

AFRICAN AND OCEANIC ART

Tuesday May 22, 2018

Los Angeles



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AFRICAN AND OCEANIC ART

Tuesday May 22, 2018 at 3pm
Los Angeles

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ILLUSTRATIONS

Front cover: Lot 341
Back cover: Lot 323
Session 1: Lot 309
Session 2: Lot 376



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AFRICAN AND OCEANIC ART

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OCEANIC ART





301

301

FOUR MAORI EARRINGS, NEW ZEALAND, CA. 1600-1850

kuru

Nephrite (probably *inanga* variety)
lengths 3 1/2 to 4 3/4in (9 to 12.1cm)

Provenance

Australian Private Collection

US\$3,000 - 5,000

€2,500 - 4,100

302

MAORI PENDANT, NEW ZEALAND, CA. 1600-1850

hei tiki

Nephrite (probably *kawakawa* variety)
height 4 7/8in (12.3cm)

Provenance

Private Collection, London

A rare example, probably unique, with the upper torso of a traditional *hei tiki* figure not included in this artist's rendering.

US\$3,000 - 5,000

€2,500 - 4,100

303

MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND, CA. 1600-1850

hei tiki

Nephrite (probably *kawakawa* variety)
height 4 7/8in (12.3cm)

Provenance

John Hewett Bogg Farm, United Kingdom
American Private Collection

Clearly unfinished with only the right eye complete, the left eye, mouth and suspension hole only started, the pendant takes the form of the adze which it is being carved from, with a slightly trapezoidal, adze-form shape and sharp blade edge on the top; beautiful, marbled dark-green nephrite.

US\$12,000 - 18,000

€9,800 - 15,000



302



303



304

304
MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND, CA. 1600-1850

hei tiki
 Nephrite (probably *kawakawa* variety), *paua* shell
 height 3 3/4in (9.5cm)

Provenance

Private Collection, New Hampshire
 Mark and Carolyn Blackburn, Honolulu
 Australian Private Collection

Of overall fleshy composition, almost a full centimeter thick, the left hand resting on the hip while the right rests on the torso; the right shoulder lifts upwards as the arm at the elbow is lifted in front of the right hip.

US\$10,000 - 15,000
€8,200 - 12,000

305
MAORI HAND CLUB, NEW ZEALAND, CA. 1600-1850

mere
 Nephrite (probably *inanga* variety)
 length 13in (33cm)

Provenance

Private Collection, England

This handsome example 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 blade with a sunken groove running lengthwise on one side.

US\$7,000 - 9,000
€5,700 - 7,400

306
LARGE MAORI HAND CLUB, NEW ZEALAND, CA. 1600-1850

patu onewa
 Stone (probably *grewacke*)
 length 16 1/2in (42cm)

Provenance

Private Collection, England

Of monumental scale, this *patu onewa* has been finely ground and polished with sandstone until perfectly finished to a very high standard.

US\$8,000 - 12,000
€6,600 - 9,800



305



306



307

LARGE PADDLE CLUB, MARQUESAS ISLANDS

parahua

Wood

length 97 1/4in (247cm)

Provenance

Purportedly Reverend James Hunnewell Kekela (1824–1904), the first Native Hawaiian to be ordained a Protestant minister in 1849 who worked as a missionary in the Marquesas Islands. After rescuing an American sailor from cannibals, President Abraham Lincoln presented him with a gold pocket watch.

Queen Liliuokalani (1838-1917), the first queen and last monarch of the Kingdom of Hawai'i, ruling from January 29, 1891, until the overthrow of the Kingdom of Hawaii on January 17, 1893;

Sold in 1917 at the sale of her effects at Washington Place, Honolulu
American Private Collection

Cf. Ivory, Carol, *Mata Hoata – Arts et Société aut Îles Marquises*, Musée du Quai Branly, Paris, 2016, fig. 79

US\$12,000 - 18,000

€9,800 - 15,000

307



308

**FINE CEREMONIAL HAFTED ADZE,
MANGAIA ISLAND, COOK ISLANDS**

toki

Wood, stone, coconut fiber sennit
length 37 1/2in (95.2cm)

Provenance

Private Collection, Hawaii
Bonhams, New York, 12 November 2014,
lot 247
Private Collection, New York

The shaft intricately incised with geometric
design, the stone adze inset and bound with
fine fiber sennit.

US\$6,000 - 8,000
€4,900 - 6,600

309^Y

EXCEEDINGLY RARE FIGURE FROM A NECKLACE, FIJI ISLANDS

Sperm whale tooth (*Physeter macrocephalus*)
height 2 3/8in (6cm)

Provenance

Private Collection, New Bedford, Massachusetts, 1960s

Steven Hooper notes, 'The earliest dates for human settlement of western Polynesia suggest that sometime around 1000 BC voyagers crossed the 700-mile divide between the main Melanesian islands and Fiji. These people made a distinctive dentate-stamped form of pottery called Lapita, named after the site on New Caledonia where it was first identified. These "Lapita peoples", who no doubt made return voyages, were the ancestors of modern Polynesians. After their arrival they appear to have consolidated in the region, prior to a further eastward exploratory push during the second half of the first millennium AD. Archaeological evidence indicates dynamic periods of cultural change around AD 1000-1200, and a period of fort-building in the fourteenth to sixteenth centuries.

By the 18th century chiefdoms were established throughout the region, their relative strengths waxing and waning as alliances and conflicts affected their relationships. And extensive exchange network existed between Fiji, Tonga and Samoa (Kaepler, Adrienne, 'Exchange patterns in goods and spouses; Fiji, Tonga and Samoa.' *Mankind*, 1978, 11(3): 246-52). Tongan influence was increasing in eastern Fiji, and specialist carpenters are constructing large double canoes with efficient Micronesian rigs which allowed great maneuverability and maritime supremacy. Into this dynamic situation arrived Cook during his second and third voyages in the 1770s, and other Europeans such as Malaspina and D'Entrecasteaux followed. Cooke name Tonga the "Friendly Islands" and Bougainville in 1768 called Samoa "Navigator's Islands." Information about the first decades of the nineteenth century derives from the remarkable account by William Mariner of his four-year stay in Tonga between 1806 and 1810 (Mariner, William, *An account of the natives of the Tonga Islands in the South Pacific Ocean: with an original grammar and vocabulary of their language*, John Martin (ed.) 3rd edition. Edinburgh: Constable), and from accounts of visits of sandalwood traders such as Lockerby to Fiji. (Im Thrun, E. and L.C. Wharton (EDS), 1925, *The journal of William Lockerby, sandalwood trader in the Fijian Islands during the years 1808-1809*, ...London: Hakluyt Society).

Bêche-de-mer traders and missionaries of the London Missionary Society and the Methodist mission arrived in the 1820s. Chiefs in Tonga were converted around 1830 but it was not until 1854 that Cakobau, Fiji's most powerful chief, converted to Christianity after

a prolonged period of warfare between the major chiefdoms of Bau and Rewa (Sahlins, MD, *Apologies to Thucydides: understanding history as culture and vice versa* Chicago, University of Chicago Press, 2004). Meanwhile Tongan expansionist policies, personified in the Christian warrior Ma'afu, were affecting eastern Fiji, a process only stopped by the cession to Fiji to Britain in 1874. Fiji became independent in 1970. Tonga, under the long-lived King George Tupou and his successors, has maintained its independence. Samoa fell increasingly under German influence in the late nineteenth century, before being split into two--western Samoa (independent in 1962) and American Samoa.

The immense amount of activity in the region during the period under review means that the attribution of objects is often difficult. Samoan-Tongan carpenters were settled in eastern and coastal of Fiji, working in the service of local chiefs to produce canoes and regalia made of shell and ivory. Their presence is manifested in the large amount of whale-ivory inlay which can be found in artefacts from this period. This was a result of the increased availability of whales' teeth and metal tools through trade with Europeans, and a cultural situation in which ivory was highly valued and strategically important.' (*Pacific Encounters - Art & Divinity in Polynesia 1760-1860*, Sainsbury Century for Visual Arts, University of East Anglia, Norwich, 2006, p. 241)

A unique Fijian necklace in the Museum of Archaeology and Anthropology at the University of Cambridge (no. Z2752) is composed of multiple figurines and pendants. Almost identical to the work presented here, all of the figurines have large round heads with a squared nose, slit mouth, diminutive arms, a slightly raised vaginal area and straight legs with feet pointing downward with incisions made to imitate toes. In addition, each figurine, like the work presented here, has been pierced through on the back of their heads for suspension, and each have darker honey patina on their backs than on their fronts as a result of years of contact with the Fijian person, presumably of significant status in order to have the opportunity to wear such a magnificent work of art.

Cf. Hooper, Steven, *Pacific Encounters - Art & Divinity in Polynesia 1760-1860*, Sainsbury Century for Visual Arts, University of East Anglia, Norwich, 2006, fig. 233

Cf. Hooper, Steven, *Fiji - Art & Life in the Pacific*, Sainsbury Research Center for the Arts of Africa, Oceania & the Americas, Norwich, 2016, fig. 41

US\$200,000 - 300,000
€160,000 - 250,000



309



310

310

GOD IMAGE, PROBABLY RAPA ITI, CENTRAL POLYNESIA

ti'i

Basalt

height 8 1/4in (21cm)

Provenance

Bengt Danielsson, Papeete, Tahiti (6 July 1921 – 4 July 1997), Swedish anthropologist and a crew member on the *Kon-Tiki* raft expedition from South America to French Polynesia in 1947
James Malone, Honolulu, acquired from the above in the 1960s
Acquired from the above by the present owner

A mineral analysis report from the University of Hawaii accompanies the work.

Robert D. Craig notes, "There seems to be a natural inclination among humans to fashion images of gods and goddesses from

earthly materials. Most cultures have left some physical form of them--ranging from the small fertility goddesses made out of clay by the early Sumerians to the highly carved statues later left by the artists in Egypt and India. Polynesians were no exception. Some Polynesians, however, did not give much importance to god images--Tongans and Samoans, for example--and, as a result, fewer images from these islands have survived. Despite the fact that early nineteenth-century Christian missionaries destroyed as many of these as they could, some managed to endure.[. . .]

Most likely the oldest of the Polynesian gods were simple upright stones, unworked by human hands, or perhaps they were slightly incised to give them a more supernatural quality." (*Handbook of Polynesian Mythology*, ABC-CLIO, 2004, p. 116)

US\$8,000 - 12,000

€6,600 - 9,800

311 Y

RARE FISHING LURE, TONGA ISLANDS

Sperm whale tooth (*Physeter macrocephalus*), marine turtle (*Chelonioidae*), inner shell of a bivalve mollusk shell, sennit cordage
length 6 1/2in (16.5cm)

Provenance

Private Collection, Nantucket, Massachusetts
American Private Collection

This exceedingly rare example is of the type considered to be the most pivotal technological achievement in the corpus of Polynesian hook making.

US\$12,000 - 18,000
€9,800 - 15,000

311



312

SQUID/OCTOPUS LURE, HAWAIIAN ISLANDS

leho he'e

Cowrie shell, stone, wood, fiber, bone
length 9 1/4in (23.5cm)

Provenance

Private Collection, New York

US\$4,000 - 6,000
€3,300 - 4,900

312





313

313
**BOWL, HAWAIIAN ISLANDS
TOGETHER WITH A RARE ROYAL HAWAIIAN BAND ENAMEL
PIN AND METAL BRACELET**
Wood (probably kou)
diameter of bowl 6in (15.3cm)

Provenance
David V. Pokipala, Hawai'i
Private Collection, Hawai'i

This bowl is finely hand carved with natural knots among a fine, varied light-honey and dark-brown surface.

