

**AFRICAN, OCEANIC AND
PRE COLUMBIAN ART**

Tuesday, December 6, 2016

Los Angeles

Bonhams

AFRICAN, OCEANIC AND PRE COLUMBIAN ART

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Los Angeles

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ILLUSTRATIONS

Front cover: Lot 49
Back cover: Lot 117
Session 1: Lot 8
Session 2: Lot 48
Session 3: Lot 93

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AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

Including:

Property from the Mark and Carolyn Blackburn Collection, Honolulu, Hawaii

Property from the Margaret and Herman Colomb Collection, New Orleans, Louisiana

Property of Charles Miller, III, St. James, New York

Property of Martin and Rosa Needleman, Los Angeles, California

Property from Stendahl Art Gallery, Los Angeles, California

Property of Various Owners

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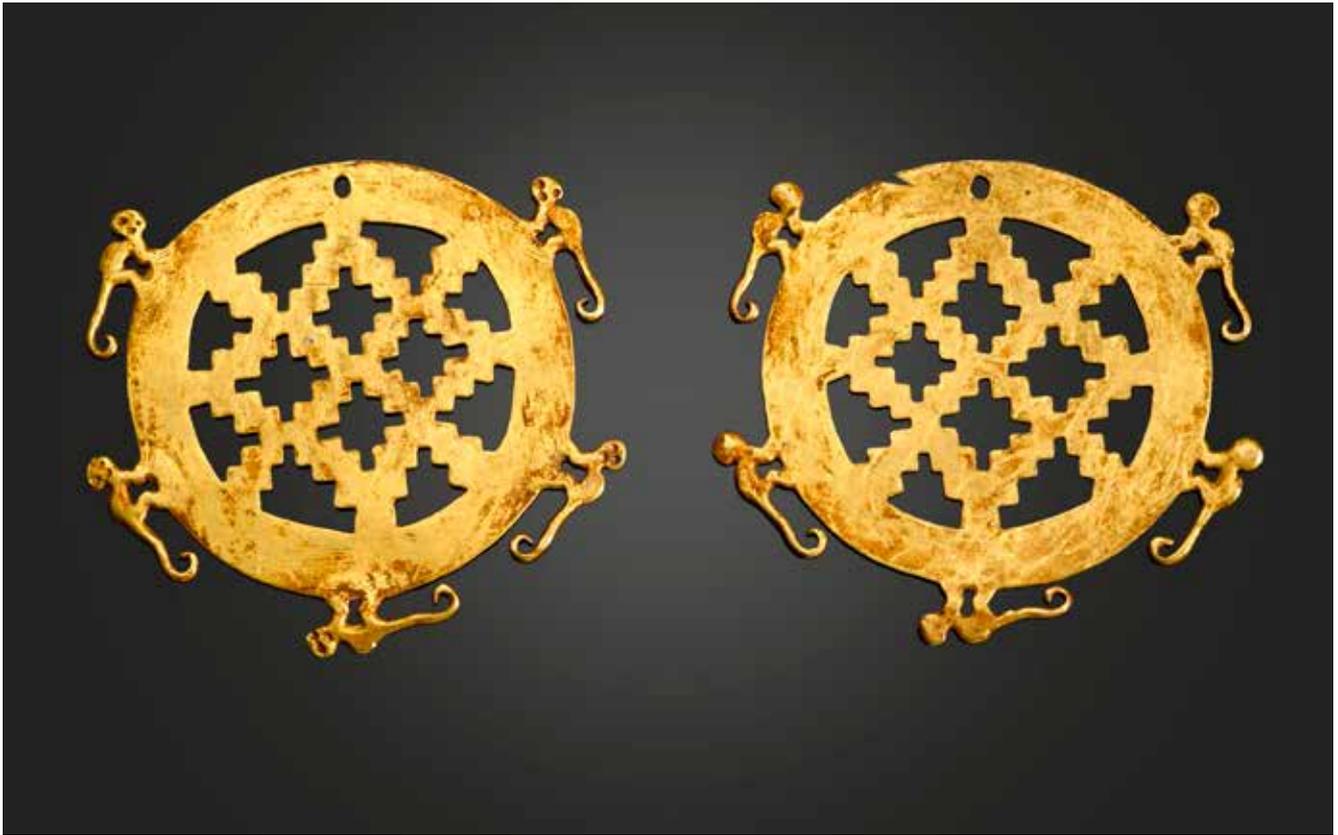
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PRE-COLUMBIAN ART

Lots 1 – 14





1

1
PAIR OF NARIÑO GOLD EAR ORNAMENTS, CAPULI STYLE

CA. A.D. 1000 - 1500
diameter 3in (7.5cm)

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

US\$3,000 - 5,000
€2,700 - 4,500

2
PAIR OF LA TOLITA GOLD EMBOSSED BRACELETS

CA. 500 B.C. - A.D. 500
lengths 8 1/8 and 9 1/8in (22.7 and 23cm)

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

A letter from Robert Sonin, dated 2 June 2009 accompanies the work.

Sonin (ibid.) notes, "In each panel is a very stylized figure with long finger-like claws on all four limbs. Each creature has a short tail with a loop in it, very stylized. My Ecuadorian friends inform me that they are *chinche* beetles, nasty biters but eaters of other beetles.

I am glad to report that the wrist bands are superb examples of Tolita goldwork from Ecuador. the style is also called Tumaco. Archaeologists estimate the dates from 200 B.C. to A.D. 500. But goldsmithing was a thriving industry until the arrival of the Spanish. The style of La Tolita lies just south of the Ecuador Colombia border.

The gold is of such high quality that no corrosion has occurred. I suspect it is unalloyed native gold--gold as it is picked or washed from the streams. The deep yellow color indicates it is of very high karat, while little silver and copper, unlike the gold of Peru, which is very pale (silver)."

US\$18,000 - 22,000
€16,000 - 20,000



3

UNIQUE COLIMA BIRD VESSEL

PROTOCLASSIC, CA. 100 B.C. - A.D. 250
length 8 1/2 in (21.5cm)

Red burnished clay with traces of black ink

Provenance

Stendahl Galleries, Los Angeles, California, acquired in the 1950s
(Inventory no. 3870 written in black ink on underside)

Published

Von Winning, Hasso, *Pre-Columbian Art of Mexico and Central America*, 1968, fig. 102

US\$3,000 - 5,000
€2,700 - 4,500

4

NAYARIT PLATFORM GROUP, IXTLÁN DEL RÍO

PROTOCLASSIC, CA. 100 B.C. - A.D. 250
length 8 3/8in (21.3cm)

Depicting six warriors, each with lances in opposing lines of three; reddish-brown clay with red and white painted highlights.

Provenance

Stendahl Galleries, Los Angeles, California, acquired in the 1950s
(inventory label no. 5547 on underside)

Published

Von Winning, Hasso, *Pre-Columbian Art of Mexico and Central America*, 1968, fig. 153
Von Winning, Hasso and Ilga Hammer, *Anecdotal Sculpture of West Mexico*, 1972, pl. 132

US\$4,000 - 6,000
€3,600 - 5,400



3



4

5

UNIQUE COLIMA HORNED TOAD

PROTOCLASSIC, CA. 100 B.C. - A.D. 250

length 11 7/8in

The body of bulbous shape with raised ridges along the top, the tail with broad opening, standing on four bent legs; reddish-brown patina with black paint.

Provenance

Stendahl Galleries, Los Angeles, California, acquired in the 1960s (inventory no. 1026 written in white ink on underside)

US\$7,000 - 9,000

€6,300 - 8,100

6

UNIQUE COLIMA CRAB VESSEL

PROTOCLASSIC, CA. 100 B.C. - A.D. 250

diameter 4in (10cm)

Provenance

Stendahl Galleries, Los Angeles, California, acquired in the 1950s (inventory no. 8371 written in black ink on lower back)

Published

Von Winning, Hasso, *Pre-Columbian Art of Mexico and Central America*, 1968, fig. 99

US\$2,500 - 3,500

€2,300 - 3,200



5



6



7

7

COLIMA SEATED SHAMAN/ADMIRAL

PROTOCLASSIC, CA. 100 B.C. - A.D. 250

height 15 1/2in (39.4cm)

Seated with hands resting on his thighs, the head slightly turned to the left; reddish-brown clay with black painted highlights.

Provenance

Stendahl Galleries, Los Angeles, California, acquired in the 1950s (inventory no. 3502 written in black on lower back)

US\$4,000 - 6,000

€3,600 - 5,400



8

8

HUASTEC SEATED FIGURE OF A WOMAN

PROTOCLASSIC/EARLY CLASSIC, CA. 100 B.C. – A.D. 450

height 16in (40.7cm)

Provenance

Mathias Komor, New York

Martin and Rosa Needleman, Los Angeles, California, acquired from
the above in 1967

US\$6,000 - 9,000

€5,400 - 8,100



9

9

TEOTIHUACAN STONE MASK

CLASSIC, CA. A.D. 450 - 650

Stone (probably serpentine)

height 5 3/4in (14.5cm)

Provenance

William O'Boyle Collection (collection no. 36 written in red ink on the back lower rim)

Christie's, New York, November 2006, Lot 34

Private Collection, New York

Exhibited

Hempstead, *Masterpieces of Pre-Columbian Art*, Fine Arts Museum of Long Island, February 28 – April 28, 1980

Coral Gables, *Pre-Columbian Art from Mesoamerica and Ecuador*, Lowe Art Museum, University of Miami, October 9 – November 30, 1980, fig. 34, illus.

Greenwich, *Pre-Columbian Art from Mesoamerica*, Hurlbutt Gallery, Greenwich Library, April 23 – June 20, 1981, fig. 86, illus.

Williamstown, *The Art of Mesoamerica: Before Columbus*, Williams

College Museum of Art, September 20 – June 20, 1993

Geneva, *Sun Kingdoms of the Americas*, Library of the Palais des Nations, March 12 – May 31, 2001

Amsterdam, *Sun Kingdoms of the Americas*, Museum Geelvinck Hinlopen Huis, May – June 2002

These classic stone masks are presumed to be funerary, though none have been archaeologically excavated. The deeply cut eyes, each with drill pits in the inside corners, would have once held shell inlays. The stone at and around the left eye being much lighter in color, either due to natural impurity of the stone or natural chemical osmosis while underground, gives the mask an ominous presence. The nostrils are also drilled as well as the lobes of the flange-form ears. The back of the mask is slightly hollowed out with four biconical drill holes, two on each side around the edges, presumably for attachment.

US\$30,000 - 50,000

€27,000 - 45,000



10

10
MAYA POLYCHROME CARVED BOWL

LATE CLASSIC, CA. A.D. 550 - 950
height 5in (12.7cm)

Dark reddish-orange burnished clay with two panels of schematic drawings.

Provenance

Stendahl Galleries, Los Angeles, California, acquired in the 1960s (Inventory no. 9512 written in black ink on underside)

US\$4,000 - 6,000
€3,600 - 5,400



11

11
VERACRUZ STONE HACHA

CLASSIC, CA. A.D. 450 - 650
height 19in (48.2cm)

Finely carved from volcanic rock of minimalistic form with traces of red pigments.

Provenance

Stendahl Galleries, Los Angeles, California, acquired in the 1950s
Mr. and Mrs. Fred Olson, Guilford, Connecticut

Published

Von Winning, Hasso, *Pre-Columbian Art of Mexico and Central America*, 1968, fig. 289

US\$3,000 - 5,000
€2,700 - 4,500



12



13

12

FIGURAL JADE PENDANT, COSTA RICA

CA. 500 B.C. - A.D. 500

height 2 1/2in (6.4cm)

Provenance

American Private Collection, acquired prior to 1960
Bonhams, New York, May 2013, Lot 1
Private Collection, England

US\$2,000 - 3,000

€1,800 - 2,700

13

MAYA JADE PENDANT

LATE CLASSIC, CA. A.D. 550 - 950

height 1 7/8in (4.7cm)

Provenance

William O'Boyle Collection
Christie's, New York, November 2006, Lot 30
Private Collection, New York

Exhibited

Coral Gables, *Pre-Columbian Art from Mesoamerica and Ecuador*,
Lowe Art Museum, University of Miami, October 9 – November 30,
1980, fig. 34, illus.

Williamstown, *The Art of Mesoamerica: Before Columbus*, Williams
College Museum of Art, September 20 – June 20, 1993

Geneva, *Sun Kingdoms of the Americas*, Library of the Palais des
Nations, March 12 – May 31, 2001

Amsterdam, *Sun Kingdoms of the Americas*, Museum Geelvinck
Hinlopen Huis, May – June 2002

US\$5,000 - 7,000

€4,500 - 6,300

14

**AZTEC STONE FIGURE OF THE GODDESS WITH THE TEMPLE
HEADRESS, CHICOMECŌATL OR TETEOINNAN**

CA. A.D. 1400 -1521

height 11 1/4in (28.5cm)

Provenance

The Samuel Dewalt Arner Museum, Palm Springs, California, 1960s,
sold at public auction, February 1981, Lot 61
Private Collection, New York

Esther Pasztory (*Aztec Art*, 1983, p. 218) notes, 'The Goddess with the Temple Headdress is a maize deity, often holding double ears of corn in her hands...In some codices a goddess holding maize is identified as Chicomecoatl (meaning "seven serpent," a "birthday" name for maize), but in the harvest festival illustrated in the Codex Borbonicus she is identified as Teteoinnan, the old mother goddess. The statues may be representations of several maize goddess. The goddess makes only rare appearances in the codices, and in the ritual books she is merely secondary to the rain god. But stone statues of her are the most numerous of any subject...Her cult was not primarily for the rulers of most cities nor for the priests, and seems to have belonged to the non-elite population. The metaphor for fruitfulness is not that of a woman's ripe or pregnant body; the goddess's body is constrained and hidden by the rectangular frame symbolizing the demands of house, field, and harvest sacrifice, and her reward takes the form of the two ears of maize. The virtues suggested are self-effacement and sacrifice.'

