

Pacific Art From the Collection of
Harry A. Franklin

NEW YORK | 13 MAY 2019

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PAPUA NEW GUINEA

NEW IRELAND

MARSHALL ISLANDS

MICRONESIA

SOLOMON SEA

SOLOMON ISLANDS

VANUATU

FIJI

MELANESIA

CORAL SEA

NEW CALEDONIA

AUSTRALIA

POLYNESIA

TASMAN SEA

NORTH ISLAND

NEW ZEALAND
(AOTEAROA)

SOUTH ISLAND

AUCKLAND ISLAND

FRONT COVER
LOT 19
BACK COVER
LOT 1



HAWAII

MARQUESAS
ISLANDS

SAMOA

SOCIETY
ISLANDS

COOK
ISLANDS

TAHITI

AUSTRAL
ISLANDS

RAROTONGA

RURUTU

TUPUA'I

TONGA

PACIFIC OCEAN

CHATHAM
ISLAND

PACIFIC ART
FROM THE
COLLECTION OF
HARRY A. FRANKLIN



PACIFIC ART FROM THE COLLECTION OF HARRY A. FRANKLIN

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13 MAY 2019
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10:00 AM**

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PACIFIC VISION:

Harry A. Franklin (1903-1983)

In the drama of the 'discovery' of world art, Harry A. Franklin played the role of the Californian: glamorous, adventurous, and optimistic. He was an insatiably curious and fearlessly adventurous art collector, drawn to lesser-known traditions of Africa, Oceania, Ancient Mesoamerica, and the first nations of North America, and his life's work was to share this passion with the world. For Franklin, the beauty and power of great art spoke across tremendous oceans, and vastly different cultures and time periods.

Born in 1903 in New York, Franklin moved with his family to Los Angeles at the age of three and made that city his home for his entire life. He began collecting art in the 1940s while working as an executive at a luxury manufacturer of textiles for womenswear. By the mid-1950s, he was eager to pursue his passion for art and embark on a more adventurous career. To finance his collecting and to share his vision, he opened a gallery on La Cienega Boulevard in Los Angeles, immersing himself in a world of art and scholarship. Franklin Gallery quickly became a meeting place for adventurers, academics, museum curators, and glamorous Hollywood personalities, serving as the conduit between these worlds. Always charming and impeccably-dressed, Franklin was equally comfortable with anthropologists as he was with film stars. He became known especially for his warmly welcoming enthusiasm for art and his eye for quality.

Franklin had emerged on the West Coast against the backdrop of expanding horizons in the art centers in Europe and in the Eastern United States. The tale has been well-told of the European 'discovery' of arts from primary cultures. At a moment in the first decade of the 20th century, not long after the birth of Harry Franklin, a group of avant-garde artists in Paris received a lightning bolt of inspiration from objects encountered by chance, in curio shops and ethnographic museums, their previously unseen artistic attributes confirming certain simmering formal innovations and spiritual yearnings. This encounter invigorated these artists and brought their understanding of art back to its core. The desire of art collectors followed, and with it a market for these objects, and a community of connoisseurs and enthusiasts.

Americans felt reverberations from the shock wave across the Atlantic. Collectors of non-western art emerged in America, not far behind: Frank Crowninshield, Arthur Barnes, Frank Burty Haviland, James Johnson Sweeney and perhaps the most important American devotee, Nelson Rockefeller. The scion of one of the wealthiest and most prominent American dynasties, Rockefeller pursued these underrepresented arts thanks to the encouragement of the Viennese-born René d'Harnoncourt, director of the Museum of Modern Art, of which Rockefeller's mother Abby Aldrich Rockefeller was a co-founder. Rockefeller was in a position of influence: he would serve first as Governor of New York (1959-1973) and then as Vice President under Gerald Ford from 1974 to 1977. He had begun to collect in the 1930s, but it was not after the second world war in the 1950s that he founded what would become the Museum of Primitive Art and later the foundation of the Metropolitan Museum of Art's collection of Arts of Africa, Oceania, and the Americas. As their prosperity grew, American collectors in Rockefeller's circle became a dominant force in the international collecting community.



Harry and Ruth Franklin, 1940s

The market players on the east coast of the United States were centered in Manhattan. Gallerists such as John J. Klejman, Julius Carlebach, and Merton D. Simpson nurtured the American collecting community, sparking interest through gallery windows on Madison Avenue, minting new collectors, and tutoring them along their collecting journeys.

On the West Coast of the United States, Harry A. Franklin emerged as the leading man. He counted among his clients Paul Newman, Frank Sinatra, Edward G. Robinson, John Huston, Vincent Price, Stanley Marcus, Buster May, Rufino Tamayo, Sidney Janis, Franklin Murphy and many other notable art collectors across the United States and Europe.

Franklin developed relationships with the European dealers of his day, as well as with field collectors. He acquired objects from the old German museum collections via intermediaries such as Arthur Speyer and Ludwig Bretschneider (see lots 22, 25, 26, 53, 65, and 77), and from the legendary Parisian dealers such as Charles Ratton (see lot 19). He also financed expeditions to New Guinea, sponsoring scientists in return for access to artworks which they were able to source. During the late 1950s and early 1960s good, early objects could still be found there in their original contexts.

“During the 60 years that I and my family have known Harry Franklin and his family we have enjoyed sharing our knowledge and adventures with the arts of the Pacific and most especially New Guinea.

Harry Franklin was a great collector and friend.”

– BRUCE AND RAMINE SEAMAN, BORA BORA, FRENCH POLYNESIA

Franklin also became an active buyer in auctions beginning in the 1960s, and most notably bought several objects in the legendary auction of the collection of cosmetics magnate Helena Rubinstein’s estate in 1966 at Sotheby’s (then Sotheby-Parke Bernet) in New York (see lots 9, 33, 42, and 44). The Rubinstein auction represented an important moment in the history of collecting art of Africa, Oceania, and the Americas. Rubinstein was the bridge between the prewar avant-garde and post-war art collectors, and between Paris and New York. Franklin’s fate became entwined with Rubinstein’s, as he aggressively bid for many of the finest works in the Rubinstein auction and was victorious on over a dozen lots, including one of the world’s most beloved African statues, the so-called ‘Bangwa Queen’ – a superb statue from Cameroon that was famously photographed by the celebrated surrealist photographer Man Ray.

As a quintessential gentleman dealer, Franklin had a practice of keeping favorite objects for himself personally and lived with them affectionately in his home. In his love affair with objects he would often be found poring over objects in his study, and voraciously reading exhibition catalogues and scholarly literature, often very late into the night.

Harry Franklin’s daughter Valerie was his protégé in the gallery business, and when he passed away in 1983 took on the management of the gallery. Ms. Franklin carefully kept intact Harry Franklin’s personal collection, keeping up her father’s generous practice of loaning to museum exhibitions, giving bequests of objects to museums, and supporting scholarship in the field. Harry Franklin had begun to support public institutions in the 1960s with an exhibition at Scripps College in Los Angeles, and continued with loans to pioneering exhibitions in Dallas, Austin, Los Angeles, Salt Lake City, and Denver. In the 1980s, the Franklin Collection formed the foundation for a major series of exhibitions and publications of Cameroon Art, which marked a major advancement in the study of art from that region. The first of these was *The Art of Cameroon*, to which the Franklin Collection was the most significant private lender, and which opened at the National Museum of Natural History in Washington, D.C. in 1984, before travelling to the Houston Museum of Fine Arts, the New Orleans Museum of Art, the Field Museum of Natural History in Chicago, and finally to the American Museum of Natural History, in New York; this was followed by *Expressions of Cameroon Art*, which opened at the Los Angeles County Museum of Natural History before travelling to the Baltimore Museum of Art, and the Hood Museum of Art at Dartmouth College.

When Ms. Franklin closed the gallery in 1989 to embark upon a career change of her own, she created a fitting tribute to her late father in orchestrating the historic auction of his African Art collection. This event was another watershed moment for the African Art market. The Bangwa Queen sold for an astonishing \$3.4 million dollars, shattering the world auction record for an African artwork at the time. Like the Rubinstein auction in 1966, in which Franklin had been so active, this marked the beginning of a new era of collecting in the category.

Franklin's collection of Pacific Art has remained in the family since his passing, and now represents a time capsule of the works which were available to Franklin in the 1950s and 60s, but which are rarely found on the market today. These objects have not been seen on the art market for decades. Harry A. Franklin fostered a generation of courageous collectors as they awakened to a new vision of art. The appearance of his cherished Pacific Collections at auction affords a new generation the opportunity to share in this vision.

“Harry A. Franklin was a distinctive presence in Los Angeles’ art scene from the opening of his first gallery in 1955 until his death in 1983. Best known as a pioneering collector and dealer with a great eye, he introduced many people to art of the Pacific, Africa, and the Americas and cultivated their interest through his love of the material and skill as an educator. In the late 1950s and 1960s Franklin’s showcase was a destination on La Cienega Boulevard’s gallery row, which drew crowds on Monday night “Art Walks.” When he moved the gallery to Beverly Hills, faithful patrons followed him and a new clientele discovered an extraordinary trove of carefully selected, well researched art among the city’s flashier attractions.”

– SUZANNE MUCHNIC

Suzanne Muchnic is a former art writer at the *Los Angeles Times*, contributor to art publications and exhibition catalogues, and author of books on Los Angeles art history, including *Odd Man In: Norton Simon and the Pursuit of Culture* and *LACMA So Far: Portrait of a Museum in the Making*.

1 Maori Pendant (Hei tiki)

New Zealand

Greenstone, Paua (*Haliotis iris*) shell, red sealing wax
Height: 3 5/8 in (9.2 cm)

PROVENANCE

Dr Justin G. Stein, Los Angeles
Harry A. Franklin, Beverly Hills, acquired from the above by 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 76, cat. no. 52

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

\$ 15,000-25,000

Greenstone, or *pounamu*, was greatly prized by Maori, who considered it to have mystical qualities. All objects made of *pounamu* were valued, but *hei tiki* were particularly treasured heirlooms. They often had their own names, and were passed down within families from generation to generation, gaining in ancestral *mana*. Interpretations of the significance of the form of these highly recognizable but enigmatic objects are varied and inconclusive.

Pounamu is harder than iron and working with a cord drill and sandstone saws and files a *tohunga whakairo*, or master-carver, could take several months to complete a single *hei tiki*. The *tohunga whakairo* did not set out to create a work of art; he was simply the means by which the gods expressed themselves in material form. The act of creation itself was *tapu*, or sacred, and subject to certain prohibitions.

The great care taken in the creation of the present *hei tiki* is evident in its fine modelling and in details such as the suspension hole, which has been painstakingly drilled at an angle through the back of the pendant so as to emerge inconspicuously at the top of the head.

The present *hei tiki* retains its iridescent *paua* shell inlay in the proper right eye, whilst the left is inlaid with red sealing wax. This European trade item was much prized by Maori, who always valued the color red. When the original *paua* inlays of old *hei tiki* were lost they were often replaced with sealing wax, its striking scarlet shade forming a fine contrast with the rich green of the *pounamu*.



2 Maori Short Club (Patu Onewa)

New Zealand

Greywacke or basalt
Length: 13 ¼ in (33.7 cm)

PROVENANCE

Dr Justin G. Stein, Los Angeles

Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

EXHIBITED

Los Angeles County Museum of Natural History, Los Angeles, *Art of the Pacific*, 1971

\$ 6,000-9,000

Patu is a general term for club, whilst *onewa* refers to the greywacke or basalt from which the club is made. All varieties of *patu* are designed to deliver a one-handed jabbing stroke aimed at the lower edge of the ribs, the lower jaw, or the temple, the blow being struck with the distal end of the club.

The smooth and fine finish of this club was achieved after great labour; as Hooper notes, the creation of “the hole for a wrist cord was a particular technical challenge” (Hooper, *Pacific Encounters*, London, 2006, p. 140). These difficulties were sources of admiration when *patu* were first encountered by Europeans; Adrienne Kaeppler notes that on Cook’s first voyage “basalt *patu* were greatly admired because of the work necessary to manufacture them with stone tools.” (Kaeppler, *Artificial Curiosities*, Honolulu, 1978, p. 190). The form was so well-regarded by Joseph Banks that upon his return to London he commissioned forty brass replicas from the foundry of Eleanor Gyles, intending to take them as gifts on the second voyage (see Coote, “Joseph Banks’s Forty Brass Patu”, *Journal of Museum Ethnography*, No. 20, March 2008, pp. 49-68).



3 Maori Short Club (Patu Paraoa)

New Zealand

Whalebone, probably sperm whale (*Physeter macrocephalus*)
Length: 14 $\frac{5}{8}$ in (37.2 cm)

PROVENANCE

Dr Justin G. Stein, Los Angeles

Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

EXHIBITED

Los Angeles County Museum of Natural History, *Art of the Pacific*, 1971

• \$ 6,000-9,000

Of the same form as the *patu onewa*, this club is known as *patu paraoa*, *paraoa* being Maori for sperm whale, whalebone, or a weapon made of the same. Whalebone clubs were notable for their strength, as Elsdon Best remarks: “*patu paraoa*, or *patu* made from the bones of the sperm whale, were much prized, and were strong, handy weapons, not liable to fracture.” (Best, “Notes on the Art of War, as Conducted by the Maori of New Zealand”, *Journal of the Polynesian Society*, March 1902, Vol. 11, No. 1, p. 235).

Barbara Todd notes that the use of whalebone “gave nobility to an instrument of warfare and *mana* to the person who owned and used it.” (Todd, *Whales and Dolphins of Aotearoa New Zealand*, Wellington, 2014, p. 104).



4 Maori Long Club (Tewhatewha)

New Zealand

Wood

Height: 59 in (150 cm)

PROVENANCE

Dr Justin G. Stein, Los Angeles

Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

\$ 3,000-5,000

This *tewhatewha* is notable for the elegance of its form, with a graceful shaft that widens into a broad, axe blade-like head. This example is decorated with a very finely carved head, which enlivens the long sweeping line of the shaft.

The *tewhatewha* was used both for fighting and signalling during battle. Despite the blade-like form of the head, the blow of the *tewhatewha* was struck with the flat back edge of the club, the form of the head presumably adding weight and momentum behind this striking edge. There is a small hole close to the lower edge of the axe-like blade, which corresponds with Te Rangi Hiroa's observation that "a bunch of split pigeon or hawk feathers was hung from a perforation near the lower edge [...] it is said that in combat the quivering of the blade and the feathers had a useful purpose in confusing the enemy." (Te Rangi Hiroa, *The Coming of the Maori*, Wellington, 1949, p. 277).



5 Inlaid Club (Sali Vonotabua)

Fiji

Wood, marine ivory, probably sperm whale (*Physeter macrocephalus*) tooth
Length: 41 1/2 in (105.4 cm)

PROVENANCE

Dr Justin G. Stein, Los Angeles

Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 101, cat. no. 80

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

• \$ 50,000-70,000





This exceptional club illustrates the great care which was lavished on the finest and most prestigious Fijian clubs, which served not only as fighting weapons but as emblems of rank.

The decoration of this club is of unusually fine quality, with a rigorous and carefully structured design. Bands of exceptionally fine carving appear along the handle of the club, and the “cheeks” of the head are decorated with a deeply carved lattice of triangular forms which undulate slightly, like a fine net cast across the surface. This carving is divided by bands of subtly different vertical carving which occur at the three points where ivory “stars” are inlaid on either side of the club. The inlays all appear to have been placed when the club was made, as within the elaborate and carefully conceived scheme of carved decoration circular forms have been left void for the inlays to be inserted into. Another large inlay of similar form appears at the pommel of the club. With the overwhelming importance of sperm whale teeth, *tabua*, in Fijian society, weapons inlaid with the same material were symbols of considerable prestige, and this club was doubtless made for a man of great status and *mana*. As Clunie notes, “ivory inlaid clubs were distinguished as being *vonotabua*, the actual inlays usually being traded from Tonga” (Clunie, *Fijian Weapons and Warfare*, Suva, 1973, p. 50); William Mariner, who lived in Tonga from 1806 to 1810, claimed that the inlays were made mainly by Tongan canoe-builders (Mariner and Martin, *An Account of the Natives of the Tonga Islands*, Edinburgh, 1827, p. 251).

The form shows a close resemblance to both the *gata* and *sali* or *cali* types of spurred club, with the size of the head more akin to the former, but the decorated “cheeks” suggesting the *sali* type, of which this would be a particularly elaborate example. The top edge of the



Detail of the inlay at the base of the present lot

cylindrical shaft gradually forms a subtle yet well-defined ridge which becomes sharper as it flows into the graceful yet menacing upswept spur which is characteristic of both *gata* and *sali*. The outer edge of this spur is decorated here with an exceptionally fine band of carving. We should note that whilst inlaid clubs as a whole are rare, particularly in comparison to “plain” examples, inlaid examples of either the *sali* or *gata* form are exceptionally rare and few can be found in collections.

All forms of spurred clubs were much used as dance clubs, but the present club has the heft and weight of a fighting club, whilst when specially made dance clubs were invariably of lighter weight. In warfare *gata* and *sali* were used in the same manner, with the head “effectively a scythe [...] and the long spur [...] probably used like the ‘beak’ of the *totokia*, for piercing.” (Ewins, *Fijian Artefacts*, Hobart, 1982, p. 41).

Both *gata* and *sali* clubs have historically been referred to as “gunstock clubs”, but as has long since been pointed out this name is fanciful, as the form existed well before muskets were introduced to Fiji in the early 19th century. Clunie notes that the name is instead derived from the clawed flower, *sali*, of one of the wild banana-like plants of the *Musa* species found widely in the Fijian bush (Clunie, *ibid.*, p. 54). As with the *gata*, the tree used to make the *sali* would have been trained as a sapling so that the grain of the wood follows the curved form of the club unbroken; this lends the weapon greater strength and doubtless slightly eased the laborious task of making it, which must have been considerable in the case of a club as elaborate as this.



6 Throwing Club (i ula tavatava)

Fiji

Wood

Length: 16 ¼ in (41.4 cm)

The head inscribed in white ink: "NP-P(F) 1-XX-17"

PROVENANCE

Mr Skenner, collected *in situ* circa 1889

Australian Museum, Sydney (inv. no. E.53480),
donated by the above in 1949

Denver Art Museum (inv. no. NP-P(F) 1-XX-17),
acquired from the above by exchange on September
16, 1950

Harry A. Franklin, Beverly Hills, acquired from the
above by exchange in April, 1962

\$ 2,000-3,000

The *i ula tavatava* is the quintessential form of Fijian throwing club. Fergus Clunie notes that "one to three throwing clubs were worn in the warrior's waistband, often at the back, being thrust through his girdle like a brace of pistols, of which they were roughly the Fijian equivalent; being essentially a close range projectile weapon carried in addition to a heavier weapon, ready to hand as the situation demanded." (Clunie, *Fijian Weapons and Warfare*, Suva, 1977, p. 60).

7 Yaqona Bowl (tanoa)

Fiji

Wood, fiber

Diameter: 16 $\frac{3}{8}$ in (41.6 cm)

PROVENANCE

Ralph C. Altman, Los Angeles

Harry A. Franklin, Beverly Hills, acquired
from the above by 1967

PUBLISHED

John Lunsford, *Arts of Oceania*, Dallas, 1970,
n.p., cat. no. 132 (listed)

George R. Ellis, *Oceanic Art: A Celebration of
Form*, San Diego, 2009, p. 86, cat. no. 66

EXHIBITED

Dallas Museum of Fine Arts, *Arts of Oceania*,
October 10 - November 29, 1970

San Diego Museum of Art, *Oceanic Art:
A Celebration of Form*, January 31, 2009 -
January 3, 2010

\$ 3,000-5,000



8 Maori Short Club (Mere Pounamu)

New Zealand

Greenstone
Length: 14 in (35.6 cm)

PROVENANCE

Kenneth Athol Webster, London (inv. no. 333)
Robert M. Browne, Honolulu, presumably acquired from the above
Dr Justin G. Stein, Los Angeles, presumably acquired from the above
Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

EXHIBITED

Honolulu Academy of the Arts, February 23 - April 9, 1967
Los Angeles County Museum of Natural History, *Art of the Pacific*, 1971

\$ 15,000-25,000

This fine short club is made in the most precious material to Maori, *pounamu*, or greenstone. The exceptional hardness of *pounamu* meant that clubs made of it were able to take a keener edge than their counterparts in wood, whalebone, or greystone. Whilst of the same form as the greystone *patu onewa* and the whalebone *patu paraoa*, the greenstone club alone was known as *mere*.

All objects made from *pounamu* possess intrinsic value and were treated as *taonga*; *mere pounamu* were objects for the chiefly elite and served as signs of rank and authority which would be passed down from generation to generation. They were also important objects of exchange. Anne Salmond writes that “a famous mere (hand club) was a great gift”, a point which she illustrates in her translation of “an early Maori text” from John White’s *The Ancient History of the Maori*: “The chief [...] took his greenstone *mere* and gave it to the young visiting high chief, and he in return presented his greenstone weapon to his host. Those *mere* were *manatunga* (heirlooms), and in the old custom it was proper for such men to exchange such weapons, because they represented the descent lines which held them in keeping.” (Salmond in Moko Mead, *Te Maori*, New York, 1984, p. 119).



