AFRICAN AND OCEANIC ART
Tuesday May 22, 2018 at 3pm
Los Angeles

BIDS
+1 (323) 850 7500
+1 (323) 850 6090 fax
bids.us@bonhams.com

To bid via the internet please visit www.bonhams.com/24818

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

INQUIRIES
Fredric Backlar
Consulting Specialist
+1 (323) 436-5416
fred.backlar@bonhams.com

Cassandra D’Cruz
Business Administrator
+1 (323) 436-5434
cassandra.d cru z@bonhams.com

Automated Results Service
+1 (800) 223 2854

CLIENT SERVICES
Monday – Friday 9am-5pm
+1 (323) 850 7500
+1 (323) 850 6090 fax

ILLUSTRATIONS
Front cover: Lot 341
Back cover: Lot 323
Session 1: Lot 309
Session 2: Lot 376

SALE NUMBER:
24818
Lots 301-419

CATALOG: $35
AFRICAN AND OCEANIC ART

CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Oceanic Art</td>
</tr>
<tr>
<td>55</td>
<td>African Art</td>
</tr>
<tr>
<td>128</td>
<td>Conditions of Sale</td>
</tr>
<tr>
<td>129</td>
<td>Seller's Guide</td>
</tr>
<tr>
<td>130</td>
<td>Buyer's Guide</td>
</tr>
<tr>
<td>131</td>
<td>Contacts</td>
</tr>
<tr>
<td>132</td>
<td>Auction Registration Form</td>
</tr>
</tbody>
</table>
301
FOUR MAORI EARRINGS, NEW ZEALAND, CA.1600-1850
kuru
Nephrite (probably inanga variety)
lenghts 3 1/2 to 4 3/4in (9 to 12.1cm)

Provenance
Australian Private Collection

US$3,000 - 5,000
€2,500 - 4,100

302
MAORI PENDANT, NEW ZEALAND, CA. 1600-1850
hei tiki
Nephrite (probably kawakawa variety)
hight 4 7/8in (12.3cm)

Provenance
Private Collection, London

A rare example, probably unique, with the upper torso of a traditional hei tiki figure not included in this artist’s rendering.

US$3,000 - 5,000
€2,500 - 4,100

303
MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND, CA. 1600-1850
hei tiki
Nephrite (probably kawakawa variety)
hight 4 7/8in (12.3cm)

Provenance
John Hewett Bogg Farm, United Kingdom
American Private Collection

Clearly unfinished with only the right eye complete, the left eye, mouth and suspension hole only started; the pendant takes the form of the adze which it is being carved from, with a slightly trapezoidal, adze-form shape and sharp blade edge on the top; beautiful, marbled dark-green nephrite.

US$12,000 - 18,000
€9,800 - 15,000
304
MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND, CA. 1600-1850
hei tiki
Nephrite (probably kawakawa variety), paua shell
height 3 3/4in (9.5cm)
Provenance
Private Collection, New Hampshire
Mark and Carolyn Blackburn, Honolulu
Australian Private Collection

Of overall fleshy composition, almost a full centimeter thick, the left hand resting on the hip while the right rests on the torso; the right shoulder lifts upwards as the arm at the elbow is lifted in front of the right hip.

US$10,000 - 15,000
€8,200 - 12,000

305
MAORI HAND CLUB, NEW ZEALAND, CA. 1600-1850
mere
Nephrite (probably inanga variety)
length 13in (33cm)
Provenance
Private Collection, England

This handsome example is finely stone carved from the most highly sought-after variety of pounamu or nephrite jade from the Maori inanga stone, named after the young white bait fish because of its pearly-white, blue-white or light green color; the blade with a sunken groove running lengthwise on one side.

US$7,000 - 9,000
€5,700 - 7,400

306
LARGE MAORI HAND CLUB, NEW ZEALAND, CA. 1600-1850
patu onewa
Stone (probably grewacke)
length 16 1/2in (42cm)
Provenance
Private Collection, England

Of monumental scale, this patu onewa has been finely ground and polished with sandstone until perfectly finished to a very high standard.

US$8,000 - 12,000
€6,600 - 9,800
307

LARGE PADDLE CLUB, MARQUESAS ISLANDS

 парахуа
Wood
length 97 1/4in (247cm)

Provenance
Purportedly Reverend James Hunnewell Kekela (1824–1904), the first Native Hawaiian to be ordained a Protestant minister in 1849 who worked as a missionary in the Marquesas Islands. After rescuing an American sailor from cannibals, President Abraham Lincoln presented him with a gold pocket watch.

Queen Liliuokalani (1838–1917), the first queen and last monarch of the Kingdom of Hawai‘i, ruling from January 29, 1891, until the overthrow of the Kingdom of Hawaii on January 17, 1893;

Sold in 1917 at the sale of her effects at Washington Place, Honolulu

American Private Collection

Cf. Ivory, Carol, *Mata Hoata – Arts et Société aut les Marquises*, Musée du Quai Branly, Paris, 2016, fig. 79

US$12,000 - 18,000
€9,800 - 15,000
FINE CEREMONIAL HAFTED ADZE,
MANGAIA ISLAND, COOK ISLANDS

*toki*
Wood, stone, coconut fiber sennit
length 37 1/2in (95.2cm)

Provenance
Private Collection, Hawaii
Bonhams, New York, 12 November 2014,
lot 247
Private Collection, New York

The shaft intricately incised with geometric
design, the stone adze inset and bound with
fine fiber sennit.

US$6,000 - 8,000
€4,900 - 6,600
EXCEEDINGLY RARE FIGURE FROM A NECKLACE, FIJI ISLANDS
Sperm whale tooth (Physeter macrocephalus)
height 2 3/8in (6cm)

Provenance
Private Collection, New Bedford, Massachusetts, 1960s

Steven Hooper notes, ‘The earliest dates for human settlement of western Polynesia suggest that sometime around 1000 BC voyagers crossed the 700-mile divide between the main Melanesian islands and Fiji. These people made a distinctive dentate-stamped form of pottery called Lapita, named after the site on New Cati Tonia where it was first identified. These “Lapita peoples”, who no doubt made return voyages, were the ancestors of modern Polynesians. After their arrival they appear to have consolidated in the region, prior to a further eastward exploratory push during the second half of the first millennium AD. Archaeological evidence indicates dynamic periods of cultural change around AD 1000-1200, and a period of fort-building in the fourteenth to sixteenth centuries.

By the eighteenth century chiefdoms were established throughout the region, their relative strengths waxing and waning as alliances affected their relationships. And extensive exchange network existed between Fiji, Tonga and Samoa (Kaeppler, Adrienne, ‘Exchange patterns in goods and spouses; Fiji, Tonga and Samoa.’ *Mankind*, 1978, 11(3): 246-52). Tongan influence was increasing in eastern Fiji, and specialist carpenters are constructing large double canoes with efficient Micronesian rigs which allowed great maneuverability and maritime supremacy. Into this dynamic situation arrived Cook during his second and third voyages in the 1770s, and other Europeans such as Malaspina and D’Entrecasteaux followed. Cooke name Tonga the “Friendly Islands” and Bougainville in 1768 called Samoa “Navigator’s Islands.” Information about the first decades of the nineteenth century derives from the remarkable account by William Mariner of his four-year stay in Tonga between 1806 and 1810 (Mariner, William, *An account of the natives of the Tonga Islands in the South Pacific Ocean: with an original grammar and vocabulary of their language*, John Martin (ed.) 3rd edition. Edinburgh: Constable), and from accounts of visits of sandalwood traders such as Lockerby to Fiji. (Im Thrun, E. and L.C. Wharton (EDS), *The Journal of William Lockerby, sandalwood trader in the Fijian Islands during the years 1808-1809*, ...London: Hakluyt Society).

Bêche-de-mer traders and missionaries of the London Missionary Society and the Methodist mission arrived in the 1820s. Chiefs in Tonga were converted around 1830 but it was not until 1854 that Cakobau, Fiji’s most powerful chief, converted to Christianity after a prolonged period of warfare between the major chiefdoms of Bau and Rewa (Sahlins, MD, *Apologies to Thucydides: understanding history as culture and vice versa* Chicago, University of Chicago Press, 2004). Meanwhile Tongan expansionist policies, personified in the Christian warrior Ma’afu, were affecting eastern Fiji, a process only stopped by the cession to Fiji to Britain in 1874. Fiji became independent in 1970. Tonga, under the long-lived King George Tupou and his successors, has maintained its independence. Samoa fell increasingly under German influence in the late nineteenth century, before being split into two—western Samoa (independent in 1962) and American Samoa.

The immense amount of activity in the region during the period under review means that the attribution of objects is often difficult. Samoan-Tongan carpenters were settled in eastern and coastal of Fiji, working in the service of local chiefs to produce canoes and regalia made of shell and ivory. Their presence is manifested in the large amount of whale-ivory inlay which can be found in artefacts from this period. This was a result of the increased availability of whales’ teeth and metal tools through trade with Europeans, and a cultural situation in which ivory was highly valued and strategically important.’ (Pacific Encounters - Art & Divinity in Polynesia 1760-1860, Sainsbury Century for Visual Arts, University of East Anglia, Norwich, 2006, p. 241)

A unique Fijian necklace in the Museum of Archaeology and Anthropology at the University of Cambridge (no. Z2752) is composed of multiple figurines and pendants. Almost identical to the work presented here, all of the figurines have large round heads with a squared nose, slit mouth, diminutive arms, a slightly raised vaginal area and straight legs with feet pointing downward with incisions made to imitate toes. In addition, each figurine, like the work presented here, has been pierced through on the back of their heads for suspension, and each have darker honey patina on their backs than on their fronts as a result of years of contact with the Fijian person, presumably of significant status in order to have the opportunity to wear such a magnificent work of art.


