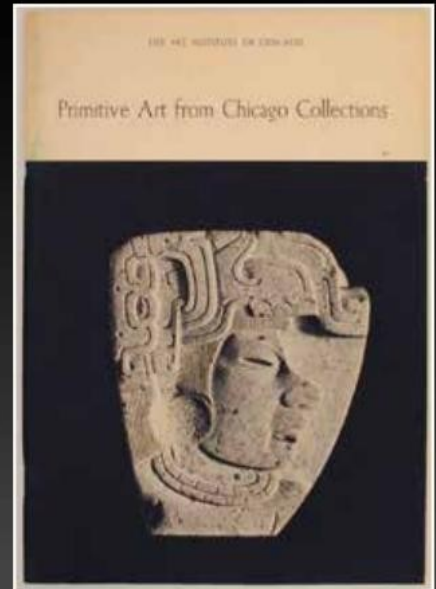
Exhibited

Pittsburgh, Pennsylvania, *Exotic Art from
Ancient and Primitive Civilizations: Collection
of Jay C. Leff*, Department of Fine Arts,
Carnegie Institute, October 15, 1959 -
January 3, 1960;
Brooklyn, *Ancient Art of Latin America from
the Collection of Jay C. Leff*, The Brooklyn
Museum, November 22, 1966 - March 5,
1967;
Hunting, West Virginia, *Ancient Art of Middle
America: Selections from the Jay C. Leff
Collection*, Huntington Galleries, February 17
- June 9, 1974

Published

*Exotic Art from Ancient and Primitive
Civilizations, Collection of Jay C. Leff*,
Carnegie Institute, Pittsburgh, 1959, no. 450;
Easby, Elizabeth K., *Ancient Art of Latin
America from the Collection of Jay C. Leff*,
The Brooklyn Museum, Brooklyn, 1966, pg.
76, fig. 352;
Linduff, Kathryn M., *Ancient Art of Middle
America: Selections from the Jay C. Leff
Collection*, Huntington Galleries, Huntington,
West Virginia, 1974, fig. 69

\$9,000 - 12,000



**VERACRUZ WARRIOR, REMOJADAS,
LATE CLASSIC, CA. A. D. 600 - 900**

Buff terracotta

height 15 1/2in (40cm)

Provenance

D. Daniel Michel, Chicago (#58:054), acquired in 1958

Ancient Art of the New World, New York Private Collection, New York, acquired from the above in 1991

Exhibited

Chicago, *Temporary Loan from D. Daniel Michel*, The Art Institute of Chicago, 1957; Chicago, *Primitive Art from Chicago Collections*, Art Institute of Chicago, November - December 1960; Chicago, *High Culture in the Americas Before 1500*, The Arts Club of Chicago, November 15 - December 31, 1982

Published

Wardwell, Allan, *Primitive Art from Chicago Collections*, The Art Institute of Chicago, Chicago, 1960, fig. 30; McNear, Everett, *High Culture in the Americas Before 1500*, The Arts Club of Chicago, Chicago, 1982, pg. 30, fig. 61; Taube, Karl and Marc Zender, "American Gladiators: Ritual Boxing in Ancient Mesoamerica," in *Blood and Beauty: Organized Violence in the Art and Archaeology of Mesoamerica and Central America*, Cotsen Institute of Archaeology, University of California, Los Angeles, 2009, pgs. 161 - 220

This highly adorned warrior/athlete wears extravagant regalia including a large rectilinear headdress, huge circular ear decorations and a fringed shoulder cape. He holds a spiked shield in his left hand and a manopla (hard stones) in his right. His legs are widely splayed apart and he leans backward on the rear flange of loincloth; traces of post-fire red pigment and chapopote on the surface.

\$20,000 - 30,000





27



28

27

**TEOTIHUACAN FLORERO AND
SPOUTED CUP,
EARLY CLASSIC, CA. A.D. 300 - 600**

Terracotta with brown polychrome slip
height of Florero: 5 3/8in (13.7cm)
height of Spouted Cup: 5 3/4in (15cm)

Provenance

Dr. and Mrs. Robert Kuhn, Los Angeles
Acquired prior to 1972
Sotheby's New York, 18 November 1991,
Lot 460
Private Collection, Colorado

\$3,000 - 5,000

28

**VERACRUZ YUGITO,
LATE CLASSIC, CA. 600-900**

Stone
*9 1/2 by 7 by 4 1/2in (24.1 by 17.8 by
11.4cm)*

Provenance

Private American Collection, prior to 1980
The Lands Beyond Gallery, New York
Private Collection, New York

\$1,500 - 2,000

29

**TARASCAN PIPE WITH HEAD OF
A SERPENT,
LATE POST-CLASSIC,
CA. A.D. 1200 - 1500**

Terracotta with brown slip
length 16 1/4in (41.3cm)

Provenance

David Harner, Arkansas
Peter G. Wray, Scottsdale (#5282-T), acquired
from the above July 1977
Economos Works of Art, Santa Fe, New
Mexico
Private Collection, Colorado, acquired from
the above in 1991

\$4,000 - 6,000



29

**AZTEC HEAD OF THE FEATHERED SERPENT, QUETZALCOATL,
LATE POSTCLASSIC, CA. A.D. 1200 - 1500**

Stone

9 3/4in by 12in by 6in (24cm by 30.5cm by 15.2cm)

Provenance

Harry Franklin Gallery, Beverly Hills (Authenticity Letter dated February 1973)

Peter Alanorick, Los Angeles

Milton Birnbaum Collection, Los Angeles, acquired from the above in December 1973

Thence by descent

'Quetzlcoatl, the Feathered Serpent, is a very complex god, with many aspects and spheres of influence. His name, which means "Quetzal Serpent" in Nahuatl (the language spoken by the Aztecs) has many associations and has created much confusion. It is used for a god worshiped by ancient cultures that preceded the Aztecs.' (Clara Bezanilla, *Aztec Mayan Gods and Goddesses*, The Trustees of the British Museum, 2006, p. 9)

\$10,000 - 15,000





31

**LAMBAYEQUE (SICÁN) FUNERARY MASK,
CA. A.D. 900-1300**

Gold, silver-copper, cinnabar
width 12in (30.5cm)

Provenance

Private European Collection
Sotheby's, New York, 17 May 2000, Lot 40
Private Collection, New York

Julie Jones notes that masks such as these were "once adorned the body of a deceased ruler on Peru's north coast. Powerful dynasties arose in this region between the eighth and the fourteenth centuries A.D. and amassed great riches in gold and silver before they were conquered by the Inca Empire in the late fifteenth century. The lords of these dynasties were the patrons of vast workshops where finely crafted ornaments and ceremonial vessels were created. At death, the lords were buried deep in monumental mud-brick platform mounds along with large numbers of objects of precious metal, shell, and cloth. In addition to beakers, disks, and other ornaments, the burials included large masks made of sheet gold. As many as five masks were placed into one burial: one attached to the head of the textile-wrapped body, and the other four stacked at the feet of the deceased." (The Metropolitan Museum of Art, WEB, 2015)

\$30,000 - 40,000



AFRICAN ART

Lots 32- 103





32
KOTOKO HORSE AND RIDER, CHAD
 Cast brass
 height 3 1/2in (9cm)

Provenance
 Private Collection

Cf. Chemeche, George, *The Horse and Rider in African Art*, London, 2011, pp. 259-267

\$800 - 1,200



33
BAMANA HORSE AND RIDER, MALI
 Forged iron
 height 8 1/2in (21.5cm)

Provenance
 Private Collection

Cf. Eerhart, Frank, *The Power of Iron in Africa*, Eindhoven, Netherlands, 2012, p. 61

\$1,500 - 2,000

33

34

DOGON SEATED FEMALE FIGURE, MALI

Copper alloy

height 4 1/2in (11.4cm)

Provenance

Private Collection

Cf. Bedaux, Jean Baptist, *Art of the Dogon*, Brussels, 2011, plates 76-87

\$1,000 - 1,500

35

TELLEM/DOGON VOTIVE HEADREST, MALI

Forged iron

height 5in (12.8cm); length 8 3/4in (22.3cm)

Provenance

Private Collection

Cf. Bedaux, Jean Baptist, *Art of the Dogon*, Brussels, 2011, plates 492-508

\$1,500 - 2,500



34



35

36

BAMANA DANCE WAND, MALI

Wood

height 13 1/2in (34.3cm)

Provenance

Marcia and Irwin Hersey, New York

Sotheby's, New York, 8 May 1989, Lot 260

Private Collection, New York

Finely carved in an abstract avian form, the artist has created an exquisite work of art with perfect balance and proportions, from the shape and contour of the "beak" with slightly concave sides and convex underside, the curvature of the head, the position and angle of the way the horn is articulated on top, to the outline and length of the handle with its delicately flaring butt; exceptional glossy black patina.

\$20,000 - 30,000





37

BAMANA CROCODILE-FORM DOOR LATCH, MALI

Wood

height 21 1/2in (55cm)

Provenance

Private Collection, Paris

\$4,000 - 6,000

38

GROUP OF SEVEN LOBI REPTILIAN PENDANTS, MALI

Bronze

lengths 3 to 7in (7.6 to 17.8cm)

Provenance

Charles D. Miller, III, St. James, New York, acquired from the 1970s onward

\$3,000 - 5,000

37



38



39

39
DOGON FEMALE FIGURE, MALI
 Copper alloy
 height 6in (15.2cm)

Provenance
 Private Collection

Cf. Bedaux, Jan Baptist, *The Art of the Dogon*, Brussels, 2012, pl. 76

\$1,500 - 2,500



40

40
DOGON HORSE AND RIDER, MALI
 Forged iron
 height 6 1/4in (15.8cm)

Provenance
 Private Collection

Cf. Bedaux, Jean Baptist, *Art of the Dogon*, Brussels, 2011, pl. 111

\$1,500 - 2,000



41^Y

BAMANA RHINOCEROS POWER FIGURE, MALI

boli

Wood, fiber, clay, seeds, shell, cow hair, sacrificial materials
length 10in (25.4cm)

Provenance

Charles D. Miller, III, St. James, New York

\$3,000 - 5,000

DOGON TELLEM FEMALE FIGURE, MALI*djennenke*

Wood, sacrificial materials

height 25in (63.5cm)

Provenance

Hélène and Henri Kamer, Paris

Harold Kaye, Great Neck, before 1969

Alphonse Jax, New York

Merton Simpson, New York

Jean Cambier, Brussels

Sotheby's, New York, 14 November 1989, Lot 25

Private Collection, New York

Cf. Leloup, Hélène, *Dogon Statuary*, Danie Amez, Strasbourg, 1994, fig. 26

According to Kate Ezra, 'When the Dogon arrived on the Bandiagara cliffs, according to their oral traditions, they encountered a group of people they called Tellem, who were in turn forced to abandon their settlements on the cliffs. The existence of the Tellem has been confirmed by archaeological investigations of caves with their remains, located in the cliffs above Dogon villages. Their skeletons show the Tellem to be ethnically distinct both from the Dogon and from the peoples of Burkina Faso, where the Dogon believe the Tellem fled. Excavations by Dutch archaeologist Rogier Bedaux indicate that the Tellem inhabited the cliffs from the eleventh century to the fifteenth, when the Dogon arrived. No Tellem living quarters have been found in the caves, but the sites contain granaries for food storage, probably for use during times of attack, and areas where communal burials and funerary rituals were performed.

Among the objects the archaeologists found in the Tellem caves were four examples of wooden figurative sculpture. Descriptions of the sculptures suggest that they vary in style from "very abstract" to "rather naturalistic." Illustrations, not of these four sculptures but of examples said to be similar to them, show them to be related to many sculptures removed from the Tellem caves in the 1950s, without proper documentation of their sites or their arrangements within them. The latter sculptures are characterized by simplified, geometric forms and thick crusts of sacrificial materials. Although sculptures like these have also been found in use on Dogon altars, there arose the view that such sculptures represented the work of Tellem artists and thus were made before the fifteenth century. They were distinguished from more complex and descriptive sculptures that were attributed to the Dogon themselves.' (*Art of the Dogon: Selections from the Lester Wunderman Collection*, The Metropolitan Museum of Art, New York, 1988, pp. 27-28)

In this figure, the artist has placed the arms to the sides of the torso, whereas the majority of Tellem figures have their arms raised, the features of the head and face, save for the right ear, are almost unidentifiable yet mysteriously present, the breasts appear to droop, possibly suggesting an elder, the right leg bends slightly forward, created an essence of movement, her features are highly obscured overall by the thick crust of sacrificial materials coating the figure entirely.

According to Ezra (ibid, pg. 48), "Sacrificial liquids are poured on figure sculptures and other ritual objects found on personal altars, ancestral altars, in *binu* sanctuaries, on altars dedicated to Nommo, and on *yaupilu* altars, which are dedicated to the souls of women who died in pregnancy or childbirth. Many different substance are used for sacrifice, including the blood of chickens, sheep, and goats slaughtered for this purpose; millet porridge; mixtures of various fruit and plant juices and pulp with millet flour or flour made from the fruit and seeds of the baobab and *ullo* trees; and concoctions of burned herbs, charcoal, and shea oil or the oil of the sa tree.

These sacrificial materials are vehicles for *nyama*, the vital force that determines a person's mental and physical well-being and allow a person to continue living."

\$150,000 - 200,000



DOGON TELLEM FIGURE WITH RAISED ARMS, MALI

Wood, ritual patination

height 12 3/8in (32cm)

Provenance

Hélène and Henri Kamer, Paris

Gustave and Franyo Schindler, New York

Private American Collection, acquired from the above in 1992

Exhibited

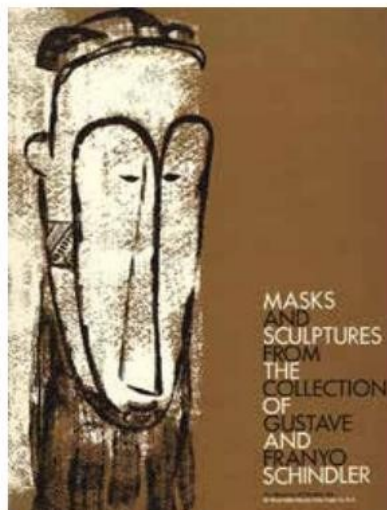
New York, *Masks and Sculptures from the Collection of Gustave and Franyo Schindler*, Museum of Primitive Art, 2 November - 5 February 1967

Published

Masks and Sculptures from the Collection of Gustave and Franyo Schindler, Museum of Primitive Art, New York, 1966, no. 10.

In this slender figure the hands extend high above the head, a gesture seen throughout Dogon art, the most common interpretation being a prayer for rain. Kate Ezra notes, "Pleas for rain are made not only at the *andugo* altars, but also at altars dedicated to a family's ancestors, the *binu*, and Lebe. All of these altars are the focus of one of the most important Dogon rituals, called *bulu*, the same term that is also used in a general way for all sacrifices. *Bulu* takes place every year at the beginning of the planting season. At the climax of this ritual, the *hogon* and various *binu* priests climb the roofs of their sanctuaries and throw down to the assembled crowd heads of millet from sacred fields, which are to be used in planting that year's crop. A photograph of this ritual shows a priest flinging the grain with arms raised and outstretched (Ganay, Solange de, *Le Binou Yébéné*, *Miscellanea Africana Lebaudy*, no. 2, Paris, 1942, pl.IIIb). The same gesture that invokes the heavens to send down rain may also capture the motion that results in the other essential component of a good harvest--seeds impregnated with the life force of the ancestors and *binu*." (*Art of the Dogon: Selections from the Lester Wunderman Collection*, The Metropolitan Museum of Art, New York, 1988, p. 59)

In this exceptional sculpture, the artist has created a perfectly balanced composition, in which the breasts and buttocks are carved at the same downward angle and of the same form and contours, the head is positioned perfectly in the center of the arms, the hands echo the contour of the top of the head, the articulated space between the breasts in the front echo the structure of the hips as well as the contour of the groin area; presumably the legs would have been at equal length of the raised arms; fine, smooth patina with black, ritual encrustations overall.