US\$2,000 - 3,000
€1,600 - 2,500





314

314

FINE FOOD BOWL, HAWAIIAN ISLANDS

pohaku ku'i poi

Wood (probably kou)

diameter 9 1/2in (24.2cm)

Provenance

Prince Jonah Kūhiō Kalaniana'ole (1871-1922), prince of the Kingdom of Hawai'i until it was overthrown by a coalition of American and European businessmen in 1893

Private Collection, Hawaii

Finely hand carved with the flat, thick bottom gradually curving outwards and tapering inwards at the top with thin edges; fine, varied light and dark-brown surface.

US\$3,000 - 5,000

€2,500 - 4,100

315^Y

SUPERB HOOK NECKLACE, HAWAIIAN ISLANDS

lei nihoa palao

Whale tooth with braided hair

length 9 1/2in (24.1cm)

length of hook 4 1/4in (11.5cm)

Provenance

Private Collection, Kailua, Kona

‘Hawaii is the most isolated archipelago on Earth. It is astonishing that Polynesian explorers in double-hulled canoes--lashed together with coconut fiber and propelled by sails of woven mats--discovered and settled these islands roughly a thousand years ago. They came upon a verdant island chain with a subtropical climate, rich soils, and abundant natural resources. Nurtured by this salubrious environment, their descendants multiplied, founding an island civilization that remained unknown to the rest of the world. Independently of what was happening in China or Japan, in Mesoamerica, or in Europe, the Hawaiian people constructed their own unique history.

This island civilization in many respects mirrored early states that arose in other favorable zones in both the Old World and New. From a small founding population, over the course of several centuries a hierarchical society emerged, supported by a robust agricultural economy. A distinct class of chiefs depended on and managed a vast population of farming and fishing commoners. An elaborate system of rules and obligations--the *kapu* system--governed the relationships between the chiefs and the people. At the pinnacle of society were the island rulers, *ali'i akua* (literally, “god-kings”), whose prerogatives included royal incest and human sacrifice. In these practices, the Hawaiian kings resembled the pharaohs of Egypt and the Inca of Peru. Yet Hawaiian culture arose entirely independently in this most remote, most isolated of all places on Earth.’

Patrick Vinton Kirch, PhD

A Shark Going Inland is My Chief - The Island Civilization of Ancient Hawai'i, University of California Press, Ltd., 2012, p. XI

In the early nineteenth century, whalers and traders began to supply sperm whale teeth and walrus tusks allowing artists to create impressive versions of the old, smaller versions of the hook-shaped pendants. Most likely made for and worn by an *ali'i*, these larger versions are considered the most spectacular of all Hawaiian ornaments. The present work on offer is a particularly large and handsome example, with a pierced hook-shaped pendant with superb, honey-brown patina, attached to a bundle of finely woven, eight-ply hair. The bundle is bound with a series of individual eight-ply hair bindings, each tied in a knot on the back, and two fiber bindings on each side.

US\$45,000 - 65,000

€37,000 - 53,000



315



316^Y

RARE SWORD, KIRIBATI ISLANDS

Wood, shark teeth (*Carcharhinus longimanu*),
fiber, tapa, human hair
length 34 1/2in (87.7cm)

Provenance

Private Collection, London
Acquired from the above by the present
owner

The Kiribati warriors were particularly well-known for their elaborate weapons edged with shark teeth barbs. These weapons must not only have been threatening in appearance, but certainly quite lethal in battle.

US\$2,000 - 3,000
€1,600 - 2,500

317

MALE AND FEMALE FIGURES, YAP ISLAND, CAROLINE ISLANDS

Wood, pigment
height approximately 11 13/16in (30cm)

Provenance

Mathew Hickey, Marietta, Pennsylvania
Bonhams, New York, 15 May 2008, Lot 565
Private Collection, Switzerland

US\$3,000 - 5,000
€2,500 - 4,100



317



318

**AMULET FIGURE, EAST SEPIK OR
MADANG PROVINCE, COASTAL REGION,
PAPUA NEW GUINEA**

Wood, pigments
height 13 3/8in (34cm)

Provenance

Marcel Florin Collection, Belgium
Private Collection, Switzerland

US\$4,000 - 6,000
€3,300 - 4,900

318



PROPERTY FROM THE COLLECTION OF ANTONIO ONRUBIA

There are multiple reasons that move us towards a discovery of the significant weight of the singular and expressive strength in primitive art. The impact of its disconcerting presence and the immeasurable distance it has travelled to reach us in the future impart a need to interpret the purpose of its gestures, the need to know more about such remote symbolisms and a genuine thrill that will end up shaping an eternal passion for this art.

Its scholars and aficionados converge on this art from many different angles. Often, after experiencing a previous and powerful closeness to other areas of the world of art, the creative sincerity of primitive art, its anonymous creators and the fact that it has always been present in the diametrically opposite social valuation of our artistic surroundings, become truly captivating.

Their works are therefore not grounded so much in excellence, which they have, but effectiveness. Created in settings free from the influences of classic cannons of beauty, their scope is undoubtedly far from the realm of the exaltation of art for art's sake.

This is precisely why its interesting and transgressive qualities connected at a propitious time with the artistic avant-garde at the beginning of the 20th century, who adopted many of its proposals as their own. Primitive art also impelled them to make substantial changes to their concepts of visual impact, volume and perspective and were, in parallel, bearers of codes that shared an affinity with the conceptual search for new art movements, which were gestating in the art present at that time. [. . .]

So we will move on then to the contemplation of the works, because as André Breton would say in one of his pointed phrases, "only the marvelous . . . is beautiful!"

Antonio Onrubia
The Diversity of Forms – African and Oceanic Art,
Editorial Gustavo Gili, S.L., Barcelona, 2016, Preface,
pp. 5-6



319

**ANCESTOR FIGURE, BIAK ISLAND,
CENDERWASH BAY, IRIAN JAYA**

Korwar

Wood

height 9 1/2in (24cm)

Provenance

Leo and Lillian Fortess, Honolulu
Norman Hurst Gallery, Cambridge,
Massachusetts

Anthony J.P. Meyer, Paris

Antonio Onrubia Collection, Barcelona

Published

Hurst, Norman, *Art and Artifacts of
Melanesia*, Hurst Gallery, Cambridge, MA,
1992, fig. 52

Onrubia, Antonio, *La Diversidad de las
Formas*, Editorial Gustavo Gili, S.L.,
Barcelona, 2016, fig. 242

Exhibited

Honolulu Academy of Arts, Honolulu,
*Selections of Pacific Art from the Collection
of Leo and Lillian Fortess*, June 20-October
1, 1989, no. 28

The traditional art from the people of Cenderwash Bay can be defined as *korwar* art. Christian Kaufmann notes, "The principal form consists of large-headed figures, usually in a squatting position. This form can be categorized as an evocation of ancestors, and has a multitude of variants." (*Oceanic Art*, Harry Abrams, New York, 1997, p. 608)

"The term *korwar* means "soul of the dead." *Korwar* figures were activated by calling upon the soul or spirit of the deceased to enter the figure. They were used to ensure success in hunting and fishing, to give protection in maritime travel and warfare, and to cure sick people. On the other hand, they were also used in sorcery practices to cause illness and death." (Friede, John, *New Guinea Art - Masterpieces from the Jolika Collection of Marcia and John Friede*, Fine Arts Museum of San Francisco, 2015, p. 178)

US\$25,000 - 35,000

€21,000 - 29,000

319

320

**FIGURAL AMULET, MIDDLE SEPIK
RIVER, EAST SEPIK PROVINCE, PAPUA
NEW GUINEA**

djimur

Wood

height 7 7/8in (20cm)

Provenance

Field collected by a German missionary, ca.
1900

German Private Collection

Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las
Formas*, Editorial Gustavo Gili, S.L.,
Barcelona, 2016, fig. 262

US\$2,500 - 3,500

€2,100 - 2,900



320



321

**YASYIN CANOE PROW ORNAMENT
MASK, MIDDLE SEPIK RIVER, EAST
SEPIK PROVINCE, PAPUA NEW GUINEA**

kaminimbit (canoe prow)

Wood, pigments

height 13 1/4in (33.5cm)

Provenance

Peter Kohler Collection, Ascona, Switzerland

Patrick Fröhlich, Zurich

Antonio Onrubia Collection, Barcelona

Published

Museum Fodor, *Kunst uit Nieuw Guinea*,
Collection Peter Kohler, Amsterdam, 1963,
fig. 195

Newton, Douglas, *Crocodile and Cassowary
- Religious Art of the upper Sepik River*, The
Museum of Primitive Art, New York, 1971,
fig. 185

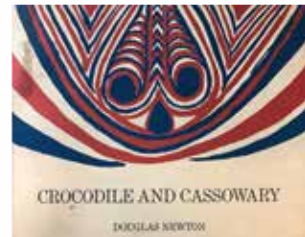
Onrubia, Antonio, *La Diversidad de las
Formas*, Editorial Gustavo Gili, S.L.,
Barcelona, 2016, fig. 256

Exhibited

Museum Fodor, Amsterdam, *Kunst uit Nieuw
Guinea*, *Collection Peter Kohler*, 22 - 30 June
1963

US\$12,000 - 18,000

€9,800 - 15,000



321

322

**URAMA ISLAND BULLROARER, PAPUAN
GULF, PAPUA NEW GUINEA**

kaiaimunu

Wood, kaolin

height 20 1/4in (51.5cm)

Provenance

Thomas Schultze-Westrum, Munich,
acquired 15 April 1966 ("393" handwritten
on reverse)

John and Marcia Friede Collection, Rye,
New York

Michael Hamson, Palos Verdes, California
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las
Formas*, Editorial Gustavo Gili, S.L.,
Barcelona, 2016, fig. 263

US\$3,000 - 5,000

€2,500 - 4,100



322

323

RARE CANOE PROW, MAWESDAI VILLAGE, WALCKENAER BAY, PAPUA NEW GUINEA

Wood

height 10 3/8in (26.5cm)

length 16 3/8in (41.5cm)

Provenance

Todd Barlin, Sydney

Anthony J.P. Meyer, Paris, acquired from the above in 1991

Antonio Casanovas, Madrid

Antonio Onrubia Collection, Barcelona

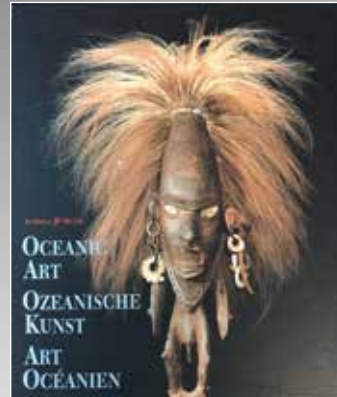
Published

Meyer, Anthony J.P., *Oceanic Art*, Vol.I, Könemann

Verlagsgesellschaft, mbH, Köln, 1995, p. 62

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo

Gili, S.L., Barcelona, 2016



According to Meyer (Ibid., p. 63), "The large hooked nose is consistent with the art of the area extending from the Mamberamo River to Humbolt Bay. The designs on the side of the prow seem to represent fish, possibly a manta ray." The figurehead, with a large, hooked nose most likely represents an ancestral figure positioned at the stern to ward off any malevolent spirits. Carved in light wood with aged, weathered surface, the left panel lost presumably in situ.