Cf. Hooper, Steven, *Fiji - Art & Life in the Pacific*, Sainsbury Research Center for the Arts of Africa, Oceania & the Americas, Norwich, 2016, fig. 41

US$200,000 - 300,000
€160,000 - 250,000
GOD IMAGE, PROBABLY RAPA ITI, CENTRAL POLYNESIA

*tī*i
Basalt
height 8 1/4in (21cm)

Provenance
Bengt Danielsson, Papeete, Tahiti (6 July 1921 – 4 July 1997), Swedish anthropologist and a crew member on the *Kon-Tiki* raft expedition from South America to French Polynesia in 1947. James Malone, Honolulu, acquired from the above in the 1960s. Acquired from the above by the present owner.

A mineral analysis report from the University of Hawaii accompanies the work.

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

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

US$8,000 - 12,000
€6,600 - 9,800
**311**

**RARE FISHING LURE, TONGA ISLANDS**

Sperm whale tooth (Physeter macrocephalus), marine turtle (Chelonioida), inner shell of a bivalve mollusk shell, sennit cordage

*length 6 1/2in (16.5cm)*

**Provenance**

Private Collection, Nantucket, Massachusetts

American Private Collection

This exceedingly rare example is of the type considered to be the most pivotal technological achievement in the corpus of Polynesian hook making.

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

**€9,800 - 15,000**

---

**312**

**SQUID/OCTOPUS LURE, HAWAIIAN ISLANDS**

*leho he'e*

Cowrie shell, stone, wood, fiber, bone

*length 9 1/4in (23.5cm)*

**Provenance**

Private Collection, New York

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

**€3,300 - 4,900**
313
BOWL, HAWAIIAN ISLANDS
TOGETHER WITH A RARE ROYAL HAWAIIAN BAND ENAMEL
PIN AND METAL BRACELET
Wood (probably kou)
diameter of bowl 6in (15.3cm)

Provenance
David V. Pokipala, Hawai’i
Private Collection, Hawai’i

This bowl is finely hand carved with natural knots among a fine, varied light-honey and dark-brown surface.

US$2,000 - 3,000
€1,600 - 2,500
314

FINE FOOD BOWL, HAWAIIAN ISLANDS
pohaku kuʻi poi
Wood (probably kou)
diameter 9 1/2in (24.2cm)

Provenance
Prince Jonah Kūhiō Kalanianaʻole (1871-1922), prince of the Kingdom of Hawaiʻi until it was overthrown by a coalition of American and European businessmen in 1893
Private Collection, Hawaii

Finely hand carved with the flat, thick bottom gradually curving outwards and tapering inwards at the top with thin edges; fine, varied light and dark-brown surface.

US$3,000 - 5,000
€2,500 - 4,100
SUPERB HOOK NECKLACE, HAWAIIAN ISLANDS
lei nihoa palao
Whale tooth with braided hair
length 9 1/2in (24.1cm)
length of hook 4 1/4in (11.5cm)

Provenance
Private Collection, Kailua, Kona

‘Hawaii is the most isolated archipelago on Earth. It is astonishing that Polynesian explorers in double-hulled canoes--lashed together with coconut fiber and propelled by sails of woven mats--discovered and settled these islands roughly a thousand years ago. They came upon a verdant island chain with a subtropical climate, rich soils, and abundant natural resources. Nurtured by this salubrious environment, their descendants multiplied, founding an island civilization that remained unknown to the rest of the world. Independently of what was happening in China or Japan, in Mesoamerica, or in Europe, the Hawaiian people constructed their own unique history.

This island civilization in many respects mirrored early states that arose in other favorable zones in both the Old World and New. From a small founding population, over the course of several centuries a hierarchical society emerged, supported by a robust agricultural economy. A distinct class of chiefs depended on and managed a vast population of farming and fishing commoners. An elaborate system of rules and obligations--the kapu system--governed the relationships between the chiefs and the people. At the pinnacle of society were the island rulers, ali’i akua (literally, “god-kings”), whose prerogatives included royal incest and human sacrifice. In these practices, the Hawaiian kings resembled the pharaohs of Egypt and the Inca of Peru. Yet Hawaiian culture arose entirely independently in this most remote, most isolated of all places on Earth.’

Patrick Vinton Kirch, PhD
A Shark Going Inland is My Chief - The Island Civilization of Ancient Hawai’i, University of California Press, Ltd., 2012, p. XI

In the early nineteenth century, whalers and traders began to supply sperm whale teeth and walrus tusks allowing artists to create impressive versions of the old, smaller versions of the hook-shaped pendants. Most likely made for and worn by an ali’i, these larger versions are considered the most spectacular of all Hawaiian ornaments. The present work on offer is a particularly large and handsome example, with a pierced hook-shaped pendant with superb, honey-brown patina, attached to a bundle of finely woven, eight-ply hair. The bundle is bound with a series of individual eight-ply hair bindings, each tied in a knot on the back, and two fiber bindings on each side.

US$45,000 - 65,000
€37,000 - 53,000
316 Y
RARE SWORD, KIRIBATI ISLANDS
Wood, shark teeth (*Carcharhinus longimanus*), fiber, tapa, human hair
length 34 1/2in (87.7cm)

Provenance
Private Collection, London
Acquired from the above by the present owner

The Kiribati warriors were particularly well-known for their elaborate weapons edged with shark teeth barbs. These weapons must not only have been threatening in appearance, but certainly quite lethal in battle.

US$2,000 - 3,000
€1,600 - 2,500

317
MALE AND FEMALE FIGURES, YAP ISLAND, CAROLINE ISLANDS
Wood, pigment
height approximately 11 13/16in (30cm)

Provenance
Mathew Hickie, Marietta, Pennsylvania
Private Collection, Switzerland

US$3,000 - 5,000
€2,500 - 4,100
AMULET FIGURE, EAST SEPIK OR MADANG PROVINCE, COASTAL REGION, PAPUA NEW GUINEA
Wood, pigments
height 13 3/8in (34cm)

Provenance
Marcel Florkin Collection, Belgium
Private Collection, Switzerland

US$4,000 - 6,000
€3,300 - 4,900
There are multiple reasons that move us towards a discovery of the significant weight of the singular and expressive strength in primitive art. The impact of its disconcerting presence and the immeasurable distance it has travelled to reach us in the future impart a need to interpret the purpose of its gestures, the need to know more about such remote symbolisms and a genuine thrill that will end up shaping an eternal passion for this art.

Its scholars and aficionados converge on this art from many different angles. Often, after experiencing a previous and powerful closeness to other areas of the world of art, the creative sincerity of primitive art, its anonymous creators and the fact that it has always been present in the diametrically opposite social valuation of our artistic surroundings, become truly captivating.

Their works are therefore not grounded so much in excellence, which they have, but effectiveness. Created in settings free from the influences of classic cannons of beauty, their scope is undoubtedly far from the realm of the exaltation of art for art’s sake.

This is precisely why its interesting and transgressive qualities connected at a propitious time with the artistic avant-garde at the beginning of the 20th century, who adopted many of its proposals as their own. Primitive art also impelled them to make substantial changes to their concepts of visual impact, volume and perspective and were, in parallel, bearers of codes that shared an affinity with the conceptual search for new art movements, which were gestating in the art present at that time. 

So we will move on then to the contemplation of the works, because as André Breton would say in one of his pointed phrases, “only the marvelous . . . is beautiful!”

Antonio Onrubia
The Diversity of Forms – African and Oceanic Art, Editorial Gustavo Gili, S.L., Barcelona, 2016, Preface, pp. 5-6
ANCESTOR FIGURE, BIAK ISLAND, CENDERWASH BAY, IRIAN JAYA

Konwar
Wood
height 9 1/2" (24cm)

Provenance
Leo and Lillian Fortess, Honolulu
Norman Hurst Gallery, Cambridge, Massachusetts
Anthony J.P. Meyer, Paris
Antonio Onrubia Collection, Barcelona

Published
Hurst, Norman, Art and Artifacts of Melanesia, Hurst Gallery, Cambridge, MA, 1992, fig. 52
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 242

Exhibited
Honolulu Academy of Arts, Honolulu, Selections of Pacific Art from the Collection of Leo and Lillian Fortess, June 20-October 1, 1989, no. 28

The traditional art from the people of Cenderwash Bay can be defined as konwar art. Christian Kaufmann notes, "The principal form consists of large-headed figures, usually in a squatting position. This form can be categorized as an evocation of ancestors, and has a multitude of variants." (Oceanic Art, Harry Abrams, New York, 1997, p. 608)

'The term konwar means "soul of the dead." Konwar figures were activated by calling upon the soul or spirit of the deceased to enter the figure. They were used to ensure success in hunting and fishing, to give protection in maritime travel and warfare, and to cure sick people. On the other hand, they were also used in sorcery practices to cause illness and death." (Friede, John, New Guinea Art - Masterpieces from the Jolika Collection of Marcia and John Friede, Fine Arts Museum of San Francisco, 2015, p. 178)

US$25,000 - 35,000
€21,000 - 29,000
Figural Amulet, Middle Sepik River, East Sepik Province, Papua New Guinea

Djimur
Wood
height 7 7/8in (20cm)

Provenance
Field collected by a German missionary, ca. 1900
German Private Collection
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 262

US$2,500 - 3,500
€2,100 - 2,900
YASYIN CANOE PROW ORNAMENT
MASK, MIDDLE SEPIK RIVER, EAST SEPIK PROVINCE, PAPUA NEW GUINEA

kaminimbit (canoe prow)
Wood, pigments
height 13 1/4in (33.5cm)

Provenance
Peter Kohler Collection, Ascona, Switzerland
Patrick Fröhlich, Zurich
Antonio Onrubia Collection, Barcelona

Published
Museum Fodor, Kunst uit Nieuw Guinea, Collection Peter Kohler, Amsterdam, 1963, fig. 195
Newton, Douglas, Crocodile and Cassowary - Religious Art of the upper Sepik River, The Museum of Primitive Art, New York, 1971, fig. 185
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 256

Exhibited
Museum Fodor, Amsterdam, Kunst uit Nieuw Guinea, Collection Peter Kohler, 22 - 30 June 1963

US$12,000 - 18,000
€9,800 - 15,000
URAMA ISLAND BULLROARER, PAPUAN GULF, PAPUA NEW GUINEA
kaiaimunu
Wood, kaolin
height 20 1/4in (51.5cm)

Provenance
Thomas Schultze-Westrum, Munich, acquired 15 April 1966 ("393" handwritten on reverse)
John and Marcia Friede Collection, Rye, New York
Michael Hamson, Palos Verdes, California
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 263

US$3,000 - 5,000
€2,500 - 4,100
RARE CANOE PROW, MAWESDAI VILLAGE, WALCKENAER BAY, PAPUA NEW GUINEA

Wood
height 10 3/8in (26.5cm)
length 16 3/8in (41.5cm)

Provenance
Todd Barlin, Sydney
Anthony JP. Meyer, Paris, acquired from the above in 1991
Antonio Casanovas, Madrid
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016

According to Meyer (Ibid., p. 63), "The large hooked nose is consistent with the art of the area extending from the Mamberamo River to Humbolt Bay. The designs on the side of the prow seem to represent fish, possibly a manta ray." The figurehead, with a large, hooked nose most likely represents an ancestral figure positioned at the stern to ward off any malevolent spirits. Carved in light wood with aged, weathered surface, the left panel lost presumably in situ.

