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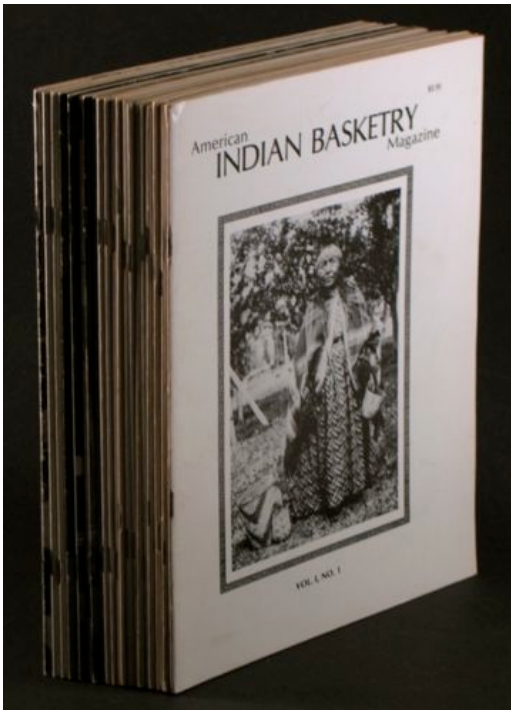
Checks, American Express, Discover, Visa, Mastercard & Paypal accepted.







**1. Akicita. Early Plains and Woodlands Indian Art from the Collection of Alexander Acevedo.** *Los Angeles; The Southwest Museum: 1983.* Veteran art dealer Alex Acevedo was also a determined collector of early Native American art and artifacts, and this important and scarce catalog documents 78 masterpieces from his collection. Softcover. 11"x7.5", 51 pages, color illustrations. Some moderate wear, small water wrinkle, light marginal stain. #36885 \$100.00



**2. American Indian Art Magazine. Spring, 1976.** *American Indian Art Magazine: 1976.* An early issue of the premier magazine on the arts of native Americans. Softcover. 8.5"x11", 86 pages, color and black & white illustrations. Minor wear. #36114 \$35.00

**3. American Indian Art Magazine. Autumn, 1977.** *American Indian Art Magazine: 1977.* An early issue of the premier magazine on the arts of native Americans. Softcover. 8.5"x11", 86 pages, color and black & white illustrations. Minor wear. #36116 \$35.00

**4. American Indian Basketry Magazine. Volume 1, Number 1 to Voume V, Number 4 (issues 1-20) 1979-1985.** The entire 7-year run of this important tribal arts magazine. Softcovers. 20 issues. 8.5"x11", black & white illustrations. Some scattered wear and light soil. #36940 \$750.00

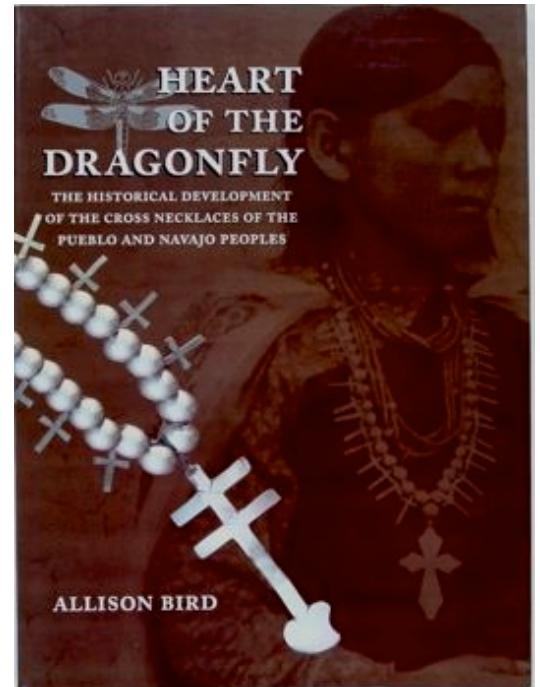
5. Anderson, Duane. **When Rain Gods Reign. From Curios to Art at Tesuque Pueblo.** *Santa Fe; Museum of New Mexico Press: 2002.* "Rain gods and their relatives developed out of an earlier tradition of larger hollow clay figurines, the earliest of which was collected at Tesuque Pueblo in 1879. They continue to be produced at Tesuque Pueblo to this day, constituting the longest continuous figurative art tradition in the Southwest. This book traces the evolution of the rain god from tourist art to Indian self-identity and self-expression. Importantly, it studies a popular form that has heretofore failed to earn the serious attention of scholars and collecting institutions and further the discourse on how art is defined and valued". Softcover. 9"x10", 143 pages, color and black & white illustrations. Fine. #35020 \$20.00

6. Arieta, Valerie & John. **Of Pride and Spirit. North American Indian Art from a Private Collection in Hawaii.** *Honolulu Academy of Arts: 1981.* A wide-ranging catalog, illustrating and describing 100 objects from across the United States and Canada, dating from 1800 to the first decades of the 20th century. Hardcover. 8"x9" 83 pages, many black & white and several color illustrations. Minor wear. #36510 \$45.00

7. Benson, Elizabeth Polk. **Handbook of the Robert Woods Bliss Collection of Pre-Columbian Art [with the]Supplement.** *Washington; Dumbarton Oaks: 1963 & 1969.* A catalog of 425 items from this famous collection. Includes Teotihuacan, Olmec, Maya, Veracruz, Mexico, Costa Rica, Panama, Columbia & Peru. With the Supplement which was published several years later. Softcover. 6"x9", 78 pages plus 103 black & white plates [and] 6"x9", 16 pages, black & white illustrations. Minor wear. #36948 \$25.00