FROM PARIS TO LOS ANGELES:

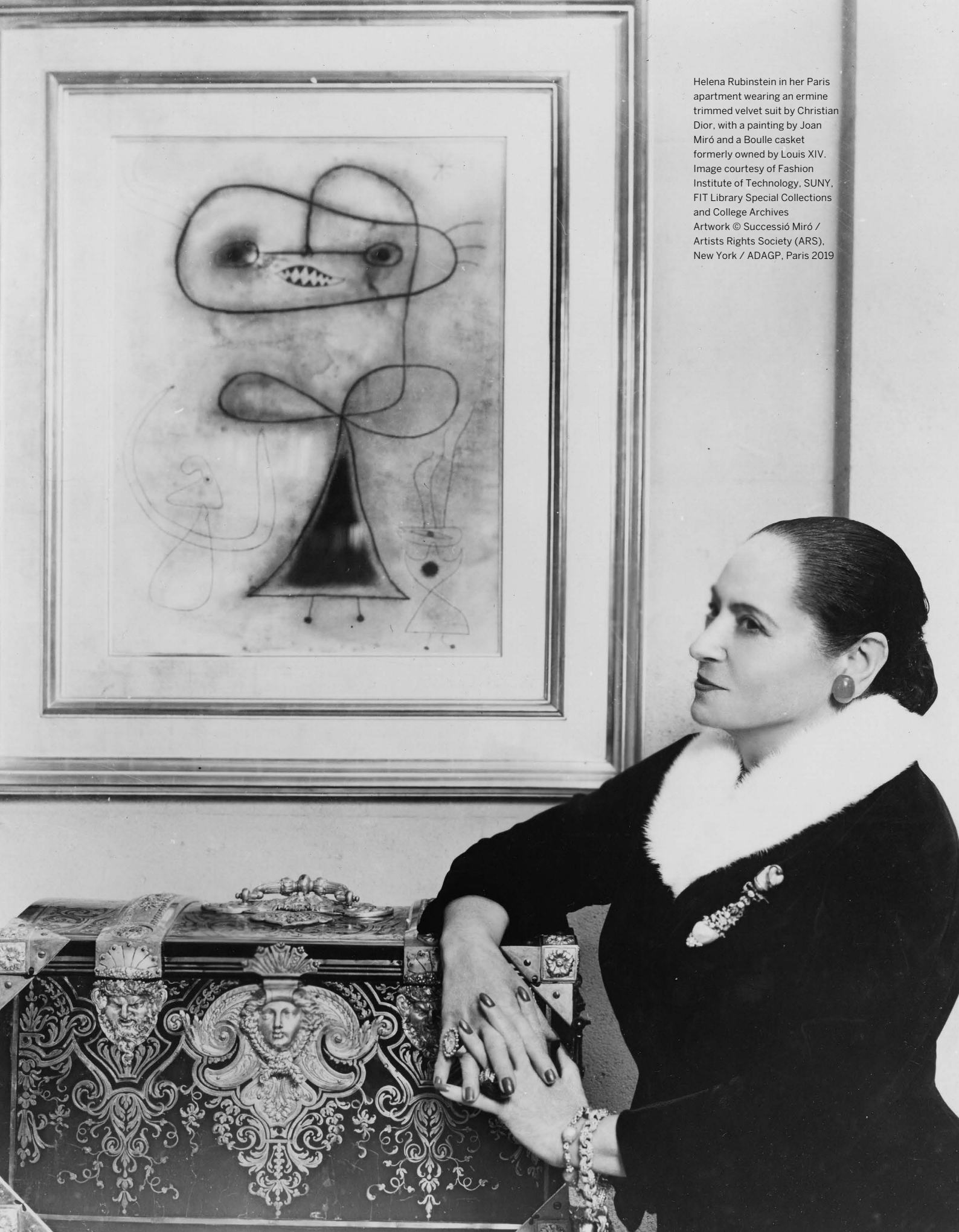
Helena Rubinstein and Harry A. Franklin

Despite being born decades and oceans apart, the fates of Harry A. Franklin and Helena Rubinstein are intertwined in the history of art. These two fervent collectors from different eras both looked beyond obvious fashions to discover unexpected new worlds of imagination and expression, and both reveled in sharing their passion with an audience of friends, associates, and fellow art lovers. Their stories converge at the 1966 Sotheby Parke Bernet auction of Rubinstein's estate, which was the first major auction of the Arts of Africa, Oceania, and the Americas in the United States. The financial success of this auction was a watershed moment for the art market, bridging the old world of collecting in Europe, and especially Paris, and an exciting new audience awakening in the United States. It was also a boon for one of the most enthusiastic Americans in this new world: Harry A. Franklin.

Franklin was the prescient purchaser of numerous lots in that auction, including Rubinstein's so-called "Bangwa Queen", a Royal Female Statue from Cameroon. The sculpture was well known at that time, due in part to a famous series of photos taken by the Surrealist Artist Man Ray, and is today rightfully acknowledged as one of the great jewels of African Art. The Queen would go on to make auction history in dramatic fashion when Franklin's African Art collection was sold at Sotheby's New York in 1990, selling for 3.4 million dollars – far exceeding the previous world record for the category. This validation cemented the aura around Helena Rubinstein's famed African Art collection, vindicated Franklin's enthusiasm, and marked another new beginning for the position of African Art in the world of collecting.

For much of the 20th century Helena Rubinstein was a household name in Europe and the United States. She was a pioneering force in the creation of the modern beauty industry, and dedicated her long life to building and maintaining a business that became one of the most recognizable brands in the world. With the great wealth that resulted from this success, Helena Rubinstein pursued her personal passion of collecting cutting-edge modern art. She associated closely with the artists whose work she collected: in her circle were Henri Matisse, Georges Braque, Pablo Picasso, Joan Miró, Salvador Dalí, and Fernand Léger. Like many of them had, she discovered African Art as both an inspiration for and a validation of modern artistic concepts, and perhaps more than any other collector of her day, lived beautifully with the arts of primary cultures mingled together with western painting and sculpture.

Helena Rubinstein in her Paris apartment wearing an ermine trimmed velvet suit by Christian Dior, with a painting by Joan Miró and a Boulle casket formerly owned by Louis XIV. Image courtesy of Fashion Institute of Technology, SUNY, FIT Library Special Collections and College Archives
Artwork © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019



Opposite

Helena Rubinstein in the music room of her Paris apartment wearing an ermine trimmed velvet suit by Christian Dior; on the piano a Punu mask and a Marquesas Islands club, or 'u'u (lot 9 in the present auction)
Credit: Image courtesy of Fashion Institute of Technology,
SUNY, FIT Library Special Collections and College Archives

Helena Rubinstein was born Chaja Rubinstein in Krakow, Poland to an Orthodox Jewish family in 1872. In order to escape an arranged marriage, Rubinstein left Krakow in 1896, spending time in Vienna before eventually landing in Melbourne where she changed her name from Chaja to Helena; thus linking herself to the mythic embodiment of female beauty. In Melbourne, Rubinstein opened her first beauty salon, called *Maison de Beauté Valaze*. At this point in the late 19th century, makeup and cosmetics were not widely used by middle-class women, and the concept of a storefront dedicated to accessible treatments for the hair and skin was quite novel, even in the most cosmopolitan cities of Europe. The women of Melbourne and the surrounding areas flocked to the shop, encouraged in part by Rubinstein's own fair complexion, which her signature face cream called *Valaze* promised to promote. Her success in Melbourne led to further expansions of her storefronts, first to Sydney and Wellington, New Zealand (a locale whose traditional arts she would one day champion) and then to London (1908) and Paris (1909), where Helena Rubinstein was able to establish herself not just as an enterprising businesswoman, but as the embodiment of her own brand.

Rubinstein (who from this point in her life until her death was known respectfully as *Madame*) successfully assimilated into a circle of the fashionable elite, despite her modest background, and gradually built a larger-than-life persona. Her taste for the avant-garde in the visual arts no doubt helped to propel her image, as did her passion for the exotic. She displayed her expansive collections in both her private homes and her salons, cultivating an air of sophistication and refinement to herself and her products.

Following the First World War, Rubinstein moved to the United States, opening her *Maison de Beauté* on Fifth Avenue in Manhattan in 1915. According to Kathy Peiss, "More than other leading women in the beauty business, Rubinstein promoted the democratization of beauty. Her salons' elegant furnishings and modernist design were intended to appeal to an affluent clientele, yet she welcomed Saturday afternoons as the busiest time at the salon, when business and professional women, as well as 'stenographers, clerks and even little office girls came for treatment."

Rubinstein's life's work was the transformation of the beauty industry, and it is difficult to underestimate the significance of her innovations for the culture of cosmetics and beauty. In her private life, her visionary merging of the Arts of Africa, Oceania, and the Americas together with avant-garde modern art had no less an impact on the culture of collecting. Harry A. Franklin was one of the first to seize upon the mystique that the Rubinstein provenance held for collectors of beautiful objects, and the appearance of the Pacific Sculptures which Franklin acquired from Rubinstein's estate is another major event in the history of collecting.



9 Club ('U'u)

Marquesas Islands

Wood, fiber

Height: 56 ¼ in (142.9 cm)

with a base by the Japanese wood artist Kichizô Inagaki (1876-1951), Paris

PROVENANCE

Helena Rubinstein, Paris and New York

Sotheby Parke-Bernet, New York, *The Helena Rubinstein Collection: African and Oceanic Art, Parts One and Two*, April 21 and 29, 1966, lot 250

Harry A. Franklin, Beverly Hills, acquired at the above auction

PUBLISHED

Charles W. Mack, *Polynesian Art at Auction 1965-1980*, Northboro, 1982, p. 181, pl. 76, fig. 3

William Rubin, ed., *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, New York, 1984, vol. 1, p. 198

William Rubin and Ezio Bassani, eds., *Primitivismo nell'arte del XX secolo: affinità fra il tribale e il moderno*, Milan, 1985, vol. 1, p. 198

William Rubin and Jean-Louis Paudrat, eds., *Le primitivisme dans l'art du 20e siècle. Les artistes modernes devant l'art tribal*, Paris, 1987, vol. 1, p. 198

William Rubin, ed., *Nijisseiki bijutsu ni okeru purimitivizumu : buzokuteki naru mono to modan naru mono to no shin'ensei*, Kyoto, 1995, vol. 1, p. 198

Suzanne Slesin, *Over the Top: Helena Rubinstein. Extraordinary Style, Beauty, Art, Fashion, Design*, New York, 2003, p. 113

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 103, cat. no. 84

Mason Klein, *Helena Rubinstein: Beauty is Power*, New York, 2014, p. 35

EXHIBITED

The Museum of Modern Art, New York, *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, September 27, 1984 – January 15, 1985; additional venues: The Detroit Institute of Arts, February 26 – May 19, 1985; Dallas Museum of Art, June 23 – September 1, 1985

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

The Jewish Museum, New York, *Helena Rubinstein: Beauty is Power*, October 31, 2014 – March 22, 2015

\$ 180,000-220,000





Chosen to illustrate the classical form of Marquesan club in “*Primitivism*” in *20th Century Art: Affinity of the Tribal and the Modern*, William Rubin’s historic exhibition at the Museum of Modern Art, this ‘u’u is unequivocally one of the greatest examples of the long-celebrated corpus of Marquesan war clubs.

Carol S. Ivory, the scholar of Marquesan art, notes that “warfare was an integral part of Marquesan life”,¹ whether as the result of territorial rivalries or because of the need to obtain redress for perceived slights, insults, or humiliation. Important warriors were, therefore, amongst the most influential and high-ranking members of Marquesan society, and their most prized possession and emblem was an ‘u’u. These large, heavy, and exquisitely decorated clubs were carved from ironwood (*Casuarina equisetifolia*), known to the Marquesans as *toa*, which is also the Marquesan word for warrior.²

The great distinguishing feature of all ‘u’u is the janiform head of the club, which is covered in an array of small heads and faces. These are arranged in such a way that together they form a larger face, a sort of visual “pun”, in which the eyes and nose are made of small heads. Whilst motifs based on heads and faces have an exceptionally long history in Polynesia, dating back to the Lapita cultural complex, they undoubtedly reached their artistic pinnacle in the form of the ‘u’u. Considering the faces within faces of an ‘u’u, one may wonder if it was one of these clubs which Gauguin had in mind when he wrote that the basis of all Marquesan art was “the face, above all else the face [...] always the same and nevertheless never the same”.³

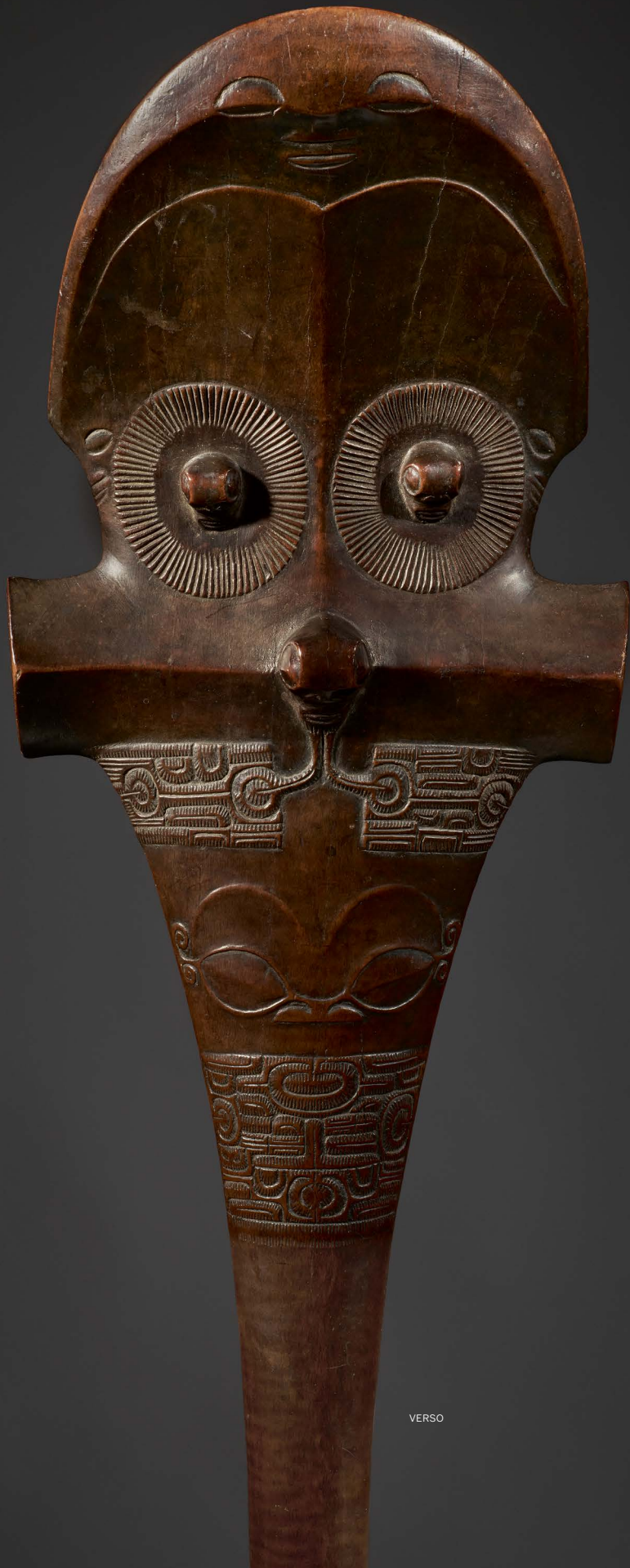
The array of faces on an ‘u’u held many layers of meaning. The Marquesans held the head to be the most sacred, or *tapu* part of the body, as the site of a person’s *mana*, or spiritual power. Also important is that the Marquesans call both the face and the eyes *mata*, and that this word has great genealogical significance. Ivory notes that “the recitation of an individual’s genealogy was referred to as *matatetau*, literally ‘to count or recite (*tetau*) faces/eyes (*mata*)’ [...and] the term *mata ‘enana* (face/eye people) refers to one’s relatives, ancestors, or allies [...]. Thus, the symbolic relationship between images of the face or eye and an individual’s ancestry – and, by extension, the sacred power of the ancestors – begins to become apparent”.⁴

The purpose of the ‘u’u was to render its owner powerful and invulnerable. As a heavy war club it served this purpose in a very literal sense, but as Ivory’s remarks make clear, it unquestionably had great spiritual power too, as a vessel for ancestral *mana*. The anthropologist Alfred Gell has made a similar suggestion, noting his belief that in the Marquesas Islands all imagery, whether carved or tattooed, is a vehicle for *etua* (gods, or deified ancestors) “in a tutelary [...] guardian mode.”⁵ The imagery on the club does not “represent” *etua*, figuratively or abstractly, but rather it constitutes their protective presence within the object itself. Considering these theories, and the traditional belief in the Marquesas Islands that it was sacrilege to approach a chief or warrior from behind, it seems probable that the multiplicity of faces on an ‘u’u were intended in part to represent the all-seeing and watchful character of the ancestors.

Whilst all ‘u’u are composed of a series of faces, no two are the same. Here the artist, or *tuhuka*,⁶ has produced a work of exquisite balance, in which the exceptional fineness of the high and low relief carving is matched by the superb shape, which is at once delicate in its details and powerful in its overall form. The head is exquisitely proportioned, and of astonishing depth and volume, particularly clear when seen in profile. Whilst both faces of the club are, of course, essentially abstract in design, the surfaces are modelled with a subtlety and sensitivity which seems to bring them to life, with concave and convex surfaces



RECTO



VERSO



flowing fluently from one to the other. On either side, just below the top of the club's perfectly arched head, appears the first smaller face, its features finely incised across the gently undulating surface. Below it is the crisply defined browline, which at its centre flows into a delicate vertical rim that runs down between the two largest eyes, the principal pair, which are formed by two small heads carved in high relief. Each head, or "eye", is surrounded by a circle of finely carved striated lines which recall Marquesan tattoo patterns. Two smaller faces appear in the slight space between the outer edges of these striated lines and the curved outline of the face. Very similar in conception to the faces which appear at the top of the club, these two ethereal little faces have an eye on either face of the club. Tiny yet watchful, they ensure that an ancestor faces out in all four cardinal directions.

Below the principal eyes there is a crossbar, bisected by a horizontal rim, which flares subtly outwards at either end. At its very centre, where the vertical and horizontal rims meet, another small head appears. These heads, one on either side, are larger than those which form the eyes. Each has a tiny pair of hands held up to its chin. The arms and hands emerge from a panel of finely carved panels composed of abstract motifs. These four panels, two on either side, are all the same size, but each is unique in the disposition of its motifs. Beneath these panels of carving there appears a face, carved with the greatest delicacy. The artist has created the brow of this face by very subtly varying the depth of the surface, forming a line which is subtle yet well defined. Similarly delicate lines run diagonally across the eyes, flowing at either end into the sinuous and crisply defined outline of the nose and eyes, and the curlicue flourishes at their outer edge.

Interestingly the bands of carving which appears beneath this on either side are essentially mirror images of each other, with only the slightest differences. These bands contain the motifs known as *ipu*, the Marquesan word for a container, whether it be a bowl, cup, shell, or skull. The appearance of the *ipu* may be another of those puns which so delighted the Marquesans since the 'u'u was itself a container for the *mana* of the ancestors, and of the great warrior who owned it.

Every detail of this 'u'u has been made with the sublime precision and refinement that reveals the hand of a great artist. The virtuoso quality of the carving leads to one of the great unanswered questions about 'u'u – how did the form develop, and within what period of time did it reach its greatest heights of aesthetic achievement? We tend to agree with Nicholas Thomas's suggestion that the 'u'u was "the invention of one artist, one *tuhuna*, or more likely a school [of artists]",⁷ who created an object so thoroughly well resolved in form and so rich in spiritual power that it was emulated by other carvers, and sought after by *toa* and chiefs, *haka'iki*, as both a powerful weapon and an important expression of their prestige and *mana*. Whilst we may never know the precise answers to these questions, perhaps we may begin to identify the specific schools or "hands" of great artists, such as the supremely gifted *tuhuka* who created this 'u'u, a masterpiece of Marquesan art.

1 Kjellgren and Ivory, *Adorning the World: Art of the Marquesas Islands*, New York, 2005, p. 85

2 Samuel H. Elbert notes that "In Marquesan, intangibles are named for visible things [...] Heroic or manly is iron-wood tree (*toa*), the toughness and strength of which is proverbial." (Elbert, "Chants and Love Songs of the Marquesas Islands, French Oceania", *The Journal of the Polynesian Society*, Vol. 50, No. 198, 1941, p. 55

3 Gauguin, *Avant et après*, Paris, 1923, p. 80

4 Kjellgren and Ivory, *Adorning the World: Art of the Marquesas Islands*, New York, 2005, p. 33

5 Gell, cited in Hooper, *Pacific Encounters: Art and Divinity in Polynesia, 1760-1860*, London, 2006, p. 163

6 Carol S. Ivory notes that "individuals who possessed exceptional intellectual, physical, or artistic talent were acknowledged and honored as experts, or *tuhuka*, and their services were highly sought after" (Kjellgren and Ivory, *ibid.*, p. 4), and some *tuhuka* were doubtless essentially professional artists.

