

Bonhams



**African and
Oceanic Art**

New York | November 13, 2018



African and Oceanic Art

New York | Tuesday November 13, 2018 at 11am

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW

Saturday, November 10,
12-5pm
Sunday, November 11,
12-5pm
Monday, November 12,
10-5pm

SALE NUMBER

24828
Lots 1 - 103

CATALOG

\$35

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax
bids.us@bonhams.com

To bid via the internet please visit
www.bonhams.com/24828

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Please contact client services with any bidding inquiries.

Please see pages 119 to 122 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 122, will be transferred to off-site storage along with all other items purchased, if not removed by Thursday 15 November.

INQUIRIES

Fredric Backlar
Consulting Specialist
+1 (323) 436-5416
fred.backlar@bonhams.com

Cassandra D'Cruz
Business Administrator
+1 (323) 436-5434
cassandra.dacruz@bonhams.com

REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids.us@bonhams.com

To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/24828 and click on the Register to bid link at the top left of the page.

CLIENT SERVICES

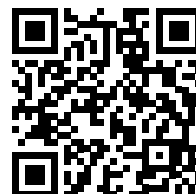
Monday – Friday 9am-5pm
+1 (212) 644 9001
+1 (212) 644 9009 fax

ILLUSTRATIONS

Front cover: Lot 92
Front inside cover: Lot 61
Back inside cover: Lot 80
Back cover: Lot 41
Oceanic Art: Lot 34
African Art: Lot 72

Bonhams

© 2018 Bonhams & Butterfields Auctioneers Corp.
All rights reserved.
Bond No. 57BSBGL0808
Principal Auctioneer: Matthew Girling,
NYC License No. 1236798-DCA



African and Oceanic Art



Fredric Backlar
Consulting Specialist
+1 (323) 436-5416
fred.backlar@bonhams.com

CONTENTS

3	Oceanic Art
49	African Art
116	Conditions of Sale
117	Seller's Guide
118	Buyer's Guide
119	Contacts
120	Auction Registration Form

Oceanic Art

Lots 1 - 42





1

THREE STONE CURRENCIES, YAP ISLAND

rai

diameters 11in, 14 1/2in and 14 3/4in (28cm, 36.8cm and 37cm)

Provenance

Dee McVay, during his duty in the Pacific throughout World War II, who later became a well-known diver
Thence by descent

Each carved from calcite, the irregularly shaped circular disks pierced through the center and with natural stone undulations on the surface.

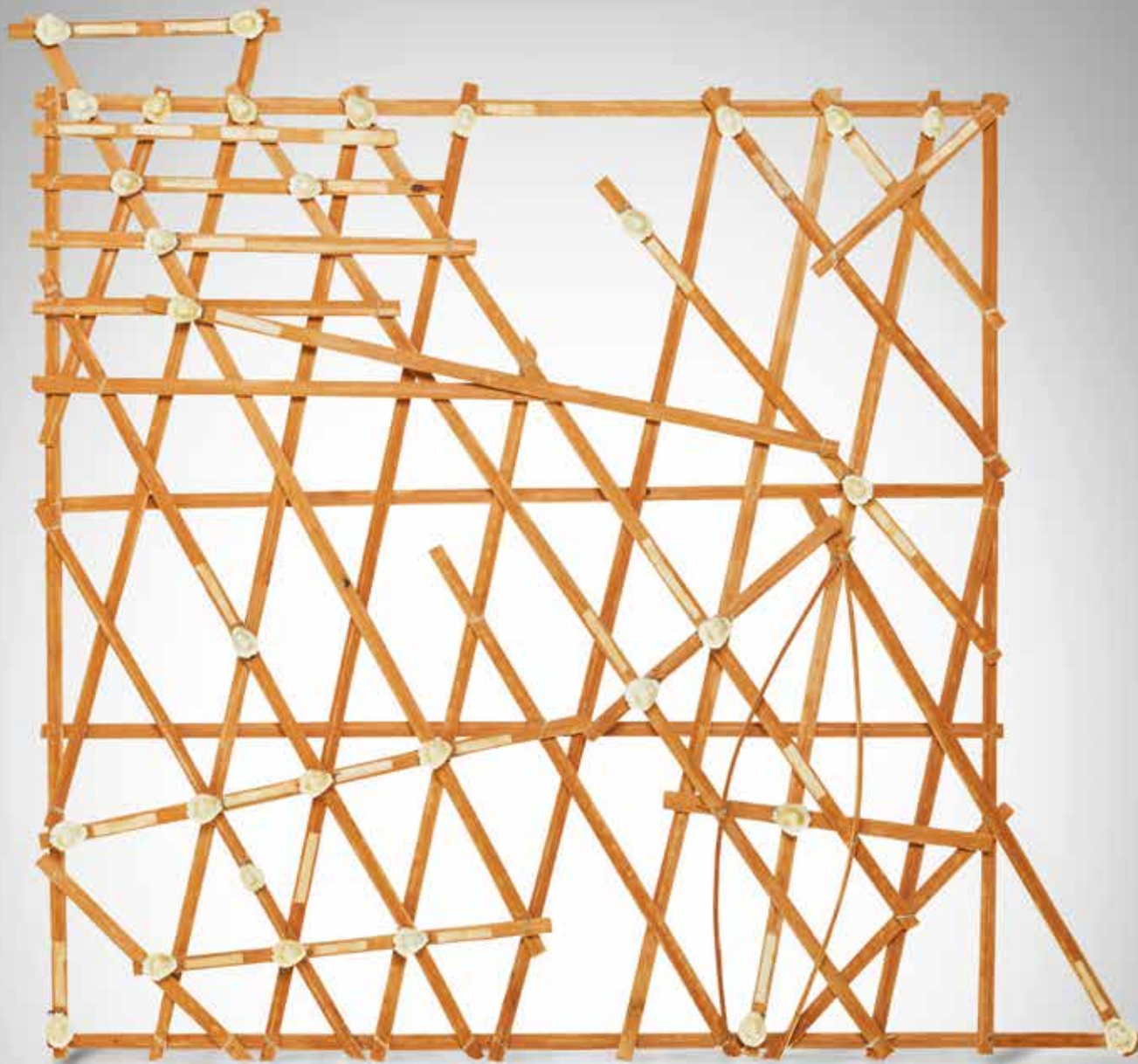
According to Barbara Wavell (*Arts and Crafts of Micronesia*, Bess Press, 2010, pp 77-78), "Yap is known throughout the world for its giant stone money. Sometimes taller than the height of a man, this

money is the largest and, many say, the most unusual form of money in the world. It consists of stone wheels of crystallized calcite shaped like millstones that are mined in Palau, 250 miles from Yap, and originally transported across the ocean on rafts attached to outrigger canoes. Many Yapese were killed in storms and accidents during transport, and, therefore, stone money was relatively rare, as well as somewhat restricted in size. These stone wheels, called *rai*, could be as small as seven inches across but were mined in larger and larger sizes once European traders [. . .] supplied iron tools for mining and began to transport the stone wheels on sailing ships."

\$8,000 - 12,000

€7,000 - 10,000





2

NAVIGATIONAL INSTRUCTION CHART, MARSHALL ISLANDS

rebbelib

22 1/4 by 21in (56.5 by 53.4cm)

Provenance

Private collection, Honolulu

\$2,000 - 3,000

€1,700 - 2,600



3 Y

FOOD POUNDER, CAROLINE ISLANDS

penu

height 6 3/4in (17.1cm)

Provenance

Christie's, London, December 8, 1992, Lot 121

Lance Entwistle, London and Paris

American Private Collection

Finely carved, most likely without the use of metal tools, of pale greyish-cream fine grained coral (*Acropora insignis*) and flared cylindrical form; the disc finial with two paired bosses at the rim.

\$4,000 - 6,000

€3,500 - 5,200



4

**ABORIGINAL RAINFOREST SHIELD,
NORTH-EASTERN QUEENSLAND,
AUSTRALIA**

height 46 3/4in (118.7cm)

Provenance

Collected by a British naval officer, early 19th century

James T. Hooper, Arundel

Ralph Nash, London

Private Collection

Sotheby's, New York, May 5, 1997, Lot 144

American Private Collection

Bård R. Aaberge notes, 'The big, beautifully decorated, fighting shields and one-handed swords are distinctive features belonging to the Aboriginal Rainforest Cultures between Ingham in the south, Bloomfield River in the north, inland to the Herbert River and on the mountain ranges of the Atherton Tablelands. The swords and shields were used in big social gatherings to settle disputes and legal conflicts between different tribes as well as between individuals. Smaller painted shields and matching swords were used in "play" or ceremonial dances.[...]

[...]White, yellow and red clays, as well as charcoal mixed with oil, water or human blood providing a black colour, were painted with a fray ended lawyer cane to make the designs on the shields. Two initiated men would paint the design simultaneously according to traditional custom.

All the painted designs had a known symbolic meaning derived from objects that played an intimate part of life; tools, weapons, various fish and animals hunted for food, edible seeds, medicinal plants, as well as less intimate objects such as stars and comets.' (*Aboriginal Rainforest Shields of North Queensland*, Cairns Historical Society and Museum 2009)

Carved from the trunk of a native fig tree in elongated elliptical form with a raised handle on the back and raised oval knob on the front center, decorated on the front with a diamond geometric design in black, ochre, white and mustard pigments; fine aged patina.

\$40,000 - 60,000

€35,000 - 52,000

5

**CARVED FEMALE FIGURE, WASHKUK
AREA, UPPER SEPIK RIVER, PAPUA
NEW GUINEA**

nogwi
height 52 3/4in (134cm)

Provenance

Wayne Heathcote, New York
Britton Nominees Pty Limited Collection,
Sydney, acquired in 1980
Henry Davis York Collection, Sydney

Nogwi was the last and most secret yam harvest observance, confined to the most powerful, senior men in society and initiates called *Nogwidji*. During the observance, "Nogwi carvings were then brought into the house; they were two almost life-size figures of women named Hameiyau and Sanggraiyau. The *Nogwidji* went about the village, from which the women had run away in fear of the figures, smashing the pots belonging to the people of their respective clans--the destruction was later attributed to the female spirits." (Newton, Douglas, *Crocodile and Cassowary - Religious Art of the Upper Sepik River, New Guinea*, The Museum of Primitive Art, New York, 1971, p. 88)

Carved in the round in a fluid and mysterious composition with long, attenuated torso, legs and arms, the rounded head with flat facial plane highlighted with pink and white pigments; the abdomen accentuated with an incised amoebic form with incised crescents accented with alternating pink and white pigments; alternating bands of orange and white pigments decorate the legs and arms; dark brown encrusted patina showing wear indicative of significant age and cultural use.

\$8,000 - 12,000
€7,000 - 10,000





6

ABELAM SPIRIT FIGURE, MIDDLE SEPIK RIVER PROVINCE, PAPUA NEW GUINEA

nggwalndu

height 67 1/2in (171.5cm)

Provenance

Bruce Seaman, Honolulu

Wayne Heathcote, New York

Britton Nominees Pty Limited Collection, Sydney, acquired in 1980

Henry Davis York Collection, Sydney

"The Abelam people of the Prince Alexander Mountains north of the Sepik River practice perhaps the longest and most spectacular initiation cycle of any New Guinea people. Beginning in childhood, each Abelam male must pass through eight separate initiation rites over the course of twenty to thirty years, before he is a fully initiated man. Each successive ritual requires both a physical ordeal and the viewing of increasingly elaborate displays of sacred objects in specially constructed chambers within the men's ceremonial house. This process continues until the final rites, in which the initiate is shown the largest and most sacred of all displays—the brilliantly painted figures and other images portraying the powerful clan spirits called *nggwalndu*. The largest *nggwalndu* images are used during this final ritual. Although *nggwalndu* figures are impressive works of sculpture, to the Abelam, their efficacy lies in the bright polychrome paints applied to their surfaces. For the Abelam, paint is a magical substance that endows the figures with supernatural power and beauty. In creating their displays, artists strive to achieve a visual magnificence that will overwhelm the viewer." (The Metropolitan Museum of Art, New York, WEB, nd.)

Of hard wood, most likely carved from stone with openwork design throughout, this figure has an overall mysterious presence with two stacked figures, the upper figure with an elliptical face and lozenge-form torso; the lower figure smaller in scale and in similar posture with an overall concave front, the back convex and showing evidence of significant age; painted on the front with red, mustard, white, yellow and black pigments with encrustations.

\$10,000 - 15,000

€8,700 - 13,000

7

SUSPENSION HOOK, EAST SEPIK PROVINCE, PAPUA NEW GUINEA

samban

height 29 1/4in (74.3cm)

Provenance

Bonhams, London, December 9, 1992, Lot 126

Wayne Heathcote

Lance Entwistle, London and Paris

American Private Collection

Almost certainly stone carved with swirling designs on the front and back of the torso and hook, the round face with arched brows above coffee-bean eyes, flaring nostrils and diminutive open mouth with a slight grin, the torso of slightly flattened elliptical form, slightly flaring at the center, the lower double hook of crescent form, often interpreted as representing a fish head or a boat carrying an ancestor; heavily encrusted dark brown/black patina.

