

THE SHAPE OF BEAUTY

SCULPTURE FROM THE COLLECTION OF
HOWARD AND SARETTA BARNET

NEW YORK 14 MAY 2018



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AUCTION IN NEW YORK
14 MAY 2018
SALE N09855
10:00 AM

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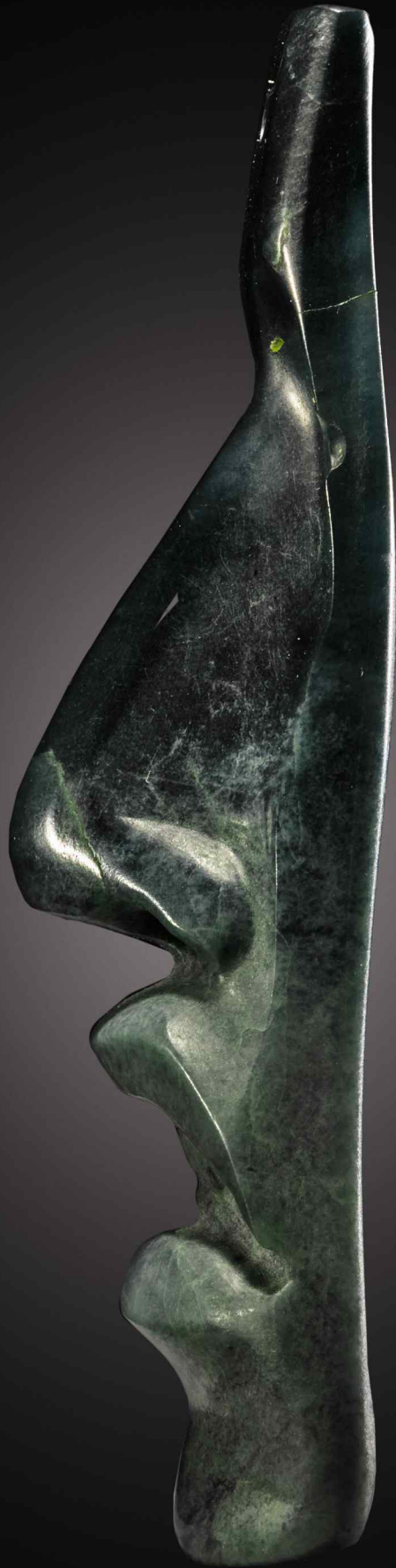
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CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	THE SHAPE OF BEAUTY: SCULPTURE FROM THE COLLECTION OF HOWARD AND SARETTA BARNET: LOTS 1–29
146	CONDITIONS OF SALE
147	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
148	BUYING AT AUCTION
149	SELLING AT AUCTION
150	SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX IMPORTANT NOTICES
151	ABSENTEE BID FORM



Howard and Saretta Barnet, 1983

HOWARD AND SARETTA BARNET: COLLECTING SCULPTURE

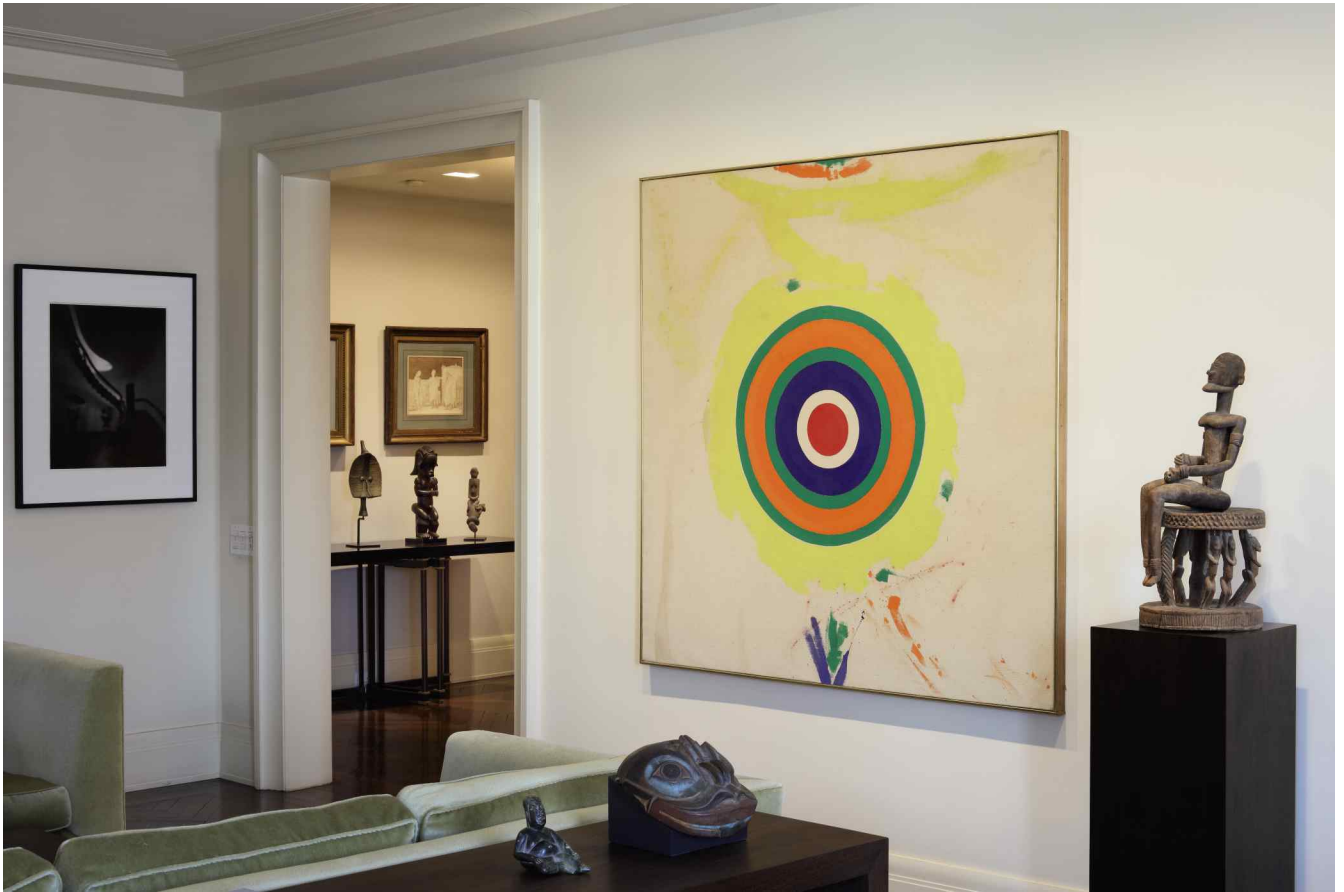
Our parents began to collect art in a modest way soon after they married in 1948. Their early interests ranged from modern and contemporary art to non-Western traditions, including African, Pre-Columbian and Asian. Their purchases in the 1950s and 1960s were relatively inexpensive works from New York dealers such as Mathias Komor and J.J. Klejman, both of who offered objects from a variety of cultures. Komor's letterhead advertised his specialties as "Chinese, Greek, Egyptian, Near Eastern, Pre-Columbian, Mediaeval, Renaissance, Old Master Drawings". Andre Emmerich was another source of their acquisitions in those years, for both Native American and contemporary art. Our parents purchased the Northwest Coast forehead mask from him in 1957 (see lot 20). Three years later they bought Kenneth Noland's "Fair," a family favorite, which was sold at Sotheby's, New York on November 16, 2017. By that time they were living in a modern house on Long Island, which they helped design.

Our parents first really extended themselves in 1962 to buy the dignified Dogon seated musician (see lot 13) and they continued to enjoy it all their lives. Eventually they had sufficient financial resources to become a bit more ambitious. Even as they were forming the small collection of European master drawings that was sold at Sotheby's, New York on January 31st this year, they continued to collect sculptures from different cultures. Native American art—both ancient Eskimo and Northwest Coast objects—continued to appeal to them greatly. Impressed by the Okvik figure (see lot 22) advertised in Apollo Magazine by the Entwistles in 1976, our

father flew to London to grab it. They loved Olmec art, and purchased fine, small works from both Andre Emmerich and the Merrin Gallery. They also acquired a handful of Polynesian works, including the very rare and early Society Islands fan handle (see lot 24). African art was a life-long passion and the Fang-Mvai figure (see lot 16) joined the Dogon musician to occupy a place of honor in their home.

Throughout our father's life there were regular Saturday trips to the City from Long Island to visit museums and galleries, each time with a rigorous itinerary. Nelson Rockefeller's Museum of Primitive Art (1957-1976) on West 54th Street was a frequent destination until its collections were acquired by The Metropolitan Museum of Art. Alistair Martin's Guennol Collection, generously lent to both the Met and the Brooklyn Museum, was also a source of inspiration for its superb quality and its eclectic composition. Our parents rarely relied on formal advice from curators or academic art historians, but chatting with dealers and specialists and picking their brains was an important part of the collecting process. Trips to Europe once or twice a year were also planned with art dealers and museums in mind. Collecting art was a partnership in their marriage, with our mother contributing discernment and our father bringing his passionate impulse. After his death, our mother moved to the City. She became more involved with several departments at the Met and began lending works from the collection, always anonymously, to exhibitions in New York and elsewhere.

— Peter, Howard, Jr., Jane and Geoff Barnet



The Barnett apartment, New York

THE SHAPE OF BEAUTY

The New York Collection of Howard and Saretta Barnett is a journey across nearly three thousand years of art history. Hailing from ancient cultures of distant lands, this stunning group of objects spans a wide geographic breadth and an enormous duration of time. Yet, the ostensibly unexpected encounters between the objects yield a realization of formal parallels and affinities that testifies to the universality of artistic beauty. Across wide canyons of time and space, dialogues emerge and those spans of time and space begin to narrow. Deeper still one finds a synchronicity of motivation, content, and spirit.

The prevailing theme of the Barnett collection is its unrivalled quality and beauty, a characteristic shared by all the objects. These sculptures are not simply artifacts imbued with rich cultural meaning, but function as vessels of the most passionate expressions of human creativity. Howard and Saretta selected these works for how successfully they conveyed that boundless creative energy. With their distinct sensibilities, they realized this

vision of collecting together, Howard's drive and scholarly diligence complemented by Saretta's calm and perceptive eye. Their balanced and informed collaboration built a collection of remarkably consistent and high aesthetic quality.

Thanks to the Barnets' impeccable taste, these objects now sit together as avatars of grand histories, high artistic cultures, and creative geniuses. In the tropical lowlands of Mesoamerica two millennia ago, the Olmec jade carver could never have conceived an encounter with artists working far to the north in the Bering Straits; nor could the Greek maker in his workshop in the Mediterranean with a master Fang sculptor in the forests of equatorial Africa. Yet, these now-anonymous artists all left behind creative legacies that transcend the oceans and centuries that separated their existence. The Shape of Beauty is a commemoration of that universality of beauty, embodied in the quiet excellence of the Barnett Collection and the elegant taste of the couple that assembled it.

RED-FIGURE LEKYTHOS ATTRIBUTED TO THE PAN PAINTER GREEK, ATTIC CIRCA 480 BC

Terracotta

Height: 12 ½ in (31.8 cm)

with disk foot and convex handle, the body painted with the figure of a woman walking to right and playing the lyre, her head thrown back in an ecstatic movement, the woman wearing a long chiton, flowing mantle, disk earring, and folded cap, in front of her mouth the inscription KALE, "pretty", referring to her; a meander pattern above and below the scene, palmettes and scrolling tendrils below, black-figure tongues on the shoulder.

PROVENANCE

Münzen und Medaillen, Basel

Andre Emmerich Gallery, New York, acquired from the above

Howard and Saretta Barnet, New York, acquired from the above on February 17, 1968

PUBLISHED

Herbert A. Cahn, *Art of the Ancients: Greeks, Etruscans and Romans*, New York, 1968, p. 25, cat. no. 30

John D. Beazley, *Paralipomena*, Oxford, 1971, p. 387, no. 114 bis

Norbert Kunisch, *Antiken der Sammlung Julius C. und Margot Funcke*, Bochum, 1974, p. 104

Thomas H. Carpenter, Thomas Mannack, and Melanie Mendonça, *Beazley Addenda: Additional References to ABV, ARV² and Paralipomena*, Oxford, 1989, p. 259

Beazley Archive Pottery Database, no. 275733

EXHIBITED

Andre Emmerich Gallery, New York, *Art of the Ancients: Greeks, Etruscans and Romans*, February 7 - March 13, 1968

\$ 30,000-50,000



For a related lekythos in Naples with a female lyre player standing in a more restrained attitude, also attributed to the Pan Painter, see J.D. Beazley, *Der Pan-Maler*, Berlin, 1931, pl. 28,1 and Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, p. 557, no. 115. The 1968 Emmerich exhibition catalogue entry notes that the "Profile and hanging mantle recall Artemis on his [the Pan Painter's] famous Actaeon krater in Boston".¹

Gisela M.A. Richter describes the Pan Painter as "one of the most engaging of Greek vase painters, delighting in scenes of movement and dramatic incident, consciously archaizing, and yet with a taste for the unusual and untried. And so his pictures, while retaining the late archaic quaintness and grace, are imbued with a new freedom. The forms are old but the spirit is new and highly individual. Over one hundred works have been attributed to him, on a great variety of shapes - cups, large pots, and small ones. His earliest extant ones are the psykter with Marpessa in Munich [...] and the lekythos with Artemis (on a white ground) in Leningrad [...], both somewhat stiff in design but, especially the Artemis, of an ethereal charm. The masterpiece of his mature period are the bell krater in Boston [...] after which he is named, with the death of Aktaion and Pan pursuing a goatherd [...] and the pelike with Herakles and Busiris, in Athens."²

1 Cahn, *Art of the Ancients: Greeks, Etruscans and Romans*, New York, 1968, p. 25

2 Richter, *Attic Red-Figured Vases*, New Haven and London, 1948, pp. 94-95



MAYA PLAQUE

LATE CLASSIC, CIRCA AD 550-950

Jade

Length: 3 ¾ in (9.5 cm)

PROVENANCE

Private Collection, Plantation, Florida

Fine Arts of Ancient Lands, New York (inv. no. 3709), acquired from the above in the late 1970s

Howard and Saretta Barnet, New York, acquired from the above on May 20, 1982

\$ 15,000-25,000

Fine Maya jade plaques were revered jewelry items that were traded between important centers of the Maya world, from the Teotihuacan region to the Guatemalan Highlands. The 'Nebaj' plaque, found in Guatemala, defines a specific style seen in the Barnet plaque. These pendants each depict a lord seated frontally with his head in profile and engaged in a court scene. They served as portable versions of the large stone reliefs and carved altars illustrating rulers in similar postures during important events.

The lord here faces to his left, with his jewelry laden arms raised in a gesture; he wears a headdress of a long-lipped creature with cascading plumage and beaded ornaments at the back. His corpulent body is subtly modelled with soft muscularity. The figure sits within a cartouche flanked by massive Jester God profiles facing outward, symbols of rulership and authority.

Mesoamerican jade, or jadeite, is a silicate of sodium and aluminum found in parts of the Guatemalan Highlands and the Motagua River valley. The technical skill required to carve stone of this hardness is one of the outstanding aspects of Pre-Columbian lapidary art. This plaque was carved from a blue-green cobble with veins of apple-green; it is pierced laterally for suspension.

For the 'Nebaj' plaque, see Miller and Martin, eds., *Courtly Art of the Ancient Maya*, New York, 2004, p. 147, pl. 77; for the British Museum plaque of a seated ruler with dwarf attendant, found near Teotihuacan, see Fields and Reents-Budet, eds., *Lords of Creation: the Origins of Sacred Maya Kingship*, London and Los Angeles, 2005, p. 235, cat. no. 134.



MAYA PENDANT

LATE CLASSIC, CIRCA AD 550-950

Jade

Height: 1½ in (3.8 cm)

PROVENANCE

Aaron Furman, New York

Howard and Saretta Barnet, acquired from the above on December 12, 1957

\$ 3,000-5,000

Some of the finest Maya jade ornaments are small flat plaques and pendants, famously preserved in the offerings thrown into the sacred cenote at Chichén Itzá.

This brilliant apple-green stone is carved with the most important deity of the Maya, the maize god head; his face is framed with a close-cropped billowing coiffure emulating flowing maize silk, with tripartite arched foliage rising at the top of the head. The face has subtly modelled cheeks, almond-shaped eyes and a thin rimmed open mouth showing two filed front teeth, a feature of high status individuals. He wears a pair of earspools and the whole is pierced laterally for suspension.

Compare to a pendant in the British Museum, London (inv. no. Am.9685), illustrated in Digby, *Maya Jades*, London, 1972, pl. XIV, fig. b; see also Schele and Miller, *The Blood of Kings: Dynasty and Ritual in Maya Art*, Fort Worth, 1986, p. 172, pl. 56 for the Maize lord head pendant at the National Museum of the American Indian, Smithsonian Institution, Washington, D.C. (inv. no. 4/6276).



FIGURE OF A HORSE

GREEK

GEOMETRIC PERIOD, CIRCA 8TH CENTURY BC

Bronze
Height: 5 ½ in (14 cm)

of Corinthian type, of stylized attenuated form standing on an openwork rectangular base, with crested mane with fine notches at the edge, cylindrical muzzle nearly encircled by grooved markings, long striated ears, and fragmentary tail.

PROVENANCE

Münzen und Medaillen AG, Basel, May 6, 1967, lot 2
Robin Symes, London, very probably acquired at the above auction
Howard and Saretta Barnet, New York, acquired from the above on November 16, 1973

PUBLISHED

Jean-Louis Zimmermann, *Les chevaux de bronze dans l'art géométrique grec*, Mainz and Geneva, 1989, p.181, no. 39, pl. 43

\$ 150,000-250,000



For closely related examples compare *Les chevaux de bronze dans l'art géométrique grec*, Mainz and Geneva, 1989, pp. 179-180, and pl. 42, nos. 26 and 27 (the latter in the Metropolitan Museum of Art, New York, inv. no. 21.88.24), and p. 181, and pl. 43, no. 42 (National Archaeological Museum of Athens, inv. no. 16161). According to Zimmermann, some of the main stylistic features typical of horses produced in Corinth are tall neck as thin as sheet metal, incised mane projecting and tapering forward, head merging into curving ears, and trumpet-shaped muzzle.¹

Seán Hemingway writes that "Among the most distinctive works of art produced in the Geometric period are the bronze statuettes of horses that have been found in many parts of the Greek world, especially at sanctuaries where they were offered to the gods as votive dedications [...] A fine example in the Metropolitan's collection, attributed to a Corinthian workshop, exhibits the clarity of form that makes the best of these small artworks among the finest bronze sculptures of the period. Similar to other examples of Geometric horses, this figure stands at attention with its ears pricked forward and has been reduced to its essence. The sculptor has emphasized its powerful hind legs and taut elegant body that stands on fine thin legs, the indication of the front knees inverted to balance symmetrically those of the hind legs. Its thick, strong neck with the arcing line of its mane seamlessly transitions to the carefully delineated head. The emphasis on the perfection of the horse's body and its physical form is a notable forerunner of the predilection for the representation of the heroic nude male body that would become a feature of Greek Archaic sculpture."²

1 Zimmermann, *Les chevaux de bronze dans l'art géométrique grec*, Mainz and Geneva, 1989, p. 178

2 Hemingway in Schertz and Stribling, eds., *The Horse in Ancient Greek Art*, Middleburg, 2017, p. 15



VERAGUAS BIRD PENDANT CIRCA AD 800-1500

Gold

Width: 2 $\frac{1}{8}$ in (5.4 cm)

PROVENANCE

Mathias Komor, New York (inv. no. L 753)

Howard and Saretta Barnet, New York, acquired from the above on November 14, 1963

\$ 5,000-7,000

The cast gold zoomorphic pendants from the Isthmus region of Costa Rica and Panama include a large variety of rainforest birds. The ornaments depict key characteristics of their avian subject, conferring power, authority, and identity to the chiefs and important individuals who wore them.

The raptorial bird here proudly displays its hunting prowess; it grasps a mythical double-headed saurian in its talons and pulls the braided body up by its long openwork beak; the tail is outspread and the wings arch to the side. The bird's head is flanked by saurian monsters with up-curved snouts and spiral trimmed bodies; the suspension loop is cast at the back of the neck.



IBEX STANDARD TRANSCAUCASUS CIRCA EARLY 1ST MILLENNIUM BC

Bronze

Height: 10 ¼ in (26 cm)

the ibex perched atop a separately cast shaft decorated in relief on the front and back with a continuous spiral frieze and flanked by four bud-shaped ornaments, the ibex (containing pellets to make a rattling sound in movement) inserted into a bud-shaped socket, and standing in an alert attitude with tail upturned, spiral beard, erect ears, circular eyes in relief, and tuft of hair in front of the horns.

PROVENANCE

Mathias Komor, New York

Howard and Saretta Barnet, New York, acquired from the above on September 26, 1966

PUBLISHED

Emma C. Bunker, C. Bruce Chatwin, and Ann R. Farkas, *"Animal Style" Art from East to West*, New York, 1970, p. 42, cat. no. 24

EXHIBITED

Asia House Gallery, New York, *"Animal Style" Art from East to West*, January 15 - March 15, 1970, and travelling: The University Museum, University of Pennsylvania, Philadelphia, April 2 - May 31, 1970; M.H. de Young Memorial Museum, San Francisco, June 12 - July 19, 1970

\$ 50,000-80,000





This standard probably served as a chariot decoration, a later version of similar Bronze Age standards found in Armenia. There they have been found fastened to the chariot at the point where the chariot pole meets the yoke. The form of the shaft appears related to Urartian representations of sacred trees, in the present example shown with an ibex perched on top. For further discussion of this standard see Bunker, Chatwin, and Farkas, *"Animal Style" Art from East to West*, New York, 1970, p. 55.

For other examples of these standards compare Sotheby's, New York, December 7, 2001, lot 159, and Christie's, New York, June 6, 2013, lots 691 and 692, surmounted respectively by an ibex, a stag, and a doe.

