

# Bonhams

African, Oceanic and  
Pre-Columbian Art

New York | November 11, 2019

# African, Oceanic and Pre-Columbian Art

New York | Monday November 11, 2019 at 3pm

## BONHAMS

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Lots 1 – 127

## CATALOG

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Please see pages 139 to 143 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 143, will be transferred to off-site storage along with all other items purchased, if not removed by Thursday 14 November.

## INQUIRIES

Fredric Backlar  
Consulting Specialist  
+1 (323) 436-5416  
[fred.backlar@bonhams.com](mailto:fred.backlar@bonhams.com)

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## ILLUSTRATIONS

Front cover: Lot 31  
Back cover: Lot 62  
African Art: Lot 30  
Pre-Columbian Art: Lot 58  
Oceanic Art: Lot 74



# African, Oceanic and Pre-Columbian Art

## Including property from:

The Graham Beck Collection  
The Mark and Carolyn Blackburn Collection  
The Marc Franklin Collection  
The Richard I.M Kelton Collection  
The Allan Stone Collection  
and Various Owners

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**Fredric Backlar**  
Consulting Specialist  
+1 (323) 436-5416  
[fred.backlar@bonhams.com](mailto:fred.backlar@bonhams.com)

# African Art

Including Property from The Graham Beck Collection





**PROPERTY FROM THE  
GRAHAM BECK COLLECTION**

201

**KUBA COSMETIC BOX, DEMOCRATIC REPUBLIC OF THE  
CONGO**

*length 11 in (28cm)*

**Provenance**

André Lefevre, Paris  
Charles Ratton, Paris  
Paolo Morigi Collection, Lugano (#398)  
Sotheby's, Paris, 6 June 2005, Lot 185  
Graham Beck Collection, South Africa  
Thence by descent

Of elongated, elliptical form, the box decorated with classic Kuba textile interwoven design on an openwork base, the lid with bands of an interlocking weave design, chevrons around a central honeycomb with a carved hand.

**US\$3,000 - 5,000**  
**€2,700 - 4,500**



202

202

**KUBA LIBATION CUP, DEMOCRATIC REPUBLIC OF THE CONGO**

*height 6 1/2in (16cm)*

**Provenance**

Ernst Ascher, Paris  
George F. Keller Collection, New York/Davos/Paris (No. 281)  
Paolo Morigi Collection, Lugano  
Sotheby's, Paris, 6 June 2005, Lot 184

**US\$1,500 - 2,000**  
**€1,400 - 1,800**



203

203

**KUBA LIBATION CUP, DEMOCRATIC REPUBLIC OF THE CONGO**

*height 7 1/2in (19cm)*

**Provenance**

George F. Keller Collection, New York/Davos/Paris (No. 282)  
Jean Hessel Collection, Paris  
Paolo Morigi Collection, Lugano  
Sotheby's, Paris, 6 June 2005, Lot 204

**US\$2,000 - 3,000**  
**€1,800 - 2,700**



204

**LUBA SHANKADI KNIFE HANDLE, DEMOCRATIC REPUBLIC OF THE CONGO**

*height 5 3/4in (14.5cm)*

**Provenance**

Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 280  
Graham Beck Collection, South Africa  
Thence by descent

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

**€3,600 - 5,400**



205

**THREE LUBA DIVINING INSTRUMENTS, DEMOCRATIC  
REPUBLIC OF THE CONGO**

*katatora*

heights 4 1/8 - 5in (10.6 - 12cm)

**Provenance**

Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 296  
Graham Beck Collection, South Africa  
Thence by descent

**Published**

[far left] Fagg, William, *Miniature Wood Carvings of Africa*, Adams &  
Dart, Bath, 1970, cat. 88

US\$3,000 - 5,000  
€2,700 - 4,500



206



207

206

**SONGYE SMALL SHIELD WITH A MASK, DEMOCRATIC  
REPUBLIC OF THE CONGO**

*height 20in (51cm)*

**Provenance**

Alain Guisson Collection, Brussels  
Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 283  
Graham Beck Collection, South Africa  
Thence by descent

**US\$8,000 - 12,000**  
**€7,200 - 11,000**

207

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

*height 5 1/8in (13cm)*

**Provenance**

Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 315 (one of two)  
Graham Beck Collection, South Africa  
Thence by Descent

**US\$2,000 - 3,000**  
**€1,800 - 2,700**



208



209



210

208  
**PENDE LIBATION CUP, DEMOCRATIC  
REPUBLIC OF THE CONGO**  
*heights 4 1/2in (11.5cm)*

**Provenance**  
Paolo Morigi Collection, Lugano (No.582)  
Sotheby's, Paris, 6 June 2005, Lot 182

**US\$1,200 - 1,800**  
**€1,100 - 1,600**

209  
**PENDE JANIFORM LIBATION CUP,  
DEMOCRATIC REPUBLIC OF THE  
CONGO**  
*height 5in (12.5cm)*

**Provenance**  
Paolo Morigi Collection, Lugano  
Sotheby's, Paris, 6 June 2005, Lot 180  
Graham Beck Collection, South Africa  
Thence by descent

**US\$1,000 - 1,500**  
**€910 - 1,400**

210  
**PENDE LIBATION CUP, DEMOCRATIC  
REPUBLIC OF THE CONGO**  
*height 4in (10cm)*

**Provenance**  
George F. Keller Collection, New York/Davos/  
Paris (No. 271)  
Paolo Morigi Collection, Lugano  
Sotheby's, Paris, 6 June 2005, Lot 200  
Graham Beck Collection, South Africa  
Thence by descent

**US\$800 - 1,200**  
**€720 - 1,100**

211

**OVIMBUNDU MORTAR, DEMOCRATIC  
REPUBLIC OF THE CONGO**

*height 8 1/2in (22cm)*

**Provenance**

Jef Vanderstrate Collection, Lasne/Brussels  
Joseph Herman Collection, London/Suffolk  
Christie's, London, 12 December 2000,

Lot 319

Graham Beck Collection, South Africa  
Thence by descent

The head serving as the top with a lip that fits into the torso container, standing on skinny legs with slightly bent knees; incised linear decoration to torso and head; aged, honey-brown glossy patina.

**US\$4,000 - 6,000**  
**€3,600 - 5,400**





212

**FANTE DOLL, GHANA**

*akua'ba*

*height 11 3/4in (30cm)*

**Provenance**

Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 69  
Graham Beck Collection, South Africa  
Thence by descent

**US\$1,500 - 2,000**  
**€1,400 - 1,800**



213

213  
**YORUBA EQUESTRIAN GROUP, NIGERIA**  
*height 6 1/4in (16cm)*

**Provenance**  
Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 139  
Graham Beck Collection, South Africa  
Thence by descent

The proportionally-large figure sitting upright and holding the reins; fine dark-brown patina with encrustations and remnants of kaolin in crevices.

**US\$4,000 - 6,000**  
**€3,600 - 5,400**



214

214  
**FANG SHOULDER EMBLEM, GABON**  
*height 7 1/8in (18cm)*

**Provenance**  
Josef Muller Collection, Solothurn/Geneva  
Christie's, London, 20 March 1979, Lot 166  
Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 180  
Graham Beck Collection, South Africa  
Thence by descent

**US\$2,000 - 3,000**  
**€1,800 - 2,700**



215

**YORUBA FEMALE FIGURE, NIGERIA**

*height 15in (37.5cm)*

**Provenance**

Josef Mueller Collection, Solothurn/Geneva  
Christie's, London, 20 March 1979, Lot 89  
Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 143

Standing upright with an elaborate braided headdress, holding a bowl and dressed in a patterned wrap; rich, glossy dark-brown patina.

**US\$2,500 - 3,500**  
**€2,300 - 3,200**

216

**MASAI SHIELD, KENYA**

*height 34 1/4in (87cm)*

**Provenance**

Sotheby's, Paris, 6 June 2005, Lot 60  
Graham Beck Collection, South Africa  
Thence by descent

**US\$3,000 - 5,000**  
**€2,700 - 4,500**

215



216



217

217  
**GURO HEDDLE PULLEY, CÔTE D'IVOIRE**  
*height 7 1/4in (18.5cm)*

**Provenance**  
Joseph Herman Collection, London/Suffolk  
Christie's, London, 22 June 1981, Lot 79  
Graham Beck Collection, South Africa  
Thence by descent

**US\$1,500 - 2,000**  
**€1,400 - 1,800**



218

218  
**GURO HEDDLE PULLEY, CÔTE D'IVOIRE**  
*height 6 1/4in (16cm)*

**Provenance**  
Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 60  
Graham Beck Collection, South Africa  
Thence by descent

**US\$2,000 - 3,000**  
**€1,800 - 2,700**



219

219  
**GURO HEDDLE PULLEY, CÔTE D'IVOIRE**  
*height 4 1/4in (10.5cm)*

**Provenance**  
Loudmer, Paris, 6 December 1986, Lot 57  
A.G. Liotard, Abidjan  
Paolo Morigi Collection, Lugano (no.547)  
Sotheby's, Paris, 6 June 2005, Lot 95

**US\$1,500 - 2,000**  
**€1,400 - 1,800**



220

220  
**BAULE HEDDLE PULLEY, CÔTE D'IVOIRE**  
*height 6 3/4in (17cm)*

**Provenance**  
Robert Duperrier, Paris  
Paolo Morigi Collection, Lugano  
Sotheby's, Paris, 6 June 2005, Lot 94  
Graham Beck Collection, South Africa  
Thence by descent

**US\$2,000 - 3,000**  
**€1,800 - 2,700**



221

221

**BAULE HEDDLE PULLEY, CÔTE D'IVOIRE**

*height 7 1/4in (18.5cm)*

**Provenance**

Paolo Morigi Collection, Lugano (No. 255)  
Sotheby's, Paris, 6 June 2005, Lot 85  
Graham Beck Collection, South Africa  
Thence by descent

Carved from hard wood with finely carved details to the face, including the incised, linear coiffure, the delicate, raised scarifications to the temples and over the eyes and the incised goatee below; the eyes seemingly downcast with heavy lids; pierced through behind the head above the neck with raised scarification; fine dark-brown patina.

**US\$10,000 - 15,000**  
**€9,100 - 14,000**

222

**BAULE COUPLE, CÔTE D'IVOIRE**

*height of each 13 5/8in (34.5cm)*

**Provenance**

George Keller Collection, New York, Davos and Paris (Inv. G.F.K. 141)  
Paolo Morigi Collection, Lugano  
Sotheby's, Paris, 6 June 2005, Lot 91  
Graham Beck Collection, South Africa  
Thence by descent

Each figure standing on a base with enlarged feet and toes; well-defined calves with nobs at the knees, each resting the arms at the waist, sloping shoulders supporting elongated necks and extended facial planes with large, almond-shaped eyes and squared, pursed lips and each wearing striated coiffures, the male's ending with an upper and lower projection in back; each with raised scarifications to the body, the male with additional scarification accentuating the face; the male wears a fiber cordage around the waist, the female with a white beaded necklace; each with dark-brown, heavily encrusted patina.

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



222



223

223

**BAULE MASK, CÔTE D'IVOIRE**

*height 8in (20cm)*

**Provenance**

Joseph Herman Collection, London/Suffolk  
Christie's, Amsterdam, 12 December 2000, Lot 75  
Graham Beck Collection, South Africa  
Thence by descent

Of diminutive size and finely carved in hard wood, slightly hollowed out in back and pierced around the edges for attachments; the forehead slightly domed and bordered with a three-part coiffure with raised linear lines; pierced through at the eyes and mouth; fine, glossy honey-brown surface.

**US\$5,000 - 7,000**  
**€4,500 - 6,300**

224

**GURO/BAULE FEMALE FIGURE, CÔTE D'IVOIRE**

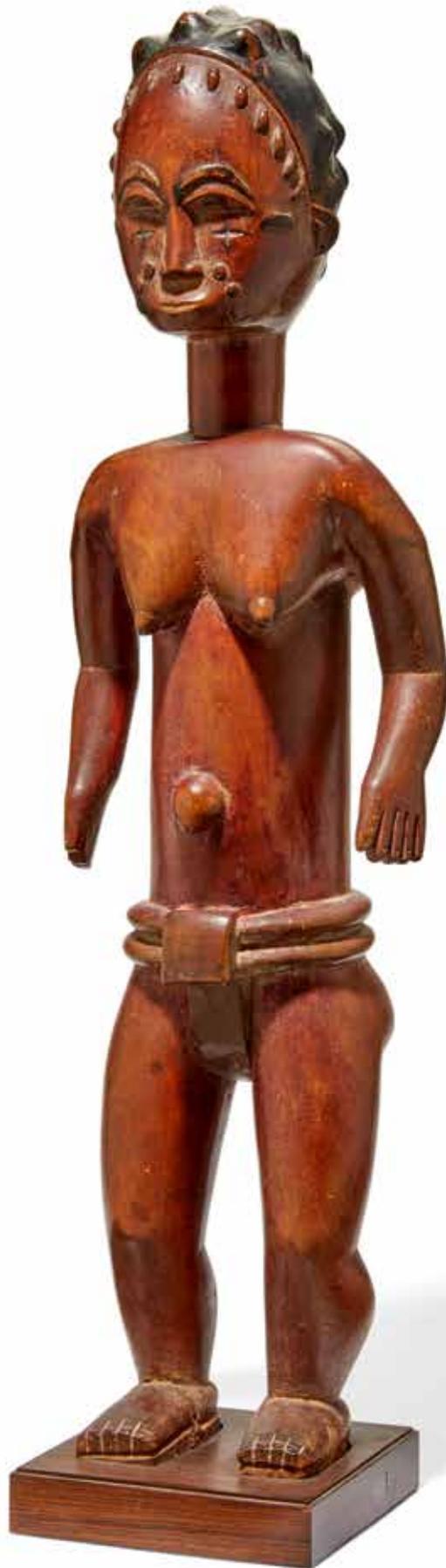
*height 23in (58.4cm)*

**Provenance**

Mario Fantin Collection, Bologna/Florence  
Paolo Morigi Collection, Lugano (No.432)  
Sotheby's, Paris, 6 June 2005, Lot 77  
Graham Beck Collection, South Africa  
Thence by descent

Standing upright on slightly bent knees, toes delineated; broad rounded shoulders with arms down at her sides away from the torso with an exaggerated umbilicus and wearing a carved loin cloth wrapped around her waist; the rounded head with a coiffure painted black and with rounded projections; the face with a determined expression with pursed lips, slightly downcast almond-shaped eyes below arching brows and a forehead decorated along the hair line, temples and cheeks with raised and incised scarifications; glossy, light-brown and reddish patina.

