AFRICAN, OCEANIC AND PRE-COLUMBIAN ART
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Illustrations
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Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Please contact client services with any bidding inquiries.

Please see pages 164 to 166 for bidder information including Conditions of Sale, after-sale collection, and shipment.
AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

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OLMEC VESSEL WITH HORIZONTAL BANDING, LAS BOCAS,
EARLY PRE-COASSIC, CA. 1200 - 900 B.C.
Creamware terracotta
height 4in (11cm)

Provenance
Jay C. Leff, Uniontown, acquired prior to 1959
Judith Nash, New York
Peter Wray, Scottsdale (#7077-W), acquired from the above
prior to 1981
Richard Manoogian, Detroit
Sotheby’s New York, 19 November 1990, Lot 353
Merrin Gallery, New York
Private Collection, New York, acquired from the above in 1991

Exhibited
New York, Abstract Art Before Columbus, Andre Emmerich Gallery,
May 1957;
Pittsburgh, Pennsylvania, Exotic Art from Ancient and Primitive
Civilizations: Collection of Jay C. Leff, Department of Fine Arts,
Carnegie Institute, October 15, 1959 - January 3, 1960

Published
Ashton, Dore, Abstract Art Before Columbus, Andre Emmerich Gallery,
Exotic Art from Ancient and Primitive Civilizations, Carnegie Institute of
Fine Arts, Pittsburgh, Pennsylvania. 1959, fig. 392

$5,000 - 7,000
2. **Xochipala Incised Bowl with Prowling Feline Motifs, Early Pre-Classic, Ca. 1200 - 900 B.C.**

Gray-green speckled stone with cinnabar
length 3 1/4in (9cm)

**Provenance**
Merrin Gallery, New York
Peter G. Wray, Scottsdale (#7054-W), acquired from the above prior to 1981
Richard Manoogian, Detroit
Sotheby's New York, 19 November 1990, Lot 132
Merrin Gallery, New York
Private Collection, New York, acquired from the above in 1991

**Exhibited**
Charlottesville, Virginia, Selections of Prehispanic Art of Mexico and Guatemala: Loans from Distinguished Private Collections, The Bayly Art Museum, University of Virginia, September 17 - November 14, 1982

Exquisitely carved from stone (with repairs to one wall) in an elegant shape with exceedingly thin walls flaring out at the top, the design of the prowling feline incised and polished to provide contrast from the background.

$20,000 - 30,000
MEZCALA FIGURE, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Stone
height 11 1/4in (28.5cm)

Provenance
Parke-Bernet Galleries, Inc., 11 April 1970, Lot 9
Private Collection, New York

Carlo Gay notes, “Mezcala style is basically independent; it represents a regional phenomenon with its own developmental cycle. The sculpture, motivated by religious concepts, is delimited by the medium and the tools used to work it. It maintains a constant, rigid adherence to a basic form. Contained and consistently proportioned, having no extended appendages, it could—proverbially—be rolled down a hill without damage. Its justification is in a communion between man and his imaginary sacred world. It is the concrete response to a strong spiritual impulse.” (Mezcala Stone Sculpture: The Human Form, The Museum of Primitive Art, New York, 1957, p. 24)

$20,000 - 30,000
GUERRERO, RIO BALSAS REGION, SEATED "STAR GAZER" FIGURE, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Greenstone
height 11 3/4in (30cm)

Provenance
Jay C. Leff, Uniontown, acquired prior to 1972
Sotheby’s New York, 12 and 13 May 1983, Lot 67
Merrin Gallery, New York
Private Collection, New York, acquired from the above in 1990

Exhibited
Huntington, West Virginia, Ancient Art of Middle America: Selections from the Jay C. Leff Collection, The Huntington Galleries, February 17 - June 9, 1974

Published
Linduff, Katheryn M., Ancient Art of Middle America: Selections from the Jay C. Leff Collection, The Huntington Galleries, Huntington, West Virginia, 1974, fig. 92;
Pre-Columbian Art of Mesoamerica from the Collection of Jay C. Leff, Allentown Art Museum, Allentown, Pennsylvania, 1972, pl. 47

“This figure is in the style of Mezcala stone sculpture. The truncated body, dwarfed legs, hands placed on the belly, all show simplification which merely suggests likeness. The face of this figure is very similar to stone masks produced in the region: open mouth, ears perpendicular to the head, and incised, elliptical eyes.” (Katheryn Linduff, ibid.)

$60,000 - 90,000
5 PROTO-TEOTIHUACAN MASK, MEZCALA REGION, GUERRERO,
LATE PRE-CLASSIC, CA. 300 B.C. - 300 A.D.
Stone
Height 4 7/8in (12.3cm)
Provenance
Private Collection, New York, acquired by 1974
(Appraisal from Merrin Gallery, New York dated 1974)
$5,000 - 7,000

6 JALISCO SEATED FEMALE FIGURE,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Buff terracotta with ochre pigment
height 13 3/4in (35cm)
Provenance
Julius Carlebach, New York, 1968
Theo Portnoy, New York
Thence by descent
$4,000 - 6,000

7 COLIMA SHAMAN SPOUTED VESSEL,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Buff terracotta with polychrome paint
height 12 1/4in (31.1cm)
Provenance
Julius Carlebach, New York, 1968
Theo Portnoy, New York
Thence by descent
$4,000 - 6,000

8 COLIMA PLATFORM GROUP,
LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Buff terracotta with remnants of white pigment
height 5 1/4in (13.4cm); diameter 10in (25.4cm)
Provenance
Robert and Marianne Huber, Chicago
Dr. Julian and Ethel Goldsmith, Chicago, acquired from the above in May 1965
Thence by descent
The thirteen alternating male and female figures encircling two male figures in the center; breaks and repairs throughout, most notably on the base; two figures on the perimeter with overlapping arms now lost.
$6,000 - 9,000
9 COLIMA STANDING CONCH PLAYER, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Terracotta with reddish-brown slip
height 15 1/2in (39.4cm)

Provenance
Everett Rassiga, New York
Dr. Julian and Ethel Goldsmith, Chicago, acquired from the above in
October 1960
Thence by descent

$4,000 - 6,000

10 COLIMA SEATED CHIEFTAIN, COMALA STYLE, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Terracotta with reddish-brown and dark-brown slip
height 17 3/4in (45.1cm)

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

$3,000 - 5,000
EXTREMELY RARE AND POSSIBLY UNIQUE COLIMA SPIDER VESSEL,
LATE PRE-CLASSIC, CA. 300 B.C. - 300 A.D.
Terracotta with reddish-brown slip
length 9 1/4in (24cm)

Provenance
Veracruzana, New York
Philip Pearlstein, New York, acquired from the above in June 1972
Joseph Gerena, New York
Private Collection, Florida, acquired from the above in 2011

Otto Schöndube notes, “The intimate contact between humankind and nature in West Mexico is manifested in physical form in the art of the shaft-tomb cultures of the states of Nayarit, Jalisco, and, especially, Colima. Indeed, the most extraordinary source of information on ancient foods is provided by the ceramic sculptures and vessels and related offerings recovered from the shaft tombs themselves. There is no doubt that the early populations believed in the existence of life after death and that the afterlife presented the same challenges that existed in life on earth. For this reason, the dead were buried with their utensils, implements, and insignia of rank and with amulets and images to protect them on the dangerous passage to the hereafter...” (Ancient West Mexico, Art and Archaeology of the Unknown Past, Richard Townsend Ed., The Art Institute of Chicago, 1998, p. 210).

Throughout history and across many cultures, spiders have been depicted to symbolize many things, including weaving, spinning, and basketry. In addition, spiders symbolize fear, are used in many mythologies and are analogous with the inter-connectivity of life forces. No comparable examples of Colima spider-form vessels are known to be published.

$20,000 - 30,000
12  |  BONHAMS

12 COLIMA SQUASH BLOSSOM BOWL, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Terracotta with reddish-brown slip
height 7 1/2in (19cm); diameter 11 1/4in (28.5cm)

Provenance
Standahl Gallery, California, Inventory no. 6336
Dr. Julian and Ethel Goldsmith, Chicago, acquired from the above in 1960
Thence by descent

$3,000 - 5,000

13 LARGE CHINESE SEATED FEMALE FIGURE, LAGUNILLAS, TYPE C, LATE PRE-CLASSIC, CA. 300 B.C. - A.D. 300
Buff terracotta with polychrome paint
height 18 1/2in (47cm)

Provenance
Andre Emmerich Gallery, New York, acquired in 1971
Esperanze Schwartz, Canada, acquired from the above in September 1972
Sotheby's New York, November 23, 1992, Lot 119
American Private Collection

Exhibited
Chicago, Richard Gray Gallery, March-April 1972

Richard Townsend notes in Ancient West Mexico: Art and Archaeology of the Unknown Past (The Art Institute of Chicago, 1998, p. 121-23), "The widespread notion of the earth as the great progenitress provides a context for considering the standing and sitting female sculptures of West Mexico as commemorating rites of initiation, rites that were undoubtedly expressive of the connection between the fertility of the soil and the creativity of women. This basic concept is still held by the Pueblo of the Rio Grande, for whom farming is associated with the summer or "female" time of growth and fertility, and the fields immediately surrounding the villages are associated primarily with women's activities.

The religious customs of many peoples speak of female initiation rites involving ritual nudity, with the subject presented in proximity to or even upon the prepared or planted fields. In some societies women appeared nude in the fields to carry out the first planting. There are also a host of related ritual actions, such as signaling the descent of humankind from the earth by lying on the ground as soon as the pains of childbirth begin, so that the mother will be on the ground when the child is born. In ancient Egypt, "to sit on the ground" was used in demotic writings to mean "giving birth." This extremely widespread behavior undoubtedly refers to the maternity of the earth. Certainly in ancient Mesoamerica the earth was seen as the origin-womb, a concept represented on the well-known Chicomoztoc "Seven Caves" page from the Historia Tolteca-Chichimeca, which shows seven Aztec tribes about to be summoned from the interior of the mountain Culhuacan by a priest who strikes his staff in the birth canal.

All of this is to call attention to a body of Mesoamerican beliefs of great antiquity, and to point to similar concepts held by peoples elsewhere. With reasonable certainty we may say that certain standing and sitting female figures from the tombs of West Mexico were placed there in testimony of the deceased having come of age through female rites of initiation. In such ritual processes young women also pass through the three stages of withdrawal, transition, and reincorporation, marking the passage from an asexual world of childhood into the world where courtship and marriage are welcomed. In the first stage, the subjects may undergo ritual nudity, followed by the time of teaching by elder women in the customs and mores of the community. The concluding actions feature the public presentation of the young woman, often richly ornamented or symbolically painted and made the recipient of gifts, food, and acclamations. It is the pivotal public exhibition that is most likely represented by the West Mexican sculptures, showing them decorated yet with the lower body and genitals exposed as they stand or sit in contact with the soil. The young women is thus presented as an adult, ready for a creator role proper to women. In this action she becomes part of a hierophany, manifesting archetypal principles that reach back to the immemorial, universal idea of the earth as goddess.'

$40,000 - 60,000
Nayarit Seated Couple, Ixtlán del Río, Late Pre-Classic, Ca. 300 B.C. - A.D. 300
Terracotta with reddish-brown slip with yellow, red, white and black painted highlights
Heights 16 1/4in (41.3cm)

Provenance
Standahl Gallery, California, Inventory nos. 8635 (Male) and 6885 (Female)
Dr. Julian and Ethel Goldsmith, Chicago, acquired from the above in November 1960
Thence by descent

$10,000 - 15,000
15
IZAPA/MAYA PELICAN EFFIGY VESSEL,
LATE PRE-CLASSIC, CA. 300 B.C. - 300 A.D.
Terracotta with reddish-orange slip
height 6 7/8in (18cm)

Provenance
Jay C. Leff, Uniontown, Pennsylvania
Sotheby’s, New York, 12 and 13 May 1983, Lot 18
Economos Works of Art, Santa Fe
Private Collection, Colorado, acquired from the above in 1988

$4,000 - 6,000

16
IZAPA BOTTLE WITH CARVED SERPENT MOTIF,
LATE PRE-CLASSIC, CA. 300 B.C. - 300 A.D.
Pale-green fuchsite with remains of cinnabar
height 2 1/2in (7cm)

Provenance
Fine Arts of Ancient Lands, New York
Peter G. Wray, Scottsdale (#878-W), acquired from the above 26 March 1979
Richard Manoogian, Detroit
Sotheby’s New York, 19 November 1990, Lot 76
Private Collection, Florida

An exceptional and rare example of fine Izapa artwork which often depicts stylized reptilian forms, the cylindrical bottle is carved with a flared rim and is deeply incised throughout with the stylized head of a serpent with upcurled snout, projecting tongue and rectangular eye.

$10,000 - 15,000
MAYA POLYCHROME STUCCOED CYLINDER TRIPOD VASE
DEPICTING A MAN HUNTING A DEER,
EARLY CLASSIC, CA. A.D. 300 - 600

kali
Blackware with polychrome stucco
height 6in (16cm)

Provenance
Fine Arts of Ancient Lands, New York
Damon Brandt, New York
Andy and Von Long, Denver, active from the 1960s to the 1980s
Merrin Gallery, New York
Private American Collection, acquired from the above in 1989

Published
Hellmuth, Nicholas M., Monster und Menschen in der Maya-Kunst, Graz, Austria, 1987, pg. 19, fig. 36;
Maya Vase Database (mayavase.com), K1788, added 17 May 1998

“The ancient Maya, like all Pre-Columbian peoples, relied in part on wild-food resources. Lacking a varied inventory of domesticated animals, the Maya supplemented their dietary needs for protein by fishing and hunting. Deer, tapir, agoutis, rabbits, monkeys, and other animals were hunted or trapped for food.” (Morley, Sylvanus, and George Brainerd, The Ancient Maya, Stanford University Press, Fourth Ed., 1983, p. 194)

$20,000 - 30,000
18

**MAYA POLYCHROME CYLINDER VASE WITH TWO SPIDER MONKEYS, LATE CLASSIC, CA. A.D. 600 - 900**

Terracotta with polychrome paint

*height 7 3/4in (20cm)*

**Provenance**

Cedric Marks, New York, active in the 1960s and 1970s

Peter G Wray, Scottsdale (#1497-W), acquired from the above 17 January 1978

Fine Arts of Ancient Lands, New York

Joyce Strauss, Denver

Merrin Gallery, New York

Private American Collection, acquired from the above in 1989

Dorie Reents-Budet notes, “We find naturalistic representations of monkeys frequently embellishing the Classic Period pottery, these images possibly making reference to the Creation mythology.

