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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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10am to 5pm
Sunday November 10,
10am to 5pm
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10am to 12pm

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Lots 1 – 127

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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

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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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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.

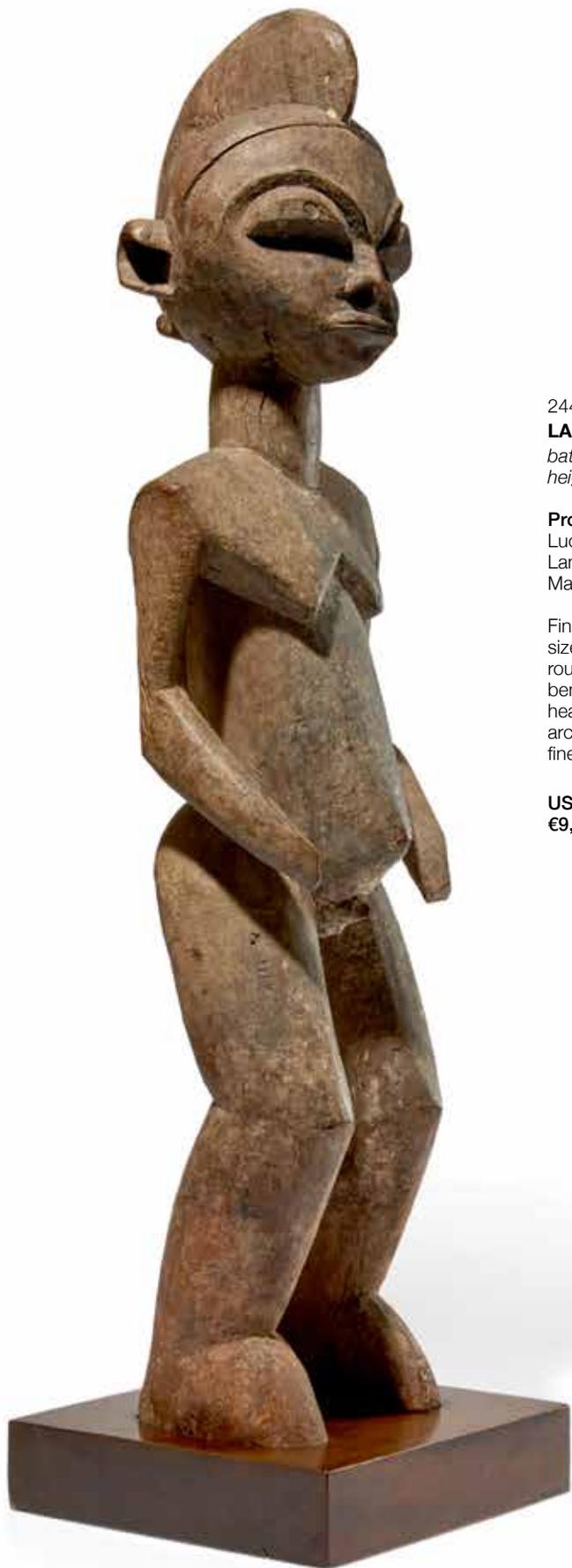
US\$4,000 - 6,000

€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^W

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^W

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 knobs, 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^W

