

# AFRICAN AND OCEANIC ART

Wednesday May 11, 2016

Los Angeles



Bonhams

# AFRICAN AND OCEANIC ART

Wednesday May 11, 2016 at 10am

Los Angeles

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## ILLUSTRATIONS

Front cover: Lot 149  
African Art session page: Lot 4  
Oceanic Art session page: Lot 73  
Back cover: Lot 16

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## AFRICAN AND OCEANIC ART

Including:

Property from the Mark and Carolyn Blackburn Collection, Hawaii

Property from the Marcia and John Friede Collection, New York

Property from the Kahala Collection, Hawaii

Property of Charles Miller, III, New York

Property of Paul Theroux, Hawaii

Property from the Leon and Fern Wallace Collection, California

Property of Various Owners

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# AFRICAN ART

Lots 1-28





2

1  
**TWO BOOKS ON AFRICAN ART:**  
**RASMUSSEN, RENÉ, *ART NÈGRE*, PRESSES DU LIVRE**  
**FRANÇAIS, PARIS 1951, AND**  
**GUILLAUME, PAUL AND THOMAS MUNRO, *PRIMITIVE***  
***NEGRO SCULPTURE*, HARCOURT, BRACE AND COMPANY,**  
**NEW YORK, 1926**

\$800 - 1,200  
 €700 - 1,100

2  
**BAMANA OR SENUFO MONKEY MASK, MALI**

*ngon*  
 Wood, brass, nail, ritual patination  
 height 17 1/2in (44.5cm)

**Provenance**

Mathias Komor, New York (Inv. no. M327)  
 Private Collection, New York  
 Pace Primitive, New York (Inv. no. 54-0909)  
 Dr. Richard E. Anderson, New York  
 Thence by descent

Cf. Lehuard, Raoul, "La Collection Mestach", in: *Arts d'Afrique Noire*,  
 no.4, 1972:7

Cf. The Metropolitan Museum of Art, accession no. 1981.138.2

\$4,000 - 6,000  
 €3,500 - 5,300



3

3  
**BAMANA FEMALE FIGURE, MALI**

*jonyeleni*  
 Wood, tacks, metal rings  
 height 24 1/2in (62cm)

Of overall cubistic form with crested coiffure, squared shoulders and elongated torso, decorated throughout the upper torso and arms with incised scarification; varied dark-brown and black patina.

**Provenance**

Henri Kamer, New York and Paris  
 Dolores Kamer Budd

Representing the "beautiful young woman of the Jo," Jonyeleni. The new initiates travel for several months to neighboring villages with these wood figures. They advertise their new adult status and their desire for marriage. The *Nyeleni* sculptures incorporate the physical characteristics that are considered attractive and visually pleasing in a young Bamana woman.' (Jean-Paul Colleyn, *Bamana: The Art of Existence in Mali*, 2001, p. 143)

\$5,000 - 7,000  
 €4,400 - 6,200



4

4

**BAMANA HEADDRESS, PROBABLY BOUGOUNI OR DIOÏLA REGION, MALI**

*ci-wara*

wood, hair, fiber

height 11in (28cm)

Depicting a finely carved composite of a hippotragus antelope and a pangolin (*Manis Sp.*) with incised chevron designs, standing on four bent legs on a square platform connected to the original spiderweb-form fiber base; fine encrusted dark-brown patina.

**Provenance**

Kurt Gluckselig, New York

Albert Stanziano, New Jersey

Charles Miller, III, St. James, New York

Cf. Colleyn, Jean-Paul, *Bamana: The Art and Existence in Mali*, 2001, figs. 228-231

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

**€6,200 - 7,900**



5

5  
**TENENKU STANDING ANIMAL, INLAND  
 NIGER DELTA, MALI**

Terracotta  
 height 16 1/2in (42cm)

**Provenance**

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

According to Leloup, a Thermoluminescence  
 authenticity test stated the work was fired ca.  
 1250-1530

Cf. Schaedler (Karl-Ferdinand), *Earth and Ore:  
 2500 Years of African Art in Terra-cotta and  
 Metal*, Munich: Panterra Verlag, 1997:63, #75  
 (group)

**\$3,000 - 5,000**  
**€2,600 - 4,400**

6

**BAMANA BOVINE FIGURE, MALI**

*boli*  
 Wood, fiber, clay, sacrificial materials  
 height 24 1/4in (61.5cm), length 33in  
 (83.8cm)

**Provenance**

Private Collection, Paris, ca. 1950  
 Private Collection, Lagos  
 Private Collection, Atlanta, Georgia

"This object, called a *boli* (pl. *boliw*), plays an essential role within Bamana spiritual life. *Boli* figures have attracted much attention from Western observers due to their amorphous forms and unusual materials. The bulbous and amorphous shape is rather idiosyncratic within the repertoire of Bamana art. *Boliw* are composed of a wooden armature "core" wrapped in white cotton cloth, around which clay and sacrificial materials are encrusted. This *boli* has four short "legs" upon which it sits, as well as a single hump rising from the top. The creature that a *boli* represents is unidentifiable, but many take on the loose zoomorphic form suggested by this work, while others may be anthropomorphic.

The primary function of a *boli* is to accumulate and control the naturally occurring life force called *nyama* for the spiritual benefit of the community. The composition of the encrusted patina varies, but all the ingredients possess this inherent and important spiritual energy. The encrustation may include the blood of chickens or goats, chewed and expectorated kola nuts, alcoholic beverages, honey, metal, animal bones, vegetable matter, and sometimes millet. Sometimes this added matter is so extensive that it obscures the original wooden form and takes on a shape all its own. As the encrustation cracks and hardens throughout the years, it gives the impression that these ingredients are tightly packed within the *boli*. As the sacrificial materials accumulate over time, each added

layer affords the structure greater spiritual power.

*Boliw* and their numerous ingredients have been interpreted in a number of different ways. It has been suggested that the disparate elements of which *boliw* are composed symbolize the various parts of the universe, so that the whole can be read as a model of Bamana cosmological belief. Such power objects are owned by male associations whose members progress through induction processes that span decades. Over time, they attain an esoteric knowledge of the natural and spiritual world. Opaque and mysterious to the uninitiated eye, *boliw* are safely handled only by those association members equipped with the most rarified expertise and knowledge." (Metropolitan Museum of Art, WEB, nd)

One of the more enigmatic works from Africa, a *boli* is one of the more challenging works for the imagination with its impressive size, composition, volumes and mysterious physical presence - dead yet alive, stagnant yet in motion, minimalistic yet complex. There is a spirituality to its presence and understandable why the early surrealist and avant-garde artists were drawn to them.

**\$30,000 - 50,000**  
**€26,000 - 44,000**







7

7  
**MOSSI FEMALE FIGURE, KAYA REGION, BURKINA FASO**

Wood, seeds  
 height 30 1/4in (77cm)

Representing a standing woman with a slightly upward gaze, her mouth slightly open and round, wearing a crested coiffure with fine linear incisions, her face bordered by incised linear scarification together with feather-like scarification on each cheek, the eyes inlaid with white seeds, her squared shoulders leading to arms slightly bent at the elbows and framing the torso with vertical linear scarification on the front and back intersecting with a horizontal linear scarification band around the hips; varied dark-brown patina with wear indicative of much use.

**Provenance**

Henri Kamer, New York and France  
 Dolores Kamer-Budd

**Published and Exhibited**

Studio 44--Passage 44, *Haute-Volta*, Kamer, Henri, Brussels, 5-23 September, 1973, fig. 60

Cf. University Art Museum, *Art of Upper Volta from the Collection of Maurice Bonnefoy*, Austin, 1976, cat. 115

**\$7,000 - 9,000**  
**€6,200 - 7,900**



8

8  
**LOBI FEMALE FIGURE, BURKINA FASO**

*bateba*  
 Wood  
 height 29 1/4in (74.5cm)

Finely sculpted with crested coiffure, squared shoulders, protruding stomach and legs slightly bent at the knees; light-brown encrusted patina with areas of erosion.

**Provenance**

Bryce Holcomb, Jr., New York  
 Sotheby's, New York, October 1994, lot 17  
 Private Collection, California  
 Bonhams, November 20, 2012, Lot 121  
 Private Collection, Massachusetts

**\$3,000 - 5,000**  
**€2,600 - 4,400**



9

9  
**BAGA FEMALE EQUESTRIAN FIGURE, REPUBLIC OF GUINEA**

Wood, hair, pigment  
 height 34in (86.4cm)

The large female figure with pronounced breasts, wearing a braided-fiber coiffure and seated on a horse, the large ears with metal ornaments; black patina with white pigment around the eyes and traces of red paint throughout.

**Provenance**

Rene Rasmussen, Paris  
 Lucien van de Velde, Antwerp  
 William A. McCarty-Cooper, Los Angeles  
 Christie's, New York, May 1992 (Lot 57)  
 Sydney L. Shaper, New York  
 Thence by descent

**Published and Exhibited**

*Art of the Baga*, The Museum for African Art, New York, September 1996-December 1998, (Baltimore Museum of Art, October 1996-April 1997

Lamp, Frederick, The Museum for African Art, 1996, fig. 212

According to Lamp (Ibid, p. 221), "A Baga variation on Yonbofissa or Tiyambo is a full female figure mounted on a horse. A wooden peg projecting downward from the bottom indicates that these too were worn as dance headdresses. Stylistically the horses resemble the horse on the base of the large timba drum from the Baga Koba, now in the Musée de L'Homme (#33.40.90) and inscribed with the date 1924. These equestrian female figures are puzzling if one reads them literally, as the Baga did not own horses and Baga women certainly did not ride them. Perhaps this too was a political statement: if the youths had not signaled clearly enough their intention to seize the reins of power by the appropriation of the spirit Tiyambo, they did so by mounting her on a horse, the borrowed sign of ultimate control."

\$15,000 - 20,000  
 €13,000 - 18,000



10

10

**BAGA STANDING FEMALE FIGURE, REPUBLIC OF GUINEA**

Wood, metal tacks  
height 35 1/4in (89.5cm)

Finely carved with large almond-shaped eyes, pointed triangular nose, full lips, identifiable Baga double-mark on each cheek below the eyes, ears with holes for earring attachments, large breasts and slightly raised stomach area at the navel signifying a married woman who has given birth; full buttocks, slightly bent legs at the knees and wearing sandals with large soles; finely braided coiffure highlighted with a high crest down the center; geometric and linear patterns intricately carved on her back, encircling the breasts and leading to what appear to be pouches on each hip; a raised “belt” around the waist, ringed incisions around the elongated neck; metal tacks inset around the face, along the hair line, around the face and on the back of the head.

**Provenance**

René Rassmussen, Paris  
Loudmer-Poulain, December 14, 1979, lot 6  
Alain de Monbrison, Paris  
Leon and Fern Wallace Collection, Los Angeles

**Published and Exhibited**

*Art of the Baga*, The Museum for African Art, New York, September 1996-December 1998, (Baltimore Museum of Art, October 1996-April 1997  
Lamp, Frederick, The Museum for African Art, 1996, fig. 3

**Van Rijn Archive no. 0019883**

Cf. Lamp, figure 187 for a related example, “such figures were probably used on clan shrines, but their use ended so long ago that the people today have no recollection of it.”

“Certainly it was a function of Baga art to instill in their young people a sense of cultural magnificence that celebrated their ethnicity, validated the common ancestral will, and offered a defense against the encroachment of more powerful neighbors. Still, one wonders how such an imposing body of art comes to be produced by such a small and oppressed group of people.” (Lamp, 1996, p. 23)

According to Frederick Lamp in his pivotal work, *Art of the Baga*, 1996, page 163, “The existence of free-standing male and female figures, and various staffs in the style of the D’mba headdress has misled some outside observers to conclude that this simply represents the universal northern Baga figurative schema. But the northern Baga



11

normally have represented the human figure as naturalistically as the southern Baga. It seems that the huge, prognathous head with long, thin nose and peg mouth represents specifically the character of D'mba, of dual gender. The function of these figures and staffs is extremely obscure, leading me to believe that they held a more sacred and prohibited role than the D'mba headdress, and that perhaps the figural tradition, especially, is of even greater antiquity."

Lamp continues (page 169), "D'mba's flat, pendant breasts suggest a mother of some years, and reveal the selfless dedication with which she has nursed her infants. Her hair is intricately braided in parallel rows, and is embellished with a high crest down the center. Her face, neck and breasts are decorated with linear patterns...It is appropriate that the objects under consideration are representations of the quintessential woman. The female often stands in this region as a metaphor for the establishment of culture...Brass furniture tacks are placed along these lines to punctuate that linear order with the brilliance and clarity that song lyrics associate with the intelligent and spiritually guided mind. ... (ibid, page 180) As inventions of the Baga mind, D'mba and Zigiren-Wonde [like the work presented here] stand for the possibilities of a new state of being, the aspirations of insubordinate youth, and, in the face of chronic outside oppression, a remarkable Baga belief in the extraordinary affecting power of their own creative genius"

\$25,000 - 35,000  
€22,000 - 31,000



12

11  
**DAN MINIATURE BIRD MASK, LIBERIA**

*ma gawh*  
Wood, metal, fiber, cloth, ritual patination  
height 9 1/2in (24cm)

**Provenance**

Acquired by Charles Miller, III, north of Sannaquellie, Liberia in the 1970s  
Charles Miller, III, St. James, New York

\$1,500 - 2,500  
€1,300 - 2,200

12  
**BASSA MASK, LIBERIA**

Wood, metal, nails, human teeth, pigment  
height 8 1/2in (21.5cm)

**Provenance**

Private Collection, London

\$1,200 - 1,800  
€1,100 - 1,600



13

13

**GOLA HELMET MASK, LIBERIA**

*gbetu*

Wood, glass

height 25 1/2in (65cm)

Of overall bell-shape with four short columns above four inlaid glass mirrors, the tall ringed neck supporting the head with abbreviated features; blackened surface patina.

**Provenance**

Acquired by Charles Miller, III in Todee, Liberia in the 1970s  
Charles Miller, III, St. James, New York

According to Charles Miller, III, "Note the four mirrors, which have been integrated into the mask to ward off evil (and reflect back to the sender) according to my informants. Note that *Gbetu* masks are not utilized by the Sande society but are rather used by men for public display on holidays, weddings, funerals and other special events but also, according to my fieldwork, associated in some ways to the all powerful male Poro Society. It seems that *Gbetu* masks are rare compared to *Sowe* masks, both in the field and in collections." (Mato, Daniel and Charles Miller, III, *Sande: Masks and Statues from Liberia and Sierra-Leone*, 1990, p. 109.)

Cf. Siegmann, William and Judith Perani, *Men's Masquerades of Sierra Leone and Liberia*, African Arts, Vol. IX, No. 3, Spring 1976, p. 46, fig. 9

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

**€6,200 - 7,900**



14

14  
**MENDE HELMET MASK, SIERRA LEONE, BY THE "MASTER OF THE RAINBOW EYES"**

*bundu*  
 Wood  
 height 15 3/4in (40cm)

Voluptuously carved with fine detail including a coiffure with fine braiding accented with two raised elements, full cheeks, heavy neck creases, the face with diminutive features and incised cicatrices on each temple and cheek; fine, encrusted black patina.

**Provenance**

Acquired by Charles Miller, III, in Liberia in the 1970s  
 Charles Miller, III, St. James, New York

In his article in the *Yale University Art Bulletin* (2014: pp. 47-53), Frederick Lamp identified this carver as "The Master of the Rainbow Eyes because of the exquisite contour lining on closed eyelids and eyebrows that characterize his style."

**\$4,000 - 6,000**  
**€3,500 - 5,300**



15

15  
**LOMA (TOMA) MASK, LIBERIA**

*nyangbai*  
 Wood, iron, nails, cloth remnants  
 height 19in (48.2cm)

**Provenance**

Lucien Van de Velde, Antwerp  
 Pace Primitive, New York (Inv. no. 53-1039)  
 Dr. Richard E. Anderson, New York  
 Thence by descent

**\$2,500 - 3,500**  
**€2,200 - 3,100**



16

**LOMA (TOMA) MASK, LIBERIA/GUINEA**

*bakorogui (male) or bakorozai (female)*

Wood, metal, pigments

height 11 3/4in (29.8cm)

Finely hand carved of deeply-hollowed elongated form, pierced with square holes around the edges for fiber attachment, as well as through the rectangular eye slits and mouth; three bent iron inserts on the top of the domed forehead above the eyes, each heightened with inset rectangular aluminum strips and separated by the linear nose with squared nostrils, the open mouth with arched upper lip and inset with aluminum teeth on top and bottom; accented overall with linear grooves around the perimeter and as brows above the eyes with remnants of red and white pigment; fine, varied glossy dark-brown patina with wear on the inside indicative of significant age and use.