\$40,000 - 60,000

€35,000 - 52,000

6



7



8

8^W

**LARGE KUVANAMAS GABLE MASK,
BLACKWATER REGION, PAPUA NEW
GUINEA**

height 47 1/4in (120cm)

Provenance

Stan Moriarty, collected from a catholic
missionary in 1959
Britton Nominees Pty Limited Collection,
Sydney, acquired in 1980
Henry Davis York Collection, Sydney

A monumental bark and basketry mask with
open mouth revealing teeth, mesmerizing
and mysterious tubular eyes, an elongated
nose and circular ears attached up high
on each side; the facial plane of bark and
decorated overall with reddish-orange, cream
and black pigments.

Placed high above the entrance of
ceremonial houses, considered to be the
embodiment of the founding ancestors, the
gable mask was intended to be seen from a
distance. (Howarth, Crispin, *Myth and Magic
- Art of the Sepik River, Papua New Guinea*,
National Gallery of Australia, 2015, p. 133)

\$3,000 - 5,000

€2,600 - 4,400

9

**CULT OBJECT, YIMAN PEOPLE,
KOREWORI RIVER, PAPUA NEW GUINEA**

dunegatsir

height 30 3/4in (78cm)

Provenance

Murray Frum Collection, Toronto
Sotheby's, Paris, September 16, 2015, Lot 20
American Private Collection

Showing some resemblance to *yiman* and
aripa figures, this object was most likely
carved to house a spirit figure to help and
protect a hunter. Heavily eroded overall with
an archaic patina, the work features two
highly abstract and mysterious human-form
heads balancing each other on opposite
ends.

\$8,000 - 12,000

€7,000 - 10,000





10
**SUSPENSION HOOK, KANDANGI
VILLAGE, MIDDLE SEPIK RIVER, PAPUA
NEW GUINEA**

height 28 1/4in (72cm)

Provenance

Wayne Heathcote, New York
Britton Nominees Pty Limited Collection,
Sydney, acquired in 1981
Henry Davis York Collection, Sydney

Finely balanced with two spirit masks, back
to back, each with stylized bird-form heads
with open mouths; dark brown/black patina.

\$4,000 - 6,000
€3,500 - 5,200



11

**MANAM ISLAND MASK, COASTAL RAMU
AREA, PAPUA NEW GUINEA**

height 22in (56cm)

Provenance

Private Collection, New York
Michael Hamson, Palos Verdes Estates
Private Collection, Illinois

\$3,000 - 5,000

€2,600 - 4,400



12

12

SPIRIT BOARD, PURARI DELTA PEOPLES, PAPUA NEW GUINEA

kwoi

height 31in (79cm)

Provenance

Wayne Heathcote, New York
Britton Nominees Pty Limited Collection,
Sydney, acquired in 1980
Henry Davis York Collection, Sydney

\$3,000 - 5,000

€2,600 - 4,400

13

BOAR EFFIGY MASK, NORTHERN NEW IRELAND, PAPUA NEW GUINEA

malagan

length 37 1/2in (95.3cm)

Provenance

Alain Schoffel, Paris
Daniel Cordier, Bordeaux
Lance Entwistle, London and Paris
American Private Collection, acquired in
1993

According to Susan K uchler (Gunn, Michael, *New Ireland: Art of the South Pacific*, Mus e du quai Branly - Jacques Chirac, Paris and 5 Continents, Milan, 2006, p. 46), 'Malagan is the generic name for the spectacular secondary funerary ritual which orchestrates huge community resources and draws hundreds of participants to the final three days of feasting. The final event in a commemorative cycle takes place sometimes more than a decade after a burial and may stretch over several weeks that are punctuated by the stages of carving which culminate in the painting of the figure and the insertions of "eyes." Alternative materials and techniques, allowing for rapid production, may be used should a death have occurred shortly prior to or during the preparation of secondary burial in the village. When installed in a structure on the burial ground, the effigy is said, in the Kara region, to be alive. The height of the *malagan* ceremony is the dramatic revelation of this effigy, followed moments later by the activation of its death so that the person's soul may achieve immortality, the "empty remains" of effigies being taken to the forest to be left to decompose, while certain other ones are burned, and yet others taken to the mission to be sold to collectors.'

Of monumental scale, the anthropomorphic head presented here is deeply hollowed with a long snout and open mouth revealing large upper and bottom tusks curving upward and downward, the eyes pierced through with *Turbo petholatus* opercula, the top of the head accented with projecting feathery rods, decorated overall with red, black and white pigments.

\$30,000 - 50,000

€26,000 - 44,000



13



14

**CEREMONIAL INLAID BOWL, PROBABLY SANTA ANA ISLAND,
SOLOMON ISLANDS**

apria ni mwane
length 14in (35.6cm)

Provenance

H. G. Beasley Collection (label on underside of foot)
Jean-Louis Picard, Paris, October 8, 1991, Lot 17
Hélène and Philippe Leloup, Paris
American Private Collection

Exhibited

Long Term Loan (Exhibited) #L.2007.61.17, The Metropolitan
Museum of Art, New York, August 2007 - August 2017

Finely hand carved in light wood, deeply hallowed in ovoid form on a flared trapezoidal base, two handles on each end carved in abstract avian form, decorated around the top edge with three bands of triangularly-carved inlaid pearl shells with notched edges, decorated on the top edge at each end with inlaid circular chambered-nautilus shells; stained black with plant juice mixed with charcoal.

Birds and fish are prominent in life rituals and art in the Solomon Islands. The small shape of the bowl indicates that it was probably used by individuals in ritual communion feasts with their personal tutelary spirits. (Davenport, William, "Sculpture of the Eastern Solomons", *Expedition*, Journal of the University Museum, University of Pennsylvania, vol. 10, 2, pp. 6-7).

\$30,000 - 40,000
€26,000 - 35,000



15

DOME HEADED CLUB, FIJI ISLANDS

bulibuli

length 42 5/8in (108.3cm)

Provenance

Lance Entwistle, London

American Private Collection, acquired in 1991

Of well-balanced design, the head with a pattern of flattened projections which take on a high polish, a "kill" notch just below the head; the handle decorated with a series of incised notches for a firm grip; fine glossy reddish-brown patina.

\$8,000 - 12,000

€7,000 - 10,000



16

PRIEST'S OR CHIEF'S CLUB, FIJI ISLANDS

siriti or gugu

length 76 2/3in (197.4cm)

Provenance

Robert Hales, London

Mark & Carolyn Blackburn, Honolulu

Published

Kaeppler, Adrienne, *Polynesia – The Mark and Carolyn Blackburn Collection of Polynesian Art*, The University of Hawaii Press, Honolulu, 2010, fig. 120

Kaeppler notes (ibid.), 'This rare type of club was said to be used by priests and chiefs. Westerners called such objects "lotus" or "butterfly" clubs. The head incorporates stylized designs of fish from which its Fijian name is derived.'

\$25,000 - 35,000

€22,000 - 30,000



17

BEAKED BATTLEHAMMER CLUB, FIJI ISLANDS

totokia

height 39 1/2in (100.3cm)

Provenance

Wayne Heathcote

American Private Collection, acquired in 1993

Of classic and unique Fijian form in hard wood with a solid cylindrical shaft slightly curved and supporting a head with a bunch of protruding points and terminating with a conical point; fine glossy reddish brown patina.

According to Cluny (*Yalo I Viti*, 1986: p. 185), "With its heavy, swollen head, and the concentration of its impact on the point of its beak, the *totokia* was intended to 'peck' holes in the skull. Shortest and most specialised of clubs, it delivered a deadly blow in an abrupt but vicious stab, not requiring the wide swinging arc demanded by others."

\$8,000 - 12,000

€7,000 - 10,000



18



19



20

18

PADDLE CLUB, TONGA ISLANDS

'akau tau
length 43in (109.3cm)

Provenance

Christie's, London, 28 November 1983, Lot 278
Leo and Lillian Fortess Collection, Honolulu, Hawai'i (collection label included)
Private Collection, California, acquired in 2000

The flattened blade section divided from the cylindrical shaft by a raised section; the butt carved with a recess underneath and without a lug; intricately carved throughout with eight human glyphs among a field of linear, geometric and zig-zag patterns; fine dark brown patina with wear indicative of much age and cultural use.

\$8,000 - 12,000
€7,000 - 10,000

19

PADDLE CLUB, TONGA ISLANDS

'akau tau
length 43 1/2in (110.5cm)

Provenance

English Private Collection
Thence by descent

Well-balanced and finely carved in classic form with flattened, spade-form blade gradually broadening in to the circular shaft, divided by a central ridge; finely carved throughout with geometric and zigzag designs with multiple figurative glyphs including birds, two long-tailed animals, humans with hands raised holding a spider-like design, possibly referring to sailing as two turtle glyphs--a reference to the sea--are depicted on both sides on the top; light brown surface still containing lime-used indigenously to clean the club--in the crevices throughout; wear throughout indicative of significant age and cultural use.

\$6,000 - 8,000
€5,200 - 7,000

20

HEADREST, TONGA ISLANDS

kali hahapoi
length 16in (40.7cm)

Provenance

Pierre Langlois, Paris
Leo and Lillian Fortess Collection, Honolulu, Hawai'i (collection label included)
Thence by descent

Exhibited

Honolulu, "Oceanic Art", Honolulu Academy of Art, 1967, fig. 44

\$3,000 - 5,000
€2,600 - 4,400

An Exceptional Group of Hawaiian Calabashes

Irving Jenkins notes, 'Capt. James Cook first touched the Hawaiian Islands in 1778 at the northern island of Kauai. Among the many articles of native manufacture he described during his short stay were wooden bowls: "Their wooden dishes and bowls...are of the [kou] tree, or *cordia*, as neat as if made in our turning-lathe, and perhaps better polished."

Hawaiian wooden bowls such as Cook observed are among the most beautiful containers made by any Pacific culture. They are traditionally of rounded form, inspired, perhaps, by the Hawaiians' earliest natural containers: gourds and coconuts. The surface both within and without was

worked until very smooth, with the exterior well polished. The external surface decoration of these smooth, rounded forms was limited to the figured grain of the wood itself, and incorporated the dramatic contrast of light sapwood isolated against dark swirling heartwood.' (*The Hawaiian Calabash*, Editions, Ltd., Honolulu, 1989, p. 7)

The following bowls have very early provenance, having once been owned by William Ladd (1807–1863), co-founder of the first commercial sugar plantation in Hawaii at Koloa on Kauai in 1835.







21

RARE AND LARGE LIDDED DEEP BOWL, HAWAIIAN ISLANDS

kumauna

diameter of lid 19 1/2in (49.5cm)

overall height 10 1/2in (26.7cm)

Provenance

William Ladd (1807–1863), co-founder of the first commercial sugar plantation in Hawaii at Koloa on Kauai in 1835

Judge Antoinette Rosa, Attorney General for King Kalakaua (1836 – 1891)

Helen Niauokololani Antoinette Rosa (1898–1985)

Helen Ladd Thompson (1927-2018), Honolulu, Hawai'i

Thence by descent

According to Irving Jenkins, “wooden storage containers are possibly the most attractive of Hawaiian bowl forms, for the cover completes the spherical form, imitating a gourd. Finer bowls belonging to chiefs were often fitted with a special cover which may have been used as a plate. Covers were mostly made of gourd, those made of wood are rare” (*The Hawaiian Calabash*, Editions, Ltd., Honolulu, 1989, p. 7)

Kamani wood was held in reverence throughout Hawaii and the rest of Polynesia. William Brigham notes that “the tree itself is even more beautiful than its wood, and its glossy leaves and sweet-scented flowers caused the old Hawaiians to plant it near their houses while other Polynesians attached a semi-sacred character to the tree, of which we find a trace in the sacred grove near the Puhonua or place of refuge at Halawa at the east end of Molokai.” (*The Ancient Hawaiian House*, pp. 157-158)

This exceptional and rare example is finely hand carved in monumental scale from the highly revered and scarce kamani wood with superb natural light and dark brown contrasts and multiple indigenous repairs.

\$40,000 - 60,000

€35,000 - 52,000



22

MASSIVE BOWL, HAWAIIAN ISLANDS

pohaku ku'i poi
diameter 20 1/2in (52cm)

Provenance

William Ladd (1807–1863), co-founder of the first commercial sugar plantation in Hawaii at Koloa on Kauai in 1835

Judge Antoinette Rosa, Attorney General for King Kalakaua (1836 – 1891)

Helen Niauokolani Antoinette Rosa (1898–1985)

Helen Ladd Thompson (1927-2018), Honolulu, Hawai'i

Thence by descent

Finely hand carved, probably from kou, of deep, wide and rounded form; multiple indigenous butterfly *pewa* and gum repairs to two ancient cracks; the inner surface patina showing significant age; fine varied honey-brown and dark-brown patina on the outer surface with wear indicative of much use.

\$25,000 - 35,000

€22,000 - 30,000



23

LARGE ROUND LOW BOWL, HAWAIIAN ISLANDS

'umeke ipu kai

diameter 19 3/4in (50.3cm)

Provenance

William Ladd (1807–1863), co-founder of the first commercial sugar plantation in Hawaii at Koloa on Kauai in 1835

Judge Antoinette Rosa, Attorney General for King Kalakaua (1836 – 1891)

Helen Niauokololani Antoinette Rosa (1898–1985)

Helen Ladd Thompson (1927-2018), Honolulu, Hawai'i

Thence by descent

Finely hand carved from kou wood, *umeke ipu kai* were mostly used for salting down food.