SCULPTURAL HUNTING EQUIPMENT OF THE ANCIENT BERING STRAIT

At the point of connection between the Arctic Sea and the Pacific Ocean, where the continents of North America and Asia nearly touch, is the Bering Strait, a narrow strip of icy sea between Alaska and Siberia. Humans have inhabited the naturally bountiful peninsulas on either side of the strait for thousands of years, as well as the islands between, the largest of which is Saint Lawrence Island. Large sea mammals—walrus, seal, and whale—are the most important quarry of the hunters that provided subsistence to their communities. By the first millennium of the Common Era, the hunting equipment used by these pre-historic cultures had developed into an art which united technological efficiency with spiritual power. Large, highly advanced harpoons featured interlocking parts that fitted together in an ensemble of great weight and precision. The elements of these complex apparatuses were decorated with sculptural symbols and patterns which carried not only deadly technical precision but also iconographical references to the forces of the natural world, alluding to the hunter's place within it. Sculptural elements were made from the bones and tusks of the animals they pursued, a material which served both as a superb sculptural medium and as an appropriation of the power of their prey.

Ancient hunters negotiated frigid waters in large one-man kayaks, clad in animal-skin parkas for warmth, and carried a large harpoon as the primary weapon. This weapon bore a harpoon head made from walrus tusk (**see lot 9**), made in a pointed, aerodynamic design intended to ply through air, water, and flesh. The harpoon tip bore a sharp slate point, and was pierced with a hole used to fasten a cord for its retrieval. The head operated with a toggling action when it struck the body of the animal. The head locked into a narrow shaft, which was inserted into a wider cylindrical socket from which the shaft was released after it reached its target. The harpoon socket (**see lot 8**) was another opportunity for artistic expression, often depicting predator spirits in intricate relief sculpture. This piece then fitted into a stout wooden shaft which was held in the hunter's hand. In order to ensure balance in hand and air it was necessary to counterweight the back of the ensemble against the heavy bone and ivory elements of the foreparts. The sculptural pinnacle of the ensemble was the large counterweight, or 'winged object' (**see lot 7**), fastened at the bottom of the shaft. The form of these extraordinary objects was inspired by the "winged" appearance of a walrus vertebrae or sacrum, from which the form perhaps descended. Scrolling, foliate surface designs, punctuated with points suggestive of eyes, cover the wings, which are symmetrically shaped in a form that recalls a bird in flight.

The poetic iconography of these sculptures make reference to land, sea, and air; to birds and mammals; and in their ornate, scrolling structures mimic the beauty and efficiency of forms in the natural world. The Barnett Collection is comprised of a small group of masterpieces which represent the key forms of this genre.



Edward S. Curtis, *Ready for the Throw*, circa 1929

A Note on the Dating of Ancient Bering Strait Sculpture

In this catalogue we have followed the dates proposed in the exhibition and catalogue *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, which provides the following chronology:

Okvik or Old Bering Sea I: AD 100 – 400

Old Bering Sea II: AD 400 – 800

Old Bering Sea III: AD 400 – 800

Fitzhugh notes that “whereas Western-based researchers see Okvik as synonymous with OBS I [Old Bering Sea I], Russian researchers see Okvik and OBS I as different entities and have classified Okvik apart from the OBS sequence.”¹ The range suggested in *Gifts from the Ancestors* tends towards a conservative interpretation of the most recent scientific research, with Old Bering Sea II and III attributed to a roughly parallel date range, but differentiated by artistic style. The sequential dating system used by Wardwell in *Ancient Eskimo Ivories of the Bering Strait*² provides the allure of greater antiquity, but is not wholly supported by the latest evidence.

Old Bering Sea I (“the Okvik style”): circa 200 BC – AD 100

Old Bering Sea II: circa AD 100 – 300

Old Bering Sea III: circa AD 300 – 500

¹ Fitzhugh, Hollowell, and Crowell, eds., *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 88

² Wardwell, *Ancient Eskimo Ivories of the Bering Strait*, New York, 1986, *passim*

HARPOON COUNTERWEIGHT (WINGED OBJECT) OLD BERING SEA II, CIRCA AD 400-800

Walrus bone (*Odobenus rosmarus*)
Length: 6 $\frac{3}{8}$ in (16.2 cm)

PROVENANCE

Excavated on Little Diomed Island, Alaska, in 1978
Jeffrey R. Myers and Martin Ellman, New York
Howard and Saretta Barnett, New York, acquired from the above on January 19, 1980

PUBLISHED

Allen Wardwell, *Ancient Eskimo Ivories of the Bering Strait*, New York, 1986, p. 77, cat. no. 85

EXHIBITED

Anchorage Museum of History and Art, Anchorage, *Ancient Eskimo Ivories of the Bering Strait*, July 13 - September 7, 1986, and travelling: the Lowie Museum of Anthropology, Berkeley, October 18, 1986 - January 9, 1987; Detroit Institute of Arts, Detroit, January 25 - March 22, 1987; the American Museum of Natural History, New York, October 2, 1987 - January 3, 1988

• \$ 20,000-30,000



Winged objects are perhaps the most astonishing of the ancient ivories of the Bering Strait. For Henry B. Collins, author of the first classic study on ancient Old Bering Sea objects, *Prehistoric Art of the Alaskan Eskimo*, winged objects were the masterpieces of Eskimo art.¹ These enigmatic objects were for a long time thought to perhaps represent emblems or crests from the tops of wooden ceremonial staffs; Collins wrote that they “could hardly have had a practical use; it was no doubt employed in some ceremony [...] or perhaps as a charm used by the boat captain to bring success in the hunt.”² Their purpose was clarified when excavations at Ekven and Uelen on the Chukotka Peninsula in far eastern Russia revealed winged objects fastened to the ends of wooden shafts tipped with socket pieces and heads of carved ivory.³ Too short to have been used as spears, it was evident that these objects were harpoons, and that the heavy weight of the ivory harpoon head and socket piece at the front must have needed to be balanced by a counterweight at the lighter end of the shaft.⁴

The origin of this remarkable solution is unclear, although Arutiunov argues that the first counterweights were made of the atlas vertebra (which connects the spine to the base of the skull) of a seal or walrus. This argument is particularly compelling as in cross section many winged objects, including the present example, closely resemble the form of an atlas vertebra. Within the cosmological framework which underpinned the significance of all ancient Bering Strait ivories it is interesting to note that the atlas vertebra was “thought by historic Eskimos of Chukotka to be the seat of the animal’s soul.”⁵

Recent scholarship shows that Collins early notion of the objects serving as a means of bringing ‘success in the hunt’ contained some truth, for whilst these objects existed in a physical and practical world as counterweights, they also occupied a cultural and spiritual one as “winged objects”. As Fitzhugh notes, “the hierarchical nature of the harpoon spirit cluster – from the bird-figured harpoon head, to beast-figured socket, to god-like counterweight – is not casual or accidental [...] winged objects represent master spirits and their animal and human subjects. No doubt these beings had specific identities known to [Old Bering Sea] people through mythology and folklore [...]”.⁶ As with lots 8 and 9, the presence of these predatory creatures could augment the power of the object. The Barnet winged object contains a clear reference to the beastly, quasi-human face that may represent a spirit-controller of animals similar to the *tuunraq* spirit-helper of Yup’ik shamans. The arc at the base of the dorsal side suggests the mouth of one of these spirit-controllers, its teeth bared. It is positioned at the center of the composition, flanked on either side by the complex, notched wing outline which is characteristic of Old Bering Sea II winged objects. The composition of the intricate curvilinear designs and pierced circles within the outline of the wings is balanced and seemingly symmetrical, but with that degree of variation which, as Arutiunov notes, is characteristic of the “natural symmetry” of a flower or other object from the natural world.⁷ On the ventral side there is an almost spectral apparition, its “body” emerging in relief from the center of the composition, its wings spread. The characteristic nucleated circle designs give this creature the appearance of eyes and a mouth which seems to emit a silent howl.

1 Collins, *Prehistoric Art of the Alaskan Eskimo*, Washington, D.C., 1929, p. 9

2 *Ibid.*

3 Amongst the winged objects excavated at Ekven is an example now in the State Museum of Oriental Art in Moscow (inv. no. 764) which bears close comparison with the Barnet winged object; a drawing of it appears in Fitzhugh, Hollowell, and Crowell, eds., *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, 2009, p. 146, fig. 2

4 Two schools of thought exist regarding the secondary purpose which these objects may have served, with Sergei Arutiunov and Mikhail Bronshtein proposing that the objects also provided aerodynamic stability as the harpoon flew through the air; Kirill Dneprovsky amongst others argue against this, believing that the object’s weight was intended to improve the penetration of the harpoon head.

5 Arutiunov in *ibid.*, p. 56, fig. 8

6 Fitzhugh in *ibid.*, p. 183

7 Arutiunov in *ibid.*, p. 134



HARPOON SOCKET PIECE

OLD BERING SEA III, CIRCA AD 400-800

Walrus bone (*Odobenus rosmarus*)
Length: 3 ¾ in (9.5 cm)

PROVENANCE

Excavated at the Kialegak Site, St Lawrence Island, Alaska
Jeffrey R. Myers, New York
Howard and Saretta Barnet, New York, acquired from the above on October 23, 1984

PUBLISHED

Allen Wardwell, *Ancient Eskimo Ivories of the Bering Strait*, New York, 1986, p. 88, cat. no. 100

EXHIBITED

Anchorage Museum of History and Art, Anchorage, *Ancient Eskimo Ivories of the Bering Strait*, July 13 - September 7, 1986, and travelling: the Lowie Museum of Anthropology, Berkeley, October 18, 1986 - January 9, 1987; Detroit Institute of Arts, Detroit, January 25 - March 22, 1987; the American Museum of Natural History, New York, October 2, 1987 - January 3, 1988

• \$ 15,000-25,000



Whilst remaining highly abstract in form, this harpoon socket piece is perhaps the most naturalistic of the ancient hunting equipment in the Barnett Collection. It is carved as a predator, its muscular jaw swelling around two circular plugs at the corners of the mouth and gradually widening to a great pair of fangs incised on either side. Sergei Arutiunov notes that clear depiction of fangs on a harpoon socket piece may act “as a kind of hieroglyph or ideogram of the master predator”,¹ their menace clear even when the form of the beast itself is camouflaged from immediate recognition amongst the intricate arrangement of lines and dots. The predator in question is perhaps a masterful polar bear spirit, a relentless pursuer of prey that aptly serves as a spirit helper for the ancient hunters. The creature’s eyes are suggested by two nucleated circular bosses, their centers pierced, placed on the flattened muzzle above the jaw.

These circles, which appear on lots 7 and 9 too, were also used in depictions of animals by the Yup’ik people of the historic period, the descendants of the Old Bering Sea hunters. Ann Fienup-Riordan remarks that the Yup’ik used these symbols “to support their complex transformational view of the spirit world”,² in which all living things participated in an eternal cycle of birth and rebirth.

Evidence suggests that the ancient people of the Bering Strait shared the Yup’ik belief that all things, natural or artificial, were in possession of a sentient spirit. They believed that carving these creatures upon hunting equipment helped the harpoon to find its prey, and moreover that these elaborately decorated objects honored their spirits. This socket piece, together with the other parts of the harpoon was in effect a traveler between spirit worlds, a respectful yet lethal messenger sent from the human realm to the creatures of the sea.

1 Arutiunov in Fitzhugh, Hollowell, and Crowell, eds., *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 55

2 Fienup-Riordan in Fitzhugh and Crowell, *Crossroads of Continents: Cultures of Siberia and Alaska*, Washington, D.C., 1998, p. 261



HARPOON HEAD

OLD BERING SEA II OR OLD BERING SEA III, CIRCA AD 400-800

Walrus tusk (*Odobenus rosmarus*), slate
Length: 4 5/8 in (11.8 cm)

PROVENANCE

Jeffrey R. Myers, New York
Howard and Saretta Barnet, New York, acquired from the above on October 9, 1985

PUBLISHED

William W. Fitzhugh, Julie Hollowell, and Aron L. Crowell, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 73, fig. 7H and p. 300, cat. no. 47

EXHIBITED

Princeton University Art Museum, Princeton, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, October 3, 2009 - January 10, 2010

• \$ 6,000-9,000

This exceptional harpoon head contains an inherent suggestion of speed, its form piercing the air with a certain lethal grace. The viewer's eye is drawn around and across the fluid planes of the sculpture by the intricate incised designs which cover the sculpture, as if following the path of a bird in flight. The designs, which appear to have been conceived and executed in a continuous rhythm, lend this small sculpture a deeply harmonious, almost hypnotic quality. The style is controlled but executed with the freedom which differentiates Old Bering Sea II or III harpoon heads from the strict, angular formulations of Okvik or Old Bering Sea I.

The spurred form with vestigial barbs suggests the tail of a bird, a resemblance in which we can discern both a metaphorical and a magical significance. Sergei Arutiunov notes that "the harpoon head can be regarded as an idealized predator or the materialization of a bite; its round ornamental details can often be interpreted as an animal's eyes, and the shape and ornamentation of its basal spur as hind legs or flippers."¹

Arutiunov adds that some designs may have served as signs of personal or clan ownership, or that they may have had totemic significance. Their appearance on harpoon heads "often identified the person who struck – and therefore owned – the animal."²

1 Arutiunov in Fitzhugh, Hollowell, and Crowell, eds., *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, 2009, p. 52

2 *Ibid.*, p. 133



SHAMAN'S MASK

SOUTHEAST ALASKA

EARLY 19TH CENTURY

Wood (*Alnus rubra* or *Cupressus nootkatensis*), mineral pigments
Height: 10 in (25.4 cm)

PROVENANCE

Wolfgang Paalen, San Ángel and Tepoztlán, acquired *in situ* in 1939
Almost certainly Julius Carlebach, New York, or Ralph C. Altman, Los Angeles, acquired from the above by the early 1950s
Walter Randel, New York
Howard and Saretta Barnet, New York, acquired from the above on April 15, 1987

PUBLISHED

Wolfgang Paalen, 'Totem Art', *DYN*, Nos. 4-5, December 1943, p. 19
Justino Fernández, *Catálogo de las exposiciones de arte en 1945 : suplemento del número 14 de los anales del Instituto de Investigaciones Estéticas*, Mexico City, 1946, p. 22, cat. no. 20 (listed)
Amy Winter, 'The Germanic Reception of Native American Art: Wolfgang Paalen as Collector, Scholar, and Artist', *European Review of Native American Studies*, Vol. 6, No. 1, 1992, p. 20, fig. 6 (illustration from *DYN*)
Dieter Schrage, ed., *Wolfgang Paalen. Zwischen Surrealismus und Abstraktion*, Vienna, 1993, p. 203 (*in situ* photograph, 1939)
Dieter Schrage, ed., *Wolfgang Paalen : Retrospectiva*, Mexico City, 1994, p. 181 (*in situ* photograph, 1939)
David W. Penny and George C. Longfish, *Native American Art*, New York, 1994, p. 235
Allen Wardwell, *Tangible Visions: Northwest Coast Indian Shamanism and its Art*, New York, 1996, p. 141, cat. no. 140
Andreas Neufert, *Wolfgang Paalen. Im Inneren des Wals*, Vienna and New York, 1999, p. 192 (*in situ* photograph, 1939)
Christian Kloyber, ed., *Wolfgang Paalen's DYN: the Complete Reprint*, Vienna and New York, 2000, p. 52 (illustration from *DYN*)
Dawn Ades, ed., *The Colour of my Dreams: the Surrealist Revolution in Art*, Vancouver, 2011, p. 233 (illustration from *DYN*)
Andreas Neufert, *Auf Liebe und Tod. Das Leben des Surrealisten Wolfgang Paalen*, Berlin, 2015, p. 374 (*in situ* photograph, 1939)

EXHIBITED

Museo Nacional de Antropología, Mexico City, *El Arte Indígena de Norteamérica*, March 20 - April 20, 1945

\$ 300,000-500,000



This magnificent shaman's mask is a sculpture of extraordinary rarity and quality and one of the greatest masterpieces in the Barnett Collection. It stands as both a paragon of the virtuosity of Northwest Coast artists and an embodiment of the deeply complex relationships between the natural and supernatural worlds.

The mask was made for a shaman, or *íxt'*,¹ a figure who, in the eighteenth and nineteenth centuries, played a vital role in communicating with the realm of the supernatural. The *íxt'* acted as an intermediary between the spiritual and mortal realms. "He cures the sick, controls the weather, brings success in war and on the hunt, foretells the future [...] reveals and overthrows the fiendish machinations of witches, and makes public demonstrations of his powers in many awe-inspiring ways. He is the most powerful figure in his own lineage."² The ability to communicate with the realm of the unseen imbued the *íxt'* with power and authority. The *íxt'* was a figure of awesome prestige, but the respect he was accorded was tinged with a certain revulsion, for there was something to be feared in his link to the world of *yéik*, or spirits. A stone, a glacier, a tree, a human, an animal – all things contain a *yéik*, which may be generous or treacherous. To the *íxt'*, the *yéik* were powerful spirit-helpers or spirit-messengers. The reputation of the *íxt'* rested on his success in commanding these *yéik*, and the more he controlled the more influential he became.³

To fulfill his role in society the *íxt'* required extensive paraphernalia, which included masks, rattles, animal skin garments, and carved amulets of ivory or bone. The number of items in the *íxt'*'s possession was proportional to the number of *yéik* under his control. Whilst most objects were the possession of the clan, this paraphernalia was the property of the *íxt'* alone, and was touched only by his hands and by those of his helpers. The paraphernalia was of such importance and spiritual power that when not in use, it had to be hidden somewhere where it could not harm the uninitiated, such as in a cave or hollowed tree. Masks were the most important of all the objects the *íxt'* possessed, for they were the only objects which represented the individual *yéik*. It is to this class of spiritually potent objects that the Barnett mask belongs. The most powerful spirit-helpers were those that the *íxt'* obtained from animals, birds, or fish that he encountered. The Barnett mask represents the *yéik* of a bear, an exceptionally powerful *yéik* known to be very difficult to control. Only *íxt'* of particular ability and power were able to command this potentially dangerous *yéik*.





Fig. 1 Shaman's mask, Southeast Alaska
Metropolitan Museum of Art, New York (inv. no. 1979.206.440), The Michael C. Rockefeller Memorial
Collection, Bequest of Nelson A. Rockefeller, 1979
© Heritage Image Partnership Ltd / Alamy Stock Photo





Fig. 2 Wolfgang Paalen in his new studio in San Ángel with *Les premières spaciales*, photograph by Walter Reiter, 1944
 Courtesy of Andreas Neufert, Berlin

The power of the objects owned by the *íxt'* only became manifest once he used them. An *íxt'* might therefore decide to have his masks made by an individual who might not share his supernatural knowledge, but who possessed the ability to embody the immense presence of a great *yéik* in sculptural form. Whether it was made by an *íxt'* or another, the hand of a great artist is evident in the Barnet mask, a sculpture of absolutely startling clarity of vision and precision. Every detail of this delicate yet deeply powerful manifestation of *yéik*, is crisply defined, from the nostrils to the outline of the bulging cheeks. The mask abounds in subtle details: the very finely incised curving rims of the upper eyelids are repeated as arced incisions at the base of the ears, the form mirrored in turn in the smiles of the two human faces within the ears. The planes of the sculpture are never flat; even the smallest undulate, catching the light as the surfaces subtly flow between the concave and the convex. Seen from different angles, the finely modeled features appear to move of their own accord, as if possessed by life itself.

Although we do not know all the *yéik* possessed by the *íxt'* who once wore this magnificent mask, we do know that it was found with a mask depicting the *yéik* of a dying man,⁴ now in the collection of The Metropolitan Museum of Art, New York (inv. no. 1979.206.440; see fig. 1), and an equally ancient but eroded mask, the present location of which is unknown, that depicts the *yéik* of an eagle.⁵ These three masks were collected in southeast Alaska by the artist and influential theorist Wolfgang Paalen (see fig. 2), who travelled there in 1939. During the few months which Paalen spent on the Northwest Coast he assembled a remarkable collection, which in addition to these masks included the famous Chief Shakes house partition screen, now in the Denver Art Museum (inv. no. 1951.315). Paalen illustrated the Barnet mask and other objects collected during his stay in the special "Amerindian Issue" of his journal *DYN* (see fig. 3), a publication which was notable for the influence it had on the then emerging artists William Baziotés, Robert Motherwell, and Jackson Pollock. The extraordinary caliber of the objects Paalen acquired was remarked upon by eminent specialists such as Emmons and the scholar and collector Robert Bruce Inverarity, who wrote to express his astonishment at how Paalen found "such excellent pieces [...] without doubt you have gathered some of the finest examples of their kind [...] how you did it at this late date is beyond my ken."⁶

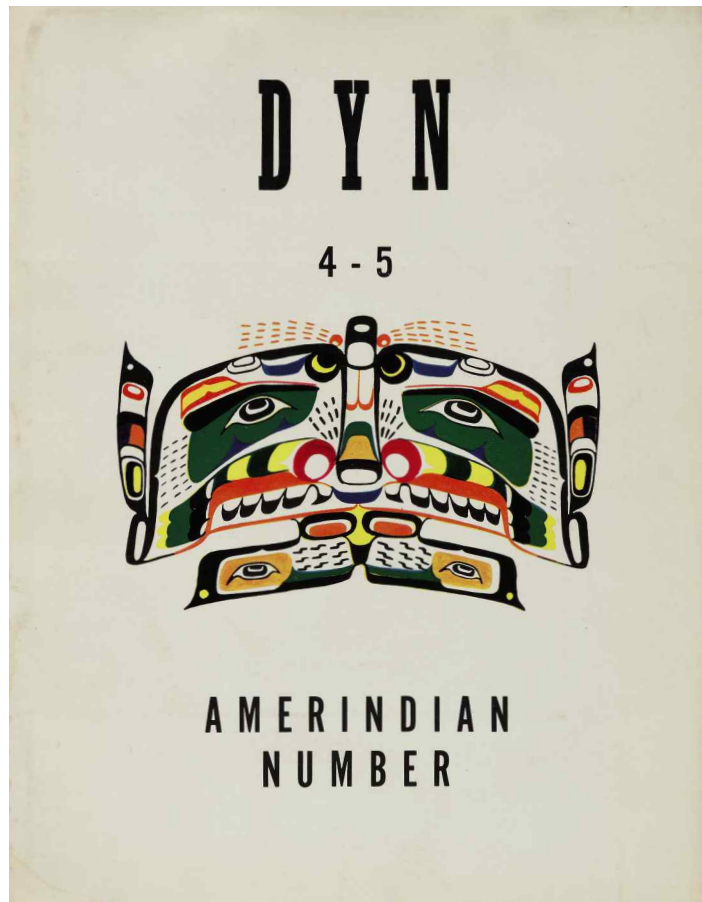


Fig. 3 Cover of the "Amerindian Number" of *DYN*, Nos. 4-5, December 1943
 The drawing of a killer whale is by the Kwakwaka'wakw artist Chief Henry Speck, or Udzi'stalis (1908-1971). Courtesy Private Collection, New York

A rare and distinctive feature of this artist's work is that rather than pointing straight ahead, the face projects subtly downward. This is evident both in the Barnet mask and its companion at The Metropolitan Museum of Art. In a powerful yet contained movement, the downward projection of both the eyes and the snout give the Barnet mask a leer of somewhat human quality, the liveliness of which is emphasized by the wonderfully dynamic carving of the lips. The form of the snout is balanced by the alert air of the pricked ears, inside of which are two exquisitely carved faces. De Laguna notes that when such faces appear, they signify "the indwelling anthropomorphic soul (*qwani*)",⁷ whilst Sergei Kan notes that "small faces inside the ears of a bear represented this animal's unique hearing ability [...]",⁸ perhaps an allusion to the supernatural powers of communication which the *ixt'* possessed.

