

Bonhams



African and Oceanic Art

Los Angeles | July 2, 2020



African and Oceanic Art

Los Angeles, California | Thursday July 2, 2020 at 10am

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ILLUSTRATIONS

Front cover: Lot 29
Inside front cover: Lot 95
Inside back cover: Lot 24
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African and Oceanic Art

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1

MASSIM SPATULA, TROBRIAND ISLANDS, PAPUA NEW GUINEA

gobaela

height 19 3/4in (50cm)

Provenance

Michael Hamson Oceanic Art, Palos Verdes, California
John and Marian Scott Collection, Manhattan Beach, California,
acquired from the above in 2008

Functioning as a wealth object rather than a spatula for actual lime use, this *gobaela* is carved with an elegant, curved top accented with thorny oyster (*Spondylus varius*) shells along the top edge; fine aged brown patina.

*All proceeds from this lot to benefit the Sam and Alfreda Maloof
Foundation for Arts and Crafts*

\$2,000 - 3,000

€1,800 - 2,700



2

**IATMUL HEADREST, PAGWI VILLAGE, EAST SEPIK PROVINCE,
PAPUA NEW GUINEA**

length 6 3/4in (17.2cm)

Provenance

Jean Jacques Laurent Collection, Tahiti

Galerie Meyer - Oceanic Art, Paris

Jolika Collection, Marcia and John Friede Collection, Rye, New York

Acquired by the present owner from the above

Published

Meyer, Anthony P., *Oceanic Headrests - Sleep with the Ancestors*,

Galerie Meyer - Oceanic Art, 2005, p. 21

Fine Arts Museum of San Francisco, *New Guinea Art - Masterpieces
from the Jolika Collection of Marcia and John Friede*, in association
with 5 Continents, Milan, 2005, fig. 216

The top surface supported by two heads that read the right-way-up
when viewed upside-down, a visual double entendre, the lower portion
incorporating a bowl; fine reddish brown, semi-glossy patina.

\$3,000 - 5,000

€2,700 - 4,400



3

SUPERB IATMUL MASK, EAST SEPIK PROVINCE, PAPUA NEW GUINEA

mai

height 21 3/8in (54.3cm)

Provenance

Douglas Newton and Kathleen Haven Collection, New York

Wayne Heathcote, London and New York

American Private Collection

Published

Gathercole, Peter, Adrienne L. Kaeppler and Douglas Newton, *The Art of the Pacific Islands*, National Gallery of Art, Washington, D.C., 1979, p. 320, no. 22.44 (not illustrated)

Exhibited

Washington, D.C., The Art of the Pacific Islands, National Gallery of Art, 1 July 1979 - 14 October 1979

Crispin Howarth notes (*Myth and Magic - Art of the Sepik River, Papua New Guinea*, National Gallery of Australia, 2015, p. 141), "Mai masks are perhaps the most iconic and identifiable art forms from the Sepik River. They are worn for performances with a group of four dancers on the village's central dance ground in front of the *ngeko* ceremonial house. Each performer represents a spirit being - two brothers and their two sisters. After the performance, the costume of leaf strips, flowers, feathers and an array of adornments is dismantled and only the wooden mask section is kept in the owner's home.

The performance of the *mai* is spectacular, as Brigitta Hauser-Schäublin notes:

In actual use it would be embedded in a gorgeous riot of colour, a sea of leaves, flowers, feathers and shells, so that you would have to look twice to recognise it at all. The visually fascinating scene is enhanced by various scents, by the movements, steps and leaps of the masked dancer, the stamping of his feet on the ground which makes the rattles tied round his ankles ring out. ('Mai-Masken der Iatmul, Papua New Guinea, Stil, Schnitzvorgang, Auftritt und Funktion,' in Verhandlungen der Naturforschenden Gesellschaft in Basel, Basel, 1987/88 (1976/77), pp 119-45)"

Masterfully constructed of wood, clay, cowrie and *nassa* shells, fiber, human hair and boar's tusk in classic elongated form, the artist has captured the mask's mysterious physical presence through multiple attributes, including the sunken eyes inlaid with circular shells, the boar's tusks inserted in each of the flaring nostrils, the boar head element projecting from the bottom and the resplendent curvilinear designs on the face; wear and signs of age to the wood suggest this is a particularly early example, used for a long period of time in situ.

\$40,000 - 60,000

€35,000 - 53,000





4

MALAGAN MASK, NEW IRELAND

tatanua

height 16 1/2in (42cm)

Provenance

Richard Monsein Gallery, Santa Monica, California
John and Marian Scott Collection, Manhattan Beach, California,
acquired from the above in 1982

A fine example of the prototypical *tatanua* design, the helmet portion of this mask is composed of a rattan frame with a sagittal crest of light brown fibers; the sides are covered with lime plaster sculpted in curvilinear design; the face is carved from soft wood, pierced through at the eyes and mouth. Two opercula from the seashell *Turbo petholatus* are set in as eyes. The face painted with white, yellow, red and black pigments in classic Malagan designs; a vail of thin bark cloth hangs from the helmet rim. Collection number "634-82/Hornung(?)/L.949.Nr.4" written on interior

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\$5,000 - 7,000

€4,400 - 6,200



5

**BAHINEMO HOOK MASK, HUNSTEIN MOUNTAINS, PAPUA
NEW GUINEA**

garra

height 25in (63.5cm)

Provenance

Philip and Rosalind Goldman Collection, London
James Barzyk Collection, Florida

This fine *garra* represents the fantastic surrealism embodied in artwork from the Bahinemo culture. The mask is finely carved, most likely without the use of metal tools, in hard wood in a flat, oval, tray-like form with three concentric circles bordering the face with two cylindrical projecting eyes above a diminutive pierced mouth; two hook elements pointing downward above and one pointing upward below; light gray/brown weathered surface with wear indicative of significant age.

\$12,000 - 18,000

€11,000 - 16,000

6

**MONUMENTAL ABELAM ANCESTOR FIGURE, MAPRIK AREA,
EAST SEPIK REGION, PAPUA NEW GUINEA**

nggwal

height 85 1/2in (217cm)

Provenance

Walter Randel Gallery, New York

Wayne Heathcote Oceanic Art, New York and London

Masco Corporate Collection, Detroit

New Jersey Private Collection

Published

Wardwell, Allen, *Island Ancestors - Oceanic Art from the Masco Collection*, University of Washington Press, Seattle, 1994, cat. 5

Exhibited

Fort Worth, Texas, *Island Ancestors - Oceanic Art from the Masco*

Collection, The Kimball Museum, 24 September - 4 December 1994 /

Honolulu, Hawai'i, Honolulu Academy of Arts, 2 February - 26 March

1995 / Detroit, Michigan, The Detroit Institute of Art, 11 June - 6 August

1995 / Raleigh, North Carolina, North Carolina Museum of Art, 9 March -
5 May 1996

CIRAM Report (no. 0318-OA-19N) dating the work to pre-1810 (87.8% probability with 95.4% confidence)

Wardwell comments (ibid., p. 38), "The Abelam live on the north side of the Middle Sepik River in the foothills and plains of the Prince Alexander Range. Their most important men's ceremonies involve initiations into ever higher grades of membership. In some areas, as many as eight levels could be achieved during a lifetime. Each is named after a different cosmological spirit.

The ceremonies are highly theatrical and require the creation of sculptures and spirit figures as well as the painting of the sago bark panels in the interior of the spirit house. The figures were decorated with garlands and headdresses of fruits, leaves, flowers, and feathers, and then displayed to the initiates. The initiates were then subjected to ordeals by their elders such as beatings and penis incisions. The eating of large amounts of yams also accompanied the rituals. Afterwards, men from neighbouring villages came to see the carvings and paintings and to comment on their artistic quality. Elaborate costumed dances were finally performed by participants whose bodies and faces were heavily and brightly painted.

The figures used in such ceremonies represent ancestor spirits called *nggwal* or a female witchlike creature, *ku tagwa*. The appearance of a penis and beard on this figure indicates the representation of an ancestor."

Wear and signs of age to the wood suggest this is a particularly early example with considerable indigenous use.

\$20,000 - 30,000

€18,000 - 27,000





7

7

NUKUMA MALE FIGURE, WASHKUK HILLS, UPPER SEPIK RIVER, PAPUA NEW GUINEA

height 70in (178cm)

Provenance

John Pasquarelli, collected in Ablatak, New Guinea in 1962
Sotheby's, New York, 14 May 2004, Lot 8
Canadian Private Collection

Born in 1937 in Australia, Pasquarelli became a cadet patrol officer in Papua New Guinea in 1961. He resigned in 1962 to become a crocodile marksman and field collector. He donated many works to the Papua New Guinea Museum and others found their way into other institutions, including the Metropolitan Museum of Art and Basel Museum of Culture.

The viewer's attention of this impressive male figure is instantly drawn to its imposing oval head with large forehead above prominent facial features protruding from a flat facial plane, including a set of eyes that transfix you. This type of head is more typically seen on *yina* figures with large heads and a single columnar support in the back (Cf. Newton, Douglas, *Crocodile and Cassowary*, The Museum of Primitive Art, New York, 1971, f. 148). Here, the head is supported by a standing male figure with attenuated features overall; fine dark brown/black patina with red, white and black pigment highlights; wear and signs of age to the wood indicative of much age and cultural use.

\$15,000 - 20,000

€13,000 - 18,000

8

IATMUL MASK, KOROGO VILLAGE, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA

mai

height 23 1/4in (59cm)

Provenance

Wayne Heathcote Gallery, London and New York, field collected in 1969
John and Marian Scott Collection, California, acquired from the above in 1982

Of archetypal elongated form with a broad forehead and flared nostrils with an arched element extending downwards over the pursed lips and connecting to the chin with an avian-form element extending downwards; the face highlighted with white pigment with curvilinear designs, enhancing the mask's overall mysterious presence; fine aged, dark brown and ochre patina with encrustations.

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\$5,000 - 7,000

€4,400 - 6,200



8



9

**KAYAN OR KENYA DAYAK DOOR,
EAST KALIMANTAN, BORNEO**

77 1/2 by 20 1/2in (197 by 52in)

Provenance

Robbie Bennet Collection, Sydney

John Rix Collection, Sydney

Acquired from the above by the present owner

The surface on one side intricately carved in high relief with an aso motif, generally described as a dog or a dragon and associated with nobles or chiefs.

\$4,000 - 6,000

€3,500 - 5,300



10

CEREMONIAL INLAID BOWL, PROBABLY SANTA ANA ISLAND, SOLOMON ISLANDS

apria ni mwane

length 14in (35.5cm)

Provenance

Harry Geoffrey Beasley Collection (1881 - 1939) (label on underside)

Jean-Louis Picard, Paris, October 8, 1991, Lot 17

Galerie Hélène and Philippe Leloup, Paris

American Private Collection, acquired in 1991

Exhibited

Long term loan, The Metropolitan Museum of Art, New York
(#L.2007.61.17), August 2007 - August 2017

Finely hand carved in light wood, deeply hallowed in ovoid form on a flared trapezoidal base, two handles on each end carved in abstract avian form, decorated around the top edge with three bands of triangularly-carved inlaid pearl shells with notched edges, decorated on the top edge at each end with inlaid circular chambered-nautilus shells; stained black with plant juice mixed with charcoal.

Birds and fish are prominent in life rituals and art in the Solomon Islands. The small shape of the bowl indicates that it was probably used by individuals in ritual communion feasts with their personal tutelary spirits. (Davenport, William, "Sculpture of the Eastern Solomons", *Expedition*, Journal of the University Museum, University of Pennsylvania, vol. 10, 2, pp. 6-7).

\$15,000 - 20,000

€13,000 - 18,000



11

PARRYING SHIELD/DANCE CLUB, RENNELL ISLANDS

length 56in (142.25cm)

Provenance

London Private Collection

Important California Private Collection

Finely carved with a tapered handle and cylindrical shaft gradually flattening out in a curved, broadly carved blade; dark brown patina with wear indicative of age and cultural use.

\$4,000 - 6,000

€3,500 - 5,300



12

RITUAL SHARK HOOK, RENNELL ISLANDS, POLYNESIAN OUTLIERS

gaung'akao

height of hook 8in (20cm)

Provenance

Australian Private Collection

Taylor A. Dale, Santa Fe

Mark and Carolyn Blackburn Collection, Honolulu

Important California Private Collection

Published

Kaeppler, Adrienne, *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawai'i Press, Honolulu, 2010, fig. 227

According to Kaeppler (ibid., p. 272), "Ritual hooks were used by the priest of the island to invoke the gods before fishing and were considered taboo."

Finely carved in hard dark brown wood with tightly-woven sennit fiber attached and forming a loop at the top; wear and patina indicative of significant age and cultural use.

\$9,000 - 12,000

€8,000 - 11,000



13



(detail)



14

13

SPURED "SNAKE" CLUB, FIJI ISLANDS

gata

length 41in (104cm)

Provenance

Todd Barlin Oceanic Arts, Sydney
James Barzyk Collection, Florida

This finely carved *gata* with wonderful proportions and form has an incised zigzag design on the handle to enhance the grip; the blade with a square nubbed design, the opposite side with incised zigzag design and beveled into a smooth V-section; small holes on inner edge for fiber attachments; superb semi-gloss reddish brown patina.

\$8,000 - 12,000
€7,100 - 11,000

14

PRIEST'S OIL DISH, FIJI ISLANDS

sedreniwaiwai

length 12 3/4in (32.4cm)

Provenance

Taylor A. Dale, Santa Fe
Important California Private Collection

Finely carved with classic spade-form dish on tripod feet with a squared handle; rich reddish brown patina with wear indicative of significant age and use.

\$3,000 - 5,000
€2,700 - 4,400



15



16

15

CLUB, TONGA ISLANDS

'akau tau

length 43 1/8 inches (109.4 cm)

Provenance

Linda Ridgeway Cunningham, New York
Eileen and Michael Cohen Collection, New York
Michael Hamson Oceanic Art, Palos Verdes, California
Canadian Private Collection

Finely carved in classic form with a long cylindrical shaft leading to a flattened blade at the top; two raised ridges below the blade; the entire surface decorated with rectilinear patches in a checkerboard-like pattern with alternating zigzag and geometric design and a human glyph on the handle; an old 29cm long loss to one side showing significant age and use in battle; exceptional glossy dark brown patina.

\$5,000 - 7,000

€4,400 - 6,200

16

CLUB, FIJI ISLANDS

totokia

length 37 1/2in (95.3cm)

Provenance

California Private Collection

Carved in dense wood with five rows of points circumventing the head behind the conical point; the cylindrical shaft with a perforated handle incised for better grip; rich dark brown patina with the letters "IT" painted in red near the grip; wear to the club head indicative of significant age and use.

\$4,000 - 6,000

€3,500 - 5,300

17

STILT STEP, MARQUESAS ISLANDS

tapuvai

height 13 3/4in (35cm)

Provenance

Sotheby's, New York, 18 November 1997, Lot 327
Important California Private Collection

Finely carved with a standing *tiki* figure with incised geometric designs below the curved foot support; fine semi-glossy dark brown/black patina with encrusted red pigment.

