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**African and
Oceanic Art**

New York | May 13, 2019



African and Oceanic Art

New York | Monday May 13, 2019 at 5pm

BONHAMS

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10am to 5pm
Thursday May 9,
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25484
Lots 1 – 115

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\$35

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INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 57
Front inside cover: Lot 78
Back inside cover: Lot 71
Back cover: Lot 99
Oceanic Art: Lot 14
African Art: Lot 97

African and Oceanic Art



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CONTENTS

- 3 Oceanic Art (Lots 1-67)
- 74 Property from The Collection of the Late
Bertram & Ruth Malenka (Lots 68-75)
- 76 African Art (Lots 76-115)
- 140 Conditions of Sale
- 141 Seller's Guide
- 142 Buyer's Guide
- 144 Contacts
- 146 Auction Registration Form

Oceanic Art





1

1

PAIWAN WEDDING CUP, TAIWAN

length 26 3/4in (68cm)

Provenance

Galerie Meyer - Oceanic Art, Paris
Private Collection, California, acquired in 2011

Carved from one piece of light wood with a raised human face in the center between the quatrefoil cups; dark brown glossy patina with wear indicative of much use and age.

US\$2,000 - 3,000
€1,800 - 2,700

2

SQUATTING GUARDIAN FIGURE, NEPAL

height 26in (66cm)

Provenance

French Private Collection
Pace Primitive, New York
American Private Collection
Bonhams, 5 May 2015, New York, Lot 20
Canadian Private Collection, acquired from the above

Carved in hard wood with broad shoulders, arms resting on the raised knees, wearing a flat crown above the facial plane with brow extending over the sunken eyes, heavily adzed and weathered surface with encrusted white pigment overall.

US\$5,000 - 7,000
€4,500 - 6,200



2



3
**DAYAK ANCESTRAL COUPLE, LATE
CLASSIC STYLE, KALIMANTAN,
BORNEO**

hampatong
heights 42 and 51in (106.5 and 129.5cm)

Provenance

Private Collection, California, acquired in
Indonesia between 1989 and 1991

Each with a mysterious aura, the male with
a more frightful appearance with gaping
mouth, both carved in dense ironwood with
significant erosion, the attenuated arms
and legs in akimbo with large genitalia;
each resting on a support post in back;
highly eroded light brown surfaces with
encrustations and remnants of dead roots in
the crevices.

Cf. Bodrogi, Tibor, *Art of Indonesia*, New
York Graphic Society, Ltd., 1972, fig.
30, for a figure in the Rijksmuseum voor
Volkenkunde, Leiden, No. 405/68 exhibiting
the same posture.

US\$12,000 - 18,000
€11,000 - 16,000





4

4

**THREE ABORIGINAL THROWING
CLUBS, CENTRAL DESERT, AUSTRALIA**

boomerangs

*lengths 26 1/2, 26 3/4 and 27 1/2in (67.3, 68
and 69.8cm)*

Provenance

Joost and Truus Daalder Collection,
Adelaide, Australia

Acquired from the above by the present
owner

Two with intricate carved designs, the other
with remains of original ochre designs.

US\$3,000 - 5,000

€2,700 - 4,500

5

**SHIELD, LAGRANGE BAY, WESTERN
AUSTRALIA**

length 27in (68.5cm)

Provenance

Joost and Truus Daalder Collection, Adelaide,
South Australia

Acquired from the above by the present
owner

The front exhibiting the classic interlocking
key design from Lagrange Bay.

US\$3,000 - 5,000

€2,700 - 4,500



5



6

6

**FIGHTING CLUB, CENTRAL AUSTRALIA
TOGETHER WITH A THROWING CLUB,
SOUTH QUEENSLAND, AUSTRALIA**

boomerang

lengths 30 and 34 3/4in (76.2 and 88.3cm)

Provenance

Joost and Truus Daalder Collection,
Adelaide, Australia

Acquired from the above by the present
owner

US\$2,000 - 3,000

€1,800 - 2,700

7

**TWO ABORIGINAL PARRYING SHIELDS,
CENTRAL AUSTRALIA**

lengths 24 and 27 1/2in (61 and 69.8cm)

Provenance

Joost and Truus Daalder Collection,
Adelaide, Australia

Acquired from the above by the present
owner

US\$3,000 - 5,000

€2,700 - 4,500





8

THREE ABORIGINAL CLUBS, AUSTRALIA

lengths 16 1/2, 22 1/2 and 23in (42, 54.7 and 58.4cm)

Provenance

Joost and Truus Daalder Collection, Adelaide, Australia
Acquired from the above by the present owner

The Tiwi example still retaining much of its original ochre decoration, the other two rare variants exhibiting a deep glossy handling patina commensurate with many years of use.

US\$2,000 - 3,000
€1,800 - 2,700



9

TWO ABORIGINAL SPEAR THROWERS, NORTH WEST REGION, AUSTRALIA

woomera

lengths 19 1/2 and 22 5/8in (49.5 and 57.5cm)

Provenance

Joost and Truus Daalder Collection, Adelaide, Australia
Acquired from the above by the present owner

One exceedingly rare, displaying meandering zigzag designs on both sides; the other plain and smooth with a beautiful glossy aged patina.

US\$3,000 - 5,000
€2,700 - 4,500



10

**TWO ABORIGINAL THROWING CLUBS,
SOUTHERN QUEENSLAND AND
CENTRAL AUSTRALIA**

boomerangs

lengths 24 and 35 3/4in (61 and 91cm)

Provenance

Joost and Truus Daalder Collection,
Adelaide, Australia

Acquired from the above by the present
owner

US\$2,000 - 3,000

€1,800 - 2,700

11

**ABORIGINAL "RAIN FOREST" SHIELD,
NORTHEAST QUEENSLAND, AUSTRALIA**

height 35in (89cm)

Provenance

Private Collection of a member of the
Australian Parliament

James Davidson Collection, Melbourne,
Australia, acquired in 1979

Sotheby's, Melbourne, mid-1990s
Private Collection, New York

US\$4,000 - 6,000

€3,600 - 5,300

10





12

**SEPIK RIVER MASK, RAMU RIVER
DELTA REGION, PAPUA NEW GUINEA**

Height 18 1/2in (47cm)

Provenance

Scott Duggleby, Dallas, Texas
Private Collection, Texas

Of classic oval form with domed forehead and flat facial plane bordered with small ridge line; a delicately carved ridge running down the center from the top of the head and becoming the ridge to the extended nose, pierced through at the septum; pierced through at the eyes and mouth, at its bottom and its top for suspension; fine varied light and dark brown patina with ochre pigmentation to the front, heavily worn throughout, the back with encrusted dark brown patina.

US\$6,000 - 9,000

€5,300 - 8,000

13

**ABELAM MASK, MAPRIK MOUNTAINS,
PAPUA NEW GUINEA**

height 15 1/4in (39cm)

Provenance

Michael Hamson Oceanic Art, Palos Verdes
Estates, California
Private Collection, Texas

US\$3,000 - 5,000

€2,700 - 4,500

12



13

The (Biwat style) is filled with double images, positive-negative relationships, and uneasy juxtapositions. Its formal structure is difficult to grasp; its total effect is completely disturbing In its high degree of assertiveness, in its ability to refurbish otherwise traditional forms and in its overpowering emphasis on aggressive qualities, the (Biwat) speaks for itself.

Douglas Fraser 1955

14

EXCEPTIONAL AND RARE BIWAT MASK, YUAT RIVER REGION, LOWER SEPIK, PAPUA NEW GUINEA

height of mask 9in (23cm)

height including beard 13 1/2in (34.3cm)

Provenance

Dr. Edmund Müller (1898 - 1976), Beromünster. Müller, Accession no. 3384 (tag and label on verso)
Sotheby's, New York, November 22, 1998, Lot 25
American Private Collection

Crispin Howarth notes, "Very little has been recorded regarding the brightly painted bulbous masks of the Yuat River. While their use by the Biwat people is not clear, these masks are known to have been traded and incorporated into ceremonies and performances by other communities on the Sepik River itself, particularly in association with initiation rites.

All are pierced through the eyes with the intent to be worn over the face and some examples [as in the present work] still retain their decorations and the cane and fiber section that secured the work to the wearer's head. . . .

These masks are quite likely to represent both bush spirits (*maindjimi*) or water spirits (*saki*) when used by the Biwat people. Like masks elsewhere along the Sepik River, each depicted a particular spirit and had a personal name." (*Myth and Magic - Art of the Sepik River, Papua New Guinea*, National Gallery of Australia, 2015, p. 111)

Mostly known for their exquisite flute stoppers, the Biwat artists carved a variety of masks, yet they mostly share the same characteristics of the work presented here: overall bulbous design in oval form with rounded pierced nose, pursed projecting lips with open mouth and great emphasis on the eyes. In the present work, the eyes are accented by circular incisions inlaid with ochre paint and then each are extended in a hallucinogenic amoebic-form design curving downward and then up to a point behind each ear and highlighted in white pigment. A beard of human hair is attached to the cane and fiber section along the bottom.

Cf. New Guinea Art - Masterpieces from the Jolika Collection of Marcia and John Friede, Fine Arts Museum of San Francisco, 2005, fig. 142 for a mask now in the National Gallery of Australia, and fig. 140 for a ceremonial house finial figure with a strikingly similar face.

US\$100,000 - 125,000

€89,000 - 110,000





15

**IATMUL SUSPENSION HOOK, MIDDLE SEPIK RIVER, PAPUA
NEW GUINEA**

samban

height 16in (40.7cm)

Provenance

Franco Ignazio Castelli Collection, Milan (1920-2002)

Thence by descent

Gallery 43, Philip Goldman, London, acquired in 1971

Cornette De Saint Cyr, Brussels, 9 March 2015, Lot 6

Lawrence Pebbles Collection, California

Published

Carpenter, Edmund, *Tradizione e creativit : Appunti si un convegno in L'Uomo e l'Arte*, 1971, no. 3-4 page 45

Exhibited

Milan, *Creazione e tradizione tribale*, Centro d'Arte Contemporanea e Primitiva l'Uomo e l'Arte, November - December 1971;

Bergamo, Galleria Alessandra Castelli, *Creativita Tribale Melanesia*, December 1974, reproduced in exhibition catalogue, no. 114/21

The carved hook with its upper part in the shape of an anthropomorphic head with eyes surrounded by concentric areas in relief, the lower part carved in the shape of an animal head with large teeth; varied light and dark brown patina with wear indicative of much age.

US\$2,000 - 3,000

 1,800 - 2,700



16

RARE BIWAT PIGMENT DISH, YUAT RIVER AREA, PAPUA NEW GUINEA

6.25in (16.2cm)

Provenance

Marcia and John Friede Collection, Rye, New York

Pieter Lunshof Collection, Paris

Galerie Meyer - Oceanic Art, Paris

Lawrence Pebbles Collection, California

An extremely fine and rare minute pigment dish in the form of a stylized crocodile with an expressionist face representing an ancestor; the outer edge incised and the tail forming a loop; rich dark brown patina illustrative of significant age and use.

US\$20,000 - 30,000

€18,000 - 27,000



17

17

NECK REST, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA

Length 17in (43.2cm)

Provenance

Stanley Moriarty Collection, Australia ("M74" written on underside in white)
 Private American Collection
 Lawrence Pebbles Collection, California

Finely carved, most likely without the use of metal tools, with two spirit faces on the underside to provide protection to the user.

US\$2,000 - 3,000
€1,800 - 2,700

18^W

MONUMENTAL IATMUL WATER DRUM, EAST SEPIK PROVINCE, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA

height 56 7/8in (144.5cm)

Provenance

Rheinische Mission, Papua New Guinea
 Collection Barmen Wuppertal Van Heyt, Germany, acquired in 1910
 Wayne Heathcote, London and New York
 American Private Collection, acquired from the above in 1993

The Rheinische Mission in Friedrich-Wilhelm-Hafen on New Guinea (German colony Kaiser-Wilhelmsland) was represented beginning in 1887.

Of hard, dense wood, most likely carved without the use of metal tools, with a large male figure of elongated proportions with an incised carving on his chest; the drum behind the figure in the form of a hand drum, or *kundu*, but it is clearly much too heavy for this purpose; encrusted dark brown patina.