Classic Period artists distinguish between monkeys from the animal kingdom and supernatural monkeys such as *Hun Batz* and *Hun Chuen*, the evil half-brothers of the Hero Twins who were turned into monkeys as punishment for their ill treatment of the Twins. Supernatural monkeys, or human representations thereof, are identified by their combined human and animal characteristics including such attributes as a deer’s ear... Human impersonators of monkeys are identified by their extreme anthropomorphic bodies rendered in humanlike poses... Among the modern Maya, the monkey is an important character in folk tales and in the sacred festivities of Carnaval. During the three days of Carnaval, men wear costumes that transform them into monkeys. They sing, dance, make rude jokes and act like the improper people of the first Creation who the Gods turned into monkeys as punishment for their inappropriate behavior.” *(Painting the Maya Universe: Royal Ceramics of the Classic Period, Duke University Press, Durham and London, 1994, p. 241-2)*

$18,000 - 22,000
MAYA DEITY HEAD OF THE GOD GI, CHAC XIB CHAC, EARLY CLASSIC, CA. A.D. 300 - 600
Green jade with traces of cinnabar
height 2 1/4 in (6 cm)

Provenance
Dr. Victor Barcilon, University of Chicago, Chicago, acquired prior to 1982
Merrin Gallery, New York
Private Collection New York, acquired from the above in 1989

Exhibited
Chicago, High Culture in the Americas Before 1500, The Arts Club of Chicago, November 15 - December 31, 1982;
Chicago, The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, 1984;

Published
McNear, Everett, High Culture in the Americas Before 1500, The Arts Club of Chicago, Chicago, 1982, pg. 11, fig. 19;
The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, Chicago, 1984, pg. 11, no. 19;
FAMSI website, Resources, Kerr, Portfolio. Kerr Image Number 3168. File date: 2002-12-16;
Stone, Andrea and Marc Zender, Reading Maya Art - A Hieroglyphic Guide to Ancient Maya Painting and Sculpture, Thames and Hudson, London, 2011, fig. 4, pg. 154

God GI, one of the Palenque Triad Gods, is depicted here as the Quadripartite Monster head wearing the Quadripartite Badge, the symbol consisting of a Spondylus shell, stingray spine and device with cloth and floral traits. According to Andrea Stone and Mark Zender (ibid., p. 63), “Fundamentally, the Quadripartite motif invokes the sacrificial complex and its role in sustaining the universe’s vital forces. These ideas are most evident in the presence of the stingray spine, the quintessential bloodletter, and the square-nosed serpent, emblematic of the life force, which appears in the Quadripartite Badge, especially when worn by women.”

$15,000 - 20,000
MAYA INCISED EAR FLARE OF THE COSMIC TURTLE, EARY CLASSIC, CA. A.D. 300 - 600
Green jade with traces of red pigment
length 3 3/4in (10cm)

Provenance
Dr. Victor Barcilon, University of Chicago, Chicago, acquired prior to 1982
Merrin Gallery, New York
Private Collection New York, acquired from the above in 1989

Exhibited
Chicago, High Culture in the Americas Before 1500, The Arts Club of Chicago, November 15 - December 31, 1982;
Chicago, The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, 1984;

Published
McNear, Everett, High Culture in the Americas Before 1500, The Arts Club of Chicago, Chicago, 1982, pg. 11, fig. 19;
The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, Chicago, 1984;
Hellmuth, Nicholas, Monster und Menschen in der Maya-Kunst, Graz, Austria, 1987, p. 18, tafel VI, no. 33;
FAMSI website, Resources, Kerr, Portfolio. Kerr Image Number 3165.
File date: 2002-12-16

$12,000 - 18,000
21
MAYA PLAQUE WITH INCISED PROFILE HEAD, EARLY CLASSIC, CA. A.D. 300 - 600
Green jade with traces of cinnabar
height 2 1/2in (7cm)

Provenance
Dr. Victor Barcilon, University of Chicago, Chicago, acquired prior to 1982
Merrin Gallery, New York
Private Collection New York, acquired from the above in 1989

Exhibited
Chicago, High Culture in the Americas Before 1500, The Arts Club of Chicago, November 15 - December 31, 1982;
Chicago, The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, 1984;

Published
McNear, Everett, High Culture in the Americas Before 1500, The Arts Club of Chicago, Chicago, 1982, pg. 11, fig. 19, The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, 1984, pg. 11, no. 19, Hellmuth, Nicholas, Monster und Menschen in der Maya-Kunst, Graz, Austria, 1987, p. 18, tafel VI, no. 33 (photograph) and abb. 106, pg. 77 (drawing);
FAMSI website, Resources, Kerr, Portfolio. Kerr Image Number 3169. File date: 2002-06-10

$10,000 - 15,000

22
MAYA PLAQUE WITH INCISED PROFILE HEAD, EARLY CLASSIC, CA. A.D. 300 - 600
Green jade with traces of cinnabar
height 2 1/8in (6cm)

Provenance
Dr. Victor Barcilon, University of Chicago, Chicago, acquired prior to 1982
Merrin Gallery, New York
Private Collection New York, acquired from the above in 1989

Exhibited
Chicago, High Culture in the Americas Before 1500, The Arts Club of Chicago, November 15 - December 31, 1982;
Chicago, The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, 1984;

Published
McNear, Everett, High Culture in the Americas Before 1500, The Arts Club of Chicago, Chicago, 1982, pg. 11, fig. 19, The Art of Tribes and Early Kingdoms, The Art Institute of Chicago, 1984, pg. 11, no. 19, Hellmuth, Nicholas, Monster und Menschen in der Maya-Kunst, Graz, Austria, 1987, pg. 77 (drawing);
FAMSI website, Resources, Kerr, Portfolio. Kerr Image Number 3170. File date: 2002-06-10

$10,000 - 15,000
PAIR OF MAYA POLYCHROME PORTRAIT HEADS, LATE CLASSIC, CA. A.D. 600 - 900
Terracotta with reddish-orange polychrome paint
heights 2 3/4in (7cm)

Provenance
Jay C. Leff, Uniontown, acquired prior to 1966
Sotheby's New York, May 1970, Lot 132
Sotheby Parke Bernet, New York, 10 and 11 October 1975, Lot 512
Alice and Nasli Heeramanek, New Haven
Sotheby's New York, 23 and 24 November 1982, Lot 216
Private Collection, Madrid
Merrin Gallery, New York
Private Collection, New York, acquired from the above in 1994

Exhibited
Brooklyn, Ancient Art of Latin America From the Collection of Jay C. Leff, The Brooklyn Museum, November 22, 1966 - March 5, 1967

Published

$6,000 - 8,000
TEOTIHUACAN SEATED FIGURE ON THRONE, EARLY CLASSIC, CA. A.D. 300 - 600
Buff terracotta with traces of red and ochre pigment
height 8 3/16in (21cm)

Provenance
Robert and Marianne Huber, Dixon, Illinois
Freil L. Albright, Chicago
Sotheby’s New York, 16 May 1989, Lot 152
Private Collection, Florida

This richly attired lord may have been made in south-central Veracruz, where Teotihuacan merchants and soldiers established an enclave at Matacapan around A.D. 400. The large size of the piece, as well as the headdress and flaring stiff cape on the figure are reminiscent of south-central Veracruz figurines, while the broad face and stylized feathered butterfly element atop the turban are Teotihuacan design features. It is thought that Teotihuacanos took over Matacapan in order to expand trade in central Mexico between Veracruz and the Maya area.

$8,000 - 12,000
VERACRUZ INCISED AND PAINTED BOWL WITH CRANES AND LOBSTERS, LATE CLASSIC, CA. A.D. 600 - 900
Terracotta with orange and cream slip in greenish-gray ground
diameter 7 3/8in (19cm)

Provenance
Jay C. Leff, Uniontown, Pennsylvania, acquired prior to 1959
Sotheby’s New York, 12 and 13 May 1983, Lot 110
Joyce Strauss, Denver, Colorado
Merrin Gallery, New York
American Private Collection, acquired from the above in 1989

Exhibited
Brooklyn, Ancient Art of Latin America from the Collection of Jay C. Leff, The Brooklyn Museum, November 22, 1966 - March 5, 1967;
Hunting, West Virginia, Ancient Art of Middle America: Selections from the Jay C. Leff Collection, Huntington Galleries, February 17 - June 9, 1974

Published
Exotic Art from Ancient and Primitive Civilizations, Collection of Jay C. Leff, Carnegie Institute, Pittsburgh, 1959, no. 450; Easby, Elizabeth K., Ancient Art of Latin America from the Collection of Jay C. Leff, The Brooklyn Museum, Brooklyn, 1966, pg. 76, fig. 352; Linduff, Katheryn M., Ancient Art of Middle America: Selections from the Jay C. Leff Collection, Huntington Galleries, Huntington, West Virginia, 1974, fig. 69

$9,000 - 12,000
VERACRUZ WARRIOR, REMOJADAS,
LATE CLASSIC, CA. A. D. 600 - 900
Buff terracotta
height 15 1/2in (40cm)

Provenance
D. Daniel Michel, Chicago (#58:054), acquired in 1958
Ancient Art of the New World, New York
Private Collection, New York, acquired from the above in 1991

Exhibited
Chicago, Temporary Loan from D. Daniel Michel, The Art Institute of Chicago, 1957;
Chicago, Primitive Art from Chicago Collections, Art Institute of Chicago, November - December 1960;
Chicago, High Culture in the Americas Before 1500, The Arts Club of Chicago, November 15 - December 31, 1982

Published
Wardwell, Allan, Primitive Art from Chicago Collections, The Art Institute of Chicago, Chicago, 1960, fig. 30;
McNear, Everett, High Culture in the Americas Before 1500, The Arts Club of Chicago, Chicago, 1982, pg. 30, fig. 61;

This highly adorned warrior/athlete wears extravagant regalia including a large rectilinear headdress, huge circular ear decorations and a fringed shoulder cape. He holds a spiked shield in his left hand and a manopla (hard stones) in his right. His legs are widely splayed apart and he leans backward on the rear flange of loincloth; traces of post-fire red pigment and chapopote on the surface.

$20,000 - 30,000
27. **TEOTIHUACAN FLORENO AND SPOUTED CUP, EARLY CLASSIC, CA. A.D. 300 - 600**
Terracotta with brown polychrome slip
Height of Florero: 5 3/8in (13.7cm)
Height of Spouted Cup: 5 3/4in (15cm)

**Provenance**
Dr. and Mrs. Robert Kuhn, Los Angeles
Acquired prior to 1972
Sotheby’s New York, 18 November 1991, Lot 460
Private Collection, Colorado

$3,000 - 5,000

28. **VERACRUZ YUGITO, LATE CLASSIC, CA. 600-900**
Stone
9 1/2 by 7 by 4 1/2in (24.1 by 17.8 by 11.4cm)

**Provenance**
Private American Collection, prior to 1980
The Lands Beyond Gallery, New York
Private Collection, New York

$1,500 - 2,000

29. **TARASCAN PIPE WITH HEAD OF A SERPENT, LATE POST-CLASSIC, CA. A.D. 1200 - 1500**
Terracotta with brown slip
Length 16 1/4in (41.3cm)

**Provenance**
David Harner, Arkansas
Peter G. Wray, Scottsdale (#5282-T), acquired from the above July 1977
Economos Works of Art, Santa Fe, New Mexico
Private Collection, Colorado, acquired from the above in 1991

$4,000 - 6,000
AZTEC HEAD OF THE FEATHERED SERPENT, QUETZALCOATL, LATE POSTCLASSIC, CA. A.D. 1200 - 1500

Stone
9 3/4in by 12in by 6in (24cm by 30.5cm by 15.2cm)

Provenance
Harry Franklin Gallery, Beverly Hills (Authenticity Letter dated February 1973)
Peter Alanorick, Los Angeles
Milton Birnbaum Collection, Los Angeles, acquired from the above in December 1973
Thence by descent

‘Quetzalcoatl, the Feathered Serpent, is a very complex god, with many aspects and spheres of influence. His name, which means “Quetzal Serpent” in Nahuatl (the language spoken by the Aztecs) has many associations and has created much confusion. It is used for a god worshiped by ancient cultures that preceded the Aztecs.’ (Clara Bezanilla, Aztec Mayan Gods and Goddesses, The Trustees of the British Museum, 2006, p. 9)

$10,000 - 15,000
31
LAMBAEQUE (SICÁN) FUNERARY MASK,
CA. A.D. 900-1300
Gold, silver-copper, cinnabar
width 12in (30.5cm)

Provenance
Private European Collection
Sotheby’s, New York, 17 May 2000, Lot 40
Private Collection, New York

Julie Jones notes that masks such as these were “once adorned the body of a deceased ruler on Peru’s north coast. Powerful dynasties arose in this region between the eighth and the fourteenth centuries A.D. and amassed great riches in gold and silver before they were conquered by the Inca Empire in the late fifteenth century. The lords of these dynasties were the patrons of vast workshops where finely crafted ornaments and ceremonial vessels were created. At death, the lords were buried deep in monumental mud-brick platform mounds along with large numbers of objects of precious metal, shell, and cloth. In addition to beakers, disks, and other ornaments, the burials included large masks made of sheet gold. As many as five masks were placed into one burial: one attached to the head of the textile-wrapped body, and the other four stacked at the feet of the deceased.” (The Metropolitan Museum of Art, WEB, 2015)

$30,000 - 40,000
32  
**KOTOKO HORSE AND RIDER, CHAD**  
Cast brass  
*height 3 1/2in (9cm)*  

**Provenance**  
Private Collection  


*$800 - 1,200*

33  
**BAMANA HORSE AND RIDER, MALI**  
Forged iron  
*height 8 1/2in (21.5cm)*  

**Provenance**  
Private Collection  


*$1,500 - 2,000*
34
**DOGON SEATED FEMALE FIGURE, MALI**
Copper alloy  
height 4 1/2in (11.4cm)

**Provenance**
Private Collection


$1,000 - 1,500

35
**TELLEM/DOGON VOTIVE HEADREST, MALI**
Forged iron  
height 5in (12.8cm); length 8 3/4in (22.3cm)

**Provenance**
Private Collection


$1,500 - 2,500
36
BAMANA DANCE WAND, MALI
Wood
height 13 1/2in (34.3cm)

Provenance
Marcia and Irwin Hersey, New York
Sotheby’s, New York, 8 May 1989, Lot 260
Private Collection, New York

Finely carved in an abstract avian form, the artist has created an exquisite work of art with perfect balance and proportions, from the shape and contour of the “beak” with slightly concave sides and convex underside, the curvature of the head, the position and angle of the way the horn is articulated on top, to the outline and length of the handle with its delicately flaring butt; exceptional glossy black patina.