**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)

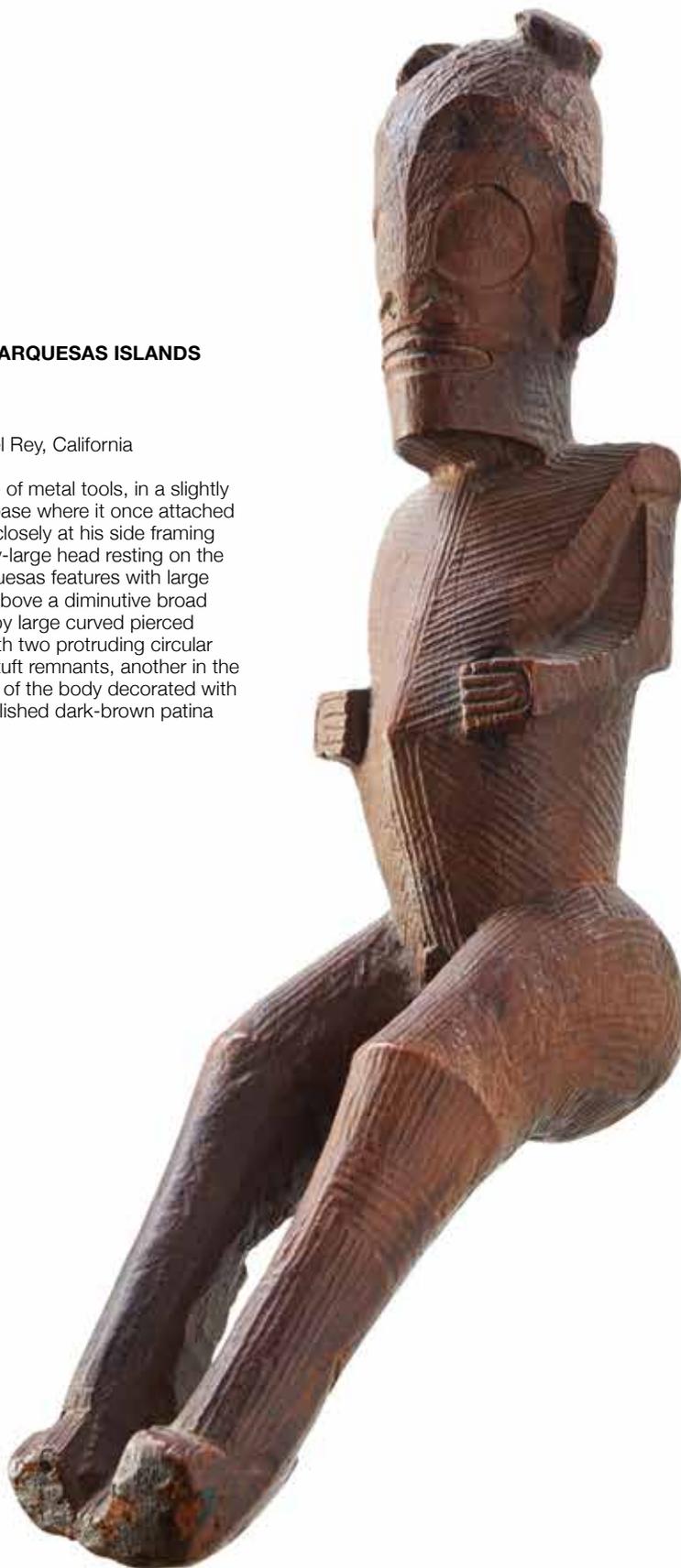
Provenance

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

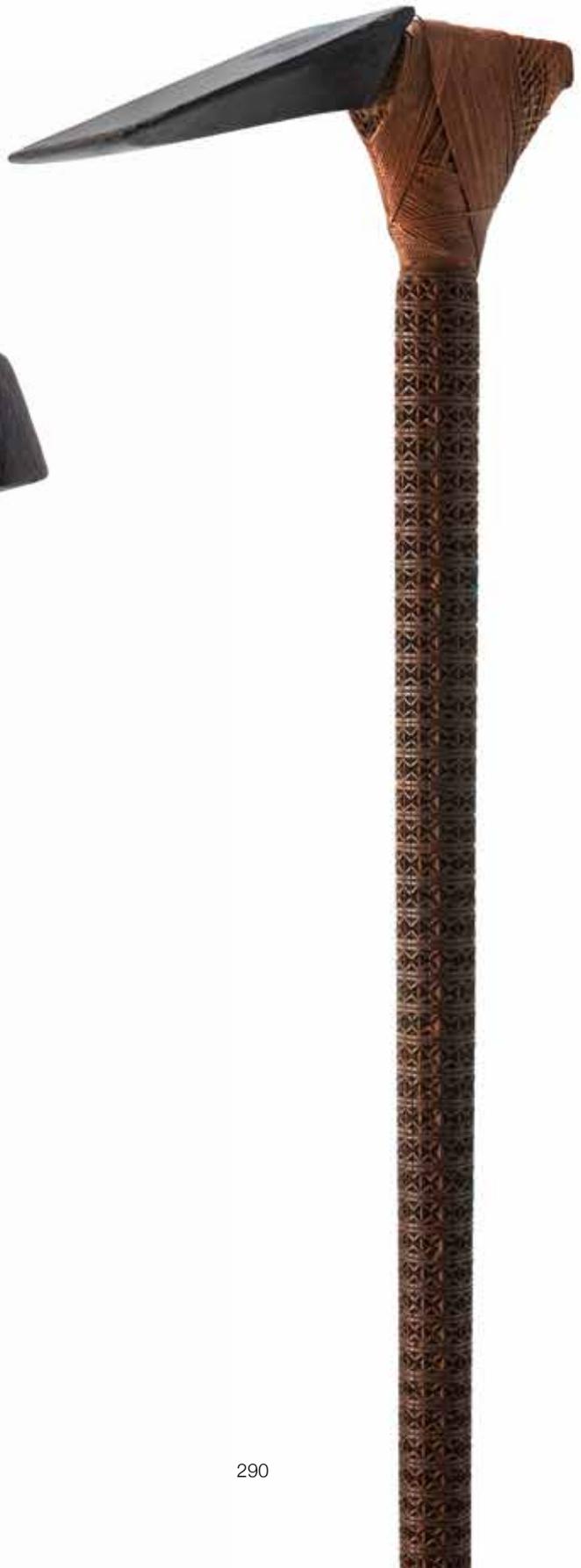
290
CEREMONIAL ADZE, MANGAIA ISLAND, COOK ISLANDS
toki
length 26in (66cm)

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

US\$1,000 - 1,500
€910 - 1,400



289



290



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