**US\$6,000 - 8,000**  
**€5,400 - 7,200**





225

225

**DAN MASK, LIBERIA/CÔTE D'IVOIRE**

*gunye ge*

height 9 1/4in (23.5cm)

**Provenance**

Joseph Herman, London/Suffolk  
Christie's, Amsterdam, 12 December 2000,  
Lot 32  
Graham Beck Collection, South Africa  
Thence by descent

**US\$2,000 - 3,000**  
**€1,800 - 2,700**

226

**DAN SPOON, LIBERIA/CÔTE D'IVOIRE**

*wakemia*

height 19in (47.5cm)

**Provenance**

Paolo Morigi Collection, Lugano  
Sotheby's, Paris, 6 June 2005, Lot 111  
Graham Beck Collection, South Africa  
Thence by descent

The handle with a carved head surrounded  
by stylized arms reaching in a circle above  
the head; fine dark-brown patina with  
encrustations.

**US\$8,000 - 12,000**  
**€7,200 - 11,000**

227

**DAN LADLE, LIBERIA/CÔTE D'IVOIRE**

*wakemia*

height 19 1/2in (49cm)

**Provenance**

Graham Beck Collection, South Africa  
Thence by descent

The reverse decorated with incised chevron  
design; dark-brown, glossy patina with  
encrustations to the handle.

**US\$1,000 - 1,500**  
**€910 - 1,400**



226



227



**PROPERTY FROM VARIOUS OWNERS**

228

**SONGO EQUESTRIAN GROUP, ANGOLA**

*height 5 3/4in (14.5cm)*

**Provenance**

William Brill Collection, New York (#26 written in black on base)  
Private Collection, New York

An intimate sculpture, the figure with delicate facial features riding bareback with diminutive legs finely carved resting on the back of the horse, the horse striding forward on a block base; fine dark-brown patina with encrustations.

**US\$5,000 - 7,000**  
**€4,500 - 6,300**



229

**SUPERB CHOKWE COMB, ANGOLA**

*height 4 1/4in (11.7cm)*

**Provenance**

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

This rare and refined comb is intricately carved with a splayed female figure, skillfully balanced in an openwork frame with two birds facing inwards on top, the frame decorated around the rim with metal tacks which enhance the quality of the work; exceptional honey-brown patina.

**US\$15,000 - 20,000**  
**€14,000 - 18,000**



230

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

*nkisi n'kondi*

height 36in (91.4cm)

**Provenance**

Allan Stone, New York

Previous provenance presumably:

Ralph Nash, London

Merton D. Simpson, New York, sold to Allan Stone on October 10, 1967

**Exhibited**

The Bruce Museum, Greenwich, Connecticut, *Power Incarnate: Allan Stone's Collection of Sculpture from the Congo*, 14 May - 4 September 2011

S2 Gallery, Sotheby's New York, *Hunters and Gatherers: The Art of Assemblage*, 18 November - 16 December 2011

**Published**

Dumouchelle, Kevin D., *Power Incarnate: Allan Stone's Collection of Sculpture from the Congo*, Greenwich, Connecticut, 2011, p. 25, cat. 1



Wyatt MacGaffey notes, "The most powerful, most spectacular and now (in the art world) the best-known Kongo *minkisi* belonged to the class called *nkondi*, a name which means 'hunter.' The business of the *nkondi* was to identify and hunt down unknown wrong-doers, such as thieves and those who were believed to have caused sickness and death among their neighbours by occult means; *nkondi* could punish those who swore false oaths and villages that broke treaties entered into under their supervision.[...]

[...] To provoke *nkondi*, gunpowder might be exploded in front of the container, insults might be hurled at it, but above all, in the case of a wooden figure, nails, blades and other hardware were driven into it. Angered by these injuries, *nkondi* would mysteriously fly to the attack, inflicting on the wrong-doer similar harm. A few days later, if anyone in the village were to fall ill with pains in his chest, it would be said that the *nkondi* had found him out and punished him. [...] As time passed, the *nkisi* visibly accumulated the evidence of successful cursing, adding greatly to its fearsome appearance." (Phillips, Tom, ed., *Africa - The Art of a Continent*, Royal Academy of Arts, London, 1995, p. 246)

This superb Kongo power figure exhibits the appropriate aggressive features necessary to identify and hunt down wrong-doers including the staring eyes (the right still with remnants of glass to make them more vivid); the gaping mouth with projected tongue; the upward and out-thrust chin; deliberately massive shoulders and modeling of the neck to intensify the sense of energy and power; the right arm raised up with hand in position to hold the spear he would have been holding; the enlarged phallus; and further charged with a power device filled with medicines centered on the abdomen with four ghastly boar's tusks inserted and pointed in four directions.

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



231

**SONGYE COMMUNITY POWER FIGURE, DEMOCRATIC  
REPUBLIC OF THE CONGO**

height 35 1/2in (90.2cm)

**Provenance**

Merton D. Simpson, New York

Allan Stone Collection, New York, acquired from the above in 1983

John Mack notes, "The term by which the Songye designate their magical figures--*nkisi* (pl. *mankisi*)--is encountered elsewhere in widely dispersed parts of central Africa. [...] *Nkisi* is a key word deeply embedded in many different Bantu languages. Taken as a whole it becomes virtually untranslatable by reason of the very diversity of objects, substances and activities that it serves to designate. What all the various uses have in common, however, is that they serve to comprise an assemblage of objects and entities whose efficacy and capacity to influence the affairs of the living depend upon some external agency, usually identified with spirits or with ancestors.

Among the Songye it is only magical figures that are identified as *mankisi*. [...] There are two kinds of *nkisi*. One, which is much smaller in scale (and by far the more numerous), is personal in application and ownership: restricted to individuals or, at most, to households or nuclear families. The examples [as illustrated here], however, are much larger and, in their deliberate attempt to embody strength and power, more formidable in conception. They function on behalf of complete communities, and occasionally--where their powers are widely extolled--they may serve a more extensive constituency.

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

Communal *mankisi* are used to achieve benign ends. The need of their magical intervention in human affairs may be signalled by such phenomena as persistent dreams of imminent danger among those charged with their care: premonitions expressed in visions of lightning and fire, or deep ravines. [...] Although dedicated to ensuring the health and welfare of the community, these figures are not exponent of the bedside manner but confrontational objects, objects with attitude." (Phillips, Tom ed., *Africa - The Art of a Continent*, Royal Academy of Arts, London, 1995, p. 283-284)

This superb *nkisi* projects tremendous presence through both the powerful physical features as well as the expressive and engaging facial features: the massive round head which would have supported a large horn in the top as evidenced by the size of the hole; the large cylindrical neck which supports the head and the broad, rounded shoulders. The figure is charged with magical elements including the bundle inserted into the abdomen, the goat horn (*Capra hircus*) hanging from his belt and the red scarf worn around the neck. The large and powerful hands rest against the abdomen in front. The engaging expression on the face, with his mouth open as if in a trance, is further enhanced with applied sheet metal and tacks, cowrie-shell eyes and a series of nails inserted into the forehead.

**US\$40,000 - 60,000**

**€36,000 - 54,000**

232

No Lot









233

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

*height 17 1/4in (44cm)*

**Provenance**

Reportedly Egon Guenther Collection, Johannesburg  
English Private Collection

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

**€3,600 - 5,400**



234

**GROUP OF FIVE YAKA COMBS, DEMOCRATIC REPUBLIC OF THE CONGO**

*yisanunu*

heights 6 - 8 1/4in (15 - 21cm)

**Provenance**

Stephen Chauvet, Paris

Charles Ratton, Paris

Marc and Denyse Ginzberg Collection, New York

Lance and Roberta Entwistle, London and Paris

American Private Collection, acquired from the above in 1992

**Published**

Vogel, Susan, ed., *Perspectives: Angles on Africa*, The Museum of African Art, New York, 1987, p. 108

**Exhibited**

*Perspectives: Angles on African Art*

The Virginia Museum of Fine Art, Richmond, 21 February - 26 April, 1987

The Center for African Art, New York, 18 September 1987 - 3 January 1988

The Birmingham Museum of Art, Alabama, 31 January - 27 March 1988

Kristen Windmuller-Luna notes, "Combs such as this example were worn by northern Yaka dignitaries as hair ornaments prior to 1930. Many were made in the area of Popokaba, but as they were traded extensively, some were collected as far as the court of the kyambvu at Kasongo Lunda. While the Yaka are matrilineal, their leadership is patrilineal: it is arranged through a strict hierarchy of paramount, regional, and village chiefs, as well as ritual specialists and diviners. Correspondingly, the art of the Yaka is also hierarchical, with much of it reserved for specific religious or chiefly users. The iconography of these combs reinforces the societal role of their wearers through the depiction of the multitude of coiffures and headgear used to distinguish Yaka dignitaries (see also 2011.11.2-.7). Certain historical headgear and hairstyles were depicted on these combs, even though those styles were frequently updated. Carvers likely elected to represent these historic fashions to suggest a link between the wearer and revered individuals of earlier generations. While little is known about the function of these combs, Arthur Bourgeois has suggested that they implied the power of their male wearer. (Kakungu among the Yaka and Suku, *African Arts* 14, no. 1, 1980, 46)." (The Metropolitan Museum of Art, WEB, 2016)

US\$12,000 - 15,000

€11,000 - 14,000



235

**NINE MBUTI PYGMY BARK CLOTHS,  
ITURI RAINFOREST, DEMOCRATIC  
REPUBLIC OF THE CONGO**

15 by 25 1/2in (38 by 64.8cm); 14 1/2 by 17in  
(35.5 by 43.2cm) ; 17 3/8 by 18 1/4in (43.8  
by 46.4cm); 19 by 27 1/4in (48.3 by 69.2cm);  
19 by 29 1/4in (48.3 by 74.3cm); 13 1/2 by  
31 1/4in (34.3 by 79.4cm); 21 1/2 by 35 1/4in  
(54.6 by 89.5cm); 19 by 23 1/2in (48.3 by  
59.7cm); 19 1/2 by 35in (49.5 by 89cm)

**US\$2,000 - 3,000  
€1,800 - 2,700**

236

**YOMBE PRESTIGE STAFF, DEMOCRATIC  
REPUBLIC OF THE CONGO**

*muwala*

*height 40in (100cm)*

**Provenance**

Patricia Withofs, London

Lance and Roberta Entwistle, London and  
Paris

Marc Franklin Collection, Oregon

Finely carved with a series of human figures  
vertically mounted on each other, including  
a seated female figure with her legs crossed  
below a kneeling male figure and topped with  
a seated couple; fine aged black patina with  
encrustations.

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

**€11,000 - 16,000**



237

**KOTA OBAMBA RELIQUARY FIGURE, GABON**

*mbulu ngulu*

height 24 3/4in (63cm)

**Provenance**

Eliot Elifson Collection, New York

Edith Gregor Halpert Collection, New York

Nathaly Baum Collection, Washington, D.C.

Private Collection, New York

**Published**

Robbins, Warren M., *African Art in American Collections*, Frederick A. Praeger, New York, 1966, p. 1982, fig. 237

**Exhibited**

*Edith Gregor Halpert Collection*, Corcoran Gallery, Washington, D.C., April - May 1969

*African Art in American Collection*, Museum of African Art, Washington, D.C., May 1972 - March 1973

*Elifson Memorial Exhibition*, Museum of African Art, Washington, D.C., May 1973 - February 1974

Carved overall from one piece of wood, the upper section flat above a lozenge base; the front applied with hammered and molded copper and brass from the upper section of the lozenge and above; the oval and concave facial plane with crescent eyes, triangular nose and diminutive mouth, topped with a crescent and large rounded flanges on the sides, each with a trapezoidal hanging flange; the metalwork on the neck with a diamond patten between three bands above and below, the upper lozenge base applied with alternating striated triangles; the base and rear with a rich dark-brown patina with encrustations and wear indicative of significant age; attached with screws to the base at the bottom section of the lozenge in back.

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

**€27,000 - 45,000**





238

238

**FANG HAIRPIN, GABON**

*height 7in (17.5cm)*

**Provenance**

German Private Collection

Sitting upright on two tines with long cylindrical torso, muscular chest and arms with hands meeting and resting on the chest; wearing a tripartite coiffure with the central sagittal element running down the back; glossy light-brown patina.