\$6,000 - 9,000

€5,200 - 7,800



24



25

24

SUPERB BOWL, HAWAIIAN ISLANDS

pohaku ku'i poi
height 6 5/8in (16.8cm)

Provenance

William Ladd (1807–1863), co-founder of the first commercial sugar plantation in Hawaii at Koloa on Kauai in 1835
Judge Antoinette Rosa, Attorney General for King Kalakaua (1836 – 1891)
Helen Niauokololani Antoinette Rosa (1898–1985)
Helen Ladd Thompson (1927-2018), Honolulu, Hawai'i
Thence by descent

Finely hand carved, probably of kou wood, with superb colors and natural grain having been carved from sapwood of the tree; the thick base gradually tapering to thin walls slightly tapered inwards at the top; two indigenous repairs to the bottom and butterfly *pewa* repairs to the side near the bottom, repair to the top edge; the bottom and interior bottom with old losses and surface erosion indicative of significant age and use.

\$4,000 - 6,000
€3,500 - 5,200

25

FOOD BOWL, HAWAIIAN ISLANDS

pohaku ku'i poi
diameter 11in (28cm)

Provenance

William Ladd (1807–1863), co-founder of the first commercial sugar plantation in Hawaii at Koloa on Kauai in 1835
Judge Antoinette Rosa, Attorney General for King Kalakaua (1836 – 1891)
Helen Niauokololani Antoinette Rosa (1898–1985)
Helen Ladd Thompson (1927-2018), Honolulu, Hawai'i
Thence by descent

Finely hand carved, most likely from kou, with flat bottom and inward lip; rich brown patina.

\$3,000 - 5,000
€2,600 - 4,400



26^Y

FOOD POUNDER, TAHITI, SOCIETY ISLANDS

penu

height 5 1/2in (14cm)

Provenance

Loudmer, June 23, 1995, Lot 114

Lance Entwistle, London and Paris

American Private Collection, acquired in 1995

Finely carved from coral, the handle of saddle form above tapering sides, flaring out at the bottom in a domed form; natural coarse cream surface with wear indicative of much age and use.

\$4,000 - 6,000

€3,500 - 5,200

27

FAN HANDLE, MARQUESAS ISLANDS

tahi

height 12 1/4in (31.1cm)

Provenance

The Joy Collection

Lance Entwistle, London and Paris

American Private Collection, acquired in 1992

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

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

Superbly hand carved with an openwork handle with two sets of stacked tiki figures standing back to back, the butt of the handle with two tiki heads; rich, glossy brown patina.

\$20,000 - 30,000

€17,000 - 26,000





28

WARRIOR'S CLUB, MARQUESAS ISLANDS

u'u

length 42 1/2in (108cm)

Provenance

Steven Hooper notes, "the *u'u* club appears to have been the standard weapon and staff of warriors. The form was recorded during Cook's second-voyage visit and nineteenth-century engravings often show them. Both sides of the clubhead are carved similarly, with minor differences, showing a series of faces of different kinds looking in all directions. Gell [A. Gell, *Art and agency*, Oxford, Clarendon Press, 1998, p. 191] argues that these designs, on human bodies as tattoo, or on objects, represent *atua* (gods) in a tutelary and watchful guardian mode. The club is made from tough and heavy ironwood (*Casuarina equisetifolia*) called *toa*, also the name for warrior. The rich dark patina was achieved by steeping the club in taros swamps and by polishing with coconut oil." (*Pacific Encounters - Art & Divinity in Polynesia 1760-1860*, Sainsbury Center for the Visual Arts, The British Museum Press, London, 2006, p. 163)

Most likely stone carved, the present work is of diminutive size; hence most likely a very early example. The rounded domed head of the club is carved out in a convex shape that tapers outward over the faces on each side, each with *atua* faces projecting as the eyes and nose, a trapezoidal cross-section at the nose projects out on each side, below which are faces delicately raised above the surface; the slender, flattened club gradually becomes circular down the shaft and terminates in a saddle-form butt; rich, dark patina with wear throughout, indicative of significant age and use.

\$25,000 - 35,000

€22,000 - 30,000

29

CEREMONIAL PADDLE, AUSTRAL ISLANDS

ra'ivavae

height 75in (190.5cm)

Provenance

William O. Oldman, London
Sotheby's, London, June 17, 1991, Lot 87
Hélène and Philippe Leloup, Paris
American Private Collection, acquired 1991

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

Rhys continues, 'There are good grounds for asserting however that few if any "paddles" were made and exported after 1842. Firstly, the population decline was extreme, particularly among the adults, and dead men made no paddles. By 1840 the total population on Tubuai had fallen to 250 and on Raivavae to 360. If half were children, and half the adult were female, then the pool of adult men who could have been potential carvers, was about 90 and 60 for the two islands respectively. Actual carvers would have been even fewer, particularly if as previously, carvers had been a select group. However, according to the mission records, by then most of these men would have been Christians, whose devout moral advisers actively discouraged traditional arts.' (*The Austral Islands: History, Art and Art History*, New Zealand, 2012, pp 141-145)

Superbly carved throughout with nine dancing figures around the pommel, the cylindrical shaft and elegant spade-form blade carved throughout with exceedingly fine incised x-form and zigzag design with two bands of sunburst designs around the shaft; rich and glossy dark-brown patina overall.

\$35,000 - 45,000

€30,000 - 39,000

28



29



29



30

30

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

hei tiki
height 3 7/16in (8.7cm)

Provenance

Arman Fernandez, New York
Lance Entwistle, London and Paris
American Private Collection, acquired in 1993

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



31

reinterpretation. Consequently, any search for the "original meaning" of the *hei-tiki* is probably futile.' (*Pounamu: Maori Jade of New Zealand*, David Bateman Ltd., Auckland, 1997, pp. 23-25)

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 head turned to the left; two suspension holes to the top, one worn through indicative of significant age and cultural use.

\$15,000 - 25,000
€13,000 - 22,000

31

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

hei tiki
height 3 1/8in (7.9cm)

Provenance

Arman Fernandez, New York
Lance Entwistle, London and Paris
American Private Collection, acquired in 1993

Carved from dark green *pounamu* nephrite jade with thick, fleshy proportions, the head turned to the right, ancient wear to the back with an old suspension hole worn through with a later suspension hole pierced through just above the right eye.

\$20,000 - 30,000
€17,000 - 26,000



32

32
MAORI PENDANT, NEW ZEALAND, CA. 1600-1850

hei matau
 height 1 3/8in (3.5cm)

Provenance

Wayne Heathcote
 American Private Collection, acquired in 1993

Exceptionally stone carved from *pounamu* nephrite jade in the form of an animistic fishhook.

As noted by David Simmons, the '*hei-matau* is a nephrite fishhook ornament generally worn only by learned men. It represents the fishhook with which Maui fished up the North Island of New Zealand. His fishhook, made from his grandmother's jawbone, was baited with blood from his own nose. It plunged into the depths and caught in the gable of the house of Tanaroa, the god of the sea. According to the South Island, their island (Te Waipounamu) was the "canoe" from which the North Island was fished up. Thus, for the tribes of that area *hei-matau* have heightened significance, particularly those made from their treasured *pounamu* (nephrite).' (Mead, Sidney Moko (Ed.), *Te Maori*, Harry Abrams, New York, 1985, p. 235)

\$8,000 - 12,000
€7,000 - 10,000



33

33
MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND, CA. 1600-1850

hei tiki
 height 3 1/4in (8.2cm)

Provenance

Sir George Gray (1812-1898), first New Zealand Governor
 Mark Lissamer, Australia
 Leo and Lillian Fortess Collection, Honolulu, Hawai'i (collection label included)
 Thence by descent

Finely carved from dark green nephrite jade with the head turned to the left; the lower legs presumably lost and re-carved to make the bottom edge smooth, old wear and loss to the back of the head, one suspension hook worn through the top; an old, small circular red seal and "358 Taranaki" written in white on the back.

\$3,000 - 5,000
€2,600 - 4,400



34

**MAORI FISHING CANOE PROW, NORTH ISLAND,
NEW ZEALAND**

tauihu

length 32in (81.3cm)

Provenance

Wayne Heathcote

American Private Collection, acquired in 1995

Maori fishing canoes (*waka tētē*) are generally smaller than and not as fancifully carved as war canoes, giving them an understated elegance. The arching rear section of the work presented here extends out and upwards into a cylindrical curved neck supporting a stylized face with a protruding tongue (*tētē* or *pakoko*) and decorated overall with spiral and chevron relief carving, representing a guiding ancestral leader of *mana* to imbue seamanship with courage; encrusted black patina with wear indicative of significant age and use.

\$40,000 - 60,000

€35,000 - 52,000





35

MAORI TREASURE BOX, NEW ZEALAND

papahou
length 20in (50.8cm)

Provenance

Kenneth Webster Collection, London, no. 1857 (label on underside of lid)

Wayne Heathcote

American Private Collection, acquired in 1993

“Originally, treasure boxes were designed to be suspended on flax cords from the rafters of a dwelling house, and therefore had as much carving on the underside as on the top lid. Probably many boxes had plain uncarved surfaces, but these were rarely collected.

An ancient regional type concentrated in the northern and western areas was usually called a *papahou* in reference to its flattened rectangular form. Most *papahou* have been carved with stone tools and feature the sinuous intertwined figures of Northland and Taranaki carvings from these areas. *Papahou* did not make the transition into the metal age, perhaps because the carvers from those areas suffered in the early epidemics or were involved in the destructive musket raids of the 1820s.[. . .]

Papahou, wakahuia [a later version carved in the shape of a canoe], and *papahou whakairo* [a smaller, squared-box shape] held the treasured feathers and ornaments owned individually by high-ranking persons. Being worn in close contact with the tapu heads of chiefly individuals, these ornaments and their treasure-box containers took on the tapu power of their owners. A very wide range of ear, neck and breast ornaments rendered in stone, bone, shell, teeth, ivory and precious jade nephrite were worn by both men and women, becoming treasured family and tribal heirlooms as they passed down through the generations.” (Strazecka, Dorota C., et.al, *The Maori Collections of the British Museum*, The British Museum Press, London, 2010, p. 43)

Of shallow, rectangular flat form, recessed all around for the flat lid, with high-relief *wheku* heads with inlaid *paua* shell eyes at each end for suspension, ornately carved overall with exquisite detail throughout, the underside with alternating upward and downward *wheku* figures with *paua* shell inlaid eyes among a field of swirling designs; the top of the lid exquisitely carved with scrolling design and pair of *wheku* eyes at each end; superb dark brown, glossy patina.

\$25,000 - 35,000
€22,000 - 30,000





36

MAORI BLUDGEON, NEW ZEALAND

patuki

height 11 5/8in (29.5cm)

Provenance

Kenneth A. Webster Collection, London, no. 688 ("Web Coll. 688"

written in white paint on the handle)

William O. Oldman Collection, London

Wayne Heathcote

American Private Collection, acquired in 1994

Exquisitely carved in tear-drop form, the undecorated handle with a piercing for attachment of wrist cordage and the butt slightly flared; the beating surface richly decorated on one side with a series of interlocking scrolls, the other side with a series of curved crescent-forms in alternating patterns; rich, lustrous, glossy brown patina with wear at the suspension hole indicative of significant age and cultural use. Such an exceptional example would have not only been used in battle by the high-ranking male, but as an emblem of his prestige within the Maori community.

As noted by Terrance Barrow, Ph.D., "Bludgeons termed *patuki* differ from the flat hand-clubs (such as the *wahaika*) as they are true clubs used for delivering in crushing blows and not the slicing and thrusting attacks of flat *patu*. *Patuki* are found in old collections. [. . .] With the decline of warfare this weapon appears to have fallen into disfavour in the mid-19th century." (*Maori Wood Sculpture of New Zealand*, Charles E. Tuttle Co., Japan, 1969, p. 141)

\$4,000 - 6,000

€3,500 - 5,200



37

MAORI TREASURE BOX, NEW ZEALAND

wakahuia

length 17in (43.2cm)

Provenance

Leo and Lillian Fortess Collection, Honolulu, Hawai'i
Private Collection, California, acquired in 1999

Finely carved in rounded-oblong shape with raised lid fitting into notches at each end; two projecting, rarely seen upside down *wheku* heads, one of the heads with a *paua* shell eye inlay, decorated overall with swirling designs and two *paua* shell inlays on the box to one side--presumably other inlay now lost; dark brown encrusted patina.

\$7,000 - 9,000

€6,100 - 7,800

38

MAORI STOREHOUSE DOOR JAMB, NEW ZEALAND

whakawae

height 33 1/2in (85cm)

Provenance

English Private Collection

Acquired by the present owner from the above

Terrance Barrow, Ph.D. notes, "Storehouses (*pataka*) ranked with superior carved houses as the most important structures in a village. The best available carving talent was lavished on them and their carvings were prized by the community.[. . .] *Pataka* were used as foodstores but had a variety of other uses, including that of safeguarding rare and valued possession." (*Maori Wood Sculpture of New Zealand*, Charles E. Tuttle Co, 1969, p. 115)

The tall and narrowly carved architectural element from an elevated storage house (*pataka*), depicting two tiki figures carved in high relief, each with enlarged foreheads above circular eyes inlaid with *paua* shells, broad open mouths with tongues sticking out and downwards, each three-fingered hand resting on their respective abdomens; dark brown patina with wear to surface indicative of significant age.