7 Thomas, "'U'u: an Unfinished Inquiry into the History and Adornment of Marquesan Clubs" in Carreau, Clark, Jelinek, Lilje, and Thomas, eds., *Pacific Presences, Volume Two: Oceanic Art and European Museums*, Leiden, 2018, p. 88

10 Pounding Table (Papahia)

Tahiti

Wood

Width: 15 in (38.1 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

\$ 3,000-5,000

The English missionary William Ellis notes that "The *papahia* [...] is a low solid block or stool, supported by four short legs, and smoothly polished on the top. It is cut of out one piece of wood, and is used instead of a mortar for pounding breadfruit, plantains, or bruising taro; which is done by placing these upon the *papahia*, and beating them with a short stone pestle called a *penu*." (Ellis, *Polynesian Researches, During a Residence of Nearly Six Years in the South Sea Islands*, London, 1829, vol. 2, p. 183).

Papahia were also amongst the objects observed by Sydney Parkinson, artist on Cook's first voyage, who noted that "stools, chests, paste-troughs, and various other utensils" were made from the wood of the *Guettarda speciosa* tree. (Parkinson, *A Journal of a Voyage to the South Seas, in His Majesty's Ship, the Endeavour*, London, 1773, p. 39).





11 Maori Long Club (Taiaha)

New Zealand

Wood, Paua (*Haliotis iris*) shell

Length: 61 1/8 in (155.2 cm)

The head inscribed in white ink: "WEB COL" and "1750"

PROVENANCE

Kenneth Athol Webster, London (inv. no. 1750)

Harry A. Franklin Beverly Hills, acquired by the 1960s

\$ 6,000-9,000

The *taiaha* was the most widely favored of the three types of two-handed long clubs used by Maori. The pointed end is in the form of a carved tongue sticking out from the open mouth of the head, or *upoko*. This gesture was "a ritualized challenge given by Maori warriors, and thus the form of the weapon is connected to one of its aggressive functions" (Hooper, *Pacific Encounters*, London, 2006, p. 141).

Fully carved *taiaha* created during the 19th century are somewhat rare. Two faces with *paua* inlaid eyes appear on one side of this club, with another face on the other side. This *taiaha* was once in the collection of Kenneth Athol Webster, the great New Zealand collector of Maori objects. Another fully carved *taiaha*, from the collection of the ethnologist Augustus Hamilton (author of *Maori Art*, Dunedin, 1896-1901), is in the collection of the Museum of New Zealand/Te Papa Tongarewa, Wellington (inv. no. ME000846).



12 Maori Pendant (Pekapeka)

New Zealand, probably Rotorua, North Island

Greenstone
Width: 3 ¾ in (9.5 cm)

PROVENANCE

Hori Haupapa (circa 1793 - 1879), Rotorua
Rotohiko Tangonui Haupapa, Rotorua, by descent from the above, his father
Nataria Rotohiko Mitchell (née Haupapa), Rotorua, by descent from the above, her father
Hamuera Taiporutu Mitchell, Rotorua, by descent from the above, his mother
Marion Aroha Radcliffe-Taylor, Rotorua and Rabaul, New Britain, acquired from the above
Harry A. Franklin, Beverly Hills, acquired from the above in 1970

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 75, cat. no. 50

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 10,000-15,000

The *pekapeka* is a rare form of Maori pendant, sometimes identified as an ear ornament. They exist in far fewer numbers than the celebrated *hei tiki*. *Pekapeka* is the Maori word for bat, to which the pendant bears a resemblance. The thin edges of this pendant readily catch the light, illuminating the outline of its looping forms and highlighting the beauty of the *pounamu*, which is of the famous *kawakawa* type.

The present *pekapeka* has a long provenance which ties it to members of the Ngāti Whakaue iwi of Rotorua, in the Bay of Plenty area of the North Island, its first recorded owner being the celebrated chief Hori Haupapa. In his later years Hori Haupapa was visited by the English ethnographer James Edge-Partington, who described him as a chief “formerly of great stature, and noted for his enormous strength.” (Edge-Partington, *Random Rot: A Journal of Three Years’ Wanderings about the World*, Altrincham, 1883, p. 372-373). Roger Neich, the scholar of Maori art, knew a number of the later owners of this pendant personally.



13 Maori Short Club (Patu Paraoa)

New Zealand

Whalebone, probably sperm whale (*Physeter macrocephalus*)
Length: 17 in (43.2 cm)

PROVENANCE

Dr Justin G. Stein, Los Angeles

Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

EXHIBITED

Los Angeles County Museum of Natural History, *Art of the Pacific*, 1971

© \$ 8,000-12,000



14 Western Elema Amulet or Charm (Marupai)

Orokolo Bay, Gulf of Papua, Gulf Province,
Papua New Guinea

Dwarf coconut, pigment, fiber
Length: 4 ½ in (11.5 cm)

PROVENANCE

Beatrice Blackwood, collected *in situ* at Orokolo Bay in 1937

Pitt Rivers Museum, University of Oxford, donated by the above

Denver Art Museum (inv. no. NP-ME (NG) -26-xx-46), acquired from the above by exchange on July 22, 1948

Harry A. Franklin, Beverly Hills, acquired from the above by exchange in April, 1962

\$ 2,000-3,000





15 Massim Double Figure

Trobriand Islands,
Milne Bay Province,
Papua New Guinea

Wood, pigments
Length: 11 1/4 in (28.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

\$ 3,000-5,000

A related figure of very similar form is in the collection of the Museo Nazionale di Antropologia e Etnologia in Florence (inv. no. 7302; illustrated in Ciruzzi et al., *Oceania nera*, Florence, 1992, p. 81, cat. no. 38). It was collected *in situ* in 1898 by Arthur Scheidel, a German engineer who lived in Sydney and travelled extensively in the Pacific. Although larger in size (height: 22 in [56 cm]) it is of lesser sculptural quality than the present lot, which is notable for its expressive quality and the fineness of its deeply incised carving.



16 Iatmul Gable Mask

**Middle Sepik River, East Sepik Province,
Papua New Guinea**

Wood, pigment, shell (likely cone snails)
Height: 25 1/2 in (64.8 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 111, cat. no. 92

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 25,000-35,000



A IATMUL GABLE MASK FROM A CEREMONIAL HOUSE

By Virginia-Lee Webb

The Sepik River defines and prompts those living along its shores to adapt to its changing boundaries, ebbs and flows. While depending on its proximity and position to the water's edge, traditional ceremonial architecture was created according to clan requirements and to adapt to the cycle of the rising river. Among the Iatmul peoples of the middle river, the facades of these complex and massive structures were adorned in many ways, both symbolic and foreboding. Typically, the immense structure had a saddleback roof with two facades and towering spires adorned with various types of sculptures representing clan creation myths and other stories. As an ominous notice to those who approached with harmful intent, enemies' decorated skulls peered out from rectangular "windows". Depending on the specific area, large masks woven in basketry or carved and painted wood that depicted human faces were placed on the facade just under the spire. Wood masks such as this example with protruding tongues and bulbous eyes that decorated the gable served both apotropaic and threatening functions to warn enemies to beware and repel evil spirits. On Iatmul family houses, "the gable masks of the dwellings embodied female, clan-specific spirit beings, who were supposed to protect the inhabitants of the house from disaster."(Kocher Schmid in Greub, *Authority and Ornament: Art of the Sepik River, Papua New Guinea*, Basel, 1985, p. 184). Similar examples are found in the Clausmeyer collection of the Rautenstrauch-Joest Museum, Cologne (inv. no. 48 434) and the Übersee Museum, Bremen (inv. no. D 3526). Stéphane Chauvet published two related examples from Bremen (Chauvet, *Les arts indigènes en Nouvelle-Guinée*, Paris, 1930, p.104, figs. 395-396).



17 Pounder or Ceremonial Mallet

Ramu River Delta, Madang Province, Papua New Guinea

Wood, encrusted patina
Height: 11 ½ in (29.2 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1963

EXHIBITED

Salt Lake Art Center, *New Guinea Primitive Art: The Harry Franklin Collection*, 1963

\$ 5,000-7,000



18 Western Iatmul Spirit Mask (Mai)

**Middle Sepik River, East Sepik Province,
Papua New Guinea**

Wood, pig (*Sus scrofa*) tusks, conus shell
Height: 16 in (40.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 63, cat. no. 37

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 25,000-35,000

Mai masks are used throughout the Iatmul area, but differences exist between those made by the Western and Eastern Iatmul. The present example is sensitively modelled with a subtle naturalism that suggests a fleshy, human presence, an impression heightened by the intense and focussed expression of its conus shell eyes.

In its overall form this mask conforms with Brigitta Hauser-Schäublin's description of Western (Nyaula) Iatmul masks, which she characterises as being "convex, the backs are slightly hollowed out, have a bulging lower forehead, sometimes a protruding horizontal eyebrow ridge and deep-set eyes" (Hauser-Schäublin, "The Dancers Who Became Transformed into Wood", *Oceania*, Vol. 87, No. 3, 2017, p. 239).

Whether Western or Eastern Iatmul, the most characteristic and prominent feature of almost all *mai* masks is the elongated form known as *molot* which starts below the nostrils and then "gradually narrows and reaches what seems to be the chin by ending in an animal shape [...]" (*ibid.*, p. 238), which here depicts a bird.



19 Iatmul Suspension Hook

**Blackwater River Region, Middle Sepik River,
East Sepik Province, Papua New Guinea**

Wood, encrusted patina, fiber
Height: 68 in (172.2 cm)

PROVENANCE

Charles Ratton, Paris

Harry A. Franklin, Beverly Hills, acquired from the above by 1967

PUBLISHED

Ralph C. Altman et al., *Art of New Guinea: Sepik, Maprik and Highlands*, Los Angeles, 1967, p. 48, cat. no. 145 (listed)

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 26, cat. no. 3

EXHIBITED

The Ethnic Art Galleries, University of California, Los Angeles, *Art of New Guinea: Sepik, Maprik and Highlands*, November 6 - December 30, 1967; additional venue: University Art Museum, University of Texas at Austin, circa April 1 - 30, 1968

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

\$ 250,000-350,000



THE FRANKLIN BLACKWATER RIVER HOOK FIGURE

By Virginia-Lee Webb

The suspension hooks of the Blackwater River area are distinguished by their low relief carving of curvilinear and geometric abstract designs. This fine example simultaneously combines a utilitarian function and a symbol of clan identity. Similar hooks were seen and collected by members of the Kaiserin-Augusta-Fluss Expedition and published by Otto Reche (see Reche, *Der Kaiserin-Augusta-Fluss*, Hamburg, 1913, p. 171, figs. 112 and 114, and p. 173, fig. 115). It is among the classic forms that hooks from this region use, a tri-part flat shape with a similarly narrow head, elongated body where the elaborate relief design is carved and a proportionately narrow hook at the bottom.

A feature that distinguishes the hooks from this area is the carving on both sides of the hook which is often nearly identical. The swirling designs that appear to continually move circular shapes from top to bottom recalls motifs from other areas such as the abstracted designs on *malu* boards from the neighboring Sawos people. The sculpture includes a hole at the top that enables a rattan loop to be attached to facilitate the hanging of the hook from the upper beams of a house. While some hooks in neighboring areas included the painted and decorated skulls of enemies instead of faces carved in wood, this finely executed, large example probably depicts a mythical founding clan member whose presence is associated with the well-being of the clan. The face at top, with the flat circular eyes that appear on other types of sculpture from the region-with its elongated nose that perhaps represents the rostrum of a sago beetle or a bird's beak. (Smidt in Kooten and van den Heuvel, eds., *Sculptuur uit Afrika en Oceanië*, Otterlo, 1990).

In addition to the examples illustrated by Reche, the Otago Museum, Dunedin holds a similar hook in its collection (inv. no. D34 906). Other related hooks are in the University Museum, Philadelphia (inv. no. 29.50.543; see Wardwell, *The Art of the Sepik River*, Chicago, 1971, pp. 62-63, fig. 118), which was collected from the Iatmul village of Sapanauult by Carl Haug, circa 1914; an example from the village of Yentschamangua in the Museum der Kulturen, Basel (inv. no. Vb 14958); and another, collected circa 1926 by George Wilfred Lambert, now in the Museum for Anthropology at the University of Queensland, Brisbane (inv. no. 23784; see Howarth, *Myth and Magic*, Canberra, 2015, p. 149). A more elaborate example collected by Wilhelm Häberle and donated by Augustin Krämer in 1913 to the Linden-Museum Stuttgart (inv. no. 83890) has a similar tri-part flowing design on both front and back. Like the present hook, on the reverse side the motif terminates in a "spike" form, calling to mind the hooks with pointed prongs for skulls to be placed.







20 Iatmul Drum

**Middle Sepik River, East Sepik Province,
Papua New Guinea**

Wood, pigments, fiber
Height: 26 ¼ in (66.7 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1960

PUBLISHED

David Scott, *The Primitive Arts of the Sepik River, New Guinea*, Claremont, 1960, n.p., cat. no. 4403, illustrated on the cover

Ralph C. Altman et al., *Art of New Guinea: Sepik, Maprik and Highlands*, Los Angeles, 1967, p. 52, cat. no. 160 (listed)

Museum of Cultural History, ed., *Music in the Visual Arts*, Los Angeles, 1973, p. 25, cat. no. 173 (listed)

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 92, cat. no. 71

EXHIBITED

The Lang Art Galleries, Scripps College, Claremont, *The Primitive Arts of the Sepik River, New Guinea*, October 18 - December 17, 1960

Denver Art Museum, *Art of the South Seas*, September 21 - October 15, 1961

The Ethnic Art Galleries, University of California, Los Angeles, *Art of New Guinea: Sepik, Maprik and Highlands*, November 6 - December 30, 1967; additional venue: University Art Museum, University of Texas at Austin, circa April 1 - 30, 1968

Museum of Cultural History, University of California, Los Angeles, *Music in the Visual Arts*, April 10 - June 3, 1973

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

\$ 25,000-35,000





Music plays an influential role in the Middle Sepik River region, particularly during rituals related to ancestor worship, as the sounds of instruments are often associated with the voices of the ancestors. According to Kaufmann, Iatmul drums such as the present lot were used during ceremonies to accompany dances and to modulate “the *sui-sagi* chanting that evokes the history of each clan and its hero” (Kaufmann in Peltier, ed., *Shadows of New Guinea: Art of the Great Island of Oceania from the Barbier-Mueller Collections*, Geneva, 2006, p. 336). “Apart from underlining *sagi* chants, the drumbeat is an indispensable element of musical performances. In Iatmul music, the tune sung or played on a pair of flutes elaborates the melodic motif of the birdcall of the totemic birds linked to a clan and summons them aloft.” (*ibid.*)

Of clear social and ritual importance such instruments were often, as here, finely decorated objects which transcend their functional purpose to become works of art in their own right. Here the artistry is evident in the quality of the carving of the central mask and the two figures of cassowaries at both ends of the handles, their beaks seeming to disappear into the body of the drum itself. This drum relates to a group of four important Iatmul drums of similar iconography but somewhat more elaborately decorated with spiral relief motifs of a style which is very reminiscent of the carving on lot 19 in the present auction, the Blackwater River suspension hook.

21 Mask

Lower Sepik River or Coastal Sepik River, East Sepik Province, Papua New Guinea

Wood, pigment
Height: 16 in (40.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 62, cat. no 38

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 30,000-50,000

The sharp nose of this mask is characteristic of masks from the Coastal Sepik River and the Ramu River Delta. Discussing a closely related mask attributed to the Ramu River Delta, Peltier notes that “this mask is not attributable to any particular spirit, but rather is simply animated by the spirit which one wishes to invoke during the dance.” (Peltier, Schindlbeck, and Kaufmann, eds., *Sepik. Arts de Papouasie-Nouvelle-Guinée*, Paris, 2015, p. 252, cat. no. 131). That mask, now in the Museum für Völkerkunde, Dresden (inv. no. 15121) was collected in 1899. See Kelm, *Kunst vom Sepik III*, Berlin, 1968, n.p., cat. no. 150, for another closely related mask in the collection of the Ethnologisches Museum, Berlin (inv. no. VI 30 469), collected by Richard Neuhaus in 1909 from the Lower Sepik village of Singarin.



22 Figure for Malagan

Tabar Island, New Ireland, Bismarck Archipelago

Wood, pigments, Turban snail (*Turbo petholatus*) opercula
Height: 46 ½ in (118 cm)

PROVENANCE

Carl Haug, collected *in situ* in the village of Tatawe in 1907
Linden-Museum, Stuttgart (inv. no. 62875), acquired from the above in 1909
Ludwig Bretschneider, Munich, acquired from the above by exchange in 1967
Harry A. Franklin, Beverly Hills, acquired from the above before 1970

PUBLISHED

John Lunsford, *Arts of Oceania*, Dallas, 1970, n.p., cat. no. 91 (listed)
George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 45, no. 24

EXHIBITED

Dallas Museum of Fine Arts, *Arts of Oceania*, October 10 - November 29, 1970
San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 20,000-30,000



23 Mask for Kipong

Northern New Ireland, Bismarck Archipelago

Wood, pigments, Turban snail (*Turbo petholatus*) opercula, fiber

Width: 29 1/2 in (74.9 cm)

The reverse inscribed in black ink: "8136"

PROVENANCE

Presumably from a German Museum collection (inv. no. 8136)

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 44, cat. no. 22

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 25,000-35,000



Dance on Libba, New Ireland, February 23, 1909. Photograph by Augustin and Elisabeth Kramer.

On the left, a dancer wears a large *Vanis Malagan* mask from the *Valik Malagan* tradition. In front of him two dancers adorned with leaves wear horizontal planked masks. We can see a *Valik Malagan* in the background, against the fence of the sacred enclosure. The present lot was danced in similar ceremonies in northern New Ireland.

Image courtesy of Jean-Philippe Beaulieu





AN IMPORTANT MASK FOR THE KIPONG CEREMONY

By Jean-Philippe Beaulieu

In northern New Ireland, the ritual life and the social organization of the clans were orchestrated by long and complex funeral ceremonies called *Malagan*. These highly codified and structured practices were sometimes complemented by other rites and dances, the most important of which were known as *Kipong*. Within the framework of the *Malagan* and *Kipong* institutions, an extraordinary diversity of statues, objects and masks with very specific functions were created, sometimes for a single use of a few minutes. It should also be noted that at the heart of these institutions, there were also local specificities, sometimes shared only by a few clans or villages. For instance, there were dances where a certain mask was used, which could only be owned by one clan, while others could be more common.

For both the *Kipong* and the *Malagan* ceremonies, the dances were normally executed just outside the funerary enclosure, in the village square, which was shared by all the inhabitants. We have one account and a field photo of a dance of this type, recorded by Augustin and Elisabeth Krämer on February 23, 1909 in Hamba (present day Libba) on the northwest coast of New Ireland, lying across from the Tabar Islands and close to the *Uli* country. Hamba had a strong *Malagan* tradition. In the field photo one can see two dancers wearing horizontal planked masks, facing two dancers with hornbill mouth pieces.

The present mask has very fine frieze carving, adorned by two fish. The central part is composed of a human head, under a large mouth flanked by two eyes. In the past, the mask was fixed to a helmet like structure made of cane and fibers. We have identified six masks sharing these characteristics, all probably belonging to the same tradition. They were all collected before 1901, five of them by exploratory voyages and one by the planter Richard Parkinson; all but one are now in the Ethnologische Museum, Berlin.

Three of the masks were collected on Nusa Island. The first was collected before 1883 by Otto Finsch during an exploration trip funded by the Humboldt Foundation (inv. no. VI 6199; Helfrich, *Malanggan - 1: Bildwerke von Neuirland*, Berlin, 1973, pl. 132). The two others were collected in 1893-1894 by Karl Ribbe (inv. nos. VI 12403 and VI 12405; *ibid.*, pls. 128 and 130). Ribbe was a very active collector for the Berlin museum, and was, for a short period of time, based in Nusa as an agent of Hersheim & Co, the trading company. Two of the masks were collected by the crew of the Imperial Navy survey vessel SMS *Möwe*, which was mapping the coast of the Bismarck Archipelago. The masks entered the collections of the Ethnologische Museum in 1900 (inv. no. VI 18564; *ibid.*, pl. 131, and inv. no. VI 18565, now in the ethnological collection of the Georg-August-Universität in Göttingen as inv. no. Oz 1863). Finally, there is the mask collected by Parkinson in the Ethnologische Museum, Berlin (inv. no. VI 20475).

We have, therefore, a small corpus of masks which share closely similar characteristics. They were all collected by 1901, and all probably originate from a very small group from northern New Ireland, either on Nusa Island or between Nusa and Kapsu. Although at present we have not identified the collector and original museum collection for the mask offered here, we think it belongs to this small corpus, while noting that its carving and painting is much more refined than the others.