*Cf. Zink, Günter, Die afrikanische Kunst und die Gemälde von Günter Zink, Germany, 1990, p. 61*

**US\$15,000 - 20,000**

**€14,000 - 18,000**

239

**IDOMA AKWEYA SHRINE FIGURE, CROSS RIVER AREA,  
SOUTHEAST NIGERIA**

*anjenu*

*height 20 3/4in (53cm)*

**Provenance**

Yves Develon Collection, Ramatuelle/Paris

Dr. Guy Onghena Collection, Ghent

Calmels Chambre Cohen, Paris, 23 June 1997, Lot 33

Roberta and Lance Entwistle, London and Paris

Marc Franklin Collection, Oregon

Standing powerfully with an engaging expression, the legs spread and slightly bent at the knees, rounded buttock below a V-shaped upper torso with protruding umbilicus, the muscular arms slightly forward and held away from the body with squared shoulders supporting a broad cylindrical neck and spherical head; the wide face with almond-shaped, slightly downcast eyes, naturalistic nose [tip missing] above an open, grimacing mouth revealing two rows of inset teeth; significant erosion throughout the surface and particularly at the base; dark-brown patina with kaolin highlights.

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

**€11,000 - 16,000**



239



240

**FANTE COMB, GHANA**

*height 11 1/4in (28.5cm)*

**Provenance**

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

The triangular head with rounded edges  
and an openwork coiffure raised above; the  
facial plane with faint scarification on each  
cheek, downcast eyebrows above minute,  
coffee-bean eyes and a long nose, resting  
on a columnar neck with multiple rings; the  
"torso" in squared form with inverted, arching  
shoulders, pointed breasts and decorated  
with an incised triangular pattern; fine  
dark-brown patina with encrustations and  
ritual patination; collector's label on reverse  
"188.66/1321."

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

**€3,600 - 5,400**

241

**AKAN FIGURE, GHANA**

*height 9in (23cm)*

**Provenance**

Private Collection, New York

The figure twisting and arching backward with face looking upwards in a transcendental state; encrusted dark-brown patina.

**US\$3,500 - 4,500**

**€3,200 - 4,100**





242

**DAN CEREMONIAL SPOON, LIBERIA/  
CÔTE D'IVOIRE**

*length 24in (61cm)*

**Provenance**

Boris Mirski Gallery, Boston  
Edith Gregor Halpert Collection, New York  
Private Collection, New York

**Exhibited**

*African Art in Washington Collections,*  
Frederick Douglass Institute for African and  
African-American Studies Museum of African  
Art, University of Rochester, New York, May  
1972

Of large proportions with a finely carved rams  
head as the handle; dark-brown patina with  
encrustations on the ram's head.

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

**€1,800 - 2,700**

243

**DAN MASK, LIBERIA/CÔTE D'IVOIRE**

*height of mask 9in (23cm); overall height 15in  
(38cm)*

**Provenance**

Charles D. Miller, III, St. James, New York,  
acquired in the 1970s near the Liberia/Côte  
d'Ivoire boarder

Of oval form with large circular pierced  
eyes, projecting nose and full lips; pierced  
through at the mouth and three holes above  
the upper lip; a nail inserted into the chin to  
activate the mask's power; the front surface  
decorated with red felt from French uniforms;  
a large, domed fiber headdress with three  
tassels attached to the back rim.

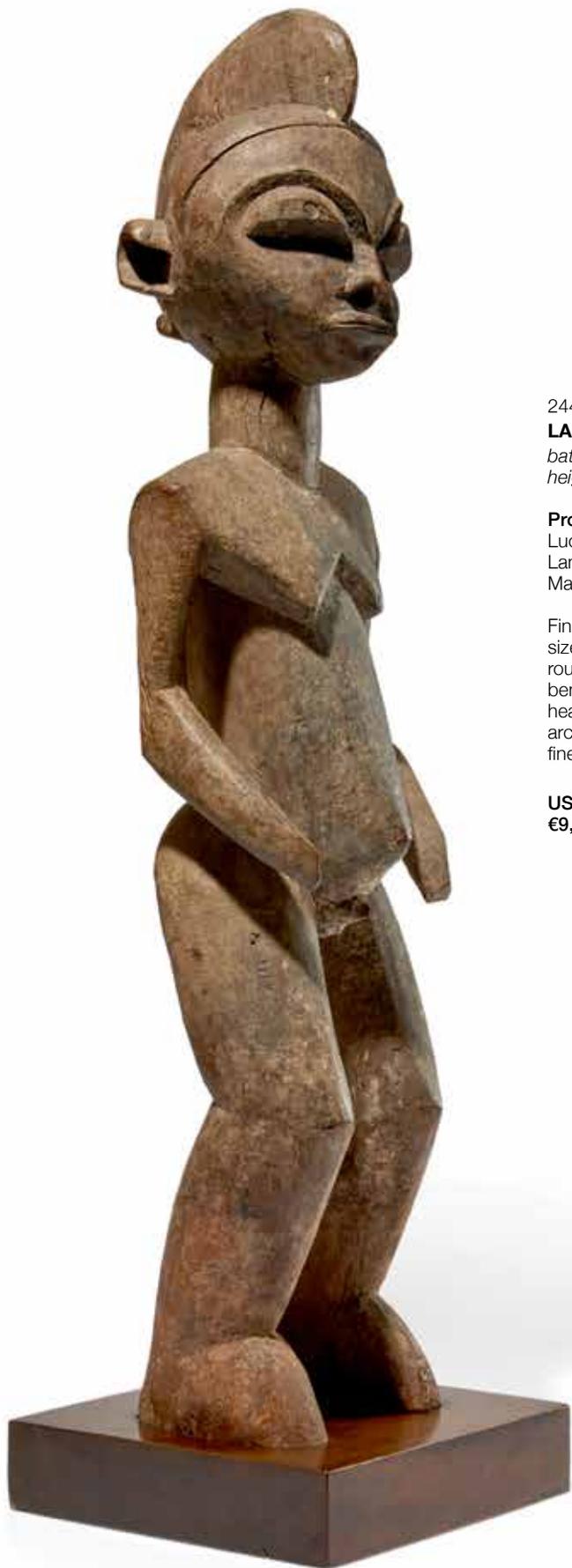
**US\$4,000 - 6,000**

**€3,600 - 5,400**

242



243



244

**LARGE LOBI FIGURE, BURKINA FASO**

*bateba phuwe*  
height 31in (79cm)

**Provenance**

Luciano Lanfranchi Collection, Milan  
Lance and Roberta Entwistle, London and Paris  
Marc Franklin Collection, Oregon

Finely sculpted in the round in an overall slender form and rare in size, the figure stands firmly with bent knees, stylized buttocks, rounded torso with protruding abdomen, the arms at the sides and bent at the elbow parallel to the bent angles of the legs; the rounded head with a large sagittal crest above a wide forehead above deeply arched eyebrows above proportionally-large eyes in a somber gaze; fine gray-brown patina with encrustations.

**US\$10,000 - 15,000**  
**€9,100 - 14,000**



245

**LOBI FEMALE FIGURE, BURKINA FASO**

*bateba*

*height 17 1/4in (44cm)*

**Provenance**

Reportedly Sotheby's, New York, late 1980s  
Private Collection, New York

It has been suggested that the type of Lobi figures with one arm raised are carved to protect the owner from witchcraft or sorcery. Aesthetically, the present work is an example of the ingenuity and creativity of the sculptor who created it. Carved in hard wood in elongated proportions with legs splayed and left arm held out almost 90-degrees from the long cylindrical torso; the elliptically shaped head with flat facial plane with downcast eyes with heavy lids and a puckered mouth; glossy dark-brown patina.

**US\$7,000 - 9,000**  
**€6,300 - 8,200**



246

246

**MOSSI FLUTE, BURKINA-FASO**

*length 15 1/8in (38.5cm)*

**Provenance**

Private Collection, New York

Carved in hard wood in the highly inventive shape of an arm with incised zigzag design on the outer side; dark-brown, glossy patina with encrustations.

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

**€2,700 - 4,500**

247

**BOBO MASK, BURKINA FASO**

*nwwenka*

*height 61in (55cm)*

**Provenance**

Christie's, New York, 20 November 1997, Lot 68  
English Private Collection

Of large, elongated proportions with horns reaching high above the domed forehead with a stylized bird element attached, a central serrated crest on the top and continuing down the face as a long snout; the hard surface with encrusted patina decorated on the outside with red, white and blue pigments in geometric patterns.

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

**€7,200 - 11,000**



247



248

**RARE AND EXCEPTIONAL DOGON ADZE, MALI**

height 25 1/8in (63.8cm)

**Provenance**

Gaston de Havenon Collection, New York  
Marc and Denyse Ginzberg Collection, New York  
Lance and Roberta Entwistle, London and Paris  
American Private Collection, acquired from the above in 1992

**Published**

Robbins, Warren M., *African Art - The de Havenon Collection*, The Museum of African Art, Smithsonian Institution, Washington, D.C., 1971, no. 1  
*African Arts*, 1972, Vol VI, No. 3, p. 47 (Advertisement)  
Leloup, Hélène, *Dogon*, Musée du Quai Branly, Paris, 2011, p. 382, no. 157

**Exhibited**

*African Art - The de Havenon Collection*, Museum of African Art, Smithsonian Institution, Washington, D.C., May 1971  
*The Great Sculpture of the Dogon*, Gaston de Havenon, New York, 3 April - 5 May 1972  
*Dogon*, Musée du Quai Branly, Paris, 4 April - 24 July 2011  
*Kunst und Ausstellungshalle*, Bonn, 14 October 2011 - 22 January 2012

Kate Ezra notes, 'Dogon ritual specialists identified as *laggam* by Desplagnes sometimes carry an object described as an "axe-club with a sculpted handle" (Desplagnes, Louis, *Le Plateau central nigéien*, Paris, 1907, 333, figs. 164, 165). [...] The title *laggam* does not appear in recent literature about the Dogon, but Desplagnes' early account of these ritual specialists allows them to be tentatively identified as *binukedine*, the priests of *binu* ancestors. According to Desplagnes, *laggam* are concerned with totemic animals and are identified by the *dugo*, or stone pendants, which they must find while in a state of trance in order to be chosen for their position (1907, pp. 332-36). The *binu* often contact their descendants through the intermediary of an animal that then becomes the totem of that family. The *binu* also provide a *dugo* to their descendants, which the *binukedine* must locate while in trance before he can accede to his title. L-shaped wooden *dumolo* staffs are found in great number in *binu* shrines. If the identification of the title *laggam* with the priest of *binu* is correct, it is possible that elaborate ceremonial adzes [like the present example], used as staffs for emblems, can also be associated with the worship of these important ancestral spirits.' (*Art of the Dogon - Selections from the Lester Wunderman Collection*, The Metropolitan Museum of Art, New York, 1988, p. 95)

This rare and elegant adze is a remarkable work, superbly sculpted with a delicately carved seated couple surmounted vertically by a similarly carved figure; the figure of a snake [now with missing head] winds around the lower half of the shaft; exquisite dark-brown patina with encrusted sacrificial materials.

US\$60,000 - 80,000

€54,000 - 72,000





249

**BAMANA BOVINE FIGURE, MALI**

*boli*

height 9 1/2in (24cm); length 13 1/2in (34.3cm)

**Provenance**

French Private Collection

One of the more enigmatic works from Africa, a *boli* is one of the more challenging works for the imagination with its impressive composition, volumes and mysterious physical presence: dead yet alive, stagnant yet in motion, minimalistic yet complex. There is a spirituality to its presence and it is understandable why the early surrealist and avant-garde artists were drawn to them.

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

**€5,400 - 7,200**



250

**BAMANA HOBBY HORSE, MALI**

*korèdugaso*

length 11 3/4in (30cm)

**Provenance**

Private Collection, New York

Cf. Colleyn, Jean-Paul, ed., *Bamana - The Art of Existence in Mali*,  
Museum for African Art, New York, 2001, cat. 115-117

Finely carved in hard wood with ears projecting and curving backwards on the same line of the jaw line, the artist has left the mouth slightly open below pierced nostrils; the eyes accentuated with inset metal and divided by a metalwork application to top along the nose to enhance the overall quality; hollowed at the neck and pierced through for attachment; fine, aged dark-brown patina with encrustations.

**US\$7,000 - 10,000**

**€6,300 - 9,100**



251

**DOGON IRON WARRIOR, MALI**

*height 9in (23cm)*

**Provenance**

Private Collection, New York

Standing upright on large flat feet, holding a spear in both hands at the front, gazing slightly upwards; heavily encrusted patina.

**US\$3,500 - 4,500**

**€3,200 - 4,100**

252

**TWO BAMANA IRON STAFF FINIALS,  
MALI**

*heights 18 1/4 and 18 3/4in (46.5 and  
47.5cm)*

**Provenance**

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

**US\$2,000 - 3,000  
€1,800 - 2,700**





253

**ORISHA OKO RITUAL STAFF, NIGERIA**

*length 60 1/2in (154cm)*

**Provenance**

European Private Collection

Cf. Ginzberg, Marc, *African Forms*, Skira, Italy, 2000, p. 195

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

**€910 - 1,400**



254<sup>W</sup>

**LARGE SENUFO BED, CÔTE D'IVOIRE**

*length 91 1/2in (232.5cm)*

Finely carved from one piece of hard wood, this example is very old and cannot be compared with other modern versions.

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

**€4,500 - 6,300**



255<sup>W</sup>

**LARGE DOGON LADDER, MALI**

*height 100 1/2in (255.25cm)*

Large ladders enabled the Dogon to get to their elevated granaries and traditional cliff dwellings. The windowless dwellings had only one entrance and a hole in the roof. The ladder was used by the family of the home to climb to the flat roof, used for storage, living, and sleeping when the weather was appropriate.

Carved from one piece of very hard wood, the surface of this monumental ladder has been worn smooth through years of contact with hands and feet, giving it a beautiful, glossy patina on the steps. This example is very old and cannot be compared with other modern versions.

