

Bonhams

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

Thursday May 15, 2014  
New York



# **African, Oceanic and Pre-Columbian Art**

Thursday May 15, 2014 at 1pm  
New York

## **Bonhams**

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

## **Preview**

Sunday May 11, 12pm to 5pm  
Monday May 12, 10am to 7pm  
Tuesday May 13, 10am to 5pm  
Wednesday May 14, 10am to 5pm  
Thursday 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](http://www.bonhams.com)

**Sale Number:** 21475  
Lots 1 - 201

**Catalog:** \$35

## **Inquiries**

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[fred.backlar@bonhams.com](mailto:fred.backlar@bonhams.com)

Rae Smith, Business Manager  
+1 (323) 436 5412  
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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/21475](http://www.bonhams.com/21475)**

Please see pages 2 to 5  
for bidder information including  
Conditions of Sale, after-sale  
collection and shipment.

## **Illustrations**

Front cover: Lot 75  
First session page: Lot 17  
Second session page: Lot 98  
Third session page: Lot 186  
Back cover: Lot 183

## CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of 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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 33550.

### Auction Estimates

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

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

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

### Consigning Your Property

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

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

### 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](http://www.bonhams.com/us) or contact our Client Services Department.

## BUYER'S GUIDE

### BIDDING & BUYING AT AUCTION

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

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. 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  $\alpha$  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  $\blacktriangle$  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  $\circ$  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](http://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](http://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, Florida, 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 Wednesday May 21 without penalty. After May 21 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.**

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



## Important Notice to Buyers

### Collection & Storage After Sale

Please note that all oversized lots listed below, that are not collected by **5pm on Wednesday, May 21** 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 9am ET on Friday, May 23.**

Address:  
Cadogan Tate Fine Art Storage Limited  
41-20 39<sup>th</sup> 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) +1 (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) +1 (718) 247 2070  
(f) +1 (347) 468 9916 or  
c.more@cadogantatefineart.com

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## Oversized Lots

18  
41  
111  
113  
196

## IMPORTANT NOTICE

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## Order of Sale

Oceanic Art.....	1 - 77
African Art.....	78 - 146
Pre-Columbian Art.....	147 - 201

**Oceanic Art**

Lots 1 - 77





**1**  
**Fine Lithic Stone Blade, Australia**  
Possibly obsidian with calcified deposits  
*length 11 3/8in (29cm)*

PROVENANCE  
L. Sunde Ethnographica Gallery,  
Copenhagen, 1965  
Paul Baus, Kent, Ohio  
**\$1,200 - 1,800**

**2**  
**Massim Betel Mortar, Milne Bay Province,  
Papua New Guinea**  
Wood, lime  
*length 4 3/4in (12cm)*

PROVENANCE  
H.G. Beasley Collection, Elmstead Woods,  
Chislehurst, England  
Leo and Lillian Fortress Collection, Honolulu, HI

EXHIBITED  
Honolulu Academy of Arts (#27498)  
**\$1,500 - 2,000**

**3**  
**Massim Lime Spatula, Milne Bay Province,  
Papua New Guinea**  
Wood  
*length 9in (23cm)*

PROVENANCE  
Pitt-Rivers Museum, Oxford, England,  
de-accessioned in 1877  
Sotheby's London, 10 June 1991, Lot 256  
Leo and Lillian Fortress Collection, Honolulu, HI  
**\$1,000 - 1,500**

**4**  
**Massim Lime Spatula, Milne Bay Province,  
Papua New Guinea**  
Wood  
*length 8 3/4in (22.2cm)*

PROVENANCE  
Pitt-Rivers Museum, Oxford, England,  
de-accessioned in 1877  
The Calvert Collection  
Christie's London, 18 June 1991, Lot 282  
Leo and Lillian Fortress Collection, Honolulu, HI  
**\$1,500 - 2,000**



#652  
BOTTL  
MORTAR  
MASSIM

2



EAST CAPE, N. GUINEA  
CALVERT COL. - STEVENS  
LOT 216, 1897, P.

3

LIME SPATULA  
9" LONG  
EAST CAPE  
NEW GUINEA  
MASSIM AREA



LIME SPATULA  
8 3/4" LONG  
LOUISIADÉ I  
MASSIM AREA  
NEW GUINEA

4



5

5  
Massim Model of a Pig, Trobriand Islands,  
Milne Bay Province, Papua New Guinea,  
together with  
Silas, Ellis, *A Primitive Arcadia: Being the  
Impressions of an Artist in Papua*, Boston, 1926  
Wood, pigments  
length 19 1/2in (50cm)

PROVENANCE  
Ellis Salas, field collected in 1921  
Dr. Oliver Cobb, Seattle, WA

PUBLISHED  
Silas, Ellis, *A Primitive Arcadia: Being the  
Impressions of an Artist in Papua*, Little, Brown  
and Co., Boston, MA, 1926, pl. 27, image no. 2  
\$2,000 - 3,000

6  
Ceremonial Food Bowl, Marshall Bennett  
Islands, Papua New Guinea  
Wood  
height 11 1/4in (28.6cm), length 20 1/2in (52cm)

PROVENANCE  
Private Collection, New York, NY

Of anthropomorphic form with four "legs" bent  
at the knees, two handles at each end (one now  
lost), and incised on the outer bowl surface with  
scroll decoration; fine dark-brown patina.  
\$2,000 - 3,000



6

7<sup>Y</sup>

Massim Drum, probably Trobriand Island,  
Milne Bay Province, Papua New Guinea  
Wood, hide, fiber  
length 29 1/8in (74cm)

PROVENANCE

William O. Oldman Collection, London (#5594  
List, 16 February 1904)  
Private East Coast Collection

Of hourglass shape with openwork handle with  
unusual incised fish designs.  
**\$4,000 - 6,000**





8

8

**Fine War Shield, probably Mungen, East New Britain, Papua New Guinea**

Wood, pigments  
height 61 1/4in (156cm)

PROVENANCE

John B.L. Goodwin, 1912-1994  
Anthony P. Russo, New York  
Private Collection, New York

Of elongated rectangular form with the top and bottom edges slightly rounded, finely decorated on the front with geometric designs and motifs, a handle carved out in the back, the edges would have originally been bound with rattan.

Cf. Beran and Craig (2005: figs 8.4 and 8.5)  
**\$10,000 - 15,000**

9

**Fine and Rare Tami Islands Mask, Huon Gulf, Papua New Guinea**

Wood, pigments, fiber, metal  
height 12 1/2in (31.7cm)

PROVENANCE

Savage Club Collection, Melbourne, Australia  
Marcia and John Friede Collection, New York

Cf. Phelps (1978: fig 990) for an example in the Hooper Collection, and another similar example in the Australia Museum, Sydney (E. 1904) acquired from Mr. Beringer in 1885.

"The Tami Islands are located in the Huon Gulf about three hundred miles east of the mouth of the Sepik River. A rich and distinctive wood-carving tradition developed there. It combines depiction of human and animal figures with geometric relief designs which are often enhanced by the application of lime and red and black pigments. Because the islands are coral and lack good soil, clay, or sources of hard stone, it was necessary for the inhabitants to produce items that could be traded for food, pottery, and some for adze blades. Quantities of bowls, neckrests, lime spatulas, and suspension hooks were therefore made for exchange as well as local use." (Wardwell, 1994: p 88). While there are quantities of works made for exchange, masks such as the present example were not, and are therefore significantly more rare.

Most likely representing a powerful spirit or ancestor, the mask is finely stone-carved with hollowed out back of overall rectangular form with rounded edges, the eyes slightly sunken in below the forehead, both the elongated nose with flared nostrils and the elliptical shaped mouth of fierce expression with fang-like teeth incised, are both raised above the facial plane, triangular form decorations painted black above and below the eyes accentuate the expressiveness, the sides are carved with attached appendages in openwork carving; fine, varied light and dark-brown patina with painted highlights.

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



9



10

**10**  
**Rare Sentani Serving Tray, Lake Sentani, Papua Province (Irian Jaya)**  
 Wood  
*length 18 3/4in (47.6cm)*

PROVENANCE  
 Ben Tursch, Brussels  
 American Private Collection

Probably stone-carved with representative scrollwork pattern on the underside; dark-brown patina with encrustations.  
**\$4,000 - 6,000**

**11**  
**Nukuma Figure, Sanchi River, Washkuk Hills, Upper Sepik River, Papua New Guinea**  
*yina*  
 Wood, pigments  
*height 40 7/8in (103.9cm)*

PROVENANCE  
 Chris Boylan, Sydney  
 Private Collection, California

Probably stone-carved from a dense wood, with representative large concave face with hanging nose and long neck-like staff, both eyes pierced; varied dark-brown patina with painted highlights.

Carved for the *yina* ceremony, the first to occur after the important yam harvest, the figure would have been placed amongst the pile of the first harvest and is associated with water and thus would have been submerged on occasion.  
**\$4,000 - 6,000**

**12**  
**Fine and Rare Bahinemo Mask, Hunstein Mountains, Gahom Village, Papua New Guinea**  
*garra or gra*  
 Wood, pigments  
*height 36 1/2in (92.7cm)*

PROVENANCE  
 Philip Goldman Collection, London  
 Marcia and John Friede Collection, New York

Cf. Gathercole, et. al. *The Art of the Pacific Islands*, National Gallery of Art, Washington, 1979, fig 22.63 for a very similar *garra* mask in the collection of Bruce Seaman, Tahiti (see image from text).

'The two *garra* (nos. 22.62,63) were used at an initiation ceremony...As with some carvings of the Biwat...they are held between dancer's legs. The style is a component of the "opposed-hook" complex. The objects as a whole probably represent water spirits, though the hooks are said to represent birds' beaks and catfish antennae.' (ibid.: p 328)

Cf. Newton, Douglas, *Crocodile and Cassowary: Religious Art of the Upper Sepik River, New Guinea*, Metropolitan Museum of Art, New York, 1971, fig. 34 and 35.

Almost certainly stone-carved in an overall flat oval form with a naturalistic hornbill's head at the top above a set of protruding circular eyes and a ring with opposed set of hooks possibly representing the nose and set of jaws; fine encrusted patina with traces of red and white pigment.  
**\$25,000 - 35,000**



11



22.63 MASK (gender: personal name: *komomo*)  
Wood, paint  
102.2 (40 1/2) high  
Papua New Guinea, East Sepik Province,  
Hautala Mountains: *Hakimani*  
Bruce Seaman, Tahiti  
Newton, *Councils and Customs*, figs. 34, 35

Gathercole, Peter, et al. "The Art of the Pacific Islands," Washington, 1979, p329.





13 (reverse)

13

**Large Sawos Male Figure, East Sepik River, Papua New Guinea**

Wood, pigments

height 43 1/2in (110.5cm)

PROVENANCE

Philip Goldman Collection, London

Marcia and John Friede Collection, New York

This exceptional, stone-carved male figure stands in an upright posture with his shoulders swept back with his arms behind his back and hands resting on his buttocks, his large elliptical face with an overreaching forehead above a flat face with raised circular eyes, a linear nose with flared nostrils and grimacing lips, the torso with finely incised designs around the chest and stomach, his slender, well-defined legs in a reverse bend at the knees delineated with knobs, and terminating at the now-lost feet; fine, weathered light-brown patina.

Most likely ceremonial in function, these cult figures, like suspension hooks, were popular in all parts of the Middle Sepik River region where they were hung on both cult houses and dwellings and served as protective devices.

Large ceremonial cult figure of the Sawos served as both a "representation of a powerful culture hero" and were considered to perform " a highly sacred function"...

...[They] were responsible for the general well-being of their community... [and] had specific names and were the property of clans. They were used to ward off disease and evil and to assist in hunting animals or in headhunting expeditions." (Wardwell, 1994: p 60)

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





**14<sup>Y</sup>**  
**Abelam Dagger, Prince Alexander Mountains, Papua New Guinea**  
 Cassowary bone  
*length 14in (35.6cm)*

PROVENANCE  
 Pitt-Rivers Museum, Oxford, England  
 Sotheby's, London, 27 March 1985, Lot 102  
 Leo and Lillian Fortess Collection, Honolulu, HI  
**\$1,500 - 2,000**

**15**  
**Abelam Dagger with Parrot, probably South Wosera Area, East Sepik Province, Papua New Guinea**  
 Cassowary bone, black pigment  
*length 16 1/2in (42cm)*

PROVENANCE  
 Leo and Lillian Fortess Collection, Honolulu, HI  
**\$1,500 - 2,000**

**16**  
**Abelam Dagger, Prince Alexander Mountains, Papua New Guinea**  
 Cassowary bone  
*length 12 1/2in (32cm)*

PROVENANCE  
 Pitt-Rivers Museum, Oxford, United Kingdom, de-accessioned in 1877  
 Sotheby's, London, 27 March 1985, Lot 102  
 Leo and Lillian Fortess Collection, Honolulu, HI  
**\$1,000 - 1,500**

**17**  
**Large Iatmul Female Figure, Middle Sepik River Region, East Sepik Province, Papua New Guinea,**  
 Wood  
*height 55 3/4in (141.7cm)*

PROVENANCE  
 Charles Rattton, Paris  
 Philip Goldman Collection, London  
 John and Marcia Friede Collection, New York

Most certainly stone-carved, and probably once serving as a suspension hook, the figure stands in an upright posture with her feet pointing downwards, her domed head with large circular eyes, flared nose and open grinning mouth, a solid columnar neck resting on her pulled-back shoulders behind which is an ancient open loss (possibly where a hook element was attached), her long torso with diminutive breasts and slender arms running along side the torso and resting on her hips with long contoured legs with raised kneecaps; extremely fine dark-brown patina with wear indicative of significant age.

'Iatmul suspension hooks have both utilitarian and ceremonial functions. Suspended from the rafters by a cord, they are used to safeguard food, clothing, and other items, which are placed in baskets or string bags and hung from the hook-shaped prongs at the base to keep them out of reach of vermin. Most hooks are adorned with representations of ancestral spirits and totemic animals associated with the owner's clan. In the past, some suspension hooks, especially those representing waken, the most powerful Iatmul supernatural beings, served as sacred images through which the supernatural beings they depicted could be consulted. Before embarking on a raid or hunting expedition, men gathered within the ceremonial house to consult the waken through the hook bearing its image. Offerings of chickens, betel nut, or other items were hung from the hook and then consumed by a human "attendant," who went into a trance during which the waken spoke through him, providing advice. Primarily functional, household suspension hooks were also used to contact spirits about more minor matters.'  
 (Metropolitan Museum of Art, WEB, nd)  
**\$40,000 - 60,000**





18

**18**

**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 Raton gave him his start by purchasing two masks from New Caledonia that Moris had purchased from an unidentified woman. Raton 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, Raton purchased many objects from him. (Raton in Barbier-Mueller 1994:22-23)

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

**19**

**Figural Mallet Finial, Vanuatu Islands**

Wood

height 13 3/4in (35cm)

PROVENANCE

Scott Duggleby, Dallas, TX

Private Collection, California

Cf. Bonnemaïson (1996: figs 16 and 311) for representations of the masked figure in Vanuatu.

Cut from a larger implement, probably a staff, and depicting a masked figure; fine dark-brown encrusted patina.

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

**20<sup>Y</sup>**

**Fish Trap, Kapingamrangi Island (a Polynesian outlier)**

Wood, shell, coconut sennit

length 14 7/8in (38cm)

PROVENANCE

Dr. Robert Browne, Honolulu, HI

Of intricate and complex design and technology with strands of light wood evenly spaced as a cage and tied together with fiber cordage.