**Provenance**

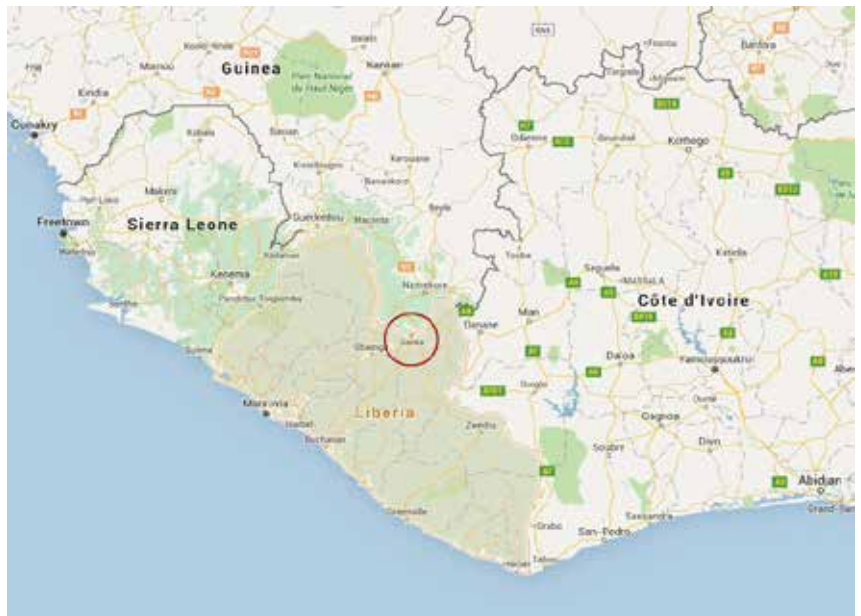
Acquired by Charles Miller, III in Ganta, Liberia in the 1970s

Charles Miller, III, St. James, New York

These particular type of masks, *bakorogui* and *bakaorzai*, are exceedingly rare and thus very little is known about their intended function. There are several similar examples illustrated on the Van Rijn Archives (nos. 0116848, 0108338, 0125995 and 0125488) yet each has individualistic characteristics: some have one bent iron insert on the top, others have none, the present mask has three; only one other has inset aluminum in the eyes; only one example does not have raised cicatrices on the cheeks. However, by analyzing various characteristics of the present mask, one may begin to postulate on the potential function of a mediator or one who oversees balance within the community. First, within the grooves around the border, eyebrows and chin are red and white pigments. Throughout African societies, white represents good, purity, transition and is associated with the moon and light; red represents blood, war and power. Second, the fierce qualities, including the jagged teeth and the raised upper lip are juxtaposed in the mask with the beauty and reflective qualities of the surface and the inlaid aluminum eyes which would have reflected light and sparkled when danced. Third, the fact that there are allegedly both male and female Loma (Toma) masks could further confirm this concept of balance potentially intended by the mask and often witnessed in African art and society.

\$60,000 - 80,000

€53,000 - 70,000









17

**SENUFO PRESTIGE STAFF FINIAL,  
SIKASSO REGION, IVORY COAST**

*tefalipitya*

Wood

height 17 5/8in (44.8cm)

Depicting a woman seated in classic pose from the region, with crescent coiffure, cicatrices beauty marks on the sides of the head, forehead, shoulders, breasts and protruding abdomen; fine varied dark-brown patina.

**Provenance**

Bradley Tribal Arts, New York (No. BT 2071)  
Private Collection, London

**Exhibited**

Vienna, Austria, *Götter Geister Ahnen*, Neue  
Hofburg, 23 March - 24 July 1994

**Published**

Schaedler [K.F.], *Götter Geister Ahnen*, 1994,  
fig. 220

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

**€7,000 - 11,000**

18

**PAIR OF YORUBA TWIN FIGURES BY  
MAKINDE (OR HIS ATELIER), ABEOKUTA  
REGION, NIGERIA**

*ere ibeji*

Wood, cowrie shells, beads, fiber  
heights 9 and 9 1/2in (23 and 24cm)

Each with the artist's signature "X" under the base, the female slightly taller than the male, each with a raised coiffure highlighted with blue pigment and wearing a green beaded necklace, a blue beaded waistband and two strands of cowrie shells attached to each side of the hips; fine, dark-brown patina.

**Provenance**

Charles Miller, III, St. James, New York

While there are many *ibeji* figures with cowrie shell vests, it is rare to see cowrie shells attached on fibers to each arm as in the present example, which may possibly indicate that this pair is related to *eshu*, the trickster god of the Yoruba people who knows all the languages spoken on earth and serves as a messenger between the gods and people.

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

**€3,500 - 5,300**

19

**TWO PENDANTS, IVORY COAST**

Gold

lengths 3 1/8 (8cm) and 4 1/2in (11.5cm)

One in a downward pointing crescent moon shape, the other in a lozenge shape.

**Provenance**

Lenore and Alan Rosenthal Collection,  
New York  
Thence by descent

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

**€1,800 - 2,600**



18



19



20

**ATTIE STAFF WITH FEMALE CARYATID FIGURE, IVORY COAST**

Wood, brass tacks  
length 39in (99cm)

Finely carved with the female standing on a rounded platform; her arms raised above her head surmounted by the staff handle; fine dark-brown patina with encrustations.

**Provenance**

Acquired by Charles Miller, III in the Ivory Coast in the 1970s  
Charles Miller, III, St. James, New York

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

**€2,200 - 3,100**

21

**URHOB0 MALE SEATED FIGURE, AGBARHO CLAN, ORHO-AGBARHO AREA, NIGERIA**

*edjo re akare*  
Wood, kaolin, pigments  
height 47 1/4in (120cm)

Seated upright on a stool in the rear, the torso with protruding navel, the arms bent forward and holding a staff in his right hand, broad shoulders supporting the head with c-shaped ears, protruding mouth and oval-shaped eyes and wearing a hat with red highlights and a square column on top, raised scarification on the forehead, temples and shoulders; kaolin highlights with brown pigment accents throughout.

**Provenance**

Emile Delataille, Brussels  
Private Collection, Ghent, Belgium  
Gerard Verdijk/Josephine Sloet, The Netherlands/France

**Exhibited**

Amstelveen, The Netherlands, *Gerard Verdijk*, Cobra Museum, 2004

**Van Rijn Archives no. 011652**

**Letter of Authenticity from M.C.M. Nies, Gallery De Ruimte, the Netherlands, dated April 1992**

According to Herbert Cole, "The major recipient of communal worship and sacrifice among the Urhobo...are tutelary nature deities, called *edjo*, also considered the ancestral founders of their communities. *Edjo* are represented by large wood figures; groups of five or nine and up to twelve of these are considered large families with attendants. *Edjo* images were housed in shrines attended by a hierarchy of priests and priestesses. Like other tutelaries within our larger region [of Southwestern Nigeria], these gods have ambivalent powers, and are capable of possessing their devotees...Some of these images are larger than life size, and many hold weapons and staffs and carry or wear medicine vials as protection. Many *edjo* were painted with the sacrificial white riverine clay of purity and other-worldliness. These shrines and their images were the recipients of daily, weekly and annual rites involving sacrifice and prayer for the well-being of the people. Annual festivals for the *edjo* were often quite elaborate, involving martial dances, masquerades, and abundant feasting, as well as blood and chalk offerings." (*Invention and Tradition; The Art of Southeastern Nigeria*, Prestel, 2012, p. 67)

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

**€35,000 - 53,000**





22

22  
**BAMILEKE PRESTIGE BOWL, WESTERN GRASSFIELDS REGION, CAMEROON**

Wood  
height 12 3/4in (32.5cm)

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

**Provenance**  
Dr. and Mrs. Robert Kuhn, Los Angeles, California  
Sotheby's, New York, November 20, 1991, Lot 73  
Private Collection, New York

\$2,000 - 3,000  
€1,800 - 2,600

23  
**BAMILEKE ELEPHANT SOCIETY MASK, WESTERN GRASSFIELD'S REGION, CAMEROON**

aka  
Beads, wood, textile  
height 56in (142cm)

**Provenance**  
Pace Primitive, New York (Inv. no. 51-652)  
Dr. Richard E. Anderson, New York  
Thence by descent

\$2,000 - 3,000  
€1,800 - 2,600



23



24

24

**HELMET MASK, KOM-TIKAR STYLE, GRASSFIELDS AREA, CAMEROON**

*ngoin*

Wood

height 27in (69cm)

Of deeply hollowed form and finely carved from one piece of wood, depicting an important person as shown by the stylized, spider-form (spiders are used in divination practices) openwork prestige cap only worn by men of high rank; fine matte black patina.

**Provenance**

Berlin Museum, purportedly de-accessioned ca. 1960s

John J. Klejman, New York

Private Collection, New York

**Published and Exhibited**

Northern, Tamara, *Royal Art of the Cameroons*, Hopkins Center Art Galleries, Dartmouth College, 1973, fig.46, March 29 through April 30, 1973

Cf. Robbins and Nooter, *African Art in American Collections*, 2004, fig. 811

According to Robbins and Nooter (Ibid, p. 316), "...masks of the highland area represent power and authority...(and a male) of noble lineage...ornate crests bearing motifs such as the spider are restricted to royalty. Highly inflated cheeks imply origin in the Bamum area."

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

**€8,800 - 13,000**





26

25  
**HEMBA MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO**

*singiti*  
 Wood  
 height 26in (66cm)

Standing upright with slightly bent knees on a circular base, the head carved with delicate facial features including narrow almond-shaped eyes below arching brows that lead to a finely contoured nose above pursed lips, all bordered by a coiffure and beard with crisscross incisions, wearing a conical coiffure on the back and resting on a columnar neck resting on slightly downward sloping shoulders with arms bent at the elbow and resting on the side of the protruding abdomen with projecting navel; varied dark-brown patina with encrustations throughout the surface and erosion to the base.

**Provenance**

Joseph Christiaens, Belgium  
 Pace Primitive, New York (Inv. no. 54-3192)  
 Dr. Richard E. Anderson, New York  
 Thence by descent

**\$12,000 - 18,000**  
**€11,000 - 16,000**

26  
**LEGA FETISH FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO**

*bwami*  
 Wood, copper eyes  
 height 4 1/2in (11.4cm)

**Provenance**

Private Collection, Amsterdam  
 Alain Bovis, Paris  
 Private American Collection  
 Bonhams, New York, November 20, 2012, Lot 214  
 Private Collection, Massachusetts

**\$2,000 - 3,000**  
**€1,800 - 2,600**





27

**ADUMA MASK, GABON**

Wood, pigment, metal, fiber  
height 9in (23cm)

Of oval, hollowed form with four pierced holes around the edge near the facial plane, nails (some now missing) inserted around the rim and underneath the lower lip, red and black pigments divide the right side of the face at eye level, kaolin covers the left side of the face; fine aged patina, the reverse showing age and wear of significant age and use; collector's number "1127" written in white on back rim.

**Provenance**

Dr. Richard E. Anderson, New York, probably acquired in France in the 1980s  
Thence by descent

\$4,000 - 6,000  
€3,500 - 5,300

28

**KWELE STAFF, PROBABLY MEKAMBO DISTRICT, GABON**

Wood, pigments  
height 21in (53.3cm)

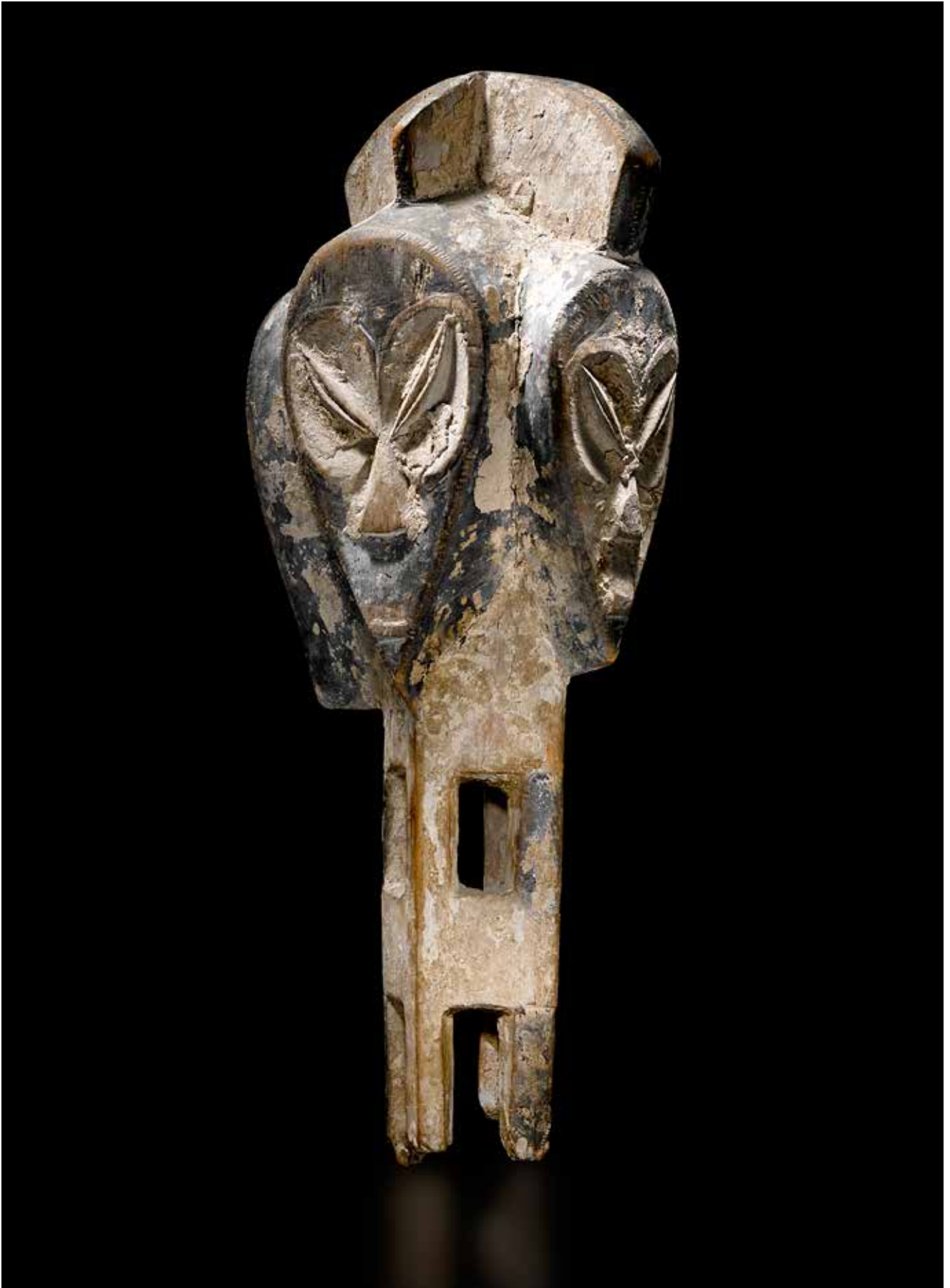
Intricately carved with four faces sharing upper crests, above a staff with openwork carving; heavily encrusted surface with kaolin, pigment and earth.

**Provenance**

J.J. Klejman, New York, 1961  
Lenore and Alan Rosenthal Collection, New York  
Thence by descent

Cf. Newton, Douglas, *The Herbert Baker Collection*, Exhibition Catalog, New York: Museum of Primitive Art, 1969:25, #79 and front and back cover, and Van Rijn Archive no. 0028129

\$20,000 - 30,000  
€18,000 - 26,000



# OCEANIC ART

Lots 29-149





30

29

**SEVEN BOOKS ON OCEANIC ART AND CULTURE**

Including:

- Leenhardt, Maurice, *Folk Art In Oceania*, Les Editions du Chene, Paris, 1950
- Bossert, Helmuth, *Folk Art of Primitive Peoples*, A. Zwemmer, London, 1955
- Brizzi, Brun (Ed), *The Pigorini Museum*, Quasar, Rome, 1976
- Clunie, Fergus, *Fijian Weapons and Warfare*, Bulletin of the Fiji Museum, Fiji, 1977
- Stevens, Wilhelm, *Austratien Oseanien*, Bibliographisches Institute, Leipzig und Wien, , 1895
- Young, Michael W., *Malinowski, Odyssey Of An Anthropologist, 1884-1920*, Yale University Press, New Haven, 2004
- Brigham, William T., *An Index to the Islands of the Pacific Ocean; A handbook on the Chart of the Walls of the Bernice Pauahi Bishop Museum of Polynesian Ethnology and Natural History*, Bishop Museum Press, 1900

**\$300 - 500**

**€260 - 440**

30

**DAYAK SWORD HANDLE, KALIMANTAN, BORNEO**

*mantau*

Antler, woven rattan fiber

length 5 1/8in (13cm)

**Provenance**

Acquired in Borneo by the present owner

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

**€1,800 - 2,600**



31, 32

31

**BATAK FIGURE, NORTH SUMATRA**

*pagar*

Wood

height 4 1/4in (10.8cm)

**Provenance**

Phillip Goldman Collection, London

The figure may have once been the top portion of a staff or it may be a *pagar*, although charms typically have cavities for storage of magical substance.

