

Bonhams

1793

Art of the South Seas

Sunday February 10, 2013 at 1pm
San Francisco



Art of the South Seas

Sunday February 10, 2013 at 1pm
San Francisco

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
bonhams.com

Preview

Friday February 8, 10am to 5pm
Saturday February 9, 10am to 5pm
Sunday February 10, 10am to 1pm

Bids

+1 (415) 503 3550
+1 (415) 861 8951 fax

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

Sale Number: 20894
Lots 1 - 106

Catalog: \$35

Inquiries

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20894

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

Illustrations

Front cover: Lot 106
Session page: Lot 42
Back cover: Lot 72

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. However, if the purchaser pays for all lots purchased by it from the sale in cash or by "cash equivalent" (which term is defined to include cashier's check or money order, approved check, wire transfer or other immediate bank transfer), and makes such payment in full by the payment due date specified in Paragraph 2 below, a discounted buyer's premium rate of 23% will apply to the first \$50,000 of the bid price.

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

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

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

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

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

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

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

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

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

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

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

a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

Mediation and Arbitration Procedures

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

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

CONDITIONS OF SALE - CONTINUED

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

- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and
- (iii) discovery and the procedure for the arbitration shall be as follows:
 - (A) All arbitration proceedings shall be confidential;
 - (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
 - (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

Limited Right of Rescission

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

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

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

FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at (800) 223 2854 ext. 3550.

Auction Estimates

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

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

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

Consigning Your Property

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

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

Professional Appraisal Services

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

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

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/20894 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price. If you pay for all lots purchased in the auction entirely in cash or cash equivalent, a reduced premium rate will apply, as set forth in the Conditions of Sale.

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

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

Payment

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

Sales Tax

California, Arizona, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 693 6600 or +1 (800) 474 7447

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Malcolm Barber
Chief Executive Officer

Patrick Meade
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles
Rupert Banner
Gary Espinosa
Judith Eurich
Alan Fausel
Mark Fisher
Martin Gammon
Dessa Goddard
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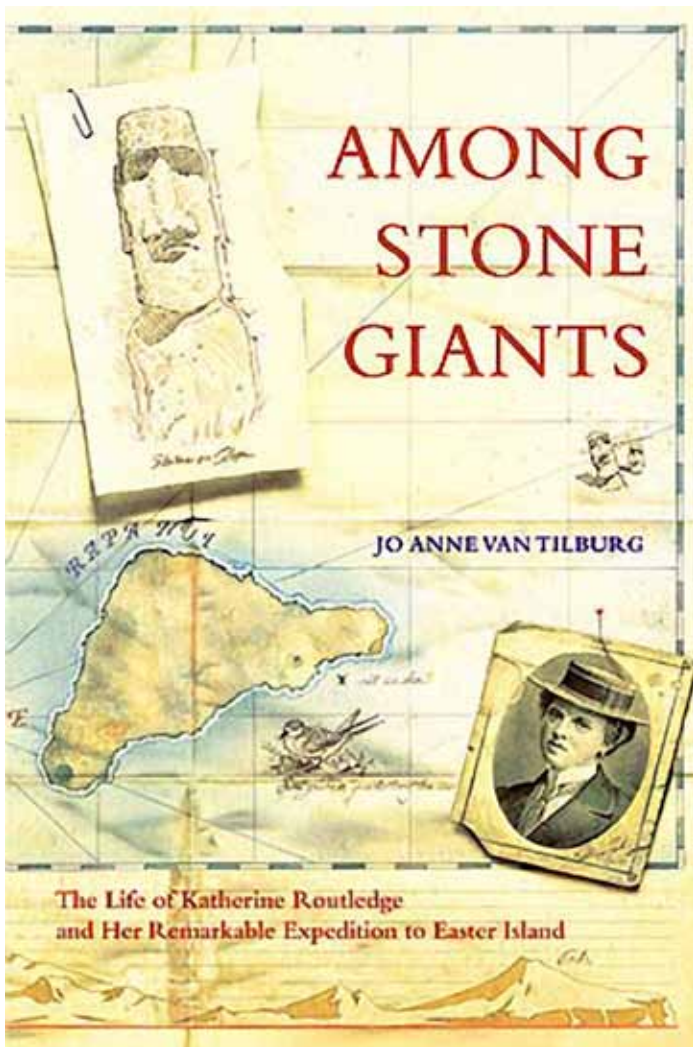
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Life Among the Ruins: An Overview of Rapa Nui Art & Archaeology

A lecture by Jo Anne Van Tilburg, Ph.D., Archaeologist and Director of the Easter Island Statue Project, Research Associate of The Cotsen Institute of Archaeology at UCLA and Director of the UCLA Rock Art Archive

Van Tilburg's most recent publication *Among Stone Giants: The Life of Katherine Routledge and Her Remarkable Expedition to Easter Island*, will be available for purchase and signing.

Saturday February 9, 6-8pm

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A reception and viewing of *Art of the South Seas* to follow.

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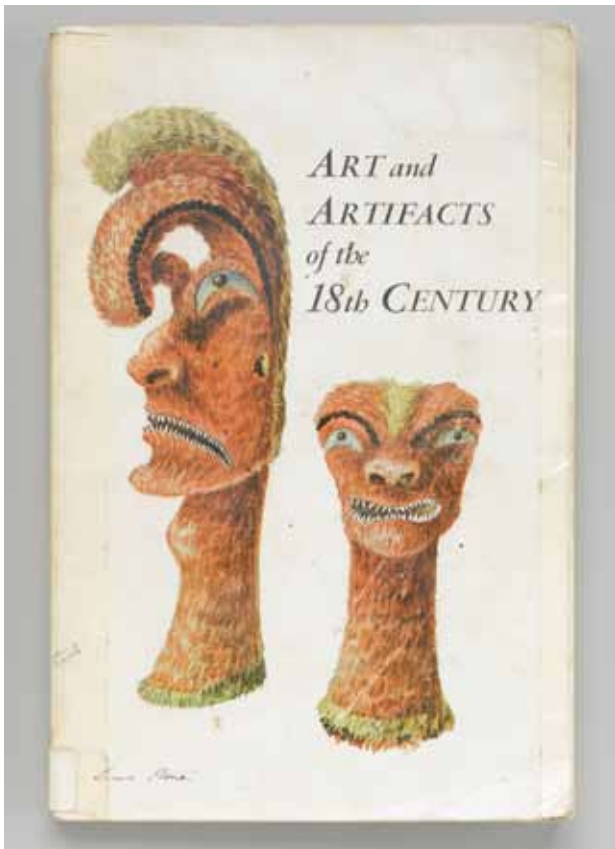
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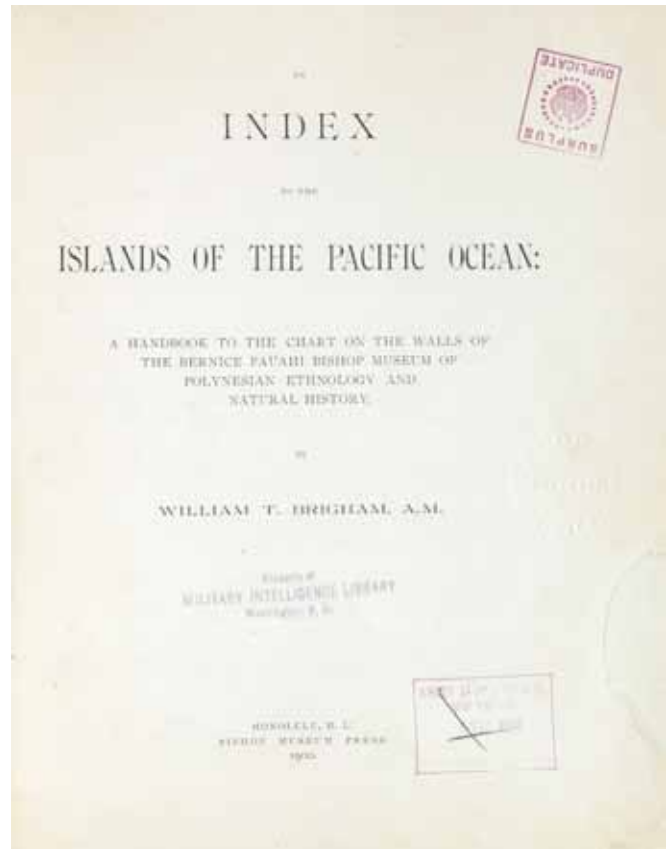
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Australia, Indonesia,
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& Polynesia
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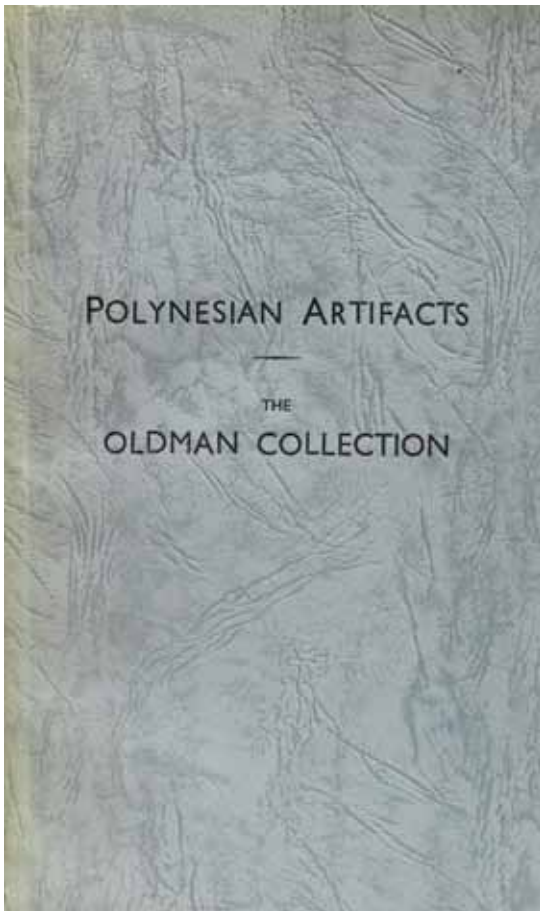