US\$10,000 - 15,000

€9,000 - 14,000



AFRICAN ART

Lots 15 - 82



15

DOGON HOUSE POST, MALI

Wood

height 43 1/2in (110.7cm)

Provenance

Nelson Rockefeller, New York
Sotheby's, New York, 1980, Lot 3
Private Collection, Chicago, Illinois

Exhibited

Pittsfield, Massachusetts, Berkshire Arts
Center, *African Art*, November 5 - November
27, 1963

New York, Museum of Primitive Art,
exhibition 42

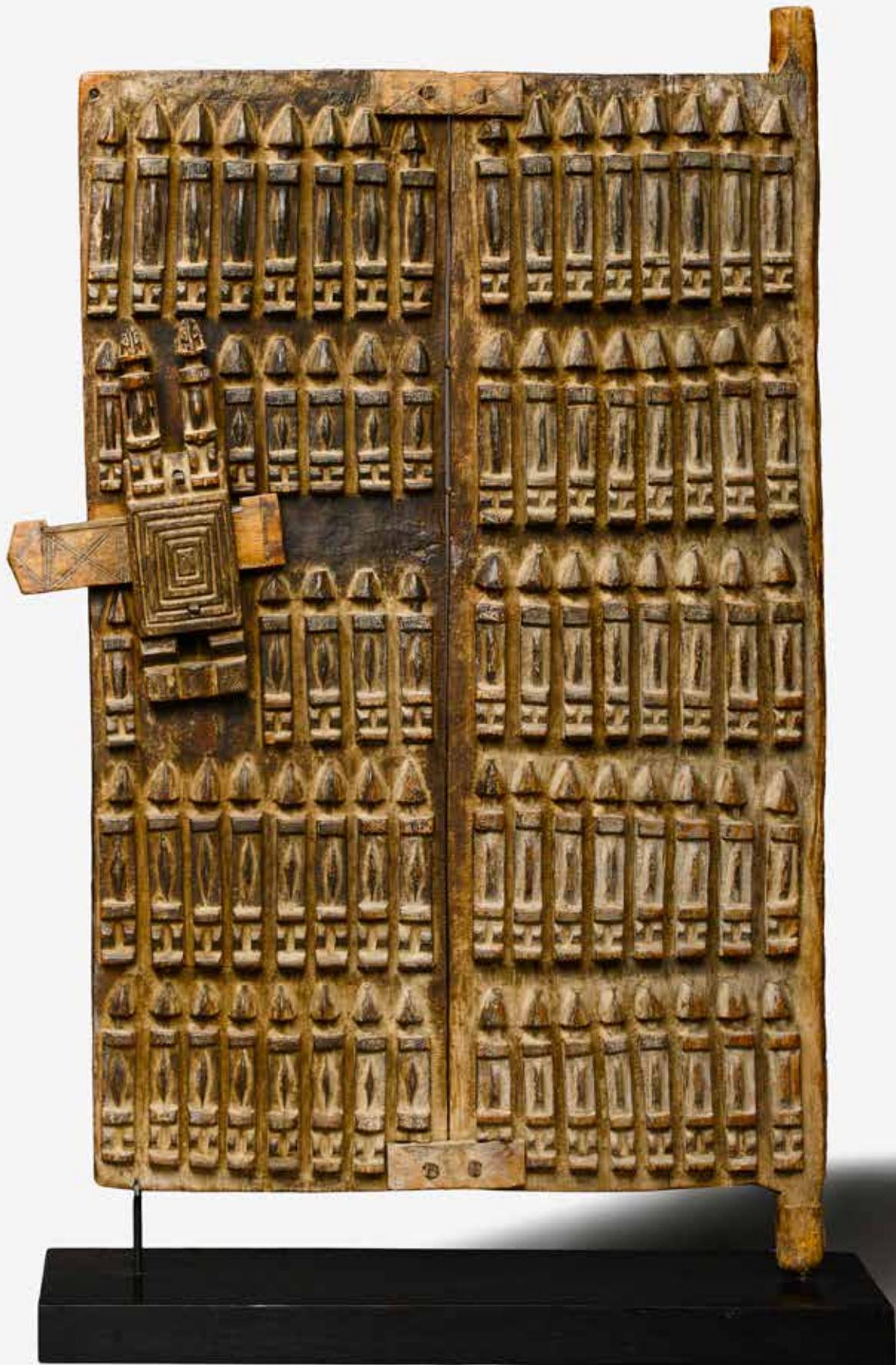
San Francisco, San Francisco State College,
*Dogon: An African Tribe--Its People, Its
Art, Its Traditions*, December 2 - December
30, 1968 (exhibition held at M.H. de Young
Memorial Museum)

Katonah, New York, Katonah Gallery, *West
African Wood Sculpture*, March 22 - May 3,
1970

US\$5,000 - 7,000

€4,500 - 6,300





16

DOGON GRANARY DOOR, MALI

Wood, metal
height 38 1/2in (97.8cm)

Provenance

Leon Karchmer, New York
Private European Collector
Sotheby's, New York, May 2003, Lot 10
Private Collection, Florida

"Secluded among the cliffs of the Bandiagara escarpment south of the great bend of the Niger River, the Dogon people resisted the incursion of Islam for centuries. Relatively few of their sculptures were known in the western world until the tribe's conversion to Islam in the first half of the 20th century, when the once-sacred masks and figures began to find their way into collections of African art. The arid climate of the region permits the survival of wooden objects for far longer periods than is possible in most parts of Africa, and many Dogon carvings are thought to be of considerable antiquity...
...The cult of the ancestors is a theme which permeates Dogon culture and mythology. It is reflected in their art, not only by the ancestral figures kept in cliffside family shrines, but also in the images which adorn houseposts, ceremonial vessels, stools, and the doors of granaries, which are regarded as important depositories of the life force." (Gaston T. deHavenon, *African Art: The deHavenon Collection*, 1971, p. 1.)

US\$12,000 - 18,000
€11,000 - 16,000

17

DOGON MASK, MALI

Wood
height 14in (35.5cm)

Provenance

Charles Miller, III, St. James, New York

Cf. Musée Dapper, Paris, France (*Dogon*, Editions Dapper, 1994-13, pp. 166-67); also published in Yale-Van Rijn Archive of African Art, no. 0009739-01

US\$4,000 - 6,000
€3,600 - 5,400

18

DOGON FIGURE, MALI

Wood, ritual patina
height 16 1/2in (42cm)

Provenance

Ernest Ascher, Paris
Private Collection, New York, acquired from the above in 1968
Thence by descent

US\$3,000 - 5,000
€2,700 - 4,500



17



18



19

**BAMANA CREST MASK, BOUGOUNI OR
DIOILA REGION, MALI**

ci-wara or sogonikun

Wood, metal

height 20 1/2in (52cm)

Provenance

Private Collection, Switzerland

Depicting a finely carved composite of a hippotragus antelope and a pangolin (Manis Sp.) forms with convex and concave elements around a central negative space with an abstract triangular pattern, the horns thrusting upward, incised chevron designs throughout the surface, standing on four bent legs on a square platform; fine dark-brown patina.

US\$6,000 - 8,000

€5,400 - 7,200

20

LOBI COUPLE, BURKINA FASO

Wood, chicken feathers, ritual patination
heights 6 3/4 and 7 1/2in (17.2 and 19cm)

Provenance

Charles and Kent Davis, New Orleans,
Louisiana
Private Collection, Chicago, Illinois

Exhibited

Chicago, Illinois, *Forms of Expression: African
Masks and Sculpture*, Washington Library
Center, February 5 - April 17, 1993

US\$1,500 - 2,000
€1,400 - 1,800

21

LOBI TORSO, BURKINA FASO

ti puo
Wood
height 8 1/2in (21.5cm)

Provenance

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

Exhibited

Chicago, Illinois, *Forms of Expression: African
Masks and Sculpture*, Washington Library
Center, February 5 - April 17, 1993

US\$1,000 - 1,500
€900 - 1,400

22

**SHERBRO MALE FIGURE, SIERRA
LEONE**

Stone (probably steatite)
height 5 3/4in (14.5cm)

Provenance

Jay C. Leff, Uniontown Pennsylvania
Sotheby's, New York, March 1979, Lot 32
Private Collection, Chicago, Illinois

Exhibited

Pittsburgh, Pennsylvania, *Exotic Art from
Ancient and Primitive Civilizations*, *Collection
of Jay C. Leff*, Carnegie Institute, 1959, no.
238
New York, *African Sculpture from the
Collection of Jay C. Leff*, The Museum of
Primitive Art, 1964, no. 47
Pittsburgh, Pennsylvania, *The Art of Black
Africa*, *Collection of Jay C. Leff*, Carnegie
Institute, 1969, no. 79
Ann Arbor, Michigan, *Sculpture of Africa*,
University of Michigan Museum of Art,
November 2 - December 23, 1984
Chicago, Illinois, *African Sculpture*, Chicago
State University, May 28 - June 27, 1985
Chicago, Illinois, *Forms of Expression: African
Masks and Sculpture*, Washington Library
Center, February 5 - April 17, 1993

US\$2,000 - 3,000
€1,800 - 2,700



20

21

22



23

23
LOBI JANUS FIGURE, BURKINA FASO

bateba
Wood
height 31in (78.8cm)

Provenance

Sotheby's, New York, January 1982, Lot 89
Private Collection, Chicago, Illinois

Exhibited

Chicago, Illinois, *Forms of Expression: African Masks and Sculpture*,
Washington Library Center, February 5 - April 17, 1993

US\$2,500 - 3,500
€2,300 - 3,200



24

24
MENDE FEMALE FIGURE, SIERRA LEONE

minsereh
Wood, nails
height 26 1/2in (67.3cm)

Provenance

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

Usually stored in a Sande society shrine and probably only publicly displayed cradled in the head shaman's arms during the final stages of the Sande initiation. The head and neck echo Sande *bundu* (*Soweï helmet masks*) in their general form and aesthetic. The arms in the present work, are nailed at the elbows, perhaps to indicate that they were once articulated then affixed when retired from ritual use. The female figure epitomizes the Sande society which is considered to be the only female masking society in Africa. *Minsereh* figures are a rarity, both in the field and especially in Western collections.

US\$4,000 - 6,000
€3,600 - 5,400



25

25
DAN MASK, LIBERIA

gunye ge
Wood, fiber
height 9in (22.8cm)

Provenance

Charles Miller, III, St. James, New York, field collected in Gbonwea, New Town, 1980

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

US\$6,000 - 9,000
€5,400 - 8,100



26

26
BETE MASK, IVORY COAST

Wood, tacks metal
height 11in (28cm)

Provenance

Pierre Darteville, Brussels
Jo De Buck, Brussels
Private Collection, California

“Bete masks, particularly older examples, are fairly rare in the corpus of African art. Masks of this type [as in the work being presented], characterized by bold volumes, projecting forms, and brass tacks studding the surface, are believed to embody powerful spiritual forces associated with the forest. Scholars suggest that the tradition of masking among the Bete was introduced to the region by their western neighbors, the Wee (also sometimes referred to as Guere or Ngere, with the complex also including the Wobe, Kran, and Sapu). Possibly because of their ferocious appearance, Bete masks of this style have, at times, been referred to as war masks. Along with Wee masks that also embody particularly fierce qualities, Bete masks have been linked to social control, especially with regards to addressing conflicts and local warfare.” (Smithsonian, National Museum of African Art, WEB, nd)

US\$8,000 - 12,000
€7,200 - 11,000



28



27

27
**DAN/KRAN MASK, IVORY COAST/
 LIBERIA**

Wood, fiber, ritual patination
 height 10 1/2in (26.7cm)

Provenance

Julius Carlebach, New York (collection label and mark "22303" written in white ink on back near right rim)
 Private Collection, Los Angeles, acquired from the above ca. 1960s

US\$5,000 - 7,000
€4,500 - 6,300

28
BAULE HEDDLE PULLEY, IVORY COAST

Wood
 height 8in (22cm)

Provenance

John J. Klejman, New York
 Private Collection, California, acquired from the above in 1971

Mounted on an Inagaki Base
 Wood, collector's no. 54 written in white ink on side.

US\$3,000 - 5,000
€2,700 - 4,500

29
SENUFO FEMALE FIGURE, IVORY COAST

pombibele
 Wood
 height 39in (96.5cm)

Provenance

Hélène and Philippe Leloup, Paris, France
 Private Collection, France
 Thence by descent

"While the Senufo blacksmiths and professional sculptors carved countless small statues, generally under 30cm in height, those of larger size are relatively rare..."

...Such large-scale statuary was occasionally commissioned in the past by the male Poro societies and by their female equivalent, the Tyekpa. In the case of the Poro, a pair of large statues was sometimes placed on public display at the wooden shelter where the initiates gathered to celebrate funerals, a custom now abandoned owing to frequent theft of the statues. The societies sometimes commissioned statues to be carried in procession on the heads of the initiates, or placed on the ground to serve as a focal point for dancing...

...Among the finest of Senufo sculptures are the large ritual pestles or pounders carved as a male or female figure. These were formerly owned by many Poro societies both in the Ivory Coast and in Mali. Initially carved as

pairs, it sometimes happened that one broke or decayed to the point of being unusable, in which case a replacement would be commissioned, often from a different carver. It could thus happen that a functional 'pair' kept in the sacred forest was in fact by two different carvers...

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

US\$12,000 - 18,000
€11,000 - 16,000





30



31

30

FANTE SWORD FINIAL, GHANA

Wood, gold leaf

height 16 1/4in (41.3cm)

These sword finials functioned as prestige implements for high-ranking Fante men. The gold figures were applied to swords, umbrellas and staffs which were used interchangeably for the same purpose. According to Doran Ross (personal communication, October 2016), the present work is by an artist whose name is unknown, but whose work is known and represented in collections. His style is identified by the application of the gold leaf, which is typically thick, resulting in a textured surface.

US\$3,000 - 5,000

€2,700 - 4,500

31

ASHANTI PRESTIGE STOOL, GHANA

Wood

length 23 3/4in (60.3cm)

Provenance

John Hewett, London

Private Collection, New York

Bonhams, New York, September 9, 2011,

Lot 305

Private Collection, New York

US\$3,000 - 5,000

€2,700 - 4,500

32

FON/DAHOMÉY POWER FIGURE, BENIN

Wood, metal, ritual patina

height 46in (117cm)

Provenance

Private Collection, France

Thence by descent

US\$6,000 - 9,000

€5,400 - 8,100



33

**EDO TERRACOTTA RELIEF, KINGDOM OF BENIN, NIGERIA,
CA. 16TH - 18TH CENTURY**

4 5/8 by 4 1/8 by 2 1/8in (11.7 by 10.5 by 5.4cm)

Provenance

Billy Pearson, Kingston, New York
Private Collection, Minnesota

Oxford Authentication Thermoluminescence Analysis Report (March
2008) verifying a firing date of 300 to 500 years ago

US\$3,000 - 5,000

€2,700 - 4,500





34



35

34
IFE COMMEMORATIVE MALE HEAD, NIGERIA
CA. A.D. 11TH - 14TH CENTURY

Terracotta
height 4 3/4in (12cm)

Provenance
Collected by a German archaeologist in the late 1960s working in Nigeria
Private Collection, California

Finely sculpted in sold clay of delicate proportions with striations covering the face.

Oxford Thermoluminescence Test dated 25 August 2006 certifying that two samples tested between 500 and 800 years ago, consistent with the date of manufacture.

Alice Apley (Metropolitan Museum of Art, WEB, nd) notes: "Ife terracotta works constitute a large and diverse corpus that includes sculptures and vessels depicting human, animal, and other-worldly subjects. These works vary in size from nearly lifesize, full-length figures to tiny figurines only six inches high, and range in style from extreme naturalism to abstract forms. The original use of these works is unclear. Terracottas are usually associated with shrines but most of these pieces have been found in secondary sites where they have been integrated into contemporary ritual, making it difficult to know their original function. Works found both near and far from the centrally located palace suggest that the art objects were used not just by royalty but by a wide variety of people for diverse purposes. Among the many objects found are terracotta lids depicting animals that appear to have been divined to provide a lasting memory of a successful ritual.

