

Bonhams

1793



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

Wednesday May 15, 2013 at 1pm
New York

African, Oceanic & Pre-Columbian Art

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New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Saturday May 11, 12pm to 5pm
Sunday May 12, 12pm to 5pm
Monday May 13, 10am to 5pm
Tuesday May 14, 10am to 5pm
Wednesday May 15, 10am to 1pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

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

Sale Number: 20946
Lots 1 - 264

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/20946

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

Illustrations

Front cover: Lot 160
First session page: Lot 4
Second session page: Lot 63
Third session page: Lot 145
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.

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

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

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

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

Mediation and Arbitration Procedures

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

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

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

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

CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

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

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

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

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 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. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a **a** symbol next to the lot number.

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC 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.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday May 23 without penalty. After May 23 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

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



Important Notice to Buyers

Collection & Storage After Sale

Please note that all lots listed at the beginning of our printed catalog that are not collected by **5pm on Thursday, May 23** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9:30am ET on Wednesday, May 29.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) 718 707 2849.

Handling & Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

| | |
|--------------------------------------|------|
| Transfer | \$75 |
| Daily storage | \$10 |
| Insurance (on Hammer + Premium +tax) | 0.3% |

Small Objects

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) 718 247 2070
(f) 347 468 9916 or
c.more@cadogantatelineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) 718 247 2064 or
m.driver@cadogantate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

To Make Payment in Advance

Telephone 718 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

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

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

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

Please note in particular the following:

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

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Included Lots

| | | |
|----|-----|-----|
| 57 | 97 | 164 |
| 82 | 101 | 166 |
| 85 | 107 | 193 |
| 87 | 108 | 250 |
| 88 | 119 | 251 |
| 89 | 129 | 258 |
| 90 | 130 | 259 |
| 94 | 131 | 264 |
| 95 | 141 | |
| 96 | 142 | |

IMPORTANT NOTICE

Statements of condition are included only for items having restoration which is not readily discernible. Obvious repairs have not been pointed out. It should be understood, further, that such statements of condition are, by their nature, subjective and are not intended to be comprehensive. They are intended only as an aid to prospective purchasers, who should familiarize themselves with the "Conditions of Sale" printed in the front pages of this catalog, examine objects carefully and/or request condition reports from Bonhams' African and Oceanic Art Department.

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Order of Sale

Pre-Columbian Art 1 - 35
Oceanic Art..... 36 - 100
African Art..... 101 - 264

Pre-Columbian Art

Lots 1 - 35





1
Jade Figural Pendant, Costa Rica, ca. 500 B.C. - A.D. 500
height 2 1/2in (6.4cm)

Provenance:
 American Private Collection, acquired prior to 1960
 Acquired from the above by the present owner
\$2,000 - 3,000

2
Jade Bird Pendant, Costa Rica, ca. 500 B.C. - A.D. 500
height 3in (7.7cm)

Provenance:
 American Private Collection, acquired prior to 1960
 Acquired from the above by the present owner
\$2,000 - 3,000

3
Jade Pendant, Costa Rica, ca. 500 B.C. - A.D. 500
width 2 5/8in (6.7cm)

Provenance:
 American Private Collection, acquired prior to 1960
 Acquired from the above by the present owner
\$2,000 - 3,000

4
Rare Gold Shark Pendant, Costa Rica/Panama
ca. A.D. 500-1000
length 4 7/8in (12.6cm); (54.1gms)

Provenance:
 Constance McCormick-Fearing, collected in 1950s
 Acquired from the above by the present owner

A finely cast fantastical shark with two large dorsal, pectoral, pelvic and tail fins, with beaded eyes and grid mouth; the bottom of this charming animal is open with tiny loops for suspension.

According to Wardwell, "The goldwork of Costa Rica presents many problems of provenance and style because of its great similarity to Panamanian products. Lack of collection data usually adds to the confusion, as does the fact that there was much trading of gold ores and objects from Panama, because the metal was not plentiful in Costa Rica" (1968: p. 127).
\$15,000 - 20,000



4



5
Anthropomorphic Pendant Necklace, Costa Rica, ca. A.D. 850-1200
 Gold, beads, string
length 11in (28cm); length of pendant 1 1/2in (3.8cm); (34g)

Provenance:
 Private Collection, New Jersey, acquired prior to 1973
\$1,000 - 1,500

6
Tairona Gold Lizard Pendant, ca. A.D. 1000-1500
width 1 1/2in (3.8cm) (10.7g)

Provenance:
 Edwin H. Merrin Gallery, New York
 Private Collection, California, acquired from the above in the 1970s
\$1,000 - 1,500



7
Pair of Large Inca Gold Earrings, ca. A.D. 1450-1532
lengths 3 1/2in (8.9cm); (34g)

Provenance:
 Private German Collection, acquired prior to 1977

Each of large circular shape with tubular bands for attachment and embossed geometric designs.
\$5,000 - 7,000

8
Pair of Inca Gold Earrings, ca. A.D. 1450-1532
 Gold
lengths 3in (7.6cm); (26.3g)

Provenance:
 Private German Collection, acquired prior to 1977

Each of large curved outline with tubular bands for attachment and embossed geometric designs.
\$4,000 - 6,000



7



8

9

Chimu Silver Janus Beaker, ca. A.D. 1100 - 1400
height 8 1/2in (21.5cm); (5.5oz)

Provenance:

American Private Collection, acquired in the 1930s

Finely cast, on conical base, each face with classic arched nose and enlarged eyes below an elaborate snake and jaguar headdress, leading to a circular opening at the top.

\$6,000 - 9,000

10

Two Inca Gold Figures, ca. A.D. 1450-1532
heights 1 1/4 and 2in (3.2 and 5.1cm); (larger: 12.4g; smaller: 1.4g)

Provenance:

Private German Collection, acquired prior to 1977
\$1,800 - 2,200

11

Aztec Stone Goddess with the Tasseled Headdress, known as Chalchiuhtlicue, ca. A.D. 1400 - 1521
Basalt
height 11 3/4in (29.8cm)

Provenance:

California Private Collection, acquired prior to 1970
Thence by descent
\$2,500 - 3,500

12

Teotihuacán Stone Figure
Classic, ca. A.D. 450-650
height 5 1/8in (13.11cm)

Provenance:

Edwin H. Merrin Gallery, New York
Private Collection, California, acquired from the above in the 1970s
\$2,000 - 3,000



9





13



14

13
Zapotec Figural Funerary Urn Lid, Monte Alban III,
Late Classic, ca. A.D. 600-900
Earthenware with gray pigment
height 12 3/4in (32.4cm)

Provenance:
Frederick Gollcher, collected in Mexico prior to 1938
Thence by descent
\$6,000 - 8,000

14
Zapotec Figural Urn, Monte Alban III
Classic, ca. A.D. 450-650
Gray earthenware
height 12in (30.5cm)

Provenance:
Bernard S. Myers, Ph.D. (1909-1993), New York, collected in 1938
Professor Myers was an art historian and editor who wrote on German
expressionist and Mexican art.
Thence by descent
\$5,000 - 7,000

15
Chinesco Seated Figure
Protoclassic, ca. 100 B.C. - A.D. 250
Earthenware with reddish-brown slip
height 5 3/4in (14.6cm)

Provenance:
Stendahl Galleries, Los Angeles (number 6305)
California Private Collection, acquired from the above prior to 1970
Thence by descent
\$800 - 1,200

16
Jalisco Seated Female Figure
Protoclassic, ca. 100 B.C. - A.D. 250
Earthenware with cream, red and black slip
height 7 3/4in (19.7cm)

Provenance:
California Private Collection, acquired prior to 1970
Thence by descent
\$600 - 900

17
Jalisco Standing Female Figure
Protoclassic, ca. 100 B.C. - A.D. 250
Light brown earthenware
height 8 3/4in (22.3cm)

Provenance:
California Private Collection, acquired prior to 1970
Thence by descent
\$500 - 700



15



16



17



18
Colima Seated Dog
Protoclassic, ca. 100 B.C. - A.D. 250
Earthenware with reddish-brown slip
height 10 1/4in (26cm)

Provenance:
American Private Collection, acquired in the
1950s or earlier
Acquired from the above by the present owner
\$2,000 - 3,000

19
Jalisco Conjoined Seated Couple
Protoclassic, ca. 100 B.C. - A.D. 250
Earthenware with light brown slip
height 10 1/2in (28.7cm)

Provenance:
California Private Collection, acquired prior to 1970
Thence by descent

The female seated behind the male who holds a
rattle in his right hand; each with classic Jalisco
style elongated heads and noses.
\$2,500 - 3,500

20
Colima Deer Vessel
Protoclassic, ca. 100 B.C. - A.D. 250
Earthenware with dark red slip
length 12 1/2in (31.8cm)

Provenance:
California Private Collection, acquired prior to 1970
Thence by descent
\$2,000 - 3,000

21
Colima Trophy Head
Protoclassic, ca. 100 B.C. - A.D. 250
Earthenware with reddish-brown slip
height 6 1/4in (18cm)

Provenance:
American Private Collection, acquired prior to 1960
Acquired from the above by the present owner
\$2,500 - 3,500

22
Colima Seated Shaman
Protoclassic, ca. 100 B.C. - A.D. 250
Earthenware with reddish-brown slip
height 12 3/8in (31.4cm)

Provenance:
American Private Collection, acquired prior to 1960
Acquired from the above by the present owner
\$3,000 - 5,000





23

23
Jalisco Seated Female Figure
 Protoclassic, ca. 100 B.C. - A.D. 250
 Earthenware with light brown and light red slip
 height 19 1/4in (49cm)

Provenance:
 American Private Collection, acquired prior to 1960
 Acquired from the above by the present owner

The exaggerated long head and nose are characteristic traits of Jalisco shaft tomb figures. The head, with its vent hole, is wrapped with a turban, the ears have fancy rings and the shoulders have cicatrice tatoos.
\$5,000 - 7,000



24

24
Colima Standing Ballplayer
 Protoclassic, ca. 100 B.C. - A.D. 250
 Earthenware with reddish-brown slip
 height 14in (35.5cm)

Provenance:
 American Private Collection, acquired in the 1950s or earlier
 Acquired from the above by the present owner

Holding a ball in his raised right hand, wearing a helmet and foliate garment on his back.
\$4,000 - 6,000

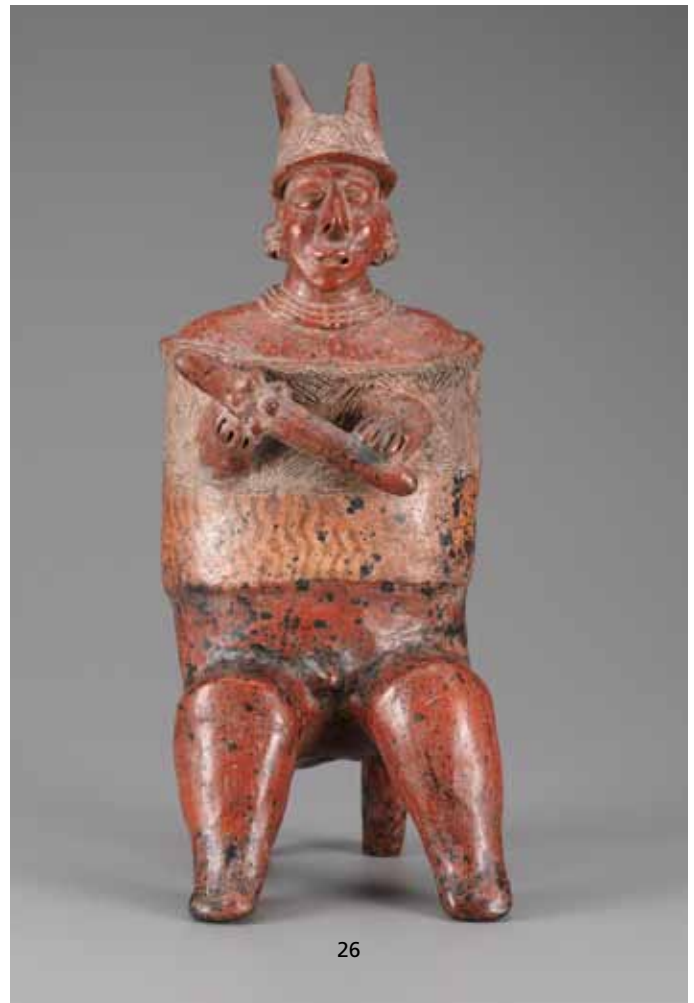


25

25
Colima Seated Chieftain, Comala Style
 Protoclassic, ca. 100 B.C. - A.D. 250
 Earthenware with reddish-brown and dark brown slip
 height 17 3/4in (45.1cm)

Provenance:
 Sotheby's, New York, 14 May 1996, Lot 102
 Private Collection, Ohio

The chieftain sits stoically upright, wearing a headdress with a horn and a shell necklace.
\$5,000 - 7,000



26

26
Nayarit Seated Warrior
 Protoclassic, ca. 100 B.C. - A.D. 250
 Earthenware with orange, reddish orange and dark brown slip
 height 19in (48.3cm)

Provenance:
 Everett Rassiga Collection, Dallas, Texas, 1960s
 Shango Gallery, Dallas, Texas
 Private Collection, Ohio

\$6,000 - 8,000



27

Jalisco Conjoined Seated Couple

Protoclassic, ca. 100 B.C. - A.D. 250

Earthenware with cream and reddish-brown slip
height 10 3/4in (27.3cm)

Provenance:

American Private Collection, acquired prior to 1960

Acquired from the above by the present owner

Each wearing crested helmets and embracing each other around their backs.

\$4,000 - 6,000

28

Veracruz Flute

Early Classic, ca. 250-450 B.C.

Earthenware with traces of whitewash
length 13 5/8in (34.5cm)

Provenance:

Edward H. Merrin Gallery, New York

Private Collection, California, acquired from the above in 1970s

Published:

Merrin, Edward H., *A Site in Veracruz*, (1970: fig. 24)

This fine fan type of flute with open scrollwork and man wearing an ornate headdress comes from eastern Mexico, from a site called Llano Seco.

\$4,000 - 6,000





29

29

Large Maya Blackware Incised Lidded Vessel

Early Classic, ca. A.D. 250-450

Earthware with dark brown/black slip

height 10 3/4in (27.3cm); diameter 13 3/8in (34cm)

Provenance:

Stendahl Galleries, Los Angeles, ca. 1970

Sotheby's, New York, May 1995, Lot 146

Christie's, Paris, June 2004, Lot 418

Private California collection

Acquired from the above by the present owner

This monumental two-part blackware lidded cache vessel has incised glyph decoration on both sides of the vessel and lid. The vessel has a lower flange around the base with a tapered stepped lid with a large slightly tapered knob finial. The reduction fired black surface is burnished to a satin, almost leather-like finish. The finely incised decoration depicts an abstract rendering of the profile head of the Maya Long Nose god having a large eye at the top center, and his nose extending off to the left, and within the abstract facial structure are four glyph symbols. The image is repeated four times, on opposite sides and on the lid.

This type of vessel would have been interred with a king or important dignitary, used to hold precious objects that the ruler would need in the afterlife.

\$30,000 - 40,000



30

30

Maya Polychrome Plate

Late Classic, ca. A.D. 550-950

Earthenware with orange, reddish orange and dark brown paint
diameter 12 3/4in (32.4cm)

Provenance:

Edwin H. Merrin Gallery, New York

Private Collection, California, acquired from the above in the 1970s

\$2,000 - 3,000

31

Maya Carved Cylinder Vessel

Late Classic, ca. A.D. 550-950

Brown earthenware

height 7 7/8in (22cm); diameter 4 7/8in (12.6cm)

Provenance:

Edwin H. Merrin Gallery, New York

Private Collection, California, acquired from the above in 1970s

\$1,500 - 2,000

32

Maya Polychromed Circular Pot

Late Classic, ca. A.D. 550-950

Earthenware with reddish-brown, cream and black painted slip
width 7 1/4in (18.5cm)

Provenance:

California Private Collection, acquired prior to 1970

Thence by descent

Finely painted with two swan-like birds on opposing sides.

\$1,000 - 1,500

33

Maya Modeled Face

Classic, ca. A.D. 250-800

Red earthenware

height 7 1/2in (19.1cm)

Provenance:

Jay C. Leff, New York

Harry Bober, New York

Thence by descent

Published and Exhibited:

"Ancient Art of Latin America from the Collection of Jay C. Leff", The Brooklyn Museum, New York, November 22, 1966 - March 5, 1967 (1966: fig. 473, not illustrated)

\$4,000 - 6,000

34

Maya Cylindrical Vase with Effigy Cover

Middle-Late Classic, ca. A.D. 400-900

Earthenware with white and red painted highlights

height 13 1/4in (33.7cm)

Provenance:

Bernal Collection, California, ca. 1960s

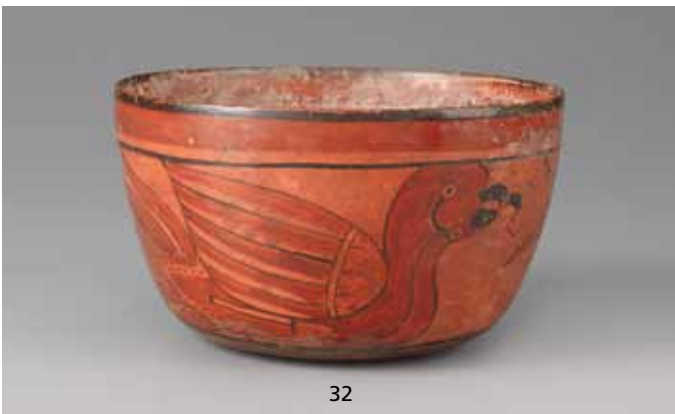
Acquired from the above by the present owner

Lifted on three small feet, this thick walled vase is decorated on the front with a face with large eyes, diminutive nose and projecting tongue. The hollowed effigy human head on the lid serves as a handle to this ceremonial work. The four modeled holes on both the top and vessel match up for the attachment of some form of binding (now lost) to hold the lid.

\$7,000 - 9,000

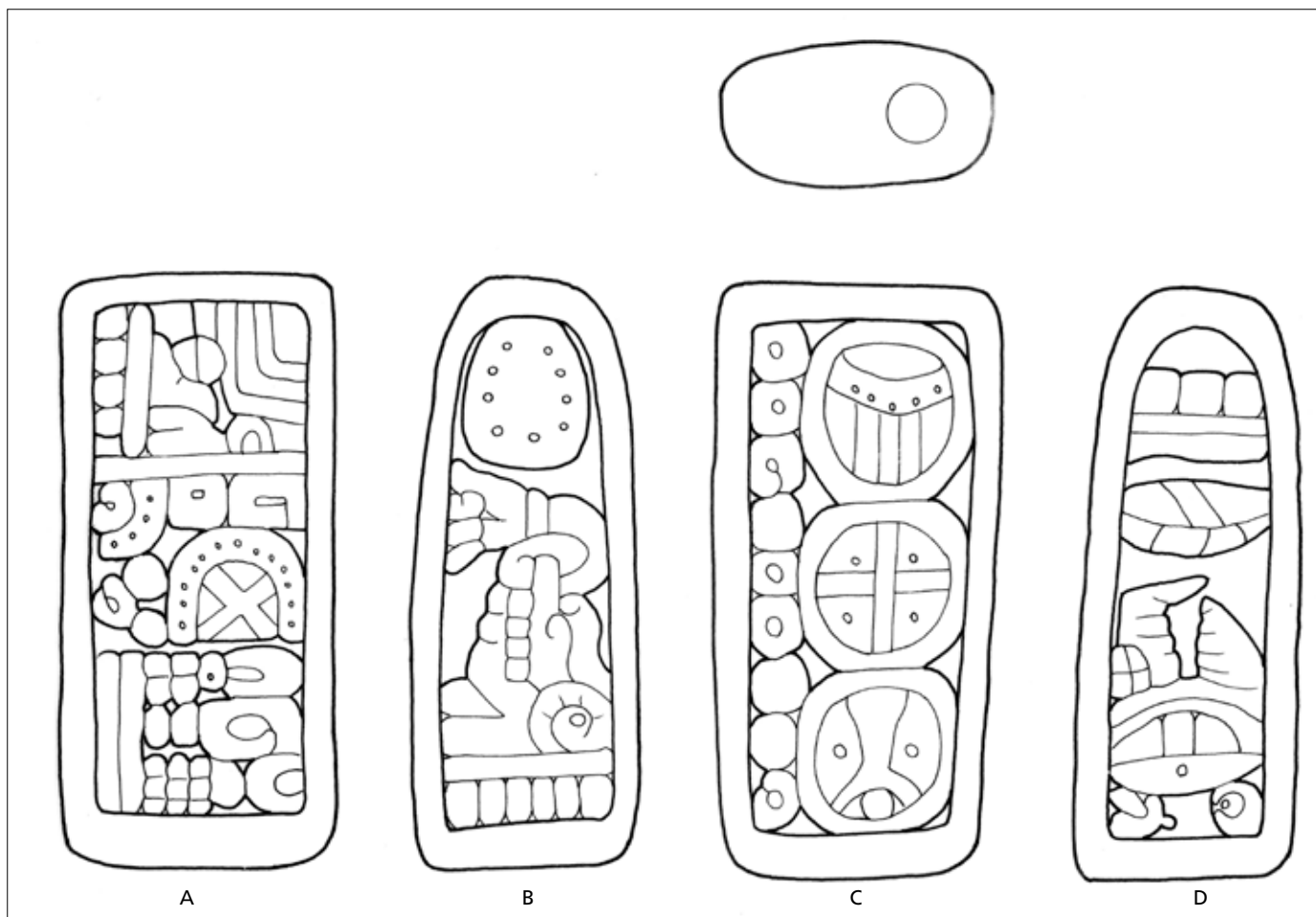


31



32





35

35~
Maya Greenstone Glyph Pendant
 Classic, ca. A.D. 250-800
 Jade or jadeite
 height 2in (4.8cm)

Provenance:
 Carl S. Dentzel, former director of the Southwest Museum of the
 American Indian, acquired ca. 1940-50
 American Private Collection

The Dentzel Maya Greenstone Prismatic Bead

The style and quality of the carving is in keeping with Maya jades of the Classic period. It is whole, in good condition, nicely polished and of pleasing color. It is possibly (though unlikely) jadeite, but hard to tell from a photograph.

