

**AFRICAN AND
OCEANIC ART**
Wednesday December 2, 2015
Los Angeles



Bonhams

AFRICAN AND OCEANIC ART

Tuesday December 2, 2015 at 10am

Los Angeles

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, California 90046
bonhams.com

PREVIEW

Sunday November 29, 12pm to 5pm
Monday November 30, 12pm to 5pm
Tuesday December 1, 12pm to 5pm

BIDS

+1 (323) 850 7500
+1 (323) 850 6090 fax

To bid via the internet please visit
www.bonhams.com/22484

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

Please contact client services with any bidding inquiries.

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

SALE NUMBER: 22484

Lots 1 - 114

CATALOG: \$35

INQUIRIES

Fredric Backlar, Specialist
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fred.backlar@bonhams.com

Kate Wollman, Business Manager
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Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 113
First session page: Lot 8
Second session page: Lot 92
Back cover: Lot 9

IMPORTANT HOLIDAY SHIPPING NOTICE

Bonhams will close for the holidays at 5pm on Wednesday, December 23, 2015 and will reopen at 8.30am on Monday, January 4, 2016.

If you would like to have your property shipped out prior to our closure, please contact the Cashiering department to submit payment for your purchases and shipping charges in full by 5pm on Wednesday, December 16, 2015.

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
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Bond No. 57BSBGL0806

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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/22484 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Patrick Meade
Chief Executive Officer

James Hendy
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Gary Espinosa
Judith Eurich
Alan Fausel
Mark Fisher
Martin Gammon
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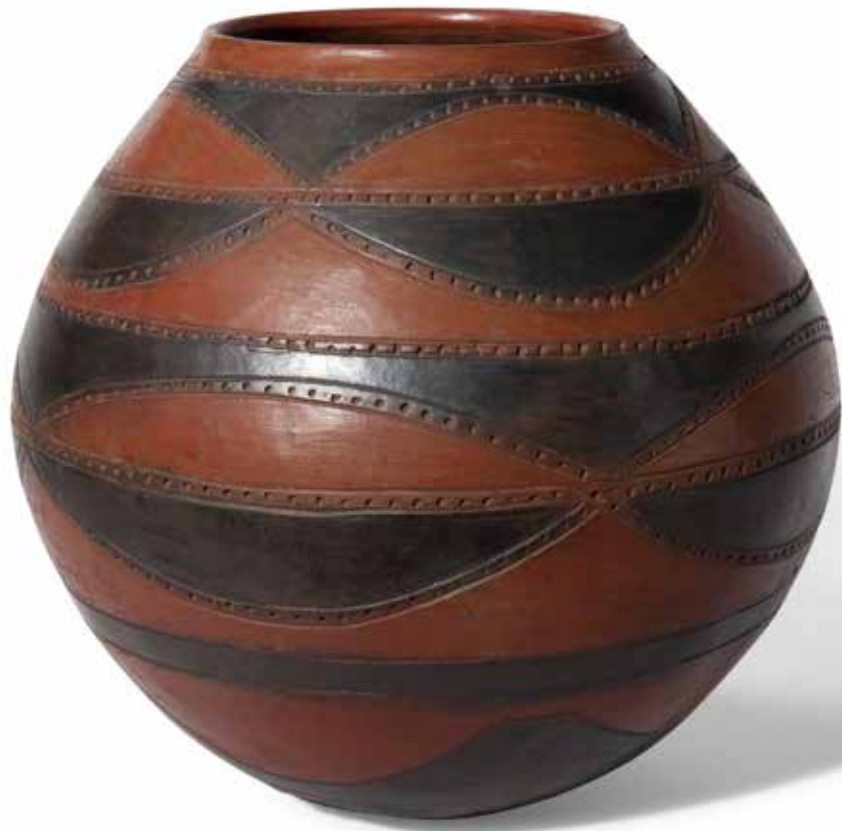
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AFRICAN ART

Lots 1-12





1



2

1

VERY FINE LOZI BOWL, ZAMBIA

Ceramic

height 10in (25.4cm)

Of spherical form and decorated on the exterior with rows of curved motifs.

Provenance

Private Collection, Colorado

\$1,000 - 1,500

2

FINE AND RARE ZULU DOUBLE NECKREST, SOUTH AFRICA

Wood

overall length 31 1/2in (80cm)

Exceptionally carved from one piece of wood, each neckrest with a thick, scalloped base and stretcher decorated with hollowed and incised triangles, supporting a concave "pillow" with zigzags on the short ends, connected by two parallel wood chains; fine dark brown patina worn to light brown in certain places.

Provenance

Galerie Concorde, Los Angeles, California

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

Sotheby's, New York, November 20, 1991, Lot 131

Private Collection, New York

\$2,000 - 3,000

3

EXTREMELY FINE BESOKO SHIELD, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, cane, fiber

height 34in (86.4cm)

Of elliptical form, the cane frame bordering the field of intricately woven cane and fiber, a circular carved wooden handle woven into the center.

Provenance

Baudouin de Grunne, Brussels

Private American Collection

\$2,000 - 3,000



3



4

4
**FINE YOMBE ROYAL SCEPTER FINIAL, DEMOCRATIC
 REPUBLIC OF THE CONGO**

Wood
 height 9in (23cm)

Depicting a female figure kneeling with one arm to her navel, the other on her right breast, incised scrolling scarification on the front and back of her torso, wearing a pendant necklace, her smooth oval head with cap-like coiffure, naturalistic nose and downturned mouth; rich dark-brown patina.

Provenance

Sotheby's, New York, 20 May 1987, Lot 106A
 Private Collection, California
\$7,000 - 9,000



5

5^Y
FINE FIGURAL HEADDRESS, PROBABLY EJAGHAM, NIGERIA

Wood, cow hide, human hair, metal, cane
 height 13 1/4in (33.7cm)

The figure seated on top of a woven cane base with legs lifted and bent at the knees, the arms adjustable at the shoulder and bent up with hands facing upwards, the enlarged head with hair attached and multiple projecting knobs, large eyes pierced through and an open projecting mouth inset with metal teeth; dark reddish-brown glossy patina.

Provenance

Sotheby's, New York, November 20, 1990, Lot 112
 Private East Coast Collection

According to Kieth Nicklin, 'The techniques used in the production of skin-covered masks are more complex than those of most other African mask sculpture, as the subtractive process of carving is followed by an additive one involving not only the attachment of the skin to the wooden surface, but also inserts of metal or cane to represent the eyes and teeth...

...The skin-covered masks are often employed in pairs, a rather ugly and often aggressive male character or the "Beast" interacting with a gracefully moving female character or "Beauty" [as in the present example]. "Nigerian Skin-Covered Masks," *African Arts*, 7 (3), 1974, pp 8-15

\$8,000 - 12,000



6

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

nkisi

Wood

height 35in (89cm)

Of large proportions, standing on a circular platform, the legs slightly bowed, the hands resting on the protruding abdomen, squared shoulders and long columnar neck supporting a massive head with a domed forehead and beard with incised chevron design, the navel and crown carved out for fetish material; varied light and dark brown patina.

Provenance

Joseph Mazur, New York

Sotheby's, New York, 9 November 1979, Lot 103

Private Collection, California

\$10,000 - 15,000



7

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

nkisi

Wood, brass

height 9 1/4in (23.5cm)

The hermaphrodite figure of classic abstract form, standing on a round base with bent legs, protruding navel, squared shoulders framing the pointed breasts; the large spherical head with angular cheeks balancing the angle of the nose and mouth, wearing a cap-like coiffure and brass tacks on the forehead; rich, dark-brown patina.

Provenance

Irwin Hersey, New York

Stewart Warkow, New York

Alfie Schienberg, New York

Published & Exhibited

New York, Jamaica Arts Center, *African Sculpture from the Stewart Warkow Collection*, May 20 - June 5, 1977, fig. 10

\$5,000 - 7,000

8

**EXCEPTIONAL BEMBE JANUS HELMET
MASK, DEMOCRATIC REPUBLIC OF
THE CONGO**

Wood, kaolin, pigments

height 19in (48.2cm)

Deeply hollowed with each face dominated by large, oval, concave eyes with raised star pattern and central projection, a small circular mouth set on each side between the eyes, a central ridge on top running between the forehead area and projections on top, each pierced for attachment of the feathers and quills (now lost); fine dark brown patina with kaolin highlights.

Provenance

Henri Kamer, Paris and New York

Dolores Kamer Budd

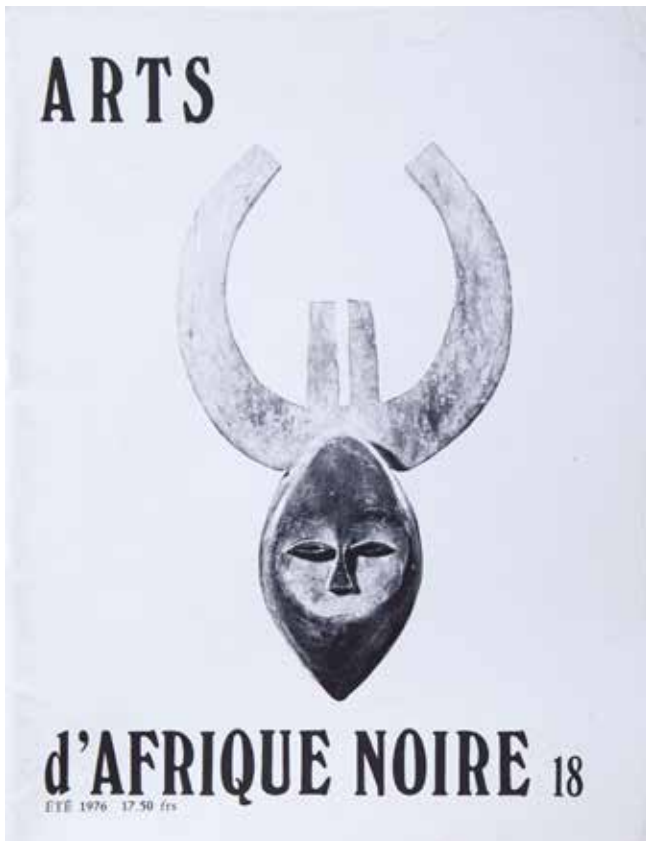
“Throughout southern D.R.C. and Angola, brightly painted and decorated masks are used to mark the transition to adult life. During the initiation period, which may last a year or more, adolescent boys are separated from the village and made to undergo a series of ordeals, including circumcision, designed to measure their strength and courage. These tests often culminate in the boys’ symbolic death as children and rebirth as men. The Janus form of the Bembe *alunga* society mask, crowned with a headdress of feathers and porcupine quills, is worn to celebrate the return of its most recent initiates to village life.” (Metropolitan Museum of Art, WEB, nd.)

A closely related mask is on view at the Metropolitan Museum of Art, New York (Inv. No. 1979.206.243).

\$10,000 - 15,000

7





Arts d'Afrique Noire, no. 18, 1976 (cover)

9

FINE AND RARE KWELE MASK, GABON

booang

Wood, kaolin, pigments

height 20in (51cm)

Provenance

Field collected ca. 1920 by a French railway engineer by the name of Mr. Courtois

Dr. Deak, a medical officer in Brazzaville, ca. 1920-25

George Oltay, South Africa, acquired from the above circa 1950

Henri Kamer, Paris and New York

Dolores Kamer Budd

Published

Arts D'Afrique Noire, no. 18, 1976, cover

Exhibited

Institute for the Study of Man in Africa, Johannesburg, 1963

"Art of Africa", catalog no. 194, Pretoria Art Gallery, Arcadia, Pretoria, South Africa, March 1970

"The rare masks of the Kwele, a little-investigated ethnic group of northeast Gabon and the adjacent area of the Republic of Congo, are associated with the Bwete association, which maintains social order. The masks are also used in initiation rites and at the end of periods of mourning. Representing benevolent forest spirits, they have zoomorphic or anthropomorphic traits, or a combination of the two. The faces are usually painted in white kaolin earth, a pigment associated by the Kwele with light and clarity, the two essential factors in the fight against evil.

Only a few of these masks [such as the present one] have eye slits and are thus suitable for wearing as a face mask. As field research has shown, however, the masks used in ceremonies had no eye apertures and were merely shown to the onlookers rather than being worn.

The meaning of the masks with a human face and curved horns is not known. They have been interpreted as representing antelopes (by Louis Perrois) or rams (by Leon Siroto), but no explanation of the underlying belief system was given." (Hahner, Iris, et. al., *African Masks; The Barbier-Mueller Collection*, 2007: p.69)

\$30,000 - 50,000





10

FINE KUBA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

pwoom itok

wood, pigments

height 11in (28cm)

The tri-lobed coiffure pierced through for once-attached rattan and raffia fiber, with striking protruding cylindrical eyes, the areas around the iris pierced through for peepholes, a sharp voluminous nose above a diminutive smiling mouth; painted overall with brown and white geometric and dotted patterns.