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

**€4,500 - 6,300**

## Pre-Columbian Art





256

256  
**RARE PAIR OF VERACRUZ EAR FLARES, EARLY CLASSIC PERIOD, CA. A.D. 300-600**

heights 4 1/2in (11.5cm)

**Provenance**

Judy Nash, New York  
 D. Daniel Michel, Chicago (#61:073 - A & B), acquired in 1961  
 Ancient Art of the New World, New York  
 American Private Collection, acquired from the above in 1991

Each carved in brown ceramic depicting crouching jaguars with snarled expression; one facing left, the other right. Throughout Mesoamerica, the jaguar, both a feared and revered animal, was associated with fire, warfare, and the nighttime journey of the sun. The Jaguar of the Underworld deity was often associated with rulers and, thus, often used in iconography associated with kingship.

**US\$9,000 - 12,000**  
**€8,200 - 11,000**



257

**VERACRUZ STANDING FEMALE FIGURE, NOPILOA, LATE CLASSIC, CA. A.D. 550-950**

height 8in (20.3cm)

**Provenance**

D. Daniel Michel, Chicago (#61.065), acquired in 1961  
 Ancient Art of the New World, New York  
 American Private Collection, acquired from the above in 1991

**Published**

McNear, Everett, *High Culture in the Americas Before 1500*, The Arts Club of Chicago, Chicago, 1982, p. 33, fig. 66  
 The Art Institute of Chicago, *Chicago Collectors*, Chicago, 1963, p. 11

**Exhibited**

*High Culture in the Americas Before 1500*, The Arts Club of Chicago, Chicago, 15 November - 31 December 1982  
 The Art Institute of Chicago, *Chicago Collectors*, Chicago, 20 September - 27 October, 1963

Finely molded out of eggshell-thin ceramic, the face with almond-shaped eyes, parted lips showing teeth and a delicate, raised scarification in a dotted line circling around the broad cheek surfaces, wearing a tunic with stepped pattern and carrying a basket in her right arm containing a bundle.

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



257

258

**VERACRUZ HOWLING PACA, LATE CLASSIC, CA. A.D. 600-900**

*height 16 1/4in (41.3cm)*

**Provenance**

Dr. & Mrs. George Kennedy, Los Angeles, acquired prior to 1968  
Deborah Kennedy, Portland  
Ancient Art of the New World, New York  
American Private Collection, acquired from the above in 1996

**Published**

Von Winning; Hasso, *Pre-Columbian Art of Mexico and Central America*, Abrams, 1968, fig. 250  
*Ancient Art of the Veracruz*, Ethnic Arts Council of Los Angeles, Los Angeles, 1971, fig. 48

**Exhibited**

*Ancient Art of Veracruz*, Los Angeles County Museum of Art, Los Angeles, 23 February - 13 June 1971

A large rodent that lives in the dense, moist undergrowth of the rain forest, the paca produces a litter in early spring and, thus, may have been a fertility symbol. Large figures such as the present work illustrate that the artist understood the limitations and possibilities of the material they were working with--the clay walls are thin and the limbs and head are skillfully attached with smooth transitions. The paca sits on all fours, howling upwards with its mouth ajar revealing fangs expressing enormous tension.

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

**€18,000 - 27,000**





259

259

**COSTA RICAN WARRIOR WITH TROPHY HEAD,  
CENTRAL HIGHLANDS/ATLANTIC  
WATERSHED ZONE, CA. A.D. 1000 - 1500**

*height 17in (43cm)*

**Provenance**

Earl Stendahl Gallery, Hollywood, California  
(No.2398 on back left foot)  
Albert Beich, Los Angeles, acquired from the  
above on 14 May 1955  
Thence by descent

Standing upright on flat feet, the knees defined by small nobs, wearing ringed anklets and belt and a necklace with a round pendant in front and a hammer-form element on the back, holding the trophy head in his left hand, the right arm severed below the armpit; the spherical head with coffee-bean eyes, pursed lips and a pointed chin.

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

**€5,400 - 7,200**

260

**MONUMENTAL VERACRUZ 'XANTILE',  
CLASSIC, CA. A.D. 700-900**

*height 25 1/4in (64cm)*

**Provenance**

Sotheby's, Parke-Bernet, New York, 11 April  
1970, Lot 26  
Saul Tuttmann Collection, New York  
Acquired from the above by the present  
owner

Possibly representing Xochipilli-Macuilxochitl, patron deity of flowers, dance, love and fertile summer crops, the large figure is seated and rests his hands on bent knees, wearing elaborate jewelry including a crown, large ear spools, bangles around the calves and anklets.

**US\$7,000 - 9,000**

**€6,300 - 8,200**



260



261

**VERACRUZ, LOS TUXTLAS, POLYCHROME PLATE WITH DEER MOTIF, EARLY POST-CLASSIC, CA. A.D. 900-1200**

*height 2 1/2in (6.4cm); diameter 11 1/4in (28.6cm)*

**Provenance**

Robert and Marianne Huber, Dixon, Illinois  
D. Daniel Michel Collection, Chicago (#69-153)  
Ancient Art of the New World, New York  
American Private Collection, acquired in 1991

**Published**

Wardwell, Allen, *Notes on the Los Tuxtlas Style*, Art Institute of Chicago Museum Studies, Vol. 7, 1972, figs 11, 12 and 15D

Wardwell notes (*Ibid.*, p. 1) "The pre-Hispanic art of Mexico's Gulf Zone, which is today occupied by the state of Veracruz, is flamboyant, free, and curvilinear in style. In this regard it bears some relationship to the art of the neighboring Maya, but it is distinctive for its extroverted nature, and is clearly recognizable as an expression of its own."

Of the present work, Wardwell notes (*Ibid.*, p. 79), "A unique design is shown on the dish from the Michel collection in Chicago. An animal is painted standing in profile, looking backwards with the now familiar plume forms added at the end of the nose and extending from the tip of the ear. Underneath the body of the animal is a large space filler in the form of a motif with two scrolls at the ends and decorated with designs formed of spots in circular forms. The mouth of the animal is opened, showing two teeth and an extended tongue and the neck is slender. In all likelihood, the animal represented is a deer."

**US\$6,000 - 8,000**  
**€5,400 - 7,200**





262

**VICUS OWL STIRRUP SPOUT VESSEL, CA. A.D. 400-600**

*height 8 1/2in (21cm)*

**Provenance**

André Emmerich Inc., New York  
Herbert Weitman Collection, St. Louis, acquired from the above in  
1969  
Thence by descent

Standing alert with ears perched, the ears, eyes and curved beak  
accented with cream paint; the feathers and tail decorated with linear  
cream paint; the rear spout elegantly tapering in conical form.

**US\$4,000 - 6,000**  
**€3,600 - 5,400**

Oceanic Art  
Including Property from  
The Richard I.M. Kelton Collection



## Richard I.M Kelton (1929-2019)



*“You know everything I collect is about water”*

Those of us lucky enough to have spent hours with Richard Kelton in his maze of interconnected apartments in Marina del Rey, California were taken on a voyage—centered on the Pacific—with many stops and covering swaths of time. It always was an immemorial journey—one without an end, and although he was the most genial, knowledgeable, and expert guide, each of us suspected that each such trip was equally a voyage for him as for his guest.

Richard would always gauge his visitors—their curiosity, their sense of ownership of their “field,” and their attention span. If one passed muster in one or all of those categories, a door would open into another apartment in what would become, if he or his visitor wished, an entire afternoon or evening of travel—through time and through space, through one apartment and then the next and the next until each of us realized that we were in what was a warren of water—of sea voyages and the various encounters of others they produced.

We would be with Captain Cook—whether in New Zealand, Tahiti or Hawaii. And the sheer adventure of the collection of objects, ephemera, books, prints, etc. brought alive a series of encounters between a group of errant Englishmen—in the main—and the lands that they did nothing to discover—that had happened centuries

before—but brought into global consciousness. Or we could discuss Bougainville or the Germans who spent so much time in the Marquesas just after Gauguin’s death. Always, as soon as we were accustomed to the port in which we had landed, we were back on the ship and in the world of water which is the Pacific—a continent of water that obsessed Richard Kelton from his undergraduate days at Stanford through the winters of Law School and Yale and then throughout his later life.

Richard never flagged and, one sensed, never repeated himself. There was so much to talk about that each of his companionable excursions was different than the last. How we will all miss him, his deep knowledge, his sometimes highly speculative, but always challenging theories, his tenacity, his love for the worlds he discovered through collecting. He is no doubt on another voyage now—more like the Australian Aboriginal songlines, one suspects, but we can no longer follow him.

Richard Brettel  
Founding Director  
The Edith O’Donnell Institute of Art History  
at the University of Texas at Dallas



**PROPERTY FROM THE RICHARD I.M. KELTON  
COLLECTION**

263

**FOUR SMALL FIGURES AND A MINIATURE MASK, PAPUA  
NEW GUINEA**

*height of figures: 7 1/2 to 11 1/2in (19 to 29.2cm)*

*height of mask: 5in (12cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

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

**€910 - 1,400**



264



264

**TWO SPEARPOINTS, ADMIRALTY ISLANDS, PAPUA NEW GUINEA**

*lengths 16 1/4 and 17in (41 and 43cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

One carved with a full figure in the center with a finely woven fiber and beaded binding above and inset with two stingray (*Dasyatis fluviarum*) stinging spines on top; the other with a squared face and finely incised mid-section above a finely woven fiber binding.

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

**€1,400 - 1,800**

265

**FIVE DAGGERS, ADMIRALTY ISLANDS, PAPUA NEW GUINEA**

*lengths 10 to 16in (25.5 to 40.5cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Each chiseled obsidian blade inserted into a wood handle with natural pigment decoration distinctive to the Admiralty Islands.

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

**€2,700 - 4,500**





266

266

**HOUSE-FORM FISH TRAP, MARSHALL ISLANDS, FEDERATED STATES OF MICRONESIA**

*height 6in (15cm); length 13in (33cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

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

**€1,400 - 1,800**

267

**NINE MISCELLANEOUS OCEANIC FISH HOOKS**

*lengths 1 1/2 to 4 1/2in (3 to 11.5cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Composed of wood, shell and fiber and comprised of [top down, left to right in photo] four Hawaiian, two Maori, one Gilbert Islands and two Solomon Islands

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

**€1,800 - 2,700**





268

**SHARK TOOTH WEAPON, MATTY/WUVULU ISLAND, PAPUA  
NEW GUINEA**

*length 9 1/4in (23cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

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

**€910 - 1,400**

269<sup>W</sup>

**KANAK DOOR JAMB FROM A GREAT HOUSE, NEW  
CALEDONIA**

*jovo/thale*

*height 73 1/4in (186cm)*

**Provenance**

Christie's, London, 29 June 1983, Lot 32

Richard I.M. Kelton Collection, Marina del Rey, California

Douglas Newton notes, "these elements would have been placed on either side of a door panel that was often adorned with a lintel and a threshold carved with a face. [...] The iconography of the doorjamb follows something of a standard pattern: a face emerges from a geometrical decor, perhaps representing the matting in which a corpse is wrapped at burial." (*Art of the South Seas - The Collections of the Musée Barbier-Mueller*, Prestel, Munich/New York, 1999, p. 300-301)

Carved in hard wood of slightly curved rectangular form and pierced through at the top for attachment, the face with distinctive Kanak features with wide nose and long mouth, wearing a head band with feathered design, the field below incised with vertical linear pattern; weathered surface with wear indicative of age and use.

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

**€7,200 - 11,000**

268



269



270

**CANOE PROW FIGUREHEAD, SOLOMON ISLANDS**

*nguzu nguzu*

height 6 7/8in (17.5cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Carved with a rounded head, large circular ears, a long nose above an open mouth revealing upper and lower teeth, the arms reaching forward and holding a head below the chin; adorned with pearl shell (*Meleagrina margaritifera*) inlay in the eyes, ears and the incised decorative motifs on the face (some missing), the left pupil inlaid with a blue seed, the left with a brown seed, a ridge to the back pierced with three holes for attachment to the canoe; varied dark brown patina with encrustations.

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

**€5,400 - 8,200**

271

**KANAK POST FIGURE, NEW CALEDONIA**

height 25 1/4in (64cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Cf. Newton, Douglas (Ed.), *Arts of the South Seas - Island Southeast Asia, Melanesia, Polynesia, Micronesia - The Collections of the Musée Barbier-Mueller*, Prestel, New York, 1999, fig. 11, (Inv. 4701).

According to Roger Boulay (Ibid., p. 304), "In the past, these human figures crowning posts originally driven into the ground were sometimes mistaken for ridgepole finials. A similar piece, in the Musée d'Aquitaine, Bordeaux, was described by its collector (1877) as being located near the entrance door to a chief's house."

In the present work, the full figure with distinctive Kanak features--rounded head, enhanced chest and bulbous legs--stands balanced on the tip of a short post; fine dark, reddish-brown patina.

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

**€7,200 - 11,000**





272

272

**HEADREST, RENNEL ISLANDS**

*unguna*

length 15 1/2in (39.5cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Exquisitely carved in tripod form in hard wood, the two parts with a two-leg structure finely bound with fiber sennit to the headrest section with a single foot with finely woven sennit fiber around the base; the upper structure with rounded top and flat underside with a finely carved central ridge; fine light brown patina showing much wear; collection labels "29" and "K84.01" on underside.