\$4,000 - 6,000

€3,500 - 5,300





18 (actual size)

18
BONE ORNAMENT, MARQUESAS ISLANDS
tiki ivi p'o
 height 1 11/16in (4.3cm)

Provenance
 French Private Collection
 California Private Collection

Carol Ivory notes, "In Marquesan art, Gauguin said, there is the face, always the face. It is a distinctive face, with its arched eyebrows, large and often outlined eyes, flattened nose, and wide band of a mouth." (Newton, Douglas (ed.), *Art of the South Seas - The Collections of the Musée Barbier-Muller*, Prestel, 1999, p. 339)

"The importance of the human body cannot be stressed enough in Marquesan art, particularly carvings. The human body is the main motif, as well as being an important medium or vehicle in itself. The human image is generically called *tiki*. . ." (Ivory, Carol, (ibid.), p. 338)

\$6,000 - 8,000
€5,300 - 7,100

19
LARGE GOD IMAGE, TAHITI, SOCIETY ISLANDS
ti'i
 height 25 1/2in (65cm)

Provenance
 Massachusetts Private Collection
 California Private Collection

Robert D. Craig notes, "There seems to be a natural inclination among humans to fashion images of gods and goddesses from earthly materials. Most cultures have left some physical form of them--ranging from the small fertility goddesses made out of clay by the early Sumerians to the highly carved statues later left by the artists in Egypt and India. Polynesians were no exception. Some Polynesians, however, did not give much importance to god images--Tongans and Samoans, for example--and, as a result, fewer images from these islands have survived. Despite the fact that early nineteenth-century Christian missionaries destroyed as many of these as they could, some managed to endure.[. . .]

Most likely the oldest of the Polynesian gods were simple upright stones, unworked by human hands, or perhaps they were slightly incised to give them a more supernatural quality." (*Handbook of Polynesian Mythology*, ABC-CLIO, 2004, p. 116)

This enigmatic Polynesian god image has a mysterious physical presence. Carved in dark red pitted stone, the right hand gesturing upwards towards the head and rests just below the chin. The circular eyes are large and sunken, and situated between faintly carved ears and above a diminutive mouth.

\$20,000 - 30,000
€18,000 - 27,000





20

FINE SERVING BOWL, HAWAIIAN ISLANDS

umeke lā'au puahala

height 6 3/4in (17cm); diameter 9 1/2in (24cm)

Provenance

Queen Lili'uokalani (1838-1917), Hawai'i

Lydia Ka'onohiponiponiokalani Aholo (1878-1979), Hawai'i

Alfred Aholo Apaka Sr. (c.1891-1984), Hawai'i

By descent through the Apaka family

Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i

Australian Private Collection

Queen Lili'uokalani was the final monarch of the Hawai'ian islands. Lydia Ka'onohiponiponiokalani Aholo was the adopted (h nai) child of Queen Lili'uokalani. Alfred Aholo Apaka Sr. was the father of famous American entertainer Alfred Aholo Apaka Jr.

Finely hand carved, most likely from *kou* wood, with high sides and thin walls and exquisite natural dark brown and honey brown marbled color; an indigenous rectangular repair at the bottom; the surface with original *kukui* nut oil.

\$4,000 - 6,000

€3,500 - 5,300



21

SERVING BOWL, HAWAIIAN ISLANDS

umeke lā'au puahala

height 7in (17.5cm), diameter 9 1/2in (24cm)

Provenance

Christie's, London, 29 June 1990, Lot 257

Eric Tulman Collection, Hilo, Hawai'i

A fine and early bowl, most likely stone carved from *kou* wood, with gradually tapering thin walls; varied light and honey brown marbled surface with glossy patina.

\$3,000 - 5,000

€2,700 - 4,400



22

CEREMONIAL DANCE PADDLE, AUSTRAL ISLANDS

ra'ivavae

length 42in (107cm)

Provenance

John and Marian Scott Collection, Manhattan Beach, California

Intricately carved throughout, the pommel with stylized dancing figures around the perimeter, a long cylindrical shaft with a spade-form paddle blade; fine semi-glossy dark brown patina.

All proceeds from this lot to benefit the Sam and Alfreda Maloof Foundation for Arts and Crafts

\$2,000 - 3,000

€1,800 - 2,700



23

MAORI TREASURE BOX, NEW ZEALAND

wakahuia

length 18 3/4in (47.5cm)

Provenance

John and Marian Scott Collection, Manhattan Beach, California

Of elongated, oval form, carved throughout the exterior with illustrative Maori scrolling designs; the box with tiki figures on each end with the head stretching out to form handles for suspension; the top with a fiber cord inserted; fine dark brown patina.

All proceeds from this lot to benefit the Sam and Alfreda Maloof Foundation for Arts and Crafts

\$3,000 - 5,000

€2,700 - 4,400



EXCEPTIONAL MAORI DIGGING STICK STEP, NEW ZEALAND*teka**height 7 3/4in (19.7cm)***Provenance**

Kenneth Athol Webster Collection, London (Collector's mark #159 written twice on the back)

Wayne Heathcote Oceanic Art, London and New York

American Private Collection, acquired in 1993

Published

Barrow, Terrence, *Maori Wood Sculpture*, The Charles E. Tuttle Company, Inc., Japan, 1969, fig. 173

Terrence Barrow notes (*Ibid.*, p. 128), 'Steps of this type are generally known as "foot-rests" and they were lashed at right angles to the lower end of the blade of a digging-stick [*ko*]. Their purpose was to enable the user to get a better downward thrust into the earth.'

Cf. Starzecka, et.al., *The Maori Collections of the British Museum*, London, 2010, figs 1246-1250 for similar examples, and figs 1240-1245 of examples still attached to the digging stick (*ko*).

According to David Simmons (personal communication, October 2015), digging sticks, "*ko* were used to dig the ground before the planting of *kumara* (sweet potatoes). The first task in preparing a new garden was to cut down the existing vegetation, leave the remains to dry then burn them. The ash was a rich source of potash which was provided by the MANUKA (*Leptosperman* species) of which the litter and ash are phosphate rich. The slash and burn system of gardening was used. When the garden is ready, the first thing that must happen is asking the gods like *Rongo*, god of agriculture, for his goodwill. The permission of *Tane*, god of forests had been asked when the vegetation was cut down. Now the agriculture god was asked for his goodwill. This was done with a digging step with a ceremonial step lashed on it after prayers. During these invocations a *tohunga* or expert priest would intone the prayers and ceremonially make the first digs into the garden in which the first sweet potato plants would be placed. The workers would then continue the digging but with plain *ko* sticks. The ceremonial step *teka* would then be removed and placed into a special repository until the next use. Such ceremonial steps were highly valued by the people and sometimes if they were used by an acclaimed expert were named. The steps were in the charge of the paramount chief of the tribe or confederation of tribes. An image of stone or other material would be placed in the gardens to remind the god that his help had been invoked; these are often named for the particular tribal god. This is a question of *mana* and was also invoked by the women bearing chin tattoo being asked to walk through the gardens. Such women are the daughters of the paramount chief whose *mana* or prestige is thus called on. Overall if the right prayers have been done then the garden will succeed. If it does not, a new god is sought."

Intricately carved as a large non-sexed human figure with domed bulbous head with open mouth revealing upper and lower teeth and notched *paua* shell eyes, hands on chest, legs bent at the knees in a squatting position; incised rolling spirals decorate the forehead, torso and thighs; rich, honey brown patina with usage.

\$60,000 - 80,000

€53,000 - 71,000





25 (actual size)

25

**MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND,
CA. 1600-1850**

hei tiki

height 3 3/8in (6.6cm)

Provenance

Wayne Heathcote Oceanic Art, New York and London
American Private Collection, acquired in 1994

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)

Finely carved, certainly without the use of metal tools, of dark green *pounamu* jade with an overall fleshy tone. The head is turned to its left side with large circular eyes without inlays and large open grinning mouth revealing teeth/tongue. The arched stylized muscular shoulders gracefully diminish in size, breaking at extended elbow elements with each muscular arm then resting on the thighs. Very smooth surface with rounded edges throughout, the top suspension hole worn through providing evidence of significant use and age.

\$25,000 - 35,000
€22,000 - 31,000



26 (actual size)

26

**MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND,
CA. 1600-1850**

hei tiki

height 3 5/8in (9.2cm)

Provenance

Arman Fernandez Collection, New York

Entwistle Gallery, London and Paris

American Private Collection, acquired in 1993

Finely carved without the use of metal tools, this *hei tiki* is of a dark olive-green *pounamu* stone with translucency around the edges. The large trapezoidal form head is turned to the left and sits directly on the shoulders. The arms and legs are quite muscular. The eyes are highlighted with inlaid iridescent *paua* shells. One suspension hole worn through after considerable wear, another hole with wear at the back all around.

\$25,000 - 35,000

€22,000 - 31,000



27

MAORI HAND CLUB, NEW ZEALAND

patu onewa

Length 13 1/4in

Provenance

K. John Hewett Collection, London

Alan Mann Collection, London

Important California Private Collection

This *patu onewa* is a refined example of the classic form, certainly carved without the use of metal tools. The butt is carved with concentric ridges and a round hole for the wrist cord; the rounded striking surface perfectly symmetrical and gradually flattened to a sharp edge.

\$4,000 - 6,000

€3,500 - 5,300

PROPERTY FROM THE COLLECTION OF MARK AND CAROLYN BLACKBURN, HONOLULU, HAWAII

28

LARGE MAORI HAND CLUB, NEW ZEALAND, CA.

1600-1850

mere pounamu

Length 14 3/4in (37.5cm)

Provenance

Christie's, London, 6 December 1995, Lot 6

Mark and Carolyn Blackburn Collection, Honolulu

Published

Kaepler, Adrienne L., *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawai'i Press, Honolulu, 2010, fig. 492

According to Kaepler (ibid, p. 348), "Greenstone *mere* were used as a short sword after a series of parries and counter-parries. As both a weapon and an insignia of rank, such *mere* became treasured heirlooms passed down from father to son and given personal names. Remnants of an early nineteenth-century handwritten label are attached that discuss the value placed on this hand club and note a price of 50 pounds sterling."

Finely carved from rich greenstone nephrite jade, most likely without the use of metal tools, tapering from the circular handle pierced through for attachment to a thin rounded blade, the handle with a conical end with stepped pattern; collector's label adhered onto one side.

\$40,000 - 60,000

€35,000 - 53,000

27



The Blackburn Kavakava

29

**MAGNIFICENT AND RARE CADAVEROUS MALE FIGURE,
EASTER ISLAND/RAPA NUI**

moai kavakava

height 18 1/2in (47cm)

Provenance

Mr. J. Pike, Esq., Nantucket, Massachusetts
Sotheby's, New York, 2 December 1983, Lot 65
Merton Simpson Gallery, New York
Christopher B. Hemmeter Collection, Honolulu, Hawai'i
Bonhams, London, 17 June 1991, Lot 184
José Ramon Pons Oliveras Collection, Barcelona, Spain
Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i, acquired from the
above in 1992

Published

Edler, John Charles, *Art of Polynesia - Selections from the Hemmeter Collection of
Polynesian Art*, Hemmeter Publishing Corp., Honolulu, Hawai'i, 1990, pl. XVI
Kaepler, Adrienne, *Polynesia - The Mark and Carolyn Blackburn Collection of
Polynesian Art*, University of Hawai'i Press, Honolulu, Hawai'i, 2010, fig. 527

Exhibited

Albuquerque, New Mexico, *Easter Island in Pacific Context*, Maxwell Museum of
Anthropology, 1997 / Kamuela (Waimea), Hawai'i, Easter Island Foundation, 2000
Los Angeles, The Los Angeles County Museum of Art, 2017-2020 (temporary loan)

Botanical identification report and x-rays, supervised by Michel and Catherine
Orliac and completed in 1993 confirming the wood type as *Sophora toromiro*.

A letter from Terence Barrow dated 4 June 1985 accompanies the lot.

\$800,000 - 1,000,000

€710,000 - 880,000



INTRODUCTION

by Fredric Backlar

Around the second half of the first millennium, all accounts suggest that Hotu Matua, a Polynesian king from an island called Maraë Renga, arrived at the shores of Rapa Nui. It was not until Easter Sunday in the year 1722, when Dutch navigator Jacob Roggeveen captained the next vessel to arrive at the island's shores, leaving with the name they gave it – Paasch Eyland. Easter Island is the most isolated island in all of Oceania and forms the southeastern point of the Polynesian Triangle, with the Hawaiian Islands to the northwest and New Zealand to the southwest. Living in complete isolation with relative stability and doubtless happiness for around 1000 years, the people of Easter Island, the Rapa Nui, were constructing stone platforms around the island by the 12th century and the world-renown gigantic monolithic stone statues (*moai*) they supported by the 14th century.

In 1770, a well-organized Spanish fleet arrived on Easter Island, certainly bearing gifts for exchanges, as by the time they left, three Rapa Nui chiefs had signed annexation treaties. Four years later, Captain James Cook arrived, his crew exhausted and needing relief on their search for a non-existent southern continent. By the early 19th century, whaling ships and seal-hunters had begun populating the Pacific, increasing the number of visits, exchanges and appearances of new diseases on the island. By 1862, a Peruvian armada arrived taking over 1400 Rapanui as slaves back to Peru.

Like their Polynesian ancestors, the arts of Rapa Nui included wood carvings, textiles, music, dance, and tattooing of the human body. The medium the artists are most famous for are the figural wood carvings, *moai miro*, curious human and combined human-animal forms, including birds, lizards and sea eels. Perhaps the most enigmatic of these figures are the *moai kavakava*, whose name derives from the monumental stone *moai* figures around the island, and *kavakava*, the Rapa Nui word for ribs--literally "image with ribs." Characterized by an emaciated appearance, the *moai kavakava* is a human male whose main features immediately appear cadaverous, with exposed rib cages, visible and clearly-defined spinal cords with pronounced vertebrae, and heads with a pronounced nose, chin and cheekbones, and rounded, trance-like eyes.

Records from missionaries on Easter Island from the middle to the late 19th century indicate that *moai kavakava* were brought to important ceremonies and danced or worn by men and women, suspended from their bodies attached by human hair cords through the enlarged pierced vertebrae behind the neck. Some accounts witnessed as many as twenty figures worn around the body of one individual at a time. When not in use, they were wrapped in tapa and suspended from the interior wall of the Rapa Nui home, perhaps as protective devices. The precise function of the *moai kavakava* is uncertain. Michel and Catherine Orliac suggest, "that one of the principal functions of the *kavakava*, like that of Asiatic dragons, was to protect the family that possessed them by terrifying and harrying the evil spirits that might come to bother them." (*Trésors de l'Île de Pâques*, 2008, p. 121) Adrienne Kaeppler suggests these figures "incorporated genealogical metaphors of social importance and were used in peaceful contexts that focused on family, agriculture, and fertility." (*Splendid Isolation – Art of Easter Island*, 2001, p. 34) Alfred Metraux proposes these "wooden figures showing protruding bones were intended to represent the spirits of dead people." (*Ethnology of Easter Island*, 1971, p. 260)

Regardless of its function, the artists who carved *moai kavakava* had reached their finest aesthetic achievement by the 1820s, probably just around the time this figure was created. Presumably collected as a gift or by exchange during the first half of the 19th century, this archetypal figure, with its delineation of details, dynamism and profoundly mysterious physical presence, is a magnificent example of one of the most classic artistic creations, not only from Easter Island and Oceania, but from the world of art as a whole.





