

IMPORTANT AMERICAN INDIAN ART FROM THE COLLECTION OF MARIO LURASCHI

Monday September 14, 2015
San Francisco



Bonhams

IMPORTANT AMERICAN INDIAN ART FROM THE COLLECTION OF MARIO LURASCHI

Monday September 14, 2015 at 11am
San Francisco

BONHAMS

220 San Bruno Avenue
San Francisco, California 94103
bonhams.com

PREVIEW

Friday September 11, 12pm to 5pm
Saturday September 12, 12pm to 5pm
Sunday September 13, 12pm to 5pm
Monday September 14, 9am to 11am

BIDS

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INQUIRIES

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Automated Results Service
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ILLUSTRATIONS

Front and back covers: Lot 1059

To bid via the internet please visit
www.bonhams.com/23165

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

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

SALE NUMBER: 23165

Lots 1000 - 1119

CATALOG: \$35

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
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Bond No. 57BSBGL0808

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 this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will

be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. 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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/23165 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state 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. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

BIBLIOGRAPHY

Brasser, Ted J., 1976, *Bou'jou, Neejee!*, National Museum of Man, Ottawa, Canada

Horse Capture, Joseph D., and Horse Capture, George P., 2001, *Beauty, Honor and Tradition – the Legacy of Plains Indian Shirts*, University of Minnesota Press, Minneapolis, MN

Mallet, Sylvie, editor, 2009, *On les appelait sauvages*, Graphi Centre, Fougères, France

Maxwell, Michael, editor, 2002, *The Art of Antoine Tzapoff*, Hudson's Bay Indian Trading Post, Germany

IMPORTANT NOTICE

Statements of condition are included only for items having restoration which is not readily discernible. Obvious repairs have not been pointed out. It should be understood, further, that such statements of condition are, by their nature, subjective and are not intended to be comprehensive. They are intended only as an aid to prospective purchasers, who should familiarize themselves with the "Conditions of Sale" printed in the front pages of this catalog, examine objects carefully and/or request condition reports from Bonhams' Native American and Pre-Columbian Art Department.

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IMPORTANT AMERICAN INDIAN ART FROM THE COLLECTION OF MARIO LURASCHI

Mario Luraschi bought his first piece of Native American craft at the age of 13, a pair of Oglala moccasins, demonstrating, as the old line goes, that a great journey starts with small steps. The renowned horse trainer and stunt rider's collection of Native American art and artefacts now stretches to some 600 pieces. In fact, he says, it was the sprawling nature of the collection that convinced him to offer a few choice pieces in this sale.

Despite growing up in Paris, Luraschi's original interest in collecting was inspired by an obsession with Native American culture that at the time, owed more to books than to Hollywood. "Of course I was interested in westerns, but more important was what I read - I wanted to understand why the Indians in the

films are portrayed as the bad guys, when the reality was so different." This in turn inspired an interest in horsemanship, and by 18 the young Frenchman was already an accomplished rider.

"At the beginning I was riding bareback like an Indian, but I spent some time in Spain learning about different riding styles, after which I started to train the horses." After leaving school, he found work at a Native American-themed amusement park in France – the anachronistically titled Vallée des Peaux Rouges, which included a museum, sheriff's office, working smithy, saloon, gold mine, train station, cavalry fort and Indian village - from which Mario would lead out his fellow Indian braves on their daily attacks on the train.



"I played an Indian, I rode bareback, and one day a big film crew arrived. They couldn't get one of the stunts right, so I stepped in to help..." Luraschi went on to work on more than 500 films, as well as directing his own. "Although my favourite westerns are *Cheyenne* and *Soldier Blue*, perhaps my favourite film to work on was Terry Gilliam's *The Brothers Grimm*, starring Heath Ledger and Matt Damon."

Fortunately as an adult Mario has been able to spend substantial amounts of time in the American West, not only working on films, but recruiting other riders for the cavalry spectacles he organises for Disney, among others. This extensive travelling has allowed him to indulge his fine eye for Native American art

and artefacts. "I have spent a lot of time on the reservations casting for Disney. In Montana the Crow and Cheyenne are very fine riders. I also spent a year living in Santa Fe New Mexico filming *Lucky Luke* with Terence Hill. It was a fantastic time not just for me, but for my collection."

The fruits of Mario Luraschi's labors and love – at least a relative few – are now available for sale through this auction. The hope is that they will serve to inspire the respect and appreciation of the Native American cultures from the Great Plains, Plateau and Woodlands areas which produced them.



1000



1001



1001 (detail)

1000

AN EASTERN WOODLANDS/GREAT LAKES QUILLED DROP

The quillwork finely plaited about double hide thongs, the strands woven together into a solid band at the median and at either end, the ends terminating in twisted hide fringe and cone tinkler accents.

overall length 55in

\$3,000 - 5,000

1001

A HISTORIC EASTERN WOODLANDS GORGET

A George III officer's gorget of bowed U-form, repoussé floral motifs on the tapering and pierced ends, engraved with the British coat of arms: a heraldic shield, flanked by a rampant lion and a unicorn, the initials "G R" (George Rex) at top, "honi soit qui mal y pense" (roughly "Shame upon he who thinks evil of it") around the shield, and "Dieu et mon droit" ("God and my right") upon an underlying garter, the whole suspended from a hide strap.

length 5 3/4in

\$8,000 - 12,000

Provenance

A tag affixed to the rear of the gorget reads: "Arthur Speyer Collection, formerly in the collection of Sir John Caldwell. circa 1780" A single large letter "W" has also been etched into the reverse; Antoine Tzapoff, Paris

Arthur Speyer (1894-1958) of Hamburg, Germany, was an inveterate collector of ethnographica. During his lifetime and with the help of his son, Arthur Jr., the family gathered an incredible array of 18th and 19th century Native American art and artifacts. See Brasser, Ted J., 1976, p. 2. In an introduction to *Bou'jou Neejee!* the exhibition (and catalogue) of which the Speyer Collection made up many of the items shown, the author describes the cover plate: "A portrait of Sir John Caldwell, fifth baronet of Castle Caldwell, in Fermanagh, Ireland. He served in North America from 1774 to 1780 as an officer in the King's Eight Regiment of Foot, stationed at Fort Niagara and Fort Detroit. During his period he was elected chief of the Ojibwa Indians, who gave him the name Apatto, or Runner. After his return to Ireland, an unknown artist painted Caldwell dressed in Indian finery he brought back from North America. Most of these Caldwell artifacts were acquired by Arthur Speyer Jr., and ultimately by the National Museum of Man when it bought the Speyer collection." A brass gorget worn around Caldwell's neck in that portrait may well be the present lot. The Canadian Museum of History, in Ottawa, (formerly the National Museum of Man) retains the triple set of silver gorgets as seen in the Caldwell depiction but the topmost and most prestigious brass gorget was, apparently, not part of the collection the Museum acquired.