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

**€2,700 - 4,500**

273

**DOME HEADED CLUB, FIJI ISLANDS**

*bulibuli*

length 40in (101cm)

**Provenance**

James T. Hooper Collection, Arundel (No.866)

Christie's, London, 21 June 1979, Lot 101

Richard I.M. Kelton Collection, Marina del Rey, California

The head with a distinctive pattern of flattened projections; the rounded shaft highlighted overall with finely incised zigzag design; the grip with even finer incisions and bound with finely woven fiber, now frayed in some areas; fine unpolished reddish-brown patina with traces of red pigmentation around the head.

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

**€7,200 - 11,000**



273 (detail)



273



274



275

274

**PRIEST'S OR CHIEF'S CLUB, FIJI ISLANDS**

*gugu or siriti*  
length 44in (111.8cm)

**Provenance**

Taylor A. Dale, Santa Fe  
Richard I.M. Kelton Collection, Marina del Rey, California, acquired from the above 10 January 1989

Clunie notes, "the head of the *siriti* or *gugu* incorporated a stylised design of the fish from which its name is drawn." (Clunie, Furgus, *Yalo i Viti - Shades of Viti: A Fijian Museum Catalogue*, Fiji Museum, 1986, p. 184

Cf. *Ibid*, fig. 185

Superbly carved in hard wood, most likely without the use of metal tools, the cylindrical shaft with a grip enhanced with incised zigzag design, gradually curving and becoming a broad, flat head, intricately carved throughout with three raised circular points, a central raised L-shaped platform divided into rectangular segments, each with varying zigzag and cross-hatched designs, all among a checkerboard background; exceptional dark reddish-brown patina with wear indicative of significant age and use.

**US\$18,000 - 22,000**  
**€16,000 - 20,000**

275

**ADZE, FIJI ISLANDS**

length 11 1/4in (29cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

**US\$1,000 - 1,500**  
**€910 - 1,400**



276

**CLUB, TONGAN ISLANDS**

*apa'apai*

*length 46in (116.5cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Carved in hard wood, the columnar shaft with a slightly flared butt and gradually becoming flat towards the flat top with five groups of transverse ridges; original dark-brown patina showing wear.

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

**€2,700 - 4,500**

277

**CLUB, TONGAN ISLANDS**

*apa'apai*

*length 52 3/4in (134cm)*

**Provenance**

Christie's, London, 4 March 1979, Lot 97

Richard I.M. Kelton Collection, Marina del Rey, California

Carved from hard wood, the rounded diamond-form shaft gradually flattening towards the rounded top with a scalloped surface on each side and four groups of transverse ridges; decorated throughout with very fine and faint incised geometric patterns; glossy dark-brown patina with evidence of significant age with an old loss to the butt.

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

**€2,700 - 4,500**

278

**CLUB, SAMOA ISLANDS**

*length 42in (107cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

**US\$600 - 900**

**€540 - 820**



277



278



279



280

279

**GAME STONE, HAWAIIAN ISLANDS**

*'ulu maika*  
diameter 3 1/4in (8cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Finely carved, most likely without the use of metal tools with a collector's mark along the rim "I-98-M."

**US\$1,000 - 1,500**  
**€910 - 1,400**

280

**SMALL BOWL, HAWAIIAN ISLANDS**

height 3 1/2in (8.9cm)

**Provenance**

Taylor A. Dale, Santa Fe  
Richard I.M. Kelton Collection, Marina del Rey, California

**US\$1,000 - 1,500**  
**€910 - 1,400**



281

281

**LARGE SERVING BOWL, HAWAIIAN ISLANDS**

*pohaku ku'i poi*  
diameter 19in (48.5cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Finely hand carved of deep, wide and rounded form with inward tapering walls; indigenous repairs and the inner surface patina with age and wear; fine varied honey-brown and dark-brown patina on the outer surface.

**US\$3,000 - 5,000**  
**€2,700 - 4,500**



282

282  
**COCONUT GOURD CONTAINER, MARQUESAS ISLANDS**  
*height 8in (20cm)*

**Provenance**  
Richard I.M. Kelton Collection, Marina del Rey, California

Intricately carved on the outer surface with distinctive Marquesan designs; fine dark-brown patina with evidence of significant age and use.

**US\$2,000 - 3,000**  
**€1,800 - 2,700**



283

283  
**POPOI POUNDER WITH JANUS HANDLE, MARQUESAS ISLANDS**  
*ke'a tuki popoi*  
*height 8 1/2in (21cm)*

**Provenance**  
Christie's, London, 4 December 1984, Lot 560  
Richard I.M. Kelton Collection, Marina del Rey, California

The elegantly sloping sides leading to a rounded pounding surface; the janus heads with distinctive Marquesas features.

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

**US\$3,000 - 5,000**  
**€2,700 - 4,500**

284

**RARE CANOE PROW ORNAMENT, MARQUESAS ISLANDS**

*length 14in (35.5cm)*

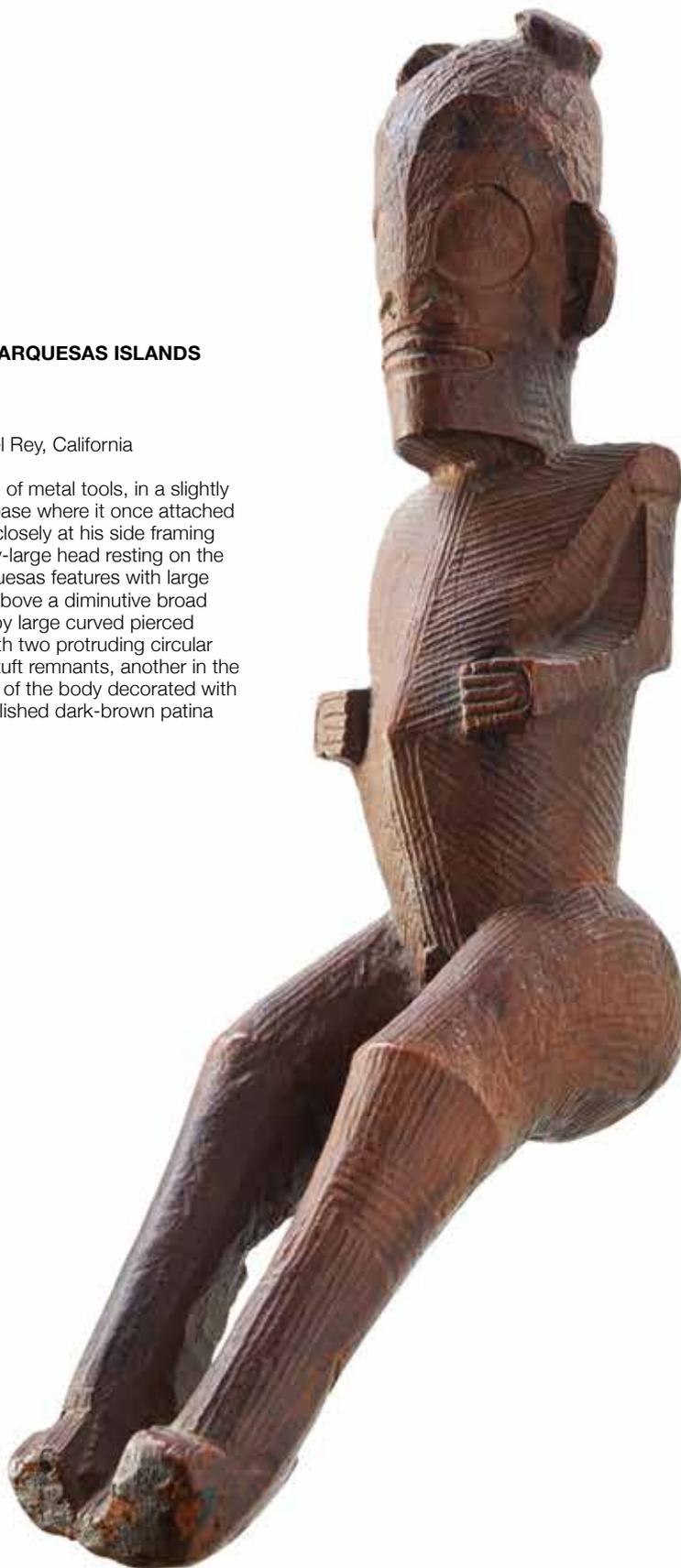
**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Finely carved, most likely without the use of metal tools, in a slightly reclined posture with legs joining at the base where it once attached to a larger prow element; the arms held closely at his side framing a protruding abdomen; the proportionally-large head resting on the shoulders; the face with distinctive Marquesas features with large circular eyes below high-arching brows above a diminutive broad nose above a broad mouth and framed by large curved pierced ears [the right now missing]; the head with two protruding circular elements and a hole at the top with hair tuft remnants, another in the back with a tuft of hair inserted; the front of the body decorated with finely incised linear design; original, unpolished dark-brown patina with wear indicative of significant age.

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

**€7,200 - 11,000**



285

**SUPERB STILT STEP, MARQUESAS ISLANDS**

*tapuvai*

height 15in (37.5cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

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

While stilt contests were also popular in other parts of Polynesia, such as the Society Islands, Hawaii, and New Zealand, only on the Marquesas did the stilts themselves become an art form." (*Affinities of Form*, Prestel-Verlag, Munich - New York, 1996, p. 84),

Finely carved in very hard wood, the upper figure with torso in reverse above a standing tiki; each figure with distinct Marquesas facial features with large eyes below high-arching brows, diminutive broad nose and broad open mouth; finely incised linear decoration to the front and step surface; rich, unpolished dark-brown patina.

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

**€11,000 - 16,000**

286

**STILT STEP, MARQUESAS ISLANDS**

*tapuvai*

height 17 1/2in (43.7cm)

**Provenance**

Dr. Perfect

James T. Hooper Collection, London/Arundel (No. 435 written on lower back)

Christie's, London, 3 July 1990

Bonhams, London, 23 June 1992

Richard I.M. Kelton Collection, Marina del Rey, California

**Published**

Phelps, Steven, *Art and Artefacts of the Pacific, Africa and the Americas - The James Hooper Collection*, Hutchinson & Co., London, 1976, p. 103, pl. 52, figure 435

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

**€4,500 - 6,300**



285



286



287

**CHIEF'S CLUB, MARQUESAS ISLANDS**

*u'u*

length 60 1/4in (153cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

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

Superbly carved, most likely without the use of metal tools, with the arched head carved with a mask at the apex on both sides above a double arched, bifurcated concave panel with two small *tiki* heads doubling as eyes within radiant halos above a transverse process with projecting flanges, centered by a third *tiki* head, the finely incised lower collar section decorated with classical Marquesan motifs and a mask, tapering to a cylindrical shaft with flared butt and bound with finely woven fiber with tufts of ancestral hair attached.

**US\$18,000 - 24,000**

**€16,000 - 22,000**





288



288

**TWO STONE POUNDERS, TAHITIAN ISLANDS**

*penu*

heights 6 1/4 and 6 1/8in (16 and 15.5cm)

**Provenance**

K. John Hewett, London (darker stone only)  
Richard I.M. Kelton Collection, Marina del Rey, California

The light gray stone pounder with a label on the underside: "Maupiti Isl. Pounder/District shown on other label/acquired Papeete, Tahiti 12-13-85/from Danile Palacz B.P. 156 Papeete". The other label "Toahutu/Tevaearea: Ti'ra"

US\$3,000 - 5,000  
€2,700 - 4,500

289

**ADZE, TAHITI ISLANDS**

length 19 1/2in (49.5cm)

**Provenance**

Reportedly James Keggler, London  
English Private Collection, acquired from the above in the 1950s  
Finch & Co., London  
Sotheby's, New York, 17 November 2006, Lot 233  
Richard I.M. Kelton Collection, Marina del Rey, California

The blade attached with a finely woven fiber binding, "OTAHEITE" written on one side of shaft near binding; wear and patina indicative of significant age and use.

US\$4,000 - 6,000  
€3,600 - 5,400

290

**CEREMONIAL ADZE, MANGAIA ISLAND, COOK ISLANDS**

*toki*

length 26in (66cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

US\$1,000 - 1,500  
€910 - 1,400



289



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291

**CEREMONIAL ADZE, MANGAIA ISLAND, COOK ISLANDS**

*toki*

*height 21in (53.5cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

In hard wood with finely incised decoration throughout, the upper shaft in rounded, hexagonal form above a square base, slightly flaring out and with each side pierced with ten squared holes and hollowed out at the base; fine, slightly weathered dark-brown patina.

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

**€2,700 - 4,500**



292

**CEREMONIAL ADZE, MANGAIA ISLAND, COOK ISLANDS**

*toki*

*height 22 1/2in (57cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

In hard wood with finely incised decoration throughout, the elliptical shaft above a hexagonal base, each side pierced through with square holes; fine dark-brown patina.

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

**€2,700 - 4,500**



293

293

**MAORI TINDER BOX, NEW ZEALAND**

length 8in (20cm)

**Provenance**

Taylor A. Dale, Santa Fe  
Richard I.M. Kelton Collection, California, acquired from the above in 1986

In rectangular form with hollowed out interior with a lip for the lid; intricately carved throughout the surface with finely incised linear, curvilinear and feathered designs distinctly attributable to Maori design; the top with a *tiki* head serving as a handle; two *tiki* figures with proportionally-large heads carved at the ends; fine, original, unpolished dark-brown patina.

**US\$4,000 - 6,000**  
**€3,600 - 5,400**

294

**MAORI TREASURE BOX, NEW ZEALAND**

*wakahuia*  
length 17in (43cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

*Wakahuia* "held the treasured feathers and ornaments owned individually by high-ranking persons. Being worn in close contact with the *tapu* heads of chiefly individuals, these ornaments and their treasure-box containers took on the *tapu* power of their owners. A very wide range of ear, neck and breast ornaments rendered in stone, bone, shell, teeth, ivory and precious jade nephrite were worn by both men and women, becoming treasured family and tribal heirlooms as they passed down through the generations." (Starzecka, et. al., *The Maori Collections of the British Museum*, 2010, page 43.