The art-historical importance of Ife works lies in their highly developed and distinctive sculptural style, described alternately as naturalistic, portraitlike, and humanistic. These include human heads and figures depicting idealized crowned royalty and their attendants, as well as images of diseased, deformed, or captive persons. The delicately rendered vertical facial striations that appear on many of the sculptures may represent scarification patterns.

The naturalistic style was developed first in terracotta and subsequently transferred to other media. In addition to the large body of terracotta works is a much smaller number of copper and brass heads and full-body statues, including the unique seated figure of a man found in the village of Tada. In Yoruba tradition, women are the clayworkers. They produce both sacred and secular pieces and may have been the creators of the archaeological terracottas. Men are traditionally the sculptors of stone, metal, and wood. The production of bronze cast works, involving both terracotta and metalworking, may have been collaborative efforts."

US\$18,000 - 22,000
€16,000 - 20,000

35
IFE COMMEMORATIVE MALE HEAD, NIGERIA
CA. 11TH - 14TH CENTURY

Terracotta
height 5 3/8in (13.5cm)

Provenance
Collected by a German archaeologist in the late 1960s working in Nigeria
Private Collection, California

Molded in hollow form with finely sculpted facial details.

Oxford Thermoluminescence Test dated 21 August 2006 certifying that one of two samples tested between 600 and 1000 years ago, consistent with the date of manufacture.

US\$15,000 - 20,000
€14,000 - 18,000



36

36
EKOI HEADCREST, NIGERIA

Wood, hide, nails
 height 16 3/4in (42.5cm)

Provenance
 William Brill, New York
 Private Collection, California

US\$6,000 - 8,000
€5,400 - 7,200

37
IGBO MALE SHRINE FIGURE, NIGERIA

alusi
 Wood, pigments
 height 53 1/2in (135.9cm)

Provenance
 Merton Simpson, New York
 Emmett Heitler, Denver, Colorado
 Private Collection, California

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

According to Herbert Cole (*Invention and Tradition: The Art of Southeastern Nigeria*, 2012, pp. 55-56), 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."

US\$8,000 - 12,000
€7,200 - 11,000



38
YORUBA TWIN FIGURES, NIGERIA
ibeji
Wood, pigments
heights 10 1/2 and 11in (26.7 and 28cm)

Provenance
Private Collection, Chicago, Illinois

Exhibited
Chicago, Illinois, *Forms of Expression: African Masks and Sculpture*, Washington Library Center, February 5 - April 17, 1993

US\$3,000 - 5,000
€2,700 - 4,500

39
YORUBA MALE AND FEMALE FIGURES, NIGERIA
ibeji
Wood, fiber, beads, natural earth pigments
height 10 1/2 and 10 3/4in (26.7 and 27.3cm)

Provenance
Charles Miller, III, St. James, New York, field collected in Cotonou, Republic of Benin, 1974

US\$3,000 - 5,000
€2,700 - 4,500

40
PAIR OF GRASSFIELDS, PROBABLY BAYANGAM, PALACE DOOR JAMBS
Wood
lengths 52 and 52 1/2in (1.32 and 1.33cm)

Provenance
Private Collection, Germany
Sotheby's, New York, May 2003, Lot 48
Private Collection, Florida

Tamara Northern (*The Art of Cameroon*, 1984, p. 31) notes: "The center of the kingdom's art is the palace, since it is the focal point of the kingdom...
...The first symbol of this treasure and the only one publicly visible at all time is the art of palace architecture. In almost all kingdoms of the Grassfields, the palace is distinguished by carved pillars supporting the roof overhand and an ensemble of jams with lintels and sills framing the entrance on its facade and also its interior doorways facing the open courtyards. In this architectural art, a concentrated array of royal icons, human and animal, run the gamut from realistic to austere schematized representations. They meet the eye in a dramatic visual manifestation of the values and beliefs of kingship as the suffuse the society."

US\$8,000 - 12,000
€7,200 - 11,000



38

39







42

41 ISHAN DOOR FROM THE PALACE OF ONOGIE, NIGERIA

Wood
56 by 28in (142.2 by 71.1cm)

Provenance

Robert Armstrong, acquired in Africa
Marc Leo Felix, Brussels, Belgium
Helmut Stern, Ann Arbor, Michigan
Private Collection, New Zealand

Exhibited

Saint Paul, Minnesota, Drew Fine Arts Galleries, Hamline University,
Icons of Perfection: Figurative Sculpture from Africa, December 2,
2005 – February 11, 2006
Minneapolis Institute of Arts, 1999

Literature

Maurer, Evan M. and Niangi Batulukisi, *Spirits Embodied: Art of the Congo* Minneapolis, University of Minnesota Press, 1999, fig. 72
Baldwin, James, *Perspectives: Angles on African Art*, Long Island City, Museum for African Art, 1987
Herreman, Frank, *Icons of Perfection: Figurative Sculpture from Africa*, Saint Paul, Hamline University Press, 2005, p. 51, fig. 33
Icons of Perfection: Figurative Sculpture from Africa, Drew Fine Arts Galleries, Hamline University, Saint Paul, December 2, 2005 – February 11, 2006
Minneapolis Institute of Arts, 1999

US\$20,000 - 30,000
€18,000 - 27,000



43

42 BEMBE FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, glass
height 7 1/2in (9cm)

Provenance

Madeline Langworthy-Wallace, acquired in the late 1930s/early 1940s
Thence by descent

Old collection label on underside, "No. 3288" in script

US\$3,000 - 5,000
€2,700 - 4,500

43

KONGO-YOMBE STANDING FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood
height 9 1/2in (24cm)

Provenance

Renaud Riley, Brussels
Private Collection, California

Yale Archives No. 0113606-01

US\$8,000 - 12,000
€7,200 - 11,000



44

44
PENDE FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, pigments
height 20in (50.7cm)

Provenance

Cornelis Pieter Meulendijk Collection, Rotterdam
Christie's, London, October 1980, Lot 137
Private Collection, Chicago, Illinois

Exhibited

Rotterdam, *Afrikaanse Sculpturen uit de Collectie C.P. Meulendijk*,
Museum für Völkerkunde, 1967-68, no. 34/01

US\$8,000 - 12,000
€7,200 - 11,000



45

45
LEGA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

lukwakongo or idimu

Wood, kaolin, fiber

height (not including fiber beard) 6in (15cm)

Provenance

William Mestdagh, Brussels, Belgium

Marc Leo Felix, Brussels, Belgium

Private Collection, Chicago, Illinois

Exhibited

Ann Arbor, Michigan, *Sculpture of Africa*, University of Michigan Museum of Art November 2 - December 23, 1984

Champagne-Urbana, Illinois, *Sculpture of Africa*, Krannert Art

Museum, University of Illinois, January 19 - March 3, 1985

Chicago, Illinois, *Forms of Expression: African Masks and Sculpture*, Washington Library Center, February 5 - April 17, 1993

US\$3,000 - 5,000

€2,700 - 4,500



46

46
KUSU POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

kakudji

Wood, ritual patination

height 11 1/2in (29.2cm)

Provenance

Marc Leo Felix, Brussels, Belgium

Private Collection, Chicago, Illinois

Exhibited

Chicago, Illinois, *Forms of Expression: African Masks and Sculpture*, Washington Library Center, February 5 - April 17, 1993

US\$6,000 - 8,000

€5,400 - 7,200

47

LUBA SHANKADI SEATED COUPLE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, fiber remnants
height 21 1/2in (55cm)

Provenance

Private Collection, France
Thence by descent

Published

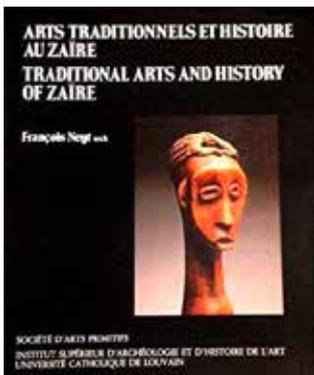
Neyt, François, *Arts Traditionnels et Histoire au Zaïre*, 1981, p. 249, fig. XIII.13

Neyt (ibid., p. 246) notes: "Remarkable in its size, the couple in figure XIII.13 has been sculpted in a hard wood that is of a worn, brown color. The man is holding the scepter of authority and the woman has her hand positioned on her shoulder. Both are kneeling with their arms delicately crossed behind their backs. The man's coiffure is reminiscent of the Shankadi types while the woman's coiffure (repeated on the scepter) and their scarifications are found among the Zela, more precisely in the Mulimba chieftainry of the Bena Ngoni clans (near Pweto). Is this piece reminiscent of some matrimonial alliance, bringing to mind the dependency (sic) of the Zela on the Luba kingdom?"

Werner Gillon (*A Short History of African Art*), 1984, p. 292) notes, "The Luba greatly revered and admired their smiths and sculptors. Their outstanding artistic achievements, along with those of related nations, date back to early times and continued into the twentieth century. Their naturalistic, well-rounded, beautifully carved figures with shining patina, and their fine realization of the female form--of great importance in this mostly matrilineal society -- have also a special appeal to western aesthetics. They are traditional carvings for ancestor and spirit cults, for initiation, medical and divination purposes: seated females with bowls (*mboko*), chiefs' staffs, bow and arrow stands and neckrests, of which those attributed to the Shankadi are the most delicate and touching works of Luba art."

The work presented here exhibits classic Shankadi characteristics--rounded heads, oval slit eyes, pursed lips, headdresses composed of a series of crests, raised scarification, and cylindrical bodies--though the seated, embracing couple of this size presented here is unique within the corpus of Shankadi sculpture.

US\$60,000 - 80,000
€54,000 - 72,000





48^Y

KONGO POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

nkisi nkondi

Wood, shell, nails, fiber, kaolin, feathers, horn

height 24 1/4in (61.5cm)

Provenance

Sotheby's, London, July 1982, Lot 214

Private Collection, Chicago, Illinois

Exhibited

Chicago, Illinois, *Forms of Expression: African Masks and Sculpture*, Washington Library Center, February 5 - April 17, 1993

Wyatt MacGaffey (*Africa: The Art of a Continent*, 1995, p. 244) notes, "Most of the objects widely admired as Kongo art fall into the category called *nkisi* (pl. *minkisi*), an untranslatable term. The Kongo, speakers of the Kikongo language, may number about three million people, distributed among the republics of Angola, Zaire and Congo on the Atlantic coast of Central Africa. *Minkisi* are ritual procedures for dealing with problems ranging from public strife to theft and disease to the hope of seducing women and becoming wealthy. A *nkisi* as a ritual programme may include the *nganga*, the initiated expert who performs the ritual; his or her costume and other paraphernalia; the client; the prescribed songs to sing and rules to be observed; sacrifices, invocations, dancing, and drinking. *Minkisi* as found today in museums are no more than selected parts of the material apparatus necessary for the performance of rituals in pursuit of particular goals. Most of them date from between about 1880 and 1920. Colonial administrators repressed the use of *minkisi*, which, though they continue in active use to this day, no longer take the public and visually explicit forms of the past.

The basic idea of the *nkisi*-object is that of a container of forces directed to some desired end. The container held relics of the dead, or clay from the cemetery, which brought the powers of the dead into the *nkisi* and made it subject to a degree of control by the *nganga*. It also held *bilongo* (medicines), which metaphorically represented the uses to which this power was to be put. Other medicines were attached to the outside, where their function was to impress the public by their visual intricacy, suggesting the unusual capacities of such composite objects."

The work presented here is covered throughout the torso and lower jaw with blades, nails and other powerful implements, an indication of extensive usage. The figure wears a European jacket, of the type first introduced by Portuguese traders in the 16th century. The top of the head may have once supported a resin-sealed pack of empowering medicines. The baleful, aggressive body contrasts with the delicacy and calmness of the face, highlighted around the eyes and ears with white kaolin remnants--white relating to light, clarity and goodness. The work is an imposing and beautiful example of a *nkisi* power figure.

US\$25,000 - 35,000

€23,000 - 32,000



FANG-BETSI RELIQUARY HEAD, GABON*nlo-o-ngo*

Wood, brass, ritual oil

height 5 7/8in (14.9cm)

Provenance

Private Collection, Belgium

Private Collection, New Zealand, acquired from the above in the early 1980s

'The Fang, famous in the 19th century for their determination if not their actual aggression toward other peoples of the region and their reserve toward Europeans, migrated southwest in the direction of the ocean, across the forests of southern Cameroon and northern Gabon. Explorers such as Reverend Trilles and Captain Roche (1901), telling of their expeditions in "Pahouin" country, noted the numerous and well-fortified Fang villages in Rio Muni and the Woleu-Ntem (modern name of northern Gabon region). One evening at a stopping place, recalls Reverend Trilles, the house that was provided for the Whites was furnished in the back with a sort of shelf holding a large sewn bark box and a couple of "crudely fashioned" wooden figures. No doubt they had been placed in a house of the lineage chief, furnishing the *Byeri* corner.

The Fang (and Fang styles) extend from the Sanaga River to the Cameroon River in the north and to the Ogowe River in Gabon in the south. The western and eastern boundaries are respectively formed by the Atlantic Ocean and the Ivindo River, going towards the Congo. They are divided into three large, principal groups which are in the north, the Beti (primarily Eton and Ewondo in the Yaunde region); in the center, the Bulu (in southern Cameroon); in the south from the coast of rio Muni to the Ivindo, the Fang proper who inhabit the artistic center as one understands it.' (Louis Perriès, *Ancestral Art of Gabon*, 1985, p. 136-36)





"The Fang were among the most feared warriors and cannibals in all of Africa, yet the heads and figures they carved for their ancestor cult are classical examples of the serene beauty of which African art is capable...According to Louis Perrois, the patina is a resinous mixture of palm oil (widely used in West Africa) and copal. Once the wood is impregnated thoroughly with this mixture, it exudes oil indefinitely. Throughout the vast Fang area, such figures are both evocations of the dead and magical protectors of the ancestral bones. The ancestor's skull and some of his small bones were kept in boxes made of bark and the statue [and heads] were attached to the lids with vines." (Fagg, William, *African Majesty*, 1981, p. 142)

Perrois (*ibid*, p. 143) notes: 'G. Tessmann thought that *byeri* reliquary heads antedated the figures, the latter being only an evolution from a preexistent style. J. Fernandez suggests that during their migration, the Fang preferred to transport wooden heads with their relics rather than entire figures which would have appeared concomitantly with the relative sedentarization of the Fang in the 19th century. These viewpoints are not confirmed by the data, however. Although wooden objects are never very old in tropical Africa due to the environmental constraints (especially xylophagous insects and inclement weather), many of the *Byeri* heads as well as the figures were found between 1880 and 1920. It is therefore likely that these two forms, the "head alone" and "man with feet" (bust or entire figure), coexisted.'