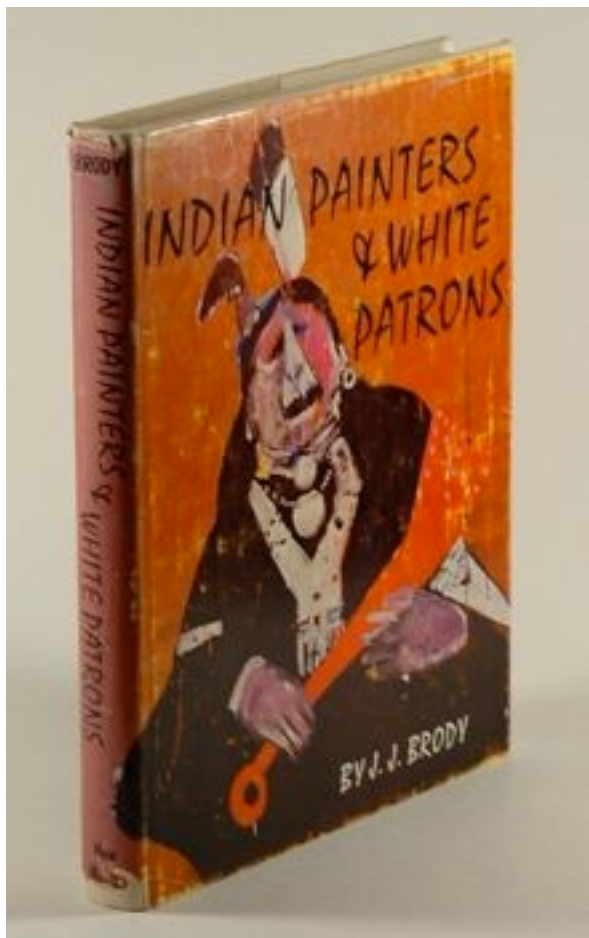
8. Berzock, Kathleen Bickford. **For Hearth and Altar: African Ceramics from the Keith Achepohl Collection.** *Art Institute of Chicago/Yale University Press: 2005.* "Using techniques that have been passed down through generations, African potters craft their wares by hand and fire them in the open to create vessels of amazing durability. Illustrated with more than 160 color photographs and maps, this book presents a group of virtuoso African ceramics collected by printmaker and professor Keith Achepohl over 20 years. The origins of these splendid objects range from the 3rd to the late 20th centuries and span the African continent." Hardcover. 10.5"x11.5", 203 pages, color illustrations, dj. Fine. #34538 \$50.00

9. Bird, Allison. **Heart of the Dragonfly. The Historical Development of the Cross Necklaces of the Pueblo and Navajo Peoples.** *Avanyu Publishing: 1992.* A scholarly and exhaustive study of the Native American cross necklace -the cross being a form used by Native Americans of the southwest well before the Christian Spanish arrived there. The examples shown were drawn exclusively from private collections, and illustrate examples not normally accessible to the general public. There are also many period photographs showing cross necklaces of the 1880-1950 period. An important study of Native American design and culture. Softcover. 9"x12", 173 pages, some color and many black & white illustrations. Light wear. #34462 \$300.00



**10. Blier, Suzanne Preston. *Beauty and the Beast. A Study in Contrasts.* New York; Tribal Arts Gallery: 1976.** The catalog which accompanied a loan exhibition of Nigerian masks representing the Beauty and Beast masquerade theme of south-eastern Nigeria. The masks were drawn from several private collections, and Suzanne P. Blier wrote the accompanying essay. Softcover. 9"x6", 14 pages, black & white illustrations. Light soil, the Gallery's address change sticker and a former owner's embossure stamp on the title page. #34569

\$20.00



**11. Brody, J.J. *Indian Painters & White Patrons.***

*Albuquerque; University of New Mexico Press: 1971.* An important study which examines the effects of white patronage on native American artists from the late 19th century until the founding of the American Institute of Indian Arts in 1962. By comparing Indian pictorial compositions and traditions from earlier times to art of the later periods, Brody concludes that white aesthetics and preferences had more affect on the resulting art than had previously been realized. Hardcover. 8.5"x10.5", 238 pages, 8 color plates and 92 black 7 white plates, dust jacket. Jacket rubbed. #34948 \$60.00

**12. Chance, Norman A. *The Eskimo of North Alaska.* New York; Holt, Rinehart and Winston: 1966.** A scholarly study of the Innupiat and their modern lives (as of the 1960s)- Growing Up - Making a Living - Village Life - Cultural Values - Dynamics of Change. Part of the Case Studies in Cultural Anthropology series. Softcover. 6.5"x9", 107 pages, several line illustrations. Light wear. #33608 \$12.50