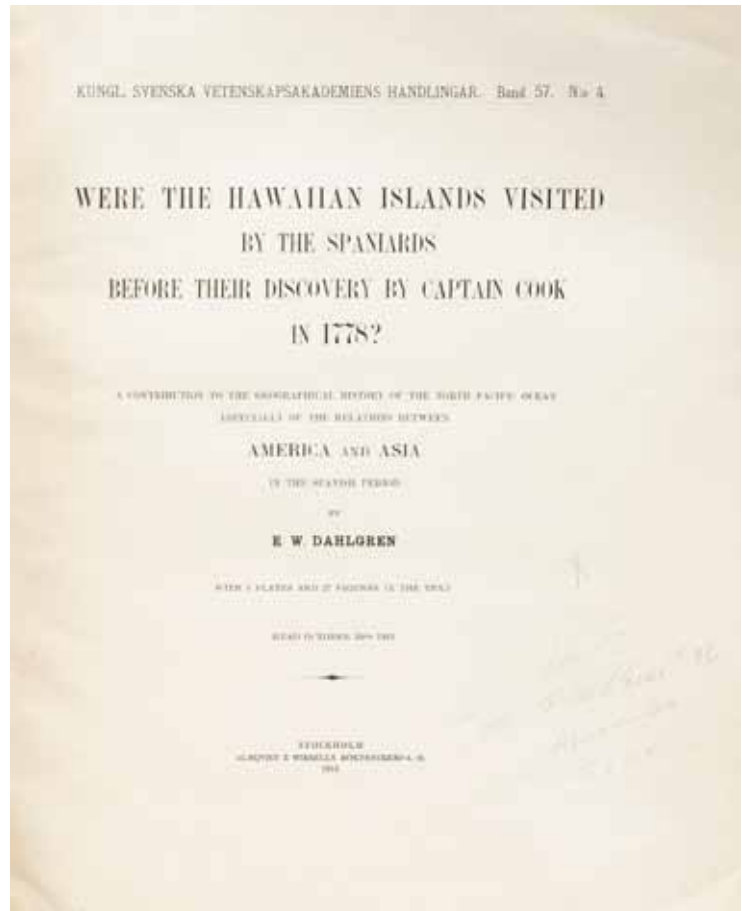
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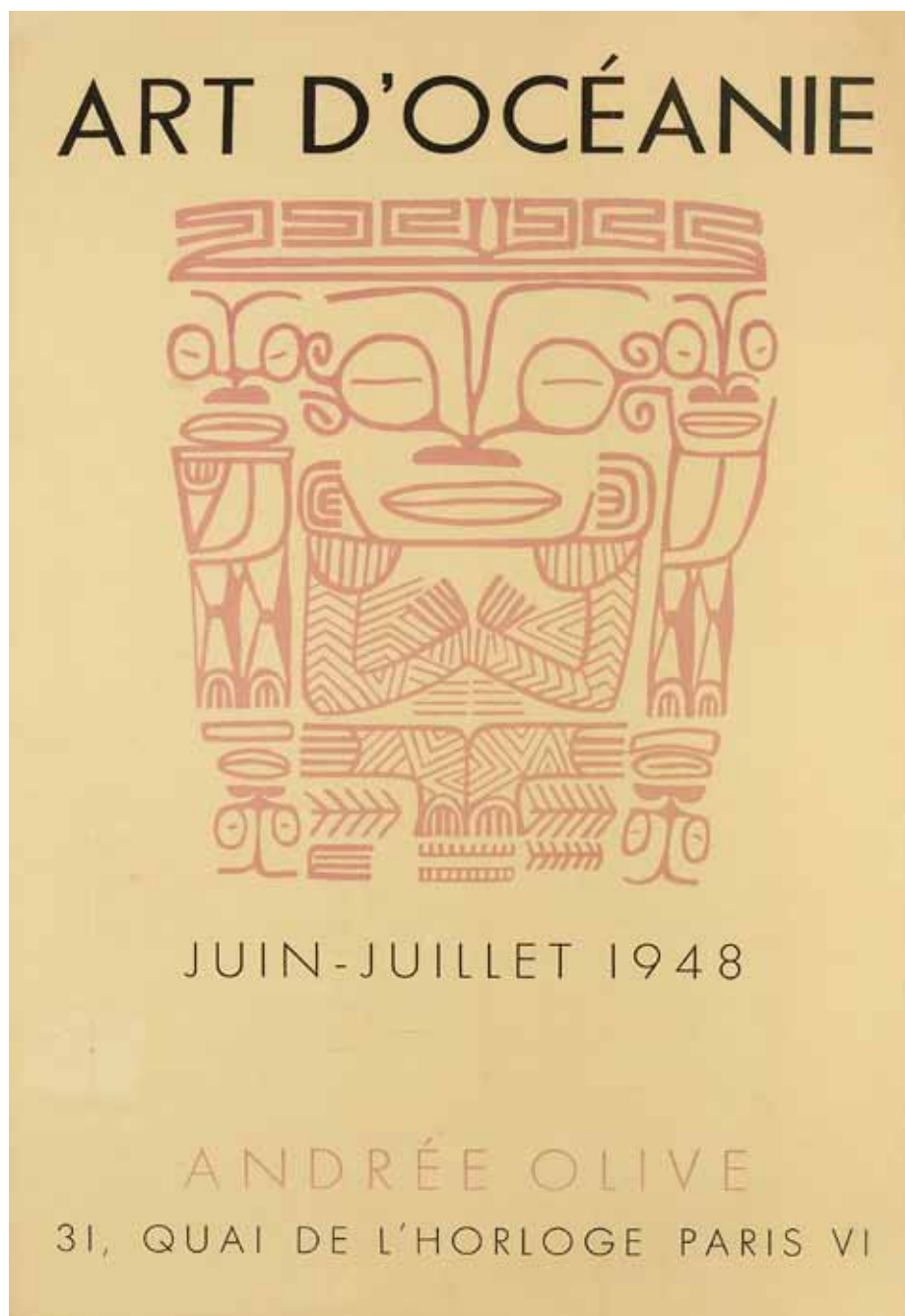
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3



4



5

1
Force, Roland and Maryanne Force, "Art and Artifacts of the 18th Century," British Museum Press, Honolulu, HI, 1968

Provenance:
Kailua Public Library, Hawaii
Private Collection, Hawaii

This important reference book is filled with illustrations in color and black and white of objects in the Leverian Museum as drawn by Sarah Stone.
\$300 - 500

2
Brigham, William T., "An Index to the Islands of the Pacific Ocean; A handbook on the Chart of the Walls of the Bernice Pauahi Bishop Museum of Polynesian Ethnology and Natural History", Bishop Museum Press, 1900
\$400 - 600

3
Lot of Two Books on Oceanic Art: "Polynesian Artifacts - The Oldman Collection", The Polynesian Society, 1953 and Kaepler, Dr. Adrienne, "Artificial Curiosities", Bishop Museum, 1978
\$600 - 900

4
Dahlgren, E.W., "Were the Hawaiian Islands Visited by the Spaniards Before Their Discovery by Captain Cook in 1778", Stockholm, 1916
Beautiful binding, 1/4 calf marble boards; a fascinating book.
\$600 - 900

5
Rare French Exhibition Poster "ART D'OCÉANIE" Andrée Olive
Paris, Juin - Juillet 1948
framed 24 1/4 by 16 1/4in (61.5 by 41.5cm)
\$1,200 - 1,800



6
Aboriginal Throwing Club, Australia
boomerang
Wood
length 34 1/2in (87.5cm)

A fine early example of typical form with
grooved finger notches on each end.
\$300 - 500

7^Y
Aboriginal Pendant, Australia
riji or jakuli
Pearl shell
height 7 1/4in (18.4cm)

Provenance:
Private Collection, East Coast

With finely etched interlocking design on the
reflective side.
\$800 - 1,200

8
Three Aboriginal Churingas, Australia
Wood, pigment
lengths 9in (22.9cm); 12 1/4in (31cm); 17 1/2in
(44.5cm)

Provenance:
Robert and Patricia Altman Collection, California
Thence by descent
\$1,500 - 2,000

9
Three Aboriginal Churingas, Australia
Wood, pigment
lengths 7 3/4in (19.7cm); 12 5/8in (33cm); 16in
(40.6cm)

Provenance:
Robert and Patricia Altman Collection, California
Thence by descent
\$1,500 - 2,000

10
Four Aboriginal Churingas, Australia
Wood, pigment
lengths 8 1/4in (21cm); 8 3/4in (22.2cm); 10
1/4in (26cm); 15 1/4in (38.7cm)

Provenance:
Robert and Patricia Altman Collection, California
Thence by descent
\$1,500 - 2,000





11

11
Ngaju Dayak Ancestral Guardian Figure, Central Kalimantan, Borneo
hampatong
height 53in (134.6cm)
 Wood

Provenance:
 Emile Deletaille, field collected ca. 1960

The figure crouching with an animal on top of its head; light-brown weathered patina.
\$2,000 - 3,000

12^Y
Kayan Dayak Chief's Bowl, East Kalimantan, Borneo
 Wood, shell, beads and vegetable fiber
length 29 1/4in (74.3cm)

Provenance:
 Private Collection, Arkansas

Decorated with two aso figures at either end with blue bead eyes, highlighted with shell inlay and wrapped fiber along the rims; fine, rich dark-brown patina.
\$600 - 900



12



13^Y

Shaman's Ceremonial Staff, Toba Peoples, Batak, North Sumatra
tunggal panaluan

Wood, brass, horse hair
 length 60 1/8in (152.7cm)

Provenance:

Ami Brown, Tel Aviv and New York, former consul general to Los Angeles, Director of Coca-Cola Israel and was one of the foremost art collectors in Israel.
 Private Collection, New York

The present work is carved in relief with twelve human figures, two figures holding severed heads, with incised snakes, lizards, insects, turtles, etc., with notches on staff ridge, eyes inlaid with brass and horse hair inset on top; glossy and encrusted varied black-brown patina, the *pupuk* or brain matter material is now missing in the top area, where the lighter patina is visible.

According to Jean Paul Barbier-Muller, *Arts of African and Oceania: Highlights from the Musée Barbier-Muller*, (2007) p. 263: "According to the book of magic in the Tropen museum in Amsterdam, the *pupuk* was prepared from various substances including the viscera and brain of a 'toothless human being' into an orifice--although elderly Toba all say they would have been those of a two- to eight-year-old child seized from an enemy clan."