$20,000 - 30,000
37

**BAMANA CROCODILE-FORM DOOR LATCH, MALI**

Wood

*height 21 1/2in (55cm)*

**Provenance**

Private Collection, Paris

*$4,000 - 6,000*

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38

**GROUP OF SEVEN LOBI REPTILIAN PENDANTS, MALI**

Bronze

*lengths 3 to 7in (7.6 to 17.8cm)*

**Provenance**

Charles D. Miller, III, St. James, New York, acquired from the 1970s onward

*$3,000 - 5,000*
39
**DOGON FEMALE FIGURE, MALI**
Copper alloy
*height* 6in (15.2cm)

**Provenance**
Private Collection


$1,500 - 2,500

40
**DOGON HORSE AND RIDER, MALI**
Forged iron
*height* 6 1/4in (15.8cm)

**Provenance**
Private Collection


$1,500 - 2,000
BAMANA RHINOCEROS POWER FIGURE, MALI

Bull
Wood, fiber, clay, seeds, shell, cow hair, sacrificial materials

length 10in (25.4cm)

Provenance
Charles D. Miller, III, St. James, New York

$3,000 - 5,000
According to Kate Ezra, ‘When the Dogon arrived on the Bandiagara cliffs, according to their oral traditions, they encountered a group of people they called Tellem, who were in turn forced to abandon their settlements on the cliffs. The existence of the Tellem has been confirmed by archaeological investigations of caves with their remains, located in the cliffs above Dogon villages. Their skeletons show the Tellem to be ethnically distinct both from the Dogon and from the peoples of Burkina Faso, where the Dogon believe the Tellem fled. Excavations by Dutch archaeologist Rogier Bedaux indicate that the Tellem inhabited the cliffs from the eleventh century to the fifteenth, when the Dogon arrived. No Tellem living quarters have been found in the caves, but the sites contain granaries for food storage, probably for use during times of attack, and areas where communal burials and funerary rituals were performed.

Among the objects the archaeologists found in the Tellem caves were four examples of wooden figurative sculpture. Descriptions of the sculptures suggest that they vary in style from ‘very abstract’ to ‘rather naturalistic,’ illustrations, not of these four sculptures but of examples said to be similar to them, show them to be related to many sculptures removed from the Tellem caves in the 1950s, without proper documentation of their sites or their arrangements within them. The latter sculptures are characterized by simplified, geometric forms and thick crusts of sacrificial materials. Although sculptures like these have also been found in use on Dogon altars, there arose the view that such sculptures represented the work of Tellem artists and thus were made before the fifteenth century. They were distinguished from more complex and descriptive sculptures that were attributed to the Dogon themselves.’ ([Art of the Dogon: Selections from the Lester Wunderman Collection, The Metropolitan Museum of Art, New York, 1988, pp. 27-28])

In this figure, the artist has placed the arms to the sides of the torso, whereas the majority of Tellem figures have their arms raised, the features of the head and face, save for the right ear, are almost unidentifiable yet mysteriously present, the breasts appear to droop, possibly suggesting an elder, the right leg bends slightly forward, created an essence of movement, her features are highly obscured overall by the thick crust of sacrificial materials coating the figure entirely.

According to Ezra (ibid, pg. 48), “Sacrificial liquids are poured on figure sculptures and other ritual objects found on personal altars, ancestral altars, in binu sanctuaries, on altars dedicated to Nommo, and on yaupilu altars, which are dedicated to the souls of women who died in pregnancy or childbirth. Many different substance are used for sacrifices, including the blood of chickens, sheep, and goats slaughtered for this purpose; millet porridge; mixtures of various fruit and plant juices and pulp with millet flour or flour made from the fruit and seeds of the baobab and ullo trees; and concoctions of burned herbs, charcoal, and shea oil or the oil of the sa tree.

These sacrificial materials are vehicles for nyama, the vital force that determines a person’s mental and physical well-being and allow a person to continue living.”

$150,000 - 200,000
DOGON TELLEM FIGURE WITH RAISED ARMS, MALI
Wood, ritual patination
height 12 3/8in (32cm)

Provenance
Hélène and Henri Kamer, Paris
Gustave and Franyo Schindler, New York
Private American Collection, acquired from the above in 1992

Exhibited
New York, Masks and Sculptures from the Collection of Gustave and Franyo Schindler, Museum of Primitive Art, 2 November - 5 February 1967

Published

In this slender figure the hands extend high above the head, a gesture seen throughout Dogon art, the most common interpretation being a prayer for rain. Kate Ezra notes, "Pleas for rain are made not only at the andugo altars, but also at altars dedicated to a family’s ancestors, the binu, and Lebe. All of these altars are the focus of one of the most important Dogon rituals, called bulu, the same term that is also used in a general way for all sacrifices. Bulu takes place every year at the beginning of the planting season. At the climax of this ritual, the hogon and various binu priests climb the roofs of their sanctuaries and throw down to the assembled crowd heads of millet from sacred fields, which are to be used in planting that year’s crop. A photograph of this ritual shows a priest flinging the grain with arms raised and outstretched (Ganay, Solange de, Le Binou Yèbéné, Miscellanea Africana Lebaudy, no. 2, Paris, 1942, pl.iiiib). The same gesture that invokes the heavens to send down rain may also capture the motion that results in the other essential component of a good harvest--seeds impregnated with the life force of the ancestors and binu." (Art of the Dogon: Selections from the Lester Wunderman Collection, The Metropolitan Museum of Art, New York, 1988, p. 59)

In this exceptional sculpture, the artist has created a perfectly balanced composition, in which the breasts and buttocks are carved at the same downward angle and of the same form and contours, the head is positioned perfectly in the center of the arms, the hands echo the contour of the top of the head, the articulated space between the breasts in the front echo the structure of the hips as well as the contour of the groin area; presumably the legs would have been at equal length of the raised arms; fine, smooth patina with black, ritual encrustations overall.

$40,000 - 60,000
44
**DOGON DOUBLE-Figure PENDANT, MALI**
Copper alloy
height 4 1/2in (11.4cm)

Provenance
Private Collection

$2,000 - 3,000

45
**DIVINATION COUPLE, MALI, PROBABLY 12TH-14TH CENTURY**
Forged iron
height of male 7 1/2in (19cm)
height of female 7 1/4in (18.4cm)

Provenance
Private Collection

$1,500 - 2,000
DOGON HOUSE POST, MALI
Wood
height 48in (122cm)

Provenance
Private Collection, New York, acquired in the 1960s
Thence by descent

$3,000 - 5,000
MARKA MASK, MALI
Wood, brass, cotton cloth, pigment, string
Height 14in (35.5cm)

Provenance
Private Collection, California, acquired in the 1980s

Marka elongated masks are often more or less completely covered with copper plating. They are danced in ceremonies relating to fishing and farming. The present work illustrates the classic features of this genre: a large, rounded deeply-hollowed upper portion, two horns and a narrow face coming to a point at the chin.

$6,000 - 8,000

MALINKE STANDING FEMALE, MALI
dyonyeni
Wood, pigment, cloth, beads, metal, string
Height 22 3/4in (57.8cm)

Provenance
Paul Wengraf, London
Eve and Arnold Scheinman, Los Angeles, acquired from the above 11 February 1981
Thence by descent

The Malinke carve figures and masks that closely resemble those of their Bamana neighbors, including the intricate geometric incised decoration, the round crested head with a heart-shaped face, a vertical body overall. Figures such as these were thought to be idealized expressions of women and were displayed at Jo society events, among other contexts.

$15,000 - 20,000
49
**RARE TEMNE MASK, SIERRA LEONE**

*aron arabai*

Metal, cloth, glass, shells  
*height 41 1/2in (106cm)*

**Provenance**
Merton D. Simpson Gallery, New York  
The Estate of Merton D. Simpson

According to W.A. Hart, ‘Among the most interesting and visually striking of West African masks is *aron arabai*, (pl. *eron arabai*), literally “the mask of chieftaincy,” of the Temne people of northern Sierra Leone. Yet few outside of the Temne themselves know of its existence. There are scattered references by anthropologists to a masker who in Temne chiefdoms represents the chiefdom spirit (*karfi*), but with one exception they have been very vague about the mask itself. The only photograph to have been published is more tantalizing than revealing, since it shows the masker with his back to the camera. No chieftaincy mask, so far as I can discover, is in any museum collection in Europe or the United States. […] The masks that come from the south and east have single faces. One of them is the Sanko photographed by [W. Northcote] Thomas [in 1916], a leather mask with a brass face to the front and a brass plate to the rear. A second one seen in the Merton Simpson Gallery has much in common with Temne wooden masks, with its long straight nose, smiling mouth, and high domed forehead. An ornamented brass strip divides the forehead in two at the center, and another, serrated on the lower side, runs across the brows. A double row of cowrie shells runs around the rim of the mask. From it hangs a bib of red cloth decorated with strings of cowrie shells and, at the bottom, a row of tiny metal bells.’ (*Aron Arabai: The Temne Mask of Chieftaincy*, “African Arts”, February 1986, Vol. XIX, No. 2, pp. 41-45)

$12,000 - 18,000

50
**LOMA COMPLEX MATERNITY FIGURE, SIERRA LEONE/LIBERIA**

*nomali*

Stone  
*height 4 3/4in (12cm)*

**Provenance**
Charles D. Miller, III, St. James, New York, acquired in Liberia in the 1970s

$2,500 - 3,500

51
**SAPI TORSO, SIERRA LEONE/LIBERIA**

*nomoli*

Soapstone  
*height 3 1/4in (8.3cm)*

**Provenance**
Mario Meneghini  
Charles D. Miller, III, St. James, New York, acquired from the above in Liberia in the 1970s

$4,000 - 6,000
SAPI STONE HEAD, SEWA RIVER, BO DISTRICT, SIERRA LEONE, CA. 14TH-16TH CENTURY
mahan yafe
Steatite
height 9 1/2in (24cm), length 10in (25.4cm)

Provenance
Mohammed Jai, Gbiri, Sierra Leone
Frederick Lamp, New Haven, Connecticut, acquired from the above
19 March 1980
Export Permit #1751, Monuments and Relics Commission, Sierra Leone, 23 May 1980
Authentication letter from William Fagg, Christie’s, London, 7 July 1982

Exhibited

Published
Lamp, Frederick, House of Stones: Memorial Art of Fifteenth Century Sierra Leone, The Art Bulletin, LXV, 2, 1983: fig. 2;
Lamp, Frederick, La Guinée et ses Heritages Cultures: Articles sur l’Histoire de l’Art de la Région, United States Information Service, Conakry, Guinea, 1992: fig. 29

This particular stone head from Sumbuya is very close in style to another head excavated just twelve miles away by schoolboys at the village of Bendu, just south of Jimi, Bagbo Chiefdom, Bo District, in 1963 (illustrated in Lamp 2017, formerly in the Sierra Leone National Museum). The two are clearly by the same ancient artist. The style is characterized by heavy eyelids, a long conical neck, a quite naturalistic ear, and an aquiline nose with broad nostrils. The exquisite detail of the coiffure and the facial features in this style are unmatched by any other ancient Sapi carver, although the whole known corpus of fewer than one hundred heads, with a wide range of style, comprises some of the most impressive work of ancient Africa. Examples of comparable quality can be found on display in the Metropolitan Museum of Art-New York, the British Museum-London, the Rietberg Museum-Zürich, and the Musée du Quai Branly-Paris.

This head of a king bears an elaborate coiffure of tiny tufts with a large bun surrounded by several small buns, with a tufted beard. A Portuguese missionary, Manuel Álvares, described similar Sapi hair braiding in 1615: “They shape it into a thousand elegant patterns, shaving it with knives and leaving portions to form various shapes, some oval, others like half an orange.” Pierced through the nasal septum is a ring, as certain kings were known to wear in the past, in gold. The late William Fagg wrote of this head in a letter of 1982, as “an entirely authentic piece, full of a real sculptor’s touches.”

Frederick Lamp, New Haven, April 2017
$40,000 - 60,000

Large stone heads, nearly life-size, are found by the Mende people in south-central Sierra Leone, almost exclusively in Bo District. After one is excavated, usually by accident when a farmer is digging in the fields, it is presented to the chief or king as his personal spirit, and placed on his shrine to the ancestors, as a mysterious legacy from the previous owners of the land. Some stone heads and smaller figures bear the residue of sacrificial offerings made on the shrine after excavation, as in this example. We presume that such heads and figures were carved to place on shrines commemorating the noble ancestors, similar to shrines documented among the Temne and Kissi today. Stone carving cannot be lab-dated, but these heads and figures almost certainly predate the coming of the Europeans and the Mende themselves, before the sixteenth century, carved by one or more of the ancient Sapi peoples.

The Sapi peoples, first described by early sixteenth-century European visitors to Sierra Leone, are the linguistic ancestors of the Bullom, Kissi, Gola, Temne, Bagu, and Landuma people. We do not know exactly what people occupied this land a thousand years ago when this carving of stone heads and figures probably began, if not even earlier. But the details on the stonework correspond closely to the details of Sapi people described by the earliest European visitors, documenting their dress and adornment. Lab testing of similar wood figures suggests that the beginning of this stone-carving tradition in Sierra Leone predates the great Mali Empire and the expansion of the Mande to the coast. This is contemporary with ancient life in Nigeria.
Much has been written about Mende art, particularly the well-known bundu masks. According to Elsy Leuzinger, “The Mende, whose language is Mande, entered Sierra Leone in the sixteenth century, conquered the existing kingdoms and divided the Kissi from the Bullom. They set out their rice fields in clearings in the forest. The Mende are outstanding for their wood carvings which--a rarity in Africa--they produce mainly for their women’s societies, and particularly for the Bundu society (and the Sande society amongst the Vai of Liberia) which undertakes the education of the girls. Their training in the camp in the bush is a hard one. There the girls learn everything they need for their future life as wives and mothers. This includes singing and dancing. The climax of the period of instruction is the concluding festival, which always brings with it the appearance of the so-called bundu devil. This protective spirit of the society appears in a black mask which covers the whole head, clothed in a garment of fibre and with a whip.”

In contrast to bundu masks, not as much has been written about Mende female figures, which display the same features as the bundu masks: an elaborate coiffure, a high forehead, a small face and a ringed neck. Similarly, as much of Mende art is associated with initiation rites and healing ceremonies, female figures were used for healing rituals or for forgiveness for broken taboos. There were several healing societies, each of which had special abilities with certain diseases or problems. Healing figures were used to bring spiritual aid in a person’s recovery, while herbs were used to give physical aid.

MENDE FEMALE FIGURE, SIERRA LEONE
mancereh
Wood, pigments
height 24 3/4in (63cm)

Provenance
Charles D. Miller, III, St. James, New York, acquired in Sierra Leone or Liberia in the 1970s

Monni Adams notes, “The large Mende population comprises numerous kinds of social structure, such as firmly marked kin groups, political hierarchies and societies for diverse purposes: training boys and girls in appropriate behaviour, protection against enemies or curing illnesses. Most bodily ills are believed to result from transgressions against the rules of conduct laid down by one sodality or another.

