

ART OF
AFRICA, OCEANIA,
& THE AMERICAS

NEW YORK 15 MAY 2017



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LOT 29
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LOT 26



ART OF
AFRICA, OCEANIA,
& THE AMERICAS



ART OF AFRICA, OCEANIA, & THE AMERICAS

AUCTION IN NEW YORK

15 MAY 2017

SALE N09619

2:00 PM

EXHIBITION

Friday 5 May
10 am-5 pm

Wednesday 10 May
10 am-5 pm

Saturday 6 May
10 am-5 pm

Thursday 11 May
10 am-5 pm

Sunday 7 May
1 pm-5 pm

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*A special thanks to Jeffrey
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this catalogue.*

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PROPERTY FROM THE ESTATE OF ELAINE LUSTIG COHEN

LOTS 1-12

The pioneering painter, designer, and collector Elaine Lustig Cohen (1927-2016) has been described as “the quintessential Modernist”, and her influential architectural signage, typefaces, book covers, and graphic design work helped to define the visual canon of the 1950s and 1960s. Synthesizing influences from the early 20th century avant-garde movements – especially Bauhaus, Constructivism, and Dada - she created a vocabulary that exuberantly broke free of traditional design. Her fresh, spirited vision favored geometry, bold color, the appropriation of eclectic references, and startling clarity.

After the passing of her first husband, the legendary American modernist Alvin Lustig (1915-1955), Elaine Lustig Cohen found herself with the tall order of carrying on his design commissions, and in doing so unlocked an extraordinary talent. From the auspicious beginning of being tasked by Philip Johnson to create the iconic typeface and signage for his now-legendary Seagram building at 375 Park Avenue, she would go on to collaborate with many of the visionary pioneers of modernist architecture and design, including Johnson, Richard Meier, and Eero Saarinen. Her patrons included John de Menil, the Jewish Museum, the Museum of Primitive Art, General Motors, and the Federal Aviation Administration. Beginning in the 1950s she earned considerable renown for her inventive book cover designs, which she

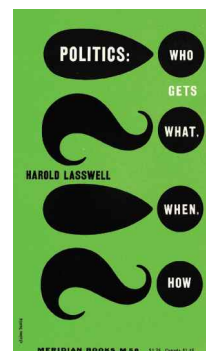
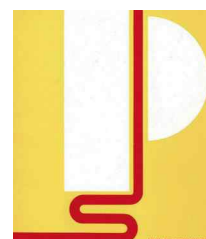
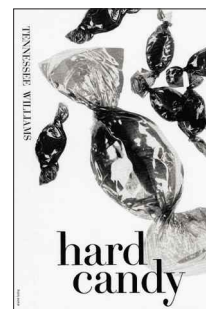


Elaine Lustig Cohen and Arthur A. Cohen, Mexico, 1956

created for New Directions and Meridian Books; she would go on to marry Meridian's publisher Arthur A. Cohen, himself an influential author and scholar.

In their townhouse on east 70th street in Manhattan, Arthur and Elaine designed an interior which was not unlike Elaine's fanciful book cover designs, using a collage of world art, synthesized with the same unique vision. Sculpture from Ancient Greece, Renaissance Europe, Imperial China, and traditional cultures of Africa, North America, and the Pacific mingled together with Elaine's own paintings - for which she would later gain significant critical acclaim - in elegant, minimal interiors. Far ahead of American collecting fashion, the couple acquired works from the pioneering dealers and collectors of the time: Klejman, Kamer, Simpson, Furman, and Leff.

The Cohens' home would become a gathering place for influential artists, critics, scholars, and writers of the era. Among their frequent guests were Robert Motherwell, Richard Meier, and Cynthia Ozick. The eclectic selection of works offered here are not only a time-capsule of early post-war collecting in America, but also witnesses to an elite milieu of visionary artists and intellectuals. Above all they are a testament to the remarkable affinity that Elaine Lustig Cohen felt for the anonymous artists of cultures from vastly different times and places, and the creative energy that she drew from their work.



The Cohen residence on East 70th Street, Manhattan, circa 1960s



PROPERTY FROM THE ESTATE OF ELAINE
LUSTIG COHEN

Hopi Kachina Figure, Arizona, United States of America

Height: 9 ¼ in (23.5 cm)

PROVENANCE

Victor Justice Evans (1865-1931), Washington,
D.C.

National Museum of Natural History, Smithsonian
Institution, Washington, D.C., bequest of the
above, March 26, 1931, cat. no. 361,090, acc. no.
113,605

Bernard Brown, Milwaukee, acquired from the
above via the Logan Museum of Anthropology,
Beloit College, Beloit, Wisconsin, December 3,
1963

Arthur Cohen & Elaine Lustig Cohen, New York,
acquired by the late 1960s

Carved out of dried cottonwood roots by initiated
Hopi men, *kachina* figures – called *tithu* in the
Hopi language – represent the different spirits
that lie at the foundation of Hopi theology. These
spirits, also called *kachinas*, act as intermediaries
between the supernatural and material worlds
and possess the power to bring rain to the
parched desert landscape and to protect
the overall well-being of Hopi villages. From
December to July of each year, the Hopi believed
that *kachina* spirits mingled among the living and
held dance ceremonies during which men wearing
colorful costumes embodied *kachinas*. The
figures were presented to girls and young women
as instruments of protection as well as guides
for proper behavior. Far from being treated as
'dolls' in the Western sense, *kachina* figures were
displayed in Hopi homes out of reverence for the
spirits and as mnemonic tools.

Perhaps drawn to the figures' bewildered
expressions or their connection to the spiritual
realm, surrealist artists André Breton and Max
Ernst were renowned collectors of *kachina* dolls.
Breton displayed his collection on a wall in his
Paris apartment while Ernst, together with Peggy
Guggenheim, to whom he was married between
1941-1946, had a dog named *Kachina*.

\$ 5,000-7,000



PROPERTY FROM THE ESTATE OF ELAINE
LUSTIG COHEN

**Hopi Kachina Figure, Arizona,
United States of America**

Height: 10 ½ in (26.7 cm)

PROVENANCE

Victor Justice Evans (1865-1931), Washington,
D.C.

National Museum of Natural History, Smithsonian
Institution, Washington, D.C., bequest of the
above, March 26, 1931, cat. no. 361,053, acc. no.
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Bernard Brown, Milwaukee, acquired from the
above via the Logan Museum of Anthropology,
Beloit College, Beloit, Wisconsin, December 3,
1963

Arthur Cohen & Elaine Lustig Cohen, New York,
acquired by the late 1960s

\$ 5,000-7,000



PROPERTY FROM THE ESTATE OF ELAINE
LUSTIG COHEN

Bamana Terracotta Vessel, Mali

jidaga

Height: 20 in (51 cm)

PROVENANCE

Galerie Kamer, New York

Arthur Cohen & Elaine Lustig Cohen, New York,
acquired from the above on January 13, 1968

Like other tradecrafts in Bamana society, the production of pottery is the exclusive domain of a small and distinct group of artisans, known as *numumusow*. These artisans were wives of the blacksmiths – *numuw* – who, in addition to their technical and creative abilities, were responsible for offering ritualistic protection and medicinal healing to their communities and mediating with the spiritual world. Similar to their husbands, female potters also fulfilled ritualistic responsibilities beyond their craft, including participation in important ceremonies such as baptisms, funerals, and serving as midwives at childbirth.

The large ovoid shape of this vessel helped to serve its utilitarian purpose. Women often carried water and other goods in these voluminous pots, and their sturdiness made them reliable storage containers in domestic settings. The bottom half of these terracotta vessels was formed using a convex mold, while coils were used to help raise the clay up to its lip. Evidence of the pot's age, stylized outlines of three small lizards appear splattered around the shoulder of the vessel. While these anthropomorphic motifs used to be common in terracotta pots of this type, artisans have shifted to slip designs in recent decades.

\$ 2,000-3,000



PROPERTY FROM THE ESTATE OF ELAINE
LUSTIG COHEN

Dogon Granary Shutter, Mali

Height: 23 ¼ in (59 cm)

PROVENANCE

John J. Klejman, New York

Arthur Cohen & Elaine Lustig Cohen, New York,
acquired from the above on March 25, 1960

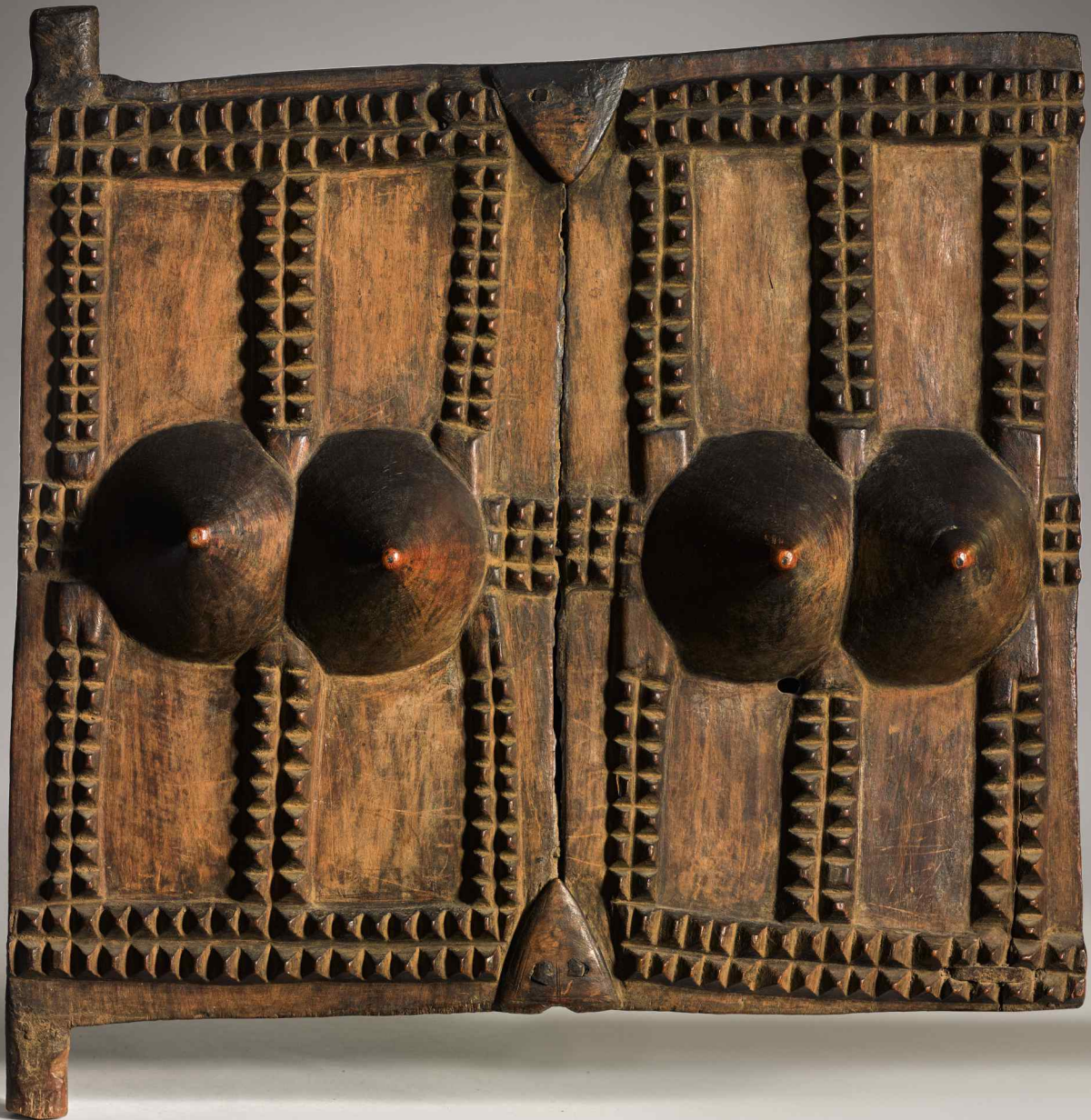
EXHIBITED

The Museum for African Art, New York, *Western
Artists/African Art*, May 27 - August 7, 1994

PUBLISHED

Daniel Shapiro, *Western Artists/African Art*, New
York, 1994, p. 24, cat. no. 11

\$ 7,000-10,000



PROPERTY FROM THE ESTATE OF ELAINE LUSTIG COHEN

Dogon or Mossi Mask, Mali

Height: 46 in (117 cm)

PROVENANCE

Galerie Kamer, New York

Arthur Cohen & Elaine Lustig Cohen, New York, acquired from the above on June 10, 1966

EXHIBITED

The Museum of Modern Art, New York, *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, September 27, 1984 - January 15, 1985

PUBLISHED

William Rubin, ed., *"Primitivism" in 20th Century Art: Affinities of the Tribal and the Modern*, New York, 1984, p. 365

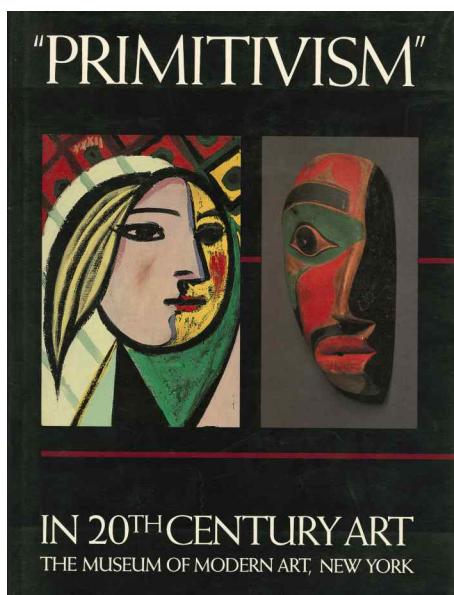
William Rubin, ed., *Le Primitivisme dans l'art du 20e siècle. Les artistes modernes devant l'art tribal*, Paris, 1987, p. 365

\$ 15,000-25,000

Because Mossi society finds its genesis in the intermingling of various ethnic groups in present-day Burkina Faso, its people have come to span a vast geographic area, yet they are rather heterogeneous in their origins and practices. The subjects of Mossi masks generally depict humans and animal characters in totemic form; here, the Cohen Mossi Mask signifies a large antelope and is exemplary of the Risiam style.

Roy believes that masks of this style were produced by either a carver or a "school" of carvers that resides by the northern Upper Volta River (Roy, *Art of the Upper Volta*, 1987, p. 131). Characteristically, these masks are convex and sport a prominent ridge with triangular notches down the center of their faces. The ridge on the Cohen Mossi Mask draws the eye seamlessly upwards along the dramatic yet elegant superstructure that represents the antelope's horns. On the face of the mask, traces remain of the emblematic red, white, and black pigments that form striking geometric patterns and shapes. Mossi tribes used these masks in rituals to call for a plentiful harvest season with abundant rain, as well as for the overall security and growth of the community.

The arresting aesthetic of Mossi masks is not confined to its origins in Africa, however, as its influence has also seeped into the cultural consciousness of Western artists. Along with many other key examples of African art, the Cohen Mossi Mask was featured in the Museum of Modern Art's seminal 1984 exhibition, *"Primitivism" in 20th Century Art*. The exhibition's catalogue highlights the artistic inspiration of the Mossi mask, drawing a direct link to the oeuvre of Constantin Brancusi (see Geist's chapter on Brancusi in Rubin, ed., *"Primitivism"*, vol. 2). Works by the Romanian sculptor, such as the meditative *Bird in Space* (1932–40), reach an artistic affinity with the Mossi mask's sumptuous arc and graceful geometry, as well as with the abstractions of other African pieces also included in the exhibition.







6

PROPERTY FROM THE ESTATE OF ELAINE
LUSTIG COHEN

Bamana Iron Equestrian Figure, Mali

Height: 20 in (51 cm)

PROVENANCE

Arthur Cohen & Elaine Lustig Cohen, New York,
acquired in the 1960s

The function of objects such as this iron equestrian figure from the top of a pike was mainly political. 'The pikes were emblems of power and were planted in the entrances of family courtyards, from where they were taken and stuck in the ground at the edge of the dance area during village festivals.' (Jean-Paul Colleyn, *Bamana*, 2009, p. 129).

\$ 2,000-3,000

PROPERTY FROM THE ESTATE OF ELAINE
LUSTIG COHEN

Senufo Oracle Figure, Côte d'Ivoire

kafigeledjo

Height: 34 1/4 in (87 cm)

PROVENANCE

Galerie Kamer, New York
Arthur Cohen & Elaine Lustig Cohen, New York,
acquired from the above on June 10, 1966

In the Senufo language, *kafigeledjo* roughly translates to 'he who speaks the truth'. As instruments of divinatory practice, these oracle figures played a central role in rituals of the same name. Hidden from public view, *kafigeledjo* were physically accessible to only the most learned and senior male elders of the initiatory *poro* society, and very occasionally, female leaders in the *sandogo* association. Possessing oracular power, *kafigeledjo* figures were said to represent 'invisible bush spirits' (LaGamma, *Art and Oracle*, 2000, p. 26). Their truth-telling function helped to maintain social order by revealing 'misdeeds, false testimony, and culpability' (*ibid.*)

Aesthetically, *kafigeledjo* is at once both representational and abstract. Its fabric-woven form topped with feathers and quills resembles a frenetic human figure, yet the layers of mud and other crusty sacrificial materials and the jarring iron blade shroud the figure in a cloud of secrecy and imbue it with a sense of potent intimidation. This combination of figural and abstract forms is symbolic of the object's spiritual power, which it wields in Senufo communities through leaders who straddled both human and spiritual worlds.

\$ 8,000-12,000



PROPERTY FROM THE ESTATE OF ELAINE LUSTIG COHEN

Kwakwaka'wakw Raven Mask, British Columbia, Canada

Attributed to Willie Seaweed (c. 1873–1967)

Length: 48 in (122 cm)

PROVENANCE

Jay C. Leff, Uniontown, Pennsylvania

Arthur Cohen & Elaine Lustig Cohen, New York, acquired from the above in 1962

EXHIBITED

Carnegie Institute, Pittsburgh, *Exotic Art from Ancient and Primitive Civilizations: Collection of Jay C. Leff*, October 15, 1959 - January 3, 1960

PUBLISHED

Carnegie Institute, *Exotic Art from Ancient and Primitive Civilizations: Collection of Jay C. Leff*, 1959, p. 114, cat. no. 763 (listed)

\$ 120,000-180,000

A KWAKWAKA'WAKW RAVEN MASK BY WILLIE SEAWEED

Stephen C. Brown

Raven masks of this type are one of a group of three, and sometimes four, traditional associates of Hamatsa dancers and their empowering spirit Baxbakwalanuksiwey, the Cannibal at the North End of the World. The performance of the Hamatsa dancer is made up of several parts, each one symbolic of the taming of the dancer by removal of the man-eating spirit that contains him. The other traditional beings that accompany the Raven mask are the Crooked Beak, the Huxhukw, and in some cases the Moogamhl, or Four-Face mask, which incorporates the other three creatures in one mask. Other variants or combinations of the three primary mask types can also appear with them in the traditions of different family lineages. Masked dancers appear in between two parts of the Hamatsa performance, their presence intended to calm and appease the man-eating spirit that has captured the soul of the Hamatsa.

Willie Seaweed (c. 1873-1967) was an outstanding and prolific traditional artist of the Kwakwaka'wakw First Nation. His surname is an English spelling of the chief's name, *Sewidi*, which means 'paddling owner', or metaphorically 'to whom everyone paddles', which indicates the status of the chief as an important person to whom other people travel. He made dozens of masks and other items of ceremonial regalia from his home in Blunden Harbour, a remote village on the British

Columbia mainland opposite the north end of Vancouver Island. His son, Joe, was also a talented artist who often worked in tandem with his father. The heads of family lineages would commission an artist to produce an original set of masks when their eldest son was to be initiated into the Hamatsa society. Willie Seaweed, also known by one of his traditional names that translates as 'Smoky-Top', would carve and paint a set of the man-eating bird monsters according to the ceremonial privileges of the commissioning family. In his later years, Seaweed lived in the cultural hub of Alert Bay, where he was an invaluable member of the older generation who inspired the revitalization of Kwakwaka'wakw culture that began during his time.

Willie Seaweed's carving style was founded on the traditional work of his predecessors in Blunden Harbour, who as a group were recognized for their original and sometimes flamboyant interpretations of traditional imagery. Seaweed developed his own unique style over many decades, beginning in the late nineteenth century and evolving well into the 1950s. His highly refined style can readily be picked out from among the work of his peers, and has been one of the primary inspirations for contemporary Kwakwaka'wakw artists who emulate and further expand upon his body of work.



8

PROPERTY FROM THE ESTATE OF ELAINE
LUSTIG COHEN

Spirit Board, Kerewa, Paia'a
Village, Kikori River Delta, Gulf of
Papua, Papua New Guinea

gope

Height: 34 1/4 in (87 cm)

PROVENANCE

Arthur Cohen & Elaine Lustig Cohen, New York,
acquired in the 1960s

\$ 10,000-15,000



PROPERTY FROM THE ESTATE OF ELAINE
LUSTIG COHEN

Figure for Malagan, New Ireland

Height: 38 in (96.5 cm)

PROVENANCE

John J. Klejman, New York
Arthur Cohen & Elaine Lustig Cohen, New York,
acquired from the above on November 24, 1956

PUBLISHED

A. B. Meyer & W. Foy, *Tanzobjekte vom Bismarck
Archipel, Nissan und Buka*, Dresden, 1900, pl.
XIV, fig. 6

Highly anticipated and meticulously prepared for long periods of time, often over the course of years, *malagan* ceremonies are intricate and extensive affairs that are held in the name of one or more deceased members of a community. Although community members utilize the time for a multiplicity of enterprises and transactions, these occasions signal the culmination of the mourning period for the departed alongside a tightly choreographed and stylized sequence of music, song, gestures, and dancing. Peltier describes how 'This ultimate exhibition is designed, according to a common expression in New Ireland, to 'finish the dead man,' to efface him from the world of the living by sending his soul into the spirit world. But it is not merely a farewell. It is a matter of controlling the "soul" or rather the "vital force" of the dead man in order to pass it on to the next generation. This vital force allows the clans to live and reproduce themselves from generation to generation. "Finishing the dead man" means picking up his energy, channeling it and sharing it out among the members of the clan. The aim is to tighten social bonds between the man or men who take the place of the dead man and the rest of the community.' (Gunn & Peltier, eds., *New Ireland: Art of the South Pacific*, 2006, p. 78)

As important as human actions are to these ceremonies, however, those inanimate images of *malagan* objects, such as the figure here, are integral to the successful realization of these events. Colorful and elaborate in nature, these figures may depict animals and other creatures with the anthropomorphic being; in this case, a bird perches on the man's head, and a flying fish biting the man's beard. On the ritual role of these figures, Peltier continues, 'The "images" play a decisive role in this redistribution process. They act as mediators between the worlds. Erected under leafy shelters which may attain a great height, they draw all eyes and dominate the surrounding area. They watch over the ceremony.'

\$ 40,000-60,000



PROPERTY FROM THE ESTATE OF ELAINE LUSTIG COHEN

Three Combs, Solomon Islands

Length (largest): 9 in (22.8 cm)

PROVENANCE

Arthur Cohen & Elaine Lustig Cohen, New York, acquired in the 1960s

\$ 3,000-5,000



11

PROPERTY FROM THE ESTATE OF ELAINE LUSTIG COHEN

Pectoral, Solomon Islands

tafi

Width: 8 in (20.3 cm)

PROVENANCE

Aaron Furman, New York

Arthur Cohen & Elaine Lustig Cohen, New York, acquired from
the above on October 9, 1965

\$ 3,000-5,000





13

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Figure for Malagan, Hamba Region, New Ireland

Height: 45 5/8 in (115.9 cm)

PROVENANCE

Augustin Krämer, collected *in situ*
Ernst Heinrich, Stuttgart-Bad Cannstatt
Sotheby Parke-Bernet, New York, *Oceanic and African Art from the Heinrich Collection, Stuttgart-Bad Cannstatt*, October 21, 1967, lot 70

Aaron & Joyce Furman, New York, acquired at the above auction

Thence by descent

The present figure, from New Ireland in the Bismarck Archipelago, was reportedly collected *in situ* by Augustin Krämer, the famous German naturalist and ethnographer who in 1925 pronounced that 'the art of the Bismarck Archipelago is the pinnacle of the development of original art on earth'.

The figure was subsequently in the collection of Ernst Heinrich, whose great passion was for objects from New Ireland and the Bismarck Archipelago. Heinrich 'traveled all over Germany asking former colonials about any possible artifacts that they might have brought back [...]' (Conru, ed., *Bismarck Archipelago Art*, 2014, p. 61) and over the course of several decades he assembled an extraordinary collection, which he housed in his 'Kannibalen Haus'. An interior photograph of the 'Kannibalen Haus' shows Heinrich astride a rocking horse in front of *uli* figures and *malagan* carvings, including the the present figure.

\$ 12,000-18,000

13

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Kanak Janiform Roof Finial, New Caledonia

Height: 63 ¼ in (160.7 cm)

PROVENANCE

Private Collection, New York

Sotheby's, New York, November 11, 2004, lot 23, consigned by the above

American Private Collection, acquired at the above auction

Kanak societies were ruled by hereditary chiefs who embodied both secular, political power and the sacred power of the ancestors. The house of the chief was both the physical and metaphorical center of the village, and its towering conical roof would have been crowned with a roof finial which symbolically alludes to the role of the chief.

According to Boulay, roof finials developed from trespass or taboo markers. These markers were 'signs of the power which comes from the ancestors' (Kasarhéro & Boulay, *Kanak. L'art est une parole*, 2013, p. 106), and were used to demarcate cultural boundaries. Boulay convincingly illustrates how the markers, composed of bundles of straw tied to poles, gradually evolved into the characteristic geometric and anthropomorphic forms of the roof finials (*ibid.*, pp. 108-109, 112-113). Like the trespass markers, roof finials 'indicated that one was entering a highly culturally charged area' (*ibid.*). Since the chief's house was to be approached only from the front, roof finials generally have only one ancestor face. Here however the addorsed faces of two ancestor spirits look out over the community.

\$ 15,000-25,000



PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

Mask for Malagan, New Ireland

tatanua

Height 13 ¾ in (34 cm)

PROVENANCE

John J. Klejman, New York
Aaron & Joyce Furman, New York, acquired from
the above prior to 1970
Thence by descent

A mask (*tatanua*) such as this would have been danced in *malagan* ceremonies which honored the dead. Accompanied by the tempo of drums, boards and bamboo sticks, the male dancers either paired off or lined up to dance the masks in public.

An homage to male beauty, *tatanua* masks depict elaborate coiffures, wide, prominent noses, pierced earlobes, and broad mouths with healthy teeth. See Gunn, *New Ireland: Ritual Arts of Oceania*, 1997, p. 146 for a more detailed description of the ceremony, transcribed from the German trader Robert Parkinson's first-hand account from circa 1900.

\$ 7,000-10,000



15

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

**Spear Finial, Manus Island,
Admiralty Islands, Manus Province,
Papua New Guinea**

Length: 16 1/8 in (41 cm)

PROVENANCE

Alexander Morrison, Singleton, New South Wales
Don Morrison, Singleton, New South Wales, by
descent from the above

John Magers, Sydney, acquired from the above
Aaron & Joyce Furman, Sintra, acquired from the
above in 1976

Thence by descent

Ingrid Heerman states that the art of the Admiralty Islands often uses the human form in combination with the animal, particularly representations of the lizard or, as is the case in the present lot, the crocodile. This combination of these human and animal forms may lead the observer to wonder 'about the transformations hinted at and the relationship between men and the ancestors possibly thus depicted.' (Heerman in Conru, ed., *Bismarck Archipelago Art*, 2014, p. 106).

Here the upper jaw of a crocodile appears on the back of the male figure, which has the prognathous chin and bellicose expression typical of 'Manus style' objects. He has characteristically elongated and pierced earlobes, armbands, and lime filled motifs on his legs, which depict scarification marks. Extensive trade between the different islands means that it is difficult to consider any object 'a definite cultural marker for any single group' (*ibid.*, p. 84), although by repute this particular spear comes from the coastal Matankol (or Matankor) people, who Heerman notes were regarded as the most 'inventive group' (*ibid.*). Slightly unusual here is the depiction of what appears to be a pectoral ornament, the form of which suggests it may represent a bird. It is possibly a frigate bird, which was symbolically 'important to fishermen [...] as a messenger' (Kaufmann, et al., eds., *Admiralty Islands*, 2002, p. 45). The feathers of the frigate bird were used in the famous warriors' nape ornaments, which were reportedly made by the Matankol.

The blade of the present spear is obsidian, several forms of which occur in the Admiralty Islands. Parkinson states that the blades were made by specialist knappers (Parkinson, *Dreissig Jahre in der Südsee*, 1907, p. 373), but there is no early account of how the blades were hafted. Here the blade is bound to the top of the figure with fine fiber. This intricate binding has then been painted to accentuate its patterns, and adorned with red and white trade beads.

\$ 7,000-10,000





PROPERTY FROM A PRIVATE COLLECTION

Edo Pendant Plaque, Benin Kingdom, Nigeria

Height: 5 in (12.7 cm)

PROVENANCE

Sir Ralph Furse, Halsdon House, Dolton, Devon
 Patrick Furse, Halsdon House, Dolton, Devon, by
 descent from the above
 Sotheby's, London, July 12, 1977, lot 169,
 consigned by the above
 Hélène Kamer, New York, acquired at the above
 auction
 American Private Collection, acquired from the
 above

\$ 5,000-7,000

This fine fragment from a pendant plaque would have originally have been composed of a triad of figures, with a central character (on the right here), flanked by attendants who support his hands. The left edge of the plaque is finely pierced for crotal bells, and there is a well-worn suspension loop on the back of the head of the 'central' figure. This 'central figure' wears a necklace from which a large object is suspended. This motif is an important characteristic of triad pendant plaques, and according to Paula Ben-Amos it may represent 'the great bead' or a 'ball of medicine'. (Ben-Amos & Rubin, *The Art of Power*, 1983, p. 100).

The depiction of a triad is common in Benin art and usually hierarchical in form, with the central figure, representing the King, or *Oba*, differentiated from his less important attendants.

The corpus of pendant plaques, however, generally departs from this convention. Here the figures are similarly attired; the top of the skirt is indicated on both, and they wear the same close fitting tunics and collars of coral, and the same beaded crowns with beaded shafts. The significance of this is unclear, and the literature offers no information as to the function of these objects. We know that other types of Edo pendants were sent to vassals of the *Oba* as 'emblems of their authority' (Ben-Amos, *The Art of Benin*, 1980, p. 18). However there are no reports of any of this type outside of Benin, and as they are not depicted on objects which chronicle the achievements of the *Obas*, they may have been 'used in a private context', outside of the 'propagandist' purpose of other pendants. (Ben-Amos & Rubin, *ibid.*, p. 101).