EASTER ISLAND.

300



EASTER ISLAND.

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)

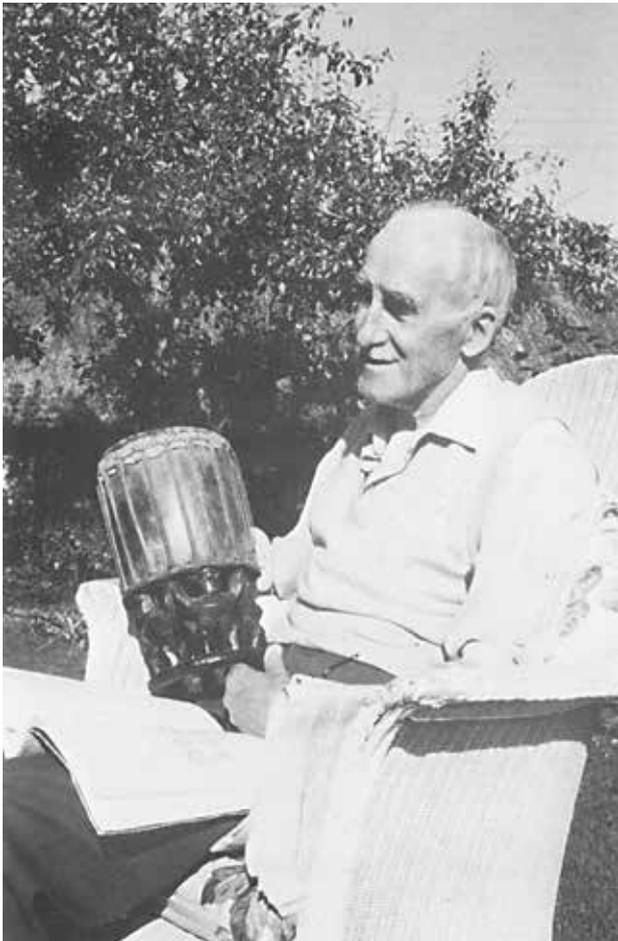
Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i

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;

Kaeppler, 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^W

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



304



305

305
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.