US\$25,000 - 35,000

€21,000 - 29,000



323





324



325

324

HOOK FIGURE, RAMU RIVER, MADANG PROVINCE, PAPUA NEW GUINEA

tsambun

Wood, cowrie shells
height 24 5/8in (62.5cm)

Provenance

Gustav Umlauff, Hamburg, 1930s
Julius August Konietzko, Hamburg
Guy Loudmer, Drouot-Richelieu, Paris, 7-9 December 1991, Lot 168
Michel Gaud Collection, Saint Tropez
Eduardo Uhart, Santiago, Chile and Paris
Christine Valluet, Paris
Joris Visser, Brussels
Antonio Onrubia Collection, Barcelona

Published

Arts d'Afrique Noire, Winter 2003, no. 128, p. 29
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 261

Depicting the *waken* ancestral figure, hook like these "were used to hang carrying bags and baskets with food away from rats. Bunches of beetle nuts, clothes, tools, drums, and flutes were also suspended. Spirits or mythical beings associated with specific clans were portrayed. Known by name, the hooks were given offerings of food and were expected to have a positive influence on the food supply." (Friede, John, *New Guinea Art - Masterpieces from the Jolika Collection of Marcia and John Friede*, Fine Arts Museum of San Francisco, 2015, p. 124)

US\$25,000 - 35,000
€21,000 - 29,000

325

BETEL NUT MORTAR, MANAM ISLAND, BISMARCK SEA, MADANG PROVINCE, PAPUA NEW GUINEA

dap dap

Wood, lime
height 4 7/8in (12.5cm)

Provenance

Peter Hallinan Collection, Brisbane, Australia
Anthony J.P. Meyer, Paris, 1991
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 258

US\$2,500 - 3,500
€2,100 - 2,900



326

CEREMONIAL DAGGER, ADMIRALTY ISLANDS, PAPUA NEW GUINEA

kurt

Obsidian, wood, nut paste, pigments
length 11 1/8in (28.2cm)

Provenance

Possibly Thomas Schultz-Westrum Collection, Munich, 1960 (handwritten collection label: "Admiraltät Inseln Pazific")
Nelly van den Abbeele Collection, Brussels
Christie's, Amsterdam, 24 May 2000, Lot 207
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 266

US\$2,000 - 3,000

€1,600 - 2,500

326



327

327

FINE HEADREST, TONGA ISLANDS

kali

Wood, fiber

length 14 1/2in (37cm)

Provenance

Pierre Verité Collection, Paris

Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las*

Formas, Editorial Gustavo Gili, S.L.,

Barcelona, 2016, fig. 268

US\$3,000 - 5,000

€2,500 - 4,100



328

328

CEREMONIAL PADDLE, AUSTRAL ISLANDS

hoe

Wood

length 35 3/4in (91cm)

Provenance

Private Collection, Paris (handwritten inv. no. "L.P. #831)

Christine Valluet, Paris

Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 270

US\$4,000 - 6,000

€3,300 - 4,900

329

TELLEM FIGURE, MALI

Wood, ritual patination

height 18in (45.5cm)

Provenance

Herbert Baker Collection, Chicago/Los Angeles

Dr. Victor Rosen Collection, Beverly Hills

David De Roche, San Francisco

Paul Rossi Collection, New York

Joshua Dimondstein, Los Angeles

Antonio Onrubia Collection, Barcelona

Published

Newton, Douglas, *The Herbert Baker Collection*, Museum of Primitive Art, New York, 1969, fig. 157

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 58

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)

US\$20,000 - 30,000

€16,000 - 25,000





329



330

330

DJENNE AMULET, MALI, 14TH-16TH CENTURY

bronze
height 2 3/4in (7cm)

Provenance

American Private Collection
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 61

US\$4,000 - 6,000
€3,300 - 4,900

331

DOGON TINTAM FIGURE, MALI

yâ kamma
Wood, blackened patination
height 11in (27.8cm)

Provenance

Edouard Klejman, Paris
Beppe and Denise Berna Collection, Bologna
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 60

US\$5,000 - 7,000
€4,100 - 5,700



331



332

LOBI FEMALE FIGURE, BURKINA FASO

thilbou kontin

Wood, ritual patination with encrustations
height 26 3/4in (68cm)

Provenance

F. Pujo, acquired in Bobo Dioulasso, Burkina Faso

J.F. Ferrater Collection, Barcelona
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 68

US\$5,000 - 7,000

€4,100 - 5,700



333

IJO FIGURAL CEREMONIAL SPOON, NIGERIA

Wood

height 14 3/4in (37.7cm)

Provenance

Ernst Winizki Collection, Zurich
Marceau Rivière, Paris
Sotheby's, New York, 5 May 1997, Lot 211
Patrick Fröhlich, Zurich
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 96

US\$2,500 - 3,500

€2,100 - 2,900

334

EKET HEADCREST, NIGERIA

ogbom

Wood

height 15 3/4in (40cm)

Provenance

Gilbert and Roda Graham Collection, New York
Dorothy Brill Robbins Collection, New York
Robert Nooter Collection, New York
Valluet-Ferrandin, Paris
Joris Visser, Brussels
Antonio Onrubia Collection, Barcelona

Exhibited

Williams College Museum of Art, Williamstown, Massachusetts,
Assuming the Guise: African Masks, Considered and Reconsidered,
12 October 1991 - 1 March 1992

Published

Bach, Suzanne, *Assuming the Guise: African Masks, Considered and Reconsidered*, Williams College Museum of Art, Massachusetts, 1991, fig. 42
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 102

Probably utilized for the *ogbom* plays in honor of *Ala*, the earth deity, due to the domed base being pierced with holes. "*Ogbom* was believed to make children plentiful. It was performed towards the middle of the year on every eighth day for eight weeks by each section of the village in turn. Each section had two carvings. Everyone joined in the dance, but only men wore the headdresses." (Murray, Kenneth C., *Masks and Headdress of Nigeria*, Zwemmer Gallery, London, 1949, no. 88)

With carefully designed janus faces on the lower section similarly carved as the singular face on the upper portion, separated by a columnar "neck" with multiple rings; black patina.

US\$10,000 - 15,000

€8,200 - 12,000

333



334



335

335

WOBE MALE MASK, CÔTE D'IVOIRE

Wood, kaolin, iron, aluminum, fibers
height 9 3/4in (25m)

Provenance

Michel Gaud Collection, Saint Tropez
Sotheby's, London, 29 November 1993, Lot 43
Galerie Ratton-Hourdé, Paris
Antonio Onrubia Collection, Barcelona

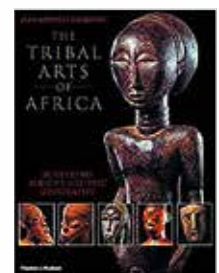
Published

Bacquart, Jean-Baptiste, *The Tribal Arts of Africa*, Thames and Hudson, New York, 1998, p. 44, fig. 6
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 10

Carved in hard wood, thicker at the forehead and chin than behind the pierced eye slits, this mask displays classic Wobe characteristics

including the bulging, coffee-bean eyes, broad nose and prominent, rounded lips; kaolin remains over the eyes and three remaining metal teeth inset into the upper lip; a metal nail pierced into the underside of the chin to "ignite" its spiritual powers; a braided fiber coiffure accentuates the top; a central ridge divides the forehead; fine black encrusted patina.

US\$15,000 - 20,000
€12,000 - 16,000





336

BANGWA MASK, CAMEROON

Wood

height 11 3/4in (30cm)

336

Provenance

Morton Dimondstein, Los Angeles, 1970s

Alain Bovis, Paris

Michel Dermigny, Paris

Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las*

Formas, Editorial Gustavo Gili, S.L.,

Barcelona, 2016, fig. 120

US\$5,000 - 7,000

€4,100 - 5,700



337

337
BAMILEKE TROPHY HEAD, GRASSLANDS REGION, CAMEROON

atwonzen
 Fabric, tubular beads, cowrie shell, fiber
 height 6 1/4in (16cm)

Provenance

F. Pujol Collection, Barcelona
 Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 126

US\$3,000 - 5,000
€2,500 - 4,100

338
BAMILEKE HEALING FIGURE, CAMEROON

mu 'po
 Wood
 height 9in (22.7cm)

Provenance

John and Marcia Friede Collection, Rye, New York
 Sotheby's, London, 21 June 1979, Lot 135
 Marc and Denyse Ginzberg Collection, New York
 Tambaran Gallery, New York
 Antonio Onrubia Collection, Barcelona

Exhibited

Palacio Pimentel, Diputación de Valladolid, *Sonrisas de África*, 4 December 2008 to 6 January 2009, p. 11

Published

Sonrisas de África, Diputación de Valladolid, Valladolid, 2008, p. 11
 Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 123

William Fagg noted that the Bamileke artists "were among the great masters of the miniature, besides making some of the best of Africa's large sculptures. These small sculptures have a freedom of form and a marvellous exploration of movement which is found only in the grasslands of Cameroon." (*Miniature Wood Carvings of Africa*, New York Graphic Society, Ltd., New York, 1970, p. 47)

US\$15,000 - 20,000
€12,000 - 16,000



338



339

**FANG-NTUMU CHIEF STAFF HANDLE,
EQUATORIAL GUINEA OR GABON**

ntum eyema

Wood, metal eyes, brass, black patina
height 12 3/4in (32.5cm)

Provenance

Dr. Robert and Helen Kuhn Collection, Los Angeles
Sotheby's, London, 25 June 1984, Lot 172
Galerie Valluet-Ferrandin, Paris
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 168

US\$18,000 - 22,000

€15,000 - 18,000

339

340

**MBOLE MALE FIGURINE, DEMOCRATIC
REPUBLIC OF THE CONGO**

okifa

Wood, kaolin, pigments

height 11 3/4in (30cm)

Provenance

Private Collection, New York

Sotheby's, New York, 4 May 1995, Lot 195

Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las*

Formas, Editorial Gustavo Gili, S.L.,

Barcelona, 2016, fig. 198

Carved fully standing in the position of hanging rather than standing, the head is large and enhanced on the top with a crest-like hairdo with a pierced hole in the top, a heart-shaped face has an expression of resigned sadness, with both the eyes and mouth indicated with pierced holes; the body narrow and elongated; the greater part of the figurine is blackened, in contrast with the face with faint remains of kaolin.

US\$5,000 - 7,000

€4,100 - 5,700



340

341

**BENA LULUA PROTECTIVE MALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

mbulenga

Wood, kaolin, ritual pigmentation
height 10in (25.5cm)

Provenance

Tara Collection (J. Werner Gillon), London
Sotheby's, London, 15 July 1975, Lot 75
Private Collection, acquired at the above auction
Sotheby's, London, 25 June 1984, Lot 140
Private Collection, acquired at the above auction
Sotheby's, London, 21 June 1993, Lot 169
Galerie Ratton-Hourdé, Paris
Antonio Onrubia Collection, Barcelona

Published

Fagg, William, *African Sculpture from the Tara Collection*, University of Notre Dame Art Gallery, South Bend, Indiana, 1971, fig. 11-4
Costa, Albert, *Africa. La Figura Imaginada*, Fundació La Caixa, Barcelona, 2004
Objectes amb ànima, Centre Cultural Caixa Terrasa, Terrasa, 2007, p. 35
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 211

Exhibited

University of Notre Dame Art Gallery, South Bend, Indiana, *African Sculpture from the Tara Collection*, 28 March to 23 May 1971
Fundació La Caixa, Barcelona, *Africa. La Figura Imaginada*, 2004-2005
Centre Cultural Caixa Terrasa, *Objectes amb ànima*, 15 November 2007 to 6 January 2008

According to Fagg (Ibid. 1971, p. 17), "Mlle. Van Geluwe considers this smaller figure to belong rather to the category of *lupingu lwa luimper*, which similarly holds a receptacle for *mpemba* (kaolin) and is mainly used as a protective charm for a baby, though it is also considered to be a part-time repository for an ancestral spirit. These figures have continued to be made in the twentieth century, and many have been collected by Himmelheber and others, whereas it is said that the larger ones ceased to be made at the time when the tribe settled on the Luluwa river and took their present name; before that they were known as Baluba-Kasayi, but in art at least they are clearly distinguished from the true Baluba."