24 Tolai Mask

**Gazelle Peninsula, New Britain,
Bismarck Archipelago**

Wood, bark-cloth, White-bellied Sea Eagle (*Haliaeetus leucogaster*) feathers,
Dwarf Cassowary (*Casuarius bennetti*) feathers
Height: 19 in (48.3 cm)

PROVENANCE

Herz-Jesu-Missionshaus, Hilstrup
Harry A. Franklin, Beverly Hills, probably acquired by the late 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 64, cat. no. 40

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

• \$ 60,000-90,000



First made famous in the west by the surrealists André Breton and Paul Eluard, the art of New Britain is characterized by its delicate, colorful, and imaginative forms, which as Ingrid Heermann notes, the surrealists prized for “tapping apparently effortlessly into the very wellsprings of being, the subconscious, and the dream.” (Heermann, *Form, Colour, Inspiration: Oceanic Art from New Britain*, Stuttgart, 2001, p. 6).

The present mask is one of the highest expressions of this spirit, exuding a joyous, dreamlike brightness. In a light, cheerful palette of white, yellow, and blue, the face is depicted with a satisfied smile, elegantly arching eyebrows and eyes that seem also to smile in their softly squinting shape and position. The face is reduced to its essential elements in a geometrically balanced series of triangles and arches, echoing one another in the form of the wood and shapes indicated in paint. The whole is crowned with an elaborate fibre cap and a boisterous eruption of eagle feathers. This fibre helmet or cap shows the relationship between this form of mask and the *tatanua* masks of neighbouring New Ireland (*ibid.*, p. 38).

According to Heermann, among the Tolai “wooden dance masks [...were] called *lor*. Parkinson called them death-masks that appear in spirit dances. Julie To’Liman-Turalir defines them by the dances in which they are used in performance, in which ‘creeping spirits’ appear or are represented. The two definitions need not necessarily be contradictory. Parkinson is referring to the context in which the objects were used; that is, mortuary ceremonies or ceremonies commemorating the dead following funerals and the concomitant transactions - for example, ‘cutting’ and distributing ropes of shell currency. Slit gongs (*garamut*) are played, dances are performed and songs sung to console mourners for their loss and put them in a cheerful mood again. To’Liman-Turalir, on the other hand, is referring not to the occasion but to the spirit beings embodied - ‘creeping spirits’ (*kakakao*), for whose appearance *lor* masks are used. The ‘Dance of the Creeping Spirits’ is a dance to which high status is accorded. It can only be performed by men.” (*ibid.*, pp. 37-38).

“From the Tolai point of view, people, regardless of what their merits in life were, go on into another existence when they die, and become spirits (*tambaran* or *tabaran*) or the abovementioned *kaia* or *tutana vukarit* beings, who ‘live eternally’. They are not conceived of as disembodied spirits or souls, as the name might suggest. On the contrary, they are thought of as having a physical, bodily existence in which they reproduce the social and cultural aspects of society on a different plane. The transfiguration of persons into higher spiritual beings can take place days before they die; the bodies they leave behind are regarded as empty shells. Spirits usually remain invisible to the living. They can, however, manifest themselves in various guises; for instance, as human beings or animals. Their existence is rendered visible in a ceremonial context with the aid of masks and dances.” (*ibid.*).



The corpus of pre-colonial Tolai art from New Britain is extremely small. Already by 1904, when the Tolai secret society, *iniēt*, was officially banned by German colonial officials, there was a sense that the pre-colonial culture on the island was irrevocably changing, and the artifacts of those cultures becoming scarce. The German colonial governor, Dr. Albert Hahl (1868-1945) wrote to Felix von Luschan, director of the Berlin Völkerkundemuseum: “Ethnographic objects are becoming rare and expensive. Do send your expert collector, who was announced to me by Mr Thilenius [director of the Hamburg Museum für Völkerkunde], very soon. He may still salvage the remainders of a bygone time and culture.” (*ibid.*, p. 196). By about 1910, Tolai artists had responded to the demand, and as Heermann notes, “We can assume that, during this period, the Tolai themselves, both on the coasts and the adjacent hinterland, were exploiting the Europeans’ interest in masks and dance accessories to add to their income by selling carvings.” (*ibid.*). Thus Tolai masks that were certainly made for the purpose of ritual use within their culture of origin, firmly dated to the late nineteenth or early twentieth century are extremely rare, as compared with the corpus of carvings from neighboring New Ireland. Furthermore, due to the ephemeral nature of the materials used in most New Britain masks, very few have survived, certainly few which remain as well preserved as the present mask.

According to Harry Franklin’s records, this Tolai mask was in the collection of the Herz-Jesu (The Most Sacred Heart of Jesus) Missionary Museum in Hiltrup, Münster. A German missionary society, the Sacred Heart society was first started in the Tolai area by priests who travelled to New Britain as part of the Marquis de Rays expedition in 1882. More missionaries from the society travelled to New Britain in 1888, and their activities in the region increased in the following years. Members of the society collected a number of objects in the late 19th and early 20th century which were sent back to the society’s museum in Hiltrup in the German city of Münster. Although the date when the present mask was collected is unknown, its appearance and quality suggest that it was probably amongst the masks collected during that period.



25 Panel for Malagan

**Tabar Island, New Ireland,
Bismarck Archipelago**

Wood, pigments

Height: 42 in (106.7 cm)

The reverse inscribed in black ink:

“88479 [/] N. C. 1668 [/] N. Mecklenburg [/] Dr. A. Krämer”

PROVENANCE

Augustin Krämer, collected *in situ* circa 1900

Linden-Museum, Stuttgart (inv. no. 88479), acquired from the above in 1913

Arthur Speyer III, Berlin, acquired from the above by exchange in 1968

Harry A. Franklin, Beverly Hills, acquired from the above by 1970

PUBLISHED

John Lunsford, *Arts of Oceania*, Dallas, 1970, n.p., cat. no. 90

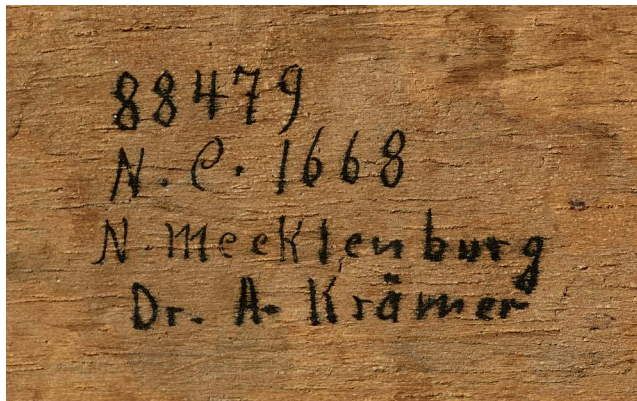
George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 45, no. 23

EXHIBITED

Dallas Museum of Fine Arts, *Arts of Oceania*, October 10 - November 29, 1970

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 50,000-70,000





26 Ancestor Figure (Uli)

New Ireland, Bismarck Archipelago

Wood, pigments, Turban snail (*Turbo petholatus*) opercula, fiber
Height: 44 ¼ in (112.4 cm)
The reverse inscribed in black ink: "III Sü 6973"

PROVENANCE

Dr Albert Kornmajer, Herbertshöhe, New Britain, collected *in situ* prior to 1905
Badische Landesmuseum, Karlsruhe (inv. no. A 8368), acquired from the above
Reiss-Engelhorn-Museen, Mannheim (inv. no. III Sü 6973), acquired from the above by
exchange in 1935
Arthur Speyer III, Berlin, acquired from the above in 1966, probably by exchange
Harry A. Franklin, Beverly Hills, acquired from the above by 1970

PUBLISHED

John Lunsford, *Arts of Oceania*, Dallas, 1970, n.p., cat. no. 94
George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 47, cat. no. 26
Jean-Philippe Beaulieu, *Uli*, 2019 (forthcoming)

EXHIBITED

Dallas Museum of Fine Arts, *Arts of Oceania*, October 10 - November 29, 1970
San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 200,000-300,000



THE KORNTMAJER ULI

By Jean-Philippe Beaulieu

The most coveted and emblematic statues of New Ireland are the stylized human representations known as “Ulis”. These wooden sculptures, colored with ochre, black, yellow and white pigments, generally measure around 130 cm (51 in) and more rarely 150 cm (59 in) or 180 cm (70 in) in height. Their broad bearded head is surmounted by a crest, their convex face is white; the orbits and outline of the face are enhanced with black pigment. Ulis are stocky and stand on short legs. Their carnivorous smiles and defiant attitudes accentuate the power of these artworks. Unlike other statues carved in New Ireland, which were generally destroyed or abandoned after the mortuary rituals, Ulis were carefully preserved in men’s houses over the years, between the different ceremonies. According to Augustin Krämer, Ulis can be classified into 12 categories. Here, the hands hold a band on the stomach and a small bag hangs on the left wrist, characteristic of the “Lakiserong” type. In our database, which catalogues approximately 250 Ulis (to be published in Beaulieu, *Uli*, 2019), we have identified sixteen of this type, four of which are currently in private collections.

The condition of this Uli is probably very close to its condition at the time it was collected. It is still partly covered by a thick layer of chalk, and an ochre chain pattern, with traces of yellow pigments, runs along the beard on both sides. The fact that the chalk is still stuck to the wood after a hundred years suggests that it came from freshly burnt coral at the time the Uli was made, suggesting the origin is more probably coastal than inland. Old coral from inland New Ireland did not stick well to the carvings. The weathered patina on this Uli’s feet suggests that it has remained standing in its presentation hut after a ritual for an extended period, as was customary. The dark patina on the back comes from exposure to the smoke in the beams of a Men’s house between different ceremonies.

We have identified several Ulis that could have been carved by the same hand or the same group of carvers. They were all carved in the 19th century and share strong stylistic similarities, although they are of different types. First, two Ulis in the Ethnologisches Museum, Berlin (inv. no. VI 28578, collected by Friederici, and inv. no. VI 27741, collected by Boluminski in Konobin). There is also an Uli in the Weltmuseum, Vienna (inv. no. 147726); one in the Museum Volkenkunde, Leiden (inv. no. 2087-1,72); and one formerly in the Übersee Museum, Bremen, currently in a private collection.



Bismarck Archipelago art, and particularly New Ireland art, was central to the development of ethnology, an example of a rich and untouched culture doomed to disappear upon contact with the western world. Under the impulse of German museums and Governor Hahl, most of the residents in the colony were engaged in an unrestrained search for ethnographic artefacts. Dr Kornmajer was a district judge in Herbertshöhe (headquarters of the colonial administration, nowadays known as Kokopo) from July 11, 1903 until March 18, 1905. He travelled at least once to Neu-Mecklenburg, in February 1905 on board the government steamer *Seastern* when he was conducting an enquiry about the murder of Father Rascher and other members of a mission. To our knowledge, he brought three Uli back to Germany. We do not know if he obtained the Uli during the said voyage, or if they were obtained from his acquaintances in Herbertshöhe, such as Governor Albert Hahl or other colonial residents. The three Uli had the same fate. First, they entered the important collection of the Badisches Landesmuseum in Karlsruhe. In the Landesmuseum's inventory they were labelled "Idols", with minimal information; they were then transferred to the Reiss-Engelhorn-Museen in Mannheim in 1935, when their information was recorded. This Uli, inv. no. III Sü 6973, was then obtained by Arthur Speyer in 1966, possibly in an exchange for North American artefacts. The other two Kornmajer Uli are still part of the collection of the Museum Weltkulturen der Reiss-Engelhorn-Museen in Mannheim (inv. nos. III Sü 4562 and III Sü 4560).



27 Pair of Sacred Flute Figures, probably Sawos or Iatmul

Middle Sepik River, East Sepik Province,
Papua New Guinea

Wood, encrusted patina, fiber
Heights: 8 $\frac{3}{4}$ in (22.2 cm) and 7 $\frac{3}{4}$ in (19.7 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1967

PUBLISHED

Ralph C. Altman et al., *Art of New Guinea: Sepik, Maprik and Highlands*, Los Angeles, 1967, p. 52, cat. no. 161, figs. 161 and 161 A

Allen Wardwell, *The Art of the Sepik River*, Chicago, 1971, p. 77, cat. no. 160 (listed)

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 94, cat. no. 74

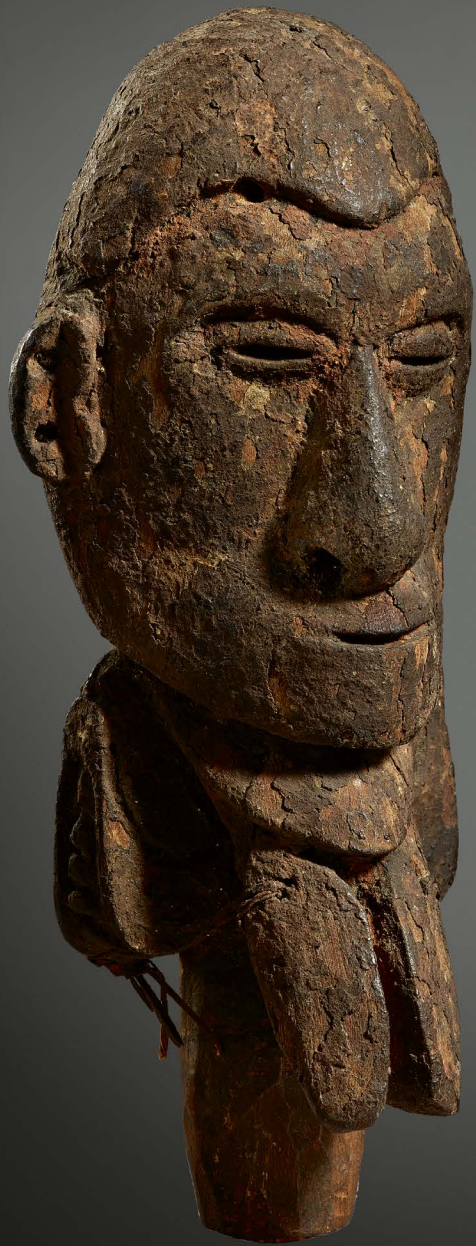
EXHIBITED

The Ethnic Art Galleries, University of California, Los Angeles, *Art of New Guinea: Sepik, Maprik and Highlands*, November 6 - December 30, 1967; additional venue: University Art Museum, University of Texas at Austin, circa April 1 - 30, 1968

The Art Institute of Chicago, *The Art of the Sepik River*, October 16 - November 28, 1971

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

\$ 30,000-50,000





A PAIR OF SACRED FLUTE FIGURES

By Philippe Peltier

One of the uncanniest experiences for those who visit the villages of the Sepik River Valley in Papua New Guinea is suddenly hearing the sound of flutes being played. The indistinct origin of their grave and unreal sound adds to the supernatural effect of their music and the village, dominated by the impressive men's houses, becomes tinged with an impalpable and magical presence.

Traditionally flutes are instruments that belong to the sphere of secrecy. A myth tells that they were invented by women but that men, seduced by their melodious songs, seized them. Since then, they are played out of the sight of women and children in the confinement of an enclosure. Beyond the need to memorize the melodies – for nothing is written in the Sepik – playing these flutes requires from the instrumentalist both great technical mastery and formidable endurance. Two men, facing each other, alternately blow into the instrument, a long bamboo tube which is pierced with a hole at its end, creating a continuous and unusual sound. The songs mimic those of the birds. The sounds are said to be the voice of the ancestors who manifest their presence during ceremonies, especially during the initiation of young boys.

A carved wooden stopper is placed at the end of the instrument. The motifs vary by region and within particular villages, depending on the family group that owns the pair of flutes. The mythical ancestors of each family appear in human or animal form on the stoppers, and thus several pairs of flutes could be kept in the same village; the result is that these stoppers display a staggering number of different forms.

The present two stoppers, with their somewhat surly faces, belong to the most realistic type. Their sculptural quality makes them stand out as rare and accomplished examples of Middle Sepik art. They were chosen by the connoisseur Allan Wardwell to appear in the important exhibition on the art of the Sepik which he organized in Chicago in 1971. To correspond with the sex of the flutes one of the figures is female, the other male. The latter carries a pendant, which is carved to represent the pig teeth pectoral ornament, a badge reserved for the greatest hunters and the powerful and formidable figure of the mythical ancestor.

A Note on Attribution

The 1967 catalogue in which this pair of flute stoppers first appear indicates that “near Yuat River” is their origin; geographical and cultural attributions do not appear for most objects in the publication, which may suggest that this pair was once accompanied by some specific collection information (Ralph C. Altman et al., *Art of New Guinea: Sepik, Maprik and Highlands*, Los Angeles, 1967, p. 52). In the catalogue to his important exhibition on Sepik art, Allen Wardwell lists the pair in the “Middle Sepik, Iatmul Group” section of his catalogue (Wardwell, *The Art of the Sepik River*, Chicago, 1971, p. 77).

Friede notes that the Franklin pair offered here is “somewhat similar” to a similarly rare pair of flute ornaments in the Jolika Collection (see Friede, ed., *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, San Francisco, 2005., Vol. 1, p. 280, cat. nos. 249 and 250 for illustration, and Vol. 2, p. 122, text to cat. no. 250 for comment). Friede's attribution for the Jolika pair is “probably Sawos” (Vol. 2, *ibid.*). One may also note some resemblance between the Franklin pair and another flute ornament from the Jolika Collection, identified as Iatmul (see Friede, ed., *ibid.*, Vol. 1, p. 207, cat. no. 176 for illustration, and Vol. 2, p. 111, text to cat. no. 176).

28 Parrying Shield or Club (Qauata)

Makira (San Cristobal), Solomon Islands

Wood

Height: 57 in (144.8 cm)

The shaft with a paper label inscribed in black ink: "SAN CRISTOVAL, [/] SOLOMON IDS [/] C. F. Wood coll., 1873 [/] d.d. Mrs Wood, 1921"

PROVENANCE

C. F. Wood, Thoresby Hall, Lincolnshire, collected in *situ* in early September, 1873

Pitt Rivers Museum, University of Oxford, donated by Mrs C. F. Wood in 1921

Denver Art Museum (inv. no. 98-QM-EX), acquired from the above by exchange on July 22, 1948

Harry A. Franklin, Beverly Hills, acquired from the above by exchange in April, 1962

\$ 7,000-10,000

Despite its slender form, William Davenport states that the shaft of the *qauata* was "used to parry javelins, the feather-shaped blade to protect the back of the head" (Davenport, "Sculpture of the Eastern Solomons", *Expedition*, Vol. 10, No. 2, 1968, p. 21); this agrees with Henry Brougham Guppy's earlier observation that "flat-bladed curved clubs [...] serve the purpose of a defensive weapon." (Guppy, *The Solomon Islands and their Natives*, London, 1887, p. 75).

The stylized 'W' on the blade may represent the outspread wings of a frigate bird, which was a symbol of male power. (Waite in Morphy, ed., *Animals into Art*, London, 2015, p. 328).



29 Club (Kila)

Southeastern Solomon
Islands

Wood, woven orchid vine fiber
Length: 46 1/2 in (118.1 cm)

PROVENANCE

Henry Archibald Tufnell (1854-1898),
Wimbledon, acquired by the late 19th
century

Pitt Rivers Museum, University of Oxford,
presented in 1899 by Henry Anson, executor
of Tufnell's estate

Denver Art Museum (inv. no. 96-QM-EX),
acquired from the above by exchange on July
22, 1948

Harry A. Franklin, Beverly Hills, acquired
from the above by exchange in April, 1962

\$ 800-1,200

David Akin notes that *kila* clubs are
"common in North Malaita [...where] the
handles are plaited with orchid vine and
geru dyed palm strips" (Akin, "Malaitan
War Clubs", *Pacific Arts Newsletter*, No.
16, January 1983, p. 17). Deborah Waite
attributes two similar examples to the
neighboring Nggela (or Florida) Islands,
noting that the nineteenth-century travellers
to the Solomon Islands Henry Brougham
and Herbert Meade both attributed them to
the latter group (Waite and Conru, *Solomon
Islands Art*, Milan, 2008, p. 123).

The present *kila*, which was collected
during the 19th century, retains much of its
beautiful and delicately woven orchid vine
binding.



30 Dance Club (Napa)

Santa Cruz Islands,
probably Nendö or Utupua,
Solomon Islands

Wood, pigments
Length: 35 1/2 in (90.2 cm)

PROVENANCE

Etnografiska Museet, Stockholm (inv. no. 16.1.2961)

Denver Art Museum (inv. no. 177-QM-EX),
acquired from the above by exchange on
January 25, 1949

Harry A. Franklin, Beverly Hills, acquired
from the above by exchange in April, 1962

\$ 3,000-5,000

According to Deborah Waite ritual dance clubs such as this, known as *napa*, probably come from the Santa Cruz Island of Nendö, although she notes that “the people of Utupua Island in the southernmost Santa Cruz group claim that the club originated with them.” (Waite and Conru, *Solomon Islands Art*, Milan, 2008, p. 123). They attribute the creation of this club to a supernatural culture hero named Bamuda, who is credited with the distinctive canoe-like ends of these clubs; this resemblance is evident both in the overall form of the club and in the upturned triangular faces which appear on it, their shape recalling the everted bow and stern of a Santa Cruz canoe.