"Elaborately carved wooden staffs are the most important tools of Batak priests. Potent and greatly feared, the objects are used in esoteric rites to ward off evil, protect villages and foretell the future. So powerful are they that the sorcerer himself carves the images into his staff, and impregnates it with a magic potion. That powerful substance is created through the macabre process of abducting a child from another community, gaining his allegiance and then killing him with poison and distilling his corpse." - National Gallery of Australia

\$2,000 - 3,000

14^Y

Dayak Figural Arm Ornament, West
Kalimantan, Borneo
Wood, boar's tusk, fiber
diameter 4 1/8in (10.5cm)

Provenance:
The Estate of a Private Collector, San Francisco
\$1,000 - 1,500



14

15^Y

Timor Spoon, Lesser Sundas
Carved horn
length 8 1/4in (22.2cm)

Provenance:
Estate of a Private Collector, San Francisco

The present work has finely incised decoration
carved on the face of the spoon.
\$700 - 900



15

16^Y

Armband, Papua New Guinea
Shell, fiber
diameter 4 1/2in (11.4cm)

Provenance:
Estate of a Private Collector, San Francisco
\$500 - 700



16

17^Y

Kundu Drum, Lake Sentani, Papua New Guinea

Wood, hide, vegetable fiber, pigments
height 20 1/2in (52cm)

Provenance:

Mark Lissauer Collection, Australia (no. 15005)

Leo and Lillian Fortess Collection, Hawaii,
acquired from the above in 1973

\$1,000 - 1,500

18

Suspension Hook, Middle Sepik River Area,
Papua New Guinea

Wood
height 18 3/4in (47.5cm)

Provenance:

Sotheby's, London, December 13, 1977, Lot 328

Sotheby's, London, February 26, 1979, Lot 70

Leo and Lillian Fortess Collection, Hawaii

\$700 - 900

19^Y

Kundu Drum, Lower Sepik River, Papua
New Guinea

Wood, crocodile skin, fiber, pigments
height 17 1/4in (43.8cm)

Provenance:

Leo and Lillian Fortess Collection, Hawaii (no. 1234)

\$600 - 800



17



18



19

20^Y

Three Breast Ornaments, New Ireland

kapkaps

Tridacna shell, tortoiseshell

diameters 2 7/8in (7.5cm); 3 1/4in (8.3cm); 3 3/8in (8.6cm)

Provenance:

Sotheby's, New York, January 20, 1982, Lots 35, 36 and 27

Leo and Lillian Fortess Collection, Hawaii

\$1,200 - 1,800

21^Y

Breast Ornament, Admiralty Island

kapkap

Tridacna shell, tortoiseshell

diameter 4 1/2in (11.4cm)

Provenance:

Christie's, New York, April 26, 1984, Lot 605

Leo and Lillian Fortess Collection, Hawaii

\$1,000 - 1,500

22

Trobriand Islands Sword Club, Massim Area, Papua New Guinea

Wood, lime

length 28 7/8in (73.5cm)

Provenance:

Royal Commonwealth Society, England

Christie's, London, October 11, 1981, Lot 344

Leo and Lillian Fortess Collection, Hawaii

Exhibited:

"War in the Pacific", Hawaii Pacific University

Art Gallery, November 1998 (no. 20)

\$800 - 1,200

23

Long Club, Massim Area, Papua New Guinea

Wood

length 30 1/8in (76.6cm)

Provenance:

Christie's, London, October 24, 1978, Lot 172

Leo and Lillian Fortess Collection, Hawaii

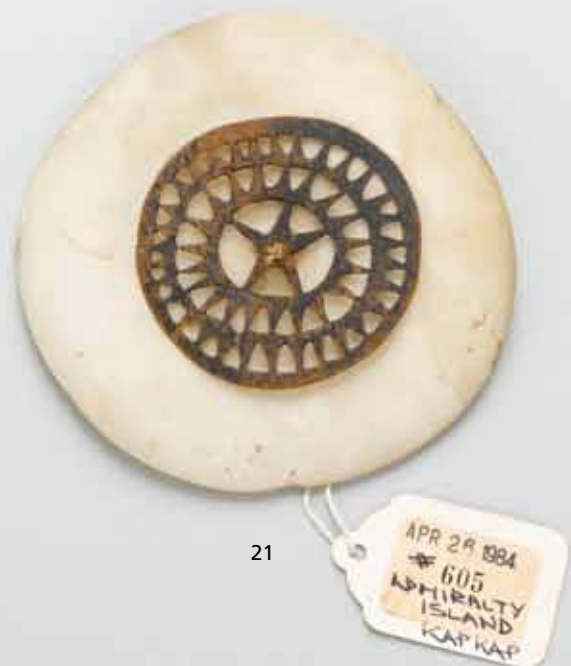
The hard wood carved with a handle in the form of a bird with incised feather design and circular eyes, with a long, flat blade; rich, dark-brown glossy patina.

\$1,500 - 2,000

20



21





22



23



24



25



26



27

24^Y

Two Composite Fish Hooks, Papua New Guinea

Shell, tortoiseshell

lengths 3 3/8in (8.4cm) and 3 3/4in (9.5cm)

Provenance:

Lloyd Morain Collection, California

\$1,000 - 1,500

25^Y

Three Pectoral Ornaments, Middle Sepik River Area, Papua New Guinea

One Tridacna shell, tortoiseshell, two Tridacna shell, coconut shell

lengths 5in (12.7cm); 5 1/4in (13.3cm); 7in (17.8cm)

Provenance:

Leo and Lillian Fortess Collection, Hawaii

\$800 - 1,200

26

Massim Canoe Bailer, Kiriwina Island, Trobriand Islands, Papua New Guinea

Wood

length 17 7/8in (45.5cm)

Provenance:

Leo and Lillian Fortess Collection, Hawaii

\$700 - 900

27^Y

Yam Mask and Two Ceremonial Body Ornaments, Papua New Guinea

baba mini (mask), *karahaut* (smaller ornament)

Fiber, shell, boar's tusk

height of mask 14 3/8in (36.3cm); height of head ornament 27 1/4in (69.2cm); height of ornament 12 1/8in (40cm)

Provenance:

Estate of a Private Collector, San Francisco

\$1,000 - 1,500

28

Male Spirit Mask, Turubu Village, Coastal Sepik River, Papua New Guinea

barak/yamburai patak

Wood, metal

height 17 1/2in (45.5cm)

According to Friede (2004: p. 89), this type of mask "was worn by a dancer whose plant fiber costume completely concealed him. It is associated with an important male mythical being (also spelled *barag* or *brag*)."

This particularly fine example has indigenous repairs to the nose and left side of the face and forehead, with painted highlights on the facial plane; dark-brown encrusted patina.

\$2,500 - 3,500



29^Y

Currency Ring, Papua New Guinea

Clam shell (*Tridacna gigas*)

diameter 11 1/4in (28.6cm)

Provenance:

Estate of a Private Collector, San Francisco

\$500 - 700

30

Trobriand Islands Spatula, Papua New Guinea

Wood, beads, fiber

length 12in (30.5cm)

Provenance:

Sotheby's, London, February 26, 1979, (Lot 58)

Leo and Lillian Fortess Collection, Hawaii

\$800 - 1,200

31^Y

Five Arm Ornaments, Coastal Sepik Area, Papua New Guinea

Tortoiseshell, fiber

diameters 2in (5cm) to 3 1/2in (8.9cm)

Provenance:

The largest: Dillingham Collection

Leo and Lillian Fortess Collection, Hawaii

\$600 - 800

32

Mask, Murik Lakes Area, Papua New Guinea

Wood, pigments

height 18 3/4in (47.6cm)

Provenance:

Leo and Lillian Fortess Collection, Hawaii

\$800 - 1,200

33^Y

Mask, Madang Province, Ramu River Coast, Papua New Guinea

Wood, shell, fiber, pigment, including Ricket's blue

height 18in (45.7cm)

Provenance:

Property from the Estate of a Private Collector, San Francisco

This finely sculpted mask has the original horizontal stick in the back, held in the mouth of the dancer while performing.

\$1,000 - 1,500

34

Hafted Adze, Cenderwash/Geelvink Bay, Papua New Guinea

Wood, stone, fiber

length 13 1/2in (34.3cm)

Provenance:

Mme. Lemaire Collection, Brussels

Leo and Lillian Fortess Collection, Hawaii

\$1,500 - 2,000





32



33



34



35

Male Figure, East Sepik Province, Papua New Guinea

Wood

height 15 1/4in (38.7cm)

Provenance:

Jacques Le Brat, Paris

Private Collection, Paris

Private American Collection

The very unusual cubist composition of conjoined basic geometric shapes defines this Sepik male figure, the nose is pierced through and shows an intriguing asymmetry; varied light to dark-brown patina.

Cf. Fuhrmann, Ernst, *Neu-Guinea Mit 290 Abbildungen*, (1922: fig) for a figure with similar cubist composition.

\$5,000 - 7,000

36

Spirit Board, Gulf Province, Papua New Guinea

gope

Wood, kaolin

height 36 1/2in (93cm)

Provenance:

Private English Collection, acquired in the 1950s

By descent to present owner

Private Collection, San Francisco

According to Friede (2005, Vol. 2, p. 161), "Gope were displayed in a village men's house and represented powerful spirits or mythical ancestors who were associated with warfare and headhunting. They had the magical capacity of helping the warriors in their group by making them invisible while also weakening the enemy."