US\$40,000 - 60,000
€36,000 - 53,000



18



19

**KOREWORI CEREMONIAL WAR TRUMPET, EAST SEPIK
PROVINCE, PAPUA NEW GUINEA**

height 16 1/2in (41.5cm)

Provenance

Marcia and John Friede Collection, Rye, New York
Micheal Hamson Oceanic Art, Palos Verdes Estate, California
David Serra Fine Tribal Art, Barcelona
Lawrence Pebbles Collection, California

Most likely stone carved, this elegant and elaborately carved side-blown war trumpet is of stylized anthropomorphic/zoomorphic shape with a figurative head, the eyes are open and round with protruding brow, the nose is aquiline and patterns of parallel lines and spike motifs looking like scales below the eyes; the mouthpiece carved in high relief, the body of the instrument conical and slightly curved with skillfully engraved patterns; fine dark brown patina with encrustations.

US\$8,000 - 12,000

€7,100 - 11,000

19

20

**ANGORAM ANCESTRAL FIGURE, EAST SEPIK PROVINCE,
PAPUA NEW GUINEA**

Height 18 1/4in (46.3cm)

Provenance

German Private Collection

Acquired from the above by the present owner

Cf. *Qu'est-Ce Qu'un Corps*, Musée du quai Branley, fig. 140, for a related Angoram figure.

A rare variation of the distinctive figures produced in this region, finely sculpted in surrealistic form with attenuated arms and legs; the proportionally large head with a hollowed cavity in the back, arching brows above hollowed eyes, a ridged nose with flaring nostrils, pierced at the septum with a fiber cord attached; the shoulders arching way back, hands resting on the abdomen above a pelvis pointing downwards between curvilinear legs, knees delineated, joined at the bottom on a rounded form; varied light brown patina.

US\$12,000 - 18,000

€10,800 - 16,200



20



21

**BULL ROARER, URAMA ETHNIC DISTRICT, PAPUAN GULF,
PAPUA NEW GUINEA**

kaaimunu

height 16in (40.7cm)

Provenance

Thomas Schultze-Westrum, Berlin (field number '235' and collection date '28.2.66' in pencil on reverse)

Marcia and John Friede Collection, Rye, New York

Elizabeth Pryce Collection, Sydney, Australia

Jean-Edouard Carlier, Voyageurs et Curieux, Paris

Lawrence Pebbles Collection, California

US\$4,000 - 6,000

€3,600 - 5,300

22

LOWER SEPIK MASK, PAPUA NEW GUINEA

height 18 3/4in (48cm)

Provenance

Toni Stadler Collection, Munich

Christie's, Amsterdam, December 2000, Lot 584

Acquired from the above by the present owner

Finely carved, most likely without the use of metal tools, in oval form with a woven fiber border attached, the top of the head pierced through above the domed forehead above oval eyes, each pierced through and slanting downwards above a long, beak-like projection that extends down to the bottom edge; varied dark brown/black encrusted patina with white pigment decorative highlights.

The meaning of the beak-like projection is not definitively understood. Presumably, it is associated with supernatural spirits and may represent a snake, lizard, bird or a combination of them.

US\$8,000 - 12,000

€7,100 - 11,000

21



22



23

ELEMA DANCE WAND, PURARI DELTA, PAPUAN GULF, PAPUA NEW GUINEA

aviya

height 24 1/2in (62.25cm)

Provenance

Christensen Fund, Perth, Australia

Micheal Hamson Oceanic Art, Palos Verdes Estates, California

Lawrence Pebbles Collection, California

Cf. Lewis, A.B., *Carved and Painted Designs From New Guinea*, 1931;

Chauvet, Stephan, *Les Arts Indigenes en Nouvelle-Guinee*, 1930;

Newton, Douglas, *Art Styles of the Papuan Gulf*, 1961;

Friede, John, *New Guinea Art*, 2005, Plate 448

This extremely rare example retains much of the original pigments and shows a full-figured dancer holding a dance wand atop the gaping crocodile mouth.

US\$4,000 - 6,000

€3,600 - 5,300

24

LARGE FIGURE, POSSIBLY WATAM OR SINGARIN VILLAGE, LOWER SEPIK RIVER, PAPUA NEW GUINEA

kandimbong

height 28 1/4in (72cm)

Provenance

Stephen Kellner Gallery, Waverley, Sydney

Acquired from the above by the present owner

This important male ancestor or clan founder shares the characteristic traits of most *kanimbong* figures, including the conical head with incised carving on the head below; a pierced nose; the arms more simplified than the muscular legs with sloping feet; and the chest and shoulder area highlighted with incised curvilinear carving; dark brown patina with encrustations.

US\$8,000 - 12,000

€7,100 - 11,000





25

KERAWA SPIRIT BOARD, KIKORI RIVER, GOARIBARI ISLAND AREA, PAPUA NEW GUINEA

gope

height 71 3/4in (157cm)

Provenance

Collected by Roy J. Hedlund in 1961

Morton D. May Collection, St. Louis, Missouri (accession no. 116: 1975 on reverse side)

St. Louis Art Museum, Missouri, gift of Morton D. May

Christie's, New York, 20 December 2006

Acquired from the above by the present owner

Published

Parsons, Lee Allen, *Ritual arts of the South Seas - The Morton D.*

May Collection, St. Louis Art Museum of Art, 1975, pl. 37;

Welsch, Robert L., et.al., *Coaxing the Spirits to Dance - Art And*

Society in the Papuan Gulf of New Guinea, Hood Museum of Art,

Dartmouth, 2006, fig. 135 for a photograph taken by Roy Hedlund in

1961 showing works he collected in situ, including this *gope*.

Exhibited

St. Louis, Missouri, *Ritual Arts of the South Seas - The Morton D.*

May Collection, 22 August - 19 October, 1975

Carved flat with four openings, two fiber tassels--one mostly missing--attached to the sides, and a suspension hole at the top; incised design with white, black and orange pigment on the front depicting a face in the center; old encrustations on the surface.

US\$8,000 - 12,000

€7,100 - 11,000

26

**STANDING FIGURE, MASSIM REGION, MILNE BAY PROVINCE,
PAPUA NEW GUINEA**

height 19in (48.3cm)

Provenance

Private Collection, Connecticut

Acquired from the above by the present owner

Cf. Dwyer, Jane Powell, *Traditional Arts of Oceania*, The Fine Art
Museums of San Francisco, 1973, p. 15 for two related examples.

Carved in light wood, the figure standing upright on slightly curved
columnar legs, the large rounded head with diminutive ears bordering
a flat facial plane with incised circular eyes; incised triangles above an
elongated linear mouth; dark brown patina with wear overall, some
areas with encrustation.

US\$4,000 - 6,000

€3,600 - 7,200





27

27

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

dap dap

Wood, lime

height 4 7/8in (12.5cm)

Provenance

Peter Hallinan Collection, Brisbane, Australia
Galerie Meyer - Oceanic Art, Paris, 1991
Antonio Onrubia Collection, Barcelona

Published

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

Finely carved with wear and patina on the interior of the bowl showing significant age and indigenous use.

US\$2,000 - 3,000

€1,800 - 2,700

28

**WOGEO MASK, VOKEO ISLAND, SHOUTEN ISLANDS, PAPUA
NEW GUINEA**

height 43in (109cm)

Provenance

Wayne Heathcote, London and New York
Private Collection, Texas

This striking mask with distinctive features from the Shouten Islands area off the coast of New Guinea wears a towering, finely woven, masterfully constructed basketry head piece with chicken feathers inserted into the top; the face with ochre pigment highlights; a bamboo border with multi-colored beaded strings wrapped around in four areas; the mask with encrusted dark brown patina; the basketry with rich, honey brown patina.

US\$5,000 - 7,000

€4,500 - 6,200





29

SERVING BOWL, MATTY/WUVULU ISLANDS, PAPUA NEW GUINEA

apia nie (bowl)

length 17 1/4in (44cm)

Provenance

English Private Collection

Private Collection, Sydney, Australia

US\$3,000 - 5,000

€2,700 - 4,500



30

KILENGE SAGO STIRRER, WEST NEW BRITAIN

length 45in (114cm)

Provenance

Private Collection, Scotland

Acquired from the above by the present owner

The beautifully resolved janus heads still retaining much of their original ochre decoration; the handle displaying a fine patina.

Cf. Dark, Philip, *Kilenge Art and Life*, Academy Editions, London, 1974, p. 123, fig. 199 and 200.

US\$3,000 - 5,000

€2,700 - 4,500



31

31 W

MALAGAN HORIZONTAL FRIEZE, NEW IRELAND

walik
length 64 3/4in (164.5cm)

Provenance

Private Collection, California

Intricately carved with pig heads at each end and fish bordering a central face, a head carved separately and inserted into the top; light wood decorated overall with ochre, black and white pigment, with remnants of feathers once applied to the surface.

US\$5,000 - 7,000
€4,500 - 6,200

32

MALAGAN MASK, NORTHERN NEW IRELAND

tatanua
height (not including fiber cloth) 17in (43cm)

Provenance

Norman Hurst, Hurst Gallery, Cambridge, Massachusetts (collection no. HI593 written on inside of mask)
Acquired from the above by the present owner

This helmet style mask displays the characteristic *tatanua*-style fiber crest as the central design of the head, decorated on each side with a thick coating of asymmetrical lime and paint, the face highlighted with ochre and black with lime encrustations, pierced crescent form eyes inset with sea snail (*Turbo pethalatus*) shells, pierced nose, earlobes and gaping mouth; a fiber attachment draping around the back.

Cf. Gunn, Michael and Philippe Peltier (Ed.), *New Ireland - Art of the South Pacific*, 5 Continents, Musée du quai Branly – Jacques Chirac, 2006, pl. 117 for a mask of similar type in the Linden-Museum, Stuttgart, Germany (63002).

US\$12,000 - 18,000
€11,000 - 16,000





33 W a

MONUMENTAL SLIT DRUM, AMBRYM ISLAND, VANUATU

atingting

height 116in (294.5cm)

Provenance

Dayton Society of Natural History's Boonshoft Museum, Anonymous donation circa 1970

Private Collection, Illinois

"New Hebrides sculpture is true and truer than true, because it looks. This is not just the imitation of the eye, this really is a gaze."

Albert Giacometti*

Sculpted from the trunk of a felled tree, the center is hollowed out through the vertical slit; the upper portion carved with the face of an ancestor with large circular eyes and diminutive arms at the side.

Crispin Howarth notes, "the face of each Ambrym slit drum is devoid of a mouth. The long vertical aperture--Tute--of the musical part of the drum is the mouth, and the noise produced by playing the drum is considered to be a way to summon the ancestors. Drums have many uses, for ritual and festive performances, and to communicate and broadcast over long distances. Complex beaten rhythms can indicate events, warn of danger, tell of the death of a person or announce a meeting and ritually chase away the bad weather of the hurricane season." (*Kastom - Art of Vanuatu*, National Gallery of Australia, Canberra, 2013, p. 80)

*J Flam and M Deutch (eds), *Primitivism and Twentieth Century Art - A Documentary History*, University of California Press, California, 2003, p. 308, n6.

US\$8,000 - 12,000

€7,100 - 11,000

34

KANAK ANCESTRAL POST FIGURE, NEW CALEDONIA

height 35in (89cm)

Provenance

English Private Collection

Acquired from the above by the present owner

Cf. Newton, Douglas (Ed.), *Arts of the South Seas - Island Southeast Asia, Melanesia, Polynesia, Micronesia - The Collections of the Musée Barbier-Mueller*, Prestel, New York, 1999, fig. 11, (Inv. 4701).

According to Roger Boulay (Ibid., p. 304), "In the past, these human figures crowning posts originally driven into the ground were sometimes mistaken for ridgepole finials. A similar piece, in the Musée d'Aquitaine, Bordeaux, was described by its collector (1877) as being located near the entrance door to a chief's house."

Carved in hardwood, round in section with a male figure of traditional rounded proportions of Kanak figural sculptures, the arms atypically hang outwards from the sides of the torso, each with large hands; a broad chest, umbilicus, genitals and knee caps clearly defined, the rounded head with classic Kanak-style rounded and flared nostrils, the top of the head inset with plugs of human hair (a rare occurrence in Kanak figures); fine dark, reddish brown patina.