THE BLACKBURN KAVAKAVA

by Michel Orliac

(translated from the original French version which follows)

Easter Island Wood Sculptures

Easter Island owes its fame to its stone statues (moai). This material has ensured the sustainability of the moai. For a millennium, around a thousand of these giants have inhabited the island. But only vestiges of the countless number of ancient wooden sculptures remain even though the Polynesians, who had arrived on Easter Island by the eleventh century, installed dozens of statuettes in each household. Time took its toll on most of these.

Before the arrival of Europeans in the 18th century when the Easter Islanders numbered only several thousand, each generation carved at least this many wood sculptures: rank badges, ceremonial accessories, and images of the gods. Passed down from one generation to the next, these sacred objects accompanied the deceased in their burial. Between 1774 and 1871 some of these treasures, through exchanges between sailors and islanders, were taken to private collections and museums in Europe and America.

Currently worldwide, there are just over five hundred carved sculptures that were created before the conversion to Christianity, which marked the end of their production (1868). On Easter Island today, there are none left. Eighty-five survivors from ancient times—eighty-five “ribbed” statues (moai kavakava) like the Blackburn statuette—form half of the corpus of anthropomorphic figures.

The Moai Kavakava and the Blackburn Statuette

The first moai kavakava is said to have been the work of the mythical hero Tuu ko Ihu, companion of Hotu Matua, first king of Easter Island. After a chance encounter with two spirits, Tuu ko Ihu sculpted their image in charred branches; these ghosts had appeared to him in the form of an overdeveloped rib cage with visible ribs (ribs = kavakava in Easter Island language).

Tuu ko Ihu originated the guild of sculptors, who also held the rank of priests, because any talent was the sign of a divine intervention. The Blackburn statuette is obviously the work of a sculptor who benefited not only from this supernatural aid, but also from the lessons of a prestigious master.

The tree picked to carve the Blackburn kavakava, a toromiro (*Sophora toromiro*), was considered sacred due in part to its yellow flowers and the red color of its wood; moreover, its harshness evoked that of warriors and its rot-resistance that of immortals. This tree, naturally gnarled and winding, was planted sheltered from the wind when it had to provide straight sections to sculpt the insignia of power: long sticks, ua and double-blades, ao and rapa. The torso parts were chosen to represent the contours of the lizard men (moko) and the curved body of the spectres, the kavakava.

Four styles can be identified in the carved sculptures of Easter Island: archetypical (until the end of the 18th century?), Classic (until the 1860s), late (1870-1920) and modern (after 1920). Unlike three-quarters of the “classic” style kavakava, generally markedly curved forward, the Blackburn kavakava is straightened without being perfectly erect; this is one of its main features. Indeed, by its technology, its morphology and its symbolic overloads, it fits perfectly into the “classic” style, which groups most of the objects collected until the 1870s.

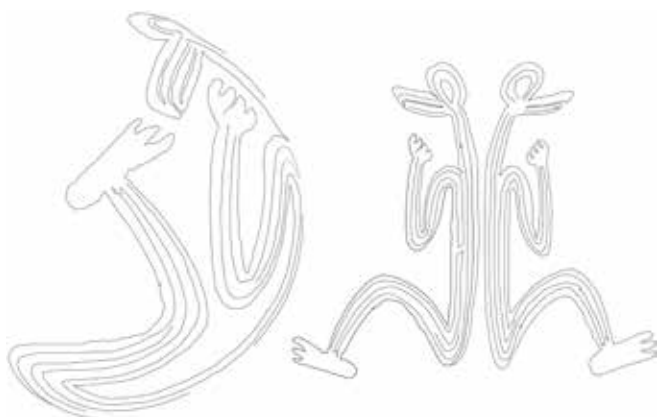
The classic style is defined by a simplification of the modelling of the muscles and the skeleton; certain details are geometrized, such as the wing of the spiral ears, the collarbones, the hemispherical malleoli of the wrists and ankles. However, the perineum of the Blackburn kavakava is treated with meticulousness and, if its scrotum is absent, its sex, small, is sculpted with delicacy and precision. The toes are delineated by a rectilinear groove incised in the soles of the feet.

The Blackburn kavakava follows the canons of "classical" statuary rhythm, where the head forms about a quarter of the total height of the body, the navel being placed at around half of this height. The anatomical consistency is perfect: the anterior and posterior surfaces are connected by the perineum without height anomaly.

The material, shape, dimensions and posture of the sculptures bear the main details of the nature of the entity represented. Beyond the morphology, the color and other elements foreign to the simple anatomical description probably indicate its status and its function. Tradition does not provide any information on these questions. Some of the classical statuettes are covered with a very light, varied dark brown dye, often rubbed off on the reliefs by wear, but which persists in the concavities of the Blackburn statuette; the teeth of the latter, like those of other classic statuettes, are impasted with an orange coating.

Other symbolic additions are integrated into the morphology of the kavakava: in the lumbar region of the Blackburn statuette, a disc surrounded by a circle fits intimately into the spine. Identical or very close designs also exist, in the same position, on lizard men, bird men, moai tangata and moai papa. Finally, an element undoubtedly essential to define the identity of the sculpture or that of its sponsor (family, social class, corporation?) are various glyphs traced or carved on the top of the skull, the most sacred part of the body.

Like many other statuettes of the classical style, the skull of the Blackburn kavakava wears a champlevé glyph. The technique is very elaborate here: the edges of the design result from the very precise carving of intersecting millimeter secants; the internal lines are formed of very regular incisions; the bottom or remainder of the champlevé has been perfectly polished. The represented entity is a bird-man, central figure of the Easter Island religion, avatar of the supreme god Makemake, celebrated during the spring festival on the ceremonial site of Orongo. His image with big feet and big hands was carved in bas-relief on the rocks of this sanctuary before the construction of the house where, until 1867, the priests met to sing the immemorial texts of the rongo-rongo script.





LE KAVAKAVA BLACKBURN

par Michel Orliac

Bois Sculptés de l'Île de Pâques

L'île de Pâques doit sa célébrité à ses statues en pierre (moai). Ce matériau assure leur pérennité. Depuis un millénaire, environ un millier de ces géants se sont installés sur l'île. Mais il ne subsiste que des vestiges de la foule innombrable des anciennes sculptures en bois. Pourtant les Polynésiens, devenus Pascuans depuis le onzième siècle, installaient dans chaque maisonnée leurs statuette par dizaines ¹. Le temps a eu raison de la plupart d'entre elles.

Avant l'arrivée des Européens au XVIII^e siècle, alors que les Pascuans étaient encore plusieurs milliers, chaque génération sculptait au moins autant de bois sculptés : insignes de grade, accessoires cérémoniels, images des dieux. Transmis d'une génération à l'autre, ces objets sacrés accompagnaient les défunts dans leur sépulture ². Entre 1774 et 1871 quelques-uns de ces trésors provenant d'échanges équilibrés entre les marins et les insulaires, ont été conduits dans les collections privées et dans les musées d'Europe et d'Amérique.

Actuellement, dans le monde entier, il reste un peu plus de cinquante bois sculptés antérieurs à la conversion au Christ, qui marqua la fin de leur production (1868). A l'île de Pâques, il n'y en a plus un seul. Survivantes rarissimes des temps anciens, quatre-vingt-cinq statuette "à côtes" (moai kavakava), telle la statuette Blackburn, forment la moitié du corpus des figures anthropomorphes.

Les Moai Kavakava et la "Statuette Blackburn"

Le premier moai kavakava est, dit-on, l'œuvre du héros mythique Tuu ko Ihu, compagnon de Hotu Matua, premier roi de l'île de Pâques ³. A la suite d'une rencontre fortuite avec deux esprits, Tuu ko Ihu sculpta leur image dans des branches calcinées ; ces fantômes lui étaient apparus sous forme d'une cage thoracique surdéveloppée aux côtes apparentes (côtes = kavakava en pascuan).

Tuu ko Ihu est à l'origine de la corporation des sculpteurs, qui avaient aussi rang de prêtres, car tout talent était le signe d'une intervention divine. La statuette Blackburn est de toute évidence l'œuvre d'un sculpteur ayant bénéficié non seulement de cette aide surnaturelle, mais aussi des leçons d'un maître prestigieux.

L'arbre choisi pour sculpter le kavakava Blackburn, un toromiro (*Sophora toromiro*), était sacré par ses fleurs jaunes et la couleur rouge de son bois ⁴; par ailleurs, sa dureté évoquait celle des guerriers et son imputrescibilité celle des immortels. Cet arbre, naturellement noueux et tortueux, était planté à l'abri du vent lorsque qu'il devait fournir des sections bien droites pour y sculpter les insignes de pouvoir : longs bâtons ua et doubles-pales, ao et rapa. Les parties torsées étaient choisies pour figurer les contorsions des hommes-lézards (moko) et le corps courbe des spectres, les kavakava.

Quatre styles peuvent être reconnus dans les bois sculptés de l'île de Pâques : archétypique (jusqu'à la fin du XVIII^e siècle ?), classique (jusqu'aux années 1860), tardif (1870-1920) et moderne (après 1920). Contrairement aux trois-quarts des kavakava de style "classique", en général nettement courbés vers l'avant, le kavakava Blackburn est redressé sans être parfaitement érigé ; c'est là une de ses principales singularités. En effet, par sa technologie, sa morphologie et ses surcharges symboliques, il s'inscrit parfaitement dans le style "classique", qui groupe la plupart des objets collectés jusqu'aux années 1870.

Le style classique se définit par une simplification du modelé des muscles et du squelette ; certains détails sont géométrisés, tels le pavillon des oreilles en spirale, les clavicules en bandeau, les malléoles hémisphériques des poignets et des chevilles. Toutefois, le périnée du kavakava Blackburn est traité avec minutie et, si son scrotum est absent, son sexe, petit, est sculpté avec délicatesse et précision. Les oreils sont délimités par un sillon rectiligne incisé dans la plante des pieds.

Le kavakava Blackburn obéit aux canons du rythme statuaire "classique", où la tête forme environ un quart de la hauteur totale du corps, le nombril étant placé vers la moitié de cette hauteur. La cohérence anatomique est parfaite : les faces antérieure et postérieure se raccordent par le périnée sans anomalie de hauteur.

La matière, la forme, les dimensions et la posture des sculptures portent les principales informations sur la nature de l'entité représentée ; au-delà de la morphologie, la couleur et d'autres éléments étrangers à la simple description anatomique précisent probablement son statut et sa fonction. La tradition n'apporte aucune information sur ces questions. Une partie des statuette classiques est couverte d'une très légère teinture marron plus ou moins foncée, souvent effacée sur les reliefs par l'usure, mais qui persiste dans les concavités de la statuette Blackburn ; les dents de cette dernière, comme celles d'autres statuette classiques, sont empâtées par un enduit orange.

D'autres surcharges symboliques s'intègrent à la morphologie des kavakava : ainsi, dans la région lombaire de la statuette Blackburn, un disque entouré d'un cercle s'insère intimement dans la colonne vertébrale. Des figures identiques ou très proches existent aussi, dans la même position, sur les hommes lézards, les hommes-oiseaux, les moai tangata et les moai papa. Enfin, élément sans doute essentiel pour définir l'identité de la sculpture ou celle de son commanditaire (famille, classe sociale, corporation ?) divers glyphes sont tracés ou sculptés sur le haut du crâne, partie la plus sacrée du corps.

Comme beaucoup d'autres statuette du style classique, le crâne du kavakava Blackburn porte un glyphe en champlevé. Cette technique est ici très élaborée ; les bords du motif résultent de la découpe très précise de copeaux millimétriques sécants, les traits internes sont formés d'incisions très régulières ; le fond ou repose le champlevé a été parfaitement poli. L'entité représentée est un homme-oiseau, figure centrale de la religion pascuane, avatar du dieu suprême Makemake célébré lors de la fête du printemps sur le site cérémoniel d'Orongo. Son image aux grands pieds et aux grandes mains fut sculptée en bas-relief sur les rochers de ce sanctuaire avant la construction de la maison où, jusqu'en 1867, les prêtres se réunissaient pour y chanter les textes immémoriaux de l'écriture rongorongo.

1 Orliac Michel & Orliac Catherine, 2008, *Treasures of Easter Island*, p. 61. Leiris & Dawance ed.

2 De petits disques d'obsidienne, comme ceux incrustés dans les yeux des statuette en bois ont été découverts dans des cistes funéraires à Tahai (ahu ko te Riku - 11-13^e siècle ; ahu 'E Matamea 13-15^e siècle) et à Maunga tari (15-17^e siècle). Seaver Joan in Fischer Steven R. 1993, *Rongo Rongo*, p. 192. Oxford Studies in anthropological linguistic, Clarendon Press Oxford.

3 Alfred Métraux 1940, *Ethnology of Easter Island* p. 260, Bernice Bishop Museum Bulletin 160, (réimpression 1971) Honolulu, Hawaii

4 Orliac M, Orliac C. , 2017, *Wooden figures of Easter Island*, The Oxford Handbook of prehistoric figurines, p. 360, Oxford University Press.







31

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

30
**ASMAT SHIELD, CITAK REGION, WESTERN PAPUA
NEW GUINEA**
height 81in (206cm)

Provenance

Collected by Countess Ingebourg de Beausacq while living in Papua
New Guinea from 1957 to 1958
Wayne Heathcote Oceanic Art, London and New York
Alan Steele Tribal Fine Art, New York
Leon Meizlik Collection, Westchester, New York

Carved in light wood with two rows of *emmakimbi*, the swirling water
and navel motifs, *bokoper* down the center and the lizard effigy carved
at the top; lime red ochre and black charcoal pigments.

\$6,000 - 8,000
€5,300 - 7,100

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

31
TWO ANCESTOR FIGURES, RAMU RIVER, PAPUA NEW GUINEA
kandimbong
heights 11 1/2 and 7 1/4in (29.2 and 18.5cm)

Provenance

St. Augustin Mission Museum, Germany, Inv. 78.44.270 (the larger
figure)
Bruce Frank Primitive Art, New York
Leon Meizlik Collection, Westchester, New York

Each most likely stone carved, of classic, stylized form with
proportionally large heads, pointed at the top with large circular eyes
and long, arching beak-shaped noses; standing on circular bases.