Illustrated

Maxwell, Michael, 2002, p. 16

1002

A PAIR OF HURON BEADED MOCCASINS

Black velvet covering the puckered toe adorned in blossom motifs, the similar down-turned cuffs edge-beaded and displaying floral sprays.

length 9in

\$3,000 - 4,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 89

1003

A PAIR OF SENECA QUILLED MOCCASINS

Soft-soled and front-seamed, decorated on the toe in an arrangement of concentric ovals with striped and scalloped accents, the flap cuffs marked by zigzag banding and a quilled perimeter.

length 10in

\$8,000 - 12,000



1002



1003



1004 (detail)



1004 (detail)



1004

1004

A MICMAC PIPE

The engraved cylindrical bowl encircled by a beaver, two otters and a seal in bold relief, over a hatchet-form base, striped quillwork covering the wood stem, "P Poltcis" and "1859" incised on the surface, *minor restoration*.

length 28in

\$6,000 - 9,000

Provenance

John Arietta, London

Illustrated

Mallet, Sylvie, editor, 2009, p. 53

1005

A WOODLANDS PIPE TOMAHAWK

A spontoon type iron head with tapered blade and double-hook base, tethered to the haft with thick leather cordage.

length 16 3/4in

\$6,000 - 9,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 72





1006 (front and back)

1006

AN UPPER MISSOURI OR CENTRAL PLAINS QUILLED AND BEADED TOBACCO BAG

The scalloped mouth and side seam lined with pony bead decoration, a motif resembling a warrior's feather bonnet emblazoned on both sides of the body, with lengthy quill-wrapped rawhide slat section and fringe suspended below.

length 42 1/2in

\$8,000 - 12,000

Provenance

Robert Duperier, collector and gallery owner, Paris,

As an indication of Duperier's status in twentieth century European collectors' circles, the New York Times in a June 22, 2001 article regarding the forthcoming auction of African art from the estate of world-famous collector Hubert Goldet, pointed out that "Many of Mr. Goldet's works came from well-known early French and Swiss collectors, including Maurice Nicaud, Henri Kamer, Charles Ratton, Robert Duperier and Pierre V\'erit\'e."

Illustrated

Mallet, Sylvie, editor, 2009, p. 66

1007

**AN EASTERN SIOUX QUILLED
TOBACCO BAG**

Beaded banding about the mouth and
down the side, partially quilled to depict
a rooster, star and floral motifs, a quill-
wrapped rawhide slat section and lengthy
fringe suspended below.

length 38in

\$3,000 - 4,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 68



1007 (front and back)

1008

AN UPPER MISSOURI RIVER QUILLED AND BEADED WAR SHIRT

Of classic two-hide construction, pony-beaded strips placed over the shoulders, plaited quillwork outlined in beads along the sleeves with one small section substituting red woolen yarn for the quill sewing material, a single triangular bib sewn with tradecloth hung at back, sets of parallel lines painted in black along each side of both front and back, heavily fringed from the shoulder and sleeve areas, ochre pigment rubbed into the hide throughout.

length 49 1/2in

\$250,000 - 350,000

Provenance

Purchased by an antique dealer from a Baltimore, MD estate in the 1950's; Jonathan Holstein, NY; a private collector; Alexander Acevedo, NY; George Terasaki, NY; Hermann Vonbank, Munich, Germany



1008 (front)

In a letter to Vonbank regarding the current lot, Terasaki refers to "...this wonderful shirt which I think dates to the Bodmer period."

The tailoring of this shirt which retains the essential form of the animals whose hides were used, along with the beaded and distinct quilled strips all point to a place and time within certain well-defined parameters through comparison to others of its type. What personalizes the garment and ascribes it a more precise identity are the parallel black lines painted in the chest area. Such marks can be seen on a handful of vintage war shirts from that epoch and, according to Joseph and George Horse Capture in writing about a circa 1820 Mandan shirt collected by George Heye in Paris: "On each of the arms, the warrior-artist has painted black stripes; these contribute to the overall aesthetic of the shirt. Combined with the scalp locks, the stripes probably refer to the number of times he went into battle." (Horsecapture, Joseph and Horsecapture, George, 2001, p. 54) Other times, lines resembling these are used to symbolize pipes and can refer to the instances in which the wearer carried a pipe into battle, a rare honor available only to a high-status member of his community.

Illustrated

Mallet, Sylvie, editor, 2009, p. 110





1009



1010



1011

1009

A CROW BEADED KNIFE SHEATH

The stiff rawhide container painted along one side, the opposing curved edge lined with cloth and accented by a sawtooth beaded band, displaying a central German silver boss, beaded drop and small decorative flap.

length 12 3/4in

\$3,000 - 4,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 79

1010

A CREE BEADED KNIFE SHEATH

On commercial harness leather, the unadorned lower section in contrast to the densely beaded top worked in converging triangular bands, tin cone suspensions hung midway.

length 10 1/2in

\$3,000 - 4,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 78

1011

A CHEYENNE QUILLED KNIFE SHEATH

With rawhide liner and twisted thong handle, the front fully quilled in a panel of reciprocal triangles at top, a serrated or scalloped band about the perimeter, short fringe on the curved edge; holding a vintage Sheffield knife.

length 10 1/2in

\$4,000 - 6,000

Illustrated

Maxwell, Michael, 2002, p. 95

1012

A PAIR OF CROW QUILLED MOCCASINS

The otherwise unadorned footwear with applied keyhole form medallion on the toe, bundles of horsehair wrapped in quills forming a spiral affect, with a bold red triangle opposite a trapezoidal patch of tradecloth, on recycled painted parfleche soles.

length 10in

\$8,000 - 12,000

Provenance

Robert Duperier, collector and gallery owner, Paris

As an indication of Duperier's status in twentieth century European collectors' circles, the New York Times in a June 22, 2001 article regarding the forthcoming auction of African art from the estate of world-famous collector Hubert Goldet, pointed out that "Many of Mr. Goldet's works came from well-known early French and Swiss collectors, including Maurice Nicaud, Henri Kamer, Charles Ratton, Robert Duperier and Pierre V\'erit\'e."



1013

A SIOUX QUILLED ELK DREAMER'S SOCIETY VEST

The hide garment trimmed in cloth edging, quilled in a striped effect and displaying prominent pairs of elks' horns.

length 18 1/2in

\$7,000 - 10,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 102

1014

A SIOUX QUILLED HAIR ORNAMENT

Consisting of a tapered section of horse scalp, quilled with a succession of chevrons, the lengthy yellow-dyed hair suspended below.

length 22 1/4in

\$1,000 - 1,500

1015

A PLAINS QUIRT

With partial-beaded canvas grip, the bone handle incised with a serpent, wing, and feather motifs on one side, hourglass devices on the reverse, a recycled leather belt as the lash.

length 37 1/2in

\$4,000 - 6,000

1016

A PLAINS GERMAN SILVER HAIRPIECE

Comprising twin leather strap drops, each fastened with a series of graduated metal discs, the topmost marked by cut-out design.

length 44in

\$2,000 - 3,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 107



1013 (front and back)



1014



1015



1016



1017 (detail)



1017

1017

A GREAT LAKES/WOODLANDS CALUMET

The stem of compressed oval cross-section, evolving into a graceful ridged spiral over roughly half the length, the sinuous curves marked by bands of faint red and green pigment, flattening out once more and fastening a catlinite T-form bowl.

length 60 1/2in

\$20,000 - 30,000



1017 (detail)



1017 (view)

1018

A GREAT LAKES/WOODLANDS PIPE

The broad stem profusely decorated in incised depictions of stylized flutiforms and sun motifs, accented with green and red pigments, the reverse showing three pairs of calumets, fastening a grey stone bowl with a pierced and raised median ridge, an old attached label reading "Indian pipe".
length 41 1/2 in
\$20,000 - 30,000

Provenance

Trotta-Bono, Shrub Oak, NY

Illustrated

Mallet, Sylve, editor, 2009, p. 50

1018





1018 (view)