Side A:

Comprising three glyphs:

(Top): The Maya numeral 9 and an indeterminate head, with outlined lips and large round eye (apparently divided vertically into a "pupil and "white"). The lower part of the head has a "mirror mark" or "god mark" similar to the infixed "darkness" marks we are accustomed to seeing on the lower right corner of 'head' glyphs. The upper right corner of this head is decorated by three square outlines inside each other, each

placed into the extreme upper right. This design, while not common as an indicator for 'hair', is common enough that it seems to indicate generic 'hair'. There are no distinguishing marks on this head to clarify a possible reading: I would expect a "chaak diadem" or a "Xbalanque pelage" of a "moon goddess lock of hair" or other diagnostic feature, to indicate how to read this head. There is also a thin 'underline' separating this glyph from its immediate neighbor below. One might take this for a 'separation bar' framing the glyph and setting it off from the next one, but there are several other glyphs on this bead, and none of them are so separated.

At this point, several anomalous features suggest this is not a 'real' glyph, but rather an 'impression' of one, by an admiring but illiterate artist'.



35



(Middle): The lower right of this block is occupied by a 'crossbands' ringed on three sides with a dotted arch. It is just barely possible that the broken right of dots is the syllable /mo/, although one almost never sees this ring incomplete, as here. The assemblage vaguely resembles the glyph for "shield" (which also contains a ring of dots), though this one lacks the usual corner elements, and I have never seen a "shield" with this 'crossbands' central element. In my opinion it is not the word "shield". Above it are a pair of squarish bagel-shaped glyphs resembling the common "ajaw" superfix. The "emblem glyph" title that often follows the name of a king would be of this form, though the "ajaw" superfix would contain more details to distinguish it. (That is, the wider right-hand portion is always more complex). The left part of this block has two hollow dots, one of these surrounded by a quarter-arc of the same 'dotted arch' we see around the 'crossbands'. In the lower space between these and the so-called shield are two solid dots. These might represent a numeral "two" (thus yielding the reading, "two 'shields'" or "two 'shield-lords'"?), except they are distinctly different in size, the dots in numerals are always carefully regulated in size.

The anomalous features confirm my previous assessment. This is not in anyway a readable glyph.

(Bottom): This appears at first to contain on the left, a numeral "10" (two vertical bars), followed by a number of abstract segments. For me, they resolve in to a 'face' looking rightwards (which is backwards to Maya writing direction), his 'hair' braided or beaded into seven sausage-shaped segments. Again, I cannot tell what ten items it might be recording. If this were a complete Mayan inscription, it ought to have a verb and a subject ... and I cannot figure out if any of these signs fit the role.

Side B:

This side contains two glyph-blocks, one over twice the size of the other, and irregularly-shaped, more like an illustration than a glyph. This irregular form appears to illustrate the head of a serpent (with a flower growing from his nose like we see at Izapa), and with a vestigial lower jaw. Above it is a circle decorated with a ring of 9 dots. This might be a /mo/ glyph, except the /mo/ always has a central circle or dot. This 'crocodile head' faces upward, as it we are supposed to 'read' this panel horizontally, rather than vertically, like the other sides.

Side C:

This represents three "Tzolkin dates", each with anomalous numerical coefficients. (The Tzolkin is the 260-day calendar common to all Mesoamerican peoples.) Ostensibly, the numerals are all "3"; so the panel records, 3 Imix, 3 Lamat, and 3 Ajaw respectively. (Imix is the first day of the Maya week, Ajaw the 20th and last, and Lamat the 8th). But these numerals are a mixture of hollow and solid dots. They form a pattern: the bottom "date" has a hollow dot at the bottom (which the Maya never do; it should be in the center), while the middle "date" has the top two dots hollow (which the Maya also never do; they should flank the solid dot), and the top has all three dots hollow. (This is also anomalous. They are almost always all solid...).

This appears to have been copied from a table of Maya Tzolkin dates, but by an illiterate carver who did not even understand the numbers.

Side D:

There appear here to be three glyphs of different sizes. The first is a normal numeral 13 (here properly drawn with solid dots). The second most closely resembles a "zero". In this context and arrangement, it should read "260", i.e., "13 x 20, plus 0 x 1". So far, so good. The third glyph most closely resembles a "k'atun" glyph, i.e., the glyph for "20 years". So this may record a quantity of 260 k'atuns (i.e. Bak'tuns, the length of a "Great Cycle" which is just now coming to an end). Cool! However, ancient Maya scribes never recorded this period like that. They would have said, "13 Bak'tuns" rather than "260 k'atuns" ... This oddball phrasing might be comparable to our saying "240 months" instead of "20 years." Also, the top of the "k'atun" sign is anomalous. The top should be symmetrical, with two 'comb' forms flanking a 'stone' sign. Here there is no 'stone' sign in the center, and the left 'comb' contains an infix of a quartered circle, which might be a misinterpreted 'stone' sign.

Mark Van Stone, Ph.D.
Professor of Art History
Southwestern College
Chula Vista, California
January 2013
\$20,000 - 30,000

Oceanic Art

Lots 36 - 100



36
Three Books on Polynesian Art and Culture, including:
 Barrow, *Women of Polynesia*, Seven Seas Publishing Co., New Zealand, 1967;
 Kooijman, Simon, *Tapa in Polynesia*, Bishop Museum Press, Hawaii, 1972; and,
 The Kamehameha Schools, *Ancient Hawaiian Civilization*, Honolulu, 1933
\$300 - 500

37
Knobbed Pounder, Hawaiian Islands
pohaku ku'i poi
 Basalt
 height 8in (20.3cm)
 Provenance:
 Lot Kalani Kauloku, Hawaii
 John Dominis Holt, Honolulu, Hawaii
\$2,000 - 3,000

38
Two Sling Stones, Hawaiian Islands
 stone (probably basalt)
 widths 2 and 2 1/4in (5.1 and 6.4cm)
 Provenance:
 Purportedly used in the climatic battle for Oahu waged by Kamehameha I in 1795
 Charles Brickwood Lyman, Hawaii
 Leo Fortress, Hawaii, with his handwritten card describing how they were found

HAWAIIAN SLING STONES
 THIS DOZEN MISSILE STONES WERE FOUND AT THE BASE OF NUUANU PALI BY CHARLES BRICKWOOD LYMAN (OF HISLO FAMILY WHOSE HOME IS NOW A MUSEUM). THESE PROJECTILES WERE PROBABLY USED IN THE CLIMACTIC BATTLE FOR OAHU WAGED BY KAMEHAMEHA, THE GREAT AGAINST THE DEFENDING FORCES IN 1795. BRICKWOOD, SEEKING LAND SNAILS ALSO FOUND A CACHE OF 32 SLING STONES AT KOLE KELE

38 (Fortress' Note Card)

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."
\$800 - 1,200

39^Y
Large Round Grooved Sinker, Hawaiian Islands
pohakialoa
 Stone (probably basalt), with coral encrustation
 diameter 4in (10cm)

Provenance:
 Emma Nakuina (1847-1929), Hawaii, first curator of the Hawaiian National Museum, forerunner to the Bishop Museum.
 Thence by decent
\$800 - 1,200



37



39



38



40

40
Fine Kahuna Bowl, Hawaiian Islands
Stone (probably basalt)
diameter 3 1/2in (8cm)

Provenance:

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

Thence by decent

Bowls of this type 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.

\$4,000 - 6,000

41
Fine and Rare Stirrup Pounder, Hawaiian Islands
Basalt
height 5in (12.7cm)

Provenance:

Inter Island Ship Company, Hawaii
Hemmeter Collection, Hawaii (HM-116 in white on underneath)

Sotheby's, New York, November 2003, Lot 137
Private Collection, Honolulu, Hawaii

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."

\$4,000 - 6,000

42
Stone Adze, Hawaiian Islands
Stone (probably basalt)
length 9 1/4in (23.cm)

Provenance:

Raymond C. Brown Collection

Leo Fortress, Kaneohe, Hawaii, with descriptive card and label in Fortress' handwriting

Acquired from the above by the present owner

Exhibited:

The Honolulu Academy of Arts, 1960s

\$1,200 - 1,800

43
Large Game Disk, Hawaiian Islands
ulu maika
Stone (probably basalt)
diameter 4 1/4in (10.8cm)

Provenance:

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

Thence by decent

Due to the large size and rare red color, this *ulu maika* was most likely created for a chief.

\$1,200 - 1,800

41



43



42





44^Y

Rare and Important Knobbed Pounder, Hawaiian Islands

pohaku ku'i poi

Coral

height 8in (20.3cm)

Provenance:

Lot Kalani Kaulukou, Honolulu, Hawaii

John Dominis Holt, Honolulu, Hawaii

Together with an old framed handmade Christmas card from the 1920s.

Pounders made of coral are rare and the present example is beautifully sculpted with perfect proportions, balance and surface.

\$5,000 - 7,000

45

Bowl, Hawaiian Islands

'umeke la'au pakaka

Wood (probably milo)

height 8in (22cm); diameter 9 1/2in (24.1cm)

Provenance:

Private Collection, Makaha, Hawaii

Acquired from the above by the present owner

This tall bowl is exceptionally hand carved with gradually inward-tapering sides and has its original kukui nut oil finish; fine honey brown patina.

\$4,000 - 6,000



46

Extremely Large and Rare Bowl, Hawaiian Islands

'umeke la'au pakaka

Wood (probably kou)

diameter 16in (40.5cm)

Together with a copy of the genealogy printed (up to John A. Cummings) in "The Cummings Case, a Reminiscent of 1895", Honolulu, The Mercantile PTB Co., Ltd., 1905

Provenance:

John Adams Cummins (see biography to Lot 55, the Rare Kahili Handle)

This finely hand carved bowl, most likely 18th century, is of deeply hollowed round form, with numerous square and "butterfly", *pewa*, repairs; a varied, marble-like honey color of the sapwood and dark brown color of the heartwood; the surface with its original kukui nut oil finish.

\$12,000 - 18,000

47

Large and Rare Bowl, Hawaiian Islands

'umeke la'au pakaka

Wood (probably kou)

diameter 17 1/2in

Provenance:

James Malone, Honolulu, Hawaii

Finely hand carved from the center of the sapwood tree with turned in rim, the bowl has early indigenous repairs to one side including three "butterfly" *pewa* repairs and the original kukui nut oil finish, and is most likely 18th century.

\$6,000 - 9,000





48

48
Important and Rare Royal Bowl,
Hawaiian Islands
'umeke la'au pakaka
 Wood (probably kou)
 diameter 13 1/8in (33.2cm)

Provenance:
 Queen Liliuokalani, Hawaii
 Paul Kahn, San Francisco
 Morris Pinto, New York
 Mark and Carolyn Blackburn, Honolulu, Hawaii

Published:
 Kaeppler, Adrienne, *The Mark and Carolyn Blackburn Collection of Polynesian Art*, (2010: fig. 655)

According to Kaeppler, "This bowl with butterfly and block repairs on the bottom shows that stone tools were probably used in its manufacture" (2010: p. 389)

Finely hand-carved, probably from kou wood, revealing the vivid natural contrast between the golden sapwood and the rich, dark heartwood; fine varied honey and dark brown surface with the original rich kukui nut finish to the patina.
\$12,000 - 18,000

49^Y
Rare Necklace, Hawaiian Islands
lei niho palaoa
 Whale ivory, fiber, human hair
 overall length 9 3/4in (24.8cm); length of pendant 2 3/4in (7cm)

Together with an old black and white label depicting a *lei niho palaoa* with writing on reverse in old script: "Necklace of human hair, with curious shaped bone ornament. Brought from the Sandwich Islands by Mrs. D. James. She said they were very rare when she left there, they were so much sought after by all foreigners. The price then was \$20.00"

Provenance:
 Private Collection, East Coast

Composed of multiple finely braided strands of human hair threaded through a marine ivory hook of large proportions and pierced for attachment; the pendant with rich, creamy, honey-brown patina.

For a discussion of the *lei niho palaoa*, see Cox & Davenport, page 41: "Of all the specialized forms invented by Polynesian sculptors, the curving tongue shape in the *aumakua* images of Hawaii is the most striking and significant abstraction. In its ultimate abstract shape, it is translated into the whaletooth ornament, *lei niho palaoa*. The form occurs in several variations on the head crests of images, drum base designs, helmets and as a two-dimensional pattern on the feather capes and cloaks. A number of meanings might easily be applied to it as a pure symbol. It is well known that the *lei niho palaoa* was a badge of rank, its use strictly limited to the *ali'i*. Malo names the *lei palaoa* as the object of second greatest value in ancient Hawaii, second only to the feather capes and cloaks (1951:77)."

\$12,000 - 18,000

Necklace of human hair, with curious
shaped bone ornament. Brought from
the Sandwich Islands by Mrs. Dr. James
She said they were very rare when she
left there, they were too much sought
after by all foreigners. The price then
was \$20.00





50

**50
Extremely Rare Barkcloth, Hawaiian Islands**

kapa

Inner bark of the paper mulberry plant

21 by 16 1/8in (53.3 by 41cm)

Provenance:

United States Exploring Expedition 1838-1842

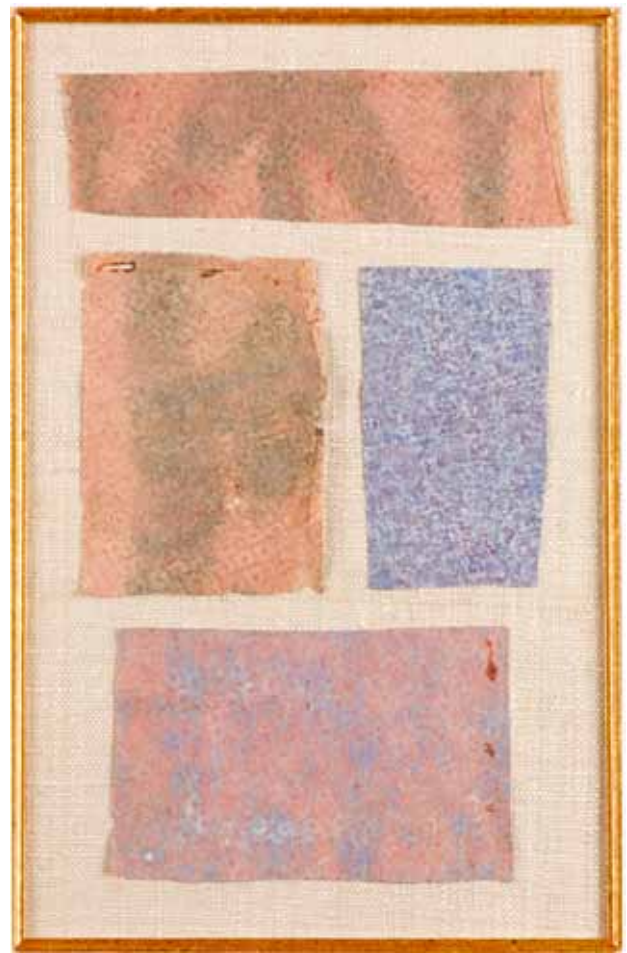
Springfield Art Museum, Massachusetts

Private Collection, East Coast

Probably dating from the late 18th/early 19th century.

"They called it the U.S. Ex. Ex., or simply the Ex. Ex., shorthand for the United States South Seas Exploring Expedition of 1838-1842. It was an unprecedented naval operation, especially for a nation with a navy that was less than half the size of Great Britain's. For the young republic of the United States, it was a bold, some said foolhardy undertaking, consisting of six sailing vessels and 346 men, including a team of nine scientists and artists, making it one of the largest voyages of discovery in the history of Western exploration." (Philbrick, Nathaniel, *The Scientific Legacy of the U.S. Exploring Expedition*, Smithsonian Institute Digital Collections, Web: 2013)

\$3,000 - 5,000



51

**51
Collection of Decorated Barkcloth, Hawaiian Islands**

kapa

Inner bark of the paper mulberry plant, pigments

length of largest 7 1/2in (19cm)

frame 26 1/4 by 20 1/8in (66.7 by 51.2cm)

Provenance:

Private Collection, Germany

\$800 - 1,200

**52
Important and Rare Collection of Barkcloth Samples, Hawaiian Islands**

kapa

Inner bark of the paper mulberry plant, pigments

largest 11 by 8 1/2in (28 by 21.5cm); smallest 2 by 2in (5 by 5cm)

Provenance:

Private Collection, Honolulu

Sotheby's, New York, December 2006

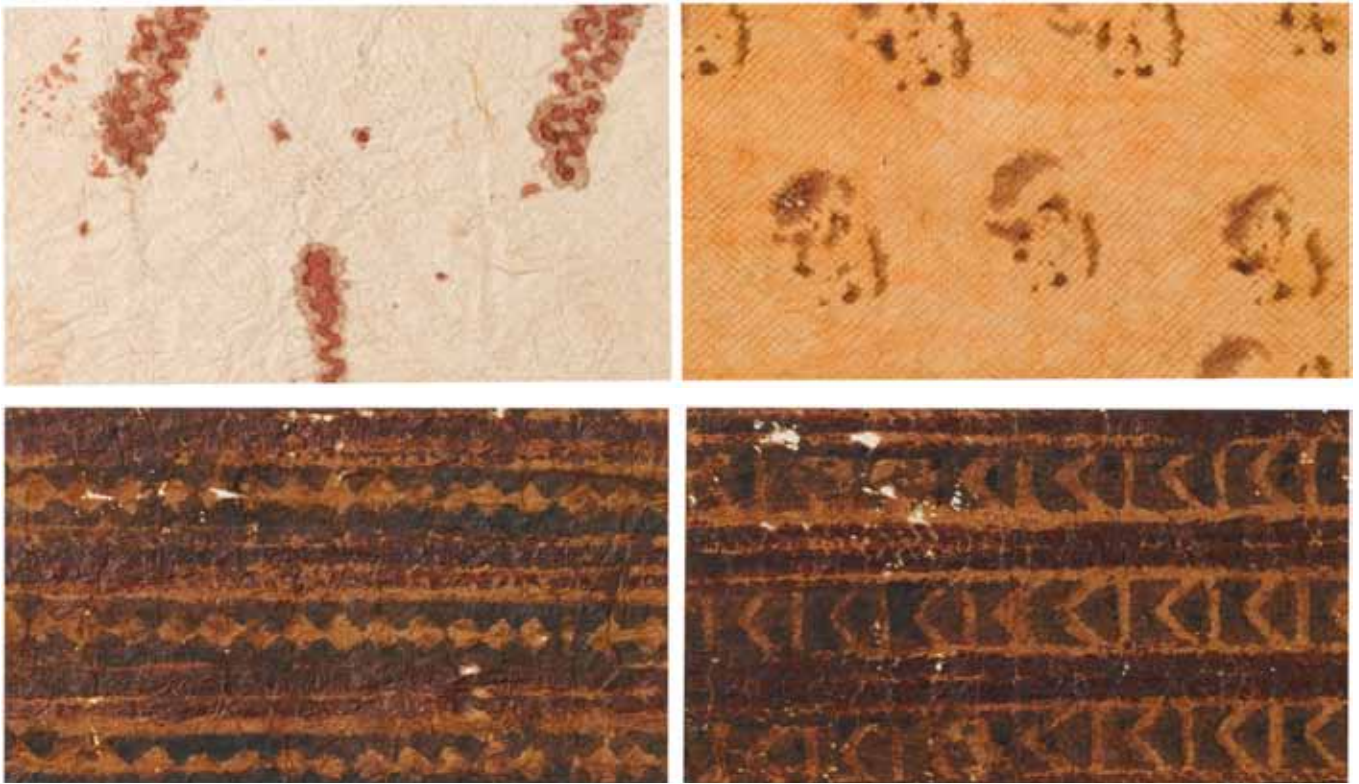
Private Collection, Germany

Consisting of 18 large, 16 medium and 36 small samples, each in an individual clear protective sheet and enclosed in a three-ring binder.