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



19



20



21

21<sup>Y</sup>  
**Large Adze, Marshall Islands**  
 Tridacna shell  
*length 7in (17.8cm)*

PROVENANCE  
 Leo and Lillian Fortess Collection, Honolulu, HI,  
 acquired in situ ca. 1942-1945  
**\$1,500 - 2,000**

22  
**Rare Fish Hook, Yasbel Island, Solomon Islands**  
 Zebra mantis shrimp claw appendage  
*(Lysiosquilla maculata)*  
*length 2 1/2in (6.4cm)*

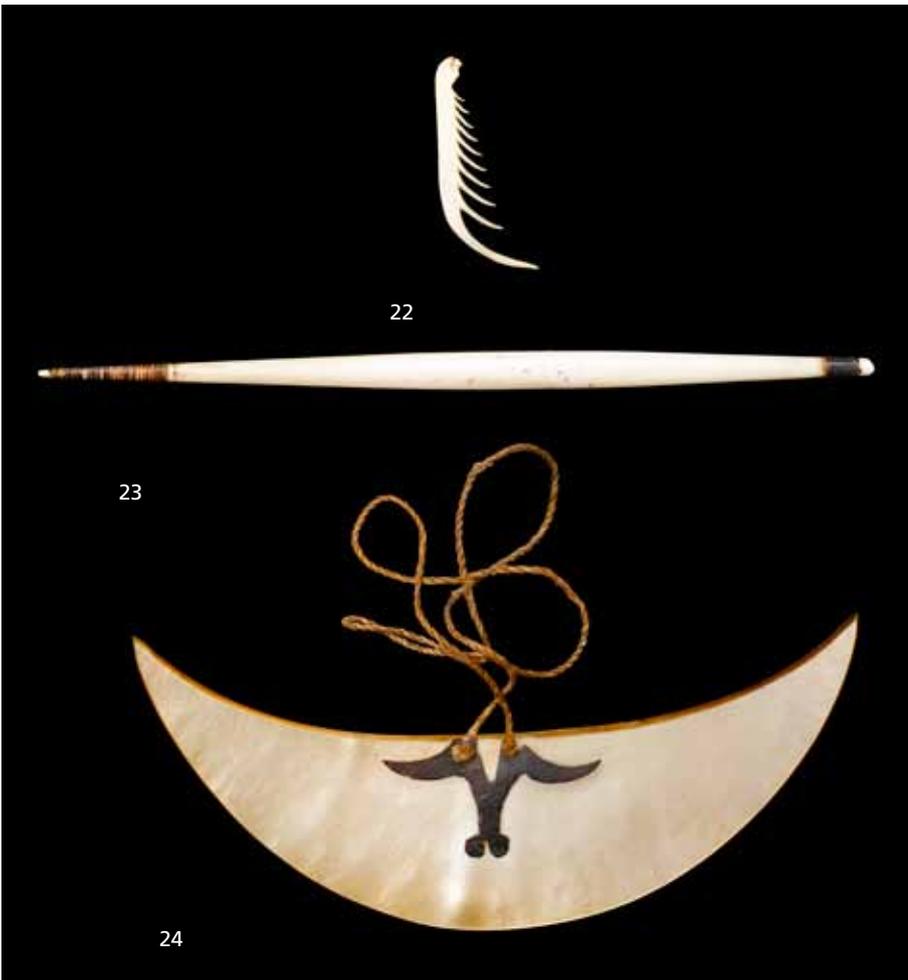
PROVENANCE  
 H.G. Beasley Collection, Elmstead Woods,  
 Chislehurst, England  
 Leo and Lillian Fortess Collection, Honolulu, HI  
  
 cf. Beasley, H., *Pacific Islands Records: Fishhooks*,  
 London, 1928, plates 109-111.  
**\$800 - 1,200**

23<sup>Y</sup>  
**Nose Ornament, Solomon Islands**  
 Tridacna shell, fiber  
*length 8 1/2in (21.6cm)*

PROVENANCE  
 H.G. Beasley Collection, Elmstead Woods,  
 Chislehurst, England  
 Leo and Lillian Fortess Collection, Honolulu, HI  
**\$1,000 - 1,500**

24<sup>Y</sup>  
**Breast Ornament, Solomon Islands**  
 Pearl shell, turtle shell, coconut fiber  
*width 7 1/4in (18.4cm)*

PROVENANCE  
 Norman Hurst, Cambridge, MA  
 Eric and Esther Fortess Collection, Boston, MA,  
 acquired from the above ca. 1978  
**\$800 - 1,200**



22

23

24



25  
Headrest, Tonga Island  
*kali hahapo*  
Wood  
length 19 5/8in (50cm)

PROVENANCE  
Private Collection, New Zealand

According to Cartmail (1997: p 52), "Cook was mistaken in assuming that the *kali* were essentially stools. Kali in fact were *kali*, that is, native wooden pillows or headrests for the head or nape of the neck to rest on. William Mariner, who stayed four years in Tonga 29 years after Cook's visit, was quite unequivocal in his description of *kali*...he stated that the neckrests or *kali* themselves were of Fijian origin but made chiefly in Tonga by canoe-builders. What is more likely the case is that in Fiji, *kali* were being made of Fijian hardwoods by the Lemaki canoe-builders established there by the Tongans, which explains why, to a large extent, the same artefacts were found in Fiji."

Probably stone-carved from one piece of wood without any joints, in the classic and elegant *hahapo* M-shape.  
\$5,000 - 7,000



26  
Headrest, Tonga Island  
*kali hahapo*  
Wood  
length 18 1/2in (47cm)

PROVENANCE  
Private Collection, New Zealand

Probably stone-carved, in the classic and elegant *hahapo* M-shape.  
\$4,000 - 6,000



27



28

27  
Fine Club, Tongan Islands  
*'akau tau*  
Wood  
length 46in (116.8cm)

PROVENANCE  
Preserved Fish Deuel, Cambridge, New York  
(1783-1861)  
Thence by descent  
Private Collection, New York

Carved in rhomboid-shape in cross-section and tapers to a round handle; fine dark-brown patina.  
**\$6,000 - 8,000**

28  
Club, Tongan Islands  
*'akau-ta*  
Wood  
length 38 1/4in (97.2cm)

PROVENANCE  
European Private Collection

Finely carved throughout with bands of zigzag design.  
**\$3,000 - 5,000**

29<sup>Y</sup>

**Very Fine and Rare Chief's Mace Club, Tonga Islands**

*'akau tau*

Wood, marine ivory  
length 25in (63.5cm)

PROVENANCE

Private Collection, Philadelphia, PA

Of graceful, possibly unique shape with handle gradually leading into a large bulbous form head, intricately carved throughout with superb geometric relief designs with finely crafted inlaid marine ivory in sunburst design at both ends and with a crescent shape inlay above a small circle, undoubtedly the property of a high ranking chief used for display of rank rather than for actual fighting; rich, dark-brown patina overall.

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



29 (detail)



29



30



31



32



35

**30**  
**Superb "Swollen-Headed" Pole Club, Fiji Islands**

*bowai*  
 Wood  
 length 40 3/4in (103.5cm)

PROVENANCE  
 Private Collection, France

Probably stone-carved from extremely hard wood, the handle pierced through at one edge for attachment of suspension cord; fine reddish-brown patina with wear indicative of much use and significant age.  
**\$4,000 - 6,000**

**31**  
**Pole Club, Fiji Islands**

*gadi*  
 Wood (probably casuarina)  
 length 44 1/4in (112.4cm)

PROVENANCE  
 Private Collection, New York

The handle carved with incised zigzag design and pierced through at one edge for attachment; fine reddish-brown patina.  
**\$1,500 - 2,000**

**32**  
**Tree Root Club, Fiji Islands**

*vunikau*  
 Wood (probably casuarina)  
 height 44 1/4in (112.4cm)

PROVENANCE  
 Private Collection, New York

The rootstock of the tree forming the head of the club, the handle incised with zigzag design; fine reddish-brown patina.  
**\$2,000 - 3,000**

33-34 No lots

**35**  
**Throwing Club, Fiji Islands**

*i'ula*  
 Wood  
 length 15 1/2 (37.4cm)

PROVENANCE  
 Private Collection, Arizona  
**\$800 - 1,200**



36



37

36

**Large Shark Hook, Fiji Islands**

Wood, fiber

length 14 1/8in (36cm)

PROVENANCE

Private Collection, New Zealand

Probably stone-carved in V-form with piercing at taller side for fiber line attachment above two rows of carved chevron designs; fine dark-brown patina.

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

37

**Kava Bowl, Fiji Islands**

Wood

diameter 15 1/2in (39.4cm)

PROVENANCE

Leo and Lillian Fortess Collection, Honolulu, HI

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

## Niue Island

"In 1774, Niue was named Savage Island by Cook because of the hostility of its inhabitants, and since then it has continued to be known by that name. The island lies isolated in the wide stretch of open sea between the Samoan Islands to the north, the Cook Archipelago to the east, and the Tonga Group to the west. The nearest island is Vava'u in the Tonga Archipelago, about 380 kilometers from Niue.

Like the inhabited islands of the Tonga Group, Niue is a raised atoll, the average elevation above sea level amounting to 66 meters. The central lagoon is now dry, and the surface area is appreciably larger than that of ordinary atolls. The eroded coral gives a type of soil which is mentioned as fertile; as a result of this and the amount of rainfall, which is stated to be more than adequate, almost the entire island is covered with forest."

S. Percy Smith, *Niue island and Its People*, Journal of the Polynesian Society, 1902, vol. 11, pp 82-85

38

**Fine and Rare Sword Club, Niue Island**

Wood

length 33 1/4in (84.5cm)

PROVENANCE

Frederick North, London

Count Werner D. Schack Collection, Southern Jutland, Denmark

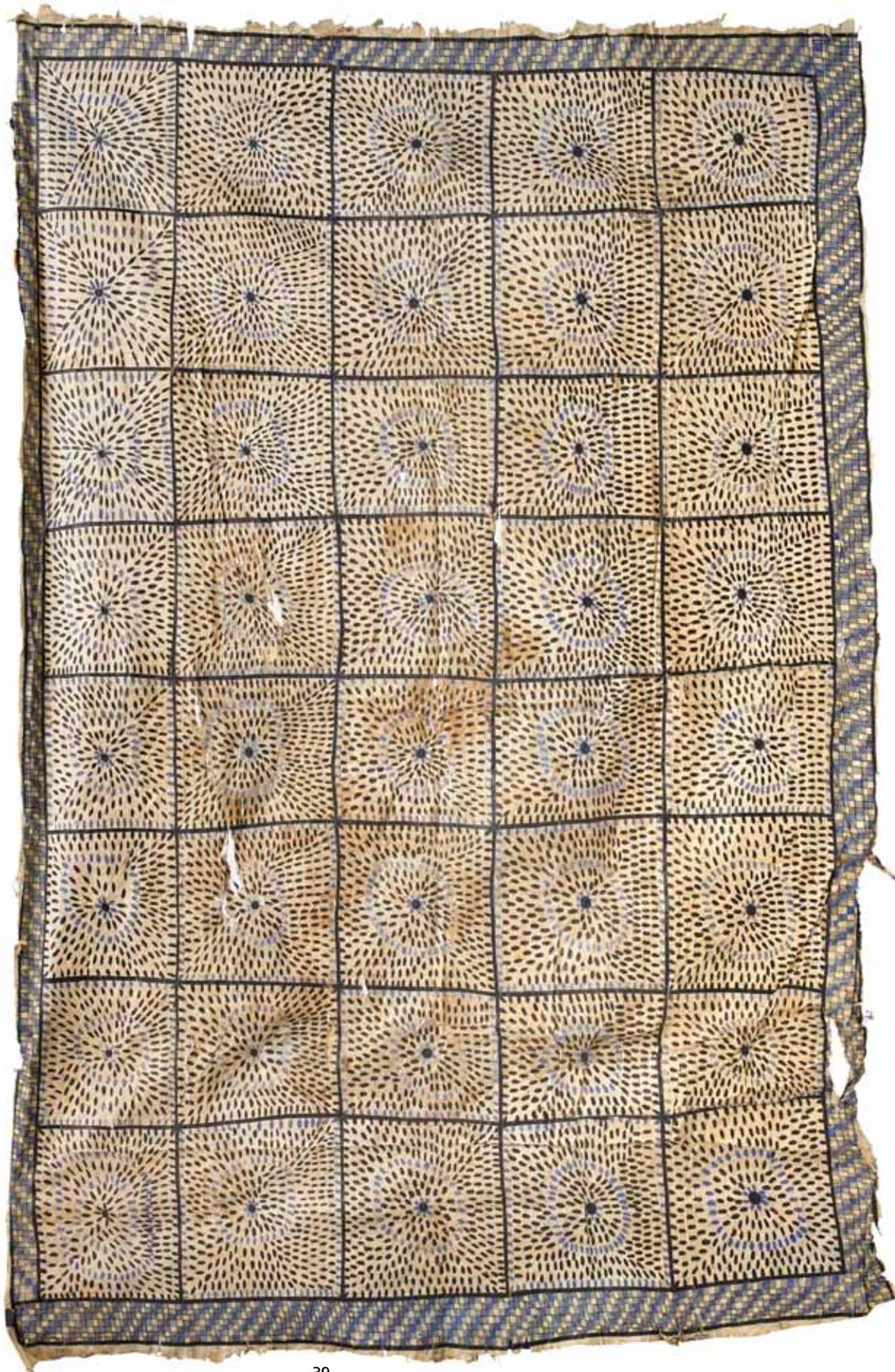
Cf. Churchill, William, *Club Types of Nuclear Polynesia*, Washington, D.C., 1917, Plate 8: Erratic Club Forms, fig f.

Of slightly S-curve shape with finely carved ringed handle; fine honey-brown patina.

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



38





40 (detail)

39

**Large and Rare Decorated Barkcloth, Niue Islands**

*hiapo*

Vegetable fiber, pigments

approximately 142 by 89in (378.5 by 226cm)

PROVENANCE

Private East Coast Collection

Finely decorated with a blue and black died checkerboard design around the border with 40 interior square panels decorated with blue and brown polka dots.

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

40

**Fine Club, Niue Island**

*ula-fumiti*

Wood

length 92in (234cm)

PROVENANCE

Captain Green, New England, ca. 1820

Thence by descent

Private Collection, New York

This massive club has a finely incised pattern on the lower part; fine, original light-brown patina.

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



40



41

**41**  
**Outrigger Canoe, Samoan Islands**  
*paopao*  
 Breadfruit, fiber  
 length 13ft 3in (404cm)

PROVENANCE  
 Old Samoan Family Collection, Laie, Hawai'i

Cf. Kaeppler, Adrienne, *The Mark and Carolyn Blackburn Collection*, Honolulu, 2011, pp. 40-41 for an illustration by Joseph Strong dated 1893 of a very similar canoe.

Probably dating to 1920-30, the canoe presented here is finely hand-carved and hollowed by an expert craftsman using traditional methods, a beautiful example of a *paopao*, or small canoe, the bow and stern with finely carved end pieces which broke through the waves and prevented water from spilling into the hull, the lashings composed of sennit fiber (*afa*) for attaching the outrigger float via the spars to the hull; fine dark-brown patina and fitted on the inside with modern chain mounts for hanging.

Traditionally, this type of single-outrigger, paddle-propelled canoe was designed for one man and used inside the islands' surrounding reefs primarily for transportation and fishing. The canoe greatly impacted the Polynesian's world view, making it possible for them to not only harvest the ocean's resources, but effectively traverse it. As Peter Buck points out in *Samoan Material Culture*, 1930, "The *paopao*...is an indispensable part of every male adult's equipment in life."  
**\$8,000 - 12,000**

**42**  
**Rare Booklet of Barkcloth Specimens, Hawaiian Islands**  
*kapa*  
 length 7 3/4in by height 4 1/4in (19.7 by 10.8cm)

PROVENANCE  
 Probably made by a member of the American Board of Commissioners for Foreign Missions, ca. 1819-39  
 New England Private Collection

An extremely rare collection of *kapa* samples, seven (approximately 3 1/2in by 5in) bound on separate pages in a paper binding with floral design, the front inside pouch with a mulberry plant specimen, the other seven (each approximately 1 square inch) mounted on a separate piece of paper; the frontispiece of the book with an inscription written in script:

"Specimens of the Heathens dress at the Sanwich Islands - Made of the native Tapa - Their principle dress is a native tapa tied on the shoulder hangs loose"  
**\$6,000 - 8,000**

**43**  
**Rare Barkcloth Sample, Hawaiian Islands**  
*kapa*  
 Vegetable fiber, pigments  
 approximately 47 by 51in (119.4 by 129.5cm)

PROVENANCE  
 Private East Coast Collection

With an old printed label: Cloth made from bark of "Paper Mulberry Tree"  
**\$4,000 - 6,000**



42



43



44

44

**Superb and Large Fish Hook, Hawaiian Islands**

*makau paweo*

Pearl shell

height 1 1/2 in (3.8 cm)

PROVENANCE

J.E. Reinecke, collected while conducting and archaeological survey of Kona, Hawaii in 1929-1930

Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.

According to Buck (1957: p. 325), "Shell hooks were usually made of pearl shell (*uhi*), in small and medium sizes. The small shell hooks were termed *makau paweo* and were used for catching 'opelu. Perfect specimens of a larger size (as in the work presented here) are scarce, as the points break off easily."

In Polynesia, the process of making a fish hook took considerable time and the technology employed by the artist was highly developed. According to Buck (1957: p. 324), the process included using sharp-edged pieces of stone for cutting, and coral rasps and files for shaping and smoothing the surface.

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

45<sup>Y</sup>

**Rare Bonito Hook, Hawaiian Islands**

*pa uhi*

Pearl shell, bone, *olana*

length 3 1/8 in (8 cm)

PROVENANCE

J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930

Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.

According to Buck (1957: p 333), "The Hawaiian bonito hook was termed *pa uhi*, after the pearl shell (*uhi*) of which the shank was made or *pa hi aku* after its use in trolling (*hi*) for bonito (*aku*). The term *pa* is used for pearl-shell bonito hooks throughout Polynesia. The New Zealand trolling hook with a wooden shank inlaid with *Haliotis* shell was named *pa* in memory of the pearl-shell trolling hooks of a former Polynesian home."

Cf. Buck (1957: fig. 230a) for similar type with point and snood lashing technique.

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



45

46

**Extremely Rare Stone Hook Pendant, Hawaiian Islands**

*palaoa*

Sedimentary stone (possibly gypsum) with calcite deposits

height 2 5/8in (6.6cm)

**PROVENANCE**

J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930

Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.

A recent analysis of the stone conducted by CIRAM, which accompanies the lot, concluded that the stone has been moderately weathered subsequent to its carving phase. Should Reinecke have found the *palaoa* in a cave, which is most likely the case, the stone would not have been exposed to the potentially harsh environment on Hawaii.