1018 (detail)

1019

A CHEYENNE OR SIOUX BEADED CRADLE

Fully beaded on hide, with printed cloth lining, decorated in box, wing and tipi motifs, a fringed rectangular tab projection at top.

length with fringe 33 1/4in

\$6,000 - 9,000



1019

1020

A SIOUX QUILLED SOFT CRADLE

On buffalo hide, the hood worked in striped quilling, edged with pony beads and delineated with tufts of red stroud, a quilled section across the top leading to a fringed decorative tab suspension.

length 31in

\$5,000 - 8,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 38



1020

1021

A NORTHERN PLAINS BEADED VEST

Tailored with front pockets and rounded collar, the hide garment partially beaded all over in stylized floral motifs.

length 24in

\$4,000 - 6,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 98



1021

1022

A CHEYENNE PIPE TOMAHAWK

The straight stem faceted and octagonal in cross-section, linear incisions at the butt end accented in red pigment, set with brass tack decoration, fastening a notched-edge pewter blade, and trailing quill-wrapped dew claw attachments.

length 24 3/4in

\$15,000 - 20,000

1022



1023

A BLACKFOOT PIPE TOMAHAWK

The file-branded wood haft with brass tack decoration, fastening an iron blade marked by a cut-out dotted heart motif, a lead inlaid mouthpiece, trailing a fringed and beaded drop.

length 24 3/4in

\$7,000 - 10,000

1023



1024

A METIS-SIOUX QUILLED BOY'S COAT

Tailored in the style of a European three-quarter length coat, with brass buttons and curvilinear floral designs at the breast, the collar encircled by a meandering vine, the shoulders decorated with a catfish beneath a band of feathers, a heart-shaped foliate motif on each cuff, the upper back with a pair of elaborate columnar devices flanked by a spray of flowers, rosettes above, a quilled and pony-beaded fringe tab at the lower back, the hem suspending quill-wrapped fringe, the edges trimmed in silk cloth.

length 21 1/2in

\$25,000 - 35,000

1024 (front)



Provenance

The collector's notes indicate that the jacket was acquired from the Jesuits of Liege, France in the early 19th century. Who first brought it to Europe from America is unknown.

Illustrated

Mallet, Sylvie, editor, 2009, p. 44

Cf

Brasser, Ted J., 1976, p. 58 (color plate) and p. 155: for an adult-sized example of this refined luxury garment, in its tailoring and floral design aesthetic a prototypical cross-cultural statement

1024 (back)





1025

1025

A RARE AND EARLY SIOUX QUILLED CRADLE AND DOLL

Consisting of a wood doll bust with painted and carved facial features, its lower section simply a board holding it in place, swaddled in a soft hide blanket and covered by a hood and two quilled panels across the body, these trailing tin cones and worked in images of horses, what appear to be headless human figures, morning star motifs and scrolling band accents, held to a backboard (an antique replacement) painted with a bold sunburst pattern, a strap and "roll bar" overhead also decorated in quilled design, suspending dew claw pendants and a pair of small fully-quilled panels.

length overall 40 1/2in, the doll as wrapped 26in
\$150,000 - 200,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 42

The current lot would appear to be one of a very few known Sioux full-sized cradles in existence from the first half of the 19th century. Apart from a couple of model cradles in museum collections, there are two similar to this one identified as collected by George Catlin in the 1832-39 time period when he traveled among the Sioux and other Western native peoples; and a second in the Peabody Essex Museum in Massachusetts, acquired in 1949.

The two small quilled panels hung from the overhead bar were detached but have been placed in that position as a result of comparisons to the example in the Peabody Essex Museum. That cradle has a network of such panels strung on quill-wrapped thongs fastened to the bar and running across the entire front to the foot.

1025 (view)



1025 (detail)

1026

A SIOUX BEADED DOCTOR'S BAG

Fully beaded over the entire exterior in a classic geometric configuration, trailing quill-wrapped feather and hide thong suspensions.

length 12 1/2in

\$2,000 - 3,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 138

1027

A SIOUX BEADED TIPI BAG

Quilled across the front in a striped pattern, the side seams and flap worked in box and bar motifs, tin cone and dyed horsehair attachments.

width 24in

\$3,000 - 4,000

1028

A PAIR OF CROW BEADED TIPI BAGS

Each trimmed with red tradecloth and decorated in striped banding, the flaps edged in contrasting colors.

length 14 1/4in

\$3,000 - 4,000

1029

A PLAINS CREE QUILLED KNIFE SHEATH

On smoky hide, a woven quilled panel at top with prominent diamond motif, fringe below and a pair of diamonds over the center, the tip finished in plaited quillwork.

length 16in

\$15,000 - 20,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 79

1026



1028



1027





1029

1030

A FINE CROW PIPE TOMAHAWK

The well patinated haft oval in cross-section, expanding near the top and slit through the center, lined with brass tack accents and holding an iron head, a buffalo hide sleeve at the bottom suspending a fringed and beaded drop.

length 23 1/2in

\$50,000 - 70,000

Provenance

Robert Duperier, collector and gallery owner, Paris; Daniel Dubois, Paris; Yves Balducci, Paris

As an indication of Duperier's status in twentieth century European collectors' circles, the New York Times in a June 22, 2001 article regarding the forthcoming auction of African art from the estate of world-famous collector Hubert Goldet, pointed out that "Many of Mr. Goldet's works came from well-known early French and Swiss collectors, including Maurice Nicaud, Henri Kamer, Charles Ratton, Robert Duperier and Pierre V\'erit\'e."

Daniel Dubois was the co-author of *Indian Signals and Sign Language*, 1991.

Illustrated

Mallet, Sylvie, editor, 2009, p. 73

1031

A CROW BEADED BANDOLIER BAG

Worked in pony and seed beads, the wide strap embellished with stylized "claw" motifs, fastening a central panel of double-diamond decoration, panels of red and blue tradecloth draped below.

length 44 1/2in

\$12,000 - 18,000

Provenance

The Brundel Collection, Germany





1031



1032

AN EASTERN WOODLANDS PIPE

The black stone bowl carved with a barrel-shaped top mounted on a rectangular block base, pierced below and fastening a quill-wrapped wood stem, a striped metal collar between bowl and stem.

length 9in

\$2,000 - 3,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 46

1033

A CREE QUILLED BELT

Extremely finely quilled in diamond and hourglass forms, backed with canvas, the ends of hide.

length 38 1/2in

\$300 - 400

1034

A PAIR OF SIOUX QUILLED AND BEADED MOCCASINS

Decorated on the toe with an unusual display of narrow concentric quilled lanes converging towards the front, the beaded perimeter worked in swastikas and triangle accents.

length 10in

\$1,000 - 1,500

Illustrated

Mallet, Sylvie, editor, 2009, p. 90

1035

1035

A PAIR OF EASTERN SIOUX QUILLED MOCCASINS

Finely tanned and with high cuffs, partially quilled on the toe and about the perimeter in a vine and floral spray design.

length 9 1/2in

\$1,500 - 2,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 90

1036

A PAIR OF EASTERN SIOUX QUILLED MOCCASINS

Partially quilled on the vamp with curvilinear bands and stylized blossoms or feather devices, stained in yellow pigment, the cuffs pinked about the edges.

length 10in

\$800 - 1,200

1037

A PAIR OF SIOUX QUILLED AND BEADED MOCCASINS

A narrow beaded band of tipi motifs about the perimeter, the remaining toe area fully quilled in a novel pattern of feather motifs appended to a central axis.