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

**€2,200 - 3,100**

32

**BATAK FIGURE, NORTH SUMATRA**

*pagar*

Wood

height 5in (12.7cm)

**Provenance**

Phillip Goldman Collection, London

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

**€2,200 - 3,100**



33

**IBAN OR KANTU RICE FIELD GUARDIAN, WESTERN BORNEO OR SARAWAK**

Wood, lime deposits  
height 12 5/8in (32cm)

Finely carved from light wood, the figure crouching with hands to its mysterious face.

**Provenance**

Acquired in Borneo by the present owner

**\$3,000 - 5,000**  
**€2,600 - 4,400**

34

**POUNDER, EAST KALIMANTAN, BORNEO**

Stone  
length 8 1/2in (21.5cm)

Finely carved with an overall smooth surface, the flat pounded surface with an etched crossing pattern.

**Provenance**

Acquired in Borneo by the present owner

**\$3,000 - 5,000**  
**€2,600 - 4,400**



34

**SHIELD, PROBABLY SOUTHERN AUSTRALIA**

Wood, pigment  
length 33 1/4in (84.5cm)

Of elongated oval form with incised curvilinear designs on the front with various holes, some filled, and similar curvilinear designs on the back with an animal figure at the top; fine reddish-brown patina with wear indicative of significant age and use.

**Provenance**

Private Collection, New Jersey

**\$3,000 - 5,000**  
**€2,600 - 4,400**

36

**BACKREST, LAMPOON DISTRICT, SOUTH SUMATRA**

sesako  
Wood  
height 45in (114.5cm)

Finely carved on all sides in exceedingly hard wood with an enigmatic water buffalo(?) on the top.

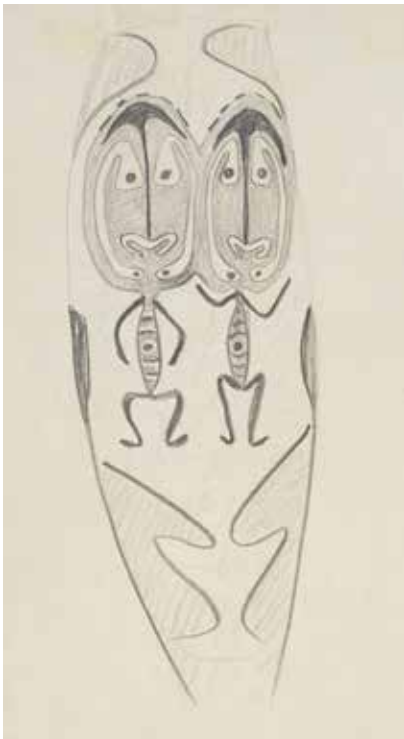
**\$5,000 - 7,000**  
**€4,400 - 6,200**



35



36



37

37  
**THREE STUDIES BY DENNIS KNIGHT TURNER**

Pencil on paper  
 12 by 7 1/2in (30.5 by 19cm); 11 1/2 by 7 3/4in (29.2 by 19.5cm); 9 by 7 1/2in (22.8 by 19.5cm)

Dennis Knight Turner (1924-2010) ran away at the age of fourteen to Wellington, New Zealand to become an artist. With little training, he quickly became well-known for his role in bringing Maori and oceanic influences into the New Zealand art genre. Turner was described by the NZ Herald in 1951 as “providing the link between past and future that New Zealand has been needing.”

**\$4,000 - 6,000**  
**€3,500 - 5,300**



37

38  
**CHAMBRI LAKE SHIELD OR HOUSE PANEL, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA**

Wood, pigments  
 height 62 1/2in (159cm)

Of overall rectangular form with slightly convex front, having a large and expressive facial design with raised facial elements set against the facial plane covered with white pigment, decorated above and below with circular and scrolling incised designs highlighted with white pigment; fine dark-brown aged patina with encrustations.

**Provenance**  
 Marcia and John Friede Collection, New York

Cf. Wardwell, Alan, *The Art of the Sepik River*: 1971, fig. 193, for a shield with similar attributes exhibited in the Art Institute of Chicago, and now on display at the American Museum of Natural History, New York

Cf. Beran and Craig (2005: pp. 95-96)

**\$6,000 - 8,000**  
**€5,300 - 7,000**



37

39  
**ASMAT SHIELD, PROBABLY WEO VILLAGE, POMATSI RIVER, WEST PAPUA PROVINCE (IRIAN JAYA)**

Wood, pigments  
 height 60 3/4in (154.3cm)

**Provenance**  
 The Estate of William Jamieson, Toronto, Canada

According to Barlin (Beran and Craig, *Shields of Melanesia*, 2005: p. 157), ‘Shields were used in fighting to extend, maintain or defend territory and to take heads. Yet they were not simply regarded as physical objects for protection, for they were representations of the immanence of the ancestors. “Shields were used in battle as physical protection against arrows and spears but their greatest power and threatening quality comes through the ancestors symbolized on the shields. The dead person after which a shield is named bestows on the carrier the strength, courage and the will to fight. The enemy will be...intimidated by the sight of the shield”... [Konrad et al. 1981: 43]’

**\$2,000 - 4,000**  
**€1,800 - 3,500**



38



39





40

**FIGHTING CLUB, MORTLOCK ISLANDS, CAROLINE ISLANDS**

Wood, shark teeth, fiber  
*length 29 1/2in (75cm)*

Finely hand carved in light wood, the blade of trapezoidal form with inlaid shark teeth tied in with fiber cordage, the handle bound in a fiber cordage with loop handle; fine dark-brown patina.

**Provenance**

Private Collection, Kamuela, Hawaii

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

**€1,800 - 2,600**

41

**FOOD POUNDER, CAROLINE ISLANDS**

*penu*

Coral

height 6 3/4in (17cm)

**Provenance**

Private Collection, Honolulu, Hawaii

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

**€880 - 1,300**

42

**TWO DAGGERS, ADMIRALTY ISLANDS**

Obsidian, wood, resin, pigments

lengths 9 3/4 and 10in (24.8 and 25.4cm)

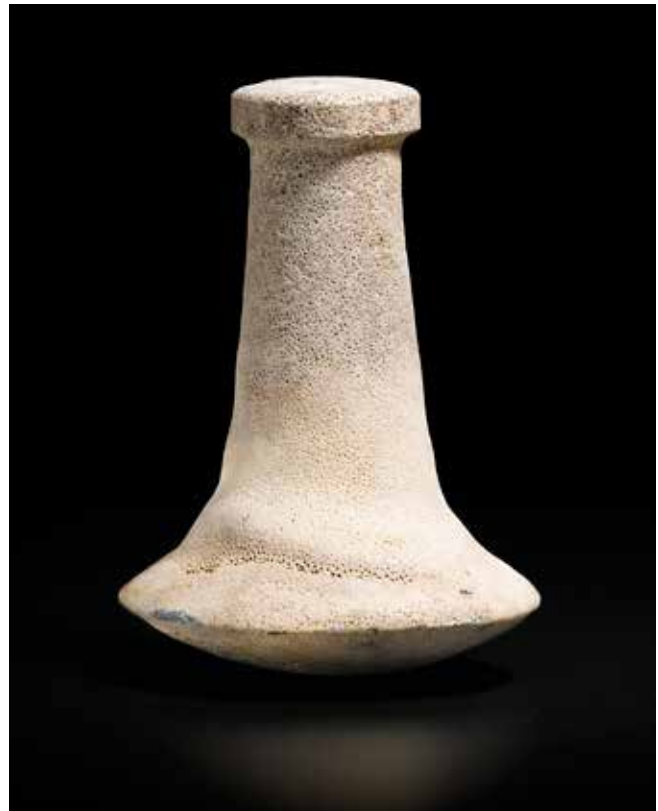
Each obsidian blade adhered with resin to a handle decorated with incised geometric motifs and polychrome pigments.

**Provenance**

Private Collection, Auckland, New Zealand

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

**€1,800 - 2,600**



41



42



43

**STAFF WITH HUMAN HEAD, SOLOMON ISLANDS**

Wood, shell

length 35in (80.9cm)

The head with finely carved features and “wearing” an inlaid shell necklace, below three bands of shell inlay above and one band below; dark-brown glossy patina.

**Provenance**

Sotheby’s, New York, May 1991, Lot 27

Private Collection, Santa Fe

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

**€1,100 - 1,600**

44

**NAVIGATIONAL CHART, MARSHALL ISLANDS**

Wood, shell, fiber, paper

length 22 1/4in (56.5cm)

**Provenance**

Joseph E. Kennedy Collection, Hawaii

Kennedy, a longtime resident of the North Shore of Hawaii, was a Hawaiian archaeologist well-known and respected as the principal of Archaeological Consultants of Hawaii and later Archaeological Consultants of the Pacific. He conducted archaeological research in American Samoa and in Micronesia, and he participated in excavations in Guatemala and in Egypt. Kennedy’s archaeological survey of Waimea Valley, Oahu, in 2005 documented the importance of the valley to Hawaii’s history. It led the City and County of Honolulu to take measures to preserve Waimea after initially voting to allow development there. A pristine Waimea valley is one of his lasting gifts to Hawaii.

**\$800 - 1,200**

**€700 - 1,100**

45

**CANOE AND BAILER, NAMORIK ATOLL, MARSHALL ISLANDS**

Breadfruit wood, fiber

length 15ft 2in (462cm); width 5ft 8in (172.7cm)

**Provenance**

Joseph E. Kennedy Collection, Hawaii

(see biographical notes to prior lot)

Canoes had ceased to have been made in the Marshall Islands before the Second World War. The Namorik Atoll is very, very remote.

“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 James Hornell, *Canoes of Oceania*, 1975, p. 372)

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

**€7,000 - 11,000**

43



44



45



"All these varieties of hook are found in the Pacific, where they had been developed to a very high degree of perfection owing to local circumstances. The pig may have existed in Melanesia before the time of the early European voyagers, but it is almost certain that the Polynesian Islands, apart from birds, knew no flesh-bearing animal other than the rat. Hence the enormous importance of fishing as a fundamental source of animal food; and a corresponding development of technical appliances devised to supply economic needs...

...For the production of [the hook] you are allowed only tools of stone and the teeth of sharks, while the production of the cord involves a further process, the preparation of fibre from local vegetation. Every hook is the product of a stone-age environment, and a triumph of stone-age technology. The amount of time expended on such complicated objects...must have been enormous. Time, we know, has little value to stone-age folk; but the hook meant food, and the loss of a hook must have been a minor tragedy. Every modern fisherman knows that there are few more exasperating events than the loss of a hook together with the fish of a lifetime. Yet hooks can be bought at any tackle shop for pence. But the fisherman of primitive Oceania under similar circumstances lost not only the fish of a meal-time, but a valuable piece of property which had occupied many weeks in the making."

Thomas A. Joyce  
Deputy Keeper of Ethnology  
British Museum, London, October 20, 1927  
From the Introduction to *Pacific Island Records: Fish Hooks*, Harry G. Beasley, Seeley, Service & Co., Ltd., London, 1928



46

46

**SHARK HOOK, NIKUNAU ATOLL**

Wood, fiber

*height of hook approximately 12in (30.5cm)*

This intricately constructed and rare hook is finely carved, most likely with stone and shell, with two parts of wood including the hook and a cylindrical shaft, bound together by an intricately woven fiber sennit cordage.

**Provenance**

Private Collection, New York

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

**€2,600 - 4,400**



47

47  
**OCTOPUS/SQUID LURE, HAWAIIAN ISLANDS**

*luhe'e*

Wood, basalt, shell, fiber, leather, metal nails  
 length 9in (23cm)

Comprised of a piece of carved wood still retaining some of its bark, with three natural branches, each with a European metal nail lashed with leather and fiber, a shell and stone bound by fiber at the opposite end; a collection label "Mi 26" affixed to the wood portion.

**Provenance**

Purportedly the Natural History Museum, Los Angeles, de-accessioned in the 1930s  
 Mauna Kea Galleries, Kamuela, Hawaii  
 Private Collection, Kamuela, Hawaii

**\$3,000 - 5,000**  
**€2,600 - 4,400**

48<sup>y</sup>

**GROUP OF FISHHOOKS, HAWAIIAN ISLANDS**  
**COMPRISING: A BENITO LURE COMPLETE WITH OLANA CORD, TWO LARGE HOOKS AND A SQUID LURE POINT**

Shell, marine ivory, olona fiber  
 lengths 2 1/4 to 3 1/4in (5.7 to 8.3cm)

**Provenance**

Private Collection, Captain Cook, Hawaii

**\$4,000 - 6,000**  
**€3,500 - 5,300**

49

**COLLECTION OF TWENTY FIVE FISHHOOKS, HAWAIIAN ISLANDS**

*makau*

Bone, shell  
 lengths 1/2in (1.25cm) to 1 1/8in (28cm)

**Provenance**

Private Collection, Captain Cook, Hawaii

According to Peter Buck (*Arts and Crafts of Hawaii*, 1957, p. 326), "Small hooks made of human and dog bone resemble the small shell hooks in form. In a private collection obtained from a cave in Hawaii the majority have the incurved point. However, some with a straight point were probably used with line and rod, a form of fishing termed *paeaea*. The preferred bait was shrimp, but any small fry was useful. According to Malo (1951, pp. 208, 212) angling with rod, line, and hook was termed *koi* (Emerson, *moko*).

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 Kenneth Emory (*Fishhooks*, 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."

**\$5,000 - 7,000**  
**€4,400 - 6,200**



48



49





50

50<sup>Y</sup>  
**MAORI FISHING LURE, NEW ZEALAND**  
*matau*

Wood, paua shell, marine ivory fiber  
length 6 1/2in (16.5cm)

Cf. Starzecka, Dorota, Et. Al., *The Maori Collections of the British Museum*, 2010, fig. 1144

**\$3,000 - 5,000**  
**€2,600 - 4,400**

51  
**LARGE FISH HOOK, GAMBIER ISLANDS**

Pearl shell  
height 2 7/8in (7.3cm)

Finely carved, most likely by stone, of exceptional size and form with natural iridescence.

**Provenance**  
Private Collection, New Zealand  
Bonhams, New York, May 12, 2012, Lot 95  
Acquired from the above by the present owner

**\$3,000 - 5,000**  
**€2,600 - 4,400**



51

52  
**FISHING LURE AND BLANK, MANAHIKI ATOLL, COOK ISLANDS**

Shell, fiber  
lengths 4 1/8 (10.5cm) and 5 3/8in (13.6cm)

The lure with collection number 6870

**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.

**\$2,000 - 3,000**  
**€1,800 - 2,600**

53  
**FISHING LURE, MARSHALL ISLANDS**

Shell, fiber  
length 3 3/4in (9.5cm)

**Provenance**  
Anonymous Museum, New York  
(with museum label: "Shell Fish Hook, [collected in] Solomon Islands 182V, Capt. James to U.S.A.")