\$40,000 - 60,000





44

44

DOGON DOUBLE-FIGURE PENDANT, MALI

Copper alloy

height 4 1/2in (11.4cm)

Provenance

Private Collection

\$2,000 - 3,000



45

45

**DIVINATION COUPLE, MALI,
PROBABLY 12TH-14TH CENTURY**

Forged iron

height of male 7 1/2in (19cm)

height of female 7 1/4in (18.4cm)

Provenance

Private Collection

\$1,500 - 2,000

46

DOGON HOUSE POST, MALI

Wood

height 48in (122cm)

Provenance

Private Collection, New York, acquired in the 1960s
Thence by descent

\$3,000 - 5,000





47

47

MARKA MASK, MALI

Wood, brass, cotton cloth, pigment, string
height 14in (35.5cm)

Provenance

Private Collection, California, acquired in
the 1980s

Marka elongated masks are often more or less completely covered with copper plating. They are danced in ceremonies relating to fishing and farming. The present work illustrates the classic features of this genre: a large, rounded deeply-hollowed upper portion, two horns and a narrow face coming to a point at the chin.

\$6,000 - 8,000

48

MALINKE STANDING FEMALE, MALI

dyonyeni

Wood, pigment, cloth, beads, metal, string
height 22 3/4in (57.8cm)

Provenance

Paul Wengraf, London
Eve and Arnold Scheinman, Los Angeles,
acquired from the above 11 February 1981
Thence by descent

The Malinke carve figures and masks that closely resemble those of their Bamana neighbors, including the intricate geometric incised decoration, the round crested head with a heart-shaped face, a vertical body overall. Figures such as these were thought to be idealized expressions of women and were displayed at Jo society events, among other contexts.

\$15,000 - 20,000





49



50

49^y

RARE TEMNE MASK, SIERRA LEONE

aron arabai

Metal, cloth, glass, shells

height 41 1/2in (106cm)

Provenance

Merton D. Simpson Gallery, New York

The Estate of Merton D. Simpson

According to W.A. Hart, 'Among the most interesting and visually striking of West African masks is *aron arabai*, (pl. *eron arabai*), literally "the mask of chieftaincy," of the Temne people of northern Sierra Leone. Yet few outside of the Temne themselves know of its existence. There are scattered references by anthropologists to a masker who in Temne chiefdoms represents the chiefdom spirit (*karfi*), but with one exception they have been very vague about the mask itself. The only photograph to have been published is more tantalizing than revealing, since it shows the masker with his back to the camera. No chieftaincy mask, so far as I can discover, is in any museum collection in Europe or the United States. [...] The masks that come from the south and east have single faces. One of them is the *Sanko* photographed by [W. Northcote] Thomas [in 1916], a leather mask with a brass face to the front and a brass plate to the rear. A second one seen in the Merton Simpson Gallery has much in common with Temne wooden masks, with its long straight nose, smiling mouth, and high domed forehead. An ornamented brass strip divides the forehead in two at the center, and another, serrated on the lower side, runs across the brows. A double row of cowrie shells runs around the rim of the mask. From it hangs a bib of red cloth decorated with strings of cowrie shells and, at the bottom, a row of tiny metal bells.' (*Aron Arabai: The Temne Mask of Chieftaincy*, "African Arts", February 1986, Vol. XIX, No. 2, pp. 41-45)

\$12,000 - 18,000



51

50

LOMA COMPLEX MATERNITY FIGURE, SIERRA LEONE/LIBERIA

Stone

height 4 3/4in (12cm)

Provenance

Charles D. Miller, III, St. James, New York, acquired in Liberia in the 1970s

\$2,500 - 3,500

51

SAPI TORSO, SIERRA LEONE/LIBERIA

nomoli

Soapstone

height 3 1/4in (8.3cm)

Provenance

Mario Meneghini

Charles D. Miller, III, St. James, New York, acquired from the above in Liberia in the 1970s

\$4,000 - 6,000

SAPI STONE HEAD, SEWA RIVER, BO DISTRICT, SIERRA LEONE, CA. 14TH-16TH CENTURY

mahen yafe

Steatite

height 9 1/2in (24cm), length 10in (25.4cm)

Provenance

Mohammed Jai, Gbiri, Sierra Leone

Frederick Lamp, New Haven, Connecticut, acquired from the above
19 March 1980

Export Permit #1751, Monuments and Relics Commission, Sierra Leone, 23 May 1980

Authentication letter from William Fagg, Christie's, London,
7 July 1982

Exhibited

The Baltimore Museum of Art, permanent installation, 1982-1991

Published

Lamp, Frederick, *House of Stones: Memorial Art of Fifteenth Century Sierra Leone*, *The Art Bulletin*, LXV, 2, 1983: fig. 2;

Robbins, Warren & Nancy Ingram Nooter, *African Art in American Collections: Survey 1989*, Washington and London: Smithsonian Institution Press, 1989: fig. 278;

Lamp, Frederick, *La Guinée et ses Héritages Culturels: Articles sur l'Histoire de l'Art de la Région*, United States Information Service, Conakry, Guinea, 1992: fig. 29

Large stone heads, nearly life-size, are found by the Mende people in south-central Sierra Leone, almost exclusively in Bo District. After one is excavated, usually by accident when a farmer is digging in the fields, it is presented to the chief or king as his personal spirit, and placed on his shrine to the ancestors, as a mysterious legacy from the previous owners of the land. Some stone heads and smaller figures bear the residue of sacrificial offerings made on the shrine after excavation, as in this example. We presume that such heads and figures were carved to place on shrines commemorating the noble ancestors, similar to shrines documented among the Temne and Kissi today. Stone carving cannot be lab-dated, but these heads and figures almost certainly predate the coming of the Europeans and the Mende themselves, before the sixteenth century, carved by one or more of the ancient Sapi peoples.

The Sapi peoples, first described by early sixteenth-century European visitors to Sierra Leone, are the linguistic ancestors of the Bullom, Kissi, Gola, Temne, Baga, and Landuma people. We do not know exactly what people occupied this land a thousand years ago when this carving of stone heads and figures probably began, if not even earlier. But the details on the stonework correspond closely to the details of Sapi people described by the earliest European visitors, documenting their dress and adornment. Lab testing of similar wood figures suggests that the beginning of this stone-carving tradition in Sierra Leone predates the great Mali Empire and the expansion of the Mande to the coast. This is contemporary with ancient life in Nigeria.

This particular stone head from Sumbuya is very close in style to another head excavated just twelve miles away by schoolboys at the village of Bendu, just south of Jimi, Bagbo Chiefdom, Bo District, in 1963 (illustrated in Lamp 2017, formerly in the Sierra Leone National Museum). The two are clearly by the same ancient artist. The style is characterized by heavy eyelids, a long conical neck, a quite naturalistic ear, and an aquiline nose with broad nostrils. The exquisite detail of the coiffure and the facial features in this style are unmatched by any other ancient Sapi carver, although the whole known corpus of fewer than one hundred heads, with a wide range of style, comprises some of the most impressive work of ancient Africa. Examples of comparable quality can be found on display in the Metropolitan Museum of Art-New York, the British Museum-London, the Rietberg Museum-Zürich, and the Musée du Quai Branly-Paris.

This head of a king bears an elaborate coiffure of tiny tufts with a large bun surrounded by several small buns, with a tufted beard. A Portuguese missionary, Manuel Álvares, described similar Sapi hair braiding in 1615: "They shape it into a thousand elegant patterns, shaving it with knives and leaving portions to form various shapes, some oval, others like half an orange." Pierced through the nasal septum is a ring, as certain kings were known to wear in the past, in gold. The late William Fagg wrote of this head in a letter of 1982, as "an entirely authentic piece, full of a real sculptor's touches."

Frederick Lamp, New Haven, April 2017

\$40,000 - 60,000



МЕНЕ FEMALE FIGURE, SIERRA LEONE*minsereh*

Wood

height 26in (66cm)

Provenance

Hélène and Philippe Leloup, Paris

Private Collection, New York, acquired from the above in 1989

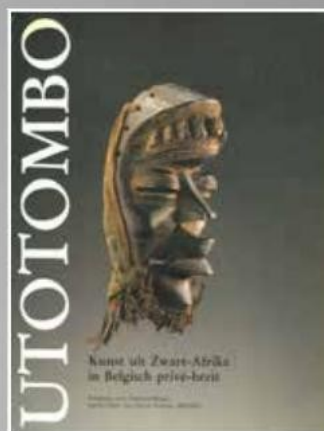
ExhibitedBrussels, *Utotombo: Kunst uit Zwart-Afrika in Belgisch Privé-Bezit*, Palais des Beaux Arts, 25 March - 5 June, 1988**Published**De Heusch, Luc et al, *Utotombo: Kunst uit Zwart-Afrika in Belgisch Privé-Bezit*, Palais des Beaux Arts, 1998, p. 141, no. 42

Much has been written about Mende art, particularly the well-known *bundu* masks. According to Elsy Leuzinger, "The Mende, whose language is Mande, entered Sierra Leone in the sixteenth century, conquered the existing kingdoms and divided the Kissi from the Bullom. They set out their rice fields in clearings in the forest.

The Mende are outstanding for their wood carvings which--a rarity in Africa--they produce mainly for their women's societies, and particularly for the *Bundu* society (and the *Sande* society amongst the Vai of Liberia) which undertakes the education of the girls. Their training in the camp in the bush is a hard one. There the girls learn everything they need for their future life as wives and mothers. This includes singing and dancing. The climax of the period of instruction is the concluding festival, which always brings with it the appearance of the so-called *bundu* devil. This protective spirit of the society appears in a black mask which covers the whole head, clothed in a garment of fibre and with a whip."

In contrast to *bundu* masks, not as much has been written about Mende female figures, which display the same features as the *bundu* masks: an elaborate coiffure, a high forehead, a small face and a ringed neck. Similarly, as much of Mende art is associated with initiation rites and healing ceremonies, female figures were used for healing rituals or for forgiveness for broken taboos. There were several healing societies, each of which had special abilities with certain diseases or problems. Healing figures were used to bring spiritual aid in a person's recovery, while herbs were used to give physical aid.

Cf. Jacques Kerchache, Jean-Louis Paudrat, and Lucien Stephan (eds.), *Art of Africa*, New York 1993, pp. 93 and 380, pls. 45 and 346, for a very similar sculpture formerly in the René Rassmussen Collection and later acquired by Myron Kunin and sold at Sotheby's 11 November 2014, Lot 27

\$90,000 - 120,000



**MENDE FEMALE FIGURE,
SIERRA LEONE***minserreh*

Wood, pigments

height 24 3/4in (63cm)

Provenance

Charles D. Miller, III, St. James, New York,
acquired in Sierra Leone or Liberia in
the 1970s

Monni Adams notes, "The large Mende population comprises numerous kinds of social structure, such as firmly marked kin groups, political hierarchies and societies for diverse purposes: training boys and girls in appropriate behaviour, protection against enemies or curing illnesses. Most bodily ills are believed to result from transgressions against the rules of conduct laid down by one sodality or another.

The various sodalities employ sculpted figures as guardians and as curative agents. The majority represent the female figure, either seated or standing, with the hands touching the body and the arms held slightly apart from the torso. The bodies are usually dressed with beaded or cloth aprons and bead necklaces. Such figures are placed in or near the sodality's processions when the society officials appear in public." (*Africa: The Art of a Continent* Tom Phillips, ed., Royal Academy of Arts, London, 1995, p. 472.)

Cf. (*ibid.*, fig. 5.135) For a similar figure with a long ringed neck, block-form body and breasts placed low on the chest from the Josef Hermann Collection, sold at Christie's, Amsterdam, December 2000, Lot 64

\$15,000 - 20,000

55

**MEDE FEMALE HELMET MASK,
SIERRA LEONE**

nòwo

Wood, pigment

height 15 3/4in (40cm)

Provenance

Charles D. Miller, III, St. James, New York,
acquired in Sierra Leone in the 1970s

\$5,000 - 7,000





56

56

**МЕНDE FEMALE HELMET MASK,
SIERRA LEONE**

nòwo

Wood, black pigment, raffia
height of mask 16in (40.7cm)

Provenance

Frederick Lamp, acquired in Freetown, 1980

Published

Fagg, William, *Tribal Art Images*, Cleveland:
The Cleveland Museum of Art, 1968, fig. 46
(in situ)

Frederick Lamp Archive Nòwo Workshop 54
(Yale University Art Gallery); characteristics
are V-shaped face, and a narrow four-
lobe coiffure; others by the same hand
found in the collection of the University of
the Witwatersrand (see Anita Nettleton,
Hazel Friedman, Sandra Kloppe, Elizabeth
Schneider, Standard Bank Investment
Corp. Ltd, University of Witwatersrand,
Johannesburg Catalogue, Standard Bank
Foundation Collection of African Art (1979-
1986), University Art Galleries Collection of
African Art and Selected Works from the
University Ethnological Museum Collection,
Johannesburg: University of Witwatersrand,
1986), and the ex-collection of John
Dintenfass, New York.

\$8,000 - 12,000

57

BASSA MALE MASK, LIBERIA

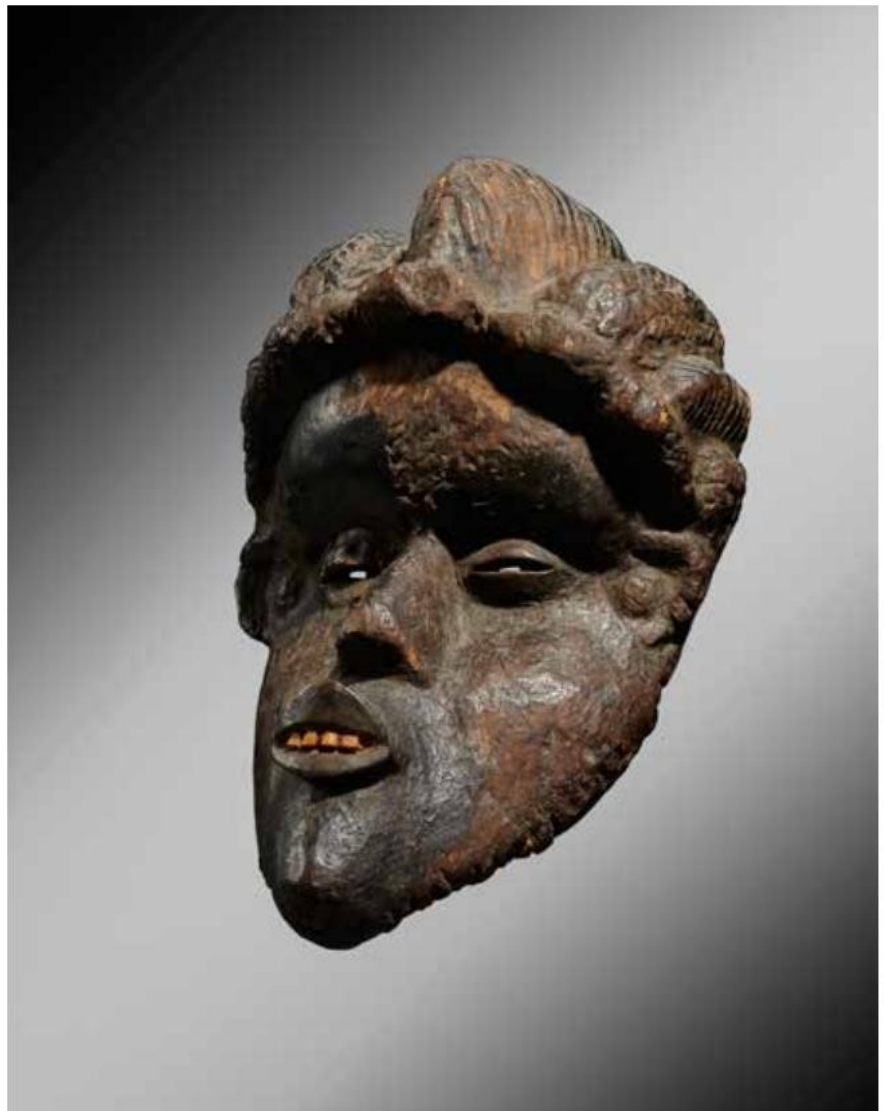
Wood

height 8 7/8in (22.5cm)