\$6,000 - 9,000



52 (part lot)



53 (part lot)



54

53
Album of Forty-eight Barkcloth Samples,
Hawaiian Islands

kapa

Inner bark of the paper mulberry plant,
 pigments

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

Provenance:

Julius Rodman, Hawaii

Private Collection, Hawaii

German Private Collection

Professionally mounted into a bound notebook

\$6,000 - 9,000

54^Y

Collection of Fish Hooks, Net Spreaders,
Bracelet Components and Picks,
Hawaiian Islands

Wood, bone, marine ivory, shell, stone

length of largest implement 7in (17.8cm)

Provenance:

Private Collection, Kailua Kona, Hawaii

In a custom wood and glass presentation box

\$3,000 - 5,000

55^Y

Important and Rare Kahili Handle,
Hawaiian Islands

Wood, turtle shell, marine ivory, bone

length 19 1/4in (49cm)

Together with an original genealogy printed
 (up to John A. Cummings) in "The Cummings
 Case, a Reminiscent of 1895", Honolulu, The
 Mercantile PTB Co., Ltd., 1905

Provenance:

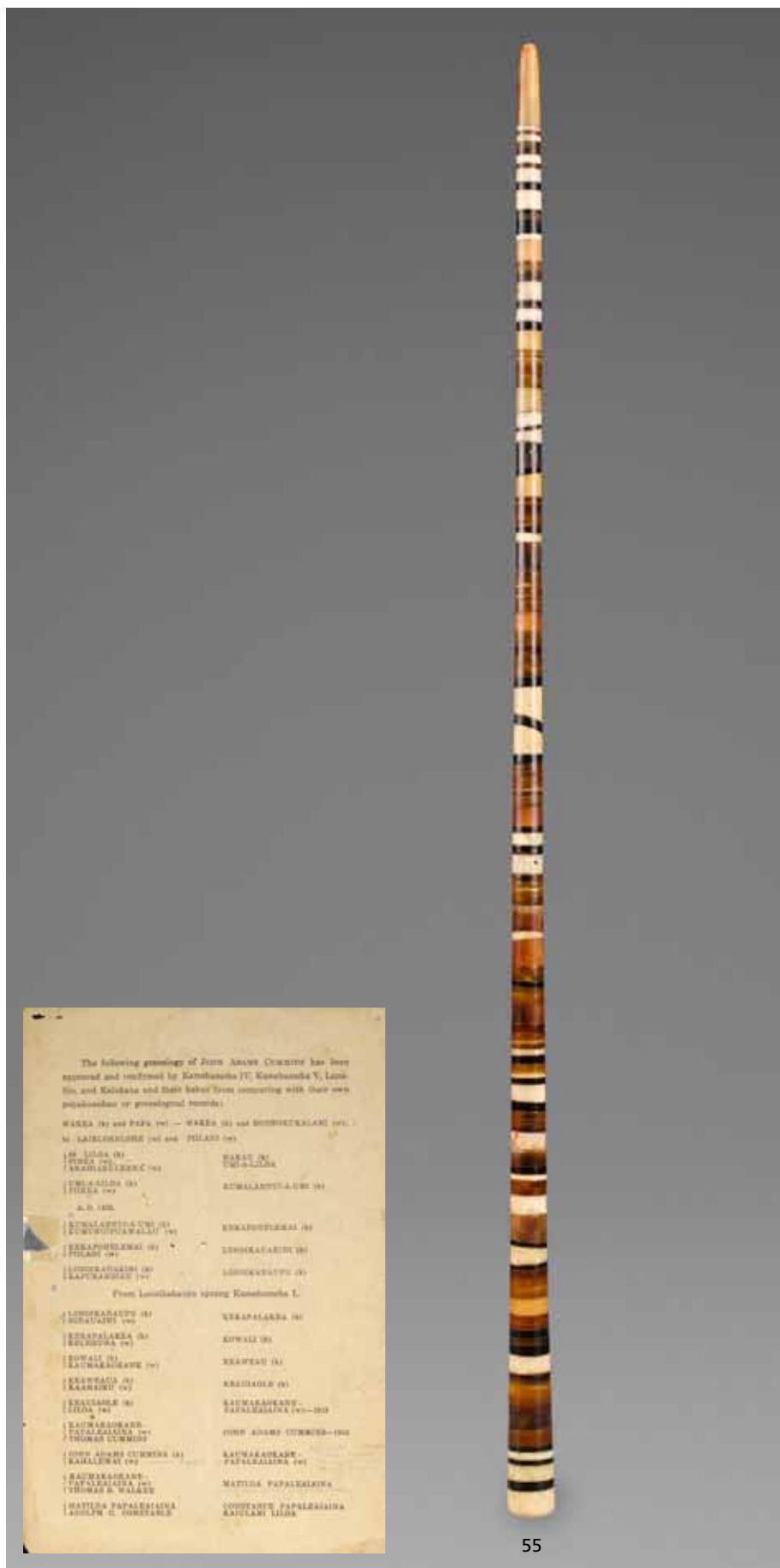
John Adams Kuakini Cummins (1835–1913),
 Honolulu, Hawaii

Private Collection, Hawaii

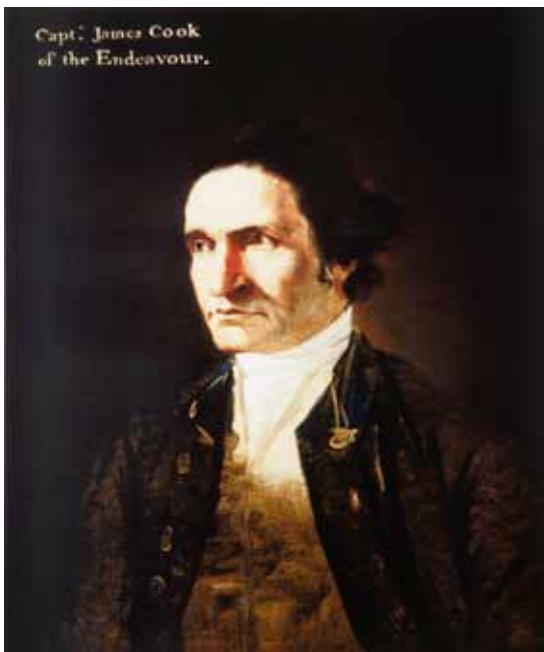
"Called the 'Prince of Entertainers' and the
 'entertainer of princes,' John Adams Cummins
 was a prosperous businessman known for his
 generous and lavish hospitality to royalty and
 commoner alike and for his knowledge and love
 of Hawaiian traditions." (Williams, Rianna, *The
 Hawaiian Journal of History*, vol. 30, 1996)

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."

\$5,000 - 7,000



55



William Hodges, *Captain James Cook*, c.1775
Oil on canvas
78.2 x 63.5cm
National Maritime Museum, Greenwich



Detail showing a similar spear from John Webber, *The Death of Captain Cook*, c.1781-1783
Pen, wash and watercolor
40.9 x 58.1cm
Mitchell Library, Sydney

56

Important and Rare Barbed Spear, Hawaiian Islands

ihe laumeki

Kauila wood

length 87in (221cm)

Provenance:

Collected on Captain James Cook's third and final voyage to the Pacific Ocean, 1779-1780

Joseph Banks or Charles Greville, England

Earl of Warwick, England

Trustees of Warwick Castle Resettlement, Sotheby's, London 8th of December 1969, Lot 169

K.J. Hewitt, London

Lord McAlpine of West Green, England

Private Collection, Australia

Mark and Carolyn Blackburn Collection, Honolulu, Hawaii

The entry in the Warwick Castle auction reads "A Group of miscellaneous ethnographical Weapons and other items, including four Polynesian wood lances with smooth shafts and barbed tips..." Of these four spears, one was sold in these galleries on May 12, 2012, another is in a Private Collection, Honolulu and the third is in a Private Collection, Germany.

All four of these spears were obtained in Hawaii on Captain James Cook's third and final expedition to the Pacific Ocean in 1779-80, and entered the collection of the Earls of Warwick through Sir Joseph Banks and/or Charles Greville, who were known to have collections from Cook's voyage, in addition to those collected by Banks on Cook's first voyage. The Tahitian *to'o* collected on Cook's first voyage and depicted by John Frederick Miller in a drawing now in the British Library, was purchased at the Warwick Castle sale by K.J. Hewett and probably has the same history as the spears.

Joseph Banks (1743-1820), was "first among the supernumeraries on Cook's three voyages, and in the eyes of many in England first in the entire expedition. A rich man and Fellow of the Royal Society although only twenty-five years of age, he had shown his eagerness for the development of natural science at Oxford, and had been in Newfoundland and Labrador collecting plants and insects." (Edwards, Philip, *The Journals of Captain Cook*, Penguin Books, 1999, p.11) Banks was an avid trader at every opportunity collecting local specimens and artifacts, returning with them to England. Banks attempted to join Capt. Cook on his second voyage to the Pacific but difficulties arose. However, Banks continued to collect Polynesian artifacts as they returned home, and, being a well-known, ardent collector and of significant wealth, traders would usually contact him first upon arrival back to England.

Charles Greville (1749-1809), was also an avid collector of Polynesian Art, a politician and a close personal friend of Joseph Banks for many years and frequently exchanged artifacts with him.

Of long tapering form with a multi-barbed spear point, this spear has exquisite dark-brown patina with tool marks indicative of manufacture without the use of metal tools and wear indicative of significant age.

\$40,000 - 60,000



56



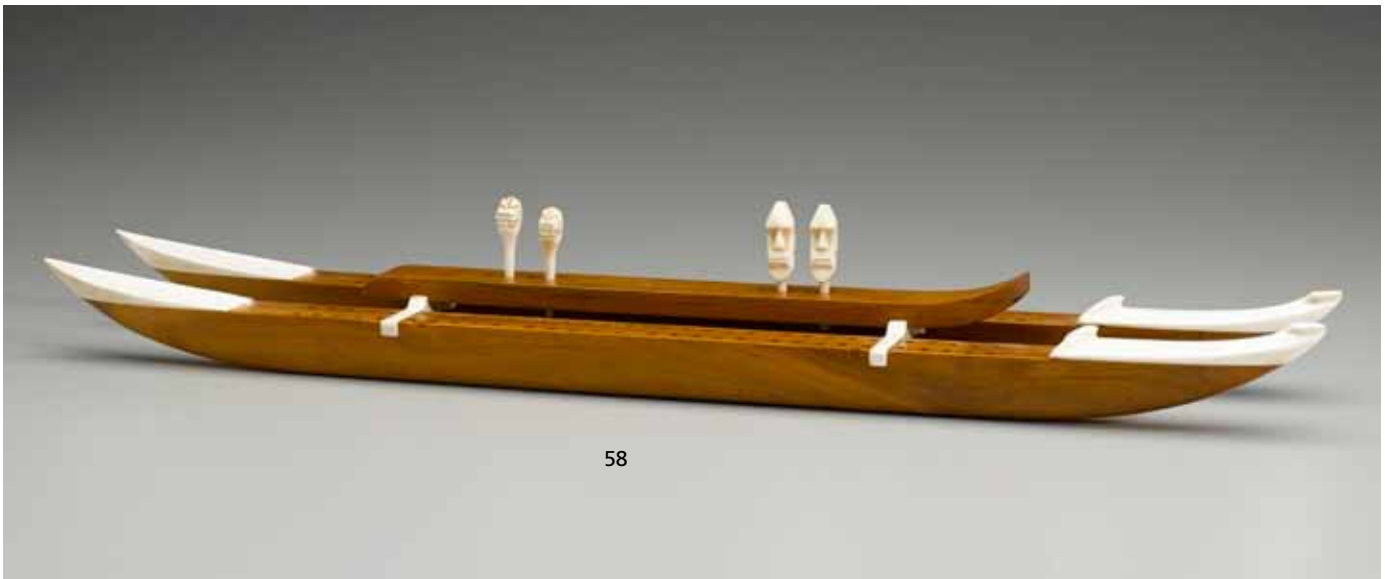
56(detail)



57



57 (detail)



57
Rare Thrusting Spear, Hawaiian Islands
ihe
 Kauila wood
 length 79in (200cm)

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

According to Buck (1957: pp. 421-23), "Short spears were for both thrusting and throwing, and the points might be either barbed or unbarbed...
 ...Unbarbed spears divide into two classes: those with blade points and those with round points...
 ...Spears with rounded points have the points evenly trimmed in from the whole circumference of the shaft junction so that any cross section is circular. The shaft reaches a greater maximum diameter than in the blade-pointed spears but the greatest diameter is nearer the point...From the part of greatest thickness, the shafts taper gradually to the butt ends...The shafts thus resemble those of the barbed spear."
\$4,000 - 6,000

58^Y
Very Rare John Roberts Cribbage Board Game, circa 1930
 Ivory and koa wood
 length 23 1/4in (59cm)

Carved in the form of an outrigger canoe, with four ivory pegs with Hawaiian god images; signed underneath.

Roberts was Hawaii's most famous jewelry designer. His work is in the Honolulu Art Museum, formerly Honolulu Academy of Arts.
\$4,000 - 6,000

59
Outrigger Canoe Model, Hawaiian Islands
 Wood (probably koa)
 length 16 1/2in (42cm)

Provenance:
 James Malone, Honolulu, Hawaii
\$800 - 1,200



60



61

62

60
Model Club, Marquesas Islands
 Wood
length 45.5in (115.6cm)

Provenance:
 Leo and Lillian Fortress, Honolulu

Cf. Greub, Suzanne, *Gauguin Polynesia*, Art Centre Basel, 2011, fig. 129, 130 & 131 for similar model clubs from the late 19th century.

"By the end of the 19th century the Marquesans sensed their world falling apart. The islands were the first or last port of call facing the American continent. Through they offered limited riches, these mountainous islands became a destination for an ever-increasing number of foreign visitors, *ao'e*, some of whom came to end their days. Gauguin was one of these, and became a witness to change...

Gauguin commented on this in relation to the *ukikana*, and the fact it was no longer being made. The central motif, including six *tiki* within a circle and extending fishhooks, was, however, being carved of the heads of late 19th and early 20th-century model wooden clubs made for sale to interested travellers. Though they no longer had much in common with the original weapon, in their imagery persisted the idea of the fatal blow that satisfied the need for vengeance." (Greum, 2011: p. 136.)

\$3,000 - 5,000



63

61
Pounder, Marquesas Islands
 Basalt
height 8 1/2in (21.5cm)

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

62
Rare Adze, Marquesas Islands
 Stone (probably basalt)
length 8in (20.3cm)

Provenance:
 Bengt Danielsson, famous Polynesian author and member of the *Kon Tiki* Expedition
\$2,000 - 3,000

63
Rare Canoe Prow, Marquesas Islands
'au'au or pihao
 Wood
length 15 7/8in (39.5cm)

Provenance:
 English Private Collection, acquired in the 1960s

This finely carved prow depicts a seated *tiki* of classic Marquesan form with oversized head with enlarged eyes, with arms resting on the front and the legs extending forward with its feet resting on two *tiki* heads. The figure is incised with linear tattooing throughout and fine dark brown patina with encrustations.

Cf. Kjellgren (2005: figs 69 and 70) for related examples.

According to Kjellgren (2005: pp. 101-102), "The *tiki* images that adorned the prows of Marquesan canoes constitute a distinct category within Marquesan sculpture. They consist of dynamic, seated figures shown with their legs extended forward to the base of a long projection that terminates in an upturned human face. In contrast to the more static, frontal orientation of freestanding wood and stone *tiki*, those of the prow ornaments convey a sense of movement and activity. Carved as part of separate prow pieces...which were attached to the bows of canoes, these *tiki* were intended primarily to be viewed in profile as the vessels sped through the water, their bodies portrayed as though thrown backward by the acceleration of the canoe. Unlike the majority of Marquesan *tiki*, in which the head occupies a third or more of the body height, the proportions of the *'au'au* figures are more naturalistic, although the head remains somewhat enlarged. The legs, reduced or absent in many *tiki*, are shown full-scale and fully modeled. The arms, by contrast, are stylized, and their treatment and positions are similar to those on the wood and stone figures or stilt steps."

\$8,000 - 12,000



64

64
Ball-Headed "Rootstalk" Club, Fiji Islands
vunikau
 Wood
length 42 1/2in (108cm)

Provenance:
 English Private Collection
 Craig Finch & Co, London
 Acquired from the above by the present owner

A Fijian warrior chose a club that suited his stature and natural movements and he used different weapons for different purposes. The *vunikau* was used to strike and crush the opponent. It is interesting to note the contrast in the terrifying destruction of such an implement with its natural beauty.
\$4,000 - 6,000



65

65^Y
Rare Necklace, Niue Island
 Dog teeth, sennit cord
length 51in (129.5cm)

Provenance:
 Private Collection, California
 Acquired from the above by the present owner
\$3,000 - 5,000



66
Superb and Rare Neckrest, Tongan Islands
kali
 wood
 length 20 1/2in (52cm)

Provenance:
 Alan Mann, London
 Frits Schmidt, London
 Mark and Carolyn Blackburn, Honolulu, Hawaii

Published:
 Kaeppler, Adrienne, *The Mark and Carolyn Blackburn Collection of Polynesian Art*, (2010: fig. 149)

Carved from one piece of wood in classic shallow M form with bowed sides curving inward with bowed rest, the sides tapering slightly inwards from the feet; extremely fine and smooth dark-brown patina.

According to Kaeppler (2011: p 246), "During the nineteenth century, a curved one-piece form known as *hahapo* became popular and is

still in use today. Two early depictions of *hahapo* are in the plates of Tongan artifacts from the visit of Bruny d'Entrecasteaux in 1793 and Dumont d'Urville in 1829. *Hahapo* are sometimes described as neckrests in a continuous shallow M form because of a vague resemblance to the letter M."