According to Buck (1957: p 538), "A number of small hooks made of shell, wood, and stone were evidently manufactured at a time when ivory was not so plentiful as it was in later times. King (Cook, 1784, vol. 3, pp. 134-135) compared the hook ornaments to the handle of a cup and remarked that they were of wood, stone, or ivory. There is a possibility that such hooks were the precursors of the ivory hook, and archaeological excavations may yet solve the problem of which came first."

Kaeppler in both *Artificial Curiosities* (1978: p. 93; No. 14 of *Hook Pendants*) and *Cook Voyage Artifacts in Leningrad* (1977) references a "Calcite hook pendant on human hair" in Florence (192), length 7cm.

This very early example of the iconographic Hawaiian form is finely stone-carved in classic *palaoa* style with an upright shank, pierced through for suspension, with the hook bend curving back from it at an obtuse angle, the hook bend widens out then narrows from the shank junction; the edges are slightly worn, indicative of significant age.

\$20,000 - 30,000

47<sup>Y</sup>

**Fine Hook Pendant, Hawaiian Islands**

*palao*

Marine ivory

height 2 1/2in (6.4cm)

**PROVENANCE**

J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930

Thence by descent

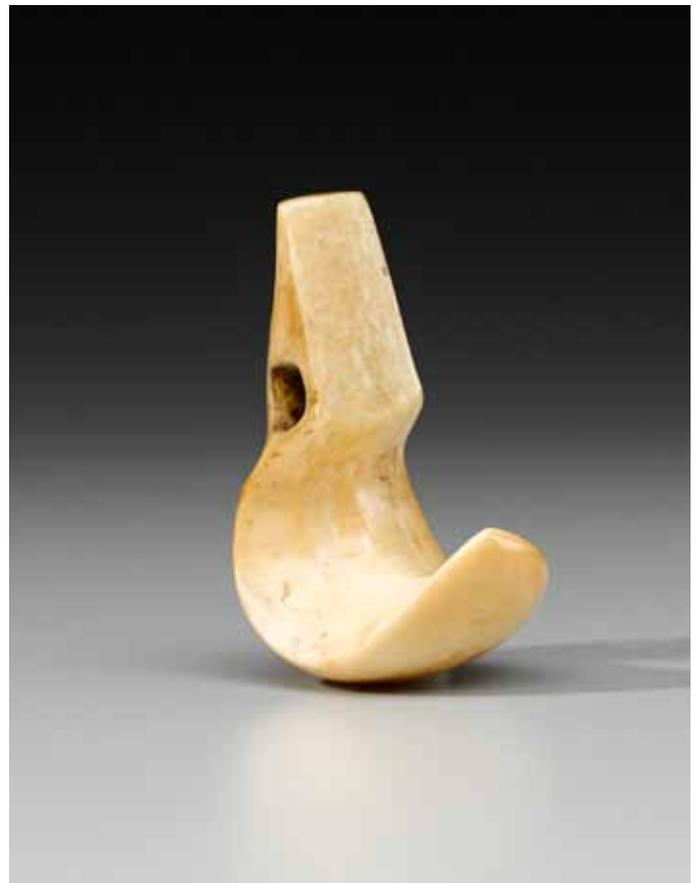
A copy of Reinecke's archaeological survey accompanies the lot.

Finely carved with an upright shank, pierced through for suspension, with the hook bend curving back from it at an obtuse angle; fine varied light-brown/ivory patina.

\$3,000 - 5,000



46



47

48  
Rare Petroglyph, Hawaiian Islands  
Volcanic stone  
height 8 1/8in (20.7cm)

PROVENANCE  
Harry Muira, Anchor House Antiques,  
Honolulu, HI

The fragment of volcanic stone with a stylized figure with his hands raised incised on the flat surface.  
\$3,000 - 5,000

49  
Fine Game Stone, Hawaiian Islands  
*ulumaica*  
Close grained basalt  
diameter 3in (8cm)

PROVENANCE  
J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930  
Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.  
\$2,000 - 3,000



48

50  
Knobbed Medicine Pounder, Hawaiian Islands  
*pohaku ku'i poi*  
Basalt  
height 5 1/2in (14cm)

PROVENANCE  
J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930  
Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.  
\$2,000 - 3,000

51  
Fine Game Stone, Hawaiian Islands  
*ulumaica*  
Stone (probably basalt)  
diameter 3 3/8in (8.6cm)

PROVENANCE  
J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930  
Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.  
\$1,200 - 1,800

52  
Exceptional Poi Pounding Board, Hawaiian Islands  
*papa ku'i poi*  
Breadfruit  
length 39 3/8in by width 15 3/8in (length 100cm by width 39cm)

PROVENANCE  
Private Collection, Maui, Hawai'i

Finely hand-carved in heavy wood in the form of a flat, shallow tray, somewhat rectangular in shape with corners rounded off; fine, aged light-brown patina showing significant wear and age.  
\$4,000 - 6,000



52



49



51



50



53  
Fine Bowl, Hawaiian Islands  
*'umeke la'au pakaka*  
Wood (probably kou)  
diameter 10 5/8in (27cm)

PROVENANCE  
Private Collection, Philadelphia, PA

Finely hand-carved in rounded form with slightly flat bottom; native round peg repairs over four old distress lines to the bottom, one leading all the way to the rim with a larger, rectangular shape wooden patch, fine dark-brown patina on the interior showing evidence of significant age and use; fine "marble" honey-brown and dark-brown patina with original kukui nut oil finish.  
**\$6,000 - 8,000**

54  
Rare "Lahaina" Style Bowl, Hawaiian Islands  
*'umeke kepa'epa*  
Wood (probably Koa)  
diameter 8 1/2in (21.6cm)

PROVENANCE  
Private Collection, Maui, Hawai'i

Finely hand-carved with a flat, thick base flaring out to a flat, vertical banded side, the interior finely carved with a curved surface; a diamond-shaped repair to the surface; fine, varied dark and reddish-brown patina.  
**\$2,000 - 3,000**

55  
Large and Rare Bowl, Hawaiian Islands  
*'umeke la'au pakaka*  
Kamani wood  
diameter 16 1/8in (41cm)

PROVENANCE  
Private Collection, Maui, Hawai'i

Finely hand-carved with native repairs, of large, rounded form with sides curving inward.

According to Jenkins (1989: p 80-81), 'The Hawaiian Gazette, in an 1891 article on Hawaiian woods, listed kamani, after kou and milo, as the most valued tree for woodworking: "The Kamani ranks next, probably, in the Hawaiians estimate, particularly the red variety, and is used as a furniture wood, for calabashes, and was used also for spears..."

...Bingham also noted the reverence in which it was held in Hawaii and elsewhere in Polynesia: "The tree itself is even more beautiful than its wood, and its glossy leaves and sweet-scented flowers caused the old Hawaiians to plant it near their houses while other Polynesians attached a semi-sacred character to groves of the tree, of which we find a trace in the sacred grove near the Puhonua or place of refuge at Halawa at the east end of Molokai.'

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



53

54

55

56  
Fine Bowl, Hawaiian Islands  
*'umeke la'au pakaka*  
Wood (probably kou)  
diameter 10 1/2in (26.7cm)

PROVENANCE  
Private Collection, Maui, Hawai'i

Finely hand-carved with thick, rounded bottom and sides becoming thinner as they curve inwards towards the rim; fine, honey-brown patina.  
\$5,000 - 7,000

57  
Small Poi Bowl, Hawaiian Islands  
*'umeke la'au pakaka*  
Wood (probably kou)  
diameter 6 7/8in (17.5cm)

PROVENANCE  
Private Collection, Maui, Hawai'i

Finely hand-carved with a thick bottom and rounded sides gradually becoming thinner toward the rim, a slight ridge at the middle; fine "marbled" light and dark-brown patina.  
\$3,000 - 5,000

58  
Bowl, Hawaiian Islands  
*'umeke la'au pakaka*  
Wood (probably kou)  
diameter 12 1/2in (30cm)

PROVENANCE  
Private Collection, California

Finely hand-carved, of rounded form with rim slightly flaring out, multiple native repairs throughout; fine "marbled" honey-brown and dark-brown patina.  
\$4,000 - 6,000

56



57

58





Illustration of Tahitians by Lejuene, 1823, depicting one holding an Austral Islands paddle, from Morgat, Alain, *Le Tourdu Monde de la Coquille* (1822-1825) pg 96.

## An Analysis of Motifs on Austral Island 'Paddles'

by Rhys Richards

Exquisitely carved Austral Island 'paddles' are well known in museum and private collections, but they were never functional paddles. The sizes are so variable and their shafts so weak that they are thoroughly unsuitable for practical use. There are no eye-witness reports but probably these 'paddles' were ceremonial emblems of status, or dance paddles, or both. They are covered all over in myriad combinations of the size and placement of just four main and three minor motifs. Every 'paddle' is different with a unique mix of these motifs displaying the carver's ingenuity, flair and creative exuberance.

By far the most common motif can be called 'niho' or 'teeth,' where small equilateral triangles have been chipped out like the serrations on a saw blade, and the motifs assembled in straight lines or panels. The 'tooth' shape matches the main tool used for all motifs, a long triangular shark tooth used as a burin.

Another main motif is formed by double XX figures. These are rectilinear and diagonally crossed, some open and others separated by sharp residual ridges that give a 'boxed' appearance row upon row. In 1892 the Swedish anthropologist Hjalmar Stolpe concluded that these XX are a residual form, 'evolved' or 'devolved' from a human figure becoming increasingly stylized, losing its head entirely and then the torso (which had lain between the XX figures.) Eventually the human form was reduced to the double XX which though barely recognizable, still retains its representational nature as an anthropomorphic figure of a Man.

The third most common motif, present on two thirds of all 'paddles,' can be called 'scallops.' Most 'paddles' have well carved butts depicting dancing girls, some three dimensional on round pommels and some on flat, rectangular, placard-like butts. The dancers are all squatting young girls with pointed breasts, raised hands and outspread knees with crescent-like thighs and lower legs. Stolpe suggested these became

stylized residues, without heads or torsos, until all that was left were the crescents, usually shown in tiers like the drapes of a theatre curtain.

The next most common motifs are 'toothed suns.' These are concentric circles within circles, usually embellished with equilateral triangular 'niho' teeth, like a stylized sun or star.

Almost every 'paddle' has both male and female motifs which I believe represent the sexes generically. The dancing girls and the scallops probably represent femininity, fecundity and youthful potential for rebirth. The double XX figures probably represent masculinity, men and Mankind. The placing of males and females together would seem to convey notions of fertility, descent, ancestry and continuity.

A global search located 856 'paddles' in museums, of which 568 were examined personally and a further 142 considered through photos and illustrations. Of these the total with secure provenances to Ra'ivavae and Tubuai was only seven, with several more collected at Tahiti. (None were made on Rurutu, Rimatara or Rapa islands.) Very few are dated but shipping and museum acquisition records suggest that more than a thousand were carved between 1812 and 1842, with speed becoming more important than strict attention to traditional motifs and symbolism. As paddles carved quickly could be sold to undiscerning foreigners as readily as those made very carefully, the incentives to preserve style and perfection declined, particularly as the pressure of Christianity made the earlier symbolism less and less relevant. Moreover by 1842, Tubuai and Ra'ivavae had been devastated by foreign diseases with ninety per cent depopulation, and dead men could make no more paddles.

The global search and further analysis of the primary motifs are covered in more detail in my book *The Austral Islands: History, Art and Art History*, published by Paremata Press in New Zealand, and available at <mrhys@paradise.net.nz.>

59

**Superb Ceremonial Paddle, Austral Islands**

Wood

length 51 5/8in (131cm)

**PROVENANCE**

Charterhouse School Collection, London, presented by Sir Cavendish Bayle (O.C.) (1929-1957) and according to *The Black Ledger*, is said to have come from the Harvey Islands,

Sotheby's, London, 5 November 2002, Lot 18

Acquired from the above by the present owner

Of elegant elongated form with a slightly concave lanceolate blade with raised central ridge on one side leading to a slender shaft terminating in a circular handle with eight faces of classical form, decorated overall with finely incised geometric designs, including six 'toothed sun' motifs on one side.

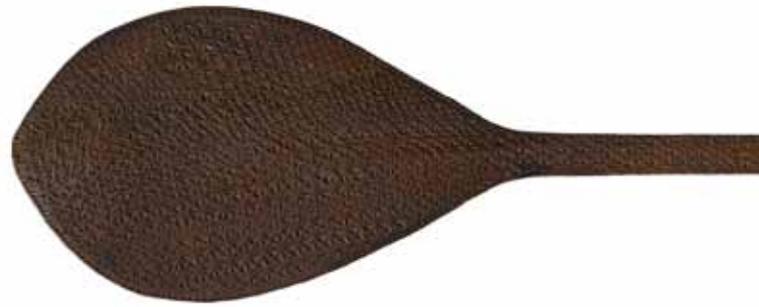
**\$9,000 - 12,000**



59



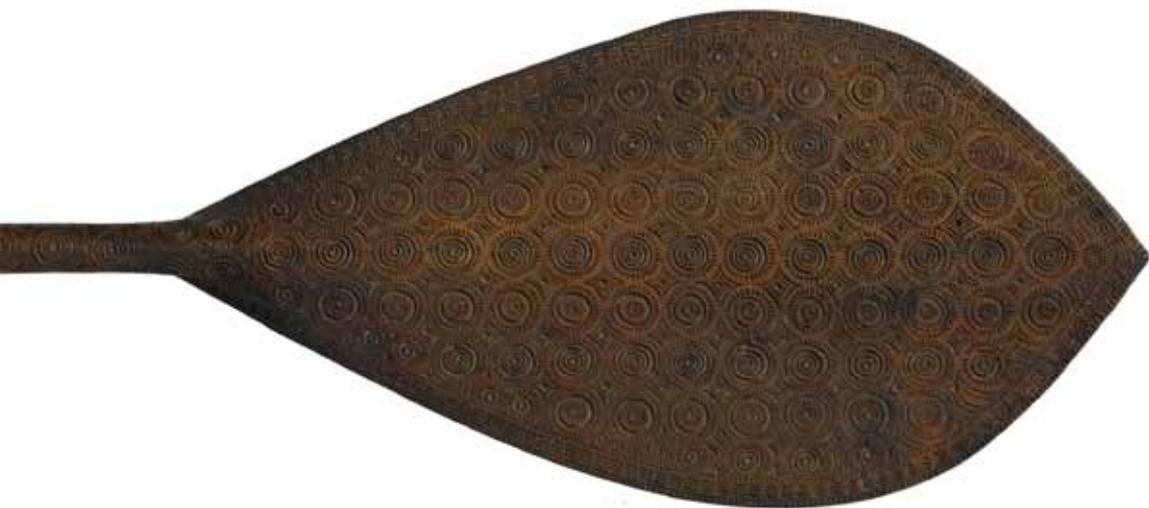
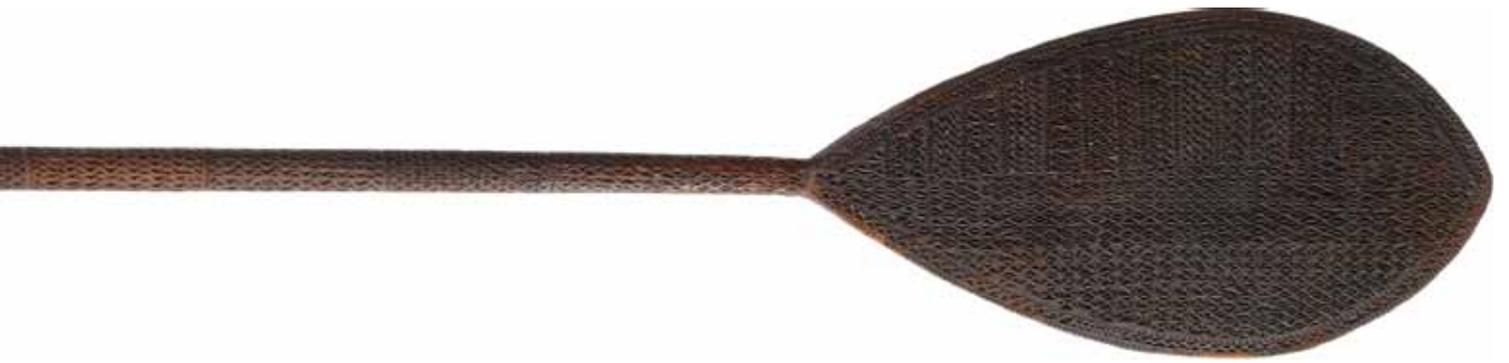
60



61



62





63

**60**  
**Fine Ceremonial Paddle, Austral Islands**

Wood  
length 58 1/4in (148cm)

PROVENANCE  
Private Collection, Maine

Ornately carved throughout, probably by stone, the tear-drop shaped blade surface divided into decorated panels on each side with zigzag and crisscross design, a long shaft terminating with a flat, squared handle finely incised with a row of three dancing figures on both sides amongst decorative elements; fine reddish-brown patina.

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

**61**  
**Rare Ceremonial Dance Paddle, possibly Ra'ivavae or Tupua'i, Austral Islands**

Wood  
length 27 7/8in (70.5cm)

PROVENANCE  
Private East Coast Collection

Of diminutive size, the handle carved with a frieze of dancing figures, decorated overall with exceedingly fine "web" design; fine, dark-brown patina.