While *byeri* heads were never intended to depict individuals, it was critical for the Fang artist to capture the essence of a living being. In the present example, the full rounded head and chin contrast with the pointed nose. At the back of the head the hair is divided into three tresses, one that extends down the back, the other two which frame the face when viewed frontally. The eyes of brass, which would glow with reflection of nightly fires, are deeply set below arching brows that gracefully curve down the length of the nose. These qualities, together with the smooth, heart-shaped face with the subtle reflective qualities of the ritual oil, convincingly capture the intrinsic and indispensable quality of a now-deceased ancestor.

US\$150,000 - 200,000
€140,000 - 180,000



Drawing by Reverend Fernand Grébert, sketch-book from the years 1913 to 1917
Perrois, Louis, *Ancestral Art of Gabon*, Musée Barbier-Mueller, Geneva, 1985, p. 144





50



50

TWO MASAI SHIELDS, KENYA

Hide, wood, natural earth pigments
heights 38 and 40 1/2in (97 and 103cm)

Provenance

Russell B. Aitken Collection, Greenwich, Connecticut
Christie's, New York, April 2003, Lot 120
Private Collection, Florida

US\$6,000 - 9,000

€5,400 - 8,100

51

MASAI SHIELD, KENYA

Hide, wood, natural earth pigments
height 41in (104cm)

Provenance

Russell B. Aitken Collection, Greenwich, Connecticut
Christie's, New York, April 2003, Lot 122
Private Collection, Florida

US\$3,000 - 5,000

€2,700 - 4,500



51

THE MARGARET AND HERMAN COLOMB COLLECTION OF AFRICAN ART

Charles Davis

Is collecting a more emotional or intellectual pursuit? For Margaret Colomb it definitely tilted toward the emotional. In the late 1980s Davis Gallery did a series of genre-specific African Art exhibits. In 1988 Margaret and Herman Colomb attended an evening opening titled “Performance and Parody,” where she very politely mused over the beauty of an available Ibo Maiden Spirit Mask. When Margaret returned a week later to acquire it, I had to tell her that I had sold it to a collector in Los Angeles. I have been a dealer now for thirty-eight years. This was the first and only time in my presence someone has burst into tears over unrequited art.

I immediately fled to the phone and called my bemused and somewhat amused West Coast collector to ask if he could bear to live without the mask because in the next room was someone who clearly could not. He sweetly agreed, and Margaret Colomb began her enthusiastic and enlightened collecting of African art.

Margaret had an approach that was somewhat unique but certainly not unknown to me. It was called “Grocery Money.” Herman (Hokie) was enthusiastic and shared her newfound interest, but he already had his own passion of wine collecting. Perhaps Margaret’s tastes did exceed her art budget but that did not stop her. Dutifully each month she would come in with a balance sheet that only she and my wife could decipher and make her steady payments.

Collect she did and by no means in a maudlin way. In fact she had tastes that ran towards classical African art including the very rare and expensive Benin culture. She very cleverly inspired Hokie’s interest by purchasing two Benin vessels that were wine containers. She loved bronze and unlike many collectors she understood the huge volumes of a great miniature. Amazingly, when I look back on her collection, there are but two major pieces of wood sculpture—a very fine Yoruba royal palace door by the sculptor Areogun and, of course, that addictive Ibo Maiden Spirit Mask.

The Colombs loved iron objects as well. Their great simplicity spoke to them about forms that had influenced the Modernist movement of Giacometti and Brancusi. Simplicity and elegance fascinated Margaret, and next to African art on her mantle was a piece of an old automobile tire that in itself was a contemporary sculpture.

Rounding out the classical theme were true African antiquities. She amassed a large group of Djenne terracottas and bronze figures from the Niger River Basin that dated to the twelfth and thirteenth century. They seemed to speak with a voice from the past that she easily heard.

Diversity of materials mattered in the Colomb aesthetic. Her collection became her canvas. A gold repousse amulet from the Asante of Ghana would shine brilliantly next to a group of well-patinated and somber bronze bells. A lively tall iron oil lamp pointed the direction to the multfigurative wood Yoruba door. There were collections within collections, and it all added brightness and color to their home.

Bravely after Margaret’s death Hokie hosted many museum and private groups. He was very proud of their collection and had a fairly good knowledge of its content, but his real expertise was of that wonderful wine that was shared.

The loan of this important collection to NOMA by their three daughters Arin, Elizabeth and Nanette sheds light on the legacy of the connoisseurship of the two individuals. Collecting, both emotionally and intellectually, is one of the most important things a person can do.

New Orleans Museum of Arts Quarterly July/August/September 2005



52

BAMANA FIGURAL OIL LAMP, MALI

Iron

height 43 1/4in (110cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana

Margaret and Herman Colomb, New Orleans, Louisiana, acquired
from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New
Orleans Museum of Art, May 13 - July 17, 2011

US\$5,000 - 7,000

€4,500 - 6,300

53
**DOGON SEATED FIGURAL PENDANT,
MALI**

Bronze
height 1 3/4in (4.5cm)

Provenance

Charles and Kent Davis, New Orleans,
Louisiana
Margaret and Herman Colomb, New Orleans,
Louisiana, acquired from the above in the
1980s

Exhibited

New Orleans, *The Herman and Margaret
Colomb Collection*, New Orleans Museum of
Art, May 13 - July 17, 2011

US\$1,000 - 1,500
€900 - 1,400

54
**DOGON SEATED FIGURAL PENDANT,
MALI**

Bronze
height 1 1/2in (3.8cm)

Provenance

Charles and Kent Davis, New Orleans,
Louisiana
Margaret and Herman Colomb, New Orleans,
Louisiana, acquired from the above in the
1980s

Exhibited

New Orleans, *The Herman and Margaret
Colomb Collection*, New Orleans Museum of
Art, May 13 - July 17, 2011

US\$800 - 1,200
€720 - 1,100

55
**DOGON SEATED FIGURAL PENDANT,
MALI**

Bronze
height 2in (5cm)

Provenance

Charles and Kent Davis, New Orleans,
Louisiana
Margaret and Herman Colomb, New Orleans,
Louisiana, acquired from the above in the
1980s

Exhibited

New Orleans, *The Herman and Margaret
Colomb Collection*, New Orleans Museum of
Art, May 13 - July 17, 2011

US\$1,500 - 2,000
€1,400 - 1,800



53



54



55

56

GROUP OF DJENNE MINIATURE FIGURES, MALI

Various metals
Mount 6 by 6in (15 by 15cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$800 - 1,200
€720 - 1,100

57

TWO LOBI DISC PENDANTS AND MINIATURE SERPENT, MALI

Bronze
diameters of pendants 2 3/8 and 2 3/4in (6 and 7cm)
length of serpent 4 3/8in (11cm)

One pendant with scorpion, frog and reptile around the top, the other with a flange of serpent heads.

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,500 - 2,000
€1,400 - 1,800

58

DJENNE RING AND EIGHT BELLS, MALI

Bronze
lengths 2 3/4 to 4 3/8in (7 to 11cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,500 - 2,000
€1,400 - 1,800

56



57



58

59

DJENNE STYLIZED SHEEP, MALI

Terracotta
length 5 1/2in (24cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,500 - 2,000

€1,400 - 1,800

60

GROUP OF FOUR METAL FIGURES, INCLUDING: A DOGON IRON FIGURE, MALI; AN ASHANTI LEOPARD GOLDWEIGHT, GHANA; A DJENNE DOG, MALI; AND A SENUFU DOUBLE-FISH PENDANT, IVORY COAST

Iron and bronze
heights 1 3/8in to 4in (3.5 to 10cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,500 - 2,000

€1,400 - 1,800

59



60



61
TWO DJENNE HEAD FRAGMENTS, INLAND NIGER DELTA, MALI

Terracotta
heights 3 1/2 and 5 7/8in (9 and 15cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,000 - 1,500
€900 - 1,400

62
YORUBA OGBONI SOCIETY BELT BUCKLE, NIGERIA

Bronze
height 4in (10cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,000 - 1,500
€900 - 1,400

63
IJEBU MOTHER WITH TWO CHILDREN, NIGERIA

Bronze
height 5 1/2in (14cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$2,000 - 3,000
€1,800 - 2,700



61

62

63

64

DJENNE ARMLET AND TWO BRACELETS, MALI

Bronze

length of armlet 6 1/4in (16cm)

diameter of bracelets 4 3/8 to 5 1/8in (11 to 13cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana

Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,500 - 2,000

€1,400 - 1,800

65

INDUSTRIAL BELL, LOWER NIGER

Bronze

height 7 1/8in (18cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana

Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$3,000 - 5,000

€2,700 - 4,500



64

64



66

INDUSTRIAL BELL, LOWER NIGER

Bronze

height 6in (25cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$800 - 1,200

€720 - 1,100

67

BAMANA FIGURAL STAFF FINIAL, MALI

Iron

height 7 1/8in (18cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$3,000 - 5,000

€2,700 - 4,500

65



66



67



68

TWO CROSS RIVER/EJAGHAM BRACELETS, NIGERIA

Bronze

lengths 9 and 11 3/8in (23 and 29 cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired
from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New
Orleans Museum of Art, May 13 - July 17, 2011

US\$2,000 - 3,000

€1,800 - 2,700



68

BENIN RAM'S HEAD, NIGERIA,

EARLY PERIOD, CA. A.D. 14th - 16th Century

Bronze

height 9 1/4in (23.5cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana

Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

ExhibitedNew Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

Alexander Ives Bortolot (Metropolitan Museum of Art, WEB, nd) notes: "The transmission of courtly culture flowed in both directions between Benin and the Owo and Ijebu kingdoms. Royal pendants and masquettes, openwork bracelets, and altar sculpture are some of the art forms that found broad dissemination and usage within this region.

Chiefs and titleholders in the Benin kingdom utilized a variety of brass ornaments as part of elaborate costumes for palace ceremonies. Worn on the hip or chest, these pendant sculptures indicated the wearer's rank and fealty to the oba. Such objects were highly ornate, displaying the iconography of Benin leadership or a representation of the oba himself."

Keith Nicklin (*The Art of Metal in Africa*, 1982, p. 155, fig. H 15) notes: "The ram is an important sacrificial animal in many ritual contexts in this region [of Nigeria and the Niger Delta]. Throughout the Cross River area it is common practice to bind with decorative canework the skulls of beasts, thus securing them, for example, to the rafters of a men's meeting house or to a ceremonial palmwine pot, often to commemorate the establishment of a new age-set."

Cf. (Ibid), p. 124, fig. H 15, for a similar work in the Baudouin de Grunne Collection

US\$20,000 - 30,000**€18,000 - 27,000**

70
IBO MASK, NIGERIA

Wood, kaolin, natural earth pigments
height 7 7/8in (20cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$2,000 - 3,000
€1,800 - 2,700

71
BENIN CEREMONIAL CUP, NIGERIA

Bronze
height 5 7/8in (15cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$4,000 - 6,000
€3,600 - 5,400

72
IJEBU WINE FLASK WITH CHAMELEON, NIGERIA

Terracotta
height 9 7/8in (25cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,200 - 1,800
€1,100 - 1,600

70



71



73

**GRASSFIELDS DRINKING HORN,
CAMEROON**

Wood

length 14 1/2in (37cm)

Provenance

Charles and Kent Davis, New Orleans,
Louisiana

Margaret and Herman Colomb, New
Orleans, Louisiana, acquired from the
above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret
Colomb Collection*, New Orleans Museum
of Art, May 13 - July 17, 2011

US\$500 - 700

€450 - 630



72



73

74

TWO YORUBA SHRINE FIGURES, NIGERIA

Terracotta

heights 11 3/4 and 12 1/4in (30cm and 31cm)

One depicting a mother carrying a child, the other of a figure with a medallion.

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$3,000 - 5,000
€2,700 - 4,500



74

75

BENIN MASK HIP ORNAMENT, NIGERIA

Brass

height 8 5/8in (22cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

“Benin history, religion, and political structure are brought to life every year in a series of palace rituals intended to purify the kingdom and renew the spiritual powers of the king, the oba. Many of these vivid and solemn rites were introduced by individual obas in order to commemorate events in their reigns and to promote important principles in the ideology of divine kingship.

At these palace festivals, the powers of the king, the roles of the various chiefs and titleholders, and the relationships between them are displayed for all to see. The arts play an important role in these rituals. The king and other participants wear their most lavish ceremonial costumes, consisting of vast quantities of costly imported coral beads, luxurious textiles, and ornaments made of gleaming brass and creamy ivory. This ornament in the shape of a man’s face was part of such a costume, and was meant to be worn around the waist.” (Metropolitan Museum of Art, WEB, nd, 2013)

US\$10,000 - 15,000
€9,000 - 14,000





75

76

THREE LOBI SNAKES, BURKINA FASO

Iron

lengths 4 3/8 to 17 1/4in (11 to 44cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana

Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,000 - 1,500

€900 - 1,400

77

BAULE SLINGSHOT, IVORY COAST

Brass

height 6 3/4in (17cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana

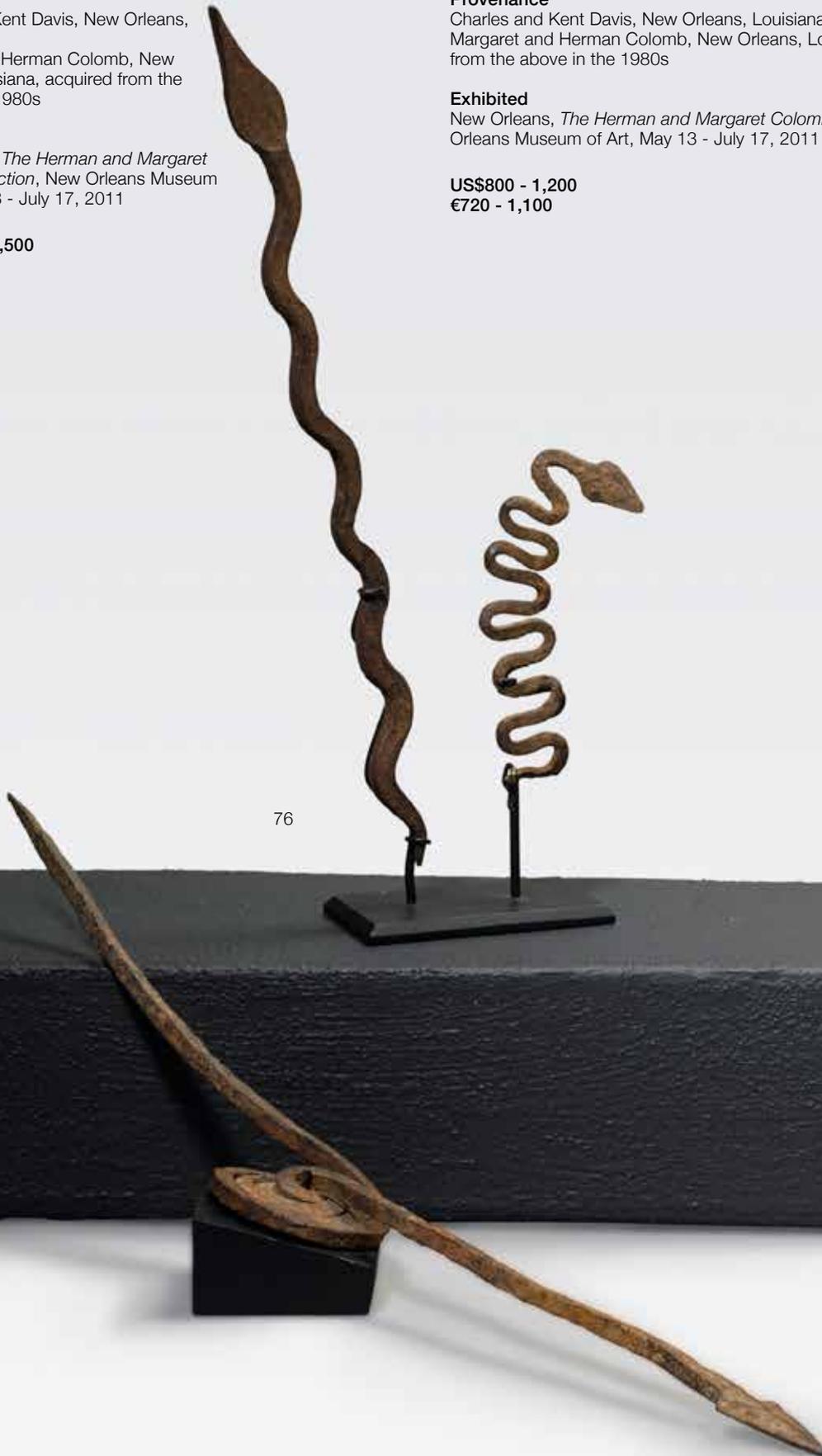
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$800 - 1,200