\$5,000 - 7,000
€4,400 - 6,200



PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

32

**BULLROARER, WESTERN ELEMA OR OROKOLO,
PAPUAN GULF, PAPUA NEW GUINEA**

length 25in (63.5cm)

Provenance

Roberts Family Collection, Australia, collected in Papua New Guinea in the 1940s

Kirby-Kallas Lewis, Lewis Wara Gallery, Seattle

Leon Meizlik Collection, Westchester, New York

\$4,000 - 6,000

€3,500 - 5,300

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

33

MASK, MURIK LAKES AREA, PAPUA NEW GUINEA

height 21in (53.5cm)

Provenance

Dr. Arthur Bässler Collection, Berlin

Linden Museum, inventory number on back '5734 Ramu, Dr. Bässler'

Wayne Heathcote Oceanic Art, London and New York

Kirby-Kallas Lewis, Lewis Wara Gallery, Seattle

Leon Meizlik Collection, Westchester, New York

Dr. Arthur Bässler was one of the earliest and wealthy collectors in German New Guinea. He made a first stop in German New Guinea at some time between 1887 and 1889. He later traveled in the South Pacific and Australia from 1891 to 1893. During this second period he stayed in New Guinea for the months of April and May 1892. After attempting to place his extensive collections with the Museum für Völkerkunde in Berlin it seems he finally gave one group of Oceanic material to the King of Württemberg which finally became part of the collections of the Linden Museum. He ultimately was able to give his collections and a lot of money to the Berlin museum which financed the Bässler Archive - the publication of the Berlin Museum which is named after him.

Finely carved in classic elliptical shape with hollowed back and rounded facial plane, the viewer is immediately drawn to the pierced eyes with inlaid shell set deeply below arching brows. The plane of the nose divides the eyes in the center and continues down and curves underneath itself, creating a pierced septum; pierced through at the mouth and top knot for suspension; the back with a mouth bar bound onto the back rim with vegetable fiber; fine, aged light brown/ochre patina with wear indicative of significant use and age.

\$7,000 - 9,000

€6,200 - 8,000





PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

34 Y

**DRUM, GULF PROVINCE, GULF OF PAPUA,
PAPUA NEW GUINEA**

aopa

height 22 1/2in (57cm)

Provenance

Thomas Murray, Asiatica - Ethnographica, Mill Valley, California
Leon Meizlik Collection, Westchester, New York

Published

Tribal Arts, Winter 2006, p. 25 (advertisement)

This drum is finely carved with a resplendent incised curvilinear design filled with lime and three stylized faces in the classic Papuan enigmatic style; the drum handle at the midsection and monitor lizard (*Varanus salvadorii*) skin attached for the drumming surface.

\$7,000 - 9,000

€6,200 - 8,000



35

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

35
PAPUAN GULF CHARM, PAPUA NEW GUINEA
marupai elema
length 3 3/4in (9.5cm)

Provenance
Michael Hamson Oceanic Art, Palos Verdes, California
Leon Meizlik Collection, Westchester, New York

\$500 - 700
€440 - 620



36

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

36
CHOKWE DIVINATION PENDANT, ANGOLA
height 1 3/4in (4.5cm)

Provenance
Drs. Jean and Noble Endicott Collection, New York
Leon Meizlik Collection, Westchester, New York

Published
Phillips, Tom (Ed.), *The Art of a Continent*, Prestel, 2004, p. 269, fig.
4.39o

This rare pendant, finely sculpted as a stylized head with classic Chokwe features, would have been part of a variety of carved wooden objects contained in a Chokwe diviner's basket; rich, dark brown patina with ritual patination.

\$1,500 - 2,000
€1,300 - 1,800



37



38

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

37
DOGON MONKEY MASK, MALI
height 12 1/2in (31.8cm)

Provenance

Gilbert Graham Collection, Long Island, New York
Jean-Michel Huguenin, Galerie Majestic, Paris
Alan Helms Collection, Boston
Thomas Alexander, III, St. Louis
Leon Meizlik Collection, Westchester, New York

Published

Graham, Gilbert, *Dogon Sculpture - Symbols of a Mythical Universe*, Hillwood Art Museum, Long Island University, 1997, fig. 75

Exhibited

Brookeville, New York, *Dogon Sculpture - Symbols of a Mythical Universe*, Hillwood Art Museum, Long Island University, 15 January - 24 March 1997

Of exceeding hard and dense wood with wear consistent with age and use within the culture; the domed head above an elongated facial plane with triangular eyes and nose, bordered by teardrop form ears; dark brown encrusted patina.

\$4,000 - 6,000
€3,500 - 5,300

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

38
DOGON FIGURE STANDING ON A QUADRUPED, MALI
length 5in (12.7cm)

Provenance

Dr. Alexander S. Honig Collection, Bronxville, New York
Sotheby's, New York, 18 May 1993, Lot 23
Joel Cooner Gallery, Dallas
Jim Harris Collection, St. Louis
Thomas Alexander III, St. Louis and New York
Leon Meizlik Collection, Westchester, New York

Published

Chemeche, George, *The Horse and Rider in African Art*, Antique Collector's Club, Ltd., Suffolk, 2011, p. 63

The figure, standing on top with legs bent at the knees, appears to be vaulting on an animal with ambiguous identity depicted with a large spherical head, four short legs and a long tail; dark patina with sacrificial encrustations throughout.

Cf. Ezra, Kate, *Art of the Dogon - Selections from the Lester Wunderman Collection*, The Metropolitan Museum of Art, New York, 1988, fig. 5, for a related figure.

\$7,000 - 9,000
€6,200 - 8,000



PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

39

SENUFO FEMALE FIGURE, CÔTE D'IVOIRE

height 8in (20cm)

Provenance

Collected by Roger Bédiat, a forest engineer working in the Ivory Coast in the beginning of the 20th century
Galerie Christine Valluet, Paris
Leon Meizlik Collection, Westchester, New York

\$1,500 - 2,000

€1,300 - 1,800

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

40

**MOSSI MASK, REGION OF OUAGADOUGOU,
BURKINA FASO**

height 16in (40.6cm)

Provenance

Michael Oliver, New York
Leon Meizlik Collection, Westchester, New York

Published

Herreman, Frank, *Facing the Mask*, Museum for African Art, New York, 2002, Cat. 63

Exhibited

New York, *Facing the Mask*, Museum for African Art, 2002

This stylized bird mask is of ovoid form with central ridge running vertically from top to bottom that divides the two sets of pierced eye slits; a rectangular plank rises above the forehead like a rooster's comb; pierced around the rim with cordage remnants; the front decorated overall with white, black and red pigments.

\$3,000 - 5,000

€2,700 - 4,400

39





41

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

41

TWO DAN PASSPORT MASKS, LIBERIA

heights 3 1/2 and 3 3/4in (9 and 9.5cm)

Provenance

Ben Heller Collection, New York
(smallest)

European Private Collection

Michael Oliver, New York

(largest)

Leon Meizlik Collection, Westchester, New York

\$1,000 - 1,500

€890 - 1,300

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

42

DAN/KRAN PASSPORT MASK, LIBERIA

height 6in (15.5cm)

Provenance

European Private Collection

Michael Oliver, New York

Leon Meizlik Collection, Westchester, New York

\$2,000 - 3,000

€1,800 - 2,700

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

43

BAULE MASK, CÔTE D'IVOIRE

goli kple kple

height 17in (43.5cm)

Provenance

Galerie Majestic, Jean-Michel Huguenin, Paris

French Private Collection

Galerie Pierre Dartevelle, Brussels

Michael Oliver, New York

Leon Meizlik Collection, Westchester, New York

Carved from soft wood, the round and flat facial plane decorated overall with dark brown pigment with kaolin highlights. The round, protruding eyes are set into upside-down teardrop designs pierced through at the bottom; a rectangular mouth below. Two horns curve inward at the top; the concave back flares out slightly and is pierced through at the top and sides.

\$5,000 - 7,000

€4,400 - 6,200



42





44

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

44

DAN MASK, LIBERIA

deangle or tankagle
height 8 1/2in (21.5cm)

Provenance

Alain Schoffel Collection, Paris
Galerie Serge Schoffel, Brussels
Galerie Alain Naoum, Brussels
Leon Meizlik Collection, Westchester, New York

This *deangle* mask is carved in classic elliptical form with prominent, bulbous forehead above arching eyebrows and large circular eyes with holes around the edges for fastening metal rims (now lost). The triangular nose with flaring nostrils set between high cheek bones and above a protruding and gaping mouth; pierced around the edges for fiber attachment, the glossy black patina with wear indicative of significant use and age.

\$6,000 - 8,000
€5,300 - 7,100

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

45

CHAMBA HELMET MASK, NIGERIA

height 19in (48.3cm)

Provenance

Michael Oliver, New York
Leon Meizlick Collection, Westchester, New York

Published

Herreman, Frank, *Facing the Mask*, Museum for African Art, New York, 2002, Cat. 61

Exhibited

New York, *Facing the Mask*, Museum for African Art, 2002

Of large, powerful and abstract form with well-balanced proportions, the curves of the finely delineated horns projecting up and inwards as a counterweight to the squared, broad and gaping mouth, the deeply hollowed dome-shaped head pierced around the edges for fiber attachments, as well as through each V-form ear and inside of the mouth, a central sagittal ridge runs down the middle of the head, the eyes are lacking; fine encrusted ochre patina with kaolin highlights along the sagittal ridge; wear indicative of significant age and use.

\$7,000 - 9,000
€6,200 - 8,000





PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

46

**YORUBA PAIR OF MALE AND FEMALE FIGURES,
IGBOMINA REGION, NIGERIA**

ibeji

heights 11 and 11 1/2in (28 and 29cm)

Provenance

Adamou Mama, Lome, Togo

Peter Loebarth Collection, Hameln, Germany, acquired from the above
in the 1970s

Dos Winkel Collection, Delft, Netherlands

Leon Meizlik Collection, Westchester, New York

Each standing firmly on rounded bases with greatest emphasis placed on the proportionally large rounded heads capped with tall, conical-form coiffures with vertical incisions; each with large, bulbous eyes, broad noses and vertical linear scarifications on the cheeks and forehead; each with geometric scarifications on the back of their necks and wearing beaded necklaces and belts; dark brown semi-glossy patina with encrustations.

\$5,000 - 7,000

€4,400 - 6,200

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

47

MUMUYE HALF-FIGURE, NIGERIA

lagana

height 21in (53.5cm)

Provenance

Joan Barist Primitive Art, New York

Leon Meizlik Collection, Westchester, New York

Of highly stylized form, the spherical head with a sagittal crest and two large, pierced earlobes, resting on a long cylindrical neck above rounded shoulders that hunch forward with the curvature of the torso; long arms joining hands near the bottom; fine, semi-glossy dark brown patina with encrustations.

\$3,000 - 5,000

€2,700 - 4,400





PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

48

**WUM MASK, BAFUM REGION, WESTERN GRASSFIELDS,
CAMEROON**

mabwo

height 15in (37.5cm)

Provenance

French Private Collection

Michael Oliver, New York

Leon Meizlik Collection, Westchester, New York

Tamara Northern comments on a similar mask, formerly in the Valerie Franklin Collection and later in the Myron Kunin Collection, "This mask with prestige cap represents a Fon or title holder and as such symbolizes authority. It was probably a part of a lineage mask group.

The particular sculpted concept of overemphasizing the profile of the mask in relation to its breadth and height was unique to northwest kingdoms of Bafum, Fungom, and Esu." (*The Art of Cameroon*, Smithsonian Institution, Washington, D.C., 1984, p. 160, fig. 92)

Intricately carved with a deeply hollowed interior, everything about this mask speaks with exaggeration--the large, protruding spherical eyes; the profound arching nose; the pronounced rounded cheeks; and the wide open mouth revealing upper and lower teeth. The prestige cap carved with concentric circular design; black, heavily encrusted patina with kaolin highlights on cap.

\$10,000 - 15,000

€8,800 - 13,000

PROPERTY FROM THE COLLECTION OF LEON MEIZLIK,
WESTCHESTER, NEW YORK

49

MITSOGHO RELIQUARY HEAD, GABON

mbumba bwiti

height 20in (51cm)

Provenance

Galerie Le Corneur Roudillon, Paris (original gallery label on base)
Famille Rothschild Collection, London, acquired from the above in
1967

Sotheby's, New York, May 2005, Lot 97

Leon Meizlik Collection, Westchester, New York

The spherical head with heart-shaped face and stylized coiffure on an
exceedingly long, cylindrical neck; weathered dark brown patina.

\$4,000 - 6,000

€3,500 - 5,300



PROPERTY FROM THE COLLECTION OF LEON MEIZLIK, WESTCHESTER,
NEW YORK

50

LUBA SONGYE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kifwebe

height 12in (30.5cm)

Provenance

Probably René Withofs, Brussels

Marc Leo Felix, Brussels

William McGuire Collection, Minnesota

Michael Oliver Gallery, New York

Leon Meizlik Collection, Westchester, New York, acquired in 2002

In an accompanying letter from Jean-Willy Mestach dated December 9, 2002, Mr. Mestach comments that the present work is "a beautiful mask by a known master."

According to Zoë Strothers, "Some Luba share the *bwadi bwa kifwebe* society with the Songye, but their conception is more benefiting than threatening. Luba attribute its origins to three spirits, which emerged from a ditch near a lake. The female spirit was attracted by humans and went to live among them. The two male spirits stayed in the bush, but visited the village where they dazzled the inhabitants with their dancing to the point where the men begged to be initiated. The grooves marking the surface of *kifwebe* refer to the ditch from which the founding spirits emerged (Mutimanwa Wenga-Mulayi, 'Etude socio-morphologique des masques blancs luba ou "bifwebe"', unpublished M.A. thesis, Université Nationale du Zaïre, Lubumbashi, 1974). The masks therefore are marked with signs of the other world. (Bassani, Ezio, Michael Bockenmühl, and Patrick McNaughton (eds.), *The Power of Form - African Art from the Horstmann Collection*, Skira, 2002, p. 164)

Dunja Hersak further notes, "The *bwadi bwa kifwebe* society is present both among the Songye and the Luba peoples. For the Songye the society functions as a mechanism of control in the service of the ruling elite. For the Luba, it is associated with benevolent practices like purifying the community of the evil spirits of sorcerers and the dead. *Kifwebe* masks represent an abstracted human face. The patterns of geometric grooves give them an added dimension, leading to the creation of a being that seems to stand beyond the norms order of the universe. Still, these grooves are not abstract. They find their origin among various animals with striped quills, fur or skin. These are the striped porcupine, the zebra, the forest antelope, and a snake which bears the native name *ngulungu*. To these should be added still other characteristics that are ascribed to them in mythology." (Herremen, Frank and Constantijn Petridis (eds.), *Face of the Spirits: Masks from the Zaïre Basin*, Gent, 1993, p. 61)

The artist of this rare example has masterfully combined both the profound power found in Songye art with the refined elegance typically discovered in Luba art. The composition is a complex juxtaposition of curves and angles, tension and tranquility, light and dark. From the front, the mask takes on a rounded hourglass shape, dissected down the middle with a nose sharply angled in triangular form at the base, above a similarly sharply angled, hourglass shaped mouth. The back rim slopes gently forward and extends just past the mouth in profile. The incised lines on the top of the head run straight downwards, then break at the line of the eye, curving in parallel with the rounded eye, contrasting the vertical straight lines on the eyelids. Light brown patina with wear and age to the wood suggest this is a particularly early example, used for a long period of time in situ; two collection labels, "112" written in white on top back rim and "4157" written in pencil on back behind the nose.