length 9 1/2in

\$2,000 - 3,000



1034



1035



1036



1037



1038 (front and back)

1038

A GREAT LAKES/PLAINS BEADED TOBACCO BAG

Possibly Plains Cree, worked on an edge-beaded olive-brown trade cloth body, both sides displaying an array of colorful blossoms, the quill-wrapped rawhide slat section worked in diamonds and crosses, fringe suspensions.

length 52in

\$20,000 - 30,000

Provenance

Sold in a Dutch auction (undated) as lot 161, listed as property of J. Van Mossevelde, St.-Germain-Rode, Belgium; Alain de Monbrison, Paris

Accompanying the lot is a photocopy of a receipt from de Monbrison attesting to the fact that the bag had been collected by Father Pierre-Jean De Smet. Father De Smet, born in Belgium, traveled to America as a young man to work as a missionary amongst the native population. During the years roughly between 1837-1870 he made a number of journeys through the Plains and Plateau areas and collected a variety of artifacts which were gifted to friends and family back in Europe. In a Christie's East sale of American Indian Art in New York on 5/17/00, a dozen items, most recorded as having been collected in the 1850's, were consigned by De Smet's descendants to be offered at auction.

1039

A CHEYENNE BEADED TOBACCO BAG

With split tab mouth, a box band leading to the central panel similar on both sides with opposing tipi motifs, accented with red ocher and yellow pigments, quill wrapping and fringe suspended below.

length 30in

\$10,000 - 15,000



1039
(front and back)



1040

1040

A PAIR OF BLACKFOOT PARFLECHE CYLINDER CASES

Both identically painted with elongated hourglass forms within a scalloped border, the disc tops with a four-directional design, lengthy fringe suspensions.

length 19in

\$10,000 - 15,000

Provenance

Morning Star Gallery, Santa Fe

Illustrated

Mallet, Sylvie, editor, 2009, p. 97

1041

A PLAINS PIPE

Decorated in wrapped quillwork at one end, the remainder set with series of tacks, fastening an L-form catlinite bowl.

length 30 1/2in

\$5,000 - 8,000

Provenance

Robert Duperier, collector and gallery owner, Paris,

As an indication of Duperier's status in twentieth century European collectors' circles, the New York Times in a June 22, 2001 article regarding the forthcoming auction of African art from the estate of world-famous collector Hubert Goldet, pointed out that "Many of Mr. Goldet's works came from well-known early French and Swiss collectors, including Maurice Nicaud, Henri Kamer, Charles Ratton, Robert Duperier and Pierre V rit ."

Illustrated

Mallet, Sylvie, editor, 2009, p. 55

1042

A PRAIRIE/PLAINS PIPE

With flat mouthpiece expanding to a circular stem relief-carved to depict flowering vines and a coiled serpent, fastening a ridged L-form catlinite bowl.

length 26in

\$5,000 - 8,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 60

1043

AN EASTERN SIOUX OR OJIBWA PIPE

A section of the stem's front in-cut and wrapped in quilled bands, fastening a catlinite bowl with inlaid lead design.

length 27 1/4in

\$2,500 - 3,500

1044

A PLAINS PIPE

With a red-dyed reed stem wrapped in three bands of striped quill or bead wrapping, fastening a catlinite bowl with barrel-form top, the base carved in the form of the leg and cloven hoof of a buffalo.

length 19 1/4in

\$1,800 - 2,500

Provenance

John Molloy, New York and Santa Fe



1045

AN EARLY PLATEAU BEADED SHIRT

Tailored in a two-hide poncho style with open sides, the edges of the garment cut into short fringe, pony-beaded buffalo hide strips with trios of diamonds and horse track motifs down the arms and across the shoulders, a bib below the neck at front and back with beaded bands and red and blue stroud cloth decorations, remnants of quill-wrapped horsehair suspensions across the arms and down the chest.

length 49in

\$80,000 - 120,000

Provenance

Paul Coze, Phoenix, AZ; Maurice Dérumaux, Paris



1045 (front)

Paul Coze, was a French-American anthropologist, artist, and collector of Native American art. His early years were spent in Beirut and later Paris, where he founded the French branch of the Boy Scouts. As evidence of his life-long fascination with the American West and its native peoples he co-authored in 1928 *Moeurs et histoire des peaux-rouges*, (*Customs and History of the Redskins*). Many pieces from his collection were acquired by the Royal Alberta Museum in Edmonton, Canada. Others found their way into the hands of collectors like Dérumaux both in the United States and back in France.



1045 (back)



1046

1046

A CROW BEADED MARTINGALE

On hide, worked in classic geometric style, with red tradecloth accents, black trim, bifurcated tabs and bell attachments.

length 36in

\$8,000 - 12,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 124

1047

A CAYUSE BEADED HORSE MASK

Worked in appliqued cloth, the zigzag panels outlined in pony and seed beads, a star motif emblazoned between the ear and eye holes, embellished with a pair of ram's horns and hair suspensions.

length 35in

\$5,000 - 8,000



1047 (detail)



1047



1048



1048 (detail)



1048

A NAVAJO HEADSTALL

Owned by Chief Manuelito, stampwork marking the cheek pieces and conchas, the brow band similarly decorated, on thick harness leather and with attached chased Mexican bit.

length 24 1/2in

\$6,000 - 9,000

Provenance

Robert Duperier, collector and gallery owner, Paris, purchased in Gallup, NM, circa 1970

As an indication of Duperier's status in twentieth century European collectors' circles, the New York Times in a June 22, 2001 article regarding the forthcoming auction of African art from the estate of world-famous collector Hubert Goldet, pointed out that "Many of Mr. Goldet's works came from well-known early French and Swiss collectors, including Maurice Nicaud, Henri Kamer, Charles Ratton, Robert Duperier and Pierre V\'erit\'e."

The attribution to the famed Navajo war leader Manuelito (1818–1893) comes from an accompanying exhibitor's tag and ribbon from an undated "Old and Rare - Navajo Tribal Fair", the tag reading in part: "Exhibit: 1 Bridle Bit, originally own(ed) by Chief Manuelito; Exhibitor: James C. Manuelito, Box 412, Ft. Defiance, Ariz." James C. Manuelito Sr. (1909-2005) served as a Navajo Code Talker in the Second World War.