€720 - 1,100



76

78
ASHANTI EMBOSSED GOLD PECTORAL DISC, GHANA

Gold
diameter 6 1/4in (15.5cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$3,000 - 5,000
€2,700 - 4,500

79
BAULE GOLD MEDALLION, IVORY COAST

Gold
diameter 2 3/8in (6cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana
Margaret and Herman Colomb, New Orleans, Louisiana, acquired from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New Orleans Museum of Art, May 13 - July 17, 2011

US\$1,000 - 1,500
€900 - 1,400



80

**TWO EJAGHAM/CROSS RIVER
NECKLACES AND A BRACELET,
NIGERIA**

bronze

*diameters of necklaces 7 1/2in and 9 7/8in
(19 and 25cm)*

diameter of bracelet 4 1/2in (12cm)

Provenance

Charles and Kent Davis, New Orleans,
Louisiana

Margaret and Herman Colomb, New Orleans,
Louisiana, acquired from the above in the
1980s

Exhibited

New Orleans, *The Herman and Margaret
Colomb Collection*, New Orleans Museum of
Art, May 13 - July 17, 2011

US\$1,800 - 2,200

€1,600 - 2,000



81

**YORUBA OGUN CEREMONIAL SWORD, NIGERIA TOGETHER
WITH A KWELE CURRENCY SWORD, DEMOCRATIC
REPUBLIC OF THE CONGO**

Iron and bronze

length of Ogun Sword: 20 7/8in (53cm)

length of Kwele Sword: 19 1/2in (49.5cm)

Provenance

Charles and Kent Davis, New Orleans, Louisiana

Margaret and Herman Colomb, New Orleans, Louisiana, acquired
from the above in the 1980s

Exhibited

New Orleans, *The Herman and Margaret Colomb Collection*, New
Orleans Museum of Art, May 13 - July 17, 2011

US\$2,500 - 3,500

€2,300 - 3,200





82

**YORUBA PALACE DOOR BY AREOGUN
OF OSI-ILORIN
(CA. 1880 - 1954), NIGERIA**

Wood

67 3/4 by 17 1/4in (172 by 44cm)

Provenance

Charles and Kent Davis, New Orleans,
Louisiana

Margaret and Herman Colomb, New Orleans,
Louisiana, acquired from the above in the
1980s

Exhibited

New Orleans, *The Herman and Margaret
Colomb Collection*, New Orleans Museum of
Art, May 13 - July 17, 2011

From the town of Osi Ilorin, in the Northern
Ekiti region in the 1880s, Areogun's teacher
was Bamagbose (died 1920), one of the
ancient master carvers. Areogun created
a distinctive style with motifs drawn from
modern life infusing his work. As with Olowe
of Ise, Areogun began to sign his work
relatively late, probably in the early 1920s.

Cf. Fowler Museum at UCLA, Accession
Number: X69.66AB for a door with similar
iconography.

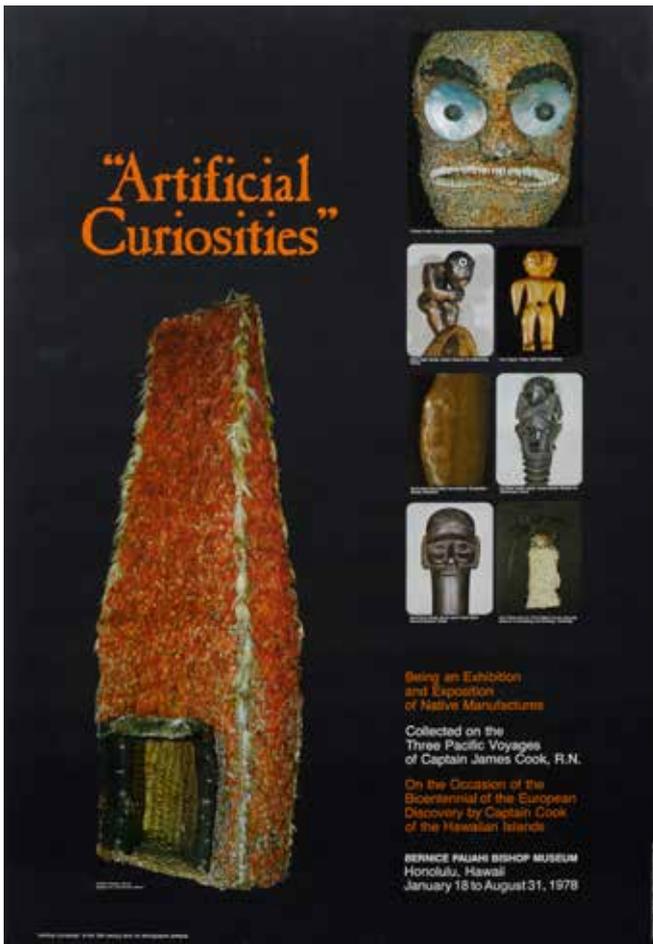
US\$15,000 - 25,000

€14,000 - 23,000

OCEANIC ART

Lots 83 – 135



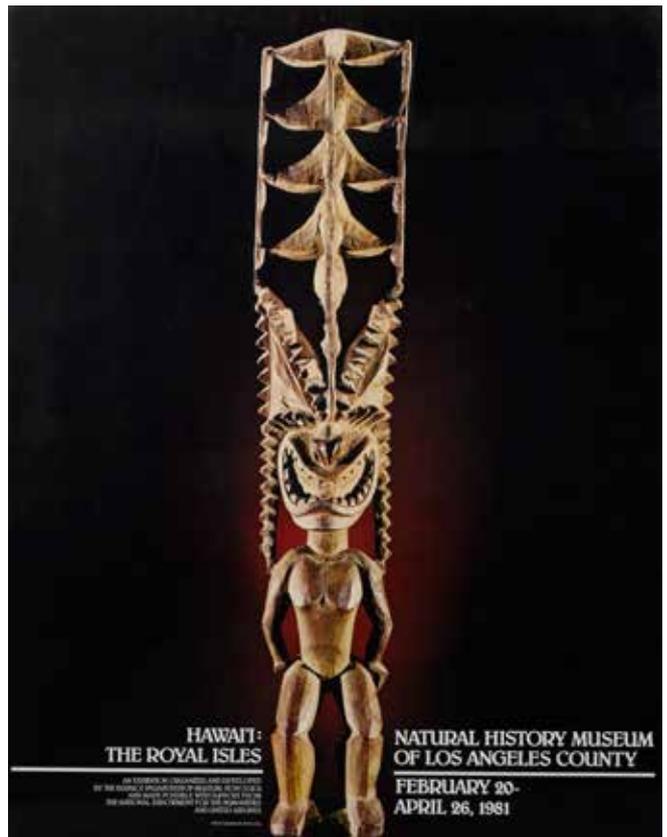


83

83
EXHIBITION POSTER: "ARTIFICIAL CURIOSITIES"
BERNICE PAUAAHI BISHOP MUSEUM, HONOLULU, HAWAII,
JANUARY 18 - AUGUST 31, 1978

34 by 23in (86.4 by 58.5cm)

US\$800 - 1,200
 €720 - 1,100



84

84
EXHIBITION POSTER: "HAWAII: THE ROYAL ISLES"
NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY,
FEBRUARY 20 - APRIL 26, 1981

28 1/4 by 22 1/4in (71.7 by 56.5cm)

US\$500 - 700
 €450 - 630



85

85
NAGA TROPHY HEAD ORNAMENT, NAGALAND

Wood
height 5in (12.7cm)

Provenance
Private Collection, Australia

Worn around the neck or attached to baskets, these small heads were used as headhunting trophies representing a slain enemy.

US\$2,000 - 3,000
€1,800 - 2,700

86
PAIWAN SWORD, TAIWAN

Wood, steel, copper wire, red lacquer paint
height 23 1/2in (60cm)

Provenance
Ken and Rosella Dalke Collection, Santa Cruz, California

US\$3,000 - 5,000
€2,700 - 4,500



86

87
**THREE LARGE IFUGAO PROTECTIVE SPIRIT FIGURES,
PHILIPPINES**

bulul
Wood
heights 30 to 33in (76.2 to 83.8cm)

Provenance
Private Collection, Tokyo, Japan

US\$3,000 - 5,000
€2,700 - 4,500

88
TWO WUNDA SHIELDS, WESTERN AUSTRALIA

Wood, natural earth pigments
heights 34 1/2 and 35 1/4in (87.7 and 89.5cm)

Provenance
Private Collection, California

Each carved on the front with zigzag pattern, one with linear incisions running from the top to bottom, each most likely early 19th century or older, as evidenced by the very early erosion and wear.

US\$4,000 - 6,000
€3,600 - 5,400

89
**SENTANI STAFF AND STONE TAPA BEATER, LAKE SENTANI,
IRIAN JAYA, NEW GUINEA**

Wood, stone
height of Staff: 24 1/2in (62.2cm)
length of Tapa Beater: 8 5/8in (22cm)

Provenance
Private Collection, Australia

US\$2,000 - 3,000
€1,800 - 2,700

90
DECORATED BARKCLOTH, LAKE SENTANI, IRIAN JAYA

maro
Paper mulberry with natural dyes
31 by 58in (78.7 by 147.3cm)
Frame 38 1/2 by 65 1/2in (97.8 by 166.4cm)

Provenance
Private Collection, Austin, Texas

US\$3,000 - 5,000
€2,700 - 4,500



87



88



89



90



91

91
CEREMONIAL DAGGER, PAPUA NEW GUINEA

Cassowary Bone (*Casuarus casuarius*), earthenware
 height 16in (40.7cm)

Provenance

Father George Höltker, field collected ca. 1936-39 during the Crane-Peabody Museum New Guinea expedition
 Steyler Mission, Society of the Divine Word, Netherlands
 Loed Van Bussel, Amsterdam
 Private Collection, United States

The combined elements of this very rare and unusual ceremonial dagger: the compacted mass of earthenware (and possibly other unknown ingredients) formed into a head with downward slit eyes and diminutive ears, altogether create a very surreal work of art.

US\$2,500 - 3,500
€2,300 - 3,200

92
KARARAU SUSPENSION HOOK FIGURE, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA

samban
 Wood
 height 19 1/2in (49.5cm)

Provenance

Countess Ingebourg de Beausaq, an American photographer and explorer, field collected in the late 1950s
 Private Collection, United States



92

Cf. Smitz, Carl, *Oceanic Art: Myth, Man and Image in the South Seas*, New York, 1966, fig. 73 for a similar example in at the Museum für Völkerkunde, Basel

According to Howarth (*Myth and Magic*, 2015, p. 145), ‘*Samban* is the latmul name given to wonderfully sculptural suspension hooks along the Sepik River. The most commonly encountered are functional domestic objects, anchor-like in form, suspended from the rafters of a house by rope. They are designed to keep netted fibre bags of food, sago cakes and smoked fish, assorted valuables and occasionally even sleeping babies out of harm’s way.

Samban take many diverse forms and truly attest to the artistry of Sepik carvers. Each one is beautifully carved in the form of a specific named ancestor or spirit being. As Coiffier and Newton noted, they were important to their owners: “The swinging of the hood from the roof beam expresses the continuity of life, like a metronome marking time.”

This male ancestral figure, now with hook elements lost, is an impressive example of the art of Kararau people of the Middle Sepik River area of Papua New Guinea. Collected in the middle of the 20th century by Countess Ingebourg de Beausaq, who lived in Papua New Guinea in the late 1950s, the sculpture dates to the 19th century judging from the classical quality as well as the naturally worn surface patina developed over years of passing down through generations. The cylindrical torso and neck, elongated legs and bent arms resting on the hips, give the sculpture on air of dignity which is further exemplified by the staunch, naturalistic features of the face.

US\$6,000 - 8,000
€5,400 - 7,200

**YIMAM SPIRIT FIGURE, KOREWOR
RIVER, EAST SEPIK PROVINCE, PAPUA
NEW GUINEA**

yipwon

Wood

height 84 1/4in (214cm)

Provenance

Rudy Ceasar, Collected prior to 1965

Barry Hoare, Cairnes, Australia

Chris Boylan, Sydney, Australia

Bonhams, New York, May 2008, Lot 540

Private Collection, Massachusetts

Private Collection, New Zealand

Exhibited

Valparaiso, Indiana, Brauer Museum of Art,
Valparaiso University, 2005

Richton Park, Illinois, University Art Gallery,
Governors State University, 2006

Chicago, Illinois, Loyola University Art Gallery,
2006

"The Yiman people, who live near the source of the Blackwater and nearby Korewori River, are known for their distinctive one-legged sculptures called *yipwon*. *Yipwon* display a bold reduction of the human form in an almost two-dimensional plane. Poised on a single leg, they are remarkable for the conception of mass and void formed by the body of opposing curved hooks, which surround a central protrusion. This central element has been interpreted as the heart or soul of the *yipwon* protected by the hooked ribs, or as a cosmological devise of stars around the moon or sun." (Howarth, *Myth and Magic*, 2015, p. 205)

This powerful and monumental example is noteworthy in that not only is the head unusual, but it is placed in the center of the body, rather than the top.