Cf. University of Iowa Stanley Museum of Art, The Stanley Collection of African Art, X1986.551, for a similar example, possibly by the same hand.

\$40,000 - 60,000

€35,000 - 53,000



African Miniatures

A selection from The John and Nicole Dintenfass Collection

“Just as a monumental form will gain in impact the larger the size, by the same token a form tends to be intimate, even endearing, when made on a small scale, and thus easy to handle. The very tactile quality will call out a different emotional response than do the larger objects we can only look at.”

Joseph Herman

(Fagg, William, *Miniature Wood Carvings of Africa*, 1970, p. 7)



51

LIGBI/JIMINI FIGURE, CÔTE D'IVOIRE

height 7 5/8in (19.5cm)

Provenance

Tao Kereffoff Collection, Paris

Drs. John and Nicole Dintenfass Collection, New York

The juxtaposition of angles and curves appear to be the artist's intent in this fine miniature sculpture. The hard lines of the jaw, forearms and thighs slope downward in parallel, contrasting with the voluminous, spherical head, rounded chest and buttocks. The arms are separated from the torso at the elbows, accentuating the curvature of the torso. The rounded head has a large, flat facial plane, divided down the center with a long, thin nose with broad nostrils. The eyes are wide and slit, and appear to be downcast in meditation; rich, varied light and dark brown surface with encrusted ritual patination.

\$5,000 - 7,000

€4,400 - 6,200





52

PUNU FEMALE FIGURE, GABON

height 7 1/4in (18.3cm)

Provenance

French Colonial Officer, collected ca. 1910

Galerie Christine Valluet, Paris

Drs. John and Nicole Dintenfass Collection, New York

This refined female figure, although diminutive in size, has a profound visual impact. While some of the proportions are exaggerated, such as the long, cylindrical neck, the overall proportions are in harmony. By extending the length of the neck, the artist has successfully balanced the work into three equal parts - the legs, the torso, and the head/neck. The rounded head is carved in classic Punu style with large bulbous forehead, swollen eyelids with slits that curve downward. A rounded, two-part coiffure crowns the back portion of her head. The squared shoulders provide a solid platform to support the cylindrical neck, below which hang diminutive breasts. The slender, attenuated arms rest against the torso and appear to be tucked into the groin area. Naturalistic legs, bent at the knees, turn slightly in adding to the overall dynamism; fine semi-glossy honey brown patina with wear indicative of much age.

\$10,000 - 15,000

€8,800 - 13,000

53

**KONGO SUNDI POWER FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

height 8 1/4in (20.7cm)

Provenance

Drs. John and Nicole Dintenfass Collection, New York, acquired
in the 1970s

This enigmatic power figure, while diminutive in size, has a profound presence with expressive movement. The head is tilted back, gazing upwards towards the cosmos; the shoulders are thrown back with the arms reaching around to the front to hold the magic bundle with a mirror nested in the abdomen. The legs bend at the knees adding balance and harmony to the overall composition; a darkened ritual patination covering the figure further invigorates it.

\$5,000 - 7,000

€4,400 - 6,200





54

LEGA MASKETTE, DEMOCRATIC REPUBLIC OF THE CONGO

lukwakongo

height 7 5/8in (19.5cm)

Provenance

Jean-Pierre Lapage Collection, Brussels

Drs. John and Nicole Dintenfass Collection, New York, acquired in the late 1970s

Martin and Roberta Lerner Collection, New York

Galerie Hélène and Philippe Leloup, Paris

Galerie Joaquin Pecci, Brussels

Galerie Oliver Castellano, Paris

Drs. John and Nicole Dintenfass Collection, New York

The concave heart-shaped face of this maskette has large, perforated circular eyes with protuberant, oblong eyeballs. The face is divided into two halves by a sharp-ridged nose above a pierced, oval mouth in symmetry with the eyes; pierced around the rim for fiber attachment with some holes worn through; fine, light brown patina with wear indicative of significant use.

\$10,000 - 15,000

€8,800 - 13,000

55

**BEMBE/SIKASINGO/BOYO FEMALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

height 10in (25.4cm)

Provenance

Drs. John and Nicole Dintenfass Collection, New York

The art of the ancestral court is a tradition of the Bembe, Sikasingo and Boyo. This dynamic sculpture illustrates the classic style of ancestral figures from the Bembeland region, including a proportionally large, somewhat triangular/lozenge-shaped head with a broad rounded forehead, large, coffee-bean eyes, a long nose above a protuberant mouth and an incised beard-like motif; a slender body with shoulders thrusting forward leading to attenuated arms with hands resting on each hip. The legs, proportionally the same size as the head, contour in and out, adding to overall dynamism of the work; fine semi-glossy dark brown patina with wear indicative of much age and use.

Cf. Biebuyck, Daniel, "Bembe Art", *African Arts*, vol. 5, no. 3 (Spring 1972), pp. 12-19 and 75-84 for a discussion of the ancestral figures from Bembeland.

\$10,000 - 15,000

€8,800 - 13,000





56
TEKE FETISH FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
height 4 1/2in (10.5cm)

Provenance
 Drs. John and Nicole Dintenfass Collection, New York

This small and mysterious fetish figure is practically covered overall with a magical bundle around the torso with just the head and legs visible, the face with a transcendental expression; dark brown patina of usage.

\$3,500 - 4,500
€3,100 - 4,000



57
YAKA FETISH FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
khosi
height 5in (12.5cm)

Provenance
 Drs. John and Nicole Dintenfass Collection, New York

Prominent features of this Yaka figure include the harmony and flow of this figure as well as the elegant gestures of the arms and body; the exquisite light brown patina has wear indicative of significant use and care by its owner.

\$3,000 - 5,000
€2,700 - 4,400



58

MOSSI DOLL, BURKINA FASO

biga

heights 8 3/4in (22cm)

Provenance

French Private Collection

Drs. John and Nicole Dintenfass Collection, New York

This small, refined schematic work is an exceptional and rare example of its type with a large, narrow head with rounded crest and large ears hanging almost the entire length of the neck; the body defined by a rounded shoulder area with two breasts and a slightly protruding abdomen; exquisite dark brown patina of usage.

\$2,500 - 3,500

€2,200 - 3,100



59

**LUBA/TABWA HEADREST, DEMOCRATIC REPUBLIC
OF THE CONGO**

height 4 3/8in (11cm)

Provenance

European Private Collection

Drs. John and Nicole Dintenfass Collection, New York

This extremely rare example is finely sculpted with naturalistic, highly defined anatomical elements including, in particular, the superbly outlined shoulder blades and feet. The female figure, embodying protective powers within the society, sits on a rounded base with arms upraised, carrying the head support on the top of her head; smooth, brown patina of usage.

\$4,000 - 6,000

€3,500 - 5,300



60

**KONGO POWDER FLASK, DEMOCRATIC REPUBLIC
OF THE CONGO**

height 7 in (18cm)

Provenance

William W. Brill Collection, New York

Drs. John and Nicole Dintenfass Collection, New York

The human head on top gazing upwards is a very rare, if not unique feature of this flask, carved in teardrop form in two parts, divided in the middle; the exterior surface with delicately incised linear decoration throughout; fine, dark brown patina with wear indicative of significant use.

\$4,000 - 6,000

€3,500 - 5,300



61

LOBI FIGURE, MALI

bateba phuwe

height 8 1/2in (21.5cm)

Provenance

Aguedo Hernandez Herrero Collection, Mexico City
Thence by descent

\$1,000 - 1,500

€890 - 1,300

**PROPERTY FROM THE COLLECTION OF ALLAN STONE,
NEW YORK**

62

BAMANA KONO SOCIETY BOVINE FIGURE, MALI

boli

height 17in (43.5cm), length 23in (58.5cm)

Provenance

Possibly James Willis Gallery, San Francisco
Allan Stone Collection, New York, acquired in 1991

Exhibited

Jerusalem, The Israel Museum, *Hidden Power in African Art*, 21
May 2014 - 17 January 2015

Robert Goldwater comments, 'Opinions will differ as to whether the boli are "works of art." If conventional concepts of artisanal skill are the criteria of judgment, they would hardly seem to qualify, although it must be recognized these objects have a very definite "style," in the sense that the employment of traditional techniques produces controlled and expected results, familiar to the Bambara and identifiable by a stranger as a Bambara artifact. Thus there is here at least a craft. But in a deeper sense too they are works of art, since they issue from an imagination that does more than imitate appearance and so functions for the observer as an imaginative focus, mysterious yet real. A little reflection will admit that it is not entirely the materials of their manufacture that make them "awful" objects and that their effect--which combines fascination and repugnance--is related to their having once been objects of awe.' (*Bambara Sculpture from the Western Sudan*, The Museum of Primitive Art, New York, 1960, p. 10)

Composed of wood, clay and organic materials, this *boli* is more animated than most, appearing to stride forward with the right foot ahead of the left and the back legs spread.

\$15,000 - 20,000

€13,000 - 18,000





63

IMPORTANT AND RARE DOGON ANTHROPOMORPHIC CONTAINER, MALI

aduna kor

length 73 3/4in (187.3cm)

Provenance

Cornette de Saint-Cyr, Paris, 13 March 1981, Lot 13

Galerie Hélène and Philippe Leloup, Paris

American Private Collection, acquired from the above in 1991

Published

Leloup, Hélène, *Dogon*, Musée du Quai Branly, Paris, 2001, pp. 304-305, no. 63

Leloup, Hélène, *Dogon Statuary*, Daniele Amex, Strasbourg, 1994, p. 501

Exhibited

Paris, Musée du Quai Branly, *Dogon*, 4 April - 24 July 2011 / Bonne, Kunst und

Ausstellungshalle, 14 October 2011 - 22 January 2012

'These containers (according to Kate Ezra), some of which are over six feet long, are kept in each lineage head's house, *ginna*, and are used to hold the raw and cooked meat of sheep and goats that are sacrificed to the family's altars dedicated to Amma, the Creator, and the family's own ancestors, *vageu*, at the annual ritual known as *goru*. Performed in each *ginna* at the time of the winter solstice, *goru*, which also means humidity, richness, and abundance, is the culmination of the rituals that celebrate the millet harvest, which will sustain the family for the coming year.

Containers with horse's heads, as well as many other wooden vessels and slit drums, have been interpreted as representations of the mythic ark that descended from heaven to reorganize and populate the world. The ark sent by Amma, the Creator, was guided by Nommo, the primordial being who monitors purity and order in the universe. In addition to the eight original ancestors of mankind, the ark also contained everything that would be essential to life on earth. When the ark landed on the earth, Nommo was transformed initially in a horse that pulled the ark along a zigzag course to water, and later into the fishlike form by which he is known and worshipped as the "Master of Water."

The container's boxlike shape and the horse's head and tail may suggest the ark pulled by Nommo in horse form. . . . most such containers portray human figures interpreted as the ancestors who traveled to earth in the ark.' (Ezra, Kate, *Art of the Dogon*, The Metropolitan Museum of Art, New York, 1988, pp. 100-101)

Of extremely hard wood and profound scale, the horse's head extends out from the front of the rectangular container with two parallel necks, the lower with a laryngeal prominence, the head with carved reins and a mouth defined with serrated upper and lower teeth; the container deeply carved on the interior with two groupings of four ancestral figures on each outer side; a rectangular plank extending at the back as a tail; varied light and dark brown patina on outside surfaces, blackened patina on the interior, wear overall indicative of significant age and cultural use.

\$100,000 - 150,000

€88,000 - 130,000





64

MOSSI MASK, YATENGA REGION, BURKINA FASO

karanga

height 57in (145cm)

Provenance

Werner Gillon - The Tara Collection, London

Marc and Denyse Ginzberg Collection, New York, acquired in 1975

Roberta and Lance Entwistle, London

American Private Collection, acquired in 1992

Published

Fagg, William, *African Sculpture from the Tara Collection*, London, 1971, no. VI-12

Roy, Christopher, *The Sculpture of Black Africa - Upper Volta*, New York, 1972, fig. 98

Skoogstad, Norman, *Traditional Sculpture from Upper Volta*, New York, 1978, fig. 2

Stéphan, Lucien, *Formes et Couleurs - Sculptures de l'Afrique Noire*, Paris, 1993, p. 152

Exhibited

South Bend, Illinois, *African Sculpture from the Tara Collection*, University of Notre Dame, 28 March - 23 May 1971

New York, *The Sculpture of Black Africa - Upper Volta*, The Museum of Primitive Art, 31 May - 8 October 1972

New York, *Traditional Sculpture from Black Africa*, The African-American Institute, 24 October 1978 - 24 March 1979 / Washington D.C., Museum of African Art, Smithsonian Institution, 1 June - 31 December 1978

Paris, *Formes et Couleurs - Sculptures de l'Afrique Noire*, Musée Dapper, 1 April - 15 September 1993

This *karanga* mask, while illustrative of the Yatenga style, has a semi-circular nose which, according to Christopher Roy (*ibid.*, p. 129) is unusual, as well as the 90-degree turn of the vertical plank above the mask. The sides of the mask are decorated with incised geometric designs. The curved, vertical plank above the mask is connected with a cylindrical rod and terminates in the form of a bird's beak. The plank is decorated on each side with geometric patterns highlighted with ochre and white pigments, and openwork designs.

\$15,000 - 20,000

€13,000 - 18,000





65

**BIDJOGO HELMET MASK, BISSAGOS ISLANDS, GUINEA
BISSAU**

esenie

height 18in (45.5cm)

Provenance

Florida Private Collection, acquired in 2003

Depicting a bull with an imposing presence, of classic large proportions with deeply hollowed interior, painted in white and black with red highlights; cordage attached around neck and through the nostrils; wear indicative of much cultural use.

\$3,000 - 5,000

€2,700 - 4,400



66

SHERBRO MASK, SIERRA LEONE

soweí

Provenance

German Private Collection

Deeply hollowed and of large proportions, the coiffure with a central crest above a field of braids in rectilinear and chevron design; the large rounded forehead above sunken pierced eyes, raised linear nose and protruding open mouth revealing teeth; the cylindrical neck with an incised checkerboard pattern; black patina with encrustations.

\$5,000 - 7,000

€4,400 - 6,200



67

SAPI STONE FIGURE, SIERRA LEONE

nomoli

height 8 3/4in (22cm)

Provenance

Mario Meneghini Collection, Comabbio, Italy and Monrovia, Liberia
Charles D. Miller, III, St. James, New York

Carved from a light gray stone, this *nomoli* sits crouching on a rounded base with the arms holding each leg; archetypal features include the proportionally large head with broad nose, full lips and protruding round eyes.