US$25,000 - 35,000
€21,000 - 29,000
HOOK FIGURE, RAMU RIVER, MADANG PROVINCE, PAPUA NEW GUINEA

*tsambun*
Wood, cowrie shells
*height 24 5/8in (62.5cm)*

**Provenance**
Gustav Umlauff, Hamburg, 1930s
Julius August Konietzko, Hamburg
Guy Loudmer, Drouot-Richelieu, Paris, 7-9 December 1991, Lot 168
Michel Gaud Collection, Saint Tropez
Eduardo Uhart, Santiago, Chile and Paris
Christine Valluet, Paris
Joris Visser, Brussels
Antonio Onrubia Collection, Barcelona

**Published**
*Arts d’Afrique Noire*, Winter 2003, no. 128, p. 29
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 261

Depicting the waken ancestral figure, hook like these “were used to hang carrying bags and baskets with food away from rats. Bunches of beetle nuts, clothes, tools, drums, and flutes were also suspended. Spirits or mythical beings associated with specific clans were portrayed. Known by name, the hooks were given offerings of food and were expected to have a positive influence on the food supply.” (Friede, John, *New Guinea Art - Masterpieces from the Jolika Collection of Marcia and John Friede*, Fine Arts Museum of San Francisco, 2015, p. 124)

US$25,000 - 35,000
€21,000 - 29,000

BETEL NUT MORTAR, MANAM ISLAND, BISMARK SEA, MADANG PROVINCE, PAPUA NEW GUINEA

dap dap
Wood, lime
*height 4 7/8in (12.5cm)*

**Provenance**
Peter Hallinan Collection, Brisbane, Australia
Antonio Onrubia Collection, Barcelona

**Published**
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 258

US$2,500 - 3,500
€2,100 - 2,900
CEREMONIAL DAGGER, ADMIRALTY ISLANDS, PAPUA NEW GUINEA

kurt
Obsidian, wood, nut paste, pigments
length 11 1/8in (28.2cm)

Provenance

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 266

US$2,000 - 3,000
€1,600 - 2,500
327

FINE HEADREST, TONGA ISLANDS

kali
Wood, fiber
length 14 1/2in (37cm)

Provenance
Pierre Verité Collection, Paris
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gill, S.L., Barcelona, 2016, fig. 268

US$3,000 - 5,000
€2,500 - 4,100
CEREMONIAL PADDLE, AUSTRAL ISLANDS

hoe
Wood
length 35 3/4in (91cm)

Provenance
Private Collection, Paris (handwritten inv. no. "L.P. #831)
Christine Valluet, Paris
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 270

US$4,000 - 6,000
€3,300 - 4,900

TELLEM FIGURE, MALI

Wood, ritual patination
height 18in (45.5cm)

Provenance
Herbert Baker Collection, Chicago/Los Angeles
Dr. Victor Rosen Collection, Beverly Hills
David De Roche, San Francisco
Paul Rossi Collection, New York
Joshua Dimondstein, Los Angeles
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 58

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

US$20,000 - 30,000
€16,000 - 25,000
330
DJENNE AMULET, MALI, 14TH-16TH CENTURY
bronze
height 2 3/4in (7cm)

Provenance
American Private Collection
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 61

US$4,000 - 6,000
€3,300 - 4,900

331
DOGON TINTAM FIGURE, MALI
yà kamma
Wood, blackened patination
height 11in (27.8cm)

Provenance
Edouard Klejman, Paris
Beppe and Denise Berna Collection, Bologna
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 60

US$5,000 - 7,000
€4,100 - 5,700
332

LOBI FEMALE FIGURE, BURKINA FASO

thilbou kontin
Wood, ritual patination with encrustations
height 26 3/4in (68cm)

Provenance
F. Pujo, acquired in Bobo Dioulasso, Burkina Faso
J.F. Ferrater Collection, Barcelona
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, _La Diversidad de las Formas_, Editorial Gustavo Gili, S.L.,
Barcelona, 2016, fig. 68

US$5,000 - 7,000
€4,100 - 5,700
333

**IJO FIGURAL CEREMONIAL SPOON, NIGERIA**

*Wood*

*height 14 3/4in (37.7cm)*

**Provenance**

Ernst Winizki Collection, Zurich
Marceau Rivière, Paris
Sotheby’s, New York, 5 May 1997, Lot 211
Patrick Fröhlich, Zurich
Antonio Onrubia Collection, Barcelona

**Published**

Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 96

**US$2,500 - 3,500**

**€2,100 - 2,900**

---

334

**EKET HEADCREST, NIGERIA**

*oggbon*

*Wood*

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

**Provenance**

Gilbert and Roda Graham Collection, New York
Dorothy Brill Robbins Collection, New York
Robert Nooter Collection, New York
Valluet-Ferrandin, Paris
Joris Vissar, Brussels
Antonio Onrubia Collection, Barcelona

**Exhibited**


**Published**


Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 102

Probably utilized for the *oggbon* plays in honor of Ala, the earth deity, due to the domed base being pierced with holes. “Ogbom was believed to make children plentiful. It was performed towards the middle of the year on every eighth day for eight weeks by each section of the village in turn. Each section had two carvings. Everyone joined in the dance, but only men wore the headdresses.” (Murray, Kenneth C., *Masks and Headdress of Nigeria*, Zwemmer Gallery, London, 1949, no. 88)

With carefully designed janus faces on the lower section similarly carved as the singular face on the upper portion, separated by a columnar “neck” with multiple rings; black patina.

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

**€8,200 - 12,000**
WOBE MALE MASK, CÔTE D’IVOIRE
Wood, kaolin, iron, aluminum, fibers
height 9 3/4in (25cm)

Provenance
Michel Gaud Collection, Saint Tropez
Sotheby’s, London, 29 November 1993, Lot 43
Galerie Ratton-Hourdé, Paris
Antonio Onrubia Collection, Barcelona

Published
Bacquart, Jean-Baptiste, The Tribal Arts of Africa, Thames and Hudson, New York, 1998, p. 44, fig. 6
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 10

Carved in hard wood, thicker at the forehead and chin than behind the pierced eye slits, this mask displays classic Wobe characteristics including the bulging, coffee-bean eyes, broad nose and prominent, rounded lips; kaolin remains over the eyes and three remaining metal teeth inset into the upper lip; a metal nail pierced into the underside of the chin to “ignite” its spiritual powers; a braided fiber coiffure accentuates the top; a central ridge divides the forehead; fine black encrusted patina.

US$15,000 - 20,000
€12,000 - 16,000
336

**BANGWA MASK, CAMEROON**

Wood  
height 11 3/4 in (30cm)

**Provenance**  
Morton Dimondstein, Los Angeles, 1970s  
Alain Bovis, Paris  
Michel Dermigny, Paris  
Antonio Onrubia Collection, Barcelona

**Published**  
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 120

**US$5,000 - 7,000**  
**€4,100 - 5,700**
337
BAMILEKE TROPHY HEAD, GRASSLANDS REGION, CAMEROON
atwonzem
Fabric, tubular beads, cowrie shell, fiber
height 6 1/4in (16cm)

Provenance
F. Pujol Collection, Barcelona
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 126

US$3,000 - 5,000
€2,500 - 4,100

338
BAMILEKE HEALING FIGURE, CAMEROON
mu ’po
Wood
height 9in (22.7cm)

Provenance
John and Marcia Friede Collection, Rye, New York
Sotheby’s, London, 21 June 1979, Lot 135
Marc and Denyse Ginzberg Collection, New York
Tambaran Gallery, New York
Antonio Onrubia Collection, Barcelona

Exhibited
Palacio Pimentel, Diputación de Valladolid, Sonrisas de África, 4 December 2008 to 6 January 2009, p. 11

Published
Sonrisas de África, Diputación de Valladolid, Valladolid, 2008, p. 11
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 123

William Fagg noted that the Bamileke artists “were among the great masters of the miniature, besides making some of the best of Africa’s large sculptures. These small sculptures have a freedom of form and a marvellous exploration of movement which is found only in the grasslands of Cameroon.” (Miniature Wood Carvings of Africa, New York Graphic Society, Ltd., New York, 1970, p. 47)

US$15,000 - 20,000
€12,000 - 16,000
339
FANG-NTUMU CHIEF STAFF HANDLE, EQUITORIAL GUINEA OR GABON

ntum eyema
Wood, metal eyes, brass, black patina
height 12 3/4in (32.5cm)

Provenance
Dr. Robert and Helen Kuhn Collection, Los Angeles
Sotheby’s, London, 25 June 1984, Lot 172
Galerie Valluet-Ferrandin, Paris
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 168

US$18,000 - 22,000
€15,000 - 18,000
MBOLE MALE FIGURINE, DEMOCRATIC REPUBLIC OF THE CONGO
okifa
Wood, kaolin, pigments
height 11 3/4in (30cm)

Provenance
Private Collection, New York
Sotheby’s, New York, 4 May 1995, Lot 195
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 198

Carved fully standing in the position of hanging rather than standing, the head is large and enhanced on the top with a crest-like hairdo with a pierced hole in the top, a heart-shaped face has an expression of resigned sadness, with both the eyes and mouth indicated with pierced holes; the body narrow and elongated; the greater part of the figurine is blackened, in contrast with the face with faint remains of kaolin.