\$1,800 - 2,000

37^Y

Rare Saw Fish Weapon, Nukuoro Atoll, Caroline Islands

Saw fish rostrum cartilage

height 27 5/8in (70.5cm)

Provenance:

Private Collection, Germany

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

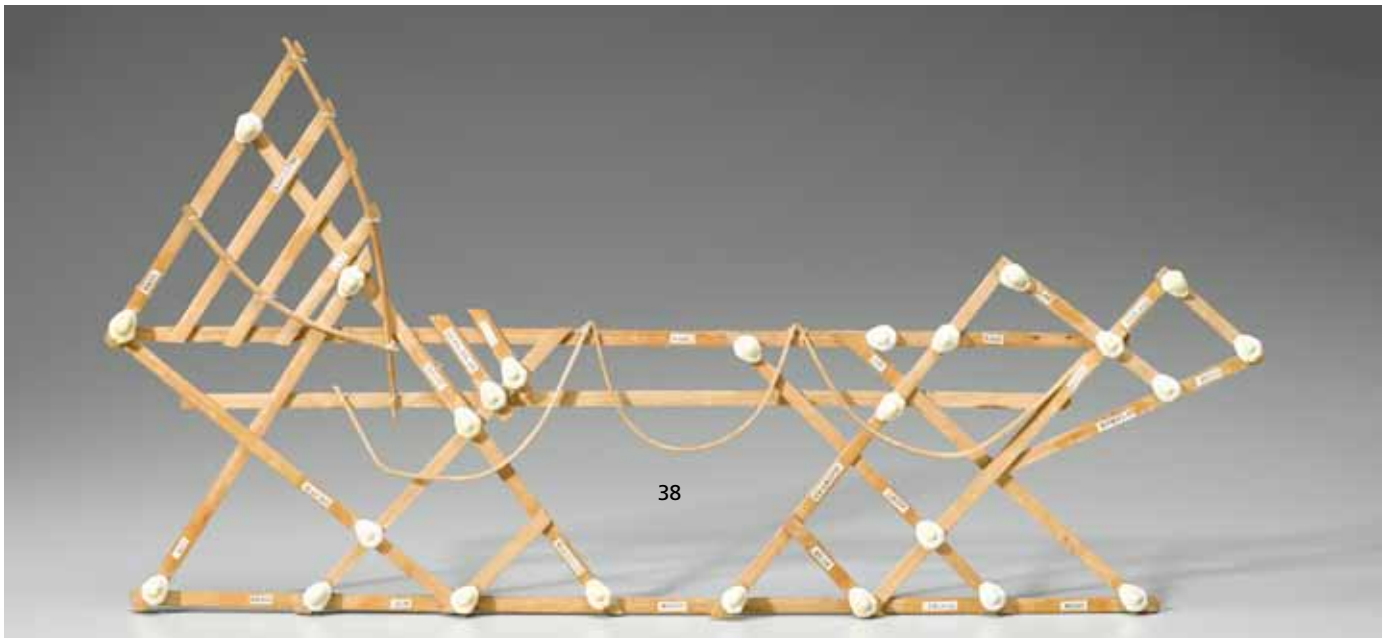
\$3,000 - 5,000



36



37



38^Y

Navigational Chart, Marshall Islands

Wood, shell, fiber, paper
length 22 1/4in (56.5cm)

Provenance:

Joseph E. Kennedy Collection, Hawaii

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

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

\$800 - 1,200

39

Canoe and Bailer, Namorik Atoll, Marshall Islands

Breadfruit wood, fiber
length 15ft 2in (462cm); width 5ft 8in (172.7cm)

Provenance:

Joseph E. Kennedy Collection, Hawaii
(See notes to Lot 38)

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

\$8,000 - 12,000



39



40
Rare Coconut Grater, Tikopia Island
 Wood, fiber, metal
height 21 1/4in (54cm)

Provenance:
 James Malone Collection, Hawaii

This very rare and unusual grating stool from the Polynesian outlier Tikopia is whimsically carved in an animated manner with a large saddle seat supported on tripod legs, one bound underneath with vegetable fiber, the underlying ridge of the seat accented with a serrated edge; ancient and weathered varied light brown patina (the bound grating implement now lost) with nails of later date inset where the grater originally would have been.

\$1,500 - 2,000

41^Y
Miniature Coconut-Grating Stool, Nukuoro Atoll, Caroline Islands
 Wood, shell (probably *Haliotis*)
length 14 1/4in (36.5cm)

Provenance:
 Henry Nanpei, Ponape
 The Nanpei Family was a prominent family on Ponape at the end of the 19th century.

Of anthropomorphic form with serrated iridescent-shell grater bound by fiber cordage.
\$600 - 900

42^Y
Important and Rare Woman's Valuable, Belau (Palau), Caroline Islands
tolúk
 Turtle shell
length 8 1/2in (21.6cm)

Provenance:
 Collected by Admiral Sir William Parry (1790-1855) in the early 1820s
 Thence by descent

Admiral Parry traveled widely and was involved in the Early Botany Bay settlement in Australia. He was an arctic Explorer of note who attempted one of the earliest expeditions to the North Pole. His daughter Lucy, who married the son of Admiral Robert Coote, inherited this dish. Their son Victor Coote had a daughter, Honor Dorothea who married Colonel Anthony Charles Barnes. In 1947 Colonel Barnes died. In 1983, his wife Honor moved into a retirement home and sold the contents of the property, which included this dish. Honor Dorothea died a year later.

For a similar example, see The Metropolitan Museum of Art (1978.412.756), The Michael C. Rockefeller Memorial Collection, Gift of Mr. and Mrs. Sidney Burnett, 1960.

"The accumulation and exchange of wealth in the form of prestige valuables is an important aspect of Belauan culture. Although frequently referred to as "money," Belauan valuables are not currency in the ordinary sense but treasured objects, often with extensive individual histories, which are exchanged between families only on important occasions such as births, marriages, or deaths. Men and women each have their own forms of wealth, which cannot be owned or exchanged by members of the opposite sex. Women's wealth consists of *tolúk* (shallow trays), such as the present work, and *itir* (spoons) made from subtly mottled plates of turtle shell.

The trays and spoons are created through a complex process, in which flat plates of turtle shell are transformed into three-dimensional objects. To form the trays, individual plates of turtle shell are immersed in hot water to soften them. Now malleable, the plates are placed in two-part molds of wood, which are tied tightly together and further heated to press the plates into the desired bowl-like form. Still within the mold, the turtle shell is placed in cold water to harden. Once cooled, the newly formed *tolúk* is ready for use.

Exchanged between rather than within families, *tolúk* are owned and used exclusively by women, and are presented as ritual payment to female in-laws for food or services, such as assistance in the preparations for a feast. When received, the trays are carefully preserved and form part of a family's store of wealth. Through years of exchange and handling, *tolúk* acquire individual histories and a rich, glossy patina and old and storied trays are valued far more highly than more recent examples" (The Metropolitan Museum of Art).

This rare and elegant *tolúk* is one of the earliest recorded objects from Palau ever to come onto the market and, based upon the patina, wear, shell and stone carving marks, is most likely 18th Century or earlier.
\$8,000 - 12,000





43^Y

Collection of 13 fishhooks, 3 fishhook making tools and 3 fishhook blanks, Hawaiian Islands

Bone, shell, coral, sea urchin spine
heights 1 1/2in (3.8cm) to 2 1/2in (6.4cm)

Provenance:

Private Collection, Hawaii

\$3,000 - 5,000

44^Y

Ancient Round Grooved Sinker, Hawaiian Islands

pohakialoa

Stone with coral encrustation
diameter 4 3/4in (12cm)

Provenance:

Emma Nakuina (1847-1929), first curator of the Hawaiian National Museum, forerunner to the Bishop Museum
Thence by descent

According to Buck (1957: p. 342) "Stone sinkers were used with nets, fishing lines, squid lures, and ground bait; but the introduction of lead speedily led to their abandonment."

\$600 - 900

45^Y

Octopus/Squid Lure, Hawaiian Islands
luhe'e

Wood, stone, shell, olona fiber
height 6 1/2in (16.5cm)

Provenance:

Private Collection, New York

Used primarily for fishing in more shallow waters, these hooks are seldom seen complete (Kaeppler, 2010: p. 383). The present work retains its original olona cord bindings and kauila wood hook; "Hawaiian Islands" written in script on the stone.

\$4,000 - 6,000



44



45



46
Large Round Platter, Hawaiian Islands
 Wood, probably kou
diameter 25 1/4in (64cm)

Provenance:
 Anchor House Antiques, Honolulu, Hawaii
 Private Collection, Hawaii

This ancient stone-carved platter, of incredible petrified (probably kou) wood similar to some of the oldest examples around, was most likely recovered out of a cave 100 or more years ago.

Cf. Jenkins, Irving (1989: p. 42) for examples of similar ancient kou wood which "are among the oldest documented containers in the Bishop Museum."

\$4,000 - 6,000

47
Bowl with Olona Netting, Hawaiian Islands
umeke la'au kou with koko puupuu
 Wood, two-ply olona netting, linen fiber carrying cords
diameter of bowl 11in (28cm)
length of olona netting 28in (71cm)

Provenance:
 Sotheby's, New York, 21 November 1996, lot 184
 David Young, Hawaii

Published:
 Young, David, "*Na Mea Makamae: Hawaiian Treasures*" (1999: p. 40)

See "Hawaiian Nets and Netting" by John Stokes page 119 (figure 115), 123 and page 146 for information on the rarity of this netting knot.

The two-ply olona netting is very rare. There is only one example in the Bishop Museum with this particular knot.

\$6,000 - 8,000

48
Bowl, Hawaiian Islands
'umeke la'au pakaka
 Wood
diameter 10 1/2in (26.7cm)

Published:
 Young, David, "*Na Mea Makamae: Hawaiian Treasures*" (1999: p. 25)

Most likely lathe-turned, with *pewa* patches visible; varied light and dark brown glossy surface.
\$3,000 - 5,000

49
Bowl, Maui Island, Hawaiian Islands
umeke la'au pakaka
 Wood, probably kou
diameter 8 1/4in (21cm)

Provenance:
 Emma Nakuina (1847-1929), first curator of the Hawaiian National Museum, forerunner to the Bishop Museum
 Thence by descent

An elegant bowl most likely from the early 19th century with many repairs.
\$1,200 - 1,800



47



48



49

50

Large Bowl, Hawaiian Islands

umeke la'au pakaka

Wood, probably kou

diameter 18 1/8in (46cm)

Provenance:

Joseph E. Kennedy Collection, Hawaii

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

This exceptional and unusually large *pakaka* is most likely pre-contact and handsomely stone and shell carved from most likely kou with delicate thin walls and original kukui nut oil finish. Native repairs throughout.

\$8,000 - 12,000

51

Two Monarchy-Era Bowl Lids, Hawaiian Islands

Wood, probably koa

diameters 6 5/8in (17cm) and 6 7/8in (17.8cm)

The lid with the larger finial has the Crown, motto, and King Kalakaua's monogram brand. According to Jenkins (1989; p. 174), "This brand was burned into each turned wooden bowl and cover given to Kalakaua on his fiftieth birthday in 1886. On all pieces, both the underside of the lid and the bottom of the bowl carried the brand."