\$60,000 - 90,000

€52,000 - 78,000





39

MAORI CANOE PADDLE, NEW ZEALAND

hoe

height 63 1/2in (161.3cm)

Provenance

Wayne Heathcote

American Private Collection, acquired in 1994

Gilbert Archey notes, "the Maori preferred smoothness for deft handling, on weapon as well as on canoe paddle. Only a long steering paddle would be given a butt-knob decoration of a carved head or an open-work profile *manaia*." (*Whaowhia - Maori Art and Its Artists*, Collins, Auckland and London, 1977, p. 66)

An exceptional example, probably carved for a war canoe, with a long slender blade finely carved with a wavy shaft terminating with a handle carefully carved with an openwork *manaia* gymnast figure with an arched back, his head looking upwards and carved with Maori tattoo designs; fine dark brown glossy patina.

\$30,000 - 40,000

€26,000 - 35,000

40

MAORI WALKING STICK, NEW ZEALAND

length 36in (91.5cm)

Provenance

Todd Barlin, Sydney, Australia

Private Collection, California, acquired in 2008

Finely carved with an upside down *whetu* head on the top by the projecting handle, a figure carved below, also upside down, each of the faces with inlaid *paua* shells; the cane shaft decorated overall with classic incised curving, linear design; rich, varied light and dark brown patina.

\$4,000 - 6,000

€3,500 - 5,200





41

RARE HEADREST, TIKOPIA OR ANUTA ISLAND, POLYNESIAN OUTLIERS

length 12 1/4in (31cm)

Provenance

Marjorie and Professor Sydney Musgrove, Auckland, New Zealand, acquired in 1933
 Professor Musgrove was the head of Auckland University English Department from 1947-1979 and a distinguished Shakespearean scholar. The Musgroves were part of the Auckland North Shore literati and art scene. Their daughter, the late Dame Judith Binney, married the artist Don Binney, well known for his bird paintings. Judith Binney was a writer, New Zealand historian and scholar of Maori history and Emeritus Professor of History at the University of Auckland.
 Thence by descent
 Ben Hunter, Auckland, New Zealand
 Acquired by the present owner from the above

Possibly carved for someone of high rank, such as a chief (*ariki*) or at least a lineage elder, with incised design representative of Tikopia and Anuta tattoo designs. (Patrick V. Kirch, Ph.D., personal communication)

This exceedingly rare ceremonial headrest--as few as only five others purported to be known in German museums--is finely carved in the form of a stylized bird with a contoured, rounded body, conical head incised eyes and mouth, a finely carved squared, plank-form tail tapering outwards and gradually up, terminating with a stylized feathered end with four pronged elements; the whole resting on a squared base and highlighted throughout with red and black linear markings in diamond and parallel-line design; elegant, light-brown patina with natural wear indicative of much cultural use.

Polynesia includes thousands of islands located within the "Polynesian Triangle" of Hawai'i to the north, Easter Island to the south east and New Zealand to the south west. Outside of the Polynesian Triangle are about two dozen islands located in the geographic boundaries of Melanesia and Micronesia, but their inhabitants speak Polynesian languages. These islands are collectively called the Polynesian "outliers." In addition to speaking Polynesian languages, the residents also share common physical, cultural and political traits. Archaeological and anthropological

research has determined that these islands were populated by the Polynesians through a reverse migration. (Feinberg, Richard and Richard Scaglion, *Polynesian Outliers - The State of the Art*, The University of Pittsburg, 2012, p. 1)

As noted by Robert Craig, "Birds are common in Polynesian myths perhaps because of their unique character of being able to fly through the heavens--something that most other living creatures cannot do. Because of this uniqueness, most birds are regarded as having a sacred nature, sacred enough to become the messengers of gods and, in many cases, incarnations of the gods themselves. In Sāmoa, for example, Turi was the bird messenger of the god Tagaloa during the creation, and in the story of Tinirau, Rupe took the form of a pigeon and flew down to rescue Sina and her son. Other legends tell similar stories of birds and their interactions with humans. Many birds have the ability to speak--pigeons, plovers, snipes, ducks, and mud hens--and others are gigantic in size, large enough to carry humans from one island to another. Some even have the power of witchcraft.

In some island groups, it was believed that deceased ancestors sometimes returned to their families in the form of birds for one reason or another. Polynesians also believed that birds (especially white ones) were shadows of the gods, and every island group identified their many different birds with their representative deities. [. . .]

Ancient Polynesian's knowledge of birds was exhaustive and extraordinarily detailed. During their long oceangoing travels in their large double canoes, Polynesians relied on birds to help direct them to their remote destinations. It is also said that the ancient Polynesians used to send handcrafted pearl fishhooks from one island to another tied to the legs of birds, and today, we hear of other islanders who communicate by sending messages back and forth to friends on other islands, similar to the use of carrier pigeons elsewhere in the world." (*Handbook of Polynesian Mythology*, ABC-CLIO, Inc., Santa Barbara, 2004, p. 65)

\$60,000 - 90,000
€52,000 - 78,000





42

HINDU LUTE, INDIA

sarinda

height 25 1/2in (64.8cm)

Provenance

Private Collection, California

Cf. Biro, Yaëlle, "The John Quinn Collection of African Art, and It's Photographic Album by Charles Sheeler," *Tribal Arts*, Special Issue no. 3, p. 49, figure 49

\$2,000 - 3,000

€1,700 - 2,600

African Art

Lots 43 - 103



Property from an Important Private Swiss Collection

The following selection of artworks were acquired during the 1950s from Mr. Jean-Paul Delcourt, a notable name in the field and expert to the Abidjan Court of Appeal. Delcourt moved to Côte d'Ivoire in the 1950's, sadly never to leave again as he recently passed away in Abidjan in September 2018. Albeit an extremely discreet figure, Delcourt was one of the most important and recognised experts of the Ivorian government and of the Afrique Noire. He sold many objects to important museums and collectors across Europe and Africa and was only known to the best collectors of his field. He co-authored the book *Potomo Waka*, Editions Lediberg, Milano. (1987) with Gian Franco Scanzi.



Jean-Paul Delcourt
circa 1970's, Abidjan



43

43
GURO ELEPHANT-HEAD HEDDLE PULLEY, CÔTE D'IVOIRE
height 5 1/4in (13.3cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

\$3,000 - 5,000
€2,600 - 4,400



44

44
DJIMINI JANUS HEDDLE PULLEY, CÔTE D'IVOIRE
height 5 3/4in (14.5cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

\$2,000 - 3,000
€1,700 - 2,600



45

MOSSI FEMALE FIGURE, BURKINA FASO

ninandé

height 15 3/4in (40cm)

Provenance

Jean-Paul Delcourt, Abidjan

Swiss Private Collection, acquired in the 1950s

Thence by descent

The mysterious and powerful presence of this protective figure is accentuated by the immense amount of ritual patination applied to the surface; standing with her legs apart and slightly bent at the knees, pendulous breasts above her cylindrical, attenuated torso which projects out at the abdomen, highlighted with linear scarification and beads strung around her waist; her arms extended rigidly down the sides with hands connecting to her hips; her face with a serene and restrained appearance with eyes slightly half closed and mouth slightly open, with linear scarifications complementing the overall composition.

\$20,000 - 30,000

€17,000 - 26,000



46

LOBI JANUS FIGURE, BURKINA FASO

bateba

height 17in (43.2cm)

Provenance

Jean-Paul Delcourt, Abidjan

Swiss Private Collection, acquired in the 1950s

Thence by descent

Carved in hard wood depicting a janus male and female figure sharing the same legs, torso, arms, neck, ears and head, each face with extended jaws, broad pursed lips, triangular nose, protruding bulbous eyes and lightly elevated curved eyebrows; each torso with broad shoulders above rounded, angular breasts and a protuberant umbilical; light to dark brown patina with encrusted kaolin, particularly to the male side.

As noted by Kate Ezra, "The artistic importance of [Lobi] work lies in an enduring simplicity, in the fine, lyrical expression of the mouth, which harmonizes with the large, three-dimensional eyes in the shape of coffee beans. [. . .] These figures can be seen on the roof, inside the house or before the entrance. When sacrifices are offered lavishly to them, the figures strengthen the faithfulness of wives, assure the growth of the fields, protect against illness and theft and give their advice through the voice of the oracle." (*The Art of Black Africa*, New York Graphic Society Ltd., 1972, p. 58)

\$4,000 - 6,000

€3,500 - 5,200



47

LOBI THREE-LEGGED STOOL, BURKINA FASO

height 13in (33cm); length 21in (52cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

\$2,000 - 3,000

€1,700 - 2,600



48

FOUR LOBI FIGURINES, BURKINA FASO

heights 5 7/8 - 7 7/8in (15 - 20cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

\$1,500 - 2,000

€1,300 - 1,700

49

LOBI HEAD, BURKINA FASO

baàthil

height 21in (53.5cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

Timothy Garrard notes, "Large heads depicted on a post stake form a unique category of Lobi sculpture. They are found on both sides of the international boundary which runs through Lobi territory. Many examples are carved with great care and attention to detail. [. . .]"

These sculpted heads were fixed to the ground at various shrines, both in the shrine room and open air. They are also found with their spike set into the top of an external wall, where they served as guardians of the house. For this reason, the end of the spike is often eroded. . . ." (Phillips, Tom, ED. *Africa - The Art of a Continent*, Royal Academy of Arts, London, 1995, p. 521).

Finely carved, of dense wood and large scale, the long cylindrical neck with heavy erosion supporting the spherical, naturalistic head with bulbous features, including rounded cheeks and protuberant eyes, the top of the head with a sagittal crest dividing a coiffure defined by linear incisions on each side and a squared projected element pointing downward at the back; light brown encrusted patina with lime deposits in the crevices.

\$20,000 - 30,000

€17,000 - 26,000





50

BWA FIRE-WATCHER'S MASK, BURKINA FASO

height 11 3/4in (30cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

Although similar in style, the form of this mask is different from the usual wide, outspreading butterfly masks as it was worn by a male whose responsibility was to seeing that all of the herdsmen's fires were out at night; three metal spikes inserted into the back; rich, encrusted black and white kaolin checkerboard pattern on front and back with ochre pigment outlines.

\$3,000 - 5,000
€2,600 - 4,400



51

BAULE GOLI MASK, CÔTE D'IVOIRE

kplekple yaswa

height 15 1/4in (39cm)

Provenance

Jean-Paul Delcourt, Abidjan

Swiss Private Collection, acquired in the 1950s

Thence by descent

The oval face decorated overall with ochre pigment, the mouth and circular eyes highlighted with kaolin above pierced triangular eye holes, the concave back surface showing ancient wear and erosion with a bite stick attached through two pierced holes along the edge.

\$3,000 - 5,000

€2,600 - 4,400



52

FANTI FERTILITY DOLL, GHANA

akua'ba

height 13in (33cm)

Provenance

Jean-Paul Delcourt, Abidjan

Swiss Private Collection, acquired in the 1950s

Thence by descent

\$1,500 - 2,000

€1,300 - 1,700

53

DAN MASK, CÔTE D'IVOIRE

takangle or *deangle*

height 11in (28cm)

Provenance

Jean-Paul Delcourt, Abidjan

Swiss Private Collection, acquired in the 1950s

Thence by descent

'Masks with delicate female features, narrow eyes, and a band over the forehead decorated with cowrie shells, serve a variety of purposes. First, and foremost, they are danced for entertainment. Known in this case as *takangle*, the masqueraders frequently specialize in singing. In their function as singer masks (*glo sô*) they support the "great mask" (*go ge*) and give expression to the authority of the influential Go society. Great masks act as judges and justices of the peace. On the other hand, this type of mask is also associated with the circumcision camps for adolescent boys. Called *deangle*, or guard masks, they serve as mediators between the camp and the village.' (Hahner, Iris, et. al., *African Masks - The Barbier-Mueller Collection*, Prestel, 2007, fig. 33)

Finely carved in dense wood with a carefully hollowed interior and pierced around the edges for attachment of the fiber band accented with cowrie shells and beads; the elliptical face slightly curved with the lower half angling slightly out; a raised vertical line separates the forehead and extends down the triangular nose, the protuberant open mouth inset on the upper lip with two metal teeth; fine, encrusted light brown patina with wear indicative of age and much cultural use.

\$15,000 - 20,000

€13,000 - 17,000



53



54

IGBO HEAD CREST, NIGERIA

height 11 3/4in (30cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

\$2,000 - 3,000

€1,700 - 2,600



55

**BAULE SEATED MALE FIGURE, CÔTE
D'IVOIRE**

blolo blan

height 17in (43.2cm)

Provenance

Jean-Paul Delcourt, Abidjan

Swiss Private Collection, acquired in the 1950s

Thence by descent

Finely carved seated with his legs slightly bent on a tall stool, the right hand resting on the chest, the left on the abdomen, the coiffure bound into a topknot pulled towards the back of the head with a lower extension slightly curving outwards, wearing a goatee with four braids and a long metal chain wrapped around the neck and body; multiple raised scarification throughout; glossy dark brown patina.