Finely carved in oval form with incised linear and curvilinear designs throughout the outer surface; two full figure tikis carved at each end with the heads projecting as suspension handles; fine unpolished dark-brown patina with ochre pigment predominantly on the base.

**US\$8,000 - 12,000**  
**€7,200 - 11,000**



294



294 (detail)



295

**MAORI TREASURE BOX, NEW ZEALAND**

*wakahuia*

*length 16 1/2in (41.8cm)*

**Provenance**

Christie's, London, 4 December 1984, Lot 567

Richard I.M. Kelton Collection, Marina del Rey, California

Of rectangular form with squared top and rounded bottom with incised linear and curvilinear decoration throughout the outer surface except for a plain band around the top rim; fine dark-brown patina.

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

**€3,600 - 5,400**



296

**MAORI TREASURE BOX, NEW ZEALAND**

*length 12 1/2in (31.5cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

Finely carved, most likely by stone, with incised linear and curvilinear designs throughout the outer surface, arched janus tiki-head handles on the ends, the top with tiki heads carved at each corner (one with an inlaid *paua* shell in the left eye), the rectangular lid inlaid with three circular *paua* shells (one now missing), the bottom with two inlaid circular *paua* shells; an indigenous repair to a long fracture on one long side; unpolished dark-brown patina with ochre pigment encrustations.

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

**€3,600 - 5,400**



297

**MAORI HAND CLUB, NEW ZEALAND**

*patu onewa*

*length 13 (32.7cm)*

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

This finely carved basalt club is pierced through at the handle for a fiber wrist cord attachment, the butt with two concentric ridges and one in the center.

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

**€1,800 - 2,700**

298

**MAORI END-BLOWN STRAIGHT FLUTE, NEW ZEALAND**

*koauau*

length 7in (18cm)

**Provenance**

Richard I.M. Kelton Collection, Marina del Rey, California

This fine and rare example is intricately carved of hard wood in cylindrical form, hollowed out in the interior; decorated on opposing sides with three stacked tiki figures carved in high relief between fields of incised curvilinear designs; pierced through with three finger holes on one side; fine original, unpolished reddish-brown patina.

Cf. Cf. Starzecka, Dorota, Roger Neich and Mick Pendergast, *The Maori Collections of the British Museum*, The British Museum Press, 2010, figs. 485-94

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

**€11,000 - 16,000**



## PROPERTY FROM VARIOUS OWNERS

299

### STANDING MALE FIGURE, EASTER ISLAND

height 18 1/2in (47cm)

#### Provenance

William Downing Webster (1868-1913)  
Lt. Gen. Augustus Henry Lane Fox Pitt-Rivers 'Second' Collection,  
Farnham, England, Cambridge University Library Number  
Add.9455vol4\_p1456/1, given 9 April 1897  
English Private Collection, acquired in the 1970s

"In 1880, Augustus Henry Lane Fox inherited a large estate and fortune from his great uncle. It was a pivotal year for him, not only did his fortunes and surname change but his formal army career had by now more or less ended, and his arrangement with South Kensington Museum had started to unravel.

On his new private estates in Dorset Pitt-Rivers decided to devote his leisure time to building up a second collection which he would display in a private museum at Farnham on his estate. This Museum would house the archaeological objects he had dug up on his property together with the models he had made of the excavations. More importantly it would show some of the thousands of artefacts he bought between 1880 and 1900." (The Pitt Rivers Museum, University of Oxford, WEB, 2013)

Of slender form with proportionally-long arms resting at his side, the torso with a full chest with the bottom of the sternum (xiphoid process) extended and incised rib cage only on the right side; the domed head with eyes inlaid with shells and black stone, heavy lower eyelids and a goatee; dark, reddish-brown patina with "EASTER ISLAND./BT. WEBSTER. 1897./P. 1456." written on the back.

US\$6,000 - 9,000

€5,400 - 8,200

300

### MALE FIGURE, EASTER ISLAND

height 17in (43.5cm)

#### Provenance

William Downing Webster (1868-1913)  
Lt. Gen. Augustus Henry Lane Fox Pitt-Rivers 'Second' Collection,  
Farnham, England (#7148 written on the back), Cambridge University  
Library Number Add.9455vol6\_p1986/2, given 17 May 1899  
English Private Collection, acquired in the 1970s

Of slender form with proportionally-long arms resting at his side, the head turned to the right with eyes inlaid with shells and black stones; dark, reddish-brown patina with "7148" written on the back.

US\$6,000 - 9,000

€5,400 - 8,200

301

### STANDING FEMALE FIGURE, EASTER ISLAND

height 24 3/4in (63cm)

#### Provenance

William Downing Webster (1868-1913)  
Lt. Gen. Augustus Henry Lane Fox Pitt-Rivers 'Second' Collection,  
Farnham, England (#7148 written on the back), Cambridge University  
Library Number Add.9455vol4\_p1455, given 9 April 1897  
English Private Collection, acquired in the 1970s

Of broad width yet thin in depth, holding her right arm to her left breast and left arm to her genital area, her conical head with vertical incisions highlighting the top, a broad forehead above eyes inlaid with shells and black stones; dark, reddish-brown patina, the back with collection notes "EASTER ISLAND./BT.WEBSTER.1897./P.1455."

US\$6,000 - 9,000

€5,400 - 8,200



299



300



301

302

**EXCEPTIONAL AND RARE MAORI ANTHROPOMORPHIC  
PENDANT, NEW ZEALAND, CA. 1600-1700**

*hei tiki*

height 4in (10cm)

**Provenance**

James T. Hooper Collection, London/Arundel

Christie's, London, 21 June 1977, Lot 58

Robert M. Browne Collection, Honolulu, Hawai'i (no. 955)

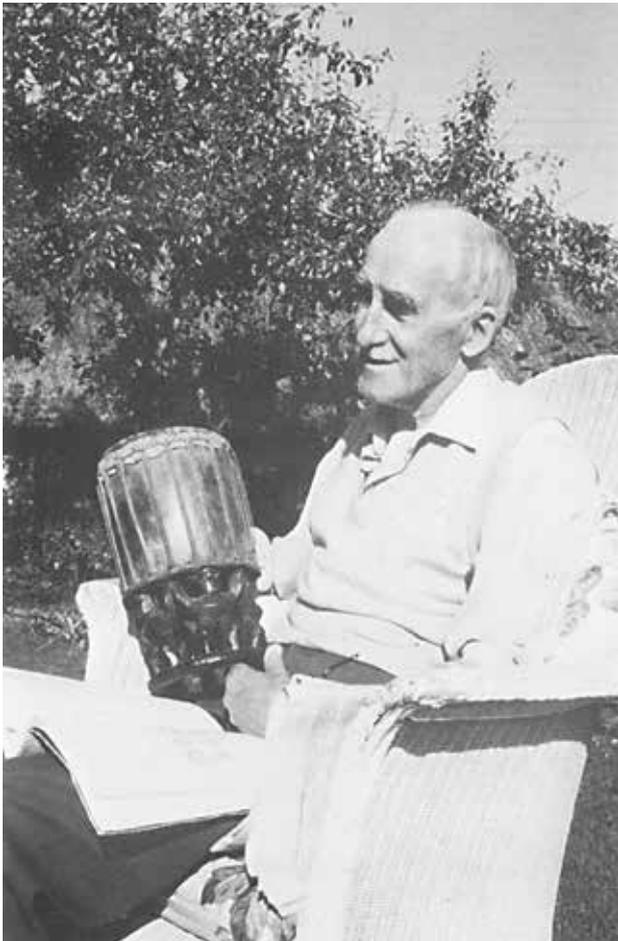
Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i

**Published**

Phelps, Steven, *Art and Artefacts of the Pacific, Africa and the Americas - The James Hooper Collection*, Hutchinson Publications, London, 1976, fig. 50;

Mack, Charles, *Polynesian Art at Auction 1965-1980*, Mack-Nasser Publishing, Northboro, MA, 1982, p. 132-133;

Kaepler, Adrienne, *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesia Art*, University of Hawai'i Press, Honolulu, 2015, pp. 160 and 340, fig. 456



James Hooper in September 1970, with his treasured  
Hawaiian drum

Phelps, Steven, *Art and Artefacts of the Pacific, Africa and the Americas - The James Hooper Collection*, Hutchinson of London, 1976, p. 13





Te Rangi Topeora, 1860  
 Photograph by E. S. Richards. Museum of  
 New Zealand Te Papa Tongarewa.  
 Rangi Topeora, one of the principal chiefs of  
 the Ngāti Toa Rangatire and Ngāti Raukawa  
 tribes wearing several pounamu necklaces.

Born September 1, 1897, James Thomas Hooper had amassed the most important private collection of Polynesian art by the time he turned sixty. In 1957, he put his entire collection on public display at his personal 'Totems Museum.'

Hooper wrote, "After my service in World War I, my quest for ethnographical specimens continued but I soon realised that many of the products of primitive man were becoming increasingly difficult to obtain.

With the advent of modern civilisation, the whole way of life of many primitive peoples had changed and this was bringing about the disappearance of their weapons, ornaments, dress, gods, masks and other objects associated with their former existence. I could see that no time should be lost if such objects were to be preserved and I therefore commenced in earnest the forming of an ethnographical collection." (Hooper, J.T. and Burland, C.A., *The Art of Primitive Peoples*, Fountain Press, London, 1953, pp. 11-12)

According to Roger Neich, 'Distinct from all of these forms, the jade breast ornament called *hei-tiki* is the most characteristic and most highly valued of all Maori personal ornaments. In some Maori origin myths, *Tiki* was the first man, having been created by the god *Tane*. Thus carvings of human figures in any material whether bone, stone or wood, may be called a *tiki*. The prefix *hei* indicates something suspended from the neck, as in *hei-tiki* and *hei-matau*. *Hei-tiki* may be worn by both men and women, usually hanging vertically but sometimes horizontally from a suspension point on the side, especially by women. They are passed down through the generations

as family heirlooms, and during a funeral they will be displayed near the deceased, along with other family heirlooms. With their own personal names, many *hei-tiki* are remembered in tribal songs and oral histories. Most of the *mana* or prestige of the *hei-tiki* derives from its close contact with those great ancestors who have worn it in the past, rather than from any magical or mystical meaning. Some would argue for a phallic symbolism in *hei-tiki*, while others claim that they represent fertility, perhaps in the form of a human embryo. Most commentators would agree that many of the current meanings attached to *hei-tiki* are relatively recent interpretations of an ancient symbol refined by many generations of artists. It is only natural that such a potent image as the *hei-tiki* would be subject to continuing reinterpretation. Consequently, any search for the "original meaning" of the *hei-tiki* is probably futile.' (*Pounamu: Maori Jade of New Zealand*, David Bateman Ltd., Auckland, 1997, pp. 23-25)

Exquisitely carved with stone tools from the highly-valued *pounamu* nephrite greenstone, in rare low-relief form with an exceedingly rare turn of the head to the left, each hand with three fingers, the left to the chest and the right to the hip; the right eye with *paua* shell inlay and red sealing wax as a pupil, the left eye inlays now missing. According to Kaeppler (Ibid.), "the suspension hole at the top and the projections of the ears and beard suggest a Bay of Plenty origin" on the north shore of the north island of New Zealand; collectors' marks "H150/Br.955" written in white on back.

US\$200,000 - 300,000  
 €180,000 - 270,000





303

303<sup>W</sup>

**TWO MAORI STOREHOUSE DOOR JAMBS, NEW ZEALAND**

*whakawae*

heights 41 1/2 & 42in (105.5 & 106.5cm)

**Provenance**

English Private Collection, reportedly collected on a voyage to the South Pacific around 150 years ago

Thence by descent

Each panel of rectangular form with the wall panels still attached in back, the front edge intricately carved with three solid figures, one above the other, each with naturalistic plain bodies and legs, with *wheku* faces; spirals with openwork on one side of each; rich, deep blackened patina.

Cf. Starzecka, Dorota, Roger Neich and Mick Pendergast, *The Maori Collections of the British Museum*, The British Museum Press, 2010, figs. 103 and 140

US\$25,000 - 35,000

€23,000 - 32,000

304

**FAN HANDLE, MARQUESAS ISLANDS**

*tahi*

length 16 1/2in (41.8cm)

**Provenance**

La Korrigane Expedition, 1934-36

French Private Collection

“Distinctively shaped fans, or *tahi'i*, were carried by *toa* (warriors), *tau'a* (ritual specialists), and other high-ranking men and women as status markers. Displayed on important occasions, especially feasts, their visual impact was enhanced by the elegant manner with which they were carried, particularly by women.” (Kjellgren, Eric and Carol Ivory, *Adorning the World*, The Metropolitan Museum of Art, New York, 2005, p. 81)

La Korrigane Expedition was the last ethnological expedition to have returned to France from then unexplored territories with over 2,500 artefacts. The finest of these objects were shown in the Musée de l'Homme in Paris, when it opened in 1937. Nearly 800 of them are now prize exhibits in The Musée du quai Branly – Jacques Chirac.