William Davenport notes that on Nendö “geometric designs were applied as surface decoration to some religious objects, such as special dance clubs (*napa* [...]), and to the outside walls of sacred storehouses (*madukna*) in which religious paraphernalia were kept [...].” (Davenport, *Santa Cruz Island Figure Sculpture*, Philadelphia, 2005, p. 2).



31 Murik Hook Figure

**Murik Lakes, Coastal Sepik River, East Sepik Province,
Papua New Guinea**

Wood, barkcloth, fiber
Height: 24 $\frac{3}{4}$ in (62.9 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 28, cat. no 6

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 25,000-35,000



This suspension hook depicts a male ancestor figure whose bark-cloth loincloth identifies him as a *berón kandimbong* (or *kandimboag*). The term *berón* means loincloth, and its presence is one of several indications that the figure represents an initiated ancestor since, as Dirk Smidt notes, “a cloth of this sort [...] was formerly worn by adult males after having undergone an initiation ceremony for the first time.” (Smidt in Kooten and van den Heuvel, eds., *Sculptuur uit Afrika en Oceanië*, Otterlo, 1990, p. 234). The figure’s plaited armbands, which could only be worn by initiated men, are another indication of the figure’s status. The incised patterns of scarification markings, known as *taganap sigia*, which appear on the chest and shoulders, are associated with initiation. They were also made upon the bodies of both men and women at other important moments in life, such as the death of a family member, “presumably as a token of alliance with the supernatural world that the dead person had just entered.” (*ibid.*). The powerful, staring head, which juts forward over the chest, is topped by a conical headdress. The septum is pierced, in a reference to the mythical hero Andena, whose nose was struck with a pronged fishing spear during a fight. Smidt notes that “the nostrils of the people themselves were pierced, as were the ears, and decorated as an outward sign of their identification with such mythical beings.” (*ibid.*). The hunched shoulders and overall posture of the present *berón kandimbong* suggest it may depict a prestigious old man, whose expression has lost none of its intensity or vigor. The powerful, almost brooding quality of the figure is enhanced by its strong, red ochre color, which relates to the practice of smearing the body with a mixture of red earth and coconut oil at the time of important festivities.

Each representation of an ancestor is associated with specific designs which, when taken together, create subtle and complex allusions to the particular family group or clan to which the figure belonged. In their generally naturalistic rendering of the human body these figures refer to man, whilst in their “scarification and other decorative elements to men in festive dress, and thus at the same time to the transformation from man to supernatural being [...] creating] a wonderful testimony of the unity of man and the ‘invisible’.” (*ibid.*, p. 236).

See Smidt, *ibid.*, pp. 234-237, cat. no. 89, and Sotheby’s, New York, May 11, 2012, lot 205 for larger “freestanding” *berón kandimbong* sculptures. *Berón kandimbong* depicted on suspension hooks are rare. See Peltier, Schindlbeck, and Kaufmann, eds., *Sepik. Arts de Papouasie-Nouvelle-Guinée*, Paris, 2015, p. 193, cat. no. 76 for a related hook depicting a female ancestor figure collected in the Murik village of Karau in 1910 and now in the Ethnologisches Museum, Berlin (inv. no. VI 32470).



32 Canoe Prow (Naho)

Probably Atchin or Vao,
northeast Malakula, Vanuatu

Wood
Length: 24 in (61 cm)

PROVENANCE

French Private Collection
Harry A. Franklin, Beverly Hills, acquired from the above in the 1960s

PUBLISHED

John Lunsford, *Arts of Oceania*, Dallas, 1970, n.p., cat. no. 88 (listed)
George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 106, cat. no. 89

EXHIBITED

Dallas Museum of Fine Arts, *Arts of Oceania*, October 10 - November 29, 1970
San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010
See Bonnemaison ed., *Vanuatu, Océanie. Arts des îles de cendre et de corail*, Paris, 1996, p. 39,
fig. 51 for a closely related canoe prow, *naho*, collected on Atchin by Jean Guiart, and now in
the collection of the musée du quai Branly - Jacques Chirac, Paris (inv. no. 72.1966.16.3).

\$ 8,000-12,000





33 Mask (Tsubwan)

Pentecost Island, Vanuatu

Wood, pigments, encrusted patina
Height: 15 in (38.1 cm)

PROVENANCE

Helena Rubinstein, Paris and New York

Sotheby Parke-Bernet, New York, *The Helena Rubinstein Collection: African and Oceanic Art, Parts One and Two*, April 21 and 29, 1966, lot 258

Harry A. Franklin, Beverly Hills, acquired at the above auction

PUBLISHED

Museum of Cultural History, ed., *Image and Identity: The Role of the Mask in Various Cultures*, Los Angeles, 1972, p. 8, cat. no. 25

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, rear cover and p. 65, cat. no. 41

Mason Klein, *Helena Rubinstein: Beauty is Power*, New York, 2014, p. 34

EXHIBITED

Museum of Cultural History Galleries, University of California, Los Angeles, *Image and Identity: The Role of the Mask in Various Cultures*, April 11 - June 3, 1972

Los Angeles County Museum of Art, *Portraits of Helena Rubinstein*, May 18 - June 20, 1976

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

The Jewish Museum, New York, *Helena Rubinstein: Beauty is Power*,
October 31, 2014 - March 22, 2015

\$ 250,000-350,000



THE RUBINSTEIN VANUATU MASK

By Philippe Peltier

The wood masks of Vanuatu come from the north of the archipelago, more precisely from the north of the island of Ambrym, the south of Pentecost island and, in certain very rare cases, the east coast of Malakula.

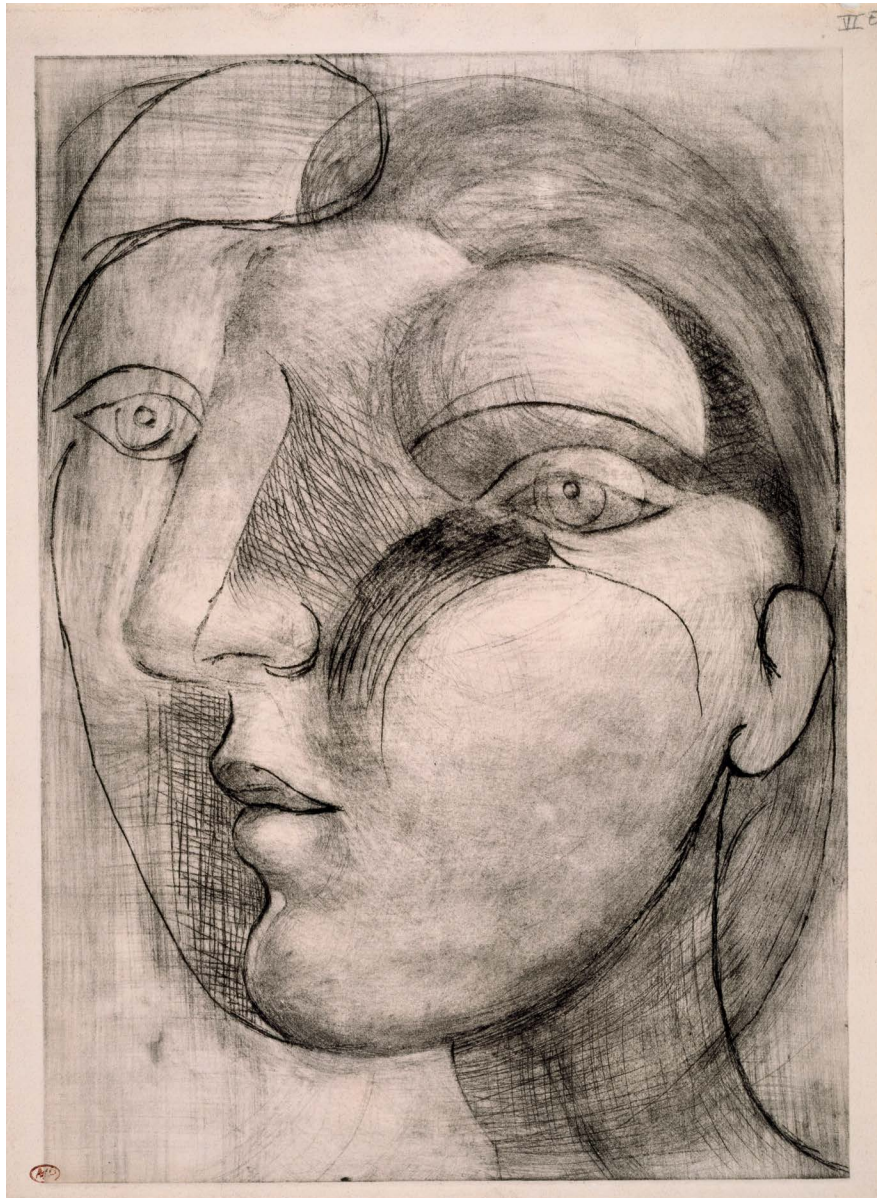
While some masks are covered with a thick, cracked patina, others, such as the present mask, have a smooth and shiny black patina, covered in a light layer of encrustation. The masks were kept in the men's house to preserve them from insect damage. A few days before the ceremonies took place, the initiates would take the masks to the forest where, in a clearing, far from sight, they would clean the soot of the men's house from the masks and repaint them.

On the day of the ceremony, four of these masks, accompanied by two conical masks, would emerge from the forest. The masks were danced in the village square, scaring the boys and women. The dance, which took place in April, celebrated the beginning of the yam harvest, the tubers which were then maturing in the gardens. The ceremony was one of the most important aspects of village life, beginning a period of abundance and exchange.

Dances related to the harvesting of yams were abandoned from the late nineteenth or early twentieth century as a consequence of the people's conversion to Christianity. Devoid of the purpose for which they were made, the masks were sold to European settlers and travelers. The rapidity with which the traditional were abandoned en masse means that the small number of known masks are unquestionably old.

Under the high and smooth brow of this mask, the face is formed of a complex play of lines and curves. The straight nose has a large pierced septum. This is framed by two small tear shaped reliefs. The eyes are extended by a line which emphasizes the outline of the face in an elegant curve. The mouth sketches a shy smile. The lower part of the face has a curious protuberance which forms a sort of goatee beard at the base of the chin. Beneath this appears a tenon which the dancer would use to hold the mask in front of his face. Traces of red ochre and blue pigment remain visible under the eyes and above the mouth.





Pablo Picasso (1881-1973) *Head of Marie-Therese*, sixth state.
Image © RMN-Grand Palais / Art Resource, NY
Artwork © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

The style of this mask is characteristic of those made in south Pentecost island, and this example is one of a small group which are characterized by their masterly sculptural quality. The intelligence with which the features are arranged confers upon the mask a power which is both eerie and disquieting, quite in accordance with the mask's function and its power to materialize the presence of the ancestors.

For a regional classification of these masks see Kirk Huffman's article "Masques, coiffures et chapeaux rituels du nord du Vanuatu" in Bonnemaison ed., *Vanuatu, Océanie. Arts des îles de cendre et de corail*, Paris, 1996, pp. 24-25.



34 Mask

Malakula, Vanuatu

Fiber, pigments, pig (*Sus scrofa*) tusks
Height: 15 1/2 in (39.5 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

\$ 4,000-6,000



35 Janiform Spear Foreshaft

Northwest Malakula, Vanuatu

Wood, fiber

Length: 20 ¼ in (51.4 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired in the 1960s

\$ 7,000-10,000

In his ethnological study of Vanuatu, first published in 1923, Felix Speiser notes that in Malakula there existed “spears with a bone head set on a wooden foreshaft which swells out and is carved in the form of two stylized human faces. The bone head, which is ground from a human tibia [...] is let into the long peg of the wooden foreshaft”, which was then attached to a shaft of “rigid, fairly thick bamboo. The spears are anything up to 325 centimetres [128 inches] in length” (Speiser, *Ethnology of Vanuatu*, Bathurst, 1991, p. 186).

The dramatic and highly stylized faces which appear on this spear foreshaft are characteristic of sculpture from Malakula. Speiser speculates that their appearance may be derived from the way the human face appears in Vanuatu’s “steeply falling light, [which] illuminates mainly the forehead and the nose whereas everything under [...] is in deep shadow” (*ibid.*, p. 396).



36 Maori Short Club (Patu Onewa)

New Zealand

Greywacke or basalt
Length: 10 in (25.4 cm)

PROVENANCE

Stéphen-Charles Chauvet, Paris

Presumably Maurice Ratton, Paris, acquired
from the estate of the above in 1967

Hôtel Drouot, Paris, sold at auction circa
1970, presumably consigned by the above

Harry A. Franklin, Beverly Hills, acquired at
the above auction

\$ 4,000-6,000

According to Harry Franklin's notes, this *patu onewa* was once in the collection of Stéphen-Charles Chauvet, more commonly known as Dr Stéphen Chauvet, collector and author of *L'île de Pâques et ses mystères* and *Les arts indigènes en Nouvelle-Guinée*. A sizeable group of objects from Chauvet's collection was acquired in 1967 by Maurice Ratton (see *Arts d'Afrique Noire*, No. 63, Autumn 1987, p. 6).



37 Maori Short Club (Patu Paraoa)

New Zealand

Whalebone, probably sperm whale (*Physeter macrocephalus*)
Length: 15 5/8 in (39.7 cm)

One side inscribed "New Zealand" in black ink

PROVENANCE

Dr Justin G. Stein, Los Angeles

Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

EXHIBITED

Los Angeles County Museum of Natural History, *Art of the Pacific*, 1971

© \$ 6,000-9,000



38 Maori Pendant (Hei tiki)

New Zealand

Greenstone
Height: 3 ¾ in (9.5 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 76, cat. no. 53

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 10,000-15,000



39 Maori Dancing Figure

New Zealand, probably Bay of Plenty

Wood

Height: 14 in (35.6 cm)

The reverse inscribed in black ink: "Te Mokomokai, Rotoiti December 1882"

PROVENANCE

Presumably collected in Rotoiti in December 1882

Dr Justin G. Stein, Los Angeles, acquired by the early 1960s

Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 91, cat. no. 70

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 40,000-60,000



Upon first seeing this fascinating sculpture, Roger Neich, the great specialist in Maori art, immediately identified it as a “dancing figure”. His attribution is clearly supported by both the pose of the arms and the highly distinctive shortened and “raised” form of the proper right leg, which together give the unmistakable impression of a figure in the act of performing a *haka*, the ritualized dance of challenge.

Carved fully in the round, the overall style identifies this sculpture as the work of an Arawa artist from the North Island of New Zealand. The distinctive style with the proper right shoulder placed very low on the torso and the hand raised to the face can be seen in a number of Arawa sculptures, including a house post figure, or *amo*, in the Metropolitan Museum of Art, New York (inv. no. 1979.206.1508), and a superb 18th century *tekoteko* from the Oldman collection, now in the Museum of New Zealand/Te Papa Tongarewa, Wellington (inv. no. OL000150; illustrated in Oldman, *The Oldman Collection of Maori Artifacts*, Auckland, 2004, pl. 85, cat. no. 150). Here the fingers of the raised proper right hand are depicted with great delicacy, each clearly separated from the other by deep, carefully chiselled openwork carving. The deeply carved style of the eyes can be seen in many Arawa sculptures, including a lintel, or *pare*, illustrated in Edge-Partington, *An Album of the Weapons, Tools, Ornaments, Articles of Dress etc. of the Natives of the Pacific Islands*, London, 1969, vol. 2, pl. 151.

Whilst much of the style of the figure is, therefore, recognizable, the shortened leg is not only distinctive but, to our knowledge, probably unique. The singular character of the sculpture raises the question of what purpose it was originally made for. The underside of both feet and the top of the head retains some traces of red ochre, *kokowai*, and there are no signs that the figure was removed from a larger architectural sculpture. The hole pierced through the back and top of the head suggests that the figure may have been suspended. This idea, as well as the dancing pose, may at first glance suggest a connection with the marionettes known variously as *karetao*, *karaii*, and *tokoraurape*. However, *karetao* invariably have articulated arms which were manipulated by cords, causing them “to quiver in imitation of a person performing a *haka*, or posture dance, a vibratory motion termed *whākapakapa*” (Best, *Games and Pastimes of the Maori*, Wellington, 1976, p. 170).

An intriguing inscription on the back of the head, which reads “Te Mekomokai, Rotoiti December 1882”, provides further evidence for an Arawa origin. Whilst its original function remains enigmatic, this dancing figure nevertheless stands as a fascinating illustration of the inventiveness of Maori artists.



40 Maori Treasure Box (Waka huia)

New Zealand

Wood

Length: 12 1/8 in (30.7 cm)

PROVENANCE

Reportedly collected *in situ* in 1825

Julius Carlebach, New York

Denver Art Museum (inv. no. 37-QP-PD), acquired from the above on January 12, 1948

Harry A. Franklin, Beverly Hills, acquired from the above by exchange in April, 1962

\$ 12,000-18,000





41 Maori Canoe Bailer (Tiheru, Tata, or Ta Wai)

New Zealand

Wood, Paua (*Haliotis iris*) shell, pigments
Height: 23 in (58.4 cm)

PROVENANCE

Dr Justin G. Stein, Los Angeles

Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s

EXHIBITED

Los Angeles County Museum of Natural History, *Art of the Pacific*, 1971

Natural History Museum of Los Angeles County, *Tangata: the Maori Vision of Mankind*, September 13 - November 27, 1983

\$ 25,000-35,000





42 Maori Gable Figure (Tekoteko)

New Zealand, probably Bay of Plenty

Wood, obsidian, pigments

Height: 37 ¾ in (96 cm)

on a base by the Japanese wood artist Kichizô Inagaki (1876-1951), Paris

PROVENANCE

William Ockleford Oldman, London

André Breton, Paris, presumably acquired from the above in the 1920s

Alphonse Bellier, Hôtel Drouot, Paris, *Collection André Breton et Paul Eluard. Sculptures d'Afrique, d'Amérique, d'Océanie*, 2-3 July, 1931, lot 142

Helena Rubinstein, Paris and New York, acquired at the above auction via Paul Chadourne, Paris

Sotheby Parke-Bernet, New York, *The Helena Rubinstein Collection: African and Oceanic Art, Parts One and Two*, April 21 and 29, 1966, lot 253

Harry A. Franklin, Beverly Hills, acquired at the above auction

PUBLISHED

Henri Clouzot, "Sur l'art Maori", *Cahiers d'art*, vol. 4, nos. 2-3, March-April, 1929, p. 101, fig. 142

Charles W. Mack, *Polynesian Art at Auction 1965-1980*, Northboro, 1982, p. 107, pl. 39, fig. 3

Suzanne Slesin, *Over the Top: Helena Rubinstein. Extraordinary Style, Beauty, Art, Fashion, Design*, New York, 2003, p. 112

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, cover and p. 115, cat. no. 97

Mason Klein, *Helena Rubinstein: Beauty is Power*, New York, 2014, p. 35

Robert Hales and Kevin Conru, *W. O. Oldman: the Remarkable Collector. William Ockleford Oldman's Personal Archive*, Ghent, 2016, p. 136, fig. 145

EXHIBITED

Los Angeles County Museum of Art, *Portraits of Helena Rubinstein*, May 18 - June 20, 1976

Natural History Museum of Los Angeles County, *Tangata: the Maori Vision of Mankind*, September 13 - November 27, 1983

Baltimore Museum of Art, long term loan, July 1, 2000 - June 24, 2008

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

The Jewish Museum, New York, *Helena Rubinstein: Beauty is Power*, October 31, 2014 - March 22, 2015

\$ 500,000-700,000



A MAORI MASTERPIECE

By Paul Lewis

This fascinating and powerful Maori sculpture is a highly distinctive work of individual genius, created by a great Arawa artist from the North Island of New Zealand, who was presumably working in the 18th or very early 19th century at the behest of an important chief.

The majority of major Maori wood sculptures were created to appear as part of culturally important structures, and one of the defining achievements of Maori art is that it combines this practical, architectural purpose with sculpture of the highest order. The magnificent object presented here originally belonged in this context, as a *tekoteko*, or gable figure, which was placed at the apex of one of the buildings in the *marae*, the *wahi tapu* or sacred space of the village. The scale of the present *tekoteko* suggests that it once adorned a storehouse, or *pataka*, of the late 18th or early 19th century type, when such buildings were of small size. In the early 19th century the small *pataka* was a distinctive feature of many Maori settlements, and whilst not all had an elaborately carved storehouse, or *pataka whakairo*, one would certainly be found in any village of consequence. The *pataka* was the property of the chief and was a sign of his authority and prestige. Elsdon Best notes that “the carved *pataka* seems to have been an object on which the leading chiefs lavished the best and most skilled labour at their command; and whatever might be the position of the ordinary food and store houses in the *marae*, a good position was always selected, in full view of the chief’s dwelling, for the prized *pataka whakairo*.”¹ The carved *pataka* was not used for the storage of common goods, but rather for the most prized foods, such as preserved birds, or *huahua manu*, and valuable treasures, or *taonga*, objects rich in *mana*, such as weapons, fine cloaks, or articles made from precious *pounamu*, greenstone.