Provenance

Collection Elias

Henri Kamer, Paris and New York

Dolores Kamer Budd

Published & Exhibited

Cannes, Palais Miramar, 6 July - 29 September, 1957: *Arts D'Afrique et D'Océanie*, fig. 255, Hélène et Henri Kamer

Cf. *Masterpieces from Central Africa*, Gustaaf Verswijver, et al, Tervuren Museum, 1996, fig. 73

\$6,000 - 8,000

11

**FINE BOBO MASK, UPPER VOLTA RIVER REGION,
BURKINA FASO**

nwenka

Wood, pigments

height 28 1/2in (72.4cm)

Provenance

Eliot Elisofon, New York

Private Collection, California

Published

Robbins, Warren, *African Art in American Collections*, Frederick Praeger, New York, 1966, fig. 33

According to Christopher Roy, "Among wooden masks the most important types are sacred masks *molo* and *nwenka*, escort masks, and entertainment masks. The sacred masks are representative, rather than representational masks, and do not represent any living, tangible being, human or animal. As a result, these masks are abstract and stylized...animal shapes do not mean the mask represents an animal, but recall the spirit of an animal which saved the founding ancestor of the clan..." *Art of the Upper Volta Rivers*, 1987, p. 328

Cf. Roy (ibid.) fig. 282, and The Metropolitan Museum of Art (Inv. No. 1997.444)

\$8,000 - 12,000





12

12^o

ASHANTI THRONE, GHANA

height 23 3/4in (60.3cm); width 28 3/4in (73cm)

Wood, pigments

The broad U-shaped seat supported by a leopard, the spots delineated with incised circles, holding a turtle in his mouth.

“Among the most important art forms in Africa, stools are significant for the variety of things that they connote, including status, power, succession of chiefs and kings, and communicate with the ancestors.” (Robbins & Nooter, 2004: p 540)

\$5,000 - 7,000



OCEANIC ART

Lots 13-114



14

13

THE OCEANIC ART LIBRARY OF BENGT DANIELSSON

Vision D' Oceanie, Polynesian Art, La Decouverte de La Polynesie, Chefs - D Oeuvre de L'Homme, The Two Worlds of Omai, Dimensions of Polynesia, The Sculpture of Polynesia, No Sort of Iron, Patterns of Paradise, Island Ancestors, The Arts of the Pacific Islands, Tribal Arts, Oceanic Art, Kunst Der Sudsee, Petit Guide Du M.A.A.O.A., Musee Ethnographie Geneve, Kunst Der Sudsee, The Wurtzburger Collection of Oceanic Art, Amerika and Sudsee, Kunst der Sudsee Museum Reitberg Zurich, An Artist Collects Ulfert Wilke Selections form Five Continents, Kunst Der Sudsee Munich, Moko Maori Tattoo, Maori Art, Maori a Photographic and Social History, Maori In Focus, Mataora The Living Face, Redemption Song - A Life of the Nineteenth Century Maori Leader Te Koote, New Zealand Women, Bibliography of New Zealand Literature, Early Prints of New Zealand, Maori Rock Art, The Maori Wars, An Illustrated Guide to Maori Art *signed by Terence Barrow*, An Introduction to Auckland Museum, Taong Maori, The Art of the New Zealand Tattoo, Maori Art and Culture, Moko, Maori Myth and Legend, The Maori As He Was, The Maori, The Museum of Primitive Art, Opening Exhibition *with flyer Spring 1957*, Tradition and Experiment in Modern Sculpture, Art Styles of the Papuan Gulf from the Museum of Primitive Art, The Museum of Primitive Art Selected Works Four 1958, The Museum of Primitive Art Selected Works 3, Kunst Der Sudsee, Primitive Art and Society, Naturalists South Pacific Expedition, The George Ortiz Collection, The People from the Horizon, Missionaries. (52 books total)

\$3,000 - 5,000

14

**PAUL COLIN EXHIBITION POSTER
"ILES DE PAQUES"**

MUSÉE D'ETHNOGRAPHIE DU TROCADERO, PARIS

47 3/4 by 31 3/8in (121.2 by 79.7cm)

\$12,000 - 18,000

15

**RAYMOND GID EXHIBITION POSTER
"EXPOSITION ETHNOGRAPHIQUE DE LA COLONISIE
FRANCAIS"**

MUSÉE D'ETHNOGRAPHIE DU TROCADERO, PARIS, MAY 1931

23 5/8 by 15 3/8 (60 by 39cm)

\$2,000 - 3,000

16

**GROUP OF THREE EXHIBITION POSTERS: "LA DECOURVERTE
DE LA POLYNESIE", "NOUVELLE HEBRIDES", AND
"NOUVELLE GUINEA"**

23 1/2 by 15 1/4in (77.5 by 56.5cm)

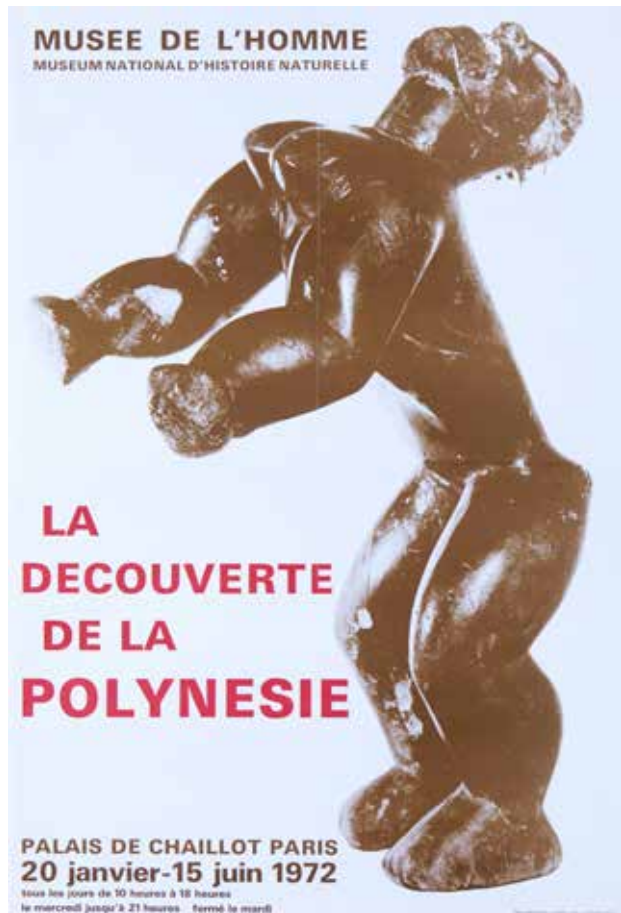
23 3/4 by 15 1/4in (60.3 by 38.7cm)

30 1/2 by 22 1/4in (77.5 by 56.5cm)

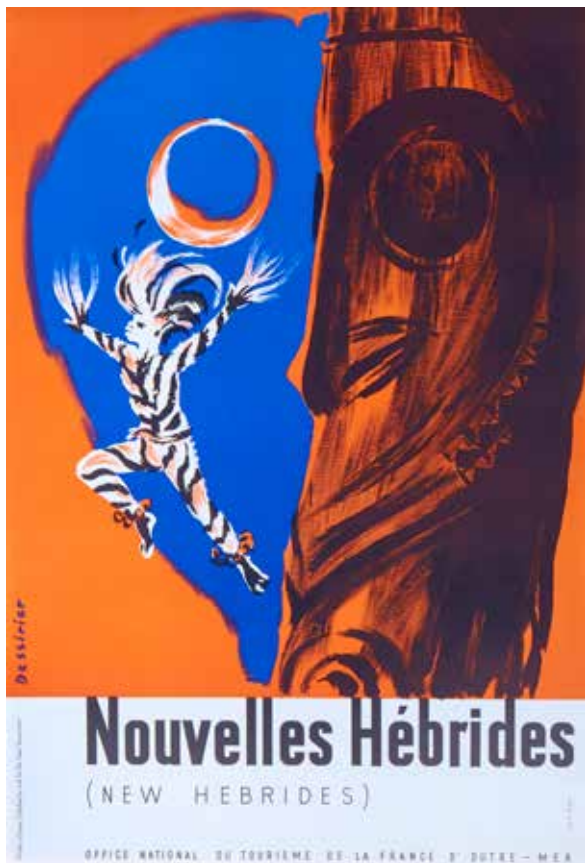
\$1,500 - 2,000



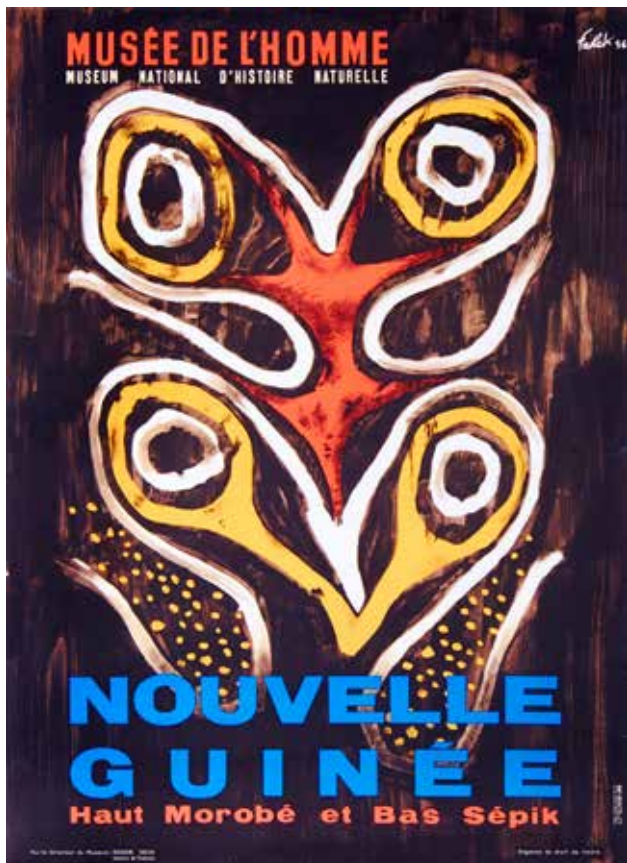
15



16



16



16



17



Burnett seated amongst his collection.

**PROPERTY FROM THE FRANK H. BURNETT
COLLECTION (LOTS 17-20)**

Scotsman Frank Burnett was the son of the captain of a Greenland whaler. He moved to Canada where his uncle was Archbishop of Montreal and worked on vessels in the Ottawa River and then as a stockbroker. After the 1879 market crash, he moved to Manitoba, where he worked as a farmer, grain dealer and private banker. In 1895, he moved to Vancouver, became a pilot commissioner, then a pioneer in salmon canning and made his fortune in real estate. In 1901, Burnett sailed to the South Pacific. He then made nine more voyages to Africa, Australasia and South America. In 1927, he donated more than 1200 items to the University of British Columbia. He died in 1930.

17^Y

FINE AND RARE BREASTPLATE, FIJI ISLANDS

civanovonovo

Shell (pearl and tridacna), fiber, metal

width: 7 1/2in (9cm)

The central pearl shell with four individually carved serrated tridacna shell sides attached by fiber and nails, a central serrated “sun” motif attached at the center.

Provenance

Frank Burnett Collection

Thence by descent

“Worn exclusively by male chiefs, breastplates in the Fiji Islands were precious and powerful objects and a prestigious element of ceremonial attire. When worn into battle, they were said to make the wearer invulnerable to enemies. Breastplates were suspended from two cords tied together behind the wearer’s neck, while a third cord passed around the body to hold the ornament in place on the chest during battle and other strenuous activities. Although worn by Fijian chiefs, breastplates were created by Tongan and Samoan artists, who had begun to settle in Fiji by the late 1700s. The plates were fashioned primarily from whale ivory, a precious material often used in combination with pearl shell. The ivory elements on some examples resemble stars or crescent moons, but their precise significance is unknown.” (Metropolitan Museum of Art, WEB, nd.)

\$18,000 - 24,000

18^Y

FINE CEREMONIAL STAFF/BATON, SOLOMON ISLANDS

wari hau

Wood, shell, tooth, fiber

length 14 3/4in (37.5cm)

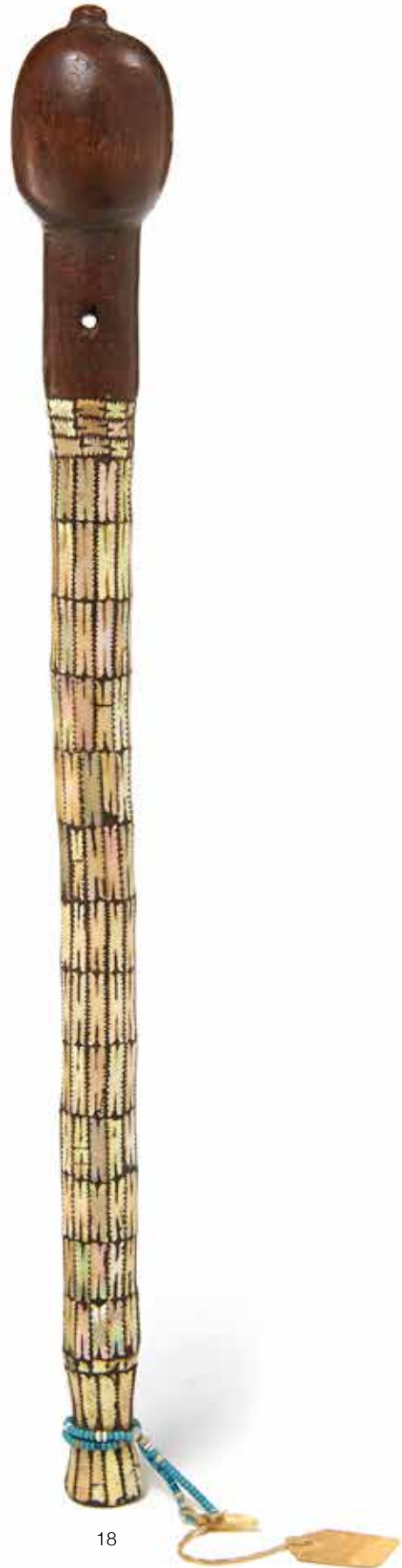
The shaft with finely serrated shell inlay, a piercing below the bulbous head with a circular point, the butt with a circular, serrated shell inlay, a strand of light blue and white shells and a tooth attached at the handle.

