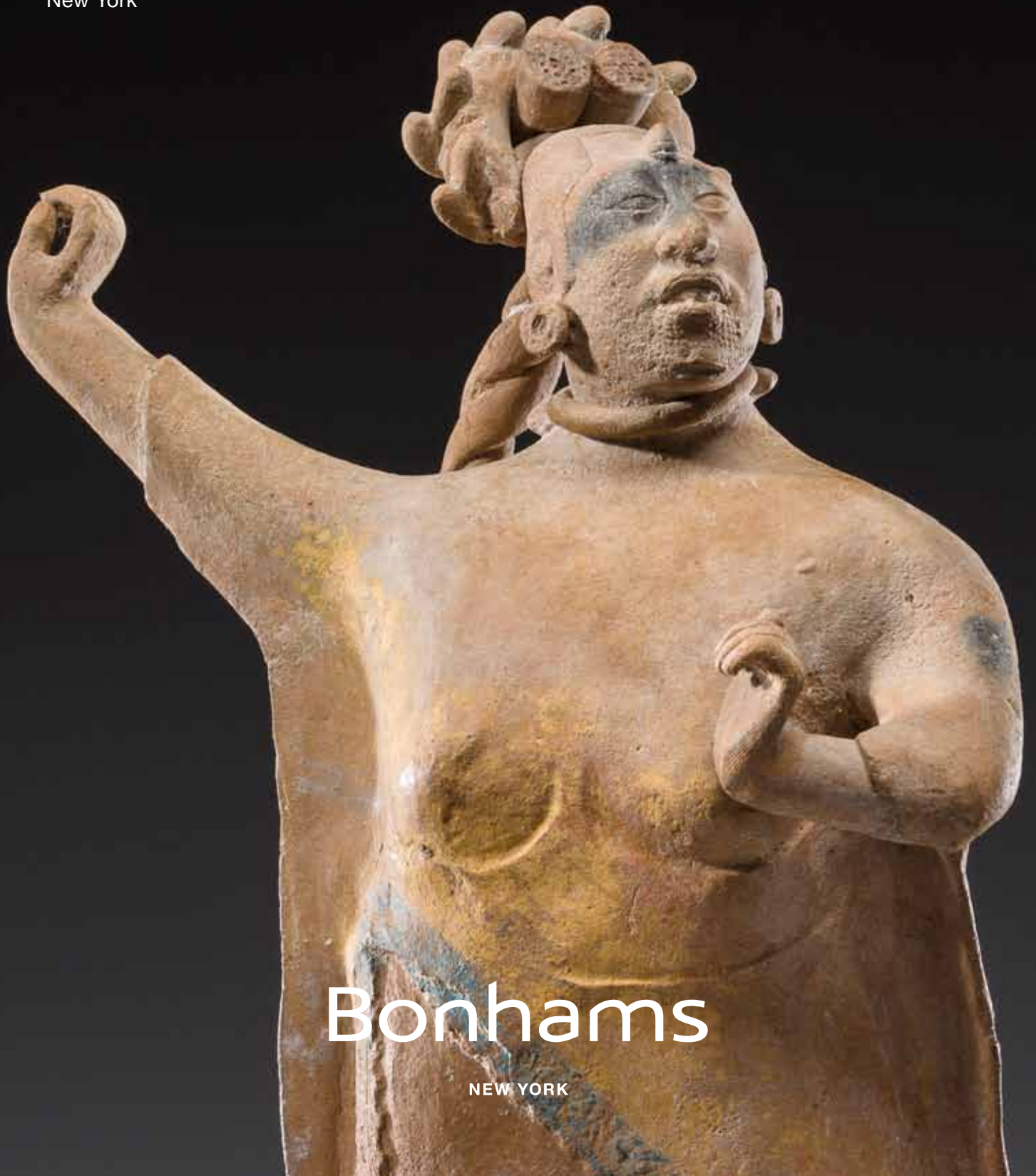


AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

Including the Scott and Stuart Gentling Collection

Wednesday November 12, 2014

New York



Bonhams

NEW YORK

AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

Including the Scott and Stuart Gentling Collection

Wednesday November 12, 2014 at 10am

New York

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW

Saturday November 8, 12pm to 5pm
Sunday November 9, 12pm to 5pm
Monday November 10, 10am to 7pm
Tuesday November 11, 10am to 5pm

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax

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

SALE NUMBER: 21802

Lots 1 - 314

CATALOG: \$35

INQUIRIES

Fredric Backlar, Specialist
+1 (323) 436 5416
after November 6, 2014
+1 (212) 644 9001
fred.backlar@bonhams.com

Rae Smith, Business Manager
+1 (323) 436 5412
after November 6, 2014
+1 (212) 644 9001
rae.smith@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available for
this auction. For further information
please visit:

www.bonhams.com/21802

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

ILLUSTRATIONS

Front cover: Lot 28
First session page: Lot 94
Second session page: Lot 152
Third session page: Lot 212
Fourth session page: Lot 301
Back cover: Lot 193

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom 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) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, 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.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer 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.

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 a lot is 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 as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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 (c) below shall govern.

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

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

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

CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \square symbol next to the lot number.

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday November 18 without penalty. After November 18 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON TUESDAY, NOVEMBER 18** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 2PM ET ON THURSDAY, NOVEMBER 20.

Address
 Cadogan Tate Fine Art Storage Limited
 41-20 39th Street
 Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
 (t) +1 (718) 247 2070
 (f) +1 (347) 468 9916 or
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
 (t) +1 (718) 247 2064 or
 m.driver@cadogantate.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

57	189	219
92	190	242
93	191	303
94	192	307
154	193	
177	204	

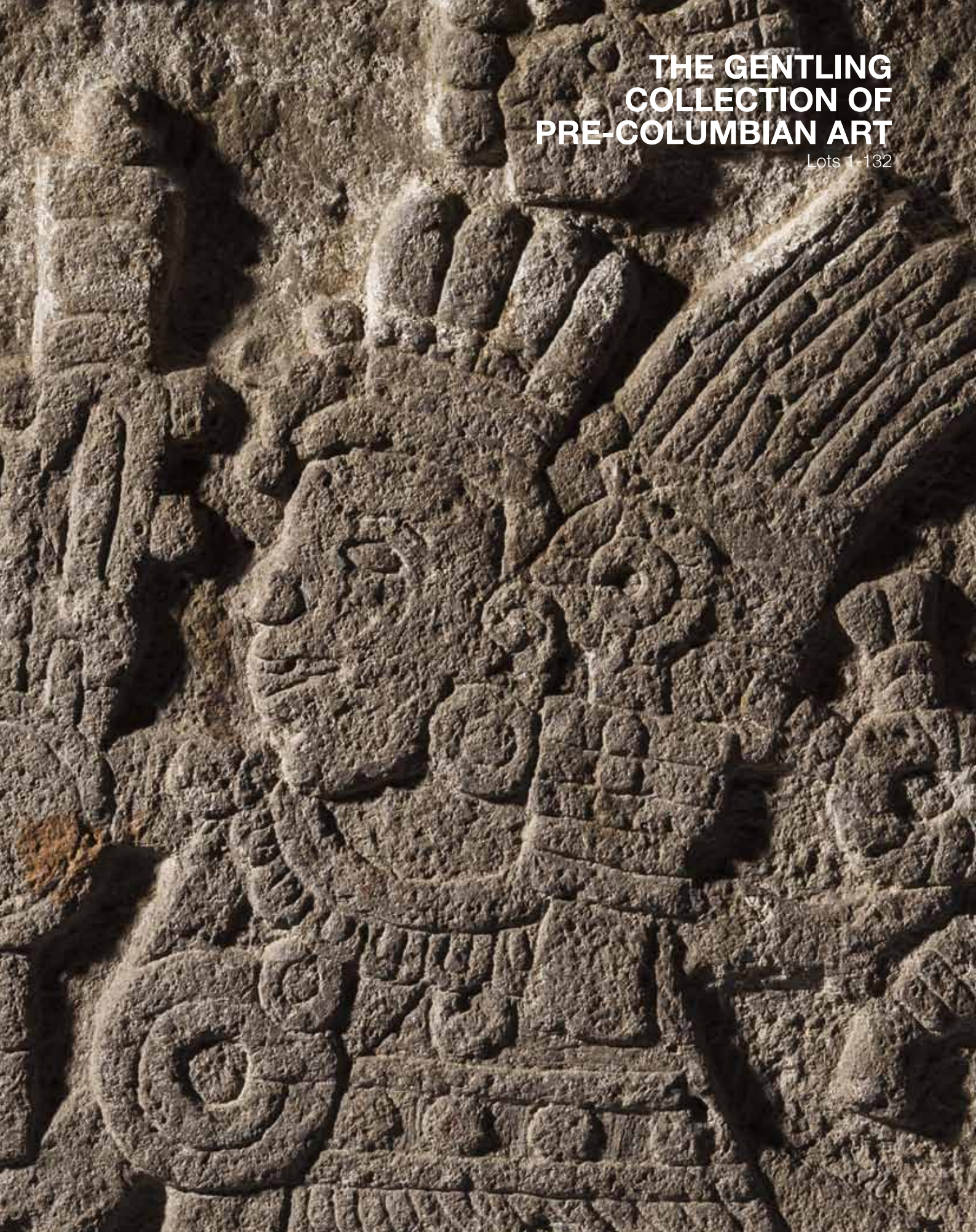
NOTICE REGARDING ENDANGERED SPECIES

The export of a lot from the United States or import into certain countries may be subject to export and import regulations, licensure and/or other restrictions; in particular, lots containing animal materials such as ivory, rhinoceros horn, tortoise shell or whalebone may require the granting of one or more export or import licenses or may be banned from import altogether by some countries. Lots noted in the catalog with a Y next to the lot number (e.g., 1001^Y) contain one or more such animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export and import licenses.

Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or denial of a license's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for the cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

**THE GENTLING
COLLECTION OF
PRE-COLUMBIAN ART**

Lots 1-132





Stuart and Scott Gentling, Fort Worth, Texas, 1985

Photograph by Bob Wharton, courtesy of David Wharton

My brothers' odyssey into the ancient cultures of Southern Mexico began in the 1950s, after seeing the 1947 movie, *Captain From Castile*, starring Cesar Romero as Hernán Cortés, and Tyrone Power. Even though they were just kids at the time, a spark ignited a passionate curiosity about this subject that consumed them for the rest of their lives— a curiosity that resulted in a prodigious body of work consisting of drawings, paintings, models of the Sacred Square at Tenochtitlán, and dissertations of their interpretations of the iconography, religion and sacred geometry of this culture's art and architecture. This collection is part of the treasure they discovered along the way.

Collected piece by piece over decades, these objects informed their understanding and insight into this mysterious world, and my guess is that there were at least as many questions engendered by the study of them as were answered. My hope is that as the Four Winds disperse these magical things once again, Stuart's and Scott's incurable fascination will be passed on to others so that the work, and the love of it, will go on.

Suzanne Gentling





Scott and Stuart Gentling, "The Great Pyramid of Cholula"

© The Gentling Estate

TWO ARTISTS, ONE VISION: THE GENTLING COLLECTION OF PRE-COLUMBIAN ART

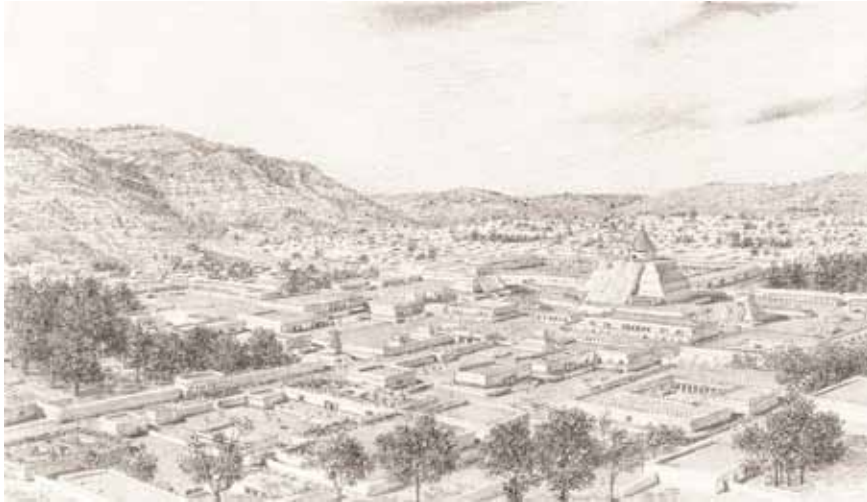
I first met Scott Gentling and Stuart Gentling when I was working as a writer-producer for the CBS television mini-series on American Indian History "500 Nations" twenty years ago. I was fascinated by their visions of the ancient cities of the Aztec civilization and I was hoping that we might be able to collaborate in bringing the Tenochtitlan, the capital of the Aztec empire to life. Little did I know just how much we shared in terms of our approaches to the past. We had each grown up with a passion for ancient history as youths and developed artistic skills by painting miniatures, just to get some glimpse into what the past must have looked like. While these formative experiences inspired me to develop a career in archaeology itself, Scott and Stuart had gone on to become accomplished artists renowned for their skill at realistically capturing both human and animal subjects through portraiture. Their 1986 volume, "Of Birds and Texas," achieved after more than twenty years of research, is widely regarded as an American masterpiece.

But it was the account of the Conquest of Mexico by Bernal Díaz del Castillo that fired the imagination of both Scott and Stuart: "After reading the book we wanted to see Tenochtitlan, Cholula... all of these ancient cities but in order to see them we had to build them." Scott showed me how he and Stuart had been able to achieve such a high degree of realism in his painting through the use of architectural

models that they had constructed of paper and board. Of course this made perfect sense. We know what these buildings must have looked like to some extent from the ruins that have been excavated. The ornamentation could be reconstructed from the representations appearing in the codices. For the Gentlings, the next step was simply to transfer these remarkable miniatures into actual cityscapes which they accomplished by photographing them in outdoor light and then using the photographs as color studies for renderings they first sketched in notebooks to master light and shadow, and then later painted on large scale canvases. In so doing, they succeeded in capturing the sense of the enormity that the Aztec temple and palace complexes possessed in exactly the manner as that they had been described by the conquistadors for the first time. I knew that both Stuart and Scott collected Pre-Columbian art. But what intrigued me was how their collection was so closely connected to their reconstructions. Their fascination with temple miniatures, for example, was an essential part of their study for the proportions of actual Aztec buildings while their fascination with polychrome ceramics supplied them with a sense of the rich primary colors used in their ornamentation. To hold an ancient masterpiece in one's hands and ponder what it must have been like to have lived in the ancient past has always been thrilling, but this was a remarkable exercise in actually using objects to bring the past to life.



“After reading the book we wanted to see Tenochtitlan, Cholula...in fact all of these cities and in order to see them we had to build them.”



Scott and Stuart Gentling, “Bird’s-Eye View of Cholula”

© The Gentling Estate

What is most significant about the Gentling collection however was their concentration on works produced in the Late Postclassic International style, to my knowledge the single most significant collection ever assembled. Many of the pieces had been known since the mid-twentieth century but they had been collected by others as individual “examples” to fill out larger collections of Pre-Columbian art in general. Fascinated by Díaz’s account of Motecuhzoma’s feast, the Gentlings were the first collectors to concentrate on assembling an entire royal service and did a remarkable job in achieving their goal with over twenty outstanding works. I remember how stunned I was to see all the goblets, plates, and bowls laid out on the Gentlings’ dining room table. I had been studying this material for years, but this was the first time I had ever gotten any real sense of how vivid the presentation of a Pre-Columbian feast held in the great halls of an ancient palace must have actually been.

My colleague, Carolyn Tate became equally intrigued and in 2003 curated an exhibition that combined the Gentling collection of Pre-Columbian art together with their sketches and paintings (Tate 2003). Called “1519/The One Reed Year: Wonders of Ancient Mexico,” it was remarkable in that many of the actual objects that first inspired the Gentlings’ visions of the past in the exhibit had also been rendered on canvas by Scott and Stuart within the environments in which they were actually created. Needless to say, the Gentling collection together with their artwork became a source of inspiration for my studies as well. After years of research, my colleagues and I have been able to determine that many of the polychrome goblets, bowls and plates so masterfully executed in the intricate designs of the codices were actually produced by a powerful confederacy of Eastern Nahuas, Mixtecs and Zapotecs, along with the peoples they dominated throughout southern Mexico between A.D. 1200-1600 (Pohl, Fields, and Lyall 2012, Harvey 2012).

The confederacy maintained a major pilgrimage and commercial center at Cholula, Puebla which the Spaniards compared to both Rome and Mecca because the cult of the god Quetzalcoatl united these peoples through a field of common social, political, economic and religious values without dominating them militarily as Tenochtitlan ultimately would. This confederacy engaged in almost seventy-five years of nearly continuous conflict with the Aztec Empire until the arrival of Cortés at which time a number of city-states throughout Tlaxcala, Puebla, and Oaxaca provided the Spaniards with the army that defeated the Aztec capital only after the longest continuous battle in military history. It was my visits with Scott and Stuart that first led me to believe that a major exhibition on these peoples of southern Mexico who had first invented the Nahuatl-Mixteca International style, and later used by the Aztecs, could be successful and my memory of them, and the countless hours we spent together came back to me time after time as I researched and curated “Children of the Plumed Serpent: the Legacy of Quetzalcoatl in Ancient Mexico” for the Los Angeles County Museum of Art and the Dallas Museum of Art in 2012.

John M.D. Pohl, Ph.D.
Department of Art History
UCLA

Harvey, Doug
2012 Artists Rule. Humanities: The Magazine of the NEH.
Washington D.C.: National Endowment for the Humanities.
pp. 34-39
Pohl, John M.D., Virginia M. Fields and Victoria I Lyall
2012 Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico: Introduction. In: Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico. pp. 94-107. London: Scala Publishers Ltd.
Carolyn 2003 1519/The One Reed Year: Wonders of Aztec Mexico, Paintings, Drawings, and Models by Scott Gentling and Stuart Gentling. Lubbock, Texas: The Fine Arts Galleries of the Buddy Holly Center.





The Children of the Plumed Serpent Confederacy

- | | |
|-----------------|-----------------|
| 1. Tlaxcala | 12. Tilantongo |
| 2. Huexotzinco | 13. Jaltepec |
| 3. Cuauhtinchan | 14. Achiutla |
| 4. Acatlan | 15. Tlaxiaco |
| 5. Tehuacan | 16. Chalcatongo |
| 6. Teotitlan | 17. Teozacoalco |
| 7. Tlapiltepec | 18. Cuilapan |
| 8. Coixtlahuaca | 19. Zaachila |
| 9. Apoala | 20. Tututepec |
| 10. Yanhuitlan | 21. Mitla |
| 11. Teposcolula | 22. Tehuantepec |
| | 23. Huatulco |

Principal Distribution of Nahua-Mixteca Style Polychrome Serving Vessels





1



2

1

AZTEC JAGUAR MORTAR, GUERRERO REGION, CA. A.D. 1470-1521

Stone with mica particles
length 10 1/4in (26cm)

The deeply hollowed bowl with a finely carved jaguar head in the Aztec style with circular ears, large sockets as eyes and an open mouth revealing fangs and an extended tongue.

Provenance

Acquired prior to 1980
\$2,000 - 3,000



2

OLMEC HEAD FRAGMENT, TOGETHER WITH AN OLMEC FIGURAL FRAGMENT, CA. 900-600 B.C.

Slip-painted earthenware
heights including stands 4 1/4 and 6 1/2in (10.5 and 16.5cm)

Provenance

Acquired prior to 1980
\$1,500 - 2,000

3

OLMEC INCISED FLAT-BOTTOMED BOWL, LAS BOCAS, CA. 900-600 B.C.

Slip-painted earthenware with pigments
height 2in (5cm)

Provenance

Acquired prior to 1980
\$2,000 - 3,000



4

OLMEC BLACKWARE INCISED BOWL, CA. 900-600 B.C.

Slip-painted earthenware
height 4 1/2in (11.4cm)

Provenance

Samuel Dubiner Collection, Israel, acquired in the 1960s
\$2,000 - 3,000

4

5

OLMEC SHALLOW BOWL WITH FLAME BROW, CA. 900-600 B.C.

Slip-painted earthenware
height 3in (7.6cm)

Provenance

Samuel Dubiner Collection, Israel, acquired in the 1960s
\$2,000 - 3,000



5



6



7



8

6

**COLIMA STANDING FEMALE FIGURE,
PROTOCLASSIC, CA. 100 B.C. - A.D. 250**

Slip-painted earthenware
height 15in (38.1cm)

Provenance

Acquired prior to 1980
\$2,000 - 3,000

7

**COLIMA STANDING DOG,
PROTOCLASSIC, CA. 100 B.C. - A.D. 250**

Slip-painted earthenware
height 7in (18cm)

Standing with ears perked and the tail as a spout.

Provenance

Acquired prior to 1980
\$2,000 - 3,000

8

**TEOTIHUACAN OPENWORK TRIPOD
BOWL, XOLALPAN PHASE, CA. A.D.
450-650**

Earthenware with lime green and pink pigment
diameter 5in (13cm)

Provenance

Sotheby's, New York, December 1981, Lot 193
John-Platt Collection, University of Virginia

Published

*The John-Platt Collection of Pre-Columbian
Art*, University of Virginia Art Museum,
1986, fig. 82
\$2,000 - 3,000

9

**JALISCO/NAYARIT, AZATLÁN STYLE,
INCISED OLLA, CA. A.D. 1200-1500**

Slip-painted earthenware
height 5 1/2in (13.75cm)

Of globular form with flared rim, painted red
and white and incised overall with entwined
fire serpent coils.

Provenance

Acquired prior to 1980
\$3,000 - 5,000

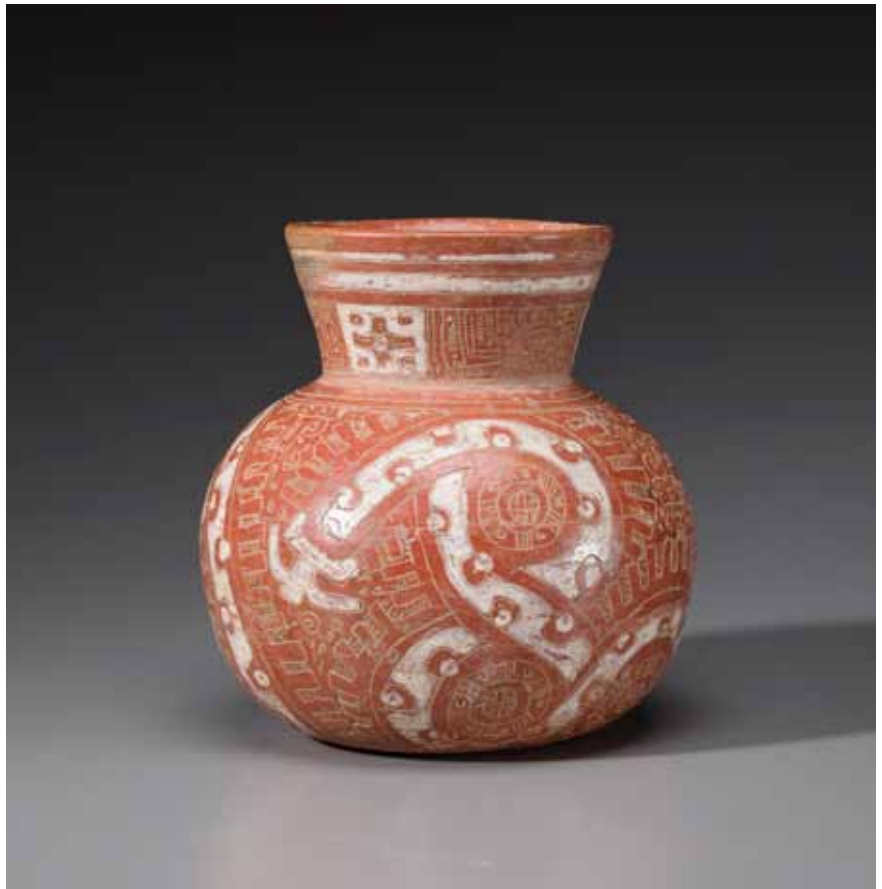
10

**VERACRUZ HAND WITH HEAD OF FIRE
GOD, XIUTECHUHTLI-HUEHUETEOTL, CA.
A.D. 550-950**

Earthenware
height 4 1/2in (11.4cm)

Provenance

Acquired prior to 1980
\$1,000 - 1,500



9



10



11

11
TEOTIHUACAN STANDING FEMALE FIGURE, CA. A.D. 400-600
 Stone
height 4 1/3in (11cm)

Provenance
 Acquired prior to 1980
\$1,500 - 2,000

12
HUAXTEC STANDING BALL PLAYER, EARLY CLASSIC, CA. A.D. 300-600
 Earthenware with brown slip
height 8 3/4in (21cm)

Wearing earrings and standing with his hands resting on a patterned yolk around the waist, wearing a singular pad on the right knee.

Provenance
 Ida and Hugh Kohlmeyer, New Orleans
 Sotheby's, New York, May 27, 1998, Lot 203
 Acquired from the above

Cf. Parsons, 1980, pl. 29
\$3,000 - 5,000



12

13
VERACRUZ SEATED FIGURAL URN, LATE CLASSIC, CA. A.D. 550-950
 Earthenware with painted highlights
height 10 1/2in. (26.7cm)

Wearing a coiled necklace, a helmet-like headdress and elaborate earrings.

Provenance
 Acquired prior to 1980
\$3,000 - 5,000

14
ZAPOTEC FIGURAL URN, MONTE ALBAN III, CA. A.D. 550-750
 Earthenware with painted highlights
height 7 1/3in (18.7cm)

The seated priest wearing a large and elaborate headdress which includes the Glyph C Medallion, earspools and necklace with his hands resting at his knees.

Provenance
 Acquired prior to 1980
\$3,000 - 5,000





13



14



15

**15
ZAPOTEC FIGURAL URN, MONTE
ALBAN III, CA. A.D. 550-750**

Earthenware
height 8 1/3in (21.3cm)

Depicting *Cocijó*, the god of rain, thunder and lightning, with representative zoomorphic face with a wide, blunt snout and a long forked serpentine tongue.

Provenance
Acquired prior to 1980
\$3,000 - 5,000

**16
ZAPOTEC FIGURAL URN, MONTE
ALBAN III, CA. A.D. 550-750**

Earthenware
height 8 1/4in (21cm)

Depicting *Cocijó*, the god of rain, thunder and lightning, wearing a large and elaborate headdress, his face with a wide, blunt snout and a long forked serpentine tongue.

Provenance
Acquired prior to 1980
\$3,000 - 5,000



16

**17
ZAPOTEC FIGURAL URN, MONTE
ALBAN III, CA. A.D. 550-750**

Earthenware
height 7 1/4in (18.4cm)

Depicting *Cocijó*, the god of rain, thunder and lightning, wearing a large and elaborate headdress, his face with a wide, blunt snout and a long forked serpentine tongue.

Provenance
Acquired prior to 1980
\$1,000 - 1,500

**18
ZAPOTEC FOOT VESSEL WITH CLAWS,
CA. A.D. 500-750**

Slip-painted earthenware
diameter 10 1/2in (26.7cm)

Provenance
Acquired prior to 1980
\$1,000 - 1,500



17

**19
MAYA HEAD OF ITZAMNAAJ, EARLY
CLASSIC PERIOD, CA. A.D. 300-600**

Stucco with white, red and blue pigment
height 11in (28cm)

Depicted here with his hooked-beak nose, wearing a headdress with openwork elements, flanged ears with earpools, the mouth slightly ajar.

Provenance
Acquired prior to 1980

Itzamnaaj was one of the primordial creator deities of the Maya during the Early Classic Period, and often portrayed in his avian aspect (as *Itzamnaaj Ye*) with extended wings atop Maya stucco temple facades in the celestial realm. It was most likely part of a larger frieze that would have possibly included other deities.
\$2,000 - 3,000

**20
MAYA HEAD FRAGMENT OF A DIETY,
CA. A.D. 550-950**

Earthenware with white and blue pigment
height 5 3/4in (14.6cm)

Possibly depicting *Camazotz*, a main god of the Underworld, the head flanked by large flanges, wearing earpools and with tongue extending from the mouth.

Provenance
Acquired prior to 1980
\$2,000 - 3,000





18



19



20



21



22



23



24

**21
MAYA HEAD FRAGMENT, LATE CLASSIC,
CA. A.D. 550-950**

Earthenware with traces of white pigment
height 6 3/4in (17.1cm)

Provenance

Acquired prior to 1980
\$1,500 - 2,000

**22
MAYA JADE PLAQUE, LATE CLASSIC,
CA. A.D. 550-950**

Jade
height 4in (10.15cm)

Depicting a seated figure looking to his right.

Provenance

Acquired prior to 1980

Cf. *Les Masques de Jade*, cat. 66
\$1,500 - 2,000



25

**23
MAYA STANDING FIGURE WEARING AN
ANIMAL MASK, LATE CLASSIC, CA. A.D.
550-950**

Earthenware with white and blue pigment
height 6in (15.25cm)

Provenance

Acquired prior to 1980
\$1,500 - 2,000

**24
MAYA FIGURAL WHISTLE, JAINA, LATE
CLASSIC, CA. A.D. 550-950**

Earthenware with white and blue pigment
6 1/2in (16.5cm)

The standing corpulent dwarf wearing an elaborate headdress and earspools.

Provenance

Acquired prior to 1980
\$3,000 - 5,000

**25
MAYA FEMALE FIGURE, JAINA, LATE
CLASSIC, CA. A.D. 550-950**

Earthenware with red and yellow pigment
height 6 1/4in (15.9cm)

Of overall corpulent proportions with a finely incised coiffure, wearing a pendant on her forehead, earspools and a tight fitting dress with her right hand to her chest.

Provenance

Robert Woods Bliss, Washington, D.C.
National Gallery of Art, Washington, D.C.
Dumbarton Oaks, Washington, D.C.
James and Marilyn Alsdorf, Chicago
Sotheby's, New York, November 23, 1998,
Lot 178
Acquired from the above

Exhibited

Chicago, *Primitive Art from Chicago
Collections*, The Art Institute of Chicago,
November, 1960, fig. 39

Cf. *Maya*, AMNH Exhibition catalog, pl 58, for
a similar corpulent female
\$3,000 - 5,000





26

26

MAYA FIGURAL WHISTLE, JAINA, LATE CLASSIC, CA. A.D. 550-950

Earthenware with white and blue pigment

height 6 1/4in (15.9cm)

Probably depicting a dwarf, of corpulent proportions, wearing an elaborate headdress and pendant necklace.

Provenance

Acquired prior to 1980

Cf. *Kimball*, pg. 12, for a similar elaborate headdress

\$5,000 - 7,000

27

MAYA SEATED DIGNITARY, JAINA, LATE CLASSIC, CA. A.D. 550-950

Earthenware with pigments

height 7 1/4in (21cm)

Positioned in a meditative pose with the hands resting on the crossed legs, the sculpted face with high cheekbones showing signs of age, eyes cast downward and lips pursed, wearing a decorated turban with a flap extending down the back, large earspools and a wraparound loincloth.

Provenance

Sotheby's, New York, May 17, 1994, Lot 320

Acquired from the above

\$4,000 - 6,000

28

LARGE MAYA FEMALE DIGNITARY, JAINA, LATE CLASSIC, CA. A.D. 550-950

Earthenware with yellow and blue pigment highlights

height 12in (30.5cm)

Standing confidently in an animated pose with her (restored) right arm raised, her left arm held in front and her head slightly turned in pride to the left and up, wearing a large tunic with patterned and fringed border, resting on arched feet broadly separated, her coiffure swept back and tied with coils, her lips gently parted and chin covered in scarification.

Provenance

Gisele Charat, 1971

Richard and Lottie Newman

Sotheby's, New York, June 2, 1999, Lot 181

Acquired from the above

"Representations of Maya women occur more commonly as Jaina figurines than in any other medium. These Jaina figures represent two kinds of women, both archetypes of female behavior. One is a stately, courtly woman who is sometimes shown weaving; the second is a courtesan who appears with all sorts of mates, from Underworld deities to oversized rabbits. The imagery of both derives from Maya concepts of the moon, perceived as an erratic, inconsistent heavenly body, whose constantly changing character follows the monthly cycle of female menses...