US$5,000 - 7,000
€4,100 - 5,700
BENA LULUA PROTECTIVE MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
mbulenga
Wood, kaolin, ritual pigmentation
height 10in (25.5cm)

Provenance
Tara Collection (J. Werner Gillon), London
Sotheby's, London, 15 July 1975, Lot 75
Private Collection, acquired at the above auction
Sotheby's, London, 25 June 1984, Lot 140
Private Collection, acquired at the above auction
Sotheby's, London, 21 June 1993, Lot 169
Galerie Ratton-Hourdé, Paris
Antonio Onrubia Collection, Barcelona

Published
Fagg, William, African Sculpture from the Tara Collection, University of Notre Dame Art Gallery, South Bend, Indiana, 1971, fig. 11-4
Costa, Albert, Africa. La Figura Imaginada, Fundació La Caixa, Barcelona, 2004
Objectes amb ànima, Centre Cultural Caixa Terrasa, Terrasa, 2007, p. 35
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 211

Exhibited
University of Notre Dame Art Gallery, South Bend, Indiana, African Sculpture from the Tara Collection, 28 March to 23 May 1971
Fundació La Caixa, Barcelona, Africa. La Figura Imaginada, 2004-2005
Centre Cultural Caixa Terrasa, Objectes amb ànima, 15 November 2007 to 6 January 2008

According to Fagg (ibid. 1971, p. 17), "Mlle. Van Geluwe considers this smaller figure to belong rather to the category of lupingu lwa lumper, which similarly holds a receptacle for mpemba (kaolin) and is mainly used as a protective charm for a baby, though it is also considered to be a part-time repository for an ancestral spirit. These figures have continued to be made in the twentieth century, and many have been collected by Himmelheber and others, whereas it is said that the larger ones ceased to be made at the time when the tribe settled on the Luluwa river and took their present name; before that they were known as Baluba-Kasayi, but in art at least they are clearly distinguished from the true Baluba."

Of naturalistic form the present work is decorated with scar patterns creating a harmonious unity with form and decoration resulting in an essence of tranquility. The classic oversized head with a classic, central peak is rounded at the forehead, the face with large, trance-like eyes and a diminutive mouth; the neck of columnar form covered in scar pattern; the columnar arms bend at the elbows, parallel to the shoulders and lower torso; fine glossy black patina with encrustations.

US$25,000 - 35,000
€21,000 - 29,000
SUKE MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

biteki
Wood, ritual patination
height 10 7/8in (27.5cm)

Provenance
Collection of the Pères Jésuites, Mission d’Heverlee
André Cauvin Collection, Brussels, acquired in the 1950s
Pierre Darve, Brussels, 1970s
Philippe Guimiot, Paris
Armand Arman Collection, New York
Johann Levy, Paris
Antonio Onrubia Collection, Barcelona

Published
Nicolas, Alain and Marianne Sourrieu, Arman & l’Art Africain, Musées de Marseille, Réunion des Musées Nationaux, 1996, fig. 172
Fundación Fco. Godia, África. Colecciones Privadas de Barcelona, Barcelona, fig. 51
Fundación Caixa de Girona, Arica, 2005, fig. 52
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 212

Exhibited
Arman & l’Art Africain:
Musée d’Arts Africains, Océaniens, Amerindiens, Chapelle de la Vieux Charité, Marseille, 23 June - 30 October 1996;
Musée National des Arts d’Afrique et d’Océanie, Paris, 3 December 1996 - 17 February 1997;
Rautenstrauch-Joest Museum, Museum für Völkerkunde, Köln, 21 March - 27 July 1997;
Fundación Caixa de Girona, Girona, Arica, 22 July - 18 September 2005

Of overall tense and powerful form, the figure stands firmly on proportionally large, broad feet with shortened legs bent at the knees, the torso bulging around at the midsection; the arms bent upwards at the elbow with the hands pointing towards the chin; the head with a deeply recessed ridge from the jaw to the back of the head; the protruding mouth below the upturned nose and large almond-shaped eyes with piercings at the pupils; fine glossy, patina with magically-charged patination.

US$35,000 - 45,000
€29,000 - 37,000
TEKE MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
butti
Wood, ritual charge, fiber, pigments
height 17 7/8in (45.5cm)

Provenance
Robert Lehuard Collection, acquired in 1928
Raoul Lehuard Collection, Arnouville, France
Galerie Ratton-Hourdé, Paris
Antonio Onrubia Collection, Barcelona

Exhibited
Galerie Ratton-Hourdé, Paris, Téké, Collection de Robert et Raoul Lehuard, June 1999
Fundación Fco. Godia, Barcelona, África: Colecciones Privadas de Barcelona, 27 February to 30 June 2003
Fundación Caixa de Girona, Girona, Art Africa, 22 July to 18 September 2005

Published
Lehuard, Raoul, Statuaire du Stanley Pool, Villiers le Bel, Paris, 1974, fig. 32
Lehuard, Raoul, Les Arts Batéké, Arnouville, 1996, fig. 2.1
Fundación Fco. Godia, África: Colecciones Privadas de Barcelona, Barcelona, 2003, fig. 48
Arts d'Afrique Noire, no. 126, summer 2003, p. 18
Fundación Caixa de Girona, Art Africa, Girona, 2005, fig. 49
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 177

The Teke live primarily in the savanna near Brazzaville and, like many cultures in Africa, utilized fetishes charged with magical substances. These fetish figures are compact and powerful and are generally sculpted in very cubistic, angular forms as represented in the present work on offer. The helmet-like headdress perches high above the coiffure, sitting at an angle with a central crest; the face is incised linearly with a trapezoidal beard; the large cylindrical neck rests on the shoulder shelf; the arms, diminutive in scale, rest against the torso and are bent upwards at the elbows. A bundle of ritual charge covers the entire front of the torso with a downward projecting extended navel; varied dark and light-brown patina with encrustations.

US$30,000 - 40,000
€25,000 - 33,000
344  
KUBA PALM WINE CUP, DEMOCRATIC REPUBLIC OF THE CONGO  
Wood  
height 5 1/2in (13.8cm)  

Provenance  
John Hewitt, Ashford (Kent) and London  
Christie’s, Paris, 10 December 2003, Lot 151  
Antonio Onrubia Collection, Barcelona  

Published  
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 205  

US$3,000 - 5,000  
€2,500 - 4,100
HEMBA MASQUETTE, DEMOCRATIC REPUBLIC OF THE CONGO
soko mutu
Wood
height 6 1/2in (16.5cm)

Provenance
Udo Horstmann Collection, Zurich
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 190

US$3,000 - 5,000
€2,500 - 4,100
346
YOMBE INITIATION RATTLE, DEMOCRATIC REPUBLIC OF THE CONGO
ntafu maluangu
Wood, blackened patina
height 8 7/8in (23.5cm)

Provenance
Marcel Rivière, Paris
Marcel White Collection, United States
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 173

Depicting the first male initiates matundu and malanda

US$4,000 - 6,000
€3,300 - 4,900

347
LWENA PRESTIGE STAFF, ANGOLA
mbweci
Wood, pigments
height 13 (30.5cm)

Provenance
Robert Dowling, San Francisco
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 218

US$2,000 - 3,000
€1,600 - 2,500
**TSHOKWE MASK, ANGOLA**

*mwana pwo*

Wood, pigments

height 8 5/8in (22cm)

**Provenance**
Charles Ratton, Paris
Lionel Adenis, Paris
J.M. Ferrater Collection, Barcelona
Antonio Onrubia Collection, Barcelona

**Published**
Onrubia, Antonio, *La Diversidad de las Formas*, Editorial Gustavo Gill, S.L., Barcelona, 2016, fig. 215

Marie-Louise Bastin notes that “the feminine mask *mwana pwo* and its male counterpart, *chihongo*, are noble masks, worn together by men in dances which magically bring fertility and prosperity to the village. The male mask represents the spirit of power and wealth, while the female recalls the ancestress. The *pwo* performer is dressed like a woman, and he dances elegantly and gracefully, showing the women of the village the value of graciousness and good manners.” (Introduction aux arts d’Afrique Noire, University of Brussels Press, 1984, pp. 212-14).

The elegance and grace that the dancer would have expressed in his dance are in harmony with the delicate features and proportions we find in this mask, including the finely incised raised scarification dividing the coiffure from the slightly rounded forehead; the delicately curved eyebrows reflecting the raised cheekbones below; glossy light and dark-brown patina.

**Price**

US$15,000 - 20,000
€12,000 - 16,000
349
NGONI CEREMONIAL STAFF-SPOON, TANZANIA
Wood
height 29in (73.7cm)

Provenance
David Serra, Barcelona
Antonio Onrubia Collection, Barcelona

Published
Onrubia, Antonio, La Diversidad de las Formas, Editorial Gustavo Gili, S.L., Barcelona, 2016, fig. 159

US$3,000 - 5,000
€2,500 - 4,100
AFRICAN ART
350
BAMANA FEMALE FIGURE, MALI
Wood
height 13in (33cm)
Provenance
Laurent Leenhardt, Switzerland
Private Collection, Switzerland
US$2,500 - 3,500
€2,100 - 2,900

351
MOSSI SEATED FIGURE, BURKINA FASO
Wood, metal
height 11 1/2in (29cm)
Provenance
Charles M. Miller, III, St. James, New York
US$2,000 - 3,000
€1,600 - 2,500
352
MONUMENTAL MOSSI MASK WITH STANDING FIGURE, BURKINA FASO
karaneda/karan-wemba
Wood
height 55 1/2in (141cm)

Provenance
Henri Kamer, Paris/New York
Beverly Niemiec Collection, Santa Barbara
Thence by descent

Published and Exhibited
Kamer, Henri, Haute-Volta, Brussels, 5-23 September 1973, fig. 53

According to Kamer (Ibid.), “Karanada is the rarest and most important mask of the Mossis of Yatenga.”