Provenance

Frank Burnett Collection

Thence by descent

\$3,000 - 5,000



18



19



20

19^Y

GROUP OF POLYNESIAN ARTIFACTS FROM THE FRANK BURNETT COLLECTION

width of neckrest 12 1/2in (32cm)

Including: a Tokelau Atoll Lidded Box; a Fiji Islands 'Cannibal' Fork; a Fiji Islands Neckrest; a Boar's Tusk with a Brass Mount stamped "Fiji Islands"; another Boar's Tusk with a Silver Mount; a Tonga Island Tapa Stamp; and a Samoa Islands Kava Bowl.

Provenance

Frank Burnett Collection

Thence by descent

\$5,000 - 7,000

20^Y

GROUP OF MELANESIAN ARTIFACTS FROM THE FRANK BURNETT COLLECTION

width of Vanuatu bowl 23 1/2in (59.7cm)

Including: a Vanuatu Islands Bowl; a Solomon Islands Fish Hook; an Admiralty Islands Comb; two Fiber and Shell Currencies; and Burnett, Frank, *Through Polynesia and Papua*, Francis Griffiths, London, 1911.

Provenance

Frank Burnett Collection

Thence by descent

\$3,000 - 5,000

21

FINE PRONGED SHIELD, IGOROT OR KALINGA PEOPLE, PHILIPPINES

Wood, cane, pigment

height 49 5/8in (126cm)

Of flat form and rising to a conical peak at the center, two elongated slender projections at one end, three at the other, decorated with three bands of woven basketry at either end encircling the whole; hollowed handle at the back.

Provenance

Blanche Manso, New York

Sotheby's, New York, November 21, 1996, Lot 162A

Private Collection

'The term "defensive weapon" is something of a misnomer. Many weapons were multi-purpose and defense and attack often blurred in warfare. For example, some shields had pouches on the back in which to conceal daggers or pistols. Others were long and thin for bludgeoning or for parrying the blows of a club or sword. Some had sharp projections that could be used aggressively. This Philippine shield has three prongs on the upper edge to trip up an opponent. The two prongs on the lower edge would then be used to pin his neck to the ground so that his head could be cut off.' (Pitt Rivers Museum, WEB, nd.)

\$2,000 - 3,000



21



22
**FINE KAYAN-DAYAK FIGURAL BLOWGUN TIP,
 KALIMANTAN, BORNEO**

Cast iron
 length 15 1/2in (39.4cm)

The figure of thin and lengthy proportions with the legs slightly bowed, the hands resting on the abdomen and proportionally large head supporting the spear tip, two holes at the chest and three holes on each side of the spear blade.

Provenance
 Private Collection, Australia

Cf. Feldman, Jerome, *Arc of the Ancestors*, Fowler Museum, 1994, fig. 39
\$4,000 - 6,000



23
**FINE IFUGAO MALE AND FEMALE COUPLE,
 KADANGYANS PEOPLE, PHILIPPINES**

balul
 Wood, pigments
 heights 14 and 15in (35.5 and 38cm)

Each standing upright on large bases with knees slightly bent, arms at the sides, large flange-shaped pierced ears, each with well-defined naturalistic collar bones; fine, encrusted dark-brown patina.

Provenance
 Mr. and Mrs. Miguel Bulayungan
 Thence by descent
 Private Collection, Seattle, Washington

Mr. and Mrs. Miguel Bulayungan belong to the Kadangyans. Shortly after their marriage they were childless and hired Taguiling of Hingyon to carve the pair of *baluls*. Months after the couple was blessed with a child. Taguiling of Hingyon mainly worked in the small village of Kababuyan. His carvings are found mainly in Hingyon and the surrounding area. No records exist, but his surviving descendants say he was born in the 1870s and died in the 1930s. Taguiling is the most important figure during this period because, of all the known carvers whose names are associated with an extant body of work, he was the most effective at bridging the worlds of traditional and commercial art.
\$6,000 - 8,000



24

24

EXTREMELY FINE TOMB DOOR, SA'DAN TORAJA, SOUTH SULAWESI

Wood

height 28 1/4in (71.8cm)

The square door with prominent full guardian figure (missing arms) in very high relief that the figure is almost full, the legs extending down below the edge of the door bottom; fine, reddish-brown weathered patina.

Provenance

Private Collection, California, field collected circa 1940

"The Sa'dan Toraja are renowned for their family tomb chambers (*liang*), cut into living rock and sealed with an almost square wooden door. Particularly famous is the dramatic cliff face full of such tombs, with their balconies of attendant funeral effigies (*tau tau*) at Lemo, a village some miles to the north of Ma'kale, but there are many other such sites, often in egg-shaped granite boulders, dotted around the Toraja landscape. The tombs take months to cut out of the rock with chisels, and the stonemasons take payment in buffalo; at least six or seven large buffalo with well-developed horns are still the going rate today...

...Since the Toraja believe that the ancestors in the tomb bring blessings to the living, [this figure] serves the dual function of ensuring not only that the dead rest undisturbed but that the living should enjoy peace and long life too." Roxana Waterson, *Eyes of the Ancestors*, Scheffold, Reimar Ed., Dallas Museum of Art, 2013: p. 206.

\$12,000 - 18,000



26



25

25
**THROWING CLUB, POSSIBLY WARLPIRI OR WARUMUNGU
PEOPLE, WESTERN AUSTRALIA**

boomerang
Wood
length 35in (80.9cm)

Provenance
Private Collection, Colorado
\$1,000 - 1,500

26
**ASMAT SHIELD, PROBABLY SOUTHERN LOWLANDS,
WESTERN PAPUA NEW GUINEA**

Wood, red and white pigments
height 51 7/8 (132cm)

Carved from a very light wood, this oblong shield, curved at the top, has carved and painted motifs, a handle is carved in the back in the thickness of the wood; heavily weathered and worn surface showing significant age.

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



27

27
FINE WAR SHIELD, LUMI, WEST SEPIK PROVINCE, PAPUA NEW GUINEA

Wood, fiber
 height 43in (109cm)

Of irregular rectangular form, the front with a stylized figure carved in high relief with scrolling elements, fiber carrying strap; fine encrusted dark patina.

Provenance

Dr. Laurence R. Goldman
 Christie's, London, December 1, 1993, Lot 175
 Private Collection
\$3,000 - 5,000



28

28
FINE AND RARE RITUAL BOARD, SIANE PEOPLE, EASTERN HIGHLANDS, PAPUA NEW GUINEA

wenena gerua
 Wood, paint, cane
 height 41in (104cm)

The flat panel carved in a stylized anthropomorphic form and painted with red, yellow and blue pigments.

Provenance

Paula van de Berg, Netherlands
 Friedman Collection, New York
 Private Collection, New York

"Sculpture is rare among the contemporary peoples of the New Guinea Highlands. A notable exception are *gerua*, ceremonial boards produced by a number of eastern Highland groups. The largest and most important forms, called *wenena gerua* (human *gerua*), depict stylized human images. *Wenena gerua* are worn as headdresses, the U-shaped base fitting over the head of the wearer, who holds the leglike projections to keep it in place. Among the Siane people, *gerua* form the centerpieces of the Pig Feast, a spectacular ritual performed by each clan once every three years. At the climax of the rites, hundreds of dancers carrying the brightly painted boards perform amidst up to 2,000 spectators.

The human images on *wenena gerua* can be interpreted either as seated figures with the legs flexed or as standing figures with legs formed by the handles. Each is adorned with a specific pattern of geometric designs, which belongs to the clan that creates it." (Metropolitan Museum of Art, WEB, nd.)

\$5,000 - 7,000



29

**LARGE ABELAM MALE ANCESTRAL FIGURE, PROBABLY
KALABU VILLAGE, EAST SEPIK PROVINCE, PAPUA NEW GUINEA**

kiagliagin

Wood, pigments

height 55 7/8in (134cm)

Provenance

Philip and Muriael Berman, Allentown, Pennsylvania

Nancy Berman and Alan Bloch, Los Angeles, California

\$4,000 - 6,000

30

**FINE MASK, EAST SEPIK OR MADANG PROVINCE, COASTAL
REGION, PAPUA NEW GUINEA**

Wood, pigments

height 17 1/2in (44.5cm)

Of hollowed, elongated oval form, pierced at the eyes and mouth, the flared nose with a raised extension curving downward and connecting to the chin below; fine, encrusted and very weathered dark-brown patina indicating significant age.

Provenance

German Missionary Collection

Thence by descent

\$5,000 - 7,000

31

**FINE MASK, ASANGUMUT VILLAGE, MURIK LAKES, COASTAL
SEPIK RIVER AREA, PAPUA NEW GUINEA**

Wood, rattan, red pigment

height 18in (45.7cm)

Finely carved, probably without the use of metal tools, in large proportions with the brow extending over the circular eye sockets, the nose pierced through at the septum above a diminutive open mouth; fine patina with red pigment on the front and wear indicative of significant age.

Provenance

Private Collection, Illinois

Cf. South Australian Museum (A 12340)

"Masks enjoyed a prominent place in ceremonial life. They existed in a wide range of styles and sizes, and were decorously painted in combinations of red, white, yellow, black and grey. The earliest masks were made of leaves. Surviving are ones made of wood, bark, reed and a very few of clay. All masks were dressed with cowrie shells, beads, fiber, feathers or other indigenous or imported materials. Throughout the Sepik they were bought and traded along with their special songs and dances. Certain masks could be seen by the entire community, while others were only for the initiated. A variety were owned by each family line and sometimes by individuals, as among the Biwat and Chambri, where ornate masks were prestigious possessions. When not in use, they were stored in the Tamberan House, the men's ceremonial house. Harvest, fertility, birth, name-giving, puberty, marriage and death were occasions for their display." Wardwell, Allen, *The Art of the Sepik River*, The Art Institute of Chicago, 1970, p. 12

\$8,000 - 12,000



30



31



32

FINE FIGURAL MASSIM LIME SPATULA, MILNE BAY PROVINCE, TROBRIAND ISLANDS, PAPUA NEW GUINEA

Wood, lime

height 15 1/4in (38.8cm)

Provenance

Private Collection, Illinois

Cf. Beran, Harry, *Betel Chewing Equipment of East New Guinea*, 1988, fig. 8

\$1,800 - 2,200

33

FINE ANCESTRAL FIGURE, LOWER OR COASTAL RAMU RIVER AREA, PAPUA NEW GUINEA

Wood, pigments

height 15 1/2in (39.5cm)

Of overall rotund form with enlarged head with inset eyes, pierced nose and notched beard around the chin, the hands resting on the abdomen, standing on oval base; fine dark-brown encrusted patina.

Provenance

Joseph O'Leary, Massachusetts

Private Collection, New York

\$3,000 - 5,000



34

34
RARE MASSIM FIGURAL LIME SPATULA, TROBRIAND ISLANDS, PAPUA NEW GUINEA

Wood, pigments
 height 8 7/8in (22.5cm)

An impressively large and rare form with two figures back-to-back, each in a seated posture with legs circling underneath and becoming the underside view of a female with incised genitalia on each side, the arms mirroring the legs and curving upwards to the chest (one figure with arms lost but presumably mirroring the other figure); fine dark-brown encrusted patina.

Provenance
 Private Collection, Singapore
\$4,000 - 6,000



35

35
RARE BIRTHING FEMALE FIGURE, SEPIK RIVER COASTAL REGION, PAPUA NEW GUINEA

Wood, pigments
 height 6 1/2in (16.5cm)

Finely carved with legs slightly bent at the knees, the hands coming together at the chest above child being born, the broad face with large oval eyes and broad, pierced nose; fine, encrusted varied brown and light gray patina.