US\$30,000 - 50,000

€27,000 - 45,000





94

94

SUSPENSION HOOK, PROBABLY IATMUL GROUP, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA

samban/tsambun

Wood, cowrie shells, pigments
height 29in (73.5cm)

Provenance

Paul and Jeri Harris Collection
Kirby-Kallas Lewis, Seattle, Washington
Acquired from the above by the present owner

Douglas Newton (*Crocodile and Cassowary* 1971, p. 71) notes, "The suspension hooks with shafts carved as human figures were the objects of a number of semi-private cults. Men were supposed to carve such figures of their great-grandfathers, oil them, and supply them with small offerings of food and betel. The great-grandfathers were the most recent who could possibly be revered as, in Manambu belief, a man was the re-incarnation of his grandfather and was reincarnated in his grandson."

The present work depicts a charismatic male with slender proportions centered on a hook of almost semi-circular form with carved chevron decorations.

US\$12,000 - 18,000

€11,000 - 16,000



95

95

YIMAM SPIRIT FIGURE, KOREWORI RIVER, EAST SEPIK PROVINCE, PAPUA NEW GUINEA

yjpwon

Wood

Height 21 7/8in (55.5cm)

Provenance

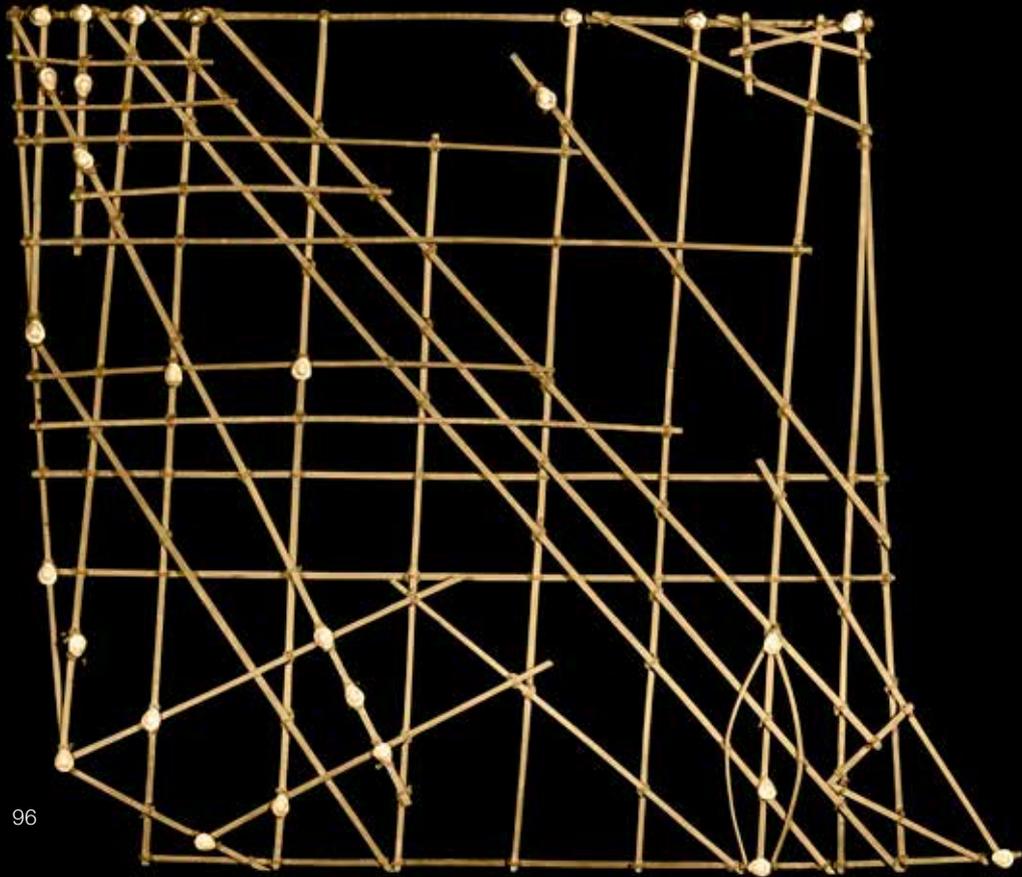
Philip Goldman, England, reportedly field collected ca. 1960

Mia van Bussel, Amsterdam

Private Collection, California

US\$10,000 - 15,000

€9,000 - 14,000



96



97



98

96
NAVIGATIONAL CHART, MARSHALL ISLANDS

rebbelib
 Wood, shell, fiber
 25 by 27 3/4in (63.5 by 70.5cm)

Provenance
 Field collected by a missionary stationed in the Marshall Islands after World War II
 Thence by descent

US\$4,000 - 6,000
€3,600 - 5,400

97
NAVIGATIONAL CHART, MARSHALL ISLANDS, TOGETHER WITH WINKLER, CAPTAIN, ON SEA CHARTS FORMERLY USED IN THE MARSHALL ISLANDS, WITH NOTICES ON THE NAVIGATION OF THESE ISLANDERS IN GENERAL, 1899

rebbelib
 Bamboo, shell, fiber
 14 3/4 by 12 1/4in (37.5 by 31cm)

Provenance
 Ellis Cross, former editor of *Skin Diver* magazine, Aiea, Hawaii

US\$2,000 - 3,000
€1,800 - 2,700

98
MODEL OUTRIGGER CANOE, MICRONESIA

Wood, fiber
 length 38in (96.5cm)

Provenance
 Private Collection, East Coast
 Bonhams, New York, November 2013, Lot 53
 Private Collection, Camden, Maine

US\$2,000 - 3,000
€1,800 - 2,700



99

**VERTICAL MALANGAN SCULPTURE,
NEW IRELAND, PAPUA NEW GUINEA**

Wood, shell, lime, red ochre, black pigment
height 57in (145cm)

Provenance

Christian Frangene, Australia
Christie's, London, May 1969, Lot 171
Private Collection, Austin, Texas

US\$3,000 - 5,000
€2,700 - 4,500

100

**TATANUA-STYLE HELMET MASK, NEW
IRELAND**

Wood, polychrome paint, snow-operculae,
raffia grass, coconut husk and assorted fibers
height 15in (38cm)

Provenance

Kirby Kallas-Lewis, Seattle, Washington
Acquired from the above by the present
owner

Michael Gunn (*New Ireland: Art of the South Pacific*, 2006, p. 262) notes: "The dances of the last day of *malagan* in the Kara region are divided into those with masks--*tatanua*, *kipong rukunau*, *pinelewau*--and those that do not include masks. All dances are commissioned by the village organizing the *malagan* from other villages.

Of the four masked dances, *tatanua* and *kipong* are the most widespread and well known. *Tatanua* is said to be danced more frequently in the Notsi, Big Tabar and Mandak areas, while *kipong* is danced by the people of the Tigak, and Nalik area. The dances called *rukunau* and *pinelewau* are only remembered by the old, but are not currently performed by the young.

Tatanua is recognizable by its wooden mask, whose jaw and over-emphasized teeth are characteristic features, as are the pointed head of the mask, whose hair is colored differently on each side [the work presented here is white on one side and black on the other]. A red shirt or red bark-cloth is worn by the dancer of *tatanua*. The dance is accompanied by a group of drummers playing on bamboo slit drums and singers. The *tatanua* has to move to the vibration of the red *target* leaf carried in the outstretched arm."

US\$8,000 - 12,000
€7,200 - 11,000

101

**FEATHER CURRENCY, SOLOMON
ISLANDS**

tevau
red scarlet honey-feather (*myxomela
cardinalis* feathers, bark, fiber, shells
length 30in (76.3cm)

Provenance

Scott Duggleby, Dallas, Texas
Private Collection, California

US\$4,000 - 6,000
€3,600 - 5,400



100



101



102

102
KANAK "BIRD-HEAD" CLUB AND PHALLIC CLUB, NEW CALEDONIA

Wood
length of "Bird-Head" club: 25in (63.5cm)
length of Phallic Club: 28 3/4in (73cm)

Provenance
 Private Collection, Bordeaux, France

US\$3,000 - 5,000
€2,700 - 4,500



103

103
CLUB, SANTA CRUZ ISLAND, SOLOMON ISLANDS

Wood
length 32in (81cm)

Finely stone carved in hard wood with natural rippling to the surface indicative of significant age; rich, varied brown patina.

PROVENANCE
 Private Collection, East Coast

Cf. Phelps (1976: fig. 1182) for a similar club from the James Hooper Collection.

US\$2,000 - 4,000
€1,800 - 3,600



104

104
PUDDING KNIFE, MAILATA ISLAND, SOLOMON ISLANDS

Wood
length 25 1/2in (64.8cm)

Provenance

Private Collection, Manley, Australia

Together with a letter from Lawrence Foanaota, Director of the National Museum Honiara, dated 21 January 1991, in which Director Foanaota writes: "I am pleased to inform you that certainly the item you have is now hard to come by these days because they are no longer been [sic] used instead people have replaced then [sic] with steel knives..."

...I hope you take care of it and that the information provided here have [sic] enlightened your doubts and confirmed also that it is a very important cultural item as far as the cultures of the people of Malaita Province are concerned."

US\$1,200 - 1,800
€1,100 - 1,600



105

105
SANTA CRUZ ISLAND PADDLE, SOLOMON ISLANDS

noa or nee
Wood
length 68 1/2in (174cm)

The flat, leaf-form paddle blade finely carved on one side with a raised abstract bird-form design with legs and feet, the long cylindrical shaft ending at the handle with a cone; fine dark-brown patina overall.

Provenance

Private Collection, New Zealand
Private Collection, United States

US\$3,000 - 5,000
€2,700 - 4,500



106

106

PRIEST'S OIL DISH, FIJI ISLANDS

sedreniwaiwai

Wood

length 17 3/4in (45cm)

Provenance

Maurice Braham, London

Lord Alistair McAlpine, West Green, London

Mark and Carolyn Blackburn, Honolulu, Hawaii

Published

Kaepler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawaii Press, 2010, fig. 44

US\$6,000 - 9,000

€5,400 - 8,100



107

107

LOTUS CLUB, FIJI ISLANDS

siriti or gugu

Wood, pandanus leaves, barkcloth
length 31 1/2in (80cm)

Provenance

Michael Evans, Philadelphia, Pennsylvania
Norman Hurst, Cambridge, Massachusetts
Mark and Carolyn Blackburn, Honolulu, Hawaii

Published

Kaepler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawaii Press, 2010, fig. 119

According to Kaepler, (ibid, p. 238), "This club appears to have been made with the use of stone tools. Examples like this, with their original fiber wrappings still intact, are rare."

The name of this type of club derives from the type of fish it stylistically represents. The present example, undoubtedly carved without the use of metal tools, taken together with its diminutive size, the rich, dark-brown patina and original fiber bindings, clearly demonstrate that it was created at least as early as the 18th century.

US\$8,000 - 12,000
€7,200 - 11,000



108



109

108

BALL-HEADED "ROOTSTOCK" CLUB, FIJI ISLANDS

vūnikau

Wood (probably ironwood)

length 43 1/2in (110.5cm)

US\$1,500 - 2,000

€1,400 - 1,800

109

ADZE, FIJI ISLANDS

matau ni ivi

Wood, stone, fiber

height 15in (38cm)

Provenance

Private Collection, Australia

Steven Hooper (*Fiji: Art and Life in the Pacific*, 2016, p. 187) notes, "despite regular reference to [adzes of this type] as carving tools published in literature, they were not used for working wood but for cracking the nuts (*ivi*) of the Tahitian Chestnut."

Cf. Hooper (*ibid*), fig. 127, for a similar *matau ni ivi* collected by Rev. Samuel Payne RN., HMS *Curacoa*, 1865.

US\$2,000 - 3,000

€1,800 - 2,700



110

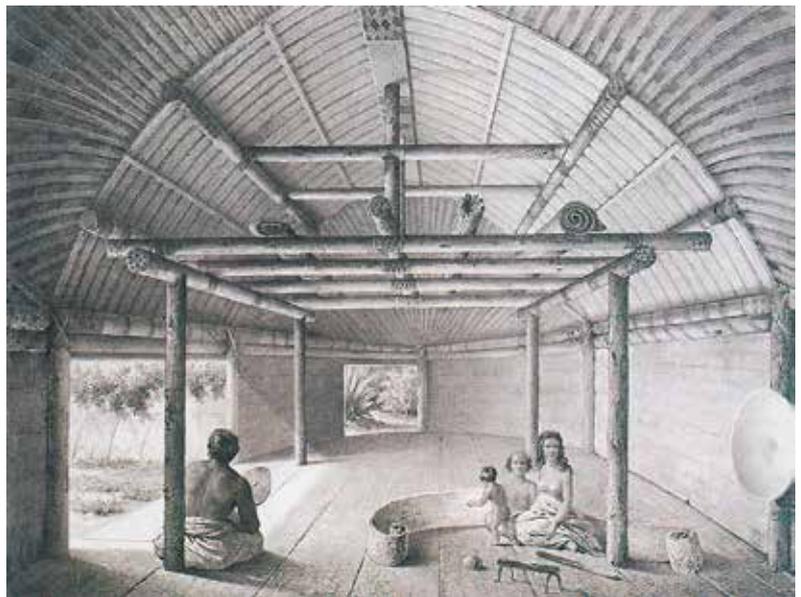
110
HEADREST, TONGA ISLANDS

kali ciqui
 Wood, fiber
 length 17 1/2in (44.5cm)

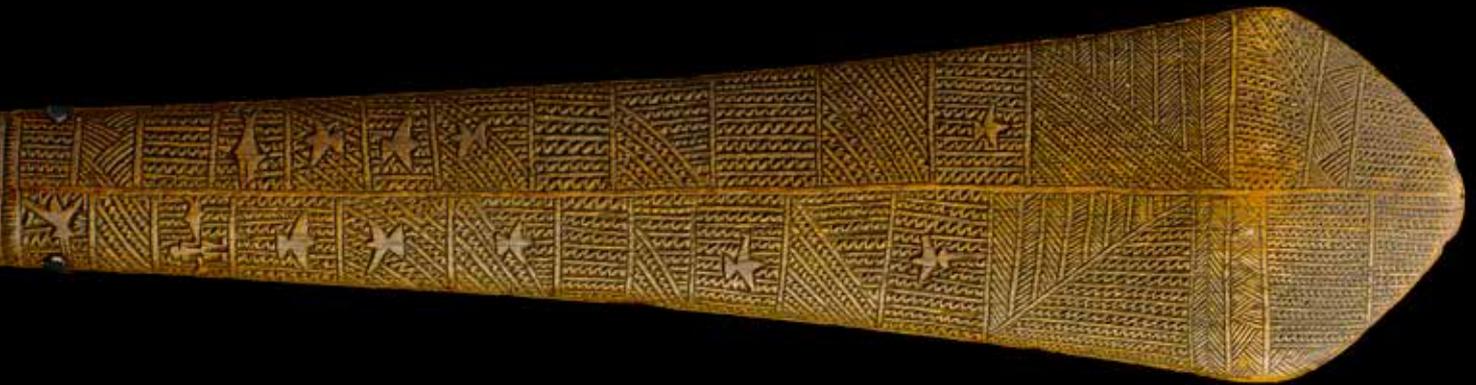
Provenance
 Private Collection, California

The present work is a classic example of the *kali ciqui* style of Tonga headrests: a curved cross piece, flattened with a raised rib running along the underside surface; two expertly bound legs carved in a U with a V-recessed into the curve to fit snugly; square sectioned legs with wider squared feet.