17, ACTUAL SIZE

PROPERTY FROM THE COLLECTION OF CECILIA
AND IRWIN SMILEY, NEW YORK

**Senufo Avian Heddle Pulley, Côte
d'Ivoire**

Height: 7 ¼ in (18.5 cm)

PROVENANCE

Helena Rubinstein, Paris & New York

Harold Rome, New York

Ben Heller, New York, acquired from the above
Sotheby's, London, November 30, 1982, lot 123,
consigned by the above

The Arcade Gallery, London, acquired at the
above auction

Cecilia & Irwin Smiley, New York, acquired from
the above in 1985

\$ 4,000-6,000





19

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

Yaure Mask, Côte d'Ivoire

te bodu or *gyè*

Height: 9 1/2 in (24.1 cm)

PROVENANCE

Walter Kaiser, Stuttgart, inv. no. 2343

Dr Heino Geisler, Frankfurt, inv. no. G.364,
acquired from the above in 1974

Thence by descent

Sotheby's, Paris, June 23, 2006, lot 116,

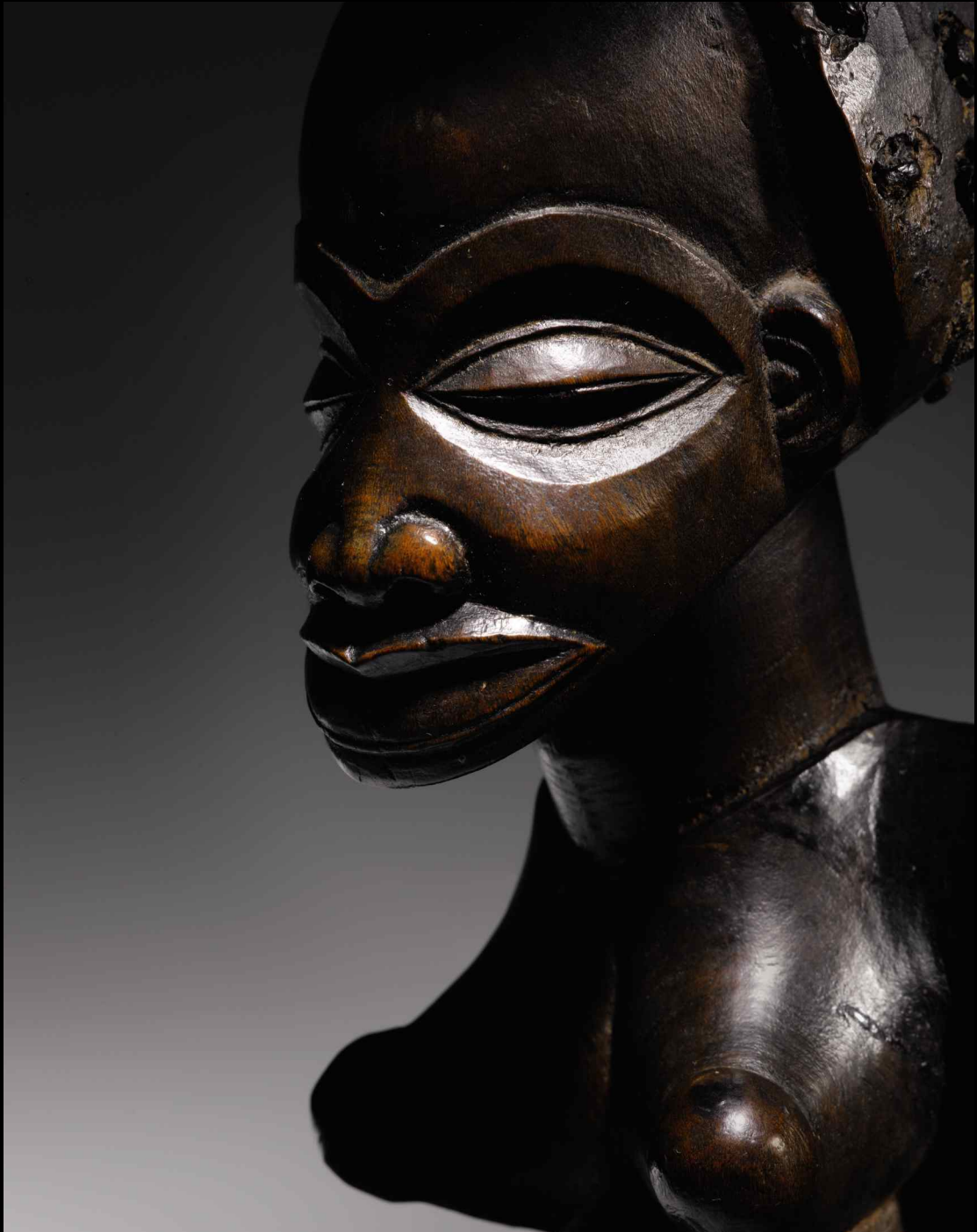
consigned by the above

Private European Collection, acquired at the
above auction

\$ 7,000-10,000

19

CHOKWE



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Chokwe Female Statue, Angola

Height: 13 ¾ in (35 cm)

PROVENANCE

René Buthaud (1886-1986), Bordeaux, acquired by the 1950s
Galerie Le Corneur-Roudillon, Paris, acquired from the above
by 1968

Kevork Loris Essayan (1897-1981), Paris

Jacques Kerchache, Paris, acquired from the above

Private European Collection, acquired from the above in 1982

Thence by descent to the present owner

EXHIBITED

Galerie Le Corneur-Roudillon, Paris, *Collection d'un Amateur*.

Art Nègre, 1920 - 1950, May 17 - June 8, 1968

PUBLISHED

Galerie Le Corneur-Roudillon, *Collection d'un Amateur*. *Art*

Nègre, 1920 - 1950, Paris, 1968, no. 28

Marie-Louise Bastin, *La Sculpture Tshokwe*, Meudon, 1982, pp.
162-163, no. 96

Jacques Kerchache, Jean-Louis Paudrat, Lucien Stéphan, *L'art
africain*, Paris, 1988, p. 464, ill. 786

Jacques Kerchache, Jean-Louis Paudrat, Lucien Stéphan, *Art
of Africa*, New York 1993, p. 464, ill. 786

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



20



20

PAYS D'ORIGINE THE GOLDEN AGE OF CHOKWE SCULPTURE

One of the greatest accomplishments of African art, and indeed of world sculpture, are the magnificent figure sculptures of the Chokwe people, created in their Uchokwe homeland in 18th and 19th century Angola. The surviving corpus is small in number, with about a dozen major male figures extant which depict the ancestral culture hero Chibinda Ilunga (Petridis, *Art and Power in the Central African Savanna*, 2008, p. 93; see fig. 1); these are among the most highly esteemed of all African figural sculptures, and are icons of African art. Much rarer are the equally impressive female figures, which formed the essential female half of the primordial couple.

Famed for their prowess as hunters and metalsmiths, the Chokwe rose from a decentralized network of chiefdoms to a major regional power during the 19th century, conquering and eclipsing neighboring kingdoms as they achieved unprecedented wealth and power by trade with the Portuguese. They carried with them a rich oral tradition that celebrated the grand lineage from which they descended. A sophisticated court tradition blossomed, culminating in a tradition of wood figure sculpture which celebrated the mythical origins of those sacred dynasties. The art historian Marie-Louise Bastin defined the Chokwe artistic golden age as that of the '*pays d'origine*' – that is the Uchokwe homeland style before the expansion of Chokwe populations out of the region in the late 19th century (Bastin, *La Sculpture Tshokwe*, 1982, pp. 29-35). Statues of extraordinary refinement depicted the heroes of the stories which told of the foundations of their culture, and extolled the virtues of their revered predecessors.



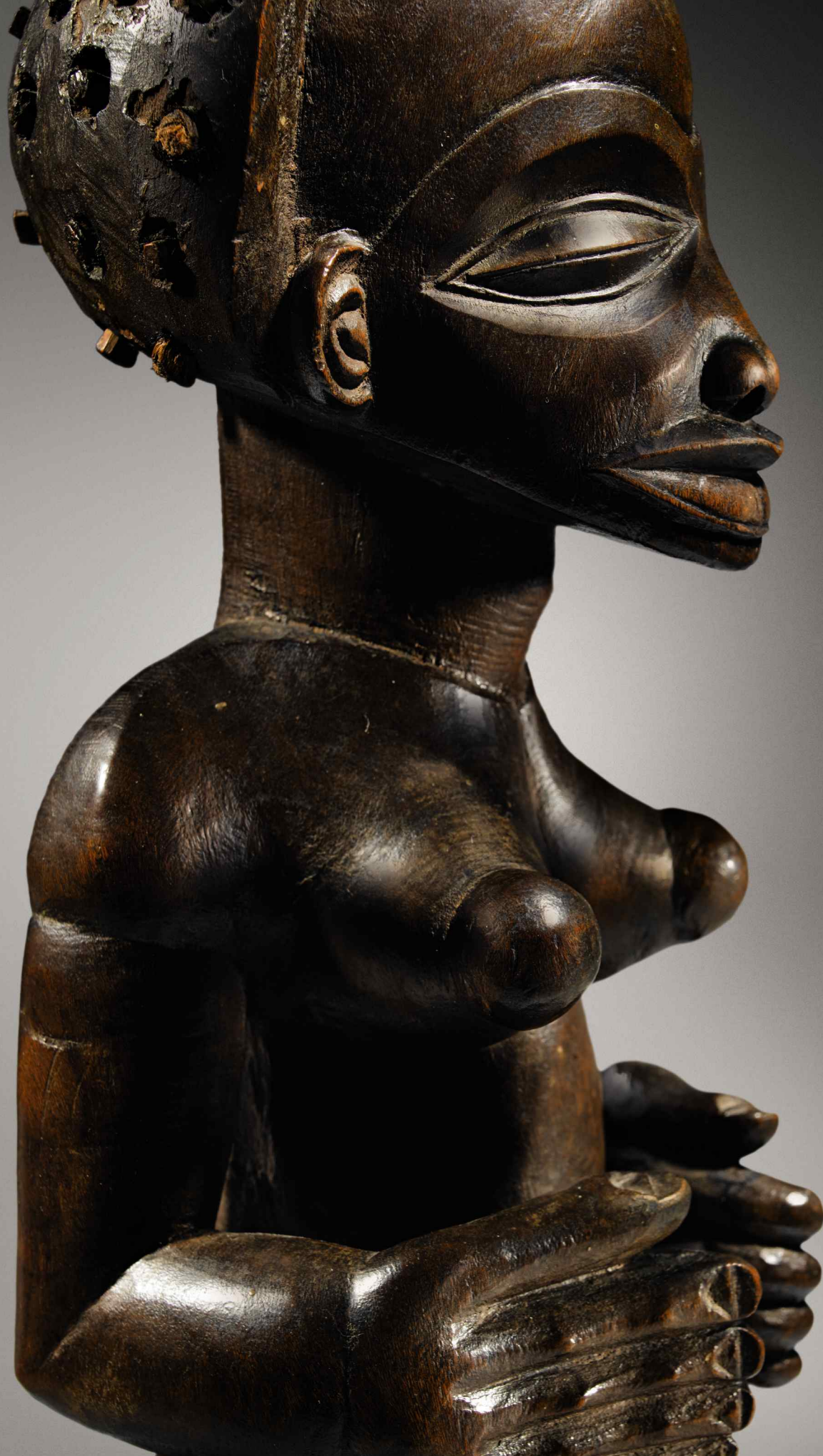




Fig. 1 Ethnologisches Museum, Berlin



Fig. 2 Museu do Dundo, Angola



Fig. 3 Musée Barbier-Mueller, Geneva

FEMALE POWER

MOTHERS, QUEENS, AND MAIDENS

The present figure is one of a very small number of female figures in the *pays d'origine* style which survive today, and is unsurpassed in its sculptural quality. Art historians have suggested multiple iconographic interpretations for these depictions of women. Especially when paired with the hunter Chibinda Ilunga, the female is thought to represent his wife Lweji, the female protagonist of the Lunda epic, or another highly ranking wife of Chibinda Ilunga. It has also been proposed that they commemorate individual dignitaries as successors to the founding couple, and indeed as the subject may be styled as the mythic ancestor, this interpretation does not exclude the first. A third interpretation is that the female subject may be the Queen Mother, embodying the matrilineal succession of power within Chokwe lineages.

One of the greatest sovereigns in African history was the famed female Chokwe chieftainess Princess Nzinga, who during the 17th century led the struggle of the Ngondo and Matamba kingdoms against the Portuguese. As an archetype of female power, this historical character and the legendary retelling of her story testify to the role of women in classical Chokwe culture.

The present figure certainly depicts a youthful, fertile woman of fleshy idealized features. It may therefore be suggested that this is not the queen mother herself but rather one of the beautiful young wives of the chief. The primordial significance of the female as mother and responsible for the foundation and perpetuation of the culture is particularly essential to the Chokwe, as they organized themselves in matrilineal

lineages (*ibid.*, p. 32). Furthermore the Chokwe applied an aesthetic principle which prized vigor and well-being; with 'the criterion of youthfulness [...] applied to sculpture itself.' (Stéphan in Kerchache, Paudrat, & Stéphan, *L'art africain*, 1988, p. 283). Petridis (*ibid.*, p. 109) notes: 'Female figures [...] are rare compared with their male counterparts. It has been suggested that they incarnate and commemorate female ancestors (Bastin, *ibid.*, p. 155). Whether they represent the queen mother (the mother of a chief) or his first wife (the leading woman among a chief's multiple spouses), the images signal the importance of the female line and female power.' These depictions of women evoke in their commemoration of a powerful female, 'the veneration of the Chokwe sculptor for that which opens the door to the ancestors' (Neyt, *Fleuve Congo*, 2010, p. 345).

The existing number of Chokwe female statues in the *pays d'origine* style is extremely small, and includes: the present figure (Bastin, *ibid.*, pp. 162-163, fig. 96); a figure in the Museu do Dundo, Angola (*ibid.*, p. 161, fig. 95; here fig. 2); a figure in the Musée Barbier-Mueller, Geneva (*ibid.*, p. 160, fig. 94; here fig. 3); two figures in the Ethnologisches Museum, Berlin (inv. no. III C 2969, here, fig. 1); and a figure previously in the collection of Drs. Daniel and Marian Malcolm, sold at Sotheby's, Paris, June 22, 2016, lot 9. A couple which is preserved intact with both male and female is in the Museu Nacional de Etnologia, Lisbon (inv. nos. M 254 and M 255; *ibid.*, p. 174, fig. 105; here fig. 4).

"The bow belonged to a woman, before it was taken up by a man."

LUNDA PROVERB

MYTHIC ORIGINS

'THE LUNDA LOVE STORY'

The origin story of the Chokwe people relates to an epic myth which links together two of the great kingdoms of pre-colonial Africa: the Lunda Empire and that of the neighboring Luba.

The hero of this epic myth is the character of Chibinda Ilunga, a 16th century Luba prince and hunter who left the Luba homeland ruled by his father, Kalala Ilunga. Arriving in the Lunda region to the west, the hunter prince encountered a young princess named Lweji. Surrounded by her female attendants, Lweji invited Ilunga to join her; and charmed by his hunting prowess and courtly manners, fell in love.

Of royal blood herself, Lweji had inherited the insignia of royal authority, a bracelet known as *lukano*, from her father, Konde, after the brothers of Lweji had displeased him. When Chibinda Ilunga and Lweji were married, their union became the foundation of the Mwata Yamvo dynasty, consolidating sacred royal authority over the region, which would rise to great power.

Lweji's brothers, spurned by their father and excluded from the newly founded royal court, departed from the Lunda homeland in turn and set out to find new land. Settling in the Uchokwe region, they formed a connection to the Chokwe people living there, intermarrying and conveying their cultural practices.

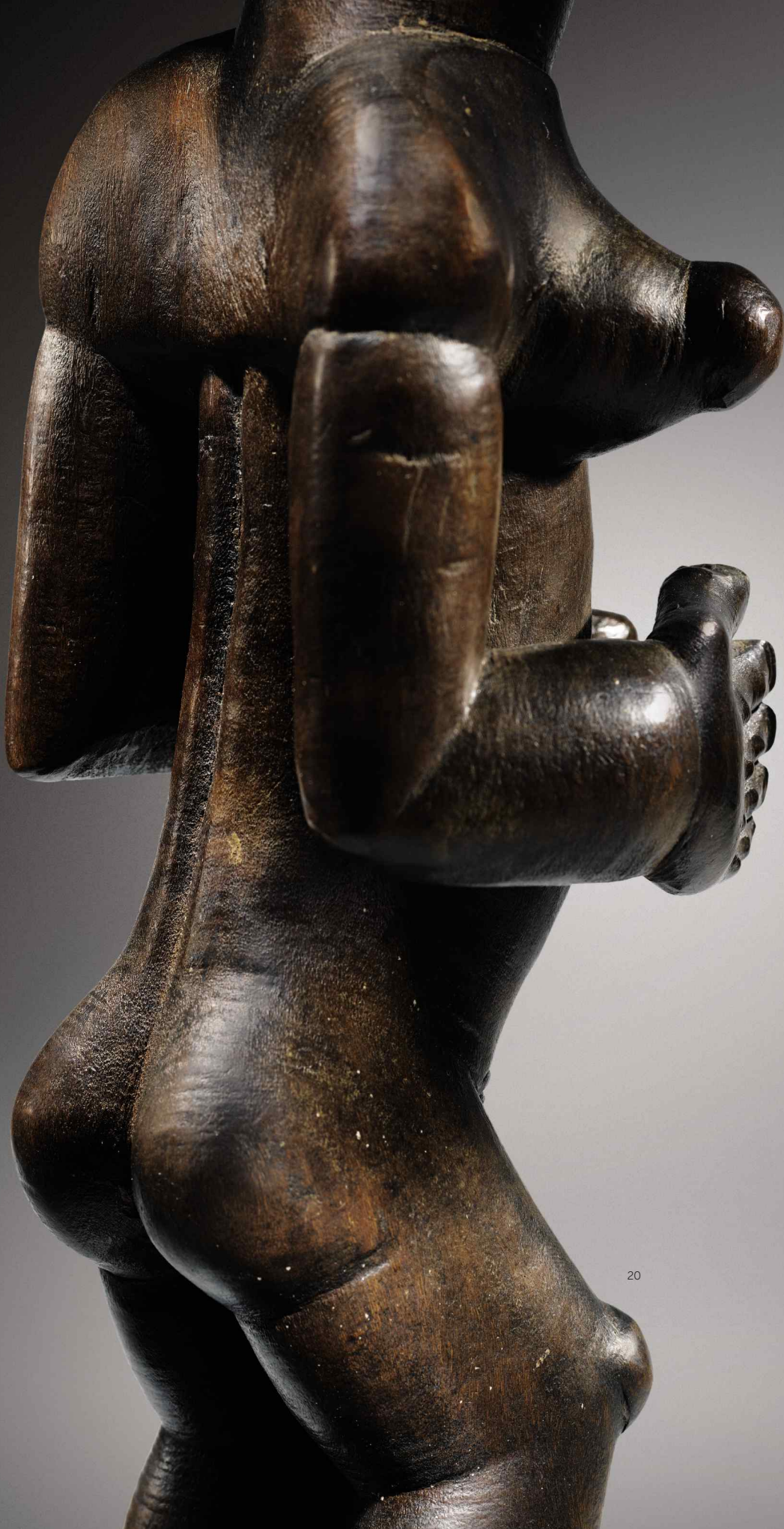
The resulting lineage therefore carried the memory of the story of Chibinda Ilunga and Lweji, and the Chokwe modeled themselves upon the character of Chibinda as a culture hero as they rose to fame as the greatest hunters of the region. Powerful chiefdoms emerged, along with aristocratic cultural practices and court art. An extraordinarily sophisticated sculptural tradition developed which is today one of the most highly celebrated African Art forms: highly refined sculptural masterworks which depict the royal characters of Lunda mythology, including Chibinda Ilunga, and his female counterparts.

With the Portuguese abolition of slavery in Angola in the 1830s, trade shifted to other exports, including elephant ivory. The prowess of the Chokwe as expert hunters served them well, and they rose to great wealth and prominence in the following decades. Chokwe culture underwent a shift as they expanded out from the Uchokwe homeland in search of resources in the 1850s; this decentralization resulted in a decline of artistic production and the fraying of court culture.



Fig. 4 Museu Nacional de Etnologia, Lisbon





UTOTOMBO

BEAUTY AS VIRTUE

In classical Chokwe culture the term *utotombo* relates to that which is 'executed with skill, artfulness, love, meticulous care in the making, and the effort to make it perfectly' (Leiris, *Afrique Noire. La creation plastique*, 1967, p. 42). The present figure and the small corpus of *pays d'origine* art exemplify this quest for beauty in celebration of the notion of divine kingship, and display the prodigious talent of ancient Chokwe sculptors. The female images in particular can be interpreted as expressions of *utotombo*, in light of their aesthetic beauty.

The present figure bears the classic pose and proportions of the famed Chibinda Ilunga corpus. The total symmetry of the standing pose is animated by the bent knees, the elbows held at right angles, the projecting head, breasts, and hands. A spring-like energy is contained in a perfect tension of formal rhythm, anchored by the exaggerated hands and feet, and topped by the flourish of the coiffure. The present figure was once crowned by actual hair, a feature which also distinguishes the famous effigy in the Ethnologisches Museum, Berlin, collected in 1886 by Gustav Nachtigal (inv. no. III.C.2969), and the figure formerly in the collection of Drs Daniel and Marian Malcolm. Other female sculptures, including the figure from the Dundo Museum (Bastin, *ibid.*, p. 171) probably had a similar coiffure, now missing.

The face is the focus for ancient symbols of aristocratic beauty amongst the Chokwe. In a perfectly oval form, the forehead is 'high, the hair shaved according to the fashion, so as to accentuate its elongation' (Carvalho, *Expedição portuguesa ao Muatiânvua*, 1890). The half-closed, finely delineated eyelids, emphasize the opening of the eyes 'on the most elaborate statues [... whilst] the flat, regular nose, with its rounded end and strongly curved sides is characteristic [as here] of old sculptures' (Bastin, *ibid.* p. 183).

RENÉ BUTHAUD

ART DECO MASTER OF BORDEAUX

René Buthaud was the most important ceramicist of the Art Deco period in France. Trained in drawing and etching at the École de Beaux Arts in Paris, Buthaud was later a recipient of the prestigious Prix de Rome. His training as a classical draughtsman no doubt contributed to his pre-occupation with the beauty of the female form, and indeed the female nude was a frequent subject of the painted designs of his stylishly modern ceramics. Consistent with the taste of the period, Buthaud took an interest in Africa, not only for its distant allure, but also and more importantly for the simplified elegance of classical African sculptural forms. He developed a notable collection of African sculpture, acquiring works in the port of Bordeaux, the adopted city he called home from the end of the First World War. It is likely that he acquired the present Chokwe figure from a maritime trader there, or from a Bordeaux family who had done so, perhaps having come through Portugal. Buthaud developed his collection between the 1920s and the 1950s, and Bastin records that he had the figure by 1954.

The appeal of the present Chokwe figure to Buthaud's artistic eye is abundantly evident. His most classic and important designs feature stylized females of supple, youthful form, and indeed even with almond-shaped eyes lacking pupils and other formal features in common with the Chokwe maiden.

The statue was acquired from Buthaud by Olivier Le Corneur and Jean Roudillon and exhibited in their gallery in the summer of 1968, despite the civil unrest in Paris during those months. It then passed to Kevork Louis Essayan, the celebrated collector and son-in-law of Calouste Gulbenkian. Essayan paired it with a related male figure, though the couple did not begin life together. Jacques Kerchache acquired both from Essayan and published the two together in his iconic survey of African art, first published in 1988 (Kerchache, Paudrat, & Stéphan, *ibid.*, p. 464, ill. 786).

One of the greatest advocates of non-western art in France, Kerchache was himself inspired by the modern artists of the early 20th century. His manifesto *Les chef-d'œuvre du monde entier naissent libres et égaux* (1990) proposed what would become the most substantial revolution to the issues of presenting under-represented cultures in the West. His close friendship with Jacques Chirac and his recommendation that the Louvre found a department for the arts of Africa, Oceania and the Americas led directly to a permanent installation of this art in the Louvre, today shown in the Pavillon des Sessions.



Fig. 5 René Buthaud (1886-1986), *Femme à la Gazelle*, ca. 1935



PROPERTY FROM THE PRIVATE COLLECTION OF
GEORGE ABRAMS

Senufo Helmet Mask, Côte d'Ivoire

Height: 10 $\frac{3}{4}$ in (27.3 cm)

PROVENANCE

Hans Himmelheber, presumably acquired in situ
Harry A. Franklin, Beverly Hills, acquired from the
above

Sotheby's New York, *The Harry A. Franklin
Collection of African Art*, April 21, 1990, lot 50
George Abrams, Great Neck, New York, acquired
at the above auction

\$ 20,000-40,000

Unlike Senufo face masks, the facial features of which are often gentle and delicate, helmet masks utilized the ostentatiousness of their features to great effect, evoking horror and astonishment in ritual practice. These are the most prestigious, powerful, and dangerous of all Senufo masks, and were danced at the funerals of important dignitaries by members of the men's *poro* society to honor the dead and deflect evil spirits.

The present helmet mask here brings together a stylized assemblage of different animals' features - long, pod-shaped ears, a bill-form mouth, and sharp daggered teeth. While the beast's eyes were likely painted on the mask's surface and have since faded, traces of white spots that originally covered the entirety of the mask are still visible.



PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

Landuman Mask, Guinea

numbe

Height: 30 in (76.2 cm)

PROVENANCE

Pierre & Claude Vêrité, Paris

Enchères Rive Gauche, Hôtel Drouot, Paris, *Arts Primitifs. Collection Vêrité*, June 17-18, 2006, lot 158

Private Collection, acquired at the above auction
American Private Collection, acquired in 2011

The Landuman are a small ethnic group that intermingles amongst the Baga and other neighbors. Their striking *numbe* masks have been long sought after by collectors for their elegant and abstract aesthetic. *Numbe* are the only known masks attributed to the Landuman and always consist of three sections. Although the masks were worn horizontally, like a helmet, the ovoid central section represents the 'face' of the figure, on which shallow ribs are bisected by a protruding central ridge. A thick triangular snout projects forward from the 'face', punctuated by six hollow rectangular slits on the two sloping planes. This powerful snout is balanced by two broad and curvilinear horns that thrust out from the opposite end of the central dome, connected only at the very top and framing an almond-shaped gap between them.

Current scholarship on the mask's function is limited. Lamp notes that 'What we know, or don't know [...] is complicated by a number of factors [...] including the extreme secrecy enveloping the sculpture and the probability that it was used in different ways by different groups. Clearly it served both as a shrine figure and as a dance headdress [...]'. (Lamp, *Art of the Baga*, 1996, p. 140).

Similar masks are in the collection of the Brooklyn Museum, New York (inv. no. 74.211.110) and the musée du quai Branly - Jacques Chirac, Paris (inv. no. 71.1903.32.3). The latter was collected *in situ* by Dr Maclaud before 1903.

\$ 15,000-25,000





23

PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

Parrying Shield or Club, Solomon Islands

qauata

Length: 52 in (132 cm)

PROVENANCE

William Ockelford Oldman, London, inv. no. 1625

John Woodman Higgins, Worcester, Massachusetts, acquired from the above on April 16, 1931

The Higgins Armory Museum, Worcester, Massachusetts, inv. no. 1625.2

Thomas del Mar, London, *John Woodman Higgins Armory Collection*, March 20, 2013, lot 55

Private Collection, United Kingdom, acquired at the above auction

William Davenport states that the shaft of the *qauata* was 'used to parry javelins, the feather-shaped blade to protect the back of the head' (Davenport, 'Sculpture of the Eastern Solomons', *Expedition*, vol. 10, no. 2, 1968, p. 21); this agrees with Henry Brougham Guppy's earlier observation that 'flat-bladed curved clubs [...] serve the purpose of a defensive weapon.' (Guppy, *The Solomon Islands and their Natives*, 1887, p. 75).

The stylized 'W' on the blade may represent the outspread wings of a frigate bird, which was a symbol of male power (Waite in Morphy, ed., *Animals into Art*, 2015, p. 328).

\$ 10,000-15,000

23

PROPERTY FROM THE COLLECTION OF MYRON KUNIN,
MINNEAPOLIS

Doreh Ancestor Figure, Manokwari, West Papua, Indonesia

korwar

Height: 12 1/8 in (30.8 cm)

PROVENANCE

Reportedly Rheinisches Missionsmuseum, Wuppertal-Barmen,
circa 1900

Carlo Monzino, Lugano

Sotheby's, New York, November 10, 1987, lot 131, consigned
by the above

Masco Collection, Detroit, acquired at the above auction

Sotheby's, New York, May 9, 2006, lot 27, consigned by the
above

Myron Kunin, Minneapolis, acquired at the above auction

EXHIBITED

The Kimbell Museum of Art, Fort Worth, Texas, *Island
Ancestors: Oceanic Art from the Masco Collection*, September
24 - December 4, 1994; additional venues:

Honolulu Academy of Arts, Honolulu, February 2 - March 26,
1995

The Detroit Institute of Arts, Detroit, June 11 - August 6, 1995

North Carolina Museum of Art, Raleigh, March 9 - May 5, 1996

PUBLISHED

Allen Wardwell, *Island Ancestors: Oceanic Art from the Masco
Collection*, Seattle and Detroit, 1994, p. 35, cat. 3

In his discussion of the Kunin figure, Wardwell notes: 'Most
korwar figures were made for the families of deceased males
and occasionally females immediately following their death.
During the carving, chants were sung to assure that the spirit
power of the ancestor would enter into the figure. The figures
then served as intermediaries between the living and the dead.
Their advice was sought through the actions of a shaman who
went into a trance and was then able to pass on the words
of the spirit to the living descendants.' (Wardwell, *Island
Ancestors*, 1994, p. 34).

'There are a number of different regional carving styles
represented by *korwars*, and this piece [the present lot] has
been attributed to the Biak people [...]. Most Biak examples,
however, depict seated figures, while those showing a standing
figure carrying an openwork 'shield' are ascribed to the Doreh
people [...]. The nature and meaning of the shield form have
generated considerable discussion. Baaren [*Korwars and
the Korwar Style*, 1968, pp. 76-77] believes it to represent a
single snake or two intertwined snakes. In the mythology of
the region, snakes symbolize the underworld and its dangers
as well as the powers of regeneration. Relevant to this object,
he also notes that "the snake may also turn out to be a young
man. This last conception perhaps offers an explanation for
the smaller figure which some *korwars* have in front of them."
(*ibid.*).

\$ 30,000-50,000



24

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Maori Nephrite Pendant, New Zealand

hei tiki

Height: 4 in (10 cm)

PROVENANCE

Sir (William) Edward Parry (1790-1855), Northbrook House, Bishop's Waltham, Hampshire
 Sir Edward North Buxton, 2nd Bt. (1812-1858), Colne House, Cromer, Norfolk, acquired from the above
 Sir Thomas Fowell Buxton, 5th Bt. (1889-1945), Woodredon House, Waltham Abbey, Essex, by family descent
 General Sir Thomas Morland KCB KCMG DSO (1865-1925), presumably a gift from the above
 Marjorie Morland (1891-1989), Greywell, Hampshire, by family descent from the above
 Christie's, London, December 1, 1982, lot 69, consigned by the above
 Private Collection, acquired at the above auction
 Bonhams, London, December 2, 1991, lot 146
 Wayne Heathcote, London, acquired at the above auction
 American Private Collection, acquired from the above on July 30, 1997

\$ 30,000-40,000



Samuel Drummond (1765-1844), *Sir William Edward Parry*, oil on canvas, 1820 or earlier, National Portrait Gallery, London (NPG 5053)

Greenstone, or *pounamu*, was greatly prized by Maori, who considered it to have mystical qualities. All objects made of *pounamu* were valued, but *hei tiki* were particularly treasured heirlooms. They often had their own names, and were passed down within families from generation to generation, gaining in ancestral *mana*. Interpretations of the significance of the form of these highly recognizable but enigmatic objects are varied and inconclusive.