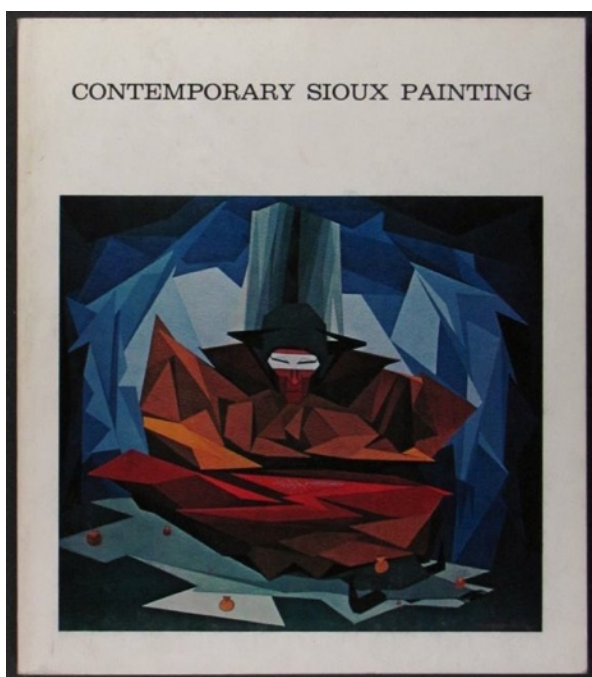
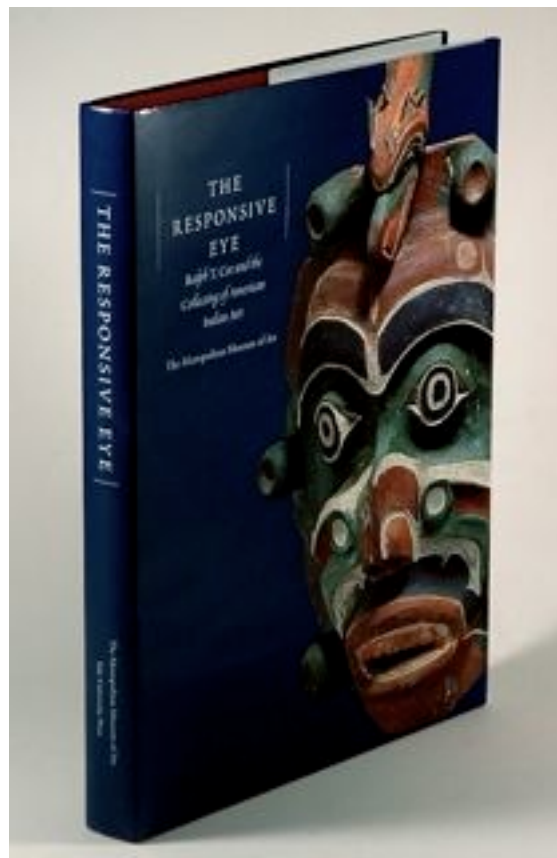
**13. Coe, Ralph T. *Sacred Circles. Two Thousand Years of Native American Indian Art.* Kansas City; Nelson Gallery of Art: 1976.** The wide-ranging catalog to a traveling exhibition

organized by the Arts Council of Great Britain. The preface notes- "The principle of selection was to represent the traditional arts of the Native Americans north of the Rio Grande (except for Casas Grandes), and while concentrating on artistic values, to show modest objects that shed light on their culture as well as outstanding examples which are also here in abundance. In fact the exhibition extends beyond 2000 years, several works dating from 1500-1000 B.C. having been selected as a preamble, while the latest works were made by living artists within the last few years. It includes many unique and superbly important pieces which may never be seen [in England] again. Mr Coe has included many categories of American Indian art which he feels are insufficiently known to the public, and has sometimes deliberately stressed these less familiar aspects". Softcover. 9"x10.5", 252 pages, many black & white and some color illustrations. Covers lightly rubbed. #35419 \$40.00



**14. Coe, Ralph T. *The Responsive Eye: Ralph T. Coe and the Collecting of American Indian Art.* New York; Metropolitan Museum of Art: 2003.**

Published in conjunction with the exhibition "The Responsive Eye: Ralph T. Coe and the Collecting of American Indian Art". "Over the past three decades, Ralph T. Coe has traveled extensively throughout the United States and Canada to assemble this collection of Native American art, one of the finest in private hands today. Immersed in the cultures of Native America, he has come to know artists and artisans, traders, dealers, and shop proprietors, selecting the very best they have to offer. The Ralph T. Coe Collection includes representative pieces from most Native American geographic regions and historical periods, beginning with objects dating back to the fourth millennium B.C. Many examples—men's shirts with ermine fringe, weapons, and button blankets—evoke the heroic lifestyle of the past, while small objects, such as tipi and kayak models, dolls, and tiny moccasins, speak to a more intimate significance. Ritual objects imbued with spiritual meaning—masks and katsinas, tablitas and medicine bundles—as well as utilitarian objects, such as pottery and baskets, also have a strong presence. This catalogue tells the stories of nearly two hundred of these objects, combining art history with personal reminiscence, and reveals the role Coe has played in bringing about awareness of the artistic heritage of Native America." Hardcover. 8.5"x11.5", 340 pages, 230 illustrations (202 in full color), dust jacket. Fine. #90319 \$60.00



**15. Contemporary Sioux Painting.** Rapid City, S.D.; *The Tipi Shop*: 1970. A two-part catalog. The first portion recounts the tales of Dakota artists, the second part includes works and biographies of Kills Two, Moses Stranger Horse, Godfrey Broken Rope, Jake Herman, Vincent Bad Heart Bull, Edward Two Bull, Frank White Buffalo Man, Andrew Standing Soldier, Calvin Larvie, Oscar Howe, Herman Red Elk, Thomas Claymore, Charles Trimble, Robert Freeman, Arthur Amiotte, Robert Penn, Earl Eder, Austin Rave, Duane Lafferty, and Donald Montileaux. Softcover. 8.25"x9.5", 80 pages, black & white illustrations. Minor wear, endpapers soiled. #38244 \$40.00

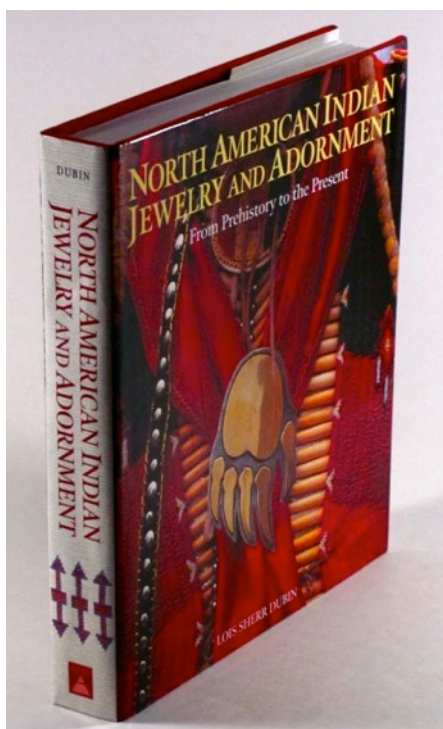
**16. Cooke, Sarah E. & Rachel B. Ramadhyani. *Indians and a Changing Frontier. The Art of George Winter.* Indianapolis; Indiana Historical Society: 1993. First edition.** George Winter painted the Miami and Potawatomi tribes in Indiana in 1839-1839, just before they were removed from their homelands and sent West. He also painted landscapes and portraits of pioneers in his home of Logansport, Indiana, and the neighboring country, as well as the many rivers in the area. Hardcover. 9"x12", 269 pages, color and b/w illustrations, dj; a fine copy in a fine jacket. #1141 \$50.00