\$4,000 - 6,000

€3,500 - 5,200



56

56

ASHANTI FERTILITY FIGURE, GHANA

akua'ba
height 13in (33cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

Of rounded proportions overall, standing on a squared base with legs separated and slightly bent at the knees, an elongated torso with the arms held closely at the side with hands resting at the extended abdomen; the long, cylindrical neck with multiple rings supporting an enlarged rounded head with coiffure divided in half down the center and incised with serrated linear braids; the large eyes in crescent form above a diminutive nose and mouth, the cheeks with incised star scarification; glossy black patina with white and blue pigment highlights; wearing a beaded necklace and a beaded string around her waist.

\$2,000 - 3,000
€1,700 - 2,600

57

BAULE/GURO DOLL, CÔTE D'IVOIRE

height 9 7/8in (24.5cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

\$1,500 - 2,000
€1,300 - 1,700

58

ASHANTI FERTILITY DOLL, GHANA

akua'ba
height 12 5/8in (32cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

\$2,000 - 3,000
€1,700 - 2,600



57



58



59

**FANTI FERTILITY DOLL, GHANA
TOGETHER WITH AN ASHANTI
FERTILITY DOLL, GHANA**

akua'ba

heights 13 and 13 1/4in (33 and 33.4cm)

Provenance

Jean-Paul Delcourt, Abidjan
Swiss Private Collection, acquired in the 1950s
Thence by descent

\$1,000 - 1,500

€870 - 1,300



PROPERTY OF VARIOUS OWNERS

60

DJENNE PENDANT OF A KNEELING COUPLE, INLAND NIGER DELTA, MALI, 14TH - 16TH CENTURY

height 2in (5.1cm)

Provenance

Hélène and Philippe Leloup, Paris
American Private Collection, acquired in 1992

Exhibited

New York, *Echoing Images - Couples in African Sculpture*, The Metropolitan Museum of Art, February 10, 2004 - September 5, 2004

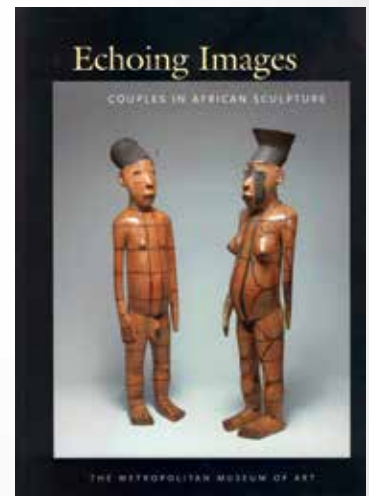
‘Across the vastness and complexity of sub-Saharan Africa, and over the centuries, representations of couples,’ notes Alisa LaGamma, ‘have evoked a fundamental desire of the human condition—a yearning of the individual to transcend isolation and connect with an “other.” Figurative pairs created by artists from the extreme reaches of the continent, ranging from the Dogon of Mali to the Sakalava of Madagascar, constitute artistic explorations into this realm of duality, that aesthetic quest at once engenders original and distinctive creations and commentaries that touch on a universally accessible theme. While these figures grow out of a mythos present in many cultures around the world, images

of idealized figurative pairs often express underlying social and philosophical ideas concerning duality that are culturally specific.

The term “couple” suggests the presence of a bond that joins two elements together. Although Western social conventions have conceived of such pairing as comprising a man and a woman, the term also can be applied to two persons or forces paired together. Both a quintessential human desire to seek out unions with other human beings and the duality of the human condition have been the source of philosophical speculation since antiquity.’ (*Echoing Images - Couples in African Sculpture*, The Metropolitan Museum of Art, New York, 2004, p. 9)

The male and female romantically joined as a couple, seated side-by-side in seiza style with their hands resting on their knees; each with rounded head gazing slightly upwards, together in the same direction, with button eyes, elongated noses and pursed lips; circular suspension holes on each back, the female’s broken off; shiny dark brown patina with green oxidation, mostly encrusted in the crevices.

\$10,000 - 15,000
€8,700 - 13,000





61

DOGON STANDING FEMALE FIGURE, MALI

height 26 1/4in (66.7cm)

Provenance

Tristan Tzara, Paris, 1950s
Christophe Tzara, Paris, 1969
Sotheby's, London, July 8, 1969, Lot 164
Merton Simpson, New York
Philippe Guimiot, Brussels
Baudouin de Grunne, Brussels
Bernard de Grunne, Brussels
Private American Collection, acquired from the above in 1997

Published

Guimiot, Philippe, and Lucien Van de Velde, *Oerkunsten van Zwart Afrika / Arts Premiers d'Afrique Noire*. Brussels: Credit Communal de Belgique, 1977, p. 27
Guimiot, Philippe, *Regards sur une Collection*, Brussels, 1995, plate 3

Exhibited

Credit Communal de Belgique, *Oerkunsten van zwart Africa/Arts Premiers d'Afrique Noire*, Brussels, 1977, March 5 - April 17, 1977

Despite the ancient losses, the present sculpture displays the asymmetrical composition and naturalism frequently observed in Dogon art. Additionally, the sculpture suggests the tender yet protective functionality of women in Dogon society. Standing upright with an elongated torso with incised geometric designs around the projecting navel, she wears a raised necklace that rests on her chest, the cylindrical neck supports the domed head with incised coiffure and central ridged crest which leads down to an arrow shaped nose above diminutive protruding lips, the eyes simply defined by lightly incised ovals; the dark brown, encrusted surface with ancient erosion throughout.

\$100,000 - 150,000

€87,000 - 130,000





62^W

DOGON LADDER, MALI

height 8ft 6in (259cm)

Provenance

Bud Holland, Chicago
Private Collection, Florida
Bonhams, New York, May 2013, Lot 101
Timothy Hunt, New York

\$3,000 - 5,000

€2,600 - 4,400

63

DOGON MASK, MALI

height 14in (35.6cm)

Provenance

George Rodrigues, New York, 1969
Private Collection
Sotheby's New York, May 18, 1992, Lot 91
American Private Collection

Kate Ezra notes, "For the *dama*, or final commemorative ceremony for an important Dogon elder, hundreds of masked dancers perform, creating a brilliantly colored, ever-changing spectacle of sculpture, costume, song, and dance. During his research in the 1930s Marcel Griaule documented more than seventy different mask types, representing animals, birds, human characters, and abstract concepts, which he considered to be a visual summary of the world surrounding the Dogon people. Griaule saw the *dama* ceremony as a stunning materialization of the loose links between contemporary Dogon society and the mythical time when masks were first acquired and used to counteract the negative effect of death (Griaule, 1938: 790). By reenacting the behavior of the mythic ancestors, the Dogon strive to restore order to their world after the disruption caused by death." (*Art of the Dogon - Selections from the Lester Wunderman Collection*, The Metropolitan Museum of Art, New York, 1988, p. 73.)

Both animalistic and abstract in composition, this present superb example is deeply hollowed with a domed head and opening in the back with pierced holes for attachments; mysterious, hollowed eyes pierced through a sloping facial plane terminated with a diminutive mouth; the face divided by a triangular nose on a flat plane below an overhanging forehead; heavily encrusted brown patina with wear indicative of significant age and cultural use.

\$15,000 - 20,000

€13,000 - 17,000



63

64

DOGON HUNTER'S MASK, SANGA REGION, MALI

dannana

height 16 1/4in (41.3cm)

Provenance

Helena Rubinstein, Paris and New York
Sotheby's, Parke-Bernet, New York, April 21, 1966, Lot 85
Lance Entwistle, London and Paris
American Private Collection, acquired in 1994

'Based on the French ethnographer Marcel Griaule's 1938 publication of photographs of a mask from Ireli, this wood mask is a predatory human, specifically a hunter. Noteworthy traits include the dark encrusted surface, the flat face and the projecting mouth that originally had millet-stalk teeth. The most distinctive feature is its nose, which Griaule described as a "human profile." It resembles the top of an animal head with a long snout or jaw. Such a mask would be worn by a man more than 20 years old, the senior age-group in the Awa society. His costume would have been an ordinary tunic covered with leaves, combining domesticated and wild materials, and he would have carried a sword, a lance and a leather bag with medicines. In a pantomime rather than a dance, *dannana* aggressively hunts another masquerader, the rabbit, but fails to catch him. The rabbit in this context is the trickster, intelligent and cunning, able to defy man. The pairing of hunter and rabbit may refer to the myth recounting how the first hunter mask was created. A skilled hunter killed an antelope, and both the rabbit and the hyena asked for a share. After much discussion and some chasing, the rabbit tells the hunter that the hyena attacked him, whereupon the hunter kills the hyena. It should be noted that the Dogon consistently describe the hyena in negative terms: as an unprovoked attacker, ugly and smelly, and with a repulsive voice. In the myth, the hunter tells his father about killing the antelope and the hyena, and his father dies. The hunter perceives his father's death not as a coincidence but as being caused by the killing of the two animals. This is in keeping with the virtually universal African belief that all illnesses and deaths have more than physical causes. The Dogon myth concludes with the hunter carving masks. Griaule infers that the hunter wanted to protect himself from the spirits of the animals he killed. The other human predatory masks--a foreign warrior, a sorcerer and a mythic ancestor--also have associations with death and disorder.' (Smithsonian National Museum of African Art, WEB, nd.)

This highly abstract mask has a very mysterious presence, the flat facial plane pierced with triangular-shaped eyes, rounded at the top and squared along the edges with a slight lip extending out from the rear portion; on top an animal motif carved with a spherical head and long snout (possibly an elephant) connected to the nose of the mask, protuberant lips with mouth open revealing holes for teeth once inset; dark brown encrusted patina with remnants of applied antelope fur on the face, wear indicative of significant age and cultural use.

\$20,000 - 30,000

€17,000 - 26,000





65

**BWA WATER SPIRIT MASK, BLACK
VOLTA RIVER REGION, BURKINO FASO**

nwantantay

height 72 3/8in (183.8cm)

Provenance

Jacques Ulmann, Paris

Jean Louis Picard, Paris, October 11 - 12,
1993, Lot 18

Lance Entwistle, London and Paris

American Private Collection

As noted by Christopher Roy, "The most impressive Bwa masks are the great plank masks, named *nwantantay* in Boni and Dossi. These are carved on two basic patterns: the majority of plank masks consist of a large oval facial area with a protuberant round mouth through which the performer can see. Below the mouth are three black leaf shapes (triangles), and above are two great target eyes. the face is connected to the plank by a diamond or lozenge from which protrudes a downward-curving and very prominent hook [*the present work having an old indigenous repair*]. The plank is a large, vertical rectangle marked with geometric patterns in black and white, and sometimes red [*as in the present work*]. This is, in turn, surmounted by a large crescent with the opening turned up. [. . .]

[. . .] All masks are covered with geometric patterns that are very similar to patterns used by the Mossi and the *gurunsi*. The geometric patterns represent the scars worn by men and women. The most prominent and ubiquitous of these scars is the 'X' or cross on the center of the forehead. The Bwa also use the 'Voltaic target motif', black-and-white checkerboards [*representing the separation of knowledge from ignorance*], crescents, zigzags [*possibly representing the skeleton of the sacred serpent*], systems of black and white triangles, curving lines, and lozenges, all colored with natural red, white, and black pigments. As elsewhere in the central Voltaic area, these geometric patterns comprise a system of signs and symbols used in initiations." (*Art of the Upper Volta Rivers*, Alain et Françoise Chaffin, Paris, 1987, pp. 274-76)

In addition to the design patterns mentioned above by Roy, the present work is decorated overall on the reverse side of the plank with the checkerboard pattern; exquisite encrusted painted surface with an indigenous repair to the prominent hook element, each indicative of significant cultural use.

\$20,000 - 30,000

€17,000 - 26,000

66

**BAMANA ANTHROPOMORPHIC DOOR
LOCK, MALI**

konbalabala
height 20in (51cm)

Provenance

Private Collection, France

Minimalistic, yet with an elegant and profound disposition, the present work is finely carved with well-balanced proportions in the form of a standing female figure, her legs wide apart and carved at the front of each with an abstract zigzag pattern; the long squared torso with conical breasts and highlighted with an incised crisscross design; cut out in back for the locking element; the long cylindrical neck supporting a rounded head slightly turned off-center to the left with a flat facial plane with an elongated nose tapering down; the top of the head with a double sagittal crest; fine varied light and dark brown glossy and encrusted patina with wear indicative of much cultural use.

\$5,000 - 7,000

€4,400 - 6,100





67

MOSSI ANTELOPE MASK, RISIAM STYLE, BURKINA FASO

karanga

height 53in (134.6cm)

Provenance

Alan Mann, London

Marc and Denyse Ginzberg, New York

Lance Entwistle, London and Paris

American Private Collection, acquired in 1992

Considered by Christopher Roy to be the best known but most enigmatic of the tall, plank-topped masks of the Mossi northern style mask (*Art of the Upper Volta Rivers*, Alain and François Chaffin, Paris, 1987, p. 131), the mask presented here has a hollowed domed face surmounted by a pair of tall, elegantly curved and slender parallel planks, each decorated with a raised triangular pattern and joined at the top and bottom, becoming a crest between the triangular-shaped, mysterious hollowed eyes; pierced around the edges in back for attachment; heavily encrusted dark brown and deep red patina showing signs of significant age and cultural use.