**\$2,000 - 3,000**  
**€1,800 - 2,600**

54<sup>Y</sup>  
**TWO FISH HOOKS, TUVULU ISLANDS**

Hawksbill Sea Turtle bone, Stag Horn coral  
1 3/8in (3.6cm) and 3in (7.6cm)

**Provenance**  
Private Collection, New Zealand

**\$3,000 - 5,000**  
**€2,600 - 4,400**

55  
**FISHHOOK, TIKOPIA ISLAND**

Shell, fiber  
length 3in (7.7cm)

**Provenance**  
Private Collection, New York

**\$2,000 - 3,000**  
**€1,800 - 2,600**



52



53



54



55



56

56  
**FISHING LURE, TAHITI**

Shell, human bone  
length 3 1/4in (8.3cm)

**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 very important in the appeal of Polynesia to Paul Gauguin.

**\$2,000 - 3,000**  
**€1,800 - 2,600**



57

57  
**FISHING LURE, MARQUESAS ISLAND**

Shell, fiber  
length 3 1/2in (8.9cm)

**Provenance**

Jacques-Antoine Moerenhout (1796-1879)

**\$2,000 - 3,000**  
**€1,800 - 2,600**



58

58  
**FISHING LURE, TONGA ISLANDS**

Shell, turtleshell, fiber  
length 3 3/8in (8.5cm)

**Provenance**

Private Collection, New Zealand

**\$3,000 - 5,000**  
**€2,600 - 4,400**

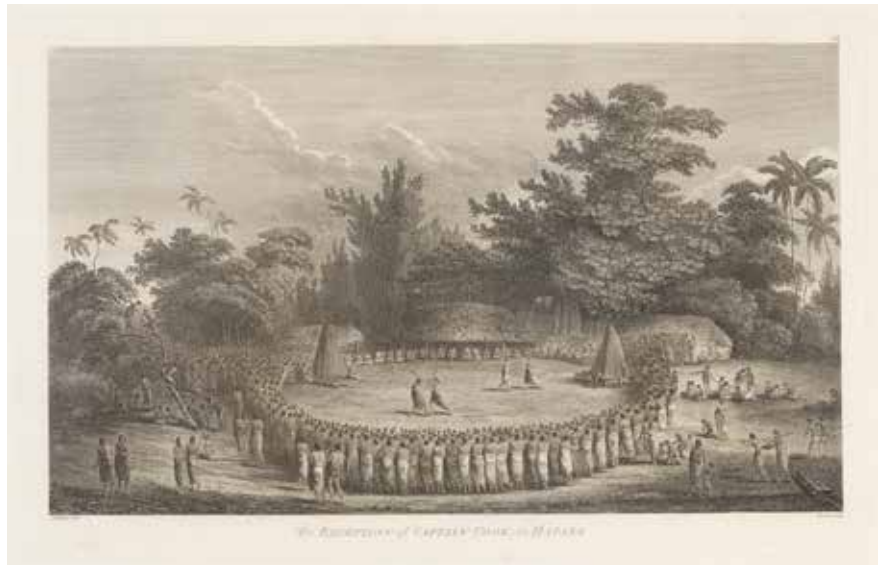
59

**GROUP OF SEVEN 1784 FIRST EDITION  
JOHN WEBBER ENGRAVINGS FROM  
CAPTAIN COOK'S VOYAGES**

Including: *A Human Sacrifice on a Morai in Otaheite* [12 by 20in (30.5 by 51cm)]; *A Young Woman of Otaheite Dancing* [12 1/2 by 10in (32 by 25.5cm)]; *The Body of Tee, a Chief, as preserved after Death, in Otaheite* [10 1/2 by 16 1/2in (26.5 by 42cm)]; *A Young Woman of Otaheite, bringing a Present* [12 1/2 by 10in (32 by 25.5cm)]; *A Reception of Captain Cook, in Hapae* [11 by 16 1/2in (28 by 42cm)]; *Poulaho, King of the Friendly Islands, drinking Kava* [10 1/2 by 16 1/2in (26.5 by 42cm)]; and *A Woman of Eao* [11 1/2 by 9 1/4in (29 by 24cm)]

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

**€1,100 - 1,600**



59

60

**CHIEF'S FLY WHISK AND SHELL  
TRUMPET, FIJI ISLANDS**

*roi* (fly whisk), *clavui* (trumpet)

Wood, sennit, triton shell

*Fly Whisk: length 18in (45.7cm); Trumpet:*

*length 17 1/4in (44cm)*

**Provenance**

Private Collection, New Zealand

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

**€1,800 - 2,600**



60



61

61  
**BREADFRUIT SPLITTER AND TAPA BEATER, FIJI ISLANDS**  
*tikiniuto* (Splitter), *ike vakaviti* (Beater)  
 Wood  
 Splitter: length 15 1/2in (39.4cm); Beater: length 13 1/4in (33.5cm)

**Provenance**  
 Private Collection, New Zealand

\$1,500 - 2,000  
 €1,300 - 1,800



62

62  
**GROUP OF ARTIFACTS FROM THE FIJI ISLANDS**  
 Wood  
 Combs - length 10 and 10 5/8in (25.4 and 27cm)  
 Tapa Beater - length 14in (35cm)  
 Throwing Club - length 14 3/4in (37.5cm)

\$2,000 - 3,000  
 €1,800 - 2,600



63

**PRIEST'S OR CHIEF'S SHIELD CLUB, FIJI ISLANDS**

*kinikini*

Wood

length 41 1/4in (105cm)

This fine and rare *kinikini* is hand carved, most likely by stone and shell, and differs in form with its more kite shape with the sloping raised cross line, compared to the more common *culacula* with a straight cross line. The blade is decorated overall with finely incised diamond and triangle *tavatava* design, the shaft carved at the handle; varied brown patina with wear indicative of significant age and use.

**Provenance**

Christie's, New York, May 5, 1994, Lot 18  
Private Collection, Kahala, Oahu

"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 arrows and sling stones flew thick, fast and erratically." (Fergus Clunie, *Yalo I Viti*, 1986, p. 185)

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

**€11,000 - 16,000**



64



65



66

64

**DRINKING VESSEL, FIJI ISLANDS**

*saqamoli*

Terracotta

widest diameter 8in (20.3cm)

Composed of four inter-communicating spherical chambers joined at the top, each sharing one spout and one pierced for filling at opposite ends, pierced through at the top, presumably for suspension, embellished with spots, spines and ridges; coated overall with a Fijian Kauri heartwood (*makadre*) varnish.

Cf. Clunie, Fergus, *Yalo i Viti*, 1986, fig. 17

\$2,000 - 3,000

€1,800 - 2,600

65

**BALL-HEADED THROWING CLUB, FIJI ISLANDS**

*ula*

Wood, human teeth

length 17 1/2in (44.5cm)

**Provenance**

Probably James Pongrass, Ohio

Paul Theroux, Haleiwa, Hawaii

Cf. Clunie, Fergus, *Yalo i Viti*, 1986, fig. 170.

According to Clunie (ibid.), The natural rootstock fissures of the head of this type were often set with teeth from its victims.

\$1,500 - 2,000

€1,300 - 1,800

66

**THREE SPURRED CLUBS, FIJI ISLANDS**

*gatawaka*

wood, fiber

lengths 34 1/2 to 37 1/2in (86.5 to 95.3cm)

**Provenance**

Private Collection, San Francisco

\$1,200 - 1,800

€1,100 - 1,600

67

**CEREMONIAL CLUB, FUTUNA ISLAND**

Wood

length 45in (114.5cm)

Of hard, dense wood with crescent-form top, finely incised throughout with chevrons and zigzag designs most likely carved by stone, shark teeth and shell; the rounded-trapezoidal handle area with a lattice-like incised design, the butt lug now lost; fine dark-brown patina with collector's number "415" in red on the butt.

**Provenance**

Private Collection, Bordeaux, France

Cf. Edwin G. Burrows, *Ethnology of Futuna*, Bernice Bishop Museum Bulletin #138, 1936, p. 222. Club duels are mentioned by "Grezel as *fetaaki* and *fetafetaaki*, fighting or beating each other with a club or any other implement."

Fortuna clubs are exceedingly rare and are often incorrectly attributed to Fiji or Tonga.

\$6,000 - 9,000

€5,300 - 7,900







68

**CEREMONIAL CLUB, TONGA ISLANDS**

Wood

length 26 1/4in (66.7cm)

Finely carved, most likely by stone and shell, with a trapezoidal handle decorated with checkerboard pattern of vertical and horizontal incisions and bordered at the top and bottom with zigzags, the club gradually curving outwards with the edges becoming thinner and sharper, terminating at the top in crescent form; fine, reddish-brown glossy patina.

**Provenance**

John Hewitt, London

Acquired from the above by the present owner

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

**€7,000 - 11,000**

69

**CLUB, TONGA ISLANDS**

*gata*

Wood

length 39 1/2in (100.3cm)

Of rare form with the leaf-form top inset in from the trapezoidal midsection; finely incised throughout the surface with panels of diagonal and horizontal lines separated with zigzags, the handle with a pierced lug for fiber attachment; fine reddish-brown patina.

**Provenance**

Christie's, New York, May 5, 1994, Lot 17

Private Collection, Kahala, Oahu

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

**€7,000 - 11,000**

70

**CLUB, TONGA ISLANDS**

*apa'apai*

Wood

length 44 1/4in (112.4cm)

Finely carved, most likely by stone, shark teeth and shell, from hard wood, the circular shaft gradually becoming trapezoidal, flatter and wider towards the top, five horizontal, raised parallel linear bands equally spaced on the top half, with a distinctive Tongan pierced lug at the bottom; fine dark-brown patina with wear indicative of significant age.

**Provenance**

Private Collection, San Francisco

An exceptional example of the type with an unusually wide head at the top, the parallel horizontal bands possibly referring to an important genealogical record of its owner.

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

**€7,000 - 11,000**



69



70



71



72

71

**CEREMONIAL CLUB, TONGA ISLANDS**

*'akau tau*

Wood

length 38 1/4in (97cm)

The cylindrical shaft gradually becoming trapezoidal as it flares at the top; incised decoration on the upper portion, the opposite side incomplete (possibly because the artist died before completing his work); glossy dark-brown patina.

**Provenance**

Private Collection, England

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

**€2,600 - 4,400**

72

**PADDLE CLUB, SAMOA ISLANDS**

*amuamu*

Wood, fiber

length 42in (106.5cm)

A rare type, with the flattened blade decorated on both sides with incised linear and zigzag designs, one side with a snake-form pattern; fine dark-brown patina.

**Provenance**

Private Collection, Germany

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

**€3,500 - 5,300**



73

*"To understand Hawaiian art is to understand the importance of objects in the socially stratified society in which gods, chiefs, and people were mutually dependent on each other, as well as on nature. Social prestige was derived from elevated genealogical descent, which could be traced to the gods and was associated with power and authority. Works of art were inextricably interwoven with the rank-based sociopolitical system, which honored and validated social distinctions. The arts of Hawai'i...were important for both genealogical and aesthetic reasons, helping to sustain social differences by enhancing the position of the chiefs."*

(Kaepler, Adrienne, Et. Al., Oceanic Art, 1997, p. 540)

73

**EDITHE BEUTLER, CALABASH CARVER, CIRCA 1930**

handcolored photo

Image 8 by 9 1/2in (20.3 by 24.1cm)

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

**€1,100 - 1,600**

*"In no one thing has the artistic taste of the old Hawaiian come into closer touch with the best taste of older civilized nations than in the making of wood bowls."*

William Brigham, 1908

First Director of the Bernice Pauahi Bishop Museum, Honolulu, Hawaii

## THE KAHALA COLLECTION OF HAWAIIAN CALABASHES

Bonhams is extremely honored to present the following collection of Hawaiian calabashes and other works of art from the Kahala Collection of Oceanic Art. Formed over a period of more than thirty years by a Japanese American, the collection is not only the largest and finest collection ever to be offered for sale at auction, but also the largest group of hand-carved bowls, in a variety of forms, with very important provenances. With an acute sense of craftsmanship, each was selected for the extraordinary grace of lines, elegant proportions, balance of color in the natural wood grains, and provenance.

Because of their beauty and superb artistry, Hawaiian wood bowls have come to represent ancient Hawaiian culture itself. Their form most likely derives from the shape of gourds which were also used for preparation and storage of food. Most bowls from the 19th century and earlier were carved from Kou wood using a stone adze, scoured with coral on the inside and out, rubbed with pumice and a polishing stone, rubbed with charcoal and a bamboo leaf, then polished with a banana leaf or kapa.

According to Henry Kekahuna, "There was no chief or chiefess who lacked wooden calabashes or platters, for these things were greatly esteemed and most precious to them...Vessels made from the bitter-gourd were those mostly used by the common people, while such trees and kou and others were forbidden to them in that remote period...Calabashes and wooden platters were highly esteemed, favorite articles to the ancestors of these people..." (*The Hawaiian Art of Making Wooden Calabashes*, Unpublished typescript, M-445, Folders No. 2 and 3, Calabash, Henry E.P. Kekahuna Collection, AH, n.d.).

Together with their history, elegance of form and beauty, it is clear why the Hawaiian calabash became so treasured and recognized as a status symbol by wealthy, *Kamaiana* (Hawaiian local) residents in the 19th century, and even up to the present day.



74

74  
**LARGE BOWL, WAIMEA, KAUAI,  
HAWAIIAN ISLANDS**

*'umeke la'au pakaka*  
Wood (probably kou)  
diameter 17 1/2in (44.5cm)

Finely hand carved of deep, wide and rounded form, with thick walls and a slight rib around the outer side below the top edge; multiple indigenous repairs throughout and the inner surface patina with significant age and wear; three Jenkins Collection labels on the interior; fine marbled honey-brown and dark-brown patina on the outer surface.

**Provenance**  
Irving Jenkins, Hawaii  
Private Collection, Kahala, Oahu

\$12,000 - 18,000  
€11,000 - 16,000

75  
**SHALLOW BOWL, HAWAIIAN ISLANDS**

*'umeke la'au pakaka*  
Wood (probably kou)  
diameter 11in (28cm)

Finely hand carved from the half of a log, avoiding the core and leading to the lighter sapwood dripping on opposite sides of the rim; a wood patch repair (*poho*) on one rim edge; fine varied honey- and dark-brown surface patina; two Jenkins Collection labels and a Honolulu Academy of Arts loan label on the interior.

**Provenance**  
Irving Jenkins, Hawaii (No.8)  
Private Collection, Kahala, Oahu

\$3,000 - 5,000  
€2,600 - 4,400

76  
**FOOTED BOWL, HAWAIIAN ISLANDS**

*umeke kepakepa*  
Wood (probably kou)  
diameter 7in (17.8cm)

With a horizontal flat panel around the rim tapering downward to the circular foot; fine "marbled" dark- and light-brown surface.

**Provenance**  
Private Collection, Kahala, Oahu

\$2,000 - 3,000  
€1,800 - 2,600



77

**LARGE, WIDE PANELED BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)  
diameter 14 1/2in (37cm)

Finely hand carved of deeply hollowed form, the thick bottom slightly flat with rounded walls gradually becoming thinner at the top edge with a rib below; two butterfly patch repairs (*pewa*) on opposite sides with interior breadfruit nut adhesive repairs (*kepau*); the interior surface showing wear indicative of significant age and use, the outer with fine varied honey-brown patina.

**Provenance**

Private Collection, Kahala, Oahu

\$5,000 - 7,000  
€4,400 - 6,200

78

**SHALLOW PANELED BOWL, MAUI, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)  
diameter 8 1/2in (21.5cm)

Finely hand carved with circular flat bottom with sides tapering out to a horizontal band; varied light- and dark-brown surface.

**Provenance**

Private Collection, Kahala, Oahu

\$2,000 - 3,000  
€1,800 - 2,600

79

**WIDE PANELED BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)  
diameter 12 1/2in (31.7cm)

Finely hand carved from the crotch of the sapwood tree giving it a "marbled" honey-brown and dark-brown outer surface, of deeply hollowed form with thick walls and rib on the outer edge below the top edge; multiple indigenous wood butterfly patch (*pewa*) and zig-zag (*kepakepa*) repairs throughout the outer surface, the interior with breadfruit gum (*kepau*) adhesive repairs.

**Provenance**

Private Collection, Kahala, Oahu

\$5,000 - 7,000  
€4,400 - 6,200

80

**LARGE FLAT BOTTOMED BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)  
diameter 13 3/4in (35cm)

Finely hand carved of deeply hollowed form with flat bottom and curved thick sides; multiple wooden peg (*huini*) and wooden patch (*poho*) repairs; fine honey-brown patina with original kukui-nut finish.

**Provenance**

Dr. Robert Browne, Oahu (Br280 collection mark on underside)  
Private Collection, Kahala, Oahu

\$5,000 - 7,000  
€4,400 - 6,200

81

**LARGE SHALLOW BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

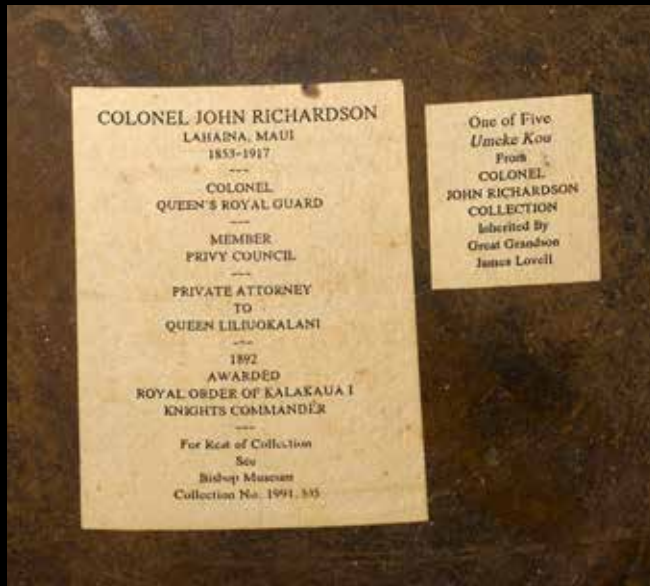
Wood (probably kou)  
diameter 15 1/2in (39.5cm)

Finely hand carved, of low, rounded form with thick walls and two indigenous wood butterfly patch *pewa* repairs; fine varied honey- and dark-brown patina with old erosion on bottom indicative of most likely 18th century origin.