\$1,000 - 1,500

52

Large Bowl, Hawaiian Islands

'umeke la'au pakaka

Wood, probably kou

diameter 17 3/4in (45cm)

Provenance:

William Jacobson/Ross Bemrose Family Collection, Hawaii

The interior of the this fine large shallow bowl has three areas of black gum repair; fine glossy varied honey brown patina.

\$3,000 - 5,000





51



52



53 (detail)

53
Large Bowl, Hawaiian Islands
'umeke la'au pakaka
 Wood, probably kou
 diameter 13in (33cm)

Provenance:
 Emma Nakuina (1847-1929), first curator of the Hawaiian National
 Museum, forerunner to the Bishop Museum
 Thence by descent

This fine example, cut and then hollowed from the center of the
 (probably kou) tree, has multiple native repairs throughout, including a
 large square repair on the underside, and a fine marbled honey-brown
 and light-brown patina.
\$4,000 - 6,000



54
Ancient Stirrup Pounder, Kauai Island, Hawaiian Islands
Basalt
length 4 1/2in (11.4cm)

Provenance:
Emma Nakuina (1847-1929), first curator of the Hawaiian National Museum, forerunner to the Bishop Museum
Thence by descent

According to Buck (1957: p.31), "The stirrup pounder is the second of the specialized forms from Kauai and, like the ring pounder, is unique to that island. The descriptive term stirrup was applied locally from a fancied resemblance to the foreign stirrup; and as no specific Hawaiian name has been recorded for this pounder their term may be continued arbitrarily to distinguish it from the other two types of pounders."
\$2,000 - 3,000

55
Ring Pounder, Kauai Island, Hawaiian Islands
pohaku puka ku'i poi
Basalt
height 5 3/4in (14.6cm)

Provenance:
Emma Nakuina (1847-1929), first curator of the Hawaiian National Museum, forerunner to the Bishop Museum
Thence by descent

Cf. Buck, 1957: p. 30 for a discussion and examples of the type.

"Ring pounders are termed *pohaku puka ku'i poi*, in which term the general descriptive word *puka* is added to denote the hole which is the marked feature of the type. This type of pounder does not occur elsewhere in Polynesia; and it is peculiar; not to the Hawaiian Islands, but to Kauai." (Buck, 1957: p. 30)
\$4,000 - 6,000

56^Y
Knobbed Pounder, Hawaiian Islands
pohaku ku'i poi
Basalt with coral encrustation
height 5 1/2in (14cm)

Provenance:
Private Collection, California, discovered while swimming at Kona in 1974
\$800 - 1,200

57
Knobbed Pounder, Hawaiian Islands
pohaku ku'i poi
Basalt
height 7 3/4in (19.7cm)

Provenance:
William Jacobson/Ross Bemrose Family Collection, Hawaii

A fine example with elegant proportions and with a smooth, glossy handle surface indicative of much use.
\$2,500 - 3,500

58
Massive Knobbed Pounder, Hawaiian Islands
pohaku ku'i poi
Basalt
height 9in (22.85cm)
weight 10lbs (4536.2g)

Provenance:
Emma Nakuina (1847-1929), first curator of the Hawaiian National Museum, forerunner to the Bishop Museum
Thence by descent
\$4,000 - 6,000





59

59

Rare Pipe, Hawaiian Islands

ipu paka

Wood, probably kauila

length 4 1/2in (11.4cm)

Provenance:

Emma Nakuina (1847-1929), first curator of the Hawaiian National Museum, forerunner to the Bishop Museum

Thence by descent

According to Kaeppler (2010: p. 373), "Tobacco was introduced to the Hawaiian Islands with the first Western contact in the eighteenth century, and became extremely popular with the islanders. Early island resident Don Marin grew Hawai'i's first tobacco crop in 1813; by 1850 it was so popular that it was reported growing wild throughout the islands."

\$600 - 900

60

Three Game Disks, Hawaiian Islands

'ulu maika

Stone (probably basalt)

diameters 3in (7.6cm); 3 1/8in (8cm); 3 1/8in (8cm)

Provenance:

Emma Nakuina (1847-1929), first curator of the Hawaiian National Museum, forerunner to the Bishop Museum

Thence by descent

Ellis (1839: p. 198) describes the game of *'ulumaika*, "...Two sticks are stuck in the ground only a few inches apart, at a distance of thirty or forty yards, and between these, without striking the either, the parties at play strive to throw their stone; at other times, the only contention is, who can bowl it furthest along the tahua, or floor." (Buck, 1957: p. 372)

\$600 - 900

61

Three Ancient Sling Stones, Hawaiian Islands

Stone (probably basalt)

widths 2 1/8in (5.5cm); 2 1/4in (5.7cm); 2 1/2in (6.3cm)

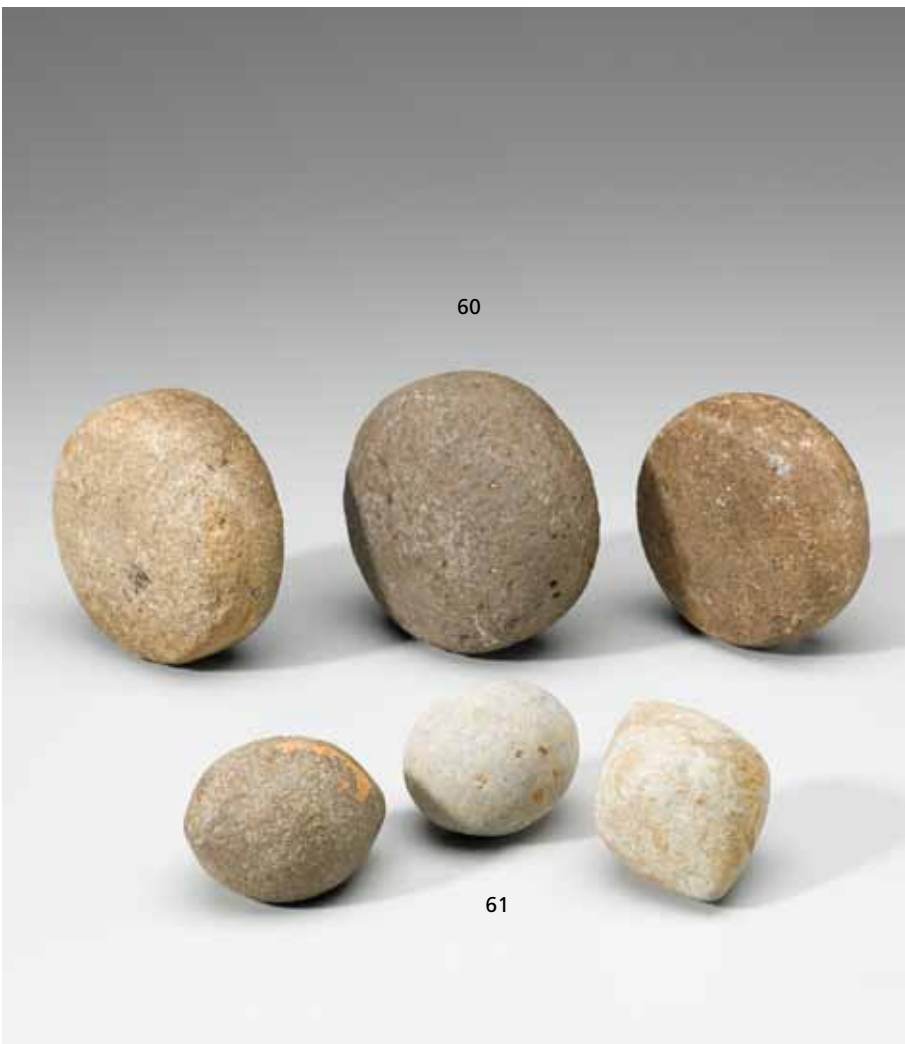
Provenance:

Emma Nakuina (1847-1929), first curator of the Hawaiian National Museum, forerunner to the Bishop Museum

Thence by descent

Cook (1784, vol. 2. p. 248) wrote, "We likewise saw some oval pieces of whet-stone well polished, but somewhat pointed toward each end, nearly resembling in shape some stones which we had seen at New Caledonia in 1774, and used there in their slings."

\$300 - 500



60

61

62
Large Adze, Hawaiian Islands
ko'i
Basalt
length 11 3/8in (29cm)

Provenance:
Emma Nakuina (1847-1929), first curator of the
Hawaiian national Museum, forerunner to the
Bishop Museum
Thence by descent

This finely sculpted adze, carved from a dark,
closed-grain basalt stone, most likely comes from
the Mauna Kea quarry on the Island of Hawaii.
\$4,000 - 6,000

63
Exceptional Thin and Large Adze,
Hawaiian Islands
ko'i
Basalt
length 12 1/4in (31cm)

Provenance:
John Hewett, London
Maurice Braham, London
Lord Alistair Mc Alpine, London
Private Collection, Sydney

Cf. Hauser-Schaublin, Brigitta, *James Cook: Gifts
and Treasures from the South Seas: The Cook/
Forster Collection, Gottingen = Gaben Und
Schatze Aus Der Sudsee: Di*, (1998; p. 332) for a
similar pre-contact example.
\$6,000 - 9,000

64
Two Adzes, Hawaiian Islands
ko'i
Basalt, one with old label
lengths 10 1/4in (26cm) and 3 7/8in (9.8cm)

Provenance:
Emma Nakuina (1847-1929), first curator of the
Hawaiian National Museum, forerunner to the
Bishop Museum
Thence by descent
\$600 - 900





65

65^Y

Necklace, Hawaiian Islands

lei

Human hair, fiber, modern end ties

length 26 3/4in (68cm)

Provenance:

Theodore Dranga, Hawaii

Leo Fortess Collection, Hawaii (no.308 Fortess tag)

Private Collection, Germany

\$1,200 - 1,800

66

Priest's Bowl, Hawaiian Islands

kapuahikuni ana'ana

Basalt

diameter 3 1/4in (8.3cm)

Provenance:

Emma Nakuina (1847-1929), first curator of the

Hawaiian National Museum, forerunner to the

Bishop Museum

Thence by descent

Bowls such as these were used by *kahuna ana'ana* in the process of "praying to death," *pule ana'ana*. In this ritual the *kahuna ana'ana* collected hair, spittle, nail pairings, or other items containing the intended victim's personal mystical power or *mana*. The *kahuna ana'ana* could control this *mana*, and therefore the victim, through the use of prayers or spells. Victims were known to take to their mats, waste away, and die; however, one under the spell of a *kahuna ana'ana* could seek release and guidance from a healing *kahuna*.