\$15,000 - 20,000

€13,000 - 17,000



68

68
MOSSI FEMALE FIGURE, BURKINA FASO
height 7 1/2in (19cm)

Provenance
European Private Collection

\$2,500 - 3,500
€2,200 - 3,000



69

69
LOBI MALE FIGURE, BURKINA FASO
bateba duntundara
height 7 1/4in (18.4cm)

Provenance
European Private Collection

\$3,000 - 4,000
€2,600 - 3,500



70

70

MOSSI DOLL, KAYA STYLE, BURKINA FASO

height 11in (28cm)

Provenance

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

\$2,000 - 3,000

€1,700 - 2,600

71

MENDE HELMET MASK, SIERRA LEONE

sowei

height 13in (33cm)

Provenance

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

Published

Mato, Daniel and Charles Miller III, *Sande: Masks and Statues from Liberia and Sierra-Leone*, Gallery Balolu, Amsterdam, 1900, pages 36-37

Finely carved with deeply hollowed conical form, the domed coiffure divided by eight vertical bands, one with woven silver applied down the center, four of the bands in V-form with knobs at the end possibly representing miniature Koranic talismans, all supporting a three-tiered, square-form element on top; the braided coiffure at the midsection bordered by a band with an incised linear design, curving and peaking above the facial plane with an enlarged, domed and convex forehead with five incised circles forming an upside down cross; a diminutive face with horizontal slit eyes, triangular nose with flared nostrils above an open mouth holding a plug, above a pointed chin; three ribs around the neck and pierced along the lower edge for fiber attachments; glossy black patina with old erosion to the top and back rim, indicative of significant age and cultural use.

\$5,000 - 7,000

€4,400 - 6,100



71



72

**SENUFO ANCESTRAL MALE FIGURE,
CÔTE D'IVOIRE**

height 25 1/4in (64.1cm)

Provenance

Alan Mann, London
Dr. Werner Muensterberger, London
Morris Pinto, Geneva
Sotheby's, London, May 9, 1977, Lot 116
British Rail Pension Fund
Sotheby's, London, July 3, 1989, Lot 71
Private American Collection

Robert Goldwater notes, "The most numerous, and to the outside world the most familiar, of Senufo wooden sculptures is a female figure, standing, or less frequently sitting, and usually between six inches and two feet high. Both functionally and stylistically these works are part of a more heterogeneous group that includes representations of mother and child, standing male and equestrian figures, and more rarely seated or standing couples. Such sculptures are made in all parts of Senufo country; the role they play in the religious pantheon is everywhere the same and the formal variations they exhibit have more to do with region than with their meaning, type or pose.

The standing figures are ancestral representations; but since mythical, i.e., tribal, ancestors of the distant past, and the more recent real ancestors are shown exactly the same way, once they are out of their ceremonial context there is no way of telling them apart. Maesen points out that the mythical ancestors are generally male, while the real ancestors, who are directly associated with fertility, are usually conceived in pairs; but individual figures are also made, and the fact that most of these are female may account for their preponderance in collections outside Africa." (*Senufo Sculpture of West Africa*, The Museum of Modern Art, New York, 1964, p. 99)

Of hard wood with the elongated back acting as a strong axis to the curvilinear elements of the long, downward sloping face, the coiffure with a single crested ridge and the rounded legs slightly bent at the knees; a pouch is slung around the neck and rests on its back with a stick bound with fiber cordage around the neck; a rich encrusted black patina with ancient loss of each arm.

\$80,000 - 120,000
€70,000 - 100,000





73

**SENUFO MASK FOR THE DO SOCIETY,
CÔTE D'IVOIRE**

kpeli-yehe
height 11in (28cm)

Provenance

European Private Collection

“Like wooden masks, Do masks of brass or pewter were used during the funerals of important personages or on key Islamic holidays. They were disseminated among the Mande-speaking, Islamized Dyula trading communities who lived in Kong and in the Senufo region west of that city.” (Hahner, Iris, et al., *African Masks - The Barbier-Muller Collection*, Prestel, 2007, p. 16)

\$5,000 - 7,000
€4,400 - 6,100

74

SENUFO CULTIVATION STAFF, CÔTE D'IVOIRE

tefalipitya

height 53 1/2in (136cm)

Provenance

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

The sculpted figure representing *pitya*--an unmarried young woman at the peak of her beauty--standing with arched feet planted firmly on top of the staff, the back fully arched and abdomen protruding forward, the diminutive face with serene expression below the incised coiffure with raised frontal and rear elements; rich, dark brown patina with a metal point attached to the bottom.

"Through the use of sculpture, orchestra, song, and dance, hoeing contests transform grinding labor into ritual. From dawn to dusk throughout the cultivating season, teams of young men swing their iron hoes to the rhythms of drums and xylophones, as proud staff bearers follow behind the competing champions.[. . .]

[. . .] the figure promises a beautiful fiancée, increase for the kinship unit, abundant harvest, and many children." (Vogel, Susan, *For Spirits and Kings - African Art from the Paul and Ruth Tishman Collection*, The Metropolitan Museum of Art, New York, 1981, p. 48)

\$5,000 - 7,000

€4,400 - 6,100





75

75

SENUFO BIRD-FORM HEDDLE PULLEY, CÔTE D'IVOIRE

height 6.75in (17.1cm)

Provenance

Jean and Noble Endicott, New York
Private Collection, New York

\$3,000 - 5,000
€2,600 - 4,400

76

DAN/GUERE MASK, CÔTE D'IVOIRE

height 16 1/2in (41.9cm)

Provenance

Hélène and Phillipe Leloup, Paris
American Private Collection, acquired in 1989

Elsy Leuzinger notes, "To give concrete form to their powerful bush demon, conceived as a hateful personality, the Ngere-Wobe style uses bold, aggressive and dynamic forms, exaggeratedly realistic human and animal elements, protruding forehead and cheekbones, swollen lips, flattened fleshy noses, eyes in the shape of tubes or castanets...The resultant appearance in the dance produces a fantastic grotesque effect of exaggerated reality." (*The Art of Black Africa*, New York Graphic Society, 1972, p. 100).

Mysterious and elaborate, the present work is finely carved with a cubistic facial plane of angularity, form and void, the projecting tubular eyes highlighted with kaolin, a long, articulated projecting animalistic snout with spotted decoration, the top portion attached with buffalo hide and fiber cordage; fine encrusted black patina highlighted with pigments.

\$30,000 - 40,000
€26,000 - 35,000



76



77

DAN LADLE, CÔTE D'IVOIRE

wunkirmian or wakemia
height 19 1/4in (49cm)

Provenance

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

Carved from dense wood, the oblong ladle and bent shaft decorated with incised geometric design, supporting a head with raised and striated coiffure, the face with a central ridge running vertically down the forehead, arched eyebrows and protruding lip; fine varied dark brown patina with wear indicative of much use.

\$3,000 - 5,000

€2,600 - 4,400



78

DAN MASQUETTE, CÔTE D'IVOIRE

height 9in (23cm)

Provenance

Private Collection, New Jersey

Private Collection, New York, acquired in the 1980s

Finely carved with balanced proportions of both angular and circular composition; the rounded face divided on the forehead by a raised linear element and creased convexly at the eyes and terminating with a pointed chin; the rounded nose and lips protruding outwards in an angular fashion against the facial plane; slit, horizontal eyes below arched brows; pierced holes at the temples and top for suspension; fine dark brown/black patina.

\$4,000 - 6,000

€3,500 - 5,200



79

GURO ANTELOPE MASK, CÔTE D'IVOIRE

zamble

height 14in (35.5cm)

Provenance

European Private Collection

Representing a bushbuck antelope (*zru*), it is one of the three *yu* masks found among the northern Guro and serves as an arbitrator in quarrels and to detect and extinguish evil forces.

Of classic animistic and lively style with large observant eyes and open, squared mouth revealing teeth and the tongue, the horns with ribbed design at the head then projecting and curving upwards at the back; the back of the mask with mouth grip inserted and wear indicative of much cultural use; fine medium brown patina with white, red and blue painted highlights.

\$7,000 - 9,000

€6,100 - 7,800



80

KROU (GREBO) MASK, CÔTE D'IVOIRE

height 13 1/4in (33.5cm)

Provenance

European Private Collection

Vibrant, enigmatic and highly abstract, the flat plane of the face below a broad overhanging forehead with two square mirrors applied to each temple, large, protuberant cylindrical eyes and squared mouth with metal teeth applied to the top and bottom lips, two

circular glue remnants, presumably for mirror attachments, on each side of the mouth; pierced along the bottom edge for attachment, the back of the mask deeply hollowed with foam attachments on the upper and bottom sections for the dancer's comfort, pierced throughout the top of the head for feather inserts and around the back edge for fiber attachments; dark brown and black encrusted patina with kaolin highlights on the forehead.

\$12,000 - 18,000

€10,000 - 16,000



81

BAULE PORTRAIT MASK, CÔTE D'IVOIRE

ndoma

height 9 3/4in (25m)

Provenance

European Private Collection

"Baule art", notes Susan Vogel, "has remained at the core of the Western canon of African art, even as ideas about the canon have evolved and tastes have changed. While the relative naturalism and consummate workmanship of Baule objects were praised at the outset, today these objects are appreciated for the subtle rhythms and a beauty that stops short of sweetness. To the Western eye, an essence of Baule style is a balance asymmetry that enlivens while suggesting stability and calm." (*Baule - African Art, Western Eyes*, Yale University Art Gallery, 1997, p. 26)

This apparent symmetry Vogel describes is illustrated in the present work with the left eye and ear slightly higher than the right; of oval form with serrated edge as the border, the coiffure with incised zigzag decoration above a broad, concave forehead, arched eyebrows lead to a long, linear nose above pursed lips; raised scarification between the eyebrow, on the temples and on each cheek; fine, encrusted dark brown with kaolin highlights to the eyes and mouth.

\$6,000 - 8,000

€5,200 - 7,000

82

BAULE FEMALE FIGURE, CÔTE D'IVOIRE

asie usu

height 18 1/2in (47cm)

Provenance

William W. Brill Collection, New York

Private Collection, New York

According to Susan Vogel, 'Although *asye usu* [bush spirits] are horrible looking and inhuman, their figures are carved in the form of ideal, beautiful human beings in their prime. People who have spotted *asye usu* in the bush describe them as physically immoderate--perhaps huge, perhaps tiny as a statuette, having long limbs or only one arm or leg, or with feet that turn backward, or huge mops of pale hair covering their faces, or a face with only one eye. They are usually filthy, but they may also be covered with gold ornaments.

Some people told me that if the sculpture was not beautiful, it would not be efficacious, for the *asye usu* would refuse to come and "sit" on it. They also felt that the spirit might be offended by an ugly figure and harm the carver or the owner.' (*Baule - African Art Western Eyes*, Yale University Art Gallery, New Haven, 1997, p. 231)

Finely carved in hard wood in an overall delicate and attenuated composition, the present figure is finely balanced with her feet firmly curving over the rounded base, legs slightly bent at the knees with her calves lightly swollen, her torso with pendulous breasts and proportionally long arms held closely alongside with the hands resting on her enlarged abdomen with protruding umbilicus, the extended cylindrical neck supporting her head with a finely incised coiffure designed with a sagittal crest and a domed back with a short braided element hanging down; delicate rounded ears frame the face with tranquil almond-shaped eyes, an attenuated nose and slightly pursed lips; intricate and finely carved raised scarification highlight the front and back of the torso, back of the neck and face; wearing a band of glass beads around the neck and waist; encrusted dark brown ritual patination showing evidence of significant cultural use and age.

\$18,000 - 22,000

€16,000 - 19,000





83

AGNI SEATED MALE FIGURE, GHANA

height 9 3/4in (25m)

Provenance

European Private Collection

The figure seated perched on the front of a tall-backed chair, arms crossed at the chest; a long cylindrical ribbed neck supports the enlarged head with feather-like incised coiffure extending backwards; glossy dark brown patina with encrustations; kaolin and blue pigment highlights to the torso, mouth and temples.

\$5,000 - 7,000

€4,400 - 6,100

84

AKAN COMB, GHANA

duafo

height 9 7/8in (25.1cm)

Provenance

Gustave and Franyo Schindler, New York
American Private Collection, acquired in
1992

Exceptionally carved in a well-balanced
composition of a figure within an oval
surround above eleven tines; fine dark brown
encrusted patina.

Given as gifts to Akan men and women to
mark special events, the iconography of
the comb often reflects the reason for the
commission.

\$6,000 - 8,000

€5,200 - 7,000





85

ASANTE/ASHANTI COMB, GHANA

height 11 1/2in (29.2cm)

Provenance

Gustave and Franyo Schindler, New York
American Private Collection, acquired in
1992

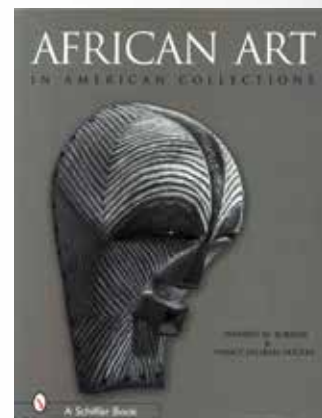
Published

Robbins, Warren M., and Nancy Ingram
Nooter, *African Art in American Collections,
Survey 1989*, Washington, D.C. and London,
Smithsonian Institution Press, 1989, p. 547,
no. 1476

Finely carved with a large circular head above
a squared "torso" highlighted with incised
geometric patterns on the front and an
incised circle on the back, the whole above
seven pines; dark brown encrusted surface.