Illustrated

Mallet, Sylvie, editor, 2009, p. 29

1049

A NAVAJO HEADSTALL

The brow band, conchas, and cheek pieces marked by stampwork, with naja suspension and turquoise bezels, on commercial leather and with attached bit.

length 26 1/2in

\$2,000 - 3,000

1050

A PLATEAU BEADED MARTINGALE

On red tradecloth over muslin, with stylized floral spray and scrolling vines on the body and strap, sequins added for decorative effect, short tassel suspensions below.

length 10 1/2in

\$1,800 - 2,800



1051

A PAIR OF SIOUX BEADED BOY'S CEREMONIAL MOCCASINS

Fully beaded throughout with the exception of the pinked flap cuffs and tongue, worked in a complex arrangement of winged tipi motifs, boxes, triangles and geometric complements.

length 6 3/4in

\$2,000 - 3,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 92

1052

A PAIR OF SIOUX BEADED AND QUILLED MOCCASINS

Decorated in striped bands of quillwork across the toe, a beaded perimeter with tipi motifs and crosses, horse tracks emblazoned on the cloth-lined cuffs.

length 10in

\$3,000 - 4,000

1053

A PAIR OF PLAINS BEADED MOCCASINS

Fully beaded all over including the cuffs, chevrons on the vamp and a pattern of crossed diamonds, feather motifs, hourglass devices and serrates, cloth trim at top.

length 11in

\$2,500 - 3,500

Illustrated

Mallet, Sylvie, editor, 2009, p. 89

1054

A PAIR OF SIOUX BEADED CEREMONIAL MOCCASINS

Fully beaded on the uppers and soles, in a complex pattern of crossed bands, stepped pyramids and repeated box motifs.

length 10in

\$2,500 - 3,500

Illustrated

Mallet, Sylvie, editor, 2009, p. 113





1055

A PLAINS/WOODLANDS PIPE

The broad flattened stem with parallel cut-out sections of alternating length, accented in red pigment, fastening an L-form catlinite bowl.

length 38in

\$7,000 - 10,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 61

1055

1056

A PLAINS/GREAT LAKES PIPE

The flattened stem pierced in parallel sections of varying length, the remainder with incised floral motifs accented in green and red pigments, fastening a T-form catlinite bowl with raised crest and axe blade tip.

length 35 1/2 in

\$8,000 - 12,000

Provenance

John Molloy, New York and Santa Fe

1056





1057

1057

A FINE AND RARE SIOUX HORN SPOON

The top edge of the bowl and handle pierced and scalloped for decorative effect, with red ochre accents, the finial conceived as a large-antlered buck with glass bead inset eyes, the neck wrapped and trailing bands of striped beadwork, tin cones and horsehair attachments.

length 15 3/4in

\$6,000 - 9,000

Cf

Maurer, Evan M., 1992. p. 130, 111. 47: "The elk plays a significant role in the mythology, songs, social organization, and art of the Lakota people....This horn spoon, with a handle in the form of an elk's head, is a magnificent example of Plains sculpture. The artist has beautifully rendered the elk's majestic antlers, slender muzzle, and delicate face. Early figurative spoons were made from the horns of bison and big horn sheep. After the depletion of the great buffalo herds and the forced relocation of the people to reservations, many carvers worked cow horns."



1057 (view)

1058

A SIOUX BEADED VEST

Fully beaded and worked on the front in minimal linear design, the focal point reverse side with the highly unusual depiction of what appear to be a pair of bullet wounds, blood streaming down from each in a style comparable to what is seen in Plains ledger drawings of that era.

length 17in

\$5,000 - 7,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 111

It has been suggested that the very unusual design on the back of this vest could be related to Ghost Dance ritual performance and paraphernalia of that era, the “exterior” bullet wounds perhaps shielding the wearer or reflecting back potential harm from the enemy.

1058 (front and back)



1059

AN EXCEPTIONAL CHEYENNE OR ARAPAHO BEADED BLANKET STRIP

With four evenly spaced broad rosette panels, each showing striped hourglass forms across the center, a central red horizon separates opposing tipi motifs.

length 82in, rosette diameter 10 1/2-11in

\$20,000 - 30,000

Provenance

The Brundel Collection, Germany

Illustrated

Mallet, Sylvie, editor, 2009, p. 129





1059

1060

A PLATEAU PARFLECHE ENVELOPE

An old tag attached indicating "Yakima parfleche", of characteristic double-flap form, painted with boxed triangle motifs and flaring pendants, within a linear outline border, the interior flaps decorated as well.

length 22in

\$800 - 1,200

1061

AN ARAPAHO PARFLECHE CYLINDER CASE

With trapezoidal flap, the tapering container painted in repeated registers of triangular motifs, fringe suspended along the perimeter.

case length 22 1/5in

\$3,000 - 4,000

1062

A SIOUX PARFLECHE TRUNK

The top, bottom and four sides separate and lashed together with hide thongs, painted in triangular arrangements, the seams trimmed with red tradecloth.

length 15in

\$2,000 - 3,000

Provenance

Robert Duperier, collector and gallery owner, Paris

Illustrated

Mallet, Sylvie, editor, 2009, p. 125

1061

1060

1062



1063

A PAIR OF SIOUX BEADED MOCCASINS

Beaded on canvas, marked by a cross floating on a pendant triangle form across the toe, tipi motifs about the perimeter, cloth trim about the cuffs and tongues.

length 9 1/2in

\$600 - 900

1064

A PAIR OF SIOUX QUILLED AND BEADED MOCCASINS

A chevron across the fully-quilled toe, the entire perimeter ringed with beaded tipi motifs, velvet cloth lining on the cuffs.

length 10 1/2in

\$800 - 1,200

1065

TWO PAIRS OF SIOUX MOCCASINS

One pair with a beaded perimeter, quillwork across the vamp; the other displaying a prominent cross motif within an oblong frame, H-forms about the lower section.

length 10 1/2in and 9 1/2in

\$1,200 - 1,800



1066

A UTE BEADED SHIRT

Tailored with an indigo-dyed tradecloth body, the undyed seams across the bottom, beaded strips over the shoulders and along the arms worked in striped pyramids, a red stroud and edge-beaded bib front and back, fringed at the bib, sides and shoulders.

length 22in

\$80,000 - 120,000

Provenance

Hermann Vonbank, Munich, Germany

Illustrated

Mallet, Sylvie, editor, 2009, p. 97



1066 (front)



1066 (back)

1067

A SIOUX PIPE

The flattened oval wood stem covered at one end with quillwork, showing a band of triangles about a central box motif, wrapped in two places with silk ribbons, fastening a catlinite T-form bowl marked by decorative ridges.

length 32in

\$4,000 - 6,000

Provenance

Robert Duperier, collector and gallery owner, Paris

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1068

A GREAT LAKES PIPE

Half the pipe's length carved in a full spiral effect, flattening out towards the bowl, the narrow edges decorated with burnt file marks, fastening an L-form catlinite bowl.

length 21 3/4in

\$6,000 - 9,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 54

1069

A GREAT LAKES PIPE

The stem of flattened rectangular cross-section, marked in three spots with a series of incised parallel lines accented in ochre red pigment, fastening an L-form catlinite bowl with raised and pierced central crest.

length 26 1/2in

\$6,000 - 9,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 58

1070

A GREAT LAKES/PLAINS PIPE

The front section of the stem diamond-shaped in cross-section, the remainder round and accented with file marks, set with brass tacks and fastening a hatchet-form catlinite bowl.

length 27 3/4in

\$4,000 - 6,000

1067

1068

1069

1070

1071

A NORTHERN PLAINS QUILLED BELT POUCH

Consisting of a small rectangular pocket beaded on the side seams, the frontal flap tapered and fully quilled, yellow-dyed fringe along the perimeter, all fastened to a hide belt strap.

length 19in

\$8,000 - 12,000

Provenance

Morning Star Gallery, Santa Fe

Illustrated

Mallet, Sylvie, editor, 2009, p. 131



1072

A SIOUX BEADED BOWCASE AND QUIVER

Both cases fringed and quilled in a pattern of stripes with red stroud tufts as accents, fully beaded at each end in tipis and checkered bands, carrying a double-curved bow and a single tipless arrow.