\$12,000 - 18,000



67

67
Rare Feast Bowl, Raivavae Island,
Austral Islands
 Wood
length 22 3/8in (57cm)

Provenance:
 Col. Donald Stanley Marshall (1920-2005),
 author of "Ra'ivavae" (1961) and noted
 Polynesian Scholar
 Thence by descent

This superb, very early example has been finely
 hand carved from one piece of wood in a deep,
 elongated form, probably for use in *kava* rituals;
 fine honey brown patina.
\$5,000 - 7,000

68
Ceremonial Paddle, Austral Islands
 Wood
length 58 1/2in (148.6cm)

Provenance:
 Norman Hurst Gallery, Cambridge, Massachusetts
 Eric and Esther Fortress, Boston, Massachusetts

Ornately carved throughout with dancing figures
 around the pommel, fine reddish brown patina.
\$5,000 - 7,000

69
Ceremonial Paddle, Austral Islands
 Wood
length 26 1/2in (67.3cm)

Provenance:
 Leo and Lillian Fortress, Honolulu, Hawaii

While the use of this type of paddle is unknown,
 in view of the delicateness and fragility, one can
 easily hypothesize that it was not intended for
 sea use. The work is finely incised throughout
 the surface and has a group of "dancing"
 figures around the rounded handle; fine reddish
 brown patina.
\$5,000 - 7,000



68



69



68 (detail)



69 (detail)



70



71

70^Y

Large Ceremonial Hafted Adze, Mangaia, Cook Islands

Wood, sharkskin, coconut fiber sennit
length 32 3/4in (83.3cm)

Provenance:

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

This large ceremonial adze is of columnar form with squared base and is intricately stone and shell carved throughout the surface with repeating geometric design. The fine, reddish brown patina and overall wear indicate an early 19th century date of manufacture.

Adzes such as the present example were known to exist as early as the 1820s as evidenced by line drawings published in "A Narrative of Missionary Enterprises in the South Sea Islands" by Reverend John Williams in 1840, who wrote as early as 1832 on the South Sea Islands.
\$8,000 - 12,000

71

Adze, Cook Islands

Stone (probably basalt)
length 7 1/2in (19cm)

Provenance:

Dr. G.P. Wilder, Honolulu, Hawaii
Leo and Lillian Fortess, Honolulu, Hawaii
Eric and Esther Fortess, Boston, Massachusetts

Cf. Te Rangi Hiroa, *The Material Culture of the Cook Islands (Aitutaki)*, Thomas Avery and Sons Ltd., 1927, fig. 196
\$3,000 - 5,000

72

Exceptional and Rare Maori Hand Club, New Zealand

wahaika rahau

Wood

length 15 5/8in (40cm)

Provenance:

American Private Collection

Joel Cooner, Dallas, Texas

Mark and Carolyn Blackburn, Honolulu, Hawaii

Published:

Kaeppler, Adrienne, *The Mark and Carolyn Blackburn Collection of Polynesian Art* (2010, fig. 498)

According to Kaeppler, "This powerful weapon has a beautifully carved figure with legs opened to the sides and a square hole for inserting a fiber cord. It may be from the Gisborne area and shows evidence of being used in combat" (2010: p. 350)

"This type of curved wooden hand club was used for close infighting. The weapon is handled rather like a short sword and is used for thrusting, with the blow being made by the end not the sides. The figures on the sides and butt are mythological. It should be noted that the shape of a *wahaika* (literally, fish mouth) is quite distinctive and differs from all other short hand clubs of the patu category" (Mead, 1985: p. 188)

\$40,000 - 60,000





73



74



75



76

73^Y

Maori Hand Club, New Zealand

kotiate

Whalebone

length 13in (32cm)

Provenance:

William Stackhouse Collection, Albany, New York
Private Collection, New York

With incised tiki/bird head on handle; fine varied light and honey brown patina.

\$3,000 - 5,000

74

Large Maori Hei Tiki Blank, New Zealand

Greenstone (probably nephrite)

height 5 5/8in (14.3cm)

Provenance:

English Private Collection

Acquired from the above by the present owner

Finely hand carved and most likely late 18th century or earlier. This is an unusual and rare example of a greenstone blade being carved into a *hei tiki*, with only one eye carved so far. Most likely, the artist died before completing this 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

75^Y

Rare Maori Sewing Box by James Edward Little (1876-1953), New Zealand

Wood, glass, shell, fabric

6 by 12 3/4 by 8 1/2in (15.2 by 32.5 by 21.5cm)

Provenance:

English Private Collection

Acquired from the above by the present owner

Carved by the notorious forger James Edward Little with almost every design element of Maori art known.

"Little was a furniture restorer who supplemented his income by dealing in authentic ethnographic artefacts and, eventually, by faking them, specialising in Polynesian, and particularly Maori, objects. He made several similar free-standing figures, one of which, bought in 1910 by a New Zealand collector, W. H. Skinner, is now in the National Museum of New Zealand in Wellington. Little's business, which he operated worldwide by mail order, flourished for nearly twenty years. His activities were first discovered in 1910 by the collector-dealer William Oldman after Little had made and sold a pair of Marquesan stilt steps (Watt 1982). Little's fakes still appear occasionally in sales even today." (The British Museum, WEB, R. J. Watt, 'James Edward Little's Forged Marquesan Stilt Steps', Records of the National Museum of New Zealand 2, no. 7 (1982), pp. 49-63).

\$3,000 - 5,000

76

Maori Adze, New Zealand

Greenstone (probably nephrite)

length 6in (15.3cm)

Provenance:

Norman Hurst, Cambridge, Massachusetts
Eric and Esther Fortess, Boston, Massachusetts

With a fitted leather case and original letter from Dr. R.D. Skinner, Keeper, Department of Anthropology, Otago University Museum, Dunedin, stating:

"This adze was made by some old time Maori out of fine quality nephrite, called by the Maoris pounamu. This particular piece of stone probably came from Westland in the district south of the Arahura River. One side shows clearly the two scarfs required to cut the stone. It is evident from these that a very blunt cutter was used."

\$2,500 - 3,500



77^Y

Nose Ornament, Solomon Islands

Tortoise shell

length 4in (10.2cm)

Provenance:

French Private Collection

Acquired from the above by the present owner

\$2,000 - 3,000

78^Y

Important Woman's Valuable, Palau (Belau), Caroline Islands

tolúk

Tortoise shell

length 9in (23cm)

Provenance:

Presented to Norder H. (Dan) Cheatham by M'aas (elder women) as a gift while he was the American Forest Conservation Officer for the Palau Trust Territory between 1964-67

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, WEB, nd, 2013)

\$4,000 - 6,000

79^Y

Important Woman's Valuable, Belau (Palua), Caroline Islands

tolúk

Tortoise shell

length 6 3/4in (17.2cm)

Provenance:

Presented to Norder H. (Dan) Cheatham by M'aas (an elder woman) as a gift while he was the American Forest Conservation Officer for the Palau Trust Territory between 1964-67

\$3,000 - 5,000



78



79



80
Figure, Vanuatu
 Wood
height 71 1/2in (182cm)

Provenance:
 Père Moris, Paris 1939
 Vérité Collection, Paris
 Galerie Monbrison, Paris
 American Private Collection

In 1939, this figure was in the collection of Père Moris. He was a former French army officer who later worked in a Paris police station. Moris lived on the rue Montmartre and started selling Persian and Oriental carpets to supplement his income. Charles Ratton gave him his start by purchasing two masks from New Caledonia that Moris had purchased from an unidentified woman. Ratton was so impressed by the "wonderful" arrangement of sculptures in Moris' apartment that he had it photographed. Later, when Moris decided to sell the entire collection, Ratton purchased many objects from him. (Ratton in Barbier-Mueller 1994:22-23)

\$10,000 - 15,000



81
Grade Figure, North Ambrym, Vanuatu
 Black palm fern
height 44in (110.2cm)

Provenance:
 Private American Collection, collected in 1956 while in the Pacific as a
 Medical Officer in the Navy
\$3,000 - 5,000



82^Y
Figure, Vanuatu
temes nevimbar
 Vegetable materials, feathers, pigment
height 37in (94cm)

Provenance:
 Todd Barlin, Sydney
 American Private Collection

These brightly painted figures are said to represent individuals or spirits and are used in a variety of rituals. Generally, they are seen in displays in conjunction with the initiation rituals of Nevimbur, the men's secret society. (Newton 2001:302)
\$2,000 - 3,000



83^Y

Malagan Figure, New Ireland

Wood, lime, red ochre, black pigment, shells,
adhesive putty
height 46 1/2in (118cm)

Provenance:

Norman Hurst Gallery, Cambridge, Massachusetts
Private Collection, Massachusetts

According to Gunn (2006: p. 222), "The human figure is the basic unit of *malagan* sculpture. However, on Tabar at least, a sculptural image that looks like a human is most probably not a portrait of someone. It is rather an inherited *malagan* image used to honor a person who has died..."

...It is not clear why some animals are depicted in the art of northern New Ireland, and why others are not. Fish, birds, and snakes form a large part of the repertoire, several varieties of lizard are also shown, as is the occasional octopus. But dogs, sharks, and crocodiles are all missing from the iconography, as are images of non-New Irelanders, including Westerners. Flying fish are probably the most commonly depicted animal, for almost every *malagan* sculpture of a human figure has a flying fish held in front of the body, biting the chin of the main figure. Several *malagan* specialists told us that the flying fish represents the speech of a leader, traveling far."

\$20,000 - 30,000

84^Y

Mask, New Ireland

tatanua

Wood, shell, fiber, cloth, pigments (old label
numbered 165)
height 37in (94cm)

Provenance:

Christie's, Amsterdam, 29 May 2001, Lot 186
Private Collection, California
\$4,000 - 6,000

85

Rare Outrigger Canoe Model, Gilbert Islands

Wood, sennit

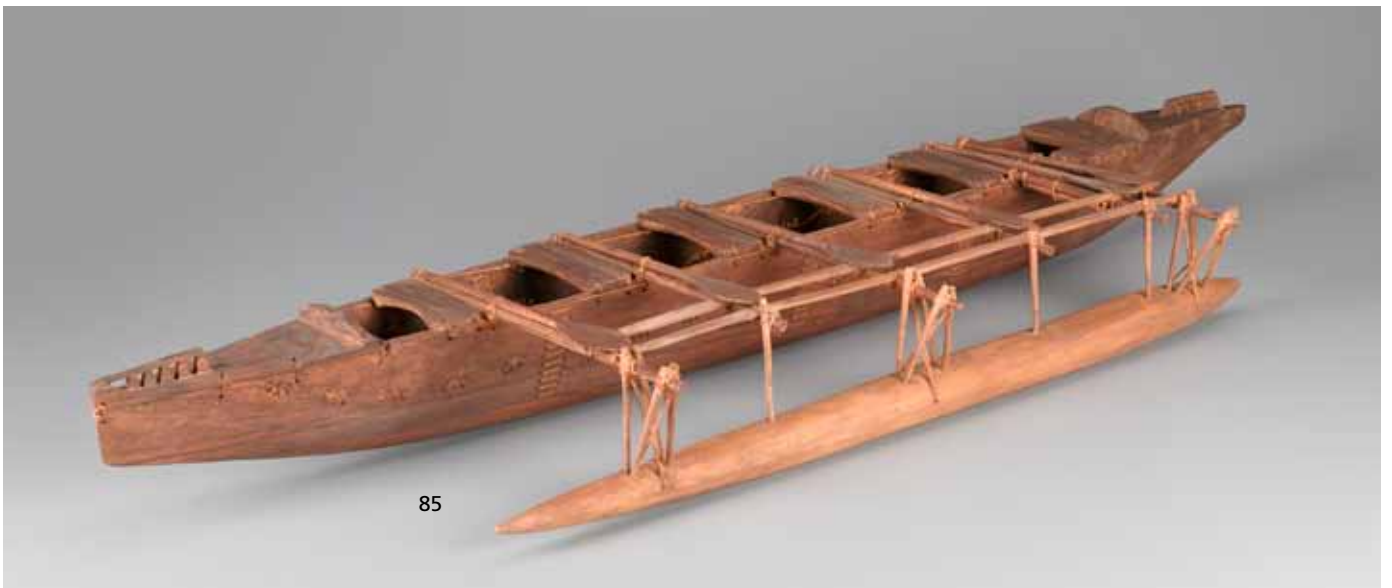
length 40 1/2in (103cm)

Provenance:

James Malone, Honolulu, Hawaii
\$3,000 - 5,000



84



85



86

86
Two Model Outrigger Canoes, Micronesia
 Wood, fiber
lengths 17 7/8in (45.5cm) and 18 3/8in (447cm)

Provenance:

Joseph E. Kennedy Collection, Hawaii

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

\$800 - 1,200

87
Male Figure, Kwoma People, East Sepik Province, Papua New Guinea
mindja
 Wood, pigments
height 77in (196cm)

Provenance:

Todd Barlin, Sydney 2003

American Private Collection

"A variety of carvings are made by the Kwoma and Nukuma people that are used in both age grade rituals and ceremonies relating to the cultivation and harvesting of yams. Mindja, one of three types of carvings are recognizable by their large size, prominent nose, and rows of upturned spikes or spears that represent snakes. Mindja carvings are said to represent water spirits living in the lakes that are sometimes seen just under the surface of the water. Each Kwoma clan owned a pair that was shown in rotation from year to year. The term mindja applies to the rituals, the sacred objects, and the social divisions." (Newton 1971:82-87)

\$4,000 - 6,000



87



88

88

Figure, Highlands, Papua New Guinea

timbuwarra

Rattan, pigments

height 50 3/4in (129cm)

Provenance:

Chris Boylan, Sydney

Michael Hamson, California

American Private Collection

Timbuwarra are used in mourning dances; they are also set up in ceremonial houses as guardian figures and are sometimes used in male initiation to teach about sexual practices. "One of these that I had had two holes down in the abdomen area--one above the other. I was told that this was used to teach the young men which hole to aim for during sex to avoid pregnancy." (Hamson 2-19-2005)

\$2,000 - 3,000

89

Figure, Komininmung People, Ramu River, Papua New Guinea

Wood

height 48 3/4in (124cm)

Provenance:

Field collected by Bruce Lawes late 1940s or 1950s

Dr. Mark Groudine, Seattle, Washington

Lewis/Wara Gallery, Seattle, Washington

American Private Collection

\$4,000 - 6,000

90

Shield, East Sepik Province, Papua New Guinea

Wood, pigments

height 50in (127cm)

Provenance:

Joris Visser, Brussels

American Private Collection

\$2,500 - 3,500



89



90



91

91
Abelam Cup, Papua New Guinea
 Coconut
diameter 6in (15.2cm)

Provenance:
 Michael Hamson, California
 American Private Collection
\$1,000 - 1,500

92
Outrigger Canoe Model, Papua New Guinea
 Wood, paint, fiber
length 20 1/2in (52cm)

Provenance:
 James Malone, Honolulu, Hawaii

The hull with incised fish and bird motifs highlighted in blue, with label underneath "D. ZELLNER".
\$1,200 - 1,800

93
Awyu Shield, Digul River, Papua New Guinea
 Wood, pigments
height 39in (99cm)

Provenance:
 American Private Collection
 Alan Steele, New York
 Acquired from the above by the present owner

According to Beran and Craig (2005: p. 162), "Shields said to be from the 'Mappi' and the 'southern Awyu' are significantly different in shape to those of their western neighbours. They are leaf-like in form with a stem-like projection at the top and the pointed end at the bottom. Like the Asmat shields, the handle is vertical, projecting handgrip out of the wood of the shield at the rear."
\$10,000 - 15,000

94
Lagrange Shield, Australia
 Wood
height 40 1/2in (102.9cm)

Provenance:
 Michel Dermigny, Paris
 Acquired from the above by the present owner

The thin, narrow shield with incised linear decoration on the surface; fine honey brown patina.
\$3,000 - 5,000



92



93



94



95

War Shield, probably Wasar River, Northwestern Asmat, West Papua New Guinea

Wood, pigments

height 66 3/4in (169.5cm)

Provenance:

American Private Collection

According to Barlin, The north-west Asmat "shields are generally tear-drop shaped and the designs, crowded with numerous repetitions of subsidiary motifs, can be strikingly different from village to village. The main motifs represent the flying fox (*tar*), the shell nose ornament (*bi pane*), the heron (*pomar*) or a wading bird (*worot*) - all important headhunting symbols. The shields often have a stylised rayfish head at the top, giving the impression of a mouth and eyes; sometimes there is a human figure sculpted at the top." (*Shields of Melanesia*, 2005: p. 158)
\$5,000 - 7,000

96

Busang Dayak Support Post Section, Borneo Island

Ironwood

height 37 3/4in (95.9cm)

Carved with three protective faces in the round; ancient weathered, varied gray patina.
\$3,000 - 5,000

97

Dayak Ancestral Guardian Figure, Kalimantan, Borneo Island

hampatong

Wood

height 57 3/4in (147cm)

Provenance:

Angelo Attilio Attili, Rome

American Private Collection

\$3,000 - 5,000



96



97



98



99



100

98^Y
Modang Dayak Headhunting Sword Handle,
Borneo Island
mandau
Stag horn
length 3 3/8in (8.6cm)
\$600 - 800

99
House Guardian Figure, Sumba Island
katoda
Wood
height 11 3/4in (30cm)

These figures were placed on top of the platform of one of the wood columns in an aristocrat's house.
\$800 - 1,200

100
Ngaju Dayak Spreader Bar for Baby Swing,
Borneo Island
Ironwood
length 14 3/8in (36cm)

A fine example with delicately carved botanical motifs on each side; fine aged, glossy dark brown patina.
\$500 - 700

African Art
Lots 101 - 166



101

Dogon Ladder, Mali

Wood

height 8ft 6in (259cm)

Provenance:

Bud Holland, Chicago

Private Collection, Florida

This monumental work has exceptional, dark brown glossy patina showing significant age and use.

\$6,000 - 8,000

102

Rare Dogon Monkey Mask, Mali

Wood

height 11 3/4in (29.85cm)

Provenance: Albert F. Gordon, New York, ca. 1970s

Dr. Gilbert Graham, Long Island, NY, ca. 1982

Mauricio Lasansky, Iowa City, Iowa

An extremely fine mask of hollowed form. The domed-like head having four rows of a raised, zigzag motif with c-shaped ears on each side. A single medial ridge below the overhanging brow, curved and sloping downward forming the snout with open mouth and two small nostrils. Large pierced triangular eyes, surrounded by dual incised lines. Pierced around the upper rim for attachment. Two larger holes on either side of the cheeks for the insertion of a bite-stick. Exceptionally fine dark, encrusted patina, exhibiting much wear overall, attesting to its early age.

Cf. Musée Dapper, Paris, France (exhibition "Dogon", Editions Dapper, 1994-13); also published in Yale-Van Rijn Archive of African Art, no. 0009739-01.

"The Dogon perform with their dancing masks to honor the passing of a respected elder. This *dama* dance ceremony will often last for three days and involve dozens of dancers representing figures from the animal world, male and female powers, and the afterworld. Once the *dama* dance has been performed, the aged bones of the elder are placed high in the windswept cliffs of the sacred caves for the dead, where the red mountains meet the sky in the little known land of the Dogon in southern Mali." (National Geographic; WEB, nd, 2013)

"Dogon religion is defined primarily through the worshiping of the ancestors and the spirits whom they encountered as they moved across the Western Sudan. The Awa society is responsible for carrying out the rituals, which allow the deceased to leave the world of the living and enter the world of the dead. Public rites include funerary rites (*bago bundo*) and the *dama* ceremony, which marks the end of the mourning period. Awa society members are also responsible for planning the *sigui* ceremonies, which commence every sixty years to hand on the function of the dead initiates to the new recruits. All of these rites involve masking traditions and are carried out only by initiated males who have learned the techniques needed to impersonate the supernaturals. The leader of the Awa society is the *olaburu* who is a master of the language of the bush (*sigi so*). The society is divided in accordance with age-grades, ignoring traditional lineage and hierarchical ordering within the village." (University of Iowa; WEB, nd, 2013)

"Like us, the Dogon have experienced various degrees of teaching. Like us, they have classified their discourse into various categories of 'speech,' which encompasses everything we call their 'oral literature.' We must distinguish the explanations they give concerning the meanings of prayers, mottos, invocations, and the like, which are pronounced during public ceremonies, from the stories, proverbs, and legends that they recite to relatives and friends, generally in the evening. All are related to the level of knowledge of their hearers, and to their willingness to be taught. All the levels are valid." (Continued on page 68.)



101



102



A procession of masks represents the ensemble of the universe. Of course, the *walu* represents an animal of the forest that one hunts and kills in order to eat... But the mask also represents an antelope ancestor that played the mythic role described briefly above. Similarly, the "old woman" mask represents any aged woman, maintaining her place in society. But she is also the symbol of Amma's deputy who intervened during the Dogon migration. This event is described in the legendary history of the Arou, the Dogon group that assumed supreme authority and has preserved it to this day (Dieterlen 1982). The "healer" mask is a specialist who treats the sick, but more important it represents the first healer, the ancestor who cured the *walu*.