Unlike the larger, more common outdoor village post figures, this example probably functioned as a funerary figure which was kept more as a personal object inside the hut, hence the addition of the hair decoration.

US\$15,000 - 20,000

€13,500 - 18,000





35

KANAK CRADLE PLAQUE, NEW CALEDONIA

length 10in (25.4cm)

Provenance

Dr. R. Rordrof Collection (1905-1986), New Caledonia (until the late 1950s) and Switzerland
Thence by descent
French Private Collection

Carved with distinctive features of Kanak figures, pierced in four places around the edges for attachments; the back with incised zigzag pattern overall; fine reddish brown patina.

US\$4,000 - 6,000
€3,600 - 5,300

36

KANAK CEREMONIAL AXE, NEW CALEDONIA

giokono

height 17 3/4in (45cm)

Provenance

Edouard Picanon, Noumea, acting Governor of New Caledonia, 1905

Christie's, Paris, 15 June 2002, Lot 23

French Private Collection

Distinctively of the type created by the Kanak with the flat, round green stone blade attached to the shaft, a small figure bound against the blade's surface; the handle wrapped with cloth threads.

US\$4,000 - 6,000

€3,600 - 5,300





37

CANOE PROW FIGUREHEAD, SOLOMON ISLANDS

nguzunguzu

height 9in (23cm)

Provenance

Reportedly from Barnard Castle, decommissioned from the Bowes Museum part of the George Brown Collection, a prominent collector based in the Solomon Islands in 1902

Private Collection, Oxford, United Kingdom
Private Collection, Sydney, Australia

Carved with a tall rounded head, large circular ears, flaring nostrils, open mouth revealing upper and lower teeth, the arms reaching forward and holding an object in its hands below the chin; highlighted with pearl shell (*Meleagrina margaritifera*) inlay in the eyes, ears and the incised decorative motifs on the face (many of which are missing); a ridge to the back pierced with two holes for attachment to the canoe; varied light and dark brown patina with large areas of abrasions.

US\$8,000 - 12,000

€7,100 - 11,000

38

RITUAL SHARK HOOK, RENNELL ISLAND, POLYNESIAN OUTLIERS

gaung'akao

height 14 1/2in (36.8cm)

Provenance

Australian Private Collection

Taylor A. Dale, TAD Tribal Art, Santa Fe, New Mexico

Private Collection, Santa Fe, New Mexico

According to Adrienne Kaeppler, "Ritual hooks were used by the priest of the island to invoke the gods before fishing and were considered taboo." *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawai'i Press, Honolulu, 2010, p. 272

Finely carved in light brown wood with fine, tightly-woven sennit fiber attached and forming a loop.

US\$8,000 - 12,000

€7,100 - 11,000





39 ▲

**CHIEF'S HEADREST, TIKOPIA ISLAND, POLYNESIAN
OUTLIERS**

height 12 3/8in (31.5cm)

Provenance

Bengt Danielsson Collection, Pape'ete
Christie's, New York, May 18, 1993, Lot 32
Maureen Zarember, Tambaran Gallery, New York
Mark and Carolyn Blackburn Collection, Hawai'i

Published

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

A superb example with the headrest portion finely carved from one piece of wood; raised sides with a serrated ridge on the underside; anthropomorphized with an animal-like head at each end, the wishbone-form legs adhered by finely woven fiber sennit cord; fine light-brown patina.

US\$4,000 - 6,000
€3,600 - 5,300

40

CEREMONIAL FORK, FIJI ISLANDS

ai cula ni bokola

length 9in (22.8cm)

Provenance

French Private Collection

Australian Private Collection

Most likely stone carved, with a fat handle and intact tines; remnants of a collection label with old script on handle.

US\$4,000 - 6,000

€3,600 - 5,300





41 (detail)

41
CLUB/WALKING STICK, FIJI ISLANDS
length 37 3/4in (98cm)

Provenance
 Private Collection, Bordeaux
 Acquired from the above by the present owner

Of cylindrical form tapering downward with a brass cap at the bottom, a finely incised zigzag design on the upper portion pierced through with silver caps on each side, a silver presentation cap on the top engraved with: "Capt. G O Lawrence Jr. to H.D. Bates/1806/ War club of the Sandwich Islands."

US\$6,000 - 9,000
€5,300 - 8,000

42
SPURRED "SNAKE" CLUB, FIJI ISLANDS
gata
length 39in (99cm)

Provenance
 Private Collection, Paris
 Acquired from the above by the present owner

Rod Ewins notes, that the rough texture on one side was achieved by "pounding the young sapling with a rock while it was still growing, and/or deeply scoring the timber with the grain, both shaped the cutting edge and produced an irregular fissuring and roughening of the cheeks. Making a *gata*, as with virtually all Fijian clubs, was not something decided on the spur of the moment, but a carefully-planned project that took a number of years to bring to fruition." (*Traditional Fijian Artefacts*, Justpacific, Australia, 2004, p. 89.)

This *gata* has a handle with incised zigzag design serving to enhance the grip, one side of the club with a rough, scoured surface, the striking side of the club beveled into a smooth V-section; superb varied reddish brown patina overall with an almost black patina on the striking edge near top; wear indicative of significant age and use.

US\$6,000 - 9,000
€5,300 - 8,000

41



42



42 (detail)



43



43 (detail)

43

RARE BEAKED BATTLEHAMMER CLUB, FIJI ISLANDS

totokia

length 34 1/2in (87.7cm)

Provenance

Private Collection, Zurich

Acquired from the above by the present owner

This rare example with the smaller swollen head and shorter “beak” is of the earliest type and probably 18th century; the handle with beautifully worn, incised zigzag pattern, serving as both decoration and a firmer grip; fine reddish brown patina.

US\$6,000 - 9,000

€5,300 - 8,000

44

SUPERB CHIEF’S OR PRIEST’S SHIELD-CLUB, FIJI/TONGA ISLANDS

calacula

length 43 3/4in (111cm)

Provenance

European Private Collection

Acquired by the present owner from the above

Tongan artists were considered the supreme artists in the Fijian/Tongan area, thus many Fijian chiefs commissioned Tongan artists for their most important works. As a result, the Tongan artists would, on occasion, incorporate Tongan styles with the Fijian design, making their distinction sometimes unclear.

The thin broad blade/shield carved with a raised cross pattern in the center, bordering fields with finely incised triangles, zigzags, crescents and circles; fine, deep reddish brown glossy patina.

US\$30,000 - 50,000

€27,000 - 45,000





45

FINE HEADREST, TONGAN ISLANDS

kali laloni

length 19in (48.3cm)

Provenance

Damien Wollner Collection, Paris

Acquired from the above by the present owner

Published

Damien Wollner Collection, 2003

Edward Dodd notes, "Since the head was the most sacred part of the body, the residence of a man's *mana*, it was desirable that the head's support be appropriately individual and well-designed." (*Polynesia's Sacred Isle*, Dodd, Mead & Co., New York, 1976, p. 105)

This intricately constructed and most likely stone-carved example bears a "seat" with slightly tapered hourglass shape with softly rounded top and flat underside with diamond-form blocks nesting in arched horse-shoe shaped legs bound to the seat with fiber sennit and resting on flat, squared feet; superb highly-worked dark brown patina with encrustations.

US\$6,000 - 9,000

€5,300 - 8,000



46

LARGE SERVING DISH, TAHITI

length 26in (66cm)

Provenance

Pierre Loos Collection, Brussels
Private Collection, Texas

Of shallow, oval form with grooves on the lips on both ends with what appear to be pouring spouts, four diminutive cylindrical feet, fine varied honey and dark brown patina with wear to the feet and interior surface indicative of significant use.

US\$6,000 - 9,000
€5,300 - 8,000



47

EXQUISITE STONE POUNDER, TAHITI

penu

Height 5 3/4in (14.6cm)

Provenance

Charles Ratton, Paris

Josef Mueller Collection, Solothurn/Geneva

Barbier-Muller Museum, Geneva ("BMG 5456" written in white on underside)

Galerie Flak, Paris

American Private Collection

Cf. Kaeppler, Adrienne, *Artificial Curiosities*, Bernice Pauahi Bishop Museum, 1978, fig. 263 (cat. no. 118), for a very similar cross-bar pounder collected on Cook's Voyages, formerly in the Leverian Museum and now in the Museum für Völkerkunde, Vienna.

Cf. Hooper, Steven, *Pacific Encounters - Art & Divinity in Polynesia 1760-1860*, Sainsbury Centre for Visual Arts, British Museum Press, 2006, fig. 143.

Elegantly carved with cross-bar handle above the gradually tapered rounded pounding surface, in dense black (probably *maupiti*) stone with a glossy patina.

US\$30,000 - 40,000

€27,000 - 36,000



(detail of label on underside)



48

POPOI POUNDER WITH JANUS HANDLE, MARQUESAS ISLANDS

ke'a tuki popoi
height 9in (23cm)

Provenance

Presumably Wolfgang Paalen
Marian Willard Johnson Collection, New York
Thence by descent to present owner

Marian Willard Johnson was the founder of The Willard Gallery, a contemporary art gallery operating in New York City from 1940 until 1987. She acquired many works from the surrealist Wolfgang Paalen, who lived in South America and sold artifacts to make a living.

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

According to Kjellgren and Ivory (*ibid.*, p. 106), "The dating of popoi pounders and other stone objects remains problematic. While *ke'a tuki popoi* were certainly used in the precontact period, few, if any, appear to have been collected before the late nineteenth century. Some scholars suggest that the tiki-head type [seen here] represents a postcontact development, perhaps part of the general trend toward greater surface ornamentation that occurred in the late nineteenth century. The archaeologist Robert Suggs, however, believes the earliest tiki-head pounders may date from the mid-eighteenth century. According to information provided by Marquesans in the 1920s, the unusual bifacial tiki images on the pounders had no symbolic significance but served purely as adornment."

US\$7,000 - 9,000
€6,200 - 8,000



49

CLUB, MARQUESAS ISLANDS

u'u

height 42 1/2in (106.5cm)

Provenance

Private Collection, California

This Gauguin-era club is finely carved with distinctive Marquesas designs throughout.

US\$3,000 - 5,000

€2,700 - 4,500

50

FAN, MARQUESAS ISLANDS

tahi

height 16 7/8in (42cm)

Provenance

Collected on the British whaler *Leviathan* in 1804
Harry G. Beasley Collection, London/Bicester
Maureen Zarembek, Tambaran Gallery, New York
Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i
Australian Private Collection

Published

Polynesia, Kaeppler, *The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawai'i Press, 2010, fig. 272

Exhibited

Kamuela, Easter Island Foundation, 2000
Honolulu, Hawaiian Mission Children's Society, *The Marquesas: Two Centuries of Cultural Traditions*, 2004

Finely plaited overall, with finer plaiting towards the top, traces of white pigment overall, the elegant handle of dark, polished wood. According to Kaeppler (ibid.), "a nearly identical example was collected on Captain Cook's second voyage by Anders Sparrman."

US\$20,000 - 30,000

€18,000 - 27,000



50



51



52

51^W

LARGE DRUM, MARQUESAS ISLANDS

pahu
height 26 1/2in (67.3cm)

Provenance

Orally communicated to have been bought by a French couple, Jacques and Anne Benmussa, from Lyon, France during the 1950s while in Tahiti
Dutch Private Collection

Cf. *Mata Hoata - Arts et Société aux Îles Marquises*, Musée du Quai Branly, 2016, fig. 135.

Carved from one piece of wood, hollowed out on the interior, of circular form with skin beating surface tied down with sennit fiber, tied to a bamboo reed around the lower half; triangular sound holes on the lower portion below a finely carved, ribbed midsection; smooth, dark brown patina to the wood, the skin and fiber with worn patina indicative of age; an old label written in script on the inside -- "Pahu . . . Papeete Tahiti."

US\$30,000 - 40,000
€27,000 - 36,000

52

BOWL, HAWAIIAN ISLANDS

umeke lā'au puahala
height 5 1/4in (13.2cm)
diameter 7 1/4in (18.3cm)

Provenance

Kauikehaouli (King Kamehameha III) (1813-1854)
Benjamin Franklin Dillingham (1844-1918), Hawai'i
Walter Francis Dillingham (1875-1963), Hawai'i
Thence by descent through the Dillingham Family
Mark and Carolyn Blackburn Collection; Honolulu, Hawai'i
Australian Private Collection, acquired from the above in July 2017

Kauikehaouli, (King Kamehameha III) (1813-1854), was the third King of Hawai'i, reigning from 1825 to 1854. He was the longest reigning Hawaiian monarch, (29 years, 192 days).