Provenance
 Dr. Edmund Müller (1898-1976), Beromünster (accession no. 3310)
 Sotheby's, New York, November 22, 1998, Lot 26
 Private East Coast Collection

According to Crispin Howarth, "Small female images are comparatively rare in the lower Sepik River region.....(and) may depict the mythical female ancestor Jari who travelled from the west along the coast and passed on the knowledge for successful child delivery. According to this myth, before Jari's teaching, women were cut open to deliver babies and the mothers died. Jari also brought the knowledge of canoes, fire and cooked food. Women gave birth in specially constructed huts secluded away in the bush on the edge of a village." *Myth and Magic*, National Gallery of Australia, 2015, p. 75.

Cf. (ibid.) figure, page 76, on loan from the South Australian Museum (A 39144)
\$6,000 - 8,000



36



37

36^Y

FINE ANTHROPOMORPHIC NOSE ORNAMENT AND PAIR OF EARRINGS, UNTONG JAVA, SOLOMON ISLANDS

Tortoiseshell

height of Nose Ornament 4 1/8in (10.5cm)

diameter of larger Earring 1 3/4in (4.5cm); overall lengths 2 1/2ins (6.4cm)

Provenance

Collected by Arthur C. Johnson during his voyage with his father, Irving Johnson, an American author, lecturer, adventurer, and sail training pioneer.

Hurst Galleries, Massachusetts

Private Collection, East Coast

\$2,000 - 3,000

37

FINE NECKREST, TIKOPIA ISLAND

Wood, fiber

length 19 3/4in (50cm)

Provenance

Private California Collection

Cf. Adrienne Kaeppler, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 234

\$2,000 - 3,000

38

FINE GRADE FIGURE, PROBABLY AMBRYN ISLAND, VANUATU

maghe ne naun or *maghe ne hivr*

Fernwood, earth, paint

height 43in (109cm)

Of columnar form with a classic oversized head carved with enlarged features, a gaping mouth, the arms resting at the sides of the torso, the knees bent below; very 'earthy' encrusted surface overall.

Provenance

Allan Frumkin Gallery, Chicago and New York

Betty Jane 'Lindy' Bergman, Chicago, Illinois, acquired from the above in 1962

Private Collection, Chicago, Illinois

"Much of the art of central and northern Vanuatu in the southwest Pacific is associated with grade rituals, a hierarchical series of initiations, each of which confers successively greater religious and political authority during life and in the realm of the dead. In some areas, individuals who have reached the highest grades are considered the living dead, having already achieved the status of ancestors. Men's and women's grade rituals exist in most areas, but sculpture is created almost exclusively for men's grade rites. This figure [as the present example] is carved from fern wood, the fibrous trunk of a tree fern composed of aerial roots surrounding a woody core. During the grade rites, grade figures are erected on the dancing ground and serve as temporary abode for the spirits associated with the grade. After the ceremony, the figure, its purpose served, is left on the dancing ground, its supernatural powers waning as it slowly disintegrates." (Metropolitan Museum of Art, WEB, nd)

Cf. Metropolitan Museum of Art (Accession No. 1978.412)

\$6,000 - 8,000

39

NO LOT



38



40

FINE AND RARE BANKS ISLANDS SPEAR HEAD, VANUATU

Wood, fiber, ochre, black and white pigments

height 28 1/2in (72.4cm)

The hollowed tapered cylindrical shaft band beneath a large abstract janus head of diamond form with serrated edge, incised mouth, raised elongated nose terminating in overhanging brow, tapering forehead with medial ridge; fiber bands encircle shaft below and above faces; fine aged patina.

Provenance

Private European Collection

Sotheby's, New York, May 5, 1997, Lot 125

Private Collection

\$4,000 - 6,000

41

RARE CLUB, VANUATU

Wood

length 40 1/2in (103cm)

Of dense wood and of very rare form with a domed tip, cylindrical shaft slightly flared at the butt with incised decoration around the handle; wear indicative of much age and use and probably carved without the use of metal tools.

Provenance

Makler Family Collection, Paris

\$2,000 - 3,000

42

RARE AXE, EFATE ISLAND, VANUATU

Wood, metal

length 37in (94cm)

The butt decorated with an elaborate openwork design, a European-trade iron axe blade mounted at the top; fine reddish-brown patina with an old European label, with parts missing, affixed at the handle reading "Tamohawk/Efate Id 14 Nov (New Heb)rides/1881"; collection number "75986" written in white on the handle.

Provenance

Max Willbong, Netherlands

Private collection, Paris

\$4,000 - 6,000

43

RARE SAW FISH WEAPON, NUKUORO ATOLL, CAROLINE ISLANDS

Saw fish rostrum cartilage

height 27 5/8in (70.5cm)

Provenance

Private Collection, Germany

Bonhams, San Francisco, 10 February 2013, Lot 37

Private Collection, Hawaii

The most eye catching feature of the sawfish is its saw-like snout, called a rostrum. The rostrum is covered with motion and electro-sensitive pores that allow the fish to detect movement and even the heartbeat of potential prey buried in the ocean floor. Once successful, the rostrum is then used as a digging tool to unearth buried prey.

\$3,000 - 5,000



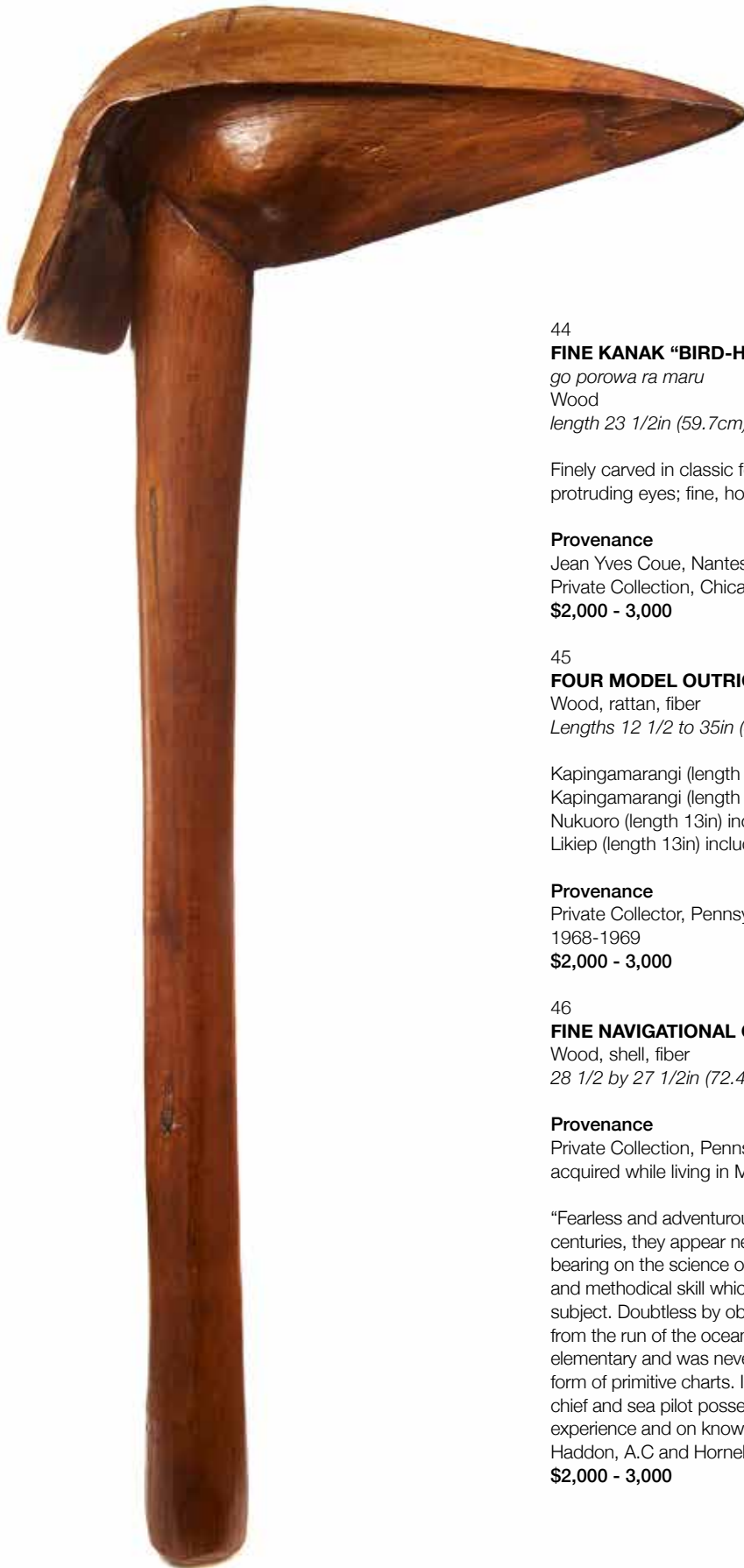
41



42



43



44

FINE KANAK "BIRD-HEAD" CLUB, NEW CALEDONIA

go porowa ra maru

Wood

length 23 1/2in (59.7cm)

Finely carved in classic form with long, extended beak arching over protruding eyes; fine, honey-brown patina.

Provenance

Jean Yves Coue, Nantes, France

Private Collection, Chicago, Illinois

\$2,000 - 3,000

45

FOUR MODEL OUTRIGGER CANOES, MICRONESIA

Wood, rattan, fiber

Lengths 12 1/2 to 35in (31.7 to 89cm)

Kapingamarangi (length 34in) includes sail, paddle, and bailer

Kapingamarangi (length 13in) includes sail, paddle, and bailer

Nukuoro (length 13in) includes sail, paddle, and bailer

Likiep (length 13in) includes sail, and paddle

Provenance

Private Collector, Pennsylvania, acquired while living in Micronesia in 1968-1969

\$2,000 - 3,000

46

FINE NAVIGATIONAL CHART, MARSHALL ISLANDS

Wood, shell, fiber

28 1/2 by 27 1/2in (72.4 by 70cm)

Provenance

Private Collection, Pennsylvania

acquired while living in Micronesia in 1968-1969

"Fearless and adventurous voyagers as the Polynesians were in former centuries, they appear never to have studied ocean phenomena in their bearing on the science of navigation with anything like the painstaking and methodical skill which the Marshall Islanders devoted to this subject. Doubtless by observation their sailing experts could infer much from the run of the ocean swells, but this knowledge was comparatively elementary and was never detailed, tabulated, and set forth in the form of primitive charts. In the Marshall Islands, on the contrary, every chief and sea pilot possessed elaborate charts based upon his own experience and on knowledge handed down or gained from others." Haddon, A.C and Hornell, *Canoes of Oceania*, 1975, p. 372

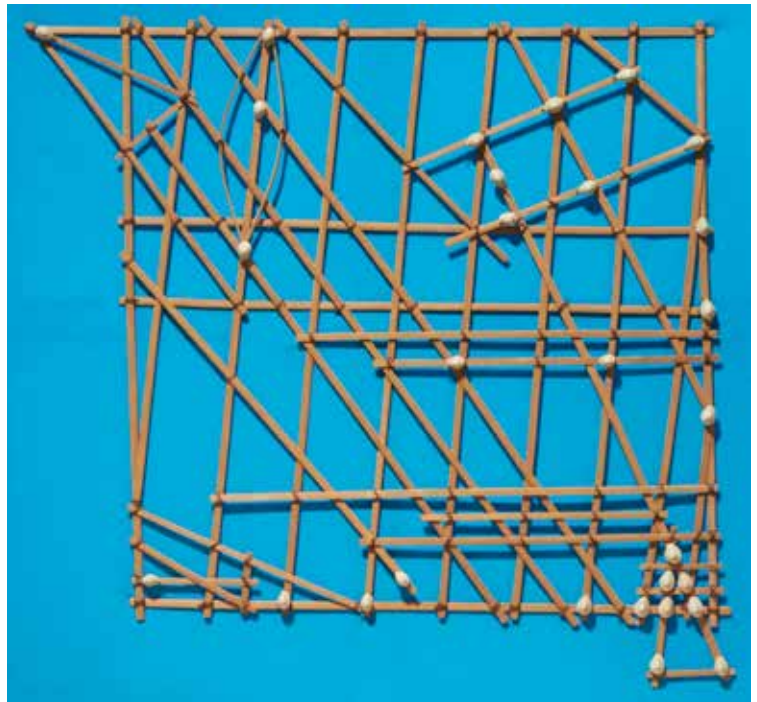
\$2,000 - 3,000



45



Nukuoro craftsman making canoe. Photo courtesy of consignor, taken while living in Micronesia.



46



47

**RARE SHARK HOOK, PROBABLY
FUNAFUTI ATOLL, TUVALU ISLANDS**

Wood, fiber
height 12 1/2in (31.7cm)

Finely carved in hard wood with sennit fiber attached.

Provenance

Private Collection, Pennsylvania

Cf. Te Papa Tongarewa (FE000197), Auckland War Museum (from Funafuti, Accession no. 1938.16) and University of Glasgow (GLAHM E.466/2)

\$4,000 - 6,000

48^Y

**LARGE AND RARE FISHING LURE,
MARSHALL ISLANDS**

Pearlshell, fiber
length 5 1/4in (13.3cm)

Provenance

Anonymous Museum, New York (museum label dated 12-1917 and which incorrectly says "Indian Salmon Hook, British Columbia")
Private Collection

\$1,200 - 1,800

49

**LARGE AND EXCEPTIONAL
FISHHOOK, TAHITI**

matau
Pearlshell
height 3 1/8in (9cm)

Provenance

Jacques-Antoine Moerenhout (1796-1879)
Born in Belgium and died in Los Angeles, Moerenhout was a trader, explorer, ethnologist and Franco-Belgian diplomat. He played a pivotal role in the establishment of the French sovereignty over the territories of Polynesia. His book *Voyage aux îles du Grand Océan* appeared in 1837 and was a very important in the appeal of Polynesia to Paul Gauguin.