US\$4,000 - 6,000

€3,600 - 5,400



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305

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**BONE ORNAMENT, MARQUESAS ISLANDS**

*ivi po'o*

height 1 3/4in (4.3cm)

**Provenance**

French Private Collection  
Private Collection, California

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

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

**US\$8,000 - 12,000**  
**€7,200 - 11,000**



306

306

**BONE ORNAMENT, MARQUESAS ISLANDS**

*ivi po'o*

height 1 3/8in (3.4cm)

**Provenance**

American Private Collection  
Christie's New York, 20 November 1997, Lot 191  
Celeste and Armand Bartos Collection, Paris  
Christie's Paris, 19 June 2013, Lot 25  
Private Collection, California

**US\$4,000 - 6,000**  
**€3,600 - 5,400**

307

**SUPERB AND RARE DECORATED GOURD, NIIHAU ISLAND, HAWAIIAN ISLANDS**

height 13 1/2in (34.3cm)

**Provenance**

Private Collection, Hilo, Hawai'i

Te Rangi Hiroa (Sir Peter Buck) notes, "Decorated gourd bowls (*'umeke pawehe*) were made on Niihau, where decorated mats (*moena pawehe*) were also made. The descriptive word *pawehe* was applied to geometric decoration on both gourds and mats. The decoration consisted of lines and geometrical figures in the natural color of the gourds set in a dark background. (*Arts and Crafts of Hawaii*, 1957, pp. 36-37)

Of naturalistic form, hollowed interior, painted around the spherical section in four sections with fields of butterfly, zigzag, starburst and feather-like patterns; a shell inserted into the top as a stopper; fine natural ochre patina.

**US\$5,000 - 7,000**  
**€4,500 - 6,300**



307



308

**ADZE BLADE, KAUAI STIRRUP POUNDER AND FISHING SINKER, HAWAIIAN ISLANDS**

*height of pounder 5in (12.7cm)*

*length of adze blade 5 3/4in (14.5cm)*

*diameter of sinker 2in (5cm)*

**Provenance**

Private Collection, Kauai, Hawai'i

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

**€4,500 - 6,300**



309

**FINE SERVING BOWL, HAWAIIAN ISLANDS**

*pohaku ku'i poi*  
diameter 13 1/4in

**Provenance**

Hawaiian Family Private Collection, Molokai, Hawai'i

Finely hand carved, probably of kou wood, with superb colors and natural grain having been carved from sapwood of the tree; the base and walls of uniform size, slightly tapered inwards at the top; rich varied dark and honey-brown patina with wear to the inside indicative of significant age and use.

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

**€5,400 - 8,200**



310



311

310

**CLUB, TONGAN ISLANDS**

*apa'apai*

*length 44in (111.8cm)*

**Provenance**

English Private Collection

The cylindrical shaft gradually becoming flatter and broader at the top; the top with five bands of transverse ridges, increasing from four to ten ridges to the top; fine dark-brown surface with patina indicative of significant age.

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

**€4,500 - 6,300**

311

**POLE CLUB, FIJI ISLANDS**

*gadi*

*length 46 1/2in (118cm)*

**Provenance**

European Private Collection

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

**€1,400 - 1,800**

312

**'ROOTSTOCK' CLUB, FIJI ISLANDS**

*waka*

*length 39 1/4in (99.5cm)*

**Provenance**

Private Collection, California

The top of the root section of the club and the grip both decorated with incised zigzags, the base of the grip with sennit binding; rich, dark-brown surface with wear indicative of significant age.

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

**€4,500 - 6,300**



312 (detail)



312



313

**THROWING CLUB, FIJI ISLANDS**

*i ula kitu*

length 49.5cm (19 1/2in)

**Provenance**

European Private Collection

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

**€910 - 1,400**

314

**BEAKED "BATTLEHAMMER" CLUB, FIJI ISLANDS**

*totokia*

length 35 1/2in (90cm)

**Provenance**

European Private Collection

According to Cluny (*Yalo i Viti*, Fiji Museum, 1986, p. 185), "With its heavy, swollen head, and the concentration of its impact on the point of its beak, the *totokia* was intended to 'peck' holes in the skull. Shortest and most specialised of clubs, it delivered a deadly blow in an abrupt but vicious stab, not requiring the wide swinging arc demanded by others."

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

**€2,700 - 4,500**

315

**'ROOTSTOCK' CLUB, FIJI ISLANDS**

*waka*

length 44 1/8in (112cm)

**Provenance**

European Private Collection

The handle finely carved with incised zigzag design.

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

**€1,800 - 2,700**

313



314



315



316

**SUPERB CANOE PROW ORNAMENT, NEW GEORGIA ISLAND,  
SOLOMON ISLANDS**

*nguzu nguzu*

*height 10 7/8in (27.6cm)*

**Provenance**

John J. Klejman, The J.J. Klejman Gallery, New York  
Ray and Laura Wielgus Collection, Chicago and Tucson, no. 58.103  
Lance and Roberta Entwistle, London and Paris  
American Private Collection, acquired in 1994

**Published and Exhibited**

*The Ray and Laura Wielgus Collection*, Arts Club of Chicago,  
Chicago, 1966, no. 39

Sir David Attenborough notes, "There is no shortage of descriptions of the Solomon Islanders by people who visited them in the nineteenth and earlier twentieth centuries. They were savage, bloodthirsty and addicted to head-hunting. Their war canoes were much feared. Sixty feet long and carrying up to a hundred warriors paddling to the rhythm of blasts on a conch-shell trumpet, they could reach speeds of fifteen knots and easily overhaul a European sailing ship if the winds were light.

But visitors to the Solomons also brought objects back from the islands and these tell a different story. They reveal a people who delighted in visual beauty and who invented a decorative style that demands one of the most time-consuming techniques imaginable - lines of pearly plates, taken from nautilus shell and carefully cut into rings, stars and zigzags. The islanders used it to embellish all the things they most valued - their feast bowls, their ceremonial clubs, the statues of their gods and, perhaps most memorable of all, the small figureheads that they tied to the bows of their war canoes to detect hidden reefs and guide them through treacherous waters." (Howarth, Crispin, *Varilaku - Pacific Arts from the Solomon Islands*, National Gallery of Australia, Canberra, 2011, p. 7)

Howarth later notes, "Canoe-prow figureheads were an important part of a war canoe. Their main recorded function was to serve the canoe and its warriors in a protective manner. The spirit of the prow figure protected against natural and supernatural elements: anything from storms and dangerous waters to menacing water spirits. The large eyes and ears aided in warding off sea spirits; the ears to hear everything in the air and underwater, the eyes fixed open in an ever-watchful, piercing gaze." (Ibid., p. 94)

This rare and refined *nguzu nguzu* is intricately carved in a light wood, the remarkably large head with tall rounded top gracefully sloping down in front into the line of the nose curving upwards with open flared nostrils; the mouth slightly open with chin resting sensitively on the hands brought together at the front; enhanced with delicate and superbly cut pearl shell (*Meleagrina margaritifera*) inlay in the eyes and the linear and curvilinear decorative motifs on the face; a ridge to the back pierced with a hole for attachment to the canoe; varied dark-brown glossy patina.

**US\$80,000 - 120,000**  
**€72,000 - 110,000**





317

**KANAK "BIRD-HEAD" CLUB, NEW CALEDONIA**

*porowa ra maru*  
length 27 1/4in (69cm)

**Provenance**

European Private Collection

"The distinctively shaped *porowa ra maru*, or "bird head," clubs of New Caledonia were prestigious objects created for use by chiefs. The clubs symbolized wealth and high rank, and on some occasions served as gifts during ceremonial exchanges.

The heads of the clubs are carved in the form of stylized bird heads typically distinguished, as here, by long, pointed beaks. However, as none of New Caledonia's indigenous birds have a similar beak, some scholars have suggested that the image instead represents the head of a sea turtle with its projecting, beaklike mouth. The thin, delicate tips of the beaks are extremely fragile and would have broken easily if the clubs were used in combat. Hence, it seems probable that they were primarily ceremonial objects." (Metropolitan Museum of Art, WEB, nd.)

**US\$2,000 - 3,000**  
**€1,800 - 2,700**



(detail)



318

**FINE CLUB, RENNELL OR BALLONA ISLAND**

*baukiaga*

length 16 3/4in (42.5cm)

Rennell Island and Ballona Island are two neighboring islands located just south of the Solomon Islands. They are among a group of islands known as the Polynesian Outliers which are inhabited by Polynesians but lie geographically outside of the Polynesian Triangle within Micronesia. The cultures share concepts of hierarchy and rank with western Polynesians, but, due to their proximity to Micronesia, have incorporated ideas from these neighbors. Throughout the nineteenth century, there was much feuding throughout the Pacific as various leaders tried to consolidate power; the Polynesian Outliers were not an exception.

This finely stone-carved club with a tapered shaft has eight blunt radial projections on the mace head with exceedingly fine and original 19th century tightly woven sennit cordage circling the top of the head, lashed on with threads wrapping down through two squared holes in the shaft; rich, dark brown patina.

Cf. Birket-Smith, Kaj, *An Ethnological Sketch of Rennell Island*, 2nd Ed., Royal Academy, Denmark, Kobenhavn, 1969, fig. 70b

US\$10,000 - 15,000  
€9,100 - 14,000



319

**STONE MONEY, YAP STATE, FEDERATED STATES OF MICRONESIA**

*rai*

*largest diameter 17in (43.2cm)*

**Provenance**

Henry and Arabella Huntington, San Marino, California

Thence by descent

Private Collection, California

According to Barbara Wavel, "Yap is known throughout the world for its giant stone money. Sometimes taller than the height of a man, this money is the largest and, many say, the most unusual form of money in the world. It consists of stone wheels of crystallized calcite shaped like millstones that are mined in Palau, 250 miles from Yap, and originally transported across the ocean on rafts attached to outrigger canoes. Many Yapese were killed in storms and accidents during transport, and, therefore, stone money was relatively rare, as well as somewhat restricted in size. These stone wheels, called *rai*, could be as small as seven inches across but were mined in larger and larger sized once European traders...supplied iron tools for mining and began to transport the stone wheels on sailing ships."

(Wavel, Barbara, *Arts and Crafts of Micronesia*, Bess Press, 2010, pp.77-78)

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

**€9,100 - 14,000**



320

**MALAGAN FRIEZE, NEW IRELAND**

*kobokobor*

height 44 1/2in (113cm)

**Provenance**

Sonja Bata Collection, Toronto  
Canadian Private Collection

Intricately carved in light wood, the central rectangular panel from one piece of wood with rounded edges and a figure in high relief in the center with distinctive malagan features—large circular eyes inset with shells, broad nose with flaring nostrils and grinning mouth revealing teeth—remnants of fiber tufts in the hair; the hands coming together at the front and holding a fish; circular bands of incised feather-like designs frame the figure; four separately carved fish elements attached with pins to each of the four sides [the top and bottom reinforced with later metal plates hammered in]; decorated overall with black, red and white pigments.

US\$15,000 - 20,000

€14,000 - 18,000

321

**BIWAT MASK, YUAT RIVER REGION, LOWER SEPIK, PAPUA  
NEW GUINEA**

*height 12 1/2in (31.8cm)*

**Provenance**

Reportedly the Ethnographic Museum of Dresden, Germany  
Arthur Speyer II, Berlin, reportedly in exchange with the above in 1975  
Wayne Heathcote, London and New York  
American Private Collection, acquired from the above in 1993

Biwat artists carved a variety of masks, yet they mostly share the same characteristics of the work presented here: overall bulbous design in oval form with rounded pierced nose, pursed projecting lips with open mouth, and great emphasis on the eyes. In the present work, the eyes, tongue and top of the head are accented with ochre pigment; pierced around the rim and through the ears for attachments.

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

**€27,000 - 45,000**





322

322

**KERAWA SKULL RACK, GOARIBARI ISLAND,  
PAPUA NEW GUINEA**

*agiba*

height 46in (116.8cm)

**Provenance**

Field collected by Dick Randolph, a crocodile hunter, on the Turama River circa 1960

Richard Aldrige, Australia

Private Collection, Chicago

Bonhams, 11 November 2010, Lot 6063

European Private Collection

*Agiba* were receptacles of sanctity, imbued by the skulls of enemies and animals suspended on vertical hooks inside the figure. *Agiba* were kept inside the men's houses and each clan had its own. Douglas Newton comments, "There can be no doubt of their importance and sanctity." (Newton, Douglas, *The Art Styles of the Papuan Gulf*, The Museum of Primitive Art, New York 1961.)

US\$8,000 - 12,000

€7,200 - 11,000

323

**EXCEPTIONAL LOWER SEPIK MASK, PAPUA NEW GUINEA**

height 24 1/2in (62.2cm)

**Provenance**

English Private Collection

Acquired from the above by the present owner

Finely carved in elliptical form with concave back and pierced around the rim for attachments, the face with distinctive Sepik River features including narrow slanted eyes, long nose pointing downward and slightly to the right above a diminutive pierced mouth; fine dark-brown patina with wear around edges and piercings indicative of significant age and use.

US\$8,000 - 12,000

€7,200 - 11,000



323



324

324

**ABORIGINAL "RAIN FOREST" SHIELD, AUSTRALIA**

height 40in (101.5cm)

**Provenance**

French Private Collection

Bård R. Aaberge notes, 'The big, beautifully decorated, fighting shields and one-handed swords are distinctive features belonging to the Aboriginal Rainforest Cultures between Ingham in the south, Bloomfield River in the north, inland to the Herbert River and on the mountain ranges of the Atherton Tablelands. The swords and shields were used in big social gatherings to settle disputes and legal conflicts between different tribes as well as between individuals. Smaller painted shields and matching swords were used in "play" or ceremonial dances. [...]

[...] White, yellow and red clays, as well as charcoal mixed with oil, water or human blood providing a black colour, were painted with a fray ended lawyer cane to make the designs on the shields. Two initiated men would paint the design simultaneously according to traditional custom.