The various sodalities employ sculpted figures as guardians and as curative agents. The majority represent the female figure, either seated or standing, with the hands touching the body and the arms held slightly apart from the torso. The bodies are usually dressed with beaded or cloth aprons and bead necklaces. Such figures are placed in or near the sodality’s processions when the society officials appear in public.” (Africa: The Art of a Continent Tom Phillips, ed., Royal Academy of Arts, London, 1995, p. 472.)

Cf. (ibid., fig. 5.135) For a similar figure with a long ringed neck, block-form body and breasts placed low on the chest from the Josef Hermann Collection, sold at Christie’s, Amsterdam, December 2000, Lot 64

$15,000 - 20,000
MENDE FEMALE HELMET MASK, SIERRA LEONE
náwó
Wood, pigment
height 15 3/4 in (40 cm)

Provenance
Charles D. Miller, III, St. James, New York, acquired in Sierra Leone in the 1970s

$5,000 - 7,000
**Mende Female Helmet Mask, Sierra Leone**

*nówo*

Wood, black pigment, raffia  
*height of mask 16in (40.7cm)*

**Provenance**
Frederick Lamp, acquired in Freetown, 1980

**Published**

Frederick Lamp Archive Nówo Workshop 54 (Yale University Art Gallery): characteristics are V-shaped face, and a narrow four-lobed coiffure; others by the same hand found in the collection of the University of the Witwatersrand (see Anita Nettleton, Hazel Friedman, Sandra Klopper, Elizabeth Schneider, Standard Bank Investment Corp. Ltd, University of Witwatersrand, Johannesburg Catalogue, Standard Bank Foundation Collection of African Art (1979-1986), University Art Galleries Collection of African Art and Selected Works from the University Ethnological Museum Collection, Johannesburg: University of Witwatersrand, 1986), and the ex-collection of John Dintenfass, New York.

$8,000 - 12,000

**Bassa Male Mask, Liberia**

Wood  
*height 8 7/8in (22.5cm)*

**Provenance**
Frederick Lamp, New Haven, Connecticut, acquired in Monrovia, April 1984

$5,000 - 7,000
58

AKAN CHICKEN-FORM CEREMONIAL VESSEL, GHANA
Terracotta, pigments
height 11in (28cm)

Provenance
Charles Miller, III, St. James, New York, acquired in Kumasi in the 1960s

$2,000 - 3,000
59
MAU CLAN MASK, LIBERIA/IVORY COAST
Wood
height 10 1/8in (25.3cm)

Provenance
Charles Miller, III, St. James, New York, acquired in Monrovia, Liberia in the 1970s

$2,000 - 3,000

60
LOMA MINIATURE CLAN MASK, LIBERIA/IVORY COAST
Wood
height 10in (25.4cm)

Provenance
Charles Miller, III, St. James, New York, acquired in the 1970s

$2,000 - 3,000
DAN MASK, LIBERIA/IVORY COAST

Gunyege
Wood
Height 9 3/4in (24.8cm)

Provenance
Private American Collection
Charles D. Miller, III, St. James, New York

Most likely originating from the Northern Dan, indicated by the oval face, high forehead, raised eyebrows, protruding mouth with full lips and large circular eyes. The circular eyes "permit unhindered vision on the part of the wearer are characteristic of the racer mask (gunye ge) and the fire mask (zakpe i ge), two subordinate mask types used by the northern Dan. The (gunye ge) hold weekly running contests during the dry season. Originally these contests tested the prowess of young warriors." (Iris Hahner, et al. African Masks: The Barbier-Muller Collection, Prestel, 2007, p. 32)

$7,000 - 10,000
DAN MASK, LIBERIA/IVORY COAST
Deangle
Wood, trace of metal in right eye
height 9 3/4in (24.8cm)

Provenance
Private American Collection
Charles D. Miller, III, St. James, New York

Barbara Johnson notes that the deangle mask’s “character is gentle and graceful, and it represents an idealized Dan form of beauty. Slit eyes, or eyes that barely show below lids, are thought to be beautiful, as are the expressive protruding lips with a few teeth showing, the curve of the forehead, and the oval face. Deangle’s function is to teach, entertain, and nurture; in other words it supports peaceful activities in the village.” (Four Dan Sculptors; Continuity and Change, The Fine Arts Museums of San Francisco, 1986, p. 7)

$10,000 - 15,000
63
DAN FEMALE FIGURE, LIBERIA/IVORY COAST, POSSIBLY BY ZLAN OR ONE OF HIS PUPILS
Wood
height 15in (38cm)

Provenance
Private American Collection
Charles D. Miller, III, St. James, New York

According to Barbara Johnson, “Zlan was one of the great master carvers of this region, his influence was felt in Dan, Mano, and We towns in Liberia and the Ivory Coast. He carved for many wealthy men and chiefs, teaching many pupils from both the Dan and We peoples.”


“In Dan society, sculptures of women are prestige objects that reflect positively both on their owners’ and their subjects’ reputations. Among the most costly of Dan expressive forms, they are commissioned by men to honor an especially esteemed wife. The sculptures are conceived of as portraits of the women they depict, although this and other examples suggest an overarching emphasis on established Dan ideals of feminine beauty. This figure is attributed to the sculptor Zlan (d. 1960), who is known for elegantly modeled features and finely carved details such as this woman’s elaborate scarification.”

(The Metropolitan Museum of Art, WEB, nd)

For two works with similar features of the present figure, including the feather-like scarification and the treatment of the band around the eyes, see Johnson, 1986, fig. 11 and The Metropolitan Museum of Art, Acc. no. 1978.412.499.

$20,000 - 30,000

64
DAN BIRD MASK, LIBERIA/IVORY COAST
gégon
Wood, kaolin, metal, ritual patina
height 12 1/2in

Provenance
Private Collection, New Zealand

This mask represents the humanized features of a bird, possibly the hornbill, the mythological bringer of palm oil.

$6,000 - 8,000
65
GROUP OF TWELVE DAN PASSPORT MASKS, LIBERIA/IVORY COAST
Wood, stone, pigment
heights 1 1/2 to 7 1/2in (3.7cm to 19cm)

Provenance
Charles D. Miller, III, St. James, New York, acquired in Ivory Coast and Liberia from the 1970s onward

$6,000 - 9,000
66
KULANGO SEATED FIGURE, IVORY COAST
Bronze
height 4in (10.1cm)

Provenance
Koba Kabinet, Bouaké, Ivory Coast, 1970s
Charles Miller, III, St. James, New York

$6,000 - 9,000

67
BAULE HEDDLE PULLEY, IVORY COAST
Wood, nut
height 9 3/4in (24.8cm)

Provenance
Private Collection, Paris

$2,000 - 3,000
68
BAULE FEMALE FIGURE, IVORY COAST
Wood, ritual patination
height 16in (40.7cm)

Provenance
Private Collection, Belgium
Sotheby’s, New York, 15 May 1991, Lot 80
Private Collection, Florida

$8,000 - 12,000
AKYE MATERNITY FIGURE, IVORY COAST
Wood
height 18in (45.7cm)

Provenance
Ledislas Segy Gallery, New York, December 1953
Private Collection, New York
Thence by descent

$4,000 - 6,000
EXCEPTIONAL BAULE/GURO FEMALE MASK, IVORY COAST

Kpan
Wood
Height 13in (33cm)

Provenance
Isaac Pailès Collection, Paris
Jean-Claude Bollier, Paris
Lance Entwistle, London and Paris
Private American Collection, acquired from the above in 1993

Published

“The inspiration for the art of the carver amongst the Baule probably came from the Senufo and the Guro. They brought no tradition of carving with them from Ghana, but a courtly culture which taught them a certain degree of sophistication and delicacy. The care with which they exhausted their works was derived from the art of the goldsmiths in their ancient homeland.

Amongst the Baule the art of carving is carried out by professional carvers, and not by smiths as in the West Sudan. A successful carver has sufficient means to keep several wives to cultivate his fields. The art of the Baule spans a wide range of qualities. Depending upon the artist’s talent and capacity for experience, the works may be superficial and hollow, or, on the other hand, masterpieces of the first rank. In the latter case they are marvellously poetic in their expression and so attractive that they are amongst the favourite prizes of collectors. (Elsy Leuzinger, *The Art of Black Africa*, New York Graphic Society, Greenwich, 1972, p. 110)

Sculpted out of a hard wood, the artist of this mask has masterfully captured the essence of the delight in beauty, sophistication and delicacy found throughout the genre of Baule art. The oval face is surrounded by a serrated border, frequently seen in Guro and Yaure examples, with a high arching finely incised coiffure gracefully extending beyond the back; high arching eyebrows, heavy eyelids with eyes half closed and a long straight nose are all characteristics of the style; raised scarifications at the temples and between the eyes; the teeth are exposed in the open mouth (for the dancer to see as the eyes were intentionally left unpierced); exceptional reddish-brown patina.

$90,000 - 120,000
BAULE GOLI MASK, IVORY COAST

kplekple yaswa
Wood, kaolin, natural earth pigments
height 18in (45.7cm)

Provenance
Marcel Mercennier
Philippe Guimiot, Brussels
Private Collection, New York

“Kplekple belongs to a group of various types of mask known as Goli and considered a family. The father is goli glin, a zoomorphic mask, and the mother the anthropomorphic kpwan; a mask of similar design called kpwan kple represents their daughter, and Kplekple represents their son. Occasionally, there are two kplekple masks—one painted black and considered masculine, called kplekple yaswa, and the other painted red, the feminine kplekple bla.

The Goli appear at times of danger, as during epidemics or funeral ceremonies. They are considered intercessors with supernatural forces, or anwin, which can have a positive influence on human affairs, or, if not appeased, a negative one.” (Hahner, Iris, et. al., African Masks: The Barbier-Mueller Collection, Prestel Verlag, 2007, pl. 40)

Of highly stylized form, the disc-shaped face of the present work is highlighted with tubular eyes and a rectangular mouth revealing teeth, and a pair of antelope horns forming an arc at the top; aged black pigment on the front with kaolin and natural earth-toned highlights.

$40,000 - 60,000
72
**SENUFO STANDINGcouple, IVORY COAST**
Copper alloy
*height 5in (12.7cm)*

**Provenance**
Private Collection


*$2,000 - 3,000*

73
**TWO SENUFO SEATED FIGURES, IVORY COAST**
Forged iron
*heights 4 and 5in (10 and 12.7cm)*

**Provenance**
Private Collection


*$2,000 - 3,000*

74
**SENUFO BIRD-FORM WEAVING PULLEY, IVORY COAST**
Wood
*height 6 3/4in (18cm)*

**Provenance**
Gaston de Havenon, New York
Quay-Lombrail, Paris, 30 June 1994, Lot 24
Lance Entwistle, London and Paris
Private American Collection, acquired from the above in 1994

**Exhibited**

**Published**

Robbins notes (ibid.), “The hornbill, said to be the first animal killed for food, is a recurring symbol in Senufo art and ceremony. Large hornbill sculptures were worn on the heads of dancers. The bird is also the subject of a small heddle pulley, a pulley device used in weaving.

Senufo figure sculptures are remarkable for the rhythmic relationship of their component forms. The serene and gentle quality and gracefully curved lines...are characteristic of the central Senufo style.”

Cf. Gagliardi, Susan E., *Senufo Unbound: Dynamics of Art and Identity in West Africa*, 5 Continents, The Cleveland Museum of Art, 2014, figs 18 - 21 for other heddle pulleys incorporating the hornbill

*$20,000 - 30,000*
SENUFO HORSE AND RIDER, IVORY COAST
Wood
height 20in (50.7cm)

Provenance
Charles D. Miller, III, St. James, New York

Collector’s label (A1106) on underside of horse’s front left foot.

Herbert Cole notes that the Senufo “associate horses with leadership, wealth, status, hunting and militarism. Riders sculpted by Senufo artists are often armed with spears at the ready. They represent the multi-dimensional powers of madabele (forest or bush spirits). In equestrian statuary a bush spirit is shown as a forceful, well-armed leader, or fanhafolo (power-owner). Bush spirits are capricious, fast-traveling, nocturnal, mysterious and aggressive. [...] Such figures are display pieces in a diviner’s or priest’s shrine where [...] they connote luxury, good taste and prestige.” (Riders of Power in African Sculpture, Los Angeles County Museum of Art, 1983, pp. 11-13)

$12,000 - 18,000
**SENUFO FEMALE FIGURE, IVORY COAST**

**pombia**

Wood

height 40in (102cm)

Provenance
William B. Moore Collection
Merton D. Simpson Gallery, New York
The Estate of Merton D. Simpson

"Among the finest of Senufo sculptures are the large ritual pestles or pounders carved as a male or female figure. These were formerly owned by many Poro societies both in the Ivory Coast and in Mali. Initially carved as pairs, it sometimes happened that one broke or decayed to the point of being unusable, in which case a replacement would be commissioned, often from a different carver. It could thus happen that a functional ‘pair’ kept in the sacred forest was in fact by two different carvers...

...These sculptures were used mainly (but not exclusively) in the various rituals that took place before and after the burial of a deceased Poro elder. They are carried by initiates who visit the house of the deceased. One is sometimes placed beside the corpse in its shroud at the public ceremonies that follow. They then accompany the corpse to its burial place, swung and pounded on the ground in time to the solemn music of the Poro orchestra. When the internment is complete and the soil rapidly heaped over the grave—which occurs shortly before nightfall—a male initiate may, in a final and decisive gesture, leap into the grave with a pounder and beat the soil seven times. This pounding ensures that the spirit of the deceased person does not linger in the vicinity, but passes on its way to the ‘village of the dead’. " (T.F. Gallard, Africa: The Art of a Continent, Royal Academy of Arts, London, 1995, pp. 458-59)

$20,000 - 30,000
BENIN KOLA NUT BOX LID, NIGERIA
orievbee
Wood
length 15in (39cm)

Provenance
Ralph Nash, London
Willy Mestach, Brussels, acquired ca. 1972
Baudouin de Grunne, Brussels
Helene and Philippe Leloup, Paris
Private Collection, New York, acquired from the above in 1989

Charles Read and Ormonde Dalton explain, “These ivory and wood containers (orievbee) are prestige objects created for the presentation of kola nuts (the fruit of a tropical rain forest tree in the Malvaceae family). In traditional practice, householders welcome guests by offering them kola nuts, a symbol of peace, order and civilisation. The kola nuts are broken into segments and distributed according to relative rank followed by a prayer blessing those present. While it is permissible to offer kola nuts by hand or on a china plate, chiefs and wealthy men can purchase elaborately decorated containers from the carvers’ guild. Orievbee are usually carved from wood...[and] covered with the ubiquitous guilloche designs (oba n’iri agbon, ‘the rope of the world pattern’), some of the wooden ones are further enhanced by strips of brass sheet (a similar one is illustrated in Pitt Rivers 1977, pl. XLIV). Kola nut containers are found in a number of different shapes - rectangular, circular, and, in cases such as this, having the form of an animal’s head. The animal represented has been variously identified as an antelope or a cow - both creatures that are considered to combine physical beauty (shapely horns, smooth attractive skin, and easy gait) with a lack of aggressiveness towards humans. A pair of hands grasp the horns in a gesture that symbolizes the right of humans to sacrifice antelopes and cows with impunity.” (Antiquities from the City of Benin and from other parts of West Africa in the British Museum, London, BMP, 1899)

$30,000 - 40,000
**YORUBA ESHU DANCE STAFF, NIGERIA**

*Oshogbo*

Wood, shells, metal bell

*height 23in (58.4cm)*

**Provenance**

Helen and Mace Neufeld, Los Angeles

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

Private Collection, Florida

**Published**


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

$12,000 - 18,000
79
**FON FEMALE POWER FIGURE WITH VESSELS, REPUBLIC OF BENIN**

*bocio*
Wood, fiber, gourds, ritual patination
*height 12in (30.5cm)*

**Provenance**
Charles D. Miller, III, St. James, New York, acquired in Benin in 1968

The head of the figure made of gourd, holding two similar sized gourds in hands.