Benjamin Franklin Dillingham (1844-1918) was a prominent, wealthy businessman of Hawai'i, who, amongst other business ventures, founded the Oahu Railway and Land Company, and was heavily involved with several sugar plantations, including the Ola'a Sugar Company, and the Kahuku and Ewa sugar plantations.

Walter Francis Dillingham (1875-1963), was the son of the above Benjamin Franklin Dillingham. He developed the businesses founded by his father, and greatly expanded the family business interests, becoming known as 'The Baron of Hawaiian Industry'.

This superb and early bowl, most likely stone carved from *kou* wood, exhibits pre-contact patination repairs; the fine varied light and dark brown "marbled" surface with original kukui nut oil finish and indigenous repairs including a square-form *poho* patch to the bottom and *huini* patches along other cracks.

US\$4,000 - 6,000
€3,600 - 5,300



53^Y

EXCEPTIONAL HOOK NECKLACE, HAWAIIAN ISLANDS

lei niho palaoa

length overall 10 1/2in (26.6cm)

length of pendant 4 1/2in (11.4cm)

Provenance

R. Nagatani Collection, Kahala, Hawai'i

Mark and Carol Blackburn Collection, Honolulu, Hawai'i

Private Collection, California

According to Cox & Davenport, "Of all the specialized forms invented by Polynesian sculptors, the curving tongue shape in the 'aumakua images of Hawaii is the most striking and significant abstraction. In its ultimate abstract shape, it is translated into the whaletooth ornament, *lei niho palaoa*. The form occurs in several variations on the head crests of images, drum base designs, helmets and

as a two-dimensional pattern on the feather capes and cloaks. A number of meanings might easily be applied to it as a pure symbol. It is well known that the *lei niho palaoa* was a badge of rank, its use strictly limited to the *ali'i*. Malo names the *lei palaoa* as the object of second greatest value in ancient Hawaii, second only to the feather capes and cloaks." (*Hawaiian Sculpture* University of Hawai'i Press, Honolulu, 1951, p. 41)

Composed of multiple finely braided strands of human hair threaded through a walrus (*Odobenus rosmarus*) bone hook of large proportions and pierced for attachment; the pendant with rich, honey-brown patina; the braided hair bundles extremely thick and much fuller than normal.

US\$40,000 - 60,000

€36,000 - 53,000



54

“KNUCKLE DUSTER” WEAPON, HAWAIIAN ISLANDS

palau papanihomano
length 8 3/8in (21.3cm)

Provenance

Charles Ashby Collection (1793-1855), Staines, Middlesex
Curtis Museum, Alton
James T. Hooper Collection, Arundel, no. 370, acquired in 1930
Christie's, London, 21 June 1977, Lot 149
Wayne Heathcote, London and New York
Masco Corporation, Detroit
Sotheby's New York, November 16, 2001 (lot 275)
Lance and Roberta Entwistle, London and Paris
American Private Collection, acquired from the above in 2001

Published

Phelps, Steven, *Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection*, Hutchinson Publications, London, 1976, p. 82, fig. 370;
Mack, Charles, *Polynesian Art at Auction 1965–1980*, Mack-Nasser

Publishing, Northboro, MA, 1982, p. 59, pl. 15, no. 4;
Wardwell, Allen, *Island Ancestors: Oceanic Art from the Masco Collection*, The Detroit Institute of Arts, Washington University Press, Seattle, 1994, p.249, fig. 99d

Exhibited

Island Ancestors: Oceanic Art from the Masco Corporation
The Kimbell Museum, Fort Worth, September 24 - December 4, 1994; Honolulu Academy of Arts, Honolulu, February 2 - March 26, 1995; Detroit Institute of Arts, Detroit, June 11 - August 6, 1995
North Carolina Museum of Art, Raleigh, March 9 - May 5, 1996

Carved in light wood with a rounded grip, the arched outer edge with sixteen inset shark teeth (most of which have been replaced as evidenced by the illustration in the Hooper catalogue), each secured by inserted pegs; “Hawaii 19 370” and a “S” written in black ink on one side.

US\$30,000 - 40,000
€27,000 - 36,000



55^W

LANCE, MANGAIA ISLAND, COOK ISLANDS

length 97in (246.4cm)

Provenance

English Private Collection

Acquired from the above by the present owner

The rounded shaft gradually becoming flatter towards the tip;
fine dark brown/black patina showing significant age.

US\$5,000 - 7,000

€4,500 - 6,200

56^W

CHIEF'S STAFF, AUSTRAL ISLANDS

length 81 1/2in (207cm)

Provenance

Camila Pinto Collection, Paris
Sotheby's, London, 16 June 1980, Lot 45
French Private Collection
Bonhams, San Francisco, 5 May, 2015, Lot 93
Alex Philips Oceanic Art, Melbourne, Australia
Australian Private Collection

An early and finely carved example with a circular, hollowed out top with an open work frieze of eight stylized heads with elaborate topknots below a limited area of incising; a raised collar about one foot from the base.

Cf. Mack, Charles W., *Polynesian Art at Auction 1965-1980*, 1982, fig. for a similar (or possibly the same) example.

US\$8,000 - 12,000
€7,100 - 11,000



57

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

hei tiki

height 5 3/4in (14.8cm)

Provenance

Sir Jacob Epstein Collection, London

Paul Guillaume, Paris

French Private Collection

Hotel Drouot, Paris, June 19, 1980, lot 200

Thomas Murray, Mill Valley, California

Maureen Zarembor, Tambaran Gallery, New York

Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i

Published

Kaeppler, Adrienne, *Polynesia—The Mark and Carolyn Blackburn Collection of Polynesia Art*, University of Hawai'i Press, Honolulu, 2015, fig. 457

"The most highly valued variety of pounamu (nephrite) was inanga after the young whitebait fish because of its pearly-white, bluey-white or light green colour." (Neich, Roger, *Pounamu, Maori Jade of New Zealand*, David Bateman Ltd, Auckland, 1997, p. 4)

"The *hei tiki* is perhaps the best known of all Maori artifacts. 'Hei' meaning hanging, i.e., 'a pendant', and tiki refers to the human image in general. The *hei tiki* was regarded by the Maori as a memento of a deceased ancestor or a succession of ancestors through whose hands it had passed from generation to generation. Thus *hei tiki* and other ornaments gained value through contact with the mana of the great ones of the past." (Terrence Barrow, *The Decorative Arts of the New Zealand Maori*, Charles E. Tuttle Co., Tokyo, 1964, p. 28)

Nephrite pendants, *hei tiki*, were worn around the neck by high-ranking Maori men and women. "Experiments indicate that a *hei tiki* could be made in 500 to 1000 hours of work depending on the size" (Barrow, 1964, p. 28). Red was a symbol of mana (prestige, power, and status) and why many Maori artifacts were painted red. According to Major General H. G. Robley (*Pounamum*, London, T. J. S. Guilford & Co., London, 1915, p. 56), "When in the middle of the nineteenth century objects of European manufacture began to be introduced by traders it was found that red sealing wax had a particular fascination for the Maori, who often used it to fill the eyes of tiki often replacing the old shell with the red wax and also for the adorning other greenstone articles."

Compared to the proportionally narrow shape of most *hei tiki*, this pendant, expertly carved using stone tools with traces of flax cord "sand" cutting and sawing on the reverse, is exceptional for its size, its voluminous body with tense curves and counter-curves combining both power and ornamentation. The utilization of *inanga* stone and red sealing wax to enhance its mana, together with the exceptional proportions and sculptural qualities place this *hei tiki* among the most extraordinary treasures of Maori art.

US\$120,000 - 160,000

€110,000 - 140,000





58

MAORI HAND CLUB, NEW ZEALAND

kotiate

length 12 1/8in (30.8cm)

Provenance

English Private Collection

Finely carved with a head on the butt of the handle, the cylindrical handle pierced with a rounded square suspension hole, the body of the blade with exquisite curvature, body and animalistic shape; fine reddish brown patina with wear indicative of much age and use.

Cf. Hooper, Steven, *Pacific Encounters - Art & Divinity in Polynesia 1760-1860*, Sainsbury Centre for Visual Arts, British Museum Press, 2006, fig. 84.

Hooper notes (*ibid.*, p. 138), "Wood clubs of this type seem mainly to date from the eighteenth century."

US\$30,000 - 50,000

€27,000 - 45,000



58 (detail)

MAORI HAND CLUB, NEW ZEALAND*wahaika*

length 18 1/4in (46.5cm)

Provenance

Purportedly John J. Klejman, J J Klejman Gallery, New York
 Private Collection, New York
 Sotheby's Parke Bernet, New York, 11 October 1974, Lot 160
 Private Collection, New York
 Bonhams, Los Angeles, 11 May 2016, Lot 122
 Australian Private Collection

"This type of curved wood club", according to Sidney Moko Mead, "was used for close fighting. The weapon is handled rather like a short sword and is used for thrusting, with the blow being made by the end not the sides. The figures on the sides and butt are mythological. It should be noted that the shape of the *wahaika* (literally, fish mouth) is quite distinctive and differs from all other short hand clubs of the *patu* category. (*Te Maori - Maori Art from New Zealand Collections*, Henry Abrams, New York, 1985, p. 188.)

Cf. Mead (*Ibid.*), fig. 45

Finely carved in large proportions with an openwork 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 carved head at the base of the handle, pierced through for suspension; fine, honey-brown patina.

US\$20,000 - 30,000

€18,000 - 27,000





60

CHILD'S FIGHTING STAFF, NEW ZEALAND

tewhatewha

length 36 5/8in (93cm)

Provenance

Private Collection, Paris

Acquired from the above by the present owner

Finely carved in delicate proportions, pierced through on the blade section for feather bundle attachment, an incised decorative band near the handle with an old loss to the bottom; superb reddish brown patina.

US\$4,000 - 6,000
€3,600 - 5,300



61

LARGE MAORI CHIEF'S WEAPON, NEW ZEALAND

tewhatewha

length 68in (172.5cm)

Provenance

Robert Hales Collection, London
Wayne Heathcote, London and New York
Ronald Nasser, Nasser and Co., New York
Mark and Carolyn Blackburn Collection,
Honolulu, Hawai'i
Australian Private Collection

This superb example is most likely stone carved, the thinness of the broad, quarter-round head, or *rāpa*, being remarkable; exceptional wood grain with a janus figure carved on the shaft near the pointed butt; fine reddish brown glossy patina.

US\$18,000 - 24,000
€16,000 - 21,000



62

62

MAORI PENDANT, NEW ZEALAND

pekapeka
length 1 5/8in (4.1cm)

Provenance

Wayne Heathcote, London and New York
American Private Collection, acquired from the above in 1993

Delicately carved in rich green translucent nephrite with two abstract *manaia* heads back-to-back with an oval piercing in between; *paua* shell or red sealing wax would most likely have once been inlaid in the circular eyes.

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

US\$2,000 - 3,000
€1,800 - 2,700

63

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

hei tiki
height 4 7/8in (12.2cm)

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856)
Thence by family descent to the present owner

Brought up on the family estate in the Scottish Highlands near Inverness (where this land-owning branch of the Fraser clan had been settled since the 15th century), James was educated in Edinburgh. As a young man he lived to Guiana (now Guyana) to oversee the sugar plantations the family owned in Berbice. When sugar prices collapsed the family mortgaged the plantations which soon ran into debt. He returned home and in 1813 James travelled to Calcutta, India hoping to set up business which could pay off the debts. James was a traveler, writer and artist, who illustrated and wrote extensively about Asia Minor and India.

Although there appears to be no mention of James visiting New Zealand, the family archive has a letter to James from his first cousin Patrick Fraser Tytler (known as Peter) dated December 1843 which mentions a massacre near Nelson, New Zealand on the plain of Wairoo and expresses relief that 'our dear boys have escaped but with what heart must poor James and Elizabeth read all this'. It's hard to determine who 'our dear boys' are but it could be that they were been part of the family. There is also a small interesting sketch book in the archive which contains intricate drawings of Maoris, their headgear, weapons etc. and loose leaf lists of tools, utensils, dress, cloth, etc. along with lists of places in or around New Zealand, but no mention of a pendant or drawing of one.