\$4,000 - 6,000

50^Y

FINE FISHHOOK, HAWAIIAN ISLANDS

makau
Bone, fiber
height 1 1/2in (4cm)

Provenance

Private Collection, Captain Cook, Hawaii

The ancient Hawaiian process of manufacturing a fish hook was a lengthy process as evidenced by the variety of tools found with fish hooks. According to Emory (1968: p. 19), "At most of the sites where the early Hawaiians left fishhooks we found abandoned and broken tools for shaping, reshaping, and finishing the hooks. These include coral and lava saws and files, shell drill points, and coral balance wheels for the drills. The sawing and first filing were done mostly with coral saws and files, judging from their predominance in the excavations. Blocks of lava about 6 by 10 inches and 1 inch thick have led to the conclusion that they served for grinding the saws and files. Files or rasps for the finishing process are beveled spines of the slate-pencil sea-urchin." *Arts and Crafts of Hawaii*, 1957, p. 326

\$2,000 - 3,000

51^Y

**FIVE FISHHOOKS AND SHANKS,
VARIOUS PACIFIC ISLANDS**

Wood, shell, coral, bone, fiber
2 1/8 to 7 1/8in (5.5 to 18cm)

Provenance

Private Collection, New York

\$3,000 - 5,000



48



49



50



51





52



53

52

**FINE ZOOMORPHIC COCONUT-GRATING STOOL,
NUKUORO ATOLL, CAROLINE ISLANDS**

Wood, shell, fiber
length 24 1/4in (61.5cm)

Provenance

Private Collection, Pennsylvania
acquired while living in Micronesia in 1968-1969
\$3,000 - 5,000

53

FOOD BOWL, WUVULU ISLAND, MATTY ISLANDS

apia nie
Wood
length 19 1/2in (49.5cm)

Of classic form, considered by many to be the most elegant bowl form in all of Oceania, the pointed oval bowl with flat bottom carved out of the solid soft brown wood with quadrangular projections on the upper edge of each end; fine honey-brown patina.

Provenance

Private Collection, Honolulu, Hawaii
\$1,000 - 1,500

54

**EXCEPTIONAL MASSIVE "BEAKED BATTLEHAMMER" CLUB,
FIJI ISLANDS**

tōtōkia
Wood (vesi)
length 34in (86.4cm)

According to Adrienne Kaeppler, "Tōtōkia were intended to "peck" holes in a victim's skull. They acquired their basic shape from a sapling that was tied and forced to grow at an angle. Often mistakenly called "pineapple" clubs, they are carved to represent the fruit of the pandanus tree." *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, p. 236

Provenance

Private Collection, Scotland
\$6,000 - 9,000



54



55



56

55

FINE AND RARE NECKREST, FIJI ISLANDS

kali

Wood

length 22 1/2in (57.2cm)

Finely carved with the curved neck support on a three-column openwork support with diagonal crossbars resting three oval feet; fine reddish-brown patina.

Provenance

Private Collection, Paris

Private Collection, Chicago, Illinois

\$4,000 - 6,000

56

FINE KAVA DISH, FIJI ISLANDS

tānoa

Wood

length 22in (56cm)

Of deep, elliptical form with the sides coming to a point, four tapered legs and a lug projection on one side with two circular piercings; fine varied light and dark brown patina.

Provenance

Private East Coast Collection

\$1,500 - 2,000

57

FINE PRIEST'S OIL DISH, FIJI ISLANDS

sedreniwaiwai

Wood

length 17 1/2in (44.5cm)

Carved from the sacred *vesi* wood, the present work is most likely 18th century as evidenced by the rich, dark-brown patina on the top surface, developed over years of use with scented coconut oil with which the priest anointed himself before invoking his god.

Provenance

Joseph Mueller Collection, Switzerland

Christie's, London, 20 March 1979, Lot 203

Private American Collection

\$4,000 - 6,000

58

"FIJI TIMES"

NO. 2375, SUVA FIJI, WEDNESDAY, DECEMBER 20, 1899

Inner bark of the mulberry plant, pigments

height 24 1/2in (62cm)

The four pages of printed *tapa* newspaper folded in two with fringes on both ends.

Provenance

Private Collection, Belgium

According to Adrienne Kaeppler, "This newspaper [like the present work] is an unusual and rare usage of traditional barkcloth, or *masi*. It has been suggested that the newspaper was printed on *masi* instead of paper because of a paper shortage in the islands at the time of publication." *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, p. 218

\$6,000 - 8,000



57



58



59

59

PRIEST'S OIL DISH, FIJI ISLANDS

sedreniwaiwai

Wood (probably *vesi*)

length 18in (46cm)

Of spade form with rectangular handle, decorated around the rim with cross pattern incising; fine dark-brown patina.

Provenance:

Private Collection, New Zealand

Private Collection, California

According to Fergus Clunie, who viewed the work firsthand, the present work is a rare form and was made between 1820-1850.

\$1,800 - 2,000

60

RARE BOWL, WALLIS ISLAND

Wood

length 23 1/8in (58.8cm)

Of deeply hollowed, lozenge form with suspension hole on one end for hanging; heavily weathered patina.

Provenance

Private East Coast Collection

\$800 - 1,200

61

FINE AND MASSIVE THROWING CLUB, FIJI ISLANDS

i ula tavatava

Wood (*vesi*)

length 19in (48.3cm)

Finely carved from extremely dense and sacred *vesi* wood with the head serrated lengthwise, the handle carved with incised zigzag decoration; rich, dark-brown patina with evidence of significant age and use.

Provenance

Private Collection, France

\$4,000 - 6,000

62

FINE THROWING CLUB, FIJI ISLANDS

i ula tavatava

Wood

length 14 1/2in (36.8cm)

A thin and light example, probably made as a hunting club or as a "learning" club for a child, of delicate proportions with serrated head and long, skinny handle decorated at the handle with incised zigzag pater; fine reddish-brown patina with wear evidence of use.

Provenance

Private Collection, Paris

According to Rod Ewins, (*Fijian Artefacts*, 2014, pg. 77) in a discussion on *i-ula*, 'There were also scaled-down versions made as "learning" clubs for children. These may be distinguished from the small-headed and lightweight throwing clubs designed for hunting fruit-bats and/or pigeons, because the latter generally retained the same length of handle, while children's clubs, like learning golf clubs, were in scale.'

\$2,000 - 3,000



60



61



62



63



64



65

63

HISTORICALLY IMPORTANT PIPE AND OIL LAMP, HAWAIIAN ISLANDS

Pipe: koa wood, metal
 Lamp: stone
length of Pipe: 5 1/2in (14cm)
height of Lamp: 4in (10cm)

Each with the original Panama-Pacific International Exhibition labels.

Exhibited

Panama-Pacific International Exhibition, 1915
 Private Collection, Corvallis, Oregon

The Panama-Pacific International Exposition was a world's fair held in San Francisco, February - December 1915. Its ostensible purpose was to celebrate the completion of the Panama Canal, but it was widely seen in the city as an opportunity to showcase its recovery from the 1906 earthquake. A telephone line was also established to New York City so people across the continent could hear the Pacific Ocean. The Liberty Bell traveled by train on a nationwide tour from Philadelphia, Pennsylvania to attend the exposition. After that trip, the Liberty Bell returned to Philadelphia, and has not made any further journeys since.

\$4,000 - 6,000

64

IMPORTANT ADZE AND KAPA BEATER, HAWAIIAN ISLANDS

ko'i (adze) and *i'e kuku* (beater)
 Adze: Stone (probably basalt)
 Beater: Wood
length of Adze: 10 3/4in (27.3cm)
length of Beater: 14 3/4in (37.5cm)

Provenance

Collected on the voyage of the Schooner *Cumberland*, commanded by Captain Goodenough of Sydney, Australia
 William Wentworth, Bay of Islands, New Zealand
 Thence by descent

James Graham Goodenough (1830-1875), served first in the Pacific in the *Collingwood*, then in the *Cyclops* off the African coast in 1848-49 and then returned to England to study for his lieutenant's commission. In 1873 he was appointed captain of H.M.S. *Pearl* and commodore of the Australian station.

\$3,000 - 5,000

65^Y

HOOK PENDANT NECKLACE, HAWAIIAN ISLANDS

lei niho palaoa
 Seed, whale ivory, fiber
length necklace 10 1/2in (26.7cm);
pendant 1 3/8in (35mm)

Strung on indigenous *olona* cordage with 44 pierced indigenous seeds.

Provenance

Keпоikai Family Collection, members of Maui *ali'i*
 Leo Fortess Collection, Kaneohe, Hawaii
 Bonham's, San Francisco, 12 February 2010, Lot 4083
 Private Collection, Honolulu, Hawaii

Cf. Kaeppler, Adrienne, *Artificial Curiosities*, 1978, figs 140, 141, and 143 for other examples of ancient seed leis collected on Cook's third voyage, utilizing the same seeds as this current example and the same basic construction, although interspersing the seeds with shells.

\$4,000 - 6,000



66

66
EXCEPTIONAL GAME STONE, HAWAIIAN ISLANDS

ulumaika
 Stone (probably basalt)
 diameter 2 3/8in (6cm)

Of typical disc form from the finest closed-grained stone, the periphery with a narrow flat edge and the two surfaces slightly convex; extremely smooth dark-gray surface.

Provenance
 E.R. Cross, Honolulu, Hawaii, editor of *Skin Diver* magazine

Cf. Te Rangi Hiroa (Sir Peter Buck), *The Arts and Crafts of Hawaii*, 1957, p. 372, for a discussion of the game of *ulumaika* as well as similar game stone examples.
\$2,000 - 3,000

67
RARE WORKED GOD IMAGE, HAWAIIAN ISLANDS

akua pohaku
 Stone
 height 10in (25.4cm)

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

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

According to Te Rangi Hiroa (Sir Peter Buck), "stone was used a good deal to represent family or craft gods (*'aumakua*). Some individuals were content to use pieces of unworked stone, whereas other made rough representations of the human figure. It should be remembered that it was not the workmanship but the prayers and offerings which gave a material object power (*mana*) and converted it into a god, no matter what the form." *Arts and Crafts of Hawaii*, 1957, p. 495
\$3,000 - 5,000

68
RARE KONANE GAME BOARD, HAWAIIAN ISLANDS

papa konane
 Stone (probably basalt)
 20 by 14 by 9in (50.8 by 35.6 by 22.9cm)

Provenance
 Private Collection, Captain Cook, Hawaii

According to Susanne Moore, "The game of *konane*, similar but more complicated than checkers, was a frequent pastime of King Kamehameha I and he was known to play by the hour with his chiefs." *Paradise of the Pacific - Approaching Hawaii*, 2015, p. 18

According to Te Rangi Hiroa (Sir Peter Buck), "Sets of *konane* holes were also made on slabs of lava and flat pieces of basaltic rock...In many (specimens) the holes were worn down by previous exposure to the weather..."

...The variability in the number of rows and holes indicates conclusively that there was no established number of rows and holes for the *konane* boards, and evidently the playing of the game was not affected by changes in the boards. Apparently any increase in the size of the board merely influenced the length of the game. Ellis (1839, p. 213) states that *konane* was a favorite game of old men and cites a game which started in the morning and barely finished before the end of the day." *Arts and Crafts of Hawaii*, 1957, p. 371
\$4,000 - 6,000

69
MODEL CANOE, HAWAIIAN ISLANDS

Wood (probably koa), fiber
 length 54 1/2in (137.2cm)

Provenance
 Private Collection, Captain Cook, Hawaii
\$3,000 - 5,000



67



68



69



70

70^Y

NECKLACE, HAWAIIAN ISLANDS

lei niho palaoa

Marine ivory and trade beads
length 15 3/4in (40cm)

Provenance

Old Hawaiian Family Collection, Ewa,
Oahu, Hawaii
\$600 - 900

71

FINE BOWL, HAWAIIAN ISLANDS

'umeke la'au pakaka

Wood (probably kou)
diameter 13in (33cm)

Provenance

Mauna Kea Gallery, Hawaii
Private Collection, Massachusetts

Finely hand-carved with ridge at the shoulder and numerous indigenous repairs; fine light and dark brown natural surface.

\$3,000 - 4,000



72

72

FINE KNOBBED POI POUNDER, HAWAIIAN ISLANDS

pohaku ku'i poi

Stone (probably basalt)
height 7 7/8in (20cm)

Provenance

Private Collection, Molokai, Hawaii
\$2,000 - 3,000

73

FINE BOWL, HAWAIIAN ISLANDS, FEATURED IN THE FILM THE DESCENDANTS

'umeke la'au pakaka

Wood (probably kou)
diameter 14in (35.5cm)

Finely hand-carved revealing the vivid natural contrast between the golden sapwood and the rich, dark heartwood; fine varied honey and dark brown patina with several indigenous repairs.