Ancestors, *tupuna*, are essential to Maori culture and art, and depictions of the human figure – the most important aspect of Maori sculpture – almost invariably depict ancestors.² The human image, or *tiki*, depicted at the top of this *tekoteko* represents an important male ancestor who stands, as was customary, “upright in full frontal view”.³ This important ancestor was placed on the *pataka* to guard the building and its contents, which were *tapu*, or sacred, and subject to many prohibitions. As with all Maori ancestor images, the head is of the greatest significance, being *tapu* and the seat of great *mana*. It is notable here for its elegant, tapered, elongated form, which is characteristic of Arawa sculpture from the Bay of Plenty in the North Island. Its powerful expression conveys the authority and intensity which is characteristic of the best Maori ancestor sculptures, whilst the clarity and purity of its form is redolent of certain God or ancestor images from western Polynesia.

The head of the ancestor figure also draws our attention to another of the most extraordinary and distinctive aspects of this sculpture, which is the use of obsidian, *tuhua*, or *mata-tuhua*, for the inlays of the eyes. The *tekoteko*’s concentrated stare is given a special intensity by the deep, dark, gleam of the volcanic glass, capable of both absorbing and reflecting light. Obsidian was much valued by Maori but its use in sculpture is exceptionally rare.⁴ It appears to be another indication of the sculpture’s Arawa origin since, as the historian James Belich remarks, “the most important early source [of obsidian] was Tuhua, or Mayor Island, in the Bay of Plenty [...]”,⁵ the island from which this precious material derives its Maori name.⁶



Whilst ancestor figures were intended to be seen frontally, the present example illustrates that the great Maori sculptors had full command of sculptural depth and understood the use of positive and negative space. Here, the ancestor figure is carved fully in the round, with the torso of characteristic arched form, with a hollowed, concave lower back, and well-defined legs, arms, and hands. The sculptor has created rounded, fully sculptural forms which flow effortlessly from one surface to the other. In contrast with the austere character of the head, the body is adorned with a series of aqueous spirals which lend the hieratic pose a sense of fluidity. These spirals are carved in high relief, bulging away from the surface, in a manner characteristic of early Maori sculpture, when relief carving was far more sculptural than pictorial in character. The hands of the figure are carved in the talon-like three finger style, the significance of which has long attracted speculation.⁷ Neich notes that most commentators have come to regard the number of fingers as “a stylistic decision, guided by certain regional preferences and stylistic considerations.”⁸

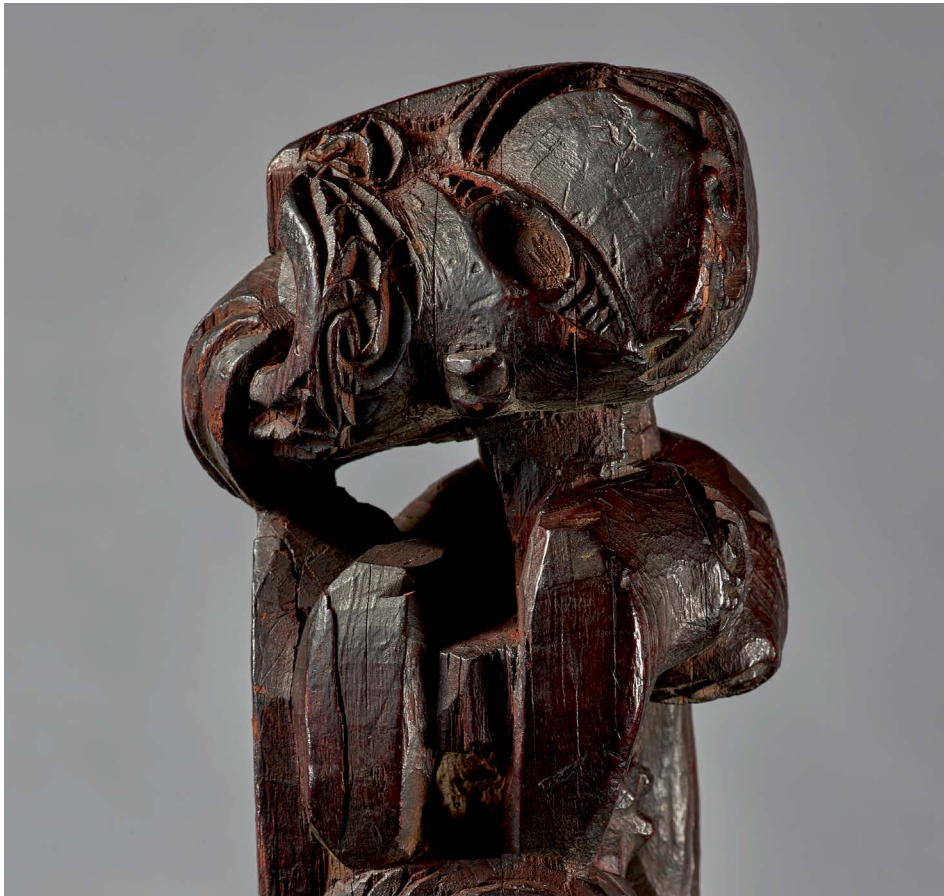
Below the ancestor figure appears another highly distinctive aspect of this *tekoteko*; the depiction of an “embracing” couple, as this iconographical form is generally referred to in the literature. Neich notes that such figures “placed side by side with their arms about each other are a fairly infrequent motif in the total field of Maori carving [... but] an examination of all the known examples [...] soon makes it clear that the motif is distinctively Arawa”,⁹ providing further evidence for the Arawa attribution. We may note that this rare iconography is seldom depicted on a *tekoteko*, and more commonly appeared on carved support posts or panels, *amo* or *poupou*. Neich notes that whilst some sculptures “actually show the figures in sexual congress, others simply show the genitalia, while most do not show any sexual organs”.¹⁰ It is to this first and rarest group that the present *tekoteko* belongs. Here the couple hold each other’s necks with one arm, their heads turned away from one another, looking out to left and right. The heads are very similar in form to that of the ancestor figure, and their highly elongated bodies are decorated with similar, deeply carved motifs. The arm of the male clutches the body of the female, whilst her elongated left arm reaches down behind her leg. The deep openwork carving and layered body parts are again characteristic of the highly sculptural, rather than pictorial, quality of this type of early Maori sculpture.

Neich notes that male and female couples depicted in the “embracing” iconography represented “high-ranking ancestors, symbolising the beginning of important new descent lines and at the same time the joining of two antecedent descent lines.”¹¹ Several early sources attest to the iconography’s long history on the North Island. Not intended as erotic in their original context, they nevertheless struck certain European visitors as such. One observer, Richard Cruise, visited the Bay of Islands in 1820 and saw at Waikare a *pataka whakairo* carved with “indecent figures.”¹² Visual depictions of the iconography also appear at around the same date. Allowing for the stylization common to early nineteenth century illustrations of Polynesian objects, we note that the engraving of a *tekoteko* (identified simply as “idole”) in Jules Dumont d’Urville’s *Voyage de la corvette l’Astrolabe* (see fig. 1),¹³ depicts the “embracing” iconography in a manner which closely resembles its appearance here. Presumably that intriguing sculpture, which we have been unable to trace, was seen during the *Astrolabe*’s travel around the North Island in 1827. Amongst other works, similar iconography can be seen in the panels of a *pataka* depicted in Augustus Earle’s watercolour *A taboo store-house at Range-hue, Bay of Islands, New Zealand*, circa 1827, in the collection of the National Library of Australia, Canberra (Rex Nan Kivell Collection, inv. no. NK12/81).





Fig. 1 Engraving illustrating a *tekoteko* with similar iconography, from *Voyage de découvertes de l'Astrolabe*, Paris, 1833
 Courtesy of a Private Collection



Detail of the head which appears at the bottom of the present *tekoteko*

More interesting than Richard Cruise's brief observation on the iconography of the *pataka* he saw at Waikare is his description of how such prestigious objects came to be made. Discussing the same *pataka*, Cruise notes that "the carving is a work of much labour and ingenuity; and artists competent to its execution are rare. Wevere [a Maori chief] pointed out to us the man who was then employed in completing the decorations of his store-house, and told us, that he had brought him from the river Thames [Waihou] (a distance of two hundred miles from the Wycaddy [Waikare]), for that purpose."¹⁴ This historic information corresponds with the work of later scholars; Deidre Brown, discussing a *pare*, or door lintel in the collection of the Peabody Essex Museum, Salem, notes that although acquired in the Bay of Islands, it was possibly carved by "Bay of Plenty *tohunga whakairo*",¹⁵ and Roger Neich observes that "several of the northern storehouses recorded in 1827 in the paintings of Augustus Earle were built by experts from the Bay of Plenty, captured and enslaved by the northern raiders too busy with warfare to build their own."¹⁶

At the very bottom of the sculpture, beneath the couple, appears a downward-looking head, its mouth open, tongue sticking out in a gesture of challenge. The head retains traces of red ochre, *kokowai*, which is also visible in other places, along with areas of old patinated green pigment. The latter was doubtless applied later in the figure's history, probably to preserve the sculpture – the exposed ancestor figure in particular – against the depredations of the weather. The significance the green pigment may have had is not known to us, but it is tempting to draw a link between it and the great prestige accorded to *pounamu*, or greenstone. The deep symbolic importance of *kokowai*, which is made from red ochre mixed with shark-liver oil, is well known. The colour red, *kura*, could mean a treasure, something precious, or an especially able chief. "As a consequence of this powerful charge of meaning, red paint on carvings [and] chiefly possessions [...] marked them as charged with the dangerous power of *tapu*, to be avoided by common people."¹⁷



Fig. 2 Photograph illustrating the present tekoteko in the house of William Oldman, London, early 20th century
Courtesy of Robert Hales

Three Icons: Oldman, Breton, Rubinstein

Beyond its own inherent importance as a major Maori sculpture, this *tekoteko* is notable for its illustrious provenance, having found favour with three of the most iconic names in the history of collecting. Whilst we have no remaining trace of its original provenance, by the first quarter of the 20th century the *tekoteko* was in the possession of William Oldman, the legendary dealer and collector, who assembled the greatest ever private collection of Polynesian art.¹⁸ In a photograph taken in Oldman's house, in Clapham, south London (see fig. 2), the *tekoteko* can be seen alongside other Maori sculptures, some of which were brought to England by Captain James Wilson of the missionary ship *Duff* in 1798.¹⁹ Whilst we do not have a precise record of when Oldman acquired the *tekoteko*, it is likely that he bought it in the United Kingdom, presumably at auction or from the family of the person who first brought it from New Zealand.

By the 1920s the *tekoteko* was in the collection of André Breton, leader of the Surrealist movement and one of the great collectors of Oceanic art. Breton acquired his first object, an Easter Island sculpture, in 1908, when he was 12 years old.²⁰ His parents were scandalized. Although his earliest collecting encompassed the African art which was the *sine qua non* of contemporary taste, his eye turned – or returned – more towards Oceanic art, which for the Surrealists more fully embodied the ideals of their movement. By the 1920s Breton was acquiring objects on trips abroad in the company of his friends Louis Aragon and Paul Eluard. London was a favoured haunt. The guide to the British Museum collections was their bible, and William Oldman's house a place of pilgrimage; Elizabeth Cowling notes that Oldman was “the source of many of the Oceanic pieces in their collections.”²¹ Breton himself said that many of these trips were undertaken in “the hope of discovering, at the cost of constant searching from morning to night, some rare Oceanic object”.²²

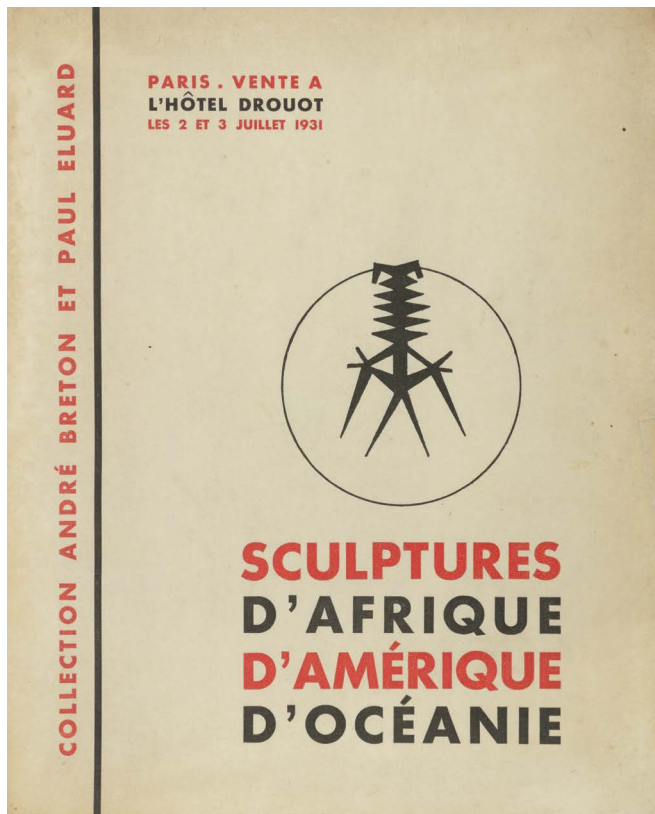


Fig. 3 Cover of the Breton Eluard auction catalogue, 1931
 Courtesy of a Private Collection

The exact date at which Breton acquired the *tekoteko* from Oldman is not known, but in 1929 it was published as belonging to Breton in Henri Clouzot's brief article on Maori art in the special Oceanic art edition of the modernist periodical *Cahiers d'art*. By 1931, financial difficulties compelled Breton and his friend Paul Eluard to sell their collections. An auction was organized by Charles Ratton. The presentation of the collection has become iconic; as Peltier writes, the cover of the catalogue (see fig. 3) "broke with tradition by its typography and by the substitution of the words 'sculpture from Oceania, Africa, and America' for 'primitive arts', a change that [...] sought to introduce these objects into a 'universal museum'."²³ The *tekoteko* was bought at the auction by Paul Chadourne on behalf of the legendary collector Helena Rubinstein. Doctor and Dadaist, Chadourne lent objects to the seminal exhibitions at the galerie du théâtre Pigalle in Paris in 1930 and *African Negro Art* at the Museum of Modern Art in 1935. In the early 1930s he acted as an advisor and intermediary for Rubinstein, buying objects for her at auction, and negotiating her acquisition of the important collection of Bamana and Senufo objects collected by Frédéric Henri Lem.²⁴

Opposite
 André Breton, 1931. Solarized gelatin silver print
 Photograph by Man Ray (1890-1976) © ARS, NY
 Digital Image © The Museum of Modern Art/Licensed by
 SCALA / Art Resource, NY
 © Man Ray 2015 Trust / Artists Rights Society (ARS),
 NY / ADAGP, Paris





Fig. 4 The living room of Helena Rubinstein's apartment on the quai de Béthune, Paris, with the *tekoteko* on the right, 1937
 Photograph by Dora Maar © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
 Brancusi Artwork © Succession Brancusi - All rights reserved (ARS) 2019

The *tekoteko* was installed by Rubinstein in her famous apartment at 24 quai de Béthune on the île Saint-Louis in Paris. The apartment was designed by the architect and decorator Louis Süe, and when work finished in 1937 Rubinstein commissioned a series of photographs from Dora Maar, the photographer, painter, and poet. Maar's photograph of the living room (see fig. 4) shows the *tekoteko* standing sentinel opposite Brancusi's 1928 sculpture *Négresse blanche II* (now in the Art Institute of Chicago, inv. no. 1966.4). These two sculptures, made more than a hundred years apart in vastly disparate places and contexts, were united by their appeal to one of the twentieth century's great art collectors, and by their shared status as great works of art, both rich in significance and layers of meaning.

1 Best, *Maori Storehouses and Kindred Structures*, Wellington, 1974, p. 13

2 With the exception of the so-called "god sticks", *tiki wananga*, and occasional panels from important buildings.

3 Neich in Starzecka, ed., *Maori Art and Culture*, London, 1996, p. 91

4 The inlays are unquestionably original to the sculpture, with the eyesockets having been deeply carved to accommodate them.

5 Belich, *Making Peoples: A History of the New Zealanders*, Honolulu, 2001, p. 42

6 Although *tuhua* was widely traded, just as *pounamu* from the South Island made its way north, the singular character of its use in this sculpture suggests an origin more local to its source.

7 For a list of most interpretations see Mead, *Te Toi Whakairo: The Art of Maori Carving*, Auckland, 1986, p. 244

8 Neich in Starzecka, ed., *ibid.*, p. 86

9 Neich, *Carved Histories: Rotorua Ngati Tarawhai Woodcarving*, Auckland, 2001, p. 280

10 *Ibid.*, p. 281

11 *Ibid.*

12 Cruise, *Journal of a Ten Months' Residence in New Zealand*, London, 1823, p. 27

13 Dumont d'Urville, *Voyage de la corvette l'Astrolabe [...]*, Paris, 1833, pl. 59

14 Cruise, *ibid.*

15 Brown, *Tai Tokerau Whakairo Rakau: Northland Maori Wood Carving*, Auckland, 2011, p. 106

16 Neich in Starzecka, ed., *ibid.*, p. 102

17 *Ibid.*, p. 76

18 Most of Oldman's private collection was bought in 1948 by the Government of New Zealand. It is now divided between several museums, with the majority of the Maori material in the National Museum of New Zealand Te Papa Tongarewa, Wellington

19 As Terence Barrow notes, "The *Duff* did not call at New Zealand, but 'curios' were often exchanged by sailors, and it is probable Captain Wilson or his men [acquired objects] from another ship at some point of call." Barrow, *Maori Wood Sculpture of New Zealand*, Auckland, 1974, p. 71

20 de La Beaumelle et al., *André Breton. La beauté convulsive*, Paris, 1991, p. 427

21 Cowling, "The Eskimos, the American Indians and the Surrealists", *Art History*, Vol. 1, No. 4, December 1978, p. 487

22 Cited by Cowling, "L'œil sauvage: Oceanic Art and the Surrealists", in Greub, ed., *Art of Northwest New Guinea: from Geelvink Bay, Humboldt Bay, and Lake Sentani*, New York, 1992, p. 180

23 Peltier, "From Oceania" in Rubin, ed., "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern, New York, 1984, vol. 1, p. 114

24 See Leloup, *Statuaire Dogon*, Strasbourg, 1994, p. 73, for a discussion of Chadourne's assistance in Rubinstein's purchase of Lem's collection.



43 Maori Short Club (Wahaika Paraoa)

New Zealand

Whalebone, probably sperm whale (*Physeter macrocephalus*), Paua (*Haliotis iris*) shell
Length: 14 in (35.6 cm)

PROVENANCE

Dr Justin G. Stein, Los Angeles

Harry A. Franklin, Beverly Hills, acquired from the above in the late 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 102, cat. no. 83

EXHIBITED

Los Angeles County Museum of Natural History, *Art of the Pacific*, 1971

Natural History Museum of Los Angeles County, *Tangata: the Maori Vision of Mankind*,
September 13 - November 27, 1983

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

● \$ 12,000-18,000

Wahaika can be translated as “the mouth of the fish”, and the name refers to the distinctive shape of the blade. As with other Maori short clubs, such as the *patu onewa*, *patu paraoa*, and *mere pounamu*, the *wahaika* is a short-handled weapon which was used for thrusting and striking in close quarter combat, with the distal tip serving as the primary striking edge.

The pommel of the handle, or *reke*, is carved with a *manaia* head with shell inlaid eyes, whilst the body is decorated with a figure of a type which Simmons describes as being “mythological” in character (Simmons in Moko Mead, *Te Maori*, New York, 1984, p. 188). The suspension hole at the bottom of an old *wahaika* is often squarely cut, as is the case here. Hooper notes that a “square hole for the wrist cord indicates that a stone chisel was used to make it.” (Hooper, *Pacific Encounters*, London, 2006, p. 138).