Of naturalistic form the present work is decorated with scar patterns creating a harmonious unity with form and decoration resulting in an essence of tranquility. The classic oversized head with a classic, central peak is rounded at the forehead, the face with large, trance-like eyes and a diminutive mouth; the neck of columnar form covered in scar pattern; the columnar arms bend at the elbows, parallel to the shoulders and lower torso; fine glossy black patina with encrustations.

US\$25,000 - 35,000
€21,000 - 29,000





341



342

SUKU MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

biteki

Wood, ritual patination

height 10 7/8in (27.5cm)

Provenance

Collection of the Pères Jésuites, Mission d'Heverlee
André Cauvin Collection, Brussels, acquired in the 1950s
Pierre Darteville, Brussels, 1970s
Philippe Guimiot, Paris
Armand Arman Collection, New York
Johann Levy, Paris
Antonio Onrubia Collection, Barcelona

Published

Nicolas, Alain and Marianne Sourrieu, *Arman & l'Art Africain*, Musées de Marseille, Réunion des Musées Nationaux, 1996, fig. 172
Fundación Fco. Godia, *África. Colecciones Privadas de Barcelona*, Barcelona, fig. 51
Fundación Caixa de Girona, *Art Africà*, 2005, fig. 52
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 212

Exhibited

Arman & l'Art Africain:

Musée d'Arts Africains, Océaniens, Amerindiens, Chapelle de la Vieille Charité, Marseille, 23 June - 30 October 1996;
Musée National des Arts d'Afrique et d'Océanie, Paris, 3 December 1996 - 17 February 1997;
Rautenstrauch-Joest Museum, Museum für Völkerkunde, Köln, 21 March - 27 July 1997;
New York, *African Faces, African Figures: The Arman Collection*, 9 October 1997 - 19 April 1998
Fundación Fco. Godia, Barcelona, *África. Colecciones Privadas de Barcelona*, 27 February - 30 June 2003
Fundación Caixa de Girona, Girona, *Art Africà*, 22 July - 18 September 2005

Of overall tense and powerful form, the figure stands firmly on proportionally large, broad feet with shortened legs bent at the knees, the torso bulging around at the midsection; the arms bent upwards at the elbow with the hands pointing towards the chin; the head with a deeply recessed ridge from the jaw to the back of the head; the protruding mouth below the upturned nose and large almond-shaped eyes with piercings at the pupils; fine glossy, patina with magically-charged patination.

US\$35,000 - 45,000

€29,000 - 37,000



342



342



343

TEKE MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

butti

Wood, ritual charge, fiber, pigments
height 17 ⁷/₈in (45.5cm)

Provenance

Robert Lehuard Collection, acquired in 1928
Raoul Lehuard Collection, Arnouville, France
Galerie Ratton-Hourdé, Paris
Antonio Onrubia Collection, Barcelona

Exhibited

Galerie Ratton-Hourdé, Paris, *Téké, Collection de Robert et Raoul Lehuard*, June 1999
Fundación Fco. Godia, Barcelona, *Africa: Colecciones Privadas de Barcelona*, 27 February to 30 June 2003
Fundación Caixa de Girona, Girona, *Art Africa*, 22 July to 18 September 2005

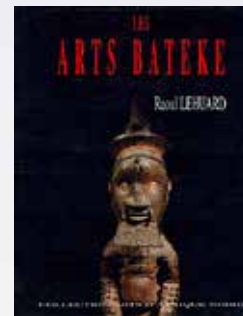
Published

Lehuard, Raoul, *Statuaire du Stanley Pool*, Villiers le Bel, Paris, 1974, fig. 32
Lehuard, Raoul, *Les Arts Batéké*, Arnouville, 1996, fig. 2.1
Galerie Ratton-Hourdé, *Téké: Collection de Robert et Raoul Lehuard*, Paris, June 1999, p. 14
Fundación Fco. Godia, *Africa: Colecciones Privadas de Barcelona*, Barcelona, 2003, fig. 48
Arts d'Afrique Noire, no. 126, summer 2003, p. 18
Fundación Caixa de Girona, *Art Africa*, Girona, 2005, fig. 49
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 177

The Teke live primarily in the savanna near Brazzaville and, like many cultures in Africa, utilized fetishes charged with magical substances. These fetish figures are compact and powerful and are generally sculpted in very cubistic, angular forms as represented in the present work on offer. The helmet-like headdress perches high above the coiffure, sitting at an angle with a central crest; the face is incised linearly with a trapezoidal beard; the large cylindrical neck rests on the shoulder shelf; the arms, diminutive in scale, rest against the torso and are bent upwards at the elbows. A bundle of ritual charge covers the entire front of the torso with a downward projecting extended navel; varied dark and light-brown patina with encrustations.

US\$30,000 - 40,000

€25,000 - 33,000





343



344

344

**KUBA PALM WINE CUP, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood

height 5 1/2in (13.8cm)

Provenance

John Hewitt, Ashford (Kent) and London
Christie's, Paris, 10 December 2003, Lot 151
Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las
Formas*, Editorial Gustavo Gili, S.L.,
Barcelona, 2016, fig. 205

US\$3,000 - 5,000

€2,500 - 4,100



345

345

**HEMBA MASQUETTE, DEMOCRATIC
REPUBLIC OF THE CONGO**

soko mutu

Wood

height 6 1/2in (16.5cm)

Provenance

Udo Horstmann Collection, Zurich

Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las
Formas*, Editorial Gustavo Gili, S.L.,
Barcelona, 2016, fig. 190

US\$3,000 - 5,000

€2,500 - 4,100



346

346
YOMBE INITIATION RATTLE, DEMOCRATIC REPUBLIC OF THE CONGO

ntafu maluangu
 Wood, blackened patina
 height 8 7/8in (23.5cm)

Provenance

Marcel Rivière, Paris
 Marcel White Collection, United States
 Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 173

Depicting the first male initiates *matundu* and *malanda*

US\$4,000 - 6,000
€3,300 - 4,900



347

347
LWENA PRESTIGE STAFF, ANGOLA

mbweci
 Wood, pigments
 height 13 (30.5cm)

Provenance

Robert Dowling, San Francisco
 Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 218

US\$2,000 - 3,000
€1,600 - 2,500



348

348

TSHOKWE MASK, ANGOLA

mwana pwo

Wood, pigments

height 8 5/8in (22cm)

Provenance

Charles Rattton, Paris

Lionel Adenis, Paris

J.M. Ferrater Collection, Barcelona

Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo

Gili, S.L., Barcelona, 2016, fig. 215

Marie-Louise Bastin notes that "the feminine mask *mwana pwo* and its male counterpart, *chihongo*, are noble masks, worn together

by men in dances which magically bring fertility and prosperity to the village. The male mask represents the spirit of power and wealth, while the female recalls the ancestress. The *pwo* performer is dressed like a woman, and he dances elegantly and gracefully, showing the women of the village the value of graciousness and good manners." (*Introduction aux arts d'Afrique Noire*, University of Brussels Press, 1984, pp. 212-14).

The elegance and grace that the dancer would have expressed in his dance are in harmony with the delicate features and proportions we find in this mask, including the finely incised raised scarification dividing the coiffure from the slightly rounded forehead; the delicately curved eyebrows reflecting the raised cheekbones below; glossy light and dark-brown patina.

US\$15,000 - 20,000

€12,000 - 16,000



349

**NGONI CEREMONIAL STAFF-SPOON,
TANZANIA**

Wood

height 29in (73.7cm)

Provenance

David Serra, Barcelona

Antonio Onrubia Collection, Barcelona

Published

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 159

US\$3,000 - 5,000

€2,500 - 4,100

349

AFRICAN ART





350

350
BAMANA FEMALE FIGURE, MALI
Wood
height 13in (33cm)

Provenance
Laurent Leenhardt, Switzerland
Private Collection, Switzerland

US\$2,500 - 3,500
€2,100 - 2,900



351

351
MOSSI SEATED FIGURE, BURKINA FASO
Wood, metal
height 11 1/2in (29cm)

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

US\$2,000 - 3,000
€1,600 - 2,500

352

**MONUMENTAL MOSSI MASK WITH STANDING FIGURE,
BURKINA FASO**

karanada/karan-wemba

Wood

height 55 1/2in (141cm)

Provenance

Henri Kamer, Paris/New York

Beverly Niemiec Collection, Santa Barbara

Thence by descent

Published and Exhibited

Kamer, Henri, *Haute-Volta*, Brussels, 5-23 September 1973, fig. 53

According to Kamer (Ibid.), "*Karanada* is the rarest and most important mask of the Mossis of Yatenga."

Cf. Roy, Christopher, *Art of the Upper Volta Rivers*, Alain and François Chaffin, Paris, 1987, figs. 87-90

US\$12,000 - 18,000

€9,800 - 15,000



353

DOGON ZOOMORPHIC FIGURE, MALI

Wood, ritual patination
length 13in (33cm)

Provenance

Marcel de Schryver, Switzerland
Dominik Remondino, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

US\$5,000 - 7,000

€4,100 - 5,700



353

354

GAN FELINE FIGURE, BURKINA FASO

Bronze

height 6 1/2in (16.5cm)

Provenance

M. & J. Muller, Les Peyrolliers, Geneva
Private Collection, Switzerland

US\$3,000 - 5,000

€2,500 - 4,100



354



355

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

Wood

height 30 3/4in (78.1cm)

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

Provenance

Private New England Collection

US\$1,000 - 1,500

€820 - 1,200

356

RARE MOSSI/BOBO MALE FIGURE, BURKINA FASO

ninana

Wood, ritual patination

height 13 1/4in (33cm)

Provenance

Pierre Loeb, Paris

Bernard Dulon, Paris

Dominik Remondino Collection, Switzerland

Charles-Edouard Dufion, Geneva

Private Collection, Switzerland

Christopher Roy notes, “The Mossi produce several types of figures, including wooden figures that are used in burials, where they replace the corpse of the deceased chief. Smaller wooden figures are used in village ceremonies that honor the chief.[. . .]

In contrast to masks, which are used by the *Tengabisi* in family religious ceremonies, figures are used by the *Nakomsé* in a political context, as visual affirmations of the *nam* or right to rule of the *Naba*. In some contexts the role of figures is similar to that of masks.

Mossi figures are carved from a single piece of wood, and range in height from 40 to 100cm. The most notable style characteristics are an attenuated, cylindrical torso, arms extended rigidly at the sides with forearms parallel to the thighs.[. . .] The sex is usually clearly indicated. Most figures that survive in collections are female.[. . .]