length 37in, the bow 44in

\$7,000 - 10,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 76



1072

1073

A CROW BEADED LANCE CASE

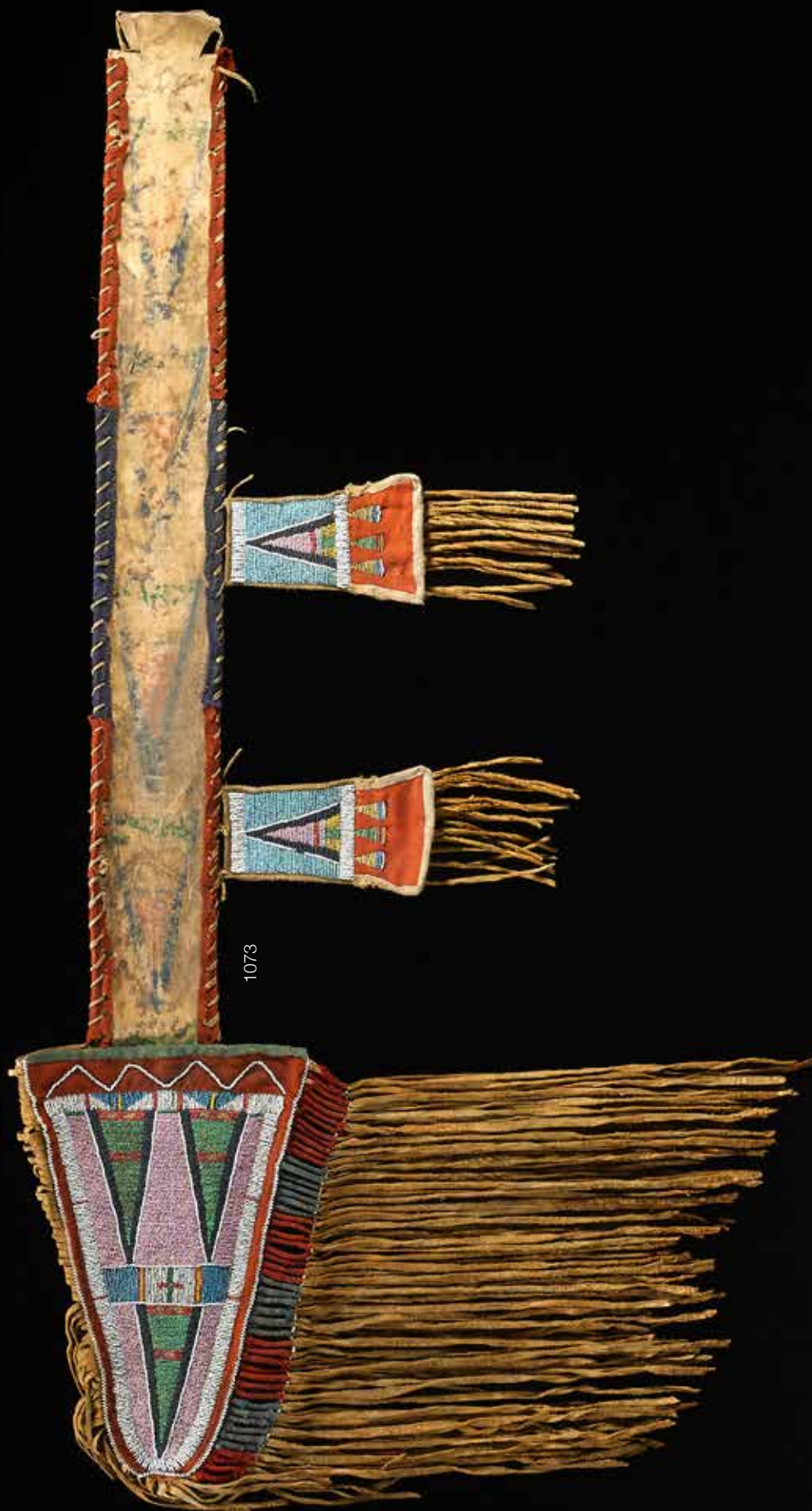
Consisting of a painted rawhide pocket trimmed in red and blue tradecloth, trailing a pair of fringed and beaded tabs, the broad spear-tip end worked in complex geometric design, more fringe about the perimeter.

length 43in

\$20,000 - 30,000

Provenance

The Brundel Collection, Germany





1074
(front and back)

1074

A SIOUX BEADED TOBACCO BAG

Striped beading about the mouth, side perimeter and bifurcated bottom, decorative details depicting pipes, feathers and horse tracks, a separate small pouch sewn at the top.

length 31in

\$4,000 - 6,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 66

1075

A CHEYENNE BEADED TOBACCO BAG

The mouth edge-beaded and with a band running down the neck, the main panel worked similarly on each side in diamonds and winged pendants, a small decorative flap attached near the top, quill-wrapped rawhide slats and fringe with traces of blue pigment below.

length 34in

\$10,000 - 15,000

Provenance

Robert Duperier, collector and gallery owner, Paris,

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Illustrated

Mallet, Sylvie, editor, 2009, p. 66



1075 (front and back)

1076

A GREAT LAKES PIPE

The rough-hewn wood stem faceted and arching towards the tapering end, fastening a barrel-shaped catlinite bowl on a flat disc base.

length 15 3/4in

\$1,500 - 2,000

1077

A SIOUX CATLINITE PIPE BOWL

In the style of Eastern trumpet pipes, the L-form base supporting an expansive flat top incised in a multi-pointed star motif.

length 6 1/4in

\$1,000 - 1,500

1078

A SIOUX CATLINITE PIPE BOWL

The red stone T-form implement heavily inlaid with lead in decorative patterns of repeated circles and X's, a pair of arching projections resembling horns flanking the base.

length 9 1/4in

\$3,000 - 4,000

Provenance

Walter Banko, Montreal, Canada

1079

A SIOUX CATLINITE PIPE

The faceted stem and rounded L-form bowl marked with groups of decorative ridges at various intervals.

length 21in

\$2,000 - 3,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 50

1080

TWO PLAINS PIPE TAMPERS

The end of one conceived as a flat plane with gently curving sides, pierced with archway and demilune designs; the other carved with a puzzle ball finial.

length 13 1/2in and 10in

\$1,200 - 1,800

Illustrated

Mallet, Sylvie, editor, 2009, p. 70



1081

A PLAINS/GREAT LAKES PIPE

Possibly Ojibwa or Sioux, the flattened stem fastening an elegant catlinite bowl marked by raised crest and cut-out decoration, a lower quilled section displaying Thunderbirds, with silk ribbons and dyed horsehair suspensions.
length 35 3/4 in
\$10,000 - 15,000

Provenance

Walter Banko, Montreal, Canada

1081





1082
A PRAIRE/PLAINS PIPE

Possibly Mesquakie, with flat mouthpiece section, expanding to a length of sinuous curves, fastening an L-form catlinite bowl with miniature bear figure on top, an old label attached reading in part: "Davenport, Iowa - 1849".

length 33in
\$8,000 - 12,000

1082

1083 (front and back)



1083

A CREE BEADED TOBACCO BAG

The edge-beaded curving top trimmed in silk ribbon, over a fully-beaded panel of naturalistic floral motifs, distinct on each side, and fringe suspensions.

length 21in

\$1,500 - 2,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 68

1084 (front and back)



1084

A SIOUX QUILLED TOBACCO BAG

Minimal beading on the mouth and neck, the central quilled panel with similar winged box arrangement on both sides, quill-wrapped slats, tin cones and fringe suspended below.

length 27in

\$2,000 - 3,000



1085 (front and back)