**17. d'Harcourt, Raoul. *Les Textiles Anciens du Perou et leurs techniques.* Paris; Les Editions d'Art et d'Histoire: 1934.** A massive, classic study of pre-Columbian Peruvian textiles. This interesting book examines both specimens and construction techniques, and is illustrated with examples from collections around the world. The introduction "discusses yarns, dyes, looms, and raw materials; the first of the two-part text examines weaves, and the second considers such nonwoven materials as braiding, felt, and embroidery". French text. A noted ethnologist and expert on Pre-Columbian South America, Raoul d'Harcourt was married to Marguerite d'Harcourt, the French composer and ethno-musicologist, and in the 1920s the two maintained a Parisian salon where many of the Brazilian diaspora in France gathered. Softcover. 10"x13", 170 pages plus 109 b/w plates; rebaked, some cover soil, and several chips to the spine; covers splitting along the spine in several places. #38834 \$250.00



**18. Dandrieu, Chantal & Fabrizio Giovagnoni (eds.). *Passion d'Afrique. L'art africain dans les collections italiennes.* Milan; Officina Libraria:**

2009. A beautifully-photographed, oversized catalog of Sub-Saharan African art in Italian collections. Also includes essays on Sub-Saharan African art in Italy between 1950 and 2008 by Jean-Louis Paudrat and the collection of the Luigi Pigorini Museum by Egidio Cossa. French text. Hardcover. 9.5"x12", 243 pages, color and black & white illustrations, dust jacket. Fine. #95149 \$85.00

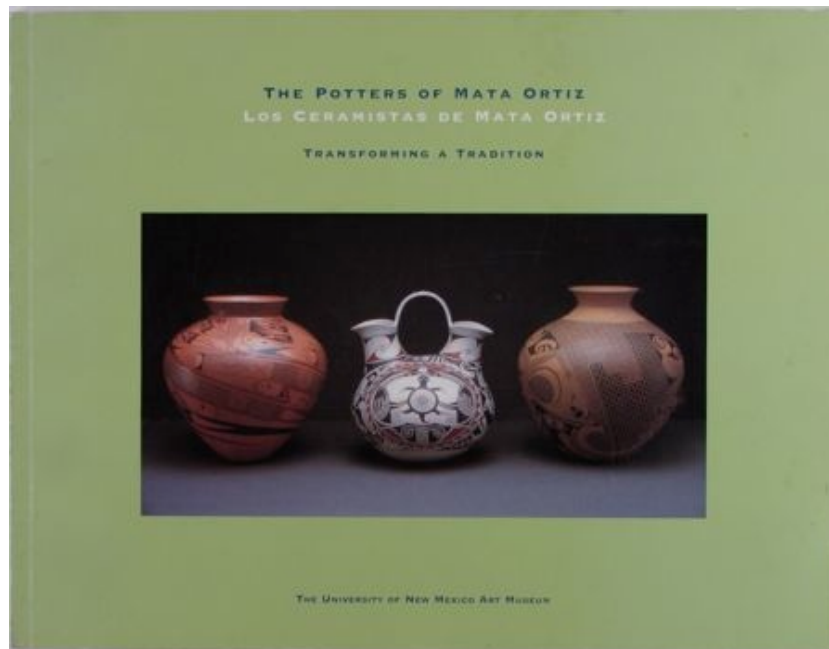


**19. Dubin, Lois Sherr. *North American Indian Jewelry and Adornment. From Prehistory to the Present.* New York; Harry N. Abrams: 1999.** Ten years in the making, this lavish, photo-filled book starts by exploring the jewelry of the ancient Americans and works its way, eventually, up to the 20th century. Separate chapters discuss and illustrate the Arctic, the Subarctic, the Woodlands, the Plains, the Great Basin, the Plateau, the Northwest Coast, California, and the Southwest. This book is packed with color photos and information, and if you are at all interested in any facet of the subject is well worth a place on your bookshelf. Hardcover. 10"x11.5", 608 pages, 820 color and 380 b/w illustrations, dj. Light wear. #38001 \$100.00

**20.** Ethnographic arts. **The Museum Journal [of the] University of Pennsylvania Museum. March, 1918.** *The University Museum: 1918.* This issue contains the articles- "The Art of Quillwork" (North American quillwork), "Native American Art" (Central American sculpture), "The Trail of the Golden Dragon" (Central American art), "Legends of Kit-Selas" (British Colombia totem pole tales), and "Decorative Arts of the Amazon" (trinket baskets, aprons and clubs). Softcover. 7"x10", 88 pages, 2 color and 26 black & white plates. Light wear, minor soil. #36425 \$35.00