Other examples of the multiplicity of meanings of Dogon masks abound. The hare mask and two masks representing birds are symbols of game pursued by hunters. First and foremost, however, they are three mythic animals who died because they ate part of the first fonio harvest. This grain, planted by the Fox and cultivated by Yasigi, became red and impure. Likewise, on one level the monkey masks undoubtedly represent those dreaded destroyers of crops who devour the heads of millet on the stalk in fields far from settlements. But on another level they are evidence of the cathartic alliance uniting the Dogon of the Sanga and Bamba regions. This alliance brings with it the obligation of mutual assistance, such as purifications for the gravest violations of prohibitions. It also calls for the exchange of gibes and insults. For example, when a person from Bamba arrives at the market, one can hear a Dogon from Sanga call out to him joyfully: "Greetings, old monkey from Bamba!" to which the other replies in the same insolent and comic tone." (Dieterlen, Germaine, *Masks and Mythology among the Dogon* "African Arts", Vol. 22, No. 3, May, 1989)
\$20,000 - 30,000

103^Y

Bamana Mask, Mali

ntomo

Wood, cowrie shells, putty

height 12 1/2in (31.7cm)

Provenance:

Julius Carlebach Gallery, New York, acquired in the 1950s

Josepha Carlebach, New York

American Private Collection

This finely carved *ntomo* mask is covered all over the front surface with cowrie shells and has six horns in a row above a diminutive, abstract face with triangular pierce eyes and linear nose, probably carved for use by a young man. The rear is hollowed and heavily adzed with ancient, dark brown/black patina with encrustations.
\$8,000 - 12,000

104

Lobi Male Figure, Mali

bateba

Wood, pigments

height 25 1/4in (64.2cm)

Provenance:

Alfred L. Scheinberg, New York

Private Collection, New York, acquired from the
above in 1984

Proportionally well carved with an essence of movement, the figure stands with slightly bent knees, counter-balanced by the curvature of the torso and accented by the figure's stoic and serene face; fine light brown patina with ancient encrustations.

\$15,000 - 20,000



104



105



106



107

105

Bobo Horse Mask, Mali

Wood, pigment, fiber
height 9 1/2in (24.2cm)

Provenance:

Alfred L. Scheinberg, New York
Private Collection, New York, acquired from the
above in 1982

This deeply hollowed mask has its original fiber weaving attached to the rim. The open mouth reveals two rows of squared teeth, accented by kaolin. The ears project upwards and the face is highlighted by deeply carved geometric designs enhanced with white, red and black pigments; fine aged and encrusted surface overall.

\$5,000 - 7,000

106

Bamana Figurative Doorlock, Mali

Wood, iron
height 16in (40.7cm)

Provenance:

Private Collection, New York
\$2,500 - 3,500

107

Mossi Housepost, Burkina Faso

Wood
height 7ft 6 1/4in (229.2cm)

Provenance:

Private Collection, California
\$2,500 - 3,500

108

Mossi Housepost, Burkina Faso

Wood
height 41in (104cm)

Provenance:

Eric Robertson, New York
Acquired from the above by the present owner

Exhibited:

Museum for African Art. "Lasting Foundations: the Art of Architecture in Africa." September 30, 2005 – January 6, 2006. Venue: World Financial Center Courtyard Gallery.

This Mossi sun shelter post is from the entrance to the village chief's residence. The Mossi chief holds meetings with dignitaries and other important persons in the shelter where the support posts are carved with figures and designs representing ideal physical and spiritual forms.

Cf. Roy, Christopher D., Alain Chaffin. *Art of the Upper Volta Rivers*, Univ. of Michigan: A. et F. Chaffin, 1987

\$4,000 - 6,000



108



109

109

**Northern Tussian or Siemu Helmet Mask,
Burkina-Faso**

kablé

Wood, cane, fiber ropes

height 26 1/4in (66.5cm)

Provenance:

Jay C. Leff Collection, Uniontown, Pennsylvania

Sotheby's, New York, May 14, 1981, Lot 160

Private Collection, New York

Exhibited:

Carnegie Institute, Pittsburgh, *The Art of Black*

Africa - Collection of Jay C. Leff, October

1969-January 1970, no. 158

The finely carved headdress has plated basketry interior lining. The domed cap is surmounted by a large stylized bull with cylindrical body and angular flanks, an attenuated bird's head carved between its long curving horns and a column of graduated birds forming the tail; dark brown patina with areas of encrustation.

\$12,000 - 18,000

110^Y

Lobi Pendant, Burkina Faso

thungbubiel

Ivory

height 9in (23cm)

Provenance:

Colette Ghysels, Brussels

Private Collection, New York

Worn only by Lobi men of rank, this exceptional example is finely carved with raised central ridge, pierced "eyes" at the top and triangular base; fine, natural varied light and honey-brown patina.

\$10,000 - 15,000



110



111

Mossi Bird Mask, Burkina Faso

Wood, pigments, fiber

length 12 3/4in (32.5cm)

\$1,500 - 2,000

112

Group of Three Heddle Pulleys, Ivory Coast, including a Senufo, Attie and Baule

Wood, fiber, pigment

heights 6 3/4in (17.5cm), 7 1/8in (18.2cm)

and 9 1/8in (23.25cm)

Provenance:

Private Collection, California

\$2,500 - 3,500

113

Dan Spoon, Liberia/Ivory Coast

Wood

length 15 3/4in (40cm)

Provenance:

American Private Collection

Of abstract form with incised linear decoration on the back; fine dark brown glossy patina.

\$3,000 - 5,000

114

Dan Spoon, Liberia/Ivory Coast

Wood, fabric

height 21 1/2in (54.5cm)

Provenance:

Pace Primitive, New York

Arnold and Lucille Alderman, New York

This finely carved animated spoon with bent, muscular legs is decorated with finely incised linear motifs imbued with kaolin; varied dark brown patina.

\$7,000 - 9,000





113



114



115

Baule Female Figure, Ivory Coast

Wood

height 18 3/4in (47.6cm)

Provenance:

Harry A. Franklin Gallery, Beverly Hills

Brian Leyden, New York, acquired from the
above in 1978

Private Collection, New York, acquired from
the above

This finely carved stylized female figure has an exceptional and highly abstract face with individualized facial features including the right eye raised above the left, a T-shaped straight nose, rectangular open mouth, and a square prognathous chin. Her finely carved, high vertical crest coiffure has different elements on each side. Her head rests on a slightly buckled cylindrical neck which rests on squared shoulders. Her back is slightly swayed and a gently bulging stomach below pendulous breasts. The hips and legs are carved in the round with bent knees above flat feet carved in low relief with ankles and toes indicated. Her arms are comfortably bent at the elbows with her hands gently resting on her stomach. This woman of importance is adorned with raised scarifications on her cheeks, chin, neck, shoulders, back and stomach. The overall encrusted patina together with burnished patina on the nose and breasts from cultural handling and caring indicate this is a work most likely carved in the 19th century or earlier.

\$20,000 - 30,000

115 (detail)



115



116

116
Guro Heddle Pulley, Ivory Coast
 Wood
height 7 1/2in (19.1cm)

Provenance:
 Lucien Van de Velde, Antwerp
 American Private Collection, acquired from the above in the 1970s
\$2,500 - 3,500



117

117
Guro Heddle Pulley, Ivory Coast
height 7in (17.8cm)
 Wood
 Inagaki base

Provenance:
 Private Collection, New York, acquired in the 1960s
\$2,000 - 3,000

118^Y

Bete Mask, Ivory Coast

nyabwa

Wood, brass tacks, fur
height 11 in (28cm)

Provenance:

Alfred L. Scheinberg, Inc., New York
Private Collection, New York, acquired from the
above in 1988

A highly abstract mask with facial
protuberances amongst openwork negative
space. The domed forehead projects over
the slit, domed eyes, an elongated nose
and open mouth; fine dark brown patina
with encrustations, brass tacks decorated
throughout and an applied fur "beard".

\$7,000 - 9,000



118



119

119

Senfuo Rhythm Pounder, Ivory Coast

deble

Wood

height 50 1/4in (128cm)

Provenance:

Sotheby's, New York, May 1987, Lot 62

Arnold and Lucille Alderman, New York

The head with a sloping facial plane with straight mouth and nose and downcast demilune eyes framed by large ears and wearing a single-crested arching coiffure. The head rests on a cylindrical neck supported by a flaring pointed torso with conical breasts. The rounded hips leading to slender legs bent at the knees and connected to a large circular base; fine adzed surface with reddish to dark brown patina.

\$7,000 - 9,000

120^Y

Akan/Fante Stool, Ghana

Wood, bone inlay

length 30in (76.2cm)

Provenance:

English Private Collection

Private Collection, New York

Acquired from the above by the present owner

Exhibited:

Museum for African Art, New York.

Reflections: African Art Is..., August 4 – December 12, 2005

This stool depicts a large feline tiger carved of hardwood. The compartment below the seat is lined with the scene of an industrial city, possibly Birmingham, England, which has historic trade links with Ghana. The Gold Coast and Birmingham have a long history through trade, most noteworthy in brass. In *The Early History of Brass and the Brass Manufactures of Birmingham* (Birmingham, 1866) W. C. Aiken notes that "a considerable quality of the brass wire made in Birmingham finds its way to the gold Coast, to old Calabar, in the form of what are called 'guinea rods,' one hundred of which, each three feet in length, of Nos. 4 and 5 gauge in thickness, packed up in deal cases, and being at their destination, sold in exchange for palm oil, etc., are used as the 'circulating medium' by the natives, and at the death of the possessor are interred with the body. An influential Birmingham merchant states the orders from that country frequently amount to from five to twenty tons each. ...A smaller size of brass wire (a little thicker than ordinary pin wire) is converted by being wound round spits into spirals like an ordinary check bell spring, and is also exported to the locality named for purposes of ornament and personal decoration." (p. 95)



120

Although tigers are not native to the continent of Africa, there is a connection of the tiger to the Fante cultural group. The Twidan, a Fante clan, hold the tiger as their emblem or totem. John Mensah Sarbath, a lawyer, political leader and writer with a Fante ethnic background, acknowledged the connection between the tiger and the Twidan clan in the following quote from Fanti customary laws (1904). Citing the recorded statement of Mr. William de Graft who noted that the, "chiefs of several families (clans) are distinguished by certain significant emblems equivalent to the heraldic signs used in European countries. Mr. DeGraft himself is of the Twidan or 'tiger' family, and he distinctly recollects old Baffu, a chief of the same family at Anamaboe whose sign of office (his umbrella) was surmounted by a figure of the tiger. " (pp. 4-50) *Fanti customary laws: A brief introduction to the principles of the native laws and customs of the Fanti and Akan districts of the gold Coast, with a report of some cases thereon decided in the Law Courts* John Mensah Sarbath. (1904) (Reprints from the collection of the University of Toronto Libraries)

The connection of the tiger to the Twidan clan is supported by the oral history entitled, "The Twidan clan and the tiger", as told by clan member Nai Kojo Anim, Ghana, who explains why the Twidan have the tiger as their symbol. See the synopsis below. A live presentation, including an interview with the storyteller, Nai Kojo Anim:

"The clan chief was hunting when he met a little cub, they became good friends. Even when they were adults, that is why Tiger never attacked humans. One day the chief's wife hid under the bed, when the man and Tiger came home. She told the people in the village about his visit, and the people told her to warn them when the tiger visited again. The people began to worry about their lives and armed themselves for the next time the tiger came. After Tigers next visit, the chief found him dead in the forest. He lay down next to him and shot himself. That is why the Twidan clan uses the tiger as a symbol." (Web, 2013, www.anansimasters.net)

\$18,000 - 22,000



121

121

Fante Female Doll, Ghana

Wood

height 14 5/8in (37.5cm)

Provenance:

Paul and Ruth Tishman, New York

Private Collection

Sotheby's, London, 21 June 1983, Lot 84

American Private Collection

Exhibited:

The Israel Museum, Jerusalem, *Masterpieces of African Art: The Tishman Collection*, 1967

The Los Angeles County Museum of Art,

California, *Sculpture of Black Africa*, 1968

High Museum of Art, Atlanta, Georgia, 1969

Virginia Museum of Fine Arts, 1970

University of Texas College of Fine Arts, Austin

City, Texas, 1970

City Art Museum, St. Louis, Missouri, 1971

Des Moines Art Center, Iowa

Huntington Galleries, Huntington, West Virginia

Published:

The Israel Museum (1967: fig. 105)

\$3,000 - 5,000

122

Akan Funerary Stone Figure, Ghana

Stone

height 12 7/8in (32.8cm)

Provenance:

John J. Klejmann, New York

Private Collection, New York

\$4,000 - 6,000

123

Akan-Kwahu/Ahinsen Head, Ghana

Earthenware

height 10in (25.4cm)

Yale-Van Rijn Archives number 0133627

The flat, spherical face with peaceful expression, resting on a ribbed neck and flat circular base with markings underneath.

\$3,000 - 5,000

124

Ashanti/Ashante Figural Stool, Ghana

Wood

height 14in (35.5cm); width 20in (51cm)

Provenance:

Morton Lipkin

Private Collection, Arizona

\$3,000 - 5,000





125
Igbo "Maiden Spirit" Mask, Nigeria
agbogho mmwo
 Wood, pigments, mirrored glass
 height 21 1/2in (54.5cm)

Provenance:
 Morton Lipkin
 Private Collection, Arizona

Concepts of beauty and goodness are expressed by the same word in the Igbo language. The present work is very composed, with delicate features and an elegant coiffure; fine dark brown patina, highlighted overall with red, white, dark blue and white pigments.

\$4,000 - 6,000



126
Igbo Masquerade Headdress, Nigeria
 Wood, kaolin, iron
 height 14in (35.6cm)

Provenance:
 Private Collection, New York

The Igbo area between the cities of Onitsha and Akwa have a rich and diverse tradition of using masks and headdresses often influenced by neighboring groups such as the Idoma and Igala. This headdress was used by the men's secret Mmwo Society and it may represent a beautiful spirit.

Cf. Three rivers of Nigeria: art of the Lower Niger, Cross and Benue from the collection of William and Robert Arnett Collection. High Museum of Art, 1978 p. 27, cat. #58, and

Cf. Where the Spirits of the Dead Depend in Number Upon the Make-up Available! Among the Ibos 1920. The Illustrated London News, Vol. 157, No. 4251, pp. 545-584. – image on p. 559

\$4,000 - 6,000



127

127
Igala Janus Mirror, Nigeria
 Wood, mirrored glass, fiber, shell
height 16 1/2in (42cm)
\$1,500 - 2,000



128

128
Large Mama Antelope Headdress, Nigeria
mangam
 Wood, pigments
length 25in (63.5cm)

Provenance:
 Private Collection, New York

According to Fardon (Berns & Fardon: 2011, p. 349), "The majority of Mangam masks in collections are what informants described as 'small' masks in buffalo form. The epithet and the preponderance of this mask type, as well as photographic evidence of their being worn by youths, suggest that they might be initiatory masks, similar to Mumuye Vaa-Bong in this regards. 'Big' Mangam masks referring to antelope-like animals with straight horns, are less common and may have been attributes of more powerful cults entered by senior men."

\$5,000 - 7,000



129

Igbo Female Shrine Figure, Nigeria

Wood, pigments

height 56 5/8in (143.7cm)

Provenance:

Harry A. Franklin Family Collection, Los Angeles

Sotheby's, New York, 21 April 1990, Lot 282

Private Collection, California

Cf. Cole and Aniakor (1984: pp 90-91): "Larger figures are often carved with prestigious hairstyles if female; most have chest and stomach scarification, *mbubu*, and many *ichi*."

\$5,000 - 7,000

130

Yoruba Staff, Nigeria

orisha oko

Wood, iron

height 60 1/4in (153cm)

Provenance:

Steve Humanitzki, Sag Harbor, New York

American Private Collection

\$1,500 - 2,000

131

Yoruba Ogboni Dignitary's Door, Western Nigeria

Wood

height 50in (129.5cm)

Provenance:

Arnett Collection, Atlanta, Georgia

Private Collection

Acquired from the above by the present owner

Published and Exhibited:

African Artistry: Technique and Aesthetics in Yoruba Sculpture, The High Museum of Art, Atlanta, April 17 – May 25, 1980 (Fig. 7. Door (Ilekin). Wood, 50" high, Oyo, Osogbo/Ilobu/Erin area.)

Henry Drewal comments, "This and the two preceding decorated doors (5 and 6), while by different hands, are from the same region. The diamond or starred-diamond format of the eye which characterizes this regional style, is repeated rhythmically here in the incised patterns above and below the central figures, in the shape of the heads, and in the space enclosed by the figures' interlocking arms. Bold and simple low-relief images seem to be preferred in this area." (Drewal: 1980, p. 26)

A Yoruba Ogboni Society interior entrance door carved in high relief with representation of male and female figures. Carved doors are commissioned by a person of high status, such as a chief, elder or priest to denote the entrance to a special room restricted to important personages or activities. The abstracted male and female images may refer to the connected male and female Edan bronze figures worn by the elders of the Ogboni society in performance of their ritually related duties. The stylized abstract figures on these rare doors would be found in the Yoruba areas of Oyo, Oshogbo and Ilobu, culturally significant regions of the Yoruba heartland. The composition of this door differs from the Ekiti, Ife and Ijebu areas where the figures tend to be smaller and closer together and refer to narratives. The interlaced woven styled designs are especially powerful here possibly referring to the important deliberations of the elders of the Ogboni Society within. Traces of old encrusted sacrificial substances give the door a rich dark surface.

\$5,000 - 7,000



130



131



132

132
Yoruba Eshu Staff, Nigeria
ogo elegba
 Wood, shell, fiber
 height 16 1/2in (42cm)

Provenance:
 Merton D. Simpson Gallery, New York
 Private Collection, New York
\$3,000 - 5,000

133
Yoruba Standing Figure, Benin/Nigeria
 Wood
 height 24 1/4in (61.6cm)

Provenance:
 American Private Collection, acquired in the 1960s

The figure wears a domed colonial hat which balances on the top of his head on a cylindrical neck resting on broad shoulders with arms bent at the elbows and holding a fly whisk in each hand. The back elegantly tapers downward from broad shoulders to a narrow waist, leading to diminutive legs and proportionally large feet; fine dark brown patina.
\$4,000 - 6,000



133

134^Y
Yoruba Twin Male Figures, Nigeria
ibeji
 Wood, shells, leather, cloth
 height of each 11in (28cm)

Provenance:
 Dr. Robert and Helen Kuhn Collection, Los Angeles, California
 Sotheby's, New York, 20 November 1991, Lot 71
 Private Collection, Ohio

Exhibited:
 E.B. Crocker Art Gallery, Sacramento, CA,
Tradition and Change in Yoruba Art, 1974
\$4,000 - 6,000

135
Yoruba Female Twins, Nigeria
ibeji
 Wood, beads, pigments
 heights 11 1/4in (28.6cm) and 11 3/8in (28.9cm)

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

136
Yoruba Divination Bowl, Nigeria
 Wood, pigments
 height 10 3/4in (27.3cm)

Provenance:
 California Private Collection, acquired prior to 1970
 Thence by descent

The central horse and rider supporting the divination bowl and surrounded by a procession of female and male attendants
\$2,000 - 3,000



134



135



136



137

137

Head for Shrine (Altar), Edo People, Benin

uhunmwun-elao

Wood

height 24in (61cm)

Provenance:

Robert Stolper, Amsterdam

Pace Primitive Art, New York

Private Collection, Chicago

The back of the head is carved with a slot for holding a tusk or animal horn, and for anchoring the head to the altar. The carved decorative motifs surrounding the face depict coral, and the feather rising on the left side is a sign of courtly, chief's attire. The large size of the present example suggests it came from an elaborate ancestral altar from a powerful chief's house.

This exceptionally carved head exhibits the amount of wear and ancient patina consistent with an 18th century or earlier date of carving.