Steven C. Brown remarks that the style of the Barnet mask can be associated with the work of an artist who created several other great masterpieces, including the Chief Shakes house-posts, which "can be dated to at least the 1780s and probably before",⁹ and the "Raven at the Headwaters of Nass" hat in the Seattle Art Museum (inv. no. 91.1.125).

An early nineteenth century date at latest for the Barnet mask is supported both by these stylistic comparison the aforementioned works amongst others, as well as by references in the scholarly literature. For instance, the Barnet mask has solid eyes, an attribute which Emmons associates with the most ancient *ixt'* masks during his time in southeast Alaska in the 1880s.¹⁰ Equally, there is strong evidence that the masks of an *ixt'* were preserved for many years; Emmons records that he found masks of differing ages kept together in *ixt'* regalia, and notes that some "had been used by up to five generations of shamans."¹¹ A mask of the evident antiquity of the Barnet example may, therefore, have been used by several generations, belonging, at last, to an *ixt'* whose powerful *yéik* found no person to inherit it.



“Works of art are traps set for life – if the trap is well set,
life is ensnared within it forever.”

Wolfgang Paalen, 1939

The Barnet mask is one of the great masterpieces of Northwest Coast art. The power and spirit of the *íxt'* and his *yéik* are masterfully brought to life in this subtle and exquisitely modeled sculpture. The extraordinary presence of the Barnet mask is expressed best by Wolfgang Paalen, the man who rediscovered it: “Works of art are traps set for life – if the trap is well set, life is ensnared within it forever.”¹²

- 1 For clarity we have used “shaman” in the title of this mask, but *íxt'* in the text, as it is the most correct term for a person who holds this spiritual position. The word “shaman” (and the archaic “medicine man”) do not describe the role with great accuracy and, moreover, have certain misleading connotations. We refer to the *íxt'* using male pronouns in this essay as whilst an *íxt'* could be either a man or a woman “female practitioners were rare.” Olson, *Social Structure and Social Life of the Tlingit in Alaska*, Berkeley and Los Angeles, 1967, p. 111
- 2 de Laguna, *Under Mount Saint Elias: the History and Culture of the Yakutat Tlingit, Part Two*, Smithsonian Contributions to Anthropology, Vol. 7, Washington, D.C., 1972, p. 670
- 3 For some clarification on the difficulties of interpreting the “relationship” between *íxt'* and *yéik* see Emmons (with additions by de Laguna, ed.), *The Tlingit Indians*, Seattle and London, 1991, p. 377
- 4 The dying or dead man is a comparatively common theme within the corpus of *íxt'* masks
- 5 Illustrated in Paalen, “Totem Art”, *DYN*, Nos. 4-5, December 1943, p. 19
- 6 Letter of March 20, 1944, from Inverarity to Paalen, Gordon Onslow Ford Collection and Archive, Inverness, California; cited in Winter, “The Germanic Reception of Native American Art: Wolfgang Paalen as Collector, Scholar, and Artist”, *European Review of Native American Studies*, Vol. 6, No. 1, 1992, p. 22
- 7 de Laguna, *ibid.*, p. 761; this idea can perhaps be associated with de Laguna’s concept that that a *yéik* is the ghost of a dead person which can assume either zoomorphic or anthropomorphic shape.
- 8 Kan, *Symbolic Immortality: the Tlingit Potlatch of the Nineteenth Century*, Seattle and London, 2016, p. 326, fn. 30
- 9 Brown, Personal Communication, April 2018
- 10 Emmons (with additions by de Laguna, ed.), *ibid.*, p. 377
- 11 Emmons, cited in Frederica de Laguna, *ibid.*, p. 672
- 12 Paalen, “Voyage sur la côte Nord-Ouest de l’Amérique”, (Kloyber and Pierre, eds.), *Pleine marge*, No. 20 (December 1994), p. 24

OLMEC: A LEGACY OF ART AND CULTURE

“In terms of stylistic development, technical mastery, and sheer aesthetics, Olmec art is among the most compelling of ancient Mesoamerica.”¹

Olmec culture was the earliest and most powerful civilization in the New World with a harmonious, cosmological view of the universe. As early as 1700-300 BC, the Olmec people, based in the Gulf Coast region of Mexico, constructed monumental architectural complexes and developed a unified artistic tradition based on the human body. They are best known for their iconic stone sculptures of colossal basalt heads and altars, and the fine, portable jade celts, figures and masks.

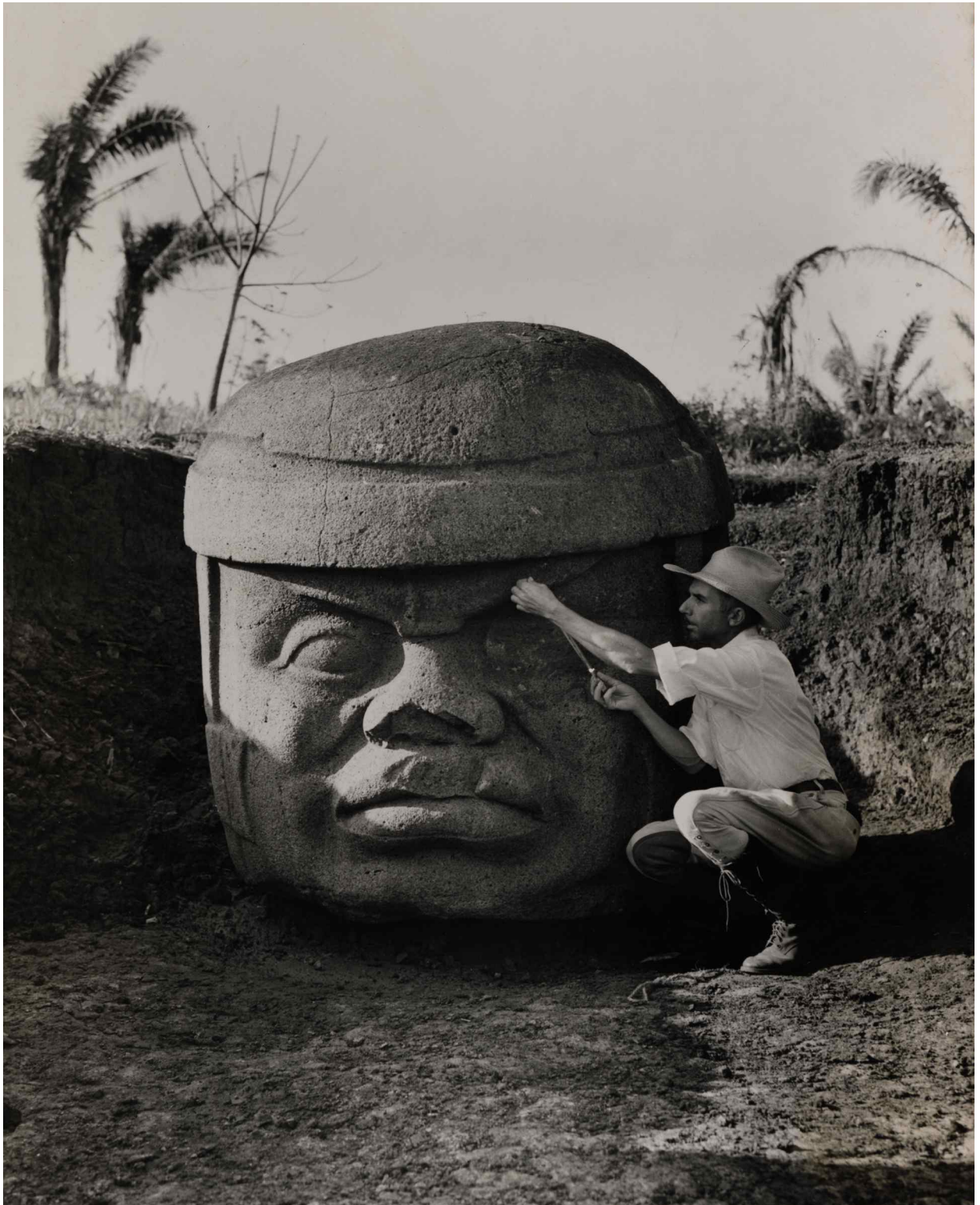
Olmec artists reinforced their worldview through finely crafted sculpture in both naturalistic and mythological form. The profound influence of the complex Olmec institutions and artistic symbolism reached far into the Mesoamerican region, including Central Mexico, the highlands of Oaxaca, the Pacific slopes of Guatemala, and areas of Costa Rica. As Richard Diehl notes, the Olmec left their “material and immaterial imprint” on Mesoamerican practices from art and religion to the structure of rulership, and had an “understanding of the cosmos and the place of humans in it.”²

The term “Olmec” derives from the Aztec word Olman, referring to “rubber”, an important natural resource in the Gulf Coast. The heartland of the Olmec civilization was in southern Veracruz and Tabasco, a mixture of lowland alluvial plains extending into the sierras of Oaxaca and Chiapas, and south to the Isthmus of Tehuantepec. The three main rivers— Papaloapan, Coatzacoalcos, and Tonala—provided a means of transportation and flooded the vast plains to create fertile areas for the extensive cultivation of maize. Maize was fundamental to Olmec culture, society and prosperity. The “gift of the river”³ enabled the larger populations to prosper, resulting in the three landmark sites of San Lorenzo, Tres Zapotes and La Venta by the Early Preclassic era, lasting from 1700-900 BC.

The design and orientation of these ceremonial centers was in strict adherence to the cardinal directions, using balanced symmetry to create sacred spaces. These sites featured ceremonial areas with large artificial mounds reflecting the distant mountains (thought to be home of the gods), underground ceremonial pavements and tombs, monolithic sculpture, and ball courts. In describing features of Olmec lapidary art, Dacey Taylor notes: The colossal heads, weighing many tons, are portraits of rulers, with fleshy but sensitively rendered features, wearing helmet headgear and ear spools representing ballgame or battle attire. Monumental basalt altars in the heartland were thrones that rulers sat on during plaza ceremonies. Jade and serpentine were highly prized for celts, figures and jewelry, along with obsidian and ilmenite for mirrors, which came from distant locations. Jade is a dense, hard mineral, difficult to carve and incise, using string and wood saws, grit-covered string, drills and abrasives of coarse quartz sand and pulverized jade. Polishing required many hours of sanding with the finest abrasives available.”⁴

The nineteenth-century traveler and scholar Alexander von Humboldt was the first to introduce Olmec art to the Western world when he brought an incised celt—now known as the Humboldt Celt—to Berlin in 1804 from his travels in Mexico. The discovery of the first colossal stone head in Tres Zapotes spurred investigations of this unknown culture by José Melgar y Serrano in 1869 and 1871. Throughout the twentieth century, with increasing exploration and scholarship, it became clear that there was a distinctive and sophisticated style of art ranging from the Gulf Coast region to the Pacific Slopes of Guatemala yet to be fully understood and appreciated. In the 1920-30s, Frans Bloom and Oliver La Farge of Tulane University and George Vaillant of the American Museum of Natural History, undertook serious archaeological research. The pioneering archaeologist Matthew Stirling excavated some of the greatest Olmec finds in the 1930-40s at Tres Zapotes, San Lorenzo, La Venta and Cerros de las Mesas.⁵

Scholarship in recent decades has advanced the understanding of Olmec art and how it expresses the underlying religious and political themes from an “elusive and mysterious” culture which left no written language.⁶ What is clear is the extraordinary quality of the rare objects the Olmec left behind, such as those in the Barnett Collection. In their beauty, craftsmanship, and transformative principles, these objects transcend their cultural framework.



Matthew W. Stirling with Tres Zapotes Colossal Head I, 1939 © Richard Hewitt Stewart/National Geographic Creative

1 Taube, *Olmec Art at Dumbarton Oaks*, (*Pre-Columbian Art at Dumbarton Oaks*), Vol. 2, Washington, D.C., 2004, p. 47

2 Diehl in Berrin and Fields, eds., *Olmec: Colossal Masterworks of Ancient Mexico*, San Francisco and Los Angeles, 2010, p. 78

3 Coe in Benson ed., *Olmec and Their Neighbors*, Washington, D.C., 1981, p. 15

4 Taylor, personal communication, March 2018

5 Benson and de la Fuente, eds., *Olmec Art of Ancient Mexico*, Washington, D.C., 1996, pp. 17-18

6 *Ibid.*

OLMEC PENDANT

MIDDLE PRECLASSIC, CIRCA 900-600 BC

Jade

Width: 1 $\frac{3}{8}$ in (3.5 cm)

PROVENANCE

Frances Pratt, Teochita, New York (inv. no. Teo 1009)

Howard and Saretta Barnet, New York, acquired from the above on January 20, 1971

\$ 2,000-3,000

The fine blue-green jade pendant is finely and precisely carved with a frontal face with a distinctive slightly puckered, open mouth. With curving lips, large recessed eyes, possibly once inlaid, and framed by thick curled fronds around the face, it was a cherished pendant pierced for use as an ornament. It is of bib-type with the lower collar pierced with tiny holes, and similarly pierced at the center of the mouth, below the nose, and at the temples.

The facial style resembles the Olmec deity known as the Fat God, whose mouth is often depicted in this rounded, puckered form. Various interpretations are associated with the Fat God, including its representing a sacred performance figure. In his discussion of a Fat God maskette at Dumbarton Oaks (inv. no. B-551) and the overall significance of this God, Taube argues that the triadic presence of the Fat God on stone and ceramic objects suggests he is an embodiment of the three-stone hearth metaphor of the world core, *axis mundi*.¹

An Olmec jade pendant of similar form is illustrated on the cover of Kuchta, *Treasures of Pre-Columbian Art: Collection of Janos Szekeres*, Utica, n.d.

¹ Taube, *Olmec Art at Dumbarton Oaks, (Pre-Columbian art at Dumbarton Oaks)*, Vol. 2, Washington, D.C., 2004, p. 161



OLMEC MASK FRAGMENT

MIDDLE PRECLASSIC, CIRCA 900-600 BC

Jade
Height: 5 in (12.7 cm)

PROVENANCE

Edward H. Merrin Gallery, New York
Howard and Saretta Barnet, New York, acquired from the above on October 22, 1976

PUBLISHED

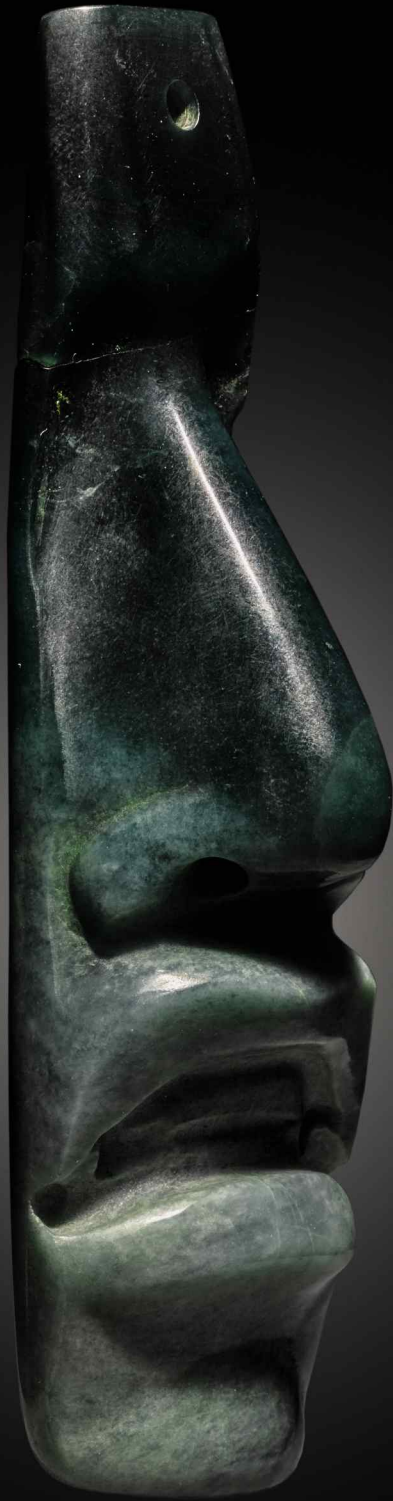
Gerald Berjonneau, Emile Deletaille, and Jean-Louis Sonnery, eds., *Rediscovered Masterpieces of Mesoamerica*, Boulogne, 1985, p. 42, pl. 20
Michael D. Coe, ed., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 255, cat. no. 159

EXHIBITED

Princeton University Art Museum, Princeton, *The Olmec World: Ritual and Rulership*, December 16, 1995 - February 25, 1996, and travelling: Museum of Fine Arts, Houston, April 14 - June 9, 1996
The Metropolitan Museum of Art, New York, long term loan, September, 2005 - February, 2007, and in 2017

\$ 200,000-300,000





“Le plus ancien visage du Nouveau Monde.”

Wolfgang Paalen, 1952

Olmec masks are among the finest expressions of Pre-Columbian art. The Barnett mask fragment's striking highlights – the graduated color and translucency from blue to deep mossy-green jade, and its lustrous ancient polish – speak to its great aesthetic and refined form. While it now appears in a nearly surrealist form, it was an heirloom modified in ancient times, cherished as a pendant for its essence of an idealized portrait mask.

Masks in Olmec times were chiefly regalia. Those carved with perforations in the eyes and nose could have been worn in ceremonies, while solid forms adorned headdresses, belts or centerpieces of necklaces and pectorals. They may have been placed on sacred bundles or figures, the peripheral perforations enabling their attachment or suspension. The masking tradition, wearing a constructed identity, was an ancient and important concept. Pasztory notes that the mask form was a powerful icon among the Olmec used in symbolic designs on celts and figures.¹ The mask form evolved into an elite template to portray realistic human images and supernatural deities, both supreme icons of the Olmec artistic canon.

The mouth of the Barnett mask is composed in classic Olmec style; the sensuous parted lips are of a trapezoidal form with an arched, well defined upper lip, a softly rounded lower lip, and the inner gum revealed. There are remnant drill holes in each corner. The well-proportioned aquiline nose has drilled nostrils joined by a minute inner perforation, and the recessed corners of the eyes slope onto the narrow nose bridge and rise into the forehead, which was pierced for suspension. The artist designed the features to follow the color transitions and opaque and translucent qualities of the stone. The slender section at the brow reveals a brilliant translucent green against the light, with deep green along the bridge of the nose moving towards the blue sea-green opaque tone of the lips and chin.

The elegant profile, style and size of the Barnett mask fragment closely resemble one of the most sublime jade masks known: the white jade incised mask, once in the collection of Jay C. Leff, which has been described as conveying “experience, self-confidence, and power”.² The Leff mask has been considered a portrait of the Lord of the Double Scroll, given the distinctive incised double-scroll emblems on the cheeks. The Leff and Barnett masks are of the smaller than life-size type, but in correct proportion to a face.³

Jade was valued as the supreme emblem of fertility, regeneration and life-giving maize and water throughout ancient America. The Barnett mask fragment was reportedly found in Costa Rica, a region known to exalt the celt form in jade. A jade celt was used in ceremonial exchange, a form of symbolic currency that was the emblem of maize.⁴

Jade was *chalchihuitl*, the Nahuatl term known since the sixteenth century Spanish chroniclers. Jade comes from the Spanish *pedra de ijada* (loin stone), which referred to the indigenous belief that jade had medicinal properties. In early seventeenth century Europe it was believed that jade would cure kidney ailments and sciatica.⁵ The impressive range and tonalities of color – from blue-green to brilliant apple-green – and the different levels of translucency – from sheer luminosity to opaque – captivated ancient artisans. In the Florentine codex, jade is ranked and differentiated by color, luster, translucency and uniformity, as well as its supposed magical and medicinal properties.⁶ The value and importance of jade was still paramount at the time of the Spanish conquest; Moctezuma reportedly told Cortés that a fine piece of jade was worth two loads of gold.⁷



Nose and lips of Akhenaten, New Kingdom, Amarna Period, 18th Dynasty, circa 1353 - 1336 BC
Metropolitan Museum of Art, New York, Edward S. Harkness Gift, 1926 (inv. no. 26.7.1395)



Jade, more correctly referred to as jadeite or jadeitite, is a sodium aluminum silicate of extremely dense crystalline texture. The one known source of Mesoamerican jade is far from the Olmec heartland of the Gulf Coast region, in the Motagua river valley in Guatemala, a region geologically suited to the conditions need for the formation of jadeite.⁸ Neutron activation analysis and chemical studies have suggested alternate sources but none have been found.