Provenance

Frederick Lamp, New Haven, Connecticut,
acquired in Monrovia, April 1984

\$5,000 - 7,000



57



Photograph taken in situ by William Fagg, 1959;
courtesy Royal Anthropological Institute, 50 Fitzroy St.,
London: *Mende, Njama Road from Freetown, Sierra
Leone*



58

AKAN CHICKEN-FORM CEREMONIAL VESSEL, GHANA

Terracotta, pigments

height 11in (28cm)

Provenance

Charles Miller, III, St. James, New York, acquired in Kumasi
in the 1960s

\$2,000 - 3,000

59

MAU CLAN MASK, LIBERIA/IVORY COAST

Wood

height 10 1/8in (25.3cm)

Provenance

Charles Miller, III, St. James, New York, acquired in Monrovia, Liberia in the 1970s

\$2,000 - 3,000

60

LOMA MINIATURE CLAN MASK, LIBERIA/IVORY COAST

Wood

height 10in (25.4cm)

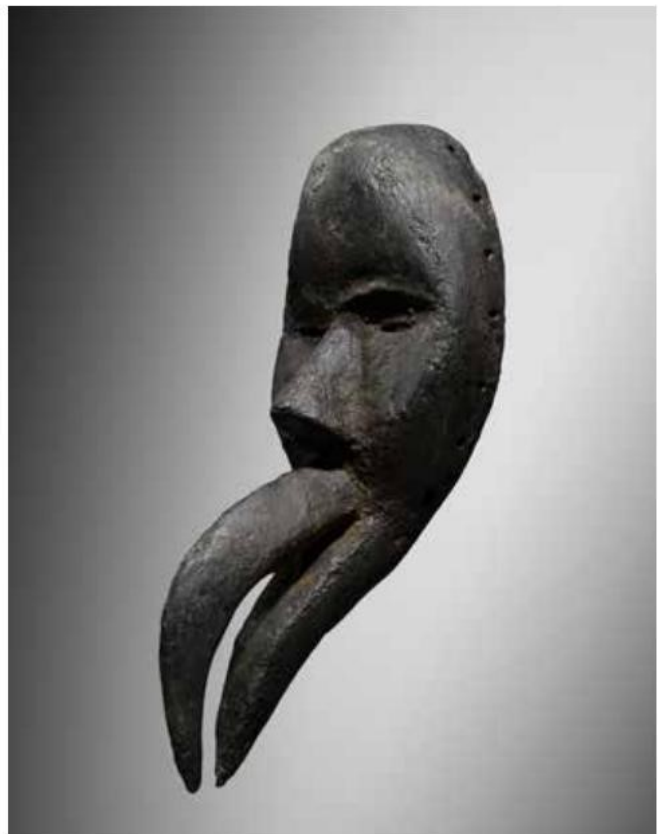
Provenance

Charles Miller, III, St. James, New York, acquired in the 1970s

\$2,000 - 3,000



59



60



61

DAN MASK, LIBERIA/IVORY COAST

gunyege

Wood

height 9 3/4in (24.8cm)

Provenance

Private American Collection

Charles D. Miller, III, St. James, New York

Most likely originating from the Northern Dan, indicated by the oval face, high forehead, raised eyebrows, protruding mouth with full lips and large circular eyes. The circular eyes "permit unhindered vision on the part of the wearer are characteristic of the racer mask (*gunye ge*) and the fire mask (*zakpei ge*), two subordinate mask types used by the northern Dan. The (*gunye ge*) hold weekly running contests during the dry season. Originally these contests tested the prowess of young warriors." (Iris Hahner, et al. *African Masks: The Barbier-Muller Collection*, Prestel, 2007, p. 32)

\$7,000 - 10,000



62

DAN MASK, LIBERIA/IVORY COAST

deangle

Wood, trace of metal in right eye

height 9 3/4in (24.8cm)

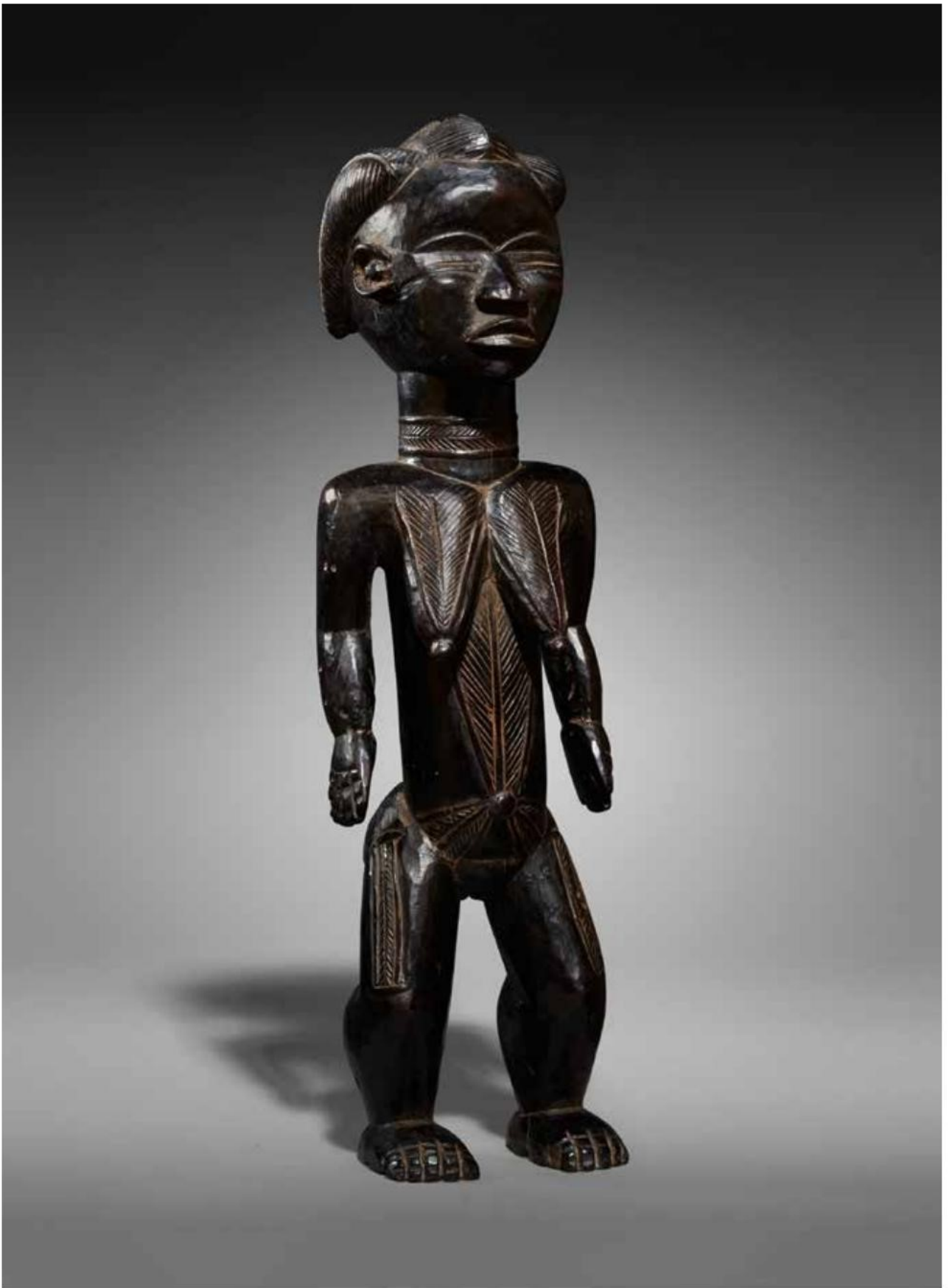
Provenance

Private American Collection

Charles D. Miller, III, St. James, New York

Barbara Johnson notes that the *deangle* mask's "character is gentle and graceful, and it represents an idealized Dan form of beauty. Slit eyes, or eyes that barely show below lids, are thought to be beautiful, as are the expressive protruding lips with a few teeth showing, the curve of the forehead, and the oval face. *Deangle*'s function is to teach, entertain, and nurture; in other words it supports peaceful activities in the village." (*Four Dan Sculptors; Continuity and Change*, The Fine Arts Museums of San Francisco, 1986, p. 7)

\$10,000 - 15,000





64

63

DAN FEMALE FIGURE, LIBERIA/IVORY COAST, POSSIBLY BY ZLAN OR ONE OF HIS PUPILS

Wood

height 15in (38cm)

Provenance

Private American Collection

Charles D. Miller, III, St. James, New York

According to Barbara Johnson, "Zlan was one of the great master carvers of this region, his influence was felt in Dan, Mano, and We towns in Liberia and the Ivory Coast. He carved for many wealthy men and chiefs, teaching many pupils from both the Dan and We peoples." (*Four Dan Sculptors, Continuity and Change*, The Fine Arts Museum of San Francisco, 1986, p. 35)

"In Dan society, sculptures of women are prestige objects that reflect positively both on their owners' and their subjects' reputations. Among the most costly of Dan expressive forms, they are commissioned by men to honor an especially esteemed wife. The sculptures are conceived of as portraits of the women they depict, although this and other examples suggest an overarching emphasis on established Dan ideals of feminine beauty. This figure is attributed to the sculptor Zlan (d. 1960), who is known for elegantly modeled features and finely carved details such as this woman's elaborate scarification." (The Metropolitan Museum of Art, WEB, nd)

For two works with similar features of the present figure, including the feather-like scarification and the treatment of the band around the eyes, see Johnson, 1986, fig. 11 and The Metropolitan Museum of Art, Acc. no. 1978.412.499.

\$20,000 - 30,000

64

DAN BIRD MASK, LIBERIA/IVORY COAST

ge gon

Wood, kaolin, metal, ritual patina

height 12 1/2in

Provenance

Private Collection, New Zealand

This mask represents the humanized features of a bird, possibly the hornbill, the mythological bringer of palm oil.

\$6,000 - 8,000



65
**GROUP OF TWELVE DAN PASSPORT MASKS,
 LIBERIA/IVORY COAST**

Wood, stone, pigment
 heights 1 1/2 to 7 1/2in (3.7cm to 19cm)

Provenance

Charles D. Miller, III, St. James, New York, acquired in Ivory Coast and
 Liberia from the 1970s onward

\$6,000 - 9,000

66

KULANGO SEATED FIGURE, IVORY COAST

Bronze

height 4in (10.1cm)

Provenance

Koba Kabinet, Bouaké, Ivory Coast, 1970s

Charles Miller, III, St. James, New York

\$6,000 - 9,000

67

BAULE HEDDLE PULLEY, IVORY COAST

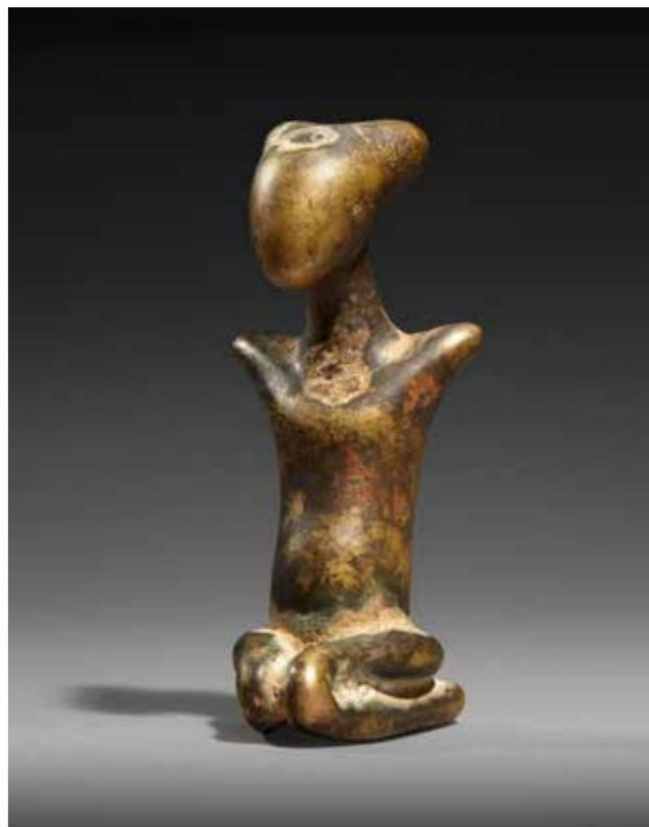
Wood, nut

height 9 3/4in (24.8cm)

Provenance

Private Collection, Paris

\$2,000 - 3,000



66



67



68

BAULE FEMALE FIGURE, IVORY COAST

Wood, ritual patination

height 16in (40.7cm)

Provenance

Private Collection, Belgium

Sotheby's, New York, 15 May 1991, Lot 80

Private Collection, Florida

\$8,000 - 12,000

69

**AKYE MATERNITY FIGURE,
IVORY COAST**

Wood

height 18in (45.7cm)

Provenance

Ledislav Segy Gallery, New York, December
1953

Private Collection, New York
Thence by descent

\$4,000 - 6,000





70

EXCEPTIONAL BAULE/GURO FEMALE MASK, IVORY COAST

kpan

Wood

height 13in (33cm)

Provenance

Isaac Pailles Collection, Paris

Jean-Claude Bellier, Paris

Lance Entwistle, London and Paris

Private American Collection, acquired from the above in 1993

Published

Evrard, Marcel, *Arts Primitifs dans les Ateliers d'Artistes*, Paris, Société des Amis du Musée de L'Homme, 1967, fig. 55

"The inspiration for the art of the carver amongst the Baule probably came from the Senufo and the Guro. They brought no tradition of carving with them from Ghana, but a courtly culture which taught them a certain degree of sophistication and delicacy. The care with which they exhausted their works was derived from the art of the goldsmiths in their ancient homeland.

Amongst the Baule the art of carving is carried out by professional carvers, and not by smiths as in the West Sudan. A successful carver has sufficient means to keep several wives to cultivate his fields. The art of the Baule spans a wide range of qualities. Depending upon the artist's talent and capacity for experience, the works may be superficial and hollow, or, on the other hand, masterpieces of the first rank. In the latter case they are marvellously poetic in their expression and so attractive that they are amongst the favourite prizes of collectors. (Elsy Leuzinger, *The Art of Black Africa*, New York Graphic Society, Greenwich, 1972, p. 110)

Sculpted out of a hard wood, the artist of this mask has masterfully captured the essence of the delight in beauty, sophistication and delicacy found throughout the genre of Baule art. The oval face is surrounded by a serrated border, frequently seen in Guro and Yaure examples, with a high arching finely incised coiffure gracefully extending beyond the back; high arching eyebrows, heavy eyelids with eyes half closed and a long straight nose are all characteristics of the style; raised scarifications at the temples and between the eyes; the teeth are exposed in the open mouth (for the dancer to see as the eyes were intentionally left unpierced); exceptional reddish-brown patina.

\$90,000 - 120,000



71

BAULE GOLI MASK, IVORY COAST

kplekple yaswa

Wood, kaolin, natural earth pigments

height 18in (45.7cm)

Provenance

Marcel Mercennier

Philippe Guimiot, Brussels

Private Collection, New York

"*Kplekple* belongs to a group of various types of mask known as Goli and considered a family. The father is *goli glin*, a zoomorphic mask, and the mother the anthropomorphic *kpwan*; a mask of similar design called *kpwan kple* represents their daughter, and *Kplekple* represents their son. Occasionally, there are two *kplekple* masks--one painted black and considered masculine, called *kplekple yaswa*, and the other painted red, the feminine *kplekple bla*.

The Goli appear at times of danger, as during epidemics or funeral ceremonies. They are considered intercessors with supernatural forces, or *anwin*, which can have a positive influence on human affairs, or, if not appeased, a negative one." (Hahner, Iris, et. al., *African Masks: The Barbier-Mueller Collection*, Prestel Verlag, 2007, pl. 40)

Of highly stylized form, the disc-shaped face of the present work is highlighted with tubular eyes and a rectangular mouth revealing teeth, and a pair of antelope horns forming an arc at the top; aged black pigment on the front with kaolin and natural earth-toned highlights.