Cf. Roy, Christopher, Art of the Upper Volta Rivers, Alain and François Chaffin, Paris, 1987, figs. 87-90

US$12,000 - 18,000
€9,800 - 15,000
353

**DOGON ZOOMORPHIC FIGURE, MALI**

Wood, ritual patination

*length 13in (33cm)*

**Provenance**

Marcel de Schryver, Switzerland
Dominik Remondino, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

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

**€4,100 - 5,700**
354

GAN FELINE FIGURE, BURKINA FASO
Bronze
height 6 1/2in (16.5cm)

Provenance
M. & J. Muller, Les Peyrolliers, Geneva
Private Collection, Switzerland

US$3,000 - 5,000
€2,500 - 4,100
355  
LARGE MOSSI ANTHROPOMORPHIC FLUTE/WHISTLE,  
HOUNDE REGION, BURKINA FASO  
Wood  
height 30 3/4in (78.1cm)  
The long columnar shaft with abstract “arms” carved away from the “body”; fine, dark-brown patina.  
Provenance  
Private New England Collection  
US$1,000 - 1,500  
€820 - 1,200  

356  
RARE MOSSI/BOBO MALE FIGURE, BURKINA FASO  
ninana  
Wood, ritual patination  
height 13 1/4in (33cm)  
Provenance  
Pierre Loeb, Paris  
Bernard Dulon, Paris  
Dominik Remondino Collection, Switzerland  
Charles-Edouard Duflon, Geneva  
Private Collection, Switzerland  
Christopher Roy notes, “The Mossi produce several types of figures, including wooden figures that are used in burials, where they replace the corpse of the deceased chief. Smaller wooden figures are used in village ceremonies that honor the chief.[ . . . ]”  
In contrast to masks, which are used by the Tengabisi in family religious ceremonies, figures are used by the Nakomsé in a political context, as visual affirmations of the nam or right to rule of the Naba. In some contexts the role of figures is similar to that of masks.  
Mossi figures are carved from a single piece of wood, and range in height from 40 to 100cm. The most notable style characteristics are an attenuated, cylindrical torso, arms extended rigidly at the sides with forearms parallel to the thighs,[ . . . ] The sex is usually clearly indicated. Most figures that survive in collections are female.[ . . . ]”  
[ . . . ] it is quite common to find Mossi figures misattributed to other groups, because there are marked similarities between the Mossi style and the style of their Mandé neighbors, the Bamana and the Bobo, as well as other groups in Burkina Faso. In addition, there is a lack of style homogeneity in Mossi figure sculpture, and objects by two artists in neighboring villages may vary greatly in form.[ . . . ]”  
It is important to remember that not all Mossi figures are female, and so may lack the sagittal crest that is too often used as the sole basis for attribution to the Mossi. Although male Mossi figures are rare outside Burkina, they are not unknown. For example, there is a male/ female pair in the White collection in Seattle.”(The Art of the Upper Volta Rivers, Alain and Francoise Chaffin, Paris, 1987, pp. 152-162)  
Carved of dense wood, the figure presented here is in an animated stance with his legs slightly bent at the knees, the arms are extended at the sides and run parallel to the thighs, the cylindrical torso below broad, squared shoulders supporting a cylindrical neck below the head with a face of narrow form with pierced eyes, bordered by raised crescent form ears and a sagittal crest on top; incised linear designs accentuate the chest, torso and legs; heavily-aged, gray-brown patina with areas of oil saturation. 
US$20,000 - 30,000  
€16,000 - 25,000
357
DAN FETISH MASK, CÔTE D’IVOIRE
Gunye ge
Wood, metal, fiber coiffure, ritual patination
Height: 10 1/2in (26.7cm)
Provenance
Charles M. Miller, III, St. James, New York
US$3,000 - 5,000
€2,500 - 4,100

358
GOLA (DINH/DEI) HELMET MASK, LIBERIA
Wood, silver, metal
Height: 16in (40.7cm)
Provenance
Charles M. Miller, III, St. James, New York
Carved in light wood, deeply hollowed with a five-part sagittal crest above a coiffure incised with linear and geometric designs; a steeply angled border at the top of the face with three silver threads set in on each side; another four silver threads set into the raised scarification on the forehead; black patina with areas worn through on the surface.
US$5,000 - 7,000
€4,100 - 5,700
359  SENUFO BIRD-FORM HEDDLE PULLEY, CÔTE D’IVOIRE  
Wood  
height 7\text{in} (17.8\text{cm})  

Provenance  
Emil Storrer Collection, Zurich (ES/37 on underside of base)  
Egon Guenther Family Collection, Johannesburg, (EG on underside of base) acquired from the above in 1971  
Sotheby’s, African Art from the Egon Guenther Family Collection, New York, 18 November 2000, lot 24  
Private Collection, New York  

US$3,000 - 5,000  
€2,500 - 4,100  

360  SENUFO BIRD-FORM HEDDLE PULLEY, CÔTE D’IVOIRE  
Wood  
height 6\text{in} (15.3\text{cm})  

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

US$3,000 - 5,000  
€2,500 - 4,100  

361  GROUP OF FIVE PASSPORT MASKS, ONE TOMA THE OTHERS FROM THE DAN COMPLEX, LIBERIA/CÔTE D’IVOIRE  
Wood, metal, fiber shell, ritual patination  
heights 4 1/4 - 9 3/4\text{in} (10.7 - 24.7\text{cm})  

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

US$3,000 - 5,000  
€2,500 - 4,100
SENUFO FEMALE FIGURE, CÔTE D’IVOIRE
Wood
height 14 3/16in (36cm)

Provenance
Daniel Hourdé, Paris
Maison de la Chimie, Paris, The Hubert Goldet Collection, 30 June - 1 July 2001, Lot 196
Private Collection, Switzerland

US$6,000 - 8,000
€4,900 - 6,600
SENUFO FEMALE FIGURE, CENTRAL REGION, CÔTE D’IVOIRE
			
tugubele

Wood

height 17in (48cm)

Provenance
Michel Gaud, Saint Tropez
Olivier Castellano, Paris
Belgian Private Collection

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

Cf. (Ibid.) figures 109-114

US$12,000 - 18,000
€9,800 - 15,000
SENUFO FIGURE, CÔTE D’IVOIRE
doble
Wood
height 33 1/8in (84cm)

Provenance
Georges Vidal, Cannes
Belgian Private Collection

US$6,000 - 8,000
€4,900 - 6,600
Baule trance diviners own standing monkeys as receptacles for spirits called mbra that are believed to enter the diviner during trances. Owning a gbékéré enhances the diviner’s reputation. The present work is in the classic form which typically exhibits much tension and power, the legs are bent and the knees pointed, the egg cup held at the front of the chest with both hands, the rounded head with long mouth with squared jaw line, slightly open to reveal the rows of sharp teeth; encrusted throughout.

US$8,000 - 12,000
€6,600 - 9,800
BAULE MALE FIGURE, CÔTE D’IVOIRE
BASE SIGNED BY INAGAKI

blolo bian
Wood, beads
height 15 15/16in (40.5cm)

Provenance
Josef Mueller Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Exhibited
Geneva, Ethnographie à Genève, Bank Lombard Odier, 2010
Organized by Boris Wastiau, Director of the Musée d’ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

The figure stands firmly on his feet with long, finger-like toes on a two-tiered rounded base; the legs slightly bent at the knees and the hands with long fingers rest on the abdomen; his eyes slightly downcast in a pensive state; an elaborate, finely incised coiffure with four rows of braided elements in a chevron pattern above each ear; raised tattoos throughout including on the face, neck and torso on the front and back; dark-brown patina with encrustations.

US$12,000 - 18,000
€9,800 - 15,000
ASHANTE/ASHANTI COMB, GHANA
Wood
height 10 1/8 in (25.7 cm)

Provenance
Private Collection, California


US$4,000 - 6,000
€3,300 - 4,900
MUMUYE FIGURE, NIGERIA
Wood
height 25 3/4in (65.5cm)

Provenance
John J. Klejman, New York
Bradley Tribal Arts, New York
Albert Bruce Connor, New York, acquired from the above in 2007
Thence by descent

US$5,000 - 7,000
€4,100 - 5,700
PAIR OF KONKOMBA FIGURES, TOGO
Wood, pigments
heights 10 1/2 and 10 3/4in (26.7 and 27.3cm)

Provenance
Andrea Lindner, Munich
Dalton-Somaré, Milan
Belgian Private Collection

US$1,500 - 2,000
€1,200 - 1,600
YORUBA PAIR OF MALE AND FEMALE FIGURES, NORTHERN ABEOKUTA STYLE, NIGERIA
Ibeji
Wood, beads
Heights 8 7/8 and 9in (22.5 and 22.9cm)

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

US$2,000 - 3,000
€1,500 - 2,500
OGONI MASK, NIGERIA
Wood, pigment, fiber
height 17in (43.2cm)

Provenance
Private Collection, New York

US$3,000 - 5,000
€2,500 - 4,100
BAMILEKE ELEPHANT MASK, CAMEROON

tou poum
Beaded cloth
height 48in (122cm)

Provenance
Pace Primitive, New York
Beverly Niemiec Collection, Santa Barbara
Thence by descent

US$3,000 - 5,000
€2,500 - 4,100
BAMILEKE BUFFALO MASK, CAMEROON
Wood, kaolin
height 30 3/4in (78cm)

Provenance
Kahan Gallery, New York
Albert Bruce Connor, New York, acquired from the above in 1993
Thence by descent

Exhibited

Published

US$3,000 - 5,000
€2,500 - 4,100
MAHONGWE RELIQUARY FIGURE, GABON

bwete
Wood, metal, human bone
height 19 3/4in (50cm)

Provenance
Robert Duperrier, Paris, 1960
Private Collection, Germany
Belgian Private Collection

Of highly conceptualized form, this bwete has an elongated narrow and steeply pointed face with the eyes positioned below the half of the height. The forehead plate embossed with lozenges is bordered by horizontal copper strips, occasionally overlapping at the center. The neck is wrapped in copper wire (now loose). The reverse has a truncated conical bun with three ridges.