*Cf. The Metropolitan Museum of Art, New York, Acc. no. 1981.423*

$2,500 - 3,500

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80
**YORUBA TWIN FIGURES, NIGERIA**

*ibeji*
Wood, fiber, beads
*heights 10in (25.4cm)*

**Provenance**
Private Collection London, acquired while living in Nigeria in the 1960s

$2,000 - 3,000
81
**YORUBA SANGO SHRINE BOWL, NIGERIA**
*aruba sango*
Wood, red and white pigments, Reckitt’s blue
height 24in (61cm)

**Provenance**
Merton D. Simpson Gallery, New York
The Estate of Merton D. Simpson

Depicting a figure of a woman painted with the colors of Shango, supporting a large bowl, once placed on an altar to Shango, the Yoruba god of thunder, and used to store the Neolithic celts regarded as Shango's lightning bolts.

$6,000 - 8,000

82
**YORUBA DIVINATION BOWL, NIGERIA**
(Lacking bowl lid)
Wood, kaolin remnants
height 15in (38cm)

**Provenance**
Robert Bohlen, Andover, Massachusetts
Private Collection, New Zealand

Collection inventory no. 5496 written below right foot in back

$4,000 - 6,000
83
YORUBA EGUNGUN RABBIT MASK, NIGERIA
Wood, pigments
height 21 3/4in (55.3cm)
Provenance
Eve and Arnold Scheinman, Los Angeles, acquired in the 1980s
Thence by descent
$2,000 - 3,000

84
LARGE YORUBA OSHE SHANGO STAFF, NIGERIA
Wood, ritual patination
height 26in (67cm)
Provenance
Merton D. Simpson Gallery, New York
The Estate of Merton D. Simpson
$3,000 - 5,000
85

**YORUBA PRESTIGE AXE, NIGERIA**
Wood, shell, string, fiber, metal
*height 22 3/4in (57.8cm)*

**Provenance**
Paul Wengraf, London
Eve and Arnold Scheinman, Los Angeles, acquired from the above 11 February 1981
Thence by descent

$3,000 - 5,000

86

**YORUBA FLYWHISK, NIGERIA**
Wood, leather
*height 29in (73.5cm)*

**Provenance**
Eve and Arnold Scheinman, Los Angeles, acquired in the early 1980s
Thence by descent

$3,000 - 5,000
87
YORUBA OGBONI SOCIETY PENDANT, NIGERIA
Bronze
height 3 1/2in (9cm)
Provenance
Charles D. Miller, III, St. James, New York
$2,000 - 3,000

88
IGBO MAIDEN SPIRIT MASK, NIGERIA
agbogho mmwo
Wood, red, black and white pigments
height 19in (48.2cm)
Provenance
Private Collection, San Francisco
$3,000 - 5,000
TIV FEMALE GUARDIAN FIGURE, NIGERIA

Ihambe
Wood
height 32 in (82 cm)

Provenance
Auction 393, New York, 5 May 1976, Lot 94
Merton D. Simpson Gallery, New York
The Estate of Merton D. Simpson

Herbert Cole notes, “For reasons that are not clear, the Tiv were not mask-makers or mask dancers. They did however make a number of figural sculptures; some, rather realistic, are portable, while the larger, more abstract or conventionalized images are posts [...] Both types seem to have been general tutelary deities revered for the protection and prosperity they provided agricultural lands and families, especially regarding marriage and human fertility.” (Invention and Tradition: The Art of Southeastern Nigeria, Prestel, 2012, p. 82)

$8,000 - 12,000
OGONI ANTELOPE MASK, NIGERIA
karikpo
Wood, polychrome
height 29 1/2in (75cm)

Provenance
Galerie Monbrison, Paris
Hubert Goldet, Paris
Maison de la Chimie, Collection Hubert Goldet, Paris, 30 June 2001, Lot 129
Lance Entwistle, Paris and London
Private Collection, New York, acquired from the above in 2001

Martha Anderson and Philip Peek note, “The Karikpo Society was charged in the past with insuring agricultural fertility. Karikpo masks typically depict animals such as deer, antelope, goats, and monkeys. The masquerades perform acrobatic feats requiring considerable agility. This is especially true in the case of those wearing horned masks [such as the present work] where the masquerader must jump especially high when performing the customary somersaults.” (Ways of the Rivers: Arts and Environment of the Niger Delta,” UCLA Fowler Museum of Cultural History, 2002, p. 290)

Finely carved with long, twisted horns above a triangular head and slender face with elongated, elliptical eyes with fine dark-brown, ochre, black and white paint, the present work is an exceptional example from the genre.

$30,000 - 40,000
The Mumuye’s artist’s ability to rearrange the human body to create an elongated composition of geometric elements is epitomized by this exceptional sculpture. The head is spherical and diminutive in size with large, circular eyes which appear to gaze introspectively downward. Both the eyes and flange ears are highlighted with kaolin - white representing light, goodness and clarity. The head rests on an elongated, slightly conical neck that branches out into the arms which gradually flare away from the torso in harmony with its form. Each leg is notched three times both in the front and the back. Bending slightly to its left with a gentle twist at the torso, the sculpture appears to be moving as if in dance.

According to Richard Fardon, ‘All Mumuye statues are columnar in form, although there is a considerable degree of variation in the degree of angularity among them. Most often, Mumuye statues give the viewer an impression of two external surfaces, one of which contains the other creating a space between them. Henry Moore commented on this in 1951 in relation to the female of the Lilley figures in the British Museum, which he had sketched on its accession almost thirty years earlier: “if the carver has managed to make [the figure] ‘spatial’ by the way in which he has made the arms free and yet enveloping the central form of the body.”’ (Central Nigeria Unmasked: Arts of the Benue River Valley, The Quick and the Dead: Versatile Wooden Figures from the Middle Benue, Fowler Museum at UCLA, Los Angeles, 2011, p. 264-5)

$125,000 - 150,000
KOTA RELIQUARY FIGURE, GABON
Wood, brass, copper
height 24in (61cm)

Provenance
Pierre et Claude Vérité, Paris
Private Collection, Paris

$8,000 - 12,000
93
FANG RELIQUARY FIGURE, CAMEROON OR EQUATORIAL GUINEA
biere
Wood, metal tacks
height 13 1/4in (33.6cm)

Provenance
John J. Klejmann, New York
Private Collection, New Zealand

$10,000 - 15,000
KONGO POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
nkisi nduda
Wood, glass, mirrored glass, chicken feathers
height 10 1/2in (27cm)

Provenance
Prince Sadruddin Aga Khan, Geneva, Switzerland
Jacques Kerchache, Paris
Sotheby’s New York, 15 November 1988, Lot 121
Private American Collection

The artist of this diminutive yet powerful sculpture has placed it standing firmly on a square base and has placed two magical-symbolic charges, each packed with medicinal ingredients, one on its chest, a massive coat of resin topped by a large rectangular mirror; the other atop its head, wrapped in a turban that holds feathers, the facial features and ears are naturalistically carved, the eyes inset with glass; fine dark-brown patina with ritual patination throughout.

According to Evan Maurer, “The mirrored charge serves as the medium through which a diviner would seek answers to problematic questions. The figure incarnates the spirits of past diviners, to whom the traditional practitioner, or nganga, would appeal to for aid in their oracles. The nkisi nduda are also used to protect an individual and to keep away sorcerers. They are known to have an aggressive aspect if agitated or provoked, which is perhaps seen here in the raised bunch of feathers on the figure’s head.” (Spirits Embodied: Art of the Congo, The Minneapolis Institute of Arts, 1999, pg. 76)

$70,000 - 90,000
MANGBETU KNIFE, DEMOCRATIC REPUBLIC OF THE CONGO

namambele
Wood, metal
height 9 1/8in (24cm)

Provenance
Marc and Denyse Ginzberg, New York
L & R Entwistle and Co. Ltd., London and Paris
Private Collection, New York, acquired from the above in 1992

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

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

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

$25,000 - 35,000
96

**LUBA CARYATID STOOL, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, glass beads, string, pigment

*height 17 1/4in (43.8cm)*

**Provenance**
Reportedly collected in 1962 by a Belgian geologist
Gerbrand Luttik, Soest, acquired at the above auction
Eve and Arnold Scheinman, acquired from the above on 6 July 1981
Thence by descent

Mary Nooter and Allen Roberts note, ‘The soul of each Luba kingship is literally enshrined in a throne. When a Luba king died, his royal residence was preserved for posterity as a “spirit capital,” a lieu de mémoire where his memory was perpetuated through a spirit medium called a “Mwadi” who incarnated his spirit. This site became known as a “kitenta,” or “seat”—a symbolic seat of remembrance and power, which would continue the king’s reign. The king’s stool, a concrete symbol of this larger and more metaphysical “seat,” expresses the most fundamental precepts of Luba power and dynastic succession.’


$20,000 - 30,000

97

**PENDE ADZE, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, metals

*height 15 3/4in (40cm)*

**Provenance**
Private Collection, Paris

$1,500 - 2,000
98

**SOTHO OR ZULU SNUFF CONTAINER, SOUTH AFRICA**
Rhinoceros horn
height 5 1/2in (14cm)

**Provenance**
Christie’s, Amsterdam, 10 December 2001, Lot 478
Private Collection, California
Bonhams, San Francisco, 12 February 2010, Lot 4265
Acquired at the above by the present owner

$3,000 - 5,000

99

**HEMBA SPIRIT MASQUETTE, DEMOCRATIC REPUBLIC OF THE CONGO**
Wood, ritual patination
height 4 3/4in (12cm)

**Provenance**
Charles D. Miller, III, St. James, New York, acquired in the 1970s

$2,000 - 3,000

100

**SUKU CEREMONIAL CUP, DEMOCRATIC REPUBLIC OF THE CONGO**
Wood, brass studs
height 3in (7.7cm), width 4 7/8in (12cm)

**Provenance**
Alain Schoeffel, Paris
Private Collection, New York

$2,000 - 3,000

101

**CHOKWE WHISTLE IN THE FORM OF AN ANCESTOR, ANGOLA**
Wood, metal wire
height 3 3/8in (8.5cm)

**Provenance**
Charles F. Ramus Collection, Denver, Colorado
Private Collection, Oklahoma, acquired from the above in 1988

$2,000 - 3,000

102

**NORTHERN NGUNI OR ZULU NECKLACE, SOUTH AFRICA**
Glass beads, sinew, lion claws
length 18in (46cm)

**Provenance**
Leon and Polly Miller Collection, acquired in the 1950s
Thence by descent


According to Fisher (ibid.), these necklaces were worn by chiefs as power and prestige symbols.

$3,000 - 5,000
103

**CHOKWE CHIEF’S THRONE, ANGOLA**

*citwamo ca mangu*

Wood, animal hide

height 27in (68.6cm)

**Provenance**

Dr. Romao, collected in Angola between 1885 and 1895

Sotheby Parke Bernet, London, 21 June 1979, Lot 238

British Rail Pension Fund

Sotheby’s, New York, 8 May 1989, Lot 93

Private American Collection

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

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


$70,000 - 90,000

© British Museum

Photo taken in 1910 showing Lot 103
104

**GROUP OF FIFTEEN FIRST EDITION JOHN WEBBER ENGRAVINGS FROM COOK’S VOYAGES, TOGETHER WITH ELEVEN MAPS, STRAHAM & CADELL, LONDON, 1784**

Weber Engravings: 21 7/8in (55.3cm) (image sizes vary)
Maps: sizes vary

Each engraving and map with a Lahaina Print Sellers Certificate of Authenticity

(For a complete list of print and map titles, please see bonhams.com/auctions/24303/lot/104)

$2,000 - 3,000

105

**GROUP OF FIFTEEN FIRST EDITION JOHN WEBBER ENGRAVINGS FROM COOK’S VOYAGES, TOGETHER WITH ELEVEN MAPS, STRAHAM & CADELL, LONDON, 1784**

Weber Engravings: 21 7/8in (55.3cm) (image sizes vary)
Maps: sizes vary

Each engraving and map with a Lahaina Print Sellers Certificate of Authenticity

(For a complete list of print and map titles, please see bonhams.com/auctions/24303/lot/105)

$2,000 - 3,000
106
**BAHAU DAYAK MASK, EAST KALIMANTAN, BORNEO**

*hudok*

Wood

height 11 1/4in (28.5cm)

**Provenance**
Steven Alpert, collected in Borneo in the 1960s
William Brill, New York
Peter Wengraf, Arcade Gallery, London
Private Collection, West Coast
Sotheby’s, New York, 19 May 2001, Lot 85
Acquired by the present owner at the above sale

$2,000 - 3,000

107
**YIMAM HEAD AMULET, EAST SEPIK PROVINCE, MIDDLE SEPIK RIVER, UPPER KARAWARI RIVER, PAPUA NEW GUINEA**

*yipwon*

Wood

height 2in (5.1cm)

**Provenance**
Private Collection, New York

$3,000 - 5,000
BAT CULT FIGURE, PROBABLY SAWOS, EAST SEPIK PROVINCE, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA
Wood, polychrome pigment
height 9 1/2in (25cm)

Provenance
Private Collection, England (Property of an English Trust)
Sotheby’s New York, 9 November 1993, Lot 21
Lance Entwistle, London and Paris
Private American Collection

Exquisitely carved, most likely by stone, with a large, rounded head with pierced ears and large, engaging eyes delineated by raised double circles, the flaring nose with pierced septum, the mouth revealing teeth, the torso bordered by wings with some indication of genitalia below; exceptional dark-brown patina with traces of white and ochre pigments.