**Provenance**

Private Collection, Kahala, Oahu

\$6,000 - 9,000  
€5,300 - 7,900



83 label

82

**FLAT BOTTOMED PANELED BOWL, MAUI, HAWAIIAN ISLANDS**

*'umēke kēpakepa*

Wood (probably kou)

diameter 11in (28cm)

Finely hand carved with the flat bottom tapering outwards with a horizontal rib below the inward tapering rim; multiple indigenous zigzag wood patch (*kēpa*) and breadfruit gum adhesive (*kēpau*) repairs; fine marbles honey- and dark-brown surface with old varnish with craquelure.

**Provenance**

Private Collection, Kahala, Oahu

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

**€3,500 - 5,300**

83

**BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)

diameter 13 1/4in (33.5cm)

This historically important bowl is hand carved from the crotch of the tree giving it an exceptionally fine "marbled" honey-brown and dark-brown color, the rounded form with thick walls and native repairs including a large butterfly (*pēwa*) repair; two printed Richardson labels adhered to the bottom of the interior.

**Provenance**

Colonel John Richardson, Lahaina, Maui

Irving Jenkins, Hawaii

Private Collection, Kahala, Oahu

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

**€4,400 - 6,200**

84

**WIDE RIBBED PEDESTAL BOWL, LAHAINA, MAUI, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)

diameter 8 3/4in (22.2cm)

With a circular foot, the thick bottom gradually becoming thinner walls towards the top edge and with vertical ribs around the perimeter; four butterfly patch (*pēwa*) repairs; fine marbled honey- and dark-brown patina with old varnish with craquelure.

**Provenance**

Private Collection, Kahala, Oahu

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

**€3,500 - 5,300**

85

**SHALLOW BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)

diameter 10 3/4in (27.3cm)

Hand carved in low, shallow form from half of a log avoiding the core, with the sapwood dipping down from the opposite edges; several wooden peg repairs (*huini*) and one rectangular repair (*poho*) on the bottom.

**Provenance**

Private Collection, Kahala, Oahu

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

**€1,800 - 2,600**



81

82

84

83

85



86

**WIDE BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)  
diameter 10 1/4in (26cm)

Finely hand carved of deeply hollowed round form with the thick base gradually becoming delicately thin at the top edge, an old circular repair at the bottom with butterfly wood patches (*pewa*), one *pewa* patch to a wood separation lost; the inner surface showing wear indicative of significant age and use, the outer surface with fine honey-brown patina and original kukui nut finish.

**Provenance**

Private Collection, Kahala, Oahu

**\$4,000 - 6,000**  
**€3,500 - 5,300**

87

**FLAT BOTTOMED BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Kou wood  
diameter 9 1/4in (23.5cm)

Finely hand carved from the crotch of the kou tree revealing a marbled honey- and dark-brown surface, with a circular flat bottom and slightly curved, thick sides; multiple peg (*huini*), wood patch (*poho*) and breadfruit gum adhesion (*kepau*) repairs; two Richardson collection labels on the interior wall.

**Provenance**

Colonel John Richardson, Lahaina, Maui  
James Lovell, Hawaii, by descent  
Irving Jenkins, Hawaii  
Private Collection, Kahala, Oahu

**\$4,000 - 6,000**  
**€3,500 - 5,300**

88

**RIBBED BOWL, MAUI ISLAND, HAWAIIAN ISLANDS**

*pakaka*

Wood (probably kou)  
diameter 13 1/2in (34.3cm)

Deeply hand carved from the crotch of the tree giving it a fine "marbled" honey-brown and dark-brown color; of rounded form with an outer edge near the top rim; thick walls and native repairs including four butterfly patch (*pewa*) repairs.

**Provenance**

Private Collection, Kahala, Oahu

**\$6,000 - 8,000**  
**€5,300 - 7,000**

89

**SMALL BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

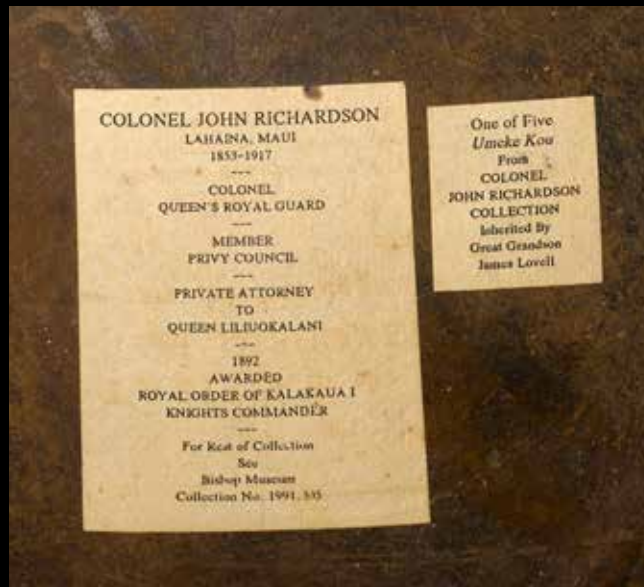
Wood (probably kou)  
diameter 7in (17.8cm)

Finely hand carved from the inner log of the tree with the lighter sapwood dripping down on opposite sides, the thick walls gradually becoming delicately thin at the top edge, the inside surface showing wear indicative of significant use and age; numerous indigenous wooden peg repairs (*huini*) throughout; fine varied honey- and dark-brown patina with original kukui nut finish.

**Provenance**

Private Collection, Kahala, Oahu

**\$2,000 - 3,000**  
**€1,800 - 2,600**



87 label

90

**BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)

diameter 10in (25.4cm)

Finely hand carved of deeply hollowed rounded form with zigzag (*kepakepa*) repair and a small rectangular wooden patch (*poho*) repair to one edge; fine marbled honey- and dark-brown patina.

**Provenance**

Private Collection, Kahala, Oahu

\$4,000 - 6,000

€3,500 - 5,300

91

**FLAT BOTTOMED BOWL, HAWAIIAN ISLANDS**

*'umēke la'au*

Wood (probably kou)

diameter 7 1/2in (19cm)

Finely hand carved in delicate proportions with the flat bottom leading to sides curving inwards and terminating into an especially thin rim; carved from the half of a log with the lighter sapwood on opposite sides; two Jenkins collection labels on interior side wall.

**Provenance**

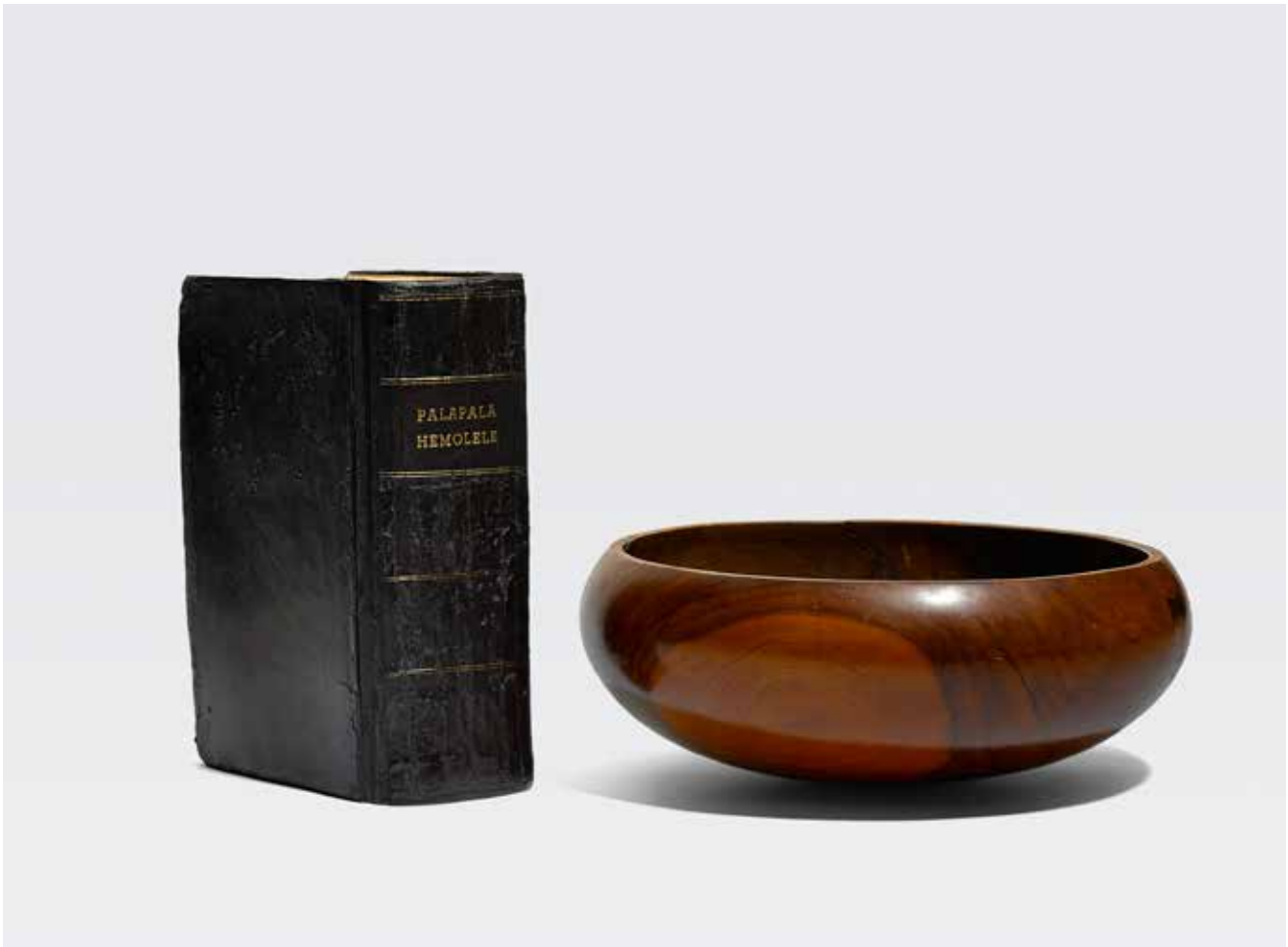
Irving Jenkins, Hawaii (No. 6)

Private Collection, Kahala, Oahu

\$4,000 - 6,000

€3,500 - 5,300





92

92  
**SHALLOW BOWL, HAWAIIAN ISLANDS, TOGETHER WITH A HAWAIIAN BIBLE, PALAPALA HEMOLELE, OAHU, 1843**

*'umeke la'au*  
 Bowl - Wood (probably kou)  
 diameter of bowl 11 1/4in (28.5cm)

The bowl finely hand carved in shallow, rounded form with thick walls curving inwards; multiple butterfly (*pewa*) and patch (*po'ho*) repairs with breadfruit gum adhesive (*kepau*) repairs on the inside; fine marbled honey- and dark-brown patina.

The bible in period leather binding most likely done on the Mission Press and fitted in a modern custom made slip case.

**Provenance**

Rev. James Hunnewell Kekela (1824-1904), the first Hawaiian Christian minister  
 Mary K. Hayselden, granddaughter of Kekela

**\$8,000 - 12,000**  
**€7,000 - 11,000**

93

**LARGE KNOBBED POUNDER, HAWAIIAN ISLANDS**

*pohaku ku'i poi*  
 Red hematite  
 height 7 3/4in (19.9cm)

Finely carved from rare red hematite -- red being a sacred color of the indigenous Hawaiians -- of elegant, broad form with rounded knob and broad domed base.

**Provenance**

Kepokai Family, members of Maui *Ali'i*  
 Dr. Robert Browne collection, Honolulu  
 Miki Browne, Honolulu

**\$3,000 - 5,000**  
**€2,600 - 4,400**



93, 94

94  
**LARGE KNOBBED POUNDER, HAWAIIAN ISLANDS**

*pohaku ku'i poi*  
 Stone (probably basalt)  
 height 7 1/2in (19cm)

The handle with an incised glyph on the top surface.

**Provenance**  
 Mauna Kea Galleries, Kamuela, Hawaii  
 Private Collection, Kamuela, Hawaii

**\$2,000 - 3,000**  
**€1,800 - 2,600**

95  
**GAME DISC, HAWAIIAN ISLANDS**

*ulumaica*  
 Limestone  
 diameter 3 3/4in (9.5cm)

Finely carved into an unusually large size of handsome quality.

**Provenance**  
 Dr. Robert Browne, Hawaii  
 Miki Browne, Hawaii

**\$2,000 - 3,000**  
**€1,800 - 2,600**



95, 96

96  
**GAME DISC, HAWAIIAN ISLANDS**

*ulumaica*  
 Coral  
 diameter 3 1/4in (8.3cm)

The dense coral with a smooth close-grained surface, finely worked into disc form, the periphery with a narrow flat edge and the two surfaces slightly convex; collectors mark "HM-156" on one side.

**Provenance**  
 Christopher Hemmeter Collection (HM-156)  
 Private Collection, Kahala, Oahu

**\$3,000 - 5,000**  
**€2,600 - 4,400**



97



98

99

97<sup>Y</sup>

**HOOK PENDANT NECKLACE, HAWAIIAN ISLANDS**

*lei niho palaoa*

Marine ivory, red trade spindle beads, ribbon

*length from top bead to bottom of pendant 13 1/2in (34.4cm)*

*length of pendant 3 3/8in (8.5cm)*

**Provenance**

Private Collection, Kahala, Oahu

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

**€3,500 - 5,300**

98<sup>Y</sup>

**LARGE HOOK PENDANT NECKLACE, HAWAIIAN ISLANDS**

*lei niho palaoa*

Marine ivory, blue trade glass beads, olona

*length from top bead to bottom of pendant 9in (23cm)*

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

**Provenance**

Private Collection, Kahala, Oahu

“The most spectacular of the Hawaiian ornaments is the *lei palaoa*, or *niho palaoa*. It is a hook-shaped ornament made originally from a sperm-whale tooth and suspended by two coils of braided human hair.” (Buck, Peter, *Arts and Crafts of Hawaii*, 1957, p. 535) Beginning in the 19th century, Hawaiians began to use spindle-shaped ivory beads instead of hair coils.

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

**€5,300 - 7,900**

99<sup>Y</sup>

**HOOK PENDANT NECKLACE, HAWAIIAN ISLANDS**

*lei niho palaoa*

Marine ivory, blue and white trade glass beads, string

*length from top bead to bottom of pendant 7 1/2in (19cm)*

*length of pendant 1 5/8in (4.2cm)*

**Provenance**

Private Collection, Kahala, Oahu

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

**€1,800 - 2,600**

100<sup>Y</sup>

**STAFF OF STATE, HAWAIIAN ISLANDS**

*kahili*

Wood, shell, coral, marine ivory, fiber

*length 20 3/4in (52.7cm)*

**Provenance**

Lydia K. Aholo (adopted child of Queen Liliuokalani)

Alfred Apaka Sr., Honolulu, Hawaii

Private collection, Honolulu, Hawaii

On *kahilis*, Peter Buck notes “Several feathers were tied together with olona fiber to form bunches which, in turn, were tied to a coconut-leaf midrib. The poles were usually made out of a kauila wood spear, but more elaborate ones were made by stringing disks of tortoise shell, bone, or ivory on a slender core of kauila wood or whalebone. Leg bones were usually used to fashion these disks and it was considered an honor to have one’s bones used on a kahili handle, in contrast to the insult when the bones were used as fishhooks or to inlay spittoons.” (*The Arts and Crafts of Hawaii*, 1957, p. 579)

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

**€3,500 - 5,300**





101

## MIRROR, HAWAIIAN ISLANDS

*kilo pohaku*

Basalt

diameter 3 5/8in (9.3cm)

### Provenance

Private Collection, Kahala, Hawaii

"The *Kilo pohaku* of the Hawaiians were most ingenious. Some native Narcissus admiring his face in some placid pool may have caught the suggestion and wiser than the beloved of Echo, instead pining away for love of the intangible image, devised a means of recalling this image at pleasure. Whoever may have been the lucky inventor, the results as we have them today are certain well-ground circular disks, less than half an inch thick, and the diameter varying...These were not highly polished and do not in the least reflect when in a dry condition, so their properties would be concealed from the casual observer, but placed in a shallow calabash of water the dark background of the stone gives back a sufficiently clear reflection. I have never seen any of these mirrors other than circular form. They rapidly disappeared from use with the advent of European glass mirrors\* and their use was soon forgotten. In the native *kahuna lapauu* practice they are occasionally used as a cooling application to furunculi or other ulcerous sores, and for this use holes are often bored near the edge through which a cord could be passed. I know of no other sub-civilized people who have adopted this ingenious conception. Specimens are no longer

common. The stone is sort of a basanite, quite as compact as the phonolite used for adzes, and it is of a uniformly dark color in all the examples noted. It is supposed to come from the uplands of Mauna Kea on Hawaii.