...The second female type is far more active, and she projects her sexuality...she is usually bare-breasted, and she gestures, as if offering herself to others. The demure woman may be painted in various colors, but this one is generally painted blue...Nothing else in Maya art conveys sexuality more convincingly than these figures. Although they may be conceived as the moon goddess and her consorts, they also reflect human behavior. As companions for the dead - perhaps particularly for old men - they seem to promise renewed sexual activity. For the living, such Jaina figurines may have been titillating objects for private observation." (Schele: 1986, p. 153).

Cf. *Kimball*, *Maya Terracottas*, p. 23

\$20,000 - 40,000



27





29



30



31

29
MAYA FIGURAL WHISTLE, JAINA, LATE CLASSIC, CA. A.D. 550-950

Earthenware with white and blue pigment
height 8 1/4in (21cm)

The seated female wearing earspools, a necklace and a tall, elaborate headdress, her left hand posed in the release gesture, highlighted with blue pigment.

Provenance

J.J. Klejman, New York, since the 1970s
 Sotheby's, New York, May 16, 1995, Lot 378
 Acquired from the above
\$3,000 - 4,000



32

30
MAYA MOLDED VESSEL, LATE CLASSIC, CA. A.D. 550-950

Earthenware
height 6 3/4in (17.1cm)

Depicting God K presenting a scepter of himself to a ruler.

Provenance

Acquired prior to 1980

Cf. Kerr Maya Database (K5009) for the only other known identical vase from the same mold, published in *The Maya Vase Book*, Vol. 4, p. 6647 formerly in the Kurt Land Collection, now at The de Young Museum, San Francisco.
\$2,000 - 3,000

31
TALL MAYA POLYCHROME CYLINDER VESSEL, CA. A.D. 550-950

Earthenware with polychrome paint
height 9 1/2in (24.1cm)

The top frieze with a row of seated figures, the bottom frieze with mythological monsters. One figure with blackened torso leaning forward to a lidded vessel probably containing a cacao beverage.

Provenance

Acquired prior to 1980
\$3,000 - 5,000

32
MAYA POLYCHROME CYLINDER VASE, LATE CLASSIC, CA. A.D. 550-950

Earthenware with polychrome paint
height 8 3/4in (22.2cm)

Depicting a seated ruler on an elevated platform wearing an elaborate headdress and looking to his right, an attendant standing at attention at his left side; the opposite side with decoration now lost.

Provenance

David Bramhall Collection, acquired in the 1960s
\$3,000 - 5,000





33

33

**MAYA STUCCO HEAD, LATE CLASSIC,
CA. A.D. 550-950**

Modeled stucco with white and blue pigment
height 15 1/2in (39.4cm)

Wearing a large headdress accented with blue and red pigment, the face with naturalistic features covered in white pigment.

Provenance

Purportedly Everett Rassiga, Black Tulip Gallery, Dallas, early 1970s
Acquired from the above

Cf. *Maya*, fig. 53

\$7,000 - 9,000

34

**MAYA STUCCO HEAD, LATE CLASSIC,
CA. A.D. 550-950**

Modeled stucco
height including stand 14 1/4in (36.2cm)

Wearing an elaborate headdress, the face with proportionally large eyes amongst naturalistic features.

Provenance

Acquired prior to 1980

Cf. *The Face of Ancient America*, pl. 80

\$4,000 - 6,000



34

35

MAYA POLYCHROME TRIPOD SHALLOW BOWL, LATE CLASSIC, CA. A.D. 550-950

Earthenware with polychrome paint
diameter 11 1/2in (28.6cm)

Depicting a mythological bird in the center with a long beak and wearing a large, elaborate headdress, painted in orange, red and black.

Provenance

Acquired prior to 1980

\$3,000 - 5,000

36

LARGE MAYA SHALLOW BOWL, LATE CLASSIC, CA. A.D. 550-950

Earthenware with painted highlights
diameter 12 1/4in (31cm)

Depicting a figure, painted black, seated in the open maw of a 'Vision' Serpent

Provenance

Acquired prior to 1980

\$3,000 - 5,000



35



36



37

37
MAYA STUCCO HEAD, LATE CLASSIC, CA. A.D. 550-950

Modeled stucco with white and blue pigment
height 6in (15.25cm)

Of classic form with naturalistic facial elements, the mouth slightly ajar.

Provenance

Purportedly Everett Rassiga, Black Tulip Gallery, Dallas, early 1970s
 Acquired from the above
\$2,000 - 3,000

38
MAYA POLYCHROME BOWL, LATE CLASSIC, CA. A.D. 550-950

Earthenware with polychrome paint
height 4 1/2in (11.4cm)

Finely painted with two lords seated and dressed as ritual jesters, each leaning forward and wearing red and black striped costumes.

Provenance

Acquired prior to 1980
\$3,000 - 5,000

39
MAYA POLYCHROME CYLINDER VASE, LATE CLASSIC, CA. A.D. 550-950

Earthenware with polychrome paint
height 4 3/4in (10.15cm)

Brightly painted in orange, red, cream and black with two young lords, possibly the Hero Twins, with a waterlily projecting from each headdress.

Provenance

Acquired prior to 1980
\$3,000 - 5,000

40
THREE MAYA POLYCHROME VESSELS, LATE CLASSIC, CA. A.D. 550-950

Earthenware with polychrome paint
heights 2 1/2, 4 1/2 and 5in (6.5, 11.5 and 12.7cm)

One bowl painted with monkeys which are often associated with cacao in Mayan myths.

Provenance

Acquired prior to 1980
\$1,800 - 2,500





38



39



40



41



42



43

41

MAYA MOLDED CYLINDER VESSEL, TOGETHER WITH A MAYA MOLDED BOWL, LATE CLASSIC, CA. A.D. 550-950

Slip-painted earthenware

height 7in (17.8cm) and height of bowl 3 1/2in (9cm)

The larger with two figures in rectangular panels, the smaller with the lower frieze with a row of seated figures.

Provenance

Acquired prior to 1980

\$1,500 - 2,000

42

TWO MAYA BROWNWARE VESSELS, CA. A.D. 550-950

Slip-painted earthenware

heights 5 1/4 and 6 3/4in (13.4 and 17cm)

One with fluted sides, the second with lid and resting on three feet.

Provenance

Acquired prior to 1980

\$1,800 - 2,500

43

TWO MAYAN POLYCHROME CYLINDER VASES, CA. A.D. 550-950

Earthenware with polychrome paint

heights 5 1/4 and 6 1/2in (13.4 and 16.5cm)

The largest painted with two aged seated figures with toothless mouths and Roman noses, decorated with crossed band sky symbols around the mouth; the smaller with long lipped monster.

Provenance

Acquired prior to 1980

\$1,500 - 2,000

44

MAYA MOLD-MADE FIGURE OF GOD L WITH CONSORT, JAINA, LATE CLASSIC, CA. A.D. 550-950

Earthenware with white, red and blue pigment

height 4in (10.2cm)

Provenance

Sotheby's, New York, May 14, 1996, Lot 341

Acquired from the above

The scene portrays the aged God L fondling the breast of a young noblewoman, part a narrative that appears with both figurines and painted on Maya vases including the famous codex style Princeton Vase.

Kerr, Barbara and Justin Kerr, *The Way of God L: The Princeton Vase Revisited*, Record Princeton University Art Museum, 2006, Vol. 64. pp. 71-79

\$1,500 - 2,000

45

MAYA STANDING FEMALE FIGURAL WHISTLE, JAINA, TOGETHER WITH A MAYA MINIATURE FEMALE FIGURAL WHISTLE, JAINA, LATE CLASSIC, CA. A.D. 550-950

Earthenware with white and blue pigment

heights 3 and 6 3/4in (7.6 and 17.1cm)

Each of corpulent proportions, the smaller seated, wearing a large headdress and her arms to her front, the larger also wearing a large headdress, a necklace and her hands to her chest as in prayer.

Provenance

Acquired prior to 1980

\$2,000 - 3,000



44



45



Scott and Stuart Gentling, "Panorama of Tenochtitlan"

© The Gentling Estate

TENOCHTITLAN

According to legend Tenochtitlan, the capital of the Aztec Empire, was founded in 1325 upon a small island located off the western shore of Lake Texcoco. Eventually the land mass was artificially expanded to cover over five square miles. The city was divided into four districts. Each district was composed of neighborhood wards of land owning families called *calpulli*, an Aztec term meaning simply "house groups". Most of the *calpulli* were inhabited by farmers who cultivated bountiful crops of corn, beans, and squash with an ingenious system of raised fields called *chinampas*, while others were occupied by skilled crafts people. 250,000 people lived in Tenochtitlan by 1500, more than four times the population of London at that time.

There were three major causeways that ran from the mainland into the city. These were spanned with drawbridges that when taken up, sealed the city off entirely for defense. Freshwater was transported by a system of aqueducts of which the main construction ran from a spring at Chapultepec a promontory to the west. Even though the four districts had temples dedicated to the principal Aztec gods, all were overshadowed by the Great Temple or *Templo Mayor*, a man-made mountain constructed within the central precinct and topped by dual shrines dedicated to the Toltec storm god Tlaloc and the Chichimec

war god Huitzilopochtli. The surrounding precinct itself was a city within a city of over 1200 square meters of temples, public buildings, palaces, and plazas enclosed by a defensive bastion called the *coatepantli* or serpent wall, so named after the scores of carved stone snake heads that ornamented its exterior.

Conquest brought wealth to Tenochtitlan and wealth was reinvested by Aztec emperors to commemorate their rules through the sponsorship of monumental public art works. Lying long buried beneath the paving stones of Tenochtitlan after the Spanish Conquest, few suspected how sophisticated the Aztec aesthetic had become until the 1790 discovery of the Calendar Stone, a twenty-four ton basalt monument depicting an image of the sun god together with a complex cosmological diagram of the sacred calendar followed shortly thereafter by the statue of Coatlicue, Lady Serpent Skirt, the colossal image of a mother goddess. With new archaeological discoveries coming to light every year together with major exhibitions worldwide, Aztec art is now regarded as one of the world's great artistic traditions.

Pohl, John M.D.
1998 Exploring Mesoamerica. Oxford: Oxford University Press.



46

**AZTEC PLAQUE OF A WARRIOR
GODDESS, CA. 1470-1521**

Earthenware
height 12 1/2in (31.75cm)

Possibly depicting *Coyolxauhqui*, wearing an elaborate headdress, earspools, holding a shield in the left hand and staff in the right hand.

Provenance

Acquired prior to 1980

Aztec religious stories refer to powerful women who were warriors in more ancient times. *Coyolxauhqui*, the half-sister of *Huitzilopochtli* was perhaps the most famous. When she attempted to attack and kill her mother, *Huitzilopochtli* was born from womb fully armed and defeated *Coyolxauhqui* by beheading her and casting her body down from the summit of Coatepec, Serpent Mountain. During the annual festival of *Ochpaniztli*, a woman was dressed as the goddess *Teteoinnan* and executed by being beheaded. Her skin was flayed and a warrior then put on the skin and engaged in ritual combat dressed as the goddess.

\$5,000 - 7,000

47

**AZTEC STANDARD BEARER, CA. A.D.
1470-1521**

Earthenware with traces of white pigment
height 18in (45.7cm)

The head modeled separate from the body, standing with slightly bent knees with each hand raised to the front, wearing a loincloth and sandals with bow ties.

Provenance

Acquired prior to 1980

\$3,000 - 5,000



46



47



48

AZTEC, EASTERN NAHUA, HEAD FROM A XANTIL, CA. A.D. 1300-1521

Earthenware with polychrome paint
height 9in (23cm)

Depicting *Xochipilli*, the god of art, games, beauty, dance, flowers, and song, wearing headdress with three rosettes and spool earrings, the mouth open revealing the top row of teeth, finely painted overall in red and orange with blue highlights on the rosettes.

Provenance

Sotheby's, New York, February 4, 1997, Lot 120
Acquired from the above
\$3,000 - 5,000

49

AZTEC, EASTERN NAHUA, FIGURAL BRAZIER, XANTIL, CA. A.D. 1300-1521

Earthenware with red, yellow and blue pigment
height 14in (35.6cm)

Depicting *Xochipilli*, the god of art, games, beauty, dance, flowers, and song, seated and wearing the headdress of a curassow, large earspools and a vent hole at the chest and open mouth.

Provenance

Acquired prior to 1980

Cf. *Before Cortes*, fig. 263

Effigy censers have been found archaeologically in association with both Eastern Nahua palaces and remote landscape features like caves and hill top shrines in the Tehuacan Valley of Puebla and Oaxaca. The enlarged head is typical of the Late Postclassic International style in that it emphasizes the iconography of the face. The effigies were intended to carry the prayers of priests to the heavens. Copal incense was ignited and the effigy was set over it so that the smoke passed out of the mouth and the "heart" to animate the figure as if it were a seated noble in the act of singing or praying.

Pohl, John M.D., *Sorcerers of the Fifth Heaven: Nahua Art and Ritual of Ancient Southern Mexico*, Cuadernos 9, Princeton University Program in Latin American Studies, 2007

\$7,000 - 9,000

50

AZTEC, EASTERN NAHUA, XANTIL HEAD OF XOCHIPILLI, CA. A.D. 1300-1521

Earthenware with painted highlights
height 8in (20.3cm)

Provenance

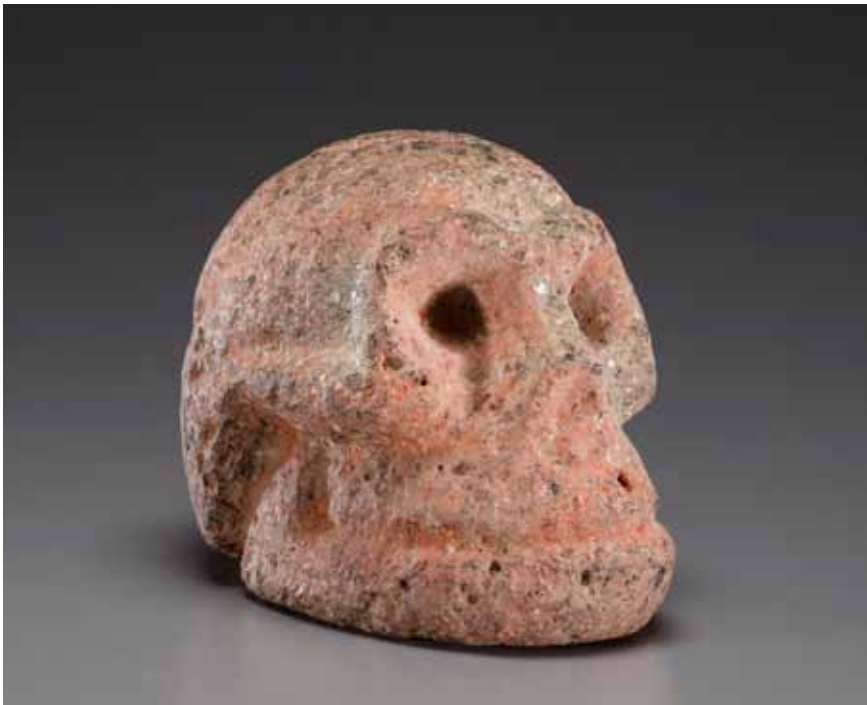
Sotheby's, New York, February 4, 1997, Lot 121
Acquired from the above
\$2,000 - 3,000



49



50



51

51

AZTEC SKULL, CA. A.D. 1470-1521

Volcanic stone with red pigment
height 5in (12.7cm)

Carved in almost naturalistic form with proportionally large sunken eye sockets and finely delineated jaws.

Provenance

Acquired prior to 1980

Cf. Dioses del Mexico Antiguo, pl. 20

\$5,000 - 7,000

52

AZTEC, EASTERN NAHUA, SKELETAL DEITY HEAD, CA. A.D. 1300-1521

Earthenware
height 6 1/2in (16.5cm)

Provenance

Sotheby's, New York, May 14, 1996, Lot 318
Acquired from the above

This head may have been a part of a Xantil or effigy censer. It depicts a *Tzitzimil* or demon identified as the patron of the palace diviners, rain-makers and mid-wives. Various gods of the Nahua pantheon including *Mictlantecuhtli*, the lord of the Underworld and *Cihuacoatl*, the mother goddess were regarded as *Tzitzimime*.
\$1,500 - 2,000



52

53

LARGE AZTEC HEAD OF A DEITY, CA. A.D. 1470-1521

Earthenware with traces of white pigment
height 9 1/2in (24.1cm)

Of hollowed form with large circular eye sockets and open mouth revealing a tubular implement.

Provenance

Private American Collection since the 1970s
Robert Morris, San Francisco
Acquired from the above in 1998

The head may have served as a censer that was placed over burning copal incense so that the smoke spewed from the mouth. The image represents the *Mictlantecuhtli*, the god of the Aztec underworld. The souls of the dead who had died of natural causes traveled through the perils of nine lower worlds to live for eternity in Mictlan, the land of the dead.

\$3,000 - 5,000

54

AZTEC SKULL IMAGE, CA. A.D. 1470-1521

Gray stone
height 7 1/2in (19cm)

Of block form with rounded edges, circular eyes, incised nasal cavity and a horizontal linear slit for the mouth.

Provenance

Acquired prior to 1980

\$3,000 - 5,000



53



54



55

55

AZTEC SEATED FIGURE OF CHICOMECOATL, CA. A.D. 1470-1521

Gray stone

height 14in (35.5cm)

Depicting *Chicomecoatl* (Seven Serpent), a goddess of sustenance, especially of edible plants and corn. She is shown seated, holding a maize ear in each hand, her head and shoulders covered by a tall quadrangular headdress adorned with twisted elements across the front and rosettes at the corners.

Provenance

Acquired prior to 1980

Cf. *Aztec Stone Sculpture*, fig. 10

\$6,000 - 8,000

56

AZTEC SEATED PRIEST, LATE CLASSIC, CA. A.D. 1470-1521

Earthenware with painted highlights

height 6 3/4in (17.1cm)

The figure wearing a headdress and large circular earspools and holding an oversize bowl in his lap.

Provenance

Acquired prior to 1980

\$1,000 - 1,500

57

LARGE AZTEC BRAZIER WITH FLORAL MOTIFS, CA. A.D. 1470-1521

Earthenware

height 18in (45.7cm)

The spherical body with large leaf-form flanges and floral projections with deity faces, a large tapering mouth with reed design around the edge, resting on a foot with openwork design.

Provenance

Acquired prior to 1980

\$3,000 - 5,000

58

AZTEC TRIPOD BRAZIER, CA. A.D. 1470-1521

Earthenware

height 8 1/2in (21.6cm)

Decorated around the perimeter with *Chalchihuitl* motifs alluding to fertility and preciousness.

Provenance

Acquired prior to 1980

\$3,000 - 5,000



56



57



58



59

59

**AZTEC, EASTERN NAHUA, PEDESTAL
GOBLET, CA. A.D. 1300-1521**

Earthenware with polychrome paint
height 7in (17.8cm)

Of broad form standing on a slightly flaring circular base, decorated with eagle roundels, extraordinarily detailed, the annular base features a scroll design representing mist or clouds surmounted by a greca textile design. The lower register of the bowl of the goblet is ornamented with roundels within which appear eagle heads, the upper register features roundels with butterfly heads, maize ears appear around the upper rim.

Provenance

Belgian Private Collection since the 1970s
Sotheby's, New York, November 22, 1993,
Lot 302
Acquired from the above

Cf. Winning, fig. 348

\$5,000 - 7,000

60

**AZTEC, EASTERN NAHUA,
POLYCHROME TRIPOD VESSEL, CA.
A.D. 1470-1521**

Earthenware with polychrome paint
height 6 1/2in (16.5cm)

Finely painted with alternating clusters of bloodletting instruments together with crossed arrows emblematic of the Eastern Nahua patron god *Mixcoatl* meaning Cloud Serpent. Balls of eagle down surround the rim while the vessel's feet are ornamented with eagle heads.

Provenance

California Private Collection since the 1970s
Sotheby's, New York, November 18 and 20,
2000, Lot 312
Acquired from the above

Exhibited

Los Angeles, Los Angeles County Museum of
Art, March 1983-December 1984

Cf. Parsons, fig. 158-159

\$5,000 - 7,000



60

61

AZTEC, EASTERN NAHUA, POLYCHROME PLATE, CA. A.D. 1300-1521

Slip-painted Earthenware
diameter 7 1/2in (19cm)

With a flat base and outward flaring walls, finely painted on the interior with personified blood letting instruments.

Provenance

Proctor Stafford, Los Angeles, since the 1970s
Sotheby's, New York, November 20, 1995,
Lot 363
Acquired from the above

Cf. Parsons, fig. 159, for the type
\$3,000 - 5,000

62

AZTEC, EASTERN NAHUA, POLYCHROME PLATE, CA. A.D. 1000-1300

Earthenware with polychrome paint
diameter 8in (20.3cm)

Provenance

Acquired prior to 1980

Plates of this kind were produced in Cholula, Puebla and represent one of the earliest forms of the Mixteca-Puebla International style. The face in the center of the plate represents a musician or ritual clown. Many Cholula plates of this kind show close relationships with Late Classic Maya polychrome plates indicating that the polychrome tradition passed from the lowlands to the highlands during the Early Postclassic.
\$2,000 - 3,000



61



62



63

63

AZTEC BRAZIER, TLEMAITL, CA. A.D. 1470-1521

Earthenware with reddish-brown and cream paint
height 29in (73.7cm)

The long, spherical handle with a finely sculpted snake head at the front with open mouth revealing an extended tongue, the circular serving bowl with four openwork rosette designs.

Provenance

Acquired prior to 1980

Cf. *Art Treasures from Mexico*, pl. 165

“Pan” Braziers of this kind appear frequently in the codices. They were made with extended handles so that a priest could hold the burning copal incense in the pan up to the face of an idol to “feed” it while he offered his prayers without burning his hand. The serpent head at the end of the handle together with the ‘Malta’ cross design is typical of those found at major metropolitan Aztec ceremonial centers from the Basin of Mexico including the Templo Mayor over the last century.

\$5,000 - 7,000



64

64

AZTEC, EASTERN NAHUA, TRIPOD BOWL, CA. A.D. 1470-1521

Slip-painted Earthenware
height 5 3/4in (14.6cm)

Finely painted with the lord of the thirteen days, *Xicalcolihqui*, smoke and shell motifs.

Provenance

Acquired prior to 1980

\$2,000 - 3,000



65

65

AZTEC, EASTERN NAHUA, COATLALPANEC STYLE BRAZIER ON TRIPOD FEET, ATLIXCO CITY, CA. A.D. 1470-1521

Slip-painted earthenware
diameter 6 1/2in (16.5cm)

Painted red and graphite black with two of the feet sculpted as heads of *Ehecatl* and the third as an imperial woodpecker, also serving as a handle.

Provenance

Private American Collection since the 1970s

Robert Morris, San Francisco

Acquired from the above in 1998

\$2,000 - 3,000



66

66

AZTEC, EASTERN NAHUA POLYCHROME PEDESTAL CUP, CA. A.D. 1300-1521

Earthenware with polychrome paint
height 4 1/4in (10.8cm)

Finely painted with butterfly motifs and ‘star’ eyes.

Provenance

Acquired prior to 1980

\$1,000 - 1,500



67

**67
AZTEC PULQUE BEAKER, CA. A.D.
1470-1521**

Earthenware with ivory and black paint
height 7in (17.8cm)

Provenance

Dr. Allen A. Heflin, Kansas City
Sotheby's, New York, November 24, 1997,
Lot 344
Acquired at the above

Beakers of this kind were found in excavations carried out a century ago around the Templo Mayor area. The stunning graphic design depicts a band of alternating skulls and crossed bones set over the twisted images of intestines affixed with balls of eagle down.

\$1,000 - 1,500

68

MIXTEC FLANGED-LEGGED TRIPOD VESSEL, CA. A.D. 1100-1300

Earthenware with reddish-orange and white slip
height 4in (10.15cm)

Decorated on the sides and underneath with finely painted butterfly imagery.

Provenance

Acquired prior to 1980
\$2,000 - 3,000



68

**69
AZTEC IMAGE OF XOCHIQUETZAL, CA.
A.D. 1470-1521**

Gray stone
height 14in (35.5cm)

With her arms resting on her thighs and hands clasped in front, wearing a necklace with two strands of large circular beads, wearing a headdress with her long strands of hair resting on her shoulders.

Provenance

Acquired prior to 1980

Xochiquetzal means Flower Quetzal. She was the patron goddess of palace women in general as well as lovers, prostitutes, weavers and craftspeople who prayed to her for their skills in art production. Appearing as a beautiful young woman she was a seductress and had many lovers including *Tlaloc* and *Tezcatlipoca*. Her son was the maize god *Centeotl*. She seduced *Yapan* and in so doing he was transformed into a scorpion whose venom was used in medicinal practices over which *Xochiquetzal* presided.

\$4,000 - 6,000

70

**AZTEC SEATED FIGURE OF
XIUHTECUHTLI, CA. A.D. 1470-1521**

Gray stone
height 7 3/4in (17.1cm)

Xiuhtecuhtli, the god of fire, day and heat, shown here seated with the arms around the knees and wearing a headdress.

Provenance

Sotheby's, New York, May 19, 1987, Lot 388
Acquired from the above

\$2,000 - 3,000





69



70



71

**71
SMALL AZTEC COILED SNAKE, CA. A.D. 1470-1521**

Brownstone
height 1 3/4in (4.45cm)

Tightly coiled into a ball shape with finely incised scales, the head with a protruding tongue.

Provenance
Acquired prior to 1980
\$2,000 - 3,000

**72
AZTEC COILED SNAKE, CA. A.D. 1470-1521**

Greenstone
height 2 1/2in (6.35cm)

Coiled up as if in the shape of a human heart with the head looking up at the top; fine polished green stone.

Provenance
Acquired prior to 1980
\$5,000 - 7,000

72

**73
AZTEC COILED SNAKE WITH HUMAN HEAD, CA. A.D. 1470-1521**

Gray stone
height 8 1/2in (21.6cm)

The coiled snake with finely carved scales and a head emerging from its mouth.

Provenance
Acquired prior to 1980

Cf. *Dioses del Mexico Antiguo*, pg. 103

A remarkable form of Aztec sculpture, coiled serpents were carved in various forms and sizes. This example is unusual in that it portrays a hero or god in the act of transforming himself into a serpent, possibly *Quetzalcoatl* meaning Plumed Serpent who founded the ancient city of Tula or his father *Mixcoatl* meaning Cloud Serpent. According to a legend of the fall of Tula, *Quetzalcoatl* was high priest at the Toltec capital until he was induced to drunkenness by a rival priest named *Tezcatlipoca* who then showed the priest his image in an obsidian mirror causing him to be horrified by his appearance as a snake. Shamed before his people, he fled Tula to reestablish a new cult center in the south at Cholula, Puebla.
\$10,000 - 15,000





73



74

74
AZTEC FIGURE OF A GOD, CA. A.D. 1470-1521

Gray volcanic stone
 height 14in (35.5cm)

With a proportionally large head, standing on a block base with the right arm slightly raised, wearing a loincloth.

Provenance

Dr. and Mrs. Freddy T. Homburger, acquired in 1966

Mathias Komor, New York, 1968

Cf. *Art Treasures from Ancient Mexico*, pl. 135

The Aztecs created numerous free standing sculptures of both men and women. Some were carved as if fully dressed in tunics, capes and skirts. Others appear with only a minimum of clothing such as a simple loincloth. It is believed that these examples were intended to serve as manikins that could be dressed in various forms of garments and headdress according to what god the image was supposed to represent during a particular festival. When the festival ended the ritual dress was destroyed and the image was dressed in a new set of clothing to represent the patron of the monthly festival that followed. The hand is sculpted to hold emblematic staffs of various kinds as well.

\$6,000 - 8,000



75

75
AZTEC STANDING FIGURE ON A PEDESTAL, CA. A.D. 1470-1521

Earthenware
 height 10 1/4in (26cm)

Possibly representing *Tlaloc*, the god of rain, fertility, and water, standing on a platform with his right arm positioned to hold a staff or other object, wearing large ear spools and a belt with a large loinc pendant.

Provenance

Acquired prior to 1980

\$1,000 - 1,500

76
AZTEC DEITY OR PRIEST'S HEAD, CA. A.D. 1470-1521

Earthenware with blue and orange pigment
 height 8 1/2in (21.5cm)

Wearing a head band and large ear spools, the eyes downcast, open mouth with tongue extended out, representing the beheaded pulque god *Patecatl*. The cutting of the maguey to extract the sap being compared to decapitation as ritual execution after war. The ears are scarred from acts of penance during which Aztec priests would shed their blood on to strips of paper and burn them as offerings to the god.

Provenance

Midwestern Private Collection since the early 1980s

Sotheby's, New York, November 23, 1998, Lot 350

Acquired from the above

Cf. *The Aztec Empire*, pl. 291

\$3,000 - 5,000





76



77

77

AZTEC MODEL OF A SKULL, CA. A.D. 1470-1521

Earthenware

height 5in (12.7cm)

Of hollowed form with round sunken eyes, the mouth open with the upper row teeth defined.

Provenance

Acquired prior to 1980

\$1,000 - 1,500

78

AZTEC, EASTERN NAHUA, HEAD VESSEL, CA. A.D. 1300-1521

Slip-painted earthenware

height 6 3/4in (17.1cm)

Possibly depicting *Mixcoatl*, the god of war and hunting.

Provenance

Acquired prior to 1980

\$1,000 - 1,500



78



79

79

LARGE AZTEC HEAD FRAGMENT, CA. A. D. 1470-1521

Earthenware with dark orange paint and traces of white pigment
height 12 1/2in (32cm)

Depicting a Huastec priest wearing a thick turban and flared ear ornaments, now partially missing, the face with almond-shaped eyes and open mouth revealing the upper teeth.

Provenance

Jay C. Leff Collection
Sotheby's, New York, February 4, 1997, Lot 118
Acquired from the above

Exhibited

Brooklyn, The Brooklyn Museum, Ancient Art of Latin America from the Collection of Jay C. Leff, November 22, 1966 - March 5, 1967, no. 203
Huntington, The Huntington Galleries, Ancient Art of Middle America, Selections from the Jay C. Leff Collection, no. 130

Cf. *Dioses del Mexico Antiguo*, pl. 157

\$6,000 - 8,000

80

AZTEC HEAD OF A YOUNG MAN, CA. A.D. 1470-1521

Red volcanic stone
height 8in (20.3cm)

Finely carved with naturalistic nose and mouth, with a low cut coiffure.

Provenance

Dr. Allen A. Heflin, Kansas City
Sotheby's, New York, November 24, 1997, Lot 346
Acquired from the above

Cf. *Aztecs* pl. 48



80

Heads of this kind come from free standing sculptures. The hair style is plain indicating that the sculpture was intended to be dressed as the representation of a different god during a series of festivals held throughout the year. The eyes would have originally been set with eyes made from shell with obsidian pupils.

\$6,000 - 8,000

81

AZTEC HEAD OF A DEITY, CA. A.D. 1470-1520

Red stone
height including stand 14in (35.6cm)

Depicting *Xipe Totec*, god of agriculture, vegetation, the east, disease, spring, goldsmiths, silversmiths, liberation and the seasons, depicted with a rope tied behind the head in a knot, the mouth open revealing each row of teeth.

Provenance

Acquired prior to 1980

Cf. *Azteques*, pg. 183

The second annual feast of the Aztec year was held in honor of *Xipe Totec* during *Tlacaxipehualiztli*. The festival was notable for its combat rituals during which ranking nobles were tied to a *temalacatl* or sun stone and forced to fight for their lives against jaguar and eagle warriors. When they were defeated, they were slain on the sacrificial stone and their skins were flayed. Priests then donned the skins, lacing them up the back and neck so that it became a kind of costume with a mask allowing the eyes and lips of the priest to be seen through the face of the slain victim as they walked through the streets soliciting alms.

Pasztor, Esther, *Aztec Art*, New York: Harry N. Abrams, 1998

\$20,000 - 30,000





82

82

AZTEC, EASTERN NAHUA, POLYCHROME PEDESTAL BOWL, CA. A.D. 1300-1521

Earthenware with polychrome paint
height 6in (15.3cm)

The broad upper bowl with slightly flaring circular stand, finely painted around the outer surface with feline designs.