\$12,000 - 18,000

138

Benin Idiophone, Nigeria

ahianmwun-oro

Brass, iron

height 12 3/4in (32.4cm)

Provenance:

Private Collection, London

"Handheld clappers are among a vast and varied category of 'self-sounding' musical instruments, known collectively as idiophones, that produce sound without the addition of a stretched membrane or a vibrating string or reed. The most common form of clapper in the Benin corpus consists of a cylindrical shaft surmounted by the figure of a long-beaked bird with outstretched wings, such as this example. They are played by striking the bird figure on its beak with a metal rod.

The bird perched with outstretched wings on the finials of this idiophone sounded on the occasions of Ugie Oro court festivals is usually called the "bird of prophecy" (*ahianmwun-oro*) and sometimes the "messenger of god" (*odibosa*). Beginning with the reign of King Esigie in the sixteenth century, the sounding of clappers depicting the bird of prophecy at Ugie Oro court ceremonies was regarded as a sign that the kings of Benin were endowed with the power to alter history." (The Metropolitan Museum of Art, nd. Web 2013)

\$8,000 - 12,000



138



139



140



141

139

**Bamileke/Bamenda Figurative Stool,
Cameroon**

Wood, pigments

height 17 1/4in (44cm)

Yale-Van Rijn Archive No. 0133659

This intricately carved and dynamic stool has a strong central face and anterior face, with long legs, hands and thick neck.

\$4,000 - 6,000

140

Namji Fetish Figure, Cameroon

Wood, cloth, leather, beads, aluminum

height 9 3/4in (24.8cm)

Provenance:

Peter Boyd, Seattle, Washington

Private Collection, Ohio

\$3,000 - 5,000

141

Fon/Dahomey Processional Group, Benin

Brass

height 11 5/8in (29.7cm); width 26 7/8in
(68.6cm); depth 11 1/8in (28.35cm)

Provenance:

Morton Dimondstein, Los Angeles

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

142

Bamileke Mask, Cameroon

Cloth, glass beads

height 56in (142.24cm)

Provenance:

Pace Primitive, New York

Arnold and Lucille Alderman, New York

\$3,000 - 5,000



142

**Important Grasslands Seated Male Ancestor Figure with Bowl,
Cameroon**

Wood
height 26in (66cm)

Provenance:

French Private Collection

Acquired from the above by the present owner

Holding an offering bowl for kola nuts, possibly from the Western Grassfields, Northwest Province.

An in situ photo of this figure was illustrated in the catalog to the exhibition, "The Art of Cameroon," created by the Smithsonian Institution's Traveling Exhibition Service (SITES). The show highlighted a collection of masks, figures and stools representing the power and prestige of Cameroon royalty. The exhibition traveled from February 6 – March 31, 1993, to the following venues: National Museum of Natural History, Smithsonian Institution, Washington, DC, The New Orleans Museum of Art, The Houston Museum of Fine Arts, The Field Museum of Natural History, Chicago and the American Museum of Natural History, New York. It is listed in the catalog on page 34: "This male bowl figure is in the palace of Oku. Photographed by the author, 1976". (Northern, Tamara. 1984. "The Art of Cameroon." Washington, DC: Smithsonian Institution.)



Northern, Tamara, "The Art of the Cameroon" Washington, D.C., The Smithsonian Institution, p. 34

Similar offering bowls can be found in the following publications:

Bravmann, René (1970), *West African Sculpture*. Henry Art Gallery, Seattle and London: University of Washington Press. (Cover image; figure 128)

Gebauer, Paul, *The Art of Cameroon in "African Arts"*, Winter 1971, pp. 24-35, 80. (Figure 23, p. 30)

Harter, Pierre. 1986, *Arts Anciens du Cameroun*. Arnouville: Arts d'Afrique Noire. Figure 277, p. 244. "Porteur de coupe fuwu collecté à Nyos par Ankermann. 1908. 55 cm [21.5"] (Dahlem Museum III C 24.952)."

Robbins, Warren M. and Nancy Ingram Nooter. 1989. *African Art in American Collections*. Washington and London: Smithsonian Institution Press. Figure 1547, p. 561. "Ceremonial Bowl. Cameroon Grasslands/Wood, pigment/16-1/4" (41.3 cm) Buffalo Museum of Science."

A large male bowl figure characterized by a powerful silhouette representing an ancestor figure comprised of a seated Fon, the priestly and political leader of his people, carrying a ceremonial kola nut bowl. Tamara Northern (1984:33-38), notes that, "the symbol of royal office par excellence is the stool, designated a throne when its scale and iconographic elaboration warrant. The seated posture symbolizes the confidence and security of command over support, literally and metaphysically, and as such it expresses an explicit privilege" (p. 33).

Northern includes an in-situ photo, taken by herself of this figure in the palace of Oku (p. 34), as an example of the artistic manifestation of kingship in the form of a seated Fon. The male ancestor figure distinguishes himself as royal by his ceremonial attire and regalia including a prestige cap and colonial ankle boots, carrying a bowl used to hold kola nuts for the Fon and palace guests, a regalia of Fonship.

A similar utilitarian figure identified as a kola nut receptacle, adorns the cover of René Bravmann's, *West African Sculpture* (1970). Bravmann notes, "the kola nut is found widely in the Cameroons grasslands, and kola nut containers are a utilitarian object belonging to chiefs throughout the region. The receptacle is lined with green leaves to keep the daily supply fresh and moist. A kneeling or squatting male figure holding a bowl is a common motif. Visitors to the chiefs' compounds are offered kola as a gesture and expression of good will and friendship." (p. 60)

Also noteworthy is the spider icon on the back of the figure's stool. Tamara Northern notes that "the spider icon is more frequently manifest in prestige art than any other icon. Is representation on those types of prestige art customarily granted title-holders by the Fon ... may signal the spider's metaphoric link with all ancestors beyond the exclusive royal context." (p. 50) She further calls attention to the earth spider "as the divination animal throughout the Grassfields...household heads will frequently consult the spider to learn the outcome of an impending event...the spider has thus been interpreted as an animal of wisdom." She further notes the association of the spider with the earth, "into the earth all dead are committed and from the earth those accorded the role become ancestors...The living depend on the ancestors as part of a belief that ordains continuing relationships with former generations, and the choice of an animal who shares the ancestor's world is intelligible. The spider is such an animal." (p. 49)

Northern notes that human male figures are "commemorative and generic renderings of royal ancestors and give expression to the belief in ancestors as 'warrantors' of the social order and prosperity of the kingdom. They also testify to and record the dynastic succession. Such figures are carved during a king's rein or that of his successor. Theoretically, there should be a memorial figure for each king of the dynasty since the inception of carvings of such figures. In a preliterate society such visual representations take the place of written historical records. Such figures are depicted standing, or they are seated on the royal stool and not uncommonly (and uniquely) rising from or backing onto the stool, which is left free as a seat. This fusion of royal ancestry figure and stool is the most concentrated symbol of kingship." (p. 35)

\$15,000 - 20,000



143



144

144

Fine Punu Mask, Gabon

ocuyi or mukuyé

Wood, pigments

height 13 1/2in (34.3cm)

Provenance:

Christian Duponcheel, Brussels, ca. 1968

Noel Gautier, France

American Private Collection

The feminine face with perfectly proportioned eyes pierced with a pointed arch under thin eyebrows, the nose over a small mouth with lips delicately carved and separated by a thin slit, the ears marked as projecting semicircles, the coiffure finely combed, consisting of two pointed ends and two lateral duvets, each separate part by braids; pierced behind the ears and around the edges with ancient wear, the fire-blackened cap above the honey-brown face with kaolin remnants and the mouth enhanced red pigment.

\$40,000 - 60,000

145

Kota Reliquary Figure, Gabon

mbulu ngulu

Wood, copper, brass

height 20 1/2in (52cm)

Provenance:

Reportedly John J. Klejmann, New York, 1959

Luis Ignacio Peralta Ramos, Buenos Aires

Encheres Rive Gauche, December 2008

Private Collection, France

This superb *mbulu ngulu* with elegant proportions and fine details, rises from a pierced diamond base which supports a cylindrical neck beneath an expansive elliptical head with domed over-arching forehead made of copper and brass above domed eyes inset with metal pupils and triangular, projecting nose over a faint smiling mouth, flanked by curved rectangular flanges and crescent above; the reverse decorated with a raised lozenge-form with incised decoration; covered overall in brass save the bottom portion of the diamond base and back; fine aged, dark brown patina.

These unique sculptures among African forms were used to protect and demarcate the revered bones of ancestors. The bones were stored in containers and the *mbulu ngulu* rested atop this bundle, bound to it at the figure's lozenge-shaped base. Within the kota society, it is believed that the figurative form of the *mbulu ngulu* communicated the reliquary's intense power.

\$50,000 - 70,000



145

Rare Fang Mask, Gabon

Wood, kaolin

height 12in (30.5cm)

Provenance:

Vittorio and Mariana Mangio, Milan, Italy

Merton D. Simpson Gallery, New York (Inventory #8316 verso, upper right)

Acquired from the above by the present owner ca. 1980s

Vittorio Mangio was very active as a collector/consultant from the 1960s onward, when he lived in Monrovia, Liberia. He helped form the now-famous collection of Carlo Monzino. He was also the consultant for the Italian collection: L. Lanfranchi. Co-author: *Società Segrete Africane e Loro Funzioni Sociali e Politiche*, Le Arti, Marzo 1976 (with Gino Cerastico).

Merton D. Simpson was the premier dealer in African Art in the United States and one of the foremost dealers worldwide. He opened his first gallery for "Primitive Art" in 1954 in New York. Many important American and European museums acquired African Art from Simpson, including: Barbier-Mueller Museum; British Museum of Art; Dallas Museum of Art; Detroit Art Institute; High Museum of Art; Guggenheim Museum; Metropolitan Museum of Art; Museum for African Art; National Museum of African Art/Smithsonian; Peabody Museum at Harvard University; Scott Field Museum, Chicago; Yale University Art Gallery; as well as the foremost collectors, private and corporate, worldwide.

The March 14, 2013 New York Times Obituary reported:

"Over the course of the '60s and '70s Simpson became the most important dealer in the U.S. in this field," Heinrich C. Schweizer, Sotheby's Head of Department of African & Oceanic Art said. "Worldwide, you could say he was one of the two or three leading dealers, and certainly a powerhouse in the U.S., and this was especially remarkable for an African-American, who began doing this in the time of segregation."

"He was a real pioneer, involved in African art at a high level at a time when there weren't even many African-Americans who were collecting African art," said Lowery Stokes Sims, curator of the Museum of Arts and Design in Manhattan and former President of The Studio Museum in Harlem who worked at the Metropolitan Museum of Art from the '70s to the '90s. "When I worked at the Met I would go to the gallery and see some of the most incredible African art I'd ever seen in my life..."

A superb and rare Fang dance mask of lightweight wood. Having a peaked, visor-like coiffure with side braids, all in black. Blackened nose and B-shaped, pierced mouth, with exposed teeth. Thin, pierced and slightly crescent-shaped eyes with double-median incised lines extending from the long, narrow nose upward to the top of the forehead. Incised double arched eyebrows extending backward onto the temples. The undulating facial plane covered with various layers of kaolin. Holes along the upper perimeter for attachment and heavily encrusted, worn surface overall.

Cf. Fagg, William, *Masques d'Afrique*, 1980, Editions Fernand Nathan, pg. 113, illustrated. (Fagg was the Keeper of Ethnography, British Museum, 1946-1974, etc.)

Picasso was drawn to Fang sculpture, especially masks as shown during the period he created *Les Femmes d'Alger*, circa 1907. According to William Rubin, "Two characteristics of Picasso's 1907 painting that persisted into 1908--blocky symmetrical torsos and concave faces--have a decided kinship with tribal art. Physiognomies that combine a wide convex forehead and a long, tapering, concave lower face, such as we see in *Woman's Head* of early 1908, descend from the upper right-hand head in the *Demoiselles*, and also unquestionably answer to Fang sculpture... Fang masks were owned by Picasso, Braque, Derain, and other artists... Fang-inspired concave facial types continue in Picasso's work well into 1908, as shown in the *Study of Friendship*, indeed, right into *Three*



Fagg, William, *Masques d'Afrique*, 1980 p. 113

Women, whose repainted version of the following winter would mark the end of Picasso's "Africanism.'" (Rubin, William, *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*, New York, Museum of Modern Art, 1984, p. 290)

"The Fang occupy much of the northern half of the Gabon and some southern parts of the Cameroon, from which they extended southwards some two hundred years ago. The movement southwards involved their absorbing certain linguistic and indigenous artistic styles which still distinguish one group of Fang from another. They believe in one great creator god with whom their ancestors are the intermediaries. It was therefore to their ancestors that religious ritual was addressed. They believed that ancestral spirits would be reincarnated.

The Fang social organization was based on the extended family with a patriarchal chief. An important function of this patriarch was his responsibility for the lineage's reliquary box or basket containing ancestral skulls. Attached to the container was a carved wooden figure or head which evoked the family's original ancestor. The family would consult this before undertaking any important event.

The Fang also carved a variety of masks. Many of these had white faces, white being the colour associated with the spirit world of their ancestors. They were worn at ritual dances on important occasions, particularly after births and at funerals. Some types of mask were worn to accompany recitations of folklore and legend, others, particularly in the past, were used by societies to illustrate a spiritual source of authority during the impositions of fines and punishment.

Music plays an important part in Fang rituals. Their harps, tambourines, flutes and horns were often decorated with small ancestral heads, as were some of their domestic items. Though there is a distinct variation in Fang style from north to south, common features are faces carved in concave planes, bodies modelled in rounded volumes with curves as opposed to angles, and a general impression of meditation and serenity." John Heron Dickson, Dec 1997. (African art at the Sainsbury Centre for Visual Arts compiled and edited by John Herron Dickson from material supplied for the Robert and Lisa Sainsbury Collection catalog by William B. Fagg, John Herron Dickson and Margret Carey, and from sources acknowledged in the text, Sainsbury Centre for Visual Arts, England)

\$60,000 - 80,000



146



147

Bembe Male Figure, Democratic Republic of the Congo

Wood, shell, mirrored glass

height 7in (17.8cm)

Provenance:

European Private Collection

Private Collection, New York

The well-proportioned figure has naturalistic face with inset glass eyes, wearing a shell necklace around the neck above a columnar torso highlighted with raised scarifications. His diminutive arms are bent at the elbows and rest against his side. The legs are bent at the knees and the feet rest on a circular base; fine reddish brown resinous patina.

"An agrarian society in the elevated savannah of the Republic of the Congo, the Bembe are known for their small, richly carved figures representing ancestors. Raised patterns on the figures mirror the scarification designs of the Bembe themselves." (Robbins & Nooter, 2004: p. 376)

\$10,000 - 15,000

147



148

148
Bembe Male Drummer, Democratic Republic of the Congo
 Wood, mirrored glass
height 8in (20.3cm)

Provenance:
 Sherwin Memel, Los Angeles, California
\$3,000 - 5,000



149

149
Bembe Male Figure, Democratic Republic of the Congo
 Wood, mirrored glass
height 11in (28cm)

Provenance:
 European Private Collection
 Private Collection, New York
\$3,000 - 5,000



150
Yombe Female Figure, Democratic Republic of the Congo
 Wood, resin, mirrored glass
height 11 1/8in (28.35cm)

Provenance:
 Ivana Dimitrie, Paris
 Private Collection, California
\$4,000 - 6,000



151
Lega Mask, Democratic Republic of the Congo
 Wood, pigment, fiber
height 8 3/8in (21cm)

Provenance:
 German Private Collection
 Sotheby's, London, 21 June 1993, Lot 159
 American Private Collection

Finely carved in characteristic flat, elliptical shape, pierced around the edges for fiber attachment, the diminutive pierced eyes separated with an elongated linear nose above a pierced rectangular mouth. The face accented with kaolin; fine glossy dark brown patina.
\$5,000 - 7,000



152

152
Eastern Pende Mask, Democratic Republic of the Congo

panya ngombe
 Wood, pigments
 width 22 3/4in (58cm)

On reverse in manuscript: *Masque Panya Ngombe No3*

Provenance:
 David Gelbard, New York
 Bonhams, New York, 13 November 2007, Lot 2580
 Private Collection, New York

Exhibited:
 Mansfield Art Center, Mansfield, OH, 1992
 Governors State University, IL, 2003
 Krannert Art Museum, IL, 2003
 Belger Art Foundation/University of Missouri-Kansas City, MO, 2004
 Tall Grass Art Association, IL, 2005

Published:
 Butts, H., *The Faces of Africa : Sub-Saharan Sculpture*, Mansfield Art Center, 1992. Fig. 74.

Bourgeois and Rodolitz, *Remnants of Ritual: Selections from the Gelbard Collection of African Art*, Ethnos, New York, 2003, p.36, fig.82

Large and stylized with massive bulbous eyes, this mask has attenuated ears and triangular jaw-line pattern deeply carved and highly expressive.

Sharing both a masquerade and an architectural function, the *panya ngombe* mask of the Eastern or Kasai Pende signifies a wild buffalo, yet in performance it is the mask that collects offerings at the end of initiation festivities. Versions of this mask known as *kenene* decorate the lintel on a paramount chief's dwelling.

\$15,000 - 20,000



153

153
Yaka Slit Clapper, Democratic Republic of the Congo
 Wood, fiber rope, pigments
height 14 1/4in (38.3cm)

Provenance:
 Julius Carlebach Gallery, New York, acquired in the 1950s
 Josepha Carlebach, New York
 American Private Collection

Finely incised designs on the coiffure and face with fine, ancient dark brown patina and wear indicative of much use.

\$4,000 - 6,000



154

154^Y
Songye Figure, Democratic Republic of the Congo
 Wood, beads, fiber, brass tacks, horn
height 10in (25.4cm)

Provenance:
 Ernst Anspach, New York
 Sotheby's, New York, May 2003, Lot 60
 Private Collection, New York
\$6,000 - 8,000

155

Kuyu Headdress, Democratic Republic of the Congo (Brazzavile)

kebe-kebe

Wood, metal, pigments

height 20 3/4 in (52.3 cm)

Provenance:

Galerie Duperrier, Paris

Madeleine Kraeler Corbin, acquired from the
above ca. 1960-68

Thence by descent

Under the protection of *Ebongo*, the great serpent, the eastern Kuyu honor him with a ceremony during which headdresses such as the present example are danced by costumed men. First to appear are the *Euya*, "snakemen," then come *Ebotita*, "the mother", and *Djoku*, "the father" whose carved head is surmounted by a lizard. The last to appear is *Ebongo* whose head is projected upward fifteen feet or higher by a conical structure of woven fiber.

\$15,000 - 20,000



155



156

Lunda-Luba Royal Scepter, Democratic Republic of the Congo

Wood, metal, pigments

height 55 1/2in (141cm)

The iron scepter is wrapped with aluminum bands at the handle, and with a finely carved wooden finial with janus heads, representing twin tutelary spirits, each wearing royal crowns with flaring elements below an abstract superstructure; fine dark brown patina with black highlights.

According to Manuel Jordan in a letter accompanying the present work, "This scepter's overall form and type is comparable to examples documented among Luba chiefs as emblems of rank and prestige - defined as mnemonic devices with codified elements or symbols that indicate aspects of their history and cosmology (Nooter Robert and Roberts, *Memory: Luba Art and the Making of History*, Munich, 1996). Some of the formal specificity of the scepter, its particular carving style (naturalistic-rounded facial features), and the contrasting two-tone coloration (however) suggest a Lunda-peoples attribution to its original ownership and manufacture...

...This staff is a fine example of an art form that successfully blends traditions and established formal ideas with a degree of conceptual innovation. The dynamic blending of abstract and naturalistic elements on this piece is quite effective in transmitting basic yet profound notions of kingship in a particularly creative fashion. The abstract superstructure is very dynamic and almost unique for such a staff. In my opinion it establishes a formal correlation with fence posts that are found around the palaces of some Lunda-related peoples. These include generally abstract, dynamic forms that similarly engage universal forces to protect royal compounds and they "bounce back" anything negative that may be directed towards them."