\$1,500 - 2,000



66

67

Dagger, Hawaiian Islands

pahoa

Wood, olona fiber

length 29in (73.7cm)

Provenance:

Private Collection, Germany

This ancient and finely stone-and-shell-carved *pahoa* is from a hard wood with alternating light and dark-brown "tiger" striping, the blunt handle pierced through for attachment of original *olona* cord. It displays wear indicative of significant age and use.

According to Buck (1957: p. 424), "Cook (1784, vol. 2, p. 247), with his wide experience in the Pacific area from two previous voyages, remarked on the peculiarity of the fact that only Hawaiians had a dagger. "...They have a sort of weapon which we had never seen before, and not mentioned by any navigator, as used by the natives of the South Sea. It was somewhat like a dagger; in general, about a foot and a half long, sharpened at on or both ends, and secured to the hand by a string. Its use is to stab in close fight; and it seems well adapted to the purpose."

\$6,000 - 9,000

68^Y

Kahili Handle, Hawaiian Islands

Wood, shell, bone

length 27in (68.6cm)

Provenance:

Anthony Slater-Ralph Collection

Private Collection, Hawaii

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

\$3,000 - 5,000



67



68

69
Kapa Beater, Hawaiian Islands
i'e kuku
Wood
height 15 1/8in (38.5cm)

Provenance:
Emma Nakuina (1847-1929), first curator of the
Hawaiian National Museum, forerunner to the
Bishop Museum
Thence by descent
\$2,000 - 3,000

70
Kapa Beater, Hawaiian Islands
i'e kuku
Wood
length 16 1/2in (42cm)

Provenance:
Emma Nakuina (1847-1929), first curator of the
Hawaiian National Museum, forerunner to the
Bishop Museum
Thence by descent
\$2,000 - 3,000

71
Kapa Beater, Hawaiian Islands
i'e kuku
Wood
length 14 7/8in (40cm)

Provenance:
Private Collection, California
\$500 - 700

72
**Important and Rare Collection of Decorated
Barkcloth, Hawaiian Islands**
kapa
Inner bark of the mulberry plant, pigment

Provenance:
Private Collection, Germany

Consisting of 136 (58 large and 78 small)
fragments in a variety of patterns, designs
and motifs, professionally enclosed in an
elegantly designed and constructed notebook
and box cover.
\$8,000 - 12,000

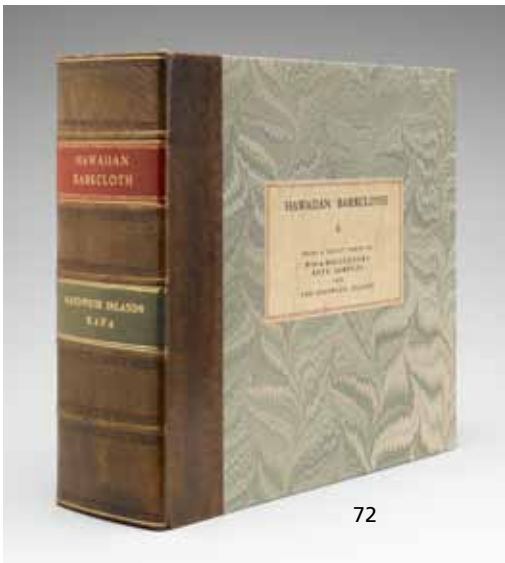
73
Fine and Rare Barkcloth, Hawaiian Islands
kapa moe
Inner bark of the paper mulberry plant,
pigments
approximately 71 1/2 by 99in (181.6 by
251.5cm)

Provenance:
Norman Hurst, Cambridge, MA
Christie's, New York, November 20, 1997, Lot 3
Private Collection, Hawaii

Proposal Bishop Museum PRCC file #5144
October 23, 1991 included

This fine and rare *kapa moe* is decorated overall
with a dark-blue four-petal flower stamped
design, bordered on three edges with dense
bands of flowers.
\$4,000 - 6,000





72



72 (detail)



73



74

74

Kava Cup, Marquesas Islands

Coconut shell

diameter 5 1/8in (13cm)

Provenance:

James Malone, Honolulu

Having a serrated edge, the bottom finely decorated with the image of a tiki.

\$1,200 - 1,800

75

Large Fish God Image, Marquesas Islands

Stone, probably basalt

length 15 3/4in (40cm)

Provenance:

Edward Dodd (1905 -), noted author on Polynesian art and culture, best known for his three volume work "The Ring of Fire" published in 1967

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

\$2,000 - 3,000



75

76^Y

Head Ornament, Marquesas Island

peue'i

Dolphin teeth, beads and fiber

length 17 1/2in (44.5cm)

Provenance:

Private American Collection, acquired prior to World War I while traveling in the South Pacific Thence by descent

cf. Kaeppler, *The Mark and Carolyn Blackburn Collection of Polynesian Art*, (2010: figs 238 and 239)

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

\$6,000 - 8,000





77 (detail)

77

Club, Marquesas Island

'u'u

Ironwood (*Casuarina equisetifolia*)

length 58 3/4in (149.2cm)

Provenance:

Private Collection, England

Finely carved with raised decorations on both sides of the head of the club with rich, dark-brown glossy patina.

According to Carol Ivory (personal communication), "warfare was an integral component of life in the Marquesas Islands in the late eighteenth and early nineteenth centuries, the result of territorial rivalries or the need to avenge insults and indignities. War was carried on either in pitched battles using clubs, spears, and slings, or in ambush situations. The pitched battles were usually pre-arranged and involved much ritual preparation and invocation to the *etua*, the gods, for success. The ambushes were usually forays into neighboring valleys in search of *heana*, human victims for sacrifice. Leaders in warfare, *toa*, were high-ranking and influential persons in Marquesan society.

Clubs such as this one are called 'u'u, and were a Marquesan warrior's most prized possession. They served as both a weapon in close combat and as a mark of high status within society. They are made from ironwood (*Casuarina equisetifolia*), also called *toa* by the Marquesans, a dense, heavy, hard wood. The clubs were buried in the mud of taro fields, then polished with coconut oil, to give them a rich, dark patina. Strands of braided sennit, with human hair attached, were wrapped around the handle area. The hair was usually that of relatives. They were designed with a curved notch on the top edge so that the warrior could put it under his arm and lean on it. As a result, they vary in size, between 4.5 and 5 feet, depending on the height of the owner."

\$30,000 - 40,000



Captain David Porter, "Portrait of Mouina, chief warrior of the Tayehs," 1813, drawing, engraved by W. Strickland, publ. 1815



77



78



79

78
Chief's Food Bowl, Society Islands
 Wood
length 8 3/4in (22.25cm)

Provenance:
 Private Collection, Paris
 James Barzyk Collection, Chicago

A delicate and finely carved example displaying an early age with fine, dark-brown patina.
\$1,200 - 1,800

79^Y
Three Shell Necklaces, Tahiti, Society Islands
hei
 Shell, fiber
lengths 17 1/4in (43.8cm); 27 1/4in (69.2cm); 27 3/4in (70.5cm)

According to the New Zealand Electronic Text Collection (web: December 26, 2012), "Shells are bored and threaded on short strings for head bands or on longer strings for necklaces. A single species of shell may be used, or various combinations. The use of different shells is known as *tahonohono*. The shells used are: *pareho*, a small kind of cowrie; *pipia* bivalve, with a ribbed shell like a cockle; *kahi*, the small shells used for necklaces, the larger shells for domestic purposes; and *ungaunga*, a long, thin, spiral shell."
\$800 - 1,200

80^Y
Fishhook, Tahiti, Society Islands
matau
 Pearl shell
height 1 3/4in (4.5cm)

Provenance:
 Fritz Schmidt, London

An extremely fine and intact example with beautiful iridescence from the interior side of the shell.
\$2,000 - 3,000

81
Pounder, Tahiti, Society Islands
penu
 Basalt
height 5 3/4in (14.6cm)

Provenance:
 Private East Coast Collection

Cf. Kaeppler (2010; figs. 330-333)

A finely carved dark-gray basalt in symmetrical tapering form with domed base and handle with traditional Tahitian three-part design (some losses); superbly worked smooth surface with root marks throughout indicating significant age.
\$600 - 900





82

God Figure, Tahiti, Society Islands

ti'i

Stone

height 13 3/4in (35cm)

Provenance:

Private East Coast Collection

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

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

\$4,000 - 6,000

83

Lidded Container, Tokelau Atolls

Wood, fiber

height 7 1/2in (19cm)

Provenance:

Joseph E. Kennedy Collection, Hawaii

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

\$600 - 900

84

Barkcloth, Samoa Islands

Vegetable fiber, pigment

approximately 44 by 66in (111.7 by 167.6cm)