Provenance

Acquired prior to 1980
\$5,000 - 7,000

83

AZTEC, EASTERN NAHUA, POLYCHROME GLOBULAR TRIPOD BOWL, CA. A.D. 1300-1521

Earthenware with polychrome paint
height 5 3/4in (14.6cm)

Finely painted with three friezes, the top containing stylized motifs, the middle with circular elements and the lower with scrolling design.

Provenance

Acquired prior to 1980
\$4,000 - 6,000

84

AZTEC, EASTERN NAHUA, POLYCHROME CENSER, CA. A.D. 1300-1520

Earthenware with polychrome paint
height 8 1/4in (10.8cm)

Star-Eye motif alternating with two bird head extensions and two handles around the perimeter.

Provenance

Acquired prior to 1980

Cf. Parsons, 1980, fig. 158

\$2,000 - 3,000

85

AZTEC, EASTERN NAHUA, SMALL POLYCHROME PLATE, CA. A.D. 1300-1421

Earthenware with polychrome paint
diameter 7 1/2in (19cm)

Decorated with *Coxcoxtli* bird and festival designs.

Provenance

Acquired prior to 1980
\$2,000 - 3,000



83



84



85



86

86

AZTEC, EASTERN NAHUA, POLYCHROME GOBLET, CA. A.D. 1300-1521

Earthenware with polychrome paint
height 7in (17.1cm)

Provenance

Belgian Private Collection since the early 1980s
Sotheby's, New York, November 22, 1993, Lot 302
Acquired from the above

Finely executed complex design with smoke or mist scrolls surrounding the base surmounted by a black and orange greca frieze. The cup itself features black, white and red banded textiles surmounted by alternating bands of cut shell ornaments with maize ears alternating around the rim.
\$3,000 - 5,000

87

AZTEC, EASTERN NAHUA, PEDESTAL CUP, CA. A.D. 1300-1521

Earthenware with polychrome paint
height 6 1/4in (15.9cm)

The rounded bowl cup resting on a slightly flared circular base, painted with an eagle or *Coxcoxtli* bird on the upper rim, on a flared circular base.

Provenance

Acquired prior to 1980
\$2,000 - 3,000



87

88

AZTEC, EASTERN NAHUA, OLLA ON PEDESTAL WITH RATTLES, CA. A.D. 1300-1521

Slip-painted earthenware
height 6 1/2in (16.5cm)

Painted with deer and *xihuitl* or calendar motifs.

Provenance

Acquired prior to 1980
\$2,000 - 3,000

89

AZTEC VASE WITH A MOLDED IMAGE OF A WATER DIETY, CHALCHIHUITLICUE, CA. A.D. 1470-1521

Plumbate earthenware
height 9 1/2in (24.1cm)

The vase with an exceptionally fine modeled goddess, the costume elements identifying her as a water deity called *Chalchihuitlicue* ("she of the jade skirt").

"In Aztec religion, the water goddess was the wife of the rain god *Tlaloc*, an ancient deity that had long been worshipped throughout Mesoamerica. *Chalchihuitlicue* symbolized the purity and preciousness of spring, river, and lake water that was used to irrigate the fields. As a fertility goddess, she portrays the Aztec ideal of fertile young womanhood. Most typical of the water goddess costume is the distinctive headdress consisting of multiple thick bands, probably cotton, wound about the head and bordered above and below by rows of balls and two large tassels attached to the sides of the head...Her clothing is that of a noble woman with a skirt and triangular shoulder cape bordered by a tasseled fringe. The water goddess was closely related to the Aztec corn goddess, *Chicomecoatl*, who is often also shown wearing this headdress, while holding ears of corn in her hands." (Metropolitan Museum of Art, WEB, nd)

Provenance

Acquired prior to 1980

Cf. *Dioses del Mexico Antiguo*, pl. 101

\$4,000 - 6,000



88





90

AZTEC, EASTERN NAHUA, POLYCHROME TRIPOD PLATE, CA. A.D. 1300-1521

Earthenware with polychrome paint
height 4 1/4in (10.8cm)

Finely painted with fire serpent head and feather motifs.

Provenance

Acquired prior to 1980

Eastern Nahuatl vessels from Tlaxcala and Puebla are known for their elaborate ornamentation but this example is unique in depicting a serpent's head with a feathered tassel on its nose. The design is extraordinary and very close in style to serpents portrayed in Codex Borgia, regarded as the masterpiece of the surviving Pre-Columbian manuscripts from Late Postclassic southern Mexico. The rim is ornamented with alternating ears of maize, jewels and parrot heads. The legs are painted as "smiling" possums, a creature connected with the fermented maguey juice called *octli* in myth.

\$4,000 - 6,000



91

AZTEC BOX LID, TEPETLACALLI, OR SMALL ALTAR, CA. A.D. 1470-1521

Light brown volcanic stone
height 9in (22.9cm)

Of block form and finely carved with the image of the Solar Disk and the date *nahui ollin* on the top side.

Provenance

Mildred F. Kaplan
Sotheby's, New York, November 20, 1995, Lot 147
Acquired from the above

Boxes or *tepetlacalli* meaning "stone houses" were intended to hold sacred objects such as blood letters among other ritual paraphernalia as well as the ashes of deceased Aztec nobles themselves. Some are even carved with the names of emperors on them such as Motecuhzoma. The solar disk is the symbol of the current age or "sun" of *Nahui Ollin* or Four Earthquake. The sun was created at the ancestral shrine of the pyramid of the sun at Teotihuacan when a god offered himself in sacrifice through immolation and rose into the heavens to become the sun god *Tonatiuh*. When the *Tonatiuh* did not move and began to burn the surface of the earth, the other gods asked what it needed and *Tonatiuh* declared that it could only move through the sky if he was given his sacred food of human hearts and blood. Warfare was then created by the Aztecs to sustain the sun god. The present age over which *Tonatiuh* presides will end on the day *Nahui Ollin* when the world will be destroyed by earthquakes.

Pasztesy, Esther, *Aztec Art*, New York: Harry N. Abrams, 1998
\$5,000 - 7,000



92 LARGE AZTEC STANDING FIGURE OF TETEOINNAN-CHICOMECOATL, CA. A.D. 1470-1521

Red volcanic stone
height 36in (91.45cm)

Chicomecoatl (Lady Seven Serpent), a goddess of sustenance, especially of edible plants and corn. She is shown standing, wearing a long skirt held in place with a snake as a belt and a *quechquemiltl* or triangular cape. She holds two maize ears in each hand, her head and most of her body covered by a tall quadrangular headdress with twisted cords and a large paper bow across the front and rosettes at the corners; on later concrete feet.

Provenance

Acquired prior to 1980

Cf. Parsons, 1980, fig. 185

During the eleventh festival of the year called *Ochpaniztli*, a woman was dressed as the maize goddess, also called *Teteoinnan* or *Toci*, performed in dances in the central plaza of Tenochtitlan after which she was sacrificed. A priest then wore her skin together with her ritual dress and performed in ritual combats before the temple of *Huitzilopochtli*.

Pasztesy, Esther, *Aztec Art*, New York: Harry N. Abrams, 1998
\$15,000 - 20,000





93

AZTEC STANDING FIGURE OF A DEITY, CA. A.D. 1400-1521

Light red volcanic stone with shell and stone inlay
 height 24in (61cm)

Standing on a square base with straight, columnar legs with arms bent and raised in front of each shoulder, the hands in a position to hold implements, wearing a conical headdress with flanges, a blue stone pendant inset into his chest and a loin cloth, the eyes inset with shell.

Provenance

Acquired prior to 1980

Standing figures of this kind appear to represent the influence of the Huastec carving tradition on Aztec metropolitan style art. Figures of this form but larger were found in association with the earliest building periods at Tenochtitlan where they have been identified as the ancestral leaders of the first Chichimec tribes to enter the Valley of Mexico. Aztec sculpture statues were sometimes carved with a depression in the chest into which was fixed a jade "heart," that was intended to give the statue "teotl," a life force that was pervasive throughout the environment. Eyes made of shell with obsidian pupils empowered the statue with the ability to "see."

Pasztory, Esther, *Aztec Art*, New York: Harry N. Abrams, 1998
\$10,000 - 15,000

94

AZTEC RELIEF PANEL WITH WARRIOR FIGURE, POSTCLASSIC, CA. A.D. 1300-1521

Volcanic rock
 height 22 1/2in (60cm)

Possibly a funerary lid of thick stone carved in high relief, the warrior facing right and grasping a spear and shield in the right hand is carved in the Mixteca-Puebla International style of southern Mexico. He wears a tunic called a *xicolli* which was worn primarily by Mixtec kings but also Aztec priests.

Provenance

Al Stendahl Gallery, Los Angeles
 Private Collection
 Sotheby's, New York, June 2, 1999, Lot 147
 Acquired from the above

Exhibited

Pre-Columbian Sculpture, A Traveling Exhibition to the La Jolla Art Center, 1956; San Antonio, Marion Koogler McNay Art Institute; Chicago, The Arts Club, 1957, illus.

A day sign appearing over the head of the warrior names him as Lord Five Grass, possibly a historical individual, but also the name of one of the five *Maquiltonaleque*, meaning the Five Souls, the patron deities of Nahua sorcerers who invoked them as the spirit forces of the five sacred directions of the earth, cardinal and center.

Pohl, John M.D., *Sorcerer's of the Fifth Heaven: Nahua Art and Ritual of Ancient Southern Mexico*, Cuadernos 9, Princeton University Program in Latin American Studies, 2007
\$30,000 - 50,000

93







95

95

**MIXTEC PENATE IN THE FORM OF
NOBLE ANCESTOR, CA. A.D. 1300-1521**

Greenstone

height 6 (15.25cm)

Finely carved in a seated position with arms crossing in front of his raised knees, the face with almond-shaped eyes and oversized mouth, the flanged ears with spool earrings.

Provenance

Private American Collection since the 1970s

Robert Morris, San Francisco

Acquired from the above in 1998

Cf. *Before Cortes*, fig. 267

Small figurines of this kind were carved in green stone from various sources and range from jade-like green to beige in color. The size and shape of this example indicates that it represents a seated ancestor and was probably kept in a sacred bundle to be venerated on a palace altar.

\$3,000 - 5,000

96

**AZTEC HEAD OF A YOUNG MAN, CA.
A.D. 1470-1521**

Gray volcanic stone

height 6 3/8in (16.2cm)

Originally part of a full figure, with naturalistic features, the ears pierced, the mouth slightly open and with a low-cut coiffure.

Provenance

Edward D. Sternat, New York

New England Private Collection

Sotheby's, New York, November 15, 1994,

Lot 172

Acquired from the above

Cf. *Aztecs*, pl. 48

\$5,000 - 7,000



96

97

**MIXTEC EFFIGY PENATE, POSTCLASSIC,
CA. A.D. 1200-1500**

Greenstone

height 6 3/4in (17.1cm)

Depicting *Tlaloc*, god of rain, fertility, and water, seated with his hands delineated with incised lines resting on his raised knees, his face with large circular incised eyes and wearing a tripartite headdress.

Provenance

Swiss Private Collection since the early 1980s
Sotheby's, New York, May 28, 1997, Lot 101
Acquired from the above

Cf. *Before Cortes*, fig. 267

Figurines like these were frequently placed with the dead who might be buried in open fields or caves as well as being kept in sacred bundles for worship. The rain god is recognizable by the rings around the eyes and the fanged teeth.

Pohl, John M.D., *The Politics of Symbolism in the Mixtec Codices*, Nashville: Vanderbilt University Publications in Anthropology #46, 1994

\$7,000 - 9,000



97

98

**MIXTEC FIGURE OF AN EARTH LORD,
ÑUHU, CA. A.D. 1100-1500**

Gray stone

height 8 1/2in (21.6cm)

Provenance

Acquired prior to 1980

The *Ñuhu* meaning "earth" in the Mixtec language was specifically associated with an animistic cult of the natural landscape. They appear in the Mixtec codices as small dwarf like creatures usually painted red with long teeth. Carved stones like this one were placed at shrines through the Mixtec landscape to mark sacred springs, caves and other natural features over which the *Ñuhu* presided. Mixtec people still venerate such spirit forces today where they are regarded as the guardians of fields and crops and the caretakers of animals in the wild. The term *Ñuhu* also means deceased ancestor in the Mixtec language.

Pohl, John M.D., *The Politics of Symbolism in the Mixtec Codices*, Nashville: Vanderbilt University Publications in Anthropology #46, 1994

\$1,000 - 1,500



98



99

99

MIXTEC MOSAIC ORNAMENT OF THE FIRE GOD, CA. A.D. 1100-1400

Wood and turquoise
length 7 3/4in (19.7cm)

In "H" form with the stone applied to the top surface, a circular design in the center.

Provenance

Sotheby's, New York, November 23, 1998, Lot 349
Acquired from the above

Turquoise was extraordinarily valuable in the Late Postclassic Mexican economy. Much of it was imported into Oaxaca from the American Southwest. Each individual *tessera* or "tile" had to be shaped and fitted to construct the intricate design. Ornaments of this kind were produced by members of royal families as gifts to be exchanged at marriage feasts and on other ceremonial occasions. Perhaps the most famous object of this kind was the turquoise nose ornament that was awarded to the great Mixtec lord Eight Deer upon his accession to the Toltec lordship as a *tecuhtli* or lineage head depicted in Codex Nuttall.

Pohl, John M.D., *The Politics of Symbolism in the Mixtec Codices*, Nashville: Vanderbilt University Publications in Anthropology #46, 1994
\$2,000 - 3,000

100

TWO AZTEC KNIFE BLADES, CA. A.D. 1300-1521

Flint, shell and blue stone
lengths 6 to 6 3/4in (15.2 to 19.5cm)

Each of finely flaked ovoid shape, one with facial inlays.

Provenance

Blade without decoration:
New York Private Collection since the early 1980s
Sotheby's, New York, May 17, 1994, Lot 434
Acquired from the above

Cf. *Art Treasures from Ancient Mexico*, Amsterdam exb. Cat. pls. 182-184
\$3,000 - 5,000

101^Y

AZTEC BONE BLOODLETTER AND ATLATL END, CA. 1470-1521

Bloodletter: Cazumel raccoon femur bone (*Procyon pygmaeus*) with paint and shell (*Pinctada mazatlanica*) inlay
Atlatl end: bone
lengths 4 1/4 and 5 1/8in (10.8 and 13cm)

The bloodletter with a carved skull and painted with shell/stone inlay, carved with preciousness symbols, "Xilo, Mexico 2/11/61" written on edge; the atlatl end with carved head of an eagle, "xico, Mex 3/71" written on side.

Provenance

Dr. Allen A. Heflin, Kansas City
Sotheby's, New York, November 24, 1997, Lot 343
Acquired from the above
\$1,000 - 1,500

102

AZTEC ATLATL END, POSTCLASSIC, CA. A.D. 1450-1521

White-tailed deer antler (*Odocoileus virginianus*)
length 4in (12.5cm)

Finely carved throughout the surface with the head of an avian head at the tip, a lizard biting into its neck and bands of geometric designs throughout; pierced at the back for attachment.

Provenance

Dr. Allen A. Heflin, Kansas City
Sotheby's, New York, November 24, 1997, Lot 342
Acquired from the above
\$1,500 - 2,000

103

TWO AZTEC PENDANTS, CA. A.D. 1470-1521

Crystal
lengths 2 1/8 and 3 3/16in (5.3 and 8cm)

One in the form of an eagle, the other in the form of a rabbit; each pierced through for attachment.

Provenance

Acquired prior to 1980
\$700 - 900





100



101



102



103





104



105





104^Y

AZTEC SHELL NECKLACE, CA. A.D. 1300-1421

Queen conch shell (*Strombus gigas*) with obsidian inlay and red pigment
diameter 5 1/2in (14cm)

Consisting of five shell human skulls, evenly spaced with smaller shell disks.

Provenance

Swiss Private Collection since the early 1980s
 Sotheby's, New York, May 28, 1997, Lot 104
 Acquired from the above

As an artistic motif, skulls and skeletal motifs tend to be more typical of Nahua peoples including the Aztecs of the Basin of Mexico (Western Nahuas) and the Eastern Nahuas of the Plain of Puebla. They cremated their dead and so their identity was subliminated to that of their patron gods. The souls of the dead in general traveled to Mictlan, the land of the dead. This veneration of the collective souls of the dead continues today through the tradition of Día de los Muertos.

\$5,000 - 7,000

106

105

THIRTEEN MIXTEC AND AZTEC EAR ORNAMENTS AND LABRETS, CA. A.D. 1100-1521

Obsidian, gold and turquoise
3/4 to 1 1/2in (1.9 to 4.8cm)

Comprising two gold earspools of thin gold foil; two obsidian earspools with thin gold covering with solar imagery; two thin cast gold earrings with solar imagery; two obsidian earspools with gold caps; an obsidian lip plug with gold foil cap; two turquoise earspools with cast gold solar imagery; and two obsidian labrets with gold foil caps.

Provenance

Earspools with gold sheet repoussé roundels over obsidian flares: Sotheby's, New York, November 20, 1995
 Nine Ear and Lip Ornaments: Sotheby's, New York, 23, 1998, Lot 248
 Acquired from the above

The technology for metallurgy was introduced into Mesoamerica through West Mexico around A.D. 900 from Lower Central America. Much of the gold itself was mined in Oaxaca and then fashioned by palace craftspeople into fanciful designs of solar disks, flowers, birds and serpents. Objects of embossed gold were affixed to the surfaces of ear spools of obsidian and turquoise mosaic. The ornamentation of the ears, lips, and nose with gold was meant to not only display the wealth and prestige of their owners but called attention to the fact that they possessed superior powers of hearing and speech. Widely traded to the Aztecs among other peoples of Mesoamerica, jewels of this kind were worn exclusively by the noble class in Mixtec and Zapotec society and were produced by members of royal families in palace craft houses.

\$3,000 - 5,000

106^Y

PAIR OF HUAXTEC SHELL EAR ORNAMENTS, CA. A.D. 1200-1500

Pink queen conch shell (*Strombus gigas*)
diameter 3 1/4in (8.25cm)

Each of concave form with naturally undulating surfaces, finely carved with openwork design and incised with the death god and a skull with cinnabar highlights.

Provenance

Acquired prior to 1980

Cf. Parsons, 1980, pl. 175

These remarkable pieces were carved by the Huastec people who continue to live in Northern Veracruz and speak a dialect of the Mayan language. The Huastecs maintained close trade relationships with the Eastern Nahua peoples of Puebla as well as the peoples of northern and western Mexico. Their preference for using shell for ornaments carved with intricate designs in the Mixteca-Puebla style both influenced, and was influenced by, the South Eastern Mississippian tradition of the United States.

\$5,000 - 7,000



107

107

**MIXTEC POLYCHROME TRIPOD VESSEL,
CA. A.D. 1100-1500**

Earthenware with polychrome paint
height 9in (22.9cm)

The olla-form bowl with a flared rim and painted with butterfly-serpents in orange and white.

Provenance

Acquired prior to 1980
\$1,500 - 2,000

108

**AZTEC, EASTERN NAHUA,
POLYCHROME GLOBULAR VASE,
CA. A.D. 1300-1521, TOGETHER WITH
A SHALLOW AZTEC POLYCHROME
BOWL, CA. A.D. 1470-1521**

Earthenware with polychrome paint
heights 3 1/4 and 5 1/2in (8.3 and 14cm)

The globular vessel painted yellow, black, red and white with a slight pedestal base; the shallow bowl painted with cut shell and *ollin* motifs.

Provenance

Acquired prior to 1980
\$2,000 - 3,000



108

109

**AZTEC MORTAR, PULQUE BOWL LID
AND PESTLE, CA. A.D. 1470-1521**

Stone

*height of vessel 5 3/4in (14.6cm); length of
pestle 5in (12.7cm); diameter of disk 4in (10cm)*

The mortar in the shape of a pulque bowl; the pulque bowl lid decorated around the edge with raised tripartite linear design and a incised motif at the center.

Provenance

Each acquired prior to 1980
\$2,500 - 3,500



109

110

AZTEC, EASTERN NAHUA, POLYCHROME TRIPOD PLATE, CA. A.D. 1300-1521

Earthenware with polychrome paint
diameter 6 1/2in (16.5cm)

Finely painted with the head of a deer in the center.

Provenance

Acquired prior to 1980
\$2,000 - 3,000

111

AZTEC, EASTERN NAHUA, PEDESTAL CUP, CA. A.D. 1470-1521

Earthenware with polychrome paint
height 4 1/2in (11.4cm)

Provenance

Acquired prior to 1980
\$2,000 - 3,000

112

AZTEC, EASTERN NAHUA, PEDESTAL VESSEL, CA. A.D. 1470-1521

Earthenware with polychrome paint
height 7 3/4in (17.1cm)

The globular portion painted red, the upper portion and flared base finely painted with feather designs.

Provenance

Acquired prior to 1980
\$3,000 - 5,000



110



111



112



113



114



115



116



117

113
**AZTEC HEAD FRAGMENT OF A DIETY,
 CA. A.D. 1470-1521**

Earthenware
 height 10 3/4in (27.3cm)

Depicting *Tlaloc*, god of rain, fertility, and water, the top of the head is shaped as the spout of a water vessel suggesting that it ornamented the top of a vessel that would have contained sacred water obtained from deep in mountain caves.

Provenance
 Acquired prior to 1980
\$2,000 - 3,000

114
**AZTEC FIGURE OF XOCHIQUETZAL, CA.
 A.D. 1300-1521**

Earthenware
 height 5 3/4in (14.6cm)

Provenance
 Ida and Hugh Kohlmeyer, New Orleans
 Sotheby's, New York, May 27, 1998, Lot 203
 Acquired from the above
\$1,000 - 1,500

115
**AZTEC MOLDED BEAKER, CA. A.D.
 1470-1521**

Earthenware with traces of pigment
 height 9 1/2in (24.1cm)

Decorated with relief stamped images of *Macuilxochitl*, the god of gambling, dancing, music, and plumed designs.

Provenance
 Acquired prior to 1980
\$2,000 - 3,000

116
**GROUP OF FOUR AZTEC FIGURINES,
 CA. A.D. 1470-1521**

Earthenware with white and blue pigment
 heights 5 3/4 to 6 3/4in

Each standing figure wearing an elaborate headdress and ceremonial costume.

Provenance
 Acquired prior to 1980
\$3,000 - 5,000



118

117
**GROUP OF SIX AZTEC TEMPLE
 MODELS, CA. A.D. 1470-1521**

Earthenware with traces of pigment
 height of largest 6 1/4in (15.9cm)

One with a figure of *Xolotl*, the god of lighting and the dead.

Provenance
 Five of the six:
 Arthur M. Bullowa Collection
 The Metropolitan Museum of Art, New York
 Sotheby's, New York, May 16, 1995, Lot 363
 Acquired from the above

Temple models were produced for display on household shrines in nearly all Aztec homes. They are highly detailed and reflect the proportions of the actual buildings thereby enabling archaeologists to use them for architectural reconstructions. Occasionally, a deity is sculpted to represent a specific cult of a god. *Xolotl* for example was a dog-headed deity who was regarded as the twin of *Quetzalcoatl* or Plumed Serpent.
\$1,500 - 2,000

118
**AZTEC HEAD FRAGMENT, TOGETHER
 WITH AN AZTEC TLOTLOC BOTTLE, CA.
 A.D. 1470-1521**

Earthenware with traces of pigment
 heights 5 1/2 and 9 1/4in (14 and 23.5cm)

Provenance
 Acquired prior to 1980

Cf. *Aztec Sculpture*, British Museum, fig. 59
\$1,500 - 2,000





119



119
AZTEC WHISTLE AND FLUTE, CA. A.D. 1470-1521, TOGETHER WITH A SHELL-FORM WHISTLE
 Slip-painted earthenware
lengths 2 to 7in (5 to 18cm)

Provenance
 Acquired prior to 1980
\$1,000 - 1,500

120
AZTEC DOUBLE BRAZIER, CA. A.D. 1470-1521
 Volcanic stone
height 4 3/8in (11.2cm)

Provenance
 Acquired prior to 1980
\$1,000 - 1,500

121
GADROONED JAR, POSSIBLY OAXACA, PABLO AGUASCALIENTES, CA. A.D. 850-1250
 Plumbate earthenware
height 8in (20.3cm)

Provenance
 Acquired prior to 1980

Cf. Fields, et.al.(2012: fig. 29b)
\$1,200 - 1,800

122
AZTEC, EASTERN NAHUA, COATLALPANEQUE STYLE TRIPOD BOWL, ATLIXCO AREA OF PUEBLA, CA. A.D. 1470-1521
 Slip-painted earthenware
height 3 3/4in (9.5cm)

Each foot finely sculpted into the form of a fantastic head resembling the face of the old fire god with earrings combined with that of an avian raptor.

Provenance
 Acquired prior to 1980
\$1,000 - 1,500

123
AZTEC, EASTERN NAHUA, COATLALPANEQUE STYLE TRIPOD PLATE, ATLIXCO CITY, CA. A.D. 1470-1521
 Slip-painted earthenware
height 6 1/4in (15.9cm)

With two feet in the shape of canine heads, the third of a rabbit.

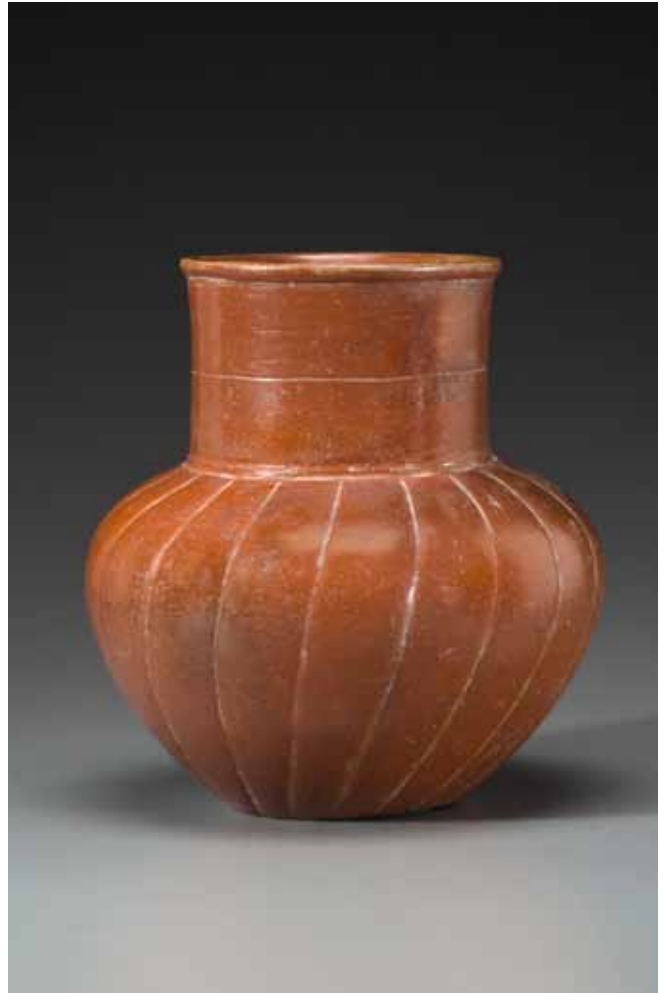
Provenance
 Acquired prior to 1980

Cf. *Aztecs* (Royal Academy), pls. 287-290
\$1,000 - 1,500





120



121



122



123



124

124
**THREE AZTEC, EASTERN NAHUA, COATLALPANEC STYLE
 PITCHERS, ATLIXCO CITY, CA. A.D. 1470-1521**

Plumbate earthenware
 heights 7 1/2 to 9 3/4in (19 to 24.7cm)

Provenance

Each acquired prior to 1980
\$2,500 - 3,500

125
**TWO LATE POSTCLASSIC PAINTED TRIPOD PLATES FROM
 PUEBLA AND JALISCO, CA. A.D. 1300-1521**

Slip-painted earthenware
 diameters 7 1/2in and 10in (19cm and 25.4cm)

Provenance

Each acquired prior to 1980
\$2,000 - 3,000

126

**FOUR MISCELLANEOUS MIXTEC AND AZTEC VESSELS, CA.
 A.D. 1100-1521**

Slip-painted earthenware
 height 2 3/4in to 5 1/2in (7cm to 14cm)

Comprising an Aztec pulque cup, a Mixtec vessel molded with the head and front legs of a Coati, an Aztec cup in the form of a head and Aztec bowl painted with stylized eagle heads.

Provenance

Each acquired prior to 1980
\$1,800 - 2,200

127

TWO AZTEC TRIPOD BOWLS, CA. A.D. 1470-1521

Slip-painted earthenware
 height 4in and 4 1/2in (10.15 and 11.43cm)

Each with flanged legs, the more shallow bowl with incised cross-hatched design on the interior.

Provenance

Acquired prior to 1980
\$1,500 - 2,000





125



126



127

128

GROUP OF FOUR MOCHICA VESSELS, CA. A.D. 200-600

Earthenware with polychrome paint
heights 5 1/2 to 10in (14 to 25.5cm)

One in the shape of a rotund figure, another in the form of a vessel surmounted by a seated warrior, another in the form of a stirrup vessel depicting a portrait head, the last in the shape of a portrait head.

Provenance

Portrait Head Vessel and Stirrup Vessel: Sotheby's, New York, May 17, 1994, Lot 206 and Lot 208
Rotund Figure and Warrior Vessel: acquired prior to 1980

\$2,000 - 3,000

129

MOCHICA STIRRUP-SPOUT VESSEL WITH SKELETAL FIGURE, CA. A.D. 200-600

Slip-painted earthenware
height 8 3/4in (22.2cm)

Provenance

Sotheby's, New York, May, 14, 1996, Lot 199
Acquired from the above

\$2,000 - 3,000

130

INCA LLAMA HEAD VESSEL, CA. A.D. 1300-1500

Slip-painted earthenware
height 5 1/2in (14cm)

Provenance

Acquired prior to 1980

\$800 - 1,200

131

NAZCA BRIDGE-SPOUT POLYCHROME VESSEL, TOGETHER WITH A NAZCA POLYCHROME BOWL, CA. A.D. 200-600

Earthenware with polychrome paint
heights 7 1/4 and 5in (18.4 and 12.5cm)

The spouted vessel decorated with a demon feline; the bowl with birds.

Provenance

Acquired prior to 1980

\$800 - 1,200

132

TWO CHIMU BLACKWARE SPOUTED VESSELS, CA. A.D. 900-1100

Slip-painted earthenware
height of each 7 1/4in (18.4cm)

Each molded with a handle and a deity at the neck, one with raised figural design on the body and openwork design on the foot with a rattle.

Provenance

Acquired prior to 1980

\$1,000 - 1,500





128



129



130



131



132

PRE-COLUMBIAN ART

Lots 133-175





133

133
TWO MEZCALA FIGURES, LATE PRECLASSIC, CA. 300-100 B.C.
 Green and white speckled stone
heights 4in and 4 1/2in (10.1cm and 11.4cm)

Provenance

Joseph Henry Sharp, Taos, New Mexico, 1970s
 Christian Rub, Santa Barbara, California
 Private Collection, East Coast
\$2,000 - 3,000

134
CHONTAL HEAD PENDANT, LATE PRECLASSIC, CA. 300-100 B.C.
 Green and white speckled stone with traces of red pigment
height 2 7/8in (7.3cm)

Provenance

Thomas Shenk, Maryland
 Sotheby's, New York, June 2, 1999, Lot 308
 Acquired from the above
\$2,000 - 3,000

135
TEOTIHUACAN MASK, CLASSIC, CA. A.D. 450-650
 Dark green stone
height 6 3/8in (41.6cm)

Of characteristic wide and triangular form, the almond-shaped eyes with large cavities, a naturalistic nose with drilled nostrils, the mouth slightly open; traces of cinnabar in the surface cavities, pierced through at the temples and stylized earlobes.

Provenance

Private Collection, California since the 1970s
 Private Collection, Kentucky
\$6,000 - 8,000



134



135



136

136

**JALISCO SEATED FEMALE FIGURE,
PROTOCLASSIC, CA. 100 B.C. - A.D. 250**

Earthenware with red and brown slip
height 15 1/2in (39.4cm)

Seated kneeling at attention with highly animated expression, hypnotic and bulbous almond-shaped eyes and slightly open mouth revealing both rows of teeth, wearing a turban headdress and disk earrings, cicatrice tattoos on her shoulders leading to diminutive, outstretched arms.