\$10,000 - 15,000

157

Luba Ceremonial Adze, Democratic Republic of the Congo

Wood, metal

height 17 1/4in (44cm)

\$3,000 - 5,000

158

Kuba Knife, Democratic Republic of the Congo

Wood, metal, brass tacks

length 18 1/4in (46.5cm)

\$1,500 - 2,000

159

Holo Janus Reliquary Figure, Angola

Wood, pigment, basketry, fabric

height 9 1/2in (24.1cm)

Provenance:

Pace Primitive Art, New York

Noble Endicott, New York

American Private Collection

\$3,000 - 5,000



157



158



159

Important and Rare Chokwe Female Figure, Angola

Wood, pigments, metal

height 43 1/2in (110.5cm)

Published:

Cornet, Joseph, *A Survey of Zairian Art: The Bronson Collection*, 1978, fig 80Gillon, Werner, *Collecting African Art*, 1979, p 31, figure V right

Exhibited:

A Survey of Zairian Art: The Bronson Collection:

North Carolina Museum of Art, Raleigh, April 23, 1978 - June 4, 1978

Museum of African Art, Washington, D.C.

July 25, 1978 - September 25, 1978

Los Angeles County Museum of Natural History, Los Angeles

November 14, 1978 - January 21, 1979

Provenance:

Field collected by Jacques Kerchache

Pace Gallery, New York

Lee Bronson Collection, California, acquired from the above in March 1977

This superbly carved and well-proportioned monumental standing female represents power, beauty and elegance, all of which suggest an important royal function. Cut away from her now-lost backboard when collected in the field by Jacques Kerchache, she wears a stoic facial expression, with raised, arched brows above large coffee-bean eyes, slit horizontally across and divided by a long linear nose with diminutive nostrils above a slit mouth accenting the formal qualities of the eyes. Her face is bordered by well-defined demilune ears pieced at the lobes, and a finely incised domed crown or coiffure. The woman's head rests on a slightly elongated cylindrical neck which nests comfortably in her rounded shoulders which lead to her arms hanging in a relaxed position, slightly bent at the elbows. Her right hand holds a symbolic implement, her left faces out to the viewer in a welcoming gesture. Her pendulous breasts, slightly protruding stomach and exaggerated and elongated labia highlight her elongated torso which nests in her rounded hips leading to somewhat naturalistic legs, comfortably bent at the knees and ending in feet with delineated toes (the right with an ancient loss, perhaps intentionally for divination purposes). This accomplished female wears symbolic scarification throughout, including three incised lines on her forehead, raised crescents on her cheekbones and on her chin. Running along her collar, from shoulder to shoulder is a row of incised chevron design which is amplified on her triceps. Raised and incised scarification embellish the torso overall, accentuating her matriarchal importance and designating her a fulfilled woman who has undergone many initiations. She wears an interlinking metal necklace, red pigment overall, a burnished coiffure or crown, black pigment highlights the eyebrows, eyes and mouth with kaolin highlights, a symbol of purity.

According to Elizabeth Cameron, "The initiate's teacher and the community of women are, metaphorically, the artists who create the artwork of the ideally socialized women. It is male sculptors, however, who physically portray the visible aspects of the ideal woman in freestanding sculpture...These male representations form part of the negotiations between men and women over ideal female form.

Male sculptors portray what they consider to be ideal in women, and, in reality these perceptions are important because what men find attractive affects the ability of young women to find mates and become pregnant. Women, however, exercise great control within the initiation context over the ideals portrayed by male sculptors. They either incorporate or change the ideals that sculptors portray, and they select those qualities that they find attractive themselves. All these interactions contribute to the constant redefinition of the ideal female form.

Although motherhood is the ideal for women, men's images of women focus rather on potential motherhood. The sculptors often show the woman idealized as the potential mother seen at the *mwadi* stage, with high, tight

breasts rather than sagging ones that have nursed babies, and they pay close attention to the physical manipulations that occur during initiation...

Scarification patterns are not symbolic; rather they are mnemonic in that they remind women of particular things. The first and most basic set of scars, called *nyakaka* meaning simply 'marks for a woman,' consists of three parallel lines cut on the pubis, and they are commonly represented on sculptural figures. This pattern can be cut in childhood, rather than during initiation, as part of the preparation for initiation that girls undergo. Lines around the navel have the name *katala makovu*, or 'look at the navel.' Several patterns usually appear on the back, including *majiku* (cooking fire) and *hanonosia* (stars).

The women I interviewed regarded facial scars, now rarely seen on any but old women, as beautiful but not particularly erotic. This reinforces Marie- Louise Bastin's remark that facial scars are 'symbolic and ritual recognition marks' that designate membership in clans and particular societies." (Jordan, Manuel, *Chokwe! Art and Initiation among Chokwe and Related Peoples*, 1998: p. 79)

According to Joseph Cornet, "In the same manner as Pende doorposts, this female figure positioned before a thick panel (carved later to make the figure stand out) must have been part of an aristocratic architectural structure. The figure stands with arms hanging freely on either side of the body and holds an unidentified object in one hand.

The head is particularly well sculpted. Black surfaces on the overall background of red emphasize several important elements: the striped headdress, long eyebrows, typical coffee-bean eyes, and widened mouth. Moreover, use of a whitish pigment gives particular animation to the eyes and mouth.

Special care was taken with the scarifications, all of which have individual names in the Tshokwe language; they include lines on the forehead, arcs on the cheeks, dotted lines on the chin, chevrons on the chest and arms, diamonds and horizontal lines above the navel, and parallel lines on the pubis. This figure is of exceptional size and artistic quality and had an important use." (Cornet, Joseph, *A Survey of Zairian Art: The Bronson Collection*, The North Carolina Museum of Art, Raleigh, NC, 1978; p. 144)

Manuel Jordán, Ph.D. (personal communication, 4/2013) confirmed Cornet's analysis of this figure, adding that the Chokwe have a well-established tradition of carving figurative posts and architectural elements—well documented in the context of chief's courts. Unlike the better-known Pende examples, Chokwe architectural figures are extremely rare in private or museum collections.

\$90,000 - 120,000





161

Chokwe Mask, Angola

pwo

Wood, pigments, two early collection labels
height 9 3/8in (23.8cm)

161

Provenance:

Field collected by Dr. Hans Himmelheber,
Heidelberg, Germany
Weyhe Gallery, 1940
Cranbrook Academy of Art, Bloomfield, Michigan
Sothebys-Parke-Bernet, May 2, 1972, Lot 256
John J. Klejman Gallery, New York
Private Collection, New York

Exhibited and Published:

African Negro Art, The Weyhe Gallery, New
York, 1940, fig. 65

This exceptionally carved mask is of hollowed form with a heavily adzed inner surface and exquisite dark brown outer surface patina with encrustations. The face is defined by protruding eyes slit horizontally below arched brows, a linear nose and projecting diamond-form mouth slit between the lips. Scarifications accent the forehead and cheeks.

"Such representations are especially significant given that the Chokwe trace descent through their mothers' lines. Pwo's joint performance with her male counterpart, Cihongo, brings fertility and prosperity to a community. The cultural ideals of these two iconic representations developed during the precolonial period continue to inspire contemporary artists in the region.

Inscribed motifs on the mask's forehead and cheeks are classic graphic designs that aesthetically enhanced a woman's beauty in past generations and were signs of ethnic identity. The central cruciform on the forehead has been interpreted as a cosmogram while the markings on either cheek are described as a solar disc joined by tears. Chokwe masks are often performed at the celebrations that mark the completion of initiation into adulthood. That occasion also marks the dissolution of the bonds of intimacy between mothers and their sons. The pride and sorrow that event represents for Chokwe women is alluded to by the tear motif."

(Metropolitan Museum of Art; WEB 2013)

\$10,000 - 15,000

162

Chokwe Scepter, Angola

Wood, pigments

height 15 1/2in (39.4cm)

Provenance:

Julius Carlebach, New York

American Private Collection, acquired from the above ca. 1960s

Thence by descent

"Moxico" style, very similar to an example in the Berlin Museum für Volkerunde that was acquired by the Museum from Alexander Von Homeyer in 1876 (listed under Yale-Van Rijn Archive, number 515.4/3), which was published in 1989 Ratzel, Friedrich, *The History of Mankind*, Vol III, publication page f.100, plate f,13. The Archive also says that the scepter has been published five times between 1885 and 1908.

According to Koloss, "Chokwe chiefs are descended from the Lunda nobles who imposed their system of rulership over the Chokwe in the seventeenth century. Among their insignia of office are carved wooden staffs depicting a past chief (Miller 1969: 14). In this renowned example from Berlin, the chief's broad, fleshy face is framed by an elaborate headdress and an ornately shaped panel covered with incised designs. the headdress is of a type worn only by great chiefs; versions are known in beaten copper and in cloth-covered basketry (Bastin 1982:77). The tiny antelope horns depicted on the back of the headdress held magical ingredients and indicated the importance of occult knowledge to the chief's power." (Koloss, 1990: p. 56)

\$10,000 - 15,000



162



163



164

163
Zulu Dance Staff, South Africa
 Wood
height 19 1/2in (49.5cm)

Provenance:
 Leon Meizlik, Westchester
 Acquired from the above by the present owner
\$3,000 - 5,000

164
Kwere Staff with Female Figure, Tanzania
 Wood, metal
height 59in (150cm)

Provenance:
 Morton Lipkin
 Private Collection, Arizona

This figure, with metal inset eyes, sits on the top of the staff with geometric carving on top, squared portion.
\$2,000 - 3,000

165^Y
Arussi Shield, Ethiopia
 Hide
diameter 26in (66cm)

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



165

166
Mahafaly Grave Post, Madagascar
 Wood
 height 53 1/4in (135.3cm)

Provenance:
 Richard Monsein, California
 Private Collection, California

Published:
 Feldman, Jerome, *The Eloquent Dead*, (1985: fig. 259)

The royal ancestral female sits with her left hand raised to her cheek on an openwork throne, and is raised on top of a flat circular form below a column of alternating crescent-shaped and square elements; fine weathered gray patina.

"The Mahafaly peoples of Madagascar honor the deceased members of chiefly and royal lineages by creating burial sites of imposing grandeur. Each tomb is a solid boxlike stone sculpture that may be surmounted by as many as thirty wood sculptures. These wooden tomb sculptures commemorate deceased individuals while addressing more abstract concepts concerning the nature of existence after death and the relationship between living and dead. Funerary sculpture is understood not as a direct or literal portrait of the deceased but as a locus of connection with the ancestral realm. The Mahafaly have adopted the term *aloalo* to refer strictly to the works that are used at royal burial sites. *Aloalo* is derived from *alo*, which implies a sense of an intermediary or messenger; the term therefore refers primarily to the work's function and not necessarily its form. *Alo* also relates to the creation of linkages and, in the context of funerary sculpture, may refer to the visual interlocking of abstract forms integrated into a harmonious design as well the work's role as an intermediary between the worlds of the living and dead." (Metropolitan Museum of Art, nd, Web: 2013)

\$8,000 - 12,000



166



167

Property from the Collection of Marc and Denyse Ginzberg

167

Kuba Lidded Container, Democratic Republic
of the Congo

Wood

height 11 1/2in (29.2cm)

Provenance:

Marc and Denyse Ginzberg, New York

\$1,500 - 2,000

168^Y

Snuff Container, Mozambique

Ivory

height 2 3/4in (7cm)

Provenance:

Marc and Denyse Ginzberg, New York

\$300 - 500

169

Gogo Snuff Container, Tanzania

Wood

height 4 1/4in (10.8cm)

Provenance:

Marc and Denyse Ginzberg, New York

\$300 - 500

170

Shona Snuff Container, Zimbabwe

Bamboo, gourd

length 3 1/4in (8.25cm)

Provenance:

Marc and Denyse Ginzberg, New York

Published:

Ginzberg, Marc, *African Forms*, Skira Editore,
Italy, 2000, p. 121

\$500 - 700

171

Tuareg Pitcher, Niger

Leather

height 5 1/2in (14cm)

Provenance:

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

\$600 - 900

172

Two Sotho Snuff Containers, South Africa

Wood

heights 4 1/2 and 5 1/2in (11.4 and 14cm)

Provenance:

Tom Alexander, St. Louis

Marc and Denyse Ginzberg, New York

One Published:

Ginzberg, Marc, *African Forms*, Skira Editore,
Italy, 2000, p. 115

\$800 - 1,200





173
Two Zulu Snuff Bottles, South Africa
Gourd, beads
heights 4 1/2 and 3 1/2in (11.4 and 8.9cm)

Provenance:
Tom Alexander, St. Louis
Marc and Denyse Ginzberg, New York
\$800 - 1,200

174
Bania-Bungo Pipe, Democratic Republic of the Congo
Earthenware, wood
length 14 3/4in (37.5cm)

Provenance:
Tambaran Gallery, New York
Marc and Denyse Ginzberg, New York
\$1,000 - 1,500

175
Zulu Pipe, South Africa
Wood
length 7 3/4in (19.7cm)

Provenance:
Kevin Conru, Brussels
Marc and Denyse Ginzberg, New York

Published:
Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 125
\$700 - 900

176
Pipe, Cameroon
Earthenware
length 6 3/4in (17.1cm)

Provenance:
Colette Ghysels, Brussels
Marc and Denyse Ginzberg, New York
\$700 - 900

177
Dan Spoon, Ivory Coast
Wood
length 6in (15.2cm)

Provenance:
Marc and Denyse Ginzberg, New York

Published:
Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 106
\$400 - 600

178
Dan Pestle, Ivory Coast
Wood
height 8 1/2in (21.6cm)

Provenance:
Merton D. Simpson, New York
Marc and Denyse Ginzberg, New York
\$1,000 - 1,500

179
Lobi Flute, Burkina Faso
Wood
height 12in (30.5cm)

Provenance:
Colette Ghysels, Brussels
Marc and Denyse Ginzberg, New York

Exhibited:
"African Forms", Museum of African Art, New York, February - August 2001

Published:
Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 144
\$500 - 700







180^Y
Two Masai Snuff Containers, Kenya
 Horn, leather
heights 2 3/4 and 3 3/4in and (7 and 9.5cm)

Provenance:
 Michael Rhodes, New York
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p.116
\$600 - 800

181^Y
Two Sotho Snuff Containers, South Africa
 Wood, hide
heights 6 1/4 and 2 3/4in (15.9 and 7cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$400 - 600

182^Y
Three Whistles, Burkina Faso and Democratic Republic of the Congo
 Wood, ivory
lengths 1 3/4 - 3 3/4in (4.4 - 9.5cm)

Provenance:
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 142-3
\$500 - 700

183^Y
Three Pendants, Two Tanzania and One Democratic Republic of the Congo
 Ivory
lengths 8 - 9 1/4in (20.3 - 23.5cm)

Provenance:
 Tanzanian - Martial Bronsin, Brussels
 DRC - Dave DeRoche, San Francisco
 Marc and Denyse Ginzberg, New York
\$800 - 1,200

184
Two Chokwe Sansas, Angola together with a Kwere Chordophone, Tanzania
 Sansas - wood, metal; Chordophone - wood, string
lengths 8 3/4 and 10 1/2in (22.2 and 26.7cm)

Provenance:
 Sansas - Julien A. Quackelbeen, Ghent and Dave DeRoche, San Francisco
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, pp. 130 and 136
\$1,000 - 1,500



185
Stool, Cameroon
 Wood
height 9 1/2in (24.2cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$800 - 1,200

186
Hehe, Gogo, Zaramo Stool, Tanzania
 Wood
height 8 1/2in (21.5cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 23
\$800 - 1,200



187
Lega/Lengola Stool, Democratic Republic of the Congo
 Wood
height 6in (15cm)

Provenance:
 Norman Hurst Gallery, Cambridge, Massachusetts
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 26
\$800 - 1,200

188
Afar Stool, Ethiopia
 Wood
height 5 1/2in (14cm); length 14 3/4 (37.5cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$1,000 - 1,500



189
Tall Stool, possibly Ethiopia
 Wood
height 17 (43.2cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$600 - 800

190
Large Platter, Ethiopia
 Wood
height 11 1/2 (29.2cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$600 - 900

191

Igbo Stool, Nigeria

Wood

height 11 3/4in (29.9cm)

Provenance:

Norman Hurst Gallery, Cambridge, Massachusetts

Marc and Denyse Ginzberg, New York

Published:

"African Forms-Addendum", Museum for African Art, February - August 2001, New York, cover and p. 14, fig. 12, and

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 22

\$500 - 700



191

192

Lobi Stool, Burkina Faso

Wood

height 23 1/4in (59cm)

Provenance:

Tambaran Gallery, New York

Marc and Denyse Ginzberg, New York

\$1,500 - 2,000

193

Bench, Cameroon

Wood

length 36 1/2 in (92.7cm)

Provenance:

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

\$800 - 1,200



192



193



194
Oromo Neckrest, Ethiopia
 Wood
height 6in (15.2cm)

Provenance:
 Michael Rhodes, New York
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 36
\$500 - 700

195
Tofosa Neckrest, Sudan
 Wood
height 5 1/4in (13.3cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$600 - 800



196
Neckrest, Sudan
 Wood, metal, leather
height 6in (15.2cm)

Provenance:
 Noble Endicott, New York
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 34
\$1,000 - 1,500

197
Oromo Neckrest, Ethiopia
 Wood
height 7in (17.8cm)

Provenance:
 Michael Rhodes, New York
 Marc and Denyse Ginzberg, New York



Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 37
\$700 - 900

198
Karamanjong Headrest, Uganda
 Wood
height 5 1/2in (14cm)

Provenance:
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 35
\$400 - 600

199

Karamanjong Headrest, Uganda

Wood

height 10 1/4in (26cm)

Provenance:

Marc and Denyse Ginzberg, New York

Published:

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 34

\$400 - 600

200

Two Calabar Headrests, Nigeria

Earthenware

heights 6 and 5in (15.2 and 12.7cm)

Provenance:

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

One Published:

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 30

\$800 - 1,200

201

Dogon Pot, Mali

Earthenware

height 8 3/4in (22.2cm)

Provenance:

Werner Muensterberger, New York

Marc and Denyse Ginzberg, New York

Published:

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 81

\$800 - 1,200

202

Kuba Bowl, Democratic Republic of the Congo

Wood

height 3 3/4 (9.5cm)

Provenance:

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

\$500 - 700

203

Djenne Pot, Mali

Earthenware

height 10 1/2in (26.7cm)

Provenance:

Werner Muensterberger, New York

Marc and Denyse Ginzberg, New York

Published:

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 82

\$800 - 1,200

204

Djenne Pot, Mali

Earthenware

height 6in (15.2cm)

Provenance:

Werner Muensterberger, New York

Marc and Denyse Ginzberg, New York

Published:

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 82

\$700 - 900





205

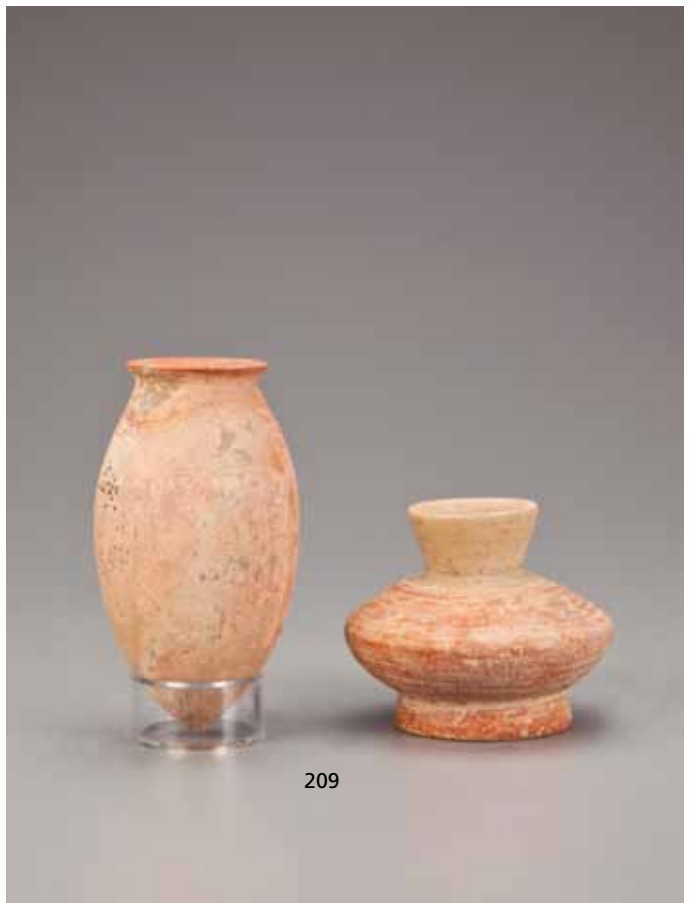


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207

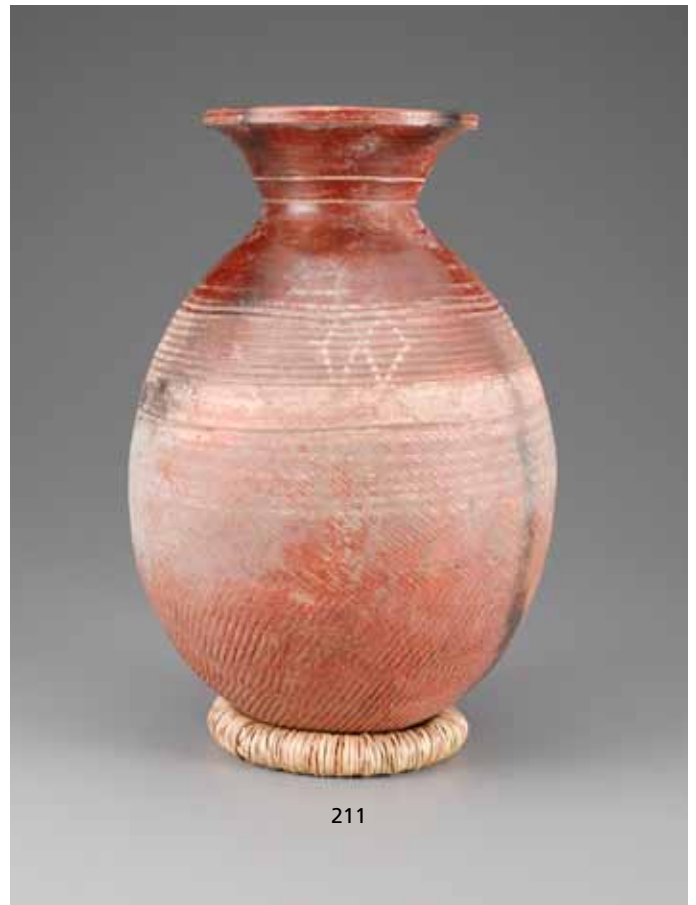
208



209



210



211

205
Vessel, Burkina Faso
 Earthenware
height 17 1/2in (44.5cm)

Provenance:
 David Lantz, New York
 Marc and Denyse Ginzberg, New York
\$2,000 - 3,000

206
Nyaturu Gourd, Tanzania
 Gourd, pigments
height 10 1/2 (26.7cm)

Provenance:
 James Stephenson, New York
 Marc and Denyse Ginzberg, New York
\$500 - 700

207
Djenne Bed Post Support, Mali
 Earthenware
height 12in (30.5cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$800 - 1,200

208
Djenne Vessel, Mali
 Earthenware with red slip
height 9 3/4in (24.8cm)

Provenance:
 Tom Alexander, St. Louis
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 80
\$700 - 900

209
Two Djenne Pots, Mali
 Earthenware
heights 5 3/4 and 3 1/2in (14.6 and 8.9cm)

Provenance:
 Michael Rhodes, New York
 Marc and Denyse Ginzberg, New York
\$400 - 600

210
Igbo Vessel, Nigeria
 Earthenware with brown slip
height 14 3/4in (37.5cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 87
\$1,000 - 1,500

211
Djenne Pot, Mali
 Earthenware
height 14 1/2in (36.8cm)

Provenance:
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p.82
\$1,500 - 2,000





221



222

212
Eight Miscellaneous African Bracelets
 Metal, leather
widths 2 3/4 - 3 1/2in (7-8.9cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$300 - 500

213
Tuareg Cache Coran, Niger
 Silver, fiber strings
length 4in (10.1cm)

Provenance:
 Angela Fisher, London
 Marc and Denyse Ginzberg, New York
\$700 - 900

214
Tuareg Cache Coran, Niger
 Silver, fiber strings
length 4 1/4 (10.8cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$700 - 900

215
Three Kuba Currencies, Democratic Republic of the Congo
 Wood
2 1/2 - 7 3/4in (6.4 - 19.7cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$300 - 500

216
Sidamo Ring, Ethiopia
 Copper
height 1 (2.5cm); width 1 3/4 (4.4cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$300 - 500

217
Togo Pendant, Moba
 Copper
diameter 2 3/4 (7cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$300 - 500

218
Nzakara Dish, Zaire
 Wood
diameter 12in (30.5cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$600 - 800

219
Mossi Flute, Burkina Faso
 Wood
length

Provenance:
 Marc and Denyse Ginzberg, New York
\$500 - 700

220
Two Loom Shuttles, Ivory Coast
 Wood
lengths 10 3/4 and 11 1/4in (27.3 and 28.6cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 275
\$200 - 300

221
Two Moor Anklets, Mauritania
 Silver
widths 4 1/4in (10.8cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$1,000 - 1,500

222
Tuareg Lock and Key, Ethiopia
 Silver, brass
height 2 3/4in (6.7cm); width 4 3/4in (12cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$1,500 - 2,000

223^Y
Three Shi Pendants, Democratic Republic of the Congo
 Ivory
lengths 9 - 9 1/4in (22.9-23.5cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$400 - 600

224
Mbunda Lidded Box, Zambia
 Wood
length 16 1/2in (41.9cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$800 - 1,200

225^Y
Two Pins, Democratic Republic of the Congo
 Ivory
lengths 6 3/4 and 8 1/2in (17.1 and 21.6cm)

Provenance:
 Jerry and Lila Dannenberg, New York
 Marc and Denyse Ginzberg, New York
\$1,000 - 1,500

226
Kwere Hairpin, Tanzania
 Wood
length 7 3/4in (19.7cm)

Provenance:
 James Stephenson, New York
 Marc and Denyse Ginzberg, New York
\$600 - 800

227
Six Kuba Hairpins, Democratic Republic of the Congo
 Brass
heights 7 1/2 - 8 3/4in (19.1-22.2cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 228
\$1,200 - 1,800

228
Dogon Hairpin, Mali
 Brass
length 7 3/4in (19.7cm)

Provenance:
 Reginald Groux, Paris
 Marc and Denyse Ginzberg, New York
\$200 - 300

229
Mambila Currency, Cameroon
 Iron
height 26 1/2in (67.3cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 192
\$500 - 700

230^Y
Oromo Shield, Ethiopia
 Rhinoceros hide
diameter 9in (22.9cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$1,000 - 1,500

231
Kirdi Hat, Chad
 Straw
diameter 6 1/4in (15.9cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$300 - 500



223



224





232
Group of Twelve Tuareg Ear Picks, Niger
 Silver
lengths 2 1/4 - 3 1/4in (5.7cm - 8.3cm)

Provenance:
 Eric Ghysels, Brussels
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 254
\$500 - 700

233
Tuareg Box and Key, Niger
 Silver, brass
height 3 1/2in (8.9cm); width 5 1/2in (14cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$1,500 - 2,000



234
Gurunsi Anklet, Ghana
 Brass
diameter 7in (17.8cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$600 - 800

235
Baule Bracelet, Ivory Coast
 Brass
diameter 5in (12.7cm)

Provenance:
 Jerry and Lila Dannenberg, New York
 Marc and Denyse Ginzberg, New York
\$600 - 800



234

235

236
Teke Bracelet, Democratic Republic of the Congo
 Bronze
diameter 4 1/4in (10.5cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 213
\$800 - 1,200

237
Bracelet, Democratic Republic of the Congo
 Bronze, cowries
diameter 5in (12.5cm)

Provenance:
 Marc and Denyse Ginzberg, New York

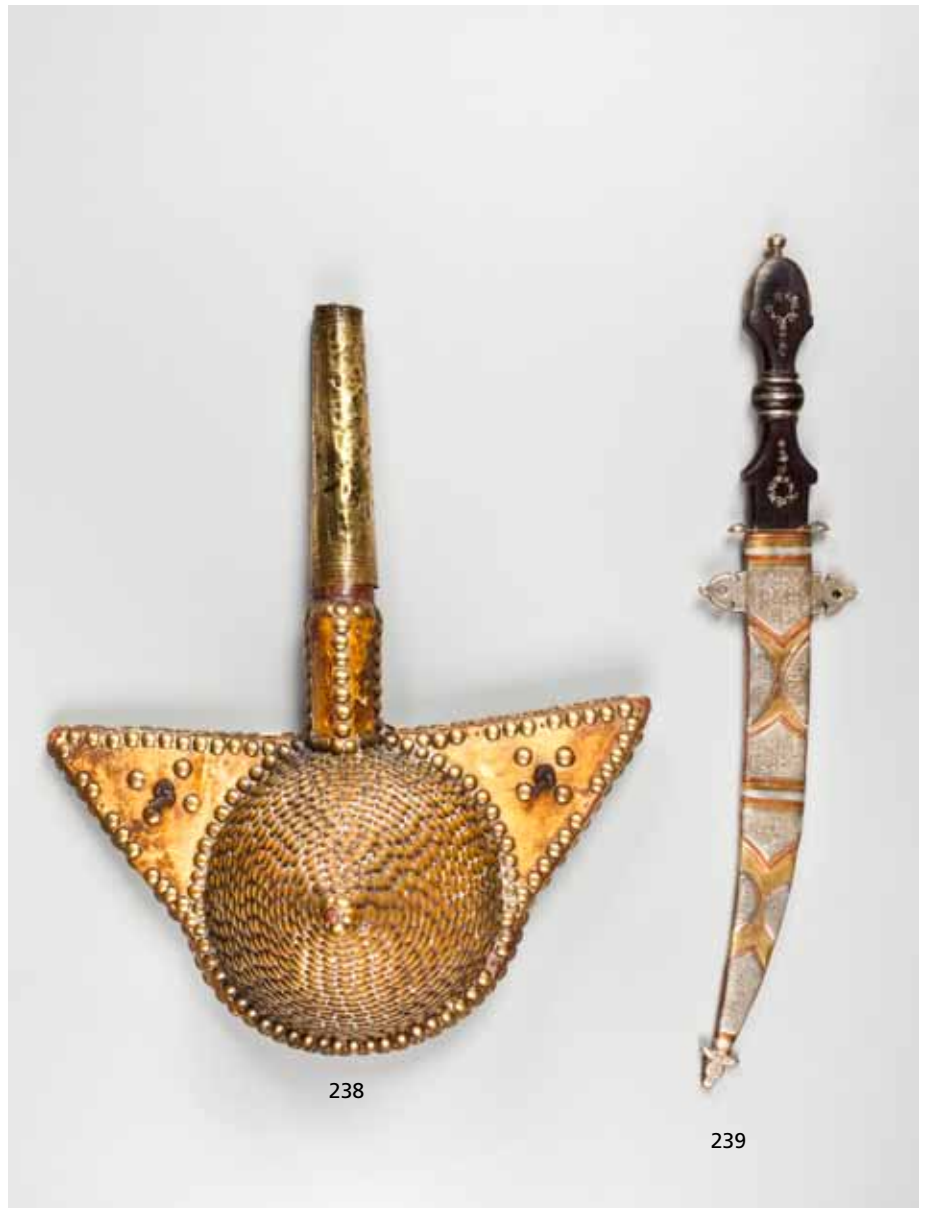
Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 211
\$300 - 500

238
Tafilalt Powder Horn, Morocco
 Wood, brass
height 13 1/2in (34.3cm)

Provenance:
 Charles Davis, New Orleans
 Marc and Denyse Ginzberg, New York
\$800 - 1,200

239
Tuareg Knife, Mali/Burkina Faso
 Wood, silver, brass, iron
length 15 1/2 (39.4cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$1,000 - 1,500







240
Shona Adze, Zimbabwe
 Wood, iron, brass
length 26 3/4in (68cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$600 - 800

241
Two Urhobo Currencies, Nigeria
 Iron
lengths 15 1/2 and 15 3/4in (39.4 and 40cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$300 - 500

242
Djenne Pendant and Bracelet, Mali
 Brass
bracelet diameter 3 1/2in (8.9cm), Pendant 2 1/4in (5.7cm)

Provenance:
 Marc and Denyse Ginzberg, New York

Pendant - Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 253
\$400 - 600

243
Two Mandigo Powder Horns and Trumpet, Guinea
 Wood, leather
lengths of horns 10 1/2 and 10 1/4in (26.7 and 26cm); length of trumpet 8 1/4in (21cm)

Provenance:
 Reginald Groux, Paris
 Marc and Denyse Ginzberg, New York
\$1,500 - 2,000

244
Whip, Cameroon
 Leather
length 33 1/4in (84.5cm)

Provenance:
 Marc and Denyse Ginzberg, New York
\$300 - 500

245
Baule Pouch, Ivory Coast and Tuareg Bag, Sudan
 Leather
length of pouch: 4 1/4in (10.8cm); length of bag: 12in (30.5cm)

Provenance:
 Baule Pouch - Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$500 - 700



246
Knife, Democratic Republic of the Congo
 Wood, leather, metal
length 12in (30.5 cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York

Published:
 Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 186
\$500 - 700

247^Y
Pestle, Zaire
 Ivory
length 25in (63cm)

Provenance:
 Merton D. Simpson, New York
 Marc and Denyse Ginzberg, New York
\$1,500 - 2,000

248
Masai Container, Kenya
 Gourd, leather, beads
length 23 1/2in (59.7cm)

Provenance:
 Colette Ghysels, Brussels
 Marc and Denyse Ginzberg, New York
\$600 - 800

249
Swahili Grater, Tanzania
 Wood, metal
length 24 1/2in (62.2cm)

Provenance:
 Peter Adler, London
 Marc and Denyse Ginzberg, New York
\$500 - 700



250



251

250

Large Dogon Pestle, Mali

Wood

height 63 3/4 (161.9cm)

Provenance:

Marc and Denyse Ginzberg, New York

\$1,000 - 1,500

251^Y

Ngbandi, Mbudja Spear, Democratic Republic of the Congo

Iron, wood, copper, hide

height 64in (163cm)

Provenance:

Marc and Denyse Ginzberg, New York

Published:

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 191

\$2,000 - 3,000

252

Two Makonde Staffs and a Sanu Staff, Tanzania

Wood

heights 16 - 20 3/4in (40.6 - 52.7cm)

Provenance:

Amyas Naegele, New York

Marc and Denyse Ginzberg, New York

\$1,500 - 2,000

253

Bambara Pin, Mali

Brass

length 18 3/4in (47.6cm)

Provenance:

Marc and Denyse Ginzberg, New York

\$400 - 600

254

Banyambo Spear, Tanzania

Iron

length 29 3/4in (75.6cm)

Provenance:

Marc and Denyse Ginzberg, New York

Published:

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 204

\$1,000 - 1,500



255
Banyambo Spear, Tanzania
Iron
Length 27 3/4in (70.5cm)

Provenance:
Marc and Denyse Ginzberg, New York

Published:
Ginzberg, Marc, *African Forms*, Skira Editore,
Italy, 2000, p. 204
\$1,000 - 1,500

256
Chokwe Staff, Angola
Wood
length 22in (55.9cm)

Provenance:
Colette Ghysels, Brussels
Marc and Denyse Ginzberg, New York
\$800 - 1,200

257
Finial, Ethiopia
Iron
height 17in (43.2cm)

Provenance:
Amyas Naegele, New York
Marc and Denyse Ginzberg, New York
\$500 - 700



258

258^Y
Zulu Shield, South African
Wood, cow hide
height 55 3/4in (141.6cm)

Provenance:
Colette Ghysels, Brussels
Marc and Denyse Ginzberg, New York

Published:
Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, p. 166
\$1,000 - 1,500



259

259
Large Shield, Uganda
Leather, wood
height 42in (106.7cm)

Provenance:
Marc and Denyse Ginzberg, New York
\$600 - 800



260

260^Y
Sukuma Shield, Tanzania
Hide, pigments
height 28 3/4in (73cm)

Provenance:
Colette Ghysels, Brussels
Marc and Denyse Ginzberg, New York
\$1,500 - 2,000



261

261^Y
Chad Shield, Cameroon
Hide
height 39 1/2in (102cm)

Provenance:
Colette Ghysels, Brussels
Marc and Denyse Ginzberg, New York

Published:
Ginzberg, Marc, African Forms, Skira Editore, Italy, 2000, p. 163
\$1,500 - 2,000



262

262

Dan Mask, Ivory Coast or Liberia

Wood, fiber, metal, beads

height 17in (43.2cm)

Provenance:

Henri Kemer, New York and Paris

Marc and Denyse Ginzberg, New York

\$3,000 - 5,000

263^Y

Oromo Shield, Ethiopia

Cow hide

diameter 17 3/4in (45cm)

Provenance:

Colette Ghysels, Brussels

Marc and Denyse Ginzberg, New York

\$1,500 - 2,500

264

Group of Nine Kuba Prestige Panels, Democratic Republic of the Congo

Raffia palm fiber

each frame: 26 x 30in (66 x 76cm)

Provenance:

Marc and Denyse Ginzberg, New York

Four Published:

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, pp. 264-269

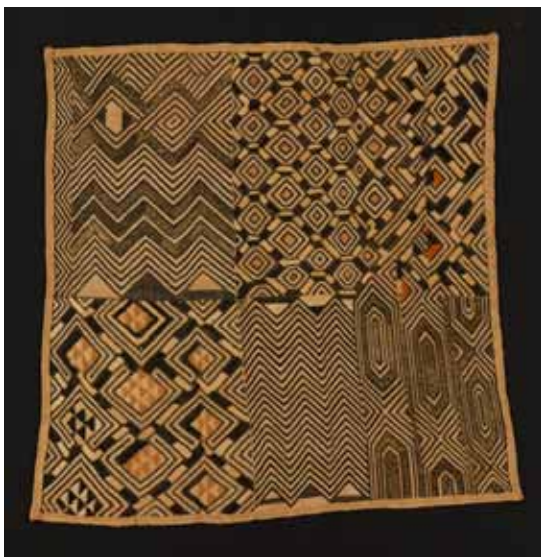
Each professionally mounted on a wood and cloth frame.

(All nine can be viewed on-line at Bonhams.com)
\$3,000 - 5,000



263

End of Sale



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| \$1,000 - 2,000by 100s | \$100,000 - 200,000by 10,000s | | | | | | | | | | | | | | |
| \$2,000 - 5,000by 200 / 500 / 800s | above \$200,000at the auctioneer's discretion | | | | | | | | | | | | | | |
| \$5,000 - 10,000by 500s | The auctioneer has discretion to split any bid at any time. | | | | | | | | | | | | | | |
| Customer Number | | Title | | | | | | | | | | | | | |
| First Name | | Last Name | | | | | | | | | | | | | |
| Company name (to be invoiced if applicable) | | | | | | | | | | | | | | | |
| Address | | | | | | | | | | | | | | | |
| City | | County / State | | | | | | | | | | | | | |
| Post / Zip code | | Country | | | | | | | | | | | | | |
| Telephone mobile | | Telephone daytime | | | | | | | | | | | | | |
| Telephone evening | | Fax | | | | | | | | | | | | | |
| Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number. | | | | | | | | | | | | | | | |
| E-mail (in capitals) _____ | | | | | | | | | | | | | | | |
| By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses. | | | | | | | | | | | | | | | |
| I am registering to bid as a private client <input type="checkbox"/> | | I am registering to bid as a trade client <input type="checkbox"/> | | | | | | | | | | | | | |
| Resale: please enter your resale license number here _____ We may contact you for additional information. | | | | | | | | | | | | | | | |

Please note that all telephone calls are recorded.

| Type of bid (A-Absentee, T-Telephone) | Lot no. | Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section. | MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only* |
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* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

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

| | |
|--|-------|
| BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS. | |
| Your signature: | Date: |



20th Century Decorative Arts

Friday June 14, 1pm
New York

Preview

June 8-14

+1 212 644 9059

frank.maraschiello@bonhams.com

Important Studio Glass
from the Collection of Dr. Anthony Terrana
William Morris

Canopic Jar: Sable Antelope, 1995

hand blown glass, height 48in

\$80,000 - 120,000