Heirloom objects – the revered sculptures found in significantly later periods, far from their area of manufacture – were an important feature of ancient Mesoamerican tradition. Heirlooms may have been reworked or modified by the subsequent culture but had to retain an element of their original significance or life history. Access and ownership to objects made in highly precious material, carved with symbols of prestige and reflecting an elite lineage, legitimized and empowered any subsequent owner.

The Dumbarton Oaks winged pendant,⁹ carved with the important Olmec were-jaguar deity face, was incised on the reverse in the early Maya era (circa AD 100) with a seated ruler in an accession ceremony, and was found in the Yucatán. One of the finest small blue jade heirloom ornaments is a face pendant carved and incised with masks of various Olmec anthropomorphs, surrounded by cave and maize symbols – reinforcing the mask as an iconic object itself. This highly charged jewel-like ornament was also found on the Yucatán coast, within an important burial dating to AD 800, far in space and time from its likely origin in the Olmec heartland.¹⁰ The important 1978 discovery at the heart of the sacred Aztec precinct of Templo Mayor was a cache deposit that included a fine Olmec mask,¹¹ along with important shell and stone objects from other earlier eras. Each of these heirlooms served to dedicate, validate, and connect to the ancient powers from physically distant areas, and to help create a new context of significance in a later era.

Portable heirloom objects are part of the luxury arts category which Joanne Pillsbury has dynamically explored in her exhibition *Golden Kingdoms: Luxury Arts in the Ancient Americas*. She notes that “small symbolically charged luxury arts were perhaps the most important means by which ideas moved between communities.”¹² The Barnet mask fragment embodies the quality of luxury art in its portability, sensuous form and luminous tonality, uniting materiality and ancestral myths in an evocative and surrealist form.

1 Pasztory in Clark and Pye, eds., *Olmec Art and Archaeology in Mesoamerica*, Washington, D.C., 2000, p. 270

2 Joralemon in Benson and de la Fuente, eds., *Olmec Art of Ancient Mexico*, Washington, D.C., 1996, p. 250

3 Other small jade faces of similar style include a complete green jade mask in the Los Angeles County Museum of Art (inv. no. 1992.134.2), and a fine pale blue jade portrait head fragment in the Cleveland Museum of Art (inv. no. 1961.31), both illustrated in Berrin and Fields, eds., *Olmec: Colossal Masterworks of Ancient Mexico*, San Francisco and Los Angeles, 2010, pp. 186-187, pls. 94 and 95

4 For an Olmec jade mask fragment of similar celt-like form, found in the Guanacaste region of Costa Rica, see Ferrero, *Costa Rica Precolombina: Arqueología, Etnología, Tecnología, Arte*, San José, 1975, col. pl. II

5 Lothrop, *Ancient American Gold and Jade*, Cincinnati, 1950, p. 6

6 Filloy Nadal in Pillsbury, ed. *Golden Kingdoms: Luxury Arts in the Ancient Americas*, Los Angeles, 2017, p. 67

7 Lothrop, *ibid.*

8 Taube, *Olmec Art at Dumbarton Oaks, (Pre-Columbian Art at Dumbarton Oaks)*, Vol. 2, Washington, D.C., 2004, p. 20

9 Benson and de la Fuente, eds., *ibid.*, p. 254, cat. no. 97

10 Berrin and Fields, eds., *ibid.*, p. 238, pl. 142

11 *Ibid.*, p. 236, pl. 140

12 Pillsbury, ed., *ibid.*, p. 9



DOGON-TINTAM SEATED MALE FIGURE
MALI
CIRCA 16TH OR 17TH CENTURY

Wood, ritual patina
Height: 24 ¼ in (61.5 cm)

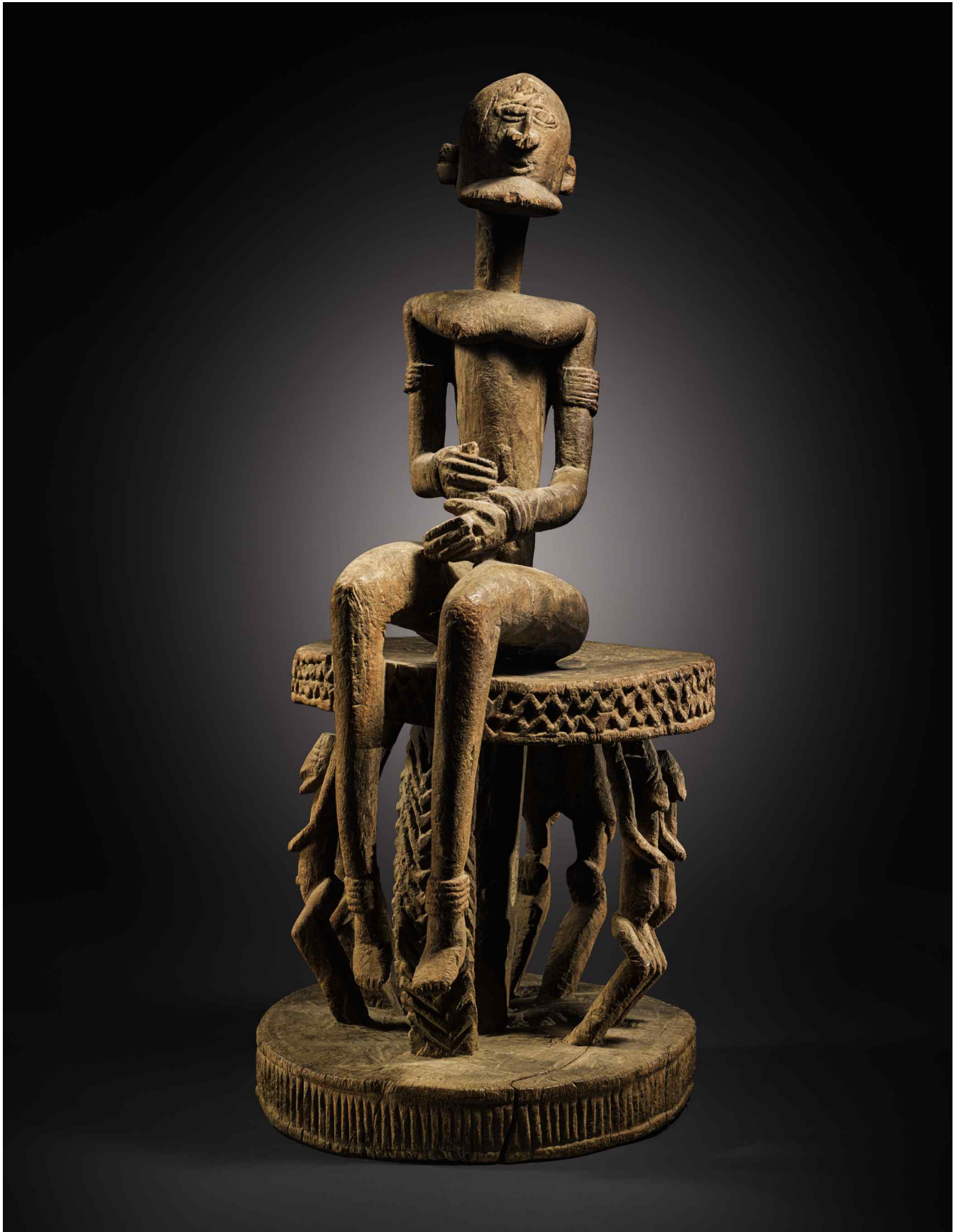
PROVENANCE

John J. Klejman, New York
Howard and Saretta Barnett, New York, acquired from the above on January 24, 1962

EXHIBITED

Solomon R. Guggenheim Museum, New York, *Africa: the Art of a Continent*, June 7 - September 29, 1996

\$ 300,000-500,000



The sculptural tradition of the Dogon people is among the oldest and most iconic in the canons of African art. This caryatid stool, a *tour-de-force* example of Dogon statuary, depicts a priest figure mid-trance during a ceremonial musical performance. In its rarity and refinement, the sculpture showcases both the skill of Dogon artists and the importance of cosmology and mythology in Dogon culture.

The Dogon people reside in a rocky and arid region of the Western Sahel on the Bandiagara Escarpment, a majestic run of sandstone cliffs that slices across present-day central Mali between the Niger River and the Burkina Faso border. Rising over 1500 feet in sections, the Bandiagara is one of the most dramatic land formations of sub-Saharan Africa and provided a natural protective barrier against foreign incursions as well as natural shelters for many works of art that the culture produced. Defying both gravity and a harsh climate, the Dogon thrived in this unforgiving environment and constructed entire villages in the steep cliff face along the escarpment.

Partly due of their inaccessible location, the Dogon and their traditional lifestyle remained largely undisturbed by Westerners until the well into the twentieth century. In 1931, on the Mission Dakar-Djibouti sponsored by the musée d'ethnographie du Trocadéro, French anthropologist Marcel Griaule led a small group of ethnographic researchers into Dogon country and undertook an exhaustive study of its history, culture, and religion. Griaule's field data on Dogon mythology and oral tradition and his observations about the Dogon way of life would form the core of the scholarly literature on the Dogon. While Griaule published exhaustive accounts about the art historical context and ceremonial function of masks with Dogon society, his documentation of statuary revealed frustratingly little information, a gap in scholarship which many scholars, including Michel Leiris, Kate Ezra, and Hélène Leloup, have attempted to address in later decades.

Leloup and Alisa LaGamma, both renowned scholars of African art, classify this type of priest-musician sculptures as Tintam style, named after a village in the Bondum region situated in the northeastern part of the Bandiagara Escarpment. Remote even compared to other parts of this isolated sector of the continent, the region around Tintam witnessed an influx of Mande migrants from the south toward the end of the sixteenth century. According to Leloup, the morphology of Tintam sculpture is characterized by realistically and energetically rendered muscular forms, usually containing a light sacrificial and aged patina,¹ all features which are exemplified in the present work. Compared to the more cubistic and geometric forms common in statuary from southern Dogon country, Tintam style sculptures, like those of the neighboring N'duleri style, are notably more supple and elegant.

In this sensitively rendered monoxyle work, the figure of a priest-musician is represented on a caryatid stool formed by two parallel disks connected in its central axis by a cylindrical pillar that extends into the torso of the figure. Three pairs of caryatid figures with upraised arms support the stool along its circumference. The extension of their limbs and the subtle convexity of their bodies imbue the caryatids with a spring-like energy, as if to demonstrate the physical exertion needed to lift the weighty figure above. Leaning back gently in a position of meditative repose, the musician-priest commands the viewer's attention with a sense of subdued authority. The arms and legs of the figure are carved naturalistically, resting in a relaxed position, while the upper torso, neck, and head are more geometric and angular in form. The grace and tenderness of the man's facial expression project a mood of spiritual transcendence. These elements—the overall form of the stool, the bowed position of the caryatid figures, and the mood of the long-limbed figure—combine to create a marvelously dynamic sculptural composition that testifies to the skill of its anonymous artist.

Replete with ritualistic symbols and mythological references, Dogon statuary is inextricably linked to the cosmogony of its creators and cannot be understood separate from its social, historical, and cultural context. On this type of sculpture in particular, scholars have proposed persuasive interpretations of its iconography. In her landmark study on the Dogon in 1994, Leloup states that the "bottom disc [of the stool] represents the earth and the top represents the sky",² a claim echoed by Ezra. Leloup also suggests that the motif of the caryatid stool appears to have originated in southern Dogon country before spreading to the Tintam and N'duleri regions.³ The pairs of caryatid figures, situated at three cardinal points around the stool, possibly allude to the pairs of Nommo twins created by Amma, the God responsible for the genesis of the world. Although Dogon mythology recounts four pairs of Nommo twins, only three are represented here, which could refer to the fact that Amma punished one pair of the twins for misbehaving and disrupting the order of the universe shortly after its creation.

The figure on top of the stool is the likeness of a *hogon*—a priest of the ancestor Lebe, one of the eight original ancestors in Dogon oral tradition and the first one to die—or *binu*—a priest-like religious authority who is believed to possess the power of communicating with *binu* ancestor spirits, "who lived in the mythic times before the appearance of death among mankind".⁴ Due to the centrality of ancestor cults in Dogon cosmogony, *hogon* and *binu* figures held a very high social status within their communities. Just as the caryatid pairs beneath the figure serve as intermediaries between the parallel disks symbolizing the sky and the earth, the priest-musician on top of the stool functions as







Fig. 1 The Metropolitan Museum of Art, New York
The Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller, 1965 (inv. no. 1978.412.455)

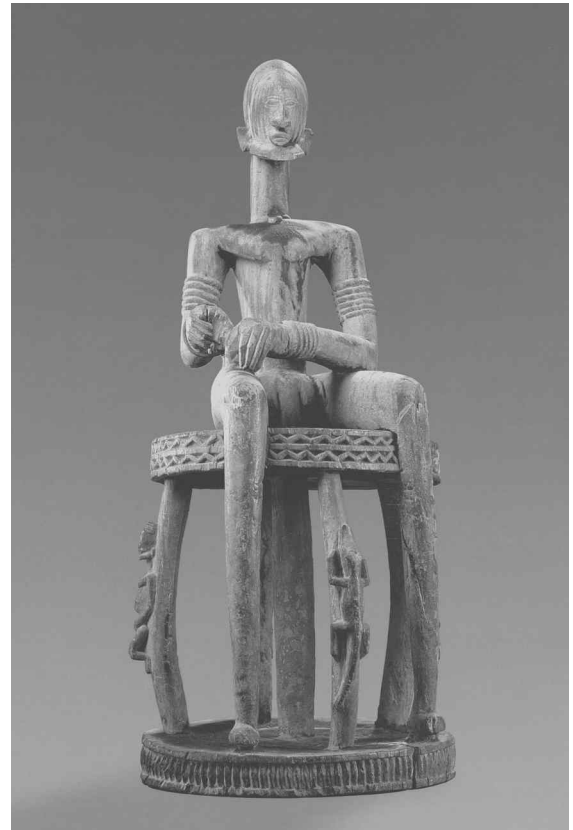


Fig. 2 Musée des Beaux-Arts, Montreal
Horsley and Annie Townsend Bequest (inv. no. 1960.F.1)

a conduit between the spiritual and mortal realms. The positioning of the priest-musician's hands suggests that the figure is activating an instrument, likely a percussion device. During religious ceremonies, priests held a sacred stone in their right hand with which they struck another stone or a bell in their left hand. In order to communicate with ancestor spirits, the priest-musician would enter a trance-like state while they played this instrument. This very transcendent moment during the ceremony is the precise tableau captured in this sculptural composition, one that would have been followed by chants and dances.⁵ On the thighs and buttocks of the priest-musician, the surface of the wood shows a darker patina than the rest of the sculpture, which, given the religious significance of the piece, suggests the application of sacrificial materials.

The corpus of Dogon musician-priests, especially ones that depict the figure mid-trance, is exceptionally small. Two other closely related examples of seated Dogon priest-musicians are in the collection of The Metropolitan Museum of Art in New York (see fig. 1) and the musée des Beaux-Arts in Montreal (see fig. 2), respectively. Interestingly, in both these examples, the legs of the musician-priest extend emphatically to the bottom disk of the stool, acting in part as supports for the stool. In the present lot, instead of using the legs as elements of support, the sculptor has created an open space beneath the thighs and a subtle curvature in the limbs to project a sense of liveliness, as if the priest-musician might rise out of his trance at any moment. Instead of caryatid figures, the carved supports in the Met and Montreal examples feature zoomorphic creatures that, according to Dogon mythology, also functioned as intermediaries between the spiritual and earthly worlds. Whereas the Met and Montreal stools are assertive in their symmetry, the Barnett priest-musician contains an expressive grace and refinement that embodies the richness of the sculptural and mythological traditions of the people who created it.

1 Leloup, ed., *Dogon Statuary*, Strasbourg, 1994, p. 129

2 *Ibid.*, p. 74

3 *Ibid.*, n.p., pl. 128

4 Ezra, *Art of the Dogon: Selections from the Lester Wunderman Collection*, New York, 1988, p. 19

5 Leloup, ed., *Dogon*, Paris, 2011, p. 270

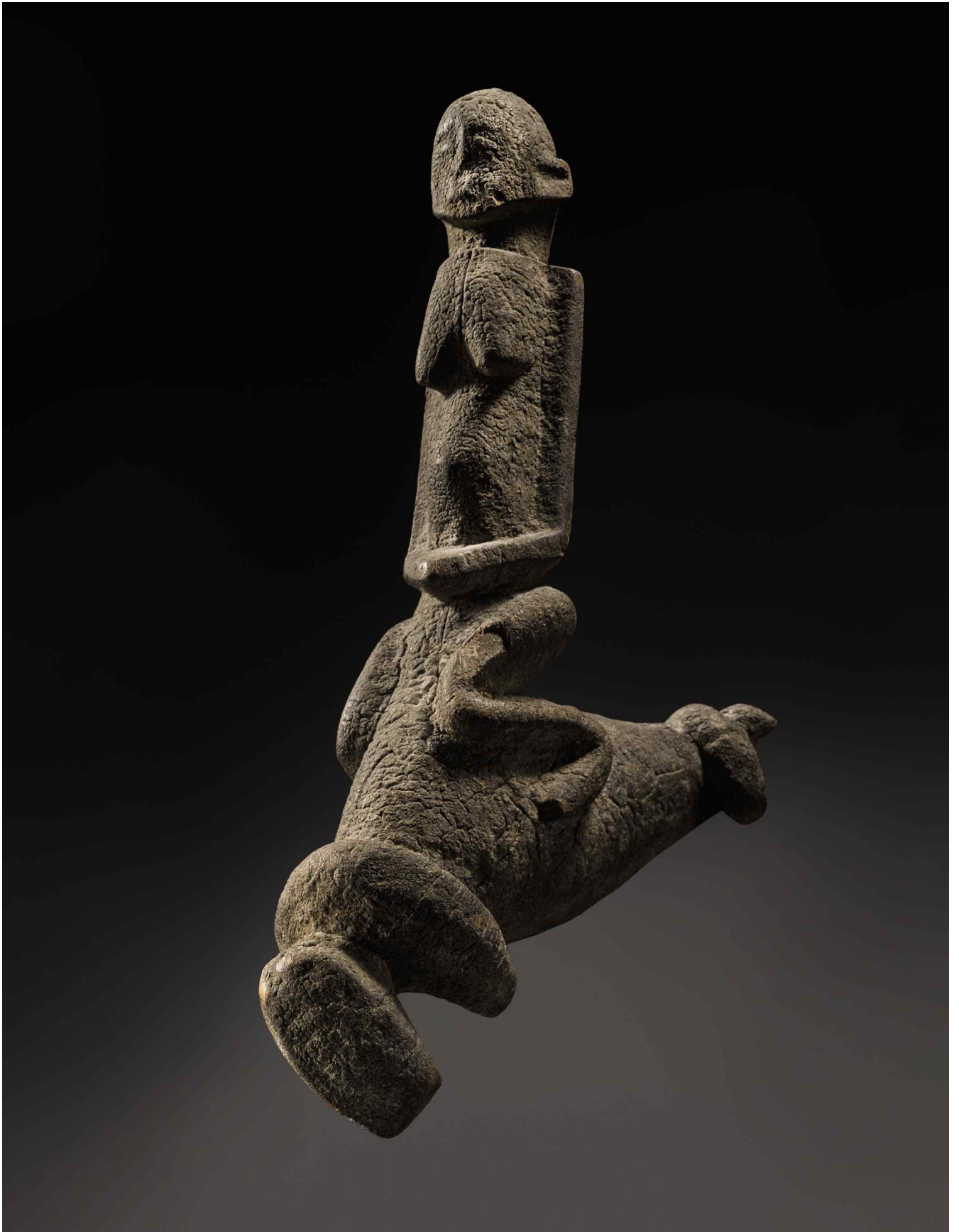
DOGON EQUESTRIAN FIGURE
MALI
CIRCA 14TH OR 15TH CENTURY

Wood, ritual patina
Height: 9 in (22.5 cm)

PROVENANCE

John J. Klejman, New York
Howard and Saretta Barnet, New York, acquired from the above on December 30, 1961

\$ 20,000-30,000





Prior to their settlement on the Bandiagara Escarpment, the Dogon lived in the Mandé region of the ancient Mali Empire. Frequently displaced by conflicts with their neighbors such as the Mossi, the Songhay, and the Fulani, the Dogon migrated around the southwestern Sahel until arriving on the Bandiagara sometime around the fourteenth and fifteenth centuries. Their arrival on the escarpment, in turn, displaced the Tellem people, who had settled on the escarpment around the eleventh century. While very few traces of Tellem civilization remain, scholars like Kate Ezra have suggested a continuity in style between art of the Tellem and the Dogon.¹ Much like most examples in the corpus of Tellem sculptures, the original sculptural surface of the present work is covered with a thick encrusted layer of sacrificial patina, evidence of its repeated and prolonged ritualistic use and in turn, a testament to its significant age.

This sculpture of a stylized figure mounted on horseback belongs to a small body of equestrian figures that held religious and cultural importance within Dogon society. Equestrian imagery is a common artistic motif in cultures of the Western Sahel and as Alisa LaGamma notes: "The horse is a traditional indication of wealth, prestige, and social dominance" for the Dogon people.² The rider depicted here is perched alert and upright on the animal, with the rider's S-shaped legs gripping the horse tightly in a position that demonstrates control. The encrusted patina on the figure has rendered the facial features indistinguishable, giving the rider an almost surrealist character. Typical of Dogon sculptural morphology, the torso and the arms of the figure are elongated but the hands are blended into a rounded triangular point. In contrast to the stylized figure of the rider whose cubistic form project calm noblesse, the downward facing and subtly twisting form of the animal, broadly contoured, conveys a sense of movement, as if it is carrying its rider at great speed across an imagined landscape.