Provenance

Jules Berman, Beverly Hills, California
Private California Collection, acquired from the
above in the 1960s
\$4,000 - 6,000

137

**JALISCO SEATED FEMALE FIGURE,
AMECA STYLE, PROTOCLASSIC, CA.
100 B.C. - A.D. 250**

Earthenware with white slip
height 13 1/8in (33.4cm)

Leaning slightly forward and holding a bowl at her front, the face with almond-shaped eyes, narrow arched nose and open mouth revealing teeth, wearing earrings and a nose ring.

Provenance

Stendahl Gallery, Los Angeles
Private Collection, California, acquired from
the above in the 1970s
Thence by descent
\$2,000 - 3,000



137

138

**NAYARIT SEATED MUSICIAN,
PROTOCLASSIC. CA. 100 B.C. - A.D. 250**

Earthenware with red slip and painted highlights
height 13 1/2in (34.3cm)

Sitting cross-legged, wearing a hat, earrings, nose ring, necklace, arm bands and a conch shell at the waist in front, holding implements in each hand.

Provenance

Jules Berman, Beverly Hills, California
Private California Collection, acquired from the
above in the 1960s
\$3,000 - 5,000

139

**NAYARIT STANDING FIGURE, IXTLÀN
DEL RIO STYLE, PROTOCLASSIC, CA.
100 B.C. - A.D. 250**

Earthenware with polychrome paint
height 12 3/4in (32.4cm)

Standing on shortened legs with proportionally large feet, holding a bowl on the right shoulder and wearing a tunic, earrings, a nose ring and conical hat, the face with large, circular mesmerizing eyes and open mouth revealing teeth.

Provenance

Stendahl Gallery, Los Angeles
Private Collection, California, acquired from
the above in the 1970s
Thence by descent
\$1,500 - 2,000



138



139



140

140

NAYARIT STANDING COUPLE, IXTLÁN DEL RÍO, PROTOCLASSIC, CA. 100 B.C.-A.D. 250

Earthenware with polychrome paint
heights 17 1/4 and 17 1/2 in (44 and 44.5cm)

Each wearing cone-shaped hats, multiple-ring earrings and a projecting nose ring, the male wearing a tunic and holding a scepter in his raised right hand, the female wearing a skirt and holding a bowl on her right shoulder.

PROVENANCE

Jay Spectre Collection
Private Collection, Miami, Florida, acquired from the above in 1979

\$6,000 - 8,000

141

NAYARIT SEATED WARRIOR, POSTCLASSIC, CA. 100 B.C. - A.D. 250

Earthenware with red slip and painted highlights
height 14in (35.6cm)

Seated in a relaxed posture with legs slightly raised, sloping shoulders and head slightly turned to the left, wearing a helmet with two prongs, nose and earrings, a barrel-form armor around his chest and holding a short staff in his outstretched arms.

Provenance

Jules Berman, Beverly Hills, California
Private California Collection, acquired from the above in the 1960s

\$4,000 - 6,000



141

142

**NAYARIT STANDING WARRIOR,
PROTOCLASSIC, CA. 100 B.C. - A.D. 250**

Earthenware with red slip and painted highlights
height 19in (48.25cm)

Standing on arched feet with diminutive legs, wearing a pointed headdress, earrings, nose ornament, necklace and a conch shell at the waist, holding a fan-like implement in his right hand.

Provenance

Jules Berman, Beverly Hills, California
Private California Collection, acquired from
the above in the 1960s

\$5,000 - 7,000

143

**ZACATECAS SEATED MALE FIGURE,
PROTOCLASSIC, CA. 100 B.C. - A.D. 250**

Earthenware with polychrome paint
height 15 7/8in (40.4cm)

Shown seated with his legs raised with diminutive feet, the arms circling outward and overlapping on the knees, his hair tied in the representative Zacatecas horn style, with large hollowed eyes, pierced nostrils and open mouth.

Provenance

Stendahl Gallery, Los Angeles
Private Collection, California, acquired from
the above in the 1970s

Thence by descent

\$3,000 - 5,000



142



143



144

144

VERACRUZ SEATED PRIEST, LATE CLASSIC, CA. A.D 550-950

Earthenware with bitumen highlights
height 14 1/4in (36cm)

An extremely fine and naturalistic face with a meditative expression, the left ear pierced through at the lobe and the right with a disk earring, wearing a necklace with a face pendant at the chest, armbands with bow ties and bangles hanging down and a skirt over the lower half, sitting cross-legged and leaning slightly forward with hands, with proportionally large fingernails, resting on the knees; pierced through multiple times at the top of the head.

Provenance

Ernest Goldsmith, New York, acquired in the 1950s
Thence by descent

Published

Westheim, Paul, et al, *Cuarenta Siglos de Plastica Mexicana*, Editorial Herrero; January 1, 1969, fig. 69

\$6,000 - 8,000



145

145

VERACRUZ STANDING PRIEST, REMOJADAS CULTURE, EARLY-MIDDLE CLASSIC, CA. A.D. 300 - 700

Earthenware with cream slip with red and black painted highlights
height 12 1/2in (31.75cm)

Wearing a painted tunic, skirt and headdress, the face with almond shaped eyes and open mouth pierced through.

Provenance

Ernest Goldsmith, New York, acquired in the 1950s
Thence by descent

Cf. Winning (1968: fig. 268)

\$3,000 - 5,000

146

**VERACRUZ STANDING, REMOJADAS,
LATE CLASSIC, CA. A.D. 600-900**

Earthenware with bitumen highlights
height 19in

The ceremonial figure wearing an elaborate headdress with a bird in the center, each arm raised, the right holding a paddle-shaped implement, wearing a loincloth with tassels, carrying a tubular vessel with multiple ridges on its back, supported by a rear support and holding a bead in its mouth (often placed on the tongues of the dead).

Provenance

Jules Berman, Beverly Hills, California
Private California Collection, acquired from the above in the 1960s

Cf. Parsons (1980: fig. 252) for a similar figure depicting Xipe Totec.

\$8,000 - 12,000

147

**VERACRUZ STANDING PRIEST, MIDDLE
CLASSIC, CA. A.D. 400-700**

Earthenware with bitumen highlights
height 16 1/2in (41.9cm)

With his arms outstretched, wearing a headdress with multiple projections around the brow, circular earrings, a necklace and a full length gown with the toes revealed beneath; bitumen highlights for the eyes and over the mouth.

Provenance

Jules Berman, Beverly Hills, California
Private California Collection, acquired from the above in the 1960s

\$6,000 - 8,000



146



147



148

148

VERACRUZ SEATED MALE FIGURE, REMOJADAS, MIDDLE CLASSIC, CA. A.D 400-700

Ceramic with bitumen highlights

height 17 3/4in (45cm)

Seated cross-legged in a prominent, upright posture with his hands resting on his knees, wearing a large buttoned tunic headdress with the ends flowing down the back, large spool earrings and a belt tied with a bow in the front, the face with prominent features including large almond eyes with bitumen highlights for the pupils and the mouth downcast as in disapproval.

Provenance

Private Collection, St. Louis, Missouri, acquired in the 1960s

An Oxford Thermoluminescence Analysis Report (#N112j57) dated 2 September 2012 confirming date of between 1200 and 1900 years ago included with the lot.

\$8,000 - 12,000

149

ZAPOTEC SEATED FIGURAL URN, MONTE ALBAN IIIB, LATE CLASSIC, CA. A.D. 550-950

Earthenware with slip

height 13 3/4in (35cm)

Depicting the Corn God, wearing a large headdress, spool earrings and holding a vase with snake elements in its hands; collection number "E3051.73" in red marker behind headdress, the nose and mouth broken away.

Provenance

Architectural Institute of America, St. Louis Society since 1911-1912

\$3,000 - 5,000



149

150

**MAYA PAINTED PLATE, LATE CLASSIC,
CA. A.D. 550-950**

Earthenware with polychrome paint
diameter 13 3/4in (34.5cm)

Of circular form with slightly raised sides highlighted with red slip, painted in the codex style with elaborately painted glyphs around the rim, the exterior with curvilinear designs representing a patch of waterlily pads symbolizing the Maya's watery Underworld; a kill hole in the center.

Provenance

November Collection, Boston, prior to 1980
Sotheby Parke Bernet, New York, November
23 and 24, 1982, Lot 197
Private European Collection, acquired from
the above

Published

Robiscsek, Francis, *The Mayan Book of the
Dead*, Oklahoma, 1981, p. 224, fig. A

Paraphrased, the glyphs read, "It was
dedicated the painted plate." The circular
'kill hole', in the center effectively 'killed' the
power or essence empowered into the plate
by its owner. It was likely placed over the
head of the deceased. The two creatures at
the top and bottom of the plate are images of
the 'Jester God', in profile whose jade images
embellished the front of crowns of Maya
kings. The central image is a toponymic image
for the Maya watery underworld.

\$6,000 - 8,000

151

**MAYA POLYCHROME TRIPOD PLATE,
CLASSIC, XOCHAL III PERIOD, CA.
A.D. 300-500**

Earthenware with polychrome paint
diameter 12 1/4in (31cm)

Depicting the Maize God at the center, with
crenelated edge and rattle feet.

Provenance

Private Collection, California, acquired in
the 1970s

\$5,000 - 7,000



150



151



Maya Vase Database, No. K0532

© Justin Kerr

152

FINE AND RARE MAYA POLYCHROME CACAO VASE WITH NOBLES, RETAINERS AND DWARF, LATE CLASSIC, CA. A.D. 600-900

Earthenware with polychrome paint

height 10in (25.4cm)

Of tall cylindrical form superbly painted with six orange figures presented vertically on a light orange field, two nobles facing each other and accompanied by their retainers and a dwarf, an orange glyph band encircles the vase just below the orange-banded rim. The figures stand on two horizontal parallel bands that rest on an orange band that extends to the base.

Provenance

Earl Stendahl, Stendahl Gallery, Los Angeles, ca. 1965-1972

Dr. Wally Zollman, Indianapolis, Indiana, 1980

Private Collection, Chicago, 1998 to present

A report on the legitimate legal ownership status by Kate Fitz Gibbon, Esq. accompanies the work.

Published

Lee Parsons, John B. Carlson and Peter David Joralemon, *The Face of Ancient America: The Wally and Brenda Zollman Collection of Pre-Columbian Art*, Indianapolis Museum of Art, 1988, fig. 69

Kerr, Justin, *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases*, Vol. 1: 1998: 18



152



“This tall, slender late Classic Maya polychrome cylinder presents a scene with six standing figures: two nobles meeting face to face accompanied by their retainers and a dwarf companion. The three secondary dignitaries are all dressed similarly and are probably of roughly equal rank. The two lords carry large fans, as does one of the retainers. All are bare-chested with relatively modest hemmed loincloths, the normal everyday attire in the hot tropical lowlands. The two nobles who face each other have the most elaborate headdresses, with cloth turbans and water lilies with ornate fish nibbling at the flowers, a common Maya emblem of rank. A three-glyph secondary text falls vertically between them and probably records the essence of their exchange. The secondary figures wear cloth turbans indicative of the lesser rank of *cahal*.

The hieroglyphic text of eleven glyph blocks at the top is painted in the same colors as the body of the vessel, shades of red to brown with black outline on a cream slip background. It is a Primary Standard Sequence (Coe 1973), which begins with the initial glyph above the water lily headdress of the lord standing to the left of the dwarf. It describes the vessel and its contents, which in this case are the seeds of *cacao* or chocolate. These two glyphs may be seen on the photograph of the cylinder as well as on the rollout above the heads of the secondary officials, which are back to back. The glyph block on the left has been read phonetically by Barbara McLeod (1988, personal communication) as *ta yu tal*, meaning “from the seeds of.” The profile stylized fish face to the right is the Maya “head variant” of *cacao*.” (Parsons, 1988, p. 102)

\$70,000 - 90,000

153

**MAYA JADE PENDANT, LATE CLASSIC,
CA. A.D. 550-950**

Green mottled stone
height 2in (7.3cm)

The carved profile of a kneeling skeletal figure wearing a jaguar profile to the back of the neck, with sunken eyes, bulbous nose with areas of openwork at the arms and legs, drilled vertically through the center for suspension.

Provenance

Thomas Shenk, Maryland
Sotheby's, New York, November 23, 1998,
Lot 163
Acquired from the above
\$4,000 - 6,000



153 (actual size)

154

**MAYA QUICHE LIDDED TERRACOTTA
INCENSARIO WITH GOD GI, LATE
CLASSIC, CA. A.D. 550-950**

Earthenware with painted highlights
height 26in (66cm)

The lid with a god seated cross-legged wearing an elaborate headdress, his mouth open revealing fangs, and holding implements in each hand, the cylindrical urn finely sculpted on the front with a imposing face, boarded by a flange on each side, with large circular eyes, high brows, a projecting curved nose and closed mouth with hook-form elements coming out of the sides.

Provenance

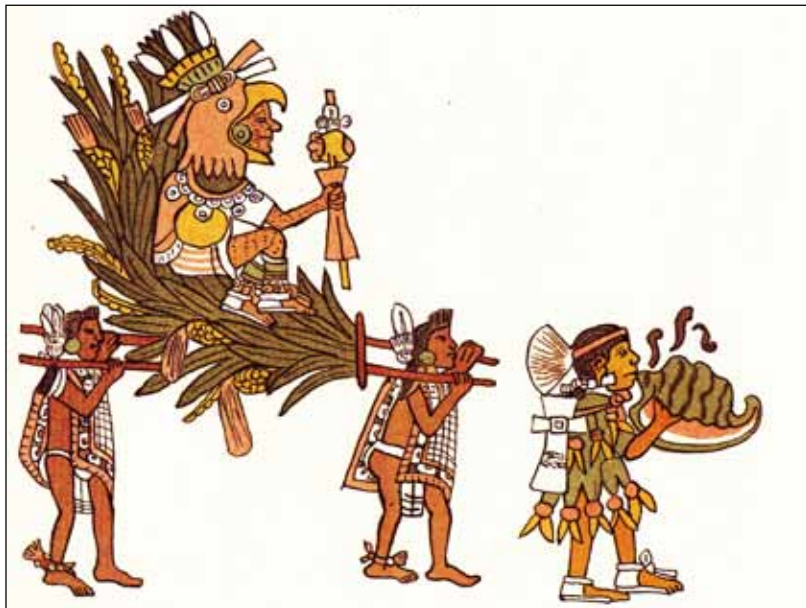
Robert Wilson, acquired in the 1960s or earlier
Thence by descent

Wilson (1912–2000), a well-known artist who had a major collection of Pre-Columbian artwork. Willson became a faculty member in ceramics at The University of Miami Coral Gables in 1952, and in 1960 curated a major exhibit there titled *3500 Years of Colombian Art: 1534 BC-1960 AD*.

\$10,000 - 15,000



154



"Image of Xochipilli carried during the feast called *Tecuivhuitl*",
Codex Maglibechiano 34 verso - 35 recto. (Boone, 1986: 195).

155

RARE AND IMPORTANT AZTEC DIETY IMAGE OF XOCHIPILLI-MACUILXOCHITL, LATE POSTCLASSIC, CA. A.D. 1450-1521

Light-green aragonite (Mexican onyx marble-tecali)
height 12in (30.5cm); width 5 3/4in (19cm); depth 5 1/2in (14cm)

Depicting a version of the god wearing the headdress of the crested *coxcotli* (the curassow-faisan?), whose open bill frames his face, and a garment of feather of the bird. On each side of the crest are a row of four circular holes into which may have been inserted perishable items, presumably feathers. The two circular rosettes of this deity's headdress, with pendant streamers, are positioned below and to the left and right of the rear portion of the crest. Beneath the latter, on the back of the head, is one of the calendrical signs intimately associated with *Xochipilli-Macuilxochitl*. He wears a bead necklace, seemingly tied with a knot at the nape of the neck. On the mantle worn on the back is a variant of the solar disk, within which is figured a profile representation probably of the solar deity, apparently also wearing the *coxcotli* headdress.

Provenance

Private American Collection, 1960s
Herbert Baker, Los Angeles, 1970s
Sotheby Park Bernet, New York, November 10, 1979, Lot 316
Time Museum, Rockford, Illinois, inv. no. 2675 and sale Sotheby's, New York, October 13, 2004, Lot 744
Private Collection, New England
Christie's, Paris, June 7, 2005, Lot 411
Private Collection, New York

'Sahagún (1950-1982 Book 1: 31) described *Xochipilli*, a name meaning simply "Flower Prince", as the patron god of the royal palace, but he was also equated with the gods *Maquixochitl*, *Centeotl*, *Piltzintecuhtli*, *Tonacatecuhtli*, and others. *Xochipilli* was celebrated by the Nahua Aztecs during at least two important feasts. One was called *Tecuivhuitontli* or the "small feast day of the lords" when the nobility issued invitations to each other to participate in bacchanal-like banquets during which they exchanged gifts of woven garments and jewels. The celebration featured processions in which a large image of *Xochipilli*, dressed as a scarlet macaw, was paraded upon a litter. The other feast was called *Xochihuitl* or "feast of flowers" and was celebrated on the day 7 Flower. It was during this time that: "all the painters and the seamstresses celebrated a feast. They fasted ...in order to paint well and to weave textiles well. They offered quail

and incense, and performed other ceremonies, the men to the god *Chicomxochitl* (7 Flower) and the women to the goddess *Xochiquetzal* and Seven Flower was said to be good and bad. As a good sign, the scribes paid it honor and were devoted to it. They set up its image and made offerings to it...also it was said that he who was born on it would perform all crafts well: he would be a good craftsman; he would plan great works; he would constantly be prudent..." (Sahagún 1950-1982, Book 2: 35-36, Book 4: 7)

According to Codex Rios, 7 Flower was also the name of *Tonacatecuhtli*, the god of the 13th or highest level of heaven and the patron of royal marriages and procreation. As father of the gods, he presided over a royal paradise where only the highest born lords were admitted after death. He was also thought to be the patron god of royal marriages and sexual procreation. Significantly the Mixtec 7 Flower or *Sahuaco* appears in Codex Vindobonensis 24 not only as a principal participant in the pulque drinking ceremonies but as the leader of the hallucinogenic mushroom rituals, during which the participants believed that they could visit the royal paradise to discuss matters of utmost importance with their deceased ancestors.'

Pohl, John, M.D., *Weaving and Gift Exchange in the Mixtec Codices. In: Cloth and Curing: Continuity and Change in Oaxaca*, San Diego Museum Papers, 1994, No. 32, pp. 3-13. Edited by Grace Johnson and Douglas Sharon. San Diego: San Diego Museum of Man

A stone image of a solar god in the Museum für Völkerkunde, Basel, wears a feather back-device featuring a standard solar disk (*Führer durch das Museum für Völkerkunde, Basel*, 1945, pp. 22-26), while the famous blue-green jadeite image of a macabre aspect of *Quetzalcoatl* in the Württembergisches Landesmuseum, Stuttgart (e.g., *Before Cortés; Sculpture of Middle America*, The Metropolitan Museum of Art, New York, 1970, Fig. 281), also features a fairly elaborate solar disk---with a profile image of the solar god in the center---on its back mantle. The feather garment also appears to be unique, although a dancing figure on the well-known Malinalco (State of Mexico) *huehueltl* (wooden upright cylindrical drum) wears the full *coxcotli* costume (body and head; illustrated, e.g., in G.H.S. Bushnell, *The First Americans*, New York and London, 1968, p. 93.

\$80,000 - 120,000





155 (detail)

156

MAYA EK CHUAH EFFIGY VASE, QUIRIGUA, LATE CLASSIC, CA. A.D. 550-950

Earthenware with reddish-brown and cream paint
height 7in (18cm)

The cylindrical vase with a human face in relief with deep set eyes, drooping mouth, earrings, wearing a red headband and red on the beard incisions; with collection number "E3051.95" written in red on the underneath.

Provenance

Architectural Institute of America, St. Louis Society, since 1912

Published

Art and Archaeology, Vol IV, No. 6, December 1916, page 341
The Southeast Classic Maya Zone
Boone, Elizabeth H. and Gordon r. Willey (ed), Dumbarton Oaks, 1988, fig. 15

Both publications included with the lot.

\$6,000 - 8,000

157

MAYA POLYCHROME SHALLOW BOWL, LATE CLASSIC, CA. A.D. 550-950

Earthenware with polychrome paint
diameter 13 3/4in (34.5cm)

Depicting a standing figure in the center, on tripod feet with rattles.

Provenance

Robert Willson, Texas, acquired in the 1960s or earlier

Willson (1912–2000) was a well-known artist who had a major collection of Pre-Columbian pieces. Willson became a faculty member in ceramics at The University of Miami Coral Gables in 1952 and in 1960 curated a major exhibit there titled *3500 Years of Colombian Art: 1534 BC-1960 AD*

\$3,000 - 5,000

158

TWO PANAMANIAN POLYCHROME DOUBLE-GOURD VESSELS, LATE COCLÉ PERIOD, CA. A.D. 1000-1200

Earthenware with polychrome paint
heights 9 1/2 and 11in (24 and 28cm)

Provenance

Private Collection since the early 1900s

Thence by descent

\$3,000 - 5,000

159

PANAMANIAN POLYCHROME VESSEL, LATE COCLÉ PERIOD, CA. A.D. 1000-1200

Earthenware with polychrome paint
height 7 1/2in (19cm)

Provenance

Private Collection since the early 1900s

Thence by descent

\$1,000 - 1,500



156



157



158



159



160



161



162



163





164

160
NARIÑO GOLD DISK, CA. A.D. 800-1500
diameter 4in (10.2cm)

Depicting a feline head encircled by a row of raised circular elements.

Provenance

Jay Spectre Collection
 Private Collection, Florida, acquired from the above in 1979
\$3,000 - 5,000

161
PAIR OF NARIÑO GOLD EAR ORNAMENTS, CAPULI STYLE, CA. A.D. 800-1500
lengths of each 4 1/4in (11cm)

Each comprised of a molded face surmounted by a triangular mold with two monkeys on each end and a serrated bottom edge.

Provenance

Helen Eack Collection, Germany, acquired in the 1960s
 Thence by descent
\$3,500 - 4,500



165

162
PAIR OF NARIÑO GOLD ORNAMENTS, CA. A.D. 800-1500
width of each 3 1/4in (8.3cm)

Each of rectangular form with rounded edges, a slit in the middle for insertion of a rectangular flange, each with raised decorations including a pair of monkeys.

Provenance

Helen Eack Collection, Germany, acquired in the 1960s
 Thence by descent
\$3,500 - 4,500

163
PAIR OF NARIÑO GOLD EAR ORNAMENTS, CAPULI STYLE, COLUMBIA, CA. A.D. 800-1500
lengths of each 4in (10.2cm)

Each of crescent shape above a serrated diamond design with two spider monkeys on each ornament.

Provenance

Helen Eack Collection, Germany, acquired in the 1960s
 Thence by descent
\$2,500 - 3,500

164
NARIÑO GOLD DISK, CA. A.D. 800-1500
diameter 2 7/8in (7cm)

Of high karat, probably 20k or higher, embossed with a feline face in high relief within a circle of punched beading; fine original unpolished patina.

Provenance

Helen Eack Collection, Germany, acquired in the 1960s
 Thence by descent
\$1,500 - 2,000

165
PAIR OF NARIÑO GOLD EARRINGS, CA. A.D. 800-1500
lengths 1 3/4in (4.2cm)

Each of high karat, probably 20k or higher, with suspension hook leading to a disc above a conical shape, inside of which is a bird in flight; fine original unpolished patina.

Provenance

Helen Eack Collection, Germany, acquired in the 1960s
 Thence by descent
\$1,800 - 2,200



166 (details)

166
SIHUAS TEXTILE BELT, CA. A.D. 400-800
 Cotton and wool
length 136in (345cm)

The multicolored textile decorated with fourteen square patterns, each with stylized figures and spiders, rectangular panels with geometric designs at each end with multiple chord ties. Mounted on a wood board and contained in a lucite box frame.

Provenance
 Collected by Nathaniel Hicks from 1958 to 1963 during his office with Catholic Relief Services and the State Department
 Judith E. Hilburg, acquired from Mrs. Carmen Hicks in 1991
 Thence by descent
\$4,000 - 6,000

167
NAZCA CHILD'S TUNIC, CA. A.D. 200-600
 Cotton and wool
15 7/8 by 20 1/2in (40 by 52cm)

Finely woven with brown and gold dye in checkerboard pattern, with a fringe in same colors.

Provenance
 Collected by Nathaniel Hicks from 1958 to 1963 during his office with Catholic Relief Services and the State Department
 Judith E. Hilburg, acquired from Mrs. Carmen Hicks in 1991
 Thence by descent
\$6,000 - 8,000

168
SIHUAS MANTLE FRONT, CA. A.D. 100-300
 Cotton and wool
height 31in (78.5cm); width 42 1/2in (108cm)

Tightly woven in dark red ground with ocher, white and black with a central abstract sun design with stylized human figures around, two braided tassels on each top corner. Sewn to linen cloth and mounted in a lucite frame.

Provenance
 Collected by Nathaniel Hicks from 1958 to 1963 during his office with Catholic Relief Services and the State Department
 Judith E. Hilburg, acquired from Mrs. Carmen Hicks in 1991
 Thence by descent
\$6,000 - 8,000



167



168



169



170



169

RECUAY TEXTILE BELT, CA. A.D. 300-700

Cotton and wool
length 62in (157.5cm)

Tightly woven with sixteen registers containing stylized animals and birds, in red, white, gold and black. Sewn to a cloth backing and mounted in a lucite frame.

Provenance

Collected by Nathaniel Hicks from 1958 to 1963 during his office with Catholic Relief Services and the State Department
Judith E. Hilburg, acquired from Mrs. Carmen Hicks in 1991

Thence by descent

\$2,000 - 3,000

170

TWO PARACAS TEXTILE FRAGMENTS, CA. 400 B.C. - A.D. 200

Cotton and wool
Embroidered fragment: height 3 1/2in (8.9cm)
Woven fragment length 7 1/2in (19cm)

The embroidered multicolored fragment depicting a shaman; the woven multicolored fragment depicting a warrior holding a trophy head. Each sewn on cloth backgrounds and mounted individually in lucite boxes.

Provenance

Embroidered Fragment
Oscar Meyer Gallery, Los Angeles, California, 1960s
Judith E. Hilburg, California
Thence by descent

Woven Fragment

Arte Primitivo, New York, 1990
Judith Hilburg, California
Thence by descent

\$5,000 - 7,000



171

171

**PARACAS NARROW TUNIC, PROBABLY OCOCAJE, CA. 200
B.C. - A.D. 200**

Cotton and wool

41 1/2 by 27in (105.5 by 68.5cm)

A finely woven textile with brown ground and red and white interlocking diamond and cross pattern. Sewn to a red cloth backing and mounted in a lucite box frame.

Provenance

Collected by Nathaniel Hicks from 1958 to 1963 during his office with Catholic Relief Services and the State Department
Judith E. Hilburg, acquired from Mrs. Carmen Hicks in 1991
Thence by descent

Cf. Lafarge, Henry, *Museum of the Andes*, 1985, p. 42

\$15,000 - 20,000



172

172

**CHAVIN MORTAR AND PESTLE,
PACOPAMPA, CHAVIN DE HUANTAR,
CA. 1500-750 B.C.**

Light gray stone, white pigments, traces of red cinnabar

Mortar: height 2 1/2in (6.5cm)

Pestle: length 2 7/8in (7.5cm)

The mortar carved in the form of feline, with a proportionally large face on diminutive legs, the body carved throughout with abstract design; the pestle carved in the shape of a serpent's head with incised design.