\$3,000 - 5,000

€2,700 - 4,400

68

SAPI STONE FIGURE, SIERRA LEONE

nomoli

height 7in (18cm)

Provenance

Galerie Hélène Kame, Paris and New York

Aguedo Hernandez Herrero Collection, Mexico City

Thence by descent

Finely modeled from dark gray stone with archetypal exaggerated features, the figure stands upright with arms held to the chin.

\$2,000 - 3,000

€1,800 - 2,700





69

BASSA MASK, LIBERIA

gela

height 9in (22.9cm)

Provenance

Marc and Joan Sherman Collection, New York
Marceau Rivière Collection, Paris
Galerie Olivier Castellano, Paris
New York Private Collection

Published

Roberts, Warren M. and Nancy Ingram Nooter, *African Art in American Collections*, Smithsonian Institution, 2004, fig. 325

The artist of this elegant *gela* mask has carved the profile in a visually pleasing S-curve. The prominent coiffure, with wide, rounded horizontal bands bordered at the front with a braided band, rises high above the broad forehead in an A-frame. Large coffee-bean eyes with bulbous lids mark the center of the mask which gradually narrows down to the chin. The rim along the facial plane is pierced with multiple holes, many worn through, for fiber attachment; black, shiny patina with encrustations and wear indicative of significant age and use.

\$10,000 - 15,000

€8,800 - 13,000



70

KRAN/WE MASK, LIBERIA

height of mask 10in (25.4cm)

Provenance

Father Biggane, a priest from the Society of African Missions,
collected in the Liberia in the 1940s
Charles D. Miller, III, St. James, New York

This dynamic mask is full of visual stimulation including the protruding cylindrical eyes deeply set underneath a round extended forehead, which instantly transfix the viewer, and the cornucopia of attachments covering the lower half of the face including multi-colored beads, shells, carved wooden teeth and fibers; light brown semi-glossy and encrusted patina with wear indicative of significant age and use.

A photograph of Father Biggane with the mask accompanies the mask.

\$3,000 - 4,000

€2,700 - 3,500



71

SENUFO FEMALE FIGURE, CENTRAL REGION, CÔTE D'IVOIRE

tugubele

height 10 1/2in (27cm)

Provenance

Marceau Rivière Collection, Paris

Drs. John and Nicole Dintenfass Collection, New York

In discussing the style of the central region, Robert Goldwater notes, "In profile there is the repetitive forward thrust of the coiffure, jaw, breasts, belly, knees and feet against the strong axis of the back, a manner of composition which is to be found, with variations, in other areas as well. More particular to the central region is the sense of slenderness that goes with these thrusting forms, and that is especially evident in the upper arms from which the rings of ornamental bracelets stand out. Characteristic, too, is the elliptically outlined headdress, finishing at the front with an upward reverse twist." (*Senufo - Sculpture from West Africa*, The Museum of Primitive Art, New York, 1964, p. 25)

The present work illustrates how dynamically angular Senufo sculpture can be. The artist has depicted abstract, majestically rendered body elements. The proportionally large head, bordered by large crescent-form ears, shoots forward with the chin extending past the nose. The shoulders, from which her protruding breasts jettison out, are rounded in the front, yet flattened in the back leading to unthinkably thin arms that gradually swell at the forearms. The flanged hands rest on a narrow torso with the stomach flowing forward. The swelling of the hips balances with the shoulders above and rest on columnar legs planted into the round base; extremely fine black patina of usage with delicately adzed textured surface and wear indicative of late 19th/early 20th century creation.

\$30,000 - 40,000

€27,000 - 35,000





72

SENUFO RHYTHM POUNDER, CÔTE D'IVOIRE

deble

height 45 1/2in (115.5cm)

Provenance

Harry A. Franklin Gallery, Beverly Hills, California

John and Marian Scott Collection, Manhattan Beach, California,
acquired from the above in 1985

Carved from hard wood, the male figure stands with oval feet resting firmly on top of the base, with shortened legs and a long torso, the hands resting on the hips, broad shoulders, long cylindrical neck supporting the cylindrical head capped with a crescent-form coiffure highlighted with vertical linear incisions, the face bordered by crescent-form ears, with arching brows above slit eyes and protruding lips, three linear scarifications on the face below the eyes and cheeks; varied light and dark brown patina with wear indicative of significant cultural use.

All proceeds from this lot to benefit the Sam and Alfreda Maloof Foundation for Arts and Crafts

\$6,000 - 8,000

€5,300 - 7,100

73

YAURE MASK, CÔTE D'IVOIRE

lomane

height 11 1/2in (29cm)

Provenance

Charles D. Miller, III, St. James, New York, collected in the 1970s

According to Iris Hahner, 'This mask type with a depiction of a hornbill (*Bucorvus abyssinicus*), or perhaps a species of woodpecker, is called *lomane*. The word derives from *anoman*, which means "bird" in the Baule language and occurs in the songs which accompany the maskers' performance. . . The fourth of a total of seven Je masqueraders, the *lomane* dances around the body of the deceased, then bends over and touches it. Based on the statements of several Yaure, who say the mask kills the worms that decompose the body, this act could be interpreted as a symbol of purification.' (Hahner, Iris, Maria Kecskesi and Laszlo Vajda, *African Masks - The Barbier-Mueller Collection*, Prestel, 2007, p. 39).

Carved in elliptical shape with a rounded facial plane, framed with a zigzag band around the perimeter. The bird, centrally perched on the top of the coiffure with incised bands, bends forward with the beak pointing down towards the face. The eyes are slit open with heavy upper lids, framed by crescent-form brows. The straight and narrow nose gradually flares outward towards the nostrils above a perfectly circular mouth giving the impression of pursed lips; semi-glossy black patina.

\$7,000 - 9,000

€6,200 - 8,000





74

GROUP OF SEVEN DAN, MANO, BASSA, AND LOMA PASSPORT MASKS, LIBERIA/CÔTE D'IVOIRE

heights 5 - 12in (12.8 - 30.5cm)

Provenance

Charles D. Miller, III, St. James, New York, collected in Liberia in the 1970s

\$3,000 - 5,000

€2,700 - 4,400

75

DAN MALE FIGURE, CÔTE D'IVOIRE

lū me

height 23in (58.5cm)

Provenance

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

Fischer and Himmelheber note, 'Occasionally one encounters full figures--usually female statuettes--in possession of a Dan man. These are carved wood images, ranging in size from 40-60 centimeters. They have eyes painted with white chalk, inset metal teeth, hair in the form of braided threads, and additions of jewelry or bits of clothing. In comparison with figures from other areas of Africa, these have relatively naturalistic proportions and details. [. . .]

These wooden figures called *lū me*, "wooden person", are neither ancestor figures nor representations of spirits. They are living portraits as all the reports of Dan fieldworkers confirm. The subjects are usually living people, whose name the figures bear, but they may also be "pure works of art", created by sculptors because they had the urge to carve a fine figure.' (Fischer, Eberhard and Hans Himmelheber, *The Arts of the Dan in West Africa*, Museum Rietberg Zürich, 1984, p. 117)

This *lū me* standing male figure could possibly be from the atelier of Zlon, one of the great master carvers of this region. While the work illustrates the classic style with naturalistic proportions and details--powerful legs, full muscular buttocks, slender torso--the artist has carved the hands behind his back which is very exceptional and rare. The eyes are highlighted with ochre pigments, rather than with white, and the torso is highlighted with crossing raised scarification and a feathered design down the back spine; glossy black patina.

\$8,000 - 12,000

€7,100 - 11,000



75

76

DAN MASK, CÔTE D'IVOIRE

gunyege

height of mask 8in (20.2cm)

Provenance

French Private Collection

Of classic oval form with high, rounded forehead, large circular eyes with adhesive remnants around the rims below arching brows, protruding open mouth inset with metal teeth, pierced around the rim with additional piercings at the chin; a vegetable fiber coiffure attached to the top half; smooth, black glossy patina.

\$5,000 - 7,000

€4,400 - 6,200



DAN MASK, CÔTE D'IVOIRE*deangle**height of mask 10in (25.4cm)***Provenance**

Pace Primitive and Ancient Art, New York

Aguedo Hernandez Herrero Collection, Mexico City, acquired from the above in 1982

Thence by descent

This *deangle* mask, used for the masquerades in the circumcision camps, is boldly carved with very expressionistic features, including clearly defined high cheekbones framing the slit, coffee-bean eyes, a prominent straight nose with flaring nostrils and a protruding open mouth inset with metal teeth. The border with a band of incised linear decoration and two metal ears inserted at the rim; a vegetable fiber coiffure attached to the top with two, approximately 30in (76cm) long, black and white striped fiber banners attached to each side; fine semi-glossy dark brown patina.

\$6,000 - 8,000**€5,300 - 7,100**



78

BURA HEAD, NIGER

height 13 1/4in (33.8cm)

Provenance

Pace African and Oceanic Art, New York
New York Private Collection

Carved from reddish-gray stone with the flat facial plane in spade form with two drilled eyes framing a rectangular nose, resting on a long cylindrical neck.

\$3,000 - 5,000

€2,700 - 4,400



79

IFE HEAD, NIGERIA, XVI - XVIII CENTURY

height 4 3/4in (12cm)

Provenance

Collected by Milutin Djoulizbaritch, a French engineer working in the Sokoto area of Nigeria in ca. 1929

Thence by descent to his grandson, Michel Djoulizbaritch

Spanish Private Collection

A thermoluminescence test report from QED Laboratoire dates the age of firing between the early 16th century to mid 18th century.

This spherical terracotta head has naturalistic facial features and a knotted coiffure; dark gray/ochre coarse surface.

\$3,000 - 5,000

€2,700 - 4,400



80

EKET HEADDRESS, NIGERIA

ogbom

height 26 1/2in (67.3cm)

Provenance

Martial Bronson Collection, Brussels, ca. 1970

Jacques Blanckaert Collection, Brussels

Galerie Hélène and Philippe Leloup, Paris

American Private Collection

"The full-figure headdresses worn in *Ogbom* dances," notes Herbert Cole (*Igbo Arts - Community and Cosmos*, Museum of Cultural History, UCLA, 1984, p. 174), "are among the most dynamic and finest Igbo works of art, comparable in quality to any sculpture from tropical Africa. The dance is known among Ibeku, Olokoro, Oboro, Ngwa, and Ozu-Item peoples, but versions employing carved headdresses seem to have been moribund in the early 1940s. *Ogbom* displays honored *Ala* (Earth) and called attention to her role in human and agricultural fertility and increase. In some areas it was a harvest celebration. During part of the performance women entered the arena to dance and sing around the *Ogbom* carrier."

While depictions of *Ogbom* are overwhelmingly female (Cole, *ibid.*), the work presented here depicts a male. However, the stylistic canons are present - "the face as a curving plane with sharp edges, the economical handling of body and limbs, and the disproportionate emphasis on the head. Overall, *Ogbom* carvings have great vitality as well as poise and dignity." (Murray, K.C., "*Ogbom*," *Nigerian Field* 10: 127-131)

The artist of this remarkable *Ogbom* headdress has simultaneously captured a balance of aggression and calm. Sculpted with rounded arms and legs and a broad, powerful chest, the knees and arms are bent, ready for action. In contrast, the facial features, with slit eyes that appear closed, and the diminutive, almost smiling mouth connote that the figure is in a peaceful state. A varied light and dark brown surface with encrustations and wear suggest this is a particularly early example, used for a long period of time in situ.

\$50,000 - 70,000

€44,000 - 62,000





81

LARGE MUMUYE STANDING MALE FIGURE, NIGERIA

iagalagana

height 51in (129.5cm)

Provenance

Harry A. Franklin Gallery, Beverly Hills, California

John and Marian Scott Collection, Manhattan Beach, California,
acquired from the above in 1983

This *iagalagana* of classic stylized and attenuated form has a cone-shaped head with large circular eyes and large hanging pendulous ears. The broad cylindrical neck flares out to the shoulders with long, flat arms, slightly bent at the elbows, hanging directly downward and separate from the full length of the torso. The hips slope slightly outward above legs carved in angular forward and back motion; black semi-glossy patina.

*All proceeds from this lot to benefit the Sam and Alfreda Maloof
Foundation for Arts and Crafts*

\$5,000 - 7,000

€4,400 - 6,200

82

IGBO MALE SHRINE FIGURE, NIGERIA

alusi

Wood, pigments

height 53 1/2in (135.9cm)

Provenance

Merton Simpson Gallery, New York

Emmett Heitler Collection, Denver

Important California Private Collection

Mark: "B.0809" in white paint on rear of proper right foot

According to Herbert Cole, these shrine figures "were symbols of supernatural beings, not gods (or idols)--who could be seen only by dead people, as one man put it--yet the deities were themselves quite like human beings, with both positive and negative attributes, their behavior conditioned in part by how they were treated by their human devotees. At the same time, their conventionalized nature--the simplified naturalism of the styles in which deity figures were typically carved--reinforced the notion that they were not intended to represent actual human beings. Many figures--male and female--from the Onitsha/Nri/Awka region and some from Owerri have carefully rendered *ichi* forehead scarification even though this type of title-prerogative was in most places largely confined to males. Such forehead marking, consisting of deeply incised grooves (which must have been painful to receive), indicate that the gods are of high status in local thought...The chest scars that run down the torso to or past the navel were not title attributes, but rather, a form of beautification affected by both males and females." (*Invention and Tradition: The Art of Southeastern Nigeria*, 2012, pp. 55-56)

\$4,000 - 6,000

€3,500 - 5,300





83

83

YORUBA PAIR OF FIGURES, NIGERIA

ibeji

heights 8 3/4in (22cm)

Provenance

Omar Keinde, Dakar, Senegal
Jack and Constance Wallinga, Minneapolis
Bonhams, New York, 12 May 2012, Lot 219
Charles D. Miller, III, St. James, New York

Purportedly by Eshubiyi, the master carver from the Abeokuta region, circa 1905, each with sagittal-crested coiffures, their faces with alert expressions, the arms carved freely at the sides terminating in large hands with exaggerated openings between thumb and palm, the skirts with two vertical rows of incised designs, each with large feet with rectangular toes and deeply carved nails resting on the lozenge-shaped bases; smooth, dark brown patina with gnaw marks. "W58" written in white on the back rim of each base.