\$40,000 - 60,000





72

72

SENUFO STANDING COUPLE, IVORY COAST

Copper alloy

height 5in (12.7cm)

Provenance

Private Collection

Cf. *Senoufo Unbound: Dynamics of Art and Identity in West Africa*, Cleveland Museum of Art, 2015

\$2,000 - 3,000

73

TWO SENUFO SEATED FIGURES, IVORY COAST

Forged iron

heights 4 and 5in (10 and 12.7cm)

Provenance

Private Collection

Cf. Eerhart, Frank, *The Power of Iron in Africa*, Eindhoven, The Netherlands, 2012, p. 84

\$2,000 - 3,000

74

SENUFO BIRD-FORM WEAVING PULLEY, IVORY COAST

Wood

height 6 3/4in (18cm)

Provenance

Gaston de Havenon, New York

Quay-Lombrail, Paris, 30 June 1994, Lot 24

Lance Entwistle, London and Paris

Private American Collection, acquired from the above in 1994

Exhibited

Washington, D.C., *African Art - The de Havenon Collection*, Museum of African Art, Smithsonian Institution, May 1971

Published

Robbins, Warren, *African Art: The de Havenon Collection*, Museum of African Art, Washington, D.C., 1971, no. 88

Robbins notes (ibid.), "The hornbill, said to be the first animal killed for food, is a recurring symbol in Senoufo art and ceremony. Large hornbill sculptures were worn on the heads of dancers. The bird is also the subject of a small heddle pulley, a pulley device used in weaving.

Senoufo figure sculptures are remarkable for the rhythmic relationship of their component forms. The serene and gentle quality and gracefully curved lines...are characteristic of the central Senoufo style."

Cf. Gagliardi, Susan E., *Senoufo Unbound: Dynamics of Art and Identity in West Africa*, 5 Continents, The Cleveland Museum of Art, 2014, figs 18 - 21 for other heddle pulleys incorporating the hornbill

\$20,000 - 30,000



73



75

**SENUFO HORSE AND RIDER,
IVORY COAST**

Wood

height 20in (50.7cm)

Provenance

Charles D. Miller, III, St. James, New York

Collector's label (A1106) on underside of horse's front left foot.

Herbert Cole notes that the Senufo "associate horses with leadership, wealth, status, hunting and militarism. Riders sculpted by Senufo artists are often armed with spears at the ready. They represent the multi-dimensional powers of *madabele* (forest or bush spirits). In equestrian statuary a bush spirit is shown as a forceful, well-armed leader, or *fanhafolo* (power-owner). Bush spirits are capricious, fast-traveling, nocturnal, mysterious and aggressive. [...] Such figures are display pieces in a diviner's or priest's shrine where [...] they connote luxury, good taste and prestige." (*Riders of Power in African Sculpture*, Los Angeles County Museum of Art, 1983, pp. 11-13)

\$12,000 - 18,000



**SENUFO FEMALE FIGURE,
IVORY COAST**

pombla

Wood

height 40in (102cm)

Provenance

William B. Moore Collection

Merton D. Simpson Gallery, New York

The Estate of Merton D. Simpson

"Among the finest of Senufo sculptures are the large ritual pestles or pounders carved as a male or female figure. These were formerly owned by many Poro societies both in the Ivory Coast and in Mali. Initially carved as pairs, it sometimes happened that one broke or decayed to the point of being unusable, in which case a replacement would be commissioned, often from a different carver. It could thus happen that a functional 'pair' kept in the sacred forest was in fact by two different carvers...

...These sculptures were used mainly (but not exclusively) in the various rituals that took place before and after the burial of a deceased Poro elder. They are carried by initiates who visit the house of the deceased. One is sometimes placed beside the corpse in its shroud at the public ceremonies that follow. They then accompany the corpse to its burial place, swung and pounded on the ground in time to the solemn music of the Poro orchestra. When the internment is complete and the soil rapidly heaped over the grave--which occurs shortly before nightfall--a male initiate may, in a final and decisive gesture, leap into the grave with a pounder and beat the soil seven times. This pounding ensures that the spirit of the deceased person does not linger in the vicinity, but passes on its way to the 'village of the dead'." (T.F. Gallard, *Africa: The Art of a Continent*, Royal Academy of Arts, London, 1995, pp. 458-59)

\$20,000 - 30,000



77

BENIN KOLA NUT BOX LID, NIGERIA

orievbee

Wood

length 15in (39cm)

Provenance

Ralph Nash, London

Willy Mestach, Brussels, acquired ca. 1972

Baudouin de Grunne, Brussels

Helene and Philippe Leloup, Paris

Private Collection, New York, acquired from the above in 1989

Charles Read and Ormonde Dalton explain, "These ivory and wood containers (*orievbee*) are prestige objects created for the presentation of kola nuts (the fruit of a tropical rain forest tree in the *Malvaceae* family). In traditional practice, householders welcome guests by offering them kola nuts, a symbol of peace, order and civilisation. The kola nuts are broken into segments and distributed according to relative rank followed by a prayer blessing those present. While it is permissible to offer kola nuts by hand or on a china plate, chiefs and wealthy men can purchase elaborately decorated containers from the carvers' guild. *Orievbee* are usually carved from wood...[and] covered with the ubiquitous guilloche designs (*oba n'iri agbon*, 'the rope of the world pattern'), some of the wooden ones are further enhanced by strips of brass sheet (a similar one is illustrated in Pitt Rivers 1977, pl. XLIV). Kola nut containers are found in a number of different shapes - rectangular, circular, and, in cases such as this, having the form of an animal's head. The animal represented has been variously identified as an antelope or a cow - both creatures that are considered to combine physical beauty (shapely horns, smooth attractive skin, and easy gait) with a lack of aggressiveness towards humans. A pair of hands grasp the horns in a gesture that symbolizes the right of humans to sacrifice antelopes and cows with impunity." (*Antiquities from the City of Benin and from other parts of West Africa in the British Museum*, London, BMP, 1899)

\$30,000 - 40,000





78^y

YORUBA ESHU DANCE STAFF, NIGERIA

oshogbo

Wood, shells, metal bell

height 23in (58.4cm)

Provenance

Helen and Mace Neufeld, Los Angeles

Sotheby's, New York, 14 November 1989, Lot 167

Private Collection, Florida

Published

Chemeche, George, *Eshu, The Divine Trickster*, Antique Collectors Club, 2013, pg. 174

R.F. Thompson calls such freestanding images without a handle also "ogo Elegba", lit. "club" or "cudgel" for Elegba and translates it in that case as "dance image for the trickster". In fact almost all shrine figures of the different Yoruba cults are used to dance with them in the streets during the festival of the deity. (*Black Gods and Kings: Yoruba Art at UCLA*, Los Angeles, 1971, Ch. 4, fig. 11)

\$12,000 - 18,000

79

**FON FEMALE POWER FIGURE WITH VESSELS,
REPUBLIC OF BENIN**

bocio

Wood, fiber, gourds, ritual patination

height 12in (30.5cm)

Provenance

Charles D. Miller, III, St. James, New York, acquired in Benin in 1968

The head of the figure made of gourd, holding two similar sized gourds in hands.

Cf. The Metropolitan Museum of Art, New York, Acc. no. 1981.423

\$2,500 - 3,500

80

YORUBA TWIN FIGURES, NIGERIA

ibeji

Wood, fiber, beads

heights 10in (25.4cm)

Provenance

Private Collection London, acquired while living in Nigeria in the 1960s

\$2,000 - 3,000

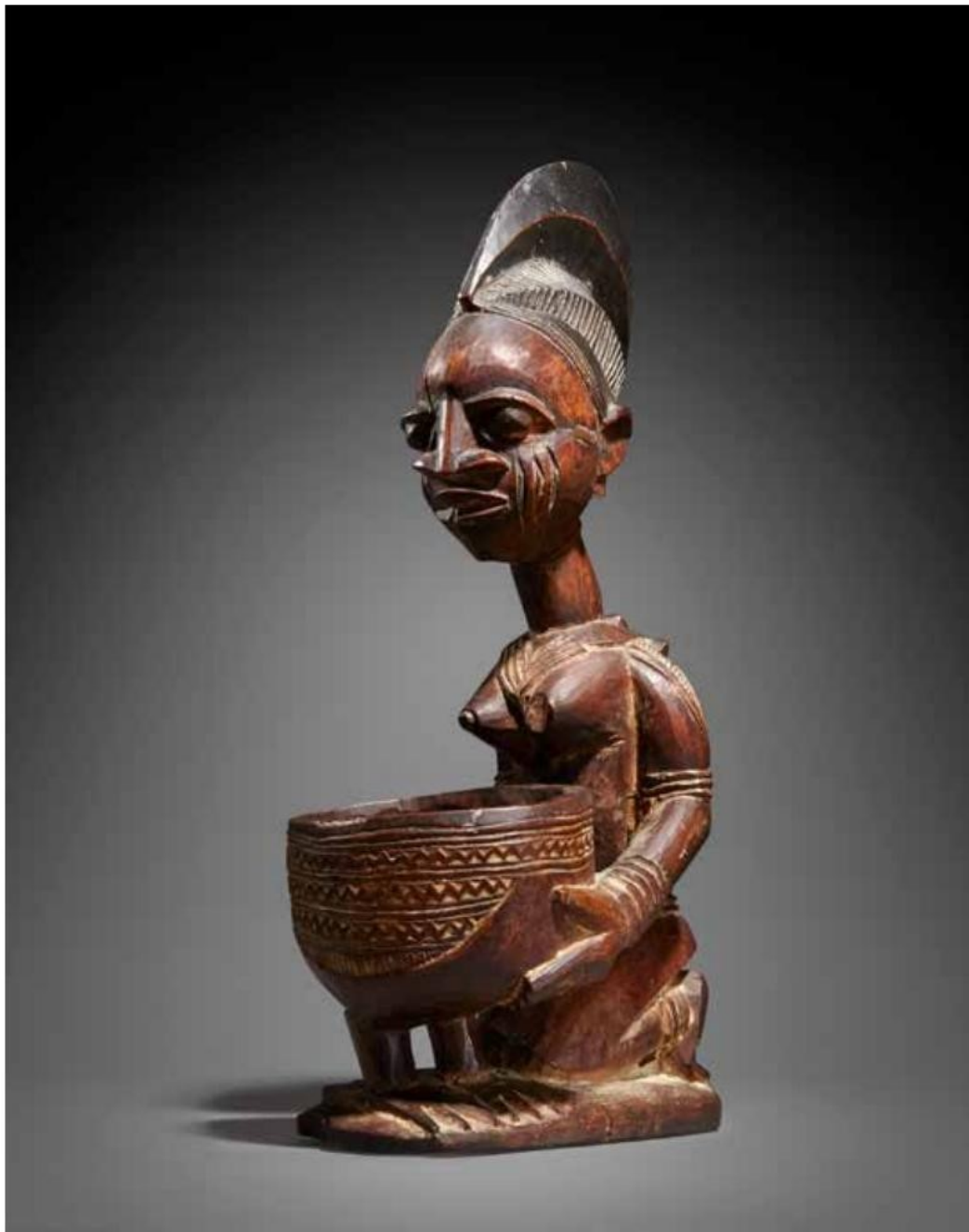


79



80





82

81
YORUBA SANGO SHRINE BOWL, NIGERIA

aruba sango

Wood, red and white pigments, Reckitt's blue
height 24in (61cm)

Provenance

Merton D. Simpson Gallery, New York
The Estate of Merton D. Simpson

Depicting a figure of a woman painted with the colors of Shango, supporting a large bowl, once placed on an altar to Shango, the Yoruba god of thunder, and used to store the Neolithic celts regarded as Shango's lightning bolts.

\$6,000 - 8,000

82
YORUBA DIVINATION BOWL, NIGERIA

(Lacking bowl lid)

Wood, kaolin remnants
height 15in (38cm)

Provenance

Robert Bohlen, Andover, Massachusetts
Private Collection, New Zealand

Collection inventory no. 5496 written below right foot in back

\$4,000 - 6,000



83

83
YORUBA EGUNGUN RABBIT MASK, NIGERIA

Wood, pigments
height 21 3/4in (55.3cm)

Provenance

Eve and Arnold Scheinman, Los Angeles, acquired in the 1980s
Thence by descent

\$2,000 - 3,000



84

84
LARGE YORUBA OSHE SHANGO STAFF, NIGERIA

Wood, ritual patination
height 26in (67cm)

Provenance

Merton D. Simpson Gallery, New York
The Estate of Merton D. Simpson

\$3,000 - 5,000



85

85^y

YORUBA PRESTIGE AXE, NIGERIA

Wood, shell, string, fiber, metal
height 22 3/4in (57.8cm)

Provenance

Paul Wengraf, London
Eve and Arnold Scheinman, Los Angeles, acquired from the above 11
February 1981
Thence by descent

\$3,000 - 5,000



86

86

YORUBA FLYWHISK, NIGERIA

Wood, leather
height 29in (73.5cm)

Provenance

Eve and Arnold Scheinman, Los Angeles, acquired in the early 1980s
Thence by descent

\$3,000 - 5,000



87

87
YORUBA OGBONI SOCIETY PENDANT, NIGERIA

Bronze
height 3 1/2in (9cm)

Provenance
Charles D. Miller, III, St. James, New York

\$2,000 - 3,000



88

88
IGBO MAIDEN SPIRIT MASK, NIGERIA

agbogho mmwo
Wood, red, black and white pigments
height 19in (48.2cm)

Provenance
Private Collection, San Francisco

\$3,000 - 5,000

89

TIV FEMALE GUADIAN FIGURE, NIGERIA

ihambe

Wood

height 32in (82cm)

Provenance

Auction 393, New York, 5 May 1976, Lot 94

Merton D. Simpson Gallery, New York

The Estate of Merton D. Simpson

Herbert Cole notes, "For reasons that are not clear, the Tiv were not mask-makers or mask dancers. They did however make a number of figural sculptures; some, rather realistic, are portable, while the larger, more abstract or conventionalized images are posts [...] Both types seem to have been general tutelary deities revered for the protection and prosperity they provided agricultural lands and families, especially regarding marriage and human fertility." (*Invention and Tradition: The Art of Southeastern Nigeria*, Prestel, 2012, p. 82)

\$8,000 - 12,000



90

OGONI ANTELOPE MASK, NIGERIA

karikpo

Wood, polychrome

height 29 1/2in (75cm)

Provenance

Galerie Monbrison, Paris

Hubert Goldet, Paris

Maison de la Chimie, *Collection Hubert Goldet*, Paris, 30 June 2001,
Lot 129

Lance Entwistle, Paris and London

Private Collection, New York, acquired from the above in 2001

Martha Anderson and Philip Peek note, "The Karikpo Society was charged in the past with insuring agricultural fertility. Karikpo masks typically depict animals such as deer, antelope, goats, and monkeys. The masquerades perform acrobatic feats requiring considerable agility. This is especially true in the case of those wearing horned masks [such as the present work] where the masquerader must jump especially high when performing the customary somersaults." (*Ways of the Rivers: Arts and Environment of the Niger Delta*, UCLA Fowler Museum of Cultural History, 2002, p. 280)

Finely carved with long, twisted horns above a triangular head and slender face with elongated, elliptical eyes with fine dark-brown, ochre, black and white paint, the present work is an exceptional example from the genre.

\$30,000 - 40,000





91

MUMUYE STANDING FEMALE FIGURE, NIGERIA

iagalagana

Wood

height 37 3/4in (96cm)

Provenance

Philippe Guimiot, Brussels, 1970

Baudouin de Grunne, Brussels, acquired from the above in 1973

Bernard de Grunne, Brussels

Private American Collection, acquired from the above in 1997

The Mumuye's artist's ability to rearrange the human body to create an elongated composition of geometric elements is epitomized by this exceptional sculpture. The head is spherical and diminutive in size with large, circular eyes which appear to gaze introspectively downward. Both the eyes and flange ears are highlighted with kaolin - white representing light, goodness and clarity. The head rests on an elongated, slightly conical neck that branches out into the arms which gradually flare away from the torso in harmony with its form. Each leg is notched three times both in the front and the back. Bending slightly to its left with a gentle twist at the torso, the sculpture appears to be moving as if in dance.