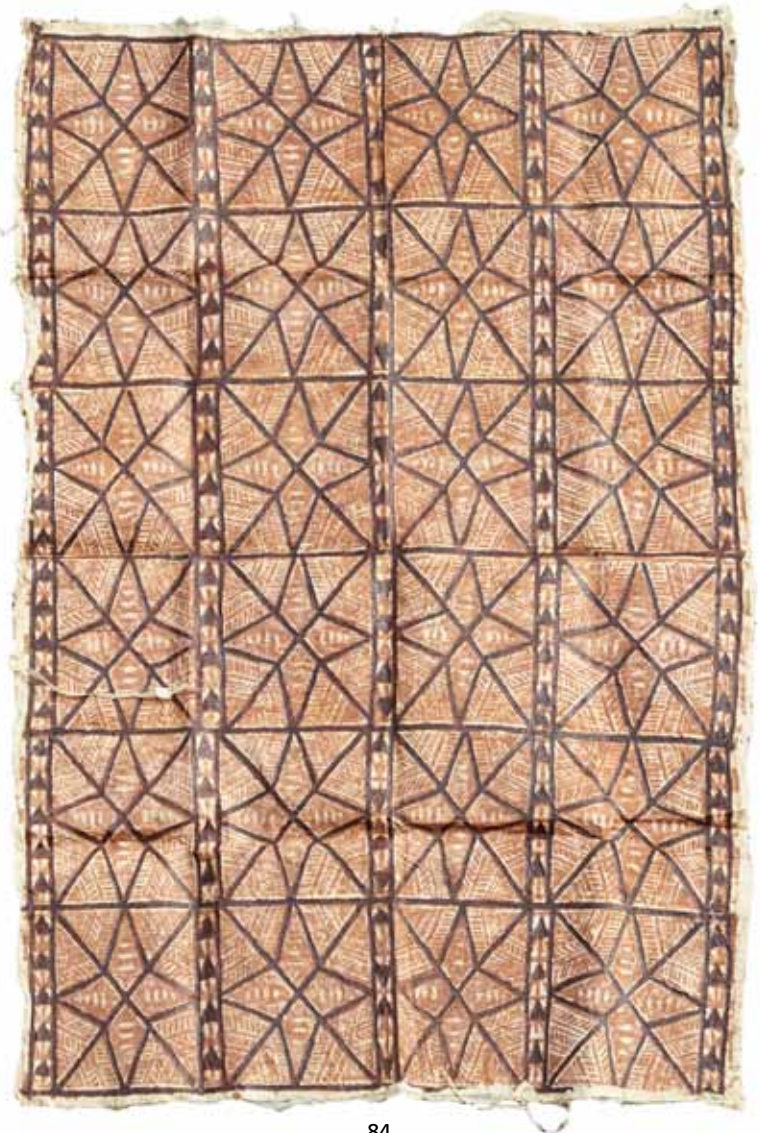
Provenance:

Private Collection, California

\$500 - 700



83



84



85



85 (detail)

85^Y

Maori Long Club/Fighting Staff, New Zealand

taiaha

Wood, *paua* shell

height 60 3/4in (154.3cm)

Provenance:

Louis Lemaire, Amsterdam

Private Collection, Netherlands, acquired from the above in 1980

With inlaid *paua* shell eyes and finely incised with decoration on the point of the staff, however unfinished on one side; fine, reddish-brown patina.

It is of note to observe that one side of the staff point is unfinished. Most likely, the artist died before completing his work, and because it was considered taboo for another artist to finish the work in fear of disrupting the *mana* of the people in general, it would have been intentionally left unfinished.

\$4,000 - 6,000

86^Y

Maori Fish Hook, New Zealand

matau

Wood, bone, flax

height 7 1/2in (19cm)

Provenance:

Private Collection, New York

According to Te Papa Tongarewa (web: December 26, 2012) "The ancestors of Maori would have arrived at these shores steeped in rich fishing traditions and practice, and would have adapted this fishing culture to local conditions, species, and materials.

Matau (fish hooks) made by Maori are simple, ingenious, and beautifully constructed. The huge variety of hooks represent the many kinds of fish caught here as well as the many techniques used...

...Large wooden fish hooks for bigger prey such as *hapuku* (groper) are made from strong wood such as *tauhinu* tree roots, which was further hardened by fire."

\$3,000 - 5,000

87^Y

Maori Lure Hook, New Zealand

matau

paua shell, bone, fiber, (metal of later date)

length of hook 4 1/4in (10.8cm)

Provenance:

Private Collection, Germany

The present work is a very fine example with possibly the original fiber cord (with later metal swivel), fine patina with highly reflective *paua* shell surface, only found in the waters of New Zealand.

\$2,000 - 3,000

88

Seven Carte de Vistes of Maori Peoples, New Zealand, ca. 1860s

Albumen prints

each 2 1/2in (6.4cm) by 4in (10cm)

Between the 1860s and 1880s, collecting cartes de visites became popular as multiple copies could be produced and they were easy to mail to families and friends living in other countries. European curiosity with the South Pacific cultures created a lucrative market for images of the Maori people.

\$600 - 900



86



87



88

89
Throwing Club, Fiji Islands
ula
 Wood
height 18 1/8in (46.1cm)

Provenance:
 Christie's, London, November 10, 1981, Lot 357
 Leo and Lillian Fortess Collection, Hawaii
\$1,000 - 1,500



89

90^Y
Maori Hand Club, New Zealand
patu
 Wood, *Haliotis* shell
length 19 1/2in (49.5cm)

Provenance:
 Julian Harding, London (no. 450)
 Leo and Lillian Fortess Collection, Hawaii

This *patu*, probably carved for ceremonial use rather than for warfare, has finely raised and incised decorations on both sides with tiki faces as well as linear and curvilinear designs.
\$1,200 - 1,800



90

91^Y
Maori Hand Club, New Zealand
patu
 Wood, shell
length 17 3/4in (45cm)

Although a somewhat later example, this *patu* displays extremely fine carving both on the handle and the design elements on the surface.
\$3,000 - 4,000



91

92

**Rare Maori Long Club/Fighting Staff,
New Zealand**

taiaha,

Wood

length 57in (144.8cm)

Finely stone carved from hard wood, one end carved in the shape of a head (*upoko*) with a face on each side, a tongue (*arero*), with double spirals, double parallel grooves and dog-tooth pattern notches, protrudes from the mouth and forms the front blade, the body (*tinana*) provides the grip with a flat, smooth striking blade (*rau*); fine, glossy reddish-brown patina with encrustations indicative of significant age.

Provenance:

Reportedly collected pre-1779 by Captain

James Cook

Alexander Acevedo, Alexander Gallery, New York

(Mr. Acevedo stated in writing to the present owner that an original, early label, written in sepia ink and early script stating the Captain Cook Voyage collection information, was affixed to this *taiaha* and lost when the gallery moved locations. The area where the label was affixed can be seen on the lower area of the blade; see additional photos.)

Private Collection, New York

In a written correspondence concerning this present staff from Roger Neich, former Curator of Oceanic Art at the Auckland Museum, New Zealand, "We are always skeptical of claims that something was collected on Cook's voyages, but it could be possible for your *taiaha*...

...The carved head with pointed tongue on yours is somewhat more distinctive than most, especially because of the almost straight line of the upper lip whereas most *taiaha* mouths have a deep V form upper lip. The solid eyes as opposed to the usual round and paua shell inlaid eyes is also different. In fact, out of the 183 *taiaha* that I have today examined in the Auckland Museum Collection, only about 6 share these unusual features...

...With regard to probably age, the patina and state of the carving do suggest considerable age. Stone tool carving is certainly probable in view of the rounded carving details and absence of sharp-cut edges.

\$8,000 - 12,000



92



92 (detail)



93



97



94

95

96

93
Barkcloth, Tonga Islands
Vegetable Fiber, pigment
approximately 84 by 106in (213.3 by 269.2cm)

Provenance:
Private Collection, California
\$500 - 700

94^Y
Unusual Scrimshaw with Portrait of a Maori Chief
Sperm whale tooth
length 4 1/2in (11.4cm)

Provenance:
Leo and Lillian Fortess Collection, Hawaii

Decorated on the reverse with men in a canoe.
\$800 - 1,200

95^Y
Large Neck Pendant, Fiji Islands
tabua
Sperm whale tooth
length 7 7/8in (20.2cm)

Provenance:
Private Collection, Chicago
\$2,000 - 3,000

96^Y
Necklace, Fiji Islands
tabua
Sperm whale tooth, fiber
length of tooth 5 3/4in (14.6cm)

Provenance:
Private Collection, California
\$1,200 - 1,800

97
Two Barkcloths, Fiji Islands
masi
Vegetable fiber, pigment
approximately 213 by 31in (541 by 78.7cm) and 76 3/4 by 31 3/4in (195 by 194.3cm)

Provenance:
Private Collection, Southern California
\$1,200 - 1,800

98^Y
Headrest, Tonga Island
kali laloni
Wood, shell
length 22 1/8in (56cm)

Published:
St. Cartmail, Keith, *The Art of Tonga*, University of Hawai'i Press, Honolulu, HI, 1997, fig. 20

This elegant headrest is finely decorated with inlaid (now replaced with later) mother-of-pearl shell inlay on the upper surface; the arched feet are finely bound with vegetable fiber; rich reddish-brown patina.

In discussing this headrest, St. Cartmail notes, "Another unusual *kali*...is one of impeccable Tongan provenance that was given to me in New Zealand. Although essentially a *kali toloni* in terms of structure, it is distinguished by the relatively ornateness of its top, carved from one piece of wood, which is also decorated with mother of pearl inlay. This *kali* epitomises variation, but let it be said that whatever variations exist, one indisputable fact emerges from a study of these head-pillows - the fact that they are a notable Polynesian art form that follows function, an art form at the same time endowed with simple grace, economy and elegance." (1997: p. 57)
\$8,000 - 12,000



The 'Fijianisation' of Tongan culture with respect to Tongan Clubs

(An excerpt from "AKAU TAU: CONTECTUALISING TONGAN WAR-CLUBS" by Andy Mills, Sainsbury Research Unit, University of East Anglia, Vol. 118, No. 1, 2009, p. 7 – 46)