Provenance

Collected by Nathaniel Hicks from 1958 to 1963 during his office with Catholic Relief Services and the State Department
Judith E. Hilburg, acquired from Mrs. Carmen Hicks in 1991

Thence by descent

\$8,000 - 12,000



173

173

**CHAVIN GREYWARE STIRRUP VESSEL,
CA. 900-600 B. C.**

Slip-painted earthenware

height 8 3/4in (22cm)

Provenance

Robert Willson, Texas, acquired in the 1960s or earlier

Willson (1912–2000) was a well-known artist who had a major collection of Pre-Columbian pieces. Willson became a faculty member in ceramics at The University of Miami Coral Gables in 1952 and in 1960 curated a major exhibit there titled *3500 Years of Colombian Art: 1534 BC-1960 AD*

\$2,000 - 3,000

MAYAN ART AND ARCHAEOLOGY, 38 BOOKS

CONTRIBUTIONS TO AMERICAN ANTHROPOLOGY AND HISTORY, Volume VIII, Nos. 40-43, 1943. New York, Carnegie Institution, 1943, 1970 (reprint); MAYA, Keramik und Skulptur aus Mexiko. Frankfurt, Museum für Volkerkunde, 1975; Benson, E. (ed.), M. Coe (preface). CITY-STATES OF THE MAYA: ART AND ARCHITECTURE. Rocky Mountain Institute for Pre-Columbian Studies, 1986; (Bibliography) Hellmuth, Nicholas M. MAYA ARCHAEOLOGY AND ETHNOGRAPHY, AN INTRODUCTORY BIBLIOGRAPHY. Providence and Guatemala City, FLAR, 1973; Coe, M. (text); J. Kerr (photographs). OLD GODS AND YOUNG HEROES. The Pearlman Collection of Maya Ceramics. Israel Museum, 1982; Coggins, C., G. Willey, L. Wren, C. Lamberg-Karlovsky and W. Mordy (eds.). CENOTE OF SACRIFICE. Maya Treasures from the Sacred Well at Chichen Itza. Austin, 1984; Danien, E., R. Sharer (eds.). NEW THEORIES ON THE ANCIENT MAYA. University Museum Symposium Series, Vol. 3, 1992; De Valdiva, L. DISCOVERY OF A FRAGMENT OF THE PRINTED COPY OF THE WORK ON THE MILLCAYAC LANGUAGE. Peabody Museum Papers, Vol. III, No. 5. 1913; Eisleb, D. TOPERKUNST DER MAYA. Berlin, Museum für Volkerkunde, 1969; Gordon, G. RESEARCHES IN THE ULOA VALLEY, HONDURAS. and CAVERNS OF COPAN, HONDURAS. PEABODY MUSEUM, MEMOIRS, Vol. 1, Nos. 4 and 5, 1898. New York, 1970 (reprint); Graham, J. THE HIEROGLYPHIC INSCRIPTIONS AND MONUMENTAL ART OF ALTAR DE SACRIFICIOS. PEABODY MUSEUM, Papers, Vol. 64, No. 2, 1972; Greene, M. (rubblings), J. Thompson (intro. & Notes). ANCIENT MAYA RELIEF SCULPTURE. Museum of Primitive Art, New York, 1967; Hammond, N. LUBAANTUN 1926-70: The British Museum in British Honduras. British Museum, 1972; Henderson, J. THE WORLD OF THE ANCIENT MAYA. Ithaca, 1981; Joyce, T. BRITISH MUSEUM GUIDE TO THE MAUDSLAY COLLECTION OF MAYA SCULPTURES (CASTS AND ORIGINALS) FROM CENTRAL AMERICA. British Museum, London, 1923; Kampen, J. THE MAYA. University of Florida Art Gallery, 1975; Kidder, A., C. Chinchic. THE ART OF THE ANCIENT MAYA. Detroit Institute of Arts, 1959; Longyear, III, J.M. ARCHAEOLOGICAL INVESTIGATIONS IN EL SALVADOR. PEABODY MUSEUM, Memoirs. Vol. IX, No. 2, 1944; Maler., T.(a), A. Tozzer. (b)(c). EXPLORATIONS IN THE DEPARTMENT OF PETEN, GUATEMALA. TIKAL (a); PRELIMINARY STUDY OF THE RUINS OF TIKAL, GUATEMALA (b); A PRELIMINARY STUDY OF THE PREHISTORIC RUINS OF NAKUM GUATEMALA. A Report of the Peabody Museum Expedition, 1909-1910 (c). PEABODY MUSEUM Memoirs, Vol. V, Parts 1 & 2, 1911, Part 3, 1913; McLoughlin, A. THE EMPIRE OF XIBALA. New York, 1976; Morley, S. THE INSCRIPTIONS AT COPAN. CARNEGIE INSTITUTION, Publication 219, 1920. Mansfield Centre, 1998, (reprint); Pollock, H. THE PUUC, An Architectural Survey of the Hill Country of Yucatan and Northern Campeche, Mexico PEABODY MUSEUM, Memoirs, Vol. 19, 1980; Prouskouriakoff, T. AN ALBUM OF MAYA ARCHITECTURE. Facsimile edition, Maya Foundation. CARNEGIE INSTITUTION, Publication 558, Yucatan, Mexico, 1958; Robicsek, F. THE SMOKING GODS. Tobacco in Maya Art, History and Religion. Norman, 1978; Schiele, L., Miller, M. THE BLOOD OF KINGS. Dynasty and Ritual in Maya Art. Kimbell Art Museum, 1986, 2nd printing; Schmidt, P., M. de la Garza, E. Nalda (eds.). MAYA. Venice, Palazzo Grassi, 1998; Selser, Eduard, Kubler, G. & Bartman, T. (eds.), Morgner, G. (translation). OBSERVATIONS AND STUDIES IN THE RUINS OF PALENQUE. Pebble Beach, 1977; Smith, R. THE POTTERY OF MAYAPAN, Including Studies of Ceramic Material From Uxmal, Kabah, and Chichen Itza. PEABODY MUSEUM, Papers, Vol. 66, 1971. Cambridge; Spinden, H., A. Stendahl. ART OF THE MAYA CIVILIZATION. New York, Widdifield Gallery, 1957; Stierlin, H. ART OF THE MAYA. From the Olmecs to the Maya-Toltecs. New York, 1981; Stone, D. ARCHAEOLOGY OF THE NORTH COAST OF HONDURAS. PEABODY MUSEUM Memoirs. Vol. IX, No. 1, 1941; Thompson, E. ARCHAEOLOGICAL RESEARCHES IN YUCATAN. Reports of Explorations for the Museum. PEABODY MUSEUM Memoirs, Vol. III, No. 1, Cambridge, 1904, New York. 1970 (reprint); Thompson, J. THE CIVILIZATION OF THE MAYAS. 1973, 7th edition; Thompson, J. A CORRELATION OF THE MAYAN AND EUROPEAN CALENDARS. Field Museum Pub. 241, Anthro. Series, Vol. XVII, No. 1, 1927; Thompson, J. ETHNOLOGY OF THE MAYAS OF SOUTHERN AND CENTRAL BRITISH HONDURAS. Field Museum Anthropological Series, Vol. XVII, No. 2, 1930

\$1,200 - 1,800**PRE-COLUMBIAN ART AND ARCHAEOLOGY, 26 BOOKS**

ABORIGINAL CULTURES OF THE WESTERN HEMISPHERE. exhibition catalogue, Golden Gate International Exposition. San Francisco, 1940; ART DE L'AMERIQUE PRECOLOMBIENNE. Geneva, Musee Barbier-Muller, 1981; (Auction Catalogue) FINE PRE-COLUMBIAN ART (Auction Catalogue). New York, Sotheby Parke- Bernet, May 10, 1980; (Auction Catalogue)PRE-COLUMBIAN ART (Auction Catalogue). New York, Sotheby's, November 21, 1988; (Auction Catalogue) THE COLLECTION OF THE LATE COUNT AND COUNTESS GUY DU BOISRAUVRAY (Auction Catalogue). New York, SOTHEBY'S, October 27- 28, 1989; (Auction Catalogue) PRE-COLUMBIAN ART (Auction Catalogue). New York, Sotheby's, May 2, 1990; (Auction Catalogue)PRE-COLUMBIAN ART (Auction Catalogue). New York, Sotheby's, November 19, 1990; (Auction Catalogue)PRE-COLUMBIAN ART (Auction Catalogue). New York, Sotheby's, November 23, 1992; (Auction Catalogue)PRE-COLUMBIAN ART (Auction Catalogue). New York, Sotheby's, November 22, 1993; GODS AND MEN IN PRE-COLUMBIAN ART. New York, 1967; Anton, F., Dockstader., F. PRE-COLUMBIAN ART AND LATER INDIAN TRIBAL ARTS. New York, 1967; Barakat, F. THE BARAKAT GALLERY. A Catalogue of the Collection. Volume II. PRE-COLUMBIAN ART. Beverly Hills, 1986; Basler, A., E. Brummer. L'ART PRECOLOMBIEN. Paris, 1928; Boone, E. (ed.). COLLECTING THE PRE-COLUMBIAN PAST. A Symposium at Dumbarton Oaks, 6th and 17th October 1990. Washington D.C., 1993; Coe, M. HANDBOOK OF THE ROBERT WOODS BLISS COLLECTION OF PRECOLUMBIAN ART. Dumbarton Oaks, 1963; Crumrine, N., M. Halpin (eds.). THE POWER OF SYMBOLS. Masks and Masquerades in the Americas. Vancouver, 1983; D'Harcourt, R. ARTS DE L'AMERIQUE. Paris, 1948; Delgado Pang, H., M. Coe (foreword). PRE-COLUMBIAN ART. Investigations and Insights. Norman, 1992; Easby, E. ANCIENT ART OF LATIN AMERICA FROM THE COLLECTION OF JAY C. LEFF. Brooklyn Museum, 1966; Eisleb, D. ALT-AMERIKA. Berlin, Museum für Volkerkunde, 1974, 1978; Jones, J. PRE-COLUMBIAN ART IN NEW YORK. Selections from Private Collections. Museum of Primitive Art, 1969; Kelemen, P. MEDIEVAL AMERICAN ART. New York, 1943; Kubler, G. ARENSBERG COLLECTION OF PRE-COLUMBIAN SCULPTURE. Classified and Annotated by George Kubler. Philadelphia Museum of Art, 1954; Lothrop, S. TREASURES OF ANCIENT AMERICA. Mexico to Peru. Geneva, 1964; Olson, E. LATIN AMERICAN ANTIQUITIES. The Museum, Vol. VI, No. 1--New Series. Newark Museum, Winter, 1954; Parsons, L. PRE-COLUMBIAN AMERICA: THE ART AND ARCHAEOLOGY OF SOUTH, CENTRAL AND MIDDLE AMERICA. Milwaukee Public Museum, 1974;

\$700 - 900

OCEANIC ART

Lots 176-273





176

176
ASMAT FIGURAL CEREMONIAL BOWL, IRIAN JAYA (PAPUA PROVINCE), INDONESIA

Wood
length 49 3/4in (126.35cm)

Intricately carved with two human heads on each end, one with stylized avian motifs, the other with a larger full figure behind; fine dark-brown patina with collection numbers on the back written in old script.

Provenance
Henk Veldkamp, Netherlands
\$2,000 - 3,000



177

177
NGAJU DAYAK ANCESTRAL GUARDIAN FIGURE, CENTRAL KALIMANTAN, BORNEO

hampatong
wood
height 62 3/4in (10cm)

Standing upright with left arm to the torso, with squared shoulders and broad cylindrical neck supporting the head, slightly turned to the right, with almond shaped eyes, pierced ears and a short coiffure; heavily weathered light-brown patina.

Provenance
Thomas Murray, California, 1986
Judith E. Hilburg, California
Thence by descent

Exhibited
Monterey Peninsula Museum of Art, 1987
\$3,000 - 5,000



178



179



180



178

MASSIM FIGURAL LIME SPATULA, TROBRIAND ISLANDS, PAPUA NEW GUINEA

Wood with traces of pigment
length 10 1/4in (26cm)

With collectors number "1124" written in black script on the back of the figure, another number "14015" written in white script under the base the figure stands on, and another number "2511-C" written in white on the base of the spatula.

Provenance

Taylor Dale, London
Leo and Lillian Fortess, Hawaii
\$2,000 - 3,000

179

FINE MASSIM FIGURAL LIME SPATULA, LOUISIADIE ISLANDS, PAPUA NEW GUINEA

Wood, pigment
length 12 7/8in (32.7cm)

Finely carved with a bird at the front of the open jaws of a fish, with collector's mark "2236." in white, and "CHINA STRTS, N. GUINEA, WEBSTER, 1898.P." in yellow written on the blade.

Provenance

Field collected by W.D. Webster (#2236), 1898
Lt. Gen. AHLF Pitt-Rivers, Farnham, England
Christies, London, 10 June 1991
Leo and Lillian Fortess, Hawaii

Cf. Beran (1988: fig. 32)

According to Beran (ibid, p. 34), "The handle of type 17 [as with the present work] is formed by a bird at the front of an animal head with gaping jaws. The jaws usually show a tongue and sometimes appear carved with teeth. The open-jawed-head motif is ancient...
...The double motif is perhaps the most common on Massim artefacts. It occurs on the tips of northern and southern Massim *kula* canoes."

\$5,000 - 7,000

180

TWO ASMAT NOSE ORNAMENTS, OTSJANEP AREA, SOUTH EAST IRIAN JAYA

Cassowary bone (*Casuaris caasuaris*)
lengths 4 1/2in (11.5cm)

Each with collector's mark "Br862" written on inside of each.

Provenance

Royal Ontario Museum
Leo and Lillian Fortess, Hawaii
\$800 - 1,200

181

SMALL BOARD FIGURE, PAPUA NEW GUINEA

Wood with pigments
height 15 1/2in (35cm)

The face finely carved with elongated eyes bordering an elongated nose and a large gaping mouth, wearing a crescent shaped pendant on the chest, the elongated arms bordering the torso incised with curvilinear lines, and two accentuated naval designs below; fine dark-brown patina with ancient fire damage to the left side of the head.

Provenance

Wayne Heathcote
Christie's, October 13, 1978, Lot 242
Private Collection, U. S. Virgin Islands
\$4,000 - 6,000



181



182
**IATMUL OR CHAMBRI CEREMONIAL
LIME SPATULA, MIDDLE SEPIK RIVER,
PAPUA NEW GUINEA**

Wood
height 15 1/4in (38.7cm)

Provenance
Wayne Heathcote
Private Collection, U. S. Virgin Islands
\$3,000 - 5,000

183
**MURIK JANUS PIGMENT DISH, LOWER
SEPIK RIVER, PAPUA NEW GUINEA**

Wood
height 4in (10cm)

Provenance
Wayne Heathcote
Private Collection, U. S. Virgin Islands
\$3,000 - 5,000

184
**MURIK JANUS PIGMENT DISH, LOWER
SEPIK RIVER, PAPUA NEW GUINEA**

Wood
height 2 5/8in (6.7cm)

The janus standing figures supporting a shallow dish at the top; fine dark-brown encrusted patina, the inside of the dish with wear indicative of significant use.

Provenance
Wayne Heathcote
Private Collection, U. S. Virgin Islands
\$2,000 - 3,000



182

183



184

185
KOREWORI RIVER HUNTING CHARM, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA,
Wood
height 11 1/4in (28.5cm)

Provenance
Wayne Heathcote
Private Collection, U.S. Virgin Islands,
early 1980s
\$3,000 - 5,000



185

186
MURIK STANDING MALE FIGURE, LOWER SEPIK RIVER, PAPUA NEW GUINEA
Wood
height 6 1/4in (15.9cm)

Provenance
Wayne Heathcote
Private Collection, U. S. Virgin Islands
\$3,000 - 5,000



186

188
STANDING CHARM FIGURE, LOWER SEPIK RIVER, PAPUA NEW GUINEA
Wood
height 9 7/8in (24.5cm)

Provenance
Wayne Heathcote
Private Collection, U. S. Virgin Islands
\$3,000 - 5,000



188

187
MALE FIGURAL CHARM, LOWER SEPIK RIVER, PAPUA NEW GUINEA
Wood
height 5in (12.8cm)

Provenance
Wayne Heathcote
Private Collection, U. S. Virgin Islands
\$2,000 - 3,000



187

**ASTROLABE BAY SHIELD, MADANG PROVINCE,
PAPUA NEW GUINEA**

Wood, pigments

diameter 35 3/4in (91cm)

Of flat, circular form with undulating surface, the front with raised design of a cross enclosed by a circle with two fish-like motifs in two quadrants and a raised circle in another quadrant; two raised handles on the back in the center, each pierced through for attachment; fine dark-brown patina with white pigment.

Provenance

Marcia and John Friede Collection, New York

According to Beran and Craig, "Astrolabe Bay sculpture is rare outside the huge collection in the Néprajzi Museum (Museum of Ethnography) in Budapest...

...The circular shields of Astrolabe Bay range in diameter from 70 to 110 cm, in thickness from 2 to 3 cm and weigh, on average, about 10kg. They were made from the buttress roots of large trees. Two parallel ridges on the back of the shields were pierced for attaching a bast strap. Biró collected twelve of them, illustrated in Biró and Semayer (1901). Another seven, collected by various people, are in Vienna's Museum Für Völkerkunde and a few more are in Rome's Museo Pigorini.

The main design on most of the shields is a cross in a circle that covers most of the shield's front surface...According to Biró informants (1901: 165), the cross represents a woman and the circles at its center the vulva." (Beran and Craig, 2005, pp. 49-53)

Cf. Ibid (2005, fig. 3.22)

\$25,000 - 35,000



**RARE IATMUL SUSPENSION FISH SPIRIT
FIGURE, MIDDLE SEPIK RIVER, PAPUA
NEW GUINEA**

Wood, traces of pigment
length 46in (117cm)

Finely carved on both sides in the shape of a Sepik River mudfish, with openwork body, the top surface with the head with crocodile features, including large circular eyes, an open mouth revealing teeth and a slightly protruding tongue, with a snout carved with scroll designs, the body finely carved with multiple crescent and circular designs; fine dark-brown encrusted patina.

Provenance

Savage Club Collection, Melbourne, Australia
Marcia and John Friede Collection, New York

Suspension figures such as the present work would have hung in the men's house, hence the reason for the janus aspect.

"The Iatmul people, who live along the middle reaches of the Sepik River, are among the most prolific and accomplished sculptors in New Guinea. Iatmul religion was complex and included a diversity of rites and ceremonies devoted to ancestors, spirits, and other supernatural beings. Almost every important occasion had ceremonial aspects, and some, such as male initiations, lasted for months. Iatmul ceremonies often included both secret rites known only to men and public performances in which women and children participated. In the past, warfare and headhunting were integral elements of religious life.

The Iatmul were, and remain, vigorous artists and builders. Their most impressive architectural achievements were their large, splendidly decorated men's ceremonial houses, which were the center of male religious life. Ceremonial performances entailed the use of masks, sacred images of ancestors and spirits, and a range of sacred musical instruments, including flutes, slit gongs, and drums. Stools incorporating ancestral figures formed the centerpieces for ceremonial debates. Almost all utilitarian objects also were carved and painted."
(Metropolitan Museum of Art, WEB, nd.)

"The art of the Middle Sepik River and its tributaries relies as much on the use of curvilinear surface ornament as it does on pure sculptural form. The ornament takes the form of circles, ovals, and concentric arcs that are formed by a combination of reliefs and painted designs, resulting in an elegant expression. Some inventive creations...[such as the work presented here] incorporate openwork into their conception to enhance the fluid surface decoration."
(Wardwell 1994, p. 64)

\$30,000 - 50,000





191

CHAMBRI LAKE SHIELD OR HOUSE PANEL, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA

Wood, pigments

height 62 1/2in (159cm)

Of overall rectangular form with slightly convex front, having a large and expressive facial design with raised facial elements set against the facial plane covered with white pigment, decorated above and below with circular and scrolling incised designs highlighted with white pigment; fine dark-brown aged patina with encrustations.

Provenance

Marcia and John Friede Collection, New York

Cf. Wardwell, Alan, *The Art of the Sepik River*: 1971, fig. 193, for a shield with similar attributes exhibited in the Art Institute of Chicago, and now on display at the American Museum of Natural History, New York

Cf. Beran and Craig (2005: pp. 95-96)

\$25,000 - 35,000

192

KWOMA/WOVUMBANJI WATER SPIRIT FIGURE, URUMBANJI VILLAGE, WASHKUK HILLS, PAPUA NEW GUINEA

mindja

Wood, pigments

height 81in (216cm)

Finely sculpted in elongated, diamond form, the domed head with the forehead projecting downward and over the face with protruding eyes and a characteristic elongated downward-sweeping nose pierced through at the nostrils; the lower half of the body with a row of rib-like projections terminating in an highly unusual feature of an upside down spirit figure with elongated arms sweeping upwards along the sides of the main body; fine, dark-brown, encrusted patina.

Provenance

Philip Goldman, collected ca. 1960s

Marcia and John Friede Collection, New York

According to Newton, 'As is true with the *yina*, the *mindja* of the Kwoma are much larger than those of the Nukuma; some examples may be as much as about ten feet long. Moreover, each Kwoma clan had a pair, shown in rotations from year to year, and those of the different clans in different villages showed striking variations in type. The most deviant was that of the Wanyi of Tongwindjamb, in which the sides of the "body" were edged with short, upturned spikes while two further rows of spikes run down the centre. These spikes are the "spears" of the *mindja* or, more precisely, the snake. In this type the face has a flange-beard like those of the Nukuma. The Kwoma say that this is the oldest style of *mindja*, and that it was copied from people to the northeast.

The term *mindja* is applied to multiple-pronged objects: for instance three-pronged bird arrows and combs (*masa[ga]-mindja*, "headpoints"). In the context of the carvings, then, it might refer to the weapons of the spirits depicted; alternatively, to the comb, which is part of the insignia of Mindja-ma initiates.

The *mindja* carvings themselves represent water-spirits living in lakes, which are sometimes seen just under the surface of the water. However they seem also to be related to the sky: on Täk *mindja* was carved after a vision seen by a man in a thunder-cloud when he was at a lake, and a bark-painting design showing two forms very similar to *mindja* is describe, at Tongwindjamb, as showing a sky-spirit called Mawai.' (Newtown: 1971, pp. 88-89)

Cf. Newton, 1971, figs 164-167

\$50,000 - 70,000

191





193

193

**LARGE SAWOS ANCESTRAL GUARDIAN MALE FIGURE,
MIDDLE SEPIK RIVER, PAPUA NEW GUINEA**

mian'gandu

Wood

height 83in (211cm)

Of overall upright posture with extraordinary presence and power, with proportionally large, oval and oblong head with large protruding tubular eyes set in large concave sockets above a somewhat diminutive nose and mouth, resting on a short cylindrical neck leading to sloping shoulders with elongated arms that border the elongated, ovoid torso terminating with male genitalia; the lower section of the body of flat, rectangular form with ancient losses to the bottom; fine, weathered and encrusted light-brown patina with multiple areas of old erosion.

Provenance

Philip Goldman Collection, London

Marcia and John Friede Collection, New York

According to Wardwell, 'The Sawos live a few miles north of a part of the Middle Sepik River; their art is closely related to that made by the Iatmul to the south of them (Newton 1967, no. 51 supra). Their most impressive carvings are over-life-sized male figures...[such as the work being offered here]. These and other large figure sculptures from the Lower and Middle Sepik that served similar purposes have been described by Carl Schmitz (1969, p. 67) as "among the most important works of art produced anywhere in Oceania."...

...Every Sawos clan originally displayed such a figure tied to the central housepost in its cult house. Each figure was responsible for the well-being of the clan and represented a specific culture hero or ancestral creator...They were associated with hunting and war, and, prior to such expeditions, they were offered food and hung with betel nuts. If the proper rituals had not been observed, the spirit represented by the figure could bring misfortune to the hunter or the warrior (Kaufmann 1970, p. 76). (Wardwell 1994, p. 58)

Cf. Wardwell: 1994, fig. 15

\$40,000 - 60,000

194

**FINE ANCESTRAL CHARM, POSSIBLY WAPO RIVER AREA,
PAPUAN GULF, PAPUA NEW GUINEA**

height 13 1/8in (33.5cm)

The standing figure with enlarged head, squared shoulder and slender legs with pointed toes and knobs at the knees, finely incised throughout with zigzag decoration; fine glossy dark-brown patina.

Provenance

Collected by an English physician working in Massim prior to 1940s

Thence by descent

\$4,000 - 6,000



194



195



196

195

BAHINEMO ANCESTRAL FIGURE, KOREWORI RIVER, HUNSTEIN MOUNTAINS, PAPUA NEW GUINEA

garra or gra

Wood, paint

height 34 5/8in (88cm)

Of minimalistic and stylized form, painted in red, black and white pigments with dotted decoration and coated with a layer of resinous sap finish, possibly to make it water resistant.

Provenance

Field collected by John Pasquerelli, ca. 1960s, while collecting for Dr. Alfred Buhler, The Basel Museum
Given as a gift to a doctor working in Ambunti Crispin Howarth Australia
Private Collection, Chicago

"This hook was collected by a patrol officer [John Pasquerelli] from a group of thirty Bahinemo who said they were out hunting at Samambu up the April River in November 1965, an early date for collecting of objects from the April River.

Garra are used in rituals, including ceremonies to increase the fertility of pigs, and they were held by men during dances. Such hooks were hung in the small ceremonial house and had personal names.

The central circular design can be interpreted as celestial - the sun or the moon. The hooks themselves may relate to the beaks of the hornbills and this explanation of hooks as the beaks of birds - 'the concentric hook' style in art crosses the southern tributaries of the Sepik from the eastern-most Bahinemo people to the Uyat river and north of the Nukuma, Kwanga and Ablelam.

It has also been suggested that the cult hooks may also be anthropomorphic with the hooks being a ribcage and the centre of the heart similar to the Yiwon of the Alambak people." (Howarth, Crispin, *Oceanic Art Newsletter*, Vol 11, No. 3, page 10)

A copy of the OAS Article is included with the lot.

cf. Newton (1971: fig. 23)

\$8,000 - 10,000



197



198

196
MASSIM LIME SPATULA, BEWABEWA VILLAGE, MILNE BAY PROVINCE, PAPUA NEW GUINEA

hene
 Wood, red beads
 length 18 1/2in (47cm)

Provenance

Field collected by Michael Hamson
 Private Collection, Chicago

Published

Hamson, Michael and Richard Aldridge,
Art of the Massim & Collingwood Bay, Los Angeles, 2009, fig. 6
\$2,000 - 3,000

197
IATMUL CEREMONIAL BOWL, MIDDLE SEPIK RIVER, PAPUA NEW GUINEA

Wood
 length 17 1/4in (44cm)

Probably stone-carved in the form of a bird with wings and tail, the head bearing the features of a crocodile, the deeply carved bowl being the body; fine, aged dark-brown patina.

Provenance

Private Collection, Maine
\$2,000 - 3,000

198
DANCE WAND, TROBRIAND ISLANDS, PAPUA NEW GUINEA

kaidebu
 Wood with red, black and white pigments
 length 26 1/2in (67.3cm)

Finely carved with openwork, scrolling designs throughout; fine light-brown patina.

Provenance

Collected by an English physician working in Massim prior to 1940s
 Thence by descent
\$3,000 - 5,000



199

199
LOWER RAMU RIVER MASK, PAPUA NEW GUINEA

Wood, shell, pigments
height 18 1/4in (46.5cm)

Provenance

Harrison Eiteljorg, Indiana

Published and Exhibited

Indiana, *Oceanic Art from the Collection of Harrison Eiteljorg*,
Indianapolis Museum of Art, Nov 1977- Jan 1978, catalogue by
Theodore Celenko, fig. 4

\$2,000 - 3,000



200

200
MAPRIK YAM MASK, PAPUA NEW GUINEA

Fiber with yellow, red, black and white pigments
heights 17in (43.3cm)

Provenance

Mueller Collection

Christies, March 20, 1979, Lot 237

Leo and Lillian Fortess, Hawaii

\$1,200 - 1,800



201

201
SELEO ISLAND LADLE, PAPUA NEW GUINEA

Wood, fiber, coconut shell
length 17 1/2in (44.5cm)

The handle carved with four heads; with two Fortess labels, one reading "C.F. Fig. #13, page #23, Oceanic Art, F. Hewicker, H. Tischner."

Provenance

James Calvert Collection, collected in the field
 Stevens' Auction, 1897, Lot 262
 Lt. Gen. AHLF Pitt-Rivers, Farnham, England
 Christies, London, 10 June 1991, Lot 282
 Leo and Lillian Fortess Collection, Honolulu, HI
\$1,200 - 1,800

202

WALKING STICK, LAKE SENTANI AREA, PAPUA NEW GUINEA

Wood
length 40 1/4in (102.3cm)

Carved with janus figures and scroll designs throughout.

Provenance

Private Collection, Connecticut
\$2,000 - 3,000



202



203

203

**ABELAM PECTORAL ORNAMENT, MIDDLE SEPIK RIVER,
PAPUA NEW GUINEA**

karahut

Fiber, shell, boar tusk, ochre pigment

height 16in (40.6cm)

Provenance

Michael Hamson, Palos Verdes, California

Private Collection, Los Angeles, California

\$2,000 - 3,000

204

**AWARE THREE-PANEL SHIELD, NORTHWEST COAST,
NEW BRITAIN**

Wood, rattan, pigments

height 52in (132cm)

Provenance

Leo and Lillian Fortress, Hawaii

\$2,500 - 3,500

205

DAGGER, ADMIRALTY ISLANDS

Wood, obsidian, pigment

height 13 1/8in (33.4cm)

The handle finely carved with janus figures with a long, naturally irregular shaped obsidian blade inserted.

Provenance

Private European Collection

\$3,000 - 5,000

206

FRICION DRUM, NEW IRELAND, PAPUA NEW GUINEA

livika

length 20 1/2in (52cm)

Of compact proportions with a rounded back and three upturned hooks to the front; Fortress collection label on the back.

Provenance

Leo and Lillian Fortress, Hawaii

\$1,500 - 2,000



204



205



206



207



208

207

**RARE STAFF, BUKA ISLAND,
SOLOMON ISLANDS**

buka

Wood with orchid fiber binding
length 40 1/4in (104cm)

Carved with a snake running up the staff and terminating below a carved face with fiber braided above and below.

Provenance

Private Collection, East Coast
\$4,000 - 6,000

208

**CEREMONIAL DANCE PADDLE,
BOUGAINVILLE OR NISSAN,
SOLOMON ISLANDS**

buka

Wood, pigments
length 72 3/4in (182.5cm)

Decorated on the front and back with stylized human faces on top and bottom.

Provenance

Christie's, October 21, 1980, Lot 245
Leo and Lillian Fortess, Hawaii
\$2,500 - 3,500

209

DANCE RATTLE, SOLOMON ISLANDS

Bean Pod (Uyot), (*Mucuna gigantea*), fiber
length 5in (12.7cm)

Provenance

George Ortiz, England
Leo and Lillian Fortess, Hawaii
\$1,000 - 1,500

210

**KWAIO CASTE COMB, MALAITA ISLAND,
SOLOMON ISLANDS**

Bamboo with orchid stem and palm plaiting
length 7 3/8in (18.7cm)

Provenance

David Akin
Leo and Lillian Fortess, Hawaii
\$800 - 1,000

211

**THREE COMBS, ESPIRITU SANTOS,
VANUATU ISLANDS, NEW CALADONIA**

Bamboo, fiber
lengths 8 to 9in (20.2 to 23cm)

Provenance

Field collected by Henry Seldidge, 1930
Leo and Lillian Fortess, Hawaii (two with Fortess labels).
\$1,000 - 1,500



209



210



211



212



213



214

212^Y

RARE SEATED FIGURE AND SHELL ADZE, SATAWAN ISLAND, MORTLOCK ISLANDS, CAROLINE ISLANDS

Wood, giant clam shell (*Tridacna gigas*), giant pearl shell (*Pinctada maxima*), remnants of lime

height of figure: 9 1/4in (23.5cm)

length of adze: 2 5/8in (6.7cm)

Of minimalistic form typical of Micronesian sculpture, with stylized facial features and angular body; fine dark-brown patina with old lime in cracks, indicative of significant age.

Provenance

Dr. Hermann Kersting, Germany (1863-1937)

Thence by descent

According to Kjellgren (2007: p. 270), 'The figures may be ancestor images. Describing a religious structure on Hatobei, Horace Holden, an American sailor shipwrecked in 1832, reported that "carved images are placed in different parts of the building and are supposed to personate their deity." Nearly a century later, the Japanese ethnographer Atsushi Someki stated that the seated figures were ancestor images kept in special locations in the home. If this identification is accurate, the figures, like ancestor images elsewhere in the Pacific, likely depict remote or recent forebears through whose images the ancestors could be honored with offerings or invoked for assistance in time of need.'

\$5,000 - 7,000



215

213^Y

SHELL MONEY, YAP ISLAND

Pearl shell (*Pinctada maxima*), shell (*Partula rosea*) on plaited coconut coir (*Cocos nucifera*)
Comprising six large shells woven on a rope of fiber plaited coir with two knots accented with smaller conical shells.
height of largest shell 5 3/4in (14.5cm)

Provenance

Connecticut Science Museum
Skinners, Massachusetts, 1986
Private Collection, East Coast
\$2,000 - 3,000

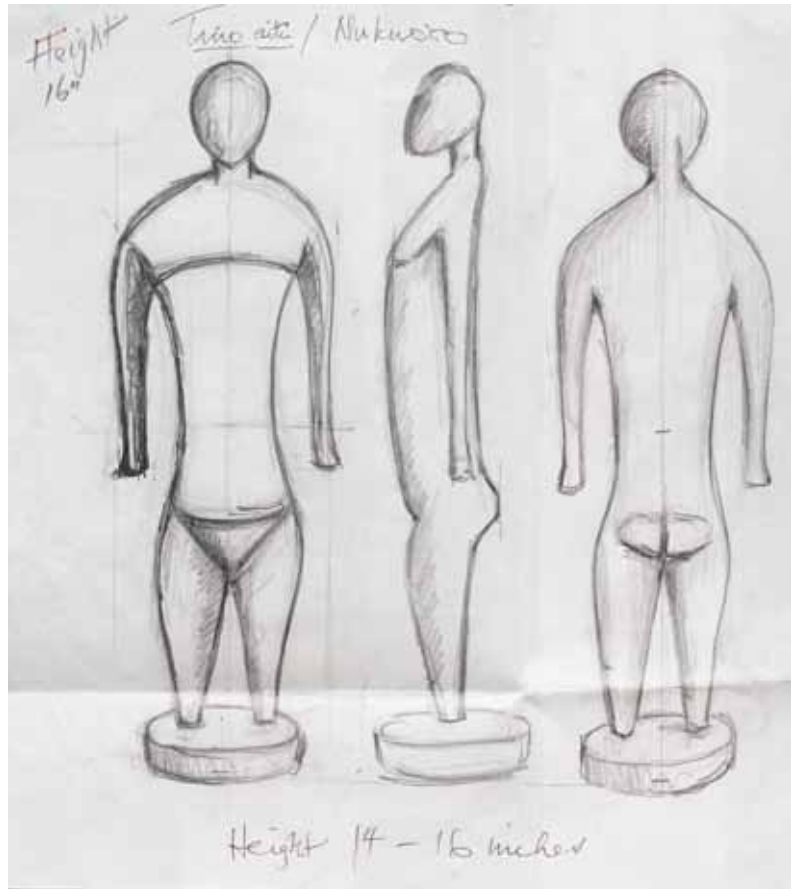
214

FINE GOURD CONTAINER, VANUATU ISLANDS, NEW CALEDONIA

Gourd, fiber
height 13 1/4in (33.5cm)

Provenance

Field collected by John A. Rabe in 1888
Leo and Lillian Fortess, Hawaii
\$1,200 - 1,800



216

215

FEMALE FIGURE, NUKUORO ATOLL, CAROLINE ISLANDS

tino
Wood
height 22 1/2 (57cm)

Of classic minimalistic form with large spherical head, elongated torso and arms on proportionally short legs on a circular base; fine light-brown patina.

Provenance

Field collected by Veronica F. Murray between 1945-1950 from Chief Ibedul

While a mid-century carving of the one of the most recognized forms in Oceanic art, the present work indicates that the carving tradition was still in existence at the time Ms. Murray collected the work.

\$2,000 - 3,000

216

IMPORTANT DRAWINGS OF A NUKUORO FIGURE BY TERENCE BARROW, TOGETHER WITH A COMPILATION OF PHOTOGRAPHS OF NUKUORO FIGURES IN THE BISHOP MUSEUM

Pencil on paper, on front and verso
Drawing: 14 by 12 3/4in (35.5 by 32.4cm)

Provenance

Mark and Carolyn Blackburn, Honolulu, Hawaii

Published

Kaufmann, Cristian, and Oliver Wick (Ed), *Nukuoro Sculptures from Micronesia*, Foundation Beyeler, 2013, figs. 67 and 68.