According to Richard Fardon, 'All Mumuye statues are columnar in form, although there is a considerable degree of variation in the degree of angularity among them. Most often, Mumuye statues give the viewer an impression of two external surfaces, one of which contains the other creating a space between them. Henry Moore commented on this in 1951 in relation to the female of the Lilley figures in the British Museum, which he had sketched on its accession almost thirty years earlier: "if the carver has managed to make [the figure] 'spatial' by the way in which he has made the arms free and yet enveloping the central form of the body.'" (*Central Nigeria Unmasked: Arts of the Benue River Valley, The Quick and the Dead: Versatile Wooden Figures from the Middle Benue*, Fowler Museum at UCLA, Los Angeles, 2011, p. 264-5)

\$125,000 - 150,000





92

KOTA RELIQUARY FIGURE, GABON

Wood, brass, copper
height 24in (61cm)

Provenance

Pierre et Claude Vérité, Paris
Private Collection, Paris

\$8,000 - 12,000



93

**FANG RELIQUARY FIGURE, CAMEROON OR
EQUATORIAL GUINEA**

bieri

Wood, metal tacks

height 13 1/4in (13.6cm)

Provenance

John J. Klejmann, New York

Private Collection, New Zealand

\$10,000 - 15,000

94^Y

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

nkisi nduda

Wood, glass, mirrored glass, chicken feathers
height 10 1/2in (27cm)

Provenance

Prince Sadruddin Aga Khan, Geneva,
Switzerland
Sotheby's Parke Bernet, London, 27 June
1983, Lot 56
Jacques Kerchache, Paris
Sotheby's New York, 15 November 1988,
Lot 121
Private American Collection

The artist of this diminutive yet powerful sculpture has placed it standing firmly on a square base and has placed two magical-symbolic charges, each packed with medicinal ingredients, one on its chest, a massive coat of resin topped by a large rectangular mirror; the other atop its head, wrapped in a turban that holds feathers, the facial features and ears are naturalistically carved, the eyes inset with glass; fine dark-brown patina with ritual patination throughout.

According to Evan Maurer, "The mirrored charge serves as the medium through which a diviner would seek answers to problematic questions. The figure incarnates the spirits of past diviners, to whom the traditional practitioner, or *nganga*, would appeal to for aid in their oracles. The *nkisi nduda* are also used to protect an individual and to keep away sorcerers. They are known to have an aggressive aspect if agitated or provoked, which is perhaps seen here in the raised bunch of feathers on the figure's head." (*Spirits Embodied: Art of the Congo*, The Minneapolis Institute of Arts, 1999, pg. 76)

\$70,000 - 90,000





95

MANGBETU KNIFE, DEMOCRATIC REPUBLIC OF THE CONGO

namambe

Wood, metal

height 9 1/8in (24cm)

Provenance

Marc and Denyse Ginzberg, New York

L & R Entwistle and Co. Ltd., London and Paris

Private Collection, New York, acquired from the above in 1992

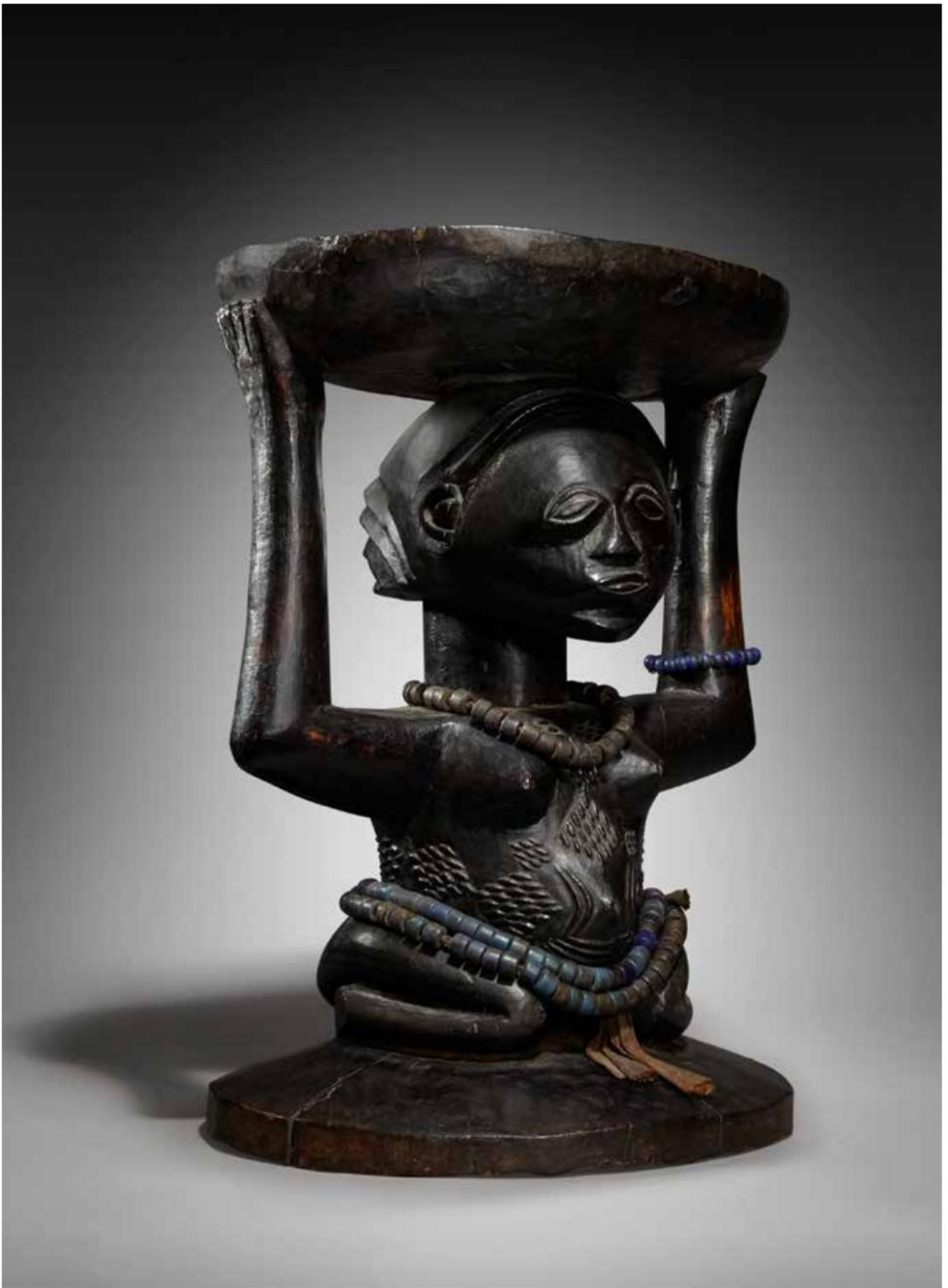
"The art of the northern savanna is associated with the sumptuous royal courts of the Mangbetu peoples. At its height, the second half of the nineteenth century, Mangbetu aristocrats surrounded themselves with a wide variety of finely crafted boxes, jars, stools, pipes, musical instruments and weapons. This distinctive tradition of anthropomorphic sculpture developed around 1900. Although such forms predate the colonial presence, European patrons greatly increased the demand for them.

Namambe knives such as this example were worn at the belt, on the right side and were considered a mark of distinction. They were the sole property of the Mangbetu ruling aristocracy. In this example, the head is surmounted by the characteristic fan-shaped coiffure which identifies it as the head of a woman." (Metropolitan Museum of Art, WEB, nd.)

In the exceptional *namambe* presented here, the woman wears a ruling-class headdress, her delicate face is highlighted with incised geometric scarification; fine, glossy honey-brown patina.

\$25,000 - 35,000





96

LUBA CARYATID STOOL, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, glass beads, string, pigment
height 17 1/4in (43.8cm)

Provenance

Reportedly collected in 1962 by a Belgian geologist
Loudmer-Poulain, Paris, *Arts Primitifs*, 24 June 1981, Lot 143
Gerbrand Luttik, Soest, acquired at the above auction
Eve and Arnold Scheinman, acquired from the above on 6 July 1981
Thence by descent

Mary Nooter and Allen Roberts note, 'The soul of each Luba kingship is literally enshrined in a throne. When a Luba king died, his royal residence was preserved for posterity as a "spirit capital," a *lieu de mémoire* where his memory was perpetuated through a spirit medium called a "Mwadi" who incarnated his spirit. This site became known as a "kitenta," or "seat"--a symbolic seat of remembrance and power, which would continue the king's reign. The king's stool, a concrete symbol of this larger and more metaphysical "seat," expresses the most fundamental precepts of Luba power and dynastic succession.' (*Memory: Luba Art and the Making of History*, The Museum for African Art, New York, Prestel, Munich, 1996, p. 17)

\$20,000 - 30,000

97

PENDE ADZE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, metals
height 15 3/4in (40cm)

Provenance

Private Collection, Paris

\$1,500 - 2,000



97



98



99



100



101



102

98^Y

SOTHO OR ZULU SNUFF CONTAINER, SOUTH AFRICA

Rhinoceros horn
height 5 1/2in (14cm)

Provenance

Christie's, Amsterdam, 10 December 2001, Lot 478
Private Collection, California
Bonhams, San Francisco, 12 February 2010, Lot 4265
Acquired at the above by the present owner

\$3,000 - 5,000

99

HEMBA SPIRIT MASQUETTE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, ritual patination
height 4 3/4in (12cm)

Provenance

Charles D. Miller, III. St. James, New York, acquired in the 1970s

\$2,000 - 3,000

100

SUKU CEREMONIAL CUP, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, brass studs
height 3in (7.7cm), width 4 7/8in (12cm)

Provenance

Alain Schoeffel, Paris
Private Collection, New York

\$2,000 - 3,000

101

CHOKWE WHISTLE IN THE FORM OF AN ANCESTOR, ANGOLA

Wood, metal wire
height 3 3/8in (8.5cm)

Provenance

Charles F. Ramus Collection, Denver, Colorado
Private Collection, Oklahoma, acquired from the above in 1988

\$2,000 - 3,000

102^Y

NORTHERN NGUNI OR ZULU NECKLACE, SOUTH AFRICA

Glass beads, sinew, lion claws
length 18in (46cm)

Provenance

Leon and Polly Miller Collection, acquired in the 1950s
Thence by descent

Cf. Fisher, Angela, *Africa Adorned*, 1984, p. 102, and The Cleveland Museum of Art, Accession no. 2010.231

According to Fisher (ibid.), these necklaces were worn by chiefs as power and prestige symbols.

\$3,000 - 5,000

103

CHOKWE CHIEF'S THRONE, ANGOLA

citwamo ca mangu

Wood, animal hide

height 27in (68.6cm)

Provenance

Dr. Romao, collected in Angola between 1885 and 1895

Sotheby Parke Bernet, London, 21 June 1979, Lot 238

British Rail Pension Fund

Sotheby's, New York, 8 May 1989, Lot 93

Private American Collection



© British Museum

Photo taken in 1910 showing Lot 103

The backrest with a central female figure with her legs apart and arms outstretched, incised scarification on her stomach and genital area, wearing a *Tsishongo* headdress, the figure is flanked by a panel with incised geometric designs called *manda a mbaci* and are derived from the shell of a tortoise, meant to symbolize wisdom, each upright of the back surmounted by a seated figure with the elbows resting on their chins and hands held to their faces; the front legs of the support carved in the form of figures, the right a male with hands bound behind his back, the left a female with her hands at her stomach; the front stretcher with a chief wearing a *tsishongo* headdress and offering food to four women, presumably his wives, one of which faces away from the chief and being struck on the head by one of the other wives; the right stretcher carved with a birth scene with two male figures in attendance; the left stretcher with two figures copulating; the back stretcher carved in the form of a leopard; the seat of stretched antelope skin; fine, dark-brown glossy patina.

'Over the course of numerous encounters with European traders as early as the seventeenth century, Chokwe chiefs appropriated the design of certain types of Western artifacts. The seats of office, or "thrones," of Chokwe chiefs, with backs, leather-covered seats, and decorative brass tacks, are modeled upon European chairs. The decoration of the chair, however, remains distinctly Chokwe in style. The elaborate figurative scenes depicted on this and other seats of office are designed as symbolic microcosms of life and represent the breadth of a leader's concerns and responsibilities' (Metropolitan Museum of Art, WEB, nd)

Cf. Leuzinger, Elsy, *African Sculpture: A Descriptive Catalogue*, Zurich, 1963, p. 309, fig. U15 for a similar Chokwe chair, Collection of André Fourquet, with entire figures carved in the back support, and Bastin, Marie-Luise, *Afrika Tervuren*, vol. VII, "Quelques oeuvres Tshokwe de musées et collections d'Allemagne et de Scaninavie," Tervuren, 1961, p. 104, fig. 3 for a chair in the National Museum Copenhagen (no. G4168) with figurative decoration of similar complexity on the stretchers

\$70,000 - 90,000





OCEANIC ART

Lots 104- 157





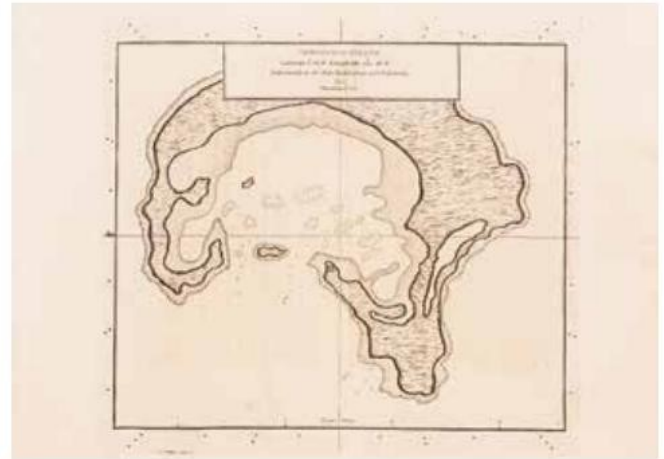
104



105



104



105

104
**GROUP OF FIFTEEN FIRST EDITION JOHN WEBBER
 ENGRAVINGS FROM COOK'S VOYAGES,
 TOGETHER WITH ELEVEN MAPS,
 STRAHAM & CADELL, LONDON, 1784**

Weber Engravings: 21 7/8in (55.3cm) (image sizes vary)

Maps: sizes vary

Each engraving and map with a Lahaina Print Sellers Certificate
 of Authenticity

(For a complete list of print and map titles, please see [bonhams.com/
 auctions/24303/lot/104](https://bonhams.com/auctions/24303/lot/104))

\$2,000 - 3,000

105
**GROUP OF FIFTEEN FIRST EDITION JOHN WEBBER
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 auctions/24303/lot/105](https://bonhams.com/auctions/24303/lot/105))

\$2,000 - 3,000

106

BAHAU DAYAK MASK, EAST KALIMANTAN, BORNEO

hudok

Wood

height 11 1/4in (28.5cm)

Provenance

Steven Alpert, collected in Borneo in the 1960s

William Brill, New York

Peter Wengraf, Arcade Gallery, London

Private Collection, West Coast

Sotheby's, New York, 19 May 2001, Lot 85

Acquired by the present owner at the above sale

\$2,000 - 3,000

107

**YIMAM HEAD AMULET, EAST SEPIK PROVINCE, MIDDLE
SEPIK RIVER, UPPER KARAWARI RIVER, PAPUA NEW GUINEA**

yipwon

Wood

height 2in (5.1cm)

Provenance

Private Collection, New York

\$3,000 - 5,000



106



107

108

**BAT CULT FIGURE, PROBABLY SAWOS, EAST SEPIK
PROVINCE, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA**

Wood, polychrome pigment
height 9 1/2in (25cm)

Provenance

Private Collection, England (Property of an English Trust)
Sotheby's New York, 9 November 1993, Lot 21
Lance Entwistle, London and Paris
Private American Collection

Exquisitely carved, most likely by stone, with a large, rounded head with pierced ears and large, engaging eyes delineated by raised double circles, the flaring nose with pierced septum, the mouth revealing teeth, the torso bordered by wings with some indication of genitalia below; exceptional dark-brown patina with traces of white and ochre pigments.