While the use of this paddle is unknown, in view of the delicateness and fragility, one can easily hypothesize that it was not intended for sea travel. The row of figures along the flat, bladed handle (versus the typical rounded Austral Islands paddle) are reminiscent of figures more commonly seen on Austral Islands drums (cf. Kjellgren, *Oceania: Art of the Pacific Islands* in the Metropolitan Museum of Art, 2007, fig. 181, formerly in the James Hooper Collection).

Another paddle, also in the Metropolitan Museum of Art, shows a similar flat, rectangular design, but with three rounded handles above (ibid, fig. 182, formerly in the collection of William Oldman).

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

**62**  
**Superb Ceremonial Paddle, Austral Islands**

Wood  
length 46 3/4in (118.75cm)

PROVENANCE  
Private East Coast Collection

Of elegant elongated form with a slightly concave lanceolate blade with raised central ridge on one side leading to a slender shaft terminating in a circular handle with eight faces of classical form, decorated overall with finely incised geometric designs and covered overall with the 'toothed sun' motif; fine light-brown patina.

**\$9,000 - 12,000**

**63**  
**Large Ceremonial Paddle, Austral Islands**

Wood  
length 52 1/4in (132.7cm)

PROVENANCE  
Captain Green, New England, ca. 1820  
Thence by descent  
Private Collection, New York, NY

Finely carved with a row of heads around the rounded handle, the hefty shaft leading to a broad paddle, incised overall with geometric motifs; fine light-brown patina.

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



64

**64**  
**Rare Tapa Beater, Austral Islands**  
Wood  
*length 16 1/8in (41cm)*

PROVENANCE  
German Private Collection

Cf. Phelps (1978: pl. 581)

Probably stone-carved, the handle decorated with a chevron pattern, three of the beating sides with thin incised lines, the fourth side with broader lines; fine dark-brown patina with wear indicative of significant use and age.

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

**65**  
**Rare Rapa Island Pounder, Austral Islands**  
Stone (probably basalt)  
*height 6 3/4in (17.15cm)*

PROVENANCE  
Walter Dudley Childs (1931-2004), Honolulu, Hawai'i  
Larry Bishop, Kauai, Hawai'i  
**\$3,000 - 5,000**



65



66



67

66

**Rare Model Canoe, Manihiki Island,  
Cook Islands**

Wood, Great pearl oyster shell, fiber  
length 12 3/4in (32.4cm)

**PROVENANCE**

Dr. Frank Burnett Collection, Vancouver British  
Columbia (with collection label)

Burnett was fascinated with the cultures of  
Polynesia, Micronesia, and Papua New Guinea.  
He could see that the indigenous culture was  
changing fast under the influence of European  
colonization and missionary work in the area  
and set about amassing a vast collection of  
artifacts from the islands he visited. These ranged  
from carved ritual and religious objects, masks,  
weapons, and miniature boats to shrunken heads.

After earning his fortune in grain on the  
prairies and real estate in Vancouver at the  
turn of the century, Frank Burnett retired to  
the South Seas where he wrote travel books  
and collected ethnological specimens. In 1927,  
Burnett presented his 1,200 item collection to  
the University of British Columbia (UBC) where  
it was housed in the Library. The collection  
formed the core around which the Museum of  
Anthropology was established twenty years later.  
UBC's first anthropologist, Harry Hawthorn,  
and his wife, Audrey, the first curator of the  
Museum, were given responsibility for the care,  
use and expansion of Burnett's assemblage.

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

67

**Two Fine Adzes, Cook Islands**

*toki*  
Basalt  
lengths 5 1/2in (14cm) and 6in (15.2cm)

**PROVENANCE**

Colonel W.E. Gudeon, Resident Commissioner  
of Cook Islands, 1898-1900  
Private Collection, London

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

68

**Large Ceremonial Hafted Adze, Cook Islands**

*toki*  
Wood, plant fiber, stone  
length 33 3/4in (85.7cm)

**PROVENANCE**

Preserved Fish Deuel, Cambridge, New York  
(1783-1861)  
Thence by descent  
Private Collection, New York

Finely carved with hollowed interior on upper  
portion with vertical lines, the lower portion  
with horizontal bands, resting on a hollowed  
out base, the carved stone blade with a sharp  
edge finely inset into the socket on top and  
bound tightly with fine fiber cordage (some now  
missing); fine, dark-brown patina.

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





69

69  
Rare Slit Gong Drum, Cook Islands  
*pate*  
Wood  
*height 31 1/4in (79.4cm)*

PROVENANCE

Colonel W.E. Gudeon, Resident Commissioner of the Cook Islands, 1898-1900  
Private Collection, London

According to Hooper (2006: p 228), "The sound of gongs travels great distances, and they continue to be used in Tonga and Fiji for signaling, on formal ritual occasions and for summoning the congregation to church."

Finely stone-carved and hollowed out with linear slit sound opening along the top surface; finely incised decoration bands at both ends with each end terminating in a slightly recessed panel; fine dark-brown honey surface.

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

70

**Fine and Rare Janus Staff, Easter Island**

*ua*

Wood, obsidian, cone shell (*conus textile*)

length 41 1/2in (105.4cm)

**PROVENANCE**

Mathias L. J. Lemaire, Amsterdam

Milton and Freida Rosenthal, New York, acquired from the above in 1969

Sotheby's, New York, 14 November 2008, Lot 95

Acquired from the above by the present owner

Finely stone-carved with long, slightly curved shaft surmounted with janus faces, each with inlaid eyes, raised cheekbones and pursed lips, surmounted with a domed head decorated with linear incisions; the finely carved, honey-brown surface with an old illegible collection label on one side

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



70



71

71<sup>Y</sup>

**Fine Bone Ornament, Marquesas Islands**

*tiki ivi po'o*

Human bone

height 1 3/4in (4.5cm)

PROVENANCE

Bob Guccione, New York, NY

According to Kjellgren and Ivory (2005: p 44), "The human body is the most important theme in Marquesan art. The primary motif in Marquesan designs, the body was also a major focus for artistic expression and materials derived from it served as artistic media. To adorn both themselves and the objects they used, Marquesans fashioned beadlike cylinders of bone called *ivi po'o* ("bone pieces") from the arm and leg bones of their enemies. Those carved in human form... (as in the example being offered here)... were referred to as *tiki ivi po'o*."  
**\$12,000 - 18,000**

72

**Maori Pendant in Human Form, New Zealand**

*hei tiki*

Greenstone/Nephrite jade, paua shell

height 3 1/2in (8.9cm)

PROVENANCE

Private Collection, Maine

Probably stone-carved with wear on the verso indicative of significant age.  
**\$3,000 - 5,000**



72

73

No Lot

74

**Extremely Fine Maori Ear Pendant,  
New Zealand**

*kapeu*

Greenstone/Nephrite jade

height 3 1/2in (8.9cm)

**PROVENANCE**

Private Collection, London

Cf. Phelps (1976: pl. 80)

According to Barrow (1964: p 26), "The art of working greenstone reached a wonderful perfection in Classic Maori culture when adzes, chisels, and ornaments were manufactured in a wide range of types. Greenstone was regarded as a supernatural substance, to be valued above all other materials. Nephrite (the hard jade from which most of the objects are made) was found in the river-beds of the Teremakau and Arahura on the West Coast of the South Island, and bowenite (a soft translucent bottle-green variety called *tangiwai*) was secured at Anita Bay, Milford Sound. Like the ancient Chinese, the Maori were connoisseurs of the colour and texture of greenstone, and named varieties after some natural object or quality...

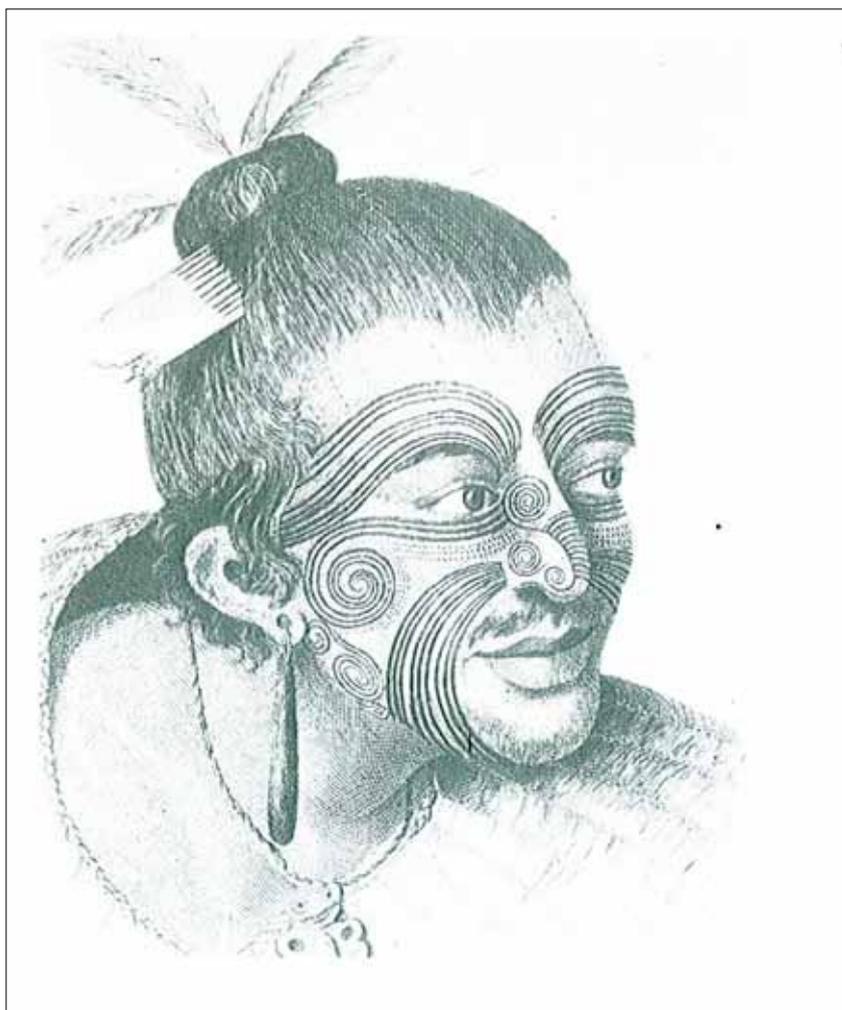
...if whitish, it was likened to the colour of live whitebait (*inanga*)."

The present example, most likely stone carved, is an exceptional example of the highly coveted, classic *inanga* type of stone; pierced at one end for suspension, the wear on the blade tip indicates significant wear and age.

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



74 (actual size)



An engraving from an early edition of *Cook's Voyages* showing a warrior with a greenstone ear pendant.



*Pa That Stood at Te Ngae on Lake Rotorua, Aotearoa, 1865,*  
Wash on paper, by Lieut. H.G. Robley

75

**Important and Rare Maori Handclub,  
New Zealand**

*wahaika*

Wood

length 17 3/4in (45.3cm)

PROVENANCE

James Hooper Collection, purchased in Kingston-upon-Thames, Surrey, 1948

Christies, London, 12 June 1977, Lot 76

Private Collection, London

PUBLISHED

Phelps, Steven, *Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection*, London, 1976, fig. 218

Mack, Charles, *Polynesian Art at Auction, 1965-1980*, 1982, p 158 and 159 (illus.)

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

Several details of this club [as with the present work] indicate that it was made in the eighteenth century. All of the later examples have a small opening carved in the center of the outer blade that was used for the insertion of feathers. The detail is lacking from the *wahaikas* collected by Cook and his immediate followers (Kaepler 1978, pp. 185-87). In addition, nineteenth-century carvings of the reclining figure are larger and ornamented with elaborate incised reliefs [as is the case with the work presented here]. The simplicity of both the carving and the head at the end further reinforces an eighteenth-century date for this [and the present] example (Mack 1982, p. 158).'

Cf. Wardwell (1994, fig 88), also from the James Hooper Collection, no. 220.

Finely stone-carved in classic form in large proportion with janus tiki faces on handle and an exquisite tiki with curvilinear designs and openwork carving above the handle, pierced through for attachment of cordage; fine dark-brown patina with wear indicative of significant age from most likely the 18th century or earlier.  
**\$50,000 - 70,000**



75



76

**76**  
**Rare Maori Canoe Paddle, New Zealand**

*hoe*

Wood

*length 63 1/4in (161.3cm)*

PROVENANCE

Private East Coast Collection

Cf. Hooper (1976: pl. 43)

Probably stone-carved in flat and slender form, the broad section decorated on one side with incised scrollwork design overall; fine, honey-brown patina with wear indicative of significant age.

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

**77**

**Maori Staff, New Zealand**

*tiaha*

Wood

*length 70 1/2in (179.1cm)*

PROVENANCE

Captain Green, New England, ca. 1820

Thence by descent

Private Collection, New York

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



77

**African Art**

**Lots 78 - 146**





78

Property of the Fine Arts Museum of San Francisco, sold to benefit future Museum acquisitions (lots 78-89)

**78**  
**Yoruba Crown, Nigeria**  
 Glass beads, cotton, velvet, rattan; bead embroidery (couching)  
 33 1/2 x 8 x 8 1/4 in (83.8 x 20.3 x 20.3cm)

**PROVENANCE**  
 Diane and Sandy Besser Collection, Santa Fe, New Mexico  
 Fine Arts Museum of San Francisco, California  
**\$3,000 - 5,000**



79

**79**  
**Yoruba Diviner's Bag, Nigeria**  
*apo ifa*  
 Glass beads, cotton; bead embroidery (couching)  
 11 1/2 x 11 3/4 x 1 1/5 in (27.9 x 27.9 x 2.5cm)

**PROVENANCE**  
 Diane and Sandy Besser Collection, Santa Fe, New Mexico  
 Fine Arts Museum of San Francisco, California  
**\$2,000 - 3,000**



80

**80**  
Yoruba Dance Panel, Nigeria  
*yata*  
Glass beads, cotton; bead embroidery (couching)  
30 1/2 x 10in (76.2 x 25.4cm)

PROVENANCE  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
Fine Arts Museum of San Francisco, California  
\$2,000 - 3,000



81

**81**  
Tunic, Cameroon  
Plant fibers, beads, cowrie shells  
32 x 24 x 2in (81.3 x 61 x 5.1cm)

PROVENANCE  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
Fine Arts Museum of San Francisco, California  
\$1,000 - 1,500



82

**Bamileke Flywhisk, Cameroon**

Wood, horsehair, glass beads, wool; bead embroidery (couching)  
50 x 5 1/2 x 4in (127 x 12.7 x 10.2cm)

PROVENANCE

Diane and Sandy Besser Collection, Santa Fe, New Mexico  
Fine Arts Museum of San Francisco, California

**\$700 - 900**

83

**Yoruba Ceremonial Sword and Sheath, Nigeria**

Glass beads, cotton, leather, wood; bead embroidery (couching)  
13 x 20 x 1in (33 x 50.8 x 2.5cm)

PROVENANCE

Diane and Sandy Besser Collection, Santa Fe, New Mexico  
Fine Arts Museum of San Francisco, California

**\$1,500 - 2,000**

84

**Kirdi Young Woman's Cache-sexe, Gourrah or Mokoko, Cameroon  
(diblu kouan)**

*diblu kouan*

Glassbeads, cowrie shells, cotton; linked beadwork  
9 x 17 3/4 x 1in (22.9 x 45.1 x 2.5cm)

PROVENANCE

Diane and Sandy Besser Collection, Santa Fe, New Mexico  
Fine Arts Museum of San Francisco, California

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

85

**Kirdi Young Woman's Cache-Sexe, Bourrah or Mokoko, Cameroon  
*diblu kouan***

*diblu kouan*

Glassbeads, cowrie shells, cotton; interlacing through beads  
7 1/2 x 21 3/8 x 1in (19 x 54 x 2.5cm)

PROVENANCE

Diane and Sandy Besser Collection, Santa Fe, New Mexico  
Fine Arts Museum of San Francisco, California

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



83



84



85



86

**86**  
**Yoruba Coronet, Nigeria**  
 Glass beads, cloth, basketry  
 7 3/4 x 8 x 9in (19.7 x 20.3 x 22.9cm)

PROVENANCE  
 Diane and Sandy Besser Collection, Santa Fe,  
 New Mexico  
 Fine Arts Museum of San Francisco, California  
**\$1,000 - 1,500**

**87**  
**Yoruba Diviner's Necklace, Nigeria**  
 Glass beads, cotton, wool, cardboard; bead  
 embroidery (couching)  
 30 x 8 1/4 x 3 1/4in (76.2 x 20.3 x 7.6cm)

PROVENANCE  
 Diane and Sandy Besser Collection, Santa Fe,  
 New Mexico  
 Fine Arts Museum of San Francisco, California  
**\$1,500 - 2,000**

**88**  
**Yoruba Crown, Nigeria**

*adenla*  
 Glass beads, cloth, metal; bead embroidery  
 (couching)  
 44 x 11 x 11 1/2in (111.8 x 27.9 x 27.9cm)

PROVENANCE  
 Diane and Sandy Besser Collection, Santa Fe,  
 New Mexico  
 Fine Arts Museum of San Francisco, California  
**\$3,000 - 5,000**

**89<sup>Y</sup>**  
**Yoruba Pair of Royal Slippers, Nigeria**  
 Glass beads, leather, cotton; bead  
 embroidery (couching)  
 3 1/2 x 4 x 12in (7.6 x 10.2 x 30.5cm)

PROVENANCE  
 Diane and Sandy Besser Collection, Santa Fe,  
 New Mexico  
 Fine Arts Museum of San Francisco, California  
**\$2,000 - 3,000**



87



88



89



90



91

90

**Fine Bamana Mask, probably Kénédugu Region, Mali**

Wood, copper alloy (bronze, brass)

height 10 1/2in (27cm)

PROVENANCE

Private Collection, New York, NY, acquired in the 1960s

Cf. Elisofon (Eliot) and Fagg (William), *The Sculpture of Africa*, London: Thames and Hudson, 1958:42, fig. 27 for a mask with similar features, with larger horns and a figure on top, but clearly from the same region.