This major art-historical transformation from a corpus dominated by indigenous Tongan forms to one heavily mixed with imported Fijian forms is significant and may be broadly equated to the Tongan term *fakafisi'i* or 'Fijianisation', recognised as a central cultural thread in late 18th and early 19th century Tongan identity politics (Mills 2008b [I]: 394-96).⁷ Although there was unquestionably significant contact and cultural influence between Tonga and Fiji before this period, there is good evidence for a Tongan cultural reorientation in military practice and technology from the 1770s onwards towards a Fijian way of doing and making things. Fijian club forms appeared in Tonga and Samoa, their original names passing with them, rapidly becoming a dominant fashion, and then after 1800 a lucrative commodity for trade to *papālangi* once they had lost some of their initial local appeal. The terminal 1700s were marked by internal political fragmentation in Tonga—the beginning of what has been termed the "Long Civil War" (Campbell 2001: 59-71, Martin 1818: 70-71, Moulton n.d., Ve'ehala and Fanua 1977: 37- 38). In this period, the balkanised political landscape of Tonga more closely resembled that of contemporary Fiji than either before or after. It is historically unclear whether Tongan politics underwent this swing towards the emergence of ambitious revolutionaries as a result of Fijian cultural influence, but it is a possibility that ought to be entertained; Tongan warriors were certainly using Fiji as a military "finishing school" at the time and acquiring valuable Fijian resources as a product of mercenary service. Tongans of this period admired the Fijians as stereotypically fearsome, warlike and politically cunning as well as more accomplished in the arts of woodcarving and barkcloth production. This conception in itself, and mercenary exposure to the Fijian theatre of war, may have been enough to promote *fakafisi'i* in military material culture—as it seems to have done in other aspects of Tongan warfare, such as cannibalism, face-painting, the holding of military reviews and so on. However, when coupled with the relatively unfamiliar need for Tongan men to harden themselves to the realities and uncertainties of civil war, a motivation to emulate "Fijian" characteristics

is readily understandable (Beaglehole 1988 [III]: 163-64, 955-59, 1311-12; Derrick 1968: 122-23; D'Entrecasteaux 2001: 188; Lawry 1850: 253-55; Twynning 1850: 41-104; Von Bellingshausen 1945: 308-9; West 1865: 58-59, 266-71; Wilkes 1970 [III]: 26).8

Furthermore, in the latter part of Period Two, after 1800, northeastern Fiji became an area of intense *papālangi* economic interest, because of the discovery of sandalwood reserves. This produced a brief economic boom for chiefdoms such as Bua, Macuata and Cakaudrove and, more importantly from a Tongan viewpoint, short-circuited Tongan mediation of exotic *papālangi* commodities—as well as the vital ivory trade they had previously monopolised. This further inclined the already-steep economic gradient between Tongan and Fijian traders (Derrick 1968: 41-2). Large-scale warfare in Tonga depended heavily on the possession of vessels to transport infantry. But Tonga lacked large timber trees, so the largest Tongan war-ships (*kalia*) were generally built by *tufunga fo'u vaka* in eastern Fiji using Fijian *vesi* timber (Tongan: *fehi*, *Intsia bijuga*). This work often demanded several years away from home and was conducted under Fijian chiefly patronage and in close collaboration with local Fijian carvers (*matai*). In other words, the precise specialists who manufactured 'akau are historically documented to be among those Tongans of the period with the greatest experience of Fiji and its people, as transnational economic migrants, and are known to have had close and prolonged artistic association with the producers of Fijian clubs (Derrick 1968: 121; D'Entrecasteaux 2001: 189; Lawry 1850: 254; Orlebar, 1976: 74-75; Roth and Hooper 1990: 118-20, 400; Routledge 1985: 17-18; Thomas, *Methodist Missionary Society Notices*, March 1834: 433-34; Tippet 1968: 3-5; Williams 1858: 45, 94). A substantial internal militarisation in Tonga must have increased chiefly demands for *kalia* and the economic activity of Tongan woodcarvers in Fiji. It is hardly surprising then that that these same men produced a concomitant Fijian influence in Tongan material culture.



99
Fine Paddle Club, Tongan Islands
'akau tau
Wood
length 35in (87.5cm)

Provenance:
Private Collection, England

Finely carved overall with two frigate birds at the handle.

\$4,000 - 6,000

100
Pole Club, Tongan Islands
povai
Wood
length 41 7/8in (106.5cm)

Provenance:
Louis Lemaire, Amsterdam
Private Collection, Netherlands, acquired from the above in 1980

Finely incised overall with geometric designs; fine, glossy reddish-brown patina.

\$3,000 - 5,000

101^Y
Extremely Fine Pole Club, Fiji Islands
bowai
Wood, whale ivory
length 44 3/4in (133.7cm)

Provenance:
Private Collection, Austria

This well-worn example is finely decorated with inlaid whale ivory cut in geometric designs (15 triangular and 26 circular); fine, reddish-brown patina.

\$6,000 - 9,000



100



100 (detail)



101



101 (detail)



102 (detail)



102

102

Fine Paddle Club, Tongan Islands

'akau tau

Wood

length 42 5/8in (108.5cm)

Provenance:

Private Collection, England

James Barzyk Collection, Chicago, Illinois

This *'aka tau*, with delicately incised geometric decoration overall, a strengthening cross-bar supporting a well formed blade and a shaft decorated with bands of *tavatava* and chevron design, is a fine example with rich, glossy dark-brown patina.

\$4,000 - 6,000

103

Paddle, Austral Islands

Wood

length 43 7/8in (111.5cm)

Provenance:

Old Maritime Museum, New England

(museum number "E26438" written in red on top of the handle)

According to Richards (2012, pp 141 - 145), "Though widely called 'paddles,' these objects are not functional paddles. They are 'paddle shaped,' but their sizes are too extreme; their shafts are too weak, and they are thoroughly unsuitable for use as paddles. Consequently it has been assumed that they were emblems of rank or status, for ceremonial rather than functional use. But an exhaustive survey of the historical sources, has confirmed that there are no known eye-witness account of their use or function. No local name is recorded for them, anywhere, before 1890, though since they are sometimes called '*hoe*' after the Tahitian word for paddle...

...There are good grounds for asserting however that few if any 'paddles' were made and exported after 1842. Firstly, the population decline was extreme, particularly among the adults, and dead men made no paddles. By 1840 the total population on Tabuai had fallen to 250 and on Raivave to 360...Actual carvers would have been even fewer...

...Moreover, after the French took over Tahiti in 1842, trade visits to the Austral Islands declined."

\$4,000 - 6,000



103



103 (detail)



103 (detail)



104 (detail)



104

104

Spear, Austral Islands

tao

Wood, vegetable fiber

length 9ft 10 1/2in (306cm)

Provenance:

Sotheby's, London, Lot 58, June 24, 1992

Private American Collection

This finely carved weapon, probably from Rurutu Island, has a flat blade with a delicate raised mid-line, a double collar engraved with chevron motifs and protected at the butt with applied vegetable fiber; fine, varied dark-brown patina.

According to William Ellis in *Polynesian Researches During a Residence of Nearly Eight Years in the Society and Sandwich islands*, (1832, p. 296), "In times of war, all capable of bearing arms were called upon to join the forces of the chieftain to whom they belonged, and the farmers, who held their land partly by feudal tenure, were obliged to render military service whenever their landlord required it. There were, besides these, a number of men celebrated for their valour, strength, or address in war, who were called *aito*, fighting-men or warriors. This title, the result of achievements in battle, was highly respected, and proportionably sought by the daring and ambitions. It was not, like the chieftainship and other prevailing distinctions, confined to any class, but open to all; and many from the lower ranks have risen, as warriors, to a high station in the community.

Originally their weapons were simple, and formed of wood; they consisted of the spear, which the natives called *patia* or *tao*, made with the wood of the cocoa-nut tree, or of the *aito*, iron-wood, or casuarina. It was twelve or eighteen feet long, and about an inch or an inch and a half in diameter at the middle or the lower end, but tapering off to a point at the other. The spears of the inhabitants of Rurutu, and other of the Austral Islands, are remarkable for their great length and elegant shape, as well as for the high polish with which they are finished."

\$25,000 - 35,000

105

Long Club, Niue

ula-fumiti

Wood

length 84 1/2in (214.6cm)

Provenance:

Purportedly The William Oldman Collection,
London (communication with Lemaire)

Sotheby's, London, 1966

Louis Lemaire, Amsterdam

Private Collection, Netherlands, acquired from
the above in 1979

This long club/staff/weapon from the island
of Niue, called the Savage Islands by early
European explorers, has a finely sculpted central
ridge line running down the center of each side
of the flattened 'blade'.

\$8,000 - 12,000



105



105 (detail)



106 (detail)

Important and Rare Pole Club, Rarotonga, Cook Islands*'akatara*Carved from the heart (*taiki*) of the ironwood (*toa*) tree (*Casuarina equisetifolia*)

height 8ft 4 7/8in (256.3cm)

Provenance:

James Hooper, no. 614

Christie's, London, July 4, 1990, lot 255

Private American Collection

Published:

Phelps, Steven, "Art and Artifacts of the Pacific, Africa and the Americas; The James Hooper Collection", Hutchinson & Co., London, 1975, plate 78, no. 614.

This exceptionally fine stone-carved pole club displays a rarely seen double-scalloped 'blade' design, a collar with eight "eye" motifs and three chevron grooves on both sides of the butt; beautifully and smoothly finished with a dark-brown/black glossy patina.

These magnificent pole-clubs were great prestige objects containing the *mana* (spiritual power) of their creators and of their owners. According to Steven Hooper (2006: p. 222), they "have long been attributed to Rarotonga, but evidence for this assumption is hard to find. Formal analysis and an eye-witness account suggest that these were originally made on Atiu, though they may have found their way to Rarotonga and elsewhere. A number of them (Oldman 2004: pl.31, no. 445c; Phelps 1976: pls 77-8, nos 606; Buck 1944; fig. 179r-s) have collar designs as small figures of the central Cook Islands kind, and where they have 'eye' designs [as in the example presented here] they are of eye and lids, with no additional brow line, which is characteristic of Rarotonga. Others have a fine tip which is carved in exactly the same way as the tips of fan handles of central Cooks origin. When Anderson was there [Atiu] in 1777 during Cook's third voyage, he noted: 'The clubs were about six feet long or more, made of a hard black wood lance shap'd at the end but much broader, with the edge nicely scallop'd and the whole neatly polish'd' (Beaglehole 1967: 841)."

Nowhere in the world did the making of weapons reach higher aesthetic refinement than in the islands of Polynesia before the coming of Christianity. On the Cook Islands, and in Polynesia in general, of the different forms of clubs used, the *'akatara* is universally accepted as one of, if not the most elegant.

\$100,000 - 150,000**End of Sale**

Chiefs of the Makea-Karika tribe of Rarotonga, from "A Narrative of Missionary Enterprises in the South Sea Islands," 1840



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A black ground thangka of Shadbhuja Mahakala
distemper on cloth, Tibet, early 19th century
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An important and rare
Chokwe figural doorpost,
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Published: Cornet, Joseph,
A Survey of Zairian Art;
The Bronson Collection,
1978, fig 80
Gillon, Werner,
Collecting African Art,
1979, p 31, fig V right