\$30,000 - 40,000



109

**KIWAI FEMALE PENDANT FIGURE, WESTERN PROVINCE,
GULF OF PAPUA, LOWER FLY RIVER, PAPUA NEW GUINEA**

mimia

Wood, lime

height 14in (35.5cm)

Provenance

Douglas Newton, New York

Sotheby's, London, 16 June 1980, Lot 107

Private American Collection

According to Douglas Newton (*Art Styles of the Papuan Gulf*, The Museum of Primitive Art, New York, 1961, p. 10), the *mimia* cycle of ceremonies "is intended to harden the younger men's spirits and to ward off sickness; in it, the men fight in the *darimo* [men's ceremonial house] with flaming coconut-leaf torches. These torches have first been touched to wooden images of men and women lined up along the sides of the aisle; being attached to a rope, these are made to sway in unison during the moments when the men dance. Some of these figures are nearly life-size; small ones attached to them are their 'children.' Other small and flat figures of men and women, also called *mimia*, are carried slung around the necks of the initiated, hanging on the chest of the men, down the backs of the boys: the sight is said to fill the women with joy. The large *mimia* figures are also carried in the prows of the war canoes on raids and are swung toward the enemy villages so that their spirits may go ahead and weaken the opponents. In war, the head is the prized trophy; only small fragments of the victim's flesh are eaten--with some revulsion--as a magical practice."

Cf. Urbanelli, Elisa ed., *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, Fine Arts Museum of San Francisco, 5 Continents Editions, Milan, 2005, vol. 2, p. 167, fig. 489; and

Parsons, Lee A., *Ritual Arts of the South Seas: The Morton May Collection*, St. Louis Museum, St. Louis, 1975, fig. 50

\$30,000 - 40,000





110

**KIWAI COMB, WESTERN PROVINCE,
GULF OF PAPUA, LOWER FLY RIVER,
PAPUA NEW GUINEA**

Wood, red pigments, lime
height 12in (30.5cm)

Provenance

Gustave and Franyo Schindler, New York
Private Collection, New York, acquired from
the above in 1992

Finely carved with the representation of an
ancestral head, these figurative combs are
extremely rare and were worn by important
men during important ceremonies.

\$15,000 - 20,000

111

**IATMUL CEREMONIAL DRUM, EAST
SEPIK PROVINCE, MIDDLE SEPIK RIVER,
PAPUA NEW GUINEA**

kundu

Wood, traces of red and white pigment
height 29 1/8in (74cm)

Provenance

Collected by the La Korrigan Expedition,
1934-1936
Drouot Paris, 4 and 5 December 1961, Lot 75
Private Collection, New York

Of overall hourglass form, finely carved with
harmonious spiral and curvilinear design on
the lower half and a projecting face on the
handle; fine, dark-brown encrusted patina.

According to Kocher Schmind, *Art of the
Sepik River*, S. Greub ed., Basel, 1985,
p. 186 text to no. 49, *kundu* are "chiefly
played as accompaniment to clan-specific
name songs sung on various occasions such
as a funeral, or the inauguration of a house
or canoe."

\$15,000 - 20,000





112

112

SPIRIT BOARD, PAPUAN GULF, PAPUA NEW GUINEA

gope

Wood, pigments

Height 42 3/4in (108 1/2cm)

Provenance

Collected by Richard Parkinson

Parkinson (1844-1909), a Danish explorer, anthropologist and author who spent thirty years collecting in the Pacific

\$2,000 - 3,000

113

SHIELD, UPPER SEPIK RIVER, PAPUA NEW GUINEA

Wood, pigments

height 69in (175cm)

Provenance

Possibly collected by Douglas Newton (old label: "D62: Item 264" on verso)

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

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

Acquired from the above by the present owner

\$7,000 - 9,000

114

SHIELD, NEW BRITAIN

Wood, cane, pigments

height 63 1/2in (162cm)

Provenance

Herbert P. Stothart (September 11, 1885 – February 1, 1949)

Stothart was an American songwriter, arranger, conductor, and composer. He was also nominated for twelve Academy Awards, winning Best Original Score for The Wizard of Oz. Stothart was widely acknowledged as a member of the top tier of Hollywood composers during the 1930s and 1940s.

Thence by descent

Private Collection, California

Inventory no. 19828 written on back near handle

\$4,000 - 6,000



113



114

115

**RARE MASK, ASTROLABE BAY/HUON GULF/WEST NEW
BRITAIN STYLE, PAPUA NEW GUINEA**

umboi (Tami)/*kilenge* (New Britain)

Wood, pigments

height 26 1/2in (67.3cm)

Provenance

Rudolf von Benningson, the first German Imperial Governor of New
Guinea, 1889 - 1902

Linden Museum, Stuttgart

N. Heinrich Collection, Germany

Private American Collection

This large and impressive mask is oval in form with tall pointed ears,
slit crescent-shaped eyes and an open mouth with a protruding
tongue, decorated overall with red, black and white pigments.

Philip Dark notes, 'A major artistic feature [of the Astrolabe Bay/
Huon Gulf/New Britain complex] is the carved human figure. In
the *telum* of Astrolabe Bay, used to support the beams in men's
houses, ancestors--guardian spirits--are represented in large form,
one above the other. Smaller ones are propped against the wall of
a hut. The Kilenge of west New Britain had a similar center pole in
the men's house. Tami men's houses had life-size figures painted
in red, black, and white as houseposts. These were comparable to
the *telum* figures of Astrolabe Bay and similar to those of the Kilenge
and Siassis. Carved figures hanging from the ends of beams were
a feature of houses in Astrolabe Bay, Tami, and west New Britain,
and are suggestive of the tall *telums* of Astrolabe Bay. In May 1872,
Mikloucho-Maclay described a men's house with several *telums*,
"some of which were as big as a man," and "a large wooden mask
with openings cut out for the eyes and mouth, which was worn at
the time of special feasts." The mask featured in male circumcision,
which took place in a special cult house in the bush (the "ghost" cult),
from which women and children were excluded. By 1894, men's
houses had taken over this role from the cult houses. The sides of
men's houses--and also of some ordinary ones--were decorated with
planks, one of which showed a crocodile with a pig in its mouth...
The mask had its counterpart elsewhere in the region. It existed in the
Huon Gulf, but by the beginning of contact with Westerners it was
no longer regarded as a *balum* cult object, although it continued to
fulfill this function in the Siassi Islands until 1910. The extant masks
must have been used only to decorate the house, as they have no
holes for attaching to the face of the wearer [as is the case with
the mask presented here]. *Nausung* masks, which were similar in
appearance and function to the masks made in Astrolabe Bay, were
made until recently by the Kilenge in west New Britain, and also in the
Witu Islands and elsewhere. Not only are the forms of these masks
comparable throughout the region, but the cults they served also have
characteristics in common. The same kinds of paraphernalia were also
used, including the bullroarer, which was used to keep women and
children away.' (*Arts of the South Seas: The Collections of the Musée
Barbier-Mueller*, Douglas Newton, ed., Prestel, 1999, pp. 213-14)

Cf. Newton (*ibid.*), p. 210, fig. 10, for a similar mask formerly in the
Rautenstrauch-Joest Museum, Cologne (Inv. 4111); and
Mead (*ibid.*), fig. 6-17, for another example in the Wartburg Theological
Seminary Museum

\$80,000 - 100,000





116

116
TWO COMBS, VANUATU ISLAND
 Wood
heights 13 and 14 3/4in (33 and 37.5cm)

Provenance
 Private Collection, Paris

\$1,500 - 2,000



117

117
KANAK "BIRD-HEAD" CLUB, NEW CALEDONIA
go-poropwa-ra-maru[?]
 Wood
length 28in (71cm)

Provenance
 Private Collection, Paris

\$2,000 - 3,000

118

**GRADE FIGURE, PROBABLY AMBRYN
ISLAND, VANUATU**

maghe ne naun or maghe ne hvir

Fernwood, red and white pigments

height 57in (145cm)

Provenance

Purportedly Bruce Lawes

Los Robles Gallery, Palo Alto, California

Private Collection, San Francisco, acquired
from the above in January, 1984

\$4,000 - 6,000





119^y

SHARK FIGURE, SOLOMON ISLANDS

Wood, black pigment, shell inlay

length 35 1/2in (90.2cm)

Provenance

British Empire and Commonwealth Museum Bristol, acquired by the museum in 1890

Private Collection, London

In the Solomon Islands, "specific groups of animals are closely related to the spiritual world. Sharks occupy a privileged position, sometimes as incarnations of deceased ancestors or guardian sharks thought to have special relationships with particular villages or individuals. Such sharks are said to assist in bonito fishing, itself considered in part a supernatural phenomenon. Big spirit-sharks worshiped by humans were said to control their group of followers, small spirit-sharks, that could be commandeered to attack the souls of one's enemies."

(Kaeppeler, Kaufmann et Newton, *Oceanic Art*, Harry Abrams, New York, 1993, p. 560-561)

\$12,000 - 18,000



120

120
UNIQUE CLUB, RENNELL ISLAND
baukiaga
Wood, cane
length 15in (39cm)

Provenance
Private collection New Hampshire

In the present work, the artist has decorated the handle with an incised geometric zig-zag pattern, more commonly seen in Fiji and Tonga, but unique to Rennell.

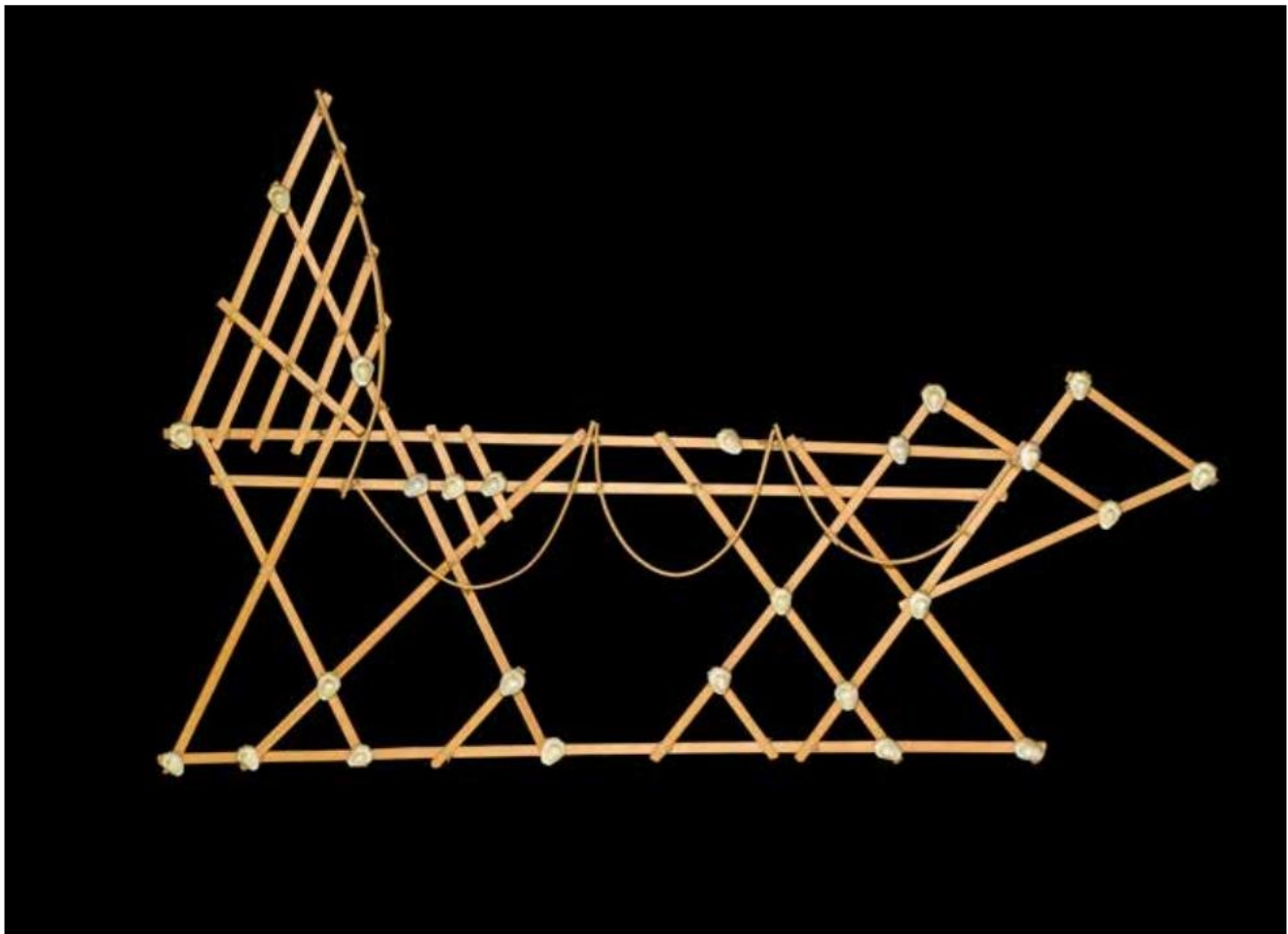
\$2,000 - 3,000



121

121
WRESTLING FIGURES, SOLOMON ISLANDS,
SIGNED C. MAMURIO
Wood, shell
height 11 1/2in (29.2cm)

\$3,000 - 5,000



122

122^y
**NAVIGATIONAL CHART,
 MARSHALL ISLANDS**

rebbellib
 Bamboo, shell, fiber
 15 by 23 1/2in (38 by 59.7cm)

Provenance

Herald Hughes, collected ca. 1960 while living on Pohnpei
 Hughes traveled around Micronesia while employed as a public works officer for Trust Territory of the Pacific Islands (a United Nations trust territory established after WWII and administered by the United States). Thence by descent

\$2,000 - 3,000

123
DANCE CLUB, NIUE ISLAND

ula-fumiti
 Wood, finely-woven braided hair
 length 40 1/2in (103cm)

Provenance

Private Collection, Gisborne, New Zealand

A classic long club/staff from the small atoll island of Niue, referred to as the Savage Islands by early European explorers, with a finely sculpted central ridge line running down the center of each side of the flattened 'blade', the lower section bound with a strand of finely-braided human hair.

Cf. Kaeppler, Adrienne, et.al., *Oceanic Art*, Harry Abrams, New York, 1997, fig. 729.

\$3,000 - 5,000

124
FISH TRAP, NUKUORO ISLAND

Coconut reeds, fiber
 height 58in (147.3cm)

Provenance

Private Collection, Auckland, New Zealand

Of sophisticated construction and elongated egg-form, an opening at one end for removing the trapped fish, another opening at the midsection serving as the entry point with projections to prevent the fish from escaping.

\$3,000 - 5,000



123



124



125

LARGE "SNAKE" CLUB, FIJI ISLANDS

gata waka

Wood

height 42 3/4in (109cm)

Provenance

Taylor A. Dale, Santa Fe

Private Collection, Colorado, acquired from the above in 1998

According to Rod Ewins, "This type of club is notable for the cheeks that were pounded with rocks while the tree was growing. The ridges running across the cheeks are typical." (*Traditional Fijian Artefacts*, Just Pacific, 2014, p. 89, fig. 6.34(i))

\$5,000 - 7,000

126

HEADREST, FIJI ISLANDS

kalitolini

Wood, fiber

length 27in (68.5cm)

Provenance

Sotheby's, London, 2 May 1963, Lot 13

Private Collection, Chicago

Thence by descent

"FIJI PILLOW" written on top

\$3,000 - 5,000

127

HEADREST, TONGA ISLANDS

kali

Wood

length 17in (43.1cm)

Provenance

John J. Klejman, New York

Morton and Estelle Sosland, Kansas City

Bonhams, 20 Nov 2012, Lot 283

Private Collection, New York

\$4,000 - 6,000

125



126



127

128

**EXCEPTIONAL CHIEF'S OR PRIEST'S SHIELD-CLUB,
FIJI/TONGA ISLANDS**

calacula

Wood

length 45 3/4in (116.2cm)

Provenance

Private Collection, France

Finely carved, most likely without the use of metal tools, the circular shaft with a flared butt gradually becoming flatter towards the blade, the large paddle blade divided into quarters by a vertical and horizontal raised strengthening bar that cross at the center, the upper shaft and blade intricately incised throughout, the upper shaft with multiple linear rows of triangles and a circle in each lower quadrant, one having bands of circular incisions, the upper blade section with a row of triangles along the horizontal strengthening bar on each side, the paddle field with two lizards and two crescents within a cross-hatched field on one side, the other side with one lizard, two crescents and two panes of rows of lined triangles, all within a field of the cross-hatched design; fine reddish-brown glossy patina overall.