US$15,000 - 25,000
€12,000 - 21,000
KOTA RELIQUARY FIGURE, PROBABLY SHAMAYE GROUP, GABON
boho na bwete
Wood, copper, brass, bone
height 17 3/4in (45cm)

Provenance
Private Collection, France
Belgian Private Collection

In this composition, the oval head with a flat plane creates an interesting contrast to the diamond-shaped core below; the head with a band that peaks at the summit and flares outwards below towards the bottom; the face with a raised forehead, circular bone eyes attached with a band of horizontal brass bands; the neck banded with copper and the upper portion of the diamond base applied with brass embossed with a linear design; dark-brown patina with old encrustations on the back of the head.

US$12,000 - 18,000
€9,800 - 15,000
FANG RELIQUARY HEAD, BETSI GROUP, GABON

byeri
Wood, metal tacks, fiber
height 12 1/4in (31cm)

Provenance
Maria and Paul Wyss Collection, Basel
Schweizer-Amsler Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Louis Perrois and Marta Sierra Delage (The Art of Equatorial Guinea - The Fang Tribes, Rizzoli International Publications, New York, 1990, p. 10) note that ‘Fang art is essentially based on statues for ancestor worship and masks for initiation rite ceremonies. By corollary, a whole decorative art form grew up around these objects.

The sole theme in Fang ritual statues (all of them intermingled “tribes”) is the “ancestor in meditation.” But for some very rare and almost marginal exceptions, all known objects are of persons depicted naked, both male and female, in pensive attitudes[.. . .].’

Perrois and Delage continue (Ibid., p. 42-43), “The worship of the relics of the family’s illustrious dead is widespread in the whole of Fang country, from South Cameroon to Gabon and continental Equatorial Guinea. It could be an autonomous worship within a lineage, or a part of a larger set of rites like those of the secret societies for example (the So, Ngil, Schok, etc.). It is characterized by the conservation of the relics of the group’s notables, set aside after death in the graves (the skulls are kept above all, and often other bones for specific rites). Women are often elevated to the rank of ancestor of the biéry, especially very prolific mothers who become true heads despite their sex[.. . .]."

The biéry is consulted before any important undertaking: hunting, fishing, travel, choice of terrain for planting or a settlement, marriage, political alliance, disagreements or serious disputes, war, etc."

Resting on a long, cylindrical neck coming out of the reliquary lid, the present head on offer is finely sculpted with an inverted pyriform-shaped head displaying a concave face with a button nose above a wide, slit mouth, the eyes of two brass tacks bordered by arched, crescent-form ears and wearing a helmet-style coiffure with tresses; dark-brown patina with areas still exuding oil on the surface.


US$100,000 - 150,000
€82,000 - 120,000
MINIATURE FANG NTUMU RELIQUARY
FIGURE, GABON
eyema byeri
Wood, metal tacks
height 9 1/4in (23.5cm)

Provenance
Gerard Nordmann Collection, Switzerland
Laurent Leenhardt Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Exhibited
Geneva, Ethnographie à Genève, Bank Lombard Odier, 2010
Organized by Boris Wastiau, Director of the Musée d’ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

Sitting upright with long cylindrical torso, muscular chest and arms with hands resting on the chest in front, the figure wears a tripartite coiffure with the central sagittal element running almost all the way down the back, the eyes and navel inset with metal tacks; glossy light-brown patina.


US$15,000 - 20,000
€12,000 - 16,000

78
FANG RELIQUARY HEAD, GABON
byeri
Wood, ritual patination
height 13 3/4in (35cm)

Provenance
Gaston Durville Collection, Paris
Pierre Vérité Collection, Paris
European Private Collection
Belgian Private Collection

Sculpted in light wood, the coiffure with a central ridge and two braids on each side of the head; the heart-shaped face with crescent-form eyes, button nose and projecting squared mouth and jaw, all resting on a proportionally-large cylindrical neck; black patina.

US$40,000 - 60,000
€33,000 - 49,000
FANG MASK, GABON/CAMEROON
Wood, pigments
height 11 13/16in (30cm)

Provenance
Private English Collection
Daniel Spoerri Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Probably representing a German colonial with long sideburns painted with brown pigment, the mask is deeply carved in very light wood with light brown patina.

US$7,000 - 9,000
€5,700 - 7,400
380

YOMBE MASK, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, brass tacks, black pigment
height 9in (23cm)

Provenance
Lucien Van de Velde, Antwerp
Sotheby’s, New York, 11 November 2005, lot 106
Belgian Private Collection

US$6,000 - 9,000
€4,900 - 7,400
KONGO POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
nkisi nkondi
Wood, metal, glass, cloth, magical bundle
height 11 1/16 (28cm)

Provenance
J. P. Meira Collection, Lisbon, Portugal
Belgian Private Collection

US$8,000 - 12,000
€6,600 - 9,800
KONGO NAIL FETISH FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
nkisi nkondi
Wood, glass, nails, ritual oil
height 9in (23cm)

Provenance
Maurice Ratton, Paris
Jan Lundberg Collection, Malmo, Sweden
Belgian Private Collection

US$10,000 - 15,000
€8,200 - 12,000
383
KONGO STAFF FINIAL, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, metal
height 7 1/8in (18cm)

Provenance
Christie’s, Paris, June 2010, Lot 90
Belgian Private Collection

US$6,000 - 8,000
€4,900 - 6,600
HUNGANA FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
wood
height 8 1/4in (21cm)

Provenance
Michael Teyn Collection, Copenhagen
Belgian Private Collection

US$4,000 - 6,000
€3,300 - 4,900
TEKE FETISH FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, clay with presumably magical substances
height 12 5/8in (32cm)

Provenance
Marcel de Schryver, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Exhibited
Geneva, Ethnographie à Genève, Bank Lombard Odier, 2010
Organized by Boris Wastiau, Director of the Musée d’ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

Cf. Le musée du quai Branly - Jacques Chirac, (inv. no. 71.1966.74.2) for a similar Teke figure, possibly by the same hand.

US$5,000 - 7,000
€4,100 - 5,700
386
TEKE FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, pigment
Height 20 7/8in (53cm)

Provenance
Jan Lundberg Collection, Malmö, Sweden
Belgian Private Collection

US$8,000 - 12,000
€6,600 - 9,800
387

SUKE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kakungu
Wood, raffia
height 28 1/4in (73cm)

Provenance
M. De Smet, Laakdal, Belgium, 1960s
Belgian Private Collection

According to Anne-Marie Bouttiaux, gigantic masks such as the work presented were “principally utilized in initiation contexts by the charm specialist (yisidika) to insure the well-being of those coming to manhood. Commonly called kakuungu, such masks customarily appeared on the day of circumcision, the day of departure from the initiation camp, and occasionally for the breaking of food restrictions. Its appearance served to frighten young candidates into obedience and respect for their elders, and to threaten any person secretly harboring evil intentions against one of the initiates.” (Masterpieces from Central Africa, Royal Museum Tervuren, 1996, p. 155)

Cf. Musée du Quai Branly-Jacques Chirac, inv. no. 70.2005.21.2 for a similar mask formerly in the Jacques and Anne Kerchache Collection

US$20,000 - 30,000
€16,000 - 25,000

388

SUKE STANDING FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood
height 14 3/16in (36cm)

Provenance
Maria Wyss Collection, Switzerland
Adrian Bloom Collection, Switzerland
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

Exhibited
La Chaux-de-Fonds, Neuchâtel, Switzerland, 1970

US$4,000 - 6,000
€3,300 - 4,900
389
KWESI HELMET MASK, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, kaolin, black, blue and orange/red pigments
height 12 1/2in (32cm)

Provenance
Gallery De Ruimte-Eersel, The Netherlands
Pierre Dartevelle, Brussels
Belgian Private Collection

US$8,000 - 12,000
€6,600 - 9,800

390
PENDE FIGURAL CANE/SCEPTER ELEMENT, DEMOCRATIC REPUBLIC OF THE CONGO
Wood
height approximately 7 7/8in (20cm)

Provenance
Marcel de Schryver Collection, Switzerland
Private Collection, Switzerland

Inventory no. “D909” in white ink on the base and, in addition, an old label handwritten in script on the underside of the base with inventory no. “D909”

US$1,500 - 2,000
€1,200 - 1,600
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Provenance</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>391</td>
<td>MBALA FIGURE OF A DRUMMER, DEMOCRATIC REPUBLIC OF THE CONGO</td>
<td>Michel Gaud, Saint Tropez, France</td>
<td>US$6,000 - 9,000</td>
</tr>
<tr>
<td></td>
<td>Wood</td>
<td>Belgian Private Collection</td>
<td>€4,900 - 7,400</td>
</tr>
<tr>
<td></td>
<td>height 10in (25.5cm)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>392</td>
<td>KUBA FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO</td>
<td>Francis Réveilland Collection</td>
<td>US$15,000 - 25,000</td>
</tr>
<tr>
<td></td>
<td>wood</td>
<td>Belgian Private Collection</td>
<td>€12,000 - 21,000</td>
</tr>
<tr>
<td></td>
<td>height 17 1/2in (44cm)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
RARE TOGBO COUPLE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, cream and dark-brown pigments
heights 19 1/4 and 21 in (49 and 53.4cm)

Provenance
German Colonial Collection
Werner Fischer Collection, Gelsenkirchen, Germany
Private Collection, Stuttgart
Pace Primitive, New York
Robert T. Wall Family Collection, Telluride, Colorado
Pace Primitive, New York
Albert Bruce Connor, New York, acquired from the above in 2010
Thence by descent

Located in the northwestern tip of the Democratic Republic of the Congo, the focus of Togbo life is primarily hunting and defense, as well as practicing rituals and ancestral worship not unlike most African cultures. Sculpted in light, blond colored wood, these very unusual male and female ancestral figures each have large rounded heads with heart-shaped faces, large circular engraved eyes and diminutive open mouths. Each are voluminous in form with arms at the sides, large hands, and stand on proportionally small legs slightly bent at the knees.