44 Sculpture

Easter Island

Wood, obsidian, bone, probably pig (*Sus scrofa*)
Height: 22 in (55.9 cm)

PROVENANCE

Walter Knoche, Berlin, collected *in situ* in 1911

Alfred Flechtheim, Berlin, acquired from the above in the 1920s

Kurt Mettler, Paris, presumably acquired from the above in 1929

Pierre Loeb, Paris, acquired from the above by early 1930

Helena Rubinstein, Paris, and New York, acquired from the above by 1938

Sotheby Parke-Bernet, New York, *The Helena Rubinstein Collection: African and Oceanic Art, Part Three*, October 15, 1966, lot 97

Private Collection, acquired at the above auction

Sotheby's, London, July 14, 1970, lot 75, consigned by the above

Private Collection, Paris, acquired at the above auction

Harry A. Franklin, Beverly Hills, acquired from the above in 1972

PUBLISHED

John Macmillan Brown, *The Riddle of the Pacific*, London, 1924, p. 142

Walter Knoche, *Die Osterinsel. Eine Zusammenfassung der chilenischen Osterinselexpedition*, Concepción, 1925, cover and pl. 33

Tepano Jaussen, "L'île de Pâques", *Cahiers d'art*, Vol. 4, Nos. 2-3, March-April, 1929, p. 114, fig. 186

M. V. Marquetty, ed., *Exposition d'art africain et d'art océanien*, Paris, 1930, p. 29, cat. no. 416 (listed)

José Pijoán, *Summa Artis: Historia general del arte. Vol. I. Arte de los pueblos aborígenes*, Madrid, 1931, p. 103, fig. 143

Stéphen Chauvet, *L'île de Pâques et ses mystères*, Paris, 1935, pl. LIII, fig. 150

Vogue, August 15, 1938, pp. 32-33

Pierre Loeb, *Voyage à travers la peinture*, Paris, 1946, p. 29 (mentioned)

Edward Dodd, *Polynesian Art: the Ring of Fire*, New York, 1967, p. 240 (incorrectly listed as being in the collection of the Musée de l'Homme, Paris)

Suzanne Slesin, *Over the Top: Helena Rubinstein. Extraordinary Style, Beauty, Art, Fashion, Design*, New York, 2003, p. 88 (photograph from August 1938 issue of *Vogue*)

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 54, cat. no. 33

Paul G. Bahn, Catherine Orliac, and Michel Orliac, "Picasso and the Easter Island 'Palm'", *Rapa Nui Journal*, Vol. 29, No. 1, May 2015, p. 47, fig. 3 (photograph from *The Riddle of the Pacific*)

Walter Knoche (Hermann Mückler, ed.), *Die Osterinsel. Die chilenische Osterinsel-Expedition von 1911*, Wiesbaden, 2015, p. 51, pl. 33 (photograph from *The Riddle of the Pacific*), and p. 268, pl. 33 (photograph from *Die Osterinsel. Eine Zusammenfassung der chilenischen Osterinselexpedition*)

Ian Conrich and Hermann Mückler, eds, *Rapa Nui - Easter Island: Cultural and Historical Perspectives*, Berlin, 2016, p. 24, fig. 3b (photograph from *The Riddle of the Pacific*)

Charles-Wesley Hourdé and Nicolas Rolland, eds, *Galerie Pigalle Afrique Océanie 1930. Une exposition mythique*, Paris, 2018, p. 318, cat. no. 416

EXHIBITED

Galerie du théâtre Pigalle, Paris, *Exposition d'art africain et d'art océanien*, February 28 - April 1, 1930

Baltimore Museum of Art, long term loan, July 1, 2000 - June 24, 2008

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

\$ 150,000-250,000



The art of Easter Island, or Rapa Nui, occupies a singular position in world culture. One of the most remote inhabited locations on earth, this volcanic island was home to a culture which developed in isolation for a period of about a thousand years. This enigmatic civilization was first contacted by Europeans in the eighteenth century (it was first sighted on Easter Sunday, 1722, and from this day takes its Western name), and is known to the world through its enduring sculpture. While the monumental stone figures, *moai*, are perhaps the best-known images of all Oceanic art, the wood sculptures of Easter Island are less popularly known and until recently have been little-studied. Their portable nature, however, allowed them to find their way into European collections where they exerted a powerful influence on European artists from the 1870s to the 1930s. Recent scholarship has vastly enhanced our understanding of Easter Island and although its mysteries remain, the Easter Islanders' sculptural accomplishments are today acknowledged as some of the finest in human history.

The sculpture of Rapa Nui developed in isolation and possesses characteristics not present in any other art tradition. Magisterial expressions of the human form are combined with wildly imaginative and deeply enigmatic departures from reality: men transform into birds, lizards, and fish; anatomy is abstracted, confounded, and inverted in complex ways; and highly specific symbolism alludes to a refined cultural system which has been lost to memory, and which we will likely never fully decipher.

The subject of the present sculpture is a nearly life-sized human head, with an extraordinarily surrealistic revision of the human body: two fleshy arms emerge where the neck should be, in a wide inverted V shape. Like many Rapa Nui wood figures this sculpture has no way to rest on its own, and therefore was probably intended to be displayed suspended. An intense expression confronts the viewer: with eyes inlaid with pig bone to represent the whites of the eyes, and obsidian to represent the pupils; the inlay of the proper left eye was long ago lost. The head strongly recalls the physiognomy of the famous Easter Island *moai*. The anatomy on the reverse of the figure further condenses and re-imagines the human form, with the suggestion of buttocks at the base of the 'neck' between the arms.



Opposite
Helena Rubinstein with Prince Artchil Gourielli-Tchkonja
in their home at 300 Park Avenue, 1938; the present lot visible in the fireplace
© Photo by MCNY/GOTTSCHO-SCHLISNER/GETTY IMAGES

One of the great mysteries of Easter Island relates to the presence of the monumental stone *moai*. Early visitors puzzled at how these were erected, in the absence of poles from large trees which would have made their movement possible. We now understand that at the height of the culture, trees were abundant on the island; these provided the mechanical material for the erection of the *moai*, as well as the medium for a sophisticated wood carving tradition. The reasons for the deforestation, like many aspects of Easter Island history, are uncertain; it was perhaps the result of hubristic overuse in construction of the *moai*, or the demands of overpopulation and competition on a tiny island. The large scale of the present sculpture suggest that it came from an older period of production, when such a wood matrix would still have been available.

The arts of Easter Island have held a particular appeal for the early 20th century avant-garde, as is attested by this sculpture's distinguished provenance. After being collected *in situ* by the German geographer and meteorologist Walter Knoche, this sculpture was acquired by Alfred Flechtheim, one of the most significant figures in the early 20th century appreciation of the art of the European avant-garde. The exact date at which Flechtheim acquired the sculpture from Knoche is unknown, but it was probably in the mid-1920s. At this time advertisements in avant-garde periodicals for Flechtheim's galleries in Berlin and Dusseldorf mention that they offered works by "contemporary masters" alongside "Polynesian sculptures". In 1929 the sculpture was published as belonging to Flechtheim in the special Oceanic art edition of the modernist periodical *Cahiers d'art*.

By December 1929 the sculpture was with Kurt Mettler, a young Swiss collector and dealer who had just opened his first gallery in Paris. It was at Mettler's gallery that Pierre Loeb, the legendary dealer of modern art, chanced upon this object. Loeb does not record the date, but it was presumably either late in 1929 or very early in 1930, since in February of that year the sculpture was loaned by Loeb to the historic *exposition d'art africain et d'art océanien* at the galerie du théâtre Pigalle in Paris, a momentous exhibition recently revisited by Charles-Wesley Hourdé and Nicolas Rolland in their important monograph.





Pablo Picasso, *Bull's Head with an Arm from Easter Island*, 1942, in Picasso's studio on rue des Grands-Augustins, Paris, 1943.
 Photograph by Brassai (Gyula Halasz, called, 1899-1984) © Estate Brassai-RMN
 © RMN-Grand Palais / Art Resource, NY

In his memoir, *Voyage à travers la peinture*, Loeb recalls his encounter with the present sculpture, which he eventually sold to Helena Rubinstein, and another Easter Island object with a similarly fascinating story. His vivid description of his “discovery”, repeated here, illustrates the allure which Easter Island sculpture possessed for the avant-garde of the 1920s and 1930s:

Strolling, one day, along the faubourg Saint-Honoré, I came to Mettler's, the youngest of our colleagues. I spotted a vitrine full of fetishes from Easter Island. They were little bearded characters with prominent cheekbones and ribs, skeletal, slightly hunched, leaning forward, and of indescribable sadness. Amongst them were two exceptional objects: the first was a head of almost life size. From each side, where the ears would usually be, there emerged two small arms. The second object was a hand and forearm, carved from a very hard wood. This hand, slightly smaller than a man's, was of exceptional sensitivity. Like all Easter Island sculptures, it gave an impression of solitude that is equalled only by that of the Island itself, lost in the heart of the Pacific, its civilization forever a mystery. I would never have wanted to part with this sculpture, but Picasso saw it and desired it. A friend wrote me a last letter from France in 1942. She had telephoned the great artist to give him news of me, and he told her “do you know what I am holding at this very moment? The Easter Island hand which Pierre gave me.”¹

¹ Loeb, *Voyage à travers la peinture*, Paris 1946, pp. 29-30



45 Murik Mask

**Murik Lakes, Coastal Sepik River, East Sepik Province,
Papua New Guinea**

Wood, shells, pigment
Height: 16 in (40.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

\$ 7,000-10,000

Ulli Beier and Peter Aris observed that “all important masks have the spider design occurring on them somewhere. The spider is the perfect designer. The fine, precise lines of its web and the intricacy of the design it produces symbolize the kind of perfection the carver himself is aiming at.” (Beier and Aris, “Sigia: Artistic Design in Murik Lakes”, *Gigibori*, Vol. 2, No. 2, October 1975, p. 17). These designs, known as *mabranarogo*, appear here in the upper and lower registers of the mask. The mask has the large, curved, trunk-like nose which is one of the most prominent features of Murik Lakes art. Beier and Aris note that the people of the Murik Lakes “see these prominent noses as identifying spirits. They distinguish clearly between carvings that feature a human nose [see lot 21 in the present auction, the *kandimbong* ancestor figure] and those that have a spirit nose.” (*ibid.*, p. 21).



46 Murik Mask

**Murik Lakes, Coastal Sepik River,
East Sepik Province, Papua New Guinea**

Wood, pigment
Height: 13 $\frac{3}{4}$ in (34.9 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

\$ 7,000-10,000



47 Pigment Dish

Coastal Sepik River, East Sepik Province,
Papua New Guinea

Wood, encrusted patina with traces of pigments
Length: 7 in (17.8 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of
Form*, San Diego, 2009, p. 80, cat. no. 55

EXHIBITED

San Diego Museum of Art, *Oceanic Art:
A Celebration of Form*, January 31, 2009 -
January 3, 2010

\$ 2,000-3,000



48 Murik Amulet Figure

Murik Lakes, Coastal Sepik River, East Sepik Province, Papua New Guinea

Wood, pigment
Height: 5 1/4 in (13.3 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 31, cat. no. 8

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

\$ 4,000-6,000





49 Iatmul Flute Ornament

Middle Sepik River,
East Sepik Province,
Papua New Guinea

Wood, pigments
Height: 24 in (60.7 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of
Form*, San Diego, 2009, p. 95, cat. no. 75

EXHIBITED

San Diego Museum of Art, *Oceanic Art:
A Celebration of Form*, January 31, 2009 -
January 3, 2010

\$ 20,000-30,000

AN UNUSUAL IATMUL FLUTE FIGURE

By Philippe Peltier

This flute ornament depicts the figure of a man whose large round eyes are fixed into the distance. He seems to be balancing on the tips of his toes. The man supports a second head whose face is crossed by a bow, the end of which extends and is attached to the back of the first figure. This iconography is unusual. It condenses, however, the puzzling inventiveness of Sepik art, and demonstrates a mastery of shapes and rhythms that is rarely achieved in this type of object.



50 Hook Figure, possibly Eastern Iatmul

Lower Sepik River,
East Sepik Province,
Papua New Guinea

Wood, cowrie shells
Height: 32 in (81.3 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the
1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*,
San Diego, 2009, p. 28, cat. no. 4

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A
Celebration of Form*, January 31, 2009 - January 3,
2010

\$ 15,000-25,000





51 Kominimung Shield (Ngake)

Middle Ramu River, Madang Province,
Papua New Guinea

Wood, pigments, fiber
Height: 52 in (132.1 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1961

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 100, cat. no. 79

EXHIBITED

Denver Art Museum, *Art of the South Seas*, September 21 - October 15, 1961

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 15,000-25,000

Friede notes that “the design of Kominimung shields is characterized by a slightly raised, central triangular panel filled with motifs while flanked by [...] motifs placed in a symmetrical fashion. The face of an important ancestor is always carved prominently on the central panel. The motif on the side panels is specific to a particular family [...] such a clan emblem usually represents a totemic animal, more rarely a plant or cosmic symbol, related in a mystical way to the clan of the shield bearer.” (Friede, ed., *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, San Francisco, 2005, vol. 2, p. 101, text to cat. no. 126). Such shields were used in warfare, but when not in use they were displayed on the walls of men’s houses. Rather than a carved handle, these shields were held by a carrying strap attached to the plaited matting which covers the lower portion of this shield. Friede notes that this method of carrying the shield enabled the bearer “to move deftly while holding a spear in his right hand.” (*ibid.*)

See Friede, ed., *ibid.*, vol. 1, p. 150, cat. no. 126, for a related shield which was in the collection of the surrealist Roland Tual by the 1920s; and Philippe Peltier, ed., *Shadows of New Guinea: Art of the Great Island of Oceania from the Barbier-Mueller Collections*, Geneva, 2006, p. 363, cat. no. 181 for the Kominimung shield, lacking most of its plaited matting, in the musée Barbier-Mueller, Geneva (inv. no. 4062). Three examples in the collection of the Ethnologisches Museum Berlin were collected in 1912-1913, whilst another in the same institution was collected in 1896, attesting to the considerable antiquity of the style (see Kelm, *Kunst vom Sepik III*, Berlin, 1968, n.p., cat. nos. 401-404).



52 Mask

**Watam or Kopar, Lower Sepik River,
East Sepik Province, Papua New Guinea**

Wood, pigments
Height: 20 ½ in (52.1 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 63, cat. no. 39

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 30,000-50,000



See Reche, *Der Kaiserin-Augusta-Fluss*, Hamburg, 1913, p. 406, fig. 424 for a very closely related mask collected during the Hamburger Südsee-Expedition of 1908–1910, which Reche attributes to Kopar. The Franklin mask was acquired with an attribution to the neighbouring village of Watam, but the source of this information is lost. However, we may note that another almost identical mask, in the collection of the Ethnologisches Museum, Berlin (inv. no. VI 21 427) was collected in Watam in 1900 by a member of the Neuguinea-Kompagnie (see Kelm, *Kunst vom Sepik, Vol. III*, Berlin, 1968, n.p., cat. no. 154).

All of these exceptionally old masks share several features, including the raised “bars” on their cheeks and foreheads, and the highly distinctive tip of the nose, which Reche describes as “a long, thin appendage, the end of which forms a rolled-up spiral (in imitation of the tail of a tree bear?)” (Reche, *ibid.*, p. 407). Kelm draws attention to the similarities between the Watam mask in Berlin and a Singarin mask in Berlin (inv. no. VI 30 469; Kelm, *ibid.*, cat. no. 150), which bears a close resemblance to lot 21 in the present catalogue.



53 Sawos or Iatmul Suspension Hook (Samban)

Middle Sepik River, East Sepik Province,
Papua New Guinea

Wood, encrusted patina
Height: 34 in (86.3 cm)

PROVENANCE

German Private Collection
Ludwig Bretschneider, Munich
Harry A. Franklin, Beverly Hills, acquired from the above by 1963

PUBLISHED

John Lunsford, *Arts of Oceania*, Dallas, 1970, n.p., cat. no. 48 (listed)
George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 24, cat. no. 2

EXHIBITED

Salt Lake Art Center, *New Guinea Primitive Art: The Harry Franklin Collection*, 1963
Dallas Museum of Fine Arts, *Arts of Oceania*, October 10 - November 29, 1970
San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 30,000-50,000

Almost certainly carved with stone tools, the style of this suspension hook conveys an impression of great archaism. An exceptional encrusted patina indicates long exposure to smoke whilst hanging from the rafters, with the hook's prolonged use attested to by the smoothly worn surfaces of both the suspension hole at the top of the head and the hooks at the bottom of the figure. The pleasingly asymmetric features of the face and the attenuated form of the body possess a febrile and rhythmic quality, emphasized by the way the lower legs and the hook seem to swing away from the vertical axis of the body.



54 Inyai-Ewa Spirit Figure

Karawari River, Middle Sepik River, Papua New Guinea

Wood, pigment
Height: 43 ¾ in (111 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 34, cat. no. 12

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 30,000-50,000

Inyai-Ewa carvings from the rainforest of the Upper Karawari River region in northern Papua New Guinea took the Western art world by surprise following their discovery in remote caves along the banks of the Karawari River in the 1960s. Kept protected from moisture in rock shelters, these carvings were spared from rot and are of considerable antiquity, dating as far back as the sixteenth century. Some of them bear white stains, remains from the limestone present in these caves.

Male and female figures are both known as *aripa*. Male *aripa* figures were kept in men's ceremonial houses and were believed to assist with hunting animals such as wild pigs and cassowaries (Kaufmann, *Korewori: Magic Art from the Rain Forest*, Basel, 2003, p. 56). While there are few examples of female figures that still exist today, they were of primal importance to the Inyai-Ewa people. Visible to all members of the community, these figures are sometimes identified as the founders of certain clans or as the two primordial sisters who helped shape the world. Both male and female figures, although dissimilar in design in many ways, portray distinct rib and vertebral patterns, representations of intestines and bones, and elaborate coiffures and ornamentation.



55 Iatmul War Shield

Middle Sepik River, East Sepik Province,
Papua New Guinea

Wood, pigments
Height: 54 in (137 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 100, cat. no. 78

EXHIBITED

Hood Museum of Art, Dartmouth College, Hanover, *New Guinea Shields*, 1977

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 12,000-18,000

As well as offering protection in combat, war shields were emblems of power, which were often decorated, as here, with ancestral images that provided spiritual protection, transferring the power of the ancestors to the shield. The power and prestige which these objects possessed meant that shields stolen from the enemy during wars served as trophies. Peltier et al. note that this fate presumably befell a shield, similar to the present lot, which is in the Museum für Völkerkunde Dresden (inv. no. 25078); although collected in 1909 in the Lower Sepik, the style of the shield indicates that it is from the Blackwater River region (Peltier, Schindlbeck, and Kaufmann, eds., *Sepik. Arts de Papouasie-Nouvelle-Guinée*, Paris, 2015, p. 310, cat. no. 198).

See Friede, ed., *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, San Francisco, 2005, vol. 1, p. 196, cat. no. 165 for a related shield collected in 1909 by Captain Carl Haug of the Hamburger Südsee-Expedition. Friede notes that the Jolika shield “appears to have been repainted shortly before [it] was collected.” (Friede, *ibid.*, vol. 2, p. 109). The shield from the Franklin collection shows signs of considerable age and retains the remains of old pigments; it is probably of similar age to the Jolika shield but remained *in situ* for considerably longer before being collected.



56 Figure (Bioma)

Era River, Gulf of Papua, Gulf Province,
Papua New Guinea

Wood, pigments
Height: 20 in (50.8 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

Robert L. Welsch, Virginia-Lee Webb, and Sebastian Haraha, *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, Hanover, 2006, p. 34, fig. 56

EXHIBITED

Hood Museum of Art, Dartmouth College, Hanover, *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, April 1 - September 17, 2006

\$ 10,000-15,000

Two-dimensional figures such as this one, called *bioma*, were kept in shrines next to oval-shaped spirit boards. Spirits would regularly “animate” these figures and look over the well-being of the owner and his relatives. *Bioma* were placed on top of crocodile and pig skulls, which served as sustenance to both the figure and the spirit that inhabited it (Webb, *Embodied Spirits: Gope Boards from the Papuan Gulf*, Milan, 2015, p. 234).

As its pointed feet, curved arms and animated facial expression suggest, this figure represents a spirit that has been “coaxed to dance” (*ibid.*, p. 236). The design on this figure’s body represents an abstract rib cage, outlining the structure of the spirit’s body (Welsch, Webb, and Haraha, *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, Hanover, 2006, p. 20). The vibrant pigments used to decorate this *bioma* also seem to highlight the skeletal structure of the figure. While we understand the symbolism of many of the decorative elements present on these figures, it is likely that there are many symbolic associations that are now lost to us (*ibid.*, p. 22).



57 Kerewa Skull Rack (Agiba)

**Kikori River Delta, Gulf of Papua, Gulf Province,
Papua New Guinea**

Height: 35 ¾ in (89.8 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1964

PUBLISHED

Robert L. Welsch, Virginia-Lee Webb, and Sebastian Haraha, *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, Hanover, 2006, p. 36, fig. 66

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 41, cat. no. 20

EXHIBITED

Santa Barbara Museum of Art, *Arts of New Guinea*, September 24 – November 1, 1964;
additional venues: Barnsdall Park Municipal Art Gallery, Los Angeles, January 5 - 31, 1965;
Portland Art Museum, February 25 - March 28, 1965

Hood Museum of Art, Dartmouth College, Hanover, *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, April 1 - September 17, 2006; additional venue: The Metropolitan Museum of Art, New York, October 24, 2006 - September 2, 2007

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 30,000-50,000

According to Haddon, *agiba*, or skull racks, were carved “by a man when he takes a head, but other men add skulls from time to time; the skulls are those of enemies only” (Haddon, “The Agiba Cult of the Kerewa Culture”, *Man*, No. 18, December 1918, p. 178). In most parts of the Papuan Gulf, these anthropomorphic boards represented spirits and were often displayed in men’s ceremonial houses, or longhouses. In the Goaribari region, skull racks (particularly those containing the most powerful spirits) were often wrapped up and concealed in the rafters of the longhouses (Welsch, Webb, and Haraha, *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, Hanover, 2006, p. 40).