In her analysis of a related equestrian figure formerly belonging to Lester Wunderman, now part of the collection of the musée Dapper in Paris (inv. no. 0078), Ezra has suggested that the rider may be female, due to the prominence of the figure's breasts.³ However, other scholars have proposed that equestrian figures represent *hogons*, village priests of the Lebe cult, an important ancestor in Dogon mythology and the the first ancestor to die. It has also been suggested that sculptures of this type may have belonged to a *hogon*, who may have used it as a protective talisman. More significant than its exact iconographical meaning, the sculpture clearly fulfilled an important ritualistic function within deeply religious Dogon communities, as demonstrated by its sacrificial patina.

1 Ezra, *Art of the Dogon: Selections from the Lester Wunderman Collection*, 1988, New York, p. 27

2 LaGamma, "Lidded Vessel: Equestrian Figure", The Metropolitan Museum, New York, <https://www.metmuseum.org/art/collection/search/312171>, accessed April 9, 2018

3 Ezra, *ibid.*, p. 39

FIGURE OF HERAKLES

EARLY ROMAN IMPERIAL, CIRCA 1ST CENTURY AD

Bronze

Height: 9 ½ in (24.2 cm)

standing in a majestic attitude with his weight on the left leg and head turned to the right, his face with full lips, broad straight nose, and large wide-set eyes with eyebrows in relief, the short thick wavy hair brushed up from the forehead and bound in a diadem knotted at the back, the details of both body and head very finely cast.

PROVENANCE

Mathias Komor, New York

Howard and Saretta Barnet, New York, acquired from the above on February 29, 1972

\$ 70,000-100,000

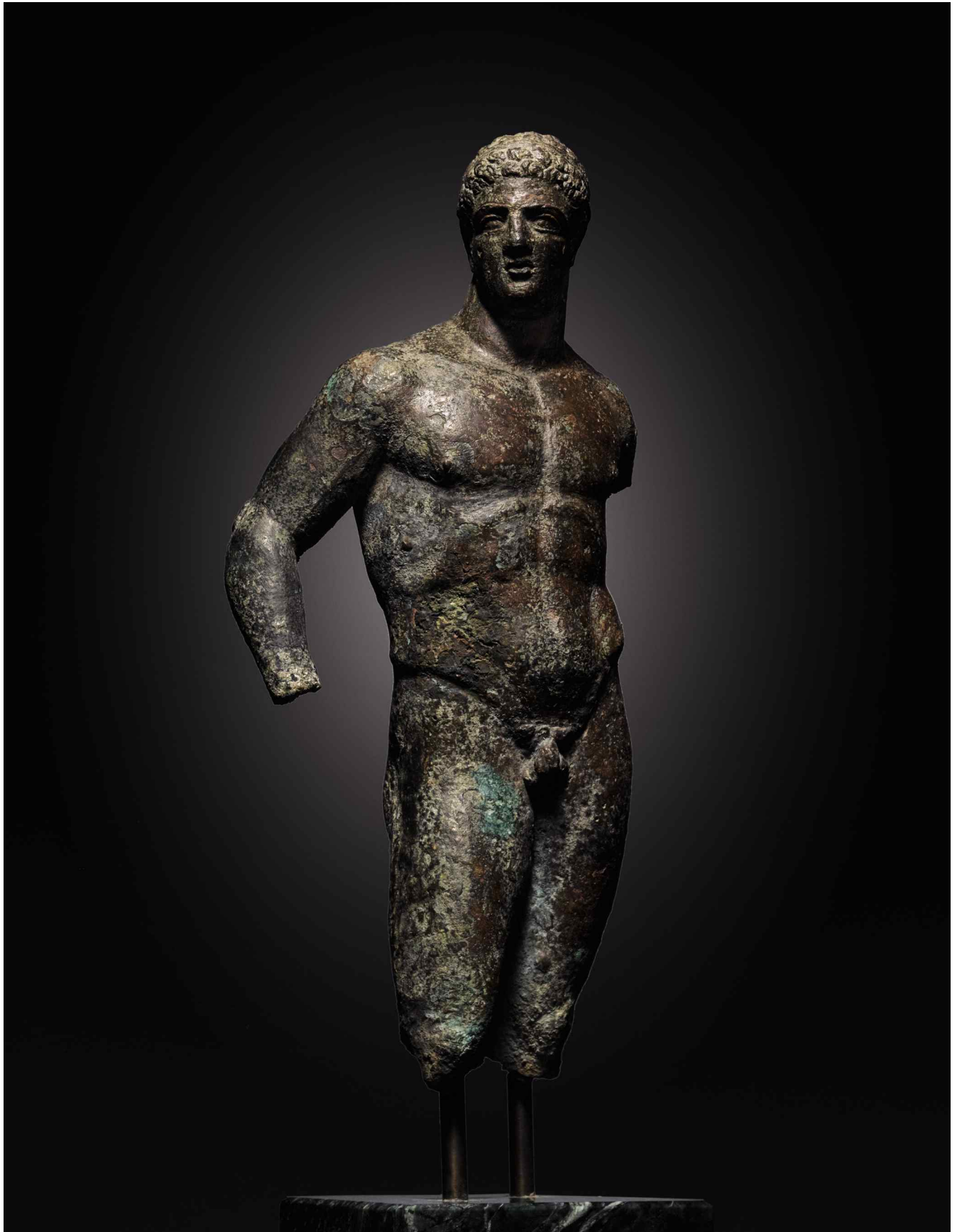




Fig. 1 Marble Statue of Herakles, 1st Century AD
Palazzo Altemps, Museo Nazionale Romano, Rome
© Prisma Archivo / Alamy Stock Photo



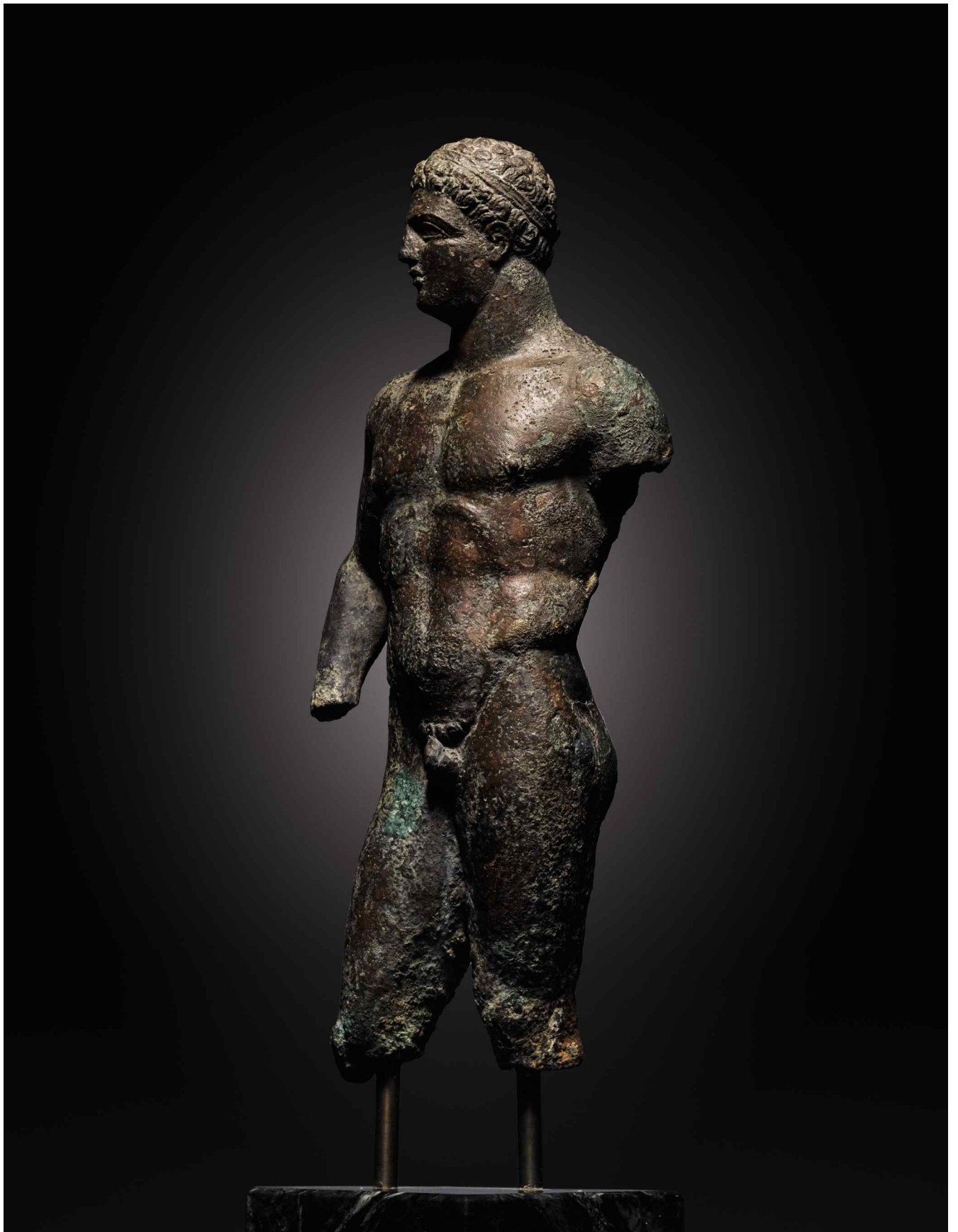
This bronze statuette is based on the statuary type of the Herakles Lenbach, which is derived from a Greek bronze original of the late 4th Century BC.¹ The type is named after Fritz von Lenbach (1836 - 1904), the Bavarian painter who donated a Roman marble head, derived from the Greek original, to the Glyptothek, Munich (Inv. No. 245).

Several over-life-size marble copies from the Roman Imperial period exist, for example a statue in the Louvre (inv. no. Ma 200)² and a restored torso in the Metropolitan Museum of Art, New York (inv. no. 03.12.03);³ together with statuettes (see Sotheby's, New York, May 29, 1987, lot 114), they testify to the fame of the original in antiquity. A marble statue reduced in size, originally in the Ludovisi Collection and later in the Museo delle Terme, is now exhibited in the Palazzo Altemps in Rome (inv. no. 8573; see fig. 1). Heads are in the Museo del Sannio, Benevento (inv. no. 296) and the Ny Carlsberg Glyptothek, Copenhagen (inv. no. 561). In the original statue, the robust young hero was shown in a powerful, energetic pose, with his right leg set firmly to the side, right arm bent outwards and holding the club, left lower arm covered with the lion skin, and head turned sharply to his right. Based on the style of the hair, scholars have suggested attributing the original to Lysippos, the Greek artist favored by Alexander the Great.

1 See Kansteiner, *Herakles. Die Darstellungen in der Großplastik der Antike*, Cologne, 2000, pp. 25-27

2 Illustrated in *Lexicon Iconographicum Mythologiae Classicae IV, (Eros-Herakles)*, Zurich and Munich, 1988, p. 748, no. 354, pl. 468

3 Picón et al., *Art of the Classical World in the Metropolitan Museum of Art*, New York, 2007, p. 386, cat. no. 451





THE BARNET FANG

FANG-MVAÏ ANCESTOR STATUE

THE MASTER OF NTEM

NTEM VALLEY, GABON

LATE 18TH OR EARLY 19TH CENTURY

Wood, ritual patina
Height: 18 1/8 in (46 cm)

PROVENANCE

Spanish Private Collection
Sotheby's, London, December 5, 1972, lot 189, consigned by the above
Patricia Withofs, London, acquired at the above auction
Jacques Kerchache, Paris, acquired from the above
Armando Scamperle, Rome, acquired from the above
Pace Primitive and Ancient Art, New York, acquired from the above
Armand Arman, New York and Venice, acquired from the above
Lance and Roberta Entwistle, London, acquired from the above
Howard and Saretta Barnet, New York, acquired from the above on December 13, 1986

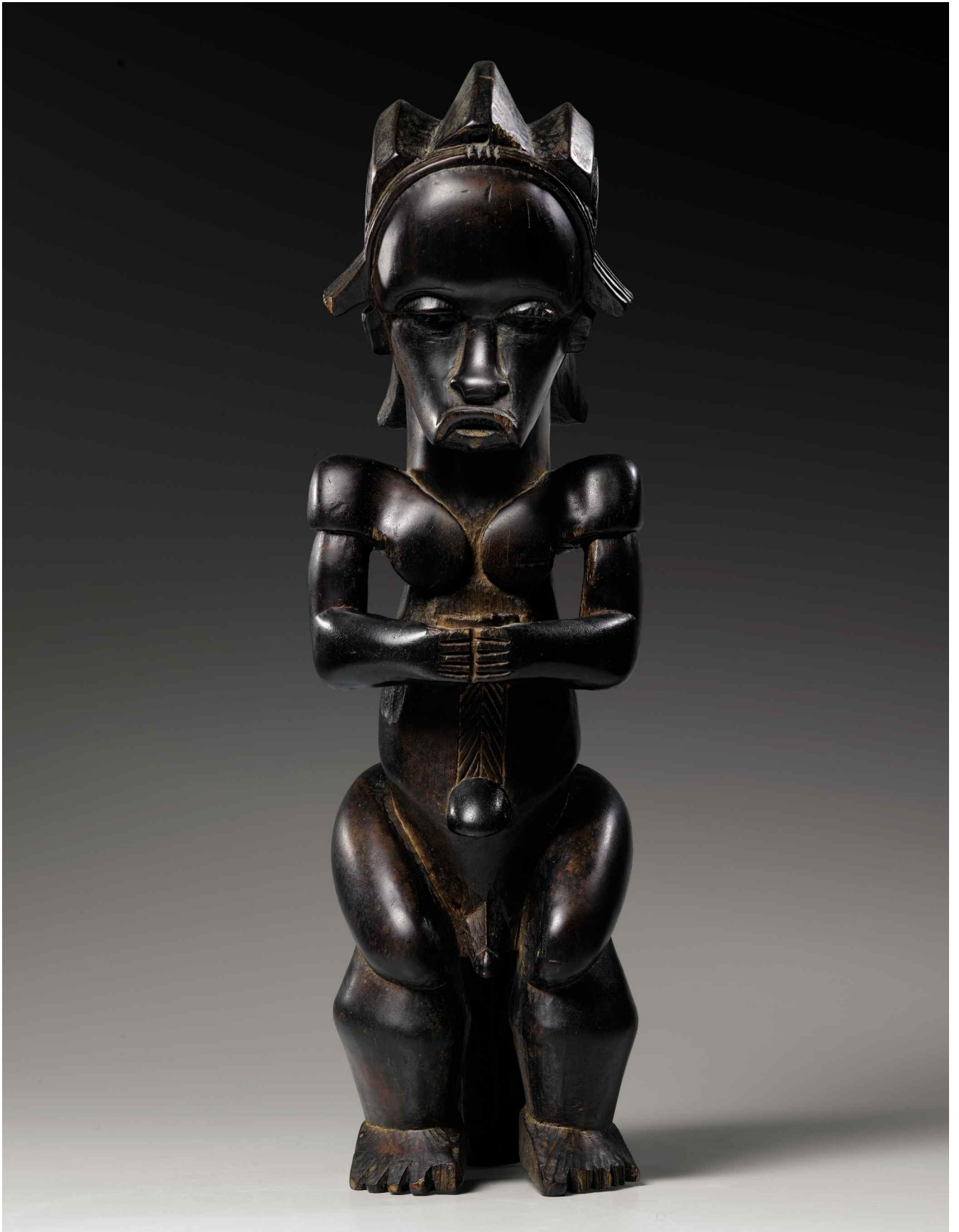
PUBLISHED

Pace Primitive and Ancient Art, advertisement, *Arts d'Afrique Noire*, No. 32, Winter 1979, p. 26
William Rubin, ed., *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, New York, 1984, vol. 1, p. 151
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William Rubin and Jean-Louis Paudrat, eds., *Le primitivisme dans l'art du 20^e siècle. Les artistes modernes devant l'art tribal*, Paris, 1987, vol. 1, p. 151
Jacques Kerchache, Jean-Louis Paudrat, and Lucien Stéphan, *L'art africain*, Paris, 1988, p. 253, fig. 159
Warren Robbins and Nancy Nooter, *African Art in American Collections*, Washington, D.C., 1989, p. 332, fig. 858
Jacques Kerchache, Jean-Louis Paudrat, and Lucien Stéphan, *Art of Africa*, New York, 1993, p. 253, fig. 159
William Rubin, ed., *Nijisseiki bijutsu ni okeru purimitivizumu : buzokuteki naru mono to modan naru mono to no shin'ensei*, Kyoto, 1995, vol. 1, p. 151
Jacques Kerchache, Jean-Louis Paudrat, and Lucien Stéphan, *Arte africano*, Madrid, 1998, p. 253, fig. 159
Bernard de Grunne, ed., *Mains des Maître. À la découverte des sculptures d'Afrique/Masterhands: Afrikaanse beeldhouwers in de kijker*, Brussels, 2001, p. 119, p. 138, cat. no. 35
Bernard de Grunne, "Master Hands: Post Scriptum", *Tribal Art Magazine*, no. 31, Summer 2003, pp. 88-89, nos. 1-2
Alisa LaGamma, *Eternal Ancestors: the Art of the Central African Reliquary*, New York, 2007, pp. 164-165, cat. no. 164
Yves le Fur, ed., *Les forêts natales. Arts d'Afrique équatoriale atlantique*, Paris, 2017, pp. 56, 210-211, cat. no. 51

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
Espace Culturel BBL, Brussels, *Mains des Maître. À la découverte des sculptures d'Afrique/Masterhands: Afrikaanse beeldhouwers in de kijker*, March 22 - June 24, 2001
The Metropolitan Museum of Art, New York, *Eternal Ancestors: the Art of the Central African Reliquary*, October 2, 2007 - March 2, 2008
Musée du quai Branly - Jacques Chirac, Paris, *Les forêts natales. Arts d'Afrique équatoriale atlantique*, October 3, 2017 - January 21, 2018

\$ 3,000,000-5,000,000



“An art - justly called classical. Its abstractions are the result of profound and final argumentation.”

JOHN D. GRAHAM, 1936

Central African reliquary sculpture, which Alisa LaGamma has called “the very summit of African creativity”¹, has been one of the most admired and sought-after genres of African art since the beginning of the twentieth century, when it was first “discovered” by European artists in the avant-garde circle of Pablo Picasso, Henri Matisse, and Georges Braque. The reliquary sculpture of the Fang peoples (historically called “Pangwe” in early German sources, and “Pahouin” by the French), in the present-day regions of northern Gabon, Equatorial Guinea, and southern Cameroon, has historically had a particularly powerful resonance with Western viewers. Indeed, such figures as “The Great Byeri”, a Fang Reliquary Head today in the Metropolitan Museum of Art, New York (inv. no. 1979.206.229) and “The Black Venus”, a Fang Reliquary Figure from the collection of the musée Dapper, Paris (inv. no. 2891), both formerly in the collection of British sculptor Sir Jacob Epstein, are among the most famous and admired works of all African art.

The Barnet Fang statue is just such an icon. Created by the Fang-Mvai people, the majestic statue was the work of a master carver in an atelier or stylistic group referred to as the “Masters of Ntem”. Merging attributes of the northern and southern Fang, the sculptures of this style are distinguished by their orderly geometry, introspective intensity, and high degree of sculptural refinement.

In 2001, under the direction of Dr Bernard de Grunne, the groundbreaking exhibition and publication *Masterhands* examined the concept of identifiable master artists in classical African art using techniques of object-based connoisseurship, a type of study which had first been applied to African art history by the Belgian art historian Frans Olbrechts. Included in this project was a study of a celebrated corpus of Fang sculptures by the preeminent scholar of Gabonese art Dr Louis Perrois. De Grunne and Perrois brought together a group of works which, by virtue of their formal similarity, must have originated from the same region, and are possibly the work of one or more individual masters working in a sculptural atelier, which can be traced to the Ntem Valley of Gabon. Works in this corpus include a figure in the Dallas Museum





Fig. 1 Dallas Museum of Art, The Eugene and Margaret McDermott Art Fund (inv. no. 2000.3.McD)



Fig. 2 Private Collection, formerly in the collection of Léonce and Pierre Guerre, Marseilles (sold at Sotheby's, Paris, June 15, 2011, lot 7)

of Art, formerly in the collection of Marc and Denyse Ginzberg, height: 54 cm, see fig. 1); a figure very close to the Dallas example formerly in the collection of Léonce and Pierre Guerre, Marseilles (Sold at Sotheby's, Paris, June 15, 2011, lot 7, height: 53 cm, see fig. 2); another in the Seattle Art Museum, formerly in the Katherine White Collection, height: 51 cm, see fig. 3), a somewhat larger figure in lighter wood in the Brooklyn Museum of Art, height: 58 cm, see fig. 4); another in a private American collection, and the Barnett Fang.

Figures attributed to the "Masters of Ntem" are thought to date roughly to the first half of the nineteenth century, or could be as early as the late eighteenth century. Perrois notes: "The formal similarities are so clear, even in the details of the sculpting, that the analytical description of one applies perfectly to the other [...] Note in particular the obvious similarity in the ridges of the headdress, but also in the eyes with glass beads for pupils [lost in the case of the Barnett figure], in the thick lipped mouth, the pointed teeth, and the rounded shoulders seeming to hang together as a whole by the equal volumes of the pectorals; the hands with stylized 'fan' fingers holding some sort of cylindrical cup (probably a receptacle for offerings, *évegha*), as well as the exceptional surface finish and the remarkably polished patina of a beautiful dark brown, in keeping with the Mvaï 'manner'."² Of all Fang subgroups, which include the Ntumu, Betsi, Mekè, Nzaman, Mabea, Okak, and Mvaï, the Mvaï of the Ntem valley in northern Gabon are one of the smallest in number, probably numbering only about 5,000 individuals. The style of Mvaï Fang, which one can relate to the artistic corpus of the southern Fang (north Gabon), is one of the most refined and technically impressive. The "Masters of Ntem" are the highest expression of this style.