This highly expressive pendant of a *hei tiki* was most likely carved without the use of metal tools out of a dark green nephrite stone, the head with large sunken eyes with remnants of red sealing wax, and large gaping mouth; pierced through at the arms with hands delineated by incised fingers resting on the thighs, the feet joining at the center below; a piercing at the top for suspension, another next to it completely worn through; wear on the back indicative of significant age and indigenous use.

US\$20,000 - 30,000
€18,000 - 27,000



63



64

RARE 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, London and New York
Masco Corporation, Detroit
Sotheby's, New York, November 15, 2002, Lot 190
Paul Theroux, Haleiwa, Hawai'i

US\$5,000 - 7,000
€4,500 - 6,200

65

MAORI HAND CLUB, PROBABLY NORTHLAND, NEW ZEALAND

patu onewa

length 15 1/8in (38.4cm)

Provenance

English Private Collection

This finely carved basalt club is pierced through at the handle for a fiber wrist cord attachment, the butt with four concentric ridges and one in the center.

Cf. Starzecka, Dorata, Roger Neich and Mick Pendergrast (eds), *The Maori Collections of the British Museum*, The British Museum Press, London, 2010, fig. 757, for a similar club with a comment from David Simmons: "Northland, eighteenth century."

US\$5,000 - 7,000

€4,500 - 6,200





66^W

MAORI WALL PANEL, NEW ZEALAND

pou pou
height 54in (137.2cm)

Provenance

Count Baudouin DeGrunne Collection,
Brussels
Private Collection, Texas

The figure with mouth open and tongue out,
holding a club and decorated with spirals,
with a mask between its legs; weathered light
brown patina with encrustations.

US\$5,000 - 7,000
€4,500 - 6,200

67^W

MAORI WALL PANEL, NEW ZEALAND

poupou

height 59 3/4in (151.8cm)

Provenance

Welsh missionary couple, received as a gift for their service in New Zealand during the early 20th century
Private Collection, California

Intricately carved on the front depicting a figure with spiral decoration and a figure with a mask between its legs, holding a staff; the front surface covered with red cinnabar pigment.

US\$10,000 - 15,000

€8,900 - 13,000



Property from the Collection of the late Bertram and Ruth Malenka

Lots 68-75

Bertram Malenka was born on June 8, 1923 in Brooklyn, NY. He started college at Columbia University with the ambition of becoming an artist. World War II interrupted his education but he returned to Columbia where he switched majors to physics. While there he met Ruth Stolper—herself a Brooklyn girl – who was also at Columbia, pursuing a Master’s degree in the Teachers College: they were married for over 60 years. Bert went to graduate school at Harvard University, where he received his PhD in physics, while Ruth completed a MSW at Boston University, her second such advanced degree.

While graduate students, the Malenkas took an interest in collecting posters, mostly copies of Western masterpieces. They soon learned from friends in the faculty of fine art that for roughly the same price as a poster they could acquire an original work of art and began collecting Japanese prints. With that in mind Bert and Ruth began earnestly collecting by gallery-hopping and going to auctions in Boston and New York during the late 1940s, 1950s and 1960s. This activity sparked a lifelong passion not only for Japanese prints but for other collecting areas as well, including African, Oceanic and Native American Art. Their tastes were eclectic, ranging from ukiyo-e and later shin hanga prints, to French Impressionists, German Expressionists, African and Oceanic Art and pots and baskets from the American southwest. Parts of their collection were routinely on loan to a variety of museums and several pieces are now in the permanent collection of the Museum of Fine Arts, Boston.

Their ties to the MFA ran deep, as they forged close relationships with many curators. They believed strongly in the value of museums and individuals’ collections and Bert sat on numerous visiting committees. Bonhams is proud to offer works from the collection of the late Bertram and Ruth Malenka, a group that they carefully selected and enjoyed in their home and shared with many enthusiastic fellow collectors and scholars over many decades.



68

LUBA JANIFORM STAFF OF OFFICE, DEMOCRATIC REPUBLIC OF THE CONGO

height 54 1/2in (138.5cm)

Provenance

John J. Klejman, New York
Bertram and Ruth Malenka Collection, Boston, Massachusetts
Thence by descent

“*Dibulu*, the broad sections of Luba staffs, represent the administrative centers that are part of every royal capital. The *dibulu* often takes the form of a triangle, a diamond, or an hourglass shape, and is always engraved with the same geometric patterns found on the backs of *lukasa* memory boards. The long, unadorned, or copper-wrapped shafts represent uninhabited savannahs and signify the roads leading to the administrative centers of the kingdom.” (Roberts, Mary Nooter and Allen Roberts (Ed.), *Memory - Luba Art and the Making of History*, The Museum for African Art, New York, Prestel, 1996, p. 173.

Cf. (Ibid.) Cat. 70

Finely carved with a broad triangle at the top with incised curvilinear design on both sides resting on the top of janus heads, each with copper accents on the temples and each forehead (one missing), representing the twin tutelary spirits of Luba kingship, Mpanga and Banze, a long cylindrical shaft wrapped in copper, ending in a rounded *dibulu* with an incised curvilinear design on each side; fine black patina with faint oozing of ritual patination.

US\$20,000 - 30,000

€18,000 - 27,000



68



69

BAMANA MASK, MALI

mishi

height 20in (50.8cm)

Provenance

Paul Rabu, Westport, Connecticut
Bertram and Ruth Malenka Collection,
Boston, Massachusetts
Thence by descent

Finely carved and deeply hollowed from one piece of light wood with red seeds applied to the lower half of the front of each horn and in a circle on the forehead; kaolin highlights around the eyes.

US\$2,500 - 3,500
€2,200 - 3,100

70

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

height 8 1/2in (21.6cm)

Provenance

John J. Klejman, New York
Bertram and Ruth Malenka Collection,
Boston, Massachusetts
Thence by descent

US\$5,000 - 7,000

€4,500 - 6,200





71

EXQUISITE BAMANA STANDING FEMALE FIGURE, MALI

jonyeleni

height 24in (60.9cm)

Provenance

Bardar Collection

Julius Carlebach, New York

Bertram and Ruth Malenka Collection, Boston, Massachusetts

Thence by descent

Published

Robbins, Warren & Nancy Nooter, *African Art in American Collections*, Smithsonian Institute, 1989, fig. 81

According to Salia Malé, 'Jonyeleni figurines [are] representations of woman in the time of the first origination of *Jo* (an extremely complex and sacred concept connected with various rituals of the Bamana culture). These statues are the materialization of the soul of the female entity at the origin of the initiation practices which organize the society and maintain social order. According to Kate Ezra, quoted by N. Meyere, they are "exaggerated in their form (. . .) always shining with oil and composed of flat surfaces, cubes, cones and cylinders which join up sharp angles. They are sculpted with their clothing, pearls, metal jewels, and scarifications on the body. They refer to the young girl in her ideal state, at her highest degree of physical attraction.'" (Colleyn, Jean Paul, Ed., *Bamana - The Art of Existence in Mali*, Museum for African Art, New York, 2001, p. 154)

Cf. (Ibid.) Cat. nos. 130 and 133 for related examples.

Standing stoically with a slight twist of her torso and gently looking up and to her left, the female wears a translucent blue agate stone earring in her right lobe. The coiffure is crested horizontally across her head, extending over raised, C-form ears. Her forehead extends over the eyes, each inset with metal tacks. Her head rests on a cylindrical neck on top of broad, squared shoulders that form the plane of the chest with large, cone-shaped breasts that extend confidently forward. Each elongated arm is held out at her sides, terminating with flat hands each with fingers etched out. Her torso, with abdomen raised outward at the umbilicus, rests on her large rounded buttocks and cylindrical legs tapering downwards and slightly bent at the knees. Exquisite scarification designs adorn her chest and back; rich, dark brown patina.

US\$80,000 - 120,000

€71,000 - 110,000





72

MANGBETU SLIT DRUM, DEMOCRATIC REPUBLIC OF THE CONGO

nedundo

height 15 1/4in (39cm); width 32 1/2in (82.5cm)

Provenance

Bernheimer Collection, Maine
Bertram and Ruth Malenka Collection, Boston, Massachusetts,
acquired in 1966
Thence by descent

Exhibited

Cambridge, Massachusetts, *Designs for Living - Symbolic Communication in African Art*, Carpenter Center for the Visual Arts jointly with the Peabody Museum of Archaeology and Ethnology, November 2 - December 20, 1982

Marie-Thérèse Brincard notes, "Found in the Uele region among the Mangbetu, Zande and Manivu groups, these Mangbetu slit gongs embody pure abstraction of form. Elegance and simplicity in the curvilinear silhouettes characterize these instruments." (*Sounding Forms: African Musical Instruments*, New York, 1989, p. 128)

In a finely carved bell-form design, masterfully hollowed out on the interior with a slit sound hole on top; studded with metal tips along the edge on one side; exceptional glossy dark brown surface.

US\$40,000 - 60,000

€36,000 - 53,000

73

PADDLE CLUB, TONGA ISLANDS

length 42in (106.5cm)

Provenance

Bertram and Ruth Malenka Collection,
Boston, Massachusetts
Thence by descent

Most likely carved without the use of metal tools, of spade form with a raised traverse ridge and serrated edges at the base of the head on each side of the elegantly ridged blade; the long grip terminating with a flanged pommel with incised zigzag decoration; dark brown glossy patina with "WAISSAKE" incised on one side to the blade.

US\$4,000 - 6,000
€3,600 - 5,300



(detail)



74



74 (detail)



75

74
MAORI STAFF, NEW ZEALAND

tiaha
length 54 1/2in (138.5cm)

Provenance
Bertram and Ruth Malenka Collection,
Boston, Massachusetts
Thence by descent

US\$3,000 - 5,000
€2,700 - 4,500

75
KANAK CLUB, NEW CALEDONIA

length 23 1/2in (57.2cm)

Provenance
Josef Mueller Collection, Solothurn/Geneva
Christie's, London, 20 March 1979, Lot 186
Leo and Lillian Fortess Collection, Honolulu,
Hawai'i
Skinner's, Boston, 6 May 2016
Bertram and Ruth Malenka Collection,
Massachusetts
Thence by descent

US\$2,000 - 3,000
€1,800 - 2,700

African Art





76

**DOGON STANDING FEMALE FIGURE,
MALI**

height 19 1/2in (50cm)

Provenance

Leon Karchmer Collection, New York
Thence by descent

This enigmatic sculpture is finely carved, exhibiting both elegance and age with soft, rounded edges juxtaposed with ancient encrusted ritual patination; her crested coiffure extends gracefully down behind the neck; her facial features barely recognizable behind the encrustations; a slender torso with arms resting just below the abdomen; columnar legs rest on squared feet at the base with toes delineated with incised vertical lines; light brown patina with indigenous repairs at the feet.

US\$8,000 - 12,000

€7,100 - 11,000

77

LOBI STANDING FIGURE, MALI

bateba

Height 8 3/4in (22.2cm)

Provenance

Galerie H el ene and Philippe Leloup, Paris
American Private Collection, acquired in
1990

Published

Meyer, Piet, *Kunst und Religion der Lobi*,
Zurich: Museum Rietberg, 1981, p. 91, no.86

Standing with arms stretched out wide,
wearing a glass bead necklace; fine dark
brown encrusted patina.

US\$5,000 - 7,000

 4,500 - 6,200



SUPERB AND RARE DOGON OR TELLEM COUPLE, MALI

heights 21 3/4 and 23 3/4in (55.3 and 60.4cm)

Provenance

Craft Caravan, New York, by 1979
 Reginald Groux, Galerie Noire d'Ivoire, Paris, by 1990
 Philippe Guimiot, Brussels
 American Private Collection, acquired from the above in 1994

Published

Arts-Kunst: Primitifs/Primitive/Primitieve IV, Brussels, 1994.
 (Advertisement: Philippe Guimiot)
 Catalogue of Fischbacher in Paris, November 1990. (Advertisement:
 Galerie Noire d'Ivoire / Reginald Groux)
African Arts, 1979, XIII, 1, p. 12. (Advertisement: Craft Caravan Inc.)