Provenance

Private Collection, Honolulu, Hawaii
Mauna Kea Galleries, Hawaii
Private Collection, Hawaii

A copy of *The Descendants* DVD is included with the lot.

\$4,000 - 6,000



71



73



74



Joseph Strong, *Samoa Canoe*, Samoa, 1893, watercolor, depicting a canoe similar to lot 77.

74

EXCEPTIONAL CLUB, SAMOA ISLANDS

talavalu

Wood

length 43 1/2in (110.5cm)

Finely carved and well balanced in form, with twelve spikes (thought to be based on a coconut stalk) tapering down on the upper portion; superb reddish-brown patina.

Provenance

Private Collection, New Zealand
Private Collection, Chicago, Illinois

According to Adrienne Kaeppler, "This type of toothed club was patterned after human teeth (*nifo*)."
Polynesia: The Mark and Carolyn Blackburn Collection, 2010, p. 259

\$4,000 - 6,000

75

FINE LARGE COMB, SAMOA ISLANDS

selu tuiga

Wood

height 16 1/4in (41.3cm)

Finely carved in light wood, with an abstract star design on the handle; light brown patina.

Provenance

Private Collection, Paris
\$1,200 - 1,800

76

KAVA BOWL, SAMOA ISLANDS

Wood

diameter 14 3/4in (37.5cm)

Finely carved in classic circular inverted dome form with ten tapered, circular legs; fine brown patina.

Provenance

Private Collection, Colorado
\$1,500 - 2,000

77

MODEL CANOE, SAMOA ISLANDS

Wood, fiber

length 43 1/2in (110.5cm)

Finely carved out of light wood with two decorative elements with openwork design on the stern and bow; three separate wood rod elements included; two old museum labels on the side - "KAL. MUSEUM" and "OUTRI(G) GER CANOE 18(11)."

Provenance

Old Curiosity Shop, Seattle, Washington (original label on inside)
Private Collection, New York
\$2,000 - 3,000



75



76



77



78



79



80

78

FINE AND RARE CLUB, TONGA ISLANDS

'akau tau

Wood, human teeth

length 34 1/2in (87.6cm)

A very early club, most likely 18th century and most likely carved without the use of metal tools, the upper flared portion gradually becoming trapezoidal in form, with incised linear and geometric design and inset with three small teeth at the top, a raised notch where the club begins to flare, the shaft without decoration and carved in the round, the butt flaring out; fine reddish-brown patina with wear indicative of much use and age.

Provenance

Private Collection, New York

Cf. Kaeppler, Adrienne, *Artificial Curiosities*, 1978, figs 508-518, for similar clubs collected on Cook's first and second voyages, the earliest type which lack the decoration on the shaft.

According to Kaeppler (*ibid.*: p. 238), "Tongan clubs were the most numerous type of artifacts collected on Cook's voyages. Quite a number can be located, but many have lost their association with Cook's voyages. More than 50 clubs from the Leverian Museum alone have lost their association with the voyages and are unidentified today. Because they are so numerous, Tongan clubs are particularly useful for studies of change in the short period between Cook's second and third voyage."

\$8,000 - 12,000

79

RARE CLUB, TONGA ISLANDS

'akau tau

Wood, fiber

length 41in (104.2cm)

Of very unusual ovoid form and most likely carved without the use of metal tools, one side with three sets of triangles, the other side with just an outline of one triangular set at the top (*possibly unfinished by the carver who may have passed away before finishing the work*), the handle incised all around, a piercing at the butt with fiber cord attached; fine, dark-brown reddish patina with wear indicative of much use and age.

Provenance

Private Collection, England

According to Keith Cartmail, "The skills of the *tufunga* artist/craftsman are seen at their best in their detailed surface carving of these war clubs. Before such fine work could begin, however, the carver would use a hafted adze or wooden mounted basalt chisels. The exquisite engraving was then achieved by using a shark's tooth usually lashed with plaited coir-sinnet binding into the end of a round wooden handle. Despite the extreme hardness of the wood, the skilled engraver would quickly and deftly notch in his zigzag or other designs until the decoration was complete." *The Art of Tonga*, Honolulu, 1997, p. 135
\$8,000 - 12,000

80

CLUB, TONGA ISLANDS

'akau tau

wood

length 47 1/2in (120.5cm)

Provenance

Private Collection, Canada

\$2,000 - 3,000

81

FINE AND RARE PARRYING SHIELD, TONGA ISLANDS

culacula

Wood

length 44 1/2in (113cm)

Finely carved, most likely by stone, the cylindrical, undecorated staff leading to a flat, spade-shaped surface decorated on both sides with finely raised rippled surface with bird, half-moon, circles and serrated lines; fine reddish-brown patina.

Provenance

Frederick North, London

Count Werner D. Schack, Southern Jutland, Denmark

Private Collection, East Coast

Cf. *Yalo i Viti*, fig. 194

According to Clunie (1986, p. 185), "The club delivered its blow with the thin edge of its blade, cutting or snapping through bone rather than shattering it. Broadly bladed clubs of this kind were carried by Vitian priests and chiefs and by Tongan chiefs. They may have been evolved by the Tongans as a shield-club when they first encountered Vitian war arrows in the mid to late 1700s. Chiefs and priests had to stand to the fore, so were at particular risk during skirmishes, when arrow and sling stones flew thick, fast and erratically. Early accounts mention them as being covered in scars, mainly caused by arrows, which generally inflicted painful but not lethal flesh wounds. It seems likely that very broad, shieldlike, but still eminently functional clubs might, together with massive whalebone breastplates have developed as a form of armour in the eighteenth century. Multi-pronged *saisai* spears, which were also borne into battle by chiefs and priests, likewise made effective spear- and arrow-parrying weapons."
\$12,000 - 18,000



81



82 (detail)



82

82

**EXCEPTIONAL LONG CLUB,
NIEUE ISLAND**

ula-furniti

Wood

length 98 1/3in (249.8cm)

Finely carved with the tip in flat lanceolate shape with a central raised ridge, gradually becoming round and terminating at the butt in a point with a finely incised pattern on the lower part; fine, honey-brown patina

Provenance

Fisher Antiques, Mountain View, Hawaii

Terence Barrow, Honolulu, Hawaii

Mark and Carolyn Blackburn, Honolulu, Hawaii

Published

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, Honolulu, 2010, fig. 218.

"In 1774, Niue was named Savage Island by Cook because of the hostility of its inhabitants, and since then it has continued to be known by that name. The island lies isolated in the wide stretch of open sea between the Samoan Islands to the north, the Cook Archipelago to the east, and the Tonga Group to the west. The nearest island is Vava'u in the Tonga Archipelago, about 380 kilometers from Niue.

Like the inhabited islands of the Tonga Group, Niue is a raised atoll, the average elevation above sea level amounting to 66 meters. The central lagoon is now dry, and the surface area is appreciably larger than that of ordinary atolls. The eroded coral gives a type of soil which is mentioned as fertile; as a result of this and the amount of rainfall, which is stated to be more than adequate, almost the entire island is covered with forest." S. Percy Smith, *Niue Island and Its People*, *Journal of the Polynesian Society*, 1902, vol. 11, pp 82-85

\$12,000 - 18,000

83

**SUPERB FAN HANDLE,
MARQUESAS ISLANDS**

ke'e

Wood

length 15 1/2in (39.4cm)

Finely carved, most likely without the use of metal tools, with the handle comprised of two rows of back-to-back *tiki* figures with openwork carving in between; fine glossy dark-brown patina.

Provenance

Morris Pinto, Paris

Private Collection, California

Cf. Kjellgren, Eric and Carol Ivory, *Adorning the World*, 2005, figs. 52 and 53

According to Kjellgren and Ivory (*ibid.*, p. 81), "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.

...The earliest fans described and collected in the late eighteenth century had smooth wood handles that flared slightly to echo the shape of the blade. Shortly after 1800, however, the handles became more ornate and were carved in the form of human figures, shown back-to-back and stacked one on top of the other."

\$18,000 - 24,000



83 (detail)



84

84^Y

FINE AND RARE CROWN, UA POU ISLAND, MARQUESAS ISLANDS

peue'ei or *peue koi'o*

Porpoise teeth, glass trade beads, fiber
length 17 1/2in (44.5cm)

The finely braided band, woven with a multitude of various shades of blue, green and clear beads on fiber strings ending with a cluster of dolphin (*Delphinidae delphis*) teeth.

Provenance

Private American Collection, acquired prior to World War I while traveling in the South Pacific
Thence by descent
Bonhams, San Francisco, 10 February 2013, Lot 76
Private Collection, Hawaii

According to Eric Kjellgren and Carol Ivory, "this type of headdress was "made from porpoise teeth and worn by women. *Peue'ei* appear to have been made exclusively on Ua Pou, where porpoises were particularly abundant, and traded from there to other islands...
...The hundreds of individual teeth required for each headdress were pierced and strung on *keikaha* (coconut husk fiber) along with European glass beads obtained through trade. *Peue'ei* were first collected in the 1830s, and all of the surviving examples incorporate such beads." *Adorning the World*, 2005, p. 72

Cf. Kjellgren and Ivory (*ibid.*) figs 36 and 37, the former in the Peabody Museum of Archaeology and Ethnology, the latter in the Mark and Carolyn Blackburn Collection.

\$4,000 - 6,000

85

FINE AND RARE ADZE, MARQUESAS ISLANDS

Stone (probably basalt)
length 10 1/2in (26.7cm)

Provenance

Ralph Linton (1893-1953)

Linton was a respected American anthropologist. He was a member of a research team led by E.S.C. Handy under the auspices of the Bishop Museum in the Marquesas. While in the Pacific, his focus shifted from archaeology to cultural anthropology, although he would retain a keen interest in material culture and 'primitive' art throughout his life. He returned from the Marquesas in 1922 and eventually received his PhD from Harvard in 1925.

\$2,000 - 3,000



85



86



87



88

86

LARGE AND RARE FISH IMAGE, MARQUESAS ISLANDS

Stone (probably basalt)
length 15 3/4in (40cm)

Provenance

Edward Dodd (1905 - 1988), noted author on Polynesian art and culture, best known for his three volume work "The Ring of Fire" published in 1967
Bonhams, San Francisco, 10 February 2013, Lot 75
Private Collection, Hawaii

The gods of fishing in the Marquesas Islands were numerous. Each type of fishing had its own god, yet the main god was *Tana'oa*. Fishing was conducted either individually or by a group who lived in a sacred precinct near the sea. During fishing expeditions for the chief, speaking and activity were forbidden. If the fishing expedition was successful, a large feast was held and the fish distributed to everyone living in the valley. Fishing was done not just with nets but with line and hook, spears and harpoons, snares, fish traps and poison.

\$2,500 - 3,500

87

RARE BOWL, MARQUEASAS ISLANDS

ko'oka
Wood
diameter 10 3/4in (27.3cm)

Of elegant rounded form, possibly used for cannibal feasts; rich, reddish-brown patina with wear indicative of much age and use.

Provenance

Private Collection, Hilo, Hawaii
\$1,500 - 2,000

88

FINE CHIEF'S FOOD BOWL, SOCIETY ISLANDS

Wood
length 8 3/4in (22.3cm)

Of overall delicate form, finely carved the elliptical, shallow bowl resting on four short feet and two lug elements on each side, one pierced through; fine dark-brown patina.

Provenance

Private Collection, Paris
James Barzyk, Chicago, Illinois
Bonham's, San Francisco, 10 February 2013, Lot 78
Private Collection, Hawaii
\$3,500 - 4,500

“Nature has placed it [Tahiti] in the most beautiful climate in the Universe, embellished with the most joyous aspects, enriched with all her gifts, covered with inhabitants that are handsome, tall, and strong. She herself has given them their laws. They follow these laws in peace, and form perhaps the happiest society that exists on the globe. Legislators and philosophers, come here and see, fully established, that which your imagination has not even been able to dream of...These people breathe only repose and the pleasures of the senses. Venus is the goddess one feels ever-present. The softness of the climate, the beauty of the landscape, the fertility of the soil everywhere bathed by rivers and cascades, the purity of the air,...everything inspires voluptuousness.”

-Antoine-Louis de Bougainville
Voyage Autour du Monde
1771

89

IMPORTANT AND RARE FEMALE EFFIGY FIGURE, TAHITI

ti'i

Wood

height 24in (61cm)

Finely carved in hard wood and of overall voluptuous form, she stands firmly upright on domed feet, the legs slightly bent at the knees, her hands gently resting on her chest below diminutive breasts and above the abdomen with an exaggerated navel, perhaps to represent fertility and motherhood, her classic dome-shaped head resting directly on the shoulders, her simple yet elegant face with enchanting domed eyes set in from her forehead with diminutive nose and slightly open mouth giving her a sense of being, each ear delineated by incised lines; exquisite rich dark-brown patina.