Pounamu is harder than iron and working with a cord drill and sandstone saws and files a *tohunga whakairo*, or master-carver, could take several months to complete a single *hei tiki*. The *tohunga whakairo* did not set out to create a work of art; he was simply the means by which the gods expressed themselves in material form. The act of creation itself was *tapu*, or sacred, and subject to certain prohibitions.

The great care taken in the creation of the present *hei tiki* is evident in its fine modelling and in such details as the suspension hole, which has been painstakingly drilled at an angle through the back of the pendant so as to emerge inconspicuously at the top of the head. Particular attention has been paid to the attachment of the original plaited suspension cord, or *kaui*. A second cord lashed tightly around the plaited cord at the point where it passes through the suspension hole prevents the *kaui* from moving and abrading the greenstone. The head and left side of the pendant show traces of the old break-off fractures which Kaeppler states are 'a feature of early greenstone working' (Kaeppler, *Polynesia: the Mark and Carolyn Blackburn Collection of Polynesian Art*, 2010, p. 340).

The first recorded owner of this pendant is the Arctic explorer Sir (William) Edward Parry, who was the first European to deliberately winter in the Arctic during his pursuit of a Northwest Passage aboard HMS *Fury* from 1821-1823. From 1829-1834 Parry was commissioner of the Australian Agricultural Company at Port Stephens in New South Wales. He did not travel to New Zealand, and whether he acquired the *hei tiki* in Australia or in England remains unclear. An early 19th century Maori treasure box from his collection is in the British Museum (inv. no. Oc1926,0313.30.a; illustrated in Starzecka, Neich, Pendergrast, *The Maori Collections of the British Museum*, 2010, p. 232, pl. 10).



25, ACTUAL SIZE

PROPERTY FROM A PRIVATE COLLECTION

**Tsimshian Grease Bowl, Northern Northwest
Coast, British Columbia**

Length: 12 5/8 in (32 cm)

PROVENANCE

Private Collection, Southsea, Hampshire, acquired by family
descent

Jacobs and Hunt, Petersfield, Hampshire, March 23, 2012, lot
429, consigned by the estate of the above

Private Collection, acquired at the above auction

\$ 150,000-250,000







A TSIMSHIAN SEAL BOWL

Steven C. Brown

Northwest Coast clan leaders commissioned functional artworks from skilled artists to glorify the symbols of clan history and mythology by means of objects used in ceremonial events, such as feasts, memorials, and totem pole raisings. One such type of objects are known as grease bowls, for the eulachon fish oil, commonly known as grease, and seal oil that are served in them as an accompaniment to dried fish or roots, including potatoes. In addition to representing emblems of clan history, some sculptures, such as the subject work, illustrate animals with an important relationship to the people, though they may not depict crest images belonging to the owner. One sea creature frequently seen in sculptured bowls of this type is the seal, hunted for their flesh, oil, and hides. Seal bowls make up a large percentage of the northern-coast grease bowls extant, and their important role is to honor the animals for their part in enabling the survival of the people.

This example is considerably more dynamic than most, with the head and tail of the seal extending sharply upward at a bold angle. Most seal bowls do not lift the ends nearly this high. This leaves the cavity of the bowl rather shallow, but these were made to serve fish or seal oil to individuals or small family groups, so a larger capacity is not necessary.

The design composition of this bowl in a way combines two bowls; one the body of a seal hollowed out, and the other a traditional bowl type that has tall, upswept ends with a pointed angle at the peaks. Such bowls were often made with plain textured surfaces on the inside and outer surfaces, and no

other design elaboration. The top rims of these bowls are often wide, and undercut slightly both inside the bowl and out. Designed to honor the canoes that enabled the hunting of sea mammals and other marine food resources, these characteristics reflect traditional canoe features, such as the wide tops of the gunwales and the hollowed groove that parallels the rim on the inside. Canoes only feature one such groove, but this and other bowls frequently include two or more tapering grooves that add visual elegance to the sculptures.

The image of the seal wraps snugly around the circumference of the 'inner' bowl, with the head and tail protruding at each end. The sculpture of both ends is more detailed in this example than many others, and the two-dimensional formline patterns on the outer surface are composed with finer detail than is the norm. The head of the seal features a bulging, round eye and prominent mouth with many small teeth, including large, somewhat exaggerated canines. The tail is carved free between the hind flippers of the seal, and its delicate edges and pointed upper surface go beyond the usual plain form of other seal-bowl tails. Beautifully executed formline designs flow back from head to tail, covering the outer surface. Within these formlines are depicted the pectoral fins on each side, composed of an ovoid shape and three slightly hollowed digits that bend up at the ends.

All in all, this bowl is a true masterpiece of northern Northwest Coast design and sculpture, which once was the prized possession of generations of a noble Tsimshian family.

27

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Eskimo Marine Ivory Male Figure

Height: 5 $\frac{3}{8}$ in (13.7 cm)

PROVENANCE

David Keller Caldwell, acquired in the Aleutian Islands or St Lawrence Island in 1955
American Private Collection, acquired from the above in 1988

• \$ 8,000-12,000



27

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Marine Ivory Inlaid Club, Tonga*apa'apai*

Height: 40 ¾ in (103.5 cm)

PROVENANCE

Lance & Roberta Entwistle, London

American Private Collection, acquired from the above on December 8, 1995

• \$ 70,000-100,000

The present inlaid club, of the *apa'apai* type, is a magnificent example of the artistry of Tongan craftsmen. It is carved from *Casuarina equisetifolia*, called *toa* in Tongan, an exceptionally dense wood. The manner in which the craftsmen carved these clubs amazed early European visitors. In 1792 the French naturalist Jacques Labillardière saw men 'employed in cutting out [clubs] with shark's teeth fixed at the extremity of a piece of wood [...]. We were astonished to see them cut with such a chisel the wood of the *casuarina*, notwithstanding its extreme hardness.' (Labillardière, *Relation du voyage a la recherche de La Pérouse*, 1800, vol. II, p. 143). The surface of the present club is almost entirely covered in engraved geometric designs and a number of glyphs, which include human figures, sharks, turtles, and an octopus. St Cartmail observes that these glyphs may be seen as totems through which the artist or owner of the club 'identified with ancestral spirits and deities on whom he depended [...]' for his being.' (St Cartmail, *The Art of Tonga*, 1997, p. 134).

The present club is further embellished with 40 inlaid pieces of meticulously cut sperm whale (*Physeter macrocephalus*) teeth. These teeth had enormous prestige in Fiji and Tonga, and were regarded as sacred objects (St Cartmail, *ibid.*, p. 98). The inlays take a variety of forms, which here include a star, crescents, and abstract birds. Their presence indicates the great prestige of this club, and the chiefly or priestly status of its original owner. William Mariner recounts an incident from the life of Finau Ōlūkālala I ('hot headed') that illustrates the immense value of sperm whale teeth, which were the prerogative of the great chiefs. Having heard that a whale had been beached off a small island inhabited solely by a married couple, Finau 'immediately sailed for this place, and finding

the teeth taken from the whale, questioned the man [... who] defended his innocence on the plea that teeth would be of no use to him since every chief who could afford to give their value would question his right to them, and take them from him [...] for the same reason, he could not wear them. Not satisfied with this plea [...Finau] ordered him to be immediately dispatched with a club' (Mariner, *An Account of the Natives of the Tonga Islands*, 1817, vol. I, pp. 313-314).

An inlaid club was, then, an item of great status and *mana*, which could also be an item of religious significance; the Wesleyan missionary John Thomas observed that 'many of the gods had what was called the *hala*, or way, which was a carved club – most sacred, by which the god was supposed to enter the priest.' (Thomas in Larsson, *Fijian Studies*, 1960, p. 67). When a *mātapule* (a chief's attendant) converted to Christianity in 1831 he gave Thomas 'his club called '*Hala* [...]' and said that 'he cast away his spirit on the devil who had hitherto guided him for the club he gave me was that by which he used to devine, it was the road for the spirit.' (Thomas in Veys, *Unwrapping Tongan Barkcloth*, 2017, p. 73).

Clubs were also important objects of exchange from the earliest meetings between Tongans and Europeans. A number of clubs were collected in 1773 during Cook's Second Voyage, and Labillardière records an important exchange between Finau Ōlūkālala I and Bruni d'Entrecasteaux in 1793. Finau presented 'the largest hog that we had yet seen [... and] likewise two very fine clubs, made of *casuarina* wood, inlaid with plates of bone, some cut round, others in the form of starfish, and others representing birds [...]' (Labillardière, *ibid.*, pp. 95-96).





28

SENTANI



Jacques Viot, Sculptures from the Lake Sentani region, showing the present lot on the right, 1929.
Musée du quai Branly - Jacques Chirac, Paris, France. Photo credit: musée du quai Branly - Jacques Chirac, Dist. RMN-Grand Palais / Art Resource, NY

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Female Statue, Lake Sentani, Papua, Indonesia

On a base by the Japanese wood artist Kichizô Inagaki (1876-1951), Paris

Height: 40 5/8 in (103.1 cm)

PROVENANCE

Jacques Viot, collected *in situ* in 1929 for Pierre Loeb, Paris
Maurice Girardin, Paris, acquired from the above in 1930
Georgette Girardin, Paris, by descent from the above
Francis Briest, Drouot Montaigne, Paris, June 24, 1992, lot 7,
consigned by the estate of the above
American Private Collection, acquired at the above auction

PUBLISHED

Simon Koojiman, *The Art of Lake Sentani*, New York, 1959, pl. 44 (photograph by Jacques Viot)

Suzanne Greub, ed., *Art of Northwest New Guinea: from Geelvink Bay, Humboldt Bay, and Lake Sentani*, New York, 1992, p. 173, fig. 15 (photograph by Jacques Viot)

\$ 1,000,000-1,500,000



Fig. 1 Marcel Gromaire, *Portrait du Docteur Girardin*, oil on canvas, 1925, Museum of Modern Art, Paris (AMVP 673) © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris





Fig. 2 Amedeo Modigliani, *La femme aux yeux bleus*, oil on canvas, 1918, Museum of Modern Art, Paris (AMVP 1681)

The Art of Lake Sentani occupies a special place in the history of world art. The remarkable sculptural style from this region expresses a joyous simplicity, and captures the humanity of its subjects in a universally-appealing formal language. The aesthetic qualities of Sentani artists' distinctive abstraction of the human form captured the attention of the European avant-garde in the early 20th century, and examples from this very small corpus entered some of the most influential collections of the era.

A group of Sentani sculptures including the present female statue was collected in now legendary circumstances in 1929, as discussed in the below essay by the scholar Virginia Lee-Webb, author of *Ancestors of the Lake: Art of Lake Sentani and Humboldt Bay, New Guinea*, published on the occasion of the exhibition of the same name at the Menil Collection, Houston, in 2011.

These figures were dispersed among avant-garde art collectors in the Parisian milieu of Jacques Viot and Pierre Loeb, and several have taken on mythic status in the corpus of Oceanic art: the double figure known as *Le Lys*, today in the National Gallery of Australia, Canberra, was photographed by Man Ray and inspired Max Ernst's 1935 sculpture *Les asperges de la*

lune; another found its way into the legendary collection of cosmetics magnate Helena Rubinstein; and others are now in several major institutional collections in Europe and America including the musée du quai Branly, Paris, the Musée Barbier-Mueller, Geneva, the Museum der Kulturen, Basel, the Menil Collection, Houston, the Museum of Fine Arts, Boston, the de Young Museum, FAMSF, San Francisco, and the Metropolitan Museum of Art, New York. Very few Sentani sculptures now remain in private hands, and the present female statue is among the finest of the corpus.

When it arrived in Paris in 1929-30, the present female statue then entered the collection of Dr. Maurice Girardin, a dentist who became an important devotee of the movements in contemporary art at the time, as a collector and champion of artists such as Marcel Gromaire (see fig. 1, a portrait of Girardin painted by Gromaire), Amedeo Modigliani (see fig. 2, previously in Girardin's collection), Maurice de Vlaminck, and Raoul Dufy. The aesthetics of Girardin's Sentani female statue perfectly complement the exciting developments in modern European art of the time, and confirm the affinity between those artists and the now-anonymous sculptors of Lake Sentani.



A FEMALE STATUE FROM LAKE SENTANI

Virginia-Lee Webb, Ph.D.

This masterpiece is one of a handful of sculptures from a legendary corpus. Few groups of sculptures associated with a single location and individual compare to the renowned figurative works from Lake Sentani collected by Jacques Viot in 1929. Let us take a few steps back and set the stage for the context in which this rare and important sculpture was collected.

Lake Sentani is located west and inland from Humboldt Bay off the north coast of the island of New Guinea in the modern day province of Papua. This western half of the island was annexed by Indonesia in 1963. Prior to then, the area had been annexed by the Dutch in 1848 as part of their East Indies. It was during this period that Lake Sentani was first seen. The nearby region of Humboldt Bay was seen by the French explorer Jules Dumont d'Urville in 1827, but neither he nor the sailors on several groups of ships noticed the Lake Sentani region. The Dutch Etna Expedition and others that followed, reached Humboldt Bay in 1858. While an American entomologist encountered the Lake in 1892, it was the Dutch missionary G.L. Bink who visited the villages on the eastern side of Lake Sentani. (Van Duuren in Webb, *Ancestors of the Lake*, 2011, pp. 31-32) Expeditions by Dutch and German scientists Arthur Wichmann, G.A.J. van der Sande and H.A. Lorentz followed in 1903.

The people and culture of Lake Sentani did not fare well under missionary and colonial domination. Religious and colonial authorities suppressed traditional beliefs in extreme ways. Many of the related sculptures and structures that contained them were destroyed. What nature's storms and normal decay did not destroy, the ruling powers did. Three major ceremonial houses were burnt in 1925 at their urging. Most interior carvings were lost, and others went into the water or coastal mud. The ethnologist, photographer and collector Paul Wirz visited Sentani before (1921) and after (1926) this destruction, enabling him to both document and collect in villages.

However, despite the multiple people and forces visiting the region, no single person brought more fame to the art of Lake Sentani than the French writer, art dealer and traveler Jacques Viot. Philippe Peltier has described Viot's life in Paris (*ibid.*, pp. 48-55). In 1925 Viot was focused on organizing the first exhibit of Jean Miró's paintings and Surrealist drawings at the Galerie Pierre. Ever the showman, the exhibition and opening was an important and very glamorous event. But despite Viot's success, his debts caused him to suddenly disappear from Paris and live under a false name for nearly two years. Spotted in Tahiti then returning to Paris in late 1928, he entered into an agreement with Pierre Loeb in April 1929 to repay his debts to his Galerie Pierre. Viot would travel to the Pacific region and collect works to be sold by Loeb in Paris.

It is possible that Viot and Loeb knew of the sculptures, *maro* (barkcloth), and material culture from the Sentani region from the publications, public lectures and films of Paul Wirz. In addition to Wirz's books illustrated with photos, 'he made a 35mm film which he showed publicly on lecture tours starting in 1927. The items collected went directly on show in Basel after arrival in 1926.' (Christian Kaufmann, personal communication, 2008)

Influences notwithstanding, according to Viot's photographs probably made in Jayapura with local men and his cook holding the sculptures. Viot collected at least eighteen figurative sculptures and two drums from Sentani as well as barkcloths (*maro*) and other objects from the neighboring region. The magnificent female sculpture offered here is pictured in one of his 1929 photos (PP0004200).

The present female figure has the large black number '130' painted on the lower reverse. Other figures in the corpus have similarly painted numbers, but no systematic list of the sculptures and their locations has yet been found. So we do not know from which village the sculptures originated or if they were numbered in the sequence in which they were collected, packed or photographed.

The female figure now offered at Sotheby's (and the one next to it in Viot's photo) is stylistically similar to one in the Menil Collection (X0101). The latter Menil figure was also collected by Viot, and can be seen in his photograph (PP0004189).

By the cut marks visible on the reverse, the present female figure was narrowly attached at its lower center to another piece of wood. It is likely that it was the upper part of a post that jutted out from the floor and supported a cross beam. Or it might have been connected to another figure at its base, perhaps the other figure seen with it in Viot's photo. If yes, it would be related to the double figure in The Metropolitan Museum of Art (acc. no. 1979.206.1441) also collected by Viot. That double figure has similar stylistic elements.

The three dimensional carving of the present female figure itself indicates that it was intended to be visible in the round, not a relief carving. The figure is clearly a female and the carver has taken advantage of the width of the wood to depict the narrow shoulders, arms and legs in soft, volumetric relief. Her elbows are slightly bent on either side of the torso, with the hands resting at the top of both thighs. Interestingly, one hand has five fingers and the other six. The knees as well are softly indicated, with the calves of the legs taught and toes pointed straight downward. The round crown of her head has a slight relief at her forehead to indicate the hairline. The facial elements are indicated in a similar fashion as others from the corpus; linear incisions indicate circular eyes, a single upturned line shows the slightly smiling mouth and the eyebrows mirror that movement in a downwardly curved direction. The narrow protruding nose, flat ears and flat downward pointed feet and toes are also iconic features.

The use of these fantastic figures in ceremonial house interiors was documented by Wirz and also noted by Viot. Jutting out through the floor, the primordial ancestor was visible and present. Wirz also reported and photographed figures in Ayao that were placed in front of men's initiation houses during ritual periods. (Smidt in *ibid.*, p. 25).

In closing, while we connect this marvelous sculpture from Lake Sentani to an outside visitor who promoted them with daring adventure and great flair, let us not allow the story to overshadow the extraordinary talent of the unnamed sculptor who created this masterwork.



PROPERTY FROM THE ESTATE OF THOMAS J. PERKINS

Shield, Western Australia

wunda

Height: 35 in (89 cm)

PROVENANCE

Allan Stone, New York

Thomas J. Perkins, San Francisco, acquired from the above

\$ 4,000-6,000





31

31

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Barkcloth Painting, Lake Sentani, Papua, Indonesia

36 x 40 in (91.4 x 101.6 cm)

PROVENANCE

Henri J. Warmenhoven, acquired in Hollandia, Dutch New Guinea (present day Jayapura, Papua, Indonesia) in 1961
American Private Collection, by descent from the above

\$ 15,000-25,000



32, ACTUAL SIZE

32

PROPERTY FROM THE ESTATE OF DR MILTON & BETSY HEIFETZ

Charm Figure, Ramu River, Lower Sepik, Papua New Guinea

Height: 6 7/8 in (17.5 cm)

PROVENANCE

Julius Carlebach, New York
Makler Gallery, Philadelphia, acquired from the above in February, 1960
Dr Milton & Betsy Heifetz, Beverly Hills, acquired from the above on January 22, 1968
Thence by descent

\$ 6,000-9,000

33

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Hand Drum, Eastern Iatmul, Middle Sepik River, Papua New Guinea

Height: 38 1/4 in (97 cm)

PROVENANCE

Private Collection, Honolulu
Sotheby & Co., London, July 8, 1974, lot 70, consigned by the above
Carlo Monzino, Lugano, acquired at the above auction
European Private Collection, acquired from the above
Sotheby's, New York, May 19, 2001, lot 33, consigned by the above
American Private Collection, acquired at the above auction

EXHIBITED

The Honolulu Academy of Arts, Honolulu, Hawaii, *An Exhibition of Oceanic Arts from Collections in Hawaii*, February 23 - April 9, 1967

PUBLISHED

The Honolulu Academy of Art, ed., *An Exhibition of Oceanic Arts from Collections in Hawaii*, Honolulu, 1967, p. 12

\$ 8,000-12,000



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Mask, Bungain, East Sepik Province, Papua New Guinea*yamburai parak*

Interior of the mask inscribed '8102' in white ink; '2 1159' & '150' faintly in pencil; four French Customs stamps in black ink
Height: 16 in (40.6 cm)

PROVENANCE

Joe Hloucha, Prague
Internationales Kunst- und Auktions-Haus, Berlin, *Sammlung Joe Hloucha, Prag: Ostasien, Ozeanien, Afrika, Japanische Graphik*, December 3-4, 1930, lot 403
Charles Ratton, Paris, possibly acquired at the above auction
Adolf Hoffmeister, Prague, acquired from the above in May, 1938
Thence by descent
Sotheby's, New York, November 19, 1999, lot 142, consigned by the above
Lance & Roberta Entwistle, London, acquired at the above auction
American Private Collection, acquired from the above

EXHIBITED

Veletržní palác, Prague, *Výstava mimoevropského umění a uměleckého průmyslu* [Exhibition of Non-European Art and Art Industry], November, 1929 - February, 1930
Spolek výtvarných umělců Mánes, Prague, *Výstava Emil Filla, plastika, suché jehly, lepty, dřevoryty, litografie, oleje ; černošská a tichomořská plastika 185 soch ze sbírky Joe Hlouchy*, [Emil Filla Exhibition: Sculpture, Dry-point, Etchings, Woodcuts, Lithographs, Oils; 185 Negro and Pacific Sculptures from the Collection of Joe Hloucha], 1935

PUBLISHED

Veletržní palác, ed., *Výstava mimoevropského umění a uměleckého průmyslu*, Prague, 1929, no. 1047
Vincenc Kramář, *Výstava Emil Filla, plastika, suché jehly, lepty, dřevoryty, litografie, oleje ; černošská a tichomořská plastika 185 soch ze sbírky Joe Hlouchy*, Prague, 1935, no. 132
Lubor Hájek, Werner Forman & Bedřich Forman, *Umění čtyř světadílů z českých sbírek mimoevropského umění I. díl*, Prague, 1956, p. 231
Lubor Hájek, Werner Forman & Bedřich Forman, *Kunst ferner Länder: Ägypten, Afrika, Amerika, Ozeanien, Indonesien*, Prague, 1956, p. 231
Lubor Hájek, Werner Forman & Bedřich Forman, *Exotic Art*, London, 1956, p. 231
Tomáš Winter, *Lovesick Exoticism: the Collection of Non-European Ethnic Art of Adolf Hoffmeister*, Prague, 2010, p. 82

\$ 150,000-250,000



34



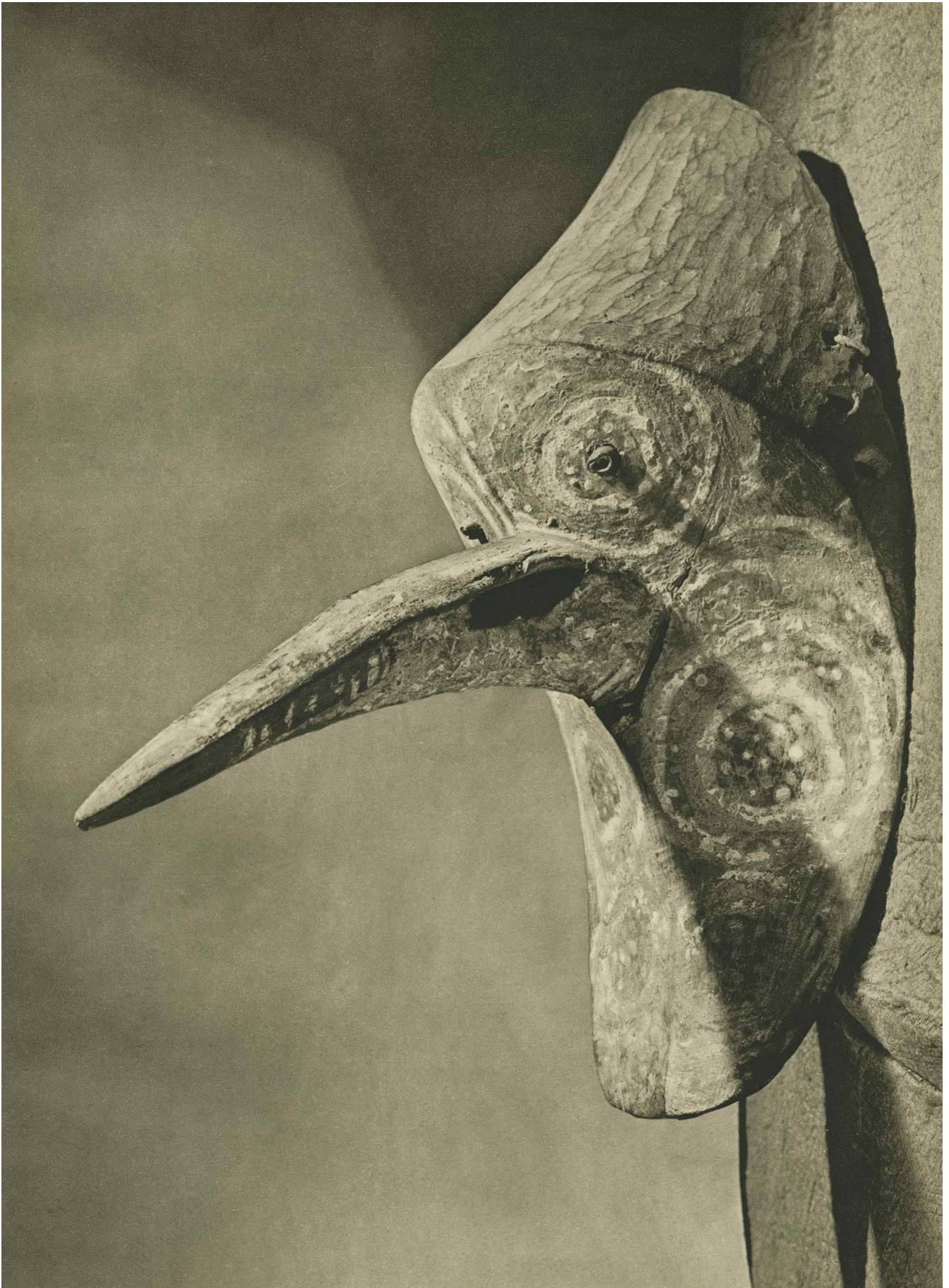
Adolf Hoffmeister in his study, late 1960s. Photo by Vilém Rosegnal

The important male mythical being represented by this mask is known as *barak* (also spelled *barag* or *brag*) or *parak*. Created on the coast west of the Sepik, the spirit is almost invariably represented with a long pointed nose, although in other respects the image has several variations. Discussing a related *yamburai parak* mask in the Rijksmuseum Volkenkunde, Leiden (inv. no. 3225-1), Dirk Smidt writes: 'this type of mask is associated with a male mythical being called *parak* [...] who played an important part in ceremonial life. It is probable that the [masked] *parak* figure performed during the initiation of boys. In the Mambe area, *parak* is said to promote successful hunting, particularly of marsupials, pigs, and cassowaries. Some *parak* masks are associated with bush spirits, who, though themselves invisible, reveal the game to the hunters, but conceal it from strangers. When making one of these masks the spirit was called upon to take good care of the people, while [the creator uttered] magic incantations [...]' (Smidt in Toos van Kooten & Gerard van den Heuvel, eds., *Sculptuur uit Afrika en Oceanië*, 1990, pp. 230-231, cat. no. 87).

The present mask is first recorded in 1929 in the collection of the Czech writer Joe Hloucha, whose interest in Oceanic art was perhaps inspired by his uncle Josef Kořenský, who travelled to the Pacific in 1900-1901. Hloucha's wide-ranging collection was exhibited in Prague from November,

1929 - February, 1930, where it met with an enthusiastic reaction from the press and the public. Hloucha subsequently offered the collection for sale *en bloc* to the Czechoslovakian state, which declined, and so he instead sent it to auction in Berlin at the end of 1930, where it was photographed by the avant-garde photographer Alexander Hackenschmied (Winter in Grossman, *Man Ray, African Art, and the Modernist Lens*, 2009, p. 104). The auction catalogue contains a long introduction by the anthropologist Leonhard Adam under the title 'The First German Auction of Primitive Art'. It is unclear whether or not the mask sold in the auction (it was exhibited in Prague in 1935 as part of Hloucha's collection), but by 1938 it was in the possession of Charles Ratton.

At that time Ratton was in regular correspondence with the Czech artist, writer, and composer Adolf Hoffmeister, who acquired the present mask from him in May 1938. Hoffmeister was one of the founding members of the Czech avant-garde artistic association *Děvetsil*, which brought members of the international avant-garde such as André Breton, Walter Gropius, Paul Klee, and Vladimir Mayakovsky to Prague to lecture and perform. From the mid-1920s onward Hoffmeister sketched and conducted improvised interviews with many of these figures, and established a friendship with Breton, with whom he corresponded on the subject of Oceanic art.



Photograph of the present mask, 1956 © Werner Forman

PROPERTY FROM THE ESTATE OF LYNDA CUNNINGHAM

LOTS 35–62



Motivated by a desire to study other cultures before they were irretrievably changed, in her mid-20s Lynda Cunningham decided to take a job with American Airlines – which enabled her to travel cheaply – and set out for Papua New Guinea. This first trip in 1966 crystallized Lynda's passion for the art and people of New Guinea and Oceania, and many other trips followed over the next 25 years. For Lynda it was crucial to try to relate to and understand the cultures of the people from whom she acquired objects. In 1972 she held an exhibition in New York entitled *Ancestors and Dream Time People: Art of New Guinea, the New Hebrides, and Australia* (see lots 37 & 60). In the exhibition catalogue Lynda wrote of the importance to her of recording 'the usage of the objects as they were explained to me.' Among other objects which Lynda collected *in situ* are a Hunstein Mountains hook figure in the Jolika Collection at the de Young Museum, San Francisco (Meyer, *Oceanic Art*, 1995, p. 264), and the Korewori River slit gong on view in the Metropolitan Museum of Art, New York (acc. no. 2013.603), which Lynda gifted to the museum in 2013.

Alongside the first-hand knowledge acquired through her work in the field, Lynda had a passionate interest in the books and historical documents which

explore the art and history of world cultures. In her New York bookstore and gallery, *Oceanic Primitive Arts*, one could find a rare first edition of Bougainville's *Le voyage autour du monde* alongside the Kanak roof finial from his collection, which Lynda acquired from the George Ortiz auction at Sotheby's in 1978. Displayed among the latest publications and historical rarities were both objects which Lynda had collected *in situ* (lot 37), and pieces from the great collectors, such as a Tongan club from James Hooper (lot 46).

Lynda sold the book business in 1987 and a few years later would largely retire as an active dealer of Oceanic art. She remained an advisor, a keen observer, and a collector, occasionally adding pieces to her collection – lots 43 & 44 in this sale, for example, or the Hooper *huaki*, the magnificent Maori Chief's Cloak which is now in the collection of the National Gallery of Australia (acc. no. NGA 2007.616). Lynda pursued other interests – her love of nature, and of the Craftsman furniture which complimented the beauty and integrity of her collection of Oceanic art. Above all she never lost her enthusiasm and passion for the forms and meanings of Oceanic art, and her understanding of what these objects meant to the people who made them.