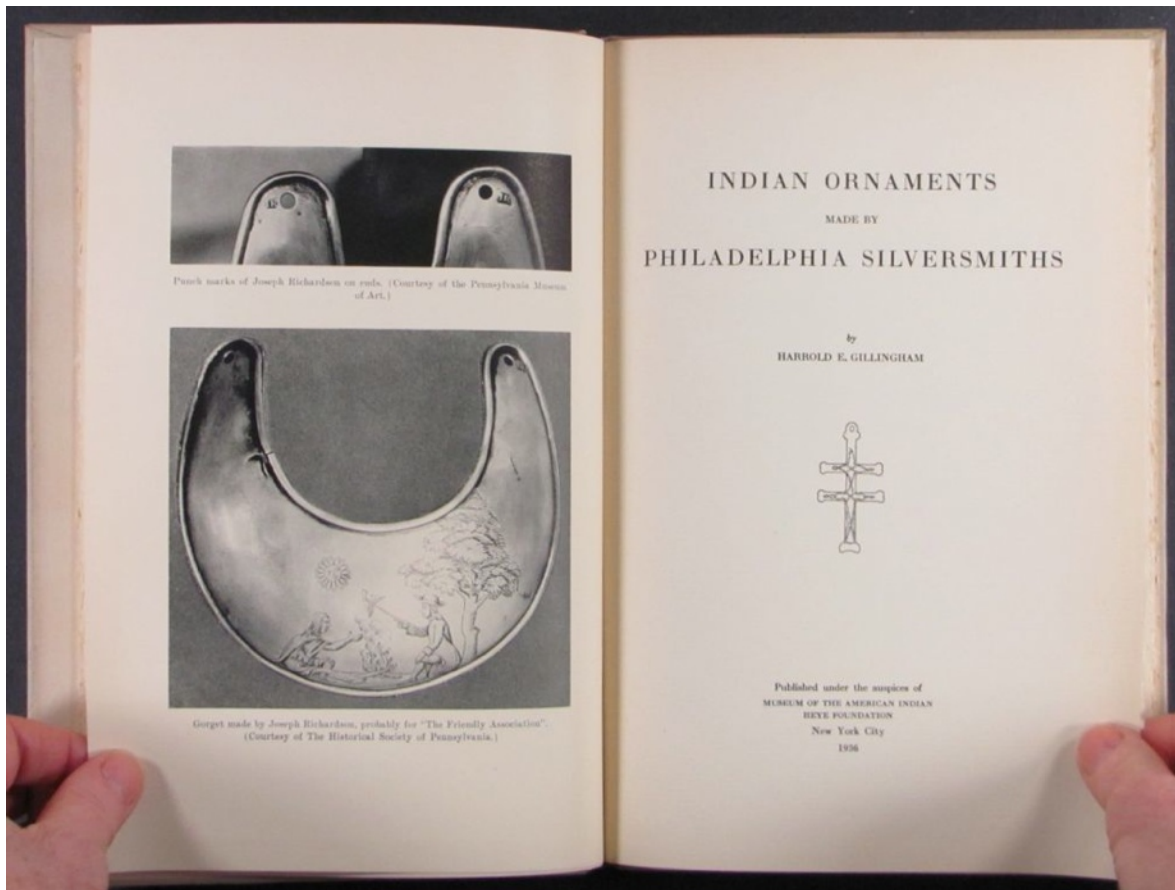
**21.** [Four Quarters Ltd.] **Pre-Columbian Art, including Mexico, Central and South America, from the Inventory of the Arts of Four Quarters, Ltd. Part One and Part Two.** *New York; Parke-Bernet Galleries: April 8 and October 28, 1972.* The two auction catalogs to this fine set of sales, featuring ceramics, stone carving, metals, and even some textiles. 2 vols. Softcover. 9"x9.25", 64 pages and 163 lots; 40 pages and 143 lots. B/w and several color illustrations. Light soil, a little wear. #31182 \$85.00

**22.** Gaines, Ruth. **Books on Indian Arts North of Mexico.** *New York; The Exposition of Indian Tribal Arts: 1931.* Basically a bibliography of materials that were currently available in 1931; a few then-out-of-print items were included. 7.5"x10.5", 15 pages, softcover; some soil. #30071 \$20.00

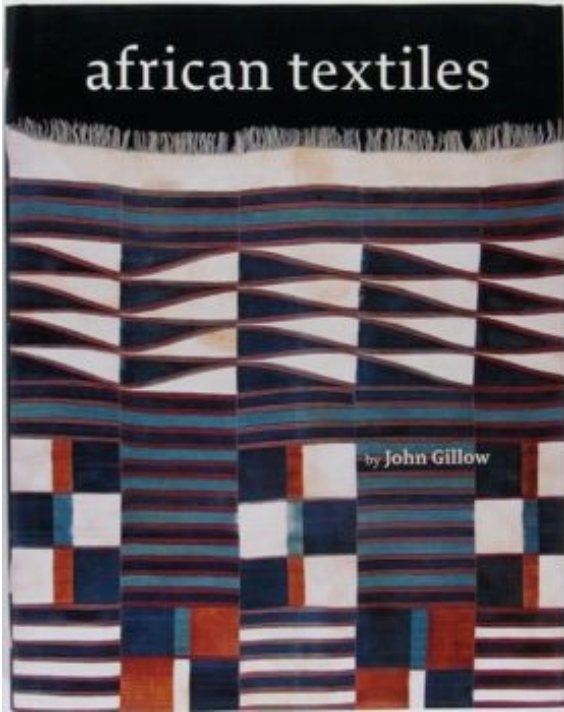


**23.** Gilbert, Bill, Dr. Flora Clancy & Dr. M. Jane Young. **The Potters of Mata Ortiz - Los Ceramistas de Mata Ortiz. Transforming a Tradition.** *Albuquerque; The University of New Mexico Art Museum: 1995.* An exhibition of the pottery created in the town of Juan Mata Ortiz, which is located in the high northern plains of the state of Chihuahua, along the banks of the Palanganas River. In the last quarter century this town of 2,000 has experienced an incredible revival of the Casa Grande potting tradition, and there are now upwards of 300 active potters working there. This loan exhibition showcases some of these potters and their pots. English/Spanish text. Softcover. 11"x8.5", 63 pages, color and black & white illustrations. Minor wear. #36754  
\$30.00