This spirit board displays a stylized openwork body and flared shoulders. Its head is spade-shaped and its eyes, nose and mouth appear to be a reduced form of the more elaborate facial designs found on other Papuan spirit boards. The alternating vibrant pigments on this piece compliment its carved designs, emphasizing the movement evoked by the zig-zagging patterns on its body.



58 Spirit Figure

**Probably Era River, Gulf of Papua, Gulf Province,
Papua New Guinea**

Wood, pigments
Height: 20 ¼ in (51.4 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1963

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 40, cat. no. 19

EXHIBITED

Salt Lake Art Center, *New Guinea Primitive Art: The Harry Franklin Collection*, 1963

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 10,000-15,000

Canoes were, and are, ubiquitous in the Papuan Gulf. Most of the spirit boards and figures that were collected in the late nineteenth and early twentieth centuries were created from pieces of old canoes. (Welsch, Webb, and Haraha, *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, Hanover, 2006, pp. 13-14). Such may be the case for this spirit figure, as the concave shape of the piece of wood from which it is carved may suggest.

Another common element present in most spirit figures is the navel. These are usually the focal point of such pieces and represent an essential anatomical characteristic. The navel present on this piece is prominent and is emphasized by the white design that surrounds it. The feature was believed to animate the board and the spirit that inhabited it. (*ibid.*, p. 16)



59 Spirit Figure

**Probably Era River, Gulf of Papua, Gulf Province,
Papua New Guinea**

Wood, pigments
Height: 21 $\frac{3}{4}$ in (55.3 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1963

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 40, cat. no. 18

EXHIBITED

Salt Lake Art Center, *New Guinea Primitive Art: The Harry Franklin Collection*, 1963

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 10,000-15,000

Spirit boards were not simply static representations of spirits, but were believed to be inhabited by them as well. The carvers of these pieces communicated movement in a variety of ways. In particular, Elema carvers used special techniques to evoke movement and vibrancy. This spirit board is an excellent example of their skill. Here, the left kneecap appears higher than the right, which is meant to represent motion (Welsch, Webb, and Haraha, *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, Hanover, 2006, p. 13). Similarly, one elbow is slightly raised in comparison to the other and the figure looks to be leaning on his left leg, as if dancing in celebration.



60 Iwaino Figure

Urama Island, Gulf of Papua, Papua New Guinea

Wood, pigments

Height: 14 ½ in (36.8 cm)

EXHIBITED

Harry A. Franklin, Beverly Hills, acquired by the 1960s

\$ 2,000-3,000



61 Spirit Figure

**Gulf of Papua, Gulf Province,
Papua New Guinea**

Wood, pigments

Height: 42 ¼ in (107.4 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the
1960s

\$ 10,000-15,000



62 Food Bowl

Solomon Islands

Wood, shell
Length: 24 ¼ in (61.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

\$ 4,000-6,000





63 Eastern Iatmul Spirit Mask (Mai)

**Middle Sepik River, East Sepik Province,
Papua New Guinea**

Wood, cowrie shells (*Cypraeidae* family)
Height: 27 in (68.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1961

EXHIBITED

Denver Art Museum, *Art of the South Seas*, September 21 - October 15, 1961

\$ 15,000-25,000







64 Suspension Hook Figure

Middle Sepik River,
East Sepik Province,
Papua New Guinea

Wood, pigments
Height: 42 1/2 in (108 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired
by the 1960s

\$ 10,000-15,000

65 Mask, probably Iatmul

**Middle Sepik River, East Sepik Province,
Papua New Guinea**

Wood, encrusted patina
Height: 17 in (43.2 cm)

PROVENANCE

Ludwig Bretschneider, Munich
Harry A. Franklin, Beverly Hills, acquired from the above before 1967

PUBLISHED

Ralph C. Altman et al., *Art of New Guinea: Sepik, Maprik and Highlands*, Los Angeles, 1967,
p. 33, cat. no. 63 (listed)

EXHIBITED

The Ethnic Art Galleries, University of California, Los Angeles, *Art of New Guinea: Sepik, Maprik and Highlands*, November 6 - December 30, 1967; additional venue: University Art Museum, University of Texas at Austin, circa April 1 - 30, 1968

\$ 25,000-35,000

The anthropologist Anthony Forge examined this mask in the 1980s and in conversation with Valerie Franklin noted that he thought it was “stone cut, Karawari or possibly Iatmul, and possibly a mask for a canoe prow shield.”



66 Iatmul Ceremonial Lime Container (Bandi na iavo)

Middle Sepik River, East Sepik Province,
Papua New Guinea

Wood, bamboo, pigments, fiber, cassowary feathers
Length: 32 in (81.3 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired from the above by the 1960s

\$ 20,000-30,000

AN INITIATE'S LIME CONTAINER

By Philippe Peltier

At the end of the initiation process, the newly-initiated youths emerge from the enclosure where they have been confined for a period of months. Their mothers welcome them at the gateway to the enclosure as their children, now transformed by the trials they have passed through, and appearing in the full captivating splendor of their ancestral costumes. Their scarified and shining bodies are adorned with rich ornaments including a lime container under the arm of each, which are gifts from their maternal uncles.

These containers are composed of a receptacle made of bamboo, in which lime for the consumption of betel is stored; at one end is inserted a lime spatula (lost in the present example), and at the other is a cap carved with a figural finial. As they were carried, the figural end of the ensemble was pointed toward the ground.

The most common motif for the carved finial is, as seen here, a rooster - a bird admired in the Sepik for both its brilliant plumage and sexual vigor. Here, the bird balances on the head of a crocodile, an ancestral symbol *par excellence*. This combination likely evokes the double nature of the initiate: with his majestic regalia, he has become at once an ancestor and a new man, equipped with all the befitting seductiveness.

See Stéphen Chauvet, *Les arts indigènes de la Nouvelle-Guinée*, Paris, 1930, pl. 89, figs. 344-346 for other related lime container stoppers.





67 Iatmul Spear Thrower (Mino type)

Middle Sepik River,
East Sepik Province,
Papua New Guinea

Wood, pigments, fiber
Length: 42 1/2 in (105.4 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

\$ 2,500-3,500

As Friede notes, “elaborately decorated spear throwers (the *mino* type) were not actually meant to be used in warfare. They were employed in initiation ceremonies where they were part of the ‘splendid outfit of the initiates for the various rituals which concluded the period of initiation.’” (Friede, ed., *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, 2005, vol. 2, p. 117, text to cat. no. 217).

68 Iatmul Spear Thrower (Mino type)

Middle Sepik River,
East Sepik Province,
Papua New Guinea

Wood, pigments
Length: 37 1/4 in (94.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired
by the 1960s

\$ 2,000-3,000



69 Bosman Amulet Figure

Ramu River Delta, Madang Province, Papua New Guinea

Wood, pigments, shells (*Conus* species gastropod and cowrie), fiber

Height: 9 ¾ in (24.7 cm)

The underside of the figure inscribed in red ink: "E. 2505"

PROVENANCE

Julius Carlebach, New York

Denver Art Museum (inv. no. QM-146), acquired from the above on January 9, 1949

Harry A. Franklin, Beverly Hills, acquired from the above by exchange in April, 1962

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 31, cat. no. 9

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 15,000-25,000

The rigorously structured composition of this exceptional amulet figure plays with volume and negative space, and its strong, vertical forms convey a great sense of energy. The characteristic form of the nose is particularly well developed, and the pierced septum retains its plaited fiber and shell adornments. The sculptor has paid particular attention to several small details, such as the carving of the hands and feet - the vertical form of the latter contribute to the figure's almost leaping appearance - and to the carving of a small cleft which separates the buttocks from the upper thigh. A small quadruped wriggles its way down the conical headdress, which is pierced at the top for suspension.

For two closely related examples from the collections formed in the 1920s by the Surrealists André Breton and Paul Eluard see Friede, ed., *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, San Francisco, 2005, vol. 1, p. 94, cat. nos. 68 and 69.



70 Canoe Prow Mask

**Chambri Lakes, Middle Sepik River,
East Sepik Province, Papua New Guinea**

Wood, encrusted patina
Height: 13 ¼ in (33.7 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 106, cat. no. 87

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 15,000-25,000



A MASK FROM A WAR CANOE

By Virginia-Lee Webb

Like the facades of the houses in neighboring middle Sepik river villages, canoes were painted and decorated in numerous ways. Requisite modes of quotidian transportation on the river and on the lakes that formed from them, large canoes were critical during inter-village conflicts and battle. Able to carry numerous warriors to battle, the appearance of the vessel was as important as its functionality. In many middle Sepik river villages and neighboring areas such as Chambri Lakes, war canoes were decorated at the front with so-called masks made of a W-shaped armature of cane and painted sago palm leaf spathe on which a small wood and painted carving of a face was attached. According to Dirk Smidt, the shape of the support resembles a bird as it lands on the canoe. This mythical bird symbolizes the fighting force of the whole clan. These masks may also have had another function and attached to a mask costume (Smidt in Kooten and van den Heuvel, eds., *Sculptuur uit Afrika en Oceanië*, Otterlo, 1990, pp. 251-252).

Similar in form to the much larger gable masks seen on ceremonial houses, the canoe masks without pierced holes for eyes, had a similar function, to create alarm and great fear to the approaching enemy. A similar form can be seen in the example collected in 1925 in the Ethnologisches Museum Berlin (inv. no. VI 42458), illustrated on the cover of Heinz Kelm's 1966 work *Kunst vom Sepik I*. The protruding tongue, fierce eyes and powerful pigment sent a clear and menacing message to their adversaries that the ensuing events would not end well for them.



71 Sawos Suspension Hook (Samban)

**Middle Sepik River,
East Sepik Province,
Papua New Guinea**

Wood, encrusted patina, pigment
Height: 32 ¼ in (82 cm)
The back of the head inscribed in white ink: "4512"

PROVENANCE

Harry A. Franklin, Beverly Hills, probably acquired in 1956

PUBLISHED

David Scott, *The Primitive Arts of the Sepik River, New Guinea*, Claremont, 1960, n.p., cat. no. 4512

Allen Wardwell, *The Art of the Sepik River*, Chicago, 1971, p. 68, cat. no. 134 (listed)

EXHIBITED

The Lang Art Galleries, Scripps College, Claremont, *The Primitive Arts of the Sepik River, New Guinea*, October 18 - December 17, 1960

The Art Institute of Chicago, *The Art of the Sepik River*, October 16 - November 28, 1971

\$ 20,000-30,000





This fine suspension hook very clearly relates to an important group of sculptures which were once in the Dambwibit men's house in the Sawos hamlet of Wolombi, in the village of Yamök. The group includes an ancestor figure named *Malabi*, once owned by Harry Franklin and now in the collection of the Dallas Museum of Art (inv. no. 1974.5.McD; see Pitman, ed., *Dallas Museum of Art: A Guide to the Collection*, Dallas, 2012, pp. 124-125). *Malabi* was collected for Franklin from Yamök by Bruce Lawes around 1956, and it seems probable that the present suspension hook was collected at the same time and in the same context. An important figure of the founding ancestor *Tulalamun* was collected from Yamök by Lawes at the same date; it is now in the collection of the Papua New Guinea National Museum and Art Gallery, Port Moresby (inv. no. E.361.1; see Howarth, *Myth and Magic*, Canberra, 2015, pp. 190-191).

The attribution of this suspension hook to Yamök is further supported by its clear resemblance to the ancestor figure named *Kurubu*, which was collected by the Swiss anthropologist Alfred Bühler from the Dambwibit men's house on July 14, 1959. The figure is now in the Museum der Kulturen, Basel (inv. no. Vb 17703; see Peltier, Schindlbeck, and Kaufmann, eds., *Sepik. Arts de Papouasie-Nouvelle-Guinée*, Paris, 2015, pp. 186-187, cat. no. 69).

72 Janiform Mortar

Middle Sepik River,
East Sepik Province,
Papua New Guinea

Wood, encrusted patina
Height: 3 1/2 in (8.9 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

\$ 500-700



73 Janiform Mortar

Coastal Sepik River,
East Sepik Province,
Papua New Guinea

Wood, encrusted patina
Height: 3 ¾ in (9.5 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

\$ 800-1,200



74 Ceremonial Bowl

Tami Islands, Huon Gulf,
Morobe Province, Papua New Guinea

Wood
Length: 36 in (91.4 cm)

PROVENANCE

Denver Art Museum (inv. no. 298-QM)

Harry A. Franklin, Beverly Hills, acquired from the above by exchange
in April, 1962

\$ 5,000-7,000







75 Hand Drum

Gulf of Papua,
Gulf Province,
Papua New Guinea

Wood, pigments
Height: 33 in (83.8 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

\$ 2,500-3,500

76 Iatmul Slit Gong Beater

Middle Sepik River,
East Sepik Province,
Papua New Guinea

Wood, pigments
Length: 26 in (66 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by
the 1960s

\$ 2,000-3,000

Used to play large and elaborately decorated
slit gongs, certain slit gong beaters, such as
the present lot, are intricately carved and
decorated objects which stand as works of
art in their own right.



77 Water Drum

Middle Sepik River, East Sepik
Province, Papua New Guinea

Wood

Length: 29 1/2 in (74.9 cm)

PROVENANCE

German Private Collection, reportedly collected *in situ*
prior to 1914

Ludwig Bretschneider, Munich, or Arthur Speyer III,
Berlin

Harry A. Franklin, Beverly Hills, acquired from the
above by the early 1960s

PUBLISHED

John Lunsford, *Arts of Oceania*, Dallas, 1970, n.p.,
cat. no. 28 (listed)

EXHIBITED

Dallas Museum of Fine Arts, *Arts of Oceania*,
October 10 - November 29, 1970

\$ 5,000-7,000





78 Iatmul Ancestor Figure

**Middle Sepik River, East Sepik Province,
Papua New Guinea**

Wood, pigments
Height: 77 in (195.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 30, cat. no. 7

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,
January 31, 2009 - January 3, 2010

\$ 100,000-150,000



Large ancestor figures from the Middle Sepik Region of Papua New Guinea are extremely rare, and especially so those of the monumental scale of the present figure. As with other types of human images in early Papuan art, they invoke idealized ancestors in the spirit world who can be called upon for assistance in hunting and other worldly activities. This figure from the Franklin Collection is remarkable not only for its scale but for its highly attenuated sculptural style. The male body is depicted with long, languid limbs, paddle shaped hands, and armor-like faceted shoulders and hips. On the reverse of the head of the figure is the stylized face of a totemic animal, carved in flat relief, alluding to the clan and community which this figure served; likewise flying foxes cling to the outside edge of either shoulder. The face is depicted with a stern expression beneath a heavy brow and centered upon an elongated nose, recalling the spirit masks (*mai*) of the Iatmul. The ancestor's tongue, painted a bold red, projects in a menacing gesture. The feet – paddle shaped like the hands – are pointed downward, as if the figure is leaping forth from the earth or water, giving the sculpture a powerful animated dynamism.

The extreme proportions of this elegant figure are of a profile rarely seen in world art, and the narrow and attenuated body recalls the dramatically elongated figures of the celebrated 20th century Swiss sculptor Alberto Giacometti.



79 Eight Daggers

Papua New Guinea

Northern Cassowary bone
(*Casuarius unappendiculatus*)
Longest: 14 $\frac{3}{4}$ in (37.5 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills,
acquired by the 1960s

\$ 3,000-5,000





80 Abelam Ancestral Spirit Figure (Nggwalndu)

East Sepik Province, Papua New Guinea

Wood, encrusted patina
Height: 84 in (213.4 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1960

PUBLISHED

The Lang Art Galleries, ed., *The Primitive Arts of the Sepik River, New Guinea, from the Collection of Mr. Harry A. Franklin, Beverly Hills, California*, Claremont, 1960, n.p., cat. no. 3079

Ralph C. Altman et al., *Art of New Guinea: Sepik, Maprik and Highlands*, Los Angeles, 1967, p. 64, cat. no. 219

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 32, cat. no. 11

EXHIBITED

The Lang Art Galleries, Scripps College, Claremont, *The Primitive Arts of the Sepik River, New Guinea*, October 18 - December 17, 1960

The Ethnic Art Galleries, University of California, Los Angeles, *Art of New Guinea: Sepik, Maprik and Highlands*, November 6 - December 30, 1967; additional venue: University Art Museum, University of Texas at Austin, circa April 1 - 30, 1968

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

\$ 60,000-90,000



As Eric Kjellgren notes, “the Abelam people of the Prince Alexander Mountains, north of the middle Sepik River, practice perhaps the longest and most spectacular initiation cycle of any New Guinea people. Beginning in early childhood, each Abelam male must pass through a sequence of eight separate initiation rites, requiring some twenty to thirty years to complete, before he is considered a fully initiated man.” (Kjellgren, *Oceania: Art of the Pacific Islands in the Metropolitan Museum of Art*, New York, 2008, p. 62).

“Held in the men’s ceremonial house (*korombo*), each successive ritual typically requires both a physical ordeal and the viewing of increasingly elaborate displays of sacred objects (*maira*) set up by the initiators in specially constructed chambers in the men’s house. These objects include [...] figures and paintings representing the powerful clan spirits known as *nggwalndu* [...]” (*ibid.*)

The anthropologist Anthony Forge noted that this sculpture, a particularly old and majestic example of one of these *nggwalndu* figures, was carved with stone tools. When lit by the flickering flames of the fire in the men’s house this monumental ancestral spirit figure must have been an awe inspiring sight.



81 Abelam Painting from a Ceremonial House

East Sepik Province, Papua New Guinea

Sago palm spathe, pigments
Height: 52 in (132.1 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

\$ 3,000-5,000

For the Abelam, paint is a magical substance which gives objects their beauty and power. Anthony Forge notes that “Abelam painting technique is extraordinary because it combines great speed with firm control by the artist”, who worked with great boldness, drawing “the sweeping curves characteristic of Abelam design with speed and accuracy.” (Forge, “The Abelam Artist”, in Freedman, ed., *Social Organization: Essays Presented to Raymond Frith*, London, 1967, p. 76-77).



82 Six Abelam Yam Masks (Bapa mene)

East Sepik Province, Papua New Guinea

Cane, pigments

Smallest: 4 ¾ in (12 cm); Largest: 7 ½ in (17.9 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

\$ 3,000-5,000







83 Hand Drum

Cenderawasih Bay, West Papua,
Indonesia

Wood, pigments
Height: 21 ¼ in (54 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 93, cat. no. 73

EXHIBITED

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

\$ 3,000-5,000



84 Asmat Ancestor Figure

Papua Province, Indonesia

Wood, pigments
Height: 27 in (68.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by 1963

EXHIBITED

Salt Lake Art Center, *New Guinea Primitive Art: The Harry Franklin Collection*, 1963

\$ 8,000-12,000



85 Broad Shield

South-East Australia

Wood

Height: 35 in (88.9 cm)

PROVENANCE

Missionary Society, collected *in situ* between 1890-1900

Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

Pacificulture-Asia Museum, ed., *Captain Cook and the Islands of the Pacific*, Pasadena, 1978, p. 39, cat. no. 175 (listed)

EXHIBITED

Pacificulture-Asia Museum, Pasadena, *Captain Cook and the Islands of the Pacific*, July 12 - October 15, 1978

\$ 25,000-35,000

Broad shields such as this were objects of special power and prestige in south-eastern Australia. The complex patterns of forms which cover these shields, rhythmical and meandering, are captivating and hypnotic to those of us who view them as outsiders. To the people who made them they were rich in meaning, objects that contained the key to their maker's place and identity.



86 Broad Shield

South-East Australia

Wood, pigments
Height: 33 in (83.8 cm)

PROVENANCE

Missionary Society, collected *in situ* between 1890-1900
Harry A. Franklin, Beverly Hills, acquired by the 1960s

PUBLISHED

Pacificulture-Asia Museum, ed., *Captain Cook and the Islands of the Pacific*, Pasadena, 1978,
p. 38, cat. no. 163 (listed)

EXHIBITED

Pacificulture-Asia Museum, Pasadena, *Captain Cook and the Islands of the Pacific*,
July 12 - October 15, 1978

\$ 8,000-12,000



87 Vessel (Coolamon)

Australia

Wood, pigments

Length: 18 ¾ in (47.6 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1960s

\$ 1,000-1,500

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4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect

to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute and accept telephone bids and online bids via the Online Platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via an Online Platform Sotheby's may offer clients the opportunity to bid on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available for selected sales. By participating in a sale via any of the Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Online Bidding ("Online Terms").

By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees,

charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low resale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website and other online platforms. Telephone bids may be recorded.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy

which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. Bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted toward the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional

absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

⊙ Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ⊕ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots"; a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

Bidding in advance of the live auction. If you are unable to attend an auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The

system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press.

They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept

payment from a source other than the buyer of record.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on Sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

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 picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless other-wise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and

your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue). General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate

tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. For

any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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Scott Elam
Jon Lam
Elliot Perez

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Collectors gather here.