Exhibited

Arts-Kunst: Primitifs/Primitive/Primitieve IV, Brussels, 22-26 June
 1994

Alisa LaGamma notes, "The Dogon conceive of the soul as twin male and female spirits. According to Dogon theories concerning human development, we all come into the world with a single physical being that is accompanied by this bipartite spiritual dimension (Marcel Griaule, *Nouvelles Recherches sur la notion de personne chez les Dogons*, *Journal de psychologie normale et pathologique* 40, no. 4, pp. 425-31). An individual's male or female gender is isolated and embraced at the time of circumcision or excision, operations that are believed to remove the female element from males and vice versa. Barbara DeMott (*Dogon Masks: A Structural Study of Form and Meaning*, *Iconography*, No. 4, Ann Arbor: UMI Research Press, 1982, p. 151) has suggested that the dynamic of paired opposition or dichotomies that characterizes the balance union of the sexes underlies Dogon social relationships, ritual organizations and sequences, myth, and art.

In the most frequently recounted version of the Dogon myth of origin, the god Amma's first creation is a single destructive being known as the pale fox. This act is followed by the creation of four pairs of beings, or Nommo, who have been described as androgynous couples each embodying sexual equilibrium (*ibid.*, pp. 32-33). Metaphors for social order and creativity, they are associated with introducing to humanity the essential arts of smithing, weaving, and agriculture. The emphasis on dualisms has been articulated extensively in visual forms of expression. On the most basic level, Dogon sculptors generally have emphasized bilateral symmetry as well as juxtapositions of horizontal and vertical elements and of negative and positive space." (*Echoing Images - Couples in African Sculpture*, Metropolitan Museum of Art, New York, 2004, p. 14)

Each figure of slender build in a stoic, upright stance with elongated limbs and torso, the upward arching shoulders parallel with the hips, each rounded head with elongated, horizontal ears as if perched backwards, the mouths with extending jaws, the male with a beard connotated by a serrated jaw line; the female resting her right hand on the head of a smaller figure standing at her front, the male holding a scepter which rests on his right shoulder; each with a light brown, heavily encrusted patina.

US\$250,000 - 350,000
€220,000 - 310,000









79

DOGON TINTAM FIGURE, MALI

yâ kamma

Wood, blackened patination
height 11in (27.8cm)

Provenance

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

Published

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

US\$4,000 - 6,000
€3,600 - 5,300



(detail)

80

DOGON CONJOINED COUPLE, MALI

height 13in (33cm)

Provenance

Henri Kamer and Alan Brandt, New York
Hy Klebanow, New York
Thence by descent
Private Collection, New York, acquired in the
early 2000s

Seemingly merged together at the torso and head, the legs appearing to overlap at the front, the outer arms connected to the sides, bent at the elbows at a right angle with the hands meeting at the front, the internal arms wrapped around each other's back with their hands resting on each outer shoulder; the torsos with cylindrical protruding umbilici above which a raised ridge runs vertically to each set of conical breasts; long cylindrical necks supporting their domed heads, squared at the chin and then capped by a circular disc on top; thick and dense dark brown/black ritual patination.

US\$25,000 - 35,000
€22,000 - 31,000



81^W

GURUNSI CHAIR, BURKINA FASO

height 35in (89cm); length 52in (132cm)

Provenance

Private Collection, California

Carved from one piece of hard wood with three legs, curved seat and reclining back with delicate, incised decoration; fine glossy, honey brown patina.

Cf. Ginzberg, Marc, *African Forms*, Skira Editore, Milano, 2000, p. 17.

US\$4,000 - 6,000

€3,600 - 5,300



82

**GURUNSI MASK, PROBABLY WINIAMA,
BURKINA FASO**

height 23in (58.5cm)

Provenance

Galerie Philippe Ratton, Paris
Private Collection, California

Exhibited

Paris: Galerie Philippe Ratton, *Duo*, June
2012

Christopher Roy notes that “the Winiama are the only people that do not repaint their masks every year. Masks are often covered with layers of soot from kitchen fires, or of grime from repeated frequent use, so that the original red, white and black geometric shapes are difficult to distinguish, and only are visible in low relief. Winiama informants state that such dark masks represent malevolent and unpredictable spirits from the bush that, like humans with mental problems, are unkempt and dirty, so that the masks are not repainted each year.” (*Art of the Upper Volta Rivers*, Alain et Françoise Chaffin, SEREG, Paris, 1987, pp. 214-17)

Cf. (Ibid., fig. 198) for a similar mask with a pair of bush spirit figures painted red on top.

US\$6,000 - 8,000

€5,300 - 7,100





83

DAN BIRD MASK, CÔTE D'IVOIRE

ge gon

height 10in (25.4cm)

Provenance

Charles M. Miller, III, St. James, New York, collected in northeast Liberia in the early 1970s

Of distinctive shape with the mouth protruding forward like a beak, the mouth pierced through in the round, slit eyes, between which a narrow central ridge runs down to the tip of the nose; a nail, a metal spike, along with multiple other holes demonstrating the use of nails to activate the spirit of the mask during use; fine, dark brown encrusted patina with encrustations and small remnants of red cloth on top.

US\$5,000 - 7,000

€4,500 - 6,200

84

MENDE HELMET MASK, SIERRA LEONE

bundu

height of mask 15in (38cm)

overall height on stand 33 1/4in (84.5cm)

Provenance

Charles M. Miller, III, St. James, New York, collected in Liberia in the early 1970s

A finely carved example of the recognizable style of mask from the Sande woman's association, deeply hollowed with horse hair attached around the bottom rim; an exquisite coiffure connoting health, wealth and beauty, superbly incised and balanced and divided into three sections, each topped with a bun; the lower portion with multiple neck rings, also connoting wealth, framing the rounded face with arching brown above slit eyes, diminutive nose and mouth; fine glossy black patina with encrustations on the coiffure.

US\$8,000 - 12,000

€7,100 - 11,000





(detail)

85

DAN ANTHROPOMORPHIC CEREMONIAL LADLE, CÔTE D'IVOIRE

wunkirmian or wakemia
Height 16in (40.7cm)

Provenance

Private Collection, New York

This is an elegant example of the majestic ladles carved by the Dan artists for women as emblems of honor and containers of spiritual power, with a gentle sway to the rounded neck resting on rounded buttocks and legs slightly bent at the knees and resting on flat feet with toes delineated; each thigh front decorated with an incised feather-like design, the back of the spoon surface decorated with an incised figure eight pattern within an oval border; fine varied light and dark brown glossy patina with encrustations on the interior spoon surface.

US\$6,000 - 8,000
€5,300 - 7,100



(detail)

86

BAULE MALE FIGURE, CÔTE D'IVOIRE

height 15 1/4in (39cm)

Provenance

French Private Collection
Galerie Renaud Vanuxem, Paris
Private Collection, California

This very early example, possibly mid-19th century or earlier as evidenced by the ancient wear and superb, dark patina on the back, wears a striated, conical coiffure with a bun in the back on the proportionally large head; the contemplative face with large, raised crescent-form eyes accented with kaolin, wearing a goatee; the slender, upright torso with attenuated arms bent at the elbow, reaching up and holding the goatee; the right leg and bottom half of the left leg with ancient loss; raised scarification accent the stomach, back, temples forehead and mouth; fine varied dark brown patina with kaolin highlights to the head.

US\$6,000 - 8,000

€5,300 - 7,100





87 W

FON IRON ALTAR, ABOMEY, REPUBLIC OF BENIN

asen

height 48in (122cm)

Provenance

Charles M. Miller, III, St. James, New York, collected in 1968

The lion representing King Behanzin of Abomey, the ancient capital of Dahomey.

Cf. Blier, Suzanne Preston, *Forging Memory into Iron - Asen Arts of Dahomey*, "Tribal Art", No. 90, Winter 2018, pp. 60-67 for a discussion on *asen* history, styles and cultural context.

US\$2,000 - 3,000
€1,800 - 2,700



88

**ASHANTI GOLD LEAF SWORD HANDLE,
GHANA**

height 10 1/4in (26cm)

Provenance

Charles M. Miller, III, St. James, New York,
collected in 1968

Carved in wood and covered in gold leaf,
depicting two seated chiefs, facing each
other, one begging from his superior,
representing the Ashanti proverb, "food is
for the man who owns it, not the one who
wants it."

US\$5,000 - 7,000
€4,500 - 6,200



89^W

TIV MALE FIGURE, NIGERIA

height 41in (104.2cm)

Provenance

Morton Dimondstein, Dimondstein Tribal Arts,
Los Angeles

Acquired from the above by the present
owner

US\$3,000 - 5,000

€2,700 - 4,500

90

RARE DAKA SHRINE FIGURE, NIGERIA

overall height 34 1/2in (87.6cm)

height on stand 36 3/4in (93.3cm)

Provenance

Alexander Martin, London

Ralph Nash, London

Sotheby's, New York, November 14, 1980
(lot 197)

Sotheby's, New York, May 1981 (lot 124)
Ernst and Ruth Anspach Collection, New
York

Lance and Roberta Entwistle, London and
Paris

American Private Collection, acquired in
1990

Published

African Heritage Archives, object no. ao-
0091363, where it is noted that the work was
collected by Christian Duponcheel (WEB,
nd.).

The most enigmatic feature of the present
work is the dramatically long, cylindrical
neck which sits on top of a hemispherical
base with rudimentary arms in low relief.
The helmet shaped head with large circular
ears and linear incisions running along the
top of the head is divided by a median
crest; flat facial plane with large mysterious
circular eyes, a triangular nose and slightly
open mouth; dark brown encrusted patina
with traces of white pigment and a cord of
indigenous manufacture tied around the
neck.

US\$40,000 - 60,000

€36,000 - 53,000



90



91

91
**EXCEPTIONAL IGBO IZZI TERRACOTTA RITUAL BOWL,
 NIGERIA**

diameter 7in (17.8cm)
 height 5 1/2in (14cm)

Provenance

Galerie L'Accrosonge, Paris
 Private Collection, California, acquired in 2000

Cf. Musée Barbier-Mueller, Geneva, inventory no. 1014-135 for a similar bowl from the same group being offered for sale by Galerie L'Accrosonge in 2000. The bowl was last **published** in Michel Butor's *6000 ans de Réceptacles. La vaisselle des siècles*, Musée Barbier-Mueller, Geneva, p. 182-183 and 228, fig. 90.

This exceptional example, with its extremely thin walls, is a technical masterpiece; fired in spherical, hollowed form, the face is finely incised on the upper surface with the mouth forming the large opening of the bowl.

US\$8,000 - 12,000
€7,100 - 11,000

92
IGALA HELMET MASK, IBAJI CLAN, NIGERIA

agba
 height 12 1/4in (31.1cm)

Provenance

Philippe Guimiot, Brussels
 American Private Collection, acquired from the above in 1997

Cf. Berns, Marla C., Richard Fardon and Sidney Littlefield Kasfir (Ed.), *Central Nigeria Unmasked - Arts of the Benue River Valley*, Fowler Museum at UCLA, Los Angeles, 2011, figs. 5.15-17.

John Boston (Ibid, p. 177) notes, "The most striking feature of the Agba dress is the black helmet encasing the head of the dancer. On these helmets hairstyles are represented by rows of chevrons or of oblique lines with a central ridge indicating a sagittal crest in some cases. The visages give prominence to heavy drooping eyes and to elaborate facial scarification covering the forehead in some instances. Igala scarification marks extend from the corners of the mouth to the base of the ears are also invariably accentuated."

Finely carved in deeply hollowed form, this superb example is decorated throughout with an interplay of curved and linear striations juxtaposed throughout the surface; fine black glossy patina with remnants of indigo blue pigment.

US\$35,000 - 40,000
€31,000 - 36,000



92

93

YORUBA ESHU DANCE STAFF, NIGERIA

oshogbo

overall height including cowrie shells 23in
(58.4cm)

overall height of figure 16 3/4in (42.5cm)

Provenance

Helen and Mace Neufeld Collection, Beverly Hills, California

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

American Private Collection

Published

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

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

US\$7,000 - 9,000

€6,200 - 8,000



EKET HEADCREST, NIGERIA*ogbom*

Wood

height 15 3/4in (40cm)

Provenance

Gilbert and Roda Graham Collection, New York

Dorothy Brill Robbins Collection, New York

Robert Nooter Collection, New York

Galerie Valluet-Ferrandin, Paris

Joris Visser, Brussels

Antonio Onrubia Collection, Barcelona

Exhibited

Williams College Museum of Art,

Williamstown, Massachusetts, *Assuming the Guise: African Masks, Considered and Reconsidered*, 12 October 1991 - 1 March 1992**Published**Bach, Suzanne, *Assuming the Guise: African Masks, Considered and Reconsidered*,

Williams College Museum of Art,

Massachusetts, 1991, fig. 42

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 102

Probably utilized for the *ogbom* plays in honor of *Aia*, the earth deity, due to the domed base being pierced with holes.