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

Cf. Pitt Rivers Museum (1901.43.26); and Summers, The J.S. Emmerson Collection, 1999, figs 268 and 269

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

**€7,000 - 11,000**



“Tianna” by John Meares

102

**BARBED SPEAR, HAWAIIAN ISLANDS**

*ihe laumeki*

Wood (probably kauila)

length 69 3/4in (177.2cm)

Of long tapering form with a multi-barbed spear point and tool marks indicative of having been carved by stone and shell, exceptional dark-brown patina and wear indicative of significant age.

**Provenance**

Private Collection, London

Private Collection, Kahala, Oahu

Cf. Kaeppler, Adrienne, *Artificial Curiosities*, 1978, fig. 183

According to Peter Buck, “Short spears, *ihe* were for both thrusting and throwing, and the points might be either barbed or unbarbed...  
...Spears which are unquestionably old -- such as three in the Peabody Museum, Salem, collected by whaling captains in 1799, 1800 and 1805 -- have very characteristic barbs. Each barb has a somewhat lanceolate point with two upper surfaces sloping out from a median edge. The barbs in each row alternate in position with the barbs in the row above so that the root of each barb originates from the part below and between the two barbs above” [see present lot].  
(*Arts and Crafts of Hawaii*, 1957, p. 421.

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

**€11,000 - 16,000**







103



104



105





106

103

**DECORATED BARKCLOTH FRAGMENT, HAWAIIAN ISLANDS**

*kua'ula*

Paper mulberry with natural dyes  
22 by 17 1/2in (56 by 44.5cm)

**Provenance**

Saffron Walden Museum, England  
Private Collection, Kahala, Oahu

Cf. Kaeppler, Adrienne, *Artificial Curiosities*, 1978, figs. 126-129.

Cf. McKinney, Natasha, "Shifting Patterns," *Tribal Arts*, Number 79, Spring 2016, fig. 4.

**\$1,200 - 1,800**  
**€1,100 - 1,600**

104

**TWO FIRST-STAGE TAPA BEATERS, HAWAIIAN ISLANDS**

*hohoa*

Wood (probably koai'a)  
lengths 14 and 15 1/2in (35.5 and 39.3cm)

Each hand carved in the round with linear grooves for working the paper mulberry.

**Provenance**

Private Collection, Kahala, Oahu

**\$3,000 - 5,000**  
**€2,600 - 4,400**

105

**SECOND STAGE AND FINISHING STAGE TAPA BEATERS, HAWAIIAN ISLANDS**

*i'e kuku and upena halua*

Wood (probably koai'a)  
lengths 14 and 15 1/8in (35.5 and 38.3cm)

Each hand carved with rounded handle and squared pounding surface, the second stage beater with finely incised lines on the beating surface, the finishing stage with two sides with oblique, crossing lines, one with dots inside, and two sides with linear grooves.

**Provenance**

Private Collection, Kahala, Oahu

**\$2,000 - 3,000**  
**€1,800 - 2,600**

106

**BED COVER, TOGETHER WITH TWO DIGGING STICKS, HAWAIIAN ISLANDS**

*kapa moe (Bed Cover), o'o (Digging Stick)*

Paper mulberry with natural dyes  
*Bed Cover: 99 by 70in (250 by 178cm)*  
*Digging Sticks: 50 1/2 and 47 1/2in (128 and 120.5cm)*

The *kapa moe* consisting of five sheets woven together, the top sheet colored with red dye; the two *o'o* with ancient, weathered surfaces. (See bonhams.com for photograph of digging sticks)

**Provenance**

Private Collection, Kahala, Oahu

**\$4,000 - 6,000**  
**€3,500 - 5,300**



107

**107  
THREE STONE ADZES, KAUAI,  
HAWAIIAN ISLANDS**

Stone (probably basalt)  
lengths 10 to 15in (25.4 to 38cm)

One massive and each of elegant form with very closed-grain stone, each with heavily worked base and smooth, finely worked blade surface tapering to a sharp edge for carving; each with a light-green oxidized surface.

**Provenance**  
Private Collection, Kahala, Hawaii

The highly uncommon identical surface patina of all three adzes indicates they were all discovered together and probably once the tools of a master canoe maker who would have adzes of various sizes for hollowing, cutting and working large pieces of wood.

**\$8,000 - 12,000**  
**€7,000 - 11,000**

**108  
CANOE PADDLE, HAWAIIAN ISLANDS,  
PURPORTEDLY ONCE BELONGING TO  
SAMUEL KAHANAMOKU**

Wood (probably kou)  
length 61in (162.5cm)

Finely carved from one piece of light wood with a long cylindrical shaft terminating at a flat, rounded paddle surface; dark-brown patina.

**Provenance**  
Samuel Kahanamoku, Hawaii  
Private Collection, Hilo, Hawaii  
Peter Underwood, Captain Cook, Hawaii, with accompanying documentation

Samuel Alapai Kahanamoku (1902–1966) was born in Honolulu, Hawaii and, like his older brother Duke Kahanamoku, was an American competition swimmer who represented the United States at the 1924 Summer Olympics in Paris where he won a bronze medal in the men's 100-meter freestyle event.

**\$3,000 - 5,000**  
**€2,600 - 4,400**

**109  
MODEL CANOE, NIUE ISLAND**

Wood  
length 43in (109cm)

Carved in light wood in two parts, the upper section with linear incised decorations, pierced through at various parts for binding.

**Provenance**  
Private Collection, New Zealand

**\$3,000 - 5,000**  
**€2,600 - 4,400**



Duke and Samuel Kahanamoko © Getty Images, Underwood Archives



108



109



110

**MASSIVE CEREMONIAL PADDLE, AUSTRAL ISLANDS**

Wood, lime

length 73in (185.5cm)

**Provenance**

Private Collection, London

**A Work of Art from a Master Carver**

Rhys Richards

Paremata, New Zealand

February 2016

This is a magnificent large ceremonial 'paddle' from Ra-ivavae or Tubuai in the Austral Islands, south of Tahiti. It is carved all over meticulously by a master carver using only a burin with a blade made from the triangular-shaped tooth of a mako shark. The large size is unusual but conveys the same symmetry and grace that has made Austral Island paddles famous, highly sought-after, works of art.

The traditional motifs used by the carver merit individual attention. The front of the flat blade is covered in alternating squares of the double-cross or XX motif and the scalloped motif. These represent residual remnants of ancient male (or tiki) and female symbols. In 1892 the Swedish anthropologist Halmar Stolpe judged that long ago a human motif had lost its head entirely, and the arms and legs had shortened, until all that remained was the torso lying between the remnant XX. The outer edges of the blade are covered with a continuous rim of these single XX motifs.

The rear of the blade has a similar XX rim, but is divided by a raised vertical band into two almost identical panels. One panel is covered with the unique Austral Islands 'toothed suns,' where concentric circles are ringed with tiny equilateral triangular teeth known as 'niho'. The other panel has the same motifs but with a slightly different layout requiring more part rings to fill the space entirely. The rear of the blade has an outer rim of tiny scallop motifs.

The long shaft provides a graceful extension from the blade to the pommel. The shaft is also covered entirely with fine carving in circular panels round the shaft using again the double XX and the scalloped female motifs.

The pommel of the shaft flares into a circular frieze of eleven human figures, all decorated dancing girls all with tiny breasts, and all crouching with raised hands and knees spread. Their heads are exaggerated, each bearing two large flower rosettes above a face complete with tiny horizontal eyes, a nose and a mouth.

When viewed from directly above, it can be seen that the pommel has had its inner third hollowed out into a small crater. In the center of this crater is a 'toothed sun' motif, a filled circle joined to a circlet of triangular 'niho' teeth pointing outwards. Three broad circles enclose two more circlets of these tiny teeth. But unlike the precision and symmetry evident everywhere else on the blade and shaft, here the carver has placed uneven circles.

110 (detail)

The outer parts of the top of the pommel are the reverse side of the heads of the eleven dancing girls. Each has two, quite coarsely carved, 'toothed suns,' except for two which have no suns at all, just tiny tiers of the triangular 'niho' teeth. Why are there only eleven, not twelve dancers, with only two undecorated, is unknown, but this is unlikely to be mere chance on such an other-wise meticulously carved 'paddle.'

Stolpe suggested that the dancing girls became stylized too, losing their heads or legs, until all that was left were crescents from their bent thighs. When stacked in tiers like draped curtains, they represent femininity, fecundity and youthful potential for rebirth. The placing of the male XX motifs along with the female scallop motifs on the same staff, would seem to convey fertility, descent, ancestry and continuity.

This looks like a paddle, but is it? Probably not. Probably the earliest forms were short, hand-held signs of chiefly status, possibly used as 'dance paddles.' By 1820 exquisitely carved 'dance paddles' were simply called 'paddles' by the first foreigners to visit the Austral Islands. During the next decade, in the 1830s, foreigners began buying and competing for these beautiful works of art, with some indiscriminating buyers preferring larger and still larger sizes. By 1842 the finest work had been replaced with larger 'export art' usually covered with carving far inferior to this superb piece. Therefore it seems reasonable to estimate that this fine paddle was carved by a master carver in about 1830 or a little earlier.

Recommended reading:

Richards, R. 2012 *The Austral Islands: History, Art and Art History*. Paremata Press. Wellington. New Zealand.

Richards, R. 2014 *An Analysis of Motifs on Austral Island 'Paddles.'* Bonham's catalogue. 15 May 2014. pp.40-41.

Stolpe, K.H. 1892 *On the evolution of ornamental art....* (translated by Mrs. H. C. Marsh. Issued privately in Stockholm in 1927.)

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

**€26,000 - 44,000**





111

111<sup>Y</sup>

**POUNDER, AUSTRAL ISLANDS**

*penu*

Coral

height 6 3/4in (17cm)

The handle of saddle form above tapering sides, flaring out at the bottom in a domed form; natural coarse white surface with wear indicative of much age and use; with museum/collection no. 79795 written in black on handle and bottom.

**Provenance**

Private Collection, New Zealand

*Cf. Polynesian Artifacts, The Oldman Collection, Memoirs of the Polynesian Society, Wellington, 1953, pl. 37, fig. 457G*

This *patu* is an exceptionally fine example with extremely well balanced proportions and surface coloration.

\$4,000 - 6,000

€3,500 - 5,300

112

**LARGE CEREMONIAL HAFTED ADZE, MANGAIA, COOK ISLANDS**

Wood, sharkskin, coconut fiber sennit

length 32 3/4in (83.3cm)

Of columnar form with squared base, intricately stone and shell carved throughout the surface with repeating geometric design; the large, broad and closed-grained stone wrapped with finely woven sennit fiber; fine, reddish-brown patina with wear indicate an early 19th century date of creation.

**Provenance**

Douglas Fraser, author and professor of Art History and Archaeology at Columbia University, New York  
American Private Collection

\$6,000 - 8,000

€5,300 - 7,000



112



113

113

**STOOL, COOK ISLANDS**

*no'oanga*

Wood

length 18 1/2in (47cm); height 6 3/4in (17cm)

The present work, finely carved with the elegant, curved saddle-form seat, the low center, the fine honey-brown patina and the animated, somewhat anthropomorphic legs with heart-shaped feet make it an exceptional example.

**Provenance**

Private Collection, New Zealand

Cf. Wardwell, Alan, *Islands Ancestors*, 1994, fig. 77

According to Wardwell (*Ibid.*, p. 196), "While easily appreciated as examples of pure and harmonious form, they also represent high technical achievements, requiring considerable labor to complete. They were carved from a single block of wood and then carefully and evenly finished. Such objects were among the very few pieces of furniture in Cook Island houses. They could be used only by chiefs on ritual occasions as symbols of rank and served no other utilitarian purpose."

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

**€7,000 - 11,000**





114

**PRESTIGE STAFF, EASTER ISLAND**

Wood, shell, stone

length 23 1/2in (59.7cm)

Of aberrant form, the top carved with janus faces typically seen on *ua* staffs, joined to an image of a fish; reddish-brown patina.

**Provenance**

Private Collection, England

Cf. Kaeppler, Adrienne, Et. Al., *Oceanic Art*, 1997, fig. 291 for a similar representation of a fish collected on Captain Cook's second voyage, 1774, Museum Für Völkerkunde (now lost).

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

**€3,500 - 5,300**

115

**STILT STEP, MARQUESAS ISLANDS**

*tapuvai*

Wood

height 14 1/4in (36cm)

Finely carved, most likely by stone and shell, with the standing tiki supporting the curved step above, with classic Marquesas features including large elliptical eyes, an unusually broad nose with only the left nostril, the arms bent at the elbow and resting on the side, the knees slightly bent and standing on a very unusual foliate-form base; fine linear incising overall with dark-brown, well worn patina.

**Provenance**

André Fourquet, Paris

Private Collection, California

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

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

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

**€11,000 - 16,000**





© Trustees of the British Museum, "Maori chief wearing a rain cape over a korowai; holding a taiaha; wearing a neck pendant, twohaia feathers in his hair." 19th Century, Photographic Print.



116

116

**MAORI HOOK-SHAPED PENDANT, NEW ZEALAND**

*hei-matau*

Greenstone/Nephrite Jade (*pounamu*)

height 2 1/8in (5.3cm)

Finely carved, most likely by stone and shell, with curves and contours in an animated form; pierced through near the top for suspension.

Cf. Starzecka, Dorota, et.al., *The Maori Collections of the British Museum*, 2010, figs 301 and 302.

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

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

**€3,500 - 5,300**



117

117

**MAORI ANTHROPOMORPHIC NECK PENDANT, NEW ZEALAND**

*hei tiki*

Greenstone (*pounamu*)

height 4 3/4in (12.1cm)

Extremely well carved with head turned to the left side with large circular eyes and mouth open revealing the tongue, the arms resting on the hips; pierced through at the top of the head for suspension, the hole showing much wear from extensive use; the surface finely worked into a smooth and lustrous finish.

**Provenance**

Private Collection, Scotland

According to David Simmons (personal communication, November 2015), this *hei tiki* is “a very fine example made 18th century or earlier...probably made in Northland; early *tiki* there have their head in this slightly unusual upright position. I have thought thru [sic] the ones I know and on balance think it is as made in Northland, probably collected in the 18th to early 19th century when it was already old. The position of the tongue in the mouth gives the right to speak by chiefs.”

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

**€22,000 - 31,000**



118

118  
**MAORI CHIEF'S CLOAK, TOGETHER  
 WITH A MAORI FLAX POUNDER,  
 NEW ZEALAND**

Cloak: *kahu kiwi*

Cloak: Kiwi, domestic fowl, peasant and peacock feathers, flax fiber

Pounder: Stone

35 by 42in (89 by 106cm)

**Provenance**

Christie's, New York, May 1994, Lot 24  
 Private Collection, Kahala, Oahu

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

**€7,000 - 11,000**

119

**MAORI ANTHROPOMORPHIC PENDANT,  
 NEW ZEALAND**

*hei tiki*

Greenstone (probably nephrite); *paua* shell

height 4 3/8 (11cm)

The head tilted to the right with open mouth, slightly raised shoulder with the right hand to its chest and the left on its left hip, pierced through at the arms, legs and feet.

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

**€3,500 - 5,300**

120

**MAORI TREASURE BOX, NEW ZEALAND**

*wakahuia*

Wood

length 17 1/2in (44.5cm)

Of elongated oval shape, recessed all around for the flat lid, with large projecting *wheku* head at each end, the surface of the box and lid covered with longitudinal *rauponga* carving, separated into bands by kinks at regular intervals, the box with unusual intermittent spirals; varied dark-brown patina.