[. . .] it is quite common to find Mossi figures misattributed to other groups, because there are marked similarities between the Mossi style and the style of their Mandé neighbors, the Bamana and the Bobo, as well as other groups in Burkina Faso. In addition, there is a lack of style homogeneity in Mossi figure sculpture, and objects by two artists in neighboring villages may vary greatly in form.[. . .]

It is important to remember that not all Mossi figures are female, and so may lack the sagittal crest that is too often used as the sole basis for attribution to the Mossi. Although male Mossi figures are rare outside Burkina, they are not unknown. For example, there is a male/female pair in the White collection in Seattle.”(*The Art of the Upper Volta Rivers*, Alain and Françoise Chaffin, Paris, 1987, pp. 152-162)

Carved of dense wood, the figure presented here is in an animated stance with his legs slightly bent at the knees, the arms are extended at the sides and run parallel to the thighs, the cylindrical torso below broad, squared shoulders supporting a cylindrical neck below the head with a face of narrow form with pierced eyes, bordered by raised crescent form ears and a sagittal crest on top; incised linear designs accentuate the chest, torso and legs; heavily-aged, gray-brown patina with areas of oil saturation.

US\$20,000 - 30,000

€16,000 - 25,000

355



356



357

DAN FETISH MASK, CÔTE D'IVOIRE

gunye ge

Wood, metal, fiber coiffure, ritual patination
height 10 1/2in (26.7cm)

Provenance

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

US\$3,000 - 5,000

€2,500 - 4,100

358

**GOLA (DINH/DEI) HELMET MASK,
LIBERIA**

Wood, silver, metal

height 16in (40.7cm)

Provenance

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

Carved in light wood, deeply hollowed with a five-part sagittal crest above a coiffure incised with linear and geometric designs; a steeply angled border at the top of the face with three silver threads set in on each side; another four silver threads set into the raised scarification on the forehead; black patina with areas worn through on the surface.

US\$5,000 - 7,000

€4,100 - 5,700

357



358



359

**359
SENUFO BIRD-FORM HEDDLE PULLEY,
CÔTE D'IVOIRE**

Wood
height 7in (17.8cm)

Provenance

Emil Storrer Collection, Zurich (ES/37 on underside of base)
Egon Guenther Family Collection, Johannesburg, (EG on underside of base) acquired from the above in 1971
Sotheby's, *African Art from the Egon Guenther Family Collection*, New York, 18 November 2000, lot 24
Private Collection, New York

**US\$3,000 - 5,000
€2,500 - 4,100**



360

**360
SENUFO BIRD-FORM HEDDLE PULLEY,
CÔTE D'IVOIRE**

Wood
height 6in (15.3cm)

Provenance

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

**US\$3,000 - 5,000
€2,500 - 4,100**

**361
GROUP OF FIVE PASSPORT MASKS,
ONE TOMA THE OTHERS FROM
THE DAN COMPLEX, LIBERIA/CÔTE
D'IVOIRE**

Wood, metal, fiber shell, ritual patination
heights 4 1/4 - 9 3/4in (10.7 - 24.7cm)

Provenance

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

**US\$3,000 - 5,000
€2,500 - 4,100**



361



362

**SENUFO FEMALE FIGURE, CÔTE
D'IVOIRE**

Wood

height 14 3/16in (36cm)

Provenance

Daniel Hourdé, Paris

Maison de la Chimie, Paris, *The Hubert*

Goldet Collection, 30 June - 1 July 2001,

Lot 196

Private Collection, Switzerland

US\$6,000 - 8,000

€4,900 - 6,600

362

363

**SENUFO FEMALE FIGURE, CENTRAL
REGION, CÔTE D'IVOIRE**

tugubele

Wood

height 17in (48cm)

Provenance

Michel Gaud, Saint Tropez

Olivier Castellano, Paris

Belgian Private Collection

In discussing the style of the central region, Robert Goldwater notes, "In profile there is the repetitive forward thrust of the coiffure, jaw, breasts, belly, knees and feet against the strong axis of the back, a manner of composition which is to be found, with variations, in other areas as well. More particular to the central region is the sense of slenderness that goes with these thrusting forms, and that is especially evident in the upper arms from which the rings of ornamental bracelets stand out. Characteristic, too, is the elliptically outlined headdress, finishing at the front with an upward reverse twist." (*Senufo - Sculpture from West Africa*, The Museum of Primitive Art, New York, 1964, p. 25)

Cf. (Ibid.) figures 109-114

US\$12,000 - 18,000

€9,800 - 15,000



363



364

SENUFO FIGURE, CÔTE D'IVOIRE

deble

Wood

height 33 1/8in (84cm)

Provenance

Georges Vidal, Cannes
Belgian Private Collection

US\$6,000 - 8,000

€4,900 - 6,600

364

365

BAULE MONKEY, CÔTE D'IVOIRE

gbèkré

Wood, ritual patination

height 22 3/4in (60.5cm)

Provenance

Private Collection, Côte D'Ivoire

Belgian Private Collection

Baule trance diviners own standing monkeys as receptacles for spirits called *mbra* that are believed to enter the diviner during trances. Owning a *gbèkré* enhances the diviner's reputation. The present work is in the classic form which typically exhibits much tension and power, the legs are bent and the knees pointed, the egg cup held at the front of the chest with both hands, the rounded head with long mouth with squared jaw line, slightly open to reveal the rows of sharp teeth; encrusted throughout.

US\$8,000 - 12,000

€6,600 - 9,800



365



366

**BAULE MALE FIGURE, CÔTE D'IVOIRE
BASE SIGNED BY INAGAKI**

blolo blan

Wood, beads

height 15 15/16in (40.5cm)

Provenance

Josef Mueller Collection, Switzerland

Charles-Edouard Duflon, Geneva

Private Collection, Switzerland

Exhibited

Geneva, *Ethnographie à Genève*, Bank

Lombard Odier, 2010

Organized by Boris Wastiau, Director of the Musée d'ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

The figure stands firmly on his feet with long, finger-like toes on a two-tiered rounded base; the legs slightly bent at the knees and the hands with long fingers rest on the abdomen; his eyes slightly downcast in a pensive state; an elaborate, finely incised coiffure with four rows of braided elements in a chevron pattern above each ear; raised tattoos throughout including on the face, neck and torso on the front and back; dark-brown patina with encrustations.

US\$12,000 - 18,000

€9,800 - 15,000



366

367

ASHANTE/ASHANTI COMB, GHANA

Wood

height 10 1/8in (25.7cm)

Provenance

Private Collection, California

Cf. The William W. Brill Collection of African Art, Sotheby's, New York, 17 November 2006, Lot 148

US\$4,000 - 6,000

€3,300 - 4,900



367



368

MUMUYE FIGURE, NIGERIA

Wood

height 25 3/4in (65.5cm)

Provenance

John J. Klejman, New York
Bradley Tribal Arts, New York
Albert Bruce Connor, New York, acquired
from the above in 2007
Thence by descent

US\$5,000 - 7,000

€4,100 - 5,700

368



369

369

PAIR OF KONKOMBA FIGURES, TOGO

Wood, pigments

heights 10 1/2 and 10 3/4in (26.7 and 27.3cm)

Provenance

Andrea Lindner, Munich
Dalton-Somaré, Milan
Belgian Private Collection

US\$1,500 - 2,000
€1,200 - 1,600



370

370

**YORUBA PAIR OF MALE AND FEMALE
FIGURES, NORTHERN ABEOKUTA
STYLE, NIGERIA**

ibeji

Wood, beads

heights 8 7/8 and 9in (22.5 and 22.9cm)

Provenance

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

US\$2,000 - 3,000

€1,600 - 2,500



371

OGONI MASK, NIGERIA

Wood, pigment, fiber
height 17in (43.2cm)

Provenance

Private Collection, New York

US\$3,000 - 5,000

€2,500 - 4,100

371



372

**BAMILEKE ELEPHANT MASK,
CAMEROON**

tou poum

Beaded cloth

height 48in (122cm)

Provenance

Pace Primitive, New York

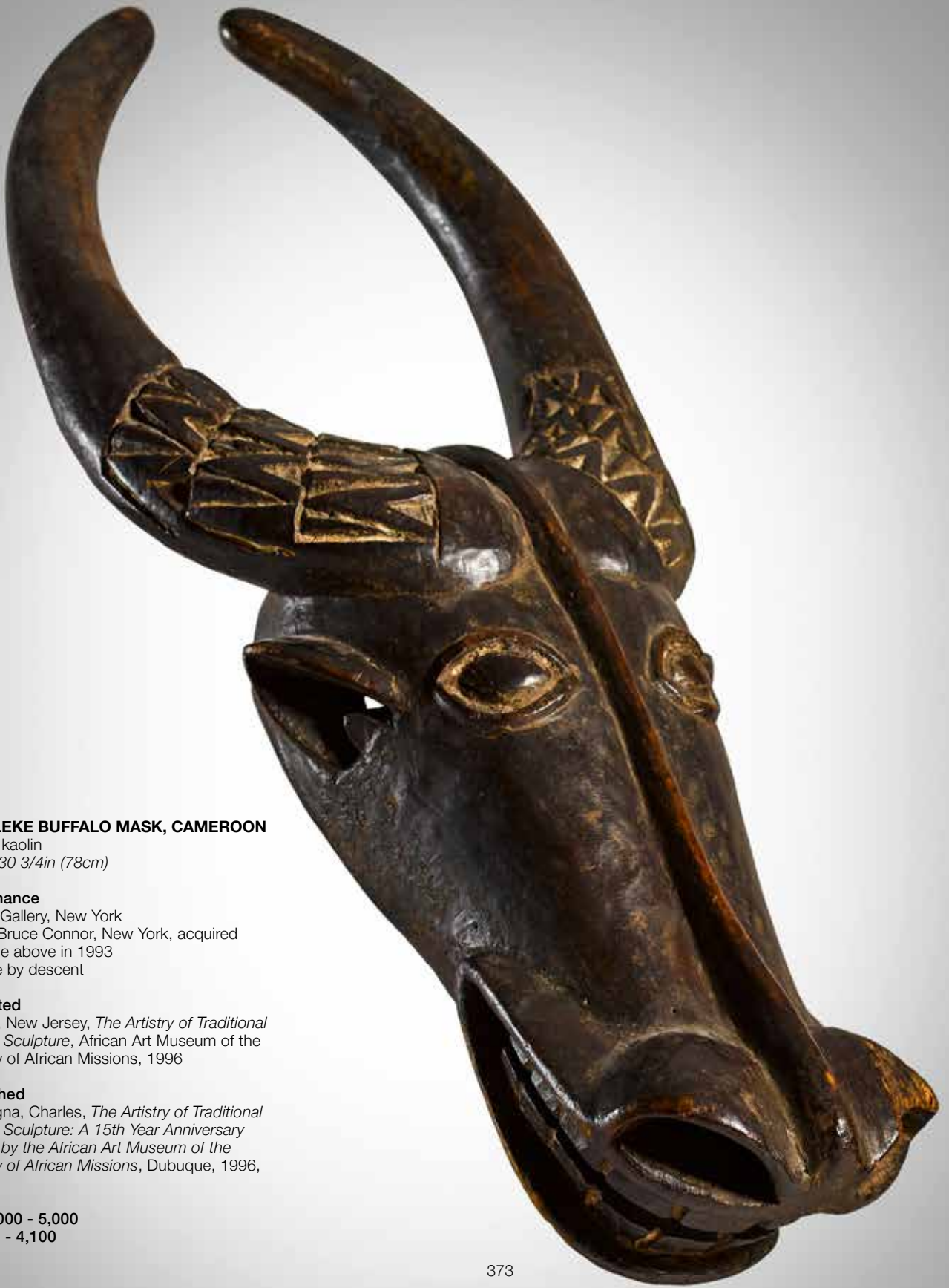
Beverly Niemiec Collection, Santa Barbara