\$5,000 - 7,000

91

**Bamana Doorlock, Mali**

Wood

height 16 1/4in (41.3cm)

PROVENANCE

George Chemeche, New York, NY

\$1,500 - 2,000

92

**Bamana Antelope Headcrest, Mali**

*chiwara*

Wood, pigments

height 16 1/2in (42cm)

PROVENANCE

Private Collection, New York, NY, acquired in the 1960s

\$7,000 - 9,000

93

**Prestige Staff, probably Bamana, Mali**

Wood, metal

height 23in (58.4cm)

PROVENANCE

George Chemeche, New York, NY

The top finely carved with an antelope's head with metal inlaid eyes; fine dark-brown patina.

\$3,000 - 5,000



92



93



94

**94**  
**Bamana Female Figure, Mali**  
Wood  
height 18in (46cm)

PROVENANCE  
Private Collection, France  
Acquired from the above by the present owner

Standing upright on a circular base with her arms to the side, incised linear tattooing to the torso and arms; fine reddish-brown glossy patina.  
**\$4,000 - 6,000**

**95**  
**Fine Dogon/Bamana Female Figure, Mali**  
Wood  
height 30 1/2in (77.5cm)

PROVENANCE  
Robert Dupperier, Paris, France  
Jack Naimann, New York 1978  
Private Collection, New York

According to Barley (*Africa: Art of a Continent*, 1995: p. 503), "Dogon statuary is among the most discussed and least understood in Africa... ..The statues themselves vary enormously in size, form and surface patination. This is not to say that art critics have not sought to establish rigorous styles and historical watersheds, but the value of such attempts is at best to impose a somewhat arbitrary order on a mass of ill-digested data so that "transitional forms" abound. It remains the case that we have very little reliable information on what Dogon statuary was used for and by whom, a fact that has certainly entered into the way in which it has been used to bolster arguments for the universality of art. Interpretations home in on "ancestral" figures and those involved in rainmaking.'

The present sculptures shares some features of the neighboring Bamana culture but is most likely Dogon, she stands firmly on a circular base with legs bent at the knees, supporting a long torso with downward pointing breasts decorated with crisscross scarification, the arms extending downward and resting on the knees; the columnar neck extending from the horizontal, broad shoulders and supporting the domed head delicately carved with a contemplative facial expression; light and dark-brown patina with encrustations.  
**\$30,000 - 40,000**





96

96  
Dogon Figure, Mali  
Wood, ritual patination  
height 18 1/4in (46.4cm)

PROVENANCE  
Purportedly Andre Breton, France  
Alexander Iolas Collection, Greece  
Private European Collection  
**\$8,000 - 12,000**



97

97  
Dogon Tellum Figure, Mali  
Wood, ritual patination  
height 16 1/2in (42cm)

PROVENANCE  
Merton Simpson Gallery, New York  
Acquired from the above by the present owner

The arms stretched upwards and gently leaning to the left side; covered overall in a thick, black encrustation of sacrificial material.  
**\$6,000 - 8,000**



98

98  
**Fine Dogon Figural Doorlock, Mali**  
 Wood, metal  
*height 14 3/4in (37.4cm)*

**PROVENANCE**

J.P. Agogue, Paris, France  
 John and Nicole Dintenfass, New York, NY

The front rectangular panel decorated with finely incised crisscross pattern; surmounted by two abstract female figures with metal inlaid eyes and domed heads, seated in an upright posture with shoulders sloping and becoming the breasts and arms bent at the elbows in right angles and extending forward to the hands joined at the front with fingers delineated with triangular incisions; fine dark-brown patina.  
**\$7,000 - 9,000**



99

99  
**Fine Bura Memorial Head,**  
**Niger/Burkina Faso**  
 Terracotta  
*height 8 1/4in (21cm)*

**PROVENANCE**

Private Collection, New York, acquired in the 1970s

Finely molded with rectangular ridges in straight lines to indicate the eyes and nose, with a pair of horizontal linear ridges to each cheek and two projecting nubs for the ears.  
**\$4,000 - 6,000**



100

**100**  
**Three Lobi Divination Figures, Burkina Faso**  
 Wood  
*heights 7 3/4 - 9 1/2in (20 - 24.1cm)*

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

Three small Lobi figures, one as a joined couple, used by a healer or diviner to combat sorcery or as aids in helping clients, varied dark-brown patina with encrustations.  
**\$2,500 - 3,500**

**101**  
**Lobi Bronze Couple, Burkina Faso**  
*height 2 1/2in (6.4cm)*

PROVENANCE  
 Private Collection, New York, NY  
 Acquired from the above by the present owner

Of a conjoined male and female used as a protective pendant or adornment and sometimes utilized as a personal shrine piece.  
**\$1,000 - 1,500**

**102**  
**Senufo Bronze Divination Figure, Southwest Burkina Faso**  
*height 2 3/4in (7cm)*

PROVENANCE  
 Private Collection, New York, NY  
 Acquired from the above by the present owner  
**\$700 - 900**

**103**  
**Two Lobi Bronze Figures, Burkina Faso**  
*heights 2 1/2in (6.3cm) and 3in (7.6cm)*

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

Two bronze pendants in the style of the larger carved wooden protective figures, which are worn as adornment and sometimes placed on a personal altar.  
**\$1,200 - 1,500**



101



102



103





104

Fine Bwa Mask, Burkina Faso

Wood, feathers, ritual patination

height 18in (45.7cm)

PROVENANCE

George Chemeche, New York, NY

Of deeply hollowed form and pierced around the edges for attachment; a flat, crescent-form element arching from the top of the head and extending over the front of the face with enlarged eyes of concentric linear design, the open mouth with extending, trapezoidal lips above a cylindrical element protruding from the chin; fine dark-brown encrusted patina.

\$12,000 - 18,000



105

**105**  
**Lobi Divination Implement, Burkina Faso**  
Wood  
height 21 1/2in (54.6cm)

PROVENANCE  
Private Collection, New York, NY  
Acquired from the above by the present owner

Cf. Bognola, Daniela, *Lobi*, Milan, 5 Continents, pl 46 for a cane by a similar hand

The divination cane carved in hardwood with composite Lobi figure with bird-head-form legs; hardwood with fine, reddish-brown glossy patina.  
**\$3,000 - 5,000**



106

**106**  
**Lobi Male Ancestral Figure, Burkina Faso**  
Wood, ritual patination  
height 20 3/4in (52.7cm)

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

An aged object of hardwood with sacrificial patina attesting to the contained spiritual protective power present in the statue; varied light-brown heavily encrusted patina.  
**\$4,000 - 6,000**



107

**107**  
**Baule Portrait Mask, Ivory Coast**  
 Wood, kaolin  
*height 10 1/4in (26cm)*

**PROVENANCE**  
 Parke-Bernet, New York, 7 December 1968, Lot 55  
 Philip and Muriel Berman Collection, Allentown, Pennsylvania  
 Nancy Berman and Alan Bloch Collection, Los Angeles, California  
**\$3,000 - 5,000**



108

**108**  
**Mano Mask, made for the Mandingo, Liberia**  
 Wood, metal  
*height 8 1/4in (21cm)*

Collection number on back in red "37-77-50/3021"

**PROVENANCE**  
 George Way Harley (1894-1966), field collected in Liberia by 1937  
 Peabody Museum of Archaeology and Ethnology, Harvard University  
 by donation (original number on mask was 143 and is the 1937 series  
 Harley number)  
 Denver Art Museum, by trade in 1950  
 Private Collection, New York, NY, acquired in the 1960s  
**\$4,000 - 6,000**



109

**109**  
**Ijo Alligator/Crocodile Mask, Nigeria**  
 Wood  
*height 21 1/2in (54.6cm)*

PROVENANCE  
 Private Collection, New York, NY  
 Acquired from the above by the present owner

A "water spirit" headdress of the Niger River coastal delta in the shape of an abstract alligator/crocodile head; fine dark-brown encrusted patina.  
**\$3,000 - 5,000**

**110**  
**Igbo Ikenga Couple, Southern Igbo Area, Nigeria**  
*'akau tau*  
 Wood  
*heights 20 3/4in (52.7cm) and 22 3/4in (57.8cm)*

PROVENANCE  
 Private Collection, New York, NY  
 Acquired from the above by the present owner

Cf. Cole, Herbert and Chike G. Aniakor, *Igbo Arts: Community and Cosmos*, Museum of California Museum of Cultural History, 1984, p 26

The Igbo were the most resistant of the Nigerian peoples to colonization and fought a violent twenty-year war against the British.

A rare female figure, holding severed heads and swords, the male with forehead ichi marks of achievement, carved in the geometric style; fine light-brown encrusted patina.  
**\$4,000 - 6,000**



110

**111**  
**Ijebu-Yoruba Large Water Spirit Headdress Mask, Nigeria**  
 Wood, pigments, glass, metal  
*height 48in (122cm)*

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

PUBLISHED & EXHIBITED  
 Anderson, Martha G. and Philip M. Peek (eds.) *Ways of the Rivers: Arts and Environment of the Niger Delta*, UCLA Fowler Museum of Cultural History, Los Angeles

May 19 – November 17, 2002, UCLA Fowler Museum of Cultural History, Los Angeles, fig 192

"Headdresses were embodiments of powerful water spirits believed to inhabit the waters of the coastal areas of the Niger River Delta, the world's largest mangrove swamp." (ibid. p 130)

"This headdress echoes Ijo conventions but bears hallmarks of the Ijebu-Yoruba type known as Okenekene. Made of separate pieces of wood, it incorporates pointed ears and spiral forms possibly alluding to leaves, vines, or paddles. Birds perch on the fish-tail form sprouting from its head and on its long snout. Mirrors recall the reflective surface of the water and suggest access to the spirit world." (ibid, p 193)

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



111



112

112

**Three Igbo Iron Title Staffs, Nigeria**

Iron, brass, copper

heights 57 1/2 - 67in (146 - 170.2cm)

PROVENANCE

Private Collection, New York, NY

Acquired from the above by the present owner

Title staffs of iron with brass or copper decoration were possessed by titled men, chiefs, clan heads and priests. These objects attest to the status and achievements of the owners and were treated as sacred regalia denoting power and prestige.

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

113

**Fine Ibo Door, Nigeria**

Wood (probably iroko)

height 50 1/4in (127.6cm)

PROVENANCE

John and Nicole Dintenfass, New York, NY,

acquired in the 1970s

According to Cole and Aniakor (1984: p 68), "The favored wood for doors and panels is *iroko*, a hardwood associated with males, power and certain mysteries. An *iroko* tree can only be felled after ritual precautions and sacrifice to placate the strong spirit within. This is never a casual undertaking and usually involves many men, for *iroko* trees are often giants. The work of splitting heavy logs was very difficult before the days of sawmills; planks one and a half to two meters wide were not uncommon. Decorative relief carving takes time, careful planning, and skill born of experience. Thus a large portal or panel complex is an expensive proposition, and it is understandable that major patrons are men of considerable wealth and stature or community idols."

Cf. Cole and Aniakor (ibid.), pp 70-71 for similar examples and a discussion on the iconography of the geometric motifs.

The door presented here is finely carved on the front surface with V-grooves creating a visually dynamic geometric pattern; the encrusted surface showing signs of significant age and use.

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



113



114

**Large Mumuye Figure, Benue River Valley Region, Nigeria**

Wood, kaolin

*height 49 1/2in (125cm)*

**PROVENANCE**

Morton Dimondstein, Los Angeles, CA, ca. 1970s

Private Collection, California

"Within Nigeria's Benue River Valley region, such representations have been associated with a range of functions, including reinforcement of the status of male elders and use by healers and diviners in arriving at diagnoses. The flexible nature of tradition is reflected in the fact that a single figure may fulfill several roles." (Metropolitan Museum of Art, WEB, nd)

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

114



115

115  
Mama Bushcow Mask, Benue River Valley, Nigeria  
*mangam*  
Wood, ochre pigment  
height 17in (43.2cm)

PROVENANCE  
Private Collection, California  
\$3,000 - 5,000



116

116  
Wurkun Staff Figure, Benue River Valley, Northeastern Nigeria  
Wood  
height 11in (27.9cm)

PROVENANCE  
Private Collection, New York, NY

Cf. Burns, Marla, et.al, *Central Nigeria Unmasked, Arts of the Benue River Valley* by Marla C. Berns, Los Angeles: Fowler Museum at UCLA, 2011, fig 13.4

Finely carved as a columnar statue which originally had an iron spike in the base.

\$1,500 - 2,000



117

**117**  
**Ejagham/Ekoi Helmet Mask, Nigeria**  
Wood, cow hide  
*height 18in (45.7cm)*

PROVENANCE  
James Willis, San Francisco, CA  
Private Collection, San Francisco, CA, acquired from the above in 1970  
**\$3,000 - 5,000**

**118**  
**Yoruba Shaman's Rattle, Nigeria**  
Gourd  
*length 11 5/8in (29.5cm)*

PROVENANCE  
Jim Blackmon, San Francisco, CA  
Acquired from the above by the present owner

EXHIBITED & PUBLISHED  
*Turn Up The Volume: A Celebration of African Music*, Fowler Museum, 1999, cat. 19, p 258  
UCLA Fowler Museum, Los Angeles County Museum of Art, and the California African American Museum, Los Angeles, California, 1999

The one-piece gourd rattle carved on the round surface with images of animals including birds and anteaters(?) sacred to the Religion of Ifa  
**\$2,500 - 3,500**

**119**  
**Yoruba Eshu Dance Wand, Nigeria**  
Wood, cowrie shells, leather, string  
*height 13 1/2in (34.3cm)*

PROVENANCE  
Private Collection, New York, NY, acquired in the 1960s  
**\$4,000 - 6,000**

**120**  
**Yoruba Divination Tray, Nigeria**  
*opon ifa*  
Wood  
*diameter 17 1/2in (44.5cm)*

PROVENANCE  
Private Collection, New York, NY  
Acquired from the above by the present owner

Carved in the style of Olowe of Ise, the large tray with four faces of Eshu, the divine messenger and guardian of the crossroads in his role as observer; the small rear divination section with marks indicating evidence of the diviner's usage; fine dark-brown patina.  
**\$2,500 - 3,500**



118



119



120



121  
Yoruba Shango Staff, Nigeria  
Wood, leather, beads  
*height 16in (41cm)*

PROVENANCE  
Private Collection, New York, NY, acquired in  
the 1960s

Finely carved with three faces at the top and  
three above the handle wrapped in leather  
bands; fine varied honey-brown patina with  
wear indicative of significant age and use.  
**\$6,000 - 8,000**

121

122

Yoruba Shrine Figure, Nigeria

Wood

height 12in (30.5cm)

PROVENANCE

George Chemeche, New York, NY

Finely carved holding implements in both hands and wearing a single-blade axe motif on her head; fine dark-brown patina.

\$10,000 - 15,000



122



**123**  
**Twin Figures, by Abakuta, South Egha, Nigeria**  
*ibeji*  
 Wood, beads, string  
 heights 9 1/2in (24.1cm) and 9 3/4in (25cm)

**PROVENANCE**  
 Private Collection, New York, NY, acquired in the 1960s  
**\$3,000 - 5,000**

**124**  
**Twin Figures, by Yagba Egbo, Mena, Nigeria**  
*ibeji*  
 Wood, beads, string  
 10 3/4in (27.3cm) and 11in (27.9cm)

**PROVENANCE**  
 Private Collection, New York, NY, acquired in the 1960s  
**\$5,000 - 7,000**

**125**  
**Memorial Head, Edo People, Kingdom of Benin, Nigeria**  
*uhunmwun-elao*  
 Wood  
 height 16 1/2in (42cm)

**PROVENANCE**  
 French Private Collection  
 Daffos-Estournel Gallery, Paris, France  
 Private Collection, New York, NY, acquired from the above ca. 1985

Carved of dark-brown hardwood, rising from a cylindrical neck, the lowest portion being a rounded base, then diagonal sections surround; the neck encircled by four rows of coral beaded necklaces (*odigba*), the face carved fully in relief with straight line lips, flaring flattened nose and oval eyes inset with nutshells for the pupils, along the forehead are six frontal scars treated with rectangular cavities inset with nutshells, diminutive ears on each side of head, each C-shaped with inset Y forms, a head band consisting of three rows of coral beads and an upper row of large beads, wearing an elaborate headdress with crisscross pattern, the back of the head in a squared pattern, on the left side of the head, a single feather (a mark of status) extends upward from a beaded rosette, the left side of the head having a long, single braid behind the ear hanging down to the beaded collar, becoming a loop reaching down to the base, an open crevice along the back; very old worn surface, exhibiting much age.