**Provenance**

Private Collection, England

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

**€5,300 - 7,000**



118



119



120



121

121  
**MAORI BOWL, NEW ZEALAND**

*kumete*  
 Wood, paua shell, pigments  
 length 15 1/4in (38.7cm)

**Provenance**

Christie's, London, December 1, 1982, Lot 77  
 Private Collection, New York

**\$2,000 - 3,000**  
**€1,800 - 2,600**

122  
**MAORI HAND CLUB, NEW ZEALAND**

*wahaika*  
 Wood  
 length 18 1/4in (46.5cm)

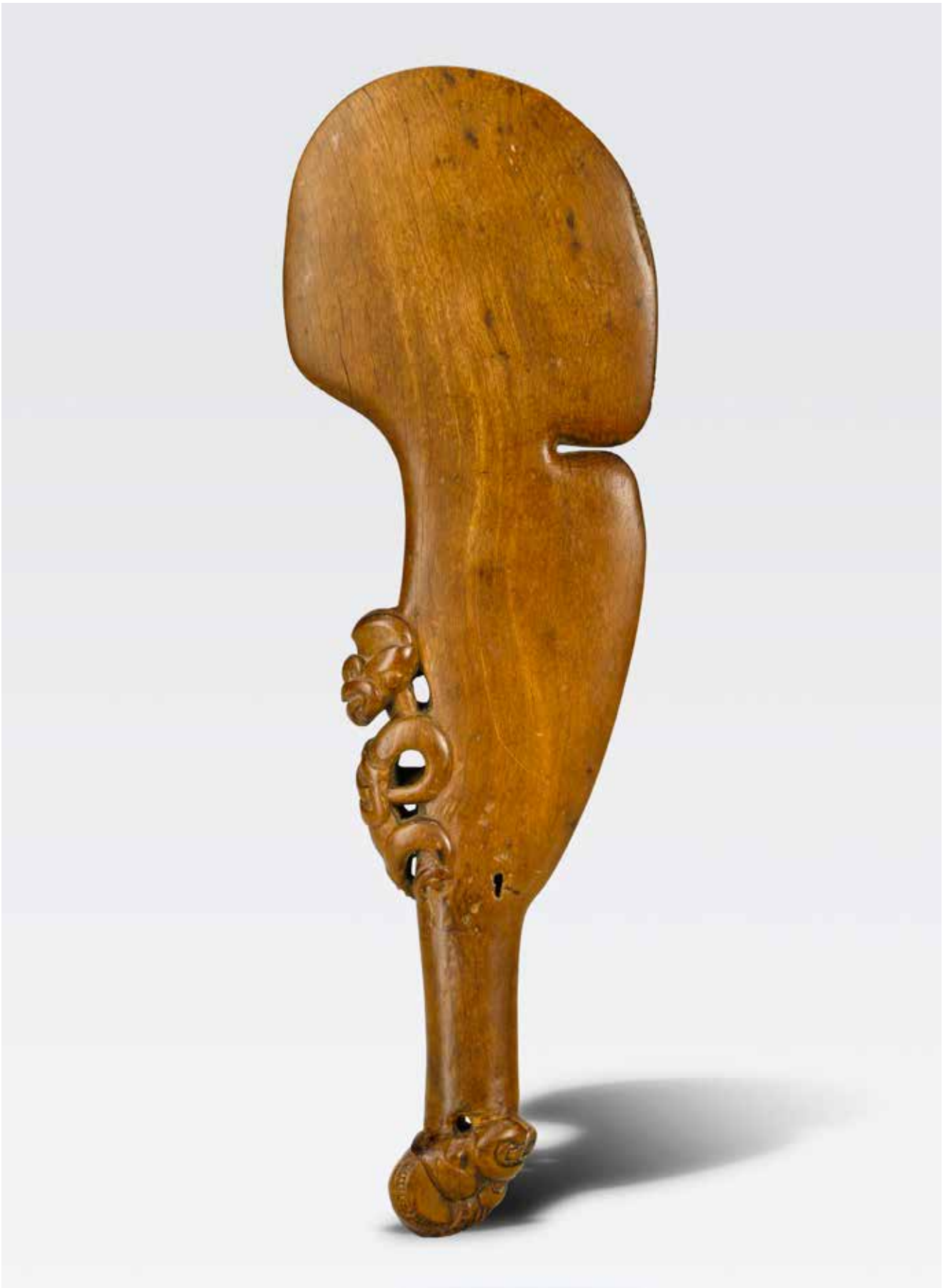
Finely carved in large proportions with a tiki figure with curvilinear features including an arched back, circling arms, legs, feet and hands with three fingers, the vulva defined, the head with an arching brow, raised nostrils and open mouth with protruding tongue, a tiki head at the base of the handle, pierced through at the handle for suspension; fine, honey-brown patina with ware indicative of significant age and use.

**Provenance**

Purportedly J.J. Klejman Collection, New York  
 Sold by order of the present owner, Sotheby's Parke Bernet, Inc.,  
 October 11, 1974, Lot 160  
 Private Collection, New York

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

**\$40,000 - 60,000**  
**€35,000 - 53,000**







123

**MAORI HAND CLUB, NEW ZEALAND**

*patu*

Greenstone (probably nephrite)

length 12 7/8in (32.8cm)

**Provenance**

Purportedly a gift by a Maori to a sea captain for saving a chief's son  
L.J. Lemaire, Amsterdam

Paul Theroux, Haleiwa, Hawaii

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

**€2,600 - 4,400**

124

**MAORI CEREMONIAL DIGGING STICK, NEW ZEALAND**

*kaheru*

Wood, shell, obsidian, red sealing wax

length 54in (137cm)

A very rare type, finely hand carved from one piece of wood, the handle as a human head with white shell around the obsidian pupils, red sealing wax around the mouth and incised with Maori tattoo (*moko*) design, a long and very elegant spatulate-form blade; fine varied honey- and dark-brown patina.

**Provenance**

Wayne Heathcote, New York

Masco Corporation, Detroit

Sotheby's, New York, November 15, 2002, Lot 190

Paul Theroux, Haleiwa, Hawaii

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

**€7,000 - 11,000**

125

**MAORI WAR CANOE PADDLE, NEW ZEALAND**

*hoe*

Wood, *paua* shell

length 62 1/2in (159cm)

An extremely fine and rare work of slender form with cylindrical shaft and flat blade ending in a point, the surface finely carved throughout, most likely without the use of metal tools, with linear, dotted surface pattern (*taratar-a-kai*) throughout, a frontal tiki head carved on one side of the blade, one tiki head midway on the loom and another at the butt of the handle, each tiki with inlaid iridescent *paua* shells inlaid in the eyes; fine aged dark-brown patina.

**Provenance**

Private Collection, New Jersey

Unlike broad paddles found throughout Polynesia, Maori paddles made for important war canoes were flat and slender.

Cf. Starzeka, Dorota, Et. Al., *The Maori Collections of the British Museum*, 2010, figs. 43-53

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

**€7,000 - 11,000**



124



125



126<sup>y</sup>

**MAORI HAND CLUB, NEW ZEALAND**

*patu*

Whale bone, fiber

length 15 1/4in (38.7cm)

**Provenance**

L.J. Lemaire, Amsterdam

Paul Theroux, Haleiwa, Hawaii

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

**€1,800 - 2,600**

127

**MAORI LONG CLUB, NEW ZEALAND**

*pouwhenua*

Wood

length 69 1/8in (175.5cm)

Finely hand carved in hardwood, most likely by stone, with a flat blade with rounded end, gradually becoming rounded near the handle and ending in a point, the shaft separated by a raised janus face; fine dark-brown patina.

**Provenance**

Private Collection, Ontario, Canada

“The graceful *pouwhenua* was the simplest in form of the double-handed weapons. Although superficially similar in many respects to the *taiaha*, it lacked the *taiaha*'s carved *upoko* and *arero* (head and tongue), instead having a plain, sharp, fire- or smoke-hardened point. Like the *taiaha*, the striking edge along the *pouwhenua*'s *rau*, or blade, was comparatively blunt, and best used to smash down on a victim, rather than cutting across in the way a sword might be used.” (Jeff Evan, *Maori Weapons*, 2014, p. 15)

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

**€4,400 - 6,200**

128

**MAORI LONG CLUB, NEW ZEALAND**

*tewhatewha*

Wood

length 53 1/2in (136cm)

Finely carved from hardwood 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 having once accommodated a feather bunch to distract the enemy, 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**

**€5,300 - 7,000**



127



128



129



130

129

**MAORI LONG CLUB, NEW ZEALAND**

*taiaha*

Wood, traces of red sealing wax  
length 64 1/2in (164cm)

**Provenance**

Sotheby's, New York, November 2, 1993,  
Lot 1171  
Private Collection, Kahala, Oahu

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

**€2,600 - 4,400**

130

**MAORI WALKING STICK, NEW ZEALAND**

Wood, *paua* shell

length 42 1/2in (108cm)

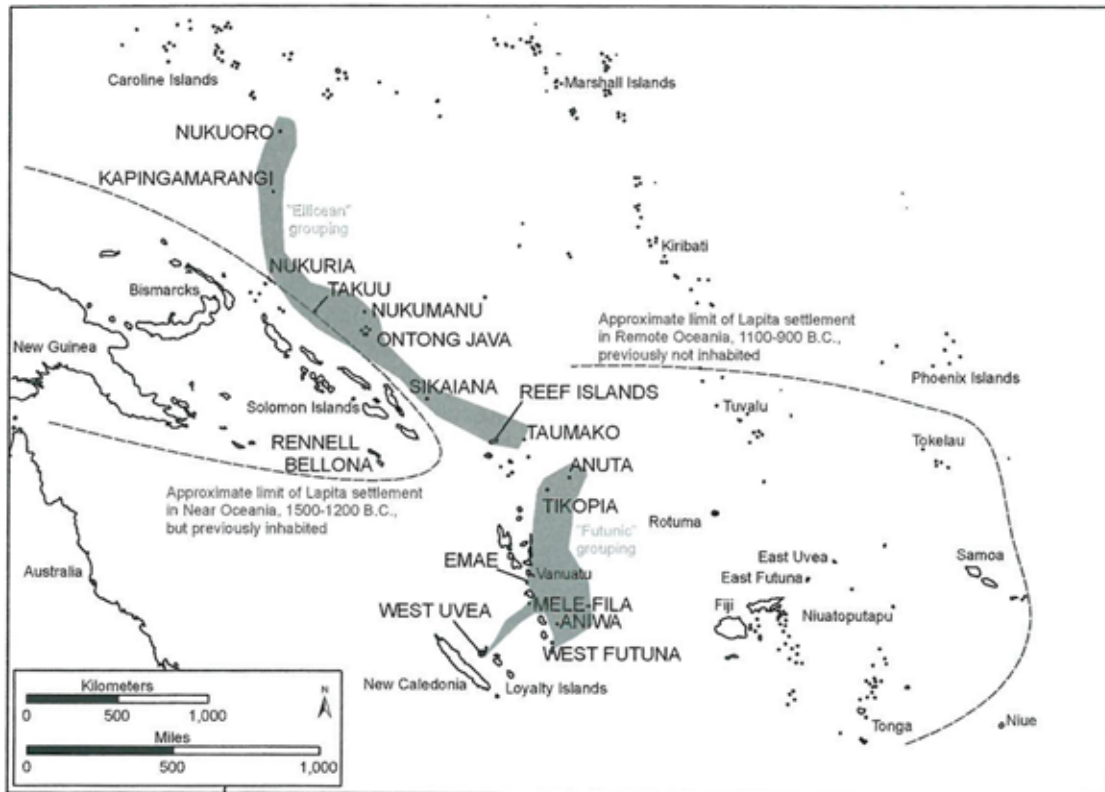
The top of the cane carved with a head with incised Maori *moko* design, the eyes inlaid with *paua* shell; a raised mid-section with incised spiral and dotted design.

**Provenance**

Prof. Harry Bober, New York  
Thence by descent

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

**€880 - 1,300**



Map of the western Pacific showing locations relevant to regional settlement chronology (outliers in uppercase).  
 Feinberg, Richard and Richard Scaglione, Editors, "Polynesian Outliers: The State of the Art", University of Pittsburg, 2012, Fig. 1

## THE POLYNESIAN OUTLIERS

Patrick Vinton Kirch  
*Chancellor's Professor Emeritus*  
*University of California, Berkeley*

In most textbooks, the vast region of the Pacific known as Polynesia is described as a triangle with apices at Hawai'i in the north, New Zealand or Aotearoa in the southwest, and Rapa Nui (Easter Island) in the southeast. All of the islands and archipelagoes encompassed within that great triangle are inhabited by societies who trace their origins back to a common ancestral culture in the Tonga-Samoa area. All of these people also speak closely related Polynesian languages, a linguistic unity observed in the late eighteenth century by the famed English explorer, Captain James Cook.

Yet by no means are all of the Polynesian societies contained within the boundaries of the so-called Polynesian Triangle. In fact, some fifteen other Polynesian groups occupy as many islands scattered widely across the other two Pacific regions known to anthropologists as Micronesia and Melanesia. Precisely because they lie outside the geographic boundaries of Triangle Polynesia, these societies are known as the Polynesian Outliers. Two (Kapingamarangi and Nukuoro) are situated within the Caroline Islands (the modern Federated

States of Micronesia), three fall within the boundaries of Papua New Guinea (Nukuria, Takuu, and Nukumanu), another eight lie on the fringes of the Solomon Islands (Ontong Java, Bellona, Rennell, Sikaiana, Vaeakau, Taumako, Tikopia, and Anuta), five are situated within the Vanuatu archipelago (Emae, Mele, Fila, Aniwa, and West Futuna), and one is part of the Loyalty Islands (Ouvea). For the most part, all of these societies occupy very small islands on the fringes of the main Melanesian archipelagoes. Eight of the Outlier islands are coral atolls, four are raised coral (*makatea*) islands, and the remainder are volcanic.

In large part because they are so small and isolated, the Polynesian Outliers were largely by-passed during the colonial era. Consequently, many of their societies retained their traditional social organization, their arts and crafts, and even their ancient religious practices well into the twentieth century. The people of Tikopia, for example, were not completely converted to Christianity until 1956.



The Ariki Kafika carving a new wooden bowl from *tamanu* wood. He is using an adz, much like his ancestors, except with an iron blade.  
© Patrick Kirch

Anthropologists have long debated the origins of the Polynesian Outlier societies. William Churchill, who recorded some of the Outlier languages early in the twentieth century, under the auspices of the Carnegie Institution, believed that the people on these islands had descended from original “Proto-Samoan” voyagers who passed along this route, using the small islands as steppingstones on their eastwards. Others, such as the great German ethnologist Georg Thilenius who studied several Outlier societies during the famous Südsee Expedition, argued that these settlements resulted from multiple “drift voyages” of Polynesians blown westwards from their home islands in Tonga, Samoa, and other nearby islands. Archaeological excavations on a number of the Outliers have now demonstrated that Thilenius was essentially correct. Although some of the Outlier islands have been inhabited by people for as long as 3,000 years, their Polynesian-speaking populations arrived more recently, within the past thousand years or so. In many cases, rich oral traditions link chiefly lineages in the Outliers to founding ancestors who came from Tonga, Futuna, ‘Uvea, or Samoa. I myself had the privilege of hearing the Ariki Taumako, a chief of Tikopia, tell the story of his ancestor Te Atafu, who came from Tonga some twelve generations earlier.

Tikopia is perhaps the most famous of all of the Outliers, having been studied by the British scholar Sir Raymond Firth whose book *We, The Tikopia* is counted among the great classics of anthropology. At the time of Firth’s first fieldwork in the 1920s, the Tikopia were still practicing their traditional religion, which included among its annual rites the Dance to

Quell the Wind and the Dance of the Flaming Fire. No other Polynesian religion survived the proselytizing of missionaries long enough to be recorded in detail by an anthropologist.

I spent eight months on lonely, isolated Tikopia in the late 1970s, carrying out archaeological excavations that uncovered three thousand years of prehistory. With its stunning crater lake, Tikopia is perhaps the most beautiful island I have ever visited. But what I recall more vividly are the gracious people who hosted me, one of the few outsiders at that time to have spent more than a few days on the island. Living in a flourishing, traditional Polynesian culture where people still subsisted on the fruit of their gardens and the fish they hauled from the reef with their nets, watching the men carve wooden bowls from *tamanu* wood, and the women beat out strips of backcloth or weave fine kilts of Pandanus leaves, is an experience almost impossible to find elsewhere in Polynesia today. What I learned there helped to inform my understanding of Polynesian cultures and history long after I last glimpsed Tikopia’s solitary peak of Reani dip below the horizon.



The Ariki Kafika, first-ranked chief of Tikopia, overseeing the extraction of sacred turmeric in 1978. The large wooden bowls are used during the filtration and concentration of the yellow-red substance.