Thence by descent

US\$3,000 - 5,000

€2,500 - 4,100

372



373

BAMILEKE BUFFALO MASK, CAMEROON

Wood, kaolin
height 30 3/4in (78cm)

Provenance

Kahan Gallery, New York
Albert Bruce Connor, New York, acquired
from the above in 1993
Thence by descent

Exhibited

Tenafly, New Jersey, *The Artistry of Traditional African Sculpture*, African Art Museum of the Society of African Missions, 1996

Published

Bordogna, Charles, *The Artistry of Traditional African Sculpture: A 15th Year Anniversary Exhibit by the African Art Museum of the Society of African Missions*, Dubuque, 1996, fig. 80

US\$3,000 - 5,000
€2,500 - 4,100

373



374

**MAHONGWE RELIQUARY FIGURE,
GABON**

bwete

Wood, metal, human bone

height 19 3/4in (50cm)

Provenance

Robert Duperrier, Paris, 1960

Private Collection, Germany

Belgian Private Collection

Of highly conceptualized form, this *bwete* has an elongated narrow and steeply pointed face with the eyes positioned below the half of the height. The forehead plate embossed with lozenges is bordered by horizontal copper strips, occasionally overlapping at the center. The neck is wrapped in copper wire (now loose). The reverse has a truncated conical bun with three ridges.

US\$15,000 - 25,000

€12,000 - 21,000

374

375

**KOTA RELIQUARY FIGURE, PROBABLY
SHAMAYE GROUP, GABON**

boho na bwete

Wood, copper, brass, bone
height 17 3/4in (45cm)

Provenance

Private Collection, France
Belgian Private Collection

In this composition, the oval head with a flat plane creates an interesting contrast to the diamond-shaped core below; the head with a band that peaks at the summit and flares outwards below towards the bottom; the face with a raised forehead, circular bone eyes attached with a band of horizontal brass bands; the neck banded with copper and the upper portion of the diamond base applied with brass embossed with a linear design; dark-brown patina with old encrustations on the back of the head.

US\$12,000 - 18,000
€9,800 - 15,000



375

376

FANG RELIQUARY HEAD, BETSI GROUP, GABON

byeri

Wood, metal tacks, fiber

height 12 1/4in (31cm)

Provenance

Maria and Paul Wyss Collection, Basel

Schweizer-Amsler Collection, Switzerland

Charles-Edouard Duflon, Geneva

Private Collection, Switzerland

Louis Perrois and Marta Sierra Delage (*The Art of Equatorial Guinea - The Fang Tribes*, Rizzoli International Publications, New York, 1990, p. 10) note that 'Fang art is essentially based on statues for ancestor worship and masks for initiation rite ceremonies. By corollary, a whole decorative art form grew up around these objects.

The sole theme in Fang ritual statues (all of them intermingled "tribes") is the "ancestor in meditation." But for some very rare and almost marginal exceptions, all known objects are of persons depicted naked, both male and female, in pensive attitudes[. . .]'

Perrois and Delage continue (*ibid.*, p. 42-43), "The worship of the relics of the family's illustrious dead is widespread in the whole of Fang country, from South Cameroon to Gabon and continental Equatorial Guinea. It could be an autonomous worship within a lineage, or a part of a larger set of rites like those of the secret societies for example (the *So*, *Ngil*, *Schok*, etc.). It is characterized by the conservation of the relics of the group's notables, set aside after death in the graves (the skulls are kept above all, and often other bones for specific rites). Women are often elevated to the rank of ancestor of the *biéry*, especially very prolific mothers who become true heads despite their sex.[. . .]

The *biéry* is consulted before any important undertaking: hunting, fishing, travel, choice of terrain for planting or a settlement, marriage, political alliance, disagreements or serious disputes, war, etc."

Resting on a long, cylindrical neck coming out of the reliquary lid, the present head on offer is finely sculpted with an inverted pyriform-shaped head displaying a concave face with a button nose above a wide, slit mouth, the eyes of two brass tacks bordered by arched, crescent-form ears and wearing a helmet-style coiffure with tresses; dark-brown patina with areas still exuding oil on the surface.

Cf. Savary, Claude and Louis Perrois, *Le Gabon de Fernand Grébert 1913-1932*, Musée d'Ethnographie, Geneva, Grébert Collection, p. 143, for a series of sketches which include two depictions of Fang *biéry* heads.

US\$100,000 - 150,000

€82,000 - 120,000





376



377

377

**MINIATURE FANG NTUMU RELIQUARY
FIGURE, GABON**

eyema byeri

Wood, metal tacks

height 9 1/4in (23.5cm)

Provenance

Gerard Nordmann Collection, Switzerland

Laurent Leenhardt Collection, Switzerland

Charles-Edouard Dufon, Geneva

Private Collection, Switzerland

Exhibited

Geneva, *Ethnographie à Genève*, Bank

Lombard Odier, 2010

Organized by Boris Wastiau, Director of the Musée d'ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

Sitting upright with long cylindrical torso, muscular chest and arms with hands resting on the chest in front, the figure wears a tripartite coiffure with the central sagittal element running almost all the way down the back, the eyes and navel inset with metal tacks; glossy light-brown patina.

Cf. Pierre Guerre Collection, Loudmer, Paris, 20 June 1996, lot 64 for a similar *eyema byeri* figurine.

US\$15,000 - 20,000

€12,000 - 16,000

78

FANG RELIQUARY HEAD, GABON

byeri

Wood, ritual patination

height 13 3/4in (35cm)

Provenance

Gaston Durville Collection, Paris

Pierre Vérité Collection, Paris

European Private Collection

Belgian Private Collection

Sculpted in light wood, the coiffure with a central ridge and two braids on each side of the head; the heart-shaped face with crescent-form eyes, button nose and projecting squared mouth and jaw, all resting on a proportionally-large cylindrical neck; black patina.

US\$40,000 - 60,000

€33,000 - 49,000





379

FANG MASK, GABON/CAMEROON

Wood, pigments
height 11 13/16in (30cm)

379

Provenance

Private English Collection
Daniel Spoeri Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Probably representing a German colonial with long sideburns painted with brown pigment, the mask is deeply carved in very light wood with light brown patina.

US\$7,000 - 9,000
€5,700 - 7,400



380

380

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

Wood, brass tacks, black pigment
height 9in (23cm)

Provenance

Lucien Van de Velde, Antwerp
Sotheby's, New York, 11 November 2005,
lot 106
Belgian Private Collection

US\$6,000 - 9,000
€4,900 - 7,400



381

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

nkisi nkondi

Wood, metal, glass, cloth, magical bundle
height 11 1/16 (28cm)

Provenance

J. P. Meira Collection, Lisbon, Portugal
Belgian Private Collection

US\$8,000 - 12,000
€6,600 - 9,800

381

382

**KONGO NAIL FETISH FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

nkisi nkondi

Wood, glass, nails, ritual oil

height 9in (23cm)

Provenance

Maurice Ratton, Paris

Jan Lundberg Collection, Malmö, Sweden

Belgian Private Collection

US\$10,000 - 15,000

€8,200 - 12,000



382



383

**KONGO STAFF FINIAL, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood, metal
height 7 1/8in (18cm)

Provenance

Christie's, Paris, June 2010, Lot 90
Belgian Private Collection

US\$6,000 - 8,000
€4,900 - 6,600

383

384

**HUNGANA FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

wood

height 8 1/4in (21cm)

Provenance

Michael Teyn Collection, Copenhagen
Belgian Private Collection

US\$4,000 - 6,000

€3,300 - 4,900



384



385

**TEKE FETISH FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood, clay with presumably magical
substances

height 12 5/8in (32cm)

Provenance

Marcel de Schryver, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Exhibited

Geneva, *Ethnographie à Genève*, Bank
Lombard Odier, 2010

Organized by Boris Wastiau, Director of the
Musée d'ethnographie de Genève and the
patrons of the museum, this was a special
exhibition to encourage Swiss people to vote
in favor of building the new museum.

Cf. Le musée du quai Branly - Jacques
Chirac, (inv. no. 71.1966.74.2) for a similar
Teke figure, possibly by the same hand.

US\$5,000 - 7,000

€4,100 - 5,700

385

386

**TEKE FEMALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood, pigment

Height 20 7/8in (53cm)

Provenance

Jan Lundberg Collection, Malmö, Sweden
Belgian Private Collection

US\$8,000 - 12,000

€6,600 - 9,800



386



387

387

SUKU MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kakungu

Wood, raffia

height 28 1/4in (73cm)

Provenance

M. De Smet, Laakdal, Belgium, 1960s
Belgian Private Collection

According to Anne-Marie Bouttiaux, gigantic masks such as the work presented were “principally utilized in initiation contexts by the charm specialist (*visidika*) to insure the well-being of those coming to manhood. Commonly called *kakuungu*, such masks customarily appeared on the day of circumcision, the day of departure from the initiation camp, and occasionally for the breaking of food restrictions. Its appearance served to frighten young candidates into obedience and respect for their elders, and to threaten any person secretly harboring evil intentions against one of the initiates.” (*Masterpieces from Central Africa*, Royal Museum Tervuren, 1996, p. 155)

Cf. Musée du Quai Branly-Jacques Chirac, inv. no. 70.2005.21.2 for a similar mask formerly in the Jacques and Anne Kerchache Collection

US\$20,000 - 30,000

€16,000 - 25,000

388

SUKU STANDING FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood

height 14 3/16in (36cm)

Provenance

Maria Wyss Collection, Switzerland
Adrian Bloom Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Exhibited

La Chaux-de-Fonds, Neuchâtel, Switzerland,
1970

US\$4,000 - 6,000

€3,300 - 4,900



388



389

389

**KWESE HELMET MASK, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood, kaolin, black, blue and orange/red
pigments
height 12 1/2in (32cm)

Provenance

Gallery De Ruimte-Eersel, The Netherlands
Pierre Darteville, Brussels
Belgian Private Collection

US\$8,000 - 12,000

€6,600 - 9,800

390

**PENDE FIGURAL CANE/SCEPTER
ELEMENT, DEMOCRATIC REPUBLIC OF
THE CONGO**

Wood
height approximately 7 7/8in (20cm)

Provenance

Marcel de Schryver Collection, Switzerland
Private Collection, Switzerland

Inventory no. "D909" in white ink on the base
and, in addition, an old label handwritten
in script on the underside of the base with
inventory no. "D909"

US\$1,500 - 2,000

€1,200 - 1,600



390



391

391

**MBALA FIGURE OF A DRUMMER,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Wood
height 10in (25.5cm)

Provenance

Michel Gaud, Saint Tropez, France
Belgian Private Collection

US\$6,000 - 9,000

€4,900 - 7,400

392

**KUBA FEMALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

wood
height 17 1/2in (44cm)

Provenance

Francis Réveillard Collection
Belgian Private Collection

Christopher Roy notes on a similar female figure in the Stanley Collection, (*Art and Life in Africa - Selections from the Stanley Collection*, The University of Iowa Museum of Art, 1985, p. 146), 'Experts on the art of the area have attributed this figure to the northern Kuba of the Sankuru River area, and, more specifically, to the Shoowa. The hairstyle is certainly quite typical of the "Kuba" groups in the confluence area of the Kasai and Sankuru Rivers. Emil Torday describes the hairdressing of the ruling hierarchy of the Kuba: "The men shave the whole head, keeping on the top of the skull only a small tuft of hair just large enough to be hidden by the headdress; the temples and forehead are carefully shaved, but the line of implantation of the hair can nevertheless be distinguished and this line is indicated on the dolls and on the carvings . . ." (Torday, *Notes ethnographiques sur les peuplades apparentées appeles akubba ainsi que sur les peuplades apparentées les Bushong*, Brussels: Ministère des Colonies, 1910: 49, 169)

The Kuba tradition of carving "portraits" of *Nyim*, or kings, has been very well documented by Jan Vansina, Joseph Cornet, and others. Far less is known about female figures, however.