US$40,000 - 60,000
€33,000 - 49,000
394

**NSAPO-NSAPO MALE POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, domesticated goat horn, fiber
high 7 1/8in (18cm)

**Provenance**
John Giltsoff, Girona
Pierre Loos, Brussels
Private Collection, Switzerland

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

**€1,600 - 2,500**

395

**NSAPO-NSAPO MATERNITY FIGURE, EASTERN KASAI PROVINCE, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood
height 13 1/4in (34cm)

**Provenance**
Collected in the field by American engineer
Clinton Bernard in the early 20th century
Galerie Jacques Germain, Montreal
Private Collection, Canada

**Publication**

The Nsapo-Nsapo is actually a breakaway group stemming from the Songye clans. Nsapo-Nsapo sculpture, however varied stylistically, has one common feature, namely disproportionately large heads.

This rare maternity figure compares favorably with the one published in Marie-Louise Bastin’s *Introduction aux Arts de l’Afrique noire*, 1984, page 356, fig. 380.

One of the features of this sculpture is the presence of the “Portugal” cross which are also found on certain masks of the Tshokwe peoples. This symbol (*cingelyengelye*) is engraved on the foreheads of both mother and child.

This sculpture was allegedly used in the cult of ancestors that was borrowed by the Nsapo-Nsapo from their Bena Lulua neighbors; it is said that those protective figures helped ancestors reincarnate into the world of the living.

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

**€9,800 - 15,000**
BENA LULUA MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
lupfungu
Wood, ritual patination
height 4in (10.2cm)

Provenance
Josef Herman Collection, London
Private Collection, New York

Published
Fagg, William, Miniature Wood Carvings of Africa, Adams and Hart, Bath, 1970, fig. 84

According to Fagg (ibid., p 88), “This is also a readily distinguishable Bena Lulua piece, although very different from the past. It appears to be one of the figures called lupfungu according to Himmelheber, which were provided with a small receptacle in which offerings are made.”

US$5,000 - 7,000
€4,100 - 5,700
HEMBA MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, ritual patina, clay, magic bundle
height 11 3/4in (29.8cm)

Provenance
Private Collection, Pennsylvania
Private Collection, New York

Joseph Cornet noted that "the Hemba style should be distinguished from the Luba style, as much for the quantity of its output as for the eminence of its aesthetic qualities and the diversity of forms in its sculpture.[ . . .]

Ancestor worship is widespread among the Hemba, and there are many statues relating to this cult that are masculine in form—Luba statues being mostly female.[ . . .] The beauty of the poses and the serenity of the expressions are especially to be admired. (Art from Zaire - 100 Masterworks from the National Collection, The African-American Institute, New York, 1975, p. 118)

Of hard wood, the figure wears a swept-back coiffure and beard along his sharp jaw line representative of the Hemba style. The figure wears a magical substance inset into the top of the head; dark-brown/black encrusted patina showing evidence of significant age and use.

US$12,000 - 18,000
€9,800 - 15,000
SONGYE POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

nkisi
Wood, fiber, metal, goat fur, goat horn, magical bundle wrapped in snake skin
height 24 1/4in (45cm)

Provenance
Belgian Private Collection

US$15,000 - 25,000
€12,000 - 21,000
SONGYE MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, ritual patination
height 16 15/16in (43cm)

Provenance
Maria Wyss Collection, Basel
Rudolf Liechti Collection, Switzerland
Charles-Edouard Dufflon, Geneva
Private Collection, Switzerland

Exhibited
Geneva, Ethnographie à Genève, Bank Lombard Odier, 2010
Organized by Boris Wastiau, Director of the Musée d’ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

US$15,000 - 20,000
€12,000 - 16,000
400
SONGYE CEREMONIAL AXE,
DEMOCRATIC REPUBLIC OF THE CONGO
Iron, wood handle covered with copper
length 19in (48.2cm)

Provenance
Patricia Withofs, London
Simon Sipier Collection, Switzerland
Charles-Edouard Dufflon, Geneva
Private Collection, Switzerland

US$6,000 - 8,000
€4,900 - 6,600

401
SONGYE FEMALE MASK, DEMOCRATIC REPUBLIC OF THE CONGO
kilwebe
Wood, kaolin
height 11 13/16in (30cm)

Provenance
Daniel Spoerl Collection, Switzerland
Charles-Edouard Dufflon, Geneva
Private Collection, Switzerland

Exhibited
Geneva, Ethnographie à Genève, Bank Lombard Odier, 2010
Organized by Boris Wastiau, Director of the Musée d’ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

This mask is sculpted with well-balanced proportions in a deeply hollowed composition with predominant use of white clay and rounded form representative of female masks; the heart-shaped face with brows arching above pensive, slightly domed slit eyes; a protruding slit mouth carved on the same plane as the nose and narrow, squared chin; delicately incised overall with linear design; light brown patina with white and brown pigments.

US$12,000 - 18,000
€9,800 - 15,000
LEGA FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

Iginda
Wood, kaolin
Height 11 1/4in (28.5cm)

Provenance
Galerie Hélène and Philippe Leloup, Paris/New York
James Willis, San Francisco
John Gilsdorf, Girona
Tomkins Collection, New York, acquired from the above in 2005

Published
Biebuyck, Daniel P., La Sculpture des Lega, Galerie Hélène and Philippe Leloup, Paris/New York, 1994, fig. 37

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

Biebuyck notes (Ibid. p. 128), “The full-standing figurine with stump arms and notched legs is blackened but there are traces of kaolin on the face and here and there on the sculpture. Like other wooden figurines that are part of the collectively-held initiation baskets at the kindi level, this one is rudimentarily carved, particularly when contrasted with some refined ivory sculptures. However, this and other wooden carvings that are part of the collectively-held baskets suggest a powerful and impressive presence when displayed together. Although no contextual data are available for this particular piece, it is virtually certain that the object, because of its exaggerated, large female sex placed in full perspective, represents a character of the Wayinda type, a woman who indulges in illicit sexual relationships even when she is pregnant, thus creating numerous problems for her child, her husband and eventually herself.”

US$25,000 - 35,000
€21,000 - 29,000
LEGAMASKETTE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, kaolin traces
height 7 in (17.8 cm)

Provenance
French Private Collection

Daniel Biebuyck notes, (La Sculpture des Lega, Galerie Hélène & Philippe Leloup, Paris/New York, 1994, p. 139) "Wooden lukwakongo maskettes are linked with the lutumbo iwa yanario grade. In a few areas of Legaland, where Bwami had not reached its fullest structural development before foreign influences began working against the system, initiates of the intermediate ngandu grade might have some of these maskettes; in this case, they were rarely used as individually-owned insignia and initiation objects. [. . .] The maskettes are used in a variety of ways, fixed to a fence or pole, piled up in a group, spread out in linear arrangement, hand-carried in a dance, dragged or swung by their beards, hung over the shoulder. In very few instances, the maskette is carried lying on the head, or fixed to the tall, black, goat-mane hat worn by yanario initiates, often in combination with one or two more masks, or hung from the front of the hat so that the beard partly covers the face of its wearer."

US$10,000 - 15,000
€8,200 - 12,000

SIKASINGO/BUYU HALF FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood
height 12 13/16 in (32.5 cm)

Provenance
Gerald Dannenberg Collection, Long Island, New York
Woods Davy Collection, Venice, California
European Private Collection
Belgian Private Collection

US$8,000 - 12,000
€6,600 - 9,800
405  SIKASINGO MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood
height 7 7/8in (20cm)

Provenance
Josef Herman, United Kingdom
Private Collection, Switzerland

US$3,000 - 5,000
€2,500 - 4,100

406  BEMBE FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, stone, pigment
height 5 7/8in (15cm)

Provenance
Private Collection, France
Charles-Edouard Duflon, Geneva
Private Collection, Switzerland

US$2,000 - 3,000
€1,600 - 2,500
SIKASINGO/BEMBE/BUYU COUPLE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, cloth
heights 9 1/4in and 9 1/2in (23.5cm and 24cm)

Provenance
Private Collection, Liège, Belgium
Jos Walscharts Collection, Antwerp, Belgium
Michel Koenig, Brussels, Belgium
Jo de Buck, Brussels, Belgium
Belgium Private Collection

US$6,000 - 8,000
€4,900 - 6,600
408
SIKASINGO/BUYU COUPLE OF HALF FIGURES, DEMOCRATIC REPUBLIC OF THE CONGO
Wood with encrusted patina
heights 8 1/4in (21cm)

Provenance
Marc Leo Felix, Brussels (FX95 197A and 197B).
Michael Grebanier Collection, San Francisco
Belgian Private Collection

US$8,000 - 12,000
€6,600 - 9,800

409
BEMBE JANUS CHARM, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, kaolin, ochre pigment
height 10in (25.5cm)

Provenance
Eduard Hess, Switzerland
Dalton-Somaré, Milan
Belgian Private Collection

US$3,000 - 5,000
€2,500 - 4,100
410

LUBA-SHANKADI FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, metal
height 14in (35.5cm)

Provenance
Belgian Private Collection

US$6,000 - 9,000
€4,900 - 7,400
SIKASINGO FEMALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO
Wood
height 20in (51cm)

Provenance
Didier Claes, Brussels
Lucien Van de Velde, Antwerp
Pace Primitive, New York
Albert Bruce Connor, New York, acquired from the in 2001
Thence by descent

US$15,000 - 20,000
€12,000 - 16,000
412
LWENA FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO
Wood
height 5 7/8in (15cm)

Provenance
Josef Herman, United Kingdom
Private Collection, Switzerland

Exhibited
Geneva, Ethnographie à Genève, Bank Lombard Odier, 2010
Organized by Boris Wastiau, Director of the Musée d’ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.