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Maori Long Club, New Zealand

taiaha

Length: 50 ¾ in (129 cm)

PROVENANCE

Probably William Downing Webster, Bicester, inv. no. 13181
Lynda Cunningham, New York

\$ 2,000-3,000

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Maori Long Club, New Zealand

taiaha

Length: 85 in (216 cm)

PROVENANCE

Lieut. Robert W. H. Hardy, R.N. (1794-1871), Bath, reportedly collected *in situ* circa 1820
James Hooper, Arundel
Christie's, London, *Hawaiian and Maori Art from the James Hooper Collection*, June 21, 1977, lot 37 (part)
Lynda Cunningham, New York, acquired at the above auction

PUBLISHED

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: the James Hooper Collection*, London, 1976, p. 58, pl. 26, no. 227

The *taiaha* was the most widely favored of the three types of two-handed long clubs used by Maori. The pointed end is in the form of a carved tongue sticking out from an open mouth. This gesture was 'a ritualized challenge given by Maori warriors, and thus the form of the weapon is connected to one of its aggressive functions' (Hooper, *Pacific Encounters*, London, 2006, p. 141).

The present *taiaha* is unusually long; the British Museum's large collection of Maori long clubs contains only one of similar scale (inv. no. Q1980 OC.1276, purchased from the United Service Institution Museum).

\$ 4,000-6,000



OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Canoe Splash Board, Massim, Trobriand Islands, Papua New Guinea

Height: 22 in (55.9 cm)

PROVENANCE

Lynda Cunningham, New York, acquired *in situ* before 1972

EXHIBITED

The Graduate School and University Center, the City University of New York, *Ancestors and Dream Time People: Art of New Guinea, the New Hebrides, and Australia*, February 14 - March 3, 1972

Hudson River Museum, Yonkers, *Arts of the South Pacific*, March 10 - April 28, 1974

PUBLISHED

Lynda Ridgway, *Ancestors and Dream Time People: Art of New Guinea, the New Hebrides, and Australia*, New York, 1972, pl. 1 (New Guinea portfolio)

Krista Venczel, *Arts of the South Pacific*, Yonkers, 1974, back cover

In spite of the prevalence of sorcery in Massim communities, the people of the region were largely secular, and the art that they created thus appeared mainly through the media of their utilitarian objects. Articles such as mortars and currency allowed artistic expression in daily activities and transactions based on land, while canoe splitters and splash boards brought a language of visual aesthetics to the sea. These articles were covered in low relief carving that often depicted abstracted aquatic designs and were painted in red, black, and white. The particular asymmetry of the present splash board is indeed formulaic, for that feature allowed those steering the ship to visualize the horizon line and maneuver accordingly.

\$ 2,000-3,000



OCEANIC ART FROM THE ESTATE OF LYNDY CUNNINGHAM

Feather Currency, Santa Cruz Islands, Solomon Islands

tevau

Width (as mounted): 30 1/2 in (77.5 cm)

PROVENANCE

Lynda Cunningham, New York

Unique to the Santa Cruz archipelago in the Solomon Islands, this coiled currency, known as *tevau*, gets its vibrant red hue from the feathers of cardinal honeyeaters (*Myzomela cardinalis*). Often stretching thirty feet or more in length, *tevau* featured prominently in wedding ceremonies as ceremonial dowry payments from the groom to the bride's family. More quotidian uses have also been recorded, especially for large

purchases such as pigs and canoes. Feather money was also treasured for the pride and satisfaction which possession of it gave to its owners. Prestige was accumulated by spending feather money to hold feasts, or to help kinsmen obtain brides, and 'prestige won in these ways [was] the source of political power and authority.' (Davenport, 'Red Feather Money', *Scientific American*, 1962, vol. 206, no. 3, p. 85).

The production of *tevau* was painstaking and handled solely by a small and exclusive group of craftsmen, whose skills, believed to be spiritually inspired, were hereditary. Each coil of *tevau* required upwards of sixty thousand feathers, obtained from approximately 300 birds. After the first *tevau* making specialist has captured the honeyeaters and plucked their feathers a second man glues the feathers to grey pigeon feathers using sap. Finally, a third specialist binds the strips of feathers today to a belt-like fiber strip and wounds the monumental work into its distinctive coiled shape.

\$ 6,000-9,000



38



39

OCEANIC ART FROM THE ESTATE OF LYNDIA CUNNINGHAM

Kanak Figure, New Caledonia

Height: 25 5/8 in (65 cm)

PROVENANCE

Lynda Cunningham, New York, acquired before January 1982

PUBLISHED

Lynda Cunningham, *Oceania / Southeast Asia I*, New York, 1982, cover
Oceanic Primitive Arts (adv.), *African Arts*, February 1982, vol. XV, no. 2, p. 65

The Kanak people are the original inhabitants of the Melanesian archipelago of New Caledonia. According to Roger Boulay, the ethnologist and specialist in the art of New Caledonia, 'though Caledonian social mores and languages [...] and its material and artistic culture naturally exhibit many common features with the rest of Melanesia, its position at the far end of the Melanesian arc has seen the island develop a singularly original civilization of its own.' (Boulay in Kaeppler, Kaufmann, & Newton, eds., *Oceanic Art*, 1999, p. 299).

The present figure, with its feet standing on the remains of a post, fits within the corpus which Roger Boulay has termed 'sculptures to plant' (Boulay & Kasarhérou, eds., *De jade et de nacre*, Paris, 1990, p. 155). Their function is quite poorly documented; Victor de Rochas described them as funerary sculptures which were placed in a spiral arrangement around the deceased's hut (de Rochas, *La Nouvelle Calédonie et ses habitants*, Paris, 1862, p.188), and Captain le Bras described a figure which he collected (now in the musée d'Aquitaine, Bordeaux) as having been 'planted outside the door of a chief's hut.' (Boulay and Kasarhérou, *ibid.*, p. 158). Boulay suggests that the sculptures represented notables or chiefs. 'Neither commemorative nor propitiatory, they seem intended rather to underline, in statuary, the importance of someone who would otherwise be outwardly indistinguishable from his fellows, expect perhaps by a few rules of behavior.' (*ibid.*).

\$ 20,000-30,000



OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Club, Fiji

gata

Length: 41 ¾ in (106 cm)

PROVENANCE

Lynda Cunningham, New York

The spur of this type of club 'perhaps represents the gaping jaws of a striking *gata* or Pacific Boa' (Clunie, *Fijian Weapons and Warfare*, 1977, p. 53). The presence of a face at the end of the club's head is rare; see Clunie, *Yalo i Viti*, 1986, p. 113, cat. no. 183 for a similar club in the Fiji Museum, Suva (acc. no. 83.69WR). Also rare are the divided circle motifs which appear both on the blade of the club and within the *tavatava* grip carving.

The small holes in the blade would have been strung with thin black *waloa* creepers, which were generally reserved for men of chiefly rank. Discussing one of the exceptionally rare clubs with a 'helmet' like head, Hooper notes that such attachments would have caused an intentional distraction 'in dance or in combat'. (Hooper, *Fiji*, 2016, p. 259).

\$ 3,000-5,000



40, DETAIL

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Root Club, Fiji

vunikau buliwakana

Length: 40 $\frac{3}{4}$ in (103.5 cm)

PROVENANCE

English Aristocratic Collection
Phillips, London, December 11, 1990, lot 140,
consigned by the above
Lynda Cunningham, New York, acquired at the
above auction

\$ 2,000-3,000



OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Root Club, Fiji

vunikau bulibuli

Length: 44 in (111.8 cm)

PROVENANCE

Lynda Cunningham, New York

\$ 2,000-3,000



OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

**Betel Nut Pestle, Massim, Trobriand Islands,
Papua New Guinea**

Height: 7 1/2 in (19 cm)

PROVENANCE

Fenton and Sons, London, July 10, 1895, lot 11 (part)

General Augustus Henry Lane Fox Pitt-Rivers, Rushmore,
Dorset, acquired at the above auction

Thence by Descent

Christie's, London, October 2, 1990, lot 76 (part), consigned
by the above

Lynda Cunningham, New York, acquired at the above auction

EXHIBITED

Pitt-Rivers Museum, Farnham, Dorset, January 4, 1898 - circa
1965

PUBLISHED

General Fox-Pitt-Rivers, *Catalogues of his Collections*, 1882-
1898, Vol. 3, p. 1189

\$ 3,000-5,000

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Canoe Prow Figure, New Georgia, Solomon Islands

nguzu nguzu or *musu musu*

Height: 7 ½ in (19.1 cm)

PROVENANCE

Alexander S. Honig, Bronxville

Sotheby's, New York, *the Alexander S. Honig Collection of African Art*, May 18, 1993, lot 1

Lynda Cunningham, New York, acquired at the above auction

\$ 3,000-5,000



Stilt Step, Marquesas Islands, French Polynesia

tapuvae

Height 15 ½ in (39.4 cm)

PROVENANCE

Lynda Cunningham, New York

Among the most distinctive art forms of the Marquesas Islands are stilt steps, or *tapuvae*, which were traditionally made by specialist stilt-makers known as *tuhuna vaeake*. The especially rich and complex iconography of the present lot illustrates the great imagination of these carvers, and the love of multiplied motifs and figures which is characteristic of Marquesan art.

Here the composition is dominated by the large, upper figure, or *tiki*, which is depicted looking over its shoulder, its backside facing outwards in a pose that Ivory suggests 'may represent an insult or a challenge to a competitor.' (Kjellgren & Ivory, *Adorning the World: Art of the Marquesas Islands*, 2005, p. 98). Stilt steps with the main figure looking backwards are rare, and certain features of the present example make it rarer still, if not unique. Generally *tapuvae* of this type depict the upper face emerging from between stylized, upraised 'arms', which support the curved footrest. Here, the arms have been replaced by two *tiki* figures, which are posed upside down, with their feet disappearing into the footrest. A hand emerges surreally from the top of the heads of these two inverted caryatids. This extraordinarily inventive composition 'rests' on the head of a second, outward facing figure, who stands in a characteristic pose, with his legs tensed and hands resting on his stomach. See Oldman, *The Oldman Collection of Polynesian Artifacts*, 1943, pl. 111, nos. 242 & 243, for two stilt-steps of similar form to the present lot.

Stilt steps were bound to plain poles known as *totoko*, with the entire stilt known as *vaeake*. Handy notes that their use was strictly forbidden to women, and that 'contests between champions of tribes constituted the central feature of one of the great memorial feasts for the dead [...]' (Handy, *The Native Culture in the Marquesas*, 1923, p. 297). Langsdorff relates that 'one of the favourite amusements among [Marquesans] is running on stilts [...]. At their great public festivals they run [...] for wagers, in which each tries to cross the other, and throw him down; if this is accomplished, the person thrown becomes the laughing-stock of the whole company. We were the more astonished at the dexterity shewn by them as they run on the dancing-place, which, being paved with smooth stones, must greatly increase the difficulty.' (Langsdorff, *Voyages and Travels*, 1813, pp. 168-169).

\$ 4,000-6,000



OCEANIC ART FROM THE ESTATE OF LYNDY CUNNINGHAM

Club, Tonga

apa'apai

Length: 41 ¾ in (106 cm)

PROVENANCE

James Hooper, Arundel

Christie's, London, *Oceanic Art from the James Hooper Collection*, June 17, 1980, lot 98 (part)

Lynda Cunningham, New York, acquired at the above auction

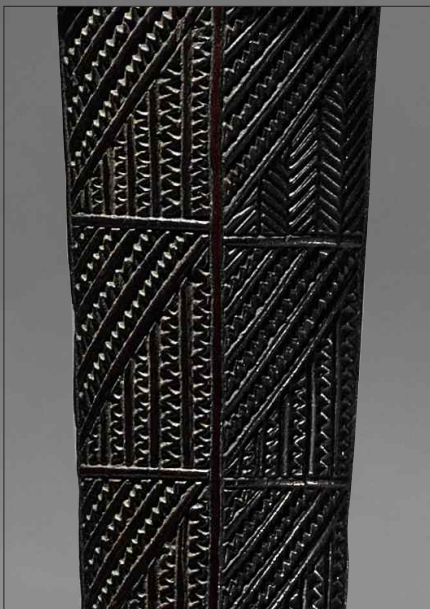
PUBLISHED

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: the James Hooper Collection*, London, 1976, p. 171, pl. 93, no. 720

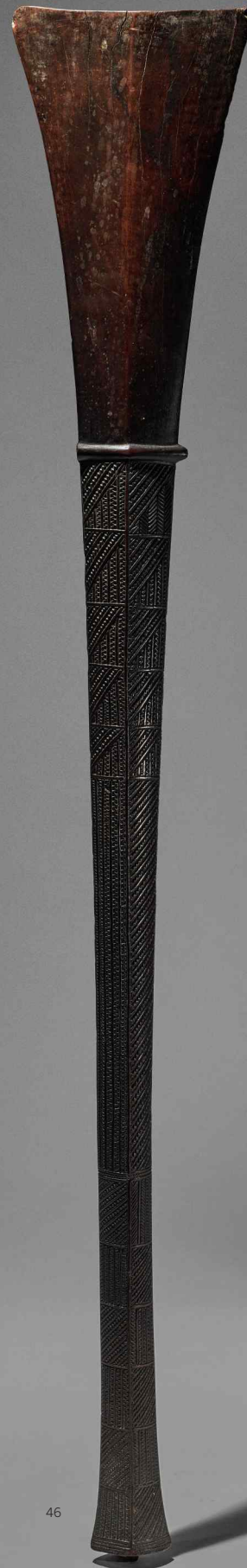
This club is of the *apa'apai* type, perhaps the most refined of all Tongan club forms. Creating such a pure, simple form was deceptively difficult since the craftsman, or *tufunga tata*, had to create the club within the rules and confines of its type. Here the elegant flare of the butt of the club is mirrored in the wide spread of the head, which is of diamond section. Mariner noted that Tongans 'only ornament those clubs which are considered good on account of their form, or the quality of the wood [...]' (Martin, ed., *An Account of the Natives of the Tonga Islands*, 1817, vol. II, p. 278). Here the shaft is covered in intricately incised geometric designs, known as *tata*. Above the ridged collar the head has been left unadorned, perhaps in a conscious attempt to emphasize its shape.

Old losses to one end of the collar and to the edge of the head are a reminder that these beautiful objects were once used in warfare. As in Fiji and Samoa, it was customary to name weapons which 'had done much execution' (*ibid.*), and so the demonstration of a club's *mana* led it to be attributed with 'a kind of personhood.' (Mills, 'Akau Tau: Contextualising Tongan War-Clubs', 2009, p. 15).

\$ 4,000-6,000



46, DETAIL





47

OCEANIC ART FROM THE ESTATE OF LYNDIA CUNNINGHAM

Breadfruit Adze, Tahiti, Society Islands, French Polynesia

Height: 10 in (25.5 cm)

PROVENANCE

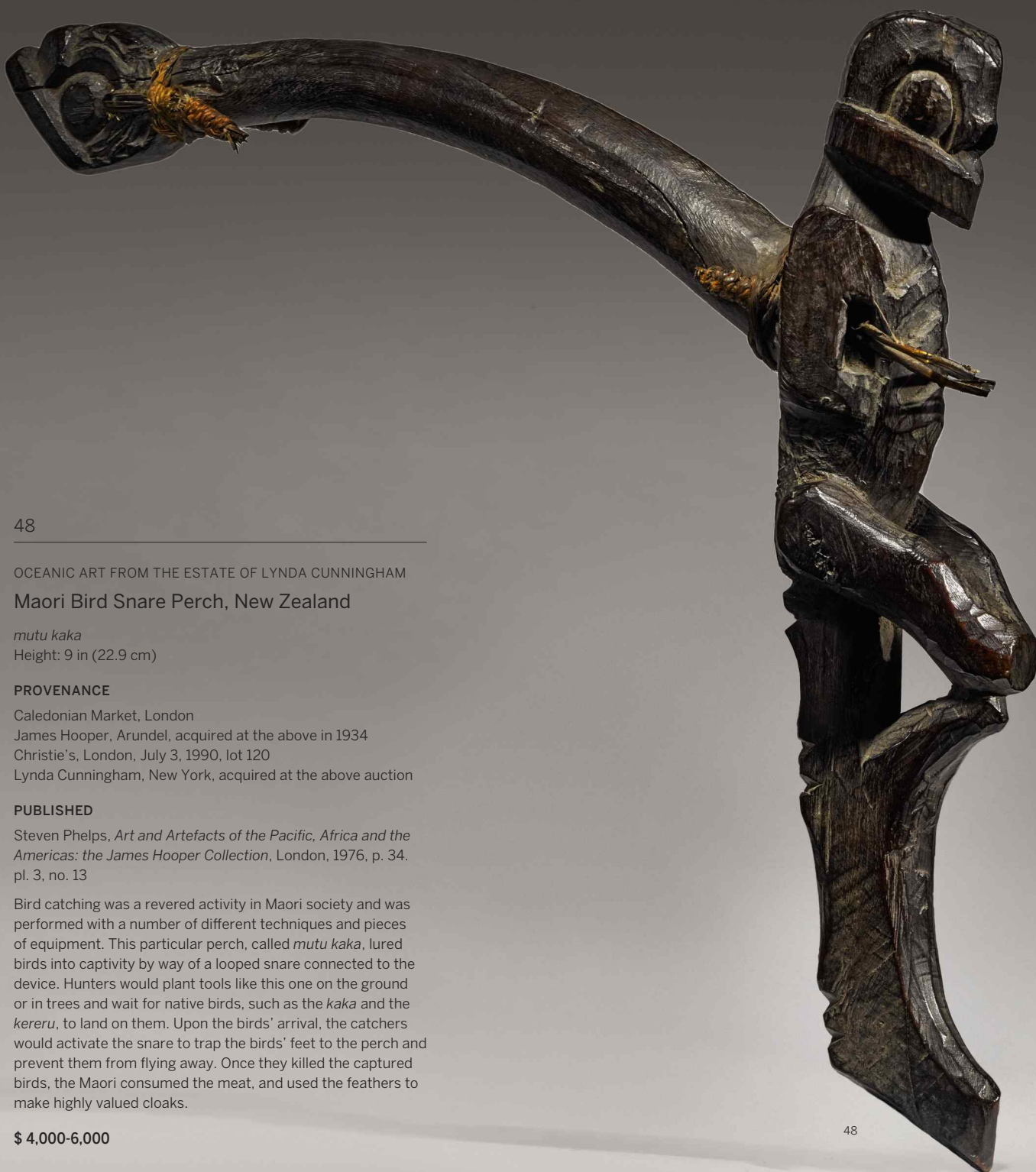
Lynda Cunningham, New York

An engraving of a similar breadfruit adze or splitter appears in William Ellis, *Polynesian Researches*, 1859, vol. I, p. 177; it may be one of the two adzes illustrated in W. O. Oldman, 'The Oldman Collection of Polynesian Artifacts', *Memoirs of the Polynesian Society*, vol. 15, 1943, pl. 4, cat. no. 377, described as 'from an old missionary collection', and now in the Otago Museum, Dunedin. Gundolf Krüger observes that the provenance of the two Oldman adzes suggests that these objects 'were still in existence upon the arrival of the first missionaries' in 1797.

The present adze bears a close resemblance to one in the British Museum, London (acc. no. Oc.7972; donated in 1873 by Sir Augustus Wollaston Franks), although that specimen lacks the hole which is pierced through the handle of the present adze. This hole suggests that a plaited cord with half a tiger cowrie shell, used as a scraper, was formerly attached. A similar attachment can be seen on a breadfruit splitter collected between 1821-1824 by the missionary George Bennet, formerly in the collection of James Hooper (Phelps, *Art and Artefacts of the Pacific, Africa and the Americas*, 1976, p. 117, pl. 59, no. 485).

\$ 2,000-3,000

47



48

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Maori Bird Snare Perch, New Zealand

mutu kaka

Height: 9 in (22.9 cm)

PROVENANCE

Caledonian Market, London

James Hooper, Arundel, acquired at the above in 1934

Christie's, London, July 3, 1990, lot 120

Lynda Cunningham, New York, acquired at the above auction

PUBLISHED

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: the James Hooper Collection*, London, 1976, p. 34, pl. 3, no. 13

Bird catching was a revered activity in Maori society and was performed with a number of different techniques and pieces of equipment. This particular perch, called *mutu kaka*, lured birds into captivity by way of a looped snare connected to the device. Hunters would plant tools like this one on the ground or in trees and wait for native birds, such as the *kaka* and the *kereru*, to land on them. Upon the birds' arrival, the catchers would activate the snare to trap the birds' feet to the perch and prevent them from flying away. Once they killed the captured birds, the Maori consumed the meat, and used the feathers to make highly valued cloaks.

\$ 4,000-6,000

48

OCEANIC ART FROM THE ESTATE OF LYNDIA CUNNINGHAM

Flesh Fork, Fiji*icula or isaga*

Length: 15 ¼ in (38.6 cm)

PROVENANCE

James Hooper, Arundel

Christie's, London, *Melanesian and Polynesian Art from the James Hooper Collection*, June 19, 1979, lot 127

Lynda Cunningham, New York, acquired at the above auction

PUBLISHEDSteven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: the James Hooper Collection*, London, 1976, p. 188, pl. 101, no. 788

Few objects draw such macabre fascination as the flesh forks of Fiji, which have long had the popular name of 'cannibal forks' due to the mistaken notion that human flesh was so special that none dared touch it with their fingers. Whilst cannibalism was practiced in Fiji, the notoriety of these objects owes a good deal to Victorian sensationalism and the European fascination with anthropophagy which, as Von Hügel notes, Fijians would occasionally encourage: 'if "interviewed" by anyone whom they think to be "younghand" enough to believe them, they do not object to invent ghastly stories of any strength or length.' (Roth and Hooper, eds., *the Fiji Journals of Baron Anatole Von Hügel, 1875-1877*, 1990, p. 198).

In fact, 'flesh from a human victim (known metaphorically as a *puaka balavu* or *vonu balavu*, "long pig" or "long turtle") was no more ritually problematic than pork or turtle meat [...]' (Hooper, *Fiji: Art & Life in the Pacific*, 2016, p. 246) and as John W. Dyes commented in 1840, 'they people treated it as simple if tha had been eating poltrey.' (Clunie, *Yalo i Viti: a Fiji Museum Catalogue*, 1986, p. 190).

Reiterating the point made by A. M. Hocart, Clunie has demonstrated that the use of flesh forks depended not on the supposed sanctity of the flesh of a vanquished enemy (the opposite being the case), but arose rather because the hands and lips of high chiefs and priests were *tabu*, or consecrated. 'The women or attendants who normally fed them being banned from the spirithouse, they fed themselves during cannibal feasts, using special wooden forks [...] which were in turn consecrated through contact with chiefly and priestly fingers, and kept as sacred relics in the spirithouse.' (Clunie, *ibid.*, p. 120).

The present fork is of exceptional size and has a dark, glossy patina from oiling and polishing. It retains part of its fine twisted fiber suspension cord. See Sotheby's, Paris, September 30, 2002, lot 62, for another large flesh fork from the collection of James Hooper.

\$ 3,000-5,000

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Marine Ivory Hook Pendant, Hawaii*niho palaoa*

Height: 4 in (10.2 cm)

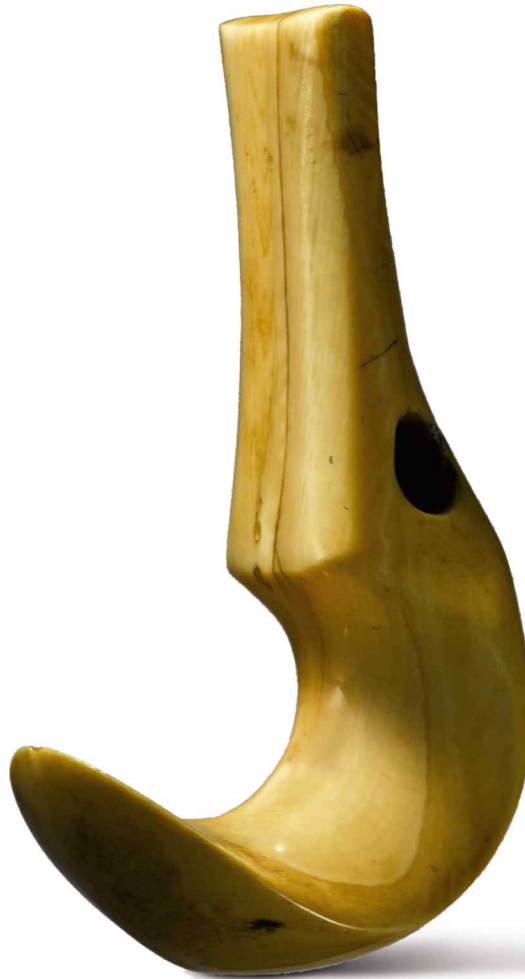
PROVENANCE

Lynda Cunningham, New York

This hook shaped pendant, *niho palaoa*, would have been attached to a long bundled braid of human hair, to form the necklace and insignia of rank known as *lei niho palaoa*, 'the most spectacular of all Hawaiian ornaments' (Kaeppeler, *Polynesia: the Mark and Carolyn Blackburn Collection*, 2010, p. 371). These necklaces were the preserve of the *ali'i*, the Hawaiian nobility, and according to David Malo, the Hawaiian historian, they were second in value and prestige only to feather articles, such as the great cloaks (*ahu*). Malo notes that the *ali'i* would wear their *lei niho palaoa*, like their cloaks, 'in battle or on occasions of ceremony and display' (Malo, *Hawaiian Antiquities*, 1903, p. 107).

The interpretation of the distinctive shape of *niho palaoa* remains uncertain. According to Cox and Davenport, its curving tongue-like shape represents the ultimate abstraction of the 'protruding jaw-mouth-tongue' form found in 'aumakua images of family gods or deified ancestors (Cox & Davenport, *Hawaiian Sculpture*, 1974, p. 42), a theory which perhaps indicates the genealogical connection between these deities and the aristocratic wearers of *lei niho palaoa*.

• \$ 3,000-5,000



50



51

OCEANIC ART FROM THE ESTATE OF LYNDY CUNNINGHAM

Beaked Battle Hammer Club, Fiji

totokia

Length: 36 in (91.4 cm)

PROVENANCE

Lynda Cunningham, New York

'[*Totokia*] were intended to "peck" holes in a victim's skull. They acquired their basic shape from a sapling that was tied and forced to grow at an angle. Often mistakenly called "pineapple" clubs, they are carved to represent the fruit of the pandanus tree.' (Kaepler, *Polynesia: the Mark and Carolyn Blackburn Collection of Polynesian Art*, 2010, p. 236)

\$ 3,000-5,000



52

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Throwing Club, Fiji

i ula tavatava

Length: 17 1/2 in (44.5 cm)

PROVENANCE

Lynda Cunningham, New York

Throwing clubs, *i ula*, were invariably made of a single piece of wood, usually an uprooted shrub. The present lot is an *i ula tavatava*, its name referring to the form of its 'elegant fluted head' (Clunie, *Fijian Weapons and Warfare*, 1977, p. 60), rather than to the characteristic zig-zag grip carving, also known as *tavatava*.

'One to three throwing clubs were worn in the warrior's waistband, often at the back, being thrust through his girdle like a brace of pistols, of which they were roughly the Fijian equivalent; being essentially a close range projectile weapon carried in addition to a heavier weapon, ready to hand as the situation demanded.' (*ibid.*)

\$ 2,000-3,000

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Maori Paddle, New Zealand

hoe

Height: 62 $\frac{3}{4}$ in (159.5 cm)

PROVENANCE

James Hooper, Arundel
Christie's, London, *Hawaiian and Maori Art from the James Hooper Collection*, June 21, 1977, lot 35
Lynda Cunningham, New York, acquired at the above auction

PUBLISHED

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: the James Hooper Collection*, London, 1976, p. 39, pl. 7, no. 47

Maori paddles, called *hoe* or *hirau*, have a distinctive flat and slender quality that distinguishes them from the broader dished paddles of their Polynesian neighbors. While some iterations of *hoe* may have intricate carvings or paintings, the beauty of this particular paddle manifests itself in its graceful curves and smooth surfaces. Its shape and form indicate that it was likely used solely for ceremonial purposes. Like all Maori carvings once they are completed, *hoe* are considered to have a *mauri*, or a life force, and are thus seen and treated with the same respect as living beings. Placing the paddle's tongue on the ground or stepping over the paddle, for example, are both considered to be highly disrespectful acts that dishonor the vital essence of the object.

\$ 3,000-5,000

53



53, DETAIL

OCEANIC ART FROM THE ESTATE OF LYNDIA
CUNNINGHAM

Maori Treasure Box, New Zealand

waka huia

Length: 18 1/2 in (47 cm)

PROVENANCE

Lynda Cunningham, New York

While Maori used treasure boxes, also called *waka huia*, to store important contents, the boxes themselves also endure as exquisite works of craftsmanship and as personal objects that were highly valued in their own right. Carvers produced boxes like this one in their leisure time, not only following the visual styles of their tribal communities but also injecting the designs with their own creativity. The present box incorporates spirals and rounded curves with a dogtooth pattern, as well as figureheads at each end that face downwards.

Treasure boxes were most notably used to store items considered to be *tapa*, or sacred; this category primarily encompassed any articles that had come into contact with a chief's head or neck, such as feathers, combs, and pendants. Since the sanctity of these items was thought to have the capacity to harm those of a lesser rank, the boxes would hang suspended from the rafters of a house to be kept out of the reach of children, thus allowing the box's underside to be viewed from below.

\$ 10,000-15,000



OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Bark Cloth Beater, Cook Islands

Inscribed in white ink by James Hooper: 'Cook Islands. Hooper Coll. N° 969F.'

Length: 15 ½ in (39.4 cm)

PROVENANCE

Reportedly from an old collection brought from Australia to England before 1900
Bates, Hampton Court, London
James Hooper, Arundel, acquired from the above in 1932

Christie's, London, *Melanesian and Polynesian Art from the James Hooper Collection*, June 19, 1979, lot 141

Lynda Cunningham, New York, acquired at the above auction

PUBLISHED

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: the James Hooper Collection*, London, 1976, p. 140, pl. 76, no. 601

In the Cook Islands, as in many other cultures and regions of Polynesia, barkcloth (known as *anga* in the Cook Islands) was a highly versatile and flexible material that served a range of purposes. The material allowed islanders to produce everything from articles of clothing, such as loincloths and skirts, to the structural components of buildings. With ritual ceremonies, too, barkcloth was the basis of masks and of the supplementary adornments on religious carvings. To manufacture this textile, communities would enlist women, at times up to a few hundred at once, to strip bark from the paper mulberry plant and pound the fibers with beaters such as this one. Overseen by the chiefs' wives, these women cultivated these skills over time, and their hard labor was well regarded. Barkcloth production declined rapidly, however, shortly after Europeans made contact with the islands of Polynesia and attempted to introduce woven cotton fabric to the native populations.

\$ 2,000-3,000



OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Two Calcite Pounders, Mangaia, Cook Islands

Heights: 5 $\frac{3}{4}$ & 5 $\frac{3}{8}$ in (14.7 & 13.8 cm)

PROVENANCE

Lynda Cunningham, New York

Geologists believe that Mangaia is the oldest island in the Pacific Ocean, formed at least 18 million years ago. Fossilized cliffs made of coral, called the *makatea*, surround the island in a breathtaking scene of natural beauty; the cliffs' fissures contain deep caves of limestone from which islanders extracted the calcite used to make these pounders. Carved into quiet emblems of resilience and strength, they were used to

smash the sinewy roots of the taro vegetable. Visually and aesthetically, the calcite used for these pounders shares an affinity with materials that comprise pieces of antiquity, such as pre-dynastic Egyptian alabaster vessels and Bactrian ritual marble objects.