1086

1085

A PAIR OF CHEYENNE QUILLED TIPI BAGS

The front panels on buffalo hide, each with a pattern of stripes and bands of geometric motifs, edge beading across the tops, pony beads applied along the sides, soft hide forming the back and flap of each bag, beaded morning star and plant motif accents.

length 10 1/2in and 10 3/4in

\$8,000 - 12,000

1086

A CHEYENNE BEADED TIPI DECORATION

Consisting of a calf hide, cut to retain the animal's essential form, striped bands of beadwork across the front, quill-wrapped drops with dewclaws suspended overhead.

length 54in

\$5,000 - 7,000



1087

A PAIR OF EASTERN SIOUX QUILLED GAUNTLETS

Foliate columns extending across the top of the hands, the cuffs decorated with a crucifix set atop a stepped pyramid, flanked by birds, stars and floral motifs.

length 12 1/4in

\$800 - 1,200

1088

TWO PLAINS STONE-HEAD CLUBS

The lengthy hafts decorated in striped quillwork or tightly wrapped in stiff hide, each fastening an ovoid head, one with a quilled band about the top, the other with inventory numbers and "Sioux" in ink.

length 29 1/2 and 25 1/2in

\$2,500 - 3,500

Illustrated

Mallet, Sylvie, editor, 2009, p. 81

1089

THREE SIOUX HORN LADLES

The handles variously decorated with beaded candycane or banded quillwork designs, the largest with a sweetgrass braid fastened along the back.

length 16 1/2, 12 1/4 and 10 3/8in

\$2,000 - 3,000

Illustrated

Mallet, Sylvie, editor, 2009, pp. 25, 126 and 127

1090

A PLAINS QUILLED AND BEADED STONE-HEAD CLUB

The lengthy haft wrapped in rawhide accented by quillwork bands, the head completely covered with banded quill designs, a beaded circle at both ends.

length 29 1/4in

\$2,000 - 3,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 81

1091

A BLACKFOOT PIPE TOMAHAWK

File marks and brass tack decoration adorn the haft, the metal blade with cut-out heart motif, suspending a quilled drop with repeated chevron devices, trailing lengthy fringe wrapped in quills and set with tin cones.

length 21 1/2in

\$7,000 - 10,000



1092
AN OJIBWA PIPE

The thick stem ridged, carved with a spiral effect and incised, the green-painted head of a long-beaked bird depicted in relief on both sides, fastening a lead-inlaid catlinite T-form bowl with floral and geometric decoration.
length 30in
\$8,000 - 12,000

Provenance

Michael Haskell, Santa Barbara, CA; John Molloy, New York and Santa Fe

Illustrated

Coe, Ralph T., 1976, p. 171



1092

1093

A PLAINS/GREAT LAKES PIPE

The smoking end pierced and quill-wrapped, a series of thick paper five-pointed stars applied to the top, fastening a cattinite bowl elaborately inlaid with lead designs including the image of buffalo hooves.

length 31in

\$6,000 - 9,000

Provenance

Purchased at an auction in London



1093

1094

A BLACKFOOT PIPE TOMAHAWK

The straight stem oval in cross-section, faint file marks leaving a marked diagonally striped effect in relief, fastening a narrow iron blade, the quilled drop trailing hawk bells.

length 22in

\$5,000 - 8,000

Provenance

The Brundel Collection, Germany

Illustrated

Mallet, Sylvie, editor, 2009, p. 73



1095

A PLAINS PIPE TOMAHAWK

The faceted stem showing file marks and scalloped near the top, fastening a brass head with iron blade, with unusual antique French carriage bridle decorations as a drop.

length 24 1/2in

\$5,000 - 8,000



1096

A FORT BERTHOLD QUILLED SHIRT

The two-hide poncho-style garment open at the sides, quilled bands across the shoulders and down the sleeves, a quilled bib at the neck front and back, suspending lengthy fringe.

length 27 1/2in

\$35,000 - 45,000

Provenance

Morning Star Gallery, Santa Fe

Illustrated

Mallet, Sylvie, editor, 2009, p. 96

1096 (front)





1096 (back)

1097



1098



1097

A SIOUX BEADED BLANKET STRIP

Beaded on buffalo hide, four cruciform rosettes alternating with bisected hourglass motifs, lengthy ribbon streamers as accents.
length 70in, rosette diameter 4 1/2in

\$3,000 - 4,000

1098

A SIOUX BEADED BLANKET STRIP

The four cruciform rosettes flanked by ribbed and banded devices.

length 60in

\$1,500 - 2,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 128

1099

A SIOUX BEADED MODEL CRADLE

Fully beaded on hide, decorated in eight-pointed stars and opposing tipi motifs, with a fringed tab projection and bells on the upper perimeter.

length 12in

\$3,000 - 4,000

1100

A SOUTHERN PLAINS BEADED DOLL

The body and head stuffed with cloth, wearing partial-beaded shirt and leggings, a tradecloth breechclout and moccasins, buffalo hair used on the head with painted and beaded facial features.

height 13in

\$1,000 - 1,500

1101

TWO PAIRS OF SIOUX CHILDREN'S MOCCASINS

Including a Sioux fully-beaded ceremonial pair, beaded throughout in a geometric configuration, red cloth trim on the cuffs; the other pair a contrast in aesthetics with a simple checkered diamond on the toe the sole adornment, a note inside written in French indicating "A pair of Sioux moccasins from the child Herbert Little Moon (second child of Joe Little Moon) Obtained November 3, 1935".

length 6in and 5in

\$1,800 - 2,500

1102

A PLATEAU BEADED MODEL CRADLE

Consisting of a wood backboard wrapped in hide, the body beaded in an elongated diamond grid pattern, the fringed top showing a star and blossom design.

length 18 1/2in

\$1,500 - 2,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 40



1103 (front and back)



1104 (front and back)



1107 (front and back)





1105 (front and back)



1106 (front and back)



1103

A SIOUX BEADED TOBACCO BAG

With box motifs down the sides, the body worked in winged tipi devices, quill wrapped rawhide slats and fringe suspensions.

length 34in

\$2,000 - 3,000

1104

A SIOUX BEADED TOBACCO BAG

Minimal beading about the mouth and neck, the narrow central panel with a box device on each side, lengthy fringe suspensions.

length 37in

\$1,000 - 1,500

1105

A CENTRAL PLAINS BEADED STRIKE-A-LITE POUCH

On commercial leather, the front panel decorated with a series of triangular motifs, the back partially beaded with striped bands, cone tinkler suspensions across the bottom.

length 5 1/4in

\$800 - 1,200

1106

AN UPPER MISSOURI RIVER QUILLED PANEL

The rosette likely recycled from a shirt or tipi decoration, now incorporated as the frontispiece of a beaded Sioux pouch.

length 8 3/4in

\$2,000 - 3,000

1107

AN EASTERN SIOUX QUILLED BOY'S VEST

The front fully quilled, with stars, berries, floral or other plant motifs, geometric designs at the pockets, the back showing leafy vines laden with fruit.

length 16in

\$1,500 - 2,000



1108 (front)



1108 (back)



1109

1108

AN EASTERN SIOUX BEADED SHIRT

Tailored in a Western style, floral motifs with zigzag frames as decoration, a trio of stars down the front panel.

length 27in

\$3,000 - 4,000

Provenance

Robert Duperier, collector and gallery owner, Paris,

1109

AN APACHE BOWCASE AND QUIVER

Both cases fringed, traces of red and green painted decoration, sections edged in cloth, holding a single-curved bow strung with sinew cord and a single tipless arrow.