**24. Gillingham, Harrold E. Indian Ornaments made by Philadelphia Silversmiths.** *New York; Museum of the American Indian, Heye Foundation: 1936. Edition limited to 100 copies.* A continuation of Gillingham's study of silver ornaments produced by Philadelphia silversmiths and sold to Indian traders. Gillingham first published on this topic in 1926 and 1934, and this study is based on records and manuscript material which came to his attention after his 1934 periodical publication. This includes copies of many itemized invoices and bills from a number of early silversmiths. The American Numismatic Society, which holds Gillingham's papers, notes- "Harrold Edgar Gillingham (1864-1954) of Germantown, Pennsylvania, was a transportation executive, collector of American antiques, and a numismatist scholar noted for publishing a series of monographs on medals of merit and decorations of honor. He was born in Hainsport, New Jersey, and attended Lauderbach Academy and Germantown Academy. He became an associate member of the American Numismatic Society in 1916, a life fellow and council member in 1918, and treasurer from 1924 to 1938. In 1931 he was awarded a Huntington Medal in recognition of his outstanding contributions to numismatic scholarship. Gillingham also served as vice president of the Historical Society of Pennsylvania and president of the Pennsylvania Federation of Historical Societies, writing articles on topics such as Philadelphia silversmiths, ship building, and early fire defenses of Philadelphia and New York City". Hardcover. 6.5"x10", 26 pages plus 4 b/w illustrations on 2 plates. Small spot and a smudge on the cover, Gillingham's name written on the spine, else a nice, clean, tight, copy. #38610 \$450.00



**25. Gillow, John. *African Textiles*. San Francisco; Chronicle Books: 2003.** A sweeping, profusely illustrated study, written by a lifelong student and lecturer on textiles. The book is divided into sections covering the handmade textiles of West Africa, North Africa, East Africa, Central Africa and Southern Africa. Hardcover. 9.5"x12.5", 240 pages, color and black & white illustrations, dust jacket. Minor wear. #36043 \$100.00

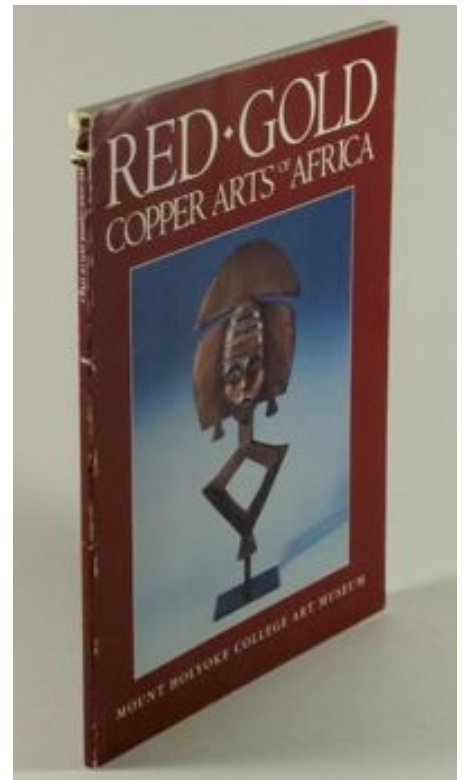
**26. Grimes, John R., et al. *Uncommon Legacies: Native American Art from the Peabody Essex Museum*. American Federation of Arts/University of Washington Press: 2002.** "In the glorious period of great sailing ships, New England mariners brought back treasures from far lands. The Peabody Essex Museum in Salem, MA, grew out of the East India Marine Society's desire, in 1799, to protect such 'curiosities' in a museum. Later additions, including modern Native American works, have since filled out the collection. This book commemorates the opening of a new permanent gallery for Native American art. Three excellent essays introduce the history

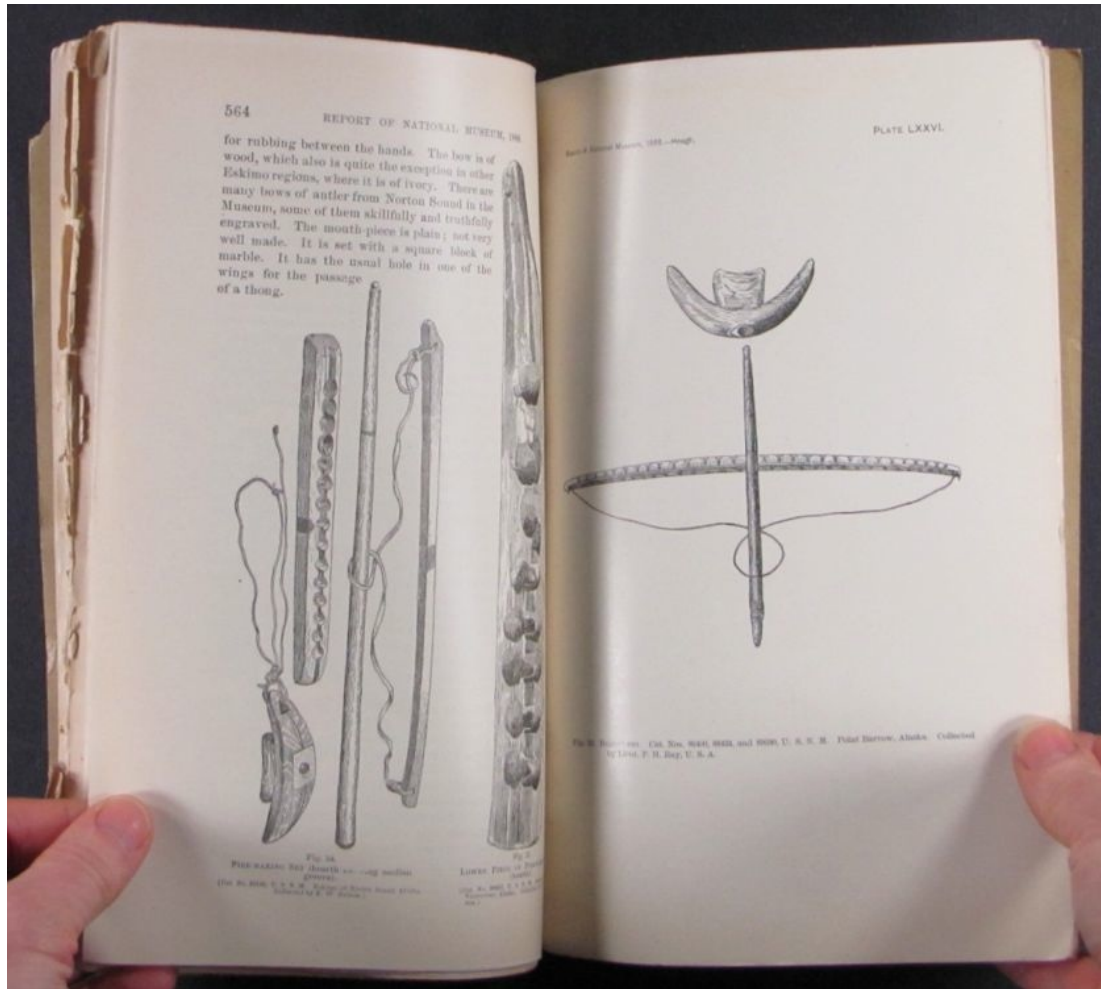
of collecting in general, the growth of collections of Native Americana, and the evolution of the Peabody Essex. Another essay on modern Native American art points the way to the future. Following are 119 glowing plates of the individual objects, with extensive notes on each. Each geographic area represented is defined with a short essay.... A good overview of Native American art." -Library Journal. Softcover. 9"x12", 272 pages, color and some black & white illustrations. Fine. #95133 \$30.00