US\$4,000 - 6,000
€3,600 - 5,400



Vue Intérieure de la Maison des Femmes du Chef Palou (Tonga-Tabou). Inside the house of Chief Palou's wife. M. Jules Dumont d'Urville. Pl. 73, Atlas Historique. *Voyage de la Corvette l'Astrolabe* (1826 - 1829). AIM G 490



111

FINE PADDLE CLUB, TONGA

Together with an Engraving by John Webber, *The Reception of Captain Cook in Hapae*, First Edition, 1784

'akau tau

Wood

Length 38 1/2in (98cm)

Provenance

Taylor Dale, Santa Fe, New Mexico

Ken and Rosella Dalke, Santa Cruz, California

Michael Auliso, Ben Lomond, California

Mark and Carolyn Blackburn, Honolulu, Hawaii

Published

Kaeppler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, 2010, fig. 168.

According to Kaeppler (ibid, p. 251), "This completely incised club has a series of unusual figures including four people, eleven birds (probably frigate birds), and two large fish (probably sharks). One of the human figures is similar to the ivory figure in the Blackburn collection (136, p. 243) and one of the fish appears to be interacting with one of the human figures, perhaps as a visual reference to the noosing of sharks, associated with the village of Navutoka."

Keith St Cartmail (*The Art of Tonga*, 1997, p. 15) notes, "The Kingdom of Tonga or the Friendly Islands, so called by Captain James Cook, is made up of three main island groups, Tongatapu to the south, Ha'apai in the centre and Vava'u to the north. Tongatapu, strictly speaking, is the island of Tonga from which the island group takes its collective name. It acquired the epithet *tapa* or 'Tangatapu', sacred Tonga, because historically it was the principal place of residence of many Tongan chiefs who were buried there in the tombs of their ancestors."

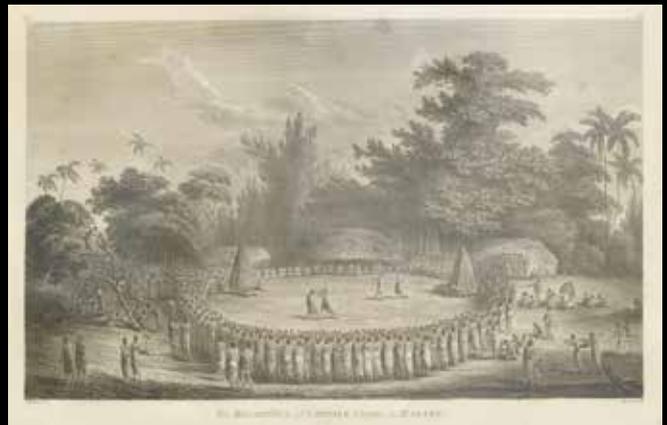
Cartmail continues (ibid., p. 126-135), "The favourite Tongan weapon was the long two-handed war club. Its primary use was to kill people. Sometimes, however, it would be used to kill pigs. On other occasions, the club would be used for ceremonial purposes, or even for dancing...(and) entertainment..."

...An outstanding and aesthetic feature of many Tongan clubs is the distinctive quality of their surface designs...A common design was the zigzag 'rat tooth' motif. Equally, Tongan carvers were fond of dividing the surface decoration of the club into quadrangular compartments of design elements--chevrons and short bands of parallel lines among which were to be found charming naively-abstract human and zoomorphic figures including pigs, dogs, lizards and turtles, together with warriors with and without clubs), trees, flying birds, sharks, a European sailing vessel, anchors, squares, circles...and other abstract shapes and designs...

...The skills of the *tufunga* artist/craftsman are seen at their best in their detailed surface carving of these war clubs. Before such fine work could begin, however, the carver would use a hafted adze or wooden mounted basalt chisel. The exquisite engraving was then achieved by using a shark's tooth usually lashed with plaited coir-sinnet binding in the end of a round wooden handle. Despite the extreme hardness of the wood, the skilled engraver would quickly and deftly notch in his zigzag or other designs until the decoration was complete."

US\$20,000 - 30,000

€18,000 - 27,000







112



113



114

112
LONG CLUB/STAFF, NIUE ISLAND

ula-fumiti
 Wood, woven fiber
 length 64in (162.5cm)

Provenance
 Private Collection, Aiea, Hawaii

This long club/staff from the small atoll island of Niue, referred to as the Savage Islands by early European explorers, has a finely sculpted central ridge line running down the center of each side of the flattened 'blade', the lower section bound with finely woven fiber and possibly human hair.

US\$6,000 - 8,000
€5,400 - 7,200

113
HOOKED CLUB, SAMOA

nifo'oti
 Wood, lime remnants
 length 37in (94cm)

Provenance
 Private collection, Denver

The *nifo'oti* club is distinctively Samoan and, as in the present example, has a relatively short staff, a blade edge, a toothed edge and a horn/hook at the top. It has been speculated that the hook was used to drag a fallen enemy from battle in order to sever the head and carry it away using the toothed side of the club as a war trophy. (Churchill, William, *Club Types of Nuclear Polynesia*, 1917, p. 78)

US\$3,000 - 5,000
€2,700 - 4,500

114
FISH TRAP, NUKUORO ISLAND

Coconut Reeds
 length 24 1/2in (62.2cm)

Provenance
 Private Collection, Sydney, Australia

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

US\$3,000 - 5,000
€2,700 - 4,500



115

115
BOWL, MARQUESAS ISLANDS

ipu ehi
Coconut Shell
height 5 5/8in (14.3cm)

Provenance

Reportedly collected by Capt. David Porter of the ship *Essex*, 1813
Mark and Carolyn Blackburn Collection, Honolulu, Hawaii

Published

Kjellgren, Eric, *Adorning the World*, Metropolitan Museum of Art, 2005, fig. 75
Kaeppeler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawaii Press, 2010, fig. 285, pp. 114 and 247

US\$5,000 - 7,000
€4,500 - 6,300

116
POUNDER, MARQUESAS ISLANDS

ke'a tuki popoi
Stone (probably basalt)
height 6 1/2in (16.5cm)

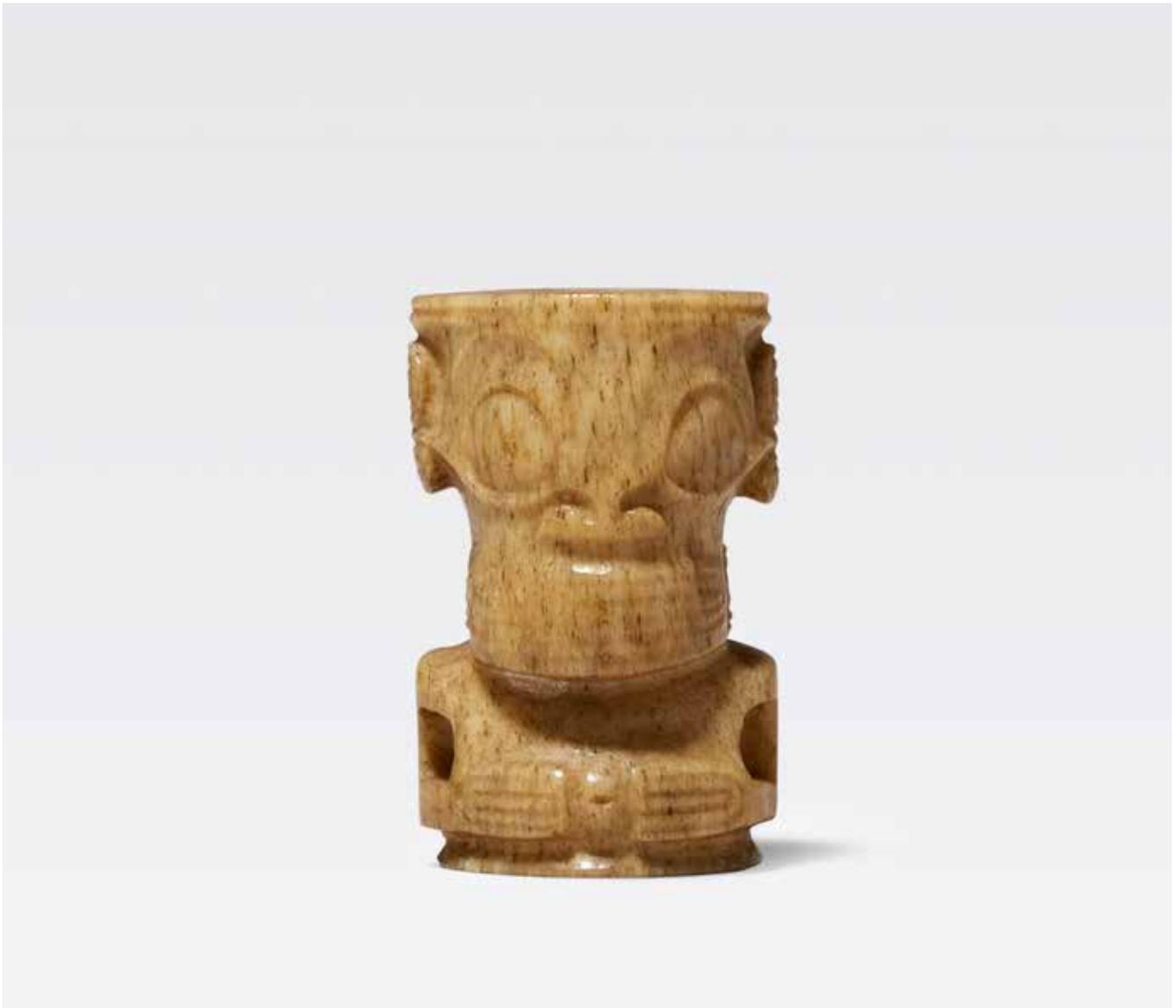
Provenance

Robert Duperrier, Paris
Private Collection, Paris

US\$2,000 - 3,000
€1,800 - 2,700



116



117

117

BONE ORNAMENT, MARQUESAS ISLANDS

tiki ivi po'o

Human bone

height 1 3/4in (4.3cm)

Provenance

Private Collection, Paris

Eric Kjellgren and Carol Ivory (*Adorning the World: Art of the Marquesas Islands*, 2005, p.44) note: 'The human body is the most important theme in Marquesan art. The primary motif in Marquesan designs, the body was also a major focus for artistic expression and materials derived from it served as artistic media. To adorn both themselves and the objects they used, Marquesans fashioned beadlike cylinders of bone called *ivi po'o* ("bone pieces") from the arm and leg bones of their enemies. Those carved in human form... (as in the present work)...were referred to as *tiki ivi po'o*...

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

US\$12,000 - 18,000

€11,000 - 16,000



118



119



120

118
CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood
 length 37 3/4in (96cm)

Provenance
 Private Collection, New York

Most likely a dance paddle due to its elegant and delicate form, the lanceolate blade is divided on one side into three sections with varying "X" patterns, the opposite side with raised central ridge leading to a slender shaft terminating in a circular handle with five faces of classical form, decorated overall with finely incised "X" pattern designs of classic Austral style.

US\$6,000 - 9,000
€5,400 - 8,100

119
UNFINISHED CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood
 length 42in (106.7cm)

Provenance
 Private Collection, Gordes, France

The lanceolate blade with raised central ridge on one side leading to a slender shaft terminating in a circular handle with six unfinished faces of classical form, decorated overall with finely incised geometric designs, including five 'toothed sun' motifs on one side of the blade and two on the other side, the design work stopping near the handle.

This rare paddle is clearly an unfinished work presumably because the artist died before completing it. In Polynesia, it was inconceivable to complete an unfinished work of art, in fear of the potential harm of the artist's *mana*, or unseen supernatural power or life force which continued to exist after death.

US\$4,000 - 6,000
€3,600 - 5,400

120
FOOD POUNDER, TAHITI

penu
 Stone (probably basalt)
 height 7 1/4in (18.4cm)

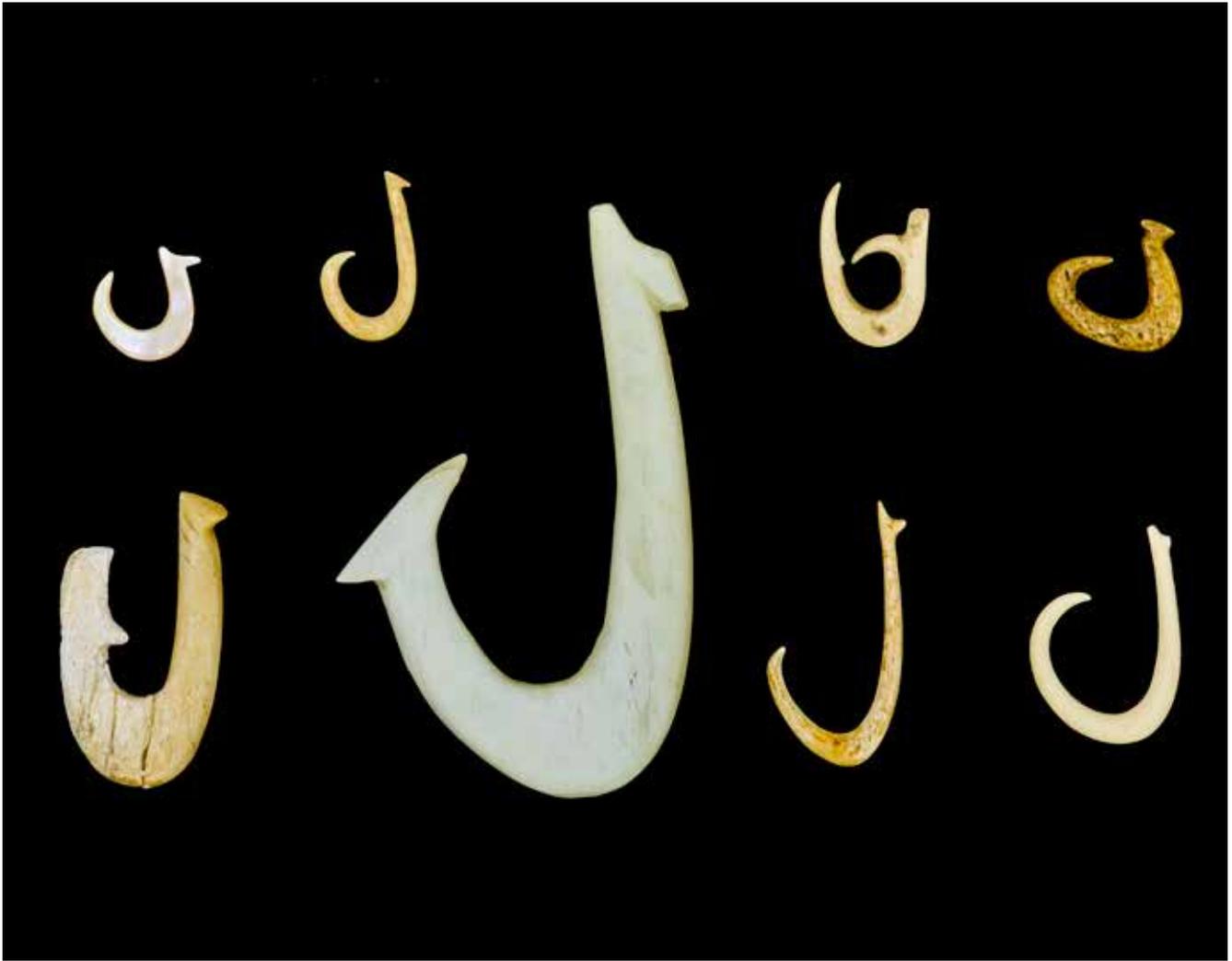
Provenance
 Alan May (1902-1990), Whidbey Island, Washington

May was an amateur archeologist who traveled extensively and participated in the Smithsonian Institution's archaeological expeditions to the Aleutian Islands from 1936 to 1938 that were led by Dr. Ales Hrdlicka, as well as in a 1948 expedition to the Aleutians sponsored by Peabody Museum at Harvard University that was led by William S. Laughlin. May kept journals on his various travels and wrote several articles in the fields of anthropology and archeology.