US$1,500 - 2,000
€1,200 - 1,600

413
RARE TABWA MASK, DEMOCRATIC REPUBLIC OF THE CONGO
kinkalankasu
Wood
height 13 3/4in (35cm)

Provenance
Michel Gaud, Saint Tropez
Belgian Private Collection

Evan Maurer and Allen Roberts note, “The Tabwa people make two types of masks: anthropomorphic facial masks, sometimes in the form of a full head; and massive buffalo masks, worn on the head and sometimes supported by wooden handles. These masks are relatively rare, and their meaning is not well known.” (Tabwa - The Rising of a New Moon: A Century of Tabwa Art, The University of Michigan Museum of Art, 1985, p. 82)

Mauer and Roberts continue (p. 159), ‘Only two Tabwa masks have been identified [since the publication of their book, another example was offered for sale at Sotheby’s (16 May 2014, Lot 285) and now the mask on offer here], although field photographs indicate that other examples are still in use among southern Tabwa. People living in the Marungu Massif speak of a mask called kinkalankasu, used to threaten and frighten unruly children. This is said to be kifwebe, a generic term for “mask” borrowed from western Luba-influenced Tabwa practice. A dancer might dress in a costume of plantain leaves and dance a step called kitwela; children would be told that this intimidating figure was a kizumu, a “half-man”, half “serpent” coming to take away those who lack discipline or respect.’

Of large proportions, the deeply hollowed mask on offer here has a coiffure with panels of incised linear bands formed in triangles on the top with two horizontal bands above the domed forehead with a vertical crest in the middle and separating the pierced, almond-shaped eyes and leading to the triangular nose above an open mouth slightly curving upwards; varied dark and light-brown patina.

US$15,000 - 25,000
€12,000 - 21,000
414 SALAMPASU MASK, DEMOCRATIC REPUBLIC OF THE CONGO
Wood, rattan, fiber
height (not including fiber beard) 11in (28cm)

Provenance
Rolf Miehler Collection, Munich
Pace Primitive, New York
Albert Bruce Connor, New York, acquired from the above December 1997
Thence by descent

US$3,000 - 5,000
€2,500 - 4,100

415 TSHOKWE COMB, ANGOLA
Wood
height 7 1/8in (18cm)

Provenance
Arman Collection, New York
Private Collection, Switzerland

US$5,000 - 7,000
€4,100 - 5,700
TSHOKWE FIGURE FROM A STOOL, ANGOLA
Wood
height 11in (28cm)

Provenance
Baron Freddy Rolin, New York
Christine Valluet, Paris
Private Collection, Switzerland

US$3,000 - 5,000
€2,500 - 4,100
417  
**TSHOKWE JANIFORM WHISTLE, ANGOLA**  
Wood  
height 4 1/8in (10.5cm)  

**Provenance**  
Philippe Laeremans, Brussels  
Belgian Private Collection  

US$3,000 - 5,000  
€2,500 - 4,100  

---  

418  
**ZULU SEATED MATERNITY FIGURE, SOUTH AFRICA**  
Wood, beads  
height 7 7/8in (20cm)  

**Provenance**  
Marcel de Schryver Collection, Switzerland  
Les Peyrolliers, Geneva  
Private Collection, Switzerland  

Exhibited  
Organized by Boris Wastiau, Director of the Musée d’ethnographie de Genève and the patrons of the museum, this was a special exhibition to encourage Swiss people to vote in favor of building the new museum.  

US$2,000 - 3,000  
€1,600 - 2,500
MAHAFALY FIGURAL FUNERARY POST, MADAGASCAR
Wood
height 57in (145cm)

Provenance
Didier Claes, Brussels
Belgian Private Collection

“The Mahafaly peoples of Madagascar honor the deceased
members of chiefly and royal lineages by creating burial sites of
imposing grandeur. Each tomb is a solid boxlike stone sculpture
that may be surmounted by as many as thirty wood sculptures.
These wooden tomb sculptures commemorate deceased individuals
while addressing more abstract concepts concerning the nature of
existence after death and the relationship between living and dead.
Funerary sculpture is understood not as a direct or literal portrait of
the deceased but as a locus of connection with the ancestral realm.
The Mahafaly have adopted the term aloalo to refer strictly to the
works that are used at royal burial sites. Aloalo is derived from alo,
which implies a sense of an intermediary or messenger; the term
therefore refers primarily to the work’s function and not necessarily its
form. Alo also relates to the creation of linkages and, in the context
of funerary sculpture, may refer to the visual interlocking of abstract
forms integrated into a harmonious design as well the work’s role
as an intermediary between the worlds of the living and dead.”
(Metropolitan Museum of Art, WEB, nd)

US$8,000 - 12,000
€6,600 - 9,800
FINE ASIAN WORKS OF ART
Tuesday June 26, 2018 at 11am
San Francisco

YU FEIAN (1888-1959)
Magpies on Flowering Branches
$20,000-$30,000

ENQUIRIES
Dessa Goddard
+1 415 5033333
asian.us@bonhams.com

YU FEIAN (1888-1959)
Magpies on Flowering Branches
$20,000-$30,000

Bonhams
AUCTIONEERS SINCE 1793

bonhams.com/asianart

© 2018 Bonhams & Butterfields Auctioneers Corp. All rights reserved. Principal Auctioneer: Matthew Girling, NYC License No. 1236798-DCA
AMERICAN ART
Wednesday May 23, 2018 at 2pm
New York

ELIE NADELMAN (1882-1946)
Head of a Man in a Top Hat
polished bronze
18in high on a 7 1/4in marble base
$60,000 - 80,000

VIEWING
May 19 - 20, 12pm to 5pm
May 21 - 22, 10pm to 5pm

INQUIRIES
Jennifer Jacobsen
+1 (212) 710 1307
americanart@bonhams.com

Bonhams
NEW YORK

bonhams.com/americanart

© 2018 Bonhams & Butterfields Auctioneers Corp. All rights reserved. Principal Auctioneer: Matthew Girling, NYC License No. 1236798-DCA
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 we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term “bid price” means the price at which a lot is successfully knocked down to the purchaser. The term “purchase price” means the aggregate of (a) the bid price, (b) if a premium retained by us in accordance with the terms of purchase, the purchaser equal to 25% of the first $250,000 of the bid price, 20% of the amount of the bid price above $250,000 up to and including $4,000,000, and 12.5% of the amount of the bid price over $4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nebraska, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere are to the best of the auctioneer’s knowledge and belief. There may be doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the “Buyer’s Guide” portion of this catalog. Property designated with a “W” and associated purchased lots, if not removed promptly following sale, will be removed to an offsite warehouse at the purchaser’s risk and expense, as set forth in more detail in the “Buyer’s Guide.” Purchased property that is permitted to remain onsite at Bonhams’ facility should be removed at the purchaser’s expense not later than 5:00 p.m. Pacific Time.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser’s and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

**MEDIATION AND ARBITRATION PROCEDURES**

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

LA-CA/MAN/9.2017
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 therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor’s warranty of title and other representations and warranties made by the consignor for the purchaser’s benefit. Nothing in this section shall be construed as an admission by us of any representation or warranty, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER’S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD “AS IS.” NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST’S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES IN EXCESS OF THE AMOUNT PAID BY THE PURCHASER ON THE SALE, WHETHER SUCH DAMAGES BE DIRECT, INDIRECT, INCIDENTAL, OR CONSEQUENTIAL DAMAGES.

SELLER’S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

• Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.

• Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.

• Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams’ address in envelopes marked as “photo auction estimate”. Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation. Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction. Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposal 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.
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 enjoyable. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (623) 850-7500.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us. We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/2408 we contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

- $50,000-100,000 ............................by $5,000s
- $100,000-200,000 ........................by $10,000s
- $200,000-500,000 ........................by $25,000s
- $500,000-1,000,000 ........................by $50,000s
- $1,000,000-2,000,000 ........................by $100,000s
- $2,000,000-5,000,000 ........................by $250,000s
- $5,000,000-10,000,000 ........................by $500,000s
- $10,000,000-20,000,000 ........................by $1,000,000s
- $20,000,000-50,000,000 ........................by $5,000,000s
- $50,000,000-100,000,000 ........................by $10,000,000s
- $100,000,000-200,000,000 ........................by $25,000,000s
- $200,000,000 and over ........................by $50,000,000s

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

Currency Converter

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

Buyer’s Premium

A buyer’s premium is added to the winning bid price of each individual lot purchased, at the rates set forth in theConditions 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.

Bonhams will not be responsible for errors or omissions in the operation or accuracy of the currency converter. International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

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

Handling and Storage Charges

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

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply. Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer’s premium.

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

Payment

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

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

Auction Results

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

Shipping & Removal

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

Box Brothers San Leandro (for San Francisco auctions only)

1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)

220 W. Ivy Ave, Unit C, Inglewood, CA 90302
+1 (310) 255 8815 or +1 (310) 255 8847

Box Brothers is open Monday-Friday 9am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

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

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

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

Payment

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

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

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.
Auction Registration Form
(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

General Bid Increments:

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

MAX bid in US$ (excluding premium and applicable tax)

Emergency Bid for telephone bidders only*:

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

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

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

Your signature: ___________________________ Date: ___________________________