Tongan artists were considered the supreme artists in the Fijian/Tongan area, thus many Fijian chiefs commissioned Tongan artists for their most important works. As a result, the Tongan artists would, on occasion, incorporate Tongan styles with the Fijian design, making their distinction sometimes unclear. The image of lizards is exceedingly rare in both Fijian and Tongan art.

Adrienne Kaeppler notes, "*Calacula* clubs delivered their blow with the thin edge of the blade, cutting or snapping through bone rather than simply shattering it. Clubs of this type were carried by both Fijian and Tongan chiefs, and perhaps priests, and may have been used in skirmishes involving arrows and sling stones. The broad part of the club acted as a shield as well as a deadly weapon." (*Polynesia: The Mark and Carolyn Blackburn Collection*, University of Hawaii Press, Honolulu, 2010, pg. 236, fig. 108)

\$40,000 - 60,000



129

EXCEPTIONAL POUNDER, TAHITI ISLANDS

penu

Basalt

height 6 1/8in (15.2cm)

Provenance

First postmaster of Tahiti, Mr. Mievile

Mievile was officially appointed on 1 January 1860, and the regulations relating to outgoing and incoming mail were enacted. That date marks the starting point of an organized postal service in Tahiti. Located on the Papeete seafront, the first Polynesian Post Office was a wooden house with a pointed roof and a wide veranda. That office was redeveloped on several occasions and was even moved on rails in 1902. At the time, postal delivery was the responsibility of the *muto'i* (municipal policemen), and mail was delivered in the outer islands by schooners.

Thence by descent through the family

This exceptional example of a classic Tahitian *penu* of cross-bar form has been skillfully carved, without the use of metal tools, from very closed-grained black basalt, probably quarried on the island of Maupiti.

Cf. Hooper, Steven, *Pacific Encounters: Art & Divinity in Polynesia 1760-1860*, Sainsbury Centre for Visual Arts, Norwich, 2006, fig. 143 for an almost identical example acquired by the British Museum (BM: 5321) from W.J. Bernhard Smith in 1869.

\$40,000 - 60,000





130

EFFIGY FIGURE, TAHITI

ti'i

Stone

height 12in (30.5cm)

Provenance

Private Collection, San Francisco, through descent from his great aunt who lived in French Polynesia in the 1920s

According to Adrienne Kaeppler, "Sacred receptacles, through which gods and ancestors were invoked, were *ti'i* and *to'o*. Wooden or stone figures in human form, *ti'i*, served as dwelling places for guardians, ancestors, and the lesser gods, who were called to them at unspecified intervals, their outward appearance having little relevance for their successful use." (Adrienne Kaeppler, et. al., *Oceanic Art*, Harry Abrams, New York, 1993, p. 534)

\$4,000 - 6,000

131

COCONUT LEAF-STALK CLUB, TONGA ISLANDS

apa'apai

Wood, traces of lime

Length 40 1/8in (102cm)

Provenance

Private Collection, United Kingdom

Of unusually large proportions with the rounded shaft at the butt gradually becoming trapezoidal at the top, decorated throughout with multiple panels of incised zigzag design, together with glyphs of a bird, a standing man holding a paddle on each side and a man carrying a water pole above his head; deep reddish-brown patina with remnants of lime.

\$8,000 - 12,000





132

CRESCENT CLUB, SAMOA

fa'alautaliga

Wood, traces of lime

length 21 1/4in (54cm)

Provenance

Commander Benjamin Franklin Tilley (March 29, 1848 – March 18, 1907)

Tilley was a career officer in the United States Navy who served from the end of the American Civil War through the Spanish–American War. He is best remembered as the first Acting-Governor of American Samoa, as well as the territory's first Naval governor. Thence by descent

\$2,000 - 3,000

133

TOOTHED CLUB, SAMOA ISLANDS

talavalu

Wood

length 33 1/2in (85cm)

Provenance

Private Collection, London

Finely hand carved with upper "toothed" section, the top triangular portion and upper area of the shaft with unique incised zigzag decoration; fine dark-brown patina.

\$4,000 - 6,000

134

LARGE CRESCENT CLUB, SAMOA

fa'alautaliga

Wood, traces of lime

length 29 1/2in (75cm)

Provenance

Commander Benjamin Franklin Tilley (March 29, 1848 – March 18, 1907)

Tilley was a career officer in the United States Navy who served from the end of the American Civil War through the Spanish–American War. He is best remembered as the first Acting-Governor of American Samoa, as well as the territory's first Naval governor. Thence by descent

\$3,000 - 5,000

132



133



134

135

LARGE BOWL, HAWAIIAN ISLANDS

pohaku ku'i poi

Wood (probably kou)

height 10 1/2in (26.7cm); diameter 14in (35.5cm)

Provenance

ʻIolani Luahine (January 31, 1915 – December 10, 1978)

Born Harriet Lanihau Makekau, ʻIolani was a native Hawaiian and considered the high priestess of the ancient hula. The Honolulu Advertiser called her "the poet of the Hawaiian people." The ʻIolani Luahine Hula Festival was established in her memory, and awards a scholarship award each year to encourage a student to continue the study of hula.

Thence by descent

Finely hand carved and deep, the circular flat base leading to tall, rounded walls which slightly curve inwards around the rim; fine honey-brown patina with natural kukui nut oil finish, indigenous gum repairs at the bottom and age distress lines.

\$18,000 - 24,000



136

LARGE BOWL, HAWAIIAN ISLANDS

pohaku ku'i poi

Wood (probably kou)

height 8 1/2in (21.5cm); diameter 14in (35.5cm)

Provenance

Kepokai Family, members of Maui Ali'i

The Kepokai family were the *ali'i* managers for the Wailuku district and the family collection of artifacts is well known and of extremely high quality. Family members included such noted people as High Chief Auwae and Judge Auae Noa Kepoikai who served as treasurer of the Hawaiian Kingdom in the cabinet of Hawaii's last monarch, Queen Liliuokalani. The home in Wailuku, considered a museum of priceless Hawaiian heirlooms, played host to prominent members of Hawaii's royal families and Washington dignitaries for many years.

Finely hand carved of deep, wide and rounded form with thick inward tapering walls elegantly flaring out along the top edge; multiple indigenous repairs throughout and the inner surface patina with significant age and wear; fine honey-brown and dark-brown patina on the outer surface.

\$12,000 - 18,000





137



138

137

ROYAL SPITTOON REFUSE BOWL, HAWAIIAN ISLANDS

ipu 'aina

Wood (probably kou)

diameter 5in, height 2 1/2in

"Scrap bowls and spittoons (*ipu 'aina*) were made for chiefs, who deposited fishbones and scraps of food during meals in the former, and spittle, hair and nail parings in the latter. This careful segregation of food and bodily remains was instituted because of the prevailing fear of sorcery, for food and bodily remains which had been touched formed an excellent medium (*maunu*) by which a sorcerer (*kahuna 'ana'ana*) could cast his spells and cause the death of the person who had handled the food or from whom the spittle came. Thus chiefs, who evidently went in fear of assassination by sorcery, safeguarded themselves by appointing an attendant who was the keeper of the scrap bowl, or spittoon, and disposed of the contents after the meal in a manner that prevented their being obtained by any person intending to harm his master. It is important to note, that the keeper of the spittoon was awarded the highest status of all the various *ali'i* attendants." (Peter Buck, *The Arts and Crafts of Hawaii*, Honolulu, 1957, p. 53)

\$8,000 - 12,000

138

BOWL, HAWAIIAN ISLANDS

pohaku ku'i poi

Wood (probably kamani)

diameter 14in, height 5 1/2in

Provenance

Kawaiaha'o Church, Oahu

Obtained by a Honolulu collector directly from Kawaiaha'o Church

Finely hand carved in shallow form, the bottom with label (probably from Kawaiaha'o Church) since removed.

"Kamani trees served many purposes in ancient Hawai'i. Their blooms were used to scent kapa cloth and to make a brown dye extracted from its fruit to color the cloth. Many parts of the kamani were also used for medical purposes...the kamani tree provides striking wood. When freshly cut, the wood reveals dramatic contrasts in white and red, though it mellows to a more even tone." (Safto, Tyffany DeEtte and Lynda McDaniel, *Contemporary Hawai'i Woodworkers*, Contemporary Publications, Hawai'i, 2009, p. 184)

\$4,000 - 6,000

139

MASSIVE SECOND STAGE KAPA BEATER, HAWAIIAN ISLANDS

i'e kuku

Wood

length 18 1/2in (47cm)

Provenance

Kepokai Family, members of Maui Ali'i

The Kepokai family were the *ali'i* managers for the Wailuku district and the family collection of artifacts is well known and of extremely high quality. Family members included such noted people as High Chief Auwae and Judge Auae Noa Kepoikai who served as treasurer of the Hawaiian Kingdom in the cabinet of Hawaii's last monarch, Queen Liliuokalani. The home in Wailuku, considered a museum of priceless Hawaiian heirlooms, played host to prominent members of Hawaii's royal families and Washington dignitaries for many years.

\$3,000 - 5,000



139



140^y

BRACELET, HAWAIIAN ISLANDS

kupe'e

Glass beads, shells

length 6 3/4in (17.1cm)

Provenance

Private Collection, Honolulu, Hawaii

A unique and early 19th century blue glass bead bracelet, *kupe'e* with classic hook pendant/toggle carved from shell. Stylistically similar to classic *lei niho palaoa* royal hook necklaces, but wrist bracelets such as this example are much rarer. Examples dating back to Cook's third voyage consist of various materials, and in rare cases include carved ivory toggles in the form of turtles, human heads, and as in this case, hook ornaments.

\$2,000 - 3,000



141

RARE GLASS CAMEO OF KING KAMEHAMEHA II, CA. 1824

Glass (19th century koa wood frame)

Cameo: diameter 2 7/8in (7.3cm)

Frame: height 13 1/2in (34.3cm)

Provenance

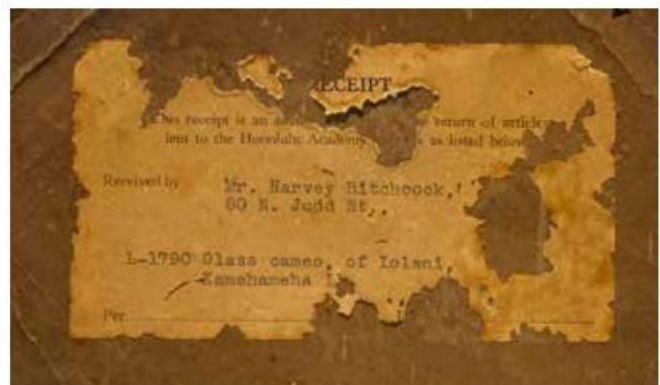
Harvey Rexford Hitchcock (March 13, 1800 – August 25, 1855)
Hitchcock was an early Protestant missionary to the Kingdom of Hawaii from the United States.

Exhibited

Honolulu Academy of Art, 1930s (exhibition label on verso)

One of just twelve medallions made by order of King George IV to commemorate the visit of King Kamehameha II to Great Britain in 1824, where the King and Queen contracted measles and tragically died on their visit. Their bodies were delivered back to their native Hawaii by Lord George Byron, captain of the *HMS Blonde*. Byron distributed the medallions to various ruling chiefs as a memorial of their fallen leader.

\$12,000 - 18,000



Honolulu Academy of Art Exhibition Label, 1930s



142

**RARE MAUI-STYLE FINGER
WASHBASIN, HAWAIIAN ISLANDS
WITH LABEL: JOHN M. WARRINER
HAWAIIAN COLLECTION**

ipu holoi lima

Wood (probably kou)

length 12 1/2in (31.8cm), height 3 1/4in
(8.3cm)

Provenance

John M. Warriner, Hawaii

Warriner (1895-1960) was a collector and dealer in Pacific artifacts, with a particular interest in Hawaiian calabashes. Warriner sold a considerable number of calabashes to Mrs. Charles M. Cooke for the collection of ancient Hawaiian calabashes which she formed for The Honolulu Academy of Arts, an institution she founded.

Eric Tulman Collection, Hilo, Hawaii

Bonhams, New York, 13 May 2013, Lot 2031

Acquired at the above by the present owner

An exquisite Maui-style double-faceted wood oval bowl with interior "finger-wipe" ridge and carved suspension lug; rich, deep brown patina.

As Jenkins describes in *The Hawaiian Calabash* (p. 49), "One of the earliest mentions of wooden washing bowls was

in 1823. Rev. William Ellis, visiting High Chief Kuakini in Kailua-Kona, noticed: "Neat wooden dishes of water were handed to the governor and his friends, both before and after eating, in which they washed their hands. Uncivilized nations are seldom distinguished by habits of cleanliness; but this practice, we believe, is an ancient custom, generally observed by the chiefs, and all the higher order of people, throughout the islands." On p.56 Jenkins goes on to note: "These wooden washbasins were used before, after, and sometimes during meals. They were probably personal items, intended for the use of their owner only... Like spittoons, many of these washbasins were carved into unique shapes." Very few of these finger washbasin bowls have survived.

\$8,000 - 12,000

143

**RARE FAN HANDLE,
MARQUESAS ISLANDS**

ke'e

Wood

length 5 3/4in (14.45cm)

Provenance

Private Collection, Paris

Exquisitely carved with a single human figure above two human figures back-to-back on the base of the handle below; fine dark-brown glossy patina.

"Distinctively shaped fans, or *tahi'i*, were carried by *toa* (warriors), *tau'a* (ritual specialists), and other high-ranking men and women as status markers. Displayed on important occasions, especially feasts, their visual impact was enhanced by the elegant manner with which they were carried, particularly by women.

Fans were described by many early visitors to the Marquesas, beginning with Cook in 1774. Tahuata has been singled out as having a reputation for finely made fans and many have been collected from that island, including four on Cook's voyage." (Kjellgren, Eric and Carol Ivory, *Adorning the World*, The Metropolitan Museum of Art, New York, 2005, p. 81)

Most examples of *ke'e* have two pairs of stacked back-to-back human figures, thus handles with just one human figure are very rare.

\$25,000 - 35,000



144^Y

BONE ORNAMENT, MARQUESAS ISLANDS

ivi po'o

Human bone

height 1 9/16in (4cm)

Provenance

Jean-Pierre and Angela Laprugne, Paris

Private American Collection

Eric Kjellgren and Carol Ivory (*Adorning the World: Art of the Marquesas Islands*, The Metropolitan Museum of Art, New York, 2005, p. 44) note: "The human body is the most important theme in Marquesan art. The primary motif in Marquesan designs, the body was also a major focus for artistic expression and materials derived from it served as artistic media. To adorn both themselves and the objects they used, Marquesans fashioned beadlike cylinders of bone called *ivi po'o* ("bone pieces") from the arm and leg bones of their enemies. Those carved in human form...were referred to as *tiki ivi po'o*..."

...As with all Marquesan *tiki*, the *tiki ivi po'o* represent deified ancestors, beings who were honored and propitiated to ensure their assistance in important tasks and in sustaining the abundance of food, especially breadfruit, the staple of the Marquesan diet. These powerful ancestral images may also have served, in part, as supernatural guardians for the individuals who wore them or the objects they adorned."

The present work is finely carved, without the use of metal tools, with the hands resting on the abdomen and arms pierced through at the sides, the back has a high ridge line across the shoulders; a later drilled hole on the lower right side, piercing into the internal cavity, probably done in the 19th century to convert it into a pipe bowl.