"In the early 1990s, Terence Tui Barrow (1923-2001) was in communication with a Captain John Koon of Hanalei, Kaua'i, who was a canoe restorer and delivered small craft to various parts of the Pacific. Barrow, a New Zealander, was a curator at the Dominion Museum, Wellington (now Te Papa) from 1948 to 1965, and a curator at the Bishop Museum from 1965 to 1969... In early 1991, Barrow notes that Koon had recently been to Nukuoro and their interaction about Koon obtaining Nukuoro figures for Barrow. On 30 March Barrow gave Koon \$1000 to commission Nukuoro sculptures and he sends drawings [the drawings presented here] of what the figures should look like." Kaufmann: 2013, p. 157

\$3,000 - 5,000



217



217

217

FINE AND RARE PARRYING SHIELD, TONGA ISLANDS

Culacula

Wood

length 44 1/2in (113cm)

Finely carved, most likely by stone, the cylindrical, undecorated staff leading to a flat, spade-shaped surface decorated on both sides with finely raised rippled surface with bird, half-moon, circles and serrated lines; fine reddish-brown patina.

Provenance

Frederick North, London

Count Werner D. Schack, Southern Jutland, Denmark

Private Collection, East Coast

Cf. *Yalo i Viti*, fig. 194

According to Clunie (1986, p. 185), "The club delivered its blow with the thin edge of its blade, cutting or snapping through bone rather than shattering it. Broadly bladed clubs of this kind were carried by Vitian priests and chiefs and by Tongan chiefs. They may have been evolved by the Tongans as a shield-club when they first encountered Vitian war arrows in the mid to late 1700s. Chiefs and priests had to stand to the fore, so were at particular risk during skirmishes, when arrow and sling stones flew thick, fast and erratically. Early accounts mention them as being covered in scars, mainly caused by arrows, which generally inflicted painful but not lethal flesh wounds. It seems likely that very broad, shieldlike, but still eminently functional clubs might, together with massive whalebone breastplates have developed as a form of armour in the eighteenth century. Multi-pronged *saisai* spears, which were also borne into battle by chiefs and priests, likewise made effective spear- and arrow-parrying weapons."

\$12,000 - 18,000



219

218

FINE PARRYING SHIELD, TONGA ISLANDS

Wood

length 47 1/4in (120cm)

Overall of sturdy weight, the shield portion rounded at the top and serrated along the bottom edge, the shaft rounded at the end and gradually flattening towards the upper shield portion; exceptionally fine reddish-brown patina.

Provenance

Frederick North, London

Count Werner D. Schack, Southern Jutland, Denmark

Private Collection, East Coast

\$6,000 - 9,000

219

LARGE AND IMPORTANT ROYAL KAVA BOWL, TONGA ISLAND

kumete

Wood

diameter 32 1/4in (82cm)

Of large proportions in circular inverted dome form resting on six tapered legs; varied light and dark brown patina.

Provenance

Tāufa'āhau Tupou IV (4 July 1918 – 10 September 2006), son of Queen Sālote Tupou III and her consort Prince Viliami Tungī Mailefihi, the king of Tonga from the death of his mother in 1965 until his own death in 2006.

\$3,000 - 5,000



218



220



221

220

SUPERB CLUB, TONGA ISLANDS

boai

Ironwood (*Casuarina equisetifolia*)

length 38 1/2in (98cm)

Finely stone carved on the upper portion with linear and geometric incised design, one side with two dog glyphs, the other side with a discontinued design at the mid-section; fine reddish-brown patina.

Provenance

Private Collection, Leipzig, Germany

\$8,000 - 12,000

221

FINE AND RARE PADDLE CLUB, UVEA ISLAND

tui

Wood

length 49in (124.5cm)

Of large proportions, most likely stone carved with incised linear and geometric designs; fine reddish-brown patina.

Provenance

Private Collection, Hawaii

According to Edwin C. Burrows (Bishop Museum Bulletin 138 - Ethnology of Futuna, 1936: page 122), "The large billet clubs called *tui*, which were brought to me turned out to be a paddle club (*kailao*). *Tui* Angaifo said: *Le tui ko le kailao, ko le nea faka-Uvea* (the *tui* is the *kailao*, its an Uvean thing). The *kailao*, seems to be primarily a weapon; it is used in Futuna for dancing, though I was told that it can be used in war. The Futuans do not regard it as characteristic of their island."

\$8,000 - 12,000

222

HEADREST, TONGA ISLAND

kalii toloni

Wood

length 17 1/4in (44cm)

Carved as one unit, with the elegantly arched "seat" with a raised linear ridge running underneath, the broad arching legs terminating in stubbed feet.

Provenance

Reportedly collected in the 19th century

Thence by descent

Private Collection, France

\$3,000 - 5,000

223

STONE DIETY OR ANCESTRAL IMAGE, TAHITI, SOCIETY ISLANDS

ti'i

Red stone

height on stand 11in (28cm)

Provenance

Harry Muira, Anchor House Antiques, Hawaii

According to Kaeppler (1993: p 534), "Sacred receptacles, through which gods and ancestors were invoked, were *ti'i* and *to'o*. Wooden or stone figures in human form, *ti'i*, served as dwelling places for guardians, ancestors, and the lesser gods, who were called to them at unspecified intervals, their outward appearance having little relevance for their successful use."

\$4,000 - 6,000



222



223



224

224

RARE GOD IMAGE, RA'IVAVAE, SOCIETY ISLANDS

Gray stone (probably basalt)
height on stand 20in (51cm)

Of corpulent body proportions with stylized facial features, looking upward with an open mouth.

Provenance

Donald Stanly Marshall, field collected on a expedition to the island in 1957

A copy of Marshall's two expeditions is included with the lot.

Col. Donald S. Marshall was a 30-year Army veteran and an anthropologist who studied the languages and cultures of Polynesia. He lived on Mangaia for more than a year after first studying Mangaian immigrants and their language in New Zealand. In addition to articles on general anthropology, material culture, social structure and linguistics, he was the author of the book *Ra'ivavae* (1961).

"The most significant stone remains on Ra'ivavae are those of Marae Atorani, but I could simply not get any of the local inhabitants to work in the area. They were afraid that it was the source of leprosy. Stokes told me that he had run into the same problem. But he was so moved by the richness of the archaeological materials before him that he impressed his wife as a laborer on the occasion. Unfortunately his detailed excavation notes from the significant

site seem to have disappeared. Jim and I spent considerable time prowling around the remains but attempted no significant excavation. Nevertheless in the few minutes that we scratched about, we found the torso of a huge image, together with a number of fragments of other images. There were stone curbings all around, and several of the huge, beautifully squared red blocks of tufa. Amid the debris of this complex site were altar stones some sixteen feet high. I remembered Stoke's remark that it was in this marae that he had excavated the clearest evidence of the erotic basis of the ancient religion. In one site he had dug up a large stone image which was obviously a erect phallus. And on each side of it he also found a full sized statue of a pregnant woman! The meaning ofv this would be made clear to us later. (Marshall, *Ra'ivavae*, 1961, p. 194)

\$8,000 - 12,000



225



226 (detail)

225

KAVA BOWL, LAU ISLAND, FIJI ISLANDS

vakalofau

Wood

diameter 14 3/4in (37.5cm)

Finely carved in oblong form with pointed ends; fine dark brown patina.

Provenance

Sotheby's, London, July 21, 1980, Lot 47

Leo and Lillian Fortess, Hawaii

\$1,500 - 2,500

226

DECORATED BARKCLOTH, FIJI ISLANDS

masi bola bola

Paper mulberry and natural brown dye

approximately 26 1/4 by 150in

Long and soft, the cloth is decorated on one side in the Cakaudrove style with sun, floral and geometric designs.

Provenance

Private Collection, East Coast

According to Clunie (1986: p.126), "*Masi or malo* - barkcloth beaten from the bast of Paper Mulberry - was one of the most commonplace but significant of products, having a symbolic worth evident in life crisis rituals and in presentations cementing the bonds between related tribes. Although these spiritual qualities have long since been clouded by the rush to clad Christians in cotton, this barkcloth, a singularly female product, was once surrounded by an aura akin to that of *yaqona* and the *tabua* whale tooth.

It was the woman's privilege to make *masi*, a man's prerogative to wear it...The finest sheets, worn as turbans by priests and chiefs, were as delicate to the eye and soft to the touch as gauzy tissue paper."

Cf. Clunie (1986: fig. 226)

Cf. Kaeppler (2010: fig. 24)

\$3,000 - 5,000



227



228

227

ROOTSTOCK CLUB, FIJI ISLANDS

vunikau

Wood (probably casuarina)

length 44 1/2in (113cm)

The rootstock of the tree forming the head of the club, the handle incised with zigzag design; fine reddish-brown patina.

Provenance

Private Collection, Hawaii

\$2,000 - 3,000

228

VERY RARE TOOTHED CLUB, SAMOA ISLAND

fa'alaufa'i

Wood

length 38in (97cm)

Finely carved, most likely by stone, with an exceptionally-carved handle, the columnar shaft leading to slightly outward tapering serrated upper portion; fine, rich reddish-brown patina.

Provenance

Private Collection, Paris

"This type of toothed club was patterned after human teeth (*nifo*)." (Kaeppler, 2010: p. 259)

Cf. Kaeppler (2010: fig. 190)

It is extremely rare to find a *fa'alaufa'i* with a finely decorated handle such as on this example.

\$5,000 - 7,000

229

**EXTREMELY RARE DAGGER,
HAWAIIAN ISLANDS**

paho

Kauila wood

length 18 1/4in (46.4cm)

Of unusual form with carved handle and tapering point, most likely stone carved and probably 18th century; fine reddish-brown patina..

Provenance

J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930

Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.

"The dagger as a distinct weapon was not made in other parts of Polynesia: but in traditional narratives are instances in which a thatching needle, a broken spear point, or some similar implement was used to stab people to death. Such weapons were improvised for the occasion, and are not included as distinctive daggers in the weapons of the various localities." (Buck, 1957: p. 424)

Cf. Buck, 1957: pp. 424-434 for a discussion on Hawaiian daggers.

\$5,000 - 7,000



229



230

230

**EXTREMELY RARE DAGGER,
HAWAIIAN ISLANDS**

Kauila wood

length 9 3/4in (25cm)

Most likely 18th century and probably stone carved with a defined handle; fine reddish-brown patina.

Provenance

J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930

Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.

\$3,000 - 5,000



231

231

**WEBBER, JOHN, THE DEATH OF
CAPTAIN COOK**

image 11 1/2 by 16in (29.2 by 40.6)

London: W. Byrne & J. Webber, July 1, 1785. Engraving by F. Bartolozzi and W. Byrne after John Webber. Matted and framed in koa wood 33 1/2 by 37in (85 by 94cm).

This engraving is often found in the atlas to Cook's Third Voyage, but was also separately issued. Forbes 108; Kroepelien 1083; O'Reilly & Reitman 417.

Provenance

Private American Collection

\$4,000 - 6,000

232

LARGE GAME BALL, HAWAIIAN ISLANDS

Gray volcanic stone
diameter 5in (12.7cm)

Provenance

Found by Jack Iricuchi, ca. 1930's in Mahukona while spear fishing. Iricuchi was a well known member of the 442nd Battalion in World War II.

"Grindstones are among the oldest of Hawaiian stone-working tools and their use had ceased long before I had any knowledge of the islanders. That stone balls (fig 10) were formed by long-continued rolling between stones of this class is well known, and I am assured that two long narrow stones like the lower one in fig 9 were used for this purpose, a man squatting in the native manner at each and communicating a reciprocating motion to the upper stone as in the operation of sawing. Without cutting sand the operation must have been a tedious one, yet the many specimens extant show that a great deal of this grinding must have been done. The finish is by no means the same on all, but the use to which the balls were put in the games required a fairly special periphery. Immense balls of a general spherical form but rough surface are known as "puts" of some native Hercules, and these are generally unworked and often merely the residuary nucleus of a decomposing mass of lava. One very fine one once in a private collection on Molokai was fabled to have been rolled nearly the length of that island, destroying forests in its course. Another in the Bishop Museum more than a foot in its smaller diameter, and weighing eighty-seven pounds was used as a test of strength on Kauai. The largest in the illustration (No. 3588) was used as a bowl, is of good surface, weighs twenty-two pounds, and is seven and a half in diameter." Brigham, William T., *Hawaiian Stone implements and Stone Work of the Ancient Hawaiians* - Memoirs of Bishop Museum Vol 1 No 4 1902 page 16.

\$2,000 - 3,000



232

233

SUPERB KNOBBED POI POUNDER, HAWAIIAN ISLANDS

pohaku ku'i poi
Basalt
height 7in (17.8cm)

Of typical form with exceptionally fine closed-grained stone.

Provenance

Found by Jack Iricuchi, ca. 1930s in Mahukona while spear fishing. Iricuchi was a well known member of the 442nd Battalion in World War II.

\$3,000 - 5,000



233

234

SUPERB GAME DISC, HAWAIIAN ISLANDS

ulumaica

hematite

diameter 2 1/2in (6.4cm)

Finely closed-grain stone with patina indicative of much use.

Provenance

Found by Jack Iricuchi, ca. 1930s in Mahukona while spear fishing.

Iricuchi was a well known member of the 442nd Battalion in World War II.

\$2,000 - 3,000

235

LARGE GAME BALL, HAWAIIAN ISLANDS

Gray volcanic stone

diameter 6in (15.2cm)

Provenance

Found by Jack Iricuchi, ca. 1930s in Mahukona while spear fishing.

Iricuchi was a well known member of the 442nd Battalion in World War II.

\$3,000 - 5,000



234



235



236

236

RARE AND IMPORTANT DECORATED GOURD, NIIHAU ISLAND, HAWAIIAN ISLANDS

'umeke pawehe

Gourd with pigments and olona repair
height 14in (35.6cm)

The large gourd finely painted throughout the surface with faint wave-like lines within geometric segments; an old native repair with *olona* stitching.

Provenance

Private Collection, New Hampshire

According to Buck (1957: pp. 36-37), "Decorated gourd bowls (*'umeke pawehe*) were made on Niihau, where decorated mats (*moena pawehe*) were also made. The descriptive word *pawehe* was applied to geometric decoration on both gourds and mats. The decoration consisted of lines and geometrical figures in the natural color of the gourds set in a dark background...
...Gourd Bowls became brittle with age and were easily cracked or broken. The Hawaiians prized their old bowls as much as some people prize old china and they repaired quite long cracks and even replaced pieces that had broken off. The technique was to bore paired holes on each side of the crack with a bone awl and sew them together with *olona* thread."

\$8,000 - 12,000



237

237

LARGE CANOE ANCHOR, HAWAIIAN ISLANDS

pohaku hekau

Gray volcanic stone
height 14 1/2in (36.8cm)

Provenance

Found by Jack Iricuchi, ca. 1930s in Mahukona while spear fishing. Iricuchi was a well known member of the 442nd Battalion in World War II.

Cf. Buck (1957, p. 281) for a discussion on stone anchors and canoe breakers.

\$3,000 - 5,000

238

GOURD CONTAINER, HAWAIIAN ISLANDS

huewai

Gourd, fiber, shell

height 6 1/2in (16.5cm)

An elegant example of very fine proportions with the bottom in four sections, bound in cordage with a small shell as a stopper.

Provenance

Private Collection, New Zealand

Cf. Buck (1957: pp55-60) for a discussion on Hawaiian gourds.

\$2,000 - 3,000

239

KNOBBED POI POUNDER, HAWAIIAN ISLANDS

pohaku ku'i poi

Stone (probably basalt)

height 7in (18cm)

Provenance

J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930

Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.

\$2,000 - 3,000



238



239



240



241

240

THREE VERY FINE FISH HOOKS, HAWAIIAN ISLANDS

makau paweo

Pearl shell (*Pinctada maxima*)

height of each 1 1/2in (3.8cm)

Provenance

J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930
Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.

According to Buck (1957: p. 325), "Shell hooks were usually made of pearl shell (uhi), in small and medium sizes. The small shell hooks were termed makau paweo and were used for catching 'opelu. Perfect specimens of a larger size (as in the work presented here) are scarce, as the points break off easily."

In Polynesia, the process of making a fish hook took considerable time and the technology employed by the artist was highly developed. According to Buck (1957: p. 324), the process included using sharp-edged pieces of stone for cutting, and coral rasps and files for shaping and smoothing the surface.

\$5,000 - 7,000

241

THREE FISH HOOKS, HAWAIIAN ISLANDS

Bone

heights 3/4 to 2in (2 to 5.1cm)

Provenance

J.E. Reinecke, collected while conducting an archaeological survey of Kona, Hawaii in 1929-1930
Thence by descent

A copy of Reinecke's archaeological survey accompanies the lot.

\$2,000 - 3,000



242



243

242
MASSIVE AND RARE PIG BOARD, HAWAIIAN ISLANDS

pa loloa
 Wood (probably kou)
 length 42 1/2in (108cm)

Of elongated elliptical shape with deeply carved interior, resting on four squared feet and having two squared handles on each end; dark-brown patina with wear indicative of much cultural use.

Provenance

Luika Kamaka, one of Hawaii's best known and famous quilters
 Thence by descent
\$4,000 - 6,000

243
HULA STICKS, HAWAIIAN ISLANDS

ka la'au
 Kauila wood, olona
 12 3/4in (32.4cm) and 15 1/4in (38.7cm)

Provenance

Theo Davies, Hawaii, the guardian of Princess Da'iulani, prior to 1880
 Leo and Lillian Fortess, Hawaii
 Eric Tulman, Hawaii
 Bonhams, San Francisco, February 12, 2010, Lot 4094
 Private Collection, Hawaii
\$3,000 - 5,000



244



245

244

FINE CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood

length 39 1/4 (98cm)

Finely carved throughout with eight heads encircling the handle and four sunburst designs on the blade; exceptional dark-brown patina.

Provenance

Frederick North, London

Count Werner D. Schack, Southern Jutland, Denmark

Private Collection, East Coast

\$6,000 - 9,000

245

CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood

length 39 1/8in (99.45cm)

Of elegant elongated form with a slightly concave lanceolate blade with raised central ridge on one side leading to a slender shaft terminating in a circular handle with eight faces of classical form, decorated overall with finely incised geometric designs.

Provenance

Norbert Murie, Rennes, France

\$8,000 - 12,000

246

FINE CEREMONIAL HAFTED ADZE, MANGAIA ISLAND, COOK ISLANDS

toki

Wood, stone, coconut fiber sennit

length 23 3/4in (60cm)

Provenance

Bengt Danielsson, Pape'ete

Mark and Carolyn Blackburn, Honolulu, Hawaii

Published

Kaepler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawai'i Press, Honolulu, 2010, fig. 417

On Mangaian adzes, Phelps writes (1976: p. 131), "Most woodwork was done with their unadorned counterparts composed of a basalt blade lashed with plaited coir to a wood handle. Blades were of various types according to island and period of manufacture but at the turn of the nineteenth century the reversed triangular-section type was most popular, those from Mangaia being highly prized for their fine finish. The lashings, both on working and on ceremonial adzes, were extremely skillfully applied...Adzes were made by experts (*ta'unga*) trained to the task, by pecking rough basalt and laboriously grinding with a lump of wetted coral. This craft soon ceased after missionary contact, when hoop iron, hatchets and nails became available."

\$3,000 - 5,000

247

FINE CEREMONIAL HAFTED ADZE, MANGAIA ISLAND, COOK ISLANDS

toki

Wood, stone, coconut fiber sennit

length 37 1/2in (95.2cm)

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

Provenance

Private Collection, Hawaii

\$6,000 - 9,000



246

247



248



249

248

FINE STOOL, COOK ISLANDS

atamira

Wood

length 18 1/2in (47cm)

Finely carved from a singular block of tamanu wood, the seat of arched rectangular design, rising from four curved cylindrical legs with flat, spade-shaped feet.

Provenance

Private American Collection

\$6,000 - 9,000

249

TARO POUNDER, MANGAIA ISLAND, COOK ISLANDS

tukuang

Stalcitite

height 5 1/8in (13cm)

With old typed label underneath.

Provenance

Field Collected by Dr. Frank Lewis, ca. 1940s

Leo and Lillian Fortess, Hawaii

\$1,000 - 1,500



251

250
FIGURAL STAFF, MARQUESAS ISLAND

Wood
 length 38 1/4 (97.15cm)

Finely carved with a head on the handle, the shaft of squared, tapering form, rounded at the bottom portion, decorated with stylized floral motifs representative of the Gauguin era of the late 19th century.

Provenance
 Private Collection, Paris
\$3,000 - 5,000

251
FINE STILT STEP, MARQUESAS ISLANDS

tapuva'e
 Wood (probably from the mi'o tree)
 height 14 1/4 (36cm)

A fine example, carved from one piece of wood, depicting a traditional *tiki* figure with his hands to his stomach, the head attached to the bottom of the elegantly curved footrest, the buttocks and legs carved in high relief below; fine proportions with heavily adzed reddish-brown patina, evident of a highly-skilled artist working with stone and shell tools, most likely between the latter half of the 18th century or early 19th century.

Provenance
 Collected in situ by a missionary in the 1950s
 Private Collection, New York
 Thence by descent
\$6,000 - 8,000



250



252

252^Y

FINE JANUS STAFF, EASTER ISLAND

ua

Wood, giant clam shell (*Tridacna gigas*), obsidian

length 52 1/2in (133.5vcm)

Finely stone-carved with long shaft surmounted with janus faces, each with inlaid eyes, raised cheekbones and pursed lips, surmounted with a domed head decorated with linear incisions; the finely carved, honey-brown surface with an old ink inscription "UA NUKRO" on the shaft.

Provenance

Private Collection, England, received as a gift in 1961 when a lecturer of Biology at the University in Sydney

\$5,000 - 7,000

253^Y

FINE AND EXTREMELY RARE BIRD PENDANT, EASTER ISLAND

tahonga

Wood, bone (*Mammalia sp.*), shell, obsidian, pigment

length 5 1/8in (13cm)

Finely carved in overall ovoid form with the bird halfway hatched from an egg, denoted by finely carved raised edges, the bird's head with large circular eyes and long beak, pierced through below the head for attachment; exceptional reddish-brown patina.

Provenance

Private Collection, New Mexico

Of an almost identical *tahonga* in the Collection of the Congregation of the Sacred-Hearts of Jesus and Mary SS.CC., Michel and Catherine Orliac comment:

"This *tahonga* owes its great size to the bird-head, stretching upwards, that surmounts it. Certainly, without this appendage, it has the average dimensions of objects of this type. The bird depicted here is one of the incarnations of the god Makemake, the tern (*manutara*), whose egg was the object of the competitions for the title of bird-man at Orongo. This sea swallow is painted on the walls of the cave of Ana kai tangata at the foot of Rano kau, on the slabs inside the stone houses of Orongo, and it is carved in bas-relief on the rocks surrounding the house of Mata ngarau; there it is close to the frigate (*makohe*), that other incarnation of the supreme god. Finally, the tern appears in the form of a glyph, almost as often as the frigate, in the Rapanui script called *rongorongo*." (2008: p. 206)

Cf. Orliac (2008: figs. 148 and 149)

\$8,000 - 12,000



253 (actual size)



254

254
FINE MAORI PENDANT IN HUMAN FORM, ROTORUA AREA, NEW ZEALAND

hei tiki
 Greenstone/Nephrite Jade
 height 3 1/2in (9cm)

Finely carved without the use of metal tools, the carving on the face and feet indicative of much wear and handling, a suspension hole with significant wear pierced through at the forehead.

Provenance
 Private Collection Berkley, CA
 Private Collection, Pacifica, CA

According to Neich (1997: pp 23-5), 'Distinct from all of these forms, the jade breast ornament called *hei-tiki* is the most characteristic and most highly valued of all Maori personal ornaments. In some Maori origin myths, Tiki was the first man, having been created by the god Tane. Thus carvings of human figures in any material whether bone, stone or wood, may be called a tiki. The prefix *hei* indicates something suspended from the neck, as in *hei-tiki* and *hei-matau*. *Hei-tiki* may be worn by both men and women, usually hanging vertically but sometimes horizontally from a suspension point on the side, especially by women. They are passed down through the generations as family heirlooms, and during a funeral they will be displayed near the deceased, along with other family heirlooms. With their own personal names, many *hei-tiki* are remembered in tribal songs and oral histories. Most of the mana or prestige of the *hei-tiki* derives from its close contact with those great ancestors who have worn it in the past, rather than from any magical or mystical meaning. Some would argue for a phallic symbolism in *hei-tiki*, while others claim that they represent fertility, perhaps in the form of a human embryo. Most commentators would agree that many of the current meanings attached to *hei-tiki* are relatively recent interpretations of an ancient symbol refined by many generations of artists. It is only natural that such a potent image as the *hei-tiki* would be subject to continuing reinterpretation. Consequently, any search for the "original meaning" of the *hei-tiki* is probably futile.'

\$6,000 - 9,000

255
MAORI GABLE FIGURE, NEW ZEALAND
tekoteko
 Wood with later paint and gloss
 height 22 1/2 (57cm)

Standing upright with a proportionally large head, the hands with three fingers resting on the front of the torso and knees slightly bent, ornately carved on the face and thighs with incised scrolling tattoos; the feet and the back split off and now lost.

Provenance
 Private Collection, England

"*Tekoteko* are positioned at the top of the gable on Maori ancestral-chiefly houses. This one [as with the present work] would have carried an important ancestral name, and people would have acknowledged his presence at meetings (*hui*) on the house's fore-court (*marae*)." *The Museum of Anthropology at the University of British Columbia*, Carol Elizabeth Mayer (ed), 2010, p. 205

\$10,000 - 15,000

256
MAORI BLUDGEON, NEW ZEALAND

patuki
 Wood
 length 20 1/16in (51.2cm)

The handle with janus head, the club with incised geometric design; fine reddish-brown patina with wear indicative of much use and significant age.

Provenance
 Alan Mann, London
 Private Collection, Paris

"Bludgeons termed *patuki* differ from the flat hand-clubs such as *wahaika* etc. as they are true clubs used for delivering in crushing blows and not the slicing and thrusting attacks of a flat *patu*. *Patuki* are found in old collections. They exhibit a variety of cross-sections, namely round, oval, diagonal, square, oblong. They are typically richly surface carved in a diversity of decorative styles. With the decline of warfare this weapon appears to have fallen into disfavor in the mid-19th century. It rarely appears in collections made in New Zealand in later periods but is found in abundance in the K.A. Webster and W.O. Oldman collections which were formed in England from old sources." (Terrance Barrow, *Maori Wood Sculpture*, 1969, p. 141)

Cf. (ibid, fig. 195)
\$8,000 - 12,000



255



256



257



258



259

257

MAORI WALKING/GREETING STICK, NEW ZEALAND

Wood, shell

length 36in (91.45cm)

Finely carved throughout with characteristic Maori design with a standing figures at the top.

Provenance

Presented as a gift by a local chief in Temuka, New Zealand at the end of WWI

Thence by decent

\$2,000 - 3,000

258

MAORI CHIEF'S WALKING STICK, NEW ZEALAND

Wood, paua shell, metal

length 34 1/4in (87cm)

Finely carved throughout with a standing bearded Maori figure holding a hand club (*patu*) in his right hand, with a stylized bird behind his head; dark-brown patina with a mounted metal base.

Provenance

Private Collection, California

\$3,000 - 5,000

259^Y

MAORI CLOAK PIN, NEW ZEALAND

Dolphin rib bone (*Cephalorhynchus hectori*)

length 7 3/4in (19.7cm)

Provenance

Otago Museum, New Zealand

Dr. Skinner

H.T. Stearn

Leo and Lillian Fortess, Hawaii

\$1,000 - 1,500

260

JOHN PHILEMON BACKHOUSE (1845-1908), MAORI VILLAGE, TOGETHER WITH A BUST OF MAORI KING TAWAIHAO

Painting: Oil on pearl shell

Bust: Kauri gum and paint

Painting: 8 1/2 by 9 1/2in (21.5 by 24.2cm)

Bust: height 3 3/4in (9.5cm)

Provenance

Private Collection, East Coast

Backhouse was born in Ipswich, England, by 1865 was in Auckland, New Zealand. Known for his oil paintings of the thermal area. He died in Wairoa in 1908.