length of case 45", the bow 47 1/4in

\$2,000 - 3,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 31

1110

A PAIR OF SOUTHERN CHEYENNE WOMEN'S BEADED HIGH TOP MOCCASINS

Crosses and banding on the partially beaded vamps, the leggings worked in a solid grid of cross-filled diamonds, yellow dye rubbed into the hide throughout.

length 10 in, overall height 15 in

\$4,000 - 6,000

1111

A PAIR OF SOUTHERN PLAINS MEN'S HIGH-TOP MOCCASINS

Sparsely beaded about the lower section, the leggings edge-beaded and painted in a zigzag and striped effect in contrasting pigments, fringe about the upper perimeter.

length 9 in, overall height 20 in

\$3,000 - 5,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 31

1112

A PAIR OF APACHE BEADED HIGHTOP MOCCASINS

The stiff-soled lowers decorated with a striped band and roundel on the toe, the uppers marked with yellow-painted zigzags alongside a peyote-stitched vertical column accented by a series of circular appendages.

height 14in

\$4,000 - 6,000

Illustrated

Mallet, Sylvie, editor, 2009, p. 30



1113



1113

A GREENLAND ESKIMO HIDE ENVELOPE

Finely appliqued decorations adorning the interior panels, the two pockets lined with trade cloth, the exterior undecorated save for edge trimming.

length open 29in

\$800 - 1,200

Included with this lot is a glass diapositive slide labeled

"V. Richter København, 76. Kongen hilser paa Grønlaenderinderne" - (*The King welcomes the Greenland Indians*)

1114

AN ESKIMO PIPE

The wood stem colored in a dark brown-red pigment and wrapped in sealskin thongs, fastening a lead trumpet-type bowl.

length 11 1/4in

\$600 - 900

1115

A NORTHWEST COAST HORN SPOON

The light-toned scoop in contrast to the dark handle, worked as a totemic bear surmounted by an eagle.

length 6 1/2in

\$500 - 700

1115



1114



1116

A TLINGIT DAGGER

The wood pommel carved to depict an animal head, with ears pinned back, copper discs inlaid at the eyes, nose and cheeks, the grip wrapped in thick hide, fastening a double-edged iron blade.

length 18in

\$5,000 - 7,000



1116 (detail)



1116



1117
TWO PAIRS OF SOUTHWEST WOMEN'S MOCCASINS
 Including Navajo and Hopi examples, each with stiff upturned hide soles and lengthy banded wrapping as leggings.
length 20 1/2in and 10 1/2in
\$1,000 - 1,500

Provenance

For the Navajo pair: collected by Paul Coze in Taos, New Mexico

Illustrated

Mallet, Sylvie, editor, 2009, p. 26 for the Hopi pair; p. 30 for the Navajo examples

1118
TWO NAVAJO BOW GUARDS

One centering a large turquoise stone, the stampwork and repousse elements accented by cut-out areas; the second with a smaller plaque and square-cut bezel, silver buttons alongside of both.
length 4 7/8 and 3 1/4in
\$1,500 - 2,000



1119
THREE ZUNI OR NAVAJO ADORNMENTS
 Including two cluster bracelets, each with ropework and crescent accents; and a pair of collar points, *Teddy Goodluck, Sr.*, set with four turquoise bezels.
width of first two 2 5/8 and 2 3/4in, length of latter 3 1/4in
\$1,000 - 1,500

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MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
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WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	112

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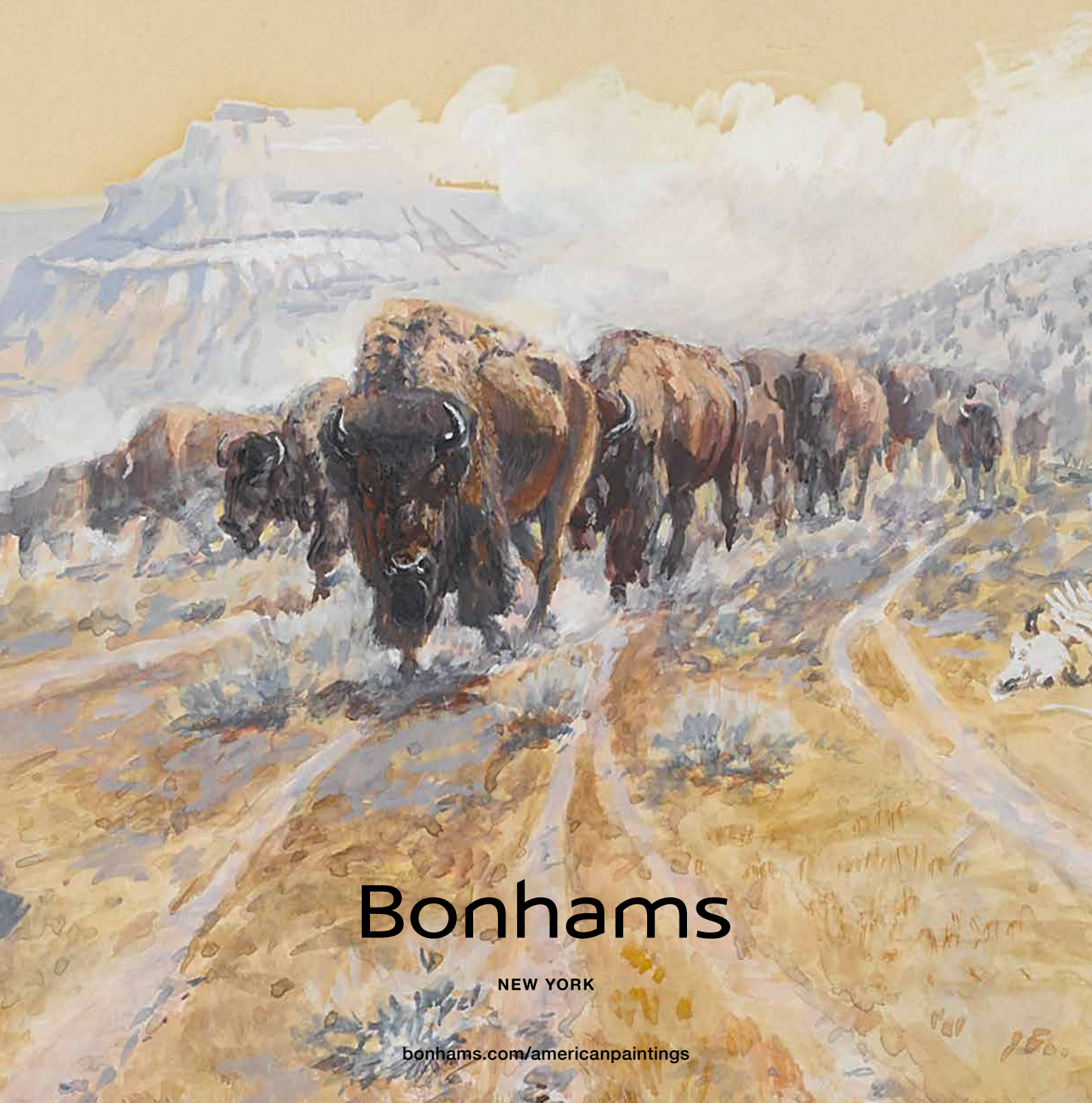
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