\$4,000 - 6,000

€3,500 - 5,200



86

ASANTE/ASHANTI COMB, GHANA

height 10 1/2in (26.7cm)

Provenance

Gustave and Franyo Schindler, New York
American Private Collection, acquired in
1992

Finely carved with a handle of openwork
design with a squatting figure above eleven
tines; fine encrusted dark brown patina.

\$5,000 - 7,000

€4,400 - 6,100



87

CHAMBA BUSH COW MASK, NIGERIA

lang gbadna

height 33 1/2in (85.1cm)

Provenance

Dr. Michel Gaud, Saint Tropez, France
Sotheby's, London, November 29, 1993 Lot 87
Lance Entwistle, London and Paris
American Private Collection, acquired in 1993

Published

La Rencontre du Ciel et de la Terre, Cannes, Ville de Cannes,
Z'Editions, 1992, p. 22, no. 47

Exhibited

Cannes, Musée de la Castre, *La Rencontre du Ciel et de la Terre*,
1990

Of monumental, powerful and strongly abstract form with well-balanced proportions, the curves of the finely delineated horns projecting up and inwards as a counterweight to the squared, broad and gaping mouth with a series of notches, teeth perhaps, etched into the middle of each lip, the deeply hollowed dome head pierced around the edges for fiber attachments, as well as through each C-form ear and inside of the mouth, a central ridge runs across the middle of the head and tapers out towards a raised snout, the eyes inset with conical metal pegs, one more conical and longer than the other; fine encrusted red and black patina with indigenous metal plate repairs to the left horn and to the top of the head with overall wear indicative of much cultural use.

\$20,000 - 30,000

€17,000 - 26,000





88

88

ANGUS OR KORO SEED MASK, NIGERIA

overall height 20in (50.8cm)

Provenance

Ben Hunter, Auckland, New Zealand
American Private Collection

\$3,000 - 5,000

€2,600 - 4,400

89

CHAMBA ANCESTRAL COUPLE, MIDDLE BENUE RIVER VALLEY, NIGERIA

heights 19 3/4 and 20in (50.2cm and 50.9cm)

Provenance

Private Collection, New York

'Across the vastness and complexity of sub-Saharan Africa, and over the centuries, representations of couples,' notes Alisa LaGamma, 'have evoked a fundamental desire of the human condition--a yearning of the individual to transcend isolation and connect with an "other." Figurative pairs created by artists from the extreme reaches of the continent, ranging from the Dogon of Mali to the Sakalava of Madagascar, constitute artistic explorations into this realm of duality, that aesthetic quest at once engenders original and distinctive creations and commentaries that touch on a universally accessible theme. While these figures grow out of a mythos present in many cultures around the world, images of idealized figurative pairs often express underlying social and philosophical ideas concerning duality that are culturally specific.

The term "couple" suggests the presence of a bond that joins two elements together. Although Western social conventions have conceived of such pairing as comprising a man and a woman, the term also can be applied to two persons or forces paired together. Both a quintessential human desire to seek out unions with other human beings and the duality of the human condition have been the source of philosophical speculation since antiquity.' (*Echoing Images - Couples in African Sculpture*, The Metropolitan Museum of Art, New York, 2004, p. 9)

Each of finely carved hard wood with powerful and strongly abstract features often seen in Chamba sculpture, including undulating limbs, shoulders hunched forward and legs apart; each figure with rounded heads bordered by large circular ears and topped by a sagittal crest; each narrow face with circular, trance-like eyes above pursed lips accented with linear scarification on each cheek; the female carved with diminutive breasts at the mid-section of the torso; each of encrusted, reddish-brown patina.

\$18,000 - 22,000

€16,000 - 19,000





90

MUMUYE STANDING FIGURE, NIGERIA

lagana

height 17in (43.2cm)

Provenance

Private Collection, New York, acquired in the 1980s

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

Of classic, highly abstract form, the legs carved in zigzag angular form; the elongated arms curving inwards, providing a sense of movement and balancing against the void between the hourglass-form torso with protuberant umbilical; the shoulders rounded, slightly sloping and supporting the cylindrical neck with a red fiber necklace and an extended laryngeal prominence harmonizing with the profile of the mouth, nose and umbilical; the head of circular form with sagittal crest, large circular ears and eyes simply defined by incised circles above three linear incised scarification on the cheeks; fine encrusted dark brown patina with kaolin highlights to the ears, eyes, cheeks and mouth.

\$7,000 - 9,000

€6,100 - 7,800

91

**YORUBA TWIN FIGURES, ABEOKUTA,
NIGERIA**

ibeji

heights 8 3/4 and 9in (22.2 and 22.9cm)

Provenance

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

Each with the Abeokuta signature on the
underside of the bases.

\$3,000 - 5,000

€2,600 - 4,400



**EXCEPTIONAL KOTA RELIQUARY GUARDIAN FIGURE,
OBAMBA GROUP, GABON**

height 23 1/4in (59.1cm)

Provenance

Field collected by Dr. Paul Aubert, Directeur Institut Pasteur in Brazzaville, 1909-1916; Co-author of *Quelques coutumes particulières du mariage au Cameroun*, Togo-Cameroon, 1929
Ader Picard Tajan, May 21, 1990, Lot 88
Private American Collection

Exhibited

The Inner Eye: Vision and Transcendence in African Arts, Los Angeles County Museum of Art, February 26 - July 9, 2017

William Rubin notes, "Taken together, the Kota and Hongwe reliquary figures--certainly the most abstract of the tribal sculptures Picasso encountered--constitute, along with Baga figures and Fang masks and reliquary heads, the most important African prototypes for his art from June 1907 until the summer of the following year. The painter owned two Kota reliquary figures and though there is no documentation, photographic or otherwise, as to when he acquired them, the simplicity, rawness, indeed the very mediocrity of both of them--quite apart from their influence on his work in 1907--suggest that they were among the earliest tribal objects he acquired. By the start of World War I, Paul Guillaume possessed some very fine Kotas, but Picasso seems not to have reached for these (in part, no doubt, because they were very expensive.)

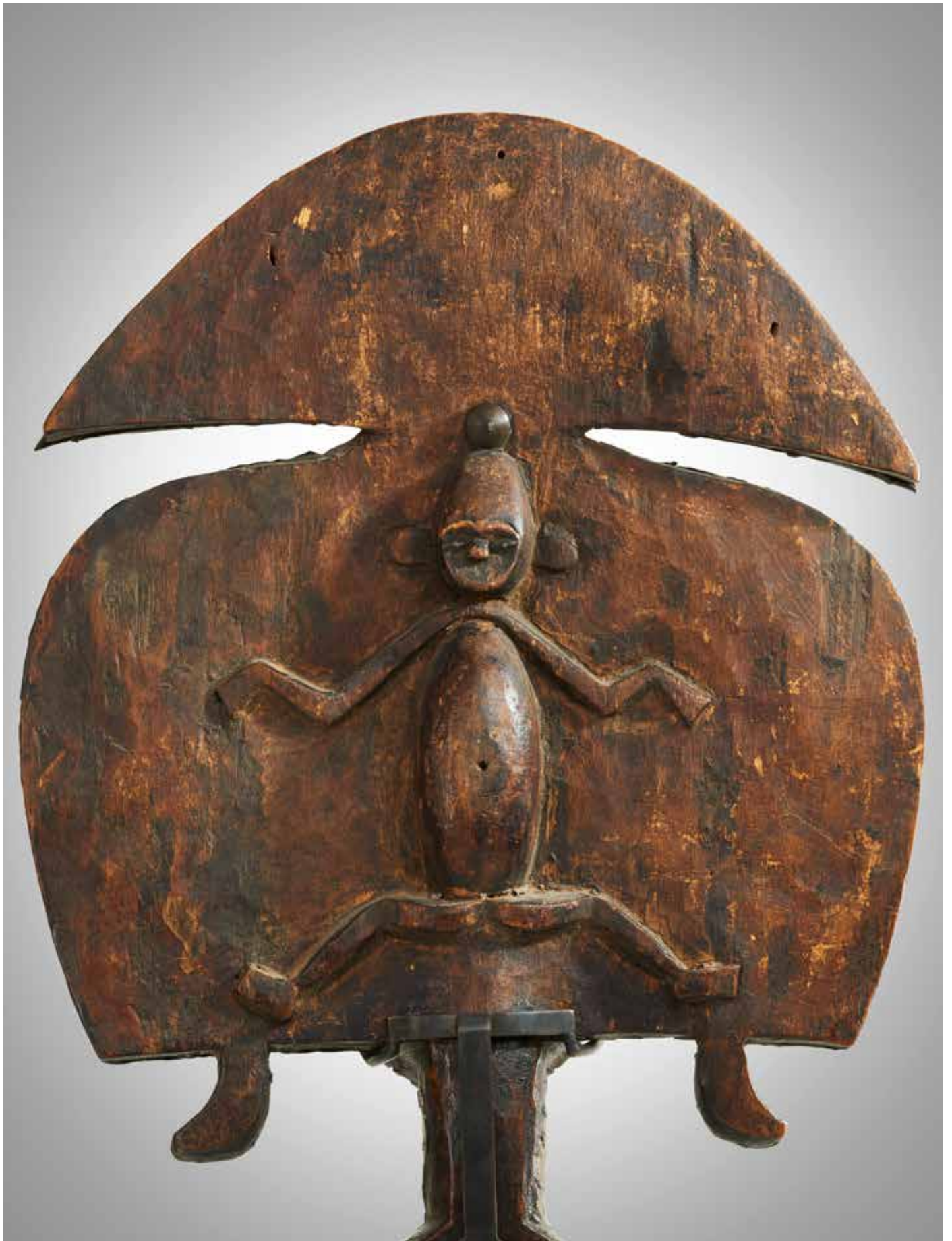
The lozenge-shaped lower supports for the heads [as in the work presented here] of the Kota reliquary guardians are usually taken--wrongly, the specialists tell us--as legs. And the readings by the modern artists were no exception. If we imagine them as legs, the reliquary figure as a whole suggests a dancer--as we see in the little leaping personage in Klee's *Idols*--whose heels are together and whose knees are splayed out in profile below the frontal head. Picasso was evidently sufficiently fascinated by this bent knee position to explore it in a large drawing, which was extrapolated in paintings such as *Nude with Raised Arms* known generically as "Dancing figures" or "African Dancers." (*Primitivism in 20th Century Art*, The Museum of Modern Art, New York, 1984-5, vol. 1, pp. 266-7)

The concave oval face of the present example is subdivided into four quadrants by two brass bands. Two raised concave eyebrows accentuate the convex circular eyes, each inset with nails as pupils and flank the projecting triangular nose. The outer surface of the face is covered with successive bands of cut copper filaments. The two curved lateral extensions, often interpreted as cheeks, are covered with undecorated brass on the front, while the crescent form extension on the top, often interpreted as the moon, features a raised section in the center decorated with an embossed triangle design. The cylindrical neck is wrapped in brass with an embossed diamond pattern. The upper section, often interpreted as shoulders, of the openwork lozenge is covered at the front with applied brass with an alternating linear design of triangles; the lower section bound with fiber cordage. On the reverse side, directly behind the face, is an unusual figure of a splayed monkey carved in low relief.

\$300,000 - 500,000

€260,000 - 440,000









93

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

nkisi

height 11in (28cm)

Provenance

European Private Collection

Standing on a rounded base with legs slightly bent at the knees, the torso with a large, squared fetish bundle with ritual patination applied; the arms held at the side, ending at the elbows; the domed head with raised, square-form scarification line along the brow above porcelain-inlaid eyes, diminutive nose and gaping mouth as if inhaling; light brown, cream patina with red pigment highlights to the top of the head.