\$ 2,000-3,000





57

OCEANIC ART FROM THE ESTATE OF LYNDIA CUNNINGHAM

**Mendi Shield, Southern Highlands,
Papua New Guinea**

worrumbi

Height: 44 in (111.8 cm)

PROVENANCE

Lynda Cunningham, New York

Discussing a Mendi shield in the Jolika Collection at the de Young, Fine Arts Museums of San Francisco, Friede notes that such shields were worn 'slung over the shoulder, protecting the side of the man carrying it while his hands are free for using his weapons' (Friede, 2005, p. 192).

\$ 4,000-6,000

57

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Slit Gong, Probably Small Nambas, Malakula, Vanuatu

Height: 55 in (139.7 cm)

PROVENANCE

Lynda Cunningham, New York, acquired before November, 1979

PUBLISHED

Oceanic Primitive Arts (adv.), *African Arts*, November 1979, vol. XIII, no. 1, p. 77

Distinctive for their minimalist aesthetic and tonal versatility, slit gongs were symbols of status in Vanuatu society and have been an important part of the musical tradition of the indigenous inhabitants for centuries. Upon landing on the island of Malakula, from which the present lot originates, the crew of Captain James Cook remarked: 'We realized that the people on Malakula spend part of their time playing music and dancing. Their instruments are very simple [...] We only heard drums [...].' (Ammann, *Sounds of Secrets*, 2012, p. 119).

Slit gongs are prominently featured in social and religious ceremonies in the island chain, often in ensemble with other gongs of different sizes. Sculpted from hollowed-out tree trunks, the top of the gong is carved as a powerful stylized face of an ancestor, with large protruding triangles representing the eyes and nose, and the slit representing the mouth. These objects were therefore perceived as portraits as much as instruments. The playing of the gong symbolized the activation of the ancestor's spirit, though the instruments were also used to communicate over long distances. This particular drum was probably made by the Small Nambas people of Malakula, who are named for the style of phallocrypt which the men wear.

\$ 15,000-25,000





59

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM
Spirit Board, Kerewa, Bisi Village, Kikori River
Delta, Gulf of Papua, Papua New Guinea

titi ébiha
Height: 57 in (144.8 cm)

PROVENANCE
Lynda Cunningham, New York

\$ 7,000-10,000

59

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

**Fernwood Female Grade Society Figure,
Vanuatu**

Height: 98 in (249 cm)

PROVENANCE

Lynda Cunningham, New York, acquired *in situ* before 1972

EXHIBITED

The Graduate School and University Center, the City University of New York, *Ancestors and Dream Time People: Art of New Guinea, the New Hebrides, and Australia*, February 14 - March 3, 1972

PUBLISHED

Lynda Ridgway, *Ancestors and Dream Time People: Art of New Guinea, the New Hebrides, and Australia*, New York, 1972, pl. 24
Oceanic Primitive Arts (adv.), *African Arts*, July 1978, vol. XI, no. 4, p. 71

\$ 7,000-10,000





61

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Peruvian Ceremonial Pouring Vessel
19th Century or earlier

paccha

Length: 35 ½ in (90.2 cm)

PROVENANCE

Lynda Cunningham, New York

\$ 5,000-7,000

61

OCEANIC ART FROM THE ESTATE OF LYNDY CUNNINGHAM

Batak Ritual Staff, Indonesia

tunggal panaluan

Length: 62 ½ in (158.8 cm)

PROVENANCE

Lynda Cunningham, New York

According to Caglayan (2004), 'the most powerful members of a Batak community are ritual specialists, known as *datu*. They are experts in religion, and are most often members of the village's founding family. These specialists, who are exclusively male, are able to cure the sick, contact the spirits of the dead, and predict auspicious days for particular events. A *datu*'s most important possession is his ritual staff, made of special wood that symbolizes the tree of life. Since a specialist is required to create his own staff, they vary widely in style and form. [...] Specialists 'animate' or activate the power of the figures by filling them with a magical potion, known as *pupuk*. This substance is considered to be extremely powerful and can be stored only in certain types of containers such as the hollow horns of water buffalo, wooden vessels, or Chinese trade ceramics.' During the ceremonies, the *datu* entered into a trance and danced and performed other actions while holding the staff, which is known as *tunggal panaluan*, whose supernatural powers assisted in curing ceremonies, divination, malevolent magic, and other tasks. The staff was an extension of the priest's identity and ritual powers. Regular ritual offerings of palm wine, animal blood, and eggs have given this *tunggal panaluan* a rich, deep patina.

Caglayan describes the origin of the iconography of *tunggal panaluan*, which depict a sequence of human and animal figures placed on top of one another. The two figures at the top represent a legendary twin brother and sister. According to oral tradition, the twins' incestuous relationship was responsible for the origin of the staffs. When their relationship was discovered, the twins fled to the forest, where they encountered a tree hung with fruit. The brother climbed the tree to pick fruit for his sister, and as he did so he merged with it, becoming a wood image. His sister followed him, and met with the same fate. Attempting to rescue them, a succession of *datu* and animals climbed the tree, transforming in turn into the figures which appear below the ill-fated twins. The tree was later cut down, becoming the first *tunggal panaluan*.

\$ 15,000-25,000





MESOAMERICAN MASTERS

PRE-COLUMBIAN ART FROM A
EUROPEAN PRIVATE COLLECTION

Rarely does one meet a collector whose interests embraced Pre-Columbian, Oceanic, Indian and Southeast Asian art alongside 19th century European paintings and fine Old Masters. This eclectic mix of art was built by a man with a great passion for traveling, who studied the art, culture, and history of each place he visited. He lived with ancient and modern sculpture, enjoying the fluidity between the two aesthetics.

As a family member recalled, 'Pre-Columbian sculpture reminded him of the beauty of modern cubist sculpture with its strong simple lines.' He often invited scholars and visitors into his home to share his collection. Enjoying lunch on his terrace was an occasion to hear the stories of his collecting pursuits; he recounted the detailed comments of friends and specialists about different objects and all this became part of the narrative of his vast art world. The first time a colleague and I visited, he handed each of us a small bead necklace from India, saying one could not leave his home without taking a little of the spirit of the collection. It is said he fell in love with every piece he acquired and dreamt of objects he wanted to buy.

Sotheby's is pleased to present the following twelve works of Pre-Columbian art from this European private collection, showing a diversity of masterworks from Mesoamerica, and a single iconic South American gold object. The spirit of our friend's dedication and passion is echoed in Albrecht Durer's well known comment on the Mexican objects brought to the court of Charles V:

'All the days of my life I have seen nothing that rejoiced my heart so much as these things, for I saw amongst them wonderful works of art, and I marveled at the subtle Ingenia of men in foreign lands. Indeed I can not express all that I thought there.'

Stacy Goodman
New York, 2017

“...eccentrics were items of ritual and political theater.”

Clark, Nelson, & Titmus, in Pillsbury et al., eds., *Ancient Maya Art*, 2012, p. 280

63

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Maya Obsidian Eccentric Flint of a Serpent

Late Classic, Circa 550 - 950 AD

Height: 11 in (27.9 cm)

PROVENANCE

André Emmerich, New York
European Private Collection, acquired from the above on October 22, 1966

Eccentric flints were highly prized ritual objects, usually made in specific numbers of sets as dedicatory offerings for sacred buildings and monuments. The Maya believed obsidian and flint were the incarnation of lightening as it struck the ground, the raw material was thus imbued with sacred power fit for the intricate workmanship of percussion flaking to create abstract and figural forms. Obsidian was procured only from the volcanic regions and thus a valued trade item.

The brilliant shine of obsidian was an ideal material representing the flash of lightening as the shimmering skin of a snake, a creature habituating above ground and below. The Vision Serpent represented the vehicle for the Maya to connect to the gods and their mythological past. See Miller & Martin *Courtly Art of the Ancient Maya*, 2004, pls. 79-82, for anthropomorphic eccentrics in chert; and Schmidt, de la Garza, & Nalda, *Maya*, 1998, cat. nos. 354 & 355 for obsidian examples.

\$ 25,000-30,000



63

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Sicán Gold Head Beaker Circa 900 - 1100 AD

Height: 9 5/8 in (24.5 cm)

PROVENANCE

Paul Tishman, New York, acquired before 1967
European Private Collection, acquired from the above on January 30, 1980

EXHIBITED

The Denver Art Museum, Denver, long term loan, 1998-2017

\$ 80,000-120,000

The Sicán period (AD 900-1100) marks a politically active and dynamic religious era in the history of northern Peru. The middle Sicán culture extended over 400 km along the coast, with an economy based on large scale irrigation, agriculture and extensive trade networks.

The distinctive gold objects of the era integrated the earlier technologies and iconography of the Moche. However the enormous volume of goldwork signifies how metal became the prestigious medium of political, social and religious expression.

The large gold beakers featuring the Sicán lord are one of the most iconic objects of the period. The principal deity was *Naymlap*, considered to be the mythical founder of the dynasty. The crossed fanged mouth and large comma shaped eyes and elaborate headdress are key features seen on the beakers, tumis and textiles of the period.

The beakers were made with the skillful knowledge of hammering and annealing large sheets of metal, requiring huge ingots to be beaten and formed into the beaker shape with repeated cooling in water and reheating. The powerful images of the Sicán lords face were worked from the interior outward, and finer details chased for additional refinement. The back of the head shows the style of coiffure and headdress which was of great importance in ancient Peru. Here the thick strands are weighted and decorated with individual discs.

This beaker was part of the Paul Tishman collection, New York, and was very likely included in the 1964 exhibition and catalogue, *World of Ancient Gold*, The World's Fair, New York, 1964-1965, along with many other works from his collection.

For similar examples, see Jones, *The Art of Precolumbian Gold*, 1985, cat. nos. 69 and 71, for the beakers in the Jan Mitchell Collection, the Metropolitan Museum of Art, New York.



DETAIL OF REVERSE

“All the services of the king’s household, whether jars for his personal use or for the kitchen, all were of gold and silver.”

PIEDRO CIEZA DE LÉON

16th century chronicler



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Olmec Jade Figure with Incised Celt
Middle Preclassic, Circa 900 - 600 BC

Height: 6 ³/₈ in (16.3 cm)

PROVENANCE

Everett Rassiga, New York

European Private Collection, acquired from the above in 1973

Jade figures, and their accompanying celts, were prized portable objects in Olmec culture. This figure stands in a stoic meditative state with his hands wrapped around the rectangular celt (baton or scepter) held close to the body in the standardized right hand over left position. The head shows a helmet-like style with the thick headband securing the long striated coiffure down the back. His face has large fleshy lips reminiscent of the helmeted heads of the massive Olmec portrait basalt boulders.

Celts and scepters were highly important and symbolic implements for high status individuals, representing not only an implement of agricultural production, but also were a symbol of the life-giving maize ear itself. For a similar figure see Sotheby's, New York, November 20, 1989, lot 143; see also Coe, ed., *The Olmec World*, 1996, p. 245, pl. 145.

\$ 25,000-35,000



65 (ACTUAL SIZE)

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Veracruz Stone Manopla
Protoclassic, Circa 100 BC - 250 AD

Diameter: 8 ¾ in (22.2 cm)

PROVENANCE

Harold Reigle, Fort Worth

John Menser, Greenwich, Connecticut, acquired from the above

European Private Collection, acquired from the above on June 16, 1983

EXHIBITED

Denver Art Museum, Denver, long term loan, 1998 - 2017

\$ 40,000-60,000

The finely proportioned circular handstone is covered in a rich coating of red cinnabar (mercuric sulfide) pigment denoting this as a sacred object. The perimeter flows seamlessly into the rounded handles formed by triangular cutaway areas, with slightly curved edges on both horizontal and vertical portions.

Manoplas are part of the ballgame accoutrements, considered to be both ceremonial and functional objects. Manopla forms range from oblong to circular, occurring in the Gulf Coast and Maya highlands from the Preclassic era onward. Some have relief carving, but plain ones were likely used in the ballgame, as one shown being held on a Maya figurine (Leyenaar & Parsons, *Ulama: the Ballgame of the Mayas and the Aztecs*, 1988, pl. 21).

For examples of manoplas see Leyenaar & Parsons, *ibid.*, cat. nos. 43-50, and Solís Olguín & Leyenaar, *Mexico, Journey to the Land of the Gods, Art Treasures of Ancient Mexico*, 2002, cat. no. 172.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Veracruz Stone Palma of a Bird
Late Classic, Circa 550 - 950 AD

Height: 10 in (25.5 cm)

PROVENANCE

Geneviève Rodis-Lewis, Paris

Hélène Kamer, Paris

European Private Collection, acquired from the above on
August 1, 1978

Realistic depictions of avians are a distinct class of the ballgame accoutrements typically seen from the north-central region of the Gulf Coast (Wilkerson in Evans, ed., *Ancient Mexican Art at Dumbarton Oaks*, 2010, p. 275). Carved with a notched base similar to the hacha form, this sculpture has the distinct 'backboard' element curving under the legs, and depicts a long-beaked bird with deeply recessed circular eyes probably inlaid, with a headcrest of feathers arching backward. The tapering beak is nestled onto the full, rounded belly and the sculpted wings show various lengths of primary and secondary feathers. The long articulated legs have the talons curled over. It is suggested these palmas with the backboard element may represent trophy birds attached to the wooden mallets used in the ballgame rituals.

This sculpture is most similar to the avian in the Dumbarton Oaks collection, Washington D.C. (*ibid.*, pl. 88) and another at the Museo de Antropología, Xalapa, Veracruz (*ibid.*, pp. 275-276, pl. 88 & fig. 92).

\$ 20,000-30,000



PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

**Maya Stone Sculpture of a Serpent
Terminal Classic, Circa 850-950 AD**

Height: 15 5/8 in (39 cm)

PROVENANCE

Stendahl Gallery, Los Angeles, by repute
European Private Collection, acquired before
1968

EXHIBITED

Metropolitan Museum of Art, New York, *Before
Cortes: Sculpture of Middle America*, September
30, 1970 - January 3, 1971
Musée Rath, Geneva, *Mexique, terre des dieux.
Trésors de l'art précolombien*, October 8, 1998 -
January 24, 1999

PUBLISHED

John F. Scott & Elizabeth Kennedy Easby, *Before
Cortes: Sculpture of Middle America*, New York,
1970, p. 187, no. 154
Edwin M. Shook & Elayne Marquis, *Secrets in
Stone: Yokes, Hachas and Palmas from Southern
Mesoamerica*, Philadelphia, 1996, p. 229, fig. 15
Musée Rath, Geneva, ed., *Mexique, terre des
dieux. Trésors de l'art précolombien*, Geneva,
1998, p. 211, no. 228

Carved in a dynamic and abstract form of the
god, Quetzalcoatl, the feathered serpent, the
sculpture displays the focus and strength of
a snakes striking moment, its tensed nostrils
and hooded eyes intently gazing forward and
muscular tapering body rising upward into a
curled tail. The three crenellations at the top of
the tail symbolize multiple plumes as seen on
other palmas of the region. The serpent's tapered
body has two carved glyphic elements (legible
when viewed horizontally, possibly referring to
penance or sacrifice), a rare feature for ballgame
sculptures, which mark and brand this sculpture.
The intensity of the figure is highlighted by the
application in places of red pigment, particularly
in certain areas of the face and tail.

\$ 100,000-150,000



AN INVERTED SERPENT WITH CRENELLATED TAIL

John F. Scott, Ph.D.

Professor Emeritus, University of Florida

The purpose of this very exceptional piece has puzzled me since Elizabeth Easby and I first published it in *Before Cortés: Sculpture of Middle America* (New York: The Metropolitan Museum of Art, 1970), no. 154. Its general proportions are much like a palma, a similarity also noted by Ed Shook and Elayne Marquis, *Secrets in Stone: Yokes, Hachas and Palmas from Southern Mesoamerica* (Philadelphia: American Philosophical Society, 1996), p. 229. It can be considered contemporary with a palma from interior El Salvador, on which much more extensive Maya glyphs than the two on this piece indicate a date in the Terminal Classic. The carving of the serpent on both objects is very similar, even to cross-hatching over its eyes. However, our subject piece lacks the classic notched base and thus would not be considered a true palma.

Palmas, like hachas, have a concave curve projecting in their bottom front, permitting them to be held over the front of yokes, most likely by the players' forearms, perhaps in the position carved on the famous 'praying hands' palma in Mexico's National Museum of Anthropology. Since they would be unstable in play, both the hachas and the palmas would have to be set aside, likely on the sides of the ballcourt itself, after being worn by the players as they paraded in before the game itself commenced. The figure represented in the palma likely is a spirit presiding over the player and/or his team.

The subject sculpture of the inverted serpent most likely was made for a similar function: to be set beside the court where the ballgame was played, so that the patron animal spirit could oversee play. Parrot heads placed on top of the side slopes of the great ballcourt at Copán, Honduras, preserve such a placement of hachas on a monumental scale. The rough base of this object suggests it was not intended to be visible, but probably buried up to the bottom of the serpent head. Its base is absolutely flat, unlike the slightly concave bottom of palmas from El Salvador. Many of those represent inverted serpents, most with three feathers on their tails at the top. Our piece instead has three single-stepped crenellations, such as those on top of the palace of the Quetzal butterfly in Teotihuacan.





68 (DETAIL)

“Quetzalcoatl, an ancient Mesoamerican god considered to be the bringer of enlightenment and well-being, associated with daylight, priesthood and religious ceremonies.”

JACQUES SOUSTELLE

Moctezuma and Solís Olguín, *Aztecs*, 2002, p. 427

Inverted serpents line the balustrades of many temples at Toltec Chichén Itzá, in the northern Maya area during the Early Postclassic, and form entrance columns on temples there. Remains from such columns also exist at the Toltec capital at Tula, central Mexico. At both sites their tails show a splay of feathers at the end, which soar above the heads of worshippers. Along their sides are undulating lines incised in the stone, conveying a continuation of feathers. They represent a major god of the Toltecs, Quetzalcóatl in Náhuatl, the language of the later Aztecs and probably of the Toltecs themselves. Inverted serpents are the dominant patron animal rendered on the Salvadorean palmas, probably brought there by the Pipil migration of Nahua speakers ultimately from Mexico, where the feathered serpent deity had originated.

HISTORY OF BALLGAME PARAPHERNALIA

Palmas apparently evolved late in the sequence of stone paraphernalia associated with the Mesoamerican ballgame, first in the State of Veracruz, Mexico. The earliest well-documented pieces, excluding some attributed to the Olmec (see Scott, 'Dressed to Kill: Stone Regalia of the Mesoamerican Ballgame' in Whittington, ed., *The Sport of Life and Death*, 2001, p. 53), are datable to the early Protoclassic (150 BC - AD 100). They are traditionally called yokes, from their shapes like an inverted U. The yoke is considered a stone version of a ballgame belt worn to protect a player's hip when hitting the solid rubber ball back to the opponent. During the Early Classic, stone heads became part of the ballgame assemblage, simulating trophy heads taken at the conclusion of the game. They were notched in the back, possibly to be held over the front of a yoke. During the course of the Late Classic, they became thin laterally, suggesting their Spanish name *hacha*, for an ax head. Effigy pottery shows them attached to the front of yokes. At the end of the Classic period appear the first tall stones, called in Spanish *palmas* for their upward flaring shape like palm leaves.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**Aztec Stone Figure of the Goddess
Chicomecoatl**
Postclassic, Circa 1300-1521 AD

Height: 16 7/8 in (43 cm)

PROVENANCE

Stendahl Gallery, Los Angeles

European Private Collection, acquired from the above in 1967

EXHIBITED

Pre-Columbian Hall, Los Angeles County Museum of Natural History, Los Angeles, 1966 - 1967

PUBLISHED

Hasso von Winning, *Pre-Columbian Art of Mexico and Central America*, New York, 1968, pl. 380

Robert Wauchope, Gordon F. Ekholm and Ignacio Bernal, *Handbook of Middle American Indians: Archaeology of Northern Mesoamerica*, Austin, 1971, p. 418, fig. 21

\$ 150,000-200,000

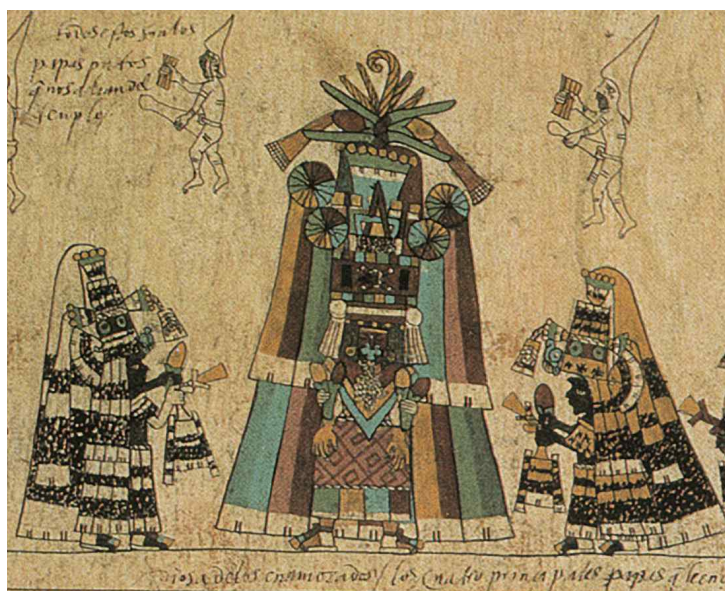


Fig. 1 *The Ochpaniztli Ritual at Harvest Time*, Codex Borbonicus, p. 30. Bibliothèque de l'Assemblée Nationale, Paris, in Pasztory, *Aztec Art*, New York, 1983, pl. 34

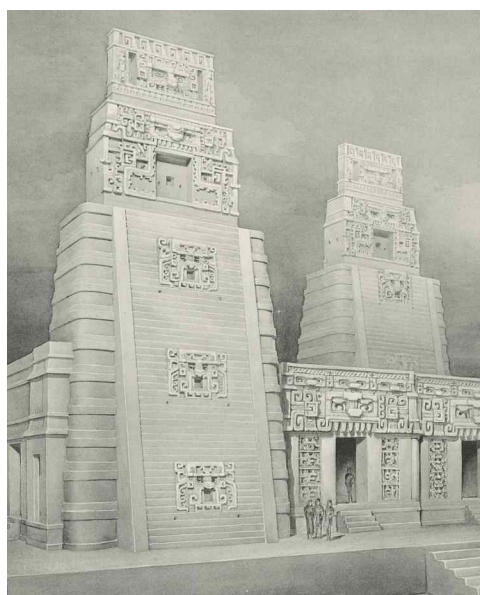


Fig. 2 Detail from drawing of Maya temple, Xpuhil, Campeche, by Tatiana Proskouriakoff, *An Album of Maya Architecture*, 1963, cover & p. 53





"There is a vital impulse behind Aztec art, a singular combination of symbolism and realism, a fusion of tradition and innovation which lend it its striking individuality."

JACQUES SOUSTELLE

Arts of Ancient Mexico, 1966, p. 122

As Aztec culture was, in essence, agrarian, cults and deities arose which were associated with important plants, and the most important representations in Aztec art are those which relate to agriculture. Maize was the most important food to the Aztecs, and as such was personified in several deities, with an overall God named Centeotl. The maize seed was thought to be female however, and was personified by the Goddess Chicomecoatl, who was the goddess of ripe maize, and venerated at harvest time. Her name means 'seven serpent' in the Nahuatl language, and was both the name of a day in the *Tonalpohualli*, the ritual 260 day calendar, and an allusion to fertility, of which the serpent was a symbol.

In one hand the Goddess holds maize ears, while her raised hand would have held a rattle staff, or *chicahuaztli*, a ritual instrument used in fertility ceremonies. She is beautifully dressed in a tasseled *quechquemiltl* and a majestic façade headdress known as an *amacalli*. This headdress, which is the hallmark of Chicomecoatl, was constructed of paper in emulation of the front of a temple, and would have been festooned with colored paper streamers, knots, and rosettes. The Goddess' beatific face appears at the center of this great edifice as if peering out from the entrance to a temple. The Codex Borbonicus illustrates Chicomecoatl in all her splendor during the Ochpaniztli harvest ritual (Pasztory, *Aztec Art*, 1983, p. 218 & pl. 34).

The massive and stiff headdress façade is in marked contrast to the rounded maize ears and elements of fertility. As Pasztory notes, 'the metaphor for fruitfulness is not that of a woman's ripe or pregnant body [...]' (*ibid.*, p. 219). The Aztec idea of divine power held that power rested not in the body, but in costume and regalia, and 'the body was merely the support for those objects in which the power was thought to reside.' (Pasztory in Boone, *Falsifications and Misreconstructions in Pre-Columbian Art*, 1982, p. 85). The Goddess is both constrained by the headdress representing the demands of house and harvest, but also honored by the majesty of the architectural adornment.

See Moctezuma and Solís Olguín, *Aztecs*, 2002, p. 107, cat. no. 109, for the figure of Chicomecoatl, Ethnologisches Museum, Berlin (acc. no. IV Ca 46167). This sculpture was originally part of the 19th century collection of Carl Uhde. Considered the most important collection of Pre-Columbian art outside of Mexico, it was acquired by the Berlin museum in 1862.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Zapotec Figural Urn of the Butterfly God
Monte Alban III A, Classic, Circa 200 - 600
AD

Height: 15 5/8 in (39.7 cm)

PROVENANCE

David H. Bramhall, New York
 European Private Collection, acquired from the above on
 November 16, 1982

EXHIBITED

Denver Art Museum, Denver, long term loan, 1998-2017

\$ 30,000-40,000

The golden age of the Zapotec kingdom was established in Epoch III by AD 200, with the capital of Monte Alban reigning as the largest city in southern Mexican highlands for the next 500 years. The *coqui* (rulers or hereditary lords) lived in large, sumptuous palaces and residences, decorated with architectural niches where such incensarios would have been placed. The figural urns are considered depictions of the rulers adorned with the massive jewelry and headdresses associated with deities. The figural urns, 'many of which are one-of-a-kind masterpieces [...] provided a venue to which the *pèe*, or animate spirit, of these heroes and royal ancestors could return.' (Marcus & Flannery, *Zapotec Civilization*, 1996, p. 209).

This figural urn portrays an elegant and proud finely sculpted face surmounted by an extremely ornate and layered symbolic headdresses. It is covered in rich orange-red pigment that gives equal measure to the chiseled features of the idealized youthful face, and the massive headdress of the Butterfly God.

The Butterfly god is identified by feather rimmed eyes and the tightly coiled proboscis rising above. An additional *nahualli* of the Jaguar god is shown with the snarling and fanged mouth mask centered between. The figure is adorned with characteristic arching plumes, tassels and beaded jewelry. The butterfly is associated with warfare and rebirth, perhaps linked to its resilience and transformative nature.

The Butterfly god is a direct influence from Teotihuacan, the equally powerful city reigning in the Classic era. Images of the butterfly appear on massive headdresses shown in murals, mirror-backs and incensarios in the Palace of Quetzapapltotl ('Quetzal-Butterfly') in Teotihuacan. For examples of similar figural urns of the deity with the Butterfly God headdress, see Boos, *Ceramic Sculptures of Ancient Oaxaca*, 1966, figs. 106, 110 & 112.



Drawing of the Teotihuacan slate mirror- back with Butterfly god, Cleveland Museum of Art (89.65), drawing by Ron Garrett in Kathy Berrin and Esther Pasztor, eds., *Teotihuacan, Art from the City of the Gods*, 1983, p. 274



PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

**Maya Shell Pigment Container in
the Shape of a Hand**
Late Classic, Circa 550 - 950 AD

Length: 8 in (20.3 cm)

PROVENANCE

Paul Tishman, New York, acquired before 1967
European Private Collection, acquired from the
above on January 30, 1980

• \$ 50,000-70,000

EXHIBITED

Metropolitan Museum of Art, New York, *Before
Cortes: Sculpture of Middle America*, September
30, 1970 - January 3, 1971
Duke University Museum of Art, Durham, North
Carolina, *Painting the Maya Universe: Royal
Ceramics of the Classic Period*, January 15 -
March 27, 1994; additional venues:
Museum of Fine Arts, Boston, April 15 - June 26,
1994
Denver Art Museum, Denver, July 15 - September
15, 1994
Los Angeles County Museum of Art, Los Angeles,
October 8 - January 8, 1995
Yale University Art Gallery, New Haven, February
10 - April 23, 1995
Denver Art Museum, Denver, long term loan,
1998 - 2004
National Gallery of Art, Washington, D.C., *Courtly
Art of the Ancient Maya*, April 4 - July 25, 2004;
additional venue:
Fine Arts Museums of San Francisco, California
Palace of the Legion of Honor, San Francisco,
September 4, 2004 - January 2, 2005
Denver Art Museum, Denver, long term loan,
2005 - 2017

PUBLISHED

John F. Scott & Elizabeth Kennedy Easby, *Before
Cortes: Sculpture of Middle America*, New York,
1970, p. 232, no. 199
Dorie Reents-Budet, ed., *Painting the Maya
Universe: Royal Ceramics of the Classic Period*,
Durham & London, 1994, p. 43, fig. 2.9 & p. 317,
cat. no. 8
Mary Miller & Simon Martin, *Courtly Art of the
Ancient Maya*, New York, 2004, p. 136, pl. 67



The masterfully conceived conch shell is one of the very few surviving shell pigment containers, used by Maya artists and scribes. Various polychrome and codex vessels show the artist deeply focused holding a brush or stylus and a carved shell container. The conch shell's undulating form and non-porous smooth interior, lends itself to its function as a bowl to mix pigment, and the elongated ends and cut edges allow the artist to modulate the brush- and ink flow (Reents-Budet, ed., *Painting the Maya Universe*, 1994, p. 38).

This conch shell is carved in the form of the left hand, with long graceful fingers folded over in graduated line, with the whorl of the shell as the outstretched thumb. The fingernails are shown in varying lengths. This cupped hand gesture is shown on codex vessels where the scribe is motioning toward the codex or book he is

creating. The visual and conceptual dynamic of the natural object as an artist's own hand is a classic interplay of functional form and symbolism with Maya art.

The art of hieroglyphic writing and fine-line painting is one of most sophisticated and eloquent legacies of Maya art. Within most Maya languages, there was no separation between writing and painting, or artists and scribes; Reents-Budet notes that this '[...] indicates a conceptual equivalency of these two artistic activities' (*ibid.*, p. 45). The most esteemed person of the Maya court aside from the king or ruler, was the scribe/artist, given the title '*ah ts'ib*'. The glyphic phrase '*u-ts-ib*' (his writing/painting) is one of the key phrases within the Primary Standard Sequence on elite polychrome and codex style pottery.

The elite nobility were trained in writing and scribal arts, and their mastery of technique enhanced their status and otherworldly powers. Scribal arts were imbued with supernatural elements, just as the half-brothers of the mythic Hero Twins were the patrons of the art and writing.

For another shell container in the form of a hand, see Lin & Emile Deletaille, eds., *Trésors du nouveau monde*, 1992, p. 235, fig. 191; see also Reents-Budet, *ibid.*, p. 42, fig. 2.8, for a shell container, and *ibid.*, p. 43, fig. 2.10, for a ceramic pigment container made in the form of a conch shell. An Early Classic effigy vessel of a deer from Copan was found with a shell scoop in the shape of a hand (Fields & Reents-Budet, *Lords of Creation: The Origins of Sacred Maya Kingship*, 2006, cat. No. 106).