\$3,000 - 4,000
€2,700 - 3,500

84

YORUBA SHANGO STAFF, KETU/OHORI AREA, NIGERIA

oshe shango

height 19 1/2in (49.5cm)

Provenance

Pace Primitive and Ancient Art, New York
Aguedo Hernandez Herrero Collection, Mexico City, acquired from the above in 1989
Thence by descent

Published

Holcombe, Bryce (ed.), *Yoruba - Sculpture of West Africa*, Alfred A. Knopf, New York, 1982, pl. 33
Borgatti, Jean and Richard Brilliant, *Likeness and Beyond - Portraits from Africa and the World*, Museum for African Art, New York, 1990, p. 100

"This beautifully carved *oshe shango* from the Ketu or Ohori Yoruba of southwestern Yorubaland, on the border of the People's Republic of Benin (Dahomey)," notes John Pemberton, "is a splendid example of carving in this region. The especially elaborate openwork thunderax balanced on the devotee's head is carved with draped strands of beads. Bracelets are carved on the devotee's wrists, and there is a decorative pattern carved upon the pedestal. Traces of indigo blue are in the hair of the devotee and stain her wrapper. At the time of its ritual use, the entire *oshe* would have been painted with red camwood, *osun*, and decorative touches of white chalk, *efun*, and indigo dye." (Holcombe, Bryce (ed.), *Yoruba - Sculpture of West Africa*, Alfred A. Knopf, New York, 1982, p. 118)

\$8,000 - 12,000
€7,100 - 11,000





85

IJO WATERSPIRIT MASK, NIGERIA

igodo

height 30 3/4in (78.1cm)

Provenance

Pace Primitive, New York

Private Collection, New York

Bonhams, New York, 19 November 2013, Lot 182

German Private Collection

"... [the] water spirit headdress is used in the masquerades of the Ekine men's society (also *Sekiapu*). The headdresses worn in such performances blend the features of humans and aquatic animals (such as the hippopotamus) or fish. Although they are worn with a cloth and palm costume that covers the entire body, the headdress is the key element which is conceived of as the seat of the masquerade spirit's 'owner.' Ekine performances constitute a highly appreciated form of entertainment and invoke local water spirits for assistance and guidance. Skilled performers gain status in the community and are also the arbitrators of personal disputes." (Metropolitan Museum of Art, WEB, nd, 2013)

Intricately carved in light wood, the head protruding out from a slightly curved panel, rounded in the middle and rectilinear on top, four curved openwork flanges on each side and the bottom in rounded conical form with a raised zigzag motif above, the face with eyes projecting past the arched brows and on plane with the triangular nose and projecting mouth revealing teeth; fine blackened patina with encrustations and wear from cultural use.

\$7,000 - 9,000

€6,200 - 8,000

86

YORUBA FEMALE TWIN FIGURE, NIGERIA

ibejì

height 11 in (26cm)

Provenance

Pace Primitive and Ancient Art, New York

Aguedo Hernandez Herrero Collection, Mexico City, acquired from the above in 1983

Thence by descent

\$1,200 - 1,800

€1,100 - 1,600



86

87

BAMILEKE ELEPHANT MASK, WESTERN GRASSFIELDS, CAMEROON

ntshen

height 44 1/2in (113cm)

Provenance

Philippe Guimiot, Brussels

Baudouin de Grunne Collection, Brussels

Bernard de Grunne, Brussels

American Private Collection, acquired in 1997

Published

Northern, Tamara, *The Art of Cameroon*, Washington, D.C., 1984, fig. 89

Bargna, Ivan, *African Art*, Woodbridge, Suffolk: Antique Collector's Club, 2000, no. 91

Exhibited

Washington, D.C., *The Art of Cameroon*, National Museum of African Art, Smithsonian Institution, 1984

Tamara Northern notes (*Ibid.*, p. 157), "The elephant mask is rarely represented in lineage mask groups, underscoring the exclusive status of this royal icon and the high privilege inherent in authorizing its use for a lineage mask group. As part of such a group, the elephant mask is the second leader mask - second only to Nkang, represented by a human icon. It is the last to appear, concluding the entrance and the exit of its mask group. Throughout its performance it dances staidly in accordance with its elevated status."

This enormous helmet mask depicting the head of an elephant is both simple and complex. Skillfully carved from one piece of wood, the artist has captured the essence of the elephant with a domed head, large circular and curved ears positioned as if in a flapping motion. Two modest incised circles serve as eyes appearing downcast on its bold, prominent snout. The two curvilinear tusks projecting out of the mouth are aggressive yet elegantly provide an aesthetic balance with the ears above; fine, blackened patina with wear indicative of significant cultural use and age. The whole construction is ominous in character, yet gracefully balanced in form, making it one of the most exquisite examples in private hands.

\$80,000 - 120,000

€71,000 - 110,000





88

RARE KAKA PATERNITY FIGURE, CAMEROON

Wood

height 18 1/2in (47cm)

Provenance

Hélène and Philippe Leloup, Paris

American Private Collection

According to Susan Vogel, Kaka 'is a Fulani name the Germans gave to the Mfumte, Mbem, and Mbaw (Ntem), a cluster of peoples living in scattered settlements just south of the Donga River. Though Paul Gebauer collected a number of figures in the "Kaka" and Mambila area, it is hard to define clear regional styles--if they exist--on the basis of his documentation. Gebauer attributes to the Mfumte a figure that serves to localize one small group of highly abstract and dynamically conceived figures that bear some relationship to Mambila style. However, in the Mfumte area he also collected other figures in a style we would consider pure Mambila...

...Nothing like these figures was collected by Gebauer. They are all carved of medium-hard wood and have a thickly encrusted surface. Their flexed arms are held away from the body, their large, firmly planted feet extend as far behind the ankle as before (*Arts d'Afrique Noire* 1973, no. 7:2). Their most characteristic features are their upraised bearded chins and open, screaming mouths. Another peculiarity: all the figures known to me are males, and many carry babies on their backs.' (*For Spirits and Kings: African Art from the Tishman Collection*, The Metropolitan Museum of Art, New York, 1981, p. 159)

This rare paternity figure stands firmly on enlarged feet, slightly leaning towards his left side and gazing upward, the child riding on his lower back is highly abstract, and the entire surface has been heavily encrusted with ritual patination over many years of cultural use.

\$25,000 - 35,000

€22,000 - 31,000





89

FANG MASK, GABON

asu-nkukh

height 12in (30.5cm)

Provenance

Alfred Scheinberg Gallery, New York

Drs. John and Nicole Dintenfass Collection, New York

Louis Perrois notes, 'Most *asu-nkukh* masks, both large and small, have the characteristic Fang scarification design ("rake," "arrow point," half circle, punctuate, "mustache," etc.) on the cheeks and temples, as observed by G. Tessman (Tessman, Gunther, *Die Pangwe*, Volkerkundliche Monographie eines west-Afrikanischen negerstammes, Berlin/Leipzig, 1913, vol. I, pp. 265-266). The designs are either incised or carved in low relief, and are then blackened. . .

These masks always display great sculptural finesse, with surfaces that are smooth and whitened with kaolin. They appear to be the result of a long sculptural tradition but unfortunately their precise symbolic meaning has been lost. ("Fang Masks of Equatorial Africa - Relationship, Diversity, Evolution," *Tribal Art*, Autumn/Winter, 2008, no. 50, p. 101)

Finely carved in light wood in oval form, the face whitened by kaolin with incised scarification on the cheeks and divided by a long, narrow, arching nose and terminating with a diminutive slit mouth on the bottom edge; the eyes of simple incision below a protruding forehead highlighted with a design suggesting a tree branch motif; wear indicative of much cultural use.

\$10,000 - 15,000

€8,800 - 13,000

90

FANG NTUMU RELIQUARY GUARDIAN FIGURE, GABON

eyema byeri

height 14 1/2in (36.8cm)

Provenance

Galerie Alain de Monbrison, Paris

Aguedo Hernandez Herrero Collection, Mexico City

Thence by descent

This *byeri* sculpture is carved with overall rounded surfaces, seated upright with a straight back, the length of the torso almost double the heights of the head and lower portion from the hips. The spherical head with prominent bulging forehead and coiffure with large single crest, flaring out at the back; a bundle of African pied hornbill (*Tockus fasciatus*) feathers tied with fiber into the top. The heart-shaped face bordered by circular ears with the mouth slightly open and extending out beyond the line of the hands and feet below. The lack of eyes adds to the mysterious physical presence. The head rests firmly on a solid, long and cylindrical neck, ending at squared shoulders with rounded blades on the back. The muscular arms meet at the front at the chest above a slightly enlarged abdomen with extended umbilicus. The rounded hips are squared at the top, providing a platform for the torso. The legs below defined simply with large knees and rounded feet with incised toes. The posterior rostrum, once used to fix the sculpture to the relic box, has been cut down and serves as a rear support; dark brown/black patina with encrustations.

\$15,000 - 20,000

€13,000 - 18,000





91

PUNU TSANGHI MASK, GABON

okuy

height 10 3/4in (27.3cm)

Provenance

Purportedly given to Gertrude Stein by Pablo Picasso

George Gershwin Collection, New York

Arman Collection, New York

Aguedo Hernandez Herrero Collection, Mexico City

Thence by descent

This *okuy* mask is carved from light wood in an overall rounded composition with fully defined facial features, including bulbous coffee-bean eyes, high rounded forehead and full lips; a coiffure with a central, high-crested coiffure with incised linear decoration running horizontally from front to back; varied light and dark brown patina with wear indicative of significant cultural use.

\$7,000 - 9,000

€6,200 - 8,000



92

PUNU MASK, GABON

okuyi

height 12 1/4in (31cm)

Provenance

French Private Collection

Exhibited

Schwaz, Austria, *Gabun - Die Kunst, Die Aus Den Wälder*, Haus der Völker, Museum für Kunst und Ethnographie, 21 January - 20 May 2007

Iris Hahner notes, *okuyi* masks are worn to entertain on festive occasions. "Only rarely do the masqueraders fulfill a ritual function of officiating at funerals, when they dance as embodiments of the spirits of female and male ancestors. In performances the dancers, wearing costumes of raffia or cotton fabric and animal pelts, move with amazing agility on stilts up to six and a half feet in height."

Hahner continues to note that *okuyi* masks represent "an idealized female face. This is indicated by the scale-like scarification patterns on the forehead and temples, each consisting of nine dots arranged in a square or diamond, which, according to field researchers, have a sexual connotation. Another sign of female gender is its coiffure. With hair piled high on the head and arranged in two braids at the sides, this coiffure recalls the hair style used by women in this region at the beginning of the twentieth century." (Hahner, Iris, Maria Kecskesi and Lazlo Vajda, *African Masks - The Barbier-Mueller Collection*, Prestel, 2007, plate 75)

\$10,000 - 15,000

€8,800 - 13,000



93

93

CHOKWE MASKETTE, ANGOLA

mwana pwo

height 7 1/2in (19cm)

Provenance

Saul and Marsha Stanoff Collection, California
Peter Wengraf, The Arcade Gallery, London
Aguedo Hernandez Herrero Collection, Mexico City, acquired from the above in November 1983
Thence by descent

Of diminutive size with protruding open mouth revealing upper and lower teeth highlighted with kaolin; broad, slit eyes sunken under arching brows; a stylized coiffure above the forehead highlighted with three metal tacks; two others inset on each cheek below the temples; spiraling metal string earrings in each ear; the upper rim in back pierced through; fine dark, reddish brown encrusted patina.

\$3,000 - 5,000

€2,700 - 4,400

94

MAHONGWE RELIQUARY FIGURE, GABON

bwete

height 15 3/4in (40cm)

Provenance

André Fourquet Collection, Paris, acquired in the 1980s
Daniel Gervis Collection, Paris
French Private Collection

This *bwete*, of the classic style of works from northern Gabon near the Cameroon border, is encased in bands of copper wires laid horizontally, a central vertical band above the eyes and vertical parting bands below, the flat facial plane is in concave ovoid form cut off at the base. A slightly angled cylindrical extension rises behind at the top, recalling a coiffure style worn by many Mahongwe. The eyes of circular cup form rest high between the nose, a single sheet of copper inset perpendicularly. The cylindrical neck is similarly encased in banded wire.

\$15,000 - 20,000

€13,000 - 18,000



SUPERB LEGA MASK, BWAMI SOCIETY, DEMOCRATIC REPUBLIC OF THE CONGO*idimu**height (with beard) 22 1/2in (57cm)***Provenance**

The Donna and Lee Bronson Collection, Los Angeles

Galerie Hélène and Philippe Leloup, Paris

American Private Collection, acquired from the above in 1994

PublishedMuseum of African Art, *African Art in Washington Collections*, Washington, D.C., 1973, fig. 362Cornet, Joseph Aurelien, *A Survey of Zairian Art - The Bronson Collection*, North Carolina

Museum of Art, 1978, fig. 186

Anderson, Martha G., and Christine Mullen Kreamer, *Wild Spirits Strong Medicine - African Art and the Wilderness*, The Center for African Art, New York, 1989, fig. 45Biebueyck, Daniel, *La Sculpture des Lega*, Galerie Hélène and Philippe Leloup, Paris, 1994, fig. 65, pp. 11 and 171**Exhibited**Washington, D.C., *African Art in Washington Collections*, Museum of African Art, 25 May 1972 - 1 January 1973Raleigh, North Carolina, *A Survey of Zairian Art - The Bronson Collection*, North Carolina

Museum of Art, 23 April - 4 June 1978 / Washington D.C., Museum of African Art,

Smithsonian Institution, 25 July - 25 September 1978 / Los Angeles, California, Los Angeles

County Museum of Natural History, 14 November 1978 - 21 January 1979

New York, *Wild Spirits, Strong Medicine - African Art and the Wilderness*, Center for African

Art, 10 May - 20 August 1989 / Evanston, IL, Northwestern University, 21 September -

22 November 1989 / Miami, Florida, The Lowe Art Museum, The University of Miami /

Columbus, Ohio, The Columbus Museum of Art, 18 February - 30 April 1990 / Worcester,

Massachusetts, The Worcester Art Museum, 15 September - 1 December 1990

Paris, *La Sculpture des Lega*, Galerie Hélène and Philippe Leloup, 14 June - 30 July 1994

According to Daniel Biebueyck (*Ibid.*, p. 164, "Wooden *idimu* masks are stylistically and morphologically similar to the wooden *lukwakongo* maskettes, but they are larger, have huge beards and are mainly almost completely whitened, at least when they occur in the rites. Functionally, the *idimu* are different from the maskettes, because they are part of collectively-held baskets (which as was explained contain numerous other natural and manufactured objects). Depending on the practices followed in different communities, the *idimu* masks occur both in *yananio* and *kindi* rites, and thus are part of the collectively-controlled baskets at either level. The masks may be hung on a specially-erected fence and surrounded by the individually-owned maskettes, in which case they represent what we would consider to be the arch-patriarch or the primordial founder of the group, or the originator of the particular mask rite in that group. In some initiation rites, the mask may be worn by a preceptor high on the forehead, the beard hanging before his face or on the side of the head."