Provenance

E.F. Harris, Gisborne, New Zealand

Harris was a founding member of the Polynesian Society

Mark and Carolyn Blackburn Collection, Honolulu, Hawaii

Published

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, Honolulu, 2010, p. 119 and fig. 320

According to Kaeppler (ibid.), “This figure has close affinities to sculptures from the Cook Islands and Tahiti. Its Tahitian attribution is based on its close resemblance to a similar figure in the British Museum, London (Tah 63).”

Cf. Hooper, Steven, *Pacific Encounters*, 2006, fig. 123 for the work referenced by Kaeppler in the British Museum.

According to Roger Rose, “*Ti'i* *1, the second major category of representations of divinity, were the physical abodes of inferior and

often malignant gods or spirits called ‘*oromatua*: These were supposed to reside in the *po*, or world of night, and they were never invoked but by wizards or sorcerers, who implored their aid for the destruction of any enemy, or the enquiry of some person whom they were hired to destroy. They were considered a different order of beings from the gods, wood or stone anthropomorphic - or rarely - zoomorphic images, *oromatua* were embodied in other objects, notably skulls*2 or sea shells whose murmurings were thought to be the singing of the spirits (William Ellis, *Polynesian Researches*, 1831:1:363). In short Johann Forster (*Observations made during a Voyage round the World*, 1778:542) remarked the ‘*oromatua*’...is of a malignant disposition and resides chiefly near the *Marais* and *Toopapus* (places of burial) and in or near the boxes, or little chests, including the heads of their deceased friends, each of which, on that account, it is called *Te-wharre no the Orometoda*, the house of evil genius *Ometoda*.”

*1 *Ti'i* is literally a image; a demon or wicked spirit, a class of beings supposed to be different from men and gods.” The LMS dictionary also notes that *hohoa* is “an effigy, figure, form, likeness,” and *unaunanohopapa* “an image or *ti'i*”, but whether these are synonyms or not is not clear

*2 Indeed, the definition of ‘*oromatua* provided by the LMS Dictionary is “the skull of a dead relative preserved in cloth, and at certain times, (such as a case of sickness, etc.) it was produced, when the priest made prayers to the *Oromatua*, in the *po* or night, for the restoration of the sick.” (Unpublished 1971 Thesis on Tahiti and Central Polynesia, pp 1307-1308, for his Harvard PhD Dissertation)

\$40,000 - 60,000





90

90

RARE EFFIGY FIGURE, TAHITI

ti'i

Stone

height 13 3/4in (35cm)

Provenance

Private East Coast Collection

Bonhams, San Francisco, 10 February 2013,

Lot 82

Private Collection, Hawaii

(See Roger Rose notes to Lot 89 concerning *Ti'i*.)

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

The present example was probably intentionally ritually broken in two (later reattached) in order to release its spiritual power.

\$5,000 - 7,000

91

IMPORTANT AND RARE EFFIGY FIGURE, RAPA ITI, AUSTRAL ISLANDS

ti'i

Stone

height 15 1/2in (39.5cm)

Of overall rotund form with the arms resting below the breasts, the enlarged head looking upwards and resting on the shoulders; natural pitted light-gray surface overall.

Provenance

Joseph Louis Marcillac (1870-1943)

Collected on Rapa Iti island in the Australs in 1917 near the village of Area

Thence by descent and acquired from the family by the present private collector

(See Roger Rose notes from Lot 89 concerning *Ti'i*.)

\$18,000 - 24,000





92



93



94



96



97

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

Roger Neich

Pounamu: Maori Jade of New Zealand, New Zealand, 1997: pp 23-25

96

EXCEPTIONAL MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND

hei tiki

Greenstone (probably nephrite)

height 4in

Finely carved, probably without the use of metal tools, in overall thin and delicate form, the head tilted to the left, the hands resting on the thighs, faint carving of the nose, ribs, fingers and female genitalia, the suspension hole on top with wear indicative of much age.

Provenance

Morris Pinto, Paris

Merton Simpson Personal Collection, New York

Private Collection, Paris

An almost identical example is on exhibit in the Auckland City Art Gallery current show "Wunderrūma: New Zealand Jewellery."

\$12,000 - 18,000



98

97
**FINE MAORI ANTHROPOMORPHIC
 PENDANT, NEW ZEALAND**

hei tiki
 Greenstone (probably nephrite)
 height 3 3/4in (9.5cm)

Finely carved with the head tilted to the left side, the face accentuated with incised forehead, nose and mouth elements, the voluminous chest with raised and incised chevron design, broad arching shoulders leading to arms with notched elbows, the fingers and feet delineated with incisions, two suspension holes (one worn through from excessive wear) at the top of the head; remnants of red sealing wax in the eyes.

Provenance
 Private Collection, Australia
 Private Collection, California
\$3,000 - 5,000



98

98
**MAORI ANTHROPOMORPHIC PENDANT,
 NEW ZEALAND
 TOGETHER WITH A NEPHRITE
 JADE STONE**

hei tiki
 Greenstone (probably nephrite)
 height of pendant: 3 1/2in; height of stone: 5 1/4in (13.2cm)

The pendant finely carved, probably without the use of metal tools, the head tilted to the left, the eyes with remnants of red sealing wax inlay, no suspension hole to head; showing much wear and handling.

Provenance
 E. Tregear Wellington
 Eric Craig, Auckland
 E.R. Cross, Honolulu, Hawaii, Editor of Skin Diver Magazine
\$4,000 - 6,000



99

99
**MAORI ANTHROPOMORPHIC PENDANT,
 NEW ZEALAND**

hei tiki
 Greenstone (probably nephrite)
 height 2 5/8in (67cm)

Provenance
 Presented to Francis Bartlett by Princess Teikaka, daughter of Chief Tongarero of Wanganui, in about 1908
 Christie's, Amsterdam, 6 December 1999, Lot 538
 Private Collection, Boston, Massachusetts

Wanganui on the Taranaki coast of North Island, New Zealand, is famed for the inventive ideas found in their carvings.
\$2,000 - 3,000



100



102

100

FINE MAORI TREASURE BOX, NEW ZEALAND

wakahuia

Wood, red pigment

length 19 1/4in (49cm)

Of hollowed lozenge form with two *tiki* heads at each end, the exterior of both the top and bottom decorated overall with *rauponga* and *pakura* carving motifs; fine dark-brown patina with traces of red pigment.

Provenance

Said to have been collected before 1813

Private Collection, England

According to David Simmons (personal communication, September 2015), this “feather box is from Te Aitanga a Mahaki at Gisborne. Quite a nice piece. I can see nothing that suggests it was not done with metal tools that is before 1820, though the nails traded to the Coast by Cook could have been used. However I don’t think so, this sort of overall carving looks later. One point in its favour could be what appear to be traces of red and black colouring.”

Wakahuia “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.” Starzecka, et. al., *The Maori Collections of the British Museum*, 2010, page 43.

\$12,000 - 18,000



103



101 (actual size)

101
FINE AND RARE MAORI SHARK TOOTH PENDANT, NEW ZEALAND

mako
Greenstone (probably nephrite)
length 2 1/8in (5.3cm)

Provenance

Major-General Sir James Edward Alexander, Scotland
Private American Collection

Sir Alexander (1803-1885) was a Scottish soldier, traveler and author and held an important command during the Land Wars in New Zealand in 1862.

“Mako sharks were highly respected as powerful and dominant predators, qualities admired in Māori society. Both genuine and imitation mako shark teeth were highly prized as forms of personal adornment. They were usually worn suspended from the ear, and often passed from generation to generation.” (Te Papa Tongarewa, WEB, nd.)

An almost identical example is currently on exhibit in the Auckland City Art Gallery show “Wunderrūma: New Zealand Jewellery.”
\$5,000 - 7,000

102
RARE AND LARGE MAORI FISHHOOK, NEW ZEALAND

matau
Wood
length 6 3/4in (17.2cm)

Provenance

Private Midwest Collection
\$2,000 - 3,000

103
SUPERB MAORI HAND CLUB, NEW ZEALAND

mere
Greenstone/Nephrite Jade (*pounamu*)
length 14 5/8in (37cm)

Of classic form with broad flat face gradually becoming thicker toward the handle, pierced through at the handle for attachment, the butt with a stepped design; exceptionally smooth and finely worked surface.

Provenance

Private Collection, London
\$8,000 - 12,000



104 (detail)



104

'The taiaha is perhaps the best known of all Maori weapons, being well represented in museum collections around the world. It was known by several names throughout Aotearoa, including maip, hani, and the dialectal variation taieha in parts of the South Island...

Taiaha varied in length, ranging from 1.2 to 1.9 m or more, with an "average" length of 1.5 m. The weapon can be divided into three separate sections. The first was the rau, or long striking blade...Next came the shaft, which was somewhat oval in cross-section. The third section was the proximal end, which featured two stylised upoko, or heads, carved back to back, with an arero or tongue extending out from the mouth in the Maori gesture of defiance. Generally, both sides of the arero were carved in an intricate pattern of curvilinear designs. The arero formed the extreme end of the weapon.

Extremely tough, dense-grained hardwoods were usually chosen for making taiaha – timbers...which were valued for their resilience and relatively light weight. In a few rare examples whalebone was used...

Elaborately decorated taiaha...were often held by chiefs and other important men when they made speeches at tribal gatherings and other important hui. They were seen as an emblem of rank at such events, and to challenge a rangatira out of turn while he was holding such a weapon was to take your life in your hands.

The main use of the taiaha, however, was in battle. When advancing to engage an opponent a warrior often assumed a guard, with the taiaha held either vertically or slightly diagonally across the body, the blade uppermost and the arero facing the ground. During fighting, feints and passes were constantly employed, and experienced fighters continually repositioned themselves, hoping to detect and opening for a strike, all the while guarding themselves against an attack.'

Jeff Evans

Maori Weapons in Pre-European New Zealand, Auckland, 2012, pp 20-23

104^y

VERY FINE MAORI LONG CLUB, NEW ZEALAND

taiaha

Wood, feather, fiber, dog hair, *paua* shell

length 76 3/4in (195cm)

Finely carved in dense wood with a long striking blade (*rau*) leading to an oval shaft and terminating featuring two stylized heads (*upoko*) with inlaid *paua* shell eyes carved back to back, with a tongue (*arero*) extending out from the mouth in a gesture of defiance, both sides of the tongue carved in intricate curvilinear patterns, a tuft of dog hair bound by a rolled cord and woven fiber just below the carved head; fine varied reddish-brown patina.

Provenance

Private Collection, Florida

\$6,000 - 9,000

105

FINE MAORI LONG CLUB, NEW ZEALAND

taiaha

Wood, *paua* shell

length 79 1/2in (202cm)

Provenance

Private Collection, England

\$4,000 - 6,000

106

MAORI CHIEF TĀWHIAO'S LONG CLUB, NEW ZEALAND

taiaha

Wood, *paua* shell

length 47 1/2in (120.5cm)

Of classic form and probably carved without the use of metal tools, the *tiki* head at the blade with inlaid *paua* shells (now missing from the eyes on one side); heavily worked surface with fine dark-brown patina.

Provenance

Maori Chief Tāwhiao

Morris Pinto, Paris

Robert Duperrier, Paris

Tāwhiao (Tūkāroto Matutaera Pōtatau Te Wherowhero Tāwhiao, died 26 August 1894) was leader of the Waikato tribes, the second Maori King and a religious visionary. He was a member of the Ngāti Mahuta iwi (tribe) of Waikato.

\$4,000 - 6,000

107

FINE AND VERY RARE MAORI CHILD'S LONG CLUB, NEW ZEALAND

taiaha

Wood, red sealing wax

length 37 1/2in (95.3cm)

Of classic form and carved most likely without the use of metal tools, with finely incised decorative motifs on the tip with head and extended *tiki* tongue, the cylindrical shaft gradually becoming flat at the butt; fine, heavily-adzed surface with varied dark and light-brown patina; remnants of red sealing wax in the eyes of the *tiki* on the blade.

Provenance

Niagara Falls Museum, Canada

Private Collection, Toronto

Private Collection, Michigan

According to David Simmons (personal communication, September 2015), "The *taiaha* appears to be stone tooled so you are correct. It was made for an *ariki* child probably learning the art of war in a College of Learning (from 4/5 years to puberty). It is from the upper Whanganui area with aspects of the carving from Whanganui but others from Taranaki. The tribe is the Inland Ngati Maru who until 1820 also occupied Motunui (overwhelmed by Ngapuhi about 1820). Their artefacts are few and not well known. Very few well made items such as this made for a specific individual have survived. This was probably looted by the Ngapuhi musket raiders and taken back to the Bay of Islands where it was got rid of very quickly-fear of the *tapu* associated with the *ariki*. A greenstone adze a *tokipoutanagata* probably obtained at the same time is in Dunedin Museum ex-Salisbury Museum where it was presented in the early 19th century. I have included it in Barrow/ Simmons in Ms."