$30,000 - 40,000
KIWI FEMALE PENDANT FIGURE, WESTERN PROVINCE, GULF OF PAPUA, LOWER FLY RIVER, PAPUA NEW GUINEA

mimia
Wood, lime
height 14in (35.5cm)

Provenance
Douglas Newton, New York
Sotheby’s, London, 16 June 1980, Lot 107
Private American Collection

According to Douglas Newton (Art Styles of the Papuan Gulf, The Museum of Primitive Art, New York, 1961, p. 10), the mimia cycle of ceremonies “is intended to harden the younger men’s spirits and to ward off sickness; in it, the men fight in the darimo [men’s ceremonial house] with flaming coconut-leaf torches. These torches have first been touched to wooden images of men and women lined up along the sides of the aisle; being attached to a rope, these are made to sway in unison during the moments when the men dance. Some of these figures are nearly life-size; small ones attached to them are their ‘children.’ Other small and flat figures of men and women, also called mimia, are carried slung around the necks of the initiated, hanging on the chest of the men, down the backs of the boys; the sight is said to fill the women with joy. The large mimia figures are also carried in the prows of the war canoes on raids and are swung toward the enemy villages so that their spirits may go ahead and weaken the opponents. In war, the head is the prized trophy; only small fragments of the victim’s flesh are eaten—with some revulsion—as a magical practice.”

Parsons, Lee A., Ritual Arts of the South Seas: The Morton May Collection, St. Louis Museum, St. Louis, 1975, fig. 50

$30,000 - 40,000
KIWAI COMB, WESTERN PROVINCE, GULF OF PAPUA, LOWER FLY RIVER, PAPUA NEW GUINEA

Wood, red pigments, lime
height 12in (30.5cm)

Provenance
Gustave and Franyo Schindler, New York
Private Collection, New York, acquired from the above in 1992

Finely carved with the representation of an ancestral head, these figurative combs are extremely rare and were worn by important men during important ceremonies.

$15,000 - 20,000
111
IATMUL CEREMONIAL DRUM, EAST SEPIK PROVINCE, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA
kundu
Wood, traces of red and white pigment
height 29 1/8in (74cm)

Provenance
Collected by the La Korrigane Expedition, 1934-1936
Drouot Paris, 4 and 5 December 1961, Lot 75
Private Collection, New York

Of overall hourglass form, finely carved with harmonious spiral and curvilinear design on the lower half and a projecting face on the handle; fine, dark-brown encrusted patina.

According to Kocher Schmind, Art of the Sepik River, S. Greub ed., Basel, 1985, p. 186 text to no. 49, kundu are “chiefly played as accompaniment to clan-specific name songs sung on various occasions such as a funeral, or the inauguration of a house or canoe.”

$15,000 - 20,000
112
SPIRIT BOARD, PAPUAN GULF, PAPUA NEW GUINEA
gope
Wood, pigments
Height 42 3/4in (108 1/2cm)

Provenance
Collected by Richard Parkinson
Parkinson (1844-1909), a Danish explorer, anthropologist and author who spent thirty years collecting in the Pacific

$2,000 - 3,000

113
SHIELD, UPPER SEPIK RIVER, PAPUA NEW GUINEA
Wood, pigments
Height 69in (175cm)

Provenance
Possibly collected by Douglas Newton (old label: “D62: Item 264” on verso)
Christie’s, Amsterdam, Dec 11, 2001, Lot 197
The Collection of Marcia and John Friede, Rye, New York
Acquired from the above by the present owner

$7,000 - 9,000

114
SHIELD, NEW BRITAIN
Wood, cane, pigments
Height 63 1/2in (162cm)

Provenance
Herbert P. Stothart (September 11, 1885 – February 1, 1949)
Stothart was an American songwriter, arranger, conductor, and composer. He was also nominated for twelve Academy Awards, winning Best Original Score for The Wizard of Oz. Stothart was widely acknowledged as a member of the top tier of Hollywood composers during the 1930s and 1940s.
Thence by descent
Private Collection, California

Inventory no. 19828 written on back near handle

$4,000 - 6,000
RARE MASK, ASTROLABE BAY/HUON GULF/WEST NEW BRITAIN STYLE, PAPUA NEW GUINEA
umboi (Tami)/kilenge (New Britain)
Wood, pigments
height 26 1/2in (67.3cm)

Provenance
Rudolf von Benningson, the first German Imperial Governor of New Guinea, 1889 - 1902
Linden Museum, Stuttgart
N. Heinrich Collection, Germany
Private American Collection

This large and impressive mask is oval in form with tall pointed ears, slit crescent-shaped eyes and an open mouth with a protruding tongue, decorated overall with red, black and white pigments.

Philip Dark notes, ‘A major artistic feature [of the Astrolabe Bay/Huon Gulf/New Britain complex] is the carved human figure. In the telum of Astrolabe Bay, used to support the beams in men’s houses, ancestors--guardian spirits--are represented in large form, one above the other. Smaller ones are propped against the wall of a hut. The Klenge of west New Britain had a similar center pole in the men's house. Tami men's houses had life-size figures painted in red, black, and white as houseposts. These were comparable to the telum figures of Astrolabe Bay and similar to those of the Klenge and Siassis. Carved figures hanging from the ends of beams were a feature of houses in Astrolabe Bay, Tami, and west New Britain, and are suggestive of the tall telums of Astrolabe Bay. In May 1872, Mikloucho-Maclay described a men’s house with several telums, “some of which were as big as a man,” and “a large wooden mask with openings cut out for the eyes and mouth, which was worn at the time of special feasts.” The mask featured in male circumcision, which took place in a special cult house in the bush (the “ghost” cult), from which women and children were excluded. By 1894, men’s houses had taken over this role from the cult houses. The sides of men's houses—and also of some ordinary ones—were decorated with planks, one of which showed a crocodile with a pig in its mouth...
The mask had its counterpart elsewhere in the region. It existed in the Huon Gulf, but by the beginning of contact with Westerners it was no longer regarded as a balum cult object, although it continued to fulfill this function in the Siassi Islands until 1910. The extant masks must have been used only to decorate the house, as they have no holes for attaching to the face of the wearer [as is the case with the mask presented here]. Nausung masks, which were similar in appearance and function to the masks made in Astrolabe Bay, were made until recently by the Klenge in west New Britain, and also in the Witu Islands and elsewhere. Not only are the forms of these masks comparable throughout the region, but the cults they served also have characteristics in common. The same kinds of paraphernalia were also used, including the bullroarer, which was used to keep women and children away.’ (Arts of the South Seas: The Collections of the Musée Barbier-Mueller, Douglas Newton, ed., Prestel, 1999, pp. 213-14)

Cf. Newton (ibid.), p. 210, fig. 10, for a similar mask formerly in the Rautenstrauch-Joest Museum, Cologne (Inv. 4111); and Mead (ibid.), fig. 6-17, for another example in the Wartburg Theological Seminary Museum

$80,000 - 100,000
116  
**TWO COMBS, VANUATU ISLAND**  
Wood  
heights 13 and 14 3/4in (33 and 37.5cm)  

**Provenance**  
Private Collection, Paris  

$1,500 - 2,000

117  
**KANAK “BIRD-HEAD” CLUB, NEW CALEDONIA**  
go-poropwa-ra-maru[?]  
Wood  
length 28in (71cm)  

**Provenance**  
Private Collection, Paris  

$2,000 - 3,000
GRADE FIGURE, PROBABLY AMBRYN
ISLAND, VANUATU
maghe ne naun or maghe ne hivir
Fernwood, red and white pigments
height 57in (145cm)

Provenance
Purportedly Bruce Lawes
Los Robles Gallery, Palo Alto, California
Private Collection, San Francisco, acquired
from the above in January, 1984

$4,000 - 6,000
SHARK FIGURE, SOLOMON ISLANDS
Wood, black pigment, shell inlay
length 35 1/2in (90.2cm)

Provenance
British Empire and Commonwealth Museum Bristol, acquired by the museum in 1890
Private Collection, London

In the Solomon Islands, “specific groups of animals are closely related to the spiritual world. Sharks occupy a privileged position, sometimes as incarnations of deceased ancestors or guardian sharks thought to have special relationships with particular villages or individuals. Such sharks are said to assist in bonito fishing, itself considered in part a supernatural phenomenon. Big spirit-sharks worshiped by humans were said to control their group of followers, small spirit-sharks, that could be commandeered to attack the souls of one’s enemies.”
(Kaeppler, Kaufmann et Newton, Oceanic Art, Harry Abrams, New York, 1993, p. 560-561)

$12,000 - 18,000
120
UNIQUE CLUB, RENNELL ISLAND
baukiaga
Wood, cane
length 15in (39cm)

Provenance
Private collection New Hampshire

In the present work, the artist has decorated the handle with an incised geometric zig-zag pattern, more commonly seen in Fiji and Tonga, but unique to Rennell.

$2,000 - 3,000

121
WRESTLING FIGURES, SOLOMON ISLANDS,
SIGNED C. MAMURIO
Wood, shell
height 11 1/2in (29.2cm)

$3,000 - 5,000
122

**NAVIGATIONAL CHART, MARSHALL ISLANDS**

*rebbeilib*

Bamboo, shell, fiber

15 by 23 1/2in (38 by 59.7cm)

**Provenance**

Herald Hughes, collected ca. 1960 while living on Pohnpei.

Hughes traveled around Micronesia while employed as a public works officer for Trust Territory of the Pacific Islands (a United Nations trust territory established after WWII and administered by the United States).

Thence by descent

$2,000 - 3,000

123

**DANCE CLUB, NIUE ISLAND**

*ula-fumiti*

Wood, finely-woven braided hair

Length 40 1/2in (103cm)

**Provenance**

Private Collection, Gisborne, New Zealand

A classic long club/staff from the small atoll island of Niue, referred to as the Savage Islands by early European explorers, with a finely sculpted central ridge line running down the center of each side of the flattened ‘blade’, the lower section bound with a strand of finely-braided human hair.


$3,000 - 5,000

124

**FISH TRAP, NUKUORO ISLAND**

Coconut reeds, fiber

Height 58in (147.3cm)

**Provenance**

Private Collection, Auckland, New Zealand

Of sophisticated construction and elongated egg-form, an opening at one end for removing the trapped fish, another opening at the midsection serving as the entry point with projections to prevent the fish from escaping.

$3,000 - 5,000
125

**LARGE “SNAKE” CLUB, FIJI ISLANDS**

gata waka
Wood
*height 42 3/4in (109cm)*

**Provenance**
Taylor A. Dale, Santa Fe
Private Collection, Colorado, acquired from the above in 1998

According to Rod Ewins, “This type of club is notable for the cheeks that were pounded with rocks while the tree was growing. The ridges running across the cheeks are typical.” ([Traditional Fijian Artefacts, Just Pacific, 2014, p. 89, fig. 6.34(i)](https://example.com))

$5,000 - 7,000

126

**HEADREST, FIJI ISLANDS**

kalitolini
Wood, fiber
*length 27in (68.5cm)*

**Provenance**
Sotheby’s, London, 2 May 1963, Lot 13
Private Collection, Chicago
Thence by descent

“If FIJI PILLOW” written on top

$3,000 - 5,000

127

**HEADREST, TONGA ISLANDS**

kali
Wood
*length 17in (43.1cm)*

**Provenance**
John J. Klejman, New York
Morton and Estelle Sosland, Kansas City
Bonhams, 20 Nov 2012, Lot 283
Private Collection, New York

$4,000 - 6,000
EXCEPTIONAL CHIEF’S OR PRIEST’S SHIELD-CLUB, FIJI/TONGA ISLANDS

Calacula
Wood
length 45 3/4in (116.2cm)

Provenance
Private Collection, France

Finely carved, most likely without the use of metal tools, the circular shaft with a flared butt gradually becoming flatter towards the blade, the large paddle blade divided into quarters by a vertical and horizontal raised strengthening bar that cross at the center, the upper shaft and blade intricately incised throughout, the upper shaft with multiple linear rows of triangles and a circle in each lower quadrant, one having bands of circular incisions, the upper blade section with a row of triangles along the horizontal strengthening bar on each side, the paddle field with two lizards and two crescents within a cross-hatched field on one side, the other side with one lizard, two crescents and two panes of rows of lined triangles, all within a field of the cross-hatched design; fine reddish-brown glossy patina overall.

Tongan artists were considered the supreme artists in the Fijian/Tongan area, thus many Fijian chiefs commissioned Tongan artists for their most important works. As a result, the Tongan artists would, on occasion, incorporate Tongan styles with the Fijian design, making their distinction sometimes unclear. The image of lizards is exceedingly rare in both Fijian and Tongan art.

Adrienne Kaeppler notes, “Calacula clubs delivered their blow with the thin edge of the blade, cutting or snapping through bone rather than simply shattering it. Clubs of this type were carried by both Fijian and Tongan chiefs, and perhaps priests, and may have been used in skirmishes involving arrows and sling stones. The broad part of the club acted as a shield as well as a deadly weapon.” (Polynesian: The Mark and Carolyn Blackburn Collection, University of Hawaii Press, Honolulu, 2010, pg. 236, fig. 108)

$40,000 - 60,000
EXCEPTIONAL POUNDER, TAHIKI ISLANDS

Panu
Basalt

height 6 1/8in (15.2cm)

Provenance
First postmaster of Tahiti, Mr. Mieville
Mieville was officially appointed on 1 January 1860, and the
regulations relating to outgoing and incoming mail were enacted. That
date marks the starting point of an organized postal service in Tahiti.
Located on the Papeete seafront, the first Polynesian Post Office was
a wooden house with a pointed roof and a wide veranda. That office
was redeveloped on several occasions and was even moved on rails
in 1902. At the time, postal delivery was the responsibility of the muto'\i
(municipal policemen), and mail was delivered in the outer islands by
schooners.

Thence by descent through the family

This exceptional example of a classic Tahitian panu of cross-bar
form has been skillfully carved, without the use of metal tools, from
very closed-grained black basalt, probably quarried on the island of
Maupiti.

Cf. Hooper, Steven, Pacific Encounters: Art & Divinity in Polynesia
1760-1860, Sainsbury Centre for Visual Arts, Norwich, 2006, fig. 143
for an almost identical example acquired by the British Museum (BM:
5321) from W.J. Bernhard Smith in 1869.

$40,000 - 60,000
130

**EFFIGY FIGURE, TAHITI**

T'i

Stone

*height 12in (30.5cm)*

**Provenance**

Private Collection, San Francisco, through descent from his great aunt who lived in French Polynesia in the 1920s

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

$4,000 - 6,000
COCONUT LEAF-STALK CLUB, TONGA ISLANDS
apa’apa’i
Wood, traces of lime
Length 40 1/8 in (102 cm)

Provenance
Private Collection, United Kingdom

Of unusually large proportions with the rounded shaft at the butt gradually becoming trapezoidal at the top, decorated throughout with multiple panels of incised zigzag design, together with glyphs of a bird, a standing man holding a paddle on each side and a man carrying a water pole above his head; deep reddish-brown patina with remnants of lime.