US\$15,000 - 25,000

€12,000 - 21,000



392

393

RARE TOGBO COUPLE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, cream and dark-brown pigments
heights 19 1/4 and 21in (49 and 53.4cm)

Provenance

German Colonial Collection
Werner Fischer Collection, Gelsenkirchen, Germany
Private Collection, Stuttgart
Pace Primitive, New York
Robert T. Wall Family Collection, Telluride, Colorado
Pace Primitive, New York
Albert Bruce Connor, New York, acquired from the above in 2010
Thence by descent

Located in the northwestern tip of the Democratic Republic of the Congo, the focus of Togbo life is primarily hunting and defense, as well as practicing rituals and ancestral worship not unlike most African cultures. Sculpted in light, blond colored wood, these very unusual male and female ancestral figures each have large rounded heads with heart-shaped faces, large circular engraved eyes and diminutive open mouths. Each are voluminous in form with arms at the sides, large hands, and stand on proportionally small legs slightly bent at the knees.

US\$40,000 - 60,000

€33,000 - 49,000



393



394

**NSAPO-NSAPO MALE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Wood, domesticated goat horn, fiber
height 7 1/8in (18cm)

Provenance

John Giltsoff, Girona
Pierre Loos, Brussels
Private Collection, Switzerland

US\$2,000 - 3,000

€1,600 - 2,500

395

**NSAPO-NSAPO MATERNITY FIGURE,
EASTERN KASAI PROVINCE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Wood
height 13 1/4in (34cm)

Provenance

Collected in the field by American engineer
Clinton Bernard in the early 20th century
Galerie Jacques Germain, Montreal
Private Collection, Canada

Publication

Germain, Jacques, *Art ancien de l'Afrique
noire*, Volume IV, Montreal, Canada, 2008,
pp. 88-89

The Nsapo-Nsapo is actually a breakaway group stemming from the Songye clans. Nsapo-Nsapo sculpture, however varied stylistically, has one common feature, namely disproportionately large heads.

This rare maternity figure compares favorably with the one published in Marie-Louise Bastin's *Introduction aux Arts de l'Afrique noire*, 1984, page 356, fig. 380.

One of the features of this sculpture is the presence of the "Portugal" cross which are also found on certain masks of the Tshokwe peoples. This symbol (*cingelyengelye*) is engraved on the foreheads of both mother and child.

This sculpture was allegedly used in the cult of ancestors that was borrowed by the Nsapo-Nsapo from their Bena Lulua neighbors; it is said that those protective figures helped ancestors reincarnate into the world of the living.

US\$12,000 - 18,000

€9,800 - 15,000

394



395



396

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

lupfingu

Wood, ritual patination
height 4in (10.2cm)

Provenance

Josef Herman Collection, London
Private Collection, New York

Published

Fagg, William, *Miniature Wood Carvings of Africa*, Adams and Hart, Bath, 1970, fig. 84

According to Fagg (ibid., p 88), "This is also a readily distinguishable Bena Lulua piece, although very different from the past. It appears to be one of the figures called *lupfingu* according to Himmelheber, which were provided with a small receptacle in which offerings are made."

US\$5,000 - 7,000
€4,100 - 5,700



396

397

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

Wood, ritual patina, clay, magic bundle
height 11 3/4in (29.8cm)

Provenance

Private Collection, Pennsylvania
Private Collection, New York

Joseph Cornet noted that "the Hemba style should be distinguished from the Luba style, as much for the quantity of its output as for the eminence of its aesthetic qualities and the diversity of forms in its sculpture.[. . .]

Ancestor worship is widespread among the Hemba, and there are many statues relating to this cult that are masculine in form--Luba statues being mostly female.[. . .] The beauty of the poses and the serenity of the expressions are especially to be admired. (*Art from Zaire - 100 Masterworks from the National Collection, The African-American Institute, New York, 1975, p. 118*)

Of hard wood, the figure wears a swept-back coiffure and beard along his sharp jaw line representative of the Hemba style. The figure wears a magical substance inset into the top of the head; dark-brown/black encrusted patina showing evidence of significant age and use.

US\$12,000 - 18,000
€9,800 - 15,000



397



398 ^Y

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

nkisi

Wood, fiber, metal, goat fur, goat horn,
magical bundle wrapped in snake skin
height 24 1/4in (45cm)

Provenance

Belgian Private Collection

US\$15,000 - 25,000

€12,000 - 21,000

398

399

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

Wood, ritual patination
height 16 15/16in (43cm)

Provenance

Maria Wyss Collection, Basel
Rudolf Liechti Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Exhibited

Geneva, *Ethnographie à Genève*, Bank
Lombard Odier, 2010
Organized by Boris Wastiau, Director of the
Musée d'ethnographie de Genève and the
patrons of the museum, this was a special
exhibition to encourage Swiss people to vote
in favor of building the new museum.

US\$15,000 - 20,000
€12,000 - 16,000



399



400

400

**SONGYE CEREMONIAL AXE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Iron, wood handle covered with copper
length 19in (48.2cm)

Provenance

Patricia Withofs, London
Simon Spierer Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

US\$6,000 - 8,000

€4,900 - 6,600

401

**SONGYE FEMALE MASK, DEMOCRATIC
REPUBLIC OF THE CONGO**

kifwebe
Wood, kaolin
height 11 13/16in (30cm)

Provenance

Daniel Spoeri Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Exhibited

Geneva, *Ethnographie à Genève*, Bank
Lombard Odier, 2010
Organized by Boris Wastiau, Director of the
Musée d'ethnographie de Genève and the
patrons of the museum, this was a special
exhibition to encourage Swiss people to vote
in favor of building the new museum.

This mask is sculpted with well-balanced proportions in a deeply hollowed composition with predominant use of white clay and rounded form representative of female masks; the heart-shaped face with brows arching above pensive, slightly domed slit eyes; a protruding slit mouth carved on the same plane as the nose and narrow, squared chin; delicately incised overall with linear design; light brown patina with white and brown pigments.

US\$12,000 - 18,000

€9,800 - 15,000



401

402

LEGA FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

iginga

Wood, kaolin

height 11 1/4in (28.5cm)

Provenance

Galerie Hélène and Philippe Leloup, Paris/New York

James Willis, San Francisco

John Giltsoff, Girona

Tomkins Collection, New York, acquired from the above in 2005

Published

Biebuyck, Daniel P., *La Sculpture des Lega*, Galerie Hélène and Philippe Leloup, Paris/New York, 1994, fig. 37

Exhibited

Paris, *La Sculpture des Lega*, Galerie Hélène and Philippe Leloup, 14-30 July 1994

Biebuyck notes (Ibid. p. 128), "The full-standing figurine with stump arms and notched legs is blackened but there are traces of kaolin on the face and here and there on the sculpture. Like other wooden figurines that are part of the collectively-held initiation baskets at the *kindi* level, this one is rudimentarily carved, particularly when contrasted with some refined ivory sculptures. However, this and other wooden carvings that are part of the collectively-held baskets suggest a powerful and impressive presence when displayed together. Although no contextual data are available for this particular piece, it is virtually certain that the object, because of its exaggerated, large female sex placed in full perspective, represents a character of the *Wayinda* type, a woman who indulges in illicit sexual relationships even when she is pregnant, thus creating numerous problems for her child, her husband and eventually herself."

US\$25,000 - 35,000

€21,000 - 29,000







403

403

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

lukwakongo

Wood, kaolin traces
height 7in (17.8cm)

Provenance

French Private Collection

Daniel Biebuyck notes, (*La Sculpture des Lega*, Galerie Hélène & Philippe Leloup, Paris/New York, 1994, p. 139) "Wooden *lukwakongo* maskettes are linked with the *lutumbo iwa yananio* grade. In a few areas of Legaland, where Bwami had not reached its fullest structural development before foreign influences began working against the system, initiates of the intermediate *ngandu* grade might have some of these maskettes; in this case, they were rarely used as individually-owned insignia and initiation objects. [. . .] The maskettes are used in a variety of ways, fixed to a fence or pole, piled up in a group, spread out in linear arrangement, hand-carried in a dance, dragged or swung by their beards, hung over the shoulder. In very few instances, the maskette is carried lying on the head, or fixed to the tall, black, goat-mane hat worn by *yananio* initiates, often in combination with one or two more masks, or hung from the front of the hat so that the beard partly covers the face of its wearer."

US\$10,000 - 15,000
€8,200 - 12,000

404

**SIKASINGO/BUYU HALF FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Wood

height 12 13/16in (32.5cm)

Provenance

Gerald Dannenberg Collection, Long Island,
New York

Woods Davy Collection, Venice, California

European Private Collection

Belgian Private Collection

US\$8,000 - 12,000
€6,600 - 9,800



404



405

405
SIKASINGO MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood
height 7 7/8in (20cm)

Provenance
Josef Herman, United Kingdom
Private Collection, Switzerland

US\$3,000 - 5,000
€2,500 - 4,100



406

406
BEMBE FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, stone, pigment
height 5 7/8in (15cm)

Provenance
Private Collection, France
Charles-Edouard Dufloy, Geneva
Private Collection, Switzerland

US\$2,000 - 3,000
€1,600 - 2,500



407

407

SIKASINGO/BEMBE/BUYU COUPLE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, cloth

heights 9 1/4in and 9 1/2in (23.5cm and 24cm)

Provenance

Private Collection, Liège, Belgium
Jos Walscharts Collection, Antwerp, Belgium
Michel Koenig, Brussels, Belgium
Jo de Buck, Brussels, Belgium
Belgium Private Collection

US\$6,000 - 8,000

€4,900 - 6,600



408

408

SIKASINGO/BUYU COUPLE OF HALF FIGURES, DEMOCRATIC REPUBLIC OF THE CONGO

Wood with encrusted patina
heights 8 1/4in (21cm)

Provenance

Marc Leo Felix, Brussels (FX95 197A and 197B)
Michael Grebanier Collection, San Francisco
Belgian Private Collection

US\$8,000 - 12,000
€6,600 - 9,800

409

BEMBE JANUS CHARM, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, kaolin, ochre pigment
height 10in (25.5cm)

Provenance

Eduard Hess, Switzerland
Dalton-Somaré, Milan
Belgian Private Collection

US\$3,000 - 5,000
€2,500 - 4,100



409



410

**LUBA-SHANKADI FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood, metal
height 14in (35.5cm)

Provenance

Belgian Private Collection

US\$6,000 - 9,000

€4,900 - 7,400

410

411

**SIKASINGO FEMALE FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Wood

height 20in (51cm)

Provenance

Didier Claes, Brussels

Lucien Van de Velde, Antwerp

Pace Primitive, New York

Albert Bruce Connor, New York, acquired
from the in 2001

Thence by descent

US\$15,000 - 20,000

€12,000 - 16,000



411



412

412

**LWENA FEMALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood

height 5 7/8in (15cm)

Provenance

Josef Herman, United Kingdom
Private Collection, Switzerland

Exhibited

Geneva, *Ethnographie à Genève*, Bank
Lombard Odier, 2010

Organized by Boris Wastiau, Director of the
Musée d'ethnographie de Genève and the
patrons of the museum, this was a special
exhibition to encourage Swiss people to vote
in favor of building the new museum.