**27. Hamilton, Martha Wilson. *Silver in the Fur Trade, 1680-1820*. Chelmsford; Martha Hamilton Publishing: 1995.** An important examination of North American Indian trade silver, with discussion of First Nations, American, British, Dutch and French trading patterns, an analysis of forms, and all the known Indian trade silver makers' marks and biographies of the silversmiths. Profusely illustrated and thoroughly researched, this is an essential reference work. Softcover. 8.5"x10", 236 pages, b/w and color illustrations, marks; near fine. #90146 \$45.00

**28. Herbert, Eugenia W. *Red Gold. Copper Arts of Africa*. South Hadley; Mount Holyoke College Art Museum: 1984.** The catalog to a loan exhibition of African copper tools, weapons, masks and figures which drew from both private and public collections. The catalog includes a glossary and an interesting bibliography. Very uncommon. Softcover. 8.5"x11", 56 pages, black & white illustrations. Some wear, spine head badly chipped. Delicate "perfect" binding. #35615

\$100.00





**29. Hough, Walter. Fire-Making Apparatus in the United States National Museum.** *Washington; Government Printing Office: 1890.* A study of ethnographic and early ethnographic fire-making tools in the Smithsonian. The report is divided into four sections- Fire-making by reciprocating motion (Indians of the two Americas, Ainos, Somalia, Australia, Eskimo, Kaffirs, Veddahs), Fire-making by sawing (Mayas, burmese, etc.), Fire-making by plowing (Polynesians, Australians, Papuans), and Fire-making by percussion (Eskimo, northern Indians, and general flint-and-steel implements). An offprint from the Report of the Museum for 1887-88. Softcover. 6"x9.5", 54 pages, line illustrations. Some wear, edges lightly chipped, corners chipped, a little soil. #38544 \$40.00

**30. James, George Wharton. Practical Basket Making.** *Pasadena; George Wharton James: 1920. New edition.* A classic study of basketweaving techniques, tools, materials and history by a longtime student of Native American basketry and arts. As one might expect, the focus is on native American subjects. Hardcover. 6"x9.5", 124 pages, black & white illustrations. Some wear, light soil. #36253 \$25.00



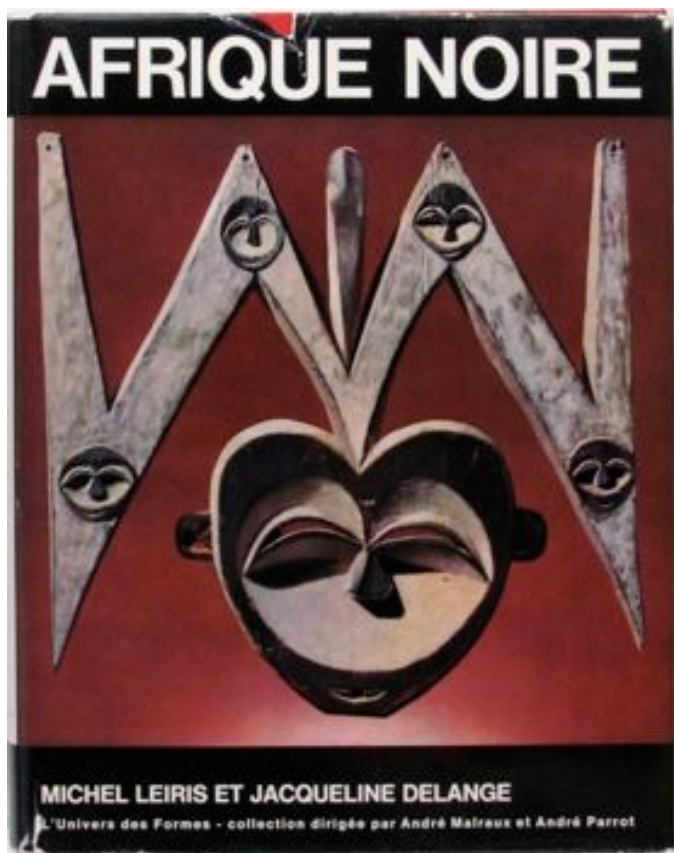
**31. Kaeppler, Adrienne L. *The Pacific Arts of Polynesia & Micronesia.* Oxford University Press: 2008.** "Comprising thousands of islands and hundreds of cultural groups, Polynesia and Micronesia cover a vast swath of the Pacific Ocean, stretching from Hawaii to the coral islands of Kiribati. This book introduces the rich artistic traditions of these two regions, beautifully illustrated with 100 color photos and 25 additional photos and drawings. From the textiles of Tonga to the canoes of Tahiti, Adrienne Kaeppler (a curator of Oceanic Ethnology at the Smithsonian Institution) sheds light on religious and sacred rituals and objects, carving, architecture, tattooing, personal ornaments, basket making, clothing, textiles, fashion, the oral arts, dance, music and musical instruments, and boatbuilding". Softcover. 6.5"x9.5", 210 pages, color illustrations. Fine. #38840 \$20.00