$8,000 - 12,000
132
**CRESCENT CLUB, SAMOA**
fa’alautaliga
Wood, traces of lime
length 21 1/4in (54cm)

Provenance
Commander Benjamin Franklin Tilley (March 29, 1848 – March 18, 1907)
Tilley was a career officer in the United States Navy who served from the end of the American Civil War through the Spanish–American War. He is best remembered as the first Acting-Governor of American Samoa, as well as the territory’s first Naval governor. Thence by descent

$2,000 - 3,000

133
**TOOTHED CLUB, SAMOA ISLANDS**
talavalu
Wood
length 33 1/2in (85cm)

Provenance
Private Collection, London

Finely hand carved with upper “toothed” section, the top triangular portion and upper area of the shaft with unique incised zigzag decoration; fine dark-brown patina.

$4,000 - 6,000

134
**LARGE CRESCENT CLUB, SAMOA**
fa’alautaliga
Wood, traces of lime
length 29 1/2in (75cm)

Provenance
Commander Benjamin Franklin Tilley (March 29, 1848 – March 18, 1907)
Tilley was a career officer in the United States Navy who served from the end of the American Civil War through the Spanish–American War. He is best remembered as the first Acting-Governor of American Samoa, as well as the territory’s first Naval governor. Thence by descent

$3,000 - 5,000
LARGE BOWL, HAWAIIAN ISLANDS
pohaku kuʻi poi
Wood (probably kou)
height 10 1/2in (26.7cm); diameter 14in (35.5cm)

Provenance
Born Harriet Lanihau Makekau, ʻIolani was a native Hawaiian and considered the high priestess of the ancient hula. The Honolulu Advertiser called her “the poet of the Hawaiian people.” The ʻIolani Luahine Hula Festival was established in her memory, and awards a scholarship award each year to encourage a student to continue the study of hula. Thence by descent

Finely hand carved and deep, the circular flat base leading to tall, rounded walls which slightly curve inwards around the rim; fine honey-brown patina with natural kukui nut oil finish, indigenous gum repairs at the bottom and age distress lines.

$18,000 - 24,000
LARGE BOWL, HAWAIIAN ISLANDS
pohaku ku'i poi
Wood (probably kou)
height 8 1/2in (21.5cm); diameter 14in (35.5cm)

Provenance
Kepokai Family, members of Maui Ali'i
The Kepokai family were the ali'i managers for the Wailuku district and the family collection of artifacts is well known and of extremely high quality. Family members included such noted people as High Chief Auwae and Judge Auae Noa Kepokai who served as treasurer of the Hawaiian Kingdom in the cabinet of Hawaii's last monarch, Queen Liliuokalani. The home in Wailuku, considered a museum of priceless Hawaiian heirlooms, played host to prominent members of Hawaii's royal families and Washington dignitaries for many years.

Finely hand carved of deep, wide and rounded form with thick inward tapering walls elegantly flaring out along the top edge; multiple indigenous repairs throughout and the inner surface patina with significant age and wear; fine honey-brown and dark-brown patina on the outer surface.

$12,000 - 18,000
ROYAL SPITTOON REFUSE BOWL, HAWAIIAN ISLANDS

*i pu ‘aina*
Wood (probably kou)
diameter 5in, height 2 1/2in

“Scrap bowls and spittoons (*i pu ‘aina*) were made for chiefs, who deposited fishbones and scraps of food during meals in the former, and spittle, hair and nail parings in the latter. This careful segregation of food and bodily remains was instituted because of the prevailing fear of sorcery, for food and bodily remains which had been touched formed an excellent medium (*maunu*) by which a sorcerer (*kahuna ‘ana’ana*) could cast his spells and cause the death of the person who had handled the food or from whom the spittle came. Thus chiefs, who evidently went in fear of assassination by sorcery, safeguarded themselves by appointing an attendant who was the keeper of the scrap bowl, or spittoon, and disposed of the contents after the meal in a manner that prevented their being obtained by any person intending to harm his master. It is important to note, that the keeper of the spittoon was awarded the highest status of all the various ali‘i attendants.” (Peter Buck, *The Arts and Crafts of Hawaii*, Honolulu, 1957, p. 53)

$8,000 - 12,000

BOWL, HAWAIIAN ISLANDS

*pohaku ku‘i poi*
Wood (probably kamani)
diameter 14in, height 5 1/2in

Provenance
Kawaiaha'o Church, Oahu
Obtained by a Honolulu collector directly from Kawaiaha'o Church

Finely hand carved in shallow form, the bottom with label (probably from Kawaiaha'o Church) since removed.

“Kamani trees served many purposes in ancient Hawai‘i. Their blooms were used to scent kapa cloth and to make a brown dye extracted from its fruit to color the cloth. Many parts of the kamani were also used for medical purposes...the kamani tree provides striking wood. When freshly cut, the wood reveals dramatic contrasts in white and red, though it mellows to a more even tone.” (Safto, Tiffany DeEtte and Lynda McDaniel, *Contemporary Hawai‘i Woodworkers*, Contemporary Publications, Hawai‘i, 2009, p. 184)

$4,000 - 6,000

MASSIVE SECOND STAGE KAPA BEATER, HAWAIIAN ISLANDS

*i‘e kuku*
Wood
length 18 1/2in (47cm)

Provenance
Kepokai Family, members of Maui Ali‘i
The Kepokai family were the ali‘i managers for the Wailuku district and the family collection of artifacts is well known and of extremely high quality. Family members included such noted people as High Chief Auwae and Judge Auae Noa Kepokai who served as treasurer of the Hawaiian Kingdom in the cabinet of Hawaii’s last monarch, Queen Liliuokalani. The home in Wailuku, considered a museum of priceless Hawaiian heirlooms, played host to prominent members of Hawaii’s royal families and Washington dignitaries for many years.

$3,000 - 5,000
140

**BRACELET, HAWAIIAN ISLANDS**

*kupe‘e*

Glass beads, shells

*length 6 3/4in (17.1cm)*

**Provenance**

Private Collection, Honolulu, Hawaii

A unique and early 19th century blue glass bead bracelet, *kupe‘e* with classic hook pendant/toggle carved from shell. Stylistically similar to classic *lei niho palaoa* royal hook necklaces, but wrist bracelets such as this example are much rarer. Examples dating back to Cook’s third voyage consist of various materials, and in rare cases include carved ivory toggles in the form of turtles, human heads, and as in this case, hook ornaments.

**$2,000 - 3,000**
141
RARE GLASS CAMEO OF KING KAMEHAMEHA II, CA. 1824
Glass (19th century koa wood frame)
Cameo: diameter 2 7/8in (7.3cm)
Frame: height 13 1/2in (34.3cm)

Provenance
Harvey Rexford Hitchcock (March 13, 1800 – August 25, 1855)
Hitchcock was an early Protestant missionary to the Kingdom of Hawaii from the United States.

Exhibited
Honolulu Academy of Art, 1930s (exhibition label on verso)

One of just twelve medallions made by order of King George IV to commemorate the visit of King Kamehameha II to Great Britain in 1824, where the King and Queen contracted measles and tragically died on their visit. Their bodies were delivered back to their native Hawaii by Lord George Byron, captain of the HMS Blonde. Byron distributed the medallions to various ruling chiefs as a memorial of their fallen leader.

$12,000 - 18,000

Honolulu Academy of Art Exhibition Label, 1930s
RARE MAUI-STYLE FINGER
WASHBASIN, HAWAIIAN ISLANDS
WITH LABEL: JOHN M. WARRINER
HAWAIIAN COLLECTION

Ipu holai lima
Wood (probably kou)
length 12 1/2in (31.8cm), height 3 1/4in (8.3cm)

Provenance
John M. Warriner, Hawaii
Warriner (1895-1960) was a collector and
dealer in Pacific artifacts, with a particular
interest in Hawaiian calabashes. Warriner sold
a considerable number of calabashes to Mrs.
Charles M. Cooke for the collection of ancient
Hawaiian calabashes which she formed for
The Honolulu Academy of Arts, an institution
she founded.

Eric Tulman Collection, Hilo, Hawaii
Bonhams, New York, 13 May 2013, Lot 2031
Acquired at the above by the present owner

An exquisite Maui-style double-faceted wood
oval bowl with interior “finger-wipe” ridge and
carved suspension lug; rich, deep brown
patina.

As Jenkins describes in The Hawaiian
Calabash (p. 49), “One of the earliest
mentions of wooden washing bowls was
in 1823. Rev. William Ellis, visiting High
Chief Kuakini in Kailua-Kona, noticed: “Neat
wooden dishes of water were handed to
the governor and his friends, both before
and after eating, in which they washed
their hands. Uncivilized nations are seldom
distinguished by habits of cleanliness; but
this practice, we believe, is an ancient
custom, generally observed by the chiefs,
and all the higher order of people, throughout
the islands.” On p.56 Jenkins goes on to
note: “These wooden washbasins were
used before, after, and sometimes during
meals. They were probably personal items,
intended for the use of their owner only... Like
spittoons, many of these washbasins were
carved into unique shapes.” Very few of these
finger washbasin bowls have survived.

$8,000 - 12,000
RARE FAN HANDLE, MARQUESAS ISLANDS

ke’e
Wood
length 5 3/4in (14.45cm)

Provenance
Private Collection, Paris

Exquisitely carved with a single human figure above two human figures back-to-back on the base of the handle below; fine dark-brown glossy patina.

“Distinctively shaped fans, or tahi’i, were carried by tca (warriors), tau’a (ritual specialists), and other high-ranking men and women as status markers. Displayed on important occasions, especially feasts, their visual impact was enhanced by the elegant manner with which they were carried, particularly by women.

Fans were described by many early visitors to the Marquesas, beginning with Cook in 1774. Tahuata has been singled out as having a reputation for finely made fans and many have been collected from that island, including four on Cook’s voyage.” (Kjellgren, Eric and Carol Ivory, Adorning the World, The Metropolitan Museum of Art, New York, 2005, p. 81)

Most examples of ke’e have two pairs of stacked back-to-back human figures, thus handles with just one human figure are very rare.

$25,000 - 35,000
BONE ORNAMENT, MARQUESAS ISLANDS
ivi po’o
Human bone
height 1 9/16in (4cm)

Provenance
Jean-Pierre and Angela Laprugne, Paris
Private American Collection

Eric Kjellgren and Carol Ivory (Adorning the World: Art of the Marquesas Islands, The Metropolitan Museum of Art, New York, 2005, p. 44) note: ‘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...were referred to as tiki ivi po’o..."

The present work is finely carved, without the use of metal tools, with the hands resting on the abdomen and arms pierced through at the sides, the back has a high ridge line across the shoulders; a later drilled hole on the lower right side, piercing into the internal cavity, probably done in the 19th century to convert it into a pipe bowl.

$18,000 - 24,000
BONE ORNAMENT, MARQUESAS ISLANDS

**ivi po’o**
Human bone
height 1 3/4in (5cm)

Provenance
René Rasmussen, Paris
Sotheby’s, London, 2 July 1990, Lot 21
Private Collection, New York

Eric Kjellgren and Carol Ivory (*Adorning the World: Art of the Marquesas Islands*, The Metropolitan Museum of Art, New York, 2005, p. 44) note: ‘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...were referred to as *tiki ivi po’o*...’

...As with all Marquesan *tiki*, the *tiki ivi po’o* represent deified ancestors, beings who were honored and propitiated to ensure their assistance in important tasks and in sustaining the abundance of food, especially breadfruit, the staple of the Marquesan diet. These powerful ancestral images may also have served, in part, as supernatural guardians for the individuals who wore them or the objects they adorned.

The present work is finely carved, certainly without the use of metal tools, with the right hand held to the chin and is pierced through at the arms, the back is decorated with raised Marquesas designs.

**$18,000 - 24,000**
POPOI POUNDER, MARQUESAS ISLANDS
ke’a tuki popoi
Stone (probably basalt)
height 6 5/8in (17cm)

Provenance
Loudmer Paris, 23 and 24 June 1995, Lot 110
Private Collection, Florida

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

According to Kjellgren and Ivory (ibid.), “Popoi pounders form part of the basic equipment of every Marquesan household. With their spare lines and robustly modeled grips that broaden into wide, flaring bases, they are at once ingeniously designed functional objects and striking works of art. In former times popoi pounders, fashioned from close-grained volcanic rock [seen here], were made by specialist carvers known as tuhuka ke’a tuki popoi. The process of carving and smoothing the pounders was originally performed almost entirely with stone adzes, although some examples appear to have been finished by abrasion or pecking. Pounders also commonly received a final polish in which a mildly abrasive paste made from charcoal and coconut oil was used to impart a dark lustrous sheen to the surface...

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

$12,000 - 18,000
WAR CLUB, MARQUESAS ISLANDS
‘u’u
Ironwood (Casuarina equisetifolia)
Height 56in (143cm)

Provenance
Private Collection, England

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

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

The present work is finely carved with raised decorations on both sides of the head of the club with rich, dark-brown glossy patina with one side of the club with old wear and erosion at the top facial plane.

$20,000 - 30,000
According to Pelrine (Affinities of Form, 1996, p. 84), “Stilt games in the Marquesas Islands consisted of races and competitions in which one man would try to knock down his opponent by balancing on one stilt while using the other to strike the stilts of his rival. Particularly skillful stilt-walkers could also entertain by performing somersaults and other acrobatics. Stilt contests, along with singing and dancing, are said to have been the major entertainment at koina and mau, festivals marking special events such as weddings, milestones in the lives of children from important families, and the death of a chief or a tau’a, a priest through whom the gods were believed to speak (Landsdorff 1813, 1: 136; Handy 1923, 218; Ferdon 1993, 68). Thus, stilt contests were entertaining, but many were also sacred activities (Handy 1927, 306-7). They were believed to be a means of attracting the attention of deities, as well as a demonstration of the mana of the individual contestants and the families and groups they represented.

While stilt contests were also popular in other parts of Polynesia, such as the Society Islands, Hawaii, and New Zealand, only on the Marquesas did the stilts themselves become an art form.”
150
MAORI PENDANT, NEW ZEALAND
pekapeka
Nephrite
length 1 5/8in (5cm)

Provenance
Private Collection, Florida

This delicately carved pendant has two abstract manaia heads back to back with an oval piercing in between; paua shell or red sealing wax would most likely have once been inlaid in the circular eyes.