Discussing the iconography of this group, Perrois continues: "[...] according to certain critics (cf. Lucien Stéphan, 'Le païdomorphisme et les proportions différentielles', *L'art africain*, [Paris], 1988, p. 112), the ancestor was represented both as an accomplished man (fully sexualized, with strong hypertrophied muscles, and bearing the attributes of a noble adult, displayed particularly in the headdress) and retained the attributes of early childhood: the shortened proportions for the different elements of the body, the voluminous head and





Fig. 3 Seattle Art Museum
Gift of Katherine White and the Boeing
Company (inv. no. 81.17.783)



Fig. 4 Brooklyn Museum
Frank L. Babbott Fund (inv. no. 51.3)

belly with the rounded navel. This statue of an ancestor displays, in a single complex 'image' (*eyema*), by means of a few details apparently shifted from visual reality (but highly charged with a defined meaning and consistent with the traditional beliefs of the group) the role that the deceased members of the family play in the continuation of the circle of life, from birth to death, and beyond it, in the perpetuation of the generations."³

In his discussion of the Ntem corpus for *Masterhands*, Perrois positions this group within the overall corpus of Fang art: "Among the number of works left to posterity by the Fang artists of equatorial Atlantic Africa, those that can be attributed to the Mvaï of the Ntem Valley are at once limited in number and exceptional in their sculptural quality. It seems that this sub-group crystallized in its sculptural creations the quintessence of the Fang style."⁴

Within this distinguished group, the Barnet Fang stands out for its superb sculptural qualities. Pectorals, shoulders, arms, and hands are defined in an orderly arrangement of masses. The hands come together to grasp an offering cup, presented before the sternum, the top of which is hollowed in a spherical depression for the reception of ritualistic oil. The angular, symmetrical position of the robust arms and legs conveys quiet strength. Although carved from one piece of wood, the overall form is defined in segments: head, coiffure, trunk, and limbs seem to be conceived as separate interlocking shapes. From any angle the viewer feels the depth of its forms, weighted and counterweighted masses, and a balance of protrusion and void. Rigorously organized volumes take shape beneath naturally flowing surfaces, giving life to a balanced, spacious overall design. The artist who shaped this form of a human predecessor has rendered wood into flesh, but with a conceptual order which gives physical shape to an abstract form born in the mind, a representation of a venerated ancestor who is powerful, controlled, and above all, beautiful.

After its discovery in a Spanish private collection in 1972, the Barnet Fang passed through the hands of several of the most important tastemakers and collectors of African Art, including Patricia Withofs, Jacques Kerchache, and the artist Arman. Howard and Saretta Barnet acquired it from Lance and Roberta Entwistle in 1986. The figure was selected by William



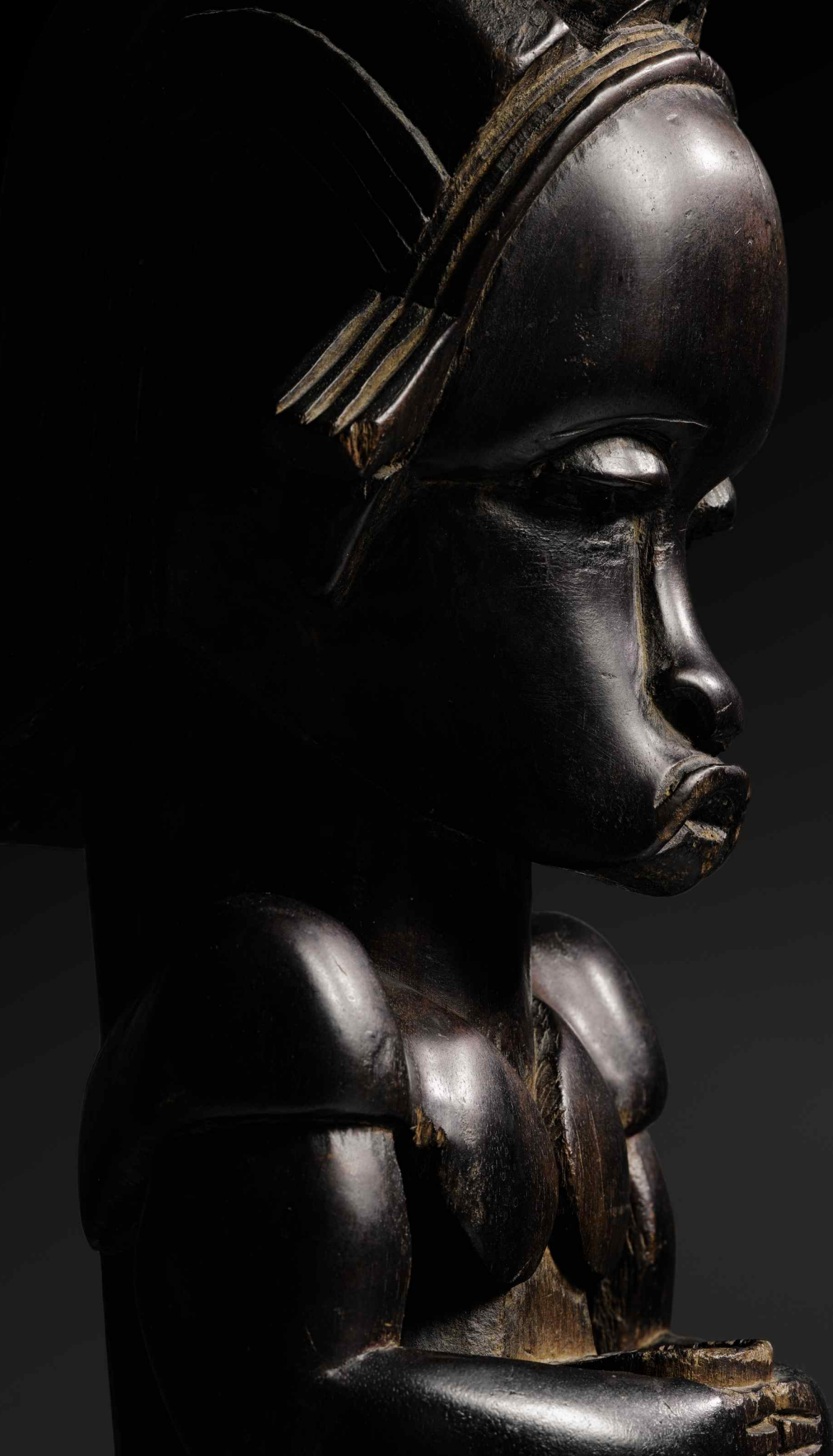




Fig. 5 Pablo Picasso (1881 – 1973), *Woman's Head*, 1908, oil on canvas, The Museum of Modern Art, New York, Florene May Schoenborn Bequest (inv. no. 825.1996) © Estate of Pablo Picasso / Artists Rights Society (ARS), New York / Art Resource, New York

Rubin for the groundbreaking exhibition “*Primitivism*” in *20th Century Art: Affinity of the Tribal and the Modern*, held at The Museum of Modern Art in 1984. The ambitious publication which accompanied the exhibition was the first comprehensive exploration of the influence of the primary arts of Africa, Oceania, and the Americas on early modernist European artists. Rubin’s study focused particularly on Pablo Picasso, whom he had known personally, discussing the African styles most visible in the earliest years of the twentieth century in ethnographic displays and private collections in Paris. Fang statuery is among the styles which were certainly present in Paris from an early date, and seen by Picasso before 1908. While the whereabouts of the Barnet Fang during those years is unknown, it is a quintessential representative of the style which was at the center of the Spanish painter’s discovery of African abstraction (see fig. 5).

The French impresario of non-western art Jacques Kerchache included the Barnet Fang in his canon-defining general text *L’art africain*, first published in 1988, as did the American scholars Warren Robbins and Nancy Nooter in their 1989 survey, *African Art in American Collections*. Following the aforementioned *Masterhands* project in 2001, the Barnet Fang was included in Alisa LaGamma’s definitive exhibition on central African reliquary sculpture *Eternal Ancestors: the Art of the Central African Reliquary*, held at The Metropolitan Museum of Art in 2007. Most recently the Barnet Fang was brought to Paris for *Les forêts natales. Arts d’Afrique équatoriale atlantique*, the expansive and important exhibition held at the Musée du quai Branly–Jacques Chirac, which closed in early 2018.

The Barnet Fang is a sculptural masterpiece, among the highest expressions of Fang sculptural canons. Through its extensive publication and exhibition history, which has included virtually all of the most important international exhibitions of the last 40 years, it has rightfully become one of the key works in our understanding of central African artistic genius, and an icon of African Art.

1 LaGamma, *Eternal Ancestors: the Art of the Central African Reliquary*, New York, 2007, p. 3

2 Perrois in Sotheby’s, ed., *Pierre Guerre. Art d’Afrique*, June 2011, lot 7, p. 33

3 *Ibid.*

4 De Grunne, ed., *Mains des Maître. À la découverte des sculptures d’Afrique/Masterhands: Afrikaanse beeldhouwers in de kijker*, Brussels, 2001, p. 121



OLMEC KNEELING DWARF

MIDDLE PRECLASSIC, CIRCA 900-600 BC

Stone, possibly brown serpentine
Height: 3 1/2 in (9 cm)

PROVENANCE

Reportedly American Private Collection, acquired by the mid 1960s
Edward H. Merrin Gallery, New York, acquired from the above
Howard and Saretta Barnet, New York, acquired from the above on August 25, 1978

PUBLISHED

Peter David Joralemon, "The Olmec Dragon: a Study in Pre-Columbian Iconography", in Henry B. Nicholson, ed., *Origins of Religious Art and Iconography in Preclassic Mesoamerica*, Los Angeles, 1976, p. 57, fig. 20 f (publication of papers presented at a symposium held at UCLA, February 25-26, 1973)
Gerald Berjonneau, Emile Deletaille, and Jean-Louis Sonnery, eds., *Rediscovered Masterpieces of Mesoamerica*, Boulogne, 1985, p. 38, pl. 13
Michael D. Coe, ed., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 220, cat. no. 118, and drawing of the headdress, p. 86, fig. 4b
Karl A. Taube ed., *Olmec Art at Dumbarton Oaks*, Washington, D.C., 2004, p. 58, Fig. 27

EXHIBITED

Princeton University Art Museum, Princeton, *The Olmec World: Ritual and Rulership*, December 16, 1995-February 25, 1996, and travelling: Museum of Fine Arts, Houston, April 14-June 9, 1996

\$ 60,000-90,000



This rare stone figure is one of the finest carvings of the dwarf type, a well-documented figural form within the Olmec corpus. He has been described as “among the most physically exaggerated and the most densely inscribed with iconography”¹ within this category. The carved emblems of the harpy eagle helmet and maize symbols including the bag on his back, mark the dwarf as a semi-divine carrier of the Olmec’s most sacred crop – maize. Maize was the foundation of Olmec ideology and the basis for the creation of deities associated with water and agriculture.²

The dwarf in Olmec art has been interpreted as a form of hierophany – a physical manifestation of the sacred.³ They have long been recognized as having special powers, as messengers and intermediaries between the natural and supernatural world. Taube notes that dwarfs’ afflictions were believed to come from rain and lightning, uniting them with powers of fertility.

The Barnet dwarf has pendulous puffy cheeks, a full lower lip and broad nose, with heavy lids that nearly cover the deeply recessed, slanting eyes. The top of the head is flanked by symmetrical profiles of the harpy-eagle, which form a helmet, with the thick beaks curving onto the dwarf’s nose, and the bird’s elongated eyes surmounted by the flame-brow motif. The harpy eagle is an important avian deity, first identified by Joralemon,⁴ and recognized as a manifestation of the major deity – the Olmec dragon. Taube refers to this deity as the Avian Serpent and further identified raptorial bird elements.⁵ The squatting posture and upturned head is a classic form of “attendant supplication”,⁶ typical of other dwarfs and appropriate for their role as courtly and royal supplicant companions. He carries a large close-fitting sack which drapes onto the buttocks and is secured on his head with the chevron-patterned tumpline running beneath the avian helmet. Three fronds of maize protrude at the top of the bag. The arms and legs are carved with symmetrically opposed maize emblems, one of a sprouted seed (shown as a rounded form with tripartite projections on one end), the other of the bundled maize ear fetish – known to be a sacred object and shown carried by various stone figures.⁷ The spatial placement of these emblems is a feature of Olmec art most formally displayed on the Las Limas stone figure where a pantheon of deities are placed strategically over the body.⁸





Drawings by Eugenia Joyce, early 1970s. Courtesy of Peter David Joralemon

One of the most important maize carrying figures is known as the “Jade Burden Bearer”.⁹ This fine jade figure carries a long sack supported by a tumpline on the head, with a single cleft sprout of maize at the top. This figure and the Barnet dwarf, while of different characteristics and stone types, dramatically portray how the physical act of bringing maize is a sacred procurement. The Barnet dwarf has a compelling identity of divine power portrayed by the intricate combination of symbolic motifs and humanistic features.

1 Coe, ed., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 221

2 Taube discusses the seminal role of maize in Mesoamerican rituals, iconography, ideology and economy, from the Early Preclassic era onward. The Aztec maize goddess Chicomecoatl was described by the sixteenth century chronicler Sahagún: “indeed truly she is our flesh, our livelihood; through her we live; she is our strength.” Taube in Clark and Pye, eds., *Olmec Art and Archaeology in Mesoamerica*, Washington, D.C., 2000, pp. 297-337

3 Ladrón de Guevara in Berrin and Fields, eds., *Olmec: Colossal Masterworks of Ancient Mexico*, San Francisco and Los Angeles, 2010, p. 25

4 Joralemon, *A Study of Olmec Iconography*, (*Studies in Pre-Columbian Art and Archaeology*), Vol. 7, Washington, D.C., 1971, pp. 67-70; Joralemon later identified the bird-deity specifically with dwarf figures and maize in Joralemon, “The Olmec Dragon: a Study in Pre-Columbian Iconography”, in Nicholson, ed., *Origins of Religious Iconography in Preclassic Mesoamerica*, Los Angeles, 1976, pp. 27-71

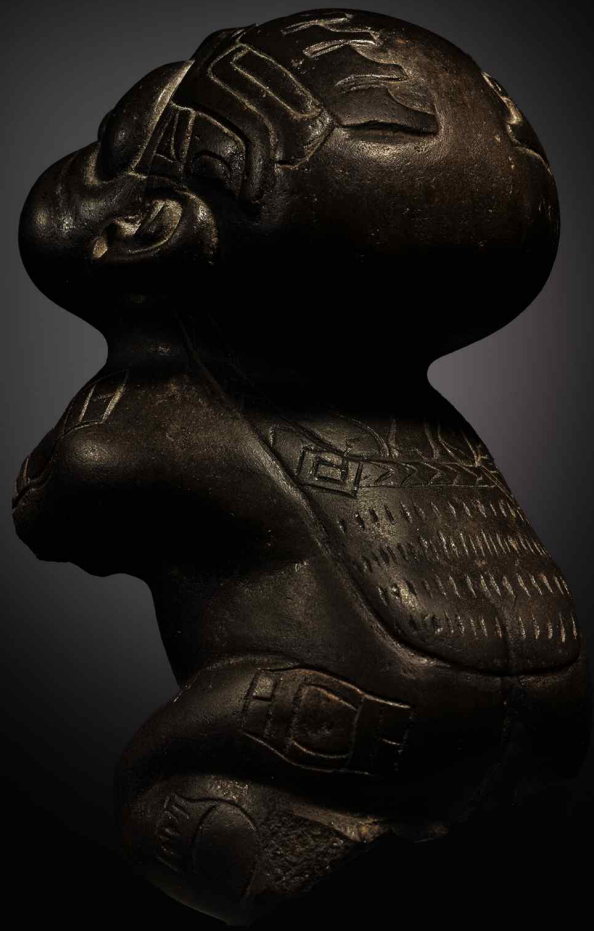
5 Taube in Coe, ed., *ibid.*, p. 86

6 Taube, *Olmec Art at Dumbarton Oaks*, (*Pre-Columbian art at Dumbarton Oaks*), Vol. 2, Washington, D.C., 2004, p. 57

7 The bundled and feathered maize ear fetish is an ancient sacred object for Puebloan groups of the American Southwest. Taube examined the similar features of the Mesoamerican and Puebloan customs, such as the directional symbolism of celt and maize, and the overall concept in the Southwest of maize ears being the “ritual embodiments of supernatural power”; Taube in Clark and Pye, eds., *ibid.*, p. 320

8 See Coe, ed., *ibid.*, p. 161, fig. 1

9 *Ibid.*, p. 222, cat. no. 119



OLMEC SEATED FIGURE

CHALCHUAPA REGION

MIDDLE PRECLASSIC, CIRCA 900-600 BC

Serpentine
Height: 4 1/8 in (10.5 cm)

PROVENANCE

Roberto Ardon, Los Angeles
Andre Emmerich Gallery, New York (inv. no. OM-43), acquired from the above in June, 1968
Howard and Saretta Barnet, New York, acquired from the above on June 17, 1969

PUBLISHED

Julie Jones, *Precolumbian Art in New York, Selections from Private Collections*, New York, 1969, no. 2
Gerald Berjonneau, Emile Deletaille, and Jean-Louis Sonnery, eds., *Rediscovered Masterpieces of Mesoamerica*, Boulogne, 1985, p. 38, pl. 11
Michael D. Coe, ed., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 147, cat. no. 17

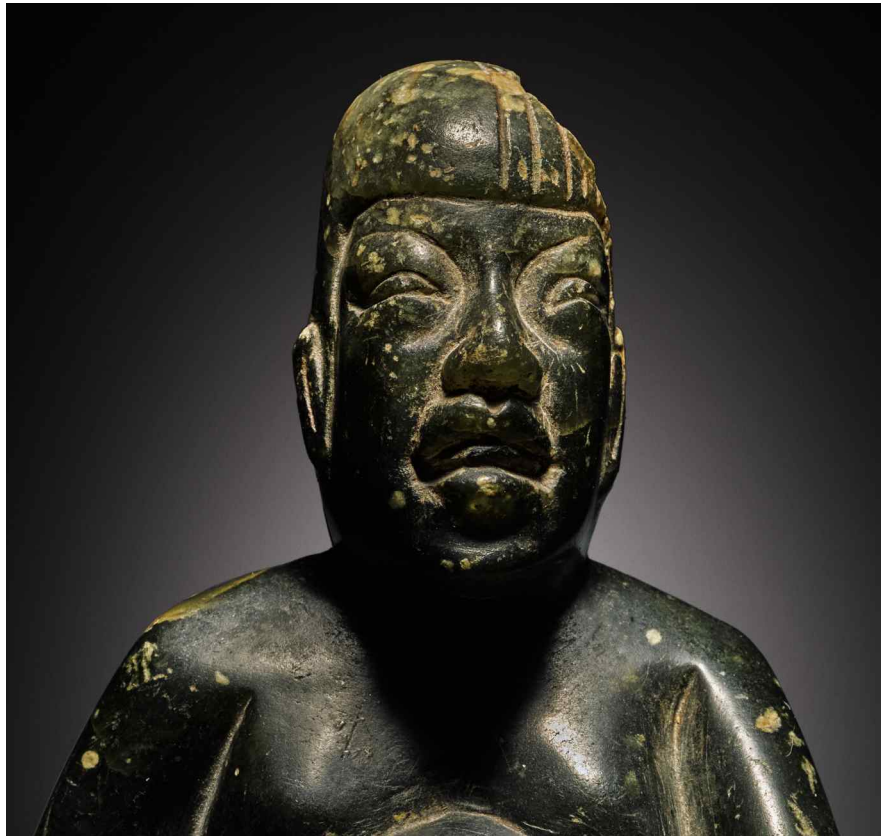
EXHIBITED

The Museum of Primitive Art, New York, *Precolumbian Art in New York, Selections from Private Collections*, September 12 - November 9, 1969
Princeton University Art Museum, Princeton, *The Olmec World: Ritual and Rulership*, December 16, 1995 - February 25, 1996, and travelling: the Museum of Fine Arts, Houston, April 14 - June 9, 1996

\$ 100,000-150,000







As aptly described in the catalogue accompanying the groundbreaking Olmec exhibition, “this portly figure [...] reclines with a sense of luxury and ease”,¹ exuding a self-assured presence from his corpulent body. His head is slender and oval, and the expression of the upturned face is animated, with full lips parted and the eyes narrowed as if squinting towards brightness. He leans back in counterbalance to his voluminous rounded belly, showing a prominent navel, with his arms reaching forward against the legs and hands loosely resting palms down. He wears a slender loincloth visible only around his waist at the back, with a cap-like striated coiffure, now partially missing on the left side of the head, with a central longer tress down the back of his neck.

Male figures of extremely corpulent form are usually seen in small ceramic form from the Las Bocas region; this figure is a rare example in stone, particularly in its animated and mature expression and the particular posture with the extended and bent legs. Another stone figure in this position and of a similar facial style (although of a more slender physiognomy), was found at the heartland site of El Manati on the Gulf Coast.² The Barnett figure was reportedly found in the Chalchuapa region of El Salvador, indicating the trade and influence from the northern Olmec heartland to the southern ceremonial centers.

1 Coe, ed., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 147

2 Berrin and Fields, eds., *Olmec: Colossal Masterworks of Ancient Mexico*, San Francisco and Los Angeles, 2010, p. 135, pl. 35

HELMET

GREEK, APULIAN

CIRCA FIRST HALF OF THE 6TH CENTURY BC

Bronze

Height: 9 1/2 in (21.6 cm)

of Corinthian type, with rounded dome slightly offset, flaring neck protector, pointed cheek-guards, broad nose-guard, and almond-shaped eyes, the long stylized tapering eyebrows in relief, a narrow border of finely striated diagonal lines around the eyes, nose-guard, and cheek-guards, the incised ornament around the forehead and on the temples, faint in places, including a pair of serpents, four lotus flowers outlined by a herringbone pattern, and hatched zigzags, the two holes above the eyebrows probably for the attachment of a plume or plumes.

PROVENANCE

Mathias Komor, New York

Howard and Saretta Barnet, New York, acquired from the above on November 1, 1973

\$ 50,000-80,000



This helmet is of the "Corinthian" type, and formed a standard part of the late Archaic hoplite's set of armor, together with his cuirass (breastplate), greaves (shin guards), shield, spear, and javelins.