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AUCTIONEERS SINCE 1793



Alexandre Noll The Collection of Dominique T Noll

New York | December 13, 2019

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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)

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19th Century European Paintings

New York | November 20, 2019

PREVIEW

November 16 - 20

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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

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Post-War & Contemporary Art

New York | November 13, 2019

PREVIEW

November 2 - 13

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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

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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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.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

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any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

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Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

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

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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Conditions of sale - continued

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

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

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

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (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.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer's guide

BIDDING & BUYING AT AUCTION

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

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 σ 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, 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 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.

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.

Oversized lots

54,55
69,103

Bonhams Specialist Departments

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

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

Hong Kong
Edward Wilkinson
+852 2918 4321
New York
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Leslie Roskind
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Anastasia Chao
+852 3607 0007
Ellen Sin
+852 3607 0017

Marine Art

London
Veronique Scorer
+44 20 7393 3962

Mechanical Music

London
Jon Baddeley
+44 20 7393 3872

**Modern & Contemporary
African Art**

London
Giles Peppiatt
+ 44 20 7468 8355
New York
Hayley Grundy
+1 917 206 1624

**Modern & Contemporary
Middle Eastern Art**

London
Nima Sagharchi
+44 20 7468 8342

**Modern & Contemporary
South Asian Art**

London
Tahmina Ghaffar
+44 207 468 8382

**Modern Decorative
Art + Design**

London
Mark Oliver
+44 20 7393 3856
New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars

London
Tim Schofield
+44 20 7468 5804
New York
Rupert Banner
+1 212 461 6515
Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243
San Francisco
Mark Osborne
+1 415 503 3353
Europe
Phillip Kantor
+32 476 879 471

Automobilia

London
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

Motorcycles

London
Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

Museum Services

San Francisco
Laura King Pfaff
+1 415 503 3210

Native American Art

Los Angeles
Ingmars Lindbergs
+1 415 503 3393
Kim Jarand
+1 323 436 5430

Natural History

Los Angeles
Claudia Florian
+1 323 436 5437
Thomas E. Lindgren
+1 310 469 8567 •

Old Master Pictures

London
Andrew Mckenzie
+44 20 7468 8261

Orientalist Art

London
Charles O'Brien
+44 20 7468 8360

Photography

New York
Laura Paterson
+1 917 206 1653

**Post-War and
Contemporary Art**

London
Ralph Taylor
+44 20 7447 7403
Giacomo Balsamo
+44 20 7468 5837
New York
Muys Snijders
+212 644 9020
Jacqueline Towers-Perkins
+1 212 644 9039
Lisa De Simone
+1 917 206 1607
Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

Prints and Multiples

London
Lucia Tro Santafe
+44 20 7468 8262
New York
Deborah Ripley
+1 212 644 9059
Los Angeles
Morisa Rosenberg
+1 323 436 5435

Russian Art

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Daria Khristova
+44 20 7468 8334
New York
Yelena Harbick
+1 212 644 9136

Scientific Instruments

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Jon Baddeley
+44 20 7393 3872
New York
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Edinburgh
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

London
Ellis Finch
+44 20 7393 3973

Sporting Guns

London
Patrick Hawes
+44 20 7393 3815

Space History

San Francisco
Adam Stackhouse
+1 415 503 3266

Travel Pictures

London
Veronique Scorer
+44 20 7393 3962

**Watches &
Wristwatches**

London
Jonathan Darracott
+44 20 7447 7412
New York
Jonathan Snellenburg
+1 212 461 6530
Hong Kong
Tim Bourne
+852 3607 0021

Whisky

Edinburgh
Martin Green
+44 131 225 2266
Hong Kong
Daniel Lam
+852 2918 4321

Wine

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Richard Harvey
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San Francisco
Christine Ballard
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Hong Kong
Daniel Lam
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Client Services Departments**U.S.A.****San Francisco**

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