\$3,000 - 5,000

261

LARGE PEARL SHELL MOUNTED AS A TRAY

Pearl shell, metal

length 9 1/2in (24.2cm)

Provenance

Dr. Sir Peter Buck (Te Rangi Hiroa), Hawaii

Moe Lipton Estate Auction, 1952

Leo & Lillian Fortress, Hawaii

\$800 - 1,200



260



261



262

262
ARTIST UNKNOWN, POI DANCERS (CANOE POI), ROTORUA, NEW ZEALAND, LATE 19TH CENTURY

Hand tinted photograph (framed)
 10 1/2in by 35 1/2in (26.7cm by 90.2cm)
\$2,000 - 3,000

263
ARTIST UNKNOWN, MAORI HAKA, ROTORUA, NEW ZEALAND, LATE 19TH CENTURY

Hand tinted photograph (framed)
 12 1/2in by 42 1/2in (31.75cm by 108cm)

A panoramic view of Maori warriors standing in a landscape in front of men's houses; mounted in a frame with label.
\$2,000 - 3,000

264
PHELPS, STEVEN, ART AND ARTEFACTS OF THE PACIFIC, AFRICA AND THE AMERICAS: THE JAMES HOOPER COLLECTION, HUTCHINSON OF LONDON, 1976, WITH ORIGINAL SLIPCASE

Provenance
 Library of Bengt Danielsson, Papeete Tahiti
 Acquired from the above by the present owner
\$1,200 - 1,800

265
POLYNESIAN ARTIFACTS FROM THE OLDMAN COLLECTION

Provenance
 Library of Bengt Danielsson, Papeete Tahiti
 Acquired from the above by the present owner
\$600 - 900

266
POLYNESIAN ART AT AUCTION, 1965-1980

Provenance
 Library of Bengt Danielsson, Papeete Tahiti
 Acquired from the above by the present owner
\$600 - 900

267
OCEANIC ART, 4 BOOKS
Vision D' Océanie, Polynesian Art, La Decouverte de La Polynesie, Chefs - D Oeuvre de L'Homme

Provenance
 Library of Bengt Danielsson, Papeete Tahiti
 Acquired from the above by the present owner
\$600 - 900



263

268

OCEANIC ART, 5 BOOKS

The Two Worlds of Omai, Dimensions of Polynesia, The Sculpture of Polynesia, No Sort of Iron, Patterns of Paradise

Provenance

Library of Bengt Danielsson, Papeete Tahiti
 Acquired from the above by the present owner
\$600 - 900

269

OCEANIC ART, 12 BOOKS

Including: : *Island Ancestors, The Arts of the Pacific Islands, Tribal Arts, Oceanic Art, Kunst Der Sudsee, Petit Guide Du M.A.A.O.A., Musee Ethnographie Geneve, Kunst Der Sudsee, The Wurtzburger Collection of Oceanic Art, Amerika and Sudsee, Kunst der Sudsee Museum Reitberg Zurich, An Artist Collects Ulfert Wilke Selections form Five Continents, Kunst Der Sudsee Munich*

Provenance

Library of Bengt Danielsson, Papeete Tahiti
 Acquired from the above by the present owner
\$600 - 900

270

OCEANIC ART, 20 BOOKS

Including: *Moko Maori Tattoo, Maori Art* by A.H. Hamilton, *Maori a Photographic and Social History, Maori In Focus, Mataora The Living Face, Redemption Song - A Life of the Nineteenth Century Maori Leader Te Koote, New Zealand Women, Bibliography of New Zealand Literature, Early Prints of New Zealand, Maori Rock Art, The Maori Wars, An Illustrated Guide to Maori Art Signed by Terence Barrow, An Introduction to Auckland Museum, Taong Maori, The Art of the New Zealand Tattoo, Maori Art and Culture, Moko, Maori Myth and Legend, The Maori As He Was*, Rare two volume set in fine binding and marble board case, *The Maori*

Provenance

Library of Bengt Danielsson, Papeete Tahiti
 Acquired from the above by the present owner
\$1,200 - 1,800

271

TRIBAL ART, 11 BOOKS

Including: *The Museum of Primitive Art, Opening Exhibition with flyer Spring 1957, Tradition and Experiment in Modern Sculpture, Art Styles of the Papuan Gulf from the Museum of Primitive Art, The Museum of Primitive Art Selected Works Four 1958, The Museum of Primitive Art Selected Works 3, Kunst Der Sudsee, Primitive Art and Society, Naturalists South Pacific Expedition, The George Ortiz Collection, The People from the Horizon, Missionaries*

Provenance

Library of Bengt Danielsson, Papeete Tahiti
 Acquired from the above by the present owner
\$600 - 900

MELANESIAN ART, 35 BOOKS

Assayag, Marc. WE SHOUT TO MAKE IT SILENT. TRIBAL ART FROM PAPUA NEW GUINEA'S SEPIK RIVER VALLEY. Pittsburgh State Museum, State University of New York, 2003; Birnbaum, Phil. (photographs), A.J. Strathern (text). FACES OF PAPUA NEW GUINEA. Darlinghurst, 1990; Cranstone, B.a.l. MELANESIA, A SHORT ETHNOGRAPHY. London, 1961; Crawford, A.I. AIDA, Life and Ceremony of the Gogodala. Bathurst, 1981; Dupeyrat, A., P. Claudel (preface). SAVAGE PAPUA. A Missionary among Cannibals. New York, 1954 (previously published in a French edition and in an edition in England under the title Mitsinari); Gardner, R., Heider, K.g., Mead, M. (intro.). GARDENS OF WAR. Life and Death in the New Guinea Stone Age. New York, 1968; Greub, S. (ed.). ART OF NORTHWEST NEW GUINEA. From Geelvink Bay, Humboldt Bay, and Lake Sentani. New York, 1992; Held, G.j. THE PAPUAS OF WAROPEN. Koninklijk Instituut, The Hague, 1957; Hodgkinson, F. SEPIK DIARY. Northbridge (Australia), 1984; Jansen, J.v. DE TROBRIAND EILANDEN. Museum voor Land-en Volkenkunde, 1961; Kaufmann, C. MASQUES D'OCEANE. Introduction a l'Art de la Melanesie. Geneva, Musee Barbier-Mueller, 1985; Kaufmann, C. PAPUA NIUGINI. Ein Inselstaat im Werden. Basel, Museum fur Volkerkunde, 1975; Kooijman, S. NIEUW GUINEA: KUNST, KUNSTUORMEN EN STIJLGEBIEDEN. Leiden, n.d. (ca. 1988); Lewis, P.h. THE SOCIAL CONTEXT OF ART IN NORTHERN NEW IRELAND. Field Museum, Fieldiana, Anthropology, Vol. 58, 1969; Lewis, A., DECORATIVE ARTS OF NEW GUINEA, Field Museum of Natural History, Anthropology Design Series No. 4, 1925; Lincoln, L., T. Bodrogi, B. Clay, M. Gunn, D. Heintze, R. Wagner. ASSEMBLAGE OF SPIRITS, IDEA AND IMAGE IN NEW IRELAND. New York, 1987; Lommel, A. MOTIV UND VARIATION. In der Kunst des Zirkumpazifischen Raumes. Munich, Museum fur Volkerkunde, 1962; McCoy, M. REFLECTIONS OF MELANESIA. Bathurst, 1990; Mead, M. THE MOUNTAIN ARAPESH. II. Supernaturalism . AMERICAN MUSEUM OF NATURAL HISTORY, Anthropological Papers, Vol. XXXVII, Part III, 1940; Meyer, A. THE HUMAN ELEMENT IN THE ART OF NEW GUINEA . Paris, Galerie Meyer, 1991; Meyer, A. J-p. "SEPIK" Paris, 1992; Meyer, A.j.p. FACES OF CLAY, THE POTTERY OF NEW GUINEA. Paris, Galerie Meyer, 1991; Meyer, A.j.p. 20 MELANESIAN WORKS OF ART. Paris, Galerie Meyer, 1989; Mosuwadoga, G. TRADITIONAL TECHNIQUES AND VALUES IN THE LOWER MUSA RIVER. Boroko, 1977; O'hanlon, M. PARADISE. Portraying the New Guinea Highlands. London, Museum of Mankind, 1993; O'Reilly, P. ART MELANESIEN. Paris, Mission des Iles, 1951; Reichard, G. MELANESIAN DESIGN. A Study in Wood and tortoiseshell Carving (two volumes bound into one). New York, 1933, 1969 (reprint); Saville, W.j.v., B. Malinowski (intro.). IN UNKNOWN NEW GUINEA. A Record of 25 Years of Personal Experience...A Description of Their Manners and Customs, Occupations in Peace & Methods of Warfare, Their Secret Rites & Public Ceremonies. Philadelphia, 1926; New York, 1979 (reprint); Schlesier, E. EINE ETHNOGRAPHISCHE SAMMLUNG AUS SUDOST-NEUGUINEA. Institut fur Volkerkunde, Band 20. Gottingen, 1986; Shack, W.a. THE KULA. A Bronislaw Malinowski Centennial Exhibition. Berkeley, 1985; Stohr, W. KUNST UND KULTUR AUS DER SUDSE. Sammlung Clausmeyer Melanesien. Rautenstrauch-Joest-Museums. Cologne, 1987; Tischner, H. DAS KULTKROKODIL VOM KOREWORL. Hamburg Museum fur Volkerkunde, 1965; Tutton, Hilda B. CEREMONY AND PASSAGE. MASTER CARVERS OF THE SEPIK AND MAPRIK AREA. Victoria, Alcheringa Gallery, 1996; Wagner, R. ASIWINARONG. Ethos, Image, and Social Power among the Usen Barok of New Ireland. Princeton, 1986

\$1,000 - 1,500**OCEANIC ART, 23 BOOKS**

OCEANIC ART and J. Torres-Garcia Paintings. (exhibition catalogue). New York, Royal Marks Gallery, 1969; mbesi, A. OCEANIC ART. London, 1970; Bernatzik, H. SUDSEE. Leipzig, 1934; Brake, B., D. Simmons, J. Mcneish. ART OF THE PACIFIC. New York, 1980; Buhler, A., T. Barow, P. Mountford. THE ART OF THE SOUTH SEA ISLANDS. "Art of the World" Baden-Baden, 1962; New York, 1964; Force, R.& M. THE FULLER COLLECTION OF PACIFIC ARTIFACTS. New York, 1971; Fuerst, R. NAVIGATEURS DES MERS DU SUD. Geneva, Musee d'Ethnographie, 1988; Gudger, E. WOODEN HOOKS USED FOR CATCHING SHARKS AND RUVETTUS IN THE SOUTH SEAS; A STUDY OF THEIR VARIATION AND DISTRIBUTION. American Museum of Natural History, Anthropological Papers, Vol. XXVIII, Part III, 1927; Hanson, A. & L. (eds). ART AND IDENTITY IN OCEANIA. Honolulu, 1990; Kaeppeler, A., D. Newton, P. Gathercole. THE ART OF THE PACIFIC ISLANDS. Washington D.C., 1979; Kaufmann, C. OZEANIEN. Basel, 1979; Laufer, B. TOBACCO AND ITS USE IN ASIA. . Field Museum Anthropology Leaflet 18, 1924; Linton, R., P. Wingert, R. D'Hannoncourt. ARTS OF THE SOUTH SEAS . Museum of Modern Art. New York, 1946; Meyer, A.. ART DE L'OCEANIE. Une Exposition. Paris, Galerie Meyer, 1988; Newton, D. (intro). SCULPTURE FROM THE SOUTH SEAS IN THE COLLECTION OF THE MUSEUM OF PRIMITIVE ART. Museum of Primitive Art, 1962; Parsons, L. RITUAL ARTS OF THE SOUTH SEAS. The Morton D. May Collection. St. Louis Museum of Art, 1975; Schindlebeck, M. (ed.). VON KOKOS ZU PLASTIK. Sudsee Kulturen im Wandel. Museum fur Volkerkunde, Berlin, Wissenschaftszentrum, Bonn-Bad Godesberg, 1993; Schmidt, Carl A., Douglas Newton (consulting ed.). OCEANIC ART. Myth, Man, and Image in the South Seas. New York, Harry Abrams, 1970; Tausie, V. ART IN THE NEW PACIFIC. Suva, 1979, 1981; Thomas, N. OCEANIC ART. New York, 1995; Tumarkin, D., A. Azarov, L. Ivanova, B Putilov, E. Soboleva. JOURNEY TO OCEANIA. Museum of Applied Arts, Helsinki, 1987; Wardwell, A. ISLAND ANCESTORS. Oceanic Art from the Masco Collection. Seattle, 1994; Wingert, P. ART OF THE SOUTH PACIFIC ISLANDS. San Francisco, De Young Museum, 1953; Wingert, P. AN OUTLINE GUIDE TO THE ART OF THE SOUTH PACIFIC. New York, 1946;

\$1,000 - 1,500

AFRICAN ART

Lots 274-314



PROPERTY FROM THE BEN-ZION COLLECTION

Ben-Zion (1897-1987) was a New York City based artist: painter, iron sculptor, Hebrew poet and writer. He was a member of the expressionist group "The Ten," which included Mark Rothko and Adolph Gottlieb among others. Ben-Zion's works are in numerous private and museum collections, such as the Metropolitan, Museum of Modern Art, Whitney, and Smithsonian.

From his early childhood in Europe, Ben-Zion gathered objects reflecting the endless cycle of creativity in the natural and human world. A self-taught artist and widely read, he gathered pre-historic,

ancient, and ethnographic artifacts along with nature's treasures – meteorites, minerals, shells, pebbles, concretions. These lived amongst his own artworks as if in intimate dialogue. When Ben-Zion toasted "To life!" he often proclaimed: "Here's to everything beautiful!"

Ben-Zion esteemed tribal art. He frequented New York galleries and befriended many of the dealers, among them the noted Mert Simpson and Julius Carlebach. Indeed, his beloved wife, Lillian, laughed in recalling that "...he would go down to buy a loaf of bread and come home with a string of ancient beads."



274

274

**IATMUL SHALLOW BOWL TOGETHER WITH SMALL
COSMETIC DISH, PAPUA NEW GUINEA**

Wood, pigments

length of Bowl 12 1/4in (31.1cm)

height of Dish 4in (10.2cm)

Provenance

Merton D. Simpson, New York

Ben Zion, New York, acquired from the above in the 1960s

\$2,000 - 3,000

275

**TWO MINIATURE DOGON FIGURES TOGETHER WITH A SMALL
DOGON JANUS DOG, MALI**

Wood, sacrificial materials

height of tallest figure 3 1/2in (9cm)

length of dog 5 3/4in (14.6cm)

Provenance

Merton D. Simpson, New York (No. 5756 for the figures)

Ben Zion, New York, acquired from the above in the 1960s

\$2,000 - 3,000



275

276
WONGO CUP, DEMOCRATIC REPUBLIC OF THE CONGO

Wood
height 6in (15.2cm)

With finely incised linear decoration on the surface; fine, dark-brown patina.

Provenance
Merton D. Simpson, New York (No. 5730)
Ben Zion, New York, acquired from the above in the 1960s
\$3,000 - 5,000

277
KUBA DIVINATION IMPLEMENT, DEMOCRATIC REPUBLIC OF THE CONGO

Wood
length 9in (23cm)

Depicting a warthog with finely incised geometric design on the body; fine, dark-brown patina with indication of significant use.

Provenance
Merton D. Simpson, New York (No. 5737)
Ben Zion, New York, acquired from the above in the 1960s
\$1,500 - 2,000

278
TWO GURO HEDDLE PULLEYS, IVORY COAST

Wood
heights 5 1/4in and 5 3/4in (13.3cm and 14.6cm)

Provenance
Merton D. Simpson, New York (No. 6444)
Ben Zion, New York, acquired from the above in the 1960s
\$2,000 - 3,000

279
TWO BAULE HEDDLE PULLEYS, IVORY COAST

Wood
heights 5 1/2in and 8in (14cm and 20.3cm)

Provenance
Merton D. Simpson, New York (Nos. 6470 and 6451)
Ben Zion, New York, acquired from the above in the 1960s
\$2,000 - 3,000



276



277



278



279

280

SHONA HEADREST, SOUTH AFRICA

Wood, pigment

height 4in (10.2cm)

Provenance

Merton D. Simpson, New York (No. 5726)

Ben Zion, New York, acquired from the above in the 1960s

\$1,500 - 2,500

281

GURO HEDDLE PULLEY, IVORY COAST

Wood

height 6 1/2in (16.5cm)

Finely carved with a horned animal on the top; fine reddish-brown patina.

Provenance

Merton D. Simpson, New York (No. 6535)

Ben Zion, New York, acquired from the above in the 1960s

\$3,000 - 5,000

282

**DJIMINI HEDDLE PULLEY, IVORY COAST TOGETHER WITH
SENUFO HEDDLE PULLEY, IVORY COAST**

Wood

heights 6 3/4in and 7 1/4in (17.1cm and 18.4cm)

Provenance

Merton D. Simpson, New York (Nos. 6445 and 3498)

Ben Zion, New York, acquired from the above in the 1960s

\$2,500 - 3,500

283

**THREE VERACRUZ MINIATURE FIGURES, CLASSIC, CA. A.D.
550-950**

Earthenware with bitumen highlights

heights 5 1/2in to 8 3/4in (14cm to 22.2cm)

Provenance

Merton D. Simpson, New York (No. 4734)

Ben Zion, New York, acquired from the above in the 1960s

\$2,000 - 3,000



280



281



282



283



284



285

284

LOBI STANDING FEMALE FIGURE, BURKINA FASO

bateba phuwe

Wood, pigment

height 30 1/2in (77.5cm)

The large, spherical head with bulbous eyes resting on a long cylindrical neck with broad shoulders leading to triangular breasts pointing downwards, the arms to the sides of the elongated torso, standing with knees slightly beneath; fine weathered light gray/brown patina with areas of erosion.

Provenance

Gallery Fred Jahn, Munich, Germany (early 1970s)

Ralf Schulte-Bahrenberg, Duisburg, Germany

Private Collection, The Netherlands

\$6,000 - 8,000

285

MOSSI AVIAN MASK, BURKINA FASO

Wood, pigments

length 14in (35.5cm)

Provenance

Private Collection, New York, acquired in the 1960s

\$2,500 - 3,500

BAMANA BOVINE FIGURE, MALI*Boli*

Wood, sacrificial materials

height 16 3/8in (41.7cm)

Provenance

Hotel Drouot, Paris

Private Collection, California, acquired from the above in the late 1970s

‘This object, called a *boli* (pl. *boliv*), plays an essential role within Bamana spiritual life. *Boli* figures have attracted much attention from Western observers due to their amorphous forms and unusual materials. The bulbous and amorphous shape is rather idiosyncratic within the repertoire of Bamana art. *Boliv* are composed of a wooden armature “core” wrapped in white cotton cloth, around which clay and sacrificial materials are encrusted. This *boli* has four short “legs” upon which it sits, as well as a single hump rising from the top. The creature that a *boli* represents is unidentifiable, but many take on the loose zoomorphic form suggested by this work, while others may be anthropomorphic.

The primary function of a *boli* is to accumulate and control the naturally occurring life force called *nyama* for the spiritual benefit of the community. The composition of the encrusted patina varies, but all the ingredients possess this inherent and important spiritual energy. The encrustation may include the blood of chickens or goats, chewed and expectorated kola nuts, alcoholic beverages, honey, metal, animal bones, vegetable matter, and sometimes

millet. Sometimes this added matter is so extensive that it obscures the original wooden form and takes on a shape all its own. As the encrustation cracks and hardens throughout the years, it gives the impression that these ingredients are tightly packed within the *boli*. As the sacrificial materials accumulate over time, each added layer affords the structure greater spiritual power.

Boliv and their numerous ingredients have been interpreted in a number of different ways. It has been suggested that the disparate elements of which *boliv* are composed symbolize the various parts of the universe, so that the whole can be read as a model of Bamana cosmological belief. Such power objects are owned by male associations whose members progress through induction processes that span decades. Over time, they attain an esoteric knowledge of the natural and spiritual world. Opaque and mysterious to the uninitiated eye, *boliv* are safely handled only by those association members equipped with the most rarified expertise and knowledge.” (Metropolitan Museum of Art, WEB, nd)

\$20,000 - 30,000



287

287

BAMANA ANTELOPE HEADDRESS, MALI

chiwara

Wood

height 22in (56cm)

Of characteristic stylized form, finely carved with a harmonious balance between the proportions and curvature of the body with openwork design, leading to the head and horns which curve back in the opposite direction; fine, aged dark-brown patina.

Provenance

Private Collection, New York, acquired in the 1960s

“The *ci wara* tradition remains one of the most widely recognized forms in all of African art. Throughout the years, the sculptures, costumes, songs, and all the other elements that compose this living art form have grown and changed along with Bamana culture itself. Different regions within Bamana society display unique sculptural variations of *ci wara* iconography...These elegant sculptures have not only served as inspiration in their region of origin, but also in the West for early twentieth-century artists such as Constantin Brancusi and Ferdinand Léger, who were impressed by their juxtaposition of negative and positive space and two-dimensional sculptural design.” (Metropolitan Museum of Art, WEB, nd).

\$8,000 - 12,000



288

288
ASANTE COMB, GHANA

Wood
height 8in (22cm)

Of classic form with triangular face with horns above the head, a long linear nose with pointed shoulders and diminutive breasts; fine, rich reddish-brown patina.

Provenance

Robert Duperrier, Paris
Private Collection, California, acquired from the above in 1973
\$3,000 - 5,000



289

289
TIV DAGGER, NIGERIA

Copper alloy
height 12 1/2in (32cm)

The handle in bird form with a central head with a crest and wearing a long strand of neck rings, flanked by two smaller heads, the back with openwork design.

Provenance

Thomas Alexander, St. Louis
Private Collection, US Virgin Islands
\$3,000 - 5,000



290

290

OGBONI CHIEF'S STAFF, NIGERIA

Iron, copper

length 54in (137cm)

The long rod with a molded seated figure at the top.

Provenance

Private Collection, New York, acquired in the 1960s

\$2,000 - 3,000

291

YORUBA MALE TWIN FIGURE, NIGERIA

ibeji

Wood, pigments, beads and metal

height 11 1/4in (28.5cm)

Provenance

Alfred L. Scheinberg, New York

Private Collection, New York, acquired from the above in 1980

\$2,000 - 3,000

292

DAN/KRAN KAGLE MASK, IVORY COAST

Wood, fiber, metal

height 9 1/2in (24cm)

In two parts with the lower jaw attached by fiber, of highly juxtaposed angular form with a large semi-circular brow above deeply inset triangular eyes, raised cheeks and triangular nose, nails inset at the tip of the nose and front of the forehead; dark-brown patina with remnants of ritual patina.

Provenance

Private Collection, New York

\$3,000 - 4,000

293

FINE BAULE HEDDLE PULLEY, IVORY COAST

On an Inagaki Base

Wood

height 8in (22cm)

Finely carved with delicately incised linear coiffure in three parts, boarded at the forehead with diminutive bead-like scarification, raised scarification on the cheeks and around the neck, incised scarification designs on the front and back of shoulders; fine, dark-brown patina; collector's mark "N.54" in white ink.

Provenance

John J. Klejman, New York

Private Collection, California, acquired from the above in 1971

\$5,000 - 7,000

294

SENUFO HELMET MASK, IVORY COAST

Wood, ritual patination

height 16in (41cm)

Of hollowed domed form, perforated around the edges for attachments, a raised serrated ridge dividing the top with a pair of ears below two horns which curve upwards above and almost touch, a seated figure carved at the front with arching elements on the front and back; dark-brown patina with remnants of ritual patination.

Provenance

Alfred L. Scheinberg, New York

Private Collection, New York, acquired from the above in 1980

\$3,000 - 5,000



291



292



293



294



295

295
BAULE MALE FIGURE, IVORY COAST

Wood, fiber, beads and gold
height 15 3/4in (40cm)

Of tall and slender proportions, with proportionally large head with finely incised coiffure, the arms hanging naturally to his sides, wearing a loincloth and standing on slightly bent knees with exaggerated calves; rich, dark-brown patina.

Provenance

Maitre Loiseau, Paris (collected between 1950 to 1970)
Ratton Gallery, Paris
Raquel and Guilhem Montagut, Barcelona
Private Collection, Italy
\$8,000 - 12,000



296

296
BAULE HEDDLE PULLEY, IVORY COAST

Wood, nut shell
height 8in (20.3cm)

Finely carved with characteristically elegant Baule features, including serene almond-shaped eyes, an elongated nose and diminutive mouth, wearing a finely incised coiffure with a central crest, the long cylindrical neck resting on sloping "shoulders" decorated on the front and back with finely incised geometric patterns; rich, dark-brown patina.

Provenance

Private Collection, New York, acquired in the 1960s
\$3,000 - 4,000



297

297

MASK, PROBABLY FANG, GABON

Wood, pigment, kaolin

height 11 3/4in (29.8cm)

Of hard wood with clear signs of age and use, slightly convex, triangular form, finely carved with a large brow above a heart-shaped face with diminutive pierced eyes, an elongated nose above a diminutive mouth; the face with kaolin with traces of red and blue pigments.

Provenance

Private Collection, New York, acquired in the 1960s

\$7,000 - 10,000



298

KOTA RELIQUARY FIGURE, GABON

Wood, copper alloy
height 24in (61cm)

Rising from a lozenge form openwork base, a cylindrical neck with an over-emphasized face with large circular eyes and triangular nose, bordered by two flanges and topped with a crescent-form flange.

Provenance

Private Collection, France
Charles Ratton, Paris
Hotel Drouot, Paris, 1970
Henri Kamer, New York
Private Collection, California, acquired from
the above in 1971
\$18,000 - 22,000

299

**FANG FEMALE RELIQUARY
FIGURE, GABON**

nlo bieri

Wood, metal, palm oil

height 13 7/8in (35.3cm)

The full figure standing upright with a bulbous head with childlike features with inset metal eyes with diminutive nose and slit mouth with jagged upper lip, the crested coiffure arching back and becoming a braided/ribbed, columnar extension half-way down the back; muscular arching shoulders with arms bent at the elbow and meeting at the front of the torso with a protruding navel, her finely sculpted muscular hips above corpulent, diminutive legs on block feet (the right half lost) with toes delineated with incisions; remnants of the rod for attachment to reliquary basket on the back; fine dark-brown patina with areas heavily saturated with palm oil; collector's mark "C/25" written in white pain on the back.

Provenance

Charles Ratton, Paris

Andre Derain, Paris

Sydney Burney, London, 1943

Sotheby's, New York, November 1986, Lot 53

Douglas Drake Gallery, New York

Private Collection, Hawaii, acquired from the above in 1988

Derain, like Vlaminck and Picasso, was one of the first artists to collect the tribal art of Africa which became influential to many of the artists of the early 20th century.

"In the dense rainforests of the Republic of the Congo, Gabon, Equatorial Guinea, and southern Cameroon, a widespread belief in the spiritual power of ancestral relics among Bantu peoples underlay the creation of remarkable works of art. The Fang peoples historically derived a sense of continuity with their past and communal cohesiveness in the present through an ancestral cult known as bieri. Over three centuries, a southwesterly migration into present-day southern Cameroon and northern Gabon occurred village by village, resulting in the loosely structured fluid nature of Fang society today. During its travels, each Fang family brought a bark box containing the skulls of its ancestors. A carved head or figure mounted on top of each reliquary box guarded the sacred contents against the forbidden gaze of women and uninitiated boys. The earliest reliquary guardians were heads, but by the beginning of the twentieth century busts and full figures were also being made. By the 1950s the role of bieri in Fang culture was replaced by a syncretic religion known as bwiti. Bieri figures exemplify the qualities the Fang admire in people--tranquility, vitality, and the ability to hold opposites in balance. These ideals are shown in the balanced forms of the figures. The large head of an infant is juxtaposed with the fully developed body of an adult, and a static symmetrical pose and passive expressionless face are counterbalanced by the tension of bulging muscles." (Metropolitan Museum of Art, WEB, nd)

\$15,000 - 20,000



299



300

300

KOTA RELIQUARY FIGURE, GABON

Wood, metal

height 23 3/4in (60.3cm)

Of classic form with emphasis on the large ovoid head flanked by two curved flanges and topped by a crescent flange, resting on a cylindrical neck and terminating in an open lozenge base; covered on the front with metal incised with geometric designs.

Provenance

Alfred L. Scheinberg, New York

Private Collection, New York, acquired from the above in 1985

\$6,000 - 8,000

301

FINE LUBA FEMALE CARYATID PRESTIGE STOOL, DEMOCRATIC REPUBLIC OF THE CONGO

Wood

height 18in (45.7cm)

The female caryatid figure standing on a circular base and supporting a circular stool of equal size on her head and fingertips, the figure stands with her knees slightly bent supporting the torso with a projected navel bordered by raised scarification on each side, her diminutive breasts below a columnar neck resting between broad shoulders that lead to elongated arms which bend at the elbows to support the seat above, her head of large proportions with an elongated coiffure highlighted at the back with a raised crossing pattern, the face of classic Luba expression of serenity with delicately curved forehead and diminutive facial proportions; fine reddish-brown patina.

Provenance

Private Collection, New York

Christie's, June 1980, Lot 276

Published

Gillon, Werner, *Collecting African Art*, Rizzoli, New York, 1979, fig. 161

'The Luba peoples occupy a land of rivers and savanna in the southeast of what is today Democratic Republic of Congo. As early as the seventeenth century, Luba society consisted of an extensive, centrally organized state structured on the principles of divine kingship and rule by council.

Luba leaders trace their ancestry to a dynasty of sacred kings, and Luba royal seats are intended to replicate an original seat of office owned by the progenitor of this divine lineage. Such works associate their owner with the source of his legitimacy.

Despite their functional form, royal stools are never used for sitting but, rather, are sacred insignia preserved within a king's palace. They serve as metaphorical, not literal, seats of kingship. The design of Luba seats of leadership may either be abstract or figurative. Those incorporating female caryatids give expression to the Luba conception of the female body as a spiritual receptacle that supports divine kingship. The aesthetic refinement of the female body through elaborate skin ornamentation and coiffure serves as a metaphor for the civilization and refinement that Luba rulers disseminate within society.' (Metropolitan Museum of Art, WEB, nd.)

\$18,000 - 22,000



301



302

302

TEKE TSAYE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, pigments

height 15 1/4in (38.7cm)

The front decorated with abstract incised motifs; fine grayish brown surface decorated with black and red pigments and kaolin.

Provenance

Ledislav Segy, New York

Private Collection, New York, acquired from the above in the 1960s

According to Cornet (1978: p. 96), "Flat masks are for the most part strictly confined to the Tsai group of the Teke tribe and portray an abstractly interpreted human face. They are used by the members of the Kidumu society. The facial features, eyes, nose, and mouth, are only minor elements in a decorative whole accentuated by polychrome. At the same time, the design is a composition of symbols. The headdress ranges from simple to elaborate costumes of woven fiber and cloth, trimmed with feathers and fringes of raffia."

\$8,000 - 12,000



303

303

**TCHOKWE CHAIR WITH FIGURATIVE SCENES, DEMOCRATIC
REPUBLIC OF THE CONGO**

ngundja

Wood, hide

height 35 1/4in (89.5cm)

Finely carved with a chief figure with an elaborate headdress on the horizontal back panel, the horizontal struts on the lower section carved with human figures, monkeys and bats.

Provenance

Private Collection, Portugal

Sotheby's, New York, November 22, 1998, Lot 365

Private Collection, Florida

'Over the course of numerous encounters with European traders as early as the seventeenth century, Chokwe chiefs appropriated the design of certain types of Western artifacts. The seats of office, or "thrones," of Chokwe chiefs, with backs, leather-covered seats, and decorative brass tacks, are modeled upon European chairs. The decoration of the chair, however, remains distinctly Chokwe in style. The elaborate figurative scenes depicted on this and other seats of office are designed as symbolic microcosms of life and represent the breadth of a leader's concerns and responsibilities...

...The rows of figures along the stretchers at the base of the chair are carved representations of scenes from everyday life...These quotidian scenes are universally identifiable to the king's constituency and serve as a juxtaposition to the ritual events depicted at the summit of the chair. The overall organization of these scenes creates a united visual narrative emphasizing the social harmony and continuity that is ultimately achieved through following the enlightened leadership of the chair's owner, namely, the chief.

The Chokwe kingdom rose to power during the late nineteenth century in the broad expanse of open savanna in the southern region of the Democratic Republic of Congo and northern Angola. As the Chokwe population expanded, they eventually conquered the previously dominant Lunda empire, which declined after the abolition of the slave trade in the 1830s. The Chokwe peoples thrived primarily because of the profitable trade of ivory, wax, and rubber with the Portuguese. Chokwe chairs are among the few African objects not carved from a single piece of wood, but are instead assembled in parts.'(Metropolitan Museum of Art, WEB, nd)

\$15,000 - 20,000



304

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

Wood, porcelain

height 6 1/8in (15.5cm)

The standing male warrior wearing a helmet and holding a rifle in his right hand and a dagger in his left, standing on a domed base with four rows of finely raised scarification at the torso, each separated with a lozenge design, an incised diamond design at the top, the face with broad nose, slit mouth and eyes inset with porcelain; fine light-brown patina.

Provenance

Billy Wilder, Los Angeles

Daniel Klein, Miami

Galerie Alain Lecomte, Paris

Private Collection, Italy

PUBLISHED

Lehuard R. - Lecomte A., *Statuaire Babembe*,
Five Continents Editions, 2010, p.139

Bargna I. and Parodi da Passano G.,
*L'Africa delle meraviglie. Arti africane nelle
collezioni italiane/The wonders of Africa.
African Arts in Italian Collections*, Silvana
Editoriale, 2010, p. 125

Exhibited

Genoa, Palazzo Ducale and Castello
D'Albertis Museo delle culture del mondo,
*L'Africa delle meraviglie. Arti africane
nelle collezioni italiane/The wonders of
Africa. African Arts in Italian Collections*, 31
December 2010 - 5 June 2011

Fagagna (Udine), Palazzo Municipale, *L'Africa
di Attilio Pecile attraverso i resoconti della
missione scientifica Brazzà-Pecile al seguito di
Pietro Savorgnan di Brazzà (1883-1886)*, 31
March - 16 September 2012

\$12,000 - 15,000

305

ZULU HEADREST AND FLY WHISK, SOUTH AFRICA

Headrest: Wood, metal

Fly Whisk: Wood, beads, fiber, horsehair

length of headrest: 21in (53.4cm)

length of fly whisk: 20in (51cm)

Provenance

General Sir Garnet Wolseley, England

Madge Tennent, Honolulu

Thence by descent

One of the most popular British generals of the nineteenth century, Sir Garnet Wolseley (1833-1913) was recognized in his own time for resourcefulness, bravery, and strong organizational skills, Wolseley transformed the British army into a modern fighting force.

Madge Tennent (1889 in Dulwich, London – 1972 in Honolulu) was a naturalized American artist, born in England and raised in South Africa

\$3,000 - 5,000

306

PRESTIGE STAFF, TANZANIA

Wood

length 22 3/8in (60cm)

Provenance

Private Collection, California

\$2,000 - 3,000



306



305



307

307
MAASAI SHIELD, KENYA OR TANZANIA

Leather, wood, pigment
height 38in (96.5cm)

Of convex, elliptical form, this shield is composed of buffalo hide sewn onto a wood frame with a handle attached at the center back of the shield, the front of the shield is decorated with crescents in red, white, and black, the mid-section bisecting the shield features alternating triangles.

Provenance
Private Collection, Toronto
\$3,000 - 5,000

308
FIGURAL PRESTIGE STAFF, TANZANIA

Wood
length 34 1/4in (87cm)

Provenance
Private Collection, California
\$2,500 - 3,500

309
TWO ZULU PRESTIGE STAFFS, SOUTH AFRICA

Wood
lengths 33 1/4 (84.5) and 33 7/8in (86cm)

Provenance
Private Collection, California
\$2,500 - 3,500



308 (detail)



309 (detail)



309 (detail)



310



312



311

310

GEORGE RODGER

WOMAN OF THE MESAKIN TIWAL, CA. 1946

Vintage Gelatin Silver Print

11 by x 8 1/2in (20.32 by 21.2cm)

Stamped verso, with descriptive text.