The present example belongs to a specific group of Italic Corinthian helmets from Apulia, all dated to the first half of the 6th Century BC. Their distinctive features are a wide nose-guard, broad neck-guard, and elegant eyebrows in relief extending back over the temples or curving up over the forehead. The group is best represented by helmets in Karlsruhe and Bari; see Herrmann Pflug in Bottini et al., *Antike Helme. Sammlung Lipperheide und andere Bestände des Antikenmuseums Berlin*, Mainz, 1988, pp. 82f., figs. 19ff. Other related examples are in the Metropolitan Museum of Art, New York (inv. no. 55.11.10), the British Museum, London (inv. no. GR.1865.7-22), and the Museum of Fine Arts, Boston (inv. no. 48.498.1).

These helmets are the forerunners of the late and most developed form of the Corinthian helmet type, an example of which was sold at Sotheby's, London, November 29, 2017, lot 5.



FOREHEAD MASK SOUTHEAST ALASKA 19TH CENTURY

Wood (probably *Populus trichocarpa*), mineral pigments
Height: 8 in (20 cm)

Reverse inscribed in black ink '22 [-] 3911' and with Andre Emmerich Gallery label inscribed 'NW 10'

PROVENANCE

Julius Carlebach, New York

The Museum of the American Indian-Heys Foundation, New York (cat. no. 22-3911), acquired from the above by exchange in August, 1954

Andre Emmerich Gallery, New York (inv. no. NW 10), acquired from the above in November, 1957

Howard and Saretta Barnet, New York, acquired from the above on December 21, 1957

\$ 60,000-90,000





Not all the creatures represented in masks can easily be identified, and this is one of the challenging examples. Made to be worn on the forehead, the origin of this sculpture is evident in the eyes and their relationship to the eyesockets and mouth, as well as in the form of the nostril and the two slim U-shapes extending up between the eyebrows. The most uncommon features are the two curled “horns” or antennae that arch backward above the nose area. Coupled with the shape of the head and its foreshortened snout, these suggest that the mask most likely represents the woodworm, a crest emblem of the Gaanax'teidi and Gaanax'adi clans.

The story of the lonely girl who befriended a woodworm, which later grew large and began to consume all the food resources of the house, originated on the west coast of Prince of Wales Island, Southeast Alaska. At some time the story and the crest traveled with members of that clan who migrated to the Chilkat River valley above Haines, Alaska. There they joined with the Gaanax'teidi of Klukwan village in establishing the Whale House, known as *Yaay Hit'*, in about the year 1800. Within that famous clan house, one of the four celebrated houseposts created for that structure includes a figure of the girl, wearing a headdress made up of two large woodworms and with another one emerging from her chest. That housepost and the other three are currently displayed for the public in the Klukwan Cultural Heritage Center and Museum. A slim, fourteen-foot long feast bowl in the form of a giant woodworm with little human feet was carved for the dedication of that house, and remains in the present incarnation of the building today.

In addition to models of the housepost that have been carved in the last two centuries, other kinds of objects that display the woodworm crest include shaman's masks from the Gaanax'teidi, small wooden or ivory amulets, and examples of both woven and beaded ceremonial regalia.

Steven C. Brown, April 2018

CEREMONIAL SPOON SOUTHEAST ALASKA 19TH CENTURY

Mountain goat horn (*Oreamnos americanus*), dall sheep horn (*Ovis dalli*), abalone shell (*Haliotis kamtschatkana*), brass
Length: 10 7/8 in (27.5 cm)

Reverse of bowl inscribed in black ink: '4858'

PROVENANCE

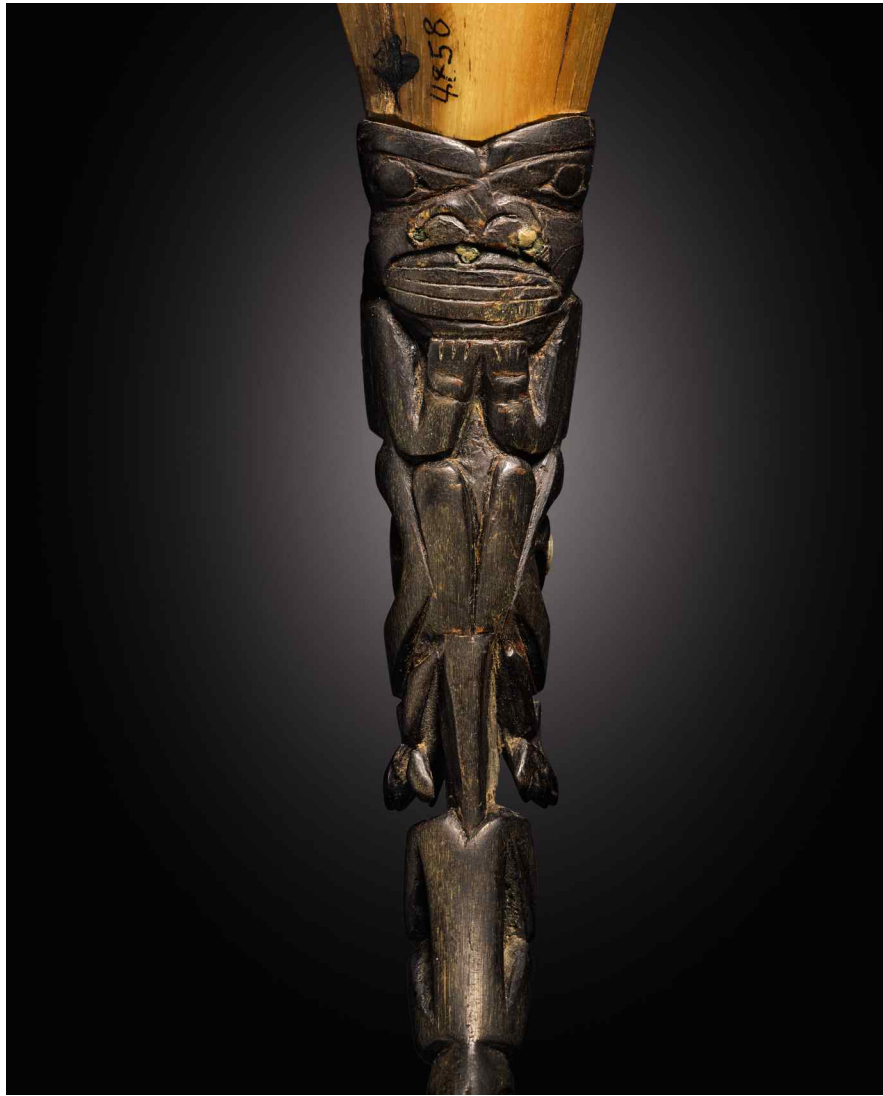
Alton L. Dickerman, Colorado Springs, collected in Sitka, Alaska, circa 1883
Foster B. Dickerman, Colorado Springs, by descent from the above
Alice Bemis Taylor, Colorado Springs, a gift from the above in 1928
The Taylor Museum, Colorado Springs (cat. no. 4858), bequeathed by the above, accessioned on January 14, 1954
Private Collection, New York, acquired from the above in 1993
Jeffrey R. Myers, New York, acquired from the above
Howard and Saretta Barnet, New York, acquired from the above on June 17, 1998

\$ 6,000-9,000





This ceremonial spoon illustrates, in miniature form, much of the same iconographic complexity as a totem pole, the most widely famous form of Northwest Coast art; both meticulously record the histories and legends of the people who made them. Association with a utilitarian purpose has perhaps diminished the attention paid to these richly complex spoons, which were objects of great importance and prestige. They were not objects of everyday use - that role was served by largely un-decorated spoons of red cedar, red alder, or hemlock. Complex ceremonial spoons such as the present example were used at the *koo.éex'*, the ceremony commonly called the potlatch, and they served as important records of significant ceremonies and events. Most were made for the noble families who occupied the top strata of the hierarchical societies of the Northwest Coast, whilst some were doubtlessly used by shamans, or *íxt'*, who were subject to certain prohibitions and taboos. The interpretation of the motifs and emblems on these objects is complex; although some characters can be tentatively identified, their full meaning was perhaps only entirely understood by the people who made them.



These ceremonial spoons often use two types of horn to create a striking visual contrast between the handle and the bowl, with the handle invariably made of the dark horn of the mountain goat and the bowl of the translucent amber horn of the Dall sheep, the two joined together in this case with small brass nails or pegs. The mountain goat in particular was hard to hunt, and just as its wool was prized for the making of *naaxein*, or “Chilkat blankets”, so its horns were highly prized for making these handles.

Inlaid abalone shell glints in the eyes of the raven perched at the point where the handle meets the bowl. The imposing bird holds its wings swept forward, enveloping its large, pointed beak. Two frogs – a rare motif – appear above the brow of the bird. The asymmetry of the carving makes them appear to clamber up the composition, their forelimbs and heads both raised away from the axis, mouths agape. Above them, also carved in an impressive openwork manner, is a human figure whose head merges into that of another sleek creature. On the reverse another squatting figure emerges from the tail feathers of the great raven.

FEMALE FIGURE

OKVIK OR OLD BERING SEA I, CIRCA AD 100-400

Walrus tusk (*Odobenus rosmarus*)

Height: 7 ⁵/₈ in (19.4 cm)

PROVENANCE

Paul Steinhacker, New York, collected *in situ* in 1974

Lance and Roberta Entwistle, London, acquired from the above

Howard and Saretta Barnet, New York, acquired from the above on October 22, 1976

PUBLISHED

Entwistle, advertisement, *Apollo*, Vol. CIV, No. 175, September, 1976, p. 41

Allen Wardwell, *Ancient Eskimo Ivories of the Bering Strait*, New York, 1986, p. 52, cat. no. 37

Lin and Emile Deletaille, eds., *Trésors du nouveau monde*, Brussels, 1992, p. 97, fig. 1

David W. Penny and George C. Longfish, *Native American Art*, New York, 1994, p. 244

William W. Fitzhugh, Julie Hollowell, and Aron L. Crowell, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 76, fig. 11 and p. 305, cat. no. 121

EXHIBITED

Anchorage Museum of History and Art, Anchorage, *Ancient Eskimo Ivories of the Bering Strait*, July 13 - September 7, 1986, and travelling: the Lowie Museum of Anthropology, Berkeley, October 18, 1986 - January 9, 1987; Detroit Institute of Arts, Detroit, January 25 - March 22, 1987; the American Museum of Natural History, New York, October 2, 1987 - January 3, 1988

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

Princeton University Art Museum, Princeton, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, October 3, 2009 - January 10, 2010

• \$ 150,000-250,000



ACTUAL SIZE

The Barnet Okvik figure is both one of the largest and the most profoundly lyrical illustrations of the artistic accomplishment of the people of the Old Bering Sea. It was made during the earliest phase of its culture's art which, at the most conservative estimate, dates to circa 100 – 400 AD. Both within its own corpus and the wider field of Old Bering Sea art it stands out as a paradigm. With its oval face elongated and taut and a slightly asymmetric smile plays across the mouth, the figure's expression is pregnant with meaning and imbued with a deeply poetic and spiritual presence. From the base of the long, thin nose two delicately incised lines indicating tattoo marks run to the high, subtly modeled cheekbones. The narrow eyes are carefully incised below the narrowed brows, which are shown with great naturalism. The torso has a monolithic quality, its form animated by the subtle curves of the sagittal and coronal planes. The pose possesses a solemn stillness which, together with the skyward gaze, suggests a frozen moment of meditation. The simplest indication of the limbs is present, their arcing form accentuating the grandeur of the head. The torso and back are covered with a tracery of finely incised lines which may represent a garment, tattoos, or charm straps and waistbands.¹ Within the corpus there is considerable variety in the forms of decoration, which raises the question of whether there was perhaps an intention to depict specific individuals, or purely to make each sculpture individual in its own right.

The quiescent pose and meditative air encourages the viewer to transpose one's own thoughts upon this sculpture, which does not reconcile its own purpose for us. On the basis of comparison with objects from the historic period (post 1732 AD) some scholars have posited that these figures were dolls, a suggestion which has not been met with entirely widespread



Amedeo Modigliani (1884 – 1920), *Tête*, 1911-1912, limestone
Tate Gallery, London (inv. no. T03760) © Tate, London / Art Resource,
New York

approbation. Dissent perhaps arises because of the prosaic purpose suggested by the word “doll”, which in this context is also somewhat misleading since such objects were not mere playthings even in the historic period, but rather had “apotropaic functions, including protecting against disease, serving as fertility and birthing amulets, and acting as general household guardians and deities.”² Other suggestions for their function include that they were charms used to ensure success in hunting, or to transmit knowledge, perhaps as aides for shamanic practices, in which role the sculpture might have acted as a channel to the invisible world of the spirits. This range of suggested purposes indicates that the role of these sculptures was probably complex and protean; it also reveals the limitations of our knowledge of these beautiful and enigmatic objects.

To the contemporary viewer the air of shadowed mystery which cloaks the original “meaning” of this sculpture is surely part of its deep allure. As modern in form as it is archaic, this sculpture contains an irresistible echo of the work of Amedeo Modigliani, the artist who wrote: “what I am searching for is not the real, nor the unreal, but the subconscious, the mystery of what is instinctive in the race.”³ Modigliani could never have seen one of these prehistoric masterpieces from the far north, for none was found until several years after his death in 1920. Yet across time and space these two artists, one renowned, the other forever unknown to us, conceived sculptures of a crystalline beauty which exist on an eternal plane.

1 See Fitzhugh, Hollowell, and Crowell, eds., *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 76 (the Barnett figure), pp. 192-193, 198

2 *Ibid.*, p. 292

3 Klein, *Modigliani Unmasked*, New Haven and London, 2017, p. 147



OLMEC FIGURE

MIDDLE PRECLASSIC, CIRCA 900-600 BC

Jade
Height: 3 ¼ in (8.3 cm)

PROVENANCE

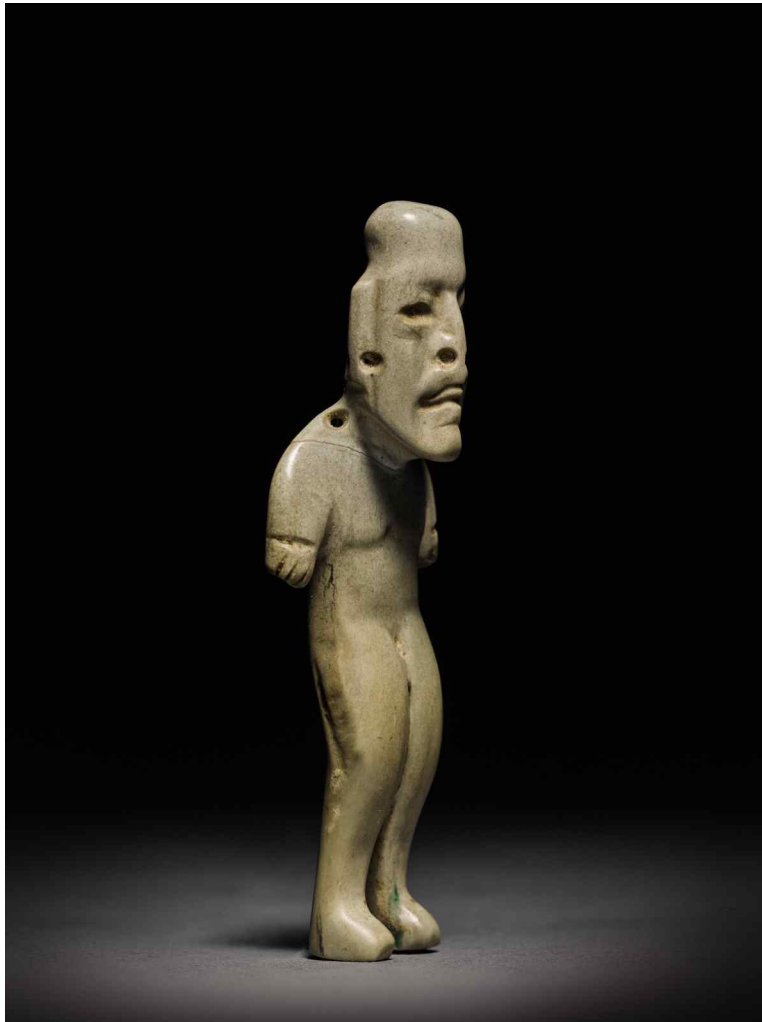
Edward H. Merrin, Veracruzana, New York
Howard and Saretta Barnet, New York, acquired from the above on June 21, 1972

PUBLISHED

Gerald Berjonneau, Emile Deletaille, and Jean-Louis Sonnery, eds., *Rediscovered Masterpieces of Mesoamerica*, Boulogne, 1985, p. 38, pl. 10
www.mayavase.com, Kerr Portfolio, nos. 267a and 267b

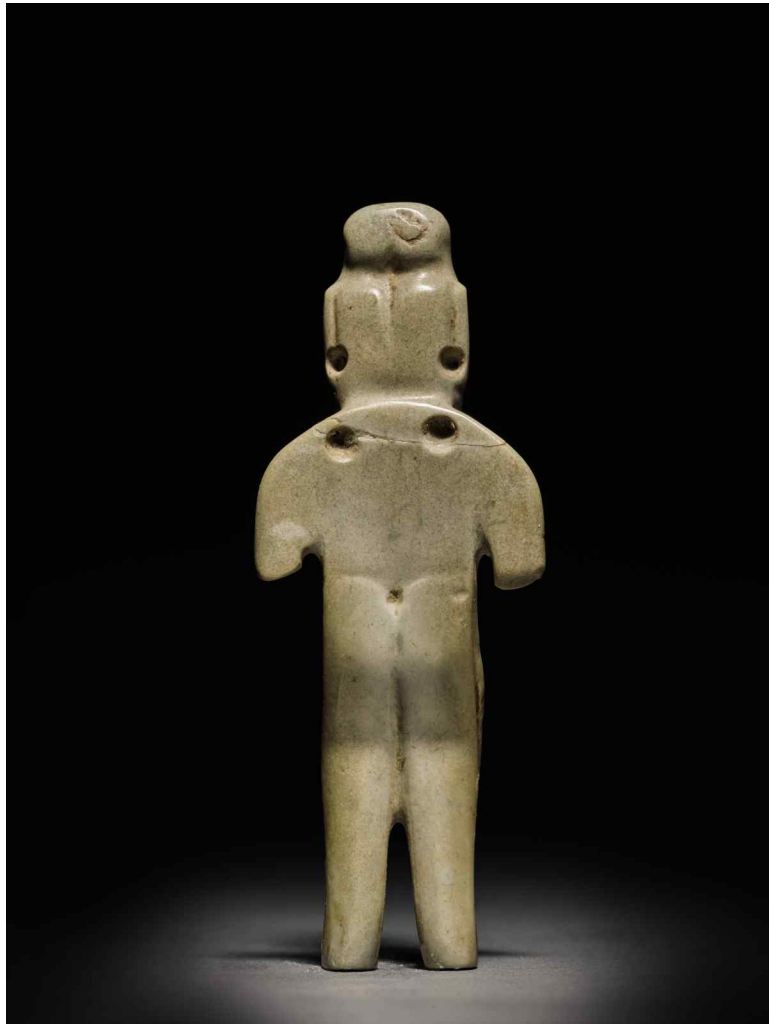
\$ 40,000-60,000





This figure possesses a monumental quality that transcends its small scale. Olmec art placed great emphasis on the representation of imposing physical presence; as Esther Pasztory notes, "Olmec rulers claimed power in themselves as physical entities. They are shown as [...] physically powerful [...]. By contrast, in the art of later Mesoamerica, most rulers claim legitimacy through costume and insignia that relate to their ancestors or to the spirit world, not through their bodies and faces".¹

The theme of transformation is vital in Olmec art, and in objects such as this the transformative act of the creators is transposed to the artist's creation of sculpture in sacred jade, in this case a pale blue-green stone with flares of darker green on the left arm and ankle. The artist had to manipulate the powers inherent in this material; successfully completing this deeply challenging process "proved the artist's supernatural capability to exercise spiritual discipline and communicate with unpredictable powers for long periods of time."² The artist's success is plain in the exquisite delicacy of the modelling of this small figure, an illustration of the lapidary skill for which the Olmec are renowned. The ears and nostrils are finely perforated, whilst tiny drill marks indicate the corners of the mouth with its everted upper lip. The chin is strong, and accentuates the forward thrust of the elongated head. The rear cleft of the head is a symbol of sprouting maize and associates this sculpture with the important maize deity (God II), who is depicted with corn growing from his cleft head. The distinctive flattened nose is found on a number of other sculptures of high style, including a figure found in "Tomb A" at La Venta, now



in the Museo Nacional de Antropología, Mexico City,³ as well as several figures from the famous “Offering 4” from La Venta. This figure was reportedly found in the Guerrero region, although the head and carving are of the La Venta style, the purest and most idealized Olmec style. The shoulders are exceptionally thin and fine, their sloping curve emphasizing the elongation of the head. Very subtle drill marks indicate the sternum, navel and the sacrum; the form of the pectorals and buttocks are suggested with a similarly delicate modulation of the surface. The figure adopts the standing meditative posture, with the legs bent, arms extended, shoulders dropped, back straight, and the gaze intense in its focus. Through this posture union was accomplished with the *axis mundi*, “the point of alignment and intersection of the three levels of the cosmos – the earth, sky, and underworld [...] the place of entrance and conduit between the natural and supernatural worlds.”⁴

The arms of the figure – which must have been of exceptional delicacy – have broken and been carved again in antiquity, with incisions indicating the fingers on the foreshortened arms. Perhaps at the same time two holes were drilled at the top of the shoulders, allowing this superb sculpture to be worn as a pendant.