"*Ogbom* was believed to make children plentiful. It was performed towards the middle of the year on every eighth day for eight weeks by each section of the village in turn. Each section had two carvings.

Everyone joined in the dance, but only men wore the headdresses." (Murray, Kenneth C., *Masks and Headdress of Nigeria*, Zwemmer Gallery, London, 1949, no. 88)

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

US\$8,000 - 12,000**€7,100 - 11,000**



95

BAMUM HELMET MASK, CAMEROON

height 22 1/2in (57.2cm)

Provenance

Barry Kitnick, Gallery K, Los Angeles
Acquired by the present owner from the
above in 1991

Of deeply hollowed form with thick walls,
pierced through at the gaping mouth;
encrusted, dark brown patina showing
significant age.

US\$4,000 - 6,000

€3,600 - 5,300

96

CHAMBA BUSH COW MASK, NIGERIA

lang gbadna

height 34 1/4in (87cm)

Provenance

Galerie H el ene and Philippe Leloup, Paris
American Private Collection, acquired in
1990

Published

De Heusch, Luc et al, *Utotombo: Kunst uit
Zwart-Afrika in Belgisch Priv -Bezit*, Brussels:
Palais des Beaux Arts, 1988, p. 187, no. 131

Exhibited

Utotombo: *L'Art de l'Afrique Noire dans les
Collections Priv es Belges*, Palais des Beaux
Arts, Brussels, March 25 - June 5, 1988

Of large, powerful and abstract form with
well-balanced proportions, the curves of
the finely delineated horns projecting up
and inwards as a counterweight to the
squared, broad and gaping mouth, the
deeply hollowed dome head pierced around
the edges for fiber attachments, as well as
through each C-form ear and inside of the
mouth, a central ridge runs across the middle
of the head and tapers out towards a raised
snout with hollowed nostril, the eyes inset
with conical metal pegs; fine encrusted ochre
and black patina with indigenous repair to
the right horn.

US\$6,000 - 8,000

€5,300 - 7,100

95



96

BANGWA MATERNITY FIGURE, CAMEROON*height 29 3/4in (75cm)***Provenance**

Baron Freddy Rolin Collection, New York/Brussels

Acquired from the above by the present owner in the early 1980s

According to Robert Brain, 'The Bangwa--also known as Fontem--are a group of western Bamileke chiefdoms in Cameroon well known for their portrait figures of royals and for the terror masks associated with their secret societies. On the whole, their numerous mother and child figures have not been noted in surveys of African maternity figures . . . A number have unfortunately disappeared into the limbo of private collections. For this reason and as a result of the haphazard spoliation of the Bangwa royal treasure houses, we are rarely able to trace the exact provenance of a piece or to gather details about its sculptor . . .

Nevertheless, in style and symbolic accoutrements [as in the work presented here] it is typical of the various kinds of statues of Bangwa women. These include portraits of chiefs' first or favorite wives and of "queen mothers," who are in fact the chiefs' sisters . . .

The mother and child statues celebrate womanhood and extol the idea of maternity and fecundity. This insistence on fertility is linked with a twin cult: twins and their parents are given special signs of respect, one of which is the carving of statues in their honor." (Vogel, Susan, *For Spirits and Kings - African Art from the Paul and Ruth Tishman Collection*, The Metropolitan Museum of Art, New York, 1981, pp. 183-4.)

Both impressive and expressive, this figure twists and contorts in multiple directions. One of the most striking features is her open, gaping mouth with exaggerated, bared teeth. Her hunched back is clearly divided down the middle and tapers down to a narrow waist. Her seemingly skinny arms are of different size, the right stretching across the front and holding the left breast to the feeding baby which appears almost animal-like with its hind legs bent upwards and connecting to the right arm; varied light and dark glossy patina.

US\$180,000 - 220,000**€160,000 - 200,000**





97 (detail)



98

BAMILEKE STOOL, CAMEROON

height 12 1/4in (31cm)

Provenance

Irwin Hersey Collection, New York
Bruce Frank Primitive Art, New York
Private Collection, California

Finely carved from one piece of hard wood with openwork spider forms; fine, ancient dark brown patina indicative of significant age and indigenous use.

US\$2,000 - 3,000
€1,800 - 2,700

99

MAGNIFICENT KOTA-NDASSA RELIQUARY FIGURE, GABON

mbulu-ngulu

height 20 1/4in (51.4cm)

Provenance

Ecole de pasteurs et d'instituteurs de Kimpese
Kingoyi, Swedish Missionary Society Museum, Manianga, Lower
Kongo, before 1970

Peter Loebarth Collection, Germany, 1970-1976

Private Belgian Collection, 1976-1992

Jacques Hautelet, California

Lance and Roberta Entwistle, London and Paris

American Private Collection, acquired from the above in 1993

Published

Brousse, No. 4, 1940, p. 1;

Andersson, Efraim, *Contribution de l'Ethnographie des Kuta*, 1974,
pp. 156 - 157, figs. 35 and 36;

Perrois, Louis, *Arts du Gabon: Les Plastiques du Bassin de*

l'Ogooue, Arnouville: "Arts d'Afrique Noire", 1979, p. 202, no. 207;

Liljevalchs, Före, *Före Picasso : Afrikansk konst i svensk ägo (Before*
Picasso; African art in Swedish collections), Liljevalchs Konsthall,

Stockholm, 1988, p. 191





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

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

Archetypal of the Ndassa style whose distinguishing feature is the lack of the crescent-shaped crest, the artist of this exceptional example has intricately crafted and pierced the work together like a collage. The large lateral buns plated with copper form a large, heart-shaped halo against which the rounded face forcefully emerges, composed by a sheet of contrasting yellow brass. Strips of copper on the forehead and below the nose offer red accents along with the large, studded cabochon eyes in copper. The lower strip on the face gradually flaring out in trapezoidal form and lacking any notation of a mouth. At the base of the lateral buns, tabs, possibly representing ears, project outwards and are accented with incised vertical lines. The cylindrical neck is wrapped in a coiled band of zinc above an openwork lozenge-form base, the upper half encased in brass highlighted with incised vertical lines. The exposed wood on the reverse side bisected by a vertical ridge and accented along the lower horizontal ridge with two rows of multiple squared projects.

US\$250,000 - 350,000
€220,000 - 310,000

100

RARE FANG MASK, GABON

height of mask 9 1/2in (24.1cm)

height including fiber attachments 18in (45.7cm)

Provenance

Harold Rome Collection, New York

Irwin Hersey Collection, New York, by 1980

Blossom and Dwight Strong Collection, San Francisco

Acquired by the present owner from the above in 1999

Exhibited

Greenvale, New York, C.W. Post Art Gallery, *African Sculpture; The Shape of Surprise*, 17 February - 30 March, 1980;

San Francisco, The Fine Arts Museum of San Francisco, *East of the Atlantic, West of the Congo, Art from Equatorial Africa, The Dwight and Blossom Strong Collection*, 15 July - 26 November 1995

Published

Vogel, Susan, *African Sculpture - The Shape of Surprise*, Greenvale, 1980, fig. 118

Siroto, Leon, *East of the Atlantic, West of the Congo, Art from Equatorial Africa - The Dwight and Blossom Strong Collection*, De Young Fine Arts Museum catalogue, 1995, fig. 3

Vogel notes (Ibid., p. 36), 'Fang masks such as this one were among the first kinds of African sculpture to become known in Europe. In 1911 a mask very like this one hung on the wall of Braque's studio. These objects were at the time seen as strange and exciting. In 1910 Derain described them as "amazingly, frighteningly expressive."'

Siroto (Ibid.) notes, 'The style of this mask suggests that it came from an inland and northern Fang group or perhaps from the Bulu, which would indicate a range from northern Gabon through eastern Equatorial Guinea into southern Cameroon. The characteristic features of this mask-style indicate a schematized face, a vertical line down the middle of the brow, punctate arcs over the eyes, and unusually flat cheeks. Only a few examples of this style have been localized, and thus my assumption as to the provenance of related examples must be based upon inference. The style seems less likely to come from the southern and western Fang groups.'

Many masks of this style are of the *ngontangan* type: a helmet-like head with four faces arranged radially around its sides or top. The type is said to have been used traditionally to detect witches, but this remains to be ascertained. In any event, it was of great importance in entertainment, performing a virtuoso dance that contributed to the wealth of the dancer and the prestige of his patrons. The performance could include the participation of accompanists displaying images related to the masks. It is possible that other, single-faced masks might have danced in association with the main one. This sort of relationship might explain the close correspondence between the face of this mask and those on the sides of *ngontangan* helmet-masks.

This example is carved in one of the more interesting substyles associated with *ngontang* mask. This may relate it to a relatively early period or a more conservative carver. The curving lines on the upper lip represent a tattoo pattern, rather than a mustache. *Ngontangan* means "young white woman." In the early days of their contact with Europeans, the Fang thought white women to be even more magical than white men.'

US\$80,000 - 120,000

€71,000 - 110,000



101

FANG ANCESTOR HEAD, NORTHWEST GABON

eyema-byeri

height 13 5/8in (34.5cm)

Provenance

Marcel de Schryver, Galerie Témoin, Geneva

Charles-Edouard Duflon, Galerie Témoin, Geneva

Eduardo and Miriam Uhart Collection, Paris, Barcelona and Chile

Carbon-14 Test, conducted by Dr. Georges Bonani, Zurich, 2001 indicating a 95% probability that the wood dates from 1672-1946.

A radiography (X-Ray) performed in 2004 indicate bone implants in the ears.

Published

A4, January 2007 about the exhibition *Gabon: The Art that came from the Forests* at the Museum Haus der Völker in Schwaz, Austria.





A letter from Louis Perrois dated 28 June 2004 accompanies the work which translates:

"This wooden head has dark patina and is oozing, 32.5cm, from the Schryver collection of Geneva (an object that would have been part of this collection in 1947, collected between 1910 and 1920 in the French Congo) is an ancestor effigy which would have been placed on a sewn bark chest containing lineage relics. The general appearance and patina seem to indicate that it is an old piece.

This item immediately makes you think, of course, of one of the works from the old Helena Rubinstein collection--a famous braided head, 35cm, with a very oozing wood, which was previously in the exhibition *Afrique-Océanie*, Paris, Galerie Pigalle, 1930. A masterpiece of remarkable sensitivity (volumes, finishing details and surfaces.)

The heads adorned with this type of hairstyle are a little unusual with three large parallel braids culminating more or less above the forehead and falling on the neck by molding along the curvature of the skull. They are not very numerous: one, from the old H. Cora collection (27cm) was exhibited in 1967; another, 30cm (received in a European collection in 1914 - No. 193) was published by Ulrich Klever in *Bruckmann's Handbuch der Afrikanischen Kunst*, Munchen, 1975; another, a 23cm head, from the former Josef Mueller collection, Geneva (before 1939). We can also think of the upper part of a famous statue, 64cm, from the old collection of A. Derain, J. Epstein, published by Clouzot and Level in 1920, today at the Metropolitan Museum of Art, New York (cf. *Fang*, Dapper, 1992, p. 128). Even if the headdress has only two large braids, they culminate in two little buns-balls on the top of the forehead.

The present head, 32.5 cm, is of a generally greater and more narrow volume than that of the Rubinstein head with very rounded and full form. It can also be noted that the diameter of the neck is substantially larger.

Under the forehead, wide and quarter-sphere, the face is hollow, the two arches on the brow resting on the nose which is quite short and flat. An unusual element is the mouth in "tube" form: open, lips stretched forward and striated as to indicate teeth(?). This particular anatomical detail is usually found, as we know, only on the *ngumba* parts from South-Cameroon (cf. *Fang*, Dapper, pp. 136-138). Of course, we notice that the Rubinstein head has a mouth with rounded lips and small chips which do not allow us to fully imagine the initial shape (like the semi-open mouth of the Trilles 1902 head in the Ethnographic Museum of Neuchâtel).