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

$4,000 - 6,000

151
EXTREMELY RARE MAORI CEREMONIAL FOOD BOWL, NEW ZEALAND
kumete
Wood
height 4 1/2in (11.4cm), length 13in (33cm)

Provenance
Frank Oscar Peat, Titrangi, New Zealand, early 1900s
Private Collection, Florida

Deeply carved, probably without the use of metal tools, in round form with an incised pakura design around the rim, a manaia-form bird head projecting from the side; fine dark-brown glossy patina.

Terence Barrow notes, "The use of birds, bird-man variants, or addition of bird features to ancestral images, is widespread in the Pacific arts. This sculptural tradition originates in the firm association of birds with the souls of the dead and with spirits in general. Birds acted as spirit vehicles. In Maori belief certain bird species, such as the owl, were favored as personal or tribal totems, omen-carriers, and guardians." (Maori Wood Sculptures of New Zealand, Charles Tuttle Company, Japan, 1969, p. 20)

This exceptional kumete is the only known example with a bird-form handle.

$25,000 - 35,000
MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND

hei tiki
Nephrite, haliotis shell, albatross bone, fiber cord
height 5in (13cm)

Provenance
Kenneth Webster Collection, London no. 110
Wayne Heathcote
Private American Collection, acquired from the above in 1993

After Capt. James Cook asked the Maori in Queen Charlotte Sound about the greenstone or pounamu, he wrote:

"We were told all this stone is originally a fish...where they tie a rope to it, and drag it ashore...it becomes a stone" (Brailsford, Barry, Greenstone Trails - The Maori and Pounamu, Hamilton, New Zealand, 1996, p. 6).

According to Roger Neich, 'Distinct from all of these forms, the jade breast ornament called hei-tiki is the most characteristic and most highly valued of all Maori personal ornaments. In some Maori origin myths, Tiki was the first man, having been created by the god Tane. Thus carvings of human figures in any material whether bone, stone or wood, may be called a tiki. The prefix hei indicates something suspended from the neck, as in hei-tiki and hei-matau. Hei-tiki may be worn by both men and women, usually hanging vertically but sometimes horizontally from a suspension point on the side, especially by women. They are passed down through the generations as family heirlooms, and during a funeral they will be displayed near the deceased, along with other family heirlooms. With their own personal names, many hei-tiki are remembered in tribal songs and oral histories. Most of the mana or prestige of the hei-tiki derives from its close contact with those great ancestors who have worn it in the past, rather than from any magical or mystical meaning. Some would argue for a phallic symbolism in hei-tiki, while others claim that they represent fertility, perhaps in the form of a human embryo. Most commentators would agree that many of the current meanings attached to hei-tiki are relatively recent interpretations of an ancient symbol refined by many generations of artists. It is only natural that such a potent image as the hei-tiki would be subject to continuing reinterpretation. Consequently, any search for the "original meaning" of the hei-tiki is probably futile.' (Pounamu: Maori Jade of New Zealand, David Bateman Ltd., Auckland, 1997, pp. 23-25)

This exceptional hei-tiki is finely stone carved from a rich, dark-green nephrite, the head tilts to the right shoulder; considerable wear on the back and to the suspension hole indicates an early, possibly 18th century production date.

$40,000 - 60,000
MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND

hei tiki
Nephrite, sealing wax, bird bone, fiber cord
height 4 3/8in (12cm)

Provenance
Collected in 1840 by Rev. John Waterhouse, H.M.S. Triton
Vice-Admiral Sir George Tyron, 1870s
Private American Collection

“We were told all this stone is originally a fish...where they tie a rope to it, and drag it ashore...it becomes a stone.” (Brailsford, Barry, Greenstone Trails - The Maori and Pounamu, Hamilton, New Zealand, 1996, p. 6)

This exquisite hei tiki is finely stone carved from the most highly sought after variety of pounamu or nephrite jade from the Maori inanga stone, named after the young white bait fish because of its pearly-white, blue-white or light green color; the considerable wear evidenced on the back and to the suspension hole indicates an early, possibly 18th century production date.

$35,000 - 45,000
MAORI HAND CLUB, NEW ZEALAND
wahaika
Wood
length 16 1/8in (41cm)

Provenance
Wayne Heathcote
Private Collection, New York, acquired from the above in 1993

Charles Mack notes, ‘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 [the present work has a manaia] and a small reclining figure just above the handle on the inside of the blade [as in the present work]. Both of these figures represent mythological ancestors.’ (Wardwell, Alan, Island Ancestors, University of Washington Press, 1994, p. 218)

The wahaika is an iconic work of art from the Maori culture. This exquisite example is finely carved, most likely without the use of metal tools, with a high-arching tiki figure with incised, curvilinear designs over his entire body and iridescent paua shell inlaid eyes, the manaia head at the butt also inlaid with paua shell eyes, the hole at the base for attachment of flax suspension cord that looped around the wrist, the thick, kidney-shaped blade with incised band on each side; fine, dark-brown glossy patina.

$35,000 - 45,000
155"
MAORI HAND CLUB, NEW ZEALAND
patu
Wood, paua shell
length 21 1/4in (54cm)

Provenance
Private Collection, England

$2,000 - 3,000
156

MAORI BOWL AND COVER, NEW ZEALAND
kurrete
Wood, paua shell
length 12 1/2in (31.8cm)

Provenance
Private Collection, Paris

$4,000 - 6,000
MALE FIGURE, EASTER ISLAND
moai kavakava
Wood, shell, obsidian, bone
Height 9 7/8in (25cm)

Provenance
Reportedly recovered from a cave in Rapu Nui in the 1920s
Private California Collection
John Giltoff, Girona, Spain
Private Collection, London

Eric Kjellgren notes, ‘Moai Kavakava--literally “image with ribs”--are the
most abundant of Easter Island’s diverse moai miro, or wood images.
According to some accounts, these gaunt, at times almost skeletal,
male figures represent the spirits of the dead. These spirits, some of
whom were likely venerated as ancestors, were believed to take the
form of emaciated humans with protruding bones. Indeed, with their
grimacing faces, prominent rib cages, and distended abdomens, it
seems reasonable to suppose the figures may depict corpses.

In one oral tradition, the first moai kavakava are said to have been
carved by Tuu-ko-ihu, one of the original settlers, as likenesses of
two dangerous spirits, Hitirau and Nuku-te-mango, whom he had
encountered while out walking. Tuu-ko-ihu subsequently became a
master wood-carver and was believed to have had the power to make
the images walk like living beings.

Little is known about the precise functions of moai kavakava. One
source reports that their use was restricted to men and that they were
worn around the neck as part of festival dress at feasts and other
important occasions. The backs of most examples [as in the work
being presented here] bear a single hole that might have been used to
suspend them in this way.

The heads of moai kavakava exemplify the distinctive stylistic features
of Easter Island’s anthropomorphic wood images, including bald
crania, prominent brow ridges, and goatee-like beards, as well as
artificially extended earlobes. (Splendid Isolation: Art of Easter Island,
The Metropolitan Museum of Art, New York, 2001, 48-9)

The present work is finely stone carved in an elongated, slender form
with the nape of the neck carved with a suspension lug, the eyes
are composed of shell rings and inset with obsidian discs; ancient
damage to the right side with a repair plug still evident in the arm, the
right leg and arm mostly missing; fine, smooth and rich brown patina.

$40,000 - 60,000

END OF SALE
A DIAMOND
SOLITAIRE RING
Weighing 6.04 carats,
D color, VS2 clarity
$100,000 - 150,000

A DIAMOND AND
EMERALD BRACELET
$15,000 - 25,000

A FRENCH ART DECO
DIAMOND AND EMERALD
CLIP
$20,000 - 30,000

A DIAMOND AND
EMERALD NECKLACE
$40,000 - 60,000

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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 $150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE $150,000 UP TO AND INCLUDING $3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER $3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, 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 an 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. You agree that if you purchase any lot or 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, Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of $5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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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.

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(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
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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 or 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.

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BUYER’S GUIDE

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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/us.

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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 the lot. 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.

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Bidding normally begins below the estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount due. Absentee bids can be submitted in person, online, via fax or via email.

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

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

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

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

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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.

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

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Bonhams generally uses the following increment multiples as bidding progresses:

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- $200-500: $100s
- $500-1,000: $50s
- $1,000-2,000: $10s
- $2,000-5,000: $500s
- $5,000-10,000: $50s
- $10,000-20,000: $10s
- $20,000-50,000: $5,000s
- $50,000-100,000: $500s
- $100,000-200,000: $100s
- above $200,000: $20k/50k/80k

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

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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.

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220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

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

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

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

CA/MANV2/2/11.16
highest bid price the bidder is willing to pay. Our auction staff telephone, by facsimile or in writing on bidding forms available.

If you are planning to bid at auction, you will need to register for each “lot.” A lot may refer to a single item or to a group of items consigned as a single lot. You will need your client account number or to establish a new account. Bonhams generally uses the following increment multiples as indicated in the Bid Increments chart below.

Bonhams generally uses the following increment multiples as indicated in the Bid Increments chart below. Absentee bids shall be executed in competition with other bids, whether live or via telephone. If you have any questions about value estimates, please contact the Client Services Department. Absentee bids can be submitted in person, online, via fax or via email. Absentee bids may be accepted up to 24 hours prior to the auction. Withdrawn, canceled or unexecuted absentee bids are not eligible for a refund. Bonhams reserves the right to reject any bid at any time. Absentee bids are not considered offers to purchase. Absentee bids are not subject to revision. Bonhams nor its agents shall be responsible for any errors in the conversion of other currencies to U.S. Dollars are indications of the seller, owner, or consignor’s estimate of value. The auctioneer may also appear in the catalog. Bidding normally begins below estimates and bidding normally continues at increment multiples as indicated in the Bid Increments chart below. Bonhams reserves the right to reject any bid at any time. Absentee bids are not considered offers to purchase. Absentee bids are not subject to revision. Bonhams nor its agents shall be responsible for any errors in the conversion of other currencies to U.S. Dollars are indications of the seller, owner, or consignor’s estimate of value. 

Bid Increments

- $50 by $50s
- $200 by $200/500/800s
- $5,000 by $5000s
- $10,000 by $5000s
- $50,000 by $10,000s
- $100,000 by $50,000s
- $200,000 by $50,000s
- $500,000 by $100,000s
- $1,000,000 by $500,000s
- $2,000,000 by $1,000,000s
- $5,000,000 by $2,000,000s
- $10,000,000 by $5,000,000s
- $20,000,000 by $10,000,000s

Auction previews are your chance to inspect each lot prior to the sale. Absentee bid forms are available upon request. 

A valid Bonhams client account is required to participate in any auction. Client accounts are available upon request. 

Our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Auction previews are your chance to inspect each lot prior to the sale. Absentee bid forms are available upon request. 

Whether you are an experienced bidder or an enthusiastic newcomer, Bonhams can help you through the auction process. Questions arise naturally and our staff is always available to answer your questions. Bonhams databases are your guide to the auction process. Condition reports may be available upon request.

Bonhams catalogs include estimates for each lot, exclusive of Buyer’s Premium and Sales Tax. Bonhams generally uses the following increment multiples as indicated in the Bid Increments chart below. Absentee bids shall be executed in competition with other bids, whether live or via telephone. If you have any questions about value estimates, please contact the Client Services Department. Absentee bids can be submitted in person, online, via fax or via email. Absentee bids may be accepted up to 24 hours prior to the auction. Withdrawn, canceled or unexecuted absentee bids are not eligible for a refund. Bonhams reserves the right to reject any bid at any time. Absentee bids are not considered offers to purchase. Absentee bids are not subject to revision. Bonhams nor its agents shall be responsible for any errors in the conversion of other currencies to U.S. Dollars are indications of the seller, owner, or consignor’s estimate of value. 

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- $200,000 by $50,000s
- $500,000 by $100,000s
- $1,000,000 by $500,000s
- $2,000,000 by $1,000,000s
- $5,000,000 by $2,000,000s
- $10,000,000 by $5,000,000s
- $20,000,000 by $10,000,000s

Furniture & Decorative Arts

- $10,000-20,000
- $20,000-50,000
- $50,000-200,000
- $200,000-500,000
- $500,000-1,000,000
- $1,000,000-2,000,000
- $2,000,000-5,000,000
- $5,000,000-10,000,000
- $10,000,000-20,000,000

Decorative Arts

- $10,000-20,000
- $20,000-50,000
- $50,000-200,000
- $200,000-500,000
- $500,000-1,000,000
- $1,000,000-2,000,000
- $2,000,000-5,000,000
- $5,000,000-10,000,000
- $10,000,000-20,000,000

Photographs & Prints

- $10,000-20,000
- $20,000-50,000
- $50,000-200,000
- $200,000-500,000
- $500,000-1,000,000
- $1,000,000-2,000,000
- $2,000,000-5,000,000
- $5,000,000-10,000,000
- $10,000,000-20,000,000

Jewelry & Watches

- $10,000-20,000
- $20,000-50,000
- $50,000-200,000
- $200,000-500,000
- $500,000-1,000,000
- $1,000,000-2,000,000
- $2,000,000-5,000,000
- $5,000,000-10,000,000
- $10,000,000-20,000,000

Watches & Clocks

- $10,000-20,000
- $20,000-50,000
- $50,000-200,000
- $200,000-500,000
- $500,000-1,000,000
- $1,000,000-2,000,000
- $2,000,000-5,000,000
- $5,000,000-10,000,000
- $10,000,000-20,000,000

Wine

- $10,000-20,000
- $20,000-50,000
- $50,000-200,000
- $200,000-500,000
- $500,000-1,000,000
- $1,000,000-2,000,000
- $2,000,000-5,000,000
- $5,000,000-10,000,000
- $10,000,000-20,000,000

* Indicates saleroom contractor

† Indicates independent contractor
Auction Registration Form
(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer’s Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer’s Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company’s behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself
Please contact me with a shipping quote (if applicable)
I will arrange a third party to collect my purchase(s)
Please email or fax the completed Registration Form and requested information to:
Bonhams Client Services Department
7601 Sunset Blvd
Los Angeles, California 90046
Tel +1 (800) 223 2854
Fax +1 (323) 850 6060
bids.us@bonhams.com

General Bid Increments:
$10 - 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 the auctioneer’s discretion
The auctioneer has discretion to split any bid at any time.

Customer Number
Title
First Name Last Name
Company name (to be invoiced if applicable)
Address
City County / State
Post / Zip code Country
Telephone mobile Telephone daytime
Telephone evening Fax

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals)
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client  I am registering to bid as a trade client

Resale: please enter your resale license number here

We may contact you for additional information.

Shipping Address (if different than above):
Address: _____________________________________
City: _________________________________________
Country: _____________________________________
Post / ZIP code: _________________________________

Please note that all telephone calls are recorded.

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

* Emergency Bid: A maximum bid (exclusive of Buyer’s Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER’S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER’S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: Date:

LA-CA/MAIN/02.17