"Symbols often convey underlying intangible ideas beyond the immediate visual image; ambiguity can often play an important role."

CATHY LYNNE COSTIN

Techné in the Pre-Columbian World, 2016, p. 7



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**Maya Polychrome Ritual Container of a Diving God, Mayapan
Late Postclassic, Circa 1200 - 1500
AD**

Height: 5 1/2 in (14 cm)

PROVENANCE

Alphonse Jax, New York, acquired in the late 1960s

European Private Collection, acquired from the above prior to 1981

EXHIBITED

Musées royaux d'Art et d'Histoire, Brussels, *Trésors du nouveau monde*, September 15 - December 27, 1992

Musée Rath, Geneva, *Mexique, terre des dieux. Trésors de l'art précolombien*, October 8, 1998 - January 24, 1999

PUBLISHED

Lin & Emile Deletaille, eds., *Trésors du nouveau monde*, Brussels, 1992, p. 248, fig. 212

Musée Rath, ed., *Mexique, terre des dieux.*

Trésors de l'art précolombien, Geneva, 1998, p. 228, no. 263

Eleanor Elbert, *The Postclassic Maya Diving Maize God*, (unpublished MA thesis), Princeton, 2012, fig. 7

\$ 150,000-200,000

This rare and delicate vessel is part of set, and one of only two left in private hands, with the others all in US institutions and museum collections.

The finely modeled inverted figure known as the diving god, honors the essential substances of life-giving maize, the most important crop in ancient Mesoamerica, and cacao, the sacred chocolate drink of the Maya elite and royalty. The diving god is holding the cacao pod gently between both hands. The figure's legs are bent back and upward in an acrobatic, contorted posture, forming the symbolic branching cacao tree itself.

The containers were made during the Postclassic era in a distinct coloring and painting style influenced by the Central Mexican codices. However the essential imagery on the cups was based on important early Maya images of maize and cacao. In her *The Postclassic Maya Diving Maize God* (unpublished MA thesis, Princeton,

2012), Eleanor Elbert thoroughly discussed this cup (Vessel 5), among the set of seven vessels; she notes they refer 'to the maize god as a costumed participant in dance, self-referentially linking the objects with what was probably an aspect of the very ceremony in which they were used' (*ibid.*, p. 49). The vessels 'made manifest an avenue for communication with the god represented on them, and their exquisite craftsmanship was intended to please him so that he would bless them with rainfall and agricultural good fortune' (*ibid.*)

While the vessels are significant as sacred cached objects, they should be viewed within a larger framework of complex religious ideas expressed by the Maya artist; the vessels 'incorporated stylistic and iconographic components purposefully, seeking to establish the elite status of the objects through a highly-educated process of manufacture and engagement with style and subject matter of iconographic images' (*ibid.*, p. 72).

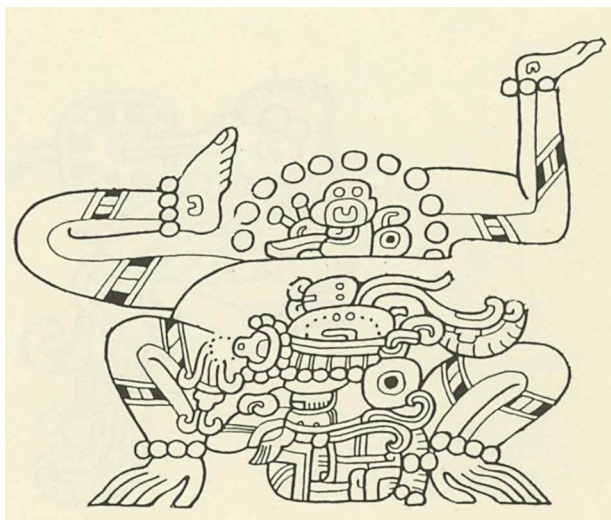


Fig. 1 Inverted acrobat figure, detail drawing of an Early Classic incised blackware tripod vessel, ('the Deletaille tripod'), drawing by Lin Deletaille, in Benson & Griffin eds., *Maya Iconography*, 1988, p. 165, fig. 4.18

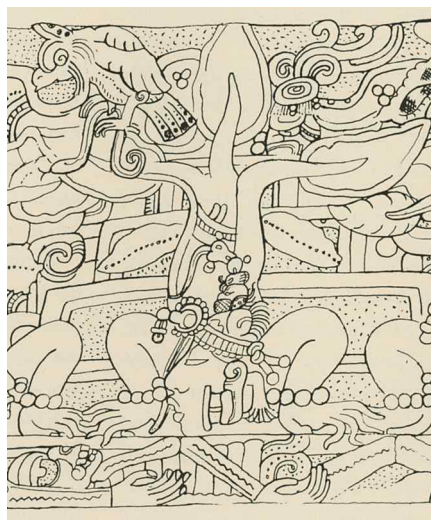


Fig. 2 Inverted figure forming a cacao tree, detail drawing of an Early Classic incised blackware tripod vessel, ('the Transfiguration tripod') in the Ethnologisches Museum, Berlin, (IV Ca 49845), drawing in Nikolai Grube and Maria Gaida, *Die Maya, Schrift und Kunst*, Berlin, 2006, p. 127, fig. 12.13



A POSTCLASSIC DIVING GOD VESSEL

Dacey Taylor, Ph.D

This vessel is one of seven small vases said to have been found on the Caribbean coast of Quintana Roo, Mexico. All are unslipped redware cups with pedestal bases and 'diving god' figures modeled in relief, their legs directed upward. As in this example, the god's face appears in the open mouth of an avian messenger, whose upper beak is capped by two maize plants sprouting silken threads, painted in blue and black. The face has lines running through the eyes and the ear spools are painted blue. The diving figure in this example holds a cacao pod; in others, the gods hold small round cakes of maize tamales. The vases are all about five inches high and are so similar that they were probably made by the same artist. Three of the seven belong to the Jay Kislak Foundation Collection at the Library of Congress in Washington, D.C.; a fourth is in the Princeton

University Art Museum in New Jersey; and a fifth resides at the Chrysler Museum in Norfolk, Virginia. Only two, including this one, are privately held. Painted in post-fire pigments of black, red, blue, white and yellow, they probably date to the 14th or early 15th century.

The diving god image became popular in the Yucatan Peninsula during the early phases of the Postclassic period (AD 800–900), appearing as sculpted stucco figures on building façades at Coba, Sayil and Chichen Itza. The deity was also featured on façades at later centers such as Mayapan, Tulum and Santa Rita. He is the Maize God, or First Father, a central figure in the Maya creation story. Before the dawn of present time, according to the myth, First Father was called to the underworld, where the death gods decapitated him and placed his head in

a cacao tree. Later, miraculously resuscitated by his sons, the Hero Twins, he danced out of the underworld, bringing maize and cacao - the staple crops of the Maya - to earth. Classic Maya art (AD 250–800) typically portrays the reborn Maize God emerging from a cracked turtle shell representing the surface of the earth. However, there are well-documented images of him as a diving god, his symbolic death, descending a cacao tree into the underworld at the end of the summer maize season. The murals of San Bartolo in Guatemala (circa 100 BC) show him as a diving figure, attesting to the antiquity of the creation story, which endured and was recorded by the Maya after the Spanish conquest in a book called the *Popul Vuh*. This diving god vessel thus evokes the death and resurrection of First Father and his gifts of maize and cacao to the ancient Maya.



"The Maya diving maize god was part of a pan-Mesoamerican, cross-cultural understanding of maize agriculture as both literally and metaphorically responsible for continued survival through rebirth and fertility."

ELEANOR ELBERT

The Postclassic Maya Diving Maize God, 2012, p. 25



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Maya Stone Hacha of a Jaguar Head
Late Classic, 550 - 950 AD

Height: 8 in (20.3 cm)

PROVENANCE

Miguel Covarrubias, Mexico City

John Stokes, New York

European Private Collection, acquired from the above on May 13, 1971

The ballgame, which was played as early as the second millennium BC, was one of the defining and enduring cultural features of the ancient Mesoamerican world. The yokes, hachas and palmas, are carved stone trophies and ceremonial equipment, part of the cult attire or symbols of the 'prerogative of participation'. (Wilkerson in Evans, ed., *Ancient Mexican Art at Dumbarton Oaks*, 2010, p. 239).

The jaguar was of major importance in ancient Mesoamerica and constitute a large category of the animal head hachas from the Maya region. Jaguar hachas typically show an animated expression with tensed features of open mouth, fleshy snout but interestingly not carved with the distinctive cupped ears. The hachas have a small perforation at the upper back for balance and attachment.

On this example, the elongated open snout with massive curved jaw gives definition and contrast to the deeply sunken oval ocular. For a similar example, see Shook & Marquis, *Secrets in Stone: Yokes, Hachas and Palmas from Southern Mesoamerica*, 1996, p. 134, no. J14.

\$ 25,000-35,000



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Teotihuacan Stone Mask
Classic, Circa 450 - 650 AD

Height: 7 1/8 in (18 cm)

PROVENANCE

Jay C. Leff, Uniontown, Pennsylvania
 Stendahl Gallery, Los Angeles, acquired from the above in
 1982
 European Private Collection, acquired from the above in 1983

EXHIBITED

Carnegie Institute, Pittsburgh, *Exotic Art from Ancient and
 Primitive Civilizations: Collection of Jay C. Leff*, October 15,
 1959 - January 3, 1960

PUBLISHED

Carnegie Institute, *Exotic Art from Ancient and Primitive
 Civilizations: Collection of Jay C. Leff*, 1959, p. 114, cat. no. 439
 (listed)

The idealized and refined masks of Teotihuacan are one of the defining artistic expressions of the ancient city within the largest urban area of ancient Mexico. The hard stone faces immortalized the features of the larger effigies made of perishable materials, which were carried during ceremonial occasions. The masks were a consistent 'palette' of serene and idealized beauty in contrast to the surrounding elaborate and colorful adornments.

Masks were made in greenstone, and a rarer category is the onyx or travertine sculptures such as the present example. Travertine occurs in varying degrees of translucency and color ranging from white to lime green. On this mask, the artist carefully designed and carved the face to make use of the change of veining and coloring, so the whitest portion is fully facing the viewer.

\$ 75,000-125,000

“..ancient masks signal this other dimension- a transcendence of everyday life, a conversation with another world.”

SUSAN TOBY EVANS

Ancient Mexican Art at Dumbarton Oaks, 2010, p. 44



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Maya Shell Ornament of a Deity Head

Late Classic, Circa 550 - 950 AD

Height: 2 ¼ in (8.3 cm)

PROVENANCE

Mr & Mrs Miles Lourie, New York, acquired prior to 1969

Merrin Gallery, New York

American Private Collection, acquired from the above in 1991

• \$ 7,000-9,000

EXHIBITED

The Museum of Primitive Art, New York,
Precolumbian Art in New York: Selections from Private Collections, September 12 - November 9, 1969

Rose Art Museum, Brandeis University, Waltham,
Ancient American Art: an Aesthetic View, November 7 - December 20, 1981

PUBLISHED

Julie Jones, *Precolumbian Art in New York: Selections from Private Collections*, New York, 1969, fig. 102

Rose Art Museum, eds., *Ancient American Art: an Aesthetic View*, Boston, 1981, fig. 70

The elaborate clothing and headdresses of the Maya were heavily adorned with shell and stone ornaments. This fierce face is carved from a thick section of conch shell (*Strombus gigas*), allowing for the large, deeply drilled eyes and wide grinning mouth, which would have been inlaid with jade or colored shell for contrast. Each temple shows the stepped coiffure and the forehead is covered with a mask with small drilled eyes and a large mouth also for added inlay. The top of the head has a graduated crest of plumes or hair; it is perforated along the chin and drilled laterally at the top for attachment or suspension.



PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

Maya Shell Ornament of a Dwarf, Jaina

Late Classic, Circa 550 - 590 AD

Height: 3 ¼ in (8.3 cm)

PROVENANCE

Merrin Gallery, New York

Philip Pearlstein, New York, acquired from the
above on January 25, 1972

Joseph Gerena, New York

American Private Collection, acquired from the
above in 2011

• \$ 6,000-8,000

Dwarfs were associated with magical qualities connected to the caves and underworld powers. Dwarfs were respected members of the Maya court, shown on painted pottery in important dance ceremonies with the ruler performing as the Maize God. Dwarfs are depicted with the posture and gesture seen on this finely carved shell. The thick creamy section shows the pot-bellied jester looking backward with one hand

raised and the other cupped in the front. His head is finely incised with his elongated ear, shaven coiffure and a thin cord around his neck. The deep groove along the belly and leg may have been inlaid to define a loincloth sash.

For images of the attendant dwarfs on polychrome ceramics, see www.mayavase.com, K517, K633 and K4989.



PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

**Izapan Stone Figure of the Rain
God, Chahk**
Late Preclassic/Protoclassic, Circa
300 BC - 300 AD
Height: 4 ¾ in (12 cm)

\$ 50,000-60,000

PROVENANCE

Alphonse Jax, New York
Jean Cambier, Brussels, acquired from the above
in the mid-1970s
Sotheby's, Paris, April 16, 2003, lot 4, consigned
by the estate of the above
Lance & Roberta Entwistle, London, acquired at
the above auction
American Private Collection, acquired from the
above

PUBLISHED

Michael D. Coe, ed., *The Olmec World: Ritual and
Rulership*, 1995, p. 96, fig. 17a (drawing)
Daniel Finamore & Stephen D. Houston, *Fiery
Pool: the Maya and the Mythic Sea*, 2010, p. 241,
fig. 1 (drawing)
William Andrew Saturno, Karl A. Taube, David
Stuart, & Heather Hurst, *The Murals of San
Bartolo, El Petén, Guatemala*, 2010, p. 77, fig. 50D
(drawing)



77



Drawing of Chahk by Karl A. Taube, in Daniel Finamore &
Stephen D. Houston, *Fiery Pool: the Maya and the Mythic
Sea*, 2010, p. 241, fig. 1

The most important and enduring deities in ancient Mesoamerica were the sun, maize and rain gods, presiding over the essential and vital life forces. The Maya rain god Chahk, also referred to God B, was later known in central Mexico as Tlaloc. A small number of important Izapan figures provide a link from the early Olmec representations of the rain deity, and the later Maya versions.

The early Preclassic depictions of Chahk are some of the most supernatural and powerfully branded figures. This corpulent, compact kneeling figure is dominated by the massive head densely covered by fully modeled zoomorphic and piscine elements including the fish fin at the top of the head flanked by incised glyphic water signs. These scrolled motifs are identified by Taube as an epigraphic sign for *muyal*, 'cloud' in Maya language (Taube, 'The Rainmakers' in Coe, ed., *The Olmec World*, 1996, p. 95). Taube also notes the figure's head in comparison with the massive stone censers for burning copal

incense at Kaminaljuyu, Monuments 16, 17, and 18. Billowing copal smoke was believed to create the rain-making clouds (*ibid.*, p. 96). The head is further marked by thick scrolling brows, barbels from the side of the mouth, fleshy pointed snout-like mouth marked by three drilled water drops, and a broad beard marked with a single shark tooth and curled emanations, the ears projecting at the side are covered by carved *Spondylus* earflares. Two bands encircle the head, one striated and the other with fine water drops, perhaps indicating an overall massive mask

covers the face. Armbands and beaded bracelets adorn each arm and the hands with fingers deeply entwined rest firmly on the belly.

For another kneeling figure of Chahk, see Finamore & Houston, eds., *Fiery Pool: the Maya and the Mythic Sea*, 2010, p. 240, cat. No. 77.



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Maya Figure of a Lord, Jaina
Late Classic, Circa 550-950 AD

Height: 13 ½ in (34.3 cm)

PROVENANCE

D. Daniel Michel, Chicago, acquired in 1962 (no. 62:076)
Ancient Art of the New World, New York
American Private Collection, acquired from the above in 1991

EXHIBITED

The Art Institute of Chicago, Chicago, *Chicago Collectors*,
September 20 - October 27, 1963
Field Museum of Natural History, Chicago, temporary loan,
1966
The Arts Club of Chicago, Chicago, *High Culture in the
Americas before 1500*, November 15 - December 31, 1982
The Arts Institute of Chicago, Chicago, *The Art of Tribes and
Early Kingdoms*, January 12 - March 4, 1984

PUBLISHED

The Art Institute of Chicago, ed., *Chicago Collectors*, Chicago,
1963, p. 11 (listed)
Nicholas M. Hellmuth, 'Maya Clay Sculpture of Pre-Columbian
Mexico', *Apollo*, Vol. CIII, No. 169, March 1976, fig. 8
Everett McNear, *High Culture in the Americas before 1500*,
Chicago, 1982, p. 17, fig. 33
Richard F. Townsend, *The Art of Tribes and Early Kingdoms*,
Chicago, 1984, p. 31, cat. no. 67

\$ 125,000-175,000



Maya ceramic figures are some of the most intimate and compelling portraits of ancient Maya elite men and women. The figurines have been categorized as Jaina from the coastal region of the Campeche, but recent studies reveal they occur in a broad geographic range and suggest that the figures were part of an important maritime trade network from the Gulf Coast along the Yucatan and Caribbean coast.

This robust and regal lord or priest ranks within the small corpus of extremely tall ceramic figures. He stands in a relaxed yet solemn and focused posture, in anticipation of being dressed in elaborate ceremonial garb. His rank and status are revealed by the minimal but significant attire including the finely woven net loincloth with stepped edge, multiple beaded bracelets, sandals, bead necklace and distinctive quincunx earflares. His coiffure has been prepared into a stiff plume of graduated plaits which resemble the avian headdress of kings shown on relief sculptures, and the coiffure of Pacal the Great from Palenque. The body of the present figure retains some of the post-fire blue pigment. Figures have been found in assemblages that illustrated and recorded rites of passage and accession events; this figure may represent the ritual dressing process of a rulership ceremony.

This Jaina figure and the following lot were highlights of the collection of D. Daniel Michel (1902-2004). Michel was one of the early devotees of Pre-Columbian art in the Chicago community starting in the 1960s. He lent these figures and other Mesoamerican art from his collection to the important early exhibitions at The Art Institute of Chicago, the Field Museum of Natural History, and the Arts Club of Chicago.

For a highly similar figure from the Jay C. Leff Collection, see Easby, *Ancient Art from Latin America*, 1967, fig. 479.



Head of Pacal, Palenque, Museo Nacional de Antropología, Mexico City, in Schmidt et al., eds., *Maya*, 1998, cat. no. 472



78

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Maya Double Figure of the Moon Goddess and Companion, Jaina Late Classic, circa 550-950 AD

Height: 8 7/8 in (22.5 cm)

PROVENANCE

D. Daniel Michel, Chicago, acquired in 1962 (no. 62:085)

Ancient Art of the New World, New York American Private Collection, acquired from the above in 1991

\$ 80,000-125,000

EXHIBITED

The Art Institute of Chicago, Chicago, *Chicago Collectors*, September 20 - October 27, 1963
Field Museum of Natural History, Chicago, temporary loan, 1966

The Arts Club of Chicago, *High Culture in the Americas before 1500*, November 15 - December 31, 1982

PUBLISHED

The Arts Institute of Chicago, ed., *Chicago Collectors*, Chicago, 1963, p. 11 (listed), pl. 26
Nicholas M. Hellmuth, 'Maya Clay Sculpture of Pre-Columbian Mexico', *Apollo*, Vol. CIII, No. 169, March 1976, fig. 7

Nicholas M. Hellmuth, *Tikal, Copan, Travel Guide: a General Introduction to Maya Art, Architecture, and Archaeology*, St Louis, 1978, p. 166
Everett McNear, *High Culture in the Americas before 1500*, Chicago, 1982, p. 16, fig. 31

The lively paired couples of the Jaina style are a particular genre within the corpus of fine ceramic figurines. The realistic depictions of men and women were connected to their supernatural counterparts, as Miller notes, 'the supernatural universe shaped and defined the expectations of royal women, just as it did for their male counterparts [...] In the lives of women we also see the way the living and the ideal toggle back and forth to a religious paradigm' (Miller & Martin, *Courtly Art of the Ancient Maya*, 2004, p. 95).

This beautiful youthful female represents one of the two principal female role models, typically identified as the Moon Goddess, sometimes referred to as Ixchel. Her companion is often an aged man representing her companion, the aged Sun God. The Moon Goddess was associated with the role of nurturer and mother, and also with licentious behavior, as suggested in the body language of these joined figures. The embracing yet counterpoised posture shown here may represent a dancing or 'ritual clowning', as Taube observed in his study of Jaina figures as part of a courtly narrative (Taube, 'Ritual Humor in Classic Maya Religion' in Hanks & Rice, eds., *Word and Image in Maya Culture*, 1989, cited in O'Neil, *Engaging Ancient Maya Sculpture*, 2012, p. 424).

The female is clothed in a closefitting long *huipil* pulled to the side by her upraised arm; her striated and cropped coiffure is upswept with a filleted turban secured with a large bow, jewelry including tassel earrings swinging with her movement, a cord necklace and large beads. She tilts her head back as her left hand presses to her chest, and the male's right hand rests on her shoulder. Her companion is minimally clothed in contrast to her, wearing a long sashed loincloth low on his hips and a tufted cape over the shoulders. His leg steps in front and against hers. The couple forms a mold-made whistle, with the heads modeled by hand to achieve the detailed expressions and elaborate headdress ornaments.

For embracing couple figures, see Pillsbury et al., eds., *Ancient Maya Art*, 2012, p. 420, pl. 79, for the figure at Dumbarton Oaks, Washington D.C., and p. 423, fig. 233 for a similar coupled figure at the Detroit Institute of Arts.





PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

Large Maya Effigy Vessel
Early Classic, 300 - 600 AD

Height: 12 in (30.5 cm); Width: 15 in (38.1 cm)

PROVENANCE

Robert & Marianne Huber, Dixon, Illinois, acquired
prior to 1970

Dr Victor Barcilon, Glenview, Illinois, acquired
from the above

Sotheby's, New York, November 21, 1988, lot 104,
consigned by the above

Merrin Gallery, New York, acquired at the above
auction

American Private Collection, acquired from the
above in 1988

EXHIBITED

Galerie Anita Rutz, Düsseldorf, 1976

The Arts Club of Chicago, Chicago, *High Culture
in the Americas before 1500*, November 15 -
December 31, 1982

PUBLISHED

Everett McNear, *High Culture in the Americas
before 1500*, Chicago, 1982, p. 21, fig. 45

\$ 75,000-120,000



The Books of Chilam Balam note that the Yucatan, or ocellated turkey (*Meleagris ocellata*) was a sign of great abundance and prestige, and the favored offering of tribute from defeated lords to their vanquishers. The high status of the bird as an offering is also attested to in the Dresden Codex, which shows God D. Izamna, presenting a turkey to the Spaniards during Maya New Year ceremonies (Friedel, Schele, & Parker, *Maya Cosmos*, 1993, p. 40), whilst in the Madrid Codex a turkey appears tied to a sacred tree (*ibid.*, p. 91).

Turkey was an elitist food, and effigy vessels depicting turkeys have been found in burial sites alongside depictions of other animals with elite associations, such as jaguars. Depictions of turkeys are fairly rare; for some depicted on codex style vases, see www.mayavase.com, K1001, K2010, & K2011. although the feathers of the turkey are probably among those in ornaments worn by characters depicted in Maya vases, and Ralph Roys noted that turkey feather fans may have been symbols of rulership among the Maya. (Roys, *Ritual of the Bacabs*, 1965, p. xvii).

The turkey was also believed to have purification powers, and the encrusted deposits on the underbelly of the present vessel may result from its use for the boiling of liquids during ritual and hallucinogenic ceremonies. The rich carved personified serpent-wings imbue this majestic vessel with a special potency through reference to both celestial and earthly manifestations.



80

PROPERTY FROM A PRIVATE COLLECTION

**Veracruz Stone Hacha of a Monkey Head
Classic, Circa 450 - 650 AD**

Height: 8 in (20.3 cm)

PROVENANCE

George Pepper, Los Angeles

Private Collection, United States, acquired from the above
prior to 1969

Sotheby's, New York, May 16, 2014, lot 263, consigned by the
above

Private Collection, acquired at the above auction

EXHIBITED

The Walters Art Museum, Baltimore, long term loan, 2002–
2010

PUBLISHED

Gérald Berjonneau, Emile Deletaille, and Jean-Louis Sonnery,
Rediscovered Masterpieces of Mesoamerica, Boulogne, 1985,
pl. 87

The fierce appearance of the monkey head depicted in this
hacha is enhanced by the sweep of the orbital crest, which
is both a tail and a phallic reference. For a similar hacha see
Whittington, ed., *The Sport of Life and Death*, 2001, p. 197, pl.
69.

\$ 30,000-50,000



81

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

Valdivia Stone Figure
Circa 2300 - 2000 BC

Height: 18 ½ in (47 cm)

PROVENANCE

Alvaro Guillot Muñoz, acquired between 1935-1950

Thence by descent

Sotheby's, New York, May 17, 2000, lot 44,
consigned by the above

American Private Collection, acquired at the
above auction

The earliest known ceramic and stone figures from the New World are from the Ecuadorian coastal region, and date to the 4th century BC. The later and larger stone figures, such as this example, are carved as abstract representations of birds, figures, and plaques of geometric design.

For a similar figure see Sotheby's, New York, May 12, 2005, lot 215; and the figures from the Barbier-Mueller collection, Sotheby's, Paris, March 22-23, 2013, lots 269 and 270.

\$ 15,000-25,000



PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

Colima Seated Figure
Protoclassic, Circa 100 BC - 250 AD

Height: 12 in (30.5 cm)

PROVENANCE

Stendahl Gallery, Los Angeles
Jacques Sarlie, New York
Alvin & Estelle Abrams, New York, acquired from
the above in 1968
Sotheby's, New York, May 15, 2003, lot 237
American Private Collection, acquired at the
above auction

PUBLISHED

Hasso von Winning, *Pre-Columbian Art of Mexico
and Central America*, New York, 1968, p. 89, pl. 72

\$ 8,000-12,000

The 'saber-shin' ceramic figures of ancient West Mexico were often also hunchbacks. Persons with physical abnormalities were given special recognition for their shamanistic abilities. This figure is clearly poised in a trance state and wears a cap with a long rectangular flap extending down the back. See Townsend, *Ancient West Mexico*, 1998, p. 241, fig. 18, for a saber-shinned figure in an hallucinogenic ritual. See also Sotheby's, New York, May 15, 2015, lot 52, for a figure formerly in the Nelson A. Rockefeller collection.



83

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Nayarit Seated Female Figure, San Sebastian Style
 Protoclassic, Circa 100 BC - 250 AD
 Height: 28 1/4 in (71.8 cm)

PROVENANCE

Dr Eli B. Cohen and Aimee Cohen, Los Angeles
 Thence by descent
 Sotheby's, New York, November 20, 2000, lot 287, consigned by the above
 American Private Collection, acquired at the above auction

EXHIBITED

Bowers Museum, Santa Ana, long term loan,
 1979 - 1980

The San Sebastian style is seen on figures along the Nayarit and Jalisco border; the large male and female couples can be distinguished by their detailed incised coiffure, tattooed designs and deep red slip surfaces. Figures seated on two-legged stools such as this female and the following male figure, are empowered individuals likely to hold leadership positions within their community.

For the style and similar seated figures in the Andrall E. Pearson Family Collection at the Metropolitan Museum of Art, see *ibid.*, cat. no. 13.

\$ 12,000-15,000

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Nayarit Seated Male Figure, San Sebastian Style
 Protoclassic, Circa 100 BC - 250 AD
 Height: 28 1/2 in (72.4 cm)

PROVENANCE

Dr Eli B. Cohen and Aimee Cohen, Los Angeles
 Thence by descent
 Sotheby's, New York, November 20, 2000, lot 286, consigned by the above
 Private Collection, acquired at the above auction

EXHIBITED

Bowers Museum, Santa Ana, long term loan,
 1979 - 1980

\$ 10,000-15,000





84



85

"The enduring legacy of ceramic sculpture is not merely its artistic qualities [...] the sculptures serve as a window into the heritage of power that characterized these early societies."

KRISTI BUTTERWICK

Heritage of Power: Ancient Sculpture from West Mexico, 2004, p. 35

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Bamileke Animal, Cameroon

Height: 15 in (38.1 cm); Length: 24 ¾ in (63 cm)

PROVENANCE

Carlo Monzino, Lugano
Private Collection, acquired from the above
Sotheby's, New York, May 19, 2001, lot 179, consigned by the
above
American Private Collection, acquired at the above auction

EXHIBITED

The Center for African Art, New York, *African Aesthetics: the Carlo Monzino Collection*, May 7 - September 7, 1986

PUBLISHED

Mario Carrieri, *Fotografie. Scultura africana*, Milan, 1981, cat. no. 23
Susan M. Vogel, *African Aesthetics: the Carlo Monzino Collection*, New York, 1986, pp. 112-113, cat. no. 91
Egidio Cossa & Jean-Louis Paudrat, *Passion d'Afrique. L'art africain dans les collections italiennes*, Milan, 2009, p. 55, cat. no. 8

Although the exact species of this beast is difficult to determine, one cannot deny the animal's ferocity. The narrowly carved eyes inspire a sense of fear and menace; its snarling mouth reveal jagged lines of teeth as if mid-howl, and overall its prowling form suggests a creature hungry for prey. Regarding its original function, Susan Vogel notes that 'one clue about its original position is the condition of the tail and hind legs, which shows that the rear of the animal was in contact with the earth for some time. This could have been in a secondary context, after it had been taken out of use. It is more likely, however, that this magnificent animal was once positioned vertically, perhaps at the end of a large drum.' (Susan Vogel, *African Aesthetics*, 1986, p. 112).