All the painted designs had a known symbolic meaning derived from objects that played an intimate part of life; tools, weapons, various fish and animals hunted for food, edible seeds, medicinal plants, as well as less intimate objects such as stars and comets.' (*Aboriginal Rainforest Shields of North Queensland*, Cairns Historical Society and Museum 2009)

Carved from the trunk of a native fig tree in a skewed elliptical form with a carved out handle on the back and raised rectangular knob on the front center, decorated on the front with a diamond geometric design in blue, ochre, white and mustard pigments; fine aged patina.

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

**€18,000 - 27,000**

325

**SHIELD, WESTERN AUSTRALIA**

wunda

height 24 13/16in (63cm)

Cf. Benitez-Johannot, Purissima and Jean Paul Barbier, *Shields: Africa, Southeast Asia and Oceania*, Prestel, 2000, fig. 100 (BMG 6000-6)

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

**€2,700 - 4,500**



325



326

**ASMAT SHIELD, WEST PAPUA,  
IRIAN JAYA**

*height 82 1/2in (209.3cm)*

**Provenance**

Private Collection, New York

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

**€2,700 - 4,500**

327

**FINE SHIELD, NORTHWEST REGION  
GULF OF TOMINI OR KULAWI, SOUTH  
SULAWESI**

*kanta*

height 43 5/16in (110cm)

Cf. Benitez-Johannot, Purissima and Jean Paul Barbier, *Shields: Africa, Southeast Asia and Oceania*, Prestel, 2000, fig. 60 (BMG3600)

According to Benitez-Johannot (ibid.), 'This shield is so narrow it is hard to imagine it being of any use in warding off arrows or deflecting spears. It might possibly have been employed in sword fights . . . more probable that the shield was indeed intended for dancing. It is made from a single piece of light-weight wood inlaid with triangular sections of bone and shells, and decorated with rows of "human hair" supposedly from the victims of the prestigious owner of the object. In fact, it seems as if hair has been replaced by animal fur--goat for the most part--in the majority of known examples of this type. The reverse side is not decorated. The elongated handle has been carved from the block.

The origin of this shield, of a type that was certainly no longer produced in the twentieth century, has proved difficult to pinpoint. Kaudern [Walter] notes it as 'Kulawi', the brothers Paul and Fritz Sarasin attribute it to the Topeba-to ethnic group, while Albert Grubauer places it among the Tobela who inhabit an area to the east of the Sa'dan Toraja.'

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

**€9,100 - 14,000**

Please note, three of the triangular white shell inlays are missing. Bonhams will pay for the restoration of these missing pieces on behalf of the successful buyer.



# Bonhams

AUCTIONEERS SINCE 1793



## Alexandre Noll The Collection of Dominique T Noll

New York | December 13, 2019

### INQUIRIES

+1 (212) 710 1306  
design.us@bonhams.com  
[bonhams.com/design](https://www.bonhams.com/design)

### ALEXANDRE NOLL (1890-1970)

Cabinet, circa 1955  
sapelli, carved 'ANOLL'  
height 37 1/2in (95cm); width 31 3/4in  
(81cm); depth 21 1/4in (54cm)

# Bonhams

AUCTIONEERS SINCE 1793



## 19th Century European Paintings

New York | November 20, 2019

### PREVIEW

November 16 - 20

### INQUIRIES

+1 (212) 644 9108

[madalina.lazen@bonhams.com](mailto:madalina.lazen@bonhams.com)

[bonhams.com/19thcenturypaintings](https://www.bonhams.com/19thcenturypaintings)

### DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

Girl in harvest field

oil on canvas

46 x 35 1/2in (116.8 x 90.2cm)

**\$70,000 - 100,000**

# Bonhams

AUCTIONEERS SINCE 1793



## Post-War & Contemporary Art

New York | November 13, 2019

### PREVIEW

November 2 - 13

### INQUIRIES

+1 (212) 644 9039

[jacqueline.towers-perkins@bonhams.com](mailto:jacqueline.towers-perkins@bonhams.com)

[bonhams.com/contemporaryart](http://bonhams.com/contemporaryart)

### HANS HOFMANN (1880-1966)

*Blue Vase, 1940*

oil on panel

34 3/4 x 25 in. (88.3 x 63.5 cm.)

\$120,000 - 180,000

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We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

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

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# Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at [www.bonhams.com/legals/](http://www.bonhams.com/legals/). If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

(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 thereof; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

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

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

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

## LIMITED RIGHT OF RESCISSION

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

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

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

# Conditions of sale - continued

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

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

## LIMITATION OF LIABILITY

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

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

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## Seller's guide

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

### AUCTION ESTIMATES

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

### ESTATE SERVICES

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

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

# Buyer's guide

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

## Catalogs

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

## Previews

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

## Estimates

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

## Reserves

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

## Auction House's Interest in Property Offered at Auction

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

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

## Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested

parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

## In Person

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

## Absentee Bids

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

## By Telephone

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

## Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

## Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

## Currency Converter

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

## Buyer's Premium

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

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

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

## Payment

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

## Sales Tax

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

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

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

## Collection of Purchases

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

## Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 14 November oversized lots (noted as W next to the lot number and/or listed on page 143) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery 14 days following the auction. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.**

Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

## Auction Results

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

# Important notice to buyers

## COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a *W* in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 14th November. Lots not so listed will remain at Bonhams.

### **W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 15TH NOVEMBER.**

#### **Address**

Door To Door Services  
50 Tannery Rd #8A  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

## HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 days of the auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

### **FURNITURE/LARGE OBJECTS**

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

### **SMALL OBJECTS**

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

Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dtdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dtdusa.com

## PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

### **TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

### **PAYMENT AT TIME OF COLLECTION**

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

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

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

### **PLEASE NOTE**

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

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

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## Oversized lots

54,55  
69,103

# Bonhams Specialist Departments

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## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340  
New York  
Sherri Cohen  
+1 917 206 1671  
Los Angeles  
Leslie Wright  
+1 323 436 5408  
Joseph Francaviglia  
+1 323 436 5443  
Lydia Ganley  
+1 323 436 4496  
San Francisco  
Victoria Richardson  
+1 415 503 3207  
Celeste Smith  
+1 415 503 3214

## Australian Art

Australia  
Merryn Schriever  
+61 2 8412 2222 Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094  
Darren Sutherland  
+1 212 461 6531  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
San Francisco  
Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
Fergus Gambon  
+44 20 7468 8245

## British Ceramics

London  
Fergus Gambon  
+44 20 7468 8245

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

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Daniel Lam  
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580 Madison Avenue  
New York, NY 10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

### Hong Kong

Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax

## Offices and Associated Companies

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#### Nigeria

Neil Coventry  
+234 (0) 8110 033 792  
+27 (0) 7611 20171  
neil.coventry@  
bonhams.com

#### South Africa - Johannesburg

Penny Culverwell  
+27 (0) 71 342 2670  
penny.culverwell@  
bonhams.com

### Australia

#### Sydney

97-99 Queen Street,  
Woollahra, NSW 2025  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

#### Melbourne

Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
Australia  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

### Asia

#### Beijing

Vivian Zhang  
Unit S102A, Beijing  
Lufthansa Center,  
50 Liangmaqiao Road,  
Chaoyang District,  
Beijing 100125, China  
+86 (0) 10 8424 3188  
beijing@bonhams.com

#### Singapore

Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

#### Taiwan

Bobbie Hu  
37th Floor,  
Taipei 101 Tower  
No. 7 Xinyi Road,  
Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8758 2897 fax  
taiwan@bonhams.com

### Europe

#### Austria

Thomas Kamm  
thomas.kamm@  
bonhams.com  
+49 900 89 2420 5812  
austria@bonhams.com

#### Belgium

Christine De Schaetzen  
christine.deschaetzen@  
bonhams.com  
Boulevard Saint  
Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

#### France

Catherine Yaiche  
catherine.yaiche@  
bonhams.com  
4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

#### Germany - Cologne

Katharina Schmid  
katharina.schmid@  
bonhams.com  
+49 (0) 221 9865 3419  
+49 (0) 157 9234 6717  
cologne@bonhams.com

#### Germany - Hamburg

Marie Becker Lingenthal  
marie.beckerlingenthal@  
bonhams.com  
+49 (0) 17 4236 0022  
hamburg@  
bonhams.com

#### Germany - Munich

Thomas Kamm  
thomas.kamm@  
bonhams.com  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

#### Germany - Stuttgart

Katharina Schmid  
katharina.schmid@  
bonhams.com  
Neue Brücke 2  
New Bridge Offices  
70173 Stuttgart  
+49 (0) 711 2195 2640  
+49 (0) 157 9234 6717  
stuttgart@bonhams.com

#### Greece

7 Neofytou Vamva  
Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

#### Ireland

Kieran O'Boyle  
kieran.oboyle@  
bonhams.com  
31 Molesworth Street  
Dublin 2  
+353 (0) 1 602 0990  
ireland@bonhams.com

#### Italy - Milan

Luca Curradi  
luca.curradi@  
bonhams.com  
Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

#### Italy - Rome

Emma Dalla Libera  
emma.dallalibera@  
bonhams.com  
Via Sicilia 50  
00187 Roma  
+39 06 485 900  
rome@bonhams.com

#### The Netherlands

Koen Samson  
koen.samson@  
bonhams.com  
De Lairessestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@  
bonhams.com

#### Portugal

Filipa De Andrade  
filipa.deandrade@  
bonhams.com  
Rua Bartolomeu Dias  
no160. 1o  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

#### Spain - Barcelona & North

Teresa Ybarra  
teresa.ybarra@  
bonhams.com  
+34 930 156 686  
+34 680 347 606  
barcelona@  
bonhams.com

#### Spain - Madrid

Johann Leibbrandt  
johann.leibbrandt@  
bonhams.com  
Núñez de Balboa  
no 4-1C  
28001 Madrid  
+34 915 78 17 27

#### Switzerland - Geneva

Live Gallone Moeller  
livie.gallonemoeller@  
bonhams.com  
Rue Etienne-Dumont 10  
1204 Geneva  
+41 22 300 3160  
geneva@bonhams.com

#### Switzerland - Zurich

Andrea Bodmer  
andrea.bodmer@  
bonhams.com  
Dreikönigstrasse 31a  
8002 Zürich  
+41 44 281 9535  
zurich@bonhams.com

### North America

#### USA

Representatives:

##### Arizona

Terri Adrian-Hardy  
terri.hardy@  
bonhams.com  
+1 (602) 859 1843  
arizona@bonhams.com

##### California

Central Valley  
David Daniel  
david.daniel@  
bonhams.com  
+1 (916) 364 1645  
nevada@bonhams.com

##### California - Palm Springs

Brooke Sivo  
brooke.sivo@  
bonhams.com  
+1 (760) 350 4255  
palmssprings@  
bonhams.com

##### California - San Diego

Brooke Sivo  
brooke.sivo@  
bonhams.com  
+1 (760) 567 1744  
sandiego@  
bonhams.com

##### Colorado

Lance Vigil  
lance.vigil@  
bonhams.com  
+1 (720) 355 3737  
colorado@  
bonhams.com

#### Florida

April Matteini  
april.matteini@  
bonhams.com  
+1 (305) 978 2459  
Alexis Butler  
alexis.butler@  
bonhams.com  
+1 (305) 878 5366  
miami@bonhams.com

#### Georgia

Mary Moore Bethea  
mary.bethea@  
bonhams.com  
+1 (404) 842 1500  
georgia@bonhams.com

#### Illinois & Midwest

Natalie B. Waechter  
natalie.waechter@  
bonhams.com  
+1 (773) 267 3300  
Shawn Marsh  
shawn.marsh@  
bonhams.com  
+1 (773) 680 2881  
chicago@bonhams.com

#### Massachusetts & New England

Amy Corcoran  
amy.corcoran@  
bonhams.com  
+1 (617) 742 0909  
boston@bonhams.com

#### Nevada

David Daniel  
david.daniel@  
bonhams.com  
+1 (775) 831 0330  
nevada@bonhams.com

#### New Mexico

Terri Adrian-Hardy  
terri.hardy@  
bonhams.com  
+1 (602) 859 1843  
newmexico@  
bonhams.com

#### Oregon & Idaho

Sheryl Acheson  
sheryl.acheson@  
bonhams.com  
+1 (971) 727 7797  
oregon@bonhams.com

---

**London**

Montpelier Street London  
SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

**Edinburgh**

22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Los Angeles**

7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
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**Texas - Dallas**

Mary Holm  
mary.holm@  
bonhams.com  
+1 (214) 557 2716  
dallas@bonhams.com

**Texas - Houston**

Lindsay Davis  
lindsay.davis@  
bonhams.com  
+1 (713) 855 7452  
texas@bonhams.com

**Virginia**

Gertraud Hechl  
gertraud.hechl@  
bonhams.com  
+1 (202) 422 2733  
virginia@  
bonhams.com

**Washington  
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heather.omahony@  
bonhams.com  
+1 (206) 566 3913  
seattle@  
bonhams.com

**Washington DC  
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Gertraud Hechl  
gertraud.hechl@  
bonhams.com  
+1 (202) 422 2733  
washingtonDC@  
bonhams.com

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340 King St East  
2nd floor, Office 213  
Toronto ON  
M5A 1 KB  
kristin.kearney@  
bonhams.com  
+1 (416) 462 9004  
info.ca@  
bonhams.com

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hove@bonhams.com

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sussex@  
bonhams.com

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exeter@bonhams.com

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norfolk@  
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Vicars Lane  
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**Bonhams**  
580 Madison Avenue  
New York, NY 10022

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+1 212 644 9001  
bonhams.com

**AUCTIONEERS SINCE 1793**