Finely sculptured of bell-shaped form with a flat bottom and a broad grip bordered on each edge by semi-circular elements (one with old loss); a fine, close-grain smooth surface throughout with wear on the grip surface indicative of much use and age.

Cf. Kaeppler, Adrienne, *Artificial Curiosities*, 1978, fig. 243 (no. 10) from an illustration by Sidney Parkinson, and fig. 263 for a similar type collected on Cook's voyages, now in the Museum Für Völkerkunde, Vienna

US\$12,000 - 18,000
€11,000 - 16,000



121

121^Y
EIGHT FISH HOOKS, HAWAIIAN ISLANDS

makau
 Bone, shell
 1/2 to 2 3/8in (1.2 to 6cm)

Provenance
 Private Collection, Hawaii

US\$2,000 - 3,000
€1,800 - 2,700

122
COLLECTION OF METAL FISH HOOKS MOUNTED IN A KOA WOOD FRAME, KEALAKEKUA BAY, HAWAII

makau
 Metal
 3/4 to 4 7/8in (20 to 12.5cm)
 Frame: 17 1/4 by 21 1/4in (43.8 by 54cm)

Provenance
 Old Hawaiian Family Collection, Makaha Bay, Hawaii

Each fashioned from European trade nails replicating indigenous Hawaiian fishhook designs.

US\$6,000 - 9,000
€5,400 - 8,100

123^Y
COLLECTION OF FISH HOOKS MOUNTED IN A KOA WOOD FRAME, KEALAKEKUA BAY, HAWAII

makau
 Bone, shell, fiber
 Approximately 1/2 - 8 1/2in (1.3 - 21.5cm)
 Frame: 17 1/4 by 21 1/4in (43.8 by 54cm)

Provenance
 Old Hawaiian Family Collection, Makaha Bay, Hawaii

The ancient Hawaiian process of manufacturing a fish hook was a lengthy process as evidenced by the variety of tools found with fish hooks. According to Kenneth Emory (Fishhooks, 1968, p. 19), "At most of the sites where the early Hawaiians left fishhooks we found abandoned and broken tools for shaping, reshaping, and finishing the hooks. These include coral and lava saws and files, shell drill points, and coral balance wheels for the drills. The sawing and first filing were done mostly with coral saws and files, judging from their predominance in the excavations. Blocks of lava about 6 by 10 inches and 1 inch thick have led to the conclusion that they served for grinding the saws and files. Files or rasps for the finishing process are beveled spines of the slate-pencil sea-urchin."

US\$12,000 - 18,000
€11,000 - 16,000



122



123



124 - 126

124

TALL BOWL, HAWAIIAN ISLANDS

'umeke la'au pakaka
Wood (probably kou)
height 5 1/8in (13cm)

Provenance

Private Collection, Hawaii

US\$2,000 - 3,000
€1,800 - 2,700

125

PEDESTAL BOWL, HAWAIIAN ISLANDS

'umeke la'au
Wood (probably kou)
height 5 1/2in (14cm)

Provenance

Jonah Kūhiō Kalaniana'ole, Hawai'i
Private Collection, Hawaii

Prince Kūhiō was a prince of the Kingdom of Hawai'i until it was overthrown by a coalition of American and European businessmen in 1893. He later became representative in the Territory of Hawaii as delegate to the United States Congress, the first native Hawaiian and only person born a royal that was ever elected into Congress.

US\$2,000 - 3,000
€1,800 - 2,700

126

PEDESTAL BOWL, HAWAIIAN ISLANDS

Wood (probably kou)
height 5 1/8in (13cm)

Probably lathe-turned with seven vertical and diamond facets around the circumference.

Provenance

Private Collection, Honolulu, Hawaii

US\$1,500 - 2,000
€1,400 - 1,800

127

BOWL, HAWAIIAN ISLANDS

'umeke la'au pakaka
Wood (probably kou)
diameter 9 1/4in (23.5cm)

Of shallow form with multiple butterfly (*pewa*) repairs.

Provenance

Private Collection, Honolulu, Hawaii

US\$1,200 - 1,800
€1,100 - 1,600

128

BOWL, HAWAIIAN ISLANDS

'umeke la'au pakaka
Wood (probably kou)
diameter 12 1/3in (31.8cm)

Of shallow form with multiple repairs and gum patchwork on the interior.

Provenance

Private Collection, Honolulu, Hawaii

US\$2,000 - 3,000
€1,800 - 2,700



127



128



129 - 130

129

KNOBBED POUNDER, HAWAIIAN ISLANDS

pohaku ku'i poi

Stone (probably basalt)

height 8in (20.4cm)

Provenance

Private Collection, Kamuela, Hawaii

US\$2,000 - 3,000

€1,800 - 2,700

130

FINE RING POUNDER, KAUAI ISLAND, HAWAIIAN ISLANDS

pohaku puka ku'i poi

Basalt

height 5 3/8in (13.7cm)

Provenance

Private Collection, Hanalei, Kauai

Te Rangi Hiroa (Sir Peter Buck) (*Arts and Crafts of Hawaii*, 1957, p. 30) notes, "Ring pounders are termed *pohaku puka ku'i poi*, in which term the general descriptive word *puka* is added to denote the hole which is the marked feature of the type. This type of polder does not occur elsewhere in Polynesia; and it is peculiar; not to the Hawaiian Islands, but to Kauai."

The present work, with the fine closed-grained stone, proportions and balance, is an exceptionally fine example of this rare type.

US\$4,000 - 6,000

€3,600 - 5,400

131

MAORI HANDCLUB, NEW ZEALAND

patu onewa

Stone (probably basalt)

length 14in (35.5cm)

Provenance

Reputedly King of Taupo, Te Heuheu Tukino, 1882

Robert Duperrier, Paris

Private Collection, United States

This exceptional example is finely carved from a very closed-grain basalt with an almost mirror-like surface befitting for royal possession, the grip is solid above the pierced hole at the butt with ribbed design at the base.

US\$6,000 - 9,000

€5,400 - 8,100



131



132

132

FINE MAORI CANOE BAILER, NEW ZEALAND

tiheru

Wood, *paua* shell

length 16 1/2in (42cm)

Provenance

Private Collection, England

Private Collection, United States

According to Dr. Roger Neich (26 April 2007), "Your bailer is also a great piece. It certainly looks to be stone tool work and probably dates from the late eighteenth century. It looks like Taranaki style to me, especially in the notching of the surface decoration and the composition of the face on the handle. The treatment of the in-facing two *manaia* forms creating a mouth at the base is also unusual and very special. In profile view, I often think of these bailers looking like a swan floating on the water surface but that may be pure coincidence. It is certainly a very fine bailer."

Cf. Auckland Museum, New Zealand (22067.3) for a similar bailer from the George Grey collection.

The present work is finely carved, most likely without the use of metal tools, with the openwork, slightly curved handle carved with two tiki heads, one at the base and the second at end, an openwork carved base with *manaia* forms creating a mouth and two inlaid circular *paua* shells creating the eyes; fine dark-brown patina with wear indicative of much age and use.

US\$18,000 - 25,000

€16,000 - 23,000





133

133

MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND

hei tiki

Greenstone (probably nephrite); paua shell
height 4 1/8in (10.5cm)

Provenance

Private Collection, Rhode Island

According to Roger Neich (*Pounamu: Maori Jade of New Zealand*, 1997, pp. 23-5), '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.'

The present *hei tiki* is finely stone carved from a varying dark- and light-green translucent stone showing much wear overall, particularly on the back and the suspension hole, the head turned to the right with open mouth and tongue protruding, the body with rounded shoulders, hands resting on the legs.

US\$8,000 - 12,000
€7,200 - 11,000



134

134
MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND

hei tiki

Greenstone (probably nephrite); paua shell
height 5 1/4in (13.4cm)

Provenance

Private Collection, Rhode Island

US\$4,000 - 6,000

€3,600 - 5,400



Pu tatara, British Library Add. Ms. 15, 508.32
Cook, James, *A Voyage towards the South Pole and Round the World...*,
Resolution and Adventure, 1772 – 1775, London, 1777, Plate 19

135

IMPORTANT AND RARE MAORI TRUMPET, NEW ZEALAND

pu tatara

Shell (probably *Charonia lampas capax*), *paua* shell, wood, gum
length 15 3/4in (39.5cm)

Provenance

Private Collection, Marseilles, France

Cf. Cambridge University of Archaeology and Anthropology
(1925.374) for a similar *putatara* collected during Cook's second
voyage.

Cf. Gathercole, Peter, *A Maori Shell Trumpet at Cambridge*,
published in *Problems in Economic and Social Archaeology* G. de G.
Sieveking, Longworth and Wilson, London, 1936, pp. 187-99.

Maori shell trumpets are exceedingly rare, with only two known
examples existing in the Otago Museum, Dunedin, New Zealand
(formerly in the William Oldman Collection (no. 636) and in the
University Museum of Archaeology and Ethnology, Cambridge
(25.374) (formerly of the Pennant Collection and presumably
collected by James Cook on his second voyage in June 1777).

Te Rangi Hiroa (Sir Peter Buck) (*The Coming of the Maori*, 1950:258,
345) says that the shell trumpet "was used to assemble the people,
to announce visitors, and in some chiefly families to announce the
birth of a first-born son." According to Elsdon Best (*Games and
Pastimes of the Maori*, 1925, p. 160), "in Maori myth the first shell
trumpets are said to have been made by Tupai, a younger brother of
Tane' (the eldest son of the primal parents, Rangi and Papa)." Thus,
it can be surmised that trumpets were blown to mark a moment of
creation.

The present example consists of a large white shell with a wooden
mouthpiece carved with a face with a protruding tongue and
scrollwork around the back, each with *paua* shell eyes, attached to
the shell with a gum binding.

To our knowledge, this is only the second time a *putatara* has been
offered for sale at auction. The last example, from the James Hooper
Collection, sold June 1977 in London.

US\$12,000 - 18,000

€11,000 - 16,000

END OF SALE



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

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

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

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

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

CONDITIONS OF SALE - CONTINUED

American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/23960 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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 Cashiers for our form.

Shipping & Removal

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

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

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

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Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Judith Eurich
Mark Fisher
Martin Gammon
Dessa Goddard
Jakob Greisen
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

REPRESENTATIVES

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Jack Kerr-Wilson, (416) 462 9004 †

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David Kelsey, (514) 894 1138 †

BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

Christina Geiger, (212) 644 9094
Brian Kalkbrenner, (917) 206 1625

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide,

Fine Art

American

Kayla Carlsen, (917) 206 1699

Contemporary

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Madalina Lazen, (212) 644 9108

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William O'Reilly, (212) 644 9135

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Jonathan Snellenburg, (212) 461 6530

Wine & Whisky

Erin McGrath (415) 503 3319

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(800) 223 2854

20th Century Fine Art

Dane Jensen, ext. 65451

Arms & Armor

Paul Carella, ext. 23360
James Ferrell, ext. 23332

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

Adam Stackhouse, ext. 23266

Decorative Arts

Jennifer Kurtz, ext. 65478

Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

Jewelry & Watches

Shannon Beck, ext. 23306

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Native American Art

Ingmars Lindbergs, ext. 23393

California & Western Paintings & Sculpture

Aaron Bastian, ext. 23241

Photographs

Prints

Judith Eurich, ext. 23259

Space History

Adam Stackhouse, ext. 23266

Trusts & Estates

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(415) 503 3319

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Ivan Briggs, ext. 23255

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Ivan Briggs, ext. 23255

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(800) 223 2854

20th Century Decorative Arts

Angela Past, ext. 65422

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

Books & Manuscripts

Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407
Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †
Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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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 mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 7601 Sunset Blvd
 Los Angeles, California 90046
 Tel +1 (800) 223 2854
 Fax +1 (323) 850 6090
 Automated results
 Tel +1 (415) 503 3410

Bonhams

| | | | |
|---|--|--|--|
| Sale title: African, Oceanic & Pre Columbian Art | | Sale date: December 6, 2016 | |
| Sale no. 23960 | | Sale venue: Los Angeles | |
| General Bid Increments: | | | |
| \$10 - 200by 10s | | \$10,000 - 20,000by 1,000s | |
| \$200 - 500by 20 / 50 / 80s | | \$20,000 - 50,000by 2,000 / 5,000 / 8,000s | |
| \$500 - 1,000by 50s | | \$50,000 - 100,000by 5,000s | |
| \$1,000 - 2,000by 100s | | \$100,000 - 200,000by 10,000s | |
| \$2,000 - 5,000by 200 / 500 / 800s | | above \$200,000at the auctioneer's discretion | |
| \$5,000 - 10,000by 500s | | The auctioneer has discretion to split any bid at any time. | |
| Customer Number | | Title | |
| First Name | | Last Name | |
| Company name (to be invoiced if applicable) | | | |
| Address | | | |
| City | | County / State | |
| Post / Zip code | | Country | |
| Telephone mobile | | Telephone daytime | |
| Telephone evening | | Fax | |
| Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number. | | | |
| E-mail (in capitals) _____ | | | |
| By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses. | | | |
| I am registering to bid as a private client <input type="checkbox"/> | | I am registering to bid as a trade client <input type="checkbox"/> | |
| Resale: please enter your resale license number here _____ We may contact you for additional information. | | | |

| 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* |
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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: _____ |

EB 1793

Bonhams

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