\$4,000 - 6,000



105

106

107



95

92

EXCEPTIONAL CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood

length 56in (142cm)

Finely decorated around the pommel with representative carved human faces and hollowed out—an exceedingly rare feature of the genre—the cylindrical shaft and blade with exceedingly fine incised design, the blade with multiple minute sunburst designs on front and back; elegant, smooth dark-brown patina overall. (See p. 19 for a detail of the exceptional carving.)

Provenance

Wayne Heathcote
Ron Nasser, New York
Mark and Carolyn Blackburn, Honolulu, Hawaii

Published

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, Honolulu, 2010, fig. 385

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.’

Richards continues (p. 145), ‘There are good grounds for asserting however that few if any “paddles” were made and exported after 1842. Firstly, the population decline was extreme, particularly among the adults, and dead men made no paddles. By 1840 the total population on Tubuai had fallen to 250 and on Raivavae to 360. If half were children, and half the adult were female, then the pool of adult men who could have been potential carvers, was about 90 and 60 for the two islands respectively. Actual carvers would have been even fewer, particularly if as previously, carvers had been a select group. However, according the mission records, by then most of these men would have been Christians, whose devout moral advisers actively discouraged traditional arts.’ *The Austral Islands*, 2012, p. 141-145
\$12,000 - 18,000

93

FINE CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood

length 39 1/4 (98cm)

Finely carved throughout with eight heads encircling the handle and four sunburst designs on the blade; exceptional dark-brown patina.

Provenance

Frederick North, London
Count Werner D. Schack, Southern Jutland, Denmark
Private Collection, East Coast
\$4,000 - 6,000

94

CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood

length 31 3/4in (80.7cm)

Probably carved for dancing due to its size, of typical form with rounded handle with row of faces, incised cross patterns down the cylindrical shaft and the blade with similar cross patterns as well as sunbursts; fine dark-brown patina.

Provenance

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

95

FINE CEREMONIAL BOWL, COOK ISLANDS

‘umete

Wood

length 17 3/4in (45cm)

Of deeply hollowed lozenge form, tapered at one end for pouring, resting on four feet; fine varied brown patina with wear indicative of use.

Provenance

Sotheby’s, London, June 24, 1992, Lot 60
Mark and Carolyn Blackburn, Honolulu, Hawaii

Published

Kaeppler, Adrienne, “Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art,” Honolulu, 2010, fig. 408

According to Kaeppler, the bowl is late 18th/early 19th century.
\$4,000 - 6,000



108



109



110

108^y

**EXCEPTIONAL MAORI LONG CLUB,
NEW ZEALAND**

tewhatewha

Wood, hawk feathers, fiber
length 53 1/2in (136cm)

Finely carved from hard wood with a broad, quarter-round head at the striking end (*rapa*) slightly concave and tapering to a thin edge, pierced through at the lower part to accommodate a cord to attach a small bunch of hawk feathers, called *puhipuhi* or *taupuhi*, the long handle in oval form with an incised groove near the top and a slightly raised boss below near the handle with two stylized faces; fine varied reddish-brown patina with natural "tiger stripes" on the head.

Provenance

Private American Collection

Cf. Starzeka, et. al., *The Maori Collections of the British Museum*, 2010: fig. 630

\$6,000 - 8,000

109

**FINE MAORI LONG CLUB,
NEW ZEALAND**

tewhatewha

wood
length 59 1/2in (151.3cm)

Finely carved from hard wood with a broad, quarter-round head at the striking end (*rapa*) slightly concave and tapering to a thin edge, the long handle in oval form with a slightly raised boss below near the handle with two stylized faces; fine varied reddish-brown patina.

Provenance

Private Collection, Brussels

\$4,000 - 6,000

110

**EXTREMELY FINE MAORI CANOE
PADDLE, NEW ZEALAND**

hoe

Wood
length 50 1/2in (128.3cm)

Of overall delicate form, the thin lanceolate-shaped blade with an incised *tiki* face near the shaft, a slender rounded shaft terminating with a bulbous butt; exceptional dark-brown patina.

Provenance

Private Collection, Paris

According to David Simmons (personal communication, August 2015): "(The Paddle) is Te Ati Hau a Paparangi of Putiki. Probably belonged to Hipango the chief and was from his canoe. A noted carver of the period who probably made it was a gentleman called Haehuru, looks like his work. Ngati Ruanui are to the north of Whanganui, they were some of the main warriors who fought the Europeans, Whanganui did not but fought on the European side. An interesting book of those wars was written by Kimble Bent an ex-soldier who deserted to join the Maori rebels. He had been in the US army, then the British. He was First Nation American. James Cowan took down his narrative...The date is around 1830."

\$6,000 - 9,000

111

**VERY FINE MAORI ARCHITECTURAL
PANEL, NEW ZEALAND**

Wood, *paua* shell
height 25in (63.5cm)

Finely carved depicting a *tiki* figure with inlaid *paua* shell eyes looking forward with the torso turned to the right showing the left arm and hand resting on the abdomen, a small *tiki* face peeking from between the main figures legs; very fine dark-brown/black patina.

Provenance

Samuel Josefowitz, Geneva
Patricia Withofs, London
Mark and Carolyn Blackburn Collection,
Honolulu, Hawaii

Published

Kaepler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 433

According to Kaepler (ibid), the panel is mid-19th Century and "was probably part of a door jamb or window frame of a meeting house."

\$6,000 - 9,000



111



112

MAORI ARCHITECTURAL PANEL, ROTORUA, NEW ZEALAND, CA. 1880-1920

Wood, *paua* shell
height 47 3/4in (121cm)

The rectangular panel depicting a seated female figure facing to the viewer's right, her right arm gesturing up, her mouth gaping open with inset wood teeth and *paua* shell inlaid in her eye; rich dark-brown patina overall.

Provenance

Private Collection, Honolulu, Hawaii
\$3,000 - 5,000

113

IMPORTANT AND RARE MAORI PADDLE, NEW ZEALAND BY THE MASTER CARVER ANAHA TE RAHUI (1821-1913)

hoe
wood, *paua* shell
length 68 1/2in (174cm)

Exceptionally carved from hard wood with a thin, delicate leaf-shaped blade with long cylindrical shaft (or loom) gradually curving out from the blade and terminating at the handle. The blade fully decorated on both sides, one with a squatting figure in high relief with an oversized head, the right hand with three fingers resting on the chest in front, below the figure are two sets of interlocking *manaia* figures with *paua* shells inlaid in their eyes, evenly spaced with several interlocking scroll designs (*whakarare*) and surrounded around the boarder with interwoven *whakarare* designs; the reverse side of the blade similarly decorated overall with interlocking and interwoven *whakarare* designs and six circular *paua* shells inlaid and equally spaced down the center. The shaft with two designs, equally spaced and facing opposite directions, of an incised notch opposite a raised knot with an inlaid circular *paua* shell, terminating at the handle with a *wheku*-style female figure of openwork design with backward arching body with legs raised to the chin with a rare *moko* tattoo, her hands on the buttocks and large head with *paua* shells inlaid in the eyes and decorated overall with incised notched ridge (*rauponga*) and spiral (*pakura*) designs; fine reddish-brown patina overall.

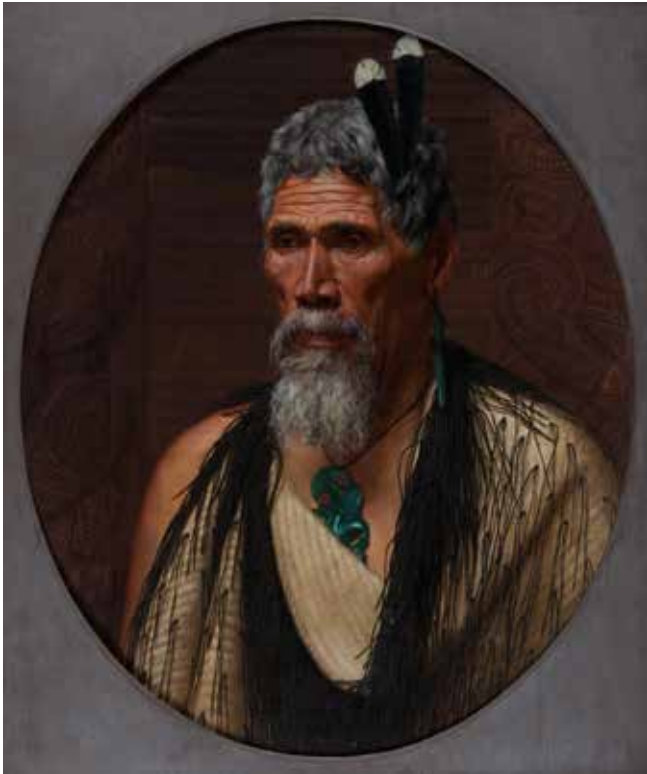
Provenance

Private Collection, London

According to David Simmons (personal communication, August 2015), "The paddle was made about 1890 by Anaha Te Rahui, of Ngati Tarawhai, of Arawa. He started life as a canoe carver then when canoes became redundant, he and his fellow carvers became carvers of meeting houses which were the new thing then. Many of the meeting houses standing in the Rotorua area are his work. He...was the main tutor of Te Ao Marama, the Maori carving school set up by Apirana Ngata in 1928. He was followed by his deputy Tene Waitere. In 1940 Te AoMarama became the Maori Arts & Crafts Institute under the Tourist Dept. It is now run by Te Arawa Trust Board. Anaha, his last canoe is in (the) Berlin Museum. A fine piece. The *kotaha* sling dart sticks in Auckland Museum are his work copied from British Museum examples. He was a fine carver of his age. Charles Goldie did a portrait of him about 1917. It hangs in Auckland museum."

In the present work, Anaha Te Rahui incorporates traditional design elements—the *manaia* figures on the blade, the very rarely seen *wheku* female figure on the handle, the incised scrolling and notched patterns—and masterfully reinterpreted these elements into a unique and extraordinary work of art. Combined with the overall balanced proportions and intricacy of design, this paddle is one of the finest works from the oeuvre of Maori carvings by a known hand.

\$30,000 - 40,000



Goldie, C. F. (1908) *Anaha Te Rahui*. Auckland War Memorial Museum – Tāmaki Paenga Hira. (PD-1951-1-12) [painting is not included in the lot]



113 (detail of handle)



113



114

114

EXCEEDINGLY FINE AND RARE MAORI CEREMONIAL DIGGING-STICK STEP, NGATI KAHUNGUNU TRIBAL AREA, HAWKE BAY, NORTH ISLAND, NEW ZEALAND

teka

Wood, paua shell, red sealing wax remnants
height 5 7/8in (15cm)

Finely carved, most likely by stone, as a large non-sexed human figure with domed bulbous head, notched *haliotis* shell eyes (one now missing), hands on chest, rolling spirals on the shoulders and hips, an intricately carved openwork scrolling design coming out of the mouth of the figure, another set of inset circular *haliotis* shells at the base (one now missing); fine glossy brown patina with tool marks indicative of being carved without the use of metal tools.

Provenance

Private Collection, France
Private Collection, England

Cf. Starzecka, et.al., *The Maori Collections of the British Museum*, London, 2010, figs 1246-1250 for similar examples, and figs 1240-1245 of examples still attached to the digging stick (*ko*).

According to David Simmons (personal communication, October 2015), "This is a ceremonial step for a digging step or *ko*. *Ko* were used to dig the ground before the planting of *kumara* (sweet potatoes). The first task in preparing a new garden was to cut down the existing vegetation, leave the remains to dry then burn them. The ash was a rich source of potash which was provided by the MANUKA (*Leptosperman* sp) of which the litter and ash are phosphate rich. The slash and burn system of gardening was used. When the garden is ready, the first thing that must happen is asking the gods like *Rongo*, god of agriculture, for his goodwill. The permission of *Tane*, god of forests had been asked when the vegetation was cut down.

Now the agriculture god was asked for his goodwill. This was done with a digging step with a ceremonial step lashed on it after prayers. During these invocations a *tohunga* or expert priest would intone the prayers and ceremonially make the first digs into the garden in which the first sweet potato plants would be placed. The workers would then continue the digging but with plain *ko* steps. The ceremonial step would then be removed and placed into a special repository until the next use. Such ceremonial steps were highly valued by the people and sometimes if they were used by an acclaimed expert were named. The steps were in charge of the paramount chief of the tribe or confederation of tribes. An image of stone or other material would be placed in the gardens to remind the god that his help had been invoked; these are often named for the particular tribal god. This is a question of *mana* and was also invoked by the women bearing chin tattoo being asked to walk through the gardens. Such women are the daughters of the paramount chief whose *mana* or prestige is thus called on. Overall if the right prayers have been done then the garden will succeed. If it does not, a new god is sought.

The *ko* (presented here) has been made with stone tools probably in the 18th century. The style and information conveyed by the carving are that it was made in the Ngati Kahungunu tribal area of Hawke Bay on the east coast of the North Island of New Zealand. The carving identifies the *ariki* or paramount chief for whom it was made. Unfortunately the iconography of the figures has been lost in the mists of time and one can only speculate as to the interaction of the spiritual and human world portrayed. (It is) A very fine object."

\$40,000 – 60,000

END OF SALE



114 (actual size)

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