Elisabeth Cameron notes, "The genius of the Lega artist lies in taking the needs of the Bwami patron and producing a unique artwork that fits carefully within the canon. Each mask, for example, is unmistakably Lega in style and carefully fits within the confines of the Bwami, but when placed with others, its uniqueness can be seen by the critic from an artistic point of view. When connoisseurs try to define Lega style, however, they find it almost impossible. The forehead bulges, except when it is flat; human faces, especially those depicted as masks, are heart-shaped, except when they are not." (*Art of the Lega*, UCLA Fowler Museum of Cultural History, 2001, p. 67)

A masterwork of Lega art, this exceptional *idimu* mask, with its mysterious physical presence, encapsulates the enigmatic qualities of the highest form of Lega art. Carved in an elongated oval form, the deeply carved eye sockets immediately capture one's attention and draw you in; the nose is narrow, yet prominent and enhances the dimensional characters; the deeply-grooved mouth has large mysterious indentations in the lower lip; attached around the lower half is a fiber beard adding an organic touch to the composition; the forehead highlighted with linear and lozenge-shaped pattern of dots; smooth, light brown patina on the forehead with kaolin rubbed on the face, heavy in various areas.

\$100,000 - 150,000**€88,000 - 130,000**







PROPERTY FROM THE COLLECTION OF ALLAN STONE, NEW YORK

96

**KONGO-YOMBE POWER FIGURE OF THE NAME "MANANGUNA,"
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi n'kondi

height 24in (61cm)

'429' painted on the reverse

Provenance

Collected in situ by Father Léo Bittremieux for the Scheut Mission in the Kangu region between 1907 and 1909, with the figure's name recorded as *Mananguna*
Université Catholique de Louvain, Louvain, acquired from the above in 1909
Jacques and Denise Schwob Collection, Brussels
Merton D. Simpson Gallery, New York (inv. no. 4893)
Allan Stone Collection, New York, acquired from the above in 1985

Published

Olbrechts, Frans M., *Les Arts au Congo Belge et au Ruanda-Urundi*, Brussels, 1950, p. 83, cat. 5
Dumouchelle, Kevin, *Power Incarnate - Allan Stone's Collection of Sculpture from the Congo*, Greenwich, Connecticut, 2011, p. 29, cat. 5

Exhibited

Vatican City, *Les Arts au Congo Belge et au Ruanda-Urundi*, 1950
Greenwich, Connecticut, *Power Incarnate - Allan Stone's Collection of Sculpture from the Congo*, The Brice Museum, 14 May - 4 September 2011

Carved from light wood, the present sculpture has an unmistakably powerful and menacing presence. The large staring eyes made of glass are hypnotic. The open mouth with upper and lower teeth incisors is trance-like. The broad rounded shoulders portray a powerful body with a raised right arm which would have once held a weapon. The torso is fluttered with metal nails and spikes, used to activate the figure's healing powers. Wear and signs of age to the wood suggest this is a particularly early example with significant cultural use.

\$40,000 - 60,000

€35,000 - 53,000





97

**KONGO FEMALE POWER FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

height 11 1/2 in (29.2cm)

Provenance

Aguedo Hernandez Herrero Collection, Mexico City, acquired in the
1970s

Thence by descent

Of diminutive size but powerful presence with a yellow ochre face
with inlaid glass eyes, three nails inset into her mouth, wearing circular
metal earrings of different size and metal anklets; the back with a
rectangular cover for fetish cavity; fetish material inserted into the
shoulder and champlévé scarification to the abdomen; her upper torso
and arms covered with ochre ritual patination adding to her mysterious
physical presence.

\$5,000 - 7,000

€4,400 - 6,200

98

**KONGO-YOMBE POWER FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

nkisi nduda

height 10 1/2in (27cm)

Provenance

Prince Sadruddin Aga Khan, Geneva, Switzerland
Sotheby's Parke Bernet, London, 27 June 1983, Lot 56
Jacques Kerchache, Paris
Sotheby's New York, 15 November 1988, Lot 121
American Private Collection

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)

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.

\$35,000 - 45,000
€31,000 - 40,000





99

**LULUWA FEMALE FIGURE, PROBABLY BAKWA NDOOLO
SUBGROUP, DEMOCRATIC REPUBLIC OF THE CONGO**

bwanga bwa Cibola

height 9 1/4in (23.5cm)

Provenance

Galerie Jacques Germain, Montreal

Drs. John and Nicole Dintenfass Collection, New York

Constantine Petridis notes, "The *bwanga bwa Cibola* belongs to the broad category of power objects and cults that dealt with fertility and the protection of pregnant women, newborns and children. It was also recorded among the Songye and other Luluwa neighbours. Specifically, it was concerned with women who had a succession of miscarriages or whose children died shortly after birth. The cult was aimed at ensuring a successful pregnancy and a safe delivery, but its ultimate goal was to provoke the reincarnation of a deceased ancestor in the newborn." (*Luluwa - Central African Art Between Heaven and Earth*, Fonds Mercator, Brussels, 2018, p. 67)

The work presented here is a resplendent example of the highly stylized type of Luluwa figures. The proportionally large rounded head with a complex hairstyle rests on a long neck. Projecting from the top of the head is a stylized horn suggesting the figure's link to the cosmos. The protruding, elliptical eyes are broadly rendered above a diminutive nose and circular mouth. The shoulders are squared with arms cast directly back. The visual focus of the torso is the raised, tiered umbilicus, identifying it with the purpose of ensuring a successful pregnancy. The diminutive legs are firmly planted on large oval feet; superb, dark brown surface with ritual patination and encrustations throughout.

\$25,000 - 35,000

€22,000 - 31,000

100Y

SONGYE MALE POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

nkisi

height 11 1/4in (28.5cm)

Provenance

Galerie Pierre Dartevelle, Brussels

Drs. John and Nicole Dintenfass Collection, New York

Jean-Willy Mestach notes that individual *nkisi* were “furnished with magical substances (Bijimba) to protect against physical and mental harm, to combat psychic or metaphysical (evil spirits) external aggression, to guard against theft, adultery, to notify interdictions or, again, to insure successful hunting and so on.” (*Etudes Songye*, Galerie Jahn München, 1985, p. 161-164)

Despite the diminutive size, the artist has manifested a sense of fearlessness and determination in this superb *nkisi* sculpture. The visual focus is immediately drawn to the highly expressive facial expression, seemingly threatening any malevolent spirit which confronts him. Inserted in the top of the head is a bay duiker horn (*Cephalopus dorsalis*), rising above the sculpture, symbolizing power, fertility and fecundity, as well as perhaps serving as a connection with the cosmos. Metal tacks are inserted at the back of the head and down the forehead to the nose. The powerful presence is enhanced by the broad, squared shoulders, the legs bent at the knees as if ready for action, and the large hands grasping the round, bulging abdomen acting as the nest of magical power substances once filling the cavity.

\$25,000 - 35,000

€22,000 - 31,000



SONGYE POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO*nkisi**height 17in (43.5cm)***Provenance**

Norman Hurst Gallery, Cambridge, Massachusetts

Canadian Private Collection

According to the Daniel Biebuyck, 'The term by which the Songye designate their magical figures - *nkisi* (pl. *mankisi*) - is encountered elsewhere in widely dispersed parts of central Africa. In southern Zambia, for instance, it is used by the Mbunda for their masks. Equally, it is used among the Kongo on the Atlantic coast as a generic term with a wide range of reference: included here, however, are the magical figures that the Kongo too create. *Nkisi*, then, is a "key word" deeply embedded in many different Bantu languages. Taken as a whole it becomes virtually untranslatable by reason of the very diversity of objects, substances and activities that it serves to designate. What all the various usages have in common, however, is that they serve to comprise the assemblage of objects and entities whose efficacy and capacity to influence the affairs of the living depend upon some external agency, usually identified with spirits or ancestors.

Among the Songye it is only magical figures that are identified as *mankisi*... There are two kinds of *nkisi*. One, which is much smaller in scale (and by far the more numerous), is personal in application and ownership: restricted to individuals or, at most, to households or nuclear families. [. . .]

The efficacy of *mankisi* has several sources. Most important are the many different types of substance and paraphernalia applied to the figures. Most of these are regarded as inherently powerful or aggressive - substances as parts of lions, leopards, snakes, bees and birds of prey; the sexual organs of crocodiles and earth from the tracks of elephants; human elements taken from such exceptional categories of person as suicides, sorcerers, epileptics or twins. Items of regalia may also festoon the figure, recalling the typical attributes of chiefly dress or of the hunter. The figures themselves are always male and have a combination of characteristics that constitute a generalised reference to ancestors.' (Phillips, Tom (ed), *African - Art of a Continent*, Royal Academy of Arts, London, 1995, p. 283)

The present *nkisi* has been carved by an artist able to master dynamic angularity through movement of lines and volumes within sculpture. Fluttered with metal shards on the crown, the oversized head, with a cavity on the top which would have supported a horn, appears in proportion to the whole. The prominent nose adds structure to the facial elements including the eyes, large and rounded, which slant downwards, and a mouth with crescent-form lower lip. The jaw line is angular and slopes downwards, protruding far beyond the long, thick and formidable neck. The shoulders are squared and arched slightly back, allowing the biceps to reach back and bend forward at the elbows providing space necessary to accentuate the curvature of the torso which arches back and bulges in the front to house the power nest in the abdomen. The buttocks are rounded and flared out, resting on foreshortened legs with muscular calves and hips that are aligned with the slope of the chin line. The feet are large and hang over the rounded base. The dark brown patina shows wear and signs of age throughout.

\$20,000 - 30,000**€18,000 - 27,000**





102

MANGBETU DRUM, UELE REGION, DEMOCRATIC REPUBLIC OF THE CONGO

nedungo

length 35 1/2in (90.2cm)

'4554' written twice in white marker

Provenance

Musée Instrumental du Conservatoire Royal, Brussels

Galerie Pierre Darteville, Brussels

Galerie Philippe Ratton, Paris

Morris Pinto Collection, New York and Geneva

Entwistle Gallery, London and Paris

American Private Collection

According to Enid Schildkrout, "A magnificent drum (*nedungo*) carved out of a single piece of wood, would have been part of the court orchestra of a Mangbetu chief . . . It was played as a part of a musical ensemble consisting of several different types of drums, horns, gongs, and rattles. Tulip-shaped slit drums were made in many sizes [. . .]

[. . .] In the past, a Mangbetu chief would give a slit drum to all his sub chiefs. These drums were used to announce the arrival of a king or sub chief when he traveled. The drum was beaten with a resin-tipped mallet to announce a chief's presence, to alert the audience that the chief was about to speak or take a drink of palm wine. The drum was prized according to its tonal quality and the range of its sound, as well as for its magnificent fluid lines and precise symmetry." (Bassani, Ezio, Michael Bockemühl and Patrick McNaughton, *The Power of Form - African Art from the Horstmann Collection*, Skira, 2002, p. 198)

Masterfully carved in an elegant, carefully constructed, inverted bell-shaped form with walls of varying degrees of thickness and a refined glass-like wood surface, the drum not only functions as an instrument, but as a resplendent work of art.

\$30,000 - 40,000

€27,000 - 35,000





103

103
**LEGA FEMALE FIGURE, DEMOCRATIC REPUBLIC
OF THE CONGO**

igingi
height 7in (18cm)

Provenance

William W. Brill Collection, New York
New York Private Collection

Of abstract design with large bulbous head accented with circular incisions defining the eyes and mouth; the openwork diamond-form torso with diminutive arms at the sides; a dotted line pattern above the genitalia; glossy light brown patina with wear indicative of significant age and cultural use.

\$3,000 - 5,000
€2,700 - 4,400

104
**HEMBA MALE FIGURE, DEMOCRATIC REPUBLIC
OF THE CONGO**

singiti
height 21 1/4in (54cm)

Provenance

Barry Kitnick, Gallery K, Los Angeles
John and Marian Scott Collection, Manhattan Beach, California,
acquired from the above in 1986

This *singiti* has a smooth, ovoid head with a high forehead and highly stylized coiffure; a raised linear beard running along the perimeter of the chin frames the bottom of the face; the head rests firmly on a thick, cylindrical neck; rounded shoulders and voluminous arms; the torso narrows at the waist, protruding at the abdomen; dark reddish brown patina and wearing a loincloth.

*All proceeds from this lot to benefit the Sam and Alfreda Maloof
Foundation for Arts and Crafts*

\$4,000 - 6,000
€3,500 - 5,300



104



105

**LEGA MASK, BWAMI SOCIETY, DEMOCRATIC
REPUBLIC OF THE CONGO**

lukungu

height 11 1/4in (28.5cm)

Provenance

French Private Collection

African Heritage Archives (no. ao-0027505)

This *lukungu* mask is deeply hollowed in the back with rounded front and heart-shaped face. The eyes are slit with swollen lids and slightly downcast. The nose is long and linear then broadens and flattens out at the nostrils which are defined by small holes. The mouth is slit open and slightly protruding. The perimeter is pierced through once just above eye level on either side, and then multiple times around the lower half below the line of the nose; varied light and dark brown weathered surface with kaolin highlights on the front.

\$6,000 - 8,000

€5,300 - 7,100



106

LWALWA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

nkaki

height 12 1/2in (31.8cm)

Provenance

Paul Timmermans Collection, Tervuren

Pierre Dartevelle Gallery, Brussels

Richard Dams, Galerie Arts Premiers, Belgium

Acquired from the above by the present owner

Of classic stylized form with an exceptionally large and prominent nose, a headdress marked by a ridge, rectilinear pierced eyes highlighted with kaolin and ending in temple scarifications, protruding lips and a pointed chin; pierced along the rim on the upper half with dark brown semi-glossy patina to the front.

\$6,000 - 8,000

€5,300 - 7,100

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Couple aux têtes pleines de nuages
oil on two panels within the artist's frames
94.5 x 74.5cm (37 3/16 x 29 5/16in)
87.7 x 65.8cm (34 1/2 x 25 7/8in)
Painted in 1937
£7,000,000 - 10,000,000 *

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To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

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Conditions of sale - continued

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

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- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon

Conditions of sale - continued

by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **www.bonhams.com/us**.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by

Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

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

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

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

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

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

In Person (Not applicable to this sale)

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 Sunset Boulevard, Los Angeles, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Shipping & Removal

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

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

Collection of Purchases

At the time of publishing this catalog, we cannot accommodate in person collections. Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to; invoices.us@bonhams.com prior to your scheduled pickup. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500. For your convenience, pre-allocated 30 minute collection time slots are available Monday through Friday between 9am – 4:30pm. Payment in full of purchased lot prior to arrival will ensure the quick release of your property.

Offsite Sold Property Storage

Please note that there are lots listed in our printed catalog that are subject to post-sale offsite storage. These lots will be transferred to our storage and logistics partner Box, Pack and Ship; specialists in crating, packing and shipping. This partnership provides several beneficial services to Bonhams' clients, one of which is 7 days of free storage following transfer to their facility; after which storage fees will apply. For the convenience of the successful bidder of one or more of these lots, all other purchased lots will be transferred to Box, Pack and Ship together. Please read the Conditions of Sale regarding the removal of sold lots. **For more information please see Page 86.**

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

Sale title: African and Oceanic Art	Sale date: July 2, 2020
Sale no. 26147	Sale venue: Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at 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 <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

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:





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Los Angeles, CA 90046

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bonhams.com

AUCTIONEERS SINCE 1793