US\$1,500 - 2,000

€1,200 - 1,600

413

**RARE TABWA MASK, DEMOCRATIC
REPUBLIC OF THE CONGO**

kinkalankasu

Wood

height 13 3/4in (35cm)

Provenance

Michel Gaud, Saint Tropez
Belgian Private Collection

Evan Maurer and Allen Roberts note, "The
Tabwa people make two types of masks:
anthropomorphic facial masks, sometimes in
the form of a full head; and massive buffalo
masks, worn on the head and sometimes
supported by wooden handles. These
masks are relatively rare, and their meaning
is not well known." (*Tabwa - The Rising of
a New Moon: A Century of Tabwa Art*, The
University of Michigan Museum of Art, 1985,
p. 82)

Mauer and Roberts continue (p. 159), 'Only
two Tabwa masks have been identified
[since the publication of their book, another
example was offered for sale at Sotheby's
(16 May 2014, Lot 285) and now the mask
on offer here], although field photographs
indicate that other examples are still in use
among southern Tabwa. People living in
the Marungu Massif speak of a mask called
kinkalankasu, used to threaten and frighten
unruly children. This is said to be *kifwebe*,
a generic term for "mask" borrowed from
western Luba-influenced Tabwa practice. A
dancer might dress in a costume of plantain
leaves and dance a step called *kitwela*;
children would be told that this intimidating
figure was a *kizumu*, a "half-man", half
"serpent" coming to take away those who
lack discipline or respect.'

Of large proportions, the deeply hollowed
mask on offer here has a coiffure with panels
of incised linear bands formed in triangles on
the top with two horizontal bands above the
domed forehead with a vertical crest in the
middle and separating the pierced, almond-
shaped eyes and leading to the triangular
nose above an open mouth slightly curving
upwards; varied dark and light-brown patina.

US\$15,000 - 25,000

€12,000 - 21,000



413





415

414

SALAMPASU MASK, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, rattan, fiber
height (not including fiber beard) 11in (28cm)

Provenance

Rolf Miehler Collection, Munich
Pace Primitive, New York
Albert Bruce Connor, New York, acquired from the above December
1997
Thence by descent

US\$3,000 - 5,000
€2,500 - 4,100

415

TSHOKWE COMB, ANGOLA

Wood
height 7 1/8in (18cm)

Provenance

Arman Collection, New York
Private Collection, Switzerland

US\$5,000 - 7,000
€4,100 - 5,700



416

416

**TSHOKWE FIGURE FROM A STOOL,
ANGOLA**

Wood

height 11in (28cm)

Provenance

Baron Freddy Rolin, New York
Christine Valluet, Paris
Private Collection, Switzerland

US\$3,000 - 5,000

€2,500 - 4,100



417

417

TSHOKWE JANIFORM WHISTLE, ANGOLA

Wood
height 4 1/8in (10.5cm)

Provenance

Philippe Laeremans, Brussels
Belgian Private Collection

US\$3,000 - 5,000
€2,500 - 4,100



418

418

ZULU SEATED MATERNITY FIGURE, SOUTH AFRICA

Wood, beads
height 7 7/8in (20cm)

Provenance

Marcel de Schryver Collection, Switzerland
Les Peyrolliers, Geneva
Private Collection, Switzerland

Exhibited

Geneva, *Ethnographie à Genève*, Bank Lombard Odier, 2010
Organized by Boris Wastiau, Director of the Musée d'ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

US\$2,000 - 3,000
€1,600 - 2,500



419

419

MAHAFALY FIGURAL FUNERARY POST, MADAGASCAR

Wood

height 57in (145cm)

Provenance

Didier Claes, Brussels

Belgian Private Collection

“The Mahafaly peoples of Madagascar honor the deceased members of chiefly and royal lineages by creating burial sites of imposing grandeur. Each tomb is a solid boxlike stone sculpture that may be surmounted by as many as thirty wood sculptures. These wooden tomb sculptures commemorate deceased individuals while addressing more abstract concepts concerning the nature of existence after death and the relationship between living and dead. Funerary sculpture is understood not as a direct or literal portrait of the deceased but as a locus of connection with the ancestral realm. The Mahafaly have adopted the term *aloalo* to refer strictly to the works that are used at royal burial sites. *Aloalo* is derived from *alo*, which implies a sense of an intermediary or messenger; the term therefore refers primarily to the work’s function and not necessarily its form. *Alo* also relates to the creation of linkages and, in the context of funerary sculpture, may refer to the visual interlocking of abstract forms integrated into a harmonious design as well the work’s role as an intermediary between the worlds of the living and dead.” (Metropolitan Museum of Art, WEB, nd)

US\$8,000 - 12,000

€6,600 - 9,800

FINE ASIAN WORKS OF ART

Tuesday June 26, 2018 at 11am

San Francisco

YU FEIAN (1888-1959)

Magpies on Flowering Branches

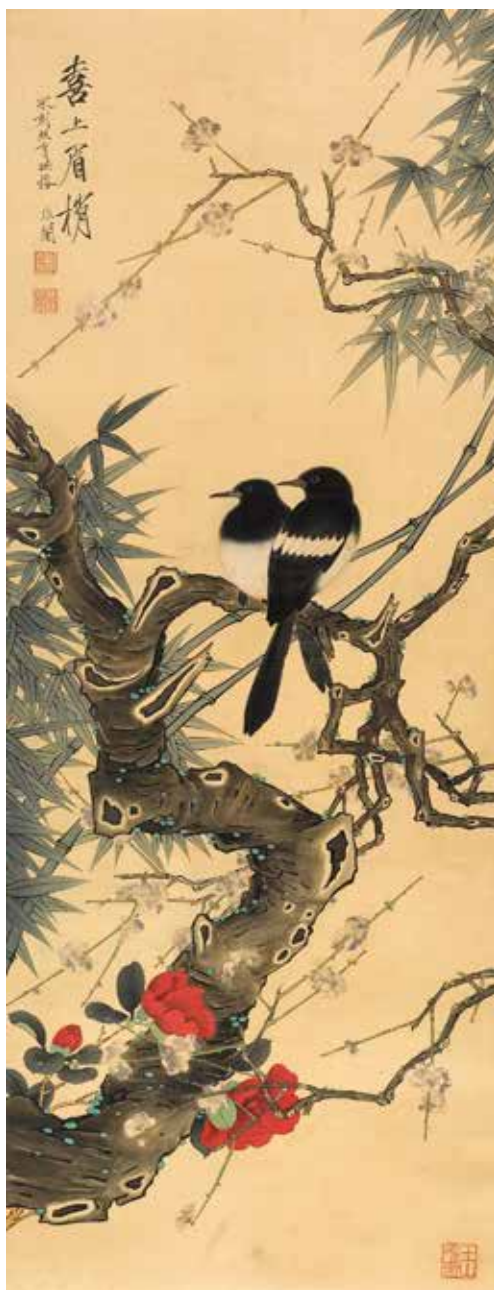
\$20,000-\$30,000

ENQUIRIES

Dessa Goddard

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AUCTIONEERS SINCE 1793

bonhams.com/asianart

AMERICAN ART

Wednesday May 23, 2018 at 2pm
New York

ELIE NADELMAN (1882-1946)

Head of a Man in a Top Hat

polished bronze

18in high on a 7 1/4in marble base

\$60,000 - 80,000

VIEWING

May 19 - 20, 12pm to 5pm

May 21 - 22, 10pm to 5pm

INQUIRIES

Jennifer Jacobsen

+1 (212) 710 1307

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Bonhams

NEW YORK

bonhams.com/americanart

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

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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 (323) 850 7500.

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 (323) 850 7500.

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/24808 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

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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Chief Executive Officer

Laura King Pfaff •
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Vice Presidents, Specialists
Rupert Banner
Mark Fisher
Dessa Goddard
Jakob Greisen
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Montreal, Quebec

David Kelsey, (514) 894 1138 •

BONHAMS *

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

Books & Manuscripts

Ian Ehling, (212) 644 9094
Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Ming Hua, (646) 837 8132

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

Fine Art

American

Jennifer Jacobsen, (917) 206 1699
Elizabeth Goodridge, (917) 206 1621

Contemporary

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

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Madalina Lazen, (212) 644 9108

Impressionist & Modern

Caitlyn Pickens, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

Japanese Works of Art

Jeff Olson, (212) 461 6516

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Caroline Morrissey, (212) 644 9046
Camille Barbier, (212) 644 9035

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Benjamin Walker, (212) 710 1306
Dan Tolson, (917) 206 1611

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Deborah Ripley, (212) 644 9059
Laura Paterson, (917) 206 1653

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(415) 861 7500

20th Century Fine Art

Dane Jensen, (415) 503 3311

Arms & Armor

Paul Carella, (415) 503 3360

Asian Works of Art

Dessa Goddard, (415) 503 3333

Books & Manuscripts

Adam Stackhouse, (415) 503 3266

Chinese Works of Art

Daniel Herskee, (415) 503 3271

Jewelry & Watches

Shannon Beck, (415) 503 3306

Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353
Jakob Greisen, (415) 503 3284

Museum Services

Laura King Pfaff, (415) 503 3210

Native American Art

Ingmars Lindbergs, (415) 503 3393

California & Western Paintings & Sculpture

Aaron Bastian, (415) 503 3241
Christine Skinner, (415) 503 3400

Photographs & Prints

Morisa Rosenberg, (415) 503 3259

Space History

Adam Stackhouse, (415) 503 3266

Trusts & Estates

Victoria Richardson, (415) 503 3207
Celeste Smith, (415) 503 3214

Wine

Erin McGrath, (415) 503 3319

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500

20th Century Decorative Arts

Angela Past, (323) 436 5422
Jason Stein, (323) 436 5466

20th Century Fine Art

Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts

Catherine Williamson, (323) 436 5442

Coins & Banknotes

Paul Song, (323) 436 5455

Contemporary Art

Dane Jensen, (323) 436 5451

Entertainment Memorabilia

Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture, Decorative Arts & Ceramics

Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Andrew Barrett, (323) 436 5450

Photographs & Prints

Morisa Rosenberg, (323) 436 5435

Natural History

Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

California & Western Paintings & Sculpture

Scot Levitt, (323) 436 5425
Kathy Wong, (323) 436 5415

European Paintings

Mark Fisher, (323) 436 5488

Silver

Aileen Ward, (323) 436 5463

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

• 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.

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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 W. Sunset Blvd
 Los Angeles, California 90046
 Tel +1 (323) 850 7500
 Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

Sale title: African and Oceanic Art		Sale date: May 22, 2018	
Sale no. 24818		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

Bonhams

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