“Wooden shrine heads were allowed to sit on the altars of chiefs and important individuals as opposed to the copper alloy heads that were exclusively used by the royalty of Benin.

Osemwede (reign: 1816-1848) was the first Oba who decreed that human heads could be carved for the altars of chiefs of the royal lineage, instead of just wooden antelope, and perhaps, goat heads. Thus, chiefs of the blood in Benin City (but not throughout the Benin Kingdom, where antelope heads continued to be commissioned and used well into the twentieth century) enjoyed the greater dignity conferred upon them by having the right to put human rather than animal heads on their ancestral altars. Thus the (wooden) human heads are according to tradition later than ca. 1816, but the actual age will depend on the condition, insect damage, etc.” (Fagg, William, Christie’s, London, 1988, Lot 206)

“These wooden heads were placed on juju altars that consisted of a row of low terrace-shaped clay benches” (Marquart, Joseph, 1913, The Benin collection of the Imperial Museum of Ethnology, Leiden)  
**\$12,000 - 18,000**



125



126

126

**Rare Benin Head of Queen Mother, Nigeria**

*iyoba*

Brass

height 12in (30.5cm)

**PROVENANCE**

Patricia Withofs (1934-1998), acquired in England ca. 1996

Finely cast, the hollowed form rising from a cylindrical neck encircled by multiple rows of "coral" beads, the face with delicate lips, a small flaring nose and wide oval eyes, four raised scarification lines above the eyes and two large vertical inset rectangular lines on the inner corner of each eye, wearing an elaborate headdress with crisscross pattern, hollowed at the back of the head with five rosettes, strands of beads hang around the head and a braid hangs down the left side of the face; fine, varied gold-brown patina.

**\$20,000 - 30,000**

127

**Luba Figural Prestige Staff, Democratic Republic of the Congo**

Wood, metal

height 53in (134.6cm)

**PROVENANCE**

Belgian Private Collection

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





128

128  
Hemba Male Figure, Bena Nyembo Group,  
Democratic Republic of the Congo  
Wood, ritual patination  
height 21in (52cm)

PROVENANCE  
Paolo Morigi Collection, Magliaso, Switzerland  
Acquired from the above by the present owner  
\$10,000 - 15,000

129  
Fine Lele Cup, Democratic Republic of  
the Congo  
Wood  
height 4 1/4in (10.7cm)

PROVENANCE  
Private Collection, England  
John and Nicole Dintenfass, New York, NY

Sensitively carved on one side with a face  
exhibiting a serene expression below a  
forehead with gracefully flowing lines that  
terminate at the back of the head at the  
handle, a row of shallow piercings border the  
face at the chin and cheeks with two similar  
piercings delineating the eyes; exceptional  
honey-brown, glossy patina, the interior of the  
cup showing fine wear along the rim.  
\$4,000 - 6,000

130  
Luba Divination Implement, Democratic  
Republic of the Congo  
Wood, metal  
height 5in (12.7cm)

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



129



130



131

131

**Bembe Mask, Democratic Republic of the Congo**

Wood, pigments

height 11 1/4in (29cm)

PROVENANCE

Henri Kamer, Paris & New York

Pace Primitive, New York

Private Collection, New York

Evan Maurer and Niangi Batulukisi categorized Bembe art into "three principal stylistic tendencies: the ancient style, the classical style, and the concave/abstract style...

...The concave or abstract style is primarily seen in masks, some figures with two or more faces, and miniature mask pendants. There works of great simplicity are highly artistic and decorative. The tricoloration of red, black, and white is mandatory for the style. The face is hollow and often abstract. The eyes are inscribed in large concave circular orbits and occupy most of the facial surface." *Spirits Embodies: Art of the Congo*, Minneapolis Institute of the Arts, 1999

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

132

**Hemba Janus Figure, Democratic Republic of the Congo**

Wood, metal, ritual patination

height 10 1/4in (76.8cm)

PROVENANCE

French Private Collection

Acquired from the above by the present owner

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

133

**Pende Forehead Mask, Kimbuze Village, Democratic Republic of the Congo**

*mbuya giwoyo* or *kiwoyo*

Wood, fiber, pigments

height 16 3/4in (42.5cm)

PROVENANCE

Dr. Hans Himmelheber, field collected ca. 1930s

The Weyhe Gallery in New York

Arnold H. Ronnebeck (1885-1947), acquired from the above in January 1940

Thence by descent

PUBLISHED & EXHIBITED

*African Negro Art, the Dr. Hans Himmelheber collection*, January 2-31, 1940, New York, fig. 81

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



132



133



134<sup>Y</sup>

**Tall Kuba Drum, Democratic Republic of the Congo**

Wood, hide, fiber

height 46 1/8in (117.25cm)

**PROVENANCE**

Harry Franklin, Beverly Hills, California (tag on base of drum)

Craft and Folk Art Museum, Los Angeles, California, de-accessioned in 1998.

Butterfield & Butterfield, 26 March 1998, Lot 4540

Acquired from the above by the present owner

The tall cylindrical drum with footed base, a carved three-dimensional head on the upper portion in a panel of crosshatched incised designs; rich honey-brown patina from much handling and playing.

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

134



135

135  
Prestige Axe, possibly Mbala, Democratic Republic of the Congo  
Wood, metal  
height 20 1/2in (52.1cm)

PROVENANCE  
George Chemeche, New York, NY  
\$2,000 - 3,000



136

136  
Unusual Diviner's Staff, Democratic Republic of the Congo  
Wood  
height 18 1/2in (47cm)

PROVENANCE  
George Chemeche, New York, NY

Intricately carved with a female figure at the base, supporting a staff with carved turtles, a bell or container, a multi-legged insect and a snake with wraps itself around, terminating at the end with a carved finger; dark-brown patina with encrustations and pierced through at the base.  
\$3,000 - 5,000



137

137

**Chokwe Seated Female Figure, Angola**

Wood, beads, metal, fiber

height 13in (33cm)

**PROVENANCE**

Patric Claes, Brussels, field collected on the border of Angola in the territory of Sandoa in the 1970s

Sitting slightly forward on the stool, bearing a spherical, hollowed out bowl on her knees, wearing a quadruplicate coiffure and three strings of red, white and blue beaded ear rings, a red and black-and-white beaded belt and a metal anklet; her face with slit eyes with raised lids and flaring nose and full lips, protruding breasts and crisscross tattoos incised on her forehead and above each breast; fine honey-brown glossy patina with areas of encrustations in the crevasses.

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



138

138<sup>Y</sup>

**Lwena Figure, Angola**

Wood, fiber, beads, gennet fur, metal  
*height 7in (18cm)*

**PROVENANCE**

Phillip A. Budrose, Essex County, MA  
Ben Hunter, London  
Acquired from the above by the present owner

Standing on bent knees with long torso and shoulders coming forward, an intricately carved spinal cord down the back and wearing a large hat with a fiber tail.

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



139

139

**Chokwe Mask, Sandoa Village, Katanga Province, Democratic Republic of the Congo**

Wood, fiber, metal, beads  
*height 9in (23cm)*

**PROVENANCE**

Patric Claes, Brussels, field collected in Sandoa in the 1970s  
**\$4,000 - 6,000**



140



141

140  
**Kaguru Figural Staff, Tanzanian**  
Wood, cloth, bead, metal money  
*height 40 1/2in (103cm)*

PROVENANCE  
Prof. Rudolf Leopold collection  
Acquired from the above by the present owner

Yale Archive #0002900  
\$3,000 - 5,000

141  
**Figural Staff, Tanzania**  
Wood  
*height 25in (63.5cm)*

PROVENANCE  
George Chemeche, New York, NY  
\$1,500 - 2,000

142<sup>Y</sup>  
**Double-Figure Fetish, Tanzania**  
Wood, beads, cow hide, fiber, ritual patination  
*height 8 1/2in (21.6cm)*

PROVENANCE  
George Chemeche, New York, NY  
\$4,000 - 6,000

143  
**Fetish Container, Tanzania**  
Terracotta, wood, fiber, ritual patination  
*height 9 1/2in (24cm)*

PROVENANCE  
George Chemeche, New York, NY  
\$2,000 - 3,000



142



143



144



**144**  
**Four Kotoko Bronze Horse and Riders, Chad**  
*heights 1 1/4 - 1 3/4in (3.2 - 4.4cm)*

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

Of equestrian warriors; the Kotoko people believe they are descended from the ancient Sao, original inhabitants of the southern Lake Chad region. These small, mounted figures were traditionally carried as personal memorials and as protective amulets, hence the strong evidence of usage.  
**\$1,500 - 2,000**

**145**  
**Large Dinka Male Standing Figure, Sudan**  
Wood, beads  
*height 26 1/4in (66.7cm)*

PROVENANCE  
Private Collection, England  
James Stephenson, New York, NY  
Private Collection, California

Cf. van Rijn Archives (#0093161) for a figure, albeit female, carved with similar features including the buttocks, the wood type and facial attributes including inlaid beads for the eyes.

Finely carved in dense, heavy wood, standing upright on a circular base with his arms to his side, with beads inlaid as eyes; fine medium-brown patina and an old, possibly 19th century, stamp on the underside.  
**\$12,000 - 18,000**



145



146

146

**Maasai Shield, Kenya**

Buffalo hide, pigments, fiber

height 44 1/2in (113cm)

**PROVENANCE**

Private Collection, Menorca, Spain, acquired while farming in Mau Narok, Kenya between 1965-1968 from the relatives of the original owner who lived in the Maasai tribal lands immediately adjoining their farm.

"African shields represent one of the many genres of artifacts that blur the line between utilitarian craft and fine art...Among the Maasai, red paint was traditionally obtained by mixing earth with blood or the red sap of the *solanum campylae* fruit. White was derived from local clays, and black from the skins of burnt gourds. Younger warriors were only allowed the use of black, white, or gray on their shields, indicating that the shield illustrated here was probably owned by a proven warrior herder.

Shields remain one of the Maasai warrior's most important tools. They were used in warfare and hunting as well as practice and training. Outside of the warring context, however, shields were used in rites of passage and also functioned as prestige objects and symbols of identification. Maasai society is organized into distinct age and sex grades. Early twentieth-century studies revealed that spear markings and shield designs were once used to differentiate some of these Maasai subgroups and also hinted at a larger, complex lineage identification system." (Metropolitan Museum of Art, WEB, nd)

Of convex, elliptical form, this shield is composed of buffalo hide sewn onto a wood frame with a handle attached at the center back of the shield, the front of the shield is decorated with crescents in red, white, and black, the mid-section bisecting the shield features alternating triangles.

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

**Pre-Columbian Art**

**Lots 147 - 201**





147

**147**  
**Small Olmec Seated Figure, Las Bocas,**  
**Early Preclassic, ca. 1200 - 900 B.C.**  
Ceramic with white slip and cinnabar  
height 2 7/8in (7.1cm)

PROVENANCE  
Samuel Dubinier, Canada, acquired prior to 1970  
\$2,000 - 3,000

**148**  
**Large Olmec Greenstone Celt,**  
**Middle Preclassic, ca. 900 - 600 B.C.**  
height 13 3/4in (35cm)

PROVENANCE  
Private Collection, New York, acquired in the 1970s

"The point of alignment and intersection of the three levels of the cosmos - the earth, sky, and underworld - was the *axis mundi*, the place of entrance and conduit between the natural and supernatural worlds. In Mesoamerica, the *axis mundi* was conceived as a world tree, often rendered as cruciform vegetation, sprouting from the headdresses of rulers on the surface of celts or appearing in cruciform-shaped arrangements of celts. The wearers are identified as occupants of the cosmic center and the interface of the natural and supernatural oppositions in nature.

In Olmec ceremonial centers, celts were buried as caches to designate plazas, platform mounds, and ballcourts as ritual spaces, and defined them as portals to the otherworld. These deposits marked the cosmic stage on which the ruler performed the rituals of both the *axis mundi* and the journey into the otherworld." (Princeton, *The Olmec World: Ritual and Rulership*, 1995, p 225)  
\$7,000 - 9,000

**149**  
**Fine and Rare Olmec Standing Figure, Early Preclassic, ca. 1200 - 900 B.C.**  
Terracotta with traces of red pigment  
height 9in (23cm)

PROVENANCE  
Edward H. Merrin Gallery, acquired in the 1970s

Oxford Thermoluminescence Report No. N109n45 (15 October 2009) taken on three samples, confirms a firing between 1900 and 3000 years ago

Standing with legs apart in a slightly slumped posture, the long head cants forward on a broad neck, eyes delineated with large slits with puffy lids, a delicate nose above an exaggerated "were-jaguar" type with M-shaped upper lip and pouting lower with a deep incision between the two, simple flanges for the ears border the face.

\$20,000 - 30,000



148



149



150

**150**  
**Michoacan Double-Face Flat Figure,**  
Middle/Late Preclassic, ca. 900 - 100 B.C.  
Buff earthenware with reddish-brown paint  
*height 7 1/4in (18.4cm)*

PROVENANCE  
American Private Collection, acquired in the  
1950s or earlier  
Private Collection, California  
**\$3,000 - 5,000**

**151**  
**Colima Seated Dog,**  
Protoclassic, ca. 100 B.C. - A.D. 250  
Earthenware with reddish-orange and white slip  
*height 9 7/8in (24.1cm)*

PROVENANCE  
Private Collection New York, acquired prior to 1980  
Thence by descent  
**\$2,000 - 3,000**

**152**  
**Three Chinesco Gourd-Form Bowls,**  
Protoclassic, ca. 100 B.C. - A.D. 250  
Earthenware with reddish-brown slip and  
painted highlights  
*diameters 7 3/4 - 8 1/2in (19.7 - 21.cm)*

PROVENANCE  
American Private Collection, acquired in the  
1950s or earlier  
Acquired from the above by the present owner  
**\$2,500 - 3,500**

**153**  
**Seated Chinesco Figure, Type C,**  
Protoclassic, ca. 100 B.C. - A.D. 250  
Earthenware with reddish-brown and cream slip  
*height 11 3/8in (29cm)*

PROVENANCE  
Harry Franklin Gallery, Beverly Hills, California,  
prior to 1983  
Private Collection, California  
**\$5,000 - 7,000**



151



152



153



154

**154**  
**Large Colima Seated Dog,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with deep reddish-brown slip  
 height 14in (36cm)

**PROVENANCE**

Private Collection, Massachusetts, acquired in the 1970s  
 Skinner's, May 2008  
 Acquired from the above by the present owner

Standing at attention with a slightly lowered rear, the mouth open and ears perked; a raised front chest highlighted with four knobbed elements with linear "rib-like" incisions running outward, the design replicated on the back indicating the spine and ribcage; the tail curled in back to the right.

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

**155**  
**Colima Dog With Cornucopia In Mouth,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with light reddish-brown slip  
 length 14 1/2in (35.5cm)

**PROVENANCE**

Private Collection Chicago, acquired in the 1960s  
 Robert and Marianne Huber, Chicago, Illinois  
 Private Collection, Chicago

Standing on all four legs, the tail as a spout, full, rounded stomach and the ears perked up; manganese oxide deposits throughout the surface.

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

**156**  
**Two Jalisco Standing Dogs,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown and cream slip  
 length of largest 12 1/4in (31cm); length of smallest 10 7/8in (27.5cm)

**PROVENANCE**

Private Collection, California, acquired prior to 1980

Jalisco dogs are much less common than Colima examples; they generally have longer snouts, are squatter and have raised spinal cords.