\$18,000 - 24,000



145Y

BONE ORNAMENT, MARQUESAS ISLANDS

ivi po'o

Human bone

height 1 3/4in (5cm)

Provenance

René Rasmussen, Paris

Sotheby's, London, 2 July 1990, Lot 21

Private Collection, New York

Eric Kjellgren and Carol Ivory (*Adorning the World: Art of the Marquesas Islands*, The Metropolitan Museum of Art, New York, 2005, p. 44) note: 'The human body is the most important theme in Marquesan art. The primary motif in Marquesan designs, the body was also a major focus for artistic expression and materials derived from it served as artistic media. To adorn both themselves and the objects they used, Marquesans fashioned beadlike cylinders of bone called *ivi po'o* ("bone pieces") from the arm and leg bones of their enemies. Those carved in human form...were referred to as *tiki ivi po'o*...

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The present work is finely carved, certainly without the use of metal tools, with the right hand held to the chin and is pierced through at the arms, the back is decorated with raised Marquesas designs.

\$18,000 - 24,000





146

POPOI POUNDER, MARQUESAS ISLANDS

ke'a tuki popoi

Stone (probably basalt)

height 6 5/8in (17cm)

Provenance

Loudmer Paris, 23 and 24 June 1995, Lot 110

Private Collection, Florida

Cf. Kjellgren, Eric and Carol Ivory, *Adorning the World - Art of the Marquesas Islands*, The Metropolitan Museum of New York, 2005, fig. 72

According to Kjellgren and Ivory (ibid.), "Popoi pounders form part of the basic equipment of every Marquesan household. With their spare lines and robustly modeled grips that broaden into wide, flaring bases, they are at once ingeniously designed functional objects and striking works of art. In former times popoi pounders, fashioned from close-grained volcanic rock [seen here], were made by specialist carvers known as tuhuka ke'a tuki popoi. The process of carving and

smoothing the pounders was originally performed almost entirely with stone adzes, although some examples appear to have been finished by abrasion or pecking. Pounders also commonly received a final polish in which a mildly abrasive paste made from charcoal and coconut oil was used to impart a dark lustrous sheen to the surface... The dating of popoi pounders and other stone objects remains problematic. While ke'a tuki popoi were certainly used in the precontact period, few, if any, appear to have been collected before the late nineteenth century. Some scholars suggest that the tiki-head type [seen here] represents a postcontact development, perhaps part of the general trend toward greater surface ornamentation that occurred in the late nineteenth century. The archaeologist Robert Suggs, however, believes the earliest tiki-head pounders may date from the mid-eighteenth century. According to information provided by Marquesans in the 1920s, the unusual bifacial tiki images on the pounders had no symbolic significance but served purely as adornment."

\$12,000 - 18,000

147

WAR CLUB, MARQUESAS ISLANDS

'u'u

Ironwood (*Casuarina equisetifolia*)

Height 56in (143cm)

Provenance

Private Collection, England

According to Carol Ivory (personal communication), "warfare was an integral component of life in the Marquesas Islands in the late eighteenth and early nineteenth centuries, the result of territorial rivalries or the need to avenge insults and indignities. War was carried on either in pitched battles using clubs, spears, and slings, or in ambush situations. The pitched battles were usually pre-arranged and involved much ritual preparation and invocation to the *etua*, the gods, for success. The ambushes were usually forays into neighboring valleys in search of *heana*, human victims for sacrifice. Leaders in warfare, *toa*, were high-ranking and influential persons in Marquesan society.

Clubs such as this one are called 'u'u, and were a Marquesan warrior's most prized possession. They served as both a weapon in close combat and as a mark of high status within society. They are made from ironwood (*Casuarina equisetifolia*), also called *toa* by the Marquesans, a dense, heavy, hard wood. The clubs were buried in the mud of taro fields, then polished with coconut oil, to give them a rich, dark patina. Strands of braided sennit, with human hair attached, were wrapped around the handle area. The hair was usually that of relatives. They were designed with a curved notch on the top edge so that the warrior could put it under his arm and lean on it. As a result, they vary in size, between 4.5 and 5 feet, depending on the height of the owner."

The present work is finely carved with raised decorations on both sides of the head of the club with rich, dark-brown glossy patina with one side of the club with old wear and erosion at the top facial plane.

\$20,000 - 30,000





148



149

148

STILT STEP, MARQUESAS ISLANDS

tapuvai

Wood

height 15 3/4in (40cm)

Provenance

Private Collection, Paris

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."

\$12,000 - 18,000

149

LIDDED BOWL AND DOUBLE BOWL, MARQUESAS ISLANDS

Wood

Lidded Bowl: height 3in 7.6cm

Double Bowl: length 12in (30.5cm)

Provenance

Private Collection, Paris

\$2,000 - 3,000



150

150
MAORI PENDANT, NEW ZEALAND

pekapeka
Nephrite
length 1 5/8in (5cm)

Provenance
Private Collection, Florida

This delicately carved pendant has two abstract *manaia* heads back to back with an oval piercing in between; *paua* shell or red sealing wax would most likely have once been inlaid in the circular eyes.

Cf. Starzecka, Dorota, et. al., *The Maori Collections of the British Museum*, The British Museum Press, 2010, fig. 306

\$4,000 - 6,000

151
EXTREMELY RARE MAORI CEREMONIAL FOOD BOWL, NEW ZEALAND

kumete
Wood
height 4 1/2in (11.4cm), length 13in (33cm)

Provenance
Frank Oscar Peat, Titrangi, New Zealand, early 1900s
Private Collection, Florida

Deeply carved, probably without the use of metal tools, in round form with an incised *pakura* design around the rim, a *manaia*-form bird head projecting from the side; fine dark-brown glossy patina.

Terrence Barrow notes, "The use of birds, bird-man variants, or addition of bird features to ancestral images, is widespread in the Pacific arts. This sculptural tradition originates in the firm association of birds with the souls of the dead and with spirits in general. Birds acted as spirit vehicles. In Maori belief certain bird species, such as the owl, were favored as personal or tribal totems, omen-carriers, and guardians." (*Maori Wood Sculptures of New Zealand*, Charles Tuttle Company, Japan, 1969, p. 20)

This exceptional *kumete* is the only known example with a bird-form handle.

\$25,000 - 35,000



151

152^y

MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND

hei tiki

Nephrite, haliotis shell, albatross bone, fiber cord

height 5in (13cm)

Provenance

Kenneth Webster Collection, London no. 110

Wayne Heathcote

Private American Collection, acquired from the above in 1993

After Capt. James Cook asked the Maori in Queen Charlotte Sound about the greenstone or pounamu, he wrote:

"We were told all this stone is originally a fish...where they tie a rope to it, and drag it ashore...it becomes a stone" (Brailsford, Barry, *Greenstone Trails - The Maori and Pounamu*, Hamilton, New Zealand, 1996, p. 6).

According to Roger Neich, 'Distinct from all of these forms, the jade breast ornament called *hei-tiki* is the most characteristic and most highly valued of all Maori personal ornaments. In some Maori origin myths, *Tiki* was the first man, having been created by the god *Tane*. Thus carvings of human figures in any material whether bone, stone or wood, may be called a *tiki*. The prefix *hei* indicates something suspended from the neck, as in *hei-tiki* and *hei-matau*. *Hei-tiki* may be worn by both men and women, usually hanging vertically but sometimes horizontally from a suspension point on the side, especially by women. They are passed down through the generations as family heirlooms, and during a funeral they will be displayed near the deceased, along with other family heirlooms. With their own personal names, many *hei-tiki* are remembered in tribal songs and oral histories. Most of the *mana* or prestige of the *hei-tiki* derives from its close contact with those great ancestors who have worn it in the past, rather than from any magical or mystical meaning. Some would argue for a phallic symbolism in *hei-tiki*, while others claim that they represent fertility, perhaps in the form of a human embryo. Most commentators would agree that many of the current meanings attached to *hei-tiki* are relatively recent interpretations of an ancient symbol refined by many generations of artists. It is only natural that such a potent image as the *hei-tiki* would be subject to continuing reinterpretation. Consequently, any search for the "original meaning" of the *hei-tiki* is probably futile.' (*Pounamu: Maori Jade of New Zealand*, David Bateman Ltd., Auckland, 1997, pp. 23-25)

This exceptional *hei-tiki* is finely stone carved from a rich, dark-green nephrite, the head tilts to the right shoulder; considerable wear on the back and to the suspension hole indicates an early, possibly 18th century production date.

\$40,000 - 60,000



153^Y

MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND

hei tiki

Nephrite, sealing wax, bird bone, fiber cord

height 4 3/8in (12cm)

Provenance

Collected in 1840 by Rev. John Waterhouse, H.M.S. Triton

Vice-Admiral Sir George Tyron, 1870s

Private American Collection

"We were told all this stone is originally a fish...where they tie a rope to it, and drag it ashore...it becomes a stone." (Brailsford, Barry, *Greenstone Trails - The Maori and Pounamu*, Hamilton, New Zealand, 1996, p. 6)

This exquisite *hei-tiki* is finely stone carved from the most highly sought after variety of pounamu or nephrite jade from the Maori inanga stone, named after the young white bait fish because of its pearly-white, blue-white or light green color; the considerable wear evidenced on the back and to the suspension hole indicates an early, possibly 18th century production date.

\$35,000 - 45,000



154

MAORI HAND CLUB, NEW ZEALAND

wahaika

Wood

length 16 1/8in (41cm)

Provenance

Wayne Heathcote

Private Collection, New York, acquired from the above in 1993

Charles Mack notes, '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 [the present work has a *manaia*] 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.' (Wardwell, Alan, *Island Ancestors*, University of Washington Press, 1994, p. 218)

The *wahaika* is an iconic work of art from the Maori culture. This exquisite example is finely carved, most likely without the use of metal tools, with a high-arching *tiki* figure with incised, curvilinear designs over his entire body and iridescent *paua* shell inlaid eyes, the *manaia* head at the butt also inlaid with *paua* shell eyes, the hole at the base for attachment of flax suspension cord that looped around the wrist, the thick, kidney-shaped blade with incised band on each side; fine, dark-brown glossy patina.

\$35,000 - 45,000





155^Y

MAORI HAND CLUB, NEW ZEALAND

patu

Wood, *paua* shell

length 21 1/4in (54cm)

Provenance

Private Collection, England

\$2,000 - 3,000



156^y

MAORI BOWL AND COVER, NEW ZEALAND

kumete

Wood, paua shell

length 12 1/2in (31.8cm)

Provenance

Private Collection, Paris

\$4,000 - 6,000

157^Y

MALE FIGURE, EASTER ISLAND

moai kavakava

Wood, shell, obsidian, bone

Height 9 7/8in (25cm)

Provenance

Reportedly recovered from a cave in Rapu Nui in the 1920s

Private California Collection

John Giltsoff, Girona, Spain

Private Collection, London

Eric Kjellgren notes, '*Moai Kavakava*--literally "image with ribs"--are the most abundant of Easter Island's diverse *moai miro*, or wood images. According to some accounts, these gaunt, at times almost skeletal, male figures represent the spirits of the dead. These spirits, some of whom were likely venerated as ancestors, were believed to take the form of emaciated humans with protruding bones. Indeed, with their grimacing faces, prominent rib cages, and distended abdomens, it seems reasonable to suppose the figures may depict corpses.

In one oral tradition, the first *moai kavakava* are said to have been carved by Tuu-ko-ihu, one of the original settlers, as likenesses of two dangerous spirits, Hitirau and Nuku-te-mango, whom he had encountered while out walking. Tuu-ko-ihu subsequently became a master wood-carver and was believed to have had the power to make the images walk like living beings.

Little is known about the precise functions of *moai kavakava*. One source reports that their use was restricted to men and that they were worn around the neck as part of festival dress at feasts and other important occasions. The backs of most examples [as in the work being presented here] bear a single hole that might have been used to suspend them in this way.

The heads of *moai kavakava* exemplify the distinctive stylistic features of Easter Island's anthropomorphic wood images, including bald crania, prominent brow ridges, and goatee-like beards, as well as artificially extended earlobes.' (*Splendid Isolation: Art of Easter Island*, The Metropolitan Museum of Art, New York, 2001, 48-9)

The present work is finely stone carved in an elongated, slender form with the nape of the neck carved with a suspension lug, the eyes are composed of shell rings and inset with obsidian discs; ancient damage to the right side with a repair plug still evident in the arm, the right leg and arm mostly missing; fine, smooth and rich brown patina.

\$40,000 - 60,000

END OF SALE



JACKIE COLLINS

A Life in Chapters

16 - 17 May 2017

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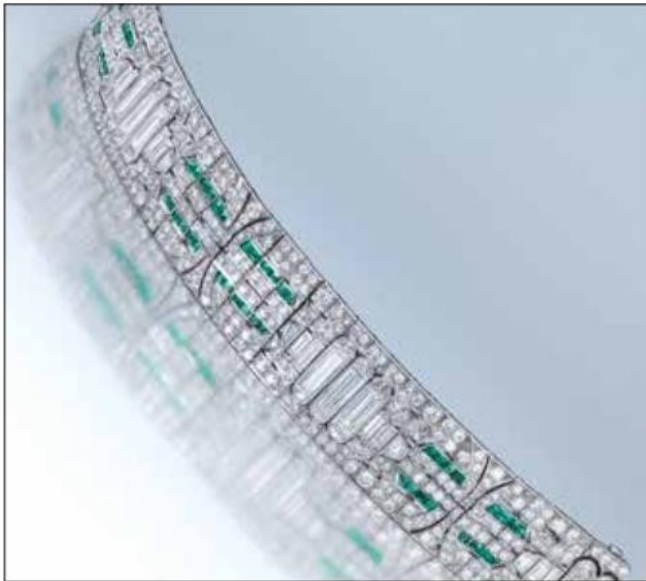
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10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements 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 shall be selected in accordance with the Rules of the

CONDITIONS OF SALE - CONTINUED

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 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.
- 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. 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 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 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.

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, 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.

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/24303 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. 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, Tribal 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

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

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Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Judith Eurich
Mark Fisher
Martin Gammon
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Jakob Greisen
Scot Levitt
Mark Osborne
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Jack Kerr-Wilson, (416) 462 9004 †

Montreal, Quebec

David Kelsey, (514) 894 1138 †

BONHAMS *

NEW YORK DEPARTMENTS

580 Madison Avenue
New York, New York 10022
(212) 644 9001

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Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657

Fine Art

American

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

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Madalina Lazen, (212) 644 9108

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William O'Reilly, (212) 644 9135

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Benjamin Walker, (212) 710 1306

Photographs & Prints

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Laura Patterson, (917) 206 1653

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Yelena Harbick, (212) 644 9136

Trusts & Estates

Sheri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Wine

(415) 503 3319

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS

220 San Bruno Avenue
San Francisco California 94103
(800) 223 2854

20th Century Fine Art

Dane Jensen, ext. 65451

Arms & Armor

Paul Carella, ext. 23360
James Ferrell, ext. 23332

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

Adam Stackhouse, ext. 23266

Decorative Arts

Jennifer Kurtz, ext. 65478

Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

Jewelry & Watches

Shannon Beck, ext. 23306

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Museum Services

Laura King Pfaff, ext. 23210

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Ingmars Lindbergs, ext. 23393

California & Western Paintings & Sculpture

Aaron Bastian, ext. 23241

Photographs

Prints

Judith Eurich, ext. 23259

Space History

Adam Stackhouse, ext. 23266

Trusts & Estates

Victoria Richardson, ext. 23207
Celeste Smith, ext. 23214

Wine

Erin McGrath, ext. 23319

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Ivan Briggs, ext. 23255

Watches

Ivan Briggs, ext. 23255

BONHAMS *

LOS ANGELES DEPARTMENTS

7601 W. Sunset Boulevard
Los Angeles California 90046
(800) 223 2854

20th Century Decorative Arts

Angela Past, ext. 65422

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

Books & Manuscripts

Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407
Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs & Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †
Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 Sunset Blvd
Los Angeles, California 90046
Tel +1 (800) 223 2854
Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

Sale title: African, Oceanic and Pre-Columbian Art		Sale date: Tuesday May 23, 2017	
Sale no. 24303		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____
City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: _____

Date: _____

EB 1793

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