Rodger, one of the founding members of Magnum Photos, is best known for this series done in the Kardofan region of Nuba, in present day Sudan.

\$2,000 - 2,500

311

GEORGE RODGER

LATUKA WARRIOR, KARDOFAN SERIES, NUBA, CA. 1946

Vintage Gelatin Silver Print

11 1/2 by 8in (29.2 by 20.3cm)

Stamped verso, with descriptive text

Rodger, one of the founding members of Magnum Photos, is best known for this series done in the Kardofan region of Nuba, in present day Sudan.

\$2,000 - 2,500

312

GEORGE RODGER

BREWING BEER, KARDOFAN SERIES, NUBA, CA. 1946

Vintage Gelatin Silver Print

8 by 11 1/2in (20.32 by 20.3cm)

Stamped verso, with descriptive text

Rodger, one of the founding members of Magnum Photos, is best known for this series done in the Kardofan region of Nuba, in present day Sudan.

\$1,500 - 2,000

AFRICAN ART, 39 BOOKS

AFRICAN IMAGES. Art and Ornament. Univ. of Michigan Museum of Art and Anthropology, 1981; ART OF AFRICA. Denver Art Museum, 1964; (Auction Catalogue)SAMMLUNG AFRIKANISCHE KUNST OBJEKTE AUS OZEANIEN (Auction Catalogue). Zurich, BUKOWSKIS, June 23, 1983; (Auction Catalogue) IMPORTANT TRIBAL ART (Auction Catalogue). New York, SOTHEBY'S, November 20, 1990; (Auction Catalogue) TRIBAL ART AND ASIAN ART (Auction Catalogue). London, BONHAMS, December 4, 1990;(Auction Catalogue) TRIBAL AND ASIAN ART (Auction Catalogue). London, BONHAMS, October 10, 1991; (Auction Catalogue) TRIBAL ART (Auction Catalogue). London, BONHAMS, June 23, 1992; (Auction Catalogue)TRIBAL ART (Auction Catalogue). London, Bonham's, December 9, 1992; NEGERKONST. Stockholm, National Museum, 1953; SCULPTURE OF WEST AFRICA. Boston, Pucker/Safrai Gallery, 1972; Bascom, W. AFRICAN ARTS. Berkeley, Lowie Museum, 1967; Bascom, W., P. Gebauer. HANDBOOK OF WEST AFRICAN ART. Milwaukee Public Museum, 1953, 1964; Bassani, E. SCULTURA AFRICANA NEI MUSEI ITALIANI. Bologna, 1977; Bassani, E. (intro). DALL'ARCHEOLOGIA ALL'ARTE TRADIZIONALE AFRICANA /From Archaeology to Traditional African Art. Centro Studi Archeologia Africana, Milano, 1992; Bodrogi, T. ART IN AFRICA. Corvina, 1968; Boser, R., A. Jeanneret. SCHWARZ-AFRIKA PLASTIK. Basel, Museum fur Volkerkunde, 1969; Bravmann, R. A. WEST AFRICAN SCULPTURE. Henry Art Gallery, University of Washington, 1970; Delange, J. ARTS CONNUS ET ARTS MECONNUS DE L'AFRIQUE NOIRE. Collection Paul Tishman. Paris, Musee de l'Homme, 1966; Einstein, C. AFRIKANISCHE PLASTIK. Orbis Pictus, Band 7. Berlin, 1921; Fagg, W. TRIBES AND FORMS IN AFRICAN ART. London and New York, 1965. 22. Fagg, W., M. Plass. AFRICAN SCULPTURE. An Anthology. London, 1964, 1966, 1973. 158 pages, 172 b/w and 3 color photographs; Fry, J. (ed.). TWENTY-FIVE AFRICAN SCULPTURES. Ottawa, 1978; Gillon, W., Fagg, W. (intro.). COLLECTING AFRICAN ART. London, 1979; Himmelheber, H. AFRIKANISCHE MASKEN, Ein Brevier. Braunschweig, 1960; Kan, M. AFRICAN SCULPTURE. 31 Masterpieces. Brooklyn Museum, 1970; Kreamer, C.m. ART OF SUB-SAHARAN AFRICA. The Fred and Rita Richman Collection. High Museum of Art, 1986; Krieger, K. WESTAFRIKANISCHE PLASTIK, Vol. I. Berlin, 1965; Lagamma, A., I. Pemberton, III. ART AND ORACLE. African Art and Rituals of Divination. Metropolitan Museum of Art, 2000; Ndiye, F. AFRIQUE NOIRE. Arts d'hier et d'aujourd'hui. Mareq-en-Baroeul, Provost Fondation, 1979; Pennie, M. AFRICAN ASSORTMENT. African Art in Museums in England and Scotland. Bath, 1991; Plass, M. AFRICAN TRIBAL SCULPTURE. Philadelphia, University Museum, 1956; Schaedler, K-F. AFRIKA, MASKE UND SKULPTUR. Olten, Historischen Museum, 1989; Schaedler, K.F. GODS SPIRITS ANCESTORS. African Sculpture from Private German Collections . Villa Stuck Munchen, 1992; Segy, L. AFRICAN SCULPTURE. New York, 1958; Segy, L. MASKS OF BLACK AFRICA. New York, Dover Publications, 1976; Underwood, L. MASKS OF WEST AFRICA. London, 1964; Wassing, R. AFRICAN ART. Its Background and Traditions. New York, n.d. (ca. 1985); Wingert, P. THE WURTZBURGER COLLECTION OF AFRICAN SCULPTURE. Baltimore Museum of Art, 1954; Wingert, P.s. AFRICAN NEGRO SCULPTURE. San Francisco, De Young Memorial Museum, 1948.

\$800 - 1,200**CONGOLESE ART, 30 BOOKS**

CONGO-TERVUREN and AFRICA-TERVUREN, Vol. XVII, No. 1. 1971; CONGO-TERVUREN and AFRICA-TERVUREN, Vol. XVII, No. 2. 1971; CONGO-TERVUREN and AFRICA-TERVUREN, Vol. XVII, No. 3. 1971; CONGO-TERVUREN and AFRICA-TERVUREN, Vol. XX, No. 1. 1974; CONGO-TERVUREN and AFRICA-TERVUREN, Vol. XXI, Nos. 3/4. 1975; MUSIC AND CEREMONY OF CENTRAL AND EAST AFRICA. Los Angeles, Museum of Cultural History, n.d; Cahen, L. (preface), A. Maesen (intro). ARTE DEL CONGO. Rome, 1959; Cornet, J. A SURVEY OF ZAIRIAN ART: The Bronson Collection. Raleigh, 1978; Fagg, W. AFRICAN TRIBAL SCULPTURES II, The Congo Basin Tribes. London, 1966; Fagg, W. (intro). THE ART OF CENTRAL AFRICA, Tribal Masks and Sculpture. New York, Mentor-UNESCO, 1967; Friedman, M. ART OF THE CONGO. Minneapolis, Walker Art Center, 1967; Herreman, F., Petridis, C. (eds.). FACE OF THE SPIRITS. Masks from the Zaire Basin. Antwerp, Ethnographic Museum, 1993; Kochnitzky, L. NEGRO ART IN BELGIAN CONGO. 1952, 3rd and revised edition; Koloss, H-j. ART OF CENTRAL AFRICA. Masterpieces From the Berlin Museum fur Volkerkunde. Metropolitan Museum of Art, 1990; Koloss, H-J. ZAIRE. MEISTERWERKE AFRIKANISCHER KUNST. Berlin, Museum fur Volkerkunde, 1987; Land, Leslie. ARTS OF CENTRAL AFRICA. Exhibition catalogue,. New Jersey, Stockton College, Art Gallery, 1994; Mack, J. EMIL TORDAY AND THE ART OF THE CONGO, 1900-1909. Seattle, 1990; Mantuba-Ngoma, M. LOSA FLECHTWERKE DER MBOLE. Munich, 1989; Northern, T. THE CLARK AND FRANCES STILLMAN COLLECTION OF CONGOLESE SCULPTURE. New York, 1965; Polfiet, L. BODIES OF RESONANCE: MUSICAL INSTRUMENTS OF ZAIRE. Munich, 1985; Reikat, A. NIOMBO-DER TOTE IN DER PUPPE. Begrabnistrituale in Zentralafrika . Etnologica, Neuefolge, Band 16, 1990; Roberts, M.n. & A. Roberts (eds.). MEMORY. Luba Art and the Making of History. New York & Munich, 1996; Roscoe, J. THE SOUL OF CENTRAL AFRICA. A General Account of the Mackie Ethnological Expedition. . London, 1922; New York, 1969 (reprint); Schildkrout, E. & C. Keim (eds.). THE SCRAMBLE FOR ART IN CENTRAL AFRICA. Cambridge, 1998; Schmalenbach, W., J.P. Barbier, F. Fasel, P. Claes, R. Bailey. ART PICTURAL DES PYGMEES. Geneva, Barbier-Mueller Museum, 1990; Starr, F. ETHNOGRAPHIC NOTES FROM THE CONGO FREE STATE. AN AFRICAN MISCELLANY . Proceedings of the Davenport Academy of Sciences. Vol. XIII, 1909; Torday, E. ON THE TRAIL OF THE BUSHONGO. An Account of a Remarkable and Hitherto Unknown African People, Their Origin, Art, High Social and Political Organization and Culture Derived from the Author's Personal Experience amongst Them. London, 1925; New York, 1969 (reprint); Verswijver, Gustaaf (ed.) and others. MASTERPIECES FROM CENTRAL AFRICA. Tervuren, Royal Museum for Central Africa, 1996; Volavkova, Z. HIDDEN TREASURES FROM CENTRAL AFRICA. Toronto, York University, 1973; Werner, A. THE NATIVES OF BRITISH CENTRAL AFRICA. London, 1906; New York, 1969 (reprint).

\$700 - 900**END OF SALE**

BIBLIOGRAPHY AND SUGGESTED REFERENCES

- Anderson, Martha and Philip Peek "Ways of the River," UCLA Fowler Museum of Cultural History, Los Angeles, CA 2002.
- "Dioses del Mexico Antiguo," Exhibition catalog, Antiguo Colegio de San Ildefonso, Mexico City, 1995.
- Arnold, Mary Jo, "Crowning Achievements; African Arts of Dressing the Head," Fowler Museum of Cultural History, UCLA, 1995.
- Barrow, Dr. Terrence, "The Decorative Arts of the New Zealand Maori.," Tokyo; 1964
- Bascow, William, "Ifa Divination: Communication between Gods and Men in West Africa," Bloomington: Indiana University Press, 1969.
- Bastin, Marie-Louis, "Sculpture Angolaise Memorial de Cultures," Lisbon 1994.
- Bacquart, Jean-Baptiste, "The Tribal Arts of Africa," Thomas and Hudson, NY, 1998.
- Baquedano, Elizabeth, "Aztec Sculpture," London, 1984.
- Beaglehole, J.C. (E.D.), "The Journals of Captain James Cook on his Voyages of Discovery," Cambridge University Press, 1967.
- Beran, Harry, "Betel-Chewing Equipment of East New Guinea," Shire Publications, 1988.
- Beran, Harry and Barry Craig, "Shields of Melanesia," University of Hawaii Press, 2005.
- Berjonneau, Gerald, Jean-Louis Sonnery, Emile Deletaille, "Rediscovered Master Pieces of Mesoamerica," Boulogne, 1985.
- Berrin, Kathleen and Virginia Fields, "Olmec," Fine Arts Museum of San Francisco and Los Angeles County Museum of Art 2010.
- Bonnemaison, Joel, "Arts of Vanuatu," University of Hawaii Press, Honolulu, HI, 1996.
- Boone, Elizabeth, "The Book of the Life of the Ancient Mexicans {with} The Codex Magliabechiano and the Lost Prototype of the Magliabechiano Group," Berkeley: University of California Press, 1984
- Buck, Peter, "Arts and Crafts of Hawaii," Bishop Museum Press, Honolulu, HI, 1957.
- Butterwick, Kristi, "Heritage of Power," Metropolitan Museum of Art, NY, 2004, fig. 17.
- Cartmail, Keith St., "The Art of Tonga," Honolulu, 1997.
- Clunie, Fergus, "Yalo; Viti," Fiji Museum, Suva, 1986.
- Coe, Michael, "The Jaguar's Children: Pre-Classic Central Mexico," The Museum of Primitive Art, New York, 1965.
- Coe, Michael et al, "The Olmec World," Princeton, 1995.
- Colleyn, Jean-Paul, "Bamana: The Art of Existence in Mali," Museum for African Art, NY, 2001
- Cornet, Joseph, "A Survey of Zanan Art: The Bronson Collection", North Carolina Museum of Art, Raleigh, North Carolina, 1978.
- Covarrubias, Miguel, "Mezcala, Ancient West Mexican Sculpture," New York 1956.
- Cox, J. Halley & William Davenport, "Hawaiian Sculpture," University of Hawaii Press, Honolulu, HI, 1974.
- Detetaille, Emile & Lin Brussels, "Tresors de Nouveau Monde," Musees Royeaux d'Art et d'Histoire, 1992.
- Easby, Ed, "Ancient Art of Latin America," from the Jay C. Left collection, Brooklyn Museum, New York 1966.
- Easby, Ed and JF Scott, "Before Cortes, Sculpture of Middle America," Metropolitan Museum of Art, NY, 1970.
- Emmerich, Andre, "Sweat of the Sun, Tears of the Moon," University of Washington Press, 1965.
- Emory, Kenneth P., at al "Fishhooks, " Bishop Museum Press, Honolulu, 1968.
- Ezra, Kate, "A Human Ideal in African Art: Bamana Figurative Sculpture," Washington, D.C. Smithsonian Press, 1986.
- Fagg, William, "Miniature Wood Carvings of Africa," New York Graphic Society, 1970.
- Fagg, William, "Yoruba Beadwork of Nigeria," Lund Humphries Publishing, Pace Editions, 1980.
- Fardon, Richard, "Heavy Metal: The Prestige of Iron in the Middle Benue," 2011
- Feldman, Jerome, "Arc of the Ancestors," Fowler Museum of Cultural History, UCLA 1994.
- Fisher, Angela, Africa Adorned, London: Collins Harvill, 1984
- C. Gallenkamp and R.E. Johnson, eds., "Maya Treasures of an Ancient Civilization," New York, 1985.
- Greub, Suzanne, Gauguin Polynesia, Art Centre Basel, 2011
- Grootaers, Jan-Lodewijk, et. al. "Ubangi" Afrika Museum, Berg-en-Dal, 2007.
- Guanneci, Anthony, "The Art of the Lesser Sundas" Editions Didier Millet, 2006.
- Gunn, Michael and Philippe Peltier, "New Ireland: Art of the South Pacific," St. Louis Art Museum, 2006.
- Haheer, Iris; Kecskesi, Maria; and Vajda, Laszlo, "African Masks; the Barbier-Mueller Collection," Prestel-Verlag, 2007.
- Heerman, Ingrid Von, "Sudseeoasen," Linden-Museum, Stuttgart, 2010.
- Holcombe, Bruce, "Yombe: Sculpture of West Africa," Pace Editions, Inc., 1982.
- "In The Heart of Pre-Columbian America," 5 Continents Edition, Milan, Italy 2003.
- Hopper, Steven, "Pacific Encounters: Art & Divinity in Polynesia 1766-1860," Sainsbury Center for Visual Arts, Norwich, 2006.
- Howarth, Crispin "Varilaku: Pacific Arts from the Solomon Islands," National Gallery of Amsterdam, 2011.
- Jenkins, Irving, "The Hawaiian Calabash," Bishop Museum Press, 1989.
- Jordan, Manuel, "Chokwe! Art and Initiation Among Chokwe and Related Peoples," Prestel-Verlag, 1998.
- Kan, Michael, et al., "Sculpture of Ancient West Mexico," Los Angeles County Museum of Art, 1970.
- Kaeppler, Adrienne, "Artificial Curiosities," Bishop Museum Press, Honolulu, HI, 1978.
- Kaeppler, Adrienne, "Old Hawaii: An Ethnography of Hawaii in the 1880s".
- Kaeppler Et al, "Oceanic Art," Harry Abrams, NY, 1993. SMB Ethnologisches Museum, Berlin, 2008.
- Kate, Lois, "Art of Costa Rica from the Arthur M. Sackler Collection," Washington, D.C., 1985.
- "Kennedy, Elizabeth & John Scott, "Before Cortes, Sculpture of Middle America," The Metropolitan Museum of Art, 1970.
- Kerchache, Jacques, "L'Art Africain," Mazerod, Paris, 1988.
- Kerr, Barbara and Justin Kerr, "The Way of God L: The Princeton Vase Revisited.," Princeton University Art Museum., Vol. 64. pp. 71-79. 2006.
- Kjellegren, Eric, "Oceania: Art of the Pacific Islands in the Metropolitan Museum of Art.," 2007.
- Kimball, Irmgard, "Mayan Terracottas," London, 1960.
- Koloss, Hans-Joachim, "Art of Central Africa, Masterpieces from the Berlin Museum für Völkerkunde," The Metropolitan Museum of Art, Harry Abrams, New York, 1990.
- La Gamma, Alisa, Heroic Africans, Metropolitan Museum of Art, NY, 2011

BIBLIOGRAPHY AND SUGGESTED REFERENCES

- Lamp, Frederick, "The Art of the Baga," The Museum of African Art, Prestel, 1996.
- Sofia Marinez del Campo Lanz, "Les Masques de Jade Maya: Pinacothèque de Paris," Paris, 2012.
- Little, Stephens, "Life in the Pacific on the 1700's," Honolulu Academy of the Arts, Honolulu, HI, 2006.
- Leonardo Lujan and Marie Fance Fauvet, «Azteques: La Collection des sculptures du musee du Quai Branly,» Paris, 2005.
- Leonardo Lujan and Marie Fance Fauvet, «Azteques: La Collection des sculptures du musee du Quai Branly,» Paris, 2005.
- Maxwell, Robyn, "Life, Death and Magic; 2000 Years of Southeast Asian Art," National Gallery of Australia, 2011.
- McClucky, Pamela, "Art From Africa," Seattle Art Museum, 2002.
- Mead, Sidney Moko, "Te Maori", Henry Abrams Inc., New York, 1984.
- Meyer, Anthony J.P. "Oceanic Art," Germany, 1985.
- Eduardo Moctezuma and Felipe Solis Olguin, "Aztecs," The Royal Academy of Arts, London, November 16, 2002-April 11, 2003.
- Musee Dapper, "Rediscovered Masterpieces," Paris, 1987.
- Neich, Roger, "Ponnamu: Maori Jade of New Zealand," David Bateman Ltd, Auckland, New Zealand, 1997
- Neich, Roger & Mick Pendergast, Pacific Tapa, University of Hawaii Press, Hawaii, 1997
- Newton, Douglas, "The Art Styles of the Papuan Gulf," The Museum of Primitive Art, NY, 1961.
- Oliveira, Ernesto Veiga de, "Escultura Africana em Portugal," Lisbon, 1985.
- Orliac, Michael and Catherine, "Treasures of Easter Island," Editions Louise Leiris, 2008.
- Parsons, Lee, "Pre-Columbian Art," St. Louis Art Museum, Harper & Row, NY, 1980.
- Parson, Lee, "The Face of Ancient America: The Wally and Brenda Zollman Collection of Pre-Columbian Art," Indiana University Press, 1989.
- Lee A. Parsons, "Pre-Columbian Art, The Morton D. May and The Saint Louis Art Museum Collections," New York, 1980.
- Pasztory, Esther, "Aztec Art," New York: Harry N. Abrams, 1998.
- Esther Paszatory, "Aztec Stone Sculpture: An Exhibition Catalog of The Center for Inter-American Relations," New York, 1977.
- Perrois, Louis, "Ancestral Art of Gabon," Jean Paul Barbier, Switzerland, 1985.
- Phelps, Steven, "Art & Artifacts of the Pacific, Africa and the Americas, the James Hooper Collection," Hutchinson of London, 1976.
- Phillips, Tim (ed.), "Africa: The Art of a Continent," Royal Academy of Art, London, 1996.
- Pohl, John M.D., "Sorcerer's of the Fifth Heaven: Nahua Art and Ritual of Ancient Southern Mexico". Cuadernos 9. Princeton University Program in Latin American Studies.2007.
- Pohl, John M.D., "The Politics of Symbolism in the Mixtec Codices," Nashville: Vanderbilt University Publications in Anthropology #46. 1994.
- Princeton: The Art Museum, "The Olmec World: Rituals and Rulership," Princeton University, 1996.
- Quilter, Jeffrey, The Moche of Ancient Peru, Peabody Museum, MA 2010
- Roberts & Mary Nooter & Allen Roberts, "Luba Art and the Making of History," The Museum for African Art, NY, 1996.
- Roberts, Warren & Nancy Nooter, "African Art in American Collections," Smithsonian Institution, Schiffer Publications, 1989.
- Rose Art Museum, "Ancient American Art: An Aesthetic View," Rose Art Museum, Boston, 1981.
- Rose, Roger, "Hawaii: The Royal Isles," 1980. Schaedler, K.F., "Earth and Ore; 2500 Years of African Art in Terra- Cotta and Metal," Munich Panterra Verlag, 1997.
- Roy, Christopher, "The Art of Burkina Faso," 2002.
- Schele, Linda and Mary Ellen Miller, "The Blood of Kings," New York, 1986.
- Segy, Ladislav, "Masks of Black Africa," Dover Publications, New York, 1976.
- Sibeth, Acheim and Bruce Carpenter, "Batak Sculpture," Editions Didier Millet, 2008.
- Sibeth, Achim (ed), "Being Object. Being Art." Museum of World Cultures, Frankfurt and Main, 2009.
- Felipe Solis and Ted Leyenaar, "Mexico-Journey to the Land of Gods-Art Treasures from Ancient Mexico," Amsterdam, 2002.
- Ed. Felipe Solis, "Aztec Empire: Catalog of the Exhibition," Guggenheim Museum, New York, 2004.
- St. Cartmail, Keith, "The Art of the Tonga," University of Hawaii Press, Honolulu, 1997.
- Stepan, Peter, "Picasso's Collection of African & Oceanic Art," Prestel Publishing, 2006.
- Strother, Z.S., "Pende," 5 Continents, Milan 2008.
- Summers, Catherine, "Material Culture: The J.S. Emerson Collection of Hawaiian Artifacts," Bishop Museum Press, Honolulu, HI, 1999.
- Swadling, Pamela, "The Sepik-Ramn," Paupa New Guinea National Museum, 1988
- Taylor, Paul Michael & Lorraine Aragon, Beyond the Java Sea, Henry Abrams, NY, 1999
- Townsend, Richard, "Ancient West Mexico; Art and Archeology of the Unknown Past", the Art Institute of Chicago, 1998. Tervuren Museum, "Treasures From the African Museum," Belgium, 1995.
- Van Damme, Annemieke, "Spectacular Display: The Art of Nkana Initiation Rituals," National Museum of Art, Smithsonian Institution, 2001.
- Verswijuer, Gustaaf (ed), "Master pieces from Central Africa", The Tervuren Museum Prestel-Verlag, Munich-New York, 1996.
- Vogel, Susan, "Baule: African Art Western Eyes," Yale University Press, New Haven and London, 1997.
- Vogel, Susan, "For Spirits and Kings: African Art for the Tishman Collection," Metropolitan Museum of Art, NY, 1981.
- Von Winning, Hasso, "Pre-Columbian Art of Mexico and Central America." Harry Abrams, Inc., 1968.
- Von Winning, Hasso, "The John-Platt Collection of Pre-Columbian Art," University of Virginia, 1986.
- Hasso von Winning, "Pre-Columbian Art of Mexico and Central America," New York, 1968.
- Von Winning, Hasso, "Shaft Tomb Figures of West Mexico," Southwest Museum, Ca 1974.
- Wardwell, Alan, "Island Ancestors," 1994.
- Wardwell, Alan, "The Art of the Sepik River", The Art Institute of Chicago, 16 October - 28 November, 1971.
- Wardwell, Alan, "The Gold of Ancient America," Museum of Fine Arts, Boston, 1968.
- Waite, Deborah "Solomon Islands Art; "The Konru Collection," 5 Continents Edition, Italy 2008.
- Wavel, Barbara, "Arts and Crafts of Micronesia," Bess Press, 2010.
- Wiggers, Frank and Bruce Carpenter, "Mentawai Art," Editions Didier Millet, 1999.

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Patrick Meade
Chief Executive Officer

James Hendy
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

Rupert Banner

Gary Espinosa

Judith Eurich

Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

Jim Haas

Scot Levitt

Frank Maraschiello

Mark Osborne

Hadji Rahimpour

Brooke Sivo

Jeffrey Smith

REPRESENTATIVES

Arizona

Terrri Adrian-Hardy, Tel: +1 (480) 994 5362

California - Central Valley

David Daniel, Tel: +1 (916) 364 1645

Southern California

Christine Eisenberg, Tel: +1 (949) 646 6560 †

Colorado - Denver

Julie Segraves, Tel: +1 (720) 355 3737 †

District of Columbia/Mid-Atlantic

Martin Gammon, Tel: +1 (202) 333 1696

Florida

Jon King

Tel: +1 (561) 651 7876, Palm Beach

+1 (305) 228 6600, Miami

+1 (954) 566 1630, Ft. Lauderdale

Georgia

Mary Moore Bethea, Tel: +1 (404) 842 1500

Illinois

Ricki Harris

Tel: +1 (312) 475 3922, +1 (773) 267 3300

Massachusetts/Boston/New England

Amy Corcoran, Tel: +1 (617) 742 0909

Nevada

David Daniel, Tel: +1 (775) 831 0330

New Jersey & Delaware

Margaret Tierney, Tel: +1 (610) 644-1199

New Mexico

Leslie Trilling, Tel: +1 (505) 820 0701

Oregon

Sheryl Acheson, Tel: +1 (503) 312 6023

Pennsylvania

Margaret Tierney, Tel: +1 (610) 644 1199

Texas

Amy Lawch, Tel: +1 (713) 621 5988

Washington

Heather O'Mahony, Tel: +1 (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson, Tel: +1 (416) 462 9004

Montreal, Quebec

David Kelsey, Tel: +1 (514) 341 9238 †

BONHAMS *

NEW YORK DEPARTMENTS

580 Madison Avenue

New York, New York 10022

Tel: (212) 644 9001

20th Century Decorative Arts

Frank Maraschiello, (212) 644 9059

Beth Vilinsky, (212) 710 1306

Books & Manuscripts

Christina Geiger, (212) 644 9094

Cassandra Hatton, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515

Eric Minoff, (917) 206 1630

Evan Ide

Furniture, Decorative Arts & Silver

Karl Green, (212) 710 1305

Victoria Ayers, (212) 461 6532

Madelia Ring, (212) 710 1300

Fine Art

American

Alan Fausel, (212) 644 9039

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

Tanya Wells, (917) 206 1685

William O'Reilly, (212) 644 9135

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

Susan F. Abeles, (212) 461 6525

Carmela Manoli, (212) 644 9035

Maritime Paintings & Works of Art

Gregg Deitrich, (212) 644 9001 †

Photographs & Prints

Heather Russell, (917) 206 1610

Shawna Brickley, (917) 206 1690

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Space History

Cassandra Hatton, (212) 461 6531

Trusts & Estates

Megan Noh, (212) 461 6518

Gene Norden, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Jessica Benhaim, (917) 206 1606

Wine & Whisky

Gary D'Urso, (917) 206 1653

CLIENT SERVICES DEPARTMENT

San Francisco

Tel: (415) 861 7500

Fax: (415) 861 8951

Los Angeles

Tel: (323) 850 7500

Fax: (323) 850 6090

Monday through Friday

8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS

220 San Bruno Avenue

San Francisco California 94103

Tel: (800) 223 2854

20th Century Fine Art

Sarah Nelson, ext. 23311

Arms & Armor

Paul Carella, ext. 23360

James Ferrell, ext. 23332

David Geiger, ext. 23331

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

Adam Stackhouse, ext. 23266

Collectibles - Toys & Trains

Jaynes Friedman, ext. 23366 †

Decorative Arts

Peter Scott, ext. 23326

Furniture & Decorative Arts, American

Brooke Sivo, ext. 23238

Furniture & Decorative Arts, European

Jeffrey Smith, ext. 23413

Elizabeth Conlan, ext. 23226

Jewelry & Watches

Deborah Boskin, ext. 23362

Lynne Arkin, ext. 23306

Collectors' Motorcars & Motorcycles

Mark Osborne, ext. 23353

Jakob Greisen, ext. 23284

Museum Services

Laura King Pfaff, ext. 23210

Native American Art

Jim Haas, ext. 23294

California & Western

Paintings & Sculpture

Aaron Bastian, ext. 23241

Photographs

Prints

Judith Eurich, ext. 23259

Oriental Rugs & Carpets

Hadji Rahimpour, ext. 23392

Space History

Adam Stackhouse, ext. 23266

Period Art & Design Auctions

Christine Skinner, ext. 23479

Trusts & Estates

Victoria Richardson, ext. 23207

Wine

Doug Davidson, ext. 23363

Writing Instruments

Ivan Briggs, ext. 23255

New York

Tel: (212) 644 9001

Fax: (323) 644 9009

Monday through Friday

9am to 5.30pm

Toll Free

Tel: (800) 223 2854

BONHAMS *

LOS ANGELES DEPARTMENTS

7601 W. Sunset Boulevard

Los Angeles California 90046

Tel: (800) 223 2854

20th Century Decorative Arts

Angela Past, ext. 65422

Daniel Tolson, ext. 65405

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

Books & Manuscripts

Catherine Williamson, ext. 65442

Brian Kalkbrenner, ext. 65487

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Lucy Carr, ext. 65467

Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Jewelry & Watches

Dana Ehrman, ext. 65407

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †

Claudia Florian, G.J.G., ext. 65437 †

California & Western

Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Period Art & Design Auctions

Tim McNab, ext. 65409

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408

Joseph Francaviglia, ext. 65443

Wine

Walker Strangis, ext. 65404

The following information is recorded

and available 24 hours a day, 7 days a

week, through our telephone system:

- Auction and Preview Information

- Directions to Bonhams's salesrooms

- Automated Auction Results

* Indicates saleroom

† Indicates independent contractor

Catalog Order Form



Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to catalogs.us@bonhams.com, or via fax at (415) 861 8951, or mail to:

Bonhams
 220 San Bruno Avenue
 San Francisco, California 94103

If you have any questions please contact us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
JEWELRY	JWL10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
MADE IN CALIFORNIA CONTEMPORARY ART	PIC52	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
ORIENTAL RUGS AND CARPETS	CPT10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES & WHISKY	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
PERIOD ART AND DESIGN-LOS ANGELES	SUN10	<input type="checkbox"/> \$100		6
PERIOD ART AND DESIGN-SAN FRANCISCO	SOMA10	<input type="checkbox"/> \$100		6
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	124

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

Send Catalogs to:

Name _____
 Address _____
 City _____ State ___ Zip _____ Country _____
 Telephone _____ Fax _____
 E-mail _____
 Client Number (internal use only) _____

Method of Payment

Check/Money Order enclosed for \$: _____
Payable to Bonhams & Butterfields

Visa Mastercard American Express

Card Number _____
16-digit Number

Expiration Date ____ / ____

Cardholder Name _____

Address _____
 City _____ State ___ Zip _____ Country _____

Signature _____ Date _____

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

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

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

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

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

Please note that all telephone calls are recorded.

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

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

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

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



**IMPRESSIONIST
AND MODERN ART**

Tuesday November 4, 2pm
New York

CAMILLE PISSARRO

Le Village à travers les arbres

Painted circa 1869

\$700,000 - 900,000

PREVIEW

October 31-November 4

+1 (212) 644 9135

william.oreilly@bonhams.com

+1 (917) 206 1685

tanya.wells@bonhams.com

Bonhams

NEW YORK

bonhams.com/impressionist

NATIVE AMERICAN ART

December 8, San Francisco
Consignments now invited

**A NORTHWEST COAST
CHILKAT BLANKET**
\$30,000 - 50,000

INQUIRIES
+1 (415) 503 3294
nativeamerican.us@bonhams.com



Bonhams

bonhams.com/nativeamerican

£ 1793

Bonhams

580 Madison Avenue
New York, New York 10022

+1 212 644 9001

+1 212 644 9009 (fax)