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



155



156



157

**157**  
**Pair of Jalisco Seated Figures, Tala-Tonalá Style, Protoclassic, ca. 100 B.C. - A.D. 250**  
 Earthenware with reddish-brown slip and painted highlights  
*heights 11 5/8in (29.45cm) and 10 3/4in (27.3cm)*

**PROVENANCE**  
 American Private Collection, acquired in the 1950s or earlier  
 Private Collection, California

The larger female holding a baby on her lap, the male playing a musical instrument.  
**\$5,000 - 7,000**

**158**  
**Colima Gadrooned "Parrot" Vessel, Protoclassic, ca. 100 B.C. - A.D. 250**  
 Earthenware with reddish-brown slip  
*diameter 12 1/2in (32cm)*

**PROVENANCE**  
 Sotheby's, November 20, 1995, Lot 318  
 Acquired from the above by the present owner

The gadrooned, ovoid body with flaring spout, resting on tripod feet in the form of parrots; manganese oxide deposits throughout.  
**\$2,500 - 3,500**

**159**  
**Exceptional Jalisco Seated Wrestler, Protoclassic, ca. 100 B.C. - A.D. 250**  
 Earthenware with deep red slip and cream highlights  
*height 9 3/8in (23.8cm)*

**PROVENANCE**  
 John Platt Collection, on loan to the University of Virginia Art ("1982.71.257" in red over white paint)

**PUBLISHED**  
 Hasso von Winning, *The John Platt Collection of Pre-Columbian Art*, University of Virginia Press, 1987, fig 21

Seated upright in meditation, wearing a wrestler's hat with long striated tail, his legs pulled in with his proportionally large hands resting on the knees, of overall muscular proportions and wearing arm bands and a loin cloth; pierced through at each ear for vent holes and rootmarks throughout.  
**\$15,000 - 20,000**



158



159



160

**160**  
**Fine Colima Seated Figure With Bowl,**  
**Comala Style,**  
**Protoclassic, ca. 100 B.C. - A.D. 250**  
Earthenware with reddish-brown slip  
*height 11 1/2in (29cm)*

**PROVENANCE**  
Stanley Marcus Collection, Texas, prior to 1970  
Paul and Alice Baker Collection, Tucson  
("BR18 89" on a white label)  
Acquired from the above by the present owner

**PUBLISHED and EXHIBITED**  
Tucson Museum of Art, *Pre-Columbian Art from the Collection of Paul L. and Alice C. Baker*, 1996; catalog by Jane Stevenson Day, Ph.D. Cf. Butterwick (2004, fig. 17)

Leaning slightly forward with her knees raised and gently resting towards her right side, her right hand resting on her lap and her left arm raised and holding a bowl with vent hole at the bottom on her left shoulder, her face with her eyes closed possibly depicting death or sleep, wearing a hair band around a striated coiffure.  
**\$10,000 - 15,000**

**161**  
**Rare Jalisco Conjoined Seated Couple,**  
**Protoclassic, ca. 100 B.C. - A.D. 250**  
Earthenware with reddish-brown and cream slip  
*height 9 1/4in (23.5cm)*

**PROVENANCE**  
Stendahl Gallery, Los Angeles, CA  
Private Collection, California, acquired from the above prior to 1980

Cf. Kan, et.al. (1970: fig. 73) for a Jalisco figure with similar features.

Unusually realistic for Jalisco style, each with engorged stomachs and large swollen facial features, including heavy eyelids and swollen cheeks, conjoined at the hip and shoulders with the male's left arm reaching around the shoulders of the female, each wearing similar earrings.  
**\$8,000 - 12,000**



161



162

162

**Zacatecas Seated Couple,**

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

Earthenware with reddish-brown and cream slip with painted highlights  
heights 14 1/4in (36cm) and 13 1/2in (34.3cm)

**PROVENANCE**

American Private Collection, acquired in the 1950s or earlier

Anthropos Gallery, Los Angeles, California

Private Collection, California

Cf. Kan, et.al., *The Sculpture of Ancient West Mexico*, Los Angeles County Museum of Art, 1970, figs 99a-b

The female seated with arched legs and diminutive feet, the arms circling outwards and resting on her hips, the head somewhat flattened with large flanged ears with circular earrings; the male seated and holding a drum(?), his arms circling outwards and resting on his raised knees, his hair tied in the representative Zacatecas horn style and wearing similar earrings as the female, yet smaller; each with large hollowed eyes, pierced nostrils and open mouths.

\$12,000 - 18,000



163

**163**  
**Jalisco Seated Couple,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with white kaolin slip  
 heights 4 1/2in (11.4cm) and 4 3/4 (12.1cm)

PROVENANCE  
 Ken and Barbara Bower Collection, New York,  
 NY, acquired ca. 1970  
**\$1,000 - 1,500**

**164**  
**Nayarit Dwarf together with a Nayarit  
 Mother and Child,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip and  
 painted highlights  
 heights 5 3/4in (14.6cm) and 6 1/2in (16.5cm)

PROVENANCE  
 Kenneth and Barbara Bower Collection, New  
 York, NY, acquired in the late 1960s

The dwarf wearing an unusual crocodile  
 headband; the mother holding a baby with  
 Jalisco features.  
**\$1,500 - 2,000**



164

**165**  
**Nayarit Miniature Seated Figural Group,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-orange and white paint  
 diameter 5 1/2in (14cm)

PROVENANCE  
 Robert Peters, New York, acquired prior to 1980  
 Acquired from the above by the present owner.  
**\$2,000 - 3,000**

**166**  
**Large Nayarit Standing Couple,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip with  
 painted highlights  
 heights 26in (66cm) and 28in (71.1cm)

PROVENANCE  
 Dr. Luis Angarito, Chicago, IL, acquired in the  
 1960s  
 Acquired from the above by the present owner

The male dressed in warrior attire, wearing a  
 helmet and holding a club/staff in his curled arms,  
 sporting a nose ring, ear rings and a shell buckle  
 at his waist; the female with an attentive facial  
 expression with enlarged eyes and open lips with  
 raised arms, sporting ear rings, a beaded necklace  
 and wristbands; each decorated with black linear  
 tattooing throughout.  
**\$30,000 - 50,000**



165



166



167

**167**  
**Nayarit Female Figure,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip  
*height 14 1/2in (36.8cm)*

PROVENANCE  
 Private Collection New York, acquired prior to 1980  
 Thence by descent  
**\$2,500 - 3,500**

**168**  
**Nayarit Standing Warrior,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip  
*height 18 5/8in (47cm)*

PROVENANCE  
 American Private Collection, acquired in the 1950s or earlier  
 Private Collection, California  
**\$4,000 - 6,000**



168

**169**  
**Group of Five Nayarit Figures,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown and cream slip with painted highlights  
*heights 6in - 8 3/8in (15.2 - 21.3cm)*

PROVENANCE  
 Private Collection, California, acquired in the 1960s  
 Acquired from the above by the present owner  
**\$2,500 - 3,500**

**170**  
**Nayarit Model of Pavilion on a Platform, Ixtlán del Río Style,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Buff earthenware with reddish-brown paint and black painted highlights  
*height 12 1/2in; width 10 5/8in; depth 10 3/8in (height 31.75cm; width 27.2cm; depth 26.5cm)*

PROVENANCE  
 Private Collection, Arizona, acquired in 1973

Four seated figures sitting inside, two on each side facing the other two, underneath the A-frame roof with two points at each end, four figures sitting outside facing the structure.  
**\$5,000 - 7,000**



169



170



171

**171**  
**Nayarit Seated Couple,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip and  
 painted highlights  
*heights 9 1/2in (24.1cm) and 10 1/2in (27cm)*

PROVENANCE  
 Private Collection, Florida, acquired in the 1960s  
**\$2,000 - 3,000**

**172**  
**Nayarit Seated Couple,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip and  
 painted highlights  
*heights 18in (45.7cm) and 18 1/2in (47cm)*

PROVENANCE  
 Private Collection, Florida, acquired in the 1960s  
**\$4,000 - 6,000**

**173**  
**Rare Nayarit Conjoined Couple**  
**Preparing Corn,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip and  
 painted highlights  
*heights 9 5/8in (cm) and 9in (118cm)*

PROVENANCE  
 Adrian Green Collection, 1950s or earlier, on  
 loan to Fresno Art Museum, California, until  
 1977 (museum #44 on back)  
 Private Collection, Arizona

Connected at the hip, each are seated leaning forward, the male with his knees up with arms resting on his knees, the female with her left knee up and resting her left arm on her knee, her right leg laying down and supporting her bowl, each hold a corn husk in their hands above a bowl with corn kernels piled inside; each wear flanged elements in the back at the waist, arm bands, hats with a large band around the forehead, ear rings and nose rings, each with open mouths with enlarged cheeks with three incised vertical scarifications and tongue protruding slightly out.  
**\$25,000 - 35,000**



172



173 (detail)



173



174

**174**  
**Nayarit Seated Couple, Ixtlán del Río**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip and painted highlights  
*heights 13 1/8in (33.4cm) and 13 3/8in (34cm)*

**PROVENANCE**  
 American Private Collection, acquired in the 1950s or earlier  
 Acquired from the above by the present owner.

Each seated upright, the male with his legs crossed and holding a ball in his hands at the front, wearing a large hooked outward projecting nose ornament, earrings, arm bands and an elaborate headband, the female with legs of diminutive size bent and pointing to the right, holding a bowl on her right shoulder and wearing a headband and earrings, each with open, grimacing mouths revealing incised teeth.  
**\$10,000 - 15,000**

**175**  
**Nayarit Standing Couple, Ixtlán del Río,**  
 Protoclassic, ca. 100 B.C. - A.D. 250  
 Earthenware with reddish-brown slip and painted highlights  
*height 18 1/4in (46.4cm)*

**PROVENANCE**  
 American Private Collection, acquired in the 1960s or earlier  
 Anthropos Gallery, Los Angeles, California  
 Private Collection, California

Each standing upright with proportionally large feet with long, finger-like toes, the woman wearing a skirt and holding a bowl on her right shoulder, the male wearing a shirt and holding a puppy in his left arm and a tool in his right, each with large earrings, bands around their head and each with an entranced expression with large gaping eyes and open mouths revealing teeth with two incised scars to each side of the mouth.  
**\$10,000 - 15,000**

**176**  
**Maya Transformational Jaguar Bench Figure,**  
 probably Pacific Slope Region,  
 Middle Preclassic, ca. 900 - 600 B.C.  
 Stone  
*height 19in (48.3cm)*

**PROVENANCE**  
 Private Collection, New Jersey, acquired in the 1950s

Monumentally scaled "altars" or thrones are thought to have served as the literal seats of power for the reigning lords.  
**\$10,000 - 15,000**



175



176



177

**177**  
**Fine Maya Stucco Head,**  
**Late Classic, ca. A.D. 550 - 950**  
 Plaster  
*height 6 3/4in (17cm)*

**PROVENANCE**  
 Possibly Norman Rockefeller, New York, acquired in the 1970s or earlier  
 Christie's, New York, 3 December 1980  
 Private Collection, New York

According to Schele and Miller (1986: p 63), "Early in the history of Maya studies, scholars speculated that the mysterious figures portrayed in the sculpture and painting of that society depicted mysterious figures portrayed historical Mayas, and the partial deciphering of Maya hieroglyphs has confirmed this initial intuition. The faces carved in stone, modeled in plaster and clay and painted on walls are those of a real people, not idealized and anonymous priests who tracked the movement of time but rulers and nobles who governed cities."

The present work, most likely that of an important Mayan ruler or noble, is finely modeled with a remarkable sense of realism and expressive emotion.  
**\$6,000 - 8,000**



178

**178**  
**Maya Stone Figure Depicting Quetzalcoatl,**  
**Late Classic, ca. A.D. 550 - 950**  
 Stone  
*height 15in (38cm)*

**PROVENANCE**  
 Vera Hinde Hirschberg, Washington, D.C., acquired prior to 1970  
 Private Collection, New York

Quetzalcoatl shown transforming out of the mouth of the feathered serpent, from which the deity gets his name.  
**\$4,000 - 6,000**

**179**  
**Early Maya Effigy Vessel, Izapa,**  
**Protoclassic, ca. 100 B.C. - 300 A.D.**  
 Translucent white marble  
*diameter 7 1/2in (19cm)*

**PROVENANCE**  
 Stanly Boggs, field collected ca 1940s  
 Private Collection, California 1950s  
 Acquired from the above by the present owner

cf. Berjonneau (1985: pl. 322), sold Sotheby's, New York, 13 May 2011, Lot 133

Finely carved with slightly tapering sides and three cylindrical feet, a band of scroll decoration around the lip and a four-part flange of a stylized bird with incised decoration carved around the perimeter, the head with a long curving beak.  
**\$30,000 - 40,000**



Overhead view



179



180

**180**  
**Group of Fourteen Rare Maya Face Molds,**  
**Jaina,**  
**Late Classic, ca. A.D. 550-950**  
 Earthenware  
*heights 1 1/4 - 2in (3.2 - 5cm)*

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

Each with a contemporary mold to illustrate the  
 face.  
**\$5,000 - 7,000**

**181**  
**Maya Head Hacha,**  
**Late Classic, ca. A.D. 550 - 950**  
 Stone  
*height 8 1/4in (21cm)*

**PROVENANCE**  
 Stanley Boggs, field collected in the 1940s ("51-  
 412-B-3" in ink over white paint)  
 Private Collection, California, acquired from the  
 above in the 1950s

With a large bi-conical suspension hole, snub  
 nose, open mouth and stylized scroll eyes.  
**\$8,000 - 12,000**



181



182

**182**  
**Maya Quadrupod Basal-Flanged Bowl with Water Bird Finial on Cover,**  
**Early Classic, ca. A.D. 250 - 650**  
 Earthenware with polychrome paint  
*height 8 1/2in (21.5cm)*

**PROVENANCE**

Wally and Brenda Zollman, Indianapolis, Indiana, acquired in the 1970s or earlier  
 Private Collection, Chicago, Illinois

**PUBLISHED**

Parsons, Lee, *The Face Of Ancient America*, Indiana University Press, 1988, pp. 102 and 103

**EXHIBITED**

*The Face of Ancient America* Indianapolis, Indiana University, June 1989

'Depicting "a fishing water bird...with a fish...ready to be caught, "with a

ring band of alternating red and black dotted *muluc* symbols that encircle the fishing water bird image on the lid. The band divides the upper world from what Hellmuth calls the "Underwaterworld". A related water band with red dots and an alternating black design is painted inside the upper lid of this bowl. Underworld symbolism prevails on the sides and basal flange.

Four bloody images of left-facing decapitated heads painted on black backgrounds alternate with red dividers. A sash of blood-stained cloth or paper with ties appears at each neck. The basal flange itself is decorated with a band of eleven large, red, bloody spots with double black-line inscribed dividers. The fourfold symmetry is repeated in the four legs, which may be a highly stylized form of the peccary head supports that often appear on such bowls. They may represent the pillars set in the four corners of the world that support the heavens, completing the fourfold cosmogram of death and sacrifice in the underworld and upper world fertility symbolism in this Maya artist's conception.' (Parson, *Ibid.*, p 90)

**\$15,000 - 25,000**



183

**183**  
**Maya Polychrome Vase depicting the Water Serpent,**  
**Late Classic, ca. A.D. 550 - 950**  
Earthenware with polychrome slip  
*height 7in (18cm)*

**PROVENANCE**

Private Collection, Chicago, Illinois, acquired in the 1960s or earlier

Robert and Marianne Huber, Chicago, Illinois  
Private Collection, Chicago, Illinois

Kerr Maya Vase Database No. 8728

**THE MAYA WATER SERPENT VASE**

The image likely portrays a version of the water serpent, which functions in Maya art as an exemplar (symbolic rendering) of a mythic place. Typically, the water serpent is depicted with a waterlily pad tied atop its head, a down-turned snout, and rising from a skull. There are myriad versions of the water serpent, however, each of which serves a specific narrative function. Some are the names of supernatural locales, which often have their counterparts on earth such as Matwiil, the mythical "Place of Waterbirds" mentioned in the hieroglyphic texts at Palenque. The Group of the Cross replicates this place, and in the Tablet of the Cross the deceased ruler Pakal stands on a version of Matwiil (rendered as a shell with foliage emerging from it).

The version on this vase belongs to a subgroup nicknamed the "waterlily creature," a recurring iconic form within the broader water serpent complex. Note the two waterlily flowers and the bifurcated scrolls that likely refer to gently flowing water. The waterlily creature personifies the hieroglyph for *nahb*, "pool [of water]" or "waterlily." Here the "sprouting *ajaw*" icon indicates the divine nature of this image.

The vase was made in an elite pottery workshop at/near Xultún, Guatemala (see the Maya Vase Database K4572, K5366, K6882, K8007, and K9153). The latter was painted by the same artist who produced vessels for members of the site's nobility such as the man named here at the end of the PSS text.

Dorie Reents-Budet, Ph.D.  
**\$10,000 - 15,000**

184

**Veracruz Head Fragment of Tlaloc**

Classic, ca. A.D. 300 - 900

Buff earthenware

height 9 1/2 (24cm)

**PROVENANCE**

Wally and Brenda Zollman, Indianapolis, Indiana, acquired in the 1970s or earlier

American Private Collection, acquired from the above in 1998

A very dramatic and well modeled representation of Tlaloc that encompasses features of the jaguar which is seen throughout the Pre-Columbian world.

'The cult of Tlaloc is one of the oldest and most universal in ancient Mexico. Although the name is Aztec, the idea of a storm god especially identified with mountaintop shrines and with life-giving rain is as old as Teotihuacan. Tlaloc means "he who is the embodiment of the earth." This suggests that the deity was identified with the earth and ground water before evolving into a mountaintop rain god. In fact, an underground Tlaloc shrine has been found at Teotihuacan.' (Wikipedia, WEB, nd)

'Tlaloc and his round eyes date back to the classic period in Teotihuacan where he was one of the prominent gods. This was around 600AD, 800 years before the Aztecs started to depict him in their codices. The goggle effect around his eyes that you can see comes from two intertwined serpents whose fangs come down at the sides of his mouth before curling upwards. Additionally, the wavy white pointy teeth that shoot down out of his month have been interpreted as Jaguar fangs. Tlaloc was considered to be part jaguar (unlike his Mayan Chac equivalent). The rumbles of thunder that came from the sky were thought by the Aztecs to be its roar; it was, after all, the most powerful feline in Mesoamerica.'

(Mexicolore, WEB, nd)

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

185

**Miniature Chavin Jaguar-Form Small Vessel or Mortar,**

ca. 800 - 400 B.C.