\$5,000 - 7,000

€4,400 - 6,100

94

**BAMILEKE JANUS CARYATID THRONE,
CAMEROON**

height 17 1/4in (43.8cm)

Provenance

Galerie Ratton-Hourdé, Paris
Private Collection, California

Published

Galerie Ratton-Hourdé, *Atlantes & Caryatides: Trônes d'Afrique Noire*, Paris, 2014, p. 13

Exhibited

Paris, *Atlantes & Caryatides: Trônes d'Afrique Noire*, Galerie Ratton-Hourdé, Paris, 2014

"The human icon [in Grassfields art]", notes Tamara Northern, "ranks highest, and its zoomorphic equivalent are the royal referent-leopard, elephant, buffalo, and serpent. Throughout the Grassfields the leopard is conceived as a royal alter-ego, surrounded by lore and appropriated as a symbol in rituals and ceremonies of kingship. It is believed that a king may at will turn into a leopard. This quality of transformation is also accorded the leopard, whose ability to assume human form is widely acknowledged." (*The Art of Cameroon*, Smithsonian Institution, 1984, p. 43)

\$6,000 - 8,000

€5,200 - 7,000

93



94

**LEGA MASKETTE FOR THE BWAMI SOCIETY,
DEMOCRATIC REPUBLIC OF THE CONGO**

lukwakongo

height 5 1/2in (14cm)

Provenance

Gaston de Havenon, New York

Quay-Lombrail, Paris, June 30, 1994, Lot 52

Lance Entwistle, London and Paris

American Private Collection, acquired in 1994

Published

Robbins, Warren, *African Art: The de Havenon Collection*,

Washington, D.C., Museum of African Art, 1971, no. 243

Exhibited

Washington, D.C, Museum of African Art, Smithsonian Institution,

African Art: The de Havenon Collection, May 1971

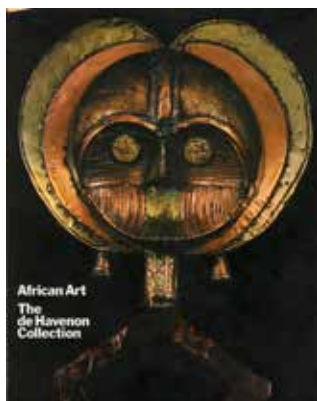
As noted by Elizabeth Cameron, ‘The genius of the Lega artist lies in taking the needs of the Bwami patron and producing a unique artwork that fits carefully within the canon. Each mask, for example, is unmistakably Lega in style and carefully fits within the confines of Bwami, but when placed with others, its uniqueness can be seen by the critic from an artistic point of view. When connoisseurs try to define Lega style, however, they find it almost impossible. The forehead bulges, except when it is flat; human faces, especially those depicted as masks, are heart-shaped, except when they are not. As aptly summarized by Ralph Altman, “Balega art . . . consists mainly of an infinite number of variations of a few motifs and forms of sculpture.”’ (*Art of the Lega*, UCLA Fowler Museum, 2001, p. 67)

Daniel Biebuyck notes, “All Lega carvings are made for the Bwami [the central, all-pervading, unifying institution in Lega society], used, owned and understood only by the higher membership. [. . .]

In the final initiation rite of the highest order, the artworks are no longer interpreted; they are seen as a revelation, inspiring pure contemplation.” (*La Sculpture des Lega*, Galerie Hélène and Philippe Leloup, Paris/New York, 1994, p. 42)

\$20,000 - 30,000

€17,000 - 26,000







96

MANGBETU CEREMONIAL KNIFE, DEMOCRATIC REPUBLIC OF THE CONGO

height 15 3/4in (40cm)

Provenance

Pace Primitive, New York

Albert Bruce Connor, New York, acquired in 2010

Thence by descent

\$3,000 - 4,000

€2,600 - 3,500

97

YANZI CEREMONIAL KNIFE, DEMOCRATIC REPUBLIC OF THE CONGO

height 11in (28cm)

Provenance

Pace Primitive, New York

Albert Bruce Connor, New York, acquired in 2010

Thence by descent

\$2,000 - 3,000

€1,700 - 2,600

96



97



98

98

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

height 8 7/8in (23.5cm)

Provenance

European Private Collection

Finely carved in an overall attenuated form, standing on a rounded base with flat feet and delineated toes, the legs separated and slightly bent at the knees, pronounced genitalia and rounded hips, the elongated torso decorated with raised scarifications on the front and back, swelling at the abdomen with protuberant umbilical, long, attenuated arms are bent at the elbows with each hand resting on the breasts, the neck carved with three round discs supporting the spherical head, the coiffure with a sagittal crest, open in the back with a central conical element projecting downwards, the convex face in a meditative expression with coffee-bean eyes, rounded nose and mouth open; fine dark brown patina.

\$8,000 - 12,000

€7,000 - 10,000

99

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

height 12 1/4in (31cm)

Provenance

Private European Collection
Charles M. Miller, III, St. James, New York

Finely carved in hard wood, the figure kneeling on a large rounded base, leaning slightly forward and holding an offering bowl to her front, the body of rounded design with raised scarification on her abdomen; delineated shoulder blades on each side of the indented spinal cavity running down her back; her cylindrical neck balancing the head with her jaw line extended far out directly above the offering bowl, her coiffure extending back with a raised cross-pattern design; black, encrusted patina.

\$5,000 - 7,000

€4,400 - 6,100



99



100

CHOKWE MASK, ANGOLA

mwana pwo

height 7 1/2in (19cm)

Provenance

European Private Collection

Finely carved from hard wood in diminutive size with large oval slit eyes, linear diminutive nose and open mouth revealing teeth, raised scarifications accenting the cheeks and forehead and pierced around the edges for attachments; smooth, light brown glossy patina.

\$4,000 - 6,000

€3,500 - 5,200



101

**CHOKWE ANTHROPOMORPHIC DRUM,
ANGOLA**

ngoma

height 28 5/8in (72.7cm)

Provenance

Portuguese Private Collection

Sotheby's, New York, November 24, 1992,

Lot 146

American Private Collection

Drums were used by the orchestra which played at rituals and dances; the powerful, lively and rhythmic music could be heard from afar (Bastin, Marie-Louise, *Musical Instruments - Songs and Dances of the Chokwe*, "African Music," Vol. 7, No. 2 (1992), p. 26). This handsomely carved example is of inverted conical shape with a small bulge resting on rounded metal fitting at the base; the cylindrical body anthropomorphized with two breasts and decorated with inset metal tacks; an attached hide from domesticated goat stretched across the top for the beating surface, another band wrapped around the body just underneath; a lug on the back for a sling to wear around the performer's waist; rich, medium brown surface with wear to surface indicative of much cultural use.

\$15,000 - 20,000

€13,000 - 17,000



102

102

**MAKONDE STANDING FEMALE FIGURE,
TANZANIA**

height 20 3/4in (52.7cm)

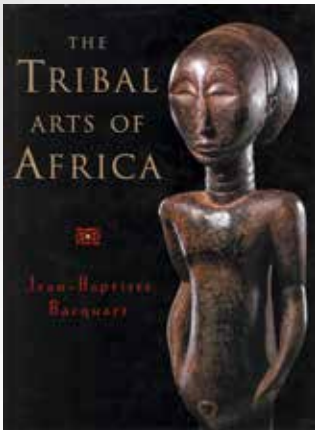
Provenance

Dr. and Mrs. Robert Kuhn, Los Angeles
Sotheby's, New York, November 20, 1991,
Lot 122
Hélène and Philippe Leloup, Paris
Private American Collection

Published

Bacquart, Jean-Baptiste, *The Tribal Arts of
Africa*, London, Thames & Hudson, 1998,
p. 200, no. 6

Stylistically typical of Makonde figural sculpture collected between 1900-1935 (see Yale-Van Rijn Archive no. 0014289), the figure is believed to serve an apotropaic function. Carved in very light wood with overall rounded proportions in an animistic pose with her legs slightly bent at the knees and the arms at her sides, bent at the elbows and with clenched fingers. She gazes slightly right with trance-like, coffee-bean eyes. Her sloping forehead is counterbalanced by heavy jowls; the sharply receding chin juxtaposed with her projecting upper lip caused by a plug; a bamboo plug inserted into her lower narrow lip; a broad nose with sharply defined nostrils intersected with a raised linear scarification that extends down both cheeks; her oversized, rounded ears with plugs around the edges; her body decorated with raised chevron and zigzag scarification on the face, chest and abdomen; fine aged light brown patina.



\$40,000 - 60,000
€35,000 - 52,000

103

LARGE COMB, MADAGASCAR

height 12 3/4in (32.3cm)

Provenance

Amyas Naegele, New York
American Private Collection

\$2,000 - 3,000
€1,700 - 2,600

END OF SALE



103

Bonhams

AUCTIONEERS SINCE 1793



Modern & Contemporary African Art

New Bond Street, London | 20 March 2019

Madison Avenue, New York | 2 May 2019

ENTRIES NOW INVITED

INQUIRIES

africanow@bonhams.com

bonhams.com/africanow

**BEN ENWONWU M.B.E
(NIGERIAN 1917-1994)**

Rhapsody in Blue

Sold for £112,500 (\$148,500)

Bonhams

AUCTIONEERS SINCE 1793



Modern Decorative Art + Design

New York | December 14, 2018

ENQUIRIES

+1 212 710 1306

benjamin.walker@bonhams.com

+1 917 206 1611

dan.tolson@bonhams.com

bonhams.com/design

TIFFANY STUDIOS

"TULIP" TABLE LAMP

circa 1910

with a reticulated "Queen Anne's
Lace" base

\$150,000 - 250,000 *

Bonhams

AUCTIONEERS SINCE 1793



Ritual + Culture: Fine Southeast Asian Art

Hong Kong | 29 March 2019

CONSIGNMENTS INVITED

HONG KONG PREVIEW

26 - 29 March 2019

ENQUIRIES

Bonhams Singapore
+65 6701 8038
singapore@bonhams.com

NATEE UTARIT (THAI, B. 1970)

Golden
Oil on canvas
Signed and dated (on the reverse)
Painted in 2006
100cm x 70cm (39½in x 27½in).

HK\$ 120,000 - 150,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

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 Alabama, 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. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." 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.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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

CONDITIONS OF SALE - CONTINUED

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

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 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. 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. Except as expressly set forth in the Conditions of Sale, 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 low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, 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

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

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

Valid Bonhams client accounts are 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 by placing responsive or consecutive bids for a lot 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 for the first time, 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 auction price 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 auction online 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, at offsite auction locations, 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

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

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' auctions. 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. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

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

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

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

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 15 November oversized lots (noted as W next to the lot number and listed on page 122) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Tuesday 27 November. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 15 November. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 16 NOVEMBER.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by TUESDAY 20 NOVEMBER. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

8
62

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Deputy Chairman Vice President,
Trusts and Estates

Vice Presidents, Specialists

Rupert Banner
Mark Fisher
Dessa Goddard
Jakob Greisen
Bruce MacLaren
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

REPRESENTATIVES

Arizona

Terri Adrian-Hardy, (602) 859 1843

California

David Daniel
(916) 364 1645, Central Valley

California

Brooke Sivo
(760) 350 4255, Palm Springs
(760) 567 1744, San Diego

Chicago

Natalie Waechter, (312) 972 2719

Colorado

Lance Vigil
(720) 355 3737, Denver

Florida

April Matteini, (305) 978 2459
Alexis Cronin Butler, (305) 878 5366

Georgia

Mary Moore Bethea, (404) 842 1500 •

Illinois

Ricki Harris
(773) 267 3300, (773) 680 2881

Massachusetts/New England

Amy Corcoran, (617) 742 0909

Nevada

David Daniel, (775) 831 0330

New Mexico

Terri Adrian-Hardy, (602) 859 1843

Oregon and Idaho

Sheryl Acheson, (971) 727 7797

Texas, Oklahoma and Louisiana

Amy Lawch, (713) 621 5988 •

Virginia and Washington DC

Mid-Atlantic Region

Gertraud Hechl, (202) 422 2733 •

Washington

Heather O'Mahony, (206) 566 3913

Canada, Toronto, Ontario

Kristin Kearney, (416) 462 9004 •

Montreal, Quebec

David Kelsey, (514) 894 1138 •

BONHAMS *

NEW YORK DEPARTMENTS

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

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
Harold Yeo, (917) 206 1628 •

Collectors' Motorcars & Motorcycles

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

American Art

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

Contemporary Art

Jeremy Goldsmith, (917) 206 1656

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern Art

Caitlyn Pickens, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

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

Modern Decorative Arts & Design

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

Photographs

Laura Paterson, (917) 206 1653

Prints and Multiples

Deborah Ripley, (212) 644 9059

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

BONHAMS *

SAN FRANCISCO DEPARTMENTS

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

20th Century Fine Art

Sonja Moro, (415) 503 3412

Books & Manuscripts

Adam Stackhouse, (415) 503 3266

Chinese Works of Art

Dessa Goddard, (415) 503 3333
Henry Kleinhenz, (415) 503 3336
Daniel Herskee, (415) 503 3271
Lingling Shang, (415) 503 3207 •
Amelia Chao, (415) 503 3397

Furniture & Decorative Arts

Caroline Cole, (415) 503 3400

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

Prints & Photographs

Morisa Rosenberg, (415) 503 3259

Space History

Adam Stackhouse, (415) 503 3266

Wine

Erin McGrath, (415) 503 3319

Trusts & Estates

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

BONHAMS *

LOS ANGELES DEPARTMENTS

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

20th Century Decorative Arts & Design

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

Post-War & Contemporary Art

Alexis Chompaisal, (323) 436 5469

Asian Works of Art

Rachel Du, (323) 436 5587

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

Impressionist & Modern Art

Kathy Wong, (323) 436 5415

Entertainment Memorabilia

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

Jewelry & Watches

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

Collectors' Motorcars & Motorcycles

Michael Caimano, (929) 666 2243

Prints & Photographs

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
Rocco Rich, (323) 436 5410

Trusts & Estates

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

* Indicates saleroom
• Indicates independent contractor

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

New York

(212) 644 9001
(212) 644 9009 fax

Monday - Friday, 9am to 5pm

Toll Free

(800) 223 2854

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

--	--	--	--

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
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: African and Oceanic Art		Sale date: November 13, 2018	
Sale no. 24828		Sale venue: New York	
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: _____





Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793