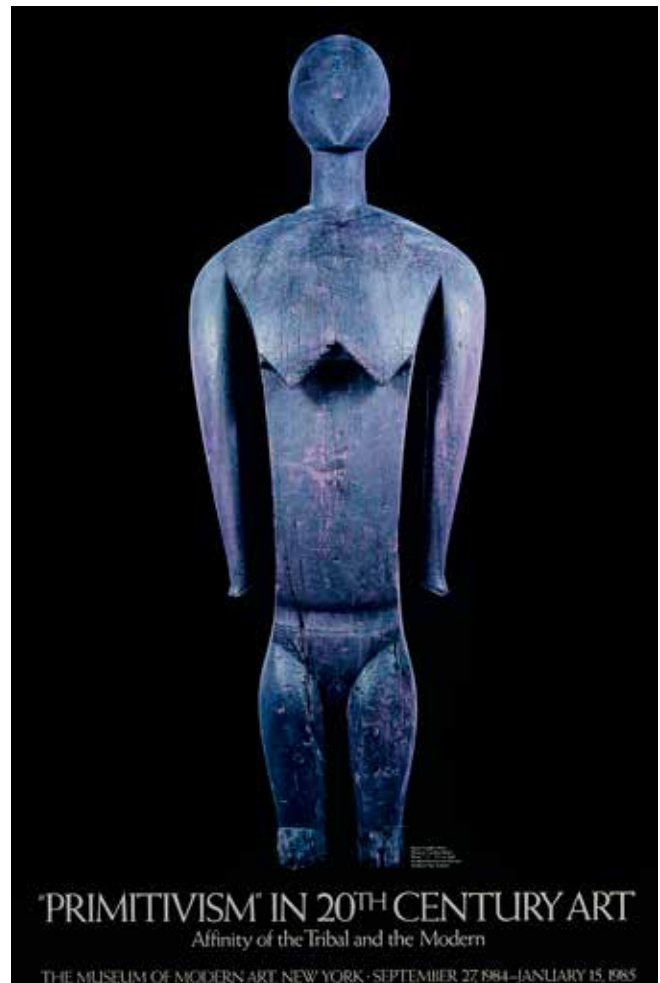
131

**EXHIBITION POSTER: "PRIMITIVISM IN 20TH CENTURY ART"  
THE MUSEUM OF MODERN ART, NEW YORK, SEPTEMBER 27,  
1984-JANUARY 15, 1985**

*Framed: 35 by 23 1/4in (89 by 59cm)*

\$800 - 1,200

€700 - 1,100



131

132

**LIME CONTAINER AND STICK, RENNELL ISLAND**

Wood

*Container height 4 1/8in (10.5cm); Stick length 6in (15.2cm)*

**Provenance**

Evan Thomas Collection with printed label #760

Jean Eduard Carlier, Paris

Mark and Carolyn Blackburn, Honolulu, Hawaii

**Published**

Kaepler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 226

\$2,000 - 3,000

€1,800 - 2,600



132





133



134



135

133  
**STONE HEAD CLUB, RENNELL ISLAND**  
*baukiaga*  
 Wood, basalt, fiber  
 length 16in (41cm)

**Provenance**  
 Private Collection, Melbourne  
 Mark and Carolyn Blackburn, Hawaii

**Published**  
 Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 231

"This rare club", according to Kaeppler (ibid.), "has a finely shaped stone head. Most known examples are entirely made of wood. Only four other stone-head examples are known. These are in the Otago Museum, Dunedin, N.Z.; British Museum, London; Cambridge Museum of Archaeology and Anthropology, U.K.; and Brisbane Museum, Australia."

**\$4,000 - 6,000**  
**€3,500 - 5,300**

134  
**CLUB, RENNELL ISLAND**  
*baukiaga*  
 Wood, pearl shell  
 length 15 3/4in (40cm)

Of hard, dense wood showing wear from handling, the projections on the head inlaid with pearl shells with finely carved serrated edges.

**Provenance**  
 Norman Hurst, Cambridge, Massachusetts  
 Mark and Carolyn Blackburn, Hawaii

**Published**  
 Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 229

**\$3,000 - 5,000**  
**€2,600 - 4,400**

135  
**NECKREST, RENNELL ISLAND**  
*unguna*  
 Wood, coconut fiber sennit  
 length 13 1/4 (33.8cm)

This exceptional and rare neckrest is finely carved in an animated pose, the two-leg support carved from one piece of wood and joined by a fine and tightly woven fiber string to the upper rest with rounded top and flat bottom, carved as one with the third leg of rounded form and angling outwards; superb dark-brown patina.

**Provenance**  
 Michael Graham Stewart, Auckland  
 Mark and Carolyn Blackburn, Hawaii

**Published**  
 Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 226

According to Kaeppler (ibid.), "This elegant neckrest has an unusual shape, reminiscent of a human leg. This headrest type was not known until the early twentieth century, when Rennell was first visited by Christian Missionaries.

Cf. The Metropolitan Museum of Art, Accession No. 1979.206.1776 for a similar work, formerly in The Michael C. Rockefeller Memorial Collection

**\$18,000 - 24,000**  
**€16,000 - 21,000**



136

**CLUB, RENNELL ISLAND**

*baukiaga*

Wood, cane

length 16in (41cm)

Hand carved from hardwood with a raised horizontal element near the tip and the surface finely worked into a smooth surface, the shaft/handle wrapped in cane.

**Provenance**

Private Collection, Melbourne

Mark and Carolyn Blackburn, Hawaii

**Published**

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 231

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

**€1,800 - 2,600**

137

**RITUAL SHARK HOOK, RENNELL ISLAND**

*gaung'akao*

Wood, human hair, fiber sennit

height (including fiber) 14in (35.5cm)

An exceptionally fine and rare example with the upper section of one side exquisitely bound with fine fiber sennit, the opposite side with two strands of finely braided human hair wrapped below a notched section; fine, slightly weathered light-brown surface.

Photo copies of the Pipers in the Pacific Islands included.

**Provenance**

Albert Henry Piper

Piper was the earliest missionary on Rennell Island of the Seventh-Day Adventists Missionary Group in 1900. He then worked out of Rarotonga. His second son was born on Rarotonga. He sailed widely in the Pacific and did work on Pitcarin, Tonga, Samoa, the Solomon's and New Hebrides. His schooner was named the *Diare*.

Private Collection, Australia

Cf. Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 227.

According to Kaeppler (ibid.), "Ritual hooks were used by the priest of the island to invoke the gods before fishing and were considered taboo."

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

**€11,000 - 16,000**





138



139

138

**DANCE STAFF, RENNELL OR BELLONA ISLAND**

Wood

length 41 1/4in (105cm)

Finely carved in light, dense wood with delicate leaf-form appendages on the upper section.

Photo copies of the Pipers in the Pacific Islands included.

**Provenance**

Albert Henry Piper

(See Lot 137)

Private Collection, Australia

Cf. Monberg, Torben, *The Religion of Bellona Island*, 1966, cover illustration for a similar dance staff

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

**€3,500 - 5,300**

139

**FISHING SPEAR HEAD, RENNELL ISLAND**

Bamboo, cane, fiber

length 27in (69.5cm)

Cut down from original length, the tip finely cut and separated to form four jagged points, wrapped with cane below the separation and at the mid-section (now the base).

Photo copies of the Pipers in the Pacific Islands included.

**Provenance**

Albert Henry Piper

(See Lot 137)

Private Collection, Australia

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

**€1,800 - 2,600**

140

**LARGE LIME SPATULA, RENNELL ISLAND**

Wood

*length 18 3/8in (46.5cm)*

Of extremely hard and dense wood, finely worked with an extremely smooth finish.

Photo copies of the Pipers in the Pacific Islands included.

**Provenance**

Albert Henry Piper

(See Lot 137)

Private Collection, Australia

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

**€1,800 - 2,600**

141

**THREE LIME SPATULAS, RENNELL ISLAND**

Wood

*lengths 7 1/2 to 12in (19 to 30.5cm)*

Each of extremely dense wood, the smallest with incised zigzag decoration on the top portion.

Photo copies of the Pipers in the Pacific Islands included.

**Provenance**

Albert Henry Piper

(See Lot 137)

Private Collection, Australia

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

**€2,200 - 3,100**

142<sup>y</sup>

**FINE ANTHROPOMORPHIC NOSE ORNAMENT AND PAIR OF EARRINGS, ONTONG JAVA**

Tortoiseshell

*height of nose ornament 4 1/8in (10.5cm)*

*diameter of largest earring 1 3/4in (4.5cm)*

**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

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

**€880 - 1,300**



140, 141



142





143



144



145

143  
**FEATHER CURRENCY, SANTA CRUZ ISLANDS**

*tevau*  
 red scarlet honey-eater (*myxomela cardinalis*)  
 feathers, bark, fiber, shells  
*length as illustrated 30in (76.2cm)*

The spiraling coils of bark finely inset overall with red feathers and strands of shell beads attached.

**Provenance**  
 Private Collection, Kahala, Oahu

'The original value of a new piece of feather currency was determined by its size and the richness of colour. Feathers from about three hundred birds were used for each band, and the average length involved five to six hundred hours of work. The bands of feathers have been customarily used in the purchase of brides, fine pigs, and certain forms of labour; purchases involved a "session of formalized bargaining involving the close examination of each coil of plumage" in order to agree upon value.' (Deborah Waite, *Solomon Islands Art: The Conru Collection*, 2008, p. 190)

**\$4,000 - 6,000**  
**€3,500 - 5,300**

144  
**RARE DECORATED BARKCLOTH, SANTA CRUZ ISLANDS**

*lepau*  
 Paper mulberry with natural dyes  
*26 by 22in (66 by 55cm)*

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

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

**\$600 - 800**  
**€530 - 700**

145  
**CHIEF'S HEADREST, TIKOPIA ISLAND**  
 Wood, fiber sennit  
*height 12 3/8in (31.5cm)*

A superb example with the headrest portion finely carved from one piece of wood with two raised sides, each with a serrated row on the underside and anthropomorphized with an animal-like head at the ends, the wishbone-form legs adhered by finely woven fiber sennit cord; fine light-brown patina with wear indicative of significant age and much use.

**Provenance**  
 Bengt Danielsson, Pape'ete  
 Christie's, New York, May 18, 1993, Lot 32  
 Tambaran Gallery, New York  
 Mark and Carolyn Blackburn, Hawaii

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

**\$8,000 - 12,000**  
**€7,000 - 11,000**





146

146<sup>y</sup>

**NECKLACE, MALDEN ISLAND**

Whale ivory, sennit

length of beads 1 1/4 to 2 1/2in (3.2 to 6.5cm)

With a 19th-century handwritten label: "Necklace from the Line Islands; Pacific Ocean."

**Provenance**

Nelly Van den Abbeele, Brussels

Christie's, Amsterdam, December 6, 1999, Lot 557

Mark and Carolyn Blackburn, Hawaii

**Published**

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 232

According to Kaeppler (ibid.), "this rare necklace is thought to be from Malden Island, best known for its Polynesian archeological stone remains of platforms and other related structures."

\$5,000 - 7,000

€4,400 - 6,200



147

147<sup>y</sup>

**TWO PENDANTS AND TWO SCOOPS, TIKOPIA ATOLL**

Marine tooth and shell (Pendants); shell (Scoops)

lengths 3 1/4 to 5in (8.2 to 12.7cm)

The large tooth pendant with ancient surface patina and pierced through on both sides--one side worn through--for suspension.

**Provenance**

Private Collection, New Zealand

Private Collection, Honolulu, Hawaii

\$3,000 - 5,000

€2,600 - 4,400

148

**SPEAR OR LONG CLUB, TIKOPIA ATOLL**

Wood

length 59 1/2in (151.3cm)

The circular shaft pierced through near the base for fiber attachment, divided by the "blade" section of trapezoidal shape with a raised triangular band; honey-brown patina with wear indicative of much use and age.

**Provenance**

Andrew Pendergrast, Auckland

Mark and Carolyn Blackburn, Hawaii

**Published**

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 233

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

**€2,600 - 4,400**





149

**ANCESTOR FIGURE, TAKUU ATOLL/ONTONG JAVA**

Wood

height 17 3/4in (45cm)

Finely carved, most likely by stone and shell, in overall cubistic form, the oversized head, rounded in the back yet of planar form on the front, with the forehead, nose and parted lips on the same plane slightly above the facial plane; slightly raised C-form ears; the neck of diminutive size resting on squared shoulders rounded at the top with each elongated, rounded arm slightly bent at the elbows and resting on the hips, the torso of hourglass form with two slightly raised nipples about midway down the torso, the hips and pelvis area of rounded and bulbous form above rounded, tapering shortened legs which rest on an elliptical, domed base; fine, varied dark-brown patina with overall divots throughout the surface of the figure, but not as evident on the base; collection mark written in white on the back of the base - "79.196/ONTONG JAVA."

**Provenance**

Private Collection, New Zealand

Sotheby's, New York, May 25, 1999, Lot 121

Mark and Carolyn Blackburn, Hawaii

**Published**

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, 2010, fig. 225

Figures from the Polynesian Outliers are exceedingly rare. Perhaps the most recognizable figures from this area are the highly-acclaimed god figures (*tino*) from the Nukuoro Atoll which are more common than works from Takuu Atoll or Ontong Java. Two similar figures, one described as a deity the other an ancestor, from the Takuu Atoll were accessioned by the Museum Für Völkerkunde, Leipzig in 1911 and are illustrated in Tiede [Barbara] *In den Weiten des Pazifik Mikronesien*, 1997, figs. 178 and 179. Another similar (but much later style) figure in the National Gallery of Australia in 2011 (Accession No: NGA 2011.949) is slightly taller with inlaid shell eyes, carved in a blonde wood ending at the legs, possibly cut down from its original size.

Due to their extreme rarity, ancestor figures from the Polynesian Outliers are some of the most enigmatic works from all of the Pacific. As with the *tino* ancestor figure from Nukuoro, there is a mysterious physical presence with this sculpture. That many modern artists, including Brancusi and Modigliani, were drawn to these works is understandably clear.

**\$200,000 - 300,000**

**€180,000 - 260,000**

**END OF SALE**



## CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### MEDIATION AND ARBITRATION PROCEDURES

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### LIMITED RIGHT OF RESCISSION

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

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchase price 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.

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## SELLER'S GUIDE

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

### AUCTION ESTIMATES

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

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

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

### CONSIGNING YOUR PROPERTY

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

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

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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.

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

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

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

### Catalogs

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

### Previews

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

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

### Reserves

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

## BIDDING AT AUCTION

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

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

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

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

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

### In Person

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

### Absentee Bids

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

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

### By Telephone

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

### Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see [www.bonhams.com/22385](http://www.bonhams.com/22385) or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

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

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

### Shipping & Removal

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

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

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

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

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

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

### Simultaneous sale property collection notice:

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

### Handling and Storage Charges

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

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

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

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

### Payment

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

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

### Auction Results

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](http://www.bonhams.com/us).

# CONTACTS

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Dessa Goddard

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Scot Levitt

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### California - Palm Springs

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#### Montreal, Quebec

David Kelsey, (514) 894 1138 †

## BONHAMS \*

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New York, New York 10022

(212) 644 9001

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Brian Kalkbrenner, (917) 206 1625

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Jonathan Snellenburg, (212) 461 6530

#### Wine & Whisky

Gary D'Urso, (917) 206 1653

## CLIENT SERVICES DEPARTMENT

### San Francisco

(415) 861 7500

(415) 861 8951 fax

### Los Angeles

(323) 850 7500

(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

## BONHAMS \*

### SAN FRANCISCO DEPARTMENTS

#### 220 San Bruno Avenue

San Francisco California 94103

(800) 223 2854

#### 20th Century Fine Art

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#### Arms & Armor

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James Ferrell, ext. 23332

#### Asian Works of Art

Dessa Goddard, ext. 23333

#### Books & Manuscripts

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#### Decorative Arts

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Los Angeles California 90046

(800) 223 2854

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Daniel Tolson, ext. 65405

#### 20th Century Fine Art

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#### African, Oceanic & Pre-Columbian Art

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Dana Hawkes, (978) 283 1518

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#### Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

#### Jewelry & Watches

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Claire De Biasio-Paris, ext. 65483

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Joseph Francaviglia, ext. 65443

\* Indicates saleroom

† Indicates independent contractor

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

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



# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

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

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

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

**Notice to online bidders;** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

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

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

Bonhams Client Services Department  
 7601 Sunset Blvd  
 Los Angeles, California 90046  
 Tel +1 (800) 223 2854  
 Fax +1 (323) 850 6090  
 Automated results  
 Tel +1 (415) 503 3410

# Bonhams

Sale title: African and Oceanic Art		Sale date: Wednesday May 11, 2016	
Sale no. 23742		Sale venue: Los Angeles	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

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

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

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

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

⌘ 1793

**Bonhams**

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+1 323 850 7500

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