\$ 30,000-50,000





86

PROPERTY FROM THE PRIVATE COLLECTION OF
GEORGE ABRAMS

**Bamum Helmet Mask, Western
Grassfields Region, Cameroon**

Height: 14 1/2 in (36.8 cm)

PROVENANCE

Harry A. Franklin, Beverly Hills, acquired from the
above

Sotheby's New York, *The Harry A. Franklin*

Collection of African Art, April 21, 1990, lot 175

George Abrams, Great Neck, New York, acquired
at the above auction

EXHIBITED

National Museum of Natural History, Washington,
D.C., *The Art of Cameroon*, 1984; and travelling:
Houston Museum Of Fine Arts, Houston, New
Orleans Museum of Art, New Orleans, Field
Museum of Natural History, Chicago, American
Museum of Natural History, New York, 1984-1985
Los Angeles County Museum of Natural History,
Los Angeles, *Expressions of Cameroon Art: the
Franklin Collection*, 1986; and travelling: the
Baltimore Museum of Art, Baltimore, Hood
Museum of Art, Hanover, Dayton Art Institute,
Dayton, Flint Institute of Arts, Flint, Palo Alto
Cultural Center, 1986-1989

PUBLISHED

Tamara Northern, *The Art of Cameroon*,
Washington, D.C., 1986, p. 148, fig. 79

Tamara Northern, *Expressions of Cameroon Art:
the Franklin Collection*, Beverly Hills, 1986, fig. 42

\$ 15,000-25,000



PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

Mumuye Female Figure, Nigeria

Height: 15 in (38.1 cm)

PROVENANCE

Jean-Michel Huguenin, Paris, collected *in situ* in
1969

American Private Collection, acquired from the
above in 1969

PUBLISHED

Philip Fry, 'Essai sur la statuaire Mumuye', *Objets
et mondes*, vol. 10, no. 1, Spring 1970, p. 17, fig. 13

\$ 10,000-15,000



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Ekoi/Ejagham Janiform Headcrest, Nigeria

Height: 22 in (56 cm)

PROVENANCE

Carlo Monzino, Lugano
Private Collection, acquired from the above
Sotheby's, New York, May 19, 2001, lot 160, consigned by the above
American Private Collection, acquired at the above auction

EXHIBITED

The Center for African Art, New York, *African Aesthetics: the Carlo Monzino Collection*, May 7 - September 7, 1986

PUBLISHED

Mario Carrieri, *Fotografie. Scultura africana*, Milan, 1981, cat. no. 26
Susan M. Vogel, *African Aesthetics: the Carlo Monzino Collection*, New York, 1986, pp. 104-106, cat. no. 87
Peter Stepan, *World Art: Africa*, Munich, 2001, p. 82
Peter Stepan, *Spirits Speak: a Celebration of African Masks*, Munich, 2005, p. 170, cat no. 63
Peter Stepan, *Spirits Speak: African Masks*, Munich, 2006, p. 29
Ekpo Eyo, *Masterpieces of Nigerian Art*, Abuja, 2008, p. 214, cat. no. 159
Herbert M. Cole & Dierk Dierking, ed., *Invention and Tradition: The Art of Southeastern Nigeria*, Munich, 2012, p. 80 & p. 194, pl. 104

\$ 50,000-70,000

Headdresses and masks made by groups in the Cross River region of southeastern Nigeria and western Cameroon belonged to intra-generational associations of men and, sometimes, women, who were hunters, warriors, or who otherwise shared a skill or accomplishment. Naturalistic in form and deeply symbolic, these headdresses were just one part of a full-body costume that dancers wore during important ceremonies such as funerals and initiations. The rest of the costume consisted of a fabric robe that covered the dancer's body and at times, even his face.

This headdress was attached to the top of the wearer's head by its basketry base. Attached to this base is a cylindrical neck that supports two nearly identical female faces, which contain painted symbols from *nsibidi*, the ideographic language shared by several groups in the Cross River region. Each figure is also adorned with two antelope horns, which stick out from the coiffure, distinguished by its distinct color. The headdress was initially carved from a single block of wood, after which it is covered with the hide of an antelope and decorated with paint. According to Susan Vogel, 'Janus images [...] are especially common in the Cross River area. They allude to the ability of masks to see hidden truths in this world and into the world beyond. They also combine male and female, whose complementary qualities, if merged, could attain perfection.' (Vogel, *African Aesthetics*, 1986, p. 106).

Discussing the present lot, Vogel notes that 'this harmonious headdress is almost identical to one in the Metropolitan Museum of Art, New York, [inv. no. 1979.206.299] that is surely by the same hand [...]' (*ibid.*, pp. 105-106).



89

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Yoruba Gelede Headdress, Nigeria

Height: 10 ½ in (26.7 cm)

PROVENANCE

René Rasmussen, Paris

Aaron & Joyce Furman, Sintra, acquired from the above before
1979

Thence by descent

\$ 5,000-7,000



PROPERTY FROM THE COLLECTION OF CECILIA AND IRWIN SMILEY, NEW YORK

Yoruba Divination Board, Nigeria

Width: 16 in (40.6 cm)

PROVENANCE

Lucien Van de Velde, Antwerp
Cecilia and Irwin Smiley, New York, acquired from the above
in 1995

EXHIBITED

Brussels, Palais des Beaux-Arts, *Utotumbo. L'Art d'Afrique noire dans les collections privées belges / Utotumbo: Kunst uit Zwart-Afrika in Belgisch privé-bezit*, March 25 - June 5, 1988

PUBLISHED

Marie-Louise Bastin, *Introduction aux arts d'Afrique noire*, Arnouville, 1984, p. 182, no. 164
Jan Debbaut, Dominique Favart, & Godelieve van Geertruyen, eds., *Utotumbo. L'Art d'Afrique noire dans les collections privées belges / Utotumbo: Kunst uit Zwart-Afrika in Belgisch privé-bezit*, Brussels, 1988, p. 167, cat. no. 103

\$ 6,000-9,000



PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

Afo Figure, Nigeria

Height: 11 ¼ in (28.6 cm)

PROVENANCE

Marc Eisenberg, Paris

Alain de Monbrison, Paris

Patrick Caput, Paris

Serge Schoffel, Brussels

American Private Collection, acquired from the
above on February 13, 2007

'Living in the foothills of Nasarawa and Loco Mountains of Nasarawa state, the Afo make black and white masks whose wearers perform on stilts during harvests and festivals. They also use headdresses depicting animals such as chameleons and cockerels. But their most important sculptures are figures of women, sometimes depicted with their children. These figures are sacred; once a year they are brought out to the village square where sacrifices and prayers are offered, and blessings in the form of abundant crops and healthy children are asked for in return. Such works may be decorated with geometric and zoomorphic designs modeled after Afo ethnic marks.' (Eyo, *Masterpieces of Nigerian Art*, 2008, p. 194) These marks appear on the face, torso, and back of the present figure, accompanied by beaded strings that may indicate the status and repute of the statue's owner.

\$ 10,000-15,000



PROPERTY FROM THE COLLECTION OF
MYRON KUNIN, MINNEAPOLIS

Kamba Male Power Figure, Kenya

kithuti

Height: 8¼ in (21 cm)

PROVENANCE

Peter Loebarth, Hameln
Sulaiman Diane, New York
Fred Jahn, Munich
Walter and Molly Bareiss, Greenwich, Connecticut
Thence by family descent
Sotheby's, New York, May 16, 2008, lot 187,
consigned by the above
Myron Kunin, Minneapolis, acquired at the above
auction

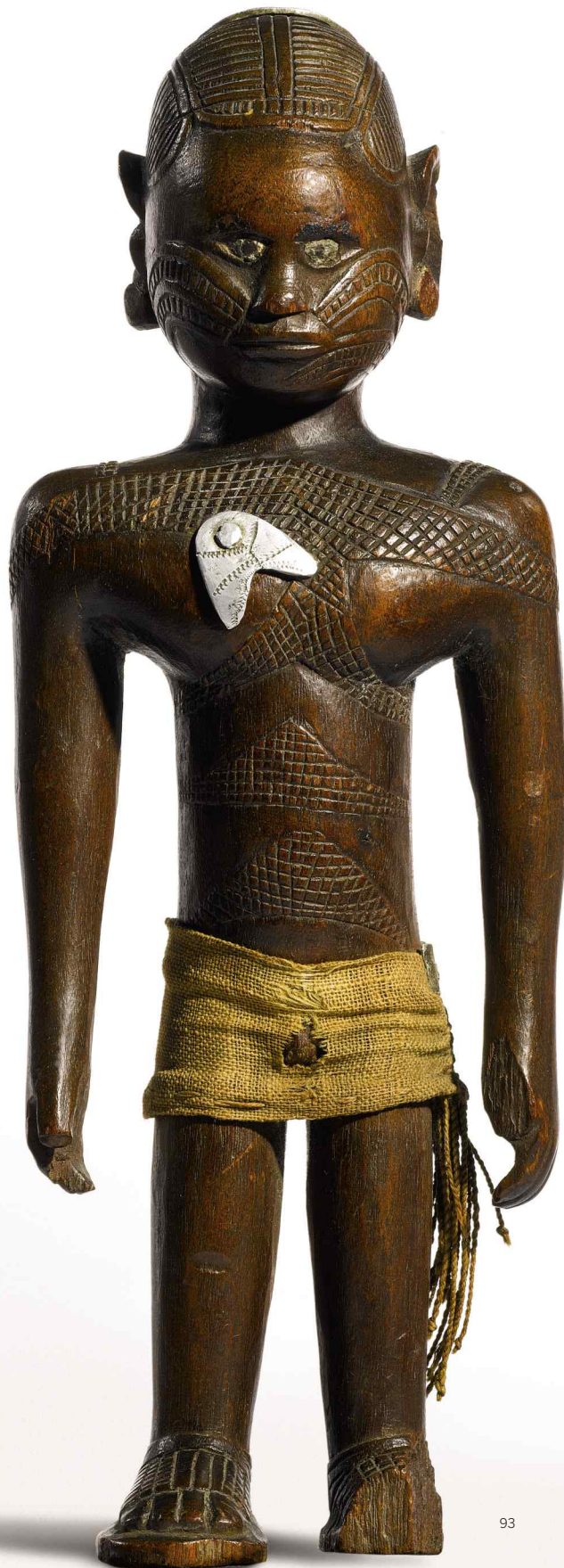
EXHIBITED

Royal Academy of Arts, London, *Africa: The Art of a Continent*, October 4, 1995 - January 21, 1996
The University of Iowa Museum of Art, Iowa City, *Kilengi: African Art from the Bareiss Family Collection*, March 27 - May 23, 1999; additional venues:
Kestner Gesellschaft, Hanover, August 30 - October 19, 1997
Österreichisches Museum für Angewandte Kunst, Vienna, November 12, 1997 - January 18, 1998
Städtische Galerie im Lenbachhaus, Munich, April 8 - July 5, 1998
Neuberger Museum of Art, Purchase, New York, September 26, 1999 - January 10, 2000

PUBLISHED

Tom Phillips, ed., *Africa: The Art of a Continent*, Munich, 1995, p. 143, fig. 2.25
Christopher D. Roy, *Kilengi: African Art from the Bareiss Family Collection*, Seattle, 1997, pp. 55 and 319, fig. 1
Christopher D. Roy, 'African Art from the Bareiss Collection', *African Arts*, Vol. XXXII, No. 2, Summer 1999, p. 53, fig. 1

\$ 20,000-30,000



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Baga or Nalu Mask, Guinea

With a printed label for 'Pottier Emballeur', inscribed 'Exp. art negre New York' in black ink, and a small label inscribed 'Ratton' in black ink in a different hand
Height: 43 1/4 in (109 cm)

PROVENANCE

Charles Ratton, Paris
Carlo Monzino, Lugano, acquired from the above
Private Collection, acquired from the above
Sotheby's Paris, September 30, 2002, lot 37
American Private Collection, acquired at the above auction

EXHIBITED

The Center for African Art, New York, *African Aesthetics: the Carlo Monzino Collection*, May 7 - September 7, 1986

PUBLISHED

Susan M. Vogel, *African Aesthetics: the Carlo Monzino Collection*, New York, 1986, p. 28, cat. no. 20

\$ 60,000-90,000

According to Lamp, 'Baga and Nalu art, legends, cultural history, and ritual are permeated with the notion of struggle and cooperation between mankind and the natural features of their world. This balanced tension especially characterizes the costumed spiritual representation called Banda [...] a composite creation, carved from a single piece of wood, incorporating the human head with its eye, nose, and its braided and crested coiffure, a crocodile jaw, antelope horns, chameleon tail, and serpent [...].' (Lamp, *See the Music, Hear the Dance*, 2004, p. 74).

'Before the twentieth century Banda seems to have represented a high and powerful spiritual being and appeared only to privileged society elders (Appia 1943, pp. 158, 160; Bowald 1939, pp. 126, 128; Voix V, 7, 1930, p. 13). It reportedly figured in ritual designed to protect the villagers against crocodile attacks, human malevolence, and various impending dangers, especially at the time of male initiation to mark the attainment of adolescence, adulthood, and elder status. It also appeared on such events as marriage, harvest celebrations, and new planting ritual, and the appearance of the new moon, all auspicious occasions.' (Lamp, *ibid.*)

In addition to Pablo Picasso's famous Baga *D'mba* headdress, the influence of which on his art has been well documented (see Rubin, "*Primitivism*" in *20th Century Art*, 1984, p. 275 et. seq.), the artist also owned a Baga or Nalu *Banda* mask, which is visible in many photos of Picasso at his Villa La Californie in Cannes (see Stepan, *Picasso's Collection of African & Oceanic Art*, 2006, p. 128, cat. no. 41). It is unclear when Picasso acquired his *Banda* mask and therefore difficult to establish which of his works might have fallen under its specific influence. The relationship of Baga art to Picasso's work, both as a direct source and as an artistic affinity across cultures, is well expressed in the colorful and imaginative abstractions of the *Banda* mask, and it is evident that such a sculpture would have appealed to Picasso.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

Senufo Bird Figure, Côte d'Ivoire

Height: 46 in (117 cm); Width: 36 in (91.4 cm)

PROVENANCE

Olivier Le Corneur, Paris

Gaston de Havenon, New York, acquired from the above by 1971

Baron Freddy Rolin, New York, acquired from the above Arnold Herstand & Company, New York

Private Collection, New York, acquired from the above on September 24, 1985

EXHIBITED

Museum of African Art, Washington, D.C., *African Art: the de Havenon Collection*, May, 1971

The Center for African Art, *the Art of Collecting African Art*, New York, May 13 - October 9, 1988

PUBLISHED

Warren M. Robbins, *African Art: the de Havenon Collection*, Washington, D.C., 1971, cat. no. 90

\$ 70,000-100,000

According to Kerchache, for the Senufo, the *poro* association '[...] is the pillar of communal life. Responsible for the initiation and training of the young boys, it is aimed at shaping an accomplished, social man who is integrated into the collective; it aids his entry into public responsibilities. [...] The Senufo believe in a god, Koulotiolo, creator of the world, a distant and inaccessible deity. On the other hand, the mother of the village, Katieleo, regenerates the world and redeems humankind through the initiation rites of the *poro*. [...] A male villager who has not been initiated will be excluded from the village and will lose his rights as a citizen.' (Kerchache, Paudrat, Stéphan, *L'art africain*, 1988, p. 512).

Garrard notes that 'in former times many of the men's secret *poro* societies in the Senufo region owned a large standing sculpture of a bird. This statue, kept in the sacred forest, was used in the rites for the admission of initiates to the final phase of training. It generally had a hollowed base, which permitted it to be carried on the head of an initiate. Some examples also have holes in the wings, through which cords were passed to steady the bird when carried. [...] Older Senufo [...] usually name it as *sejen* or *fijen* [...] a term that simply means "the bird". The significance of this bird is indicated more clearly by two other names. It is sometimes called *kasingele*, "the first ancestor", which may refer either to the mythological founder of the human race or to the ancestral founder of the sacred forest. Alternatively, it is named *poropia nong*, which means literally "mother of the *poro* child". The statue is thus a primary symbol of the *poro* leadership, indicating the authority of its elders.' (Garrard in Phillips, *Africa: the Art of a Continent*, 1995, p. 457).

The morphology of these rare statues references both male and female characteristics, with the swollen, pregnant belly, and the elongated phallic beak. A related figure is in the Metropolitan Museum of Art, New York (inv. no. 1979.206.176).



PROPERTY FROM A PRIVATE COLLECTION

Baule Figure, Côte d'Ivoire*blolo bian*

Height: 14 ¾ in (37.5 cm)

PROVENANCE

Paolo Morigi, Magliaso

Private Collection, acquired from the above

The Baule distinguish the visible from the invisible world, also known as the 'other world', or *blolo*, which is inhabited by spirits. Before being born every human had a spouse and children who remain in the other world, and who are not reunited until death. Vogel explains that 'so far as people know, the other world resembles this world, and *blolo* spirits live in villages complete with elders and families, very much like those on earth. The concept of *blolo* includes a sense of vagueness and distance; the word itself contains this connotation. The *blolo* is not associated with any particular direction: it is neither above nor below the earth, nor is it where the dead are buried, though after their sojourn in this world they return there. The *blolo* is also the source of human life, the place from whence comes each newborn baby. Everyone originally came from the *blolo* and is never entirely free from relations with the spirits left behind there. Everyone had in the *blolo* an entire family that can continue to interfere with life after birth. Most often, however, it is the spouse in the other world who causes problems, and a Baule man or woman often has a figure carved to represent and appease his *blolo bla*, or spirit wife, or *blolo bian*, spirit husband.' (Vogel, *Baule*, 1997, p. 67).

\$ 7,000-10,000

PROPERTY FROM A PRIVATE COLLECTION

**Kyaman, Akye, or Gwa Female
Figure, Lagoons Region, Côte
d'Ivoire**

nkpasopi

Height: 9 ½ in (24.1 cm)

PROVENANCE

Olivier Larroque, Nîmes

Private Collection, acquired from the above

The Lagoons region of southern Côte d'Ivoire is home to no fewer than twelve distinct ethnic groups, which all live in relatively close proximity. Considerable artistic exchange took place between these groups, with objects circulating widely throughout the region, while celebrated carvers would have their work commissioned by clients from distant villages.

The present figure can be attributed to the carver identified as the 'Master of the Rounded Volumes' (Monica Blackmun Visonà, *Constructing African Art Histories for the Lagoons of Côte d'Ivoire*, 2010, p. 84). Related works by this artist are in a number of institutions, including the Barnes Foundation, Philadelphia (inv. no. A127), and the Barbier-Mueller Museum, Geneva (inv. nos. BMG 1007-12 and BMG 1007-14). The Master of the Rounded Volumes appears to have worked in the central Kyaman and southern Akye area of the Lagoons at the beginning of the 20th century. Visonà notes that 'his harmonious figures' are distinctive for their 'smooth finish and precise divisions between segments of the body' (*ibid.*).

The present figure displays all of the physical traits admired by the Lagoons peoples. The full breasts, wide hips, and thick calves all reflect ideals of mature feminine beauty. The elaborately arranged coiffure is a style recorded in the early 20th century by visitors to the Lagoons. The small wooden pegs which appear below the navel and on the cheeks, neck, and back represent keloid scarifications, traditional symbols of feminine beauty. The two diagonal scarification marks to the torso are identical to those on a figure by the Master of the Rounded Volumes in the musée des civilisations de Côte d'Ivoire, Abidjan (inv. no. R 90.19523x), illustrated in Fischer & Homberger, eds., *Afrikanische Meister: Kunst der Elfenbeinküste*, 2014, p. 69, fig. 72).

\$ 15,000-20,000

PROPERTY FROM THE COLLECTION OF CECILIA
AND IRWIN SMILEY, NEW YORK

Dan Mask, Côte d'Ivoire

Height: 8 ½ in (21.6 cm)

PROVENANCE

Reportedly Paul Guillaume, Paris
Leonard & Dorothy Elmhirst, Dartington Hall,
Dartington, Devon, possibly acquired from Alex,
Reid & Lefevre, London
The Dartington Hall Trust, gifted by Leonard
Elmhirst, November 21, 1971
Sotheby's, New York, November 9, 1993, lot 60,
consigned by the above
Cecilia & Irwin Smiley, New York, acquired at the
above auction

Leonard and Dorothy Elmhirst are perhaps best known for their collection of modern British art, which included works by Hepworth, Moore, and Nicholson, and for having founded the progressive Dartington Hall School, attended by Lucian Freud. Their collection, which appears to have contained little African art, included a number of works bought from Alex, Reid & Lefevre, the preeminent dealers of Modern art in London in the early 1930s. In May 1933 the firm held *Primitive African Sculpture*, one of the first exhibitions in London to present African sculpture as art entitled. The catalogue, which contains an unsigned foreword by Henry Moore, includes a large number of objects from Paul Guillaume, and the 11 illustrations are taken from his book *La sculpture nègre primitive*. The exhibition included nine Dan masks and as the Elmhirsts were important clients of Alex, Reid & Lefevre it seems plausible that this lot was one of them.

\$ 5,000-7,000

PROPERTY FROM THE COLLECTION OF
CHARLES D. MILLER, III

Dan Mask, Côte d'Ivoire

kaogle

Height 9 1/8 in (23.2 cm)

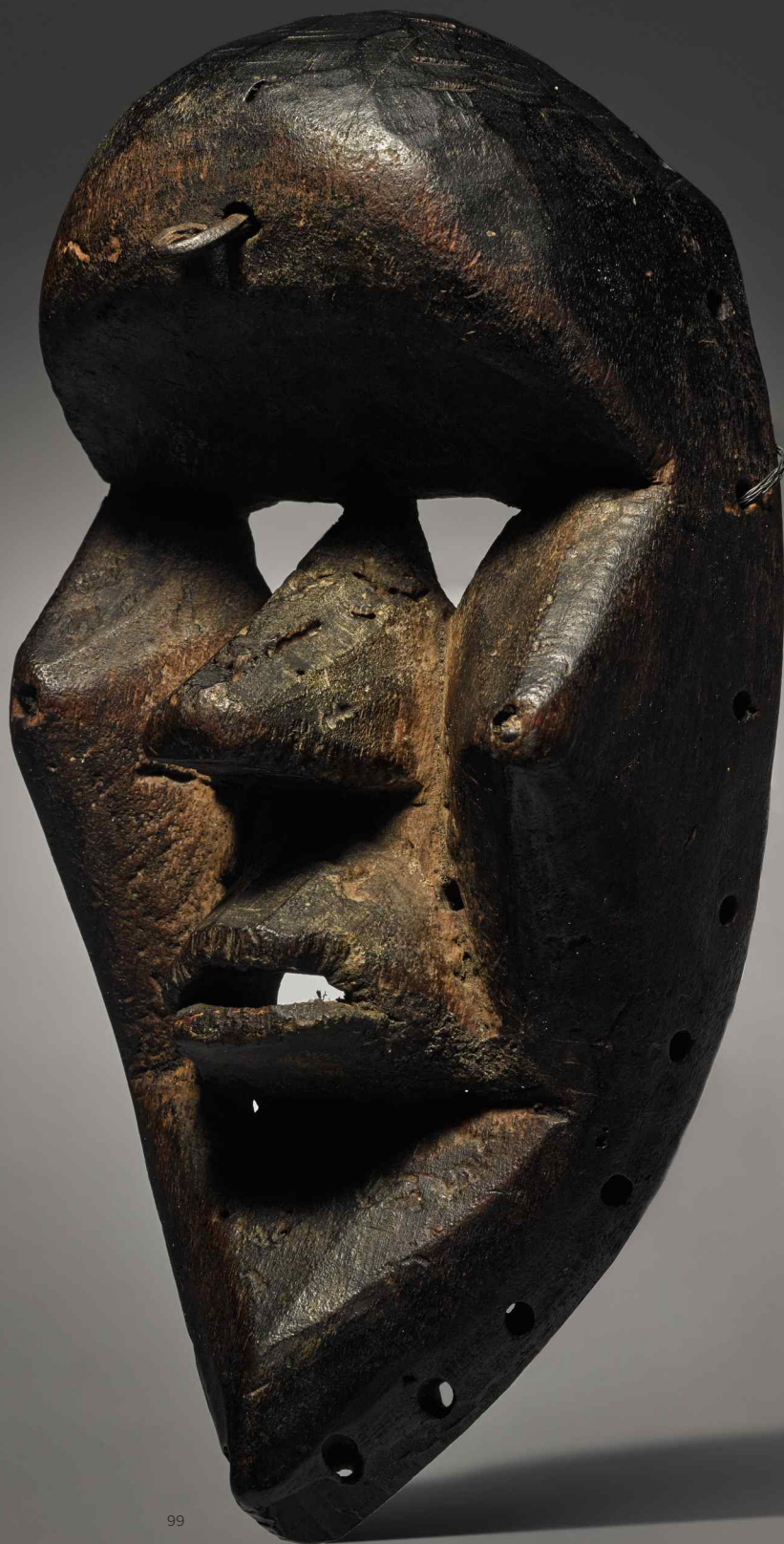
PROVENANCE

Gaston de Havenon, New York

Alfred Scheinberg, New York, acquired from the
above

Charles D. Miller, III, New York, acquired from the
above in the 1980s

\$ 3,000-5,000



PROPERTY FROM A EUROPEAN COLLECTION

Bamana Power Figure, Mali*boli*

Height: 17 in (43.2 cm); Length: 26 in (66 cm)

PROVENANCE

Ole Jensen, Copenhagen

Private Danish Collection, acquired from the
above circa 1970

European Collection

\$ 25,000-40,000

Among the most sacred objects in Bamana belief is the *boli* (pl. *boliw*), a spiritually endowed object which, according to Conrad (in Colleyn, *Bamana: The Art of Existence in Mali*, 2001, p. 28) 'receive[s] sacrifices in order to call upon and influence the vital spiritual force known as *nyama*. *Boliw* can be fashioned of virtually any kind of material including wood, bark, stones, tree roots, leather, metal, cloth, bone, hair, animal tails and claws, and human ingredients including blood, excrement, placentas, and pieces of corpse. [...] The] *boli* has been described on a cosmological level as both a symbol of the universe and a receptacle of the forces that animate the universe. It is, moreover, an intermediary that permits communication with the ancestor or supernatural power whose force permeates it. [...] As repositories of enormous spiritual power or *nyama*, *boliw* are viewed with awe and fear. They were traditionally the most essential instruments of communication between earthly

mortals and the supernatural powers that control *nyama*, and as such, according to Sarah Brett-Smith, they are an important part of the Bamana judicial structure, inanimate objects to which the Bamana community entrusts its decision making.'

In 1931, Michel Leiris, a member of the Dakar-Djibouti Expedition, described a '*boli du kono*', calling it 'one of these bizarre shapes [...] in the form of a pig, always in nougat brown (that is to say congealed blood) that weighs at least fifteen kilos [...]' (Leiris, *Miroir de l'Afrique*, 1996 [1934], p. 195). Two years later, in 1933, the same *boli* appeared in *Le Minotaure*, having captured the attention of the surrealists and the French intellectuals who contributed to this avant-garde magazine: 'the object was brought to the center of an enthusiasm for Primitivism [...] and it was considered one of the masterpieces of the musée de l'Homme' (Colleyn, *Bamana*, 2009, p. 22).



100

PROPERTY FROM A PRIVATE COLLECTION

Pair of Bamana Headcrests, Mali

Heights: 39 ¾ in & 31 ½ in (101 & 79 cm)

PROVENANCE

Alan Brandt, New York

Private Collection, acquired from the above in the late 1960s

While the mythology of the Bamana peoples generally revolved around agriculture, the *ci wara* society, a society within the Bamana group, emphatically devoted its ritual practices to the successful cultivation of crops and a fruitful farming season. These *ci wara* headdresses are emblematic of antelopes: the male figure's tall, elegant horns suggest the potent energy and endurance that drove farmers as they worked in the fields, and the female figure appears with her baby on her back, alluding to the fertility both of those who thrived off the land and also of the land itself. Members of the *ci wara* depicted other animals in their ceremonial objects too, such as anteaters and pangolins, and they featured these headcrests in agricultural contests, performances for entertainment, and annual celebrations.

\$ 30,000-50,000

101

PROPERTY FROM A PRIVATE COLLECTION,
NEW ORLEANS

Bamana Headcrest, Mali

Height: 16 $\frac{3}{4}$ in (42.5 cm)

PROVENANCE

Charles Davis, New Orleans
Private Collection, New Orleans, acquired from
the above

\$ 6,000-9,000



PROPERTY FROM A PRIVATE COLLECTION

Bamana Mask, Mali

Height: 36 in (91.4 cm)

PROVENANCE

Christophe Tzara, Paris
Sotheby's, London, July 8, 1969, lot 162,
consigned by the above
Egon Guenther, Johannesburg, acquired at the
above auction
Sotheby's, New York, *African Art from the Egon
Guenther Family Collection*, November 18, 2000,
lot 16
Private Collection, acquired at the above auction

The visceral energy that emanates from this Bamana mask is befitting of its provenance, which includes Christophe Tzara, son of one of the founders of the Dada movement, Tristan Tzara. Nihilist in nature, the Zurich-based artist was notorious for his fiery shows and performances at Cabaret Voltaire. Both father and son were collectors of African art, and the powerful legacies of that lineage and of the Dada movement reflect the form and process that define this mask.

Bamana societies divide themselves into a number of power institutions, also known as initiation associations or secret societies, which each have distinct representations of their ritual masks. Colleyn elaborates on the iconography of *kono* masks such as the present lot: '[the masks] are of mythical nature, borrowing their characteristics from the hyena, the lion, and the elephant, but also from various species of antelopes and birds. Their major quality is polymorphism, and this is the reason why they cannot be portrayed as clear-cut characters.' (Colleyn, *Bamana: The Art of Existence in Mali*, 2002, p. 186). The encrusted, aged patina that coats the surface is the dried remains of organic and inorganic matter that was slathered onto the mask, the exact ingredients of which are known only to the creators. In ceremonies, dancers wore masks such as this one and were said to become possessed by cult spirits and deities, through which they communicated with other ritual participants.

\$ 15,000-25,000

PROPERTY FROM THE COLLECTION OF
JOAN OESTREICH KEND

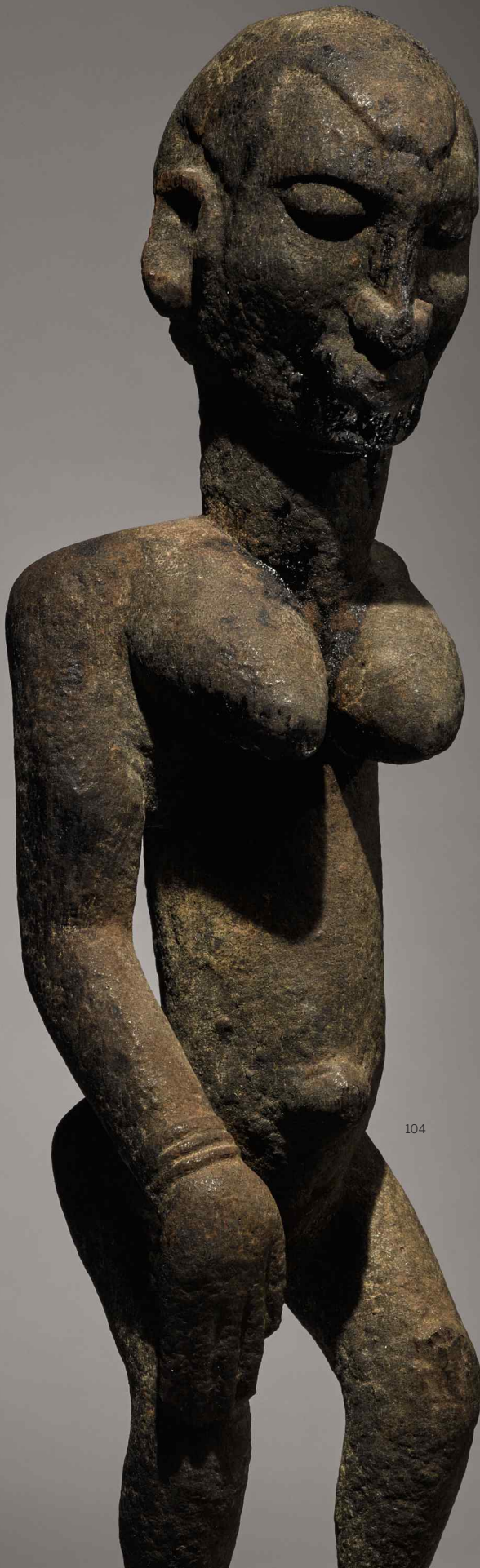
Dogon Female Figure, Mali

Height: 12 in (30.5 cm)

PROVENANCE

Charles H. Oestreich, New York
Thence by descent

\$ 8,000-12,000



PROPERTY FROM THE COLLECTION OF
JOAN OESTREICH KEND

Dogon Female Figure, Mali

Height: 12 ½ in (31.7 cm)

PROVENANCE

Charles H. Oestreich, New York
Thence by descent

\$ 7,000-10,000



PROPERTY FROM A PRIVATE COLLECTION

Dogon Mask with Figure, Mali

Height: 13 ¾ in (35 cm)

PROVENANCE

Alan Brandt, New York

Paolo Morigi, Magliaso, acquired from the above
on May 1, 1979

Private Collection, acquired from the above

\$ 25,000-35,000



PROPERTY FROM A PRIVATE COLLECTION

Baule Ointment Box, Côte d'Ivoire

Height: 9 5/8 in (24.5 cm)

PROVENANCE

Elsy Leuzinger, Zurich

Paolo Morigi, Magliaso, acquired from the above
Private Collection, acquired from the above

Elegant in form and topped with the figure of a female head, these vessels were used by Baule women to store shea butter and other cosmetic substances. Finely rendered in miniature form, the face of the figure and the voluminous coiffure exhibit classic characteristics of Baule sculpture. These vessels would have been commissioned by families who could afford to pay a sculptor to make utilitarian objects for their home; other families commonly used natural gourds and shells to hold their ointments instead.