1 Pasztory, *Thinking with Things: Toward a New Vision of Art*, Austin, 2005, p. 186

2 Tate in Coe, ed., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 50

3 See Benson and de la Fuente, eds., *Olmec Art of Ancient Mexico*, Washington, D.C., 1996, p. 207, cat. no. 45

4 Coe, ed., *ibid.*, p. 225

**FIGURE FROM A FLYWHISK
TAHITI, SOCIETY ISLANDS
LATE 18TH CENTURY**

Wood
Height: 7 ⁵/₈ in (19.5 cm)

PROVENANCE

Ralph Nash, London
Howard and Saretta Barnett, New York, acquired from the above on May 2, 1973

\$ 100,000-150,000

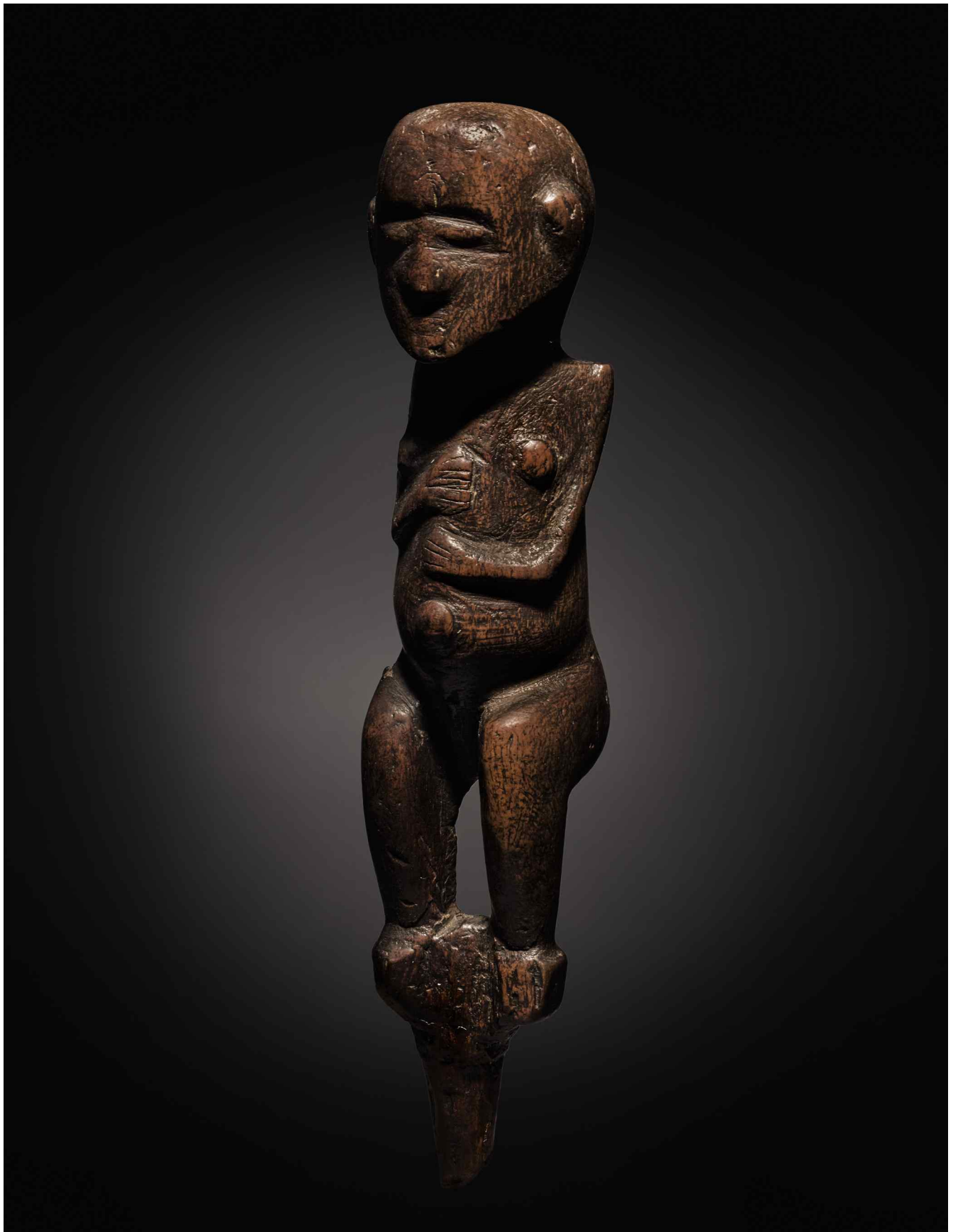




Fig. 1 Double Figure (Canoe Ornament), Tahiti, Society Islands, British Museum, London (inv. no. Oc.TAH.60), Courtesy Private Collection, New York

The attribution of objects from the Society Islands has long been the subject of some uncertainty. As David King notes, this difficulty arises in part because “communication and exchange among the Australs-Cooks-Societies probably started around the 15th century, so objects collected on any particular island may or may not have been made there, or may have been made by people from another island living there.”¹ Steven Hooper states that by the eighteenth century (if not before) specialist artists in the Austral Islands created “important ritual equipment for chiefs of the Society Islands.”² Nor was the confusion helped by a tendency on the part of early English observers to attribute all objects from these Islands to “Otaheite”, the beau ideal of the South Sea Islands in the imagination of the late eighteenth century.

That this uncertainty has persisted is evident in the fact that when the Barnets acquired this sculpture from Ralph Nash it was described as a “Rarotonga Godstick”. In fact, this important sculpture is, to our knowledge, the only example in private hands of the exceptionally rare corpus of Society Islands flywhisks which terminate in single anthropomorphic figures. In his study on the more abundant corpus of janiform flywhisks, Roger Rose notes that single figure flywhisks may be “regarded as the [type of] fly whisk used in the Society Islands at European contact.”³ Flywhisks were not merely practical implements – although swarms of flies in Tahiti were much remarked upon by eighteenth century visitors – they served the role of family and household Gods, and were also symbols of rank which were brandished during oratory.

A firm attribution to the Society Islands, and more specifically to Tahiti, is supported by a comparison of the Barnett flywhisk with the wider corpus of firmly identified Tahitian sculpture, as well as with the smaller corpus of single figure flywhisks. Particularly characteristic of Tahitian sculpture are the squared shoulders, the concave back, the firm, lean jaw, and semi-circular ears. In the case of the Barnett flywhisk these features are executed with the definite confidence of the accomplished craftsman. The form of the ears flows effortlessly into the line of the jaw, and the outline of the sculpture is fluid and rhythmic, with parabolic forms arcing in contrast to strong, straight lines. The profile of the Barnett flywhisk recalls that of the double figure, probably from a canoe, in the British Museum (inv. no. Oc.TAH.60; see fig. 1).⁴ The straight, slightly furrowed brow is distinctive, as is the asymmetric position of the hands, which is unique within the corpus of flywhisks. These two traits impart a certain tenderness to the sculpture, and are reminiscent of the standing figure in the Pitt Rivers Museum, Oxford (inv. no. 1886.1.1424)⁵, collected by the naturalists Johann Reinhold and Georg Forster during Cook’s second voyage in 1773-1774.

The known corpus of single figure flywhisks itself is so small that it can be easily enumerated here. While all fit within the same broad iconographical framework, representing a single human image with hands to the torso (with a single exception), there is considerable variety in the execution of individual details and, according to analysis carried out on some museum specimens, in the choice of wood.

The best documented examples are the two in the Cook/Forster Collection of the University of Göttingen. The first (inv. no. Oz 418),⁶ which retains its shaft, was acquired in 1782 from the naturalist, collector, and dealer George Humphrey (1739–1826). In his manuscript catalogue Humphrey described it as “the handle of a Fly-flap, made of wood, ornamented with a human figure rudely carved, supposed by some to represent an idol, from Otaheite.”⁷ The second (inv. no. OZ 419) was collected by the Forsters, and acquired by Göttingen in 1799. Like the Barnett figure it clasps its hands to its chest in a particularly plaintive gesture; both sculptures also have a similar patina.





Fig. 2 Flywhisks from, the Austral Islands, Cook Islands, and Society Islands, Including inv nos. Oc.TAH.137 and Oc.TAH.138, Courtesy Private Collection, New York

Three examples of unrecorded provenance are in the British Museum, London (see fig. 2).⁸ The first (inv no. Oc.TAH.137) is “complete”, with the figure bound to a flat zigzag shaft “which may originally have been from [a] separate object”.⁹ The second (inv. no. Oc.TAH.138) has a broken zigzag shaft which closely resembles in form the broken “handle” of a fly-whisk, collected during Cook’s voyages, in the Weltmuseum, Vienna (inv. no. 145).¹⁰ The inventory number of the third is unknown. A “standing figure” (inv. no. Oc.LMS.98) in the museum, collected by a member of the London Missionary Society, is probably also a whisk handle; its hands are raised to its face in a gesture unique within the corpus.¹¹

Finally, an example identified as a “female deity”, is in the Museum of New Zealand Te Papa Tongarewa, Wellington (inv. no. OLO00370).¹² It was formerly in the collection of W. O. Oldman, who attributed it to “the Hervey Islands” (the southern Cook Islands) and noted that it “may possibly have been used as a whisk handle.”¹³ It was collected in 1823 by George Bennet of the London Missionary Society.

To these we should add two untraced examples which are known only from their appearance in an engraving in Hawkesworth’s account of Cook’s first voyage,¹⁴ and from the original drawing by John Frederick Miller, now in the British Library, London (Add. Ms. 23,921.53); and another, illustrated in Parkinson’s account of the first voyage, described as “A Fly-flap, the handle made of a hard brown wood, is thirteen inches long”.¹⁵

Although no early provenance was noted when the Barnets acquired this extraordinarily rare flywhisk from Ralph Nash, the recorded history of other examples in the tiny corpus, together with similarities in style and execution, tend to support the attribution of the Barnet flywhisk to the eighteenth century.

1 King, *Missionaries and Idols in Polynesia*, San Francisco, 2015, p. 142

2 Hooper, *Pacific Encounters: Art and Divinity in Polynesia, 1760 – 1860*, London, 2006, p. 192

3 Rose in Mead, *Exploring the Visual Art of Oceania: Australia, Melanesia, Micronesia, and Polynesia*, Honolulu, 1979, p. 207

4 A fragmentary figure in the collection of the National Museum of Ireland, Dublin (inv. no. 1885.190) is identified as an “image from fly whisk or canoe” in Kaeppler, “Artificial Curiosities”: *an Exposition of Native Manufactures*, Honolulu, 1977, p. 138, no. 3 & p. 142, figs. 246-247. It is almost certainly from a double-figure “canoe” carving, since it retains an upward reaching forearm below its right foot, and the remains of a projecting element from the buttocks.

5 Illustrated in Hooper, *ibid.*, p. 173, cat. no. 124

6 Illustrated in Hauser-Schäublin and Krüger, *James Cook. Gaben und Schätze aus der Südsee*, Munich, 1998, p. 102, cat. nos. 41 and 42

7 Humphrey, *Catalogue of Manufactures, Mechanical Performances, and other Inventions of the Natives of the New-discovered, or but Seldom Visited Countries in the Pacific Ocean etc.*, London, 1782, no. 198, cited in Hauser-Schäublin and Krüger, *ibid.*, p. 286, cat. no. 41

8 Hooper, *ibid.*, p. 175, notes that they are registered in the museum “with material of known eighteenth-century provenance.”

9 *Ibid.*

10 Illustrated in Kaeppler, *ibid.*, p. 225, fig. 465

11 Illustrated in Hooper, *ibid.*, p. 176, cat. no. 128

12 Illustrated in Oldman, ‘The Oldman Collection of Polynesian Artifacts’, *Memoirs of the Polynesian Society*, Vol. 15, 1943, pl. 9, cat. no. 370, and in King, *Missionaries and Idols in Polynesia*, London, 2015, p. 139, cat. no. 2.28

13 *Ibid.*, p. 6

14 Hawkesworth, *An Account of the Voyages Undertaken by the Order of His Present Majesty for Making Discoveries in the Southern Hemisphere [...]*, London, 1773, pl. XI

15 Parkinson, *A Journal of a Voyage to the South Seas, in His Majesty’s Ship, the Endeavour*, London, 1773, pl. XIII; p. 76 for the description



SENUFO OR LIGBI MASK
CÔTE D'IVOIRE
LATE 19TH OR EARLY 20TH CENTURY

Wood, metal appliques
Height: 15 in (38.5 cm)

PROVENANCE

Henri Kamer, Paris
Howard and Saretta Barnet, New York, acquired from the above on June 8, 1960

PUBLISHED

Robert Goldwater, *Senufo Sculpture from West Africa*, New York, 1964, p. 37, cat. no. 38

EXHIBITED

The Museum of Primitive Art, New York, *Senufo Sculpture from West Africa*, February 20 - May 5, 1963; and travelling: Art Institute of Chicago, Chicago, July 12 - August 11, 1963; Baltimore Museum of Art, Baltimore, September 17 - October 27, 1963

\$ 30,000-50,000





In their 2014 exhibition *Senufo Unbound*, African art scholars Constantine Petridis and Susan Elizabeth Gagliardi argued that the general categorization of works of art originating from the “three corners” border region of modern-day Mali, Burkina Faso, and Côte d’Ivoire under the broad “Senufo” label overlooks the stylistic and cultural diversity of the area and its people. While the cosmology and social structures of many of cultures in that region were similar, there did exist marked differences in their rituals and belief systems as well as styles of artistic production. The Ligbi, for example, lived in the southeastern part of Senufo country, close to the ancient trading center of Kong. Although they and many of their neighboring peoples had long been converted to Islam, ceremonies featuring the appearance of masks were recorded by scholars who visited the area well into the twentieth century. In recent literature, a corpus of Ligbi masks has been identified by common iconographic characteristics such as ear and headdress ornaments, the expression of facial features, and the prominent depiction of similar scarification patterns.

Ornately decorated and subtly expressive, this mask embodies the beauty and elegance typical of both Senufo and Ligbi forms. A stylized spoonbill, a common artistic motif in Senufo initiatory rituals, emphatically rises from the top of the mask’s forehead. Its downward pointing beak is echoed by the sharp and elongated nose that bisects the central portion of the face. Similar to other masks attributed to the Ligbi style, the crescent-shaped eyes are downcast and the small rounded lips protrude from the face, features which impart a sense of melancholy. Geometrically-shaped ornaments project both downward and laterally from the ears while the face is marked with traces of abstract scarification, many of which have been covered by metal appliques. In its gently stylized form and unique iconographic composition, the mask achieves a hybridization of the ideals of Senufo and Ligbi artistic beauty.

The Ligbi and other Islamic peoples in Senufo country did not participate in the well-documented *poro* rituals common to other cultures along the Guinea Coast. Instead, these cultures had *do* societies, which according to Timothy F. Garrard, “[functioned] largely as a fraternal association providing entertainment at major Islamic festivals and other special events”¹, with little emphasis on initiations. Despite their Islamic faith, the ceremonies of *do* societies featured colorful and lively masquerades, during which performers dressed in full-body costumes and adopted different characters as a form of public entertainment.

1 Garrard in Barbier, ed., *Art of Côte d’Ivoire: from the Collections of the Barbier-Mueller Museum*, Vol. 1, Geneva, 1993, p. 88

MAHONGWE RELIQUARY FIGURE
GABON
LATE 19TH CENTURY

Brass, wood
Height: 14 ½ in (36.8 cm)

PROVENANCE

Vladimir Golschmann, St Louis and New York
John J. Klejman, New York, acquired from the above
Howard and Saretta Barnet, New York, acquired from the above on January 13, 1964

\$ 60,000-90,000





Among the objects of African art collected earliest by Europeans were reliquary figures from the Kele-speaking peoples of equatorial Atlantic Africa, who made their home in the eastern half of present-day Gabon and parts of the Republic of the Congo. Breathtaking in its abstraction of the human figure and dramatic in the materiality of its construction, this reliquary figure from the Mahongwe culture is an embodiment of the boldness of Mahongwe artistic inventiveness and a strikingly beautiful example of its corpus.

Mahongwe reliquary figures have been historically distinguished for their radical degree of stylization and abstraction, even compared to other neighboring Kota substyles of artistic production. Whereas Kota reliquary guardian figures of other types possess a high degree of individuality, Mahongwe reliquary figures demonstrate a remarkable formal consistency. Anchored by a subtly concave wooden core, the ovoid-shaped “face” is symmetrical in composition, its “forehead” bisected by a wide vertical band of brass. On either side of this central band are “cheeks” comprising of dozens of meticulously hammered, thin strips of metal that trace the contours of the wood sculpture, evoking the form of elephant ears. Two circular metal appliques in the center of the face represent a pair of eyes, below which a sharp triangular protrusion acts as a stylized nose, surrounded on either side by sloping parallel ridges in relief that suggest, according to Perrois, “a long diagonal moustache, but [which] might be the stylized wrinkles of old age.”¹ The contiguous horizontal metallic strips wrap around the figure and are attached by staples to the edges of a brass plate that covers a wide ridge running down the figure’s central axis on the reverse. This ridge connects the tubular protrusion at the top of the head, representing the *i-benda* coiffure worn by dignitaries,² with the cylindrical abstraction of the neck and body below the face, which would have been attached to a basket containing ancestral relics.

Known as *boho-na-bwete*—literally “faces of the *bwete* ancestors”—these reliquary figures were not intended to realistically depict any one particular ancestor. Instead, they functioned as altar figures to which villagers and descendants of the venerated forebearers appealed for assistance and protection in earthly affairs. As such, they were vessels of spiritual connection between the realm of the ancestors with that of the living. The two earliest Mahongwe figures are in the collections of the Ethnologisches Museum, Berlin (inv. no. III C 1088), collected in 1874 by German geologist Oskar Lenz, and the musée du quai Branly-Jacques Chirac, Paris (inv. no. MH 86.77.2), brought to France by Joseph Michaud and Pierre Savorgnan de Brazza during one of their exploratory trips to the region in 1880. During the 1930-1940s, large numbers of Mahongwe reliquary figures were destroyed by Catholic missionaries, who considered ancestor cults a form of witchcraft. In part due to the small size of the Mahongwe population and these unfortunate acts of destruction in the twentieth century, the corpus of Mahongwe reliquary figures is small compared to other Kota substyles.

The present figure once belonged to Vladimir Golschmann, a Paris-born conductor who served as the musical director of the Saint Louis Symphony Orchestra for 27 years starting in 1931. Golschmann and his wife possessed a distinguished modern art collection, displayed alongside a number of African sculptures. While we do not know how this reliquary figure entered their collection, the sculpture’s majesty and enigma must have piqued the Golschmanns’ modernist taste, its appeal enhanced by the spiritual power it once held for the Mahongwe.

1 Perrois, *Kota*, Milan, 2012, p. 54

2 *Ibid.*

COCLÉ FIGURAL PENDANT CIRCA AD 800-1500

Gold
Height: 1 $\frac{3}{8}$ in (3,5 cm)

PROVENANCE

Mathias Komor, New York (inv. no. L45)
Howard and Saretta Barnet, New York, acquired from the above on March 8, 1958

\$ 3,000-5,000

The densely cast ornament of a stylized figure is a fine example of the detailed workmanship achieved with lost-wax casting. The original sculpture is overlaid with thin modeled bands creating the delicate projecting arms and legs, the broad face has an applied straight mouth and beaded nose and eyes, the filigree ears are double spirals at the side; the figure wears a braided headband and the flattened top of the head is decorated with rows of tiny beadwork; the concave reverse contains the suspension loop.

The highly rounded, columnar form is typical of Coclé goldwork, seen on cast rings and pendants which often hold inserted stone or shell additions; see Emmerich, *Sweat of the Sun, Tears of the Moon*, New York, 1965, pp. 97-98, figs. 121-122.



HARNESS RING WESTERN PERSIA, LURISTAN 8TH OR 7TH CENTURY BC

Bronze

Height: 3 $\frac{1}{16}$ in (7.7 cm)

surmounted by the head of a mouflon, its great arching horns grasped at the ends by two felines with gaping jaws, the ribs of the horns and other details carefully detailed, a suspension loop behind the mouflon's head.

PROVENANCE

Mathias Komor, New York,

Howard and Saretta Barnett, New York, acquired from the above on September 12, 1955

\$ 2,000-3,000

The specific function of these objects remains uncertain, although they are generally considered to be harness equipment. Compare Mooney, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum*, Oxford, 1971, p. 130, pl.26, no. 39, and Muscarella, *Bronze and Iron: Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*, New York, 1988, pp. 164-165 no. 261. See Mooney, *Ancient Persian Bronzes in the Adam Collection*, London, 1974, pp. 87-93 for further discussion.



MAYA PENDANT OF A JAGUAR HEAD LATE CLASSIC, CIRCA AD 550-950

Spiny oyster shell (*Spondylus princeps*)
Width: 2 ½ in (6.3 cm)

PROVENANCE

Fine Arts of Ancient Lands, New York (inv. no. 3609)
Howard and Saretta Barnet, New York, acquired from the above on January 12, 1982

\$ 500-700

The elaborate headdresses, clothing and jewelry of the Maya included layers of small shell, bone and stone ornaments attached by tiny perforations or suspended as independent jewels. This shell pendant of a jaguar's head may have been the central disk for a set of earrings. It is carved from a thin section of *Spondylus princeps*, the spiny oyster shell, a rare and valued commodity obtained only through exchange networks. Finely carved with a fierce profile head, the feline's lips are curled back revealing fangs with a thick band of finely incised pelt fur surrounding the mouth, the narrowed eye is recessed within a crosshatched band that curves up to the back, and the pierced earflare at the back shows the rosy section of the shell.

The jaguar, or *bahlam*, was one of the most important animals to the Maya, and its spirit and image were invoked in a myriad of artistic formats. They were the greatest hunter of the forest, an adept creature capable of night vision; as *wayab*, or alter ego to many elites, most notably the mythic Hero Twin Xbalanque, the jaguar gave power and protection even in small ornaments, such as this treasured shell.

For another shell ornament of a jaguar deity head, see Deletaille, ed., *Trésors du nouveau monde*, Brussels, 1992, p. 235, fig. 192.

End of Sale



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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 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 salesroom 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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable

symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 whatsoever 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

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable

forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no 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.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified. Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Photography:

Jon Lam
Elliot Perez

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. 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 US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay 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 Business, 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 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.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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