Translucent soapstone or marble

height 2 1/4in (5.7cm)

**PROVENANCE**

Alexander Acevedo, New York, NY acquired prior to 1970

Acquired from the above by the present owner, 1995

Cf. Parsons (1980: fig 400)

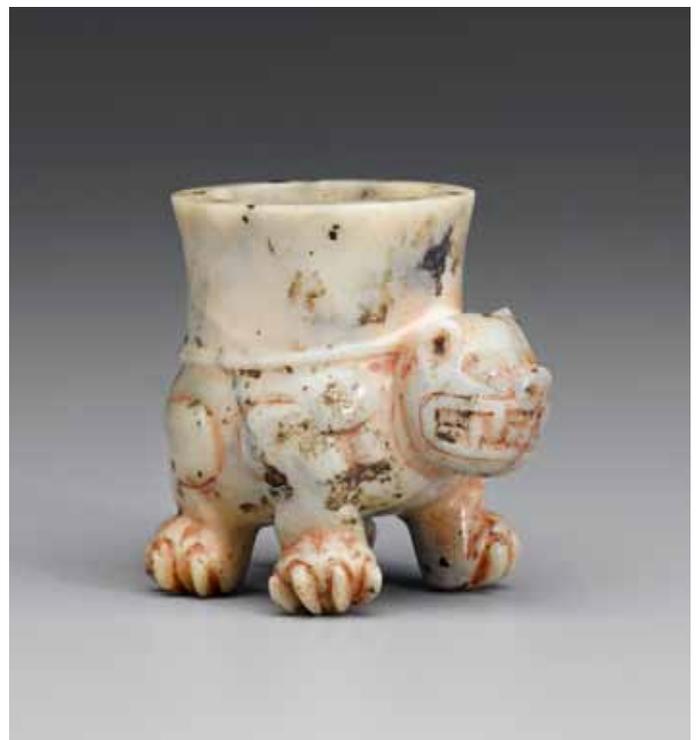
According to Parsons (ibid.), "Small stone vessels are scarce, but very much present, in the inventory of the finest Chavin stone carving."

Exceptionally carved out of translucent stone, standing on clawed feet with muscular legs; the tail curled in back and running along the right side and terminating above the head; a fierce, open mouth revealing fangs; the linear incisions highlighted with red cinnabar.

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



184



185



186

**186**  
**Fine and Rare Moche Portrait Head Vessel of a Ruler,**  
**Middle Mochica, ca. A.D. 200 - 500**  
 Earthenware with black slip, stone, shell inlays  
*height 5 3/8in (13.7cm)*

**PROVENANCE**

Stanley Marcus Collection, Texas, acquired prior to 1970  
 Paul and Alice Baker Collection, Tucson, Arizona  
 Acquired from the above by the present owner

The head deeply hollowed out and resting on a conical neck, the face inlaid with white and light-orange shell on the left side of the nose and left eye continuing into the cheek below in a scrolling pattern, the "reflection" of the design on the right side but over the right side of the mouth, each eye inlaid with shell and punctuated with a blue stone for the pupils, wearing a skinned jaguar slain by the ruler around his head inlaid with light-orange shell and iridescent shell in small circles, with a jaguar head at the front with inlaid shell teeth, nostrils and eyes punctuated with similar blue stones as the portrait head; fine black burnished slip.

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

**187**  
**Large and Rare Valdivia Flat Figure, ca. 3500 - 2000 B.C.**  
 Limestone  
*height 16 1/4in (41.3cm)*

**PROVENANCE**

Helen Eack Collection, Germany, acquired in the 1960s  
 Thence by descent

"One of the earliest sculptural traditions of the ancient Americas was that of the Valdivia culture, which began around 3550 BC and lasted until approximately 1500 BC along the Pacific Coast of present-day Ecuador. Valdivian artists created figures out of both stone and ceramic, portraying men, women and animals in a variety of sizes. Sculptures such as this one are believed to depict a stylized owl, perhaps with supernatural associations relating to the bird's nocturnal habits." (The Minneapolis Institute of the Arts, WEB, nd)

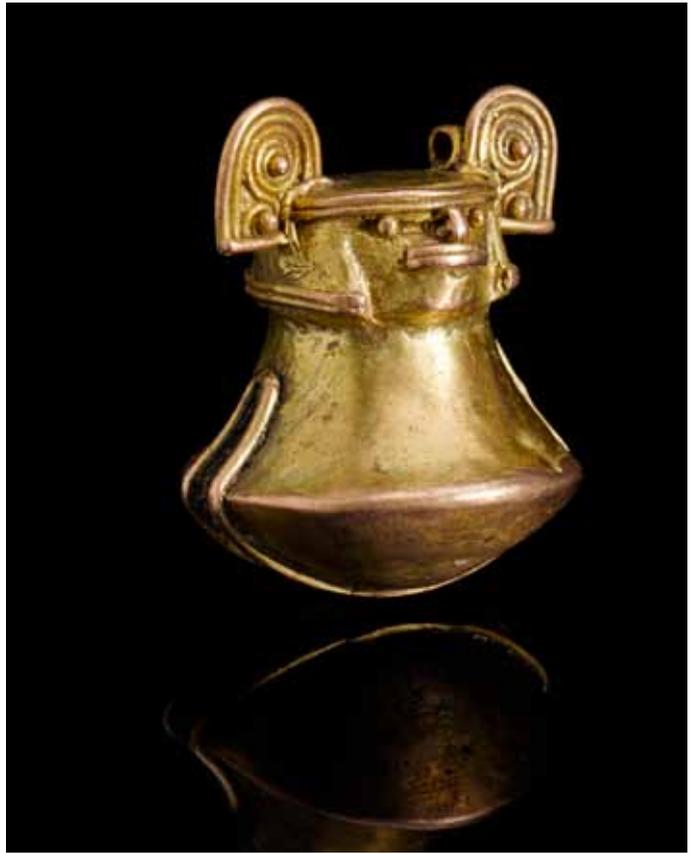
The flat stele with square body and square head, indentations on body and head with owl-like eyes; grey/beige in color with ancient calcification.  
**\$18,000 - 22,000**



187



188



189



190

**188**  
**Tairona Gold Double-headed Jaguar Pendant,**  
 ca. A.D. 1000 - 1400  
*length 1 3/4in (4.4cm); weight (9.7gm)*

**PROVENANCE**  
 Fernando and Illse Alvarado, Florida, acquired ca. 1955  
 William Pletzke, Coral Springs, FL, by descent  
 Acquired from the above by the present owner  
**\$2,000 - 3,000**

**189**  
**Tairona Gold Bell Pendant,**  
 ca. A.D. 1000 - 1400  
*height 1in (2.5cm); (8.5gm)*

**PROVENANCE**  
 Fernando and Illse Alvarado, Florida, acquired ca. 1955  
 William Pletzke, Coral Springs, FL, by descent  
 Acquired from the above by the present owner  
**\$1,500 - 2,000**

**190<sup>□</sup>**  
**Two Nariño Hollow Gold Figures, ca. A.D. 800 - 1500**  
*heights 2 3/4 and 2 5/8in (7 and 6.5cm);(7.6 and 9.4gm)*

**PROVENANCE**  
 Helen Eack Collection, Germany, acquired in the 1960s  
 Thence by descent

Each figure of high karat, probably 20k or higher, finely molded and worked into hollow forms with raised facial details and decorative elements on the torso; fine original unpolished patina.  
**\$2,000 - 3,000**



191 (detail)

191  
Tairona Gold Ceremonial Lime Dipper, ca. A.D. 1000 - 1500  
length 11 1/2in (29.2cm); (126.4gm)

PROVENANCE  
Helen Eack Collection, Germany, ca. 1960s  
Thence by descent

Surmounted on the top by a musician holding a flute, the face bordered by large flanged ears and wearing a pierced crown, standing on top of a large circular platform.

\$18,000 - 22,000



191



192

193

**192**  
**Anthropomorphic Celt Axe God Pendant, Guanacaste/Nicoya, Costa Rica, ca. 500 B.C. - A.D. 500**

Jade  
*height 5 3/4in (14.6cm)*

PROVENANCE  
 Private Collection, California  
 Gallery DeRoche, California, acquired from the above ca. 1970  
 Acquired from the above by the present owner  
**\$2,000 - 3,000**

**193**  
**Anthropomorphic Celt Axe God Pendant, Guanacaste/Nicoya, Costa Rica, ca. 500 B.C. - A.D. 500**

Jade  
*height 3 1/2in (9cm)*

PROVENANCE  
 Private Collection, Florida, acquired in the 1970s  
**\$1,000 - 1,500**



194

**194**  
**Fine Costa Rica Gold Frog Pendant, Diquis Region, ca. A.D. 800 - 1500**

*length 1 5/8in (4.1cm); (18gm)*

PROVENANCE  
 Private Collection, Florida, acquired prior to 1980  
**\$3,000 - 5,000**

**195**  
**Costa Rica Gold Frog Pendant, ca. A.D. 800 - 1500**

*height 3in (7.6cm); (28gm)*

PROVENANCE  
 Private Collection, Florida, acquired in the 1970s or earlier  
**\$2,000 - 3,000**

**196**  
**Monumental Costa Rican Warrior with Trophy Head, Central Highlands/Atlantic Watershed Zone, ca. A.D. 1000 - 1500**

Stone  
*height 40 1/4in (102.3cm)*

PROVENANCE  
 The Museum Shop, San Francisco, 1975  
 Albert Whittington, Kentucky  
 Butterfield & Butterfields, San Francisco, 9 June 2008  
 Private Collection, New York, NY

According to Stone (1985: p 31), "As clay figures declined in number, portrait-like stone figures increased [in Costa Rica], some with a height of 1.8 meters (6 feet). Many statues depict genre subjects such as a woman plaiting her hair or holding a parrot, or a prisoner with his hands tied behind the back. However, there are a number of conventionalized males with one or two trophy heads on a rope [as in the present work], and females holding their breasts, supposedly images connected with a fertility cult. Some of these figures were on or at the base of what were probably circular ceremonial mounds, while other figures possibly served as penates, or household gods."

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



195



196



197

**197**  
**Fine and Rare Costa Rica/Panama Gold Bird Pendant,**  
ca. A.D. 1100 - 1400  
height 2 1/4in (5.5cm)

PROVENANCE  
Eleanor Standahl-Howell, California, circa 1950s  
Thence by descent

"Bird pendants were made for centuries in many styles and sizes in the area stretching from Costa Rica to north and central Colombia in the south. Today they are the best known works in gold from ancient America. They were first named aguilas (eagles) by Christopher Columbus, who noted them being worn by local people hung from their necks when he sailed along the Caribbean coast of Central America at the beginning of the sixteenth century. From the great variety of birds in the region and the different shapes of the beaks, wings, and claws depicted on the pendants, it is clear that various species are represented. Suggestions range from hummingbirds to raptors." (Metropolitan Museum of Art, WEB, nd)

The present work depicts a bird, possibly an eagle, which has caught a small animal (lizard or serpent) in its mouth; mounted with a modern pin for attachment.  
**\$8,000 - 12,000**

**198**  
**Diquis Gold Double-Jaguar Pendant,**  
ca. A.D. 1000 - 1400  
2 1/4 by 1 3/8in (5.7 by 3cm); (48gm)

PROVENANCE  
Private Collection, East Coast, acquired prior to 1970

Cast with the two crouching jaguars side-by-side, sharing common inner legs, the tails curled up to become stylized snake heads, each with hollow torsos, one with rattle; triple suspension loops on the back and one on each foot.  
**\$5,000 - 7,000**



198

199

Fine and Rare Costa Rica/Panama Gold  
Shaman/Musician Pendant,  
ca. A.D. 800 - 1500  
*height 3in (7.6cm); (66.5gm)*

PROVENANCE

Private Collection, Florida, acquired prior to 1980

Wearing an elaborate headdress, large ear  
spools and holding rattles in each hand.  
\$10,000 - 12,000

200

Fine Costa Rica Gold Monkey Pendant,  
ca. A.D. 800 - 1500  
*height 2 1/4in (5.7cm); (46gm)*

PROVENANCE

Private Collection, New Jersey, acquired prior  
to 1980

\$6,000 - 8,000



199



200



201

201

Fine and Large Costa Rican Gold Pendant of a Seated Ruler, Highlands/Atlanta Watershed, ca. A.D. 800 - 1500  
*height 3 1/2in (9.2cm); (95.2gm)*

End of Sale

According to Emmerich (1965: p xix), 'The Indians of ancient America responded to the shimmering beauty of gold and silver just as men have all over the globe since time immemorial. Unlike the ancients of the Old World, however, the Indians of the many different cultures that flourished in pre-Columbian America never coined gold and silver or used the metals as a primary medium of exchange...The sense of monetary value that we experience in relation to gold and silver never arose to interfere with the appreciation the Indians felt for these marvelous materials. Precious metals were utilized for their beauty and as impervious and lasting substances out of which objects could be fashioned for adornment as well as for practical purposes...

That such splendid metals must have had divine origin seemed evident to many of the Indians.'

'After briefly landing on the Caribbean coast of Veraguas in 1502, Columbus continued to sail in a northwesterly direction skirting the coast of Central America. Because of the wealth of gold ornaments worn by the natives encountered by Columbus, he called the region west of Veraguas "Costa Rica," the rich coast, a name that has persisted to this day. In fact, the section produced little or no gold itself, and most of the metal had to be imported. It appears to have been brought over ancient trade routes that radiated from this area to the gold-producing regions to the south and east and to the wealthy, powerful Maya and Mexican realms to the northwest.' (Ibid., p 113)

PROVENANCE

Private Collection, Florida, acquired prior to 1970

\$15,000 - 20,000

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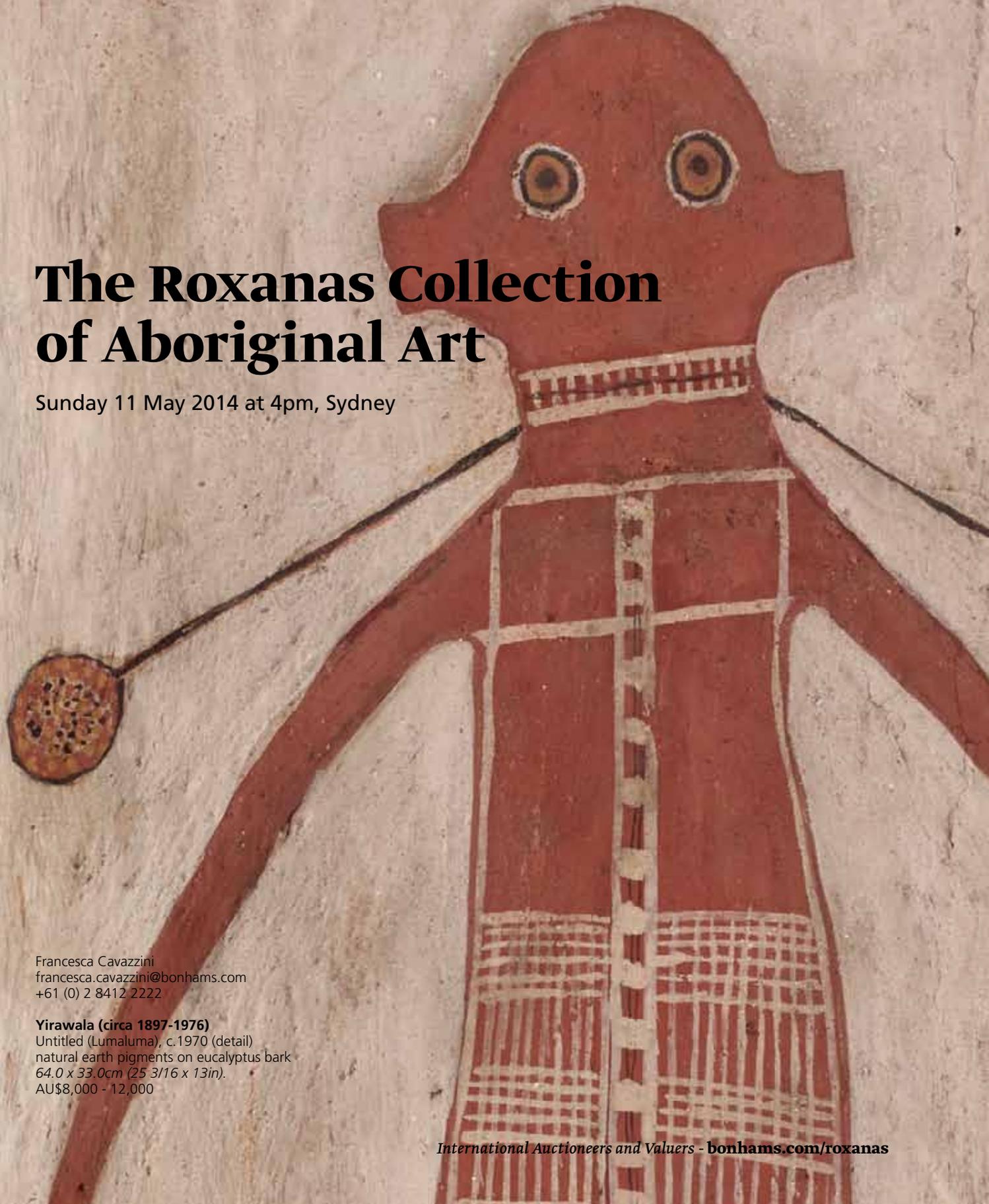
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