For a closely related Baule ointment vessel also from the collection of Elsy Leuzinger, see Leuzinger, *The Art of Black Africa*, 1982, p. 115. Another closely related example is in the collection of the Dallas Museum of Art (inv. no. 1981.175.A-B).

\$ 8,000-10,000



107

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**Kwele Mask, Sangha Region, Republic of
the Congo**

Height: 15 1/8 in (38.5 cm)

PROVENANCE

Mr. Humbert, Belgium, reportedly collected *in situ*
between 1925 - 1929

Thence by family descent

Pierre Loos, Brussels, acquired from the above

Bernard Dulon, Paris, acquired from the above

Sotheby's, Paris, December 5, 2003, lot 143, consigned
by the above

Private Collection, acquired at the above auction

\$ 80,000-120,000



THE 'HUMBERT' KWELE MASK, SANGHA REGION, REPUBLIC OF THE CONGO

Louis Perrois

Kwele masks from the Sangha region, just north of the Congo, with 'W' shaped crests are rare. The best known example was collected before 1930 by Alexandre Petit-Renaud, a rubber prospector for the Trechot Company. That mask, which is 63cm [24 ¾ in] tall, was given to the Muséum d'Histoire naturelle, La Rochelle, in 1935, and is often reproduced. However, there are two other notable examples; see Perrois, 'L'art des Bakwélé d'Afrique équatoriale. Masques d'ancêtres, masques d'esprits de la grande forêt', *Tribal Arts*, Spring 2001, pp. 92-92, and Ader-Picard-Tajan, Hôtel Drouot, Paris, December 11, 1972, lot 174.

These masks are sub-styles within the corpus of Kwele masks with stylized human faces surmounted by long horns, and another type with large openwork arching horns. Each of these masks - carved from a lightweight wood and most with no developed patina - were emblems of the *beete* initiation society. This society was composed of high-ranking men and warriors whose rites mobilized the magic forces of the community in order to solve crises, entreat danger or support the social structure of the village. Possession of these masks was very significant to the process of gaining socio-political power. The masks were preserved in a small meeting house used by the *beete* for initiation ceremonies, but never really worn. Only a few masks - *pipibudze* and *gong* - were ever actually danced in ceremonies. The masks symbolically evoke a shared guardian ancestor, represented by a stylized face with a 'heart-shaped' facial plane, bleached kaolin surface, and large almond-shaped eyes that are meant to imply a severe and enigmatic glance, and often a small curved mouth. The mask also evokes the forest spirit *kuk*, represented by the animistic horns and simian face, further reinforcing the power of the mask.

The crest of long sinuous horns, often described as 'W' shaped horns, suggest the shape of the horns of the bongo antelope (*Tragelaphus eurycerus*), a powerful animal from the equatorial forest, formerly abundant in the area.

The 'Humbert' mask discussed here is rather small (height 38.5 cm [15 ½ in]) and is carved in a characteristic 'faceted' manner. This trait is shared with the famous mask in the Metropolitan Museum of Art, New York (acc. no. 1979.206.8; *ibid.*, p. 88), and the fine polychrome mask in the musée du quai Branly - Jacques Chirac, Paris (inv. no. 71.1936.18.15; height 46 cm [18 ½ in]; *ibid.*, p. 85), which is very similar in spite of the difference in the horns.

The structure of the face of these three works all point to a common stylistic type, with the lozenge-shaped face formed with a subtle interlacing of curves and right angles emphasizing the scooped out 'heart-shaped' facial plane, accented by the use of black pigment from burnt wood, red pigment from seeds, and white kaolin, further highlighted by the incorporation of several miniature faces placed at the top of the horns.

The elongation of the horns, which in the 'Humbert' mask are treated in a rather rigid and unusual way, seems to correspond to the sculptor's intention to reinforce the magic power of the mask. It also highlights the visual power of the work, since the mask's function was to frighten sorcerers and followers of the occult. Finally the sculptor also intended to reinforce the mask's power of clairvoyant divination, the use of white kaolin being symbolic of the mythic entity's gift of divination, further accentuated by the multiple small secondary faces and isolated eyes.

Considering the period when the 'Humbert' mask was collected, the perfect state of conservation (except for a minor repair at the right side of the crest), the relatively heavy wood, and the yellowish surface, it appears that this mask was made around 1925-1930. At that time some fine Kwele artists were still active on behalf of the older initiates of the *beete* society. According to Leon Siroto, who conducted field research among the Kwele in 1960, most known Kwele masks can be dated to the 'colonial' period, between 1920-1935, with the exception of ten works which arrived in Europe before 1914 (Leon Siroto, *East of the Atlantic, West of the Congo*, 1995, pp. 20-21).



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Sango Reliquary Figure, Gabon

mbumba bwiti

Height: 12 in (30.5 cm)

PROVENANCE

Private Collection, New York

Private American Collection, acquired from the above

Acquired by descent from the above

\$ 12,000-18,000



PROPERTY FROM THE ESTATE OF PERALTA-RAMOS

Kota-Obamba Reliquary Figure, Gabon*mbulu ngulu*

Height: 15 ½ in (39.4 cm)

PROVENANCE

André Lefèvre, Paris

Ader and Ribault-Menetière, Hôtel Drouot, Paris, *Collection André Lefèvre. Art Nègre*, December 13, 1965, lot 105

Henri Kamer, New York, by 1977

Philippe and Hélène Leloup, New York, by November 1985

Arturo Peralta-Ramos II, acquired from the above

PUBLISHEDHenri Kamer (adv.), *Arts d'Afrique Noire*, no. 23, 1977, pp. 36-37John McKesson, 'les expositions. Galerie Leloup à New-York', *Arts d'Afrique Noire*, no. 57, Spring 1986, p. 39

Kota ritual practices reconcile two distinct manifestations of the human: first, the tangible remains of the body as bones and skulls, and second, the abstracted form crafted as a reliquary figure. For the purposes of ancestral worship, Kota people would place the vestiges of deceased elders into woven receptacles. They would then attach reliquary figures, such as this one, by their diamond-shaped lozenges to the relics, and the resultant arrangement was believed to protect the wellbeing of family units. In these practices, the aforementioned receptacles of bones were sacred, while the figures themselves were not; the villagers' selling these figures to Westerners was then, in fact, not contradictory to their religious beliefs. With Christianity's expansion throughout the Kota region during the colonial era, however, these traditional practices generally came to an abrupt end in the 1930s, and many of these figures were either lost or destroyed.

André Lefèvre, who owned this work in Paris, was best known as a collector of Cubist art. Like many of his contemporaries, he was drawn also to African and Oceanic aesthetics that Western artists, such as Picasso and Léger, had appropriated. The simplified deconstruction with which this Kota reliquary figure depicts the human face and form would have thus appealed to modernist tastes and sensibilities of Lefèvre and the artists whose work he collected.

\$ 8,000-12,000

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Songye Power Figure, Democratic Republic of the Congo

nkisi

Height: 9 7/8 in (25 cm)

PROVENANCE

Ernst Anspach, New York

Paul Steinhacker, New York

American Private Collection, acquired from the above in 1993

EXHIBITED

The Center for African Art, New York, *Wild Spirits Strong Medicine: African Art and the Wilderness*, May 10 - August 20, 1989; additional venues:

The Mary and Leigh Block Art Gallery, Northwestern University, Evanston, Illinois, September 21 - November 22, 1989

The Lowe Art Museum, The University of Miami, Miami, December 14, 1989 - January 28, 1990

The Columbus Museum of Art, Columbus, February 18 - April 30, 1990

The Worcester Art Museum, Worcester, Massachusetts, September 15 - December 1, 1990

PUBLISHED

Martha G. Anderson & Christine Mullen Kreamer, *Wild Spirits Strong Medicine: African Art and the Wilderness*, New York, 1989, p. 124, cat. no. 84

\$ 20,000-30,000

Exhibiting the characteristics of the Songye sculptural canon, this *nkisi* is a refined example of power figures that inspired fear and awe through their projection of supernatural forces. Generally columnar in form, the figure has a disproportionately large head shaped as a rounded rectangle. At the top of the face, the eyes are tenderly rendered with two inlaid cowrie shells, while the nose and mouth are stylized in the form of an asymmetrical diamond and a protruding rectangle, respectively. The arms of the figure, bent at the elbows, are rectilinear, and lead the viewer's eye towards the figure's rounded umbilicus. The figure's legs are short but powerful, projecting a sense of formal solidity and gravitas.

The production of power figures was the responsibility of sculptor-diviners (*nganga*) and a sculpture of this size would have belonged to an individual. The Songye regarded the wood figure as merely a shell, activated to full power only by the addition of *bishimba*, the sacred 'medicine' composed of animal, plant, and mineral substances chosen for their magical properties. *Bishima* was often incorporated as external accessories, like the metal insert and antelope horn protruding from the top of the figure's head, and contained in receptacles, such as in this figure's enlarged belly. The forces harnessed by *bishimba* and invoked by the *nganga* could be directed maliciously against one's enemies, or towards a desirable positive outcome.



111

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Hemba Double Caryatid Stool, Sola Region, Democratic Republic of the Congo

Height: 19 in (48.2 cm)

PROVENANCE

R. W. Bentley & Peter McCormick, California Sotheby's, New York, October 14-15 1977, lot 635, consigned by the above
American Private Collection, acquired at the above auction
Thence by descent

PUBLISHED

Louis de Strycker & François Neyt, *Approche des arts hemba*, 1975, p. 41, fig. 40

\$ 100,000-150,000

HEMBA DOUBLE CARYATID STOOL François Neyt

Caryatid stools are amongst the highlights that resulted from the expansion of the Luba kingdom. When King Lunga Sungu (1780-1810) expanded his kingdom towards the east, pushing out the established tribes along the Luvua River, he wanted to honor Sopola, the Tumbwe prince, by offering him two important rituals. The first was the gift of an eternal flame, which would never be extinguished, and the second, the title of '*Kipona mya Sopola*', meaning the throne of Sopola. This title highlights the importance of the present stool, which depicts a kneeling woman supporting the throne with her elevated hands, a symbol of the matrilineal royal house of the eastern Luba.

Under the reign of King Kumwimbe Ngombe (1810-1840), Prince Buki was exiled to the Hemba country, in the northern stretches of the kingdom. This Vassal-King also received a sacred flame which gave him the status of a symbolic descendant. Buki appropriated royal signs and bestowed symbols of prestige upon local chiefs in his territory who in turn became his vassals. Prince Buki expanded his kingdom around the city of Kabalo, towards the interior of the Songye country in west, and towards the Tabwa territory in the east. The present Hemba stool was produced after this turn of events. Most sculpture workshops were located around Mbulula, in the southern part of Hemba territory.

Carved from a moderately heavy wood with a reddish sheen, this caryatid stool was probably made from *Chlorophora excelsa*, also known

as iroko. It depicts two figures, a chief and his spouse, standing back to back. The two figures are sculpted in isometry, and with the same morphological and stylistic traits. Some of the more meaningful differences, evidenced by particular traditions, are interesting from a historical perspective, because they reflect the role and function of each stool in daily life at the end of the nineteenth century.

The chief holds two emblems of authority in his hands. His face is ovoid-shaped, with rectilinear cheeks, which together with the chin, form a rounded triangle.

The full and rounded forehead is bare until the crown of the head, which is topped by a quatrefoil cruciform diadem. The diadem is decorated with small juxtaposed rectangles and the coiffure extends down the back of the head, behind a cylindrical component that connects the figure to the seat of the stool. The high forehead is a sign of wisdom and authority.

The eye sockets of the figure are sculpted with restraint, in a circular arc, with protruding eyebrows and slightly open almond-shaped eyes. The straight and elongated nose lengthens the facial plane. The lips are plump and naturalistic, framing a mouth that is slightly open. The fine outline of a beard stretches from ear to ear in the form of small diamond shapes arranged in a curved line running along the chin. Beneath the cylindrical neck and the shoulders which curve around it, the body has a slight twist, a form that highlights the masculine torso and bent arms. The fingers of each hand are sculpted to the tips of the nails. In his right hand, the chief holds a curved prestige knife of sickle form, with its blade facing upwards. In his left hand he holds a prestige staff, the top section of which is decorated with large triangles containing parallel grooves. The abdomen of the figure is more voluminous around the navel, which is depicted by a protruding circular point. The legs of the figure are stocky and rest upon racket shaped feet, which stand in turn on a gently sloping circular base.

As for the woman, she is the principal wife of the chief and like other Luba royalty, possesses the power to act as an intermediary between living beings, and spirits of the natural world and of the realm of the ancestors. The position of her thin and taut fingers recalls the technique used by the Buli workshop, which was located not far from the workshop that created the present stool.

The scarification marks on the female body are an authentic representation of this practice in the Hemba cultural tradition. Her diadem, eye sockets, and the top of the bridge of her nose are connected by semi-circular bands, diamond

shapes, and curved lines. Beneath her pear-shaped breasts, sculpted motifs adorn her belly, a sign of life and fecundity. Is it not said among the Luba that 'the navel is the key to the world'? Beneath the sex, there are keloids, horizontal scarifications which were created by rubbing soot and ash into the scars. These two main characteristics – the position of the arms and the scarification of the body – are highly significant and underline, in this fine caryatid stool, the sacred function of the female figure, the principal wife of the local chief.

The craftsmanship of the artist who made this sculpture from a single block of wood should not be overlooked. The work is outstanding in quality, proportion, and isometry. For instance, the distance between the top of the seat and the shoulders is the same as that between the shoulders and the navel, and in turn, between the navel and the bottom of the base. Other isometries can be seen in the position of the female figure's arms, which form a square enclosed at the top by the seat. The sculptor has crafted a work in which different elements form a beautiful ensemble.

A Nkuvu notable, Mwana Kitenge, who resided in Sola, remarked that caryatid stools carved from a single piece of wood were not the only traditional seats. Amongst the Hemba, the people of the Yambula chiefdom usually sat on a beam of wood measuring approximately 50 by 20 cm. Notables alone had the right to use mats, five of which would be stacked one on top of the other. Caryatid stools, seen as emblems of authority, were used by heads of households and of villages to render judgment in debates and questions of justice. The presence of the female could evoke the chief's wife or matriarchal ascendancy (see de Strycker & Neyt, *Approche des arts hemba*, 1975, pp. 40-42).

De Strycker and I published the present stool in 1975 in the first publication announcing the European discovery of Hemba art. At the time, this work was classified as southern Niembo style, made in Mbulula. However, the more angular style of the present figures, particularly evident in their faces, helps to locate this tradition in the western fringes of the nuclear center of the Hemba territory, where the Muhona-Nkuvu lived. This workshop was not associated with the Niembo of the Luika region, who had the habit of sculpting three circular grooves under the seat of their caryatid stools. The origin of the present stool is therefore relatively precise: west of Mbulula, to the north of Kongolo, and below the course of the Luika River. The workshop is situated in the Sola region, and the present stool dates to the end of the 19th or beginning of the 20th century.





113

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Nkundu, Konda, or Lia Parade Knife,
Democratic Republic of the Congo

Height: 19 $\frac{5}{8}$ in (49.8 cm)

PROVENANCE

William W. Brill, New York
Sotheby's, New York, *The William W. Brill Collection of African Art*, November 17, 2006, lot 125
American Private Collection, acquired at the above auction

\$ 6,000-9,000

113

PROPERTY FROM A PRIVATE COLLECTION

Songye Power Figure, Democratic Republic of the Congo

nkisi

Height: 20 ½ in (52.1 cm)

PROVENANCE

James M. Silberman, Washington, D.C., acquired in Kinshasa in the mid-1960s

Thence by family descent

Sotheby's, New York, May 16, 2008, lot 150, consigned by the above

Private Collection, acquired at the above auction

The rare style of the present lot testifies to the interrelations existing between the Songye and neighboring peoples such as the Luba, Kanyok, and Luluwa, among others. See Neyt, *Songye*, 2004, pp. 318-320, for further discussion.

The present figure can be attributed to a Luba-Kasai workshop known for combining Songye iconography with Luba and Luluwa stylistic elements, evident here in the coiffure, which terminates in a circular bonnet, and in the double herringbone eyebrows. For a related Songye figure see *ibid.*, p. 115, fig. 80.

• \$ 18,000-22,000





115

115

PROPERTY FROM THE ESTATE OF
THOMAS J. PERKINS

**Songye Mask, Democratic Republic
of the Congo**

kifwebe

Height: 18 ¼ in (46.3 cm)

PROVENANCE

Merton D. Simpson, New York

Allan Stone, New York, acquired from the above
Private Collection, acquired from the above
Tambaran Gallery, New York, acquired from the
above

Thomas J. Perkins, San Francisco, acquired from
the above on January 25, 2010

\$ 20,000-30,000



116

PROPERTY FROM THE ESTATE OF
THOMAS J. PERKINS

**Songye Mask, Democratic Republic
of the Congo**

kifwebe

Height: 12 in (30.5 cm)

PROVENANCE

Alfred Scheinberg, New York

Maurice Shapiro, New York, acquired from the
above

Private Collection, acquired from the above

Tambaran Gallery, New York, acquired from the
above

Thomas J. Perkins, San Francisco, acquired from
the above on January 25, 2010

PUBLISHED

François Neyt, *La redoutable statuaire Songye
d'Afrique Centrale*, Brussels, 2004, p. 362

François Neyt, *Songye: the Formidable Statuary
of Central Africa*, New York, 2009, p. 362

116

\$ 15,000-25,000

PROPERTY FROM A PRIVATE COLLECTION

**Eastern Pende Mask, Democratic
Republic of the Congo**

Height (without raffia): 8 1/2 in (21.6 cm)

PROVENANCE

Alan Brandt, New York

Private Collection, acquired from the above on
June 9, 1967

Although they consider themselves as one people, the discrete cultural practices in eastern and western Pende groups are the cause of their distinction in ethnographic study and artistic analysis. Eastern Pende groups, who live on the banks of the Kasai River, engage their masks in a more secretive fashion than their western counterparts. Biebuyck contends that [the masks] 'come out intermittently in the evening or at night on specified occasions, such as investiture of a chief, construction of the house with the royal regalia, circumcision rites, displacement of a village, and healing. Their connections with chieftainship are strong.' (Biebuyck, *The Art of Zaire, Vol. I: Southwestern Zaire*, 1985, p. 244). In common with many other masks from this region, the present mask is painted with red, black, and white pigments, and has a raffia beard.

\$ 10,000-15,000



PROPERTY FROM THE COLLECTION OF MYRON KUNIN, MINNEAPOLIS

Pende Mask, Democratic Republic of the Congo

Height: 21 ¼ in (54 cm)

PROVENANCE

Charles Ratton, Paris

Dr Helmut Beck, Stuttgart, acquired from the above in 1941

Sotheby's, London, *The Beck Collection*, October 8, 2002, lot 21

Myron Kunin, Minneapolis, acquired at the above auction

Masks with long projections extending beyond the chin, known as *kiwoyo* or *giwoyo*, were one of a few types that the Pende used in theatrical performances. In these contexts, dancers with this type of mask would perform in the bush and wear the headdresses on the skull like a baseball cap, such that the mask's expression looks skyward. Since this horizontal arrangement prevented viewers from seeing the mask's face, the intentional emphasis became the mask's striking appearance in profile. *Giwoyo* masks may have represented a deceased dignitary lying flat in a coffin during a funeral ceremony, in reference to an ancient ritual that allowed a passage for the spirits of the deceased to exit the village.

Charles Ratton, the preeminent dealer of indigenous cultures' art in the 20th century, propelled the evolution of taste in this type of art among Western audiences. With close ties to the Parisian avant-garde, including André Breton, Tristan Tzara and Paul Éluard, Ratton helped to elevate the status of so-called 'primitive' arts, which he considered worthy of equal attention in the canons of world art. Ratton has recently been the subject of new scholarship, including the publication and exhibition at the Musée du Quai Branly, Paris entitled *Charles Ratton, L'invention des arts "primitifs,"* held in 2013.

\$ 15,000-25,000





119

119

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

Yaka Mask, Democratic Republic of the Congo

Height: 8 in (20.3 cm)

PROVENANCE

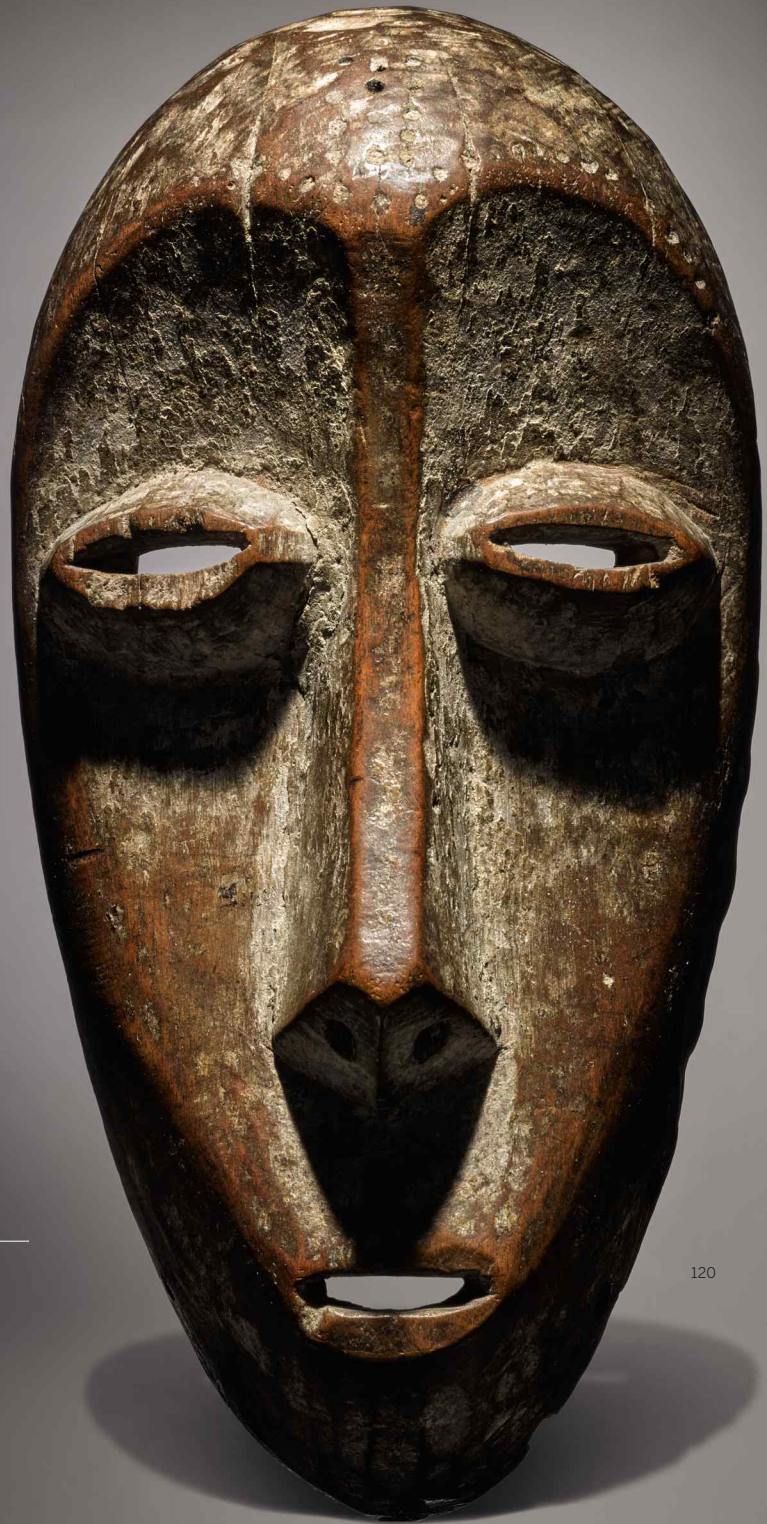
Stella Hadji-Thomas, acquired in situ

Thence by family descent

Private Collection, New York, acquired from the above

\$ 8,000-12,000

Kholuka masks were worn by Yaka boys who were undergoing initiation rituals that marked their passage from adolescence to manhood. During this process, the boys traveled from their villages to a remote location where they were circumcised. Upon the conclusion of this ceremony, the adolescents took off the masks as a symbol of their re-birth into adulthood. Upon the return of the new initiates, their home communities held a celebratory dance ceremony in which these brightly painted masks were prominently featured. *Kholuka* masks were designed to extol traits of masculinity, and when danced would have had a large fiber beard.



120

PROPERTY FROM A PRIVATE COLLECTION

**Lega Mask, Democratic Republic of the
Congo**

Height: 6 ½ in (16.5 cm)

PROVENANCE

Herbert Baker, Los Angeles & Chicago
Paolo Morigi, Magliaso, acquired from the above
Private Collection, acquired from the above

\$ 10,000-15,000

120

PROPERTY FROM A PRIVATE COLLECTION

Songye Mask, Democratic Republic of the Congo

kifwebe

Height: 23 ½ in (59.7 cm)

PROVENANCE

Paolo Morigi, Magliaso

Private Collection, acquired from the above

Dynamic and well-proportioned, stylized yet expressive, the formal boldness of *kifwebe* masks have made them icons of African art. The present lot is particularly audacious yet well-balanced. The top half of the narrow and elongated face is bisected by a sharp ridge that extends down into a short and sharply-defined nose. On either side of the ridge the large eyes are topped by bulging painted eyelids, and are hollowed out of a downward-facing plane almost perpendicular to the frontal surface of the face. The end of the protruding mouth is on the same plane as the end of the nose and the front edge of sagittal crest. The striations on the surface connect the angular facial features in a harmonious ensemble.

The iconography of *kifwebe* masks is highly symbolic and contains numerous references to Songye mythology and cosmology. The deep painted striations recall the metaphysical labyrinth that initiates travel through during their initiation, as well as the rainbow python which is at the center of the Songye creation story. While the masks are connected to manifestations of magical and religious power, they are also linked to earthly functions. As Neyt notes. 'The mask societies see themselves as organs of population control and even judiciary and coercive agencies which reinforce the power of the chief and the nobles.' (Neyt, *Songye*, 2004, p. 362)

\$ 20,000-30,000

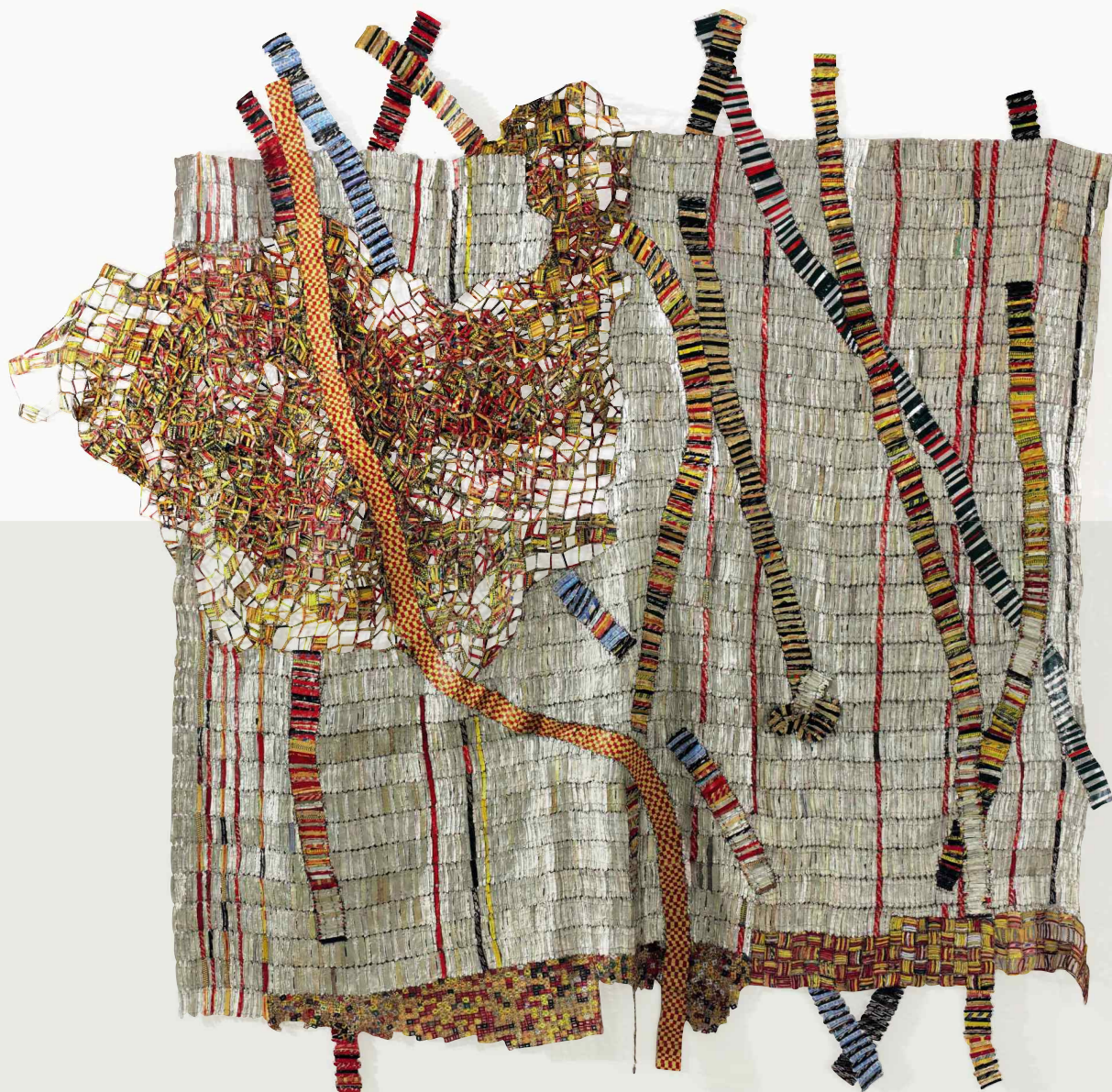
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3. **Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$250,000, 20% of any amount in excess of \$250,000 up to and including \$3,000,000, and 12.5% of any amount in excess of \$3,000,000.

4. **Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. **Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. **Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. **Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute

and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed

to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users

may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful

hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the

auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✓ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♀ Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ♀ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the

designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope

with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application

for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when

collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning,

insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the

appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Jon Lam
Elliot Perez
Damien Perronnet
Arabella Shelbourne

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