The eyes are raised, carved and slit. On the cheeks, parallel vertical streaks are probably marks of initiation. The raised ears are stylized and simply arched. An X-ray reveals that under the thick patina there are small bone fragments embedded in the wood--most certainly human relics.

A wide headband grips the forehead behind the ears. Above, the cap has three large braids, whose front ends are decorated with pieces of glass fixed to the resin. They cover the skull obliquely to fall vertically on the neck (the braids at an angle, unlike the Rubinstein head whose headdress falls in a S curve with broad, faceted braids.)

With such a contrasting morphology, this head, whose age is apparently correctly attested (according to the analysis of Dr. Georges Bonani, Zurich, this object dates back to the nineteenth century), can be attributed to the South Fang (Betsi) without excluding a stylistic influence from the more ubiquitous groups, especially the Fang Okak and even the Mabea and Ngumba (see the statue of the old Fourquet collection, reported in Spain in 1915 by the Claretins missionaries of Barcelona - in *Fang*, p.126 - with a headdress which has three large hanging braids, most likely Okak). Note that we unfortunately do not know anything specific about the collection area of the Rubinstein head."

US\$80,000 - 120,000
€71,000 - 110,000



102

**MANGBETU KNIFE, DEMOCRATIC
REPUBLIC OF THE CONGO**

namambele

height 9 1/8in (24cm)

Provenance

Marc and Denyse Ginzberg Collection, New York

Lance and Roberta Entwistle, London and Paris

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

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

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

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

US\$15,000 - 25,000

€13,000 - 22,000



(detail)

103

TABWA FEMALE FIGURE, EASTERN CONGO, DEMOCRATIC REPUBLIC OF THE CONGO

height 8 1/4in (21cm)

Provenance

Olivier Larroque, Galerie Ombres, Nimes
Private Collection, New York

Published

African Heritage Archives, object ao-0042464

Standing stoically with graceful proportions, her attenuated arms resting on each thigh and legs slightly bent at the knees, the torso with diminutive breasts and a power charge hole at the lower back; the shoulders elegantly rounded and supporting her spherical head with C-form ears, a coiffure in iconic Tabwa style with incised crisscross pattern, her large coffee-bean eyes, nose and diminutive mouth appearing to have been highly rubbed down; another power charge hole at the top of the head; fine glossy varied light and dark brown patina.

US\$12,000 - 18,000
€11,000 - 16,000





104

**LUBA OR SONGYE CHIEF'S INSIGNIA, DEMOCRATIC
REPUBLIC OF THE CONGO**

height 26 3/4in (68cm)

Provenance

Lee and Dona Bronson Collection, Los Angeles
Acquired from the above by the present owner

Published

Cornet, Joseph, *A Survey of Zairian Art - The Bronson Collection*,
North Carolina Museum of Art, 1978, fig. 181.

Exhibited

A Survey of Zairian Art:
Raleigh, North Carolina Museum of Art, 23 April - 4 June 1978;
Washington D.C., Museum of African Art, 25 July - 25 September
1978; Los Angeles, California, Los Angeles County Museum of
Natural History, 14 November - 21 January 1979

Cornet notes on this work (*ibid.*, p. 319), "The object is the insignia of a lineage chief. Two fetish charges on the front and three on the back indicate its importance. The small metal stake was used to drive the insignia into the earth. The piece is difficult to classify because the headdress suggests the northern Hemba, but the eye cavities do not occur in that style. The shape of the abdomen and abundant fetish materials [now lost] are reminiscent of the Songye; however, all other characteristics would attribute it to the Bangubanu.

US\$30,000 - 40,000
€27,000 - 36,000





105

**LUBA CARYATID FIGURE FROM A
STOOL, DEMOCRATIC REPUBLIC OF
THE CONGO**

height 17in (43cm)

Provenance

Collected by an English doctor working in
Zaire between 1945-47
Thence by descent
Sotheby's, London, 21 June 1993, Lot 143
Pierre Darteville, Brussels
Eduardo and Myriam Uhart Collection, Paris,
Barcelona and Chile

Published and Exhibited

Darteville, Pierre, *Arts-Kunst: Primitifs/
Primitive/Primitive IV*, Brussels, 1994.
Exhibition 22-26 June 1994

Intricately carved with multiple angles and
projections, standing on shortened, muscular
and rounded legs, the elongated torso with
large protruding stomach, arms elongated
and raised high above the head with
flattened hands facing forward framing her
head with a elongated, openwork coiffure;
raised scarification decorate her abdomen
and back; fine glossy dark brown patina.

US\$30,000 - 50,000

€27,000 - 45,000





106

HEMBA MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

height 32 1/4in (82cm)

Provenance

Private Collection, Belgium
Galerie Alain Lecomte, Paris
Belgian Private Collection

According to Niangi Batulukisi, "The Hemba artist is at the service of society. He receives commissions for sculptures of emblems of power or objects of prestige from lineage chiefs, clan chiefs, healers, diviners, and priests, as well as from the directors of voluntary associations. In the case of ancestral effigies, the person who commissions the work must furnish the name of the ancestor. They also must provide a person in the village who bears a physical resemblance to the ancestor (to be chosen as a model is an honor). The guardians of the ancestral effigies are the chiefs of lineages, great families, or clans.

Classic ancestral figures portray a masculine person with an ovoid-shaped face, a wide convex forehead, broad facial structure, and a pulled-back hairstyle in the form of a chignon (*kibanda*), with a cruciform motif. The great skill and creativity of the Hemba artist is evident in the stylized, hieratic demeanor of the body. These sculptures evoke the power and strength that the ancestor occupies in the Hemba social hierarchy. The head is disproportionately large compared to the legs. The abdomen protrudes, whereas the long trunk is exaggerated by the curve of the shoulders and the rectilinear back. Its arms are detached from the body, the hands placed on either side of the navel. The short, flexed legs are usually fixed on a round base. The ancestral statue is devoid of tattoos and scarifications." (Mauer, Evan and Niangi Batulukisi, *Spirits Embodied - The Art of the Congo*, The Minneapolis Institute of Arts, 1999, p.126)

US\$20,000 - 30,000

€18,000 - 27,000



107 (detail)

107

HEMBA MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

height 13 1/2in (34.3cm)

Provenance

Barry Kitnick, Gallery K, Los Angeles
Acquired from the above by the present owner

Finely carved in hard wood, this figure wears an unusual tripartite coiffure with each tuft of hair gradually tapering downward, each with raised braiding carved near the ends; the trapezoidal face on a flat plane with sweeping eyebrows arched over down-swept eyes, linear nose broadening at the nostrils and raised pursed lips; the squared shoulders slightly hunched forward with arms in akimbo, resting on the protruding abdomen; heavy-set legs with pointed knees resting on an oval base; heavily adzed surface with dark brown encrusted patina.

Cf. African Heritage Archives, Object #ao-0028914-001 for a work probably by the same hand.

US\$8,000 - 12,000

€7,100 - 11,000





108

**NGBAKA/BWAKA COMB, DEMOCRATIC
REPUBLIC OF THE CONGO**

height 7 1/4in (18.4cm)

Provenance

Private Collection, New York

A charming example with a spherical head, uneven eyes and deeply hollowed mouth, the tines attached by woven fiber; dark brown patina with encrustations where the tines connect to the underside.

US\$4,000 - 6,000
€3,600 - 5,300

109

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

height 15 3/4in (40cm)

Provenance

Marc Leo Felix, Brussels (Inventory no.
FC7363)
Private Collection, New York

One of the most striking features of this figure are the long, attenuated arms which seemingly wiggle down the sides of her torso; the overall composition comprised of a juxtaposition of angular and curvilinear, large and small; encrusted ochre patina with a few areas on the left side of the face and front of the torso with a lighter pigment.

US\$10,000 - 15,000
€8,900 - 13,000



109



110

**YOMBE INITIATION RATTLE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

ntafu maluangu

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

Provenance

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

Published

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

Depicting the first male initiates *matundu* and
malanda.

US\$3,000 - 5,000
€2,700 - 4,500



111

**TEKE CHIEF'S NECKLACE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

mulua u a mpu
diameter 11 3/4in (29.8cm)

Provenance

Sotheby's, New York, 19 May 2001, Lot 202
Private Collection, California

US\$1,500 - 2,000
€1,300 - 1,800



112 (detail)



112 (Berlin Museum)

112

CHOKWE CHIEF'S THRONE, ANGOLA

citwamo ca mangu
height 27in (68.6cm)

Provenance

Dr. Romao, part of a collection of Songo and Chokwe material collected between 1885 and 1895 in Angola (*Photographed by the Berlin Museum in 1910.*)
Sotheby's, London, 21 June 1979, Lot 238
British Railway Pension Fund
Sotheby's, New York, 8 May 1989, Lot 93
American Private Collection

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

the back stretcher carved in the form of a leopard; the seat of stretched antelope skin; fine, dark-brown glossy patina.

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

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

US\$40,000 - 60,000
€36,000 - 53,000



113

**RARE AND MONUMENTAL LIDDED VESSEL, SWAZI,
SWAZILAND, OR NGUNI OR ZULU, SOUTH AFRICA**

height 22 1/2in (57.2cm)

Provenance

Private Collection, New York
Sotheby's New York, November 20, 1990, Lot 195
American Private Collection

Published

Petridis, Constantine and Karel Nel, *The Art of Daily Life: Portable Objects from Southeast Africa*, The Cleveland Museum of Art, 5 Continent Editions, 2011, p. 56, no. 30.

Exhibited

Cleveland Museum of Art, *The Art of Daily Life: Portable Objects from Southern Africa*, 17 April 2011 - 26 February 2012

Petridis (Ibid.) comments that this vessel 'is a true feat of virtuosity on the part of its maker. Karel Nel (in Bassani et al, *The Power of Form: African Art from the Horstmann Collection*, Milan, 2002, p. 242) has written with regard to a vessel in the Horstmann Collection can also be applied to the [work] illustrated here: "the low relief patterns have an ease and fluency one would associate with the work of clay." Containers wrapped in an integrally carved surrounding structure [as in the present work] are extremely rare. Still, because the few known examples of this unusual type of vessel--the majority of which are preserved in public institutions in Europe and South African--are stylistically and technically so similar, it has been suggested that they may have been the work of a single workshop, if not artist (Sandra Klopper in Phillips, et. al, *Africa: The Art of a Continent*, London, Royal Academy of Arts, Munich/New York, Prestel, 1995, p. 223).'

US\$40,000 - 60,000

€36,000 - 53,000





114

ZULU HEADREST, SOUTH AFRICA

length 14 3/4in (37.5cm)

Provenance

Private Collection, California

Intricately carved from dense wood with openwork leg pattern; varied dark brown patina with wear indicative of much age and indigenous use.

US\$2,000 - 3,000

€1,800 - 2,700



115

NGUNI AXE, SOUTH AFRICA

height 21 1/2in (54.5cm)

Provenance

André Schoeller Collection, Paris
Private Collection, California

Published

Joubert, Hélène (Ed.), *Visions d'Afrique*,
National Museum of History, Taiwan, 2003, p.
237, cat. 182

The shaft with finely woven brass wire
decorating the surface.

US\$2,000 - 3,000

€1,800 - 2,700

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 16 May oversized lots (noted as W next to the lot number and/or listed on page 143) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Monday 27 May. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction date. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense.

Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 16 May. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 17 MAY.

Address

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

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

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

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

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

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

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

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

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

18	55	81
31	56	87
33	66	89
51	67	

Bonhams Specialist Department

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340
New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222 Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094 Darren Sutherland
+1 212 461 6531

Los Angeles

Catherine Williamson
+1 323 436 5442

San Francisco

Adam Stackhouse
+1 415 503 3266

British & European Glass

London
John Sandon
+44 20 7468 8244

British Ceramics

London
John Sandon
+44 20 7468 8244

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao,
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Mark Fisher
+1 323 436 5488
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

New York
Mark Rasmussen
+1 917 206 1688
Hong Kong
Edward Wilkinson
+852 2918 4321

Islamic & Indian Art

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