**32. Kahlenberg, Mary Hunt & Anthony Berlant. *The Navajo Blanket.* Praeger Publishers & the Los Angeles County Museum of Art: 1972.** The catalog to an important traveling loan exhibition. Eighty-one blankets from the period 1850-1900 are illustrated and described, and the text also discusses the history, techniques, materials and stylistic development of Navajo blankets. Hardcover. 9"x12", 112 pages, color and black & white illustrations. There was a hardcover edition of this catalog, but this is the softcover edition Perma-bound into neat hardcovers. Minor wear. #36441 \$50.00

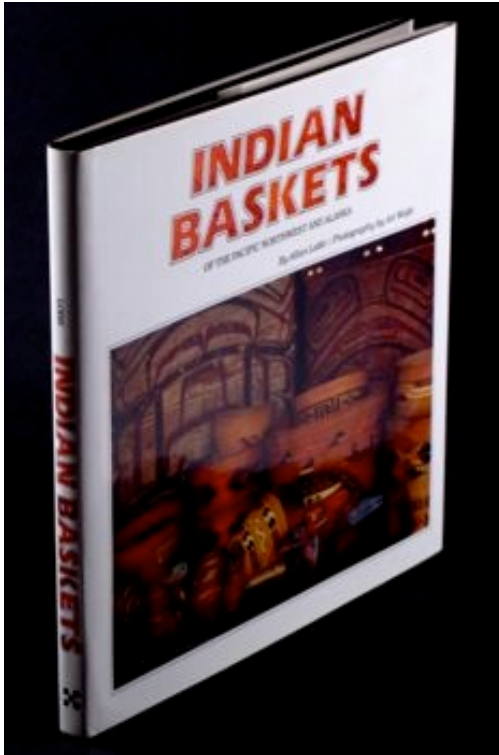
**33. Kankainen, Kathy (ed.). *Treading in the Past. Sandals of the Anasazi.* Utah Museum of Natural History: 1995.** "The most comprehensive volume on

Anasazi sandals and weaving technique published to date. Three hundred twelve examples from the extensive holdings at the Utah

Museum of Natural History demonstrate the Anasazi genius as skilled textile artists". Softcover. 6.5"x11", 199 pages, color illustrations. Minor wear. #35620 \$35.00



**34. Leiris, Michel & Jacqueline Delange. *Afrique Noire. La creation plastique.* Paris; Editions Gallimard: 1967.** An important, seminal modern study of sculpture in Africa, its history, traditions, styles, and artists/craftsmen. Profusely illustrated. Hardcover. 8.5"x11", 450 pages, color and black & white illustrations, dust jacket. Some folding pages/plates. A discreet ex-library copy, with a spine label and several small stamps. Lacks the blank endpapers. #36044 \$350.00



**35. Lobb, Allan. Indian Baskets of the Pacific Northwest and Alaska.** *Portland; Graphic Arts Center: 1990.* A beautifully photographed exploration of the antique and traditional baskets of the Alaskan Eskimo, Tlingit, Tsimshian, Haida, Kwakiutl, Thompson, Lillooet, Chilcotin, Coast Salish, Stalo, North Puget Sound, Cascades, South Puget Sound, Hood Canal, Southwest Washington, Cowlitz, Wasco-Wishram, Yakima, Klickitat, and Nez Perce peoples. Hardcover. 10"x10", 128 pages, color and line illustrations, dust jacket. Minor wear. #36606 \$50.00

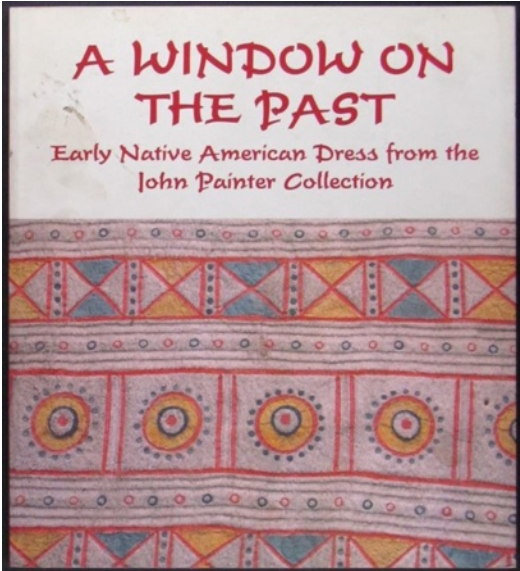
**36. Lyford, Carrie A. Quill and Beadwork of the Western Sioux.** *Branch of Education, Department of Indian Affairs: 1954. 2nd printing.* A survey of antique and traditional quillwork and beadwork of the western Sioux (Brule, Sans Arcs, Sicasu (Blackfoot), Minicoujou, Oohenopah, Oglala, and Hunkpapa) and their designs. "We have tried here to present designs known to be Sioux, for use in Sioux schools. The purpose of the book is a practical one. Our aim has not been an exhaustive scientific study. Rather it has been to bring

together a representative collection of designs and to explain them, so that practical workers, both students and teachers, may be able to recognize the bead and quillwork of the western Sioux and to make it for themselves". Softcover. 7.5"x10", 116 pages, black & white and line illustrations. Minor soil. #38530 \$40.00

**37. Malin, Edward. Antler, Bone and Shell.** *[contained in] Smoke Signals. Spring, 1968.* An article exploring the ways antler, bone and shell have been used by native American craftsmen, as well as the techniques and tools used. Softcover. 8.5"x11", 43 pages, black & white illustrations [article pp. 3-27]. Some soil, light wear. #36433 \$25.00

**38. Monroe, Dan L., et al. Gifts of the Spirit. Works by Nineteenth Century & Contemporary Native American Artists.** *Salem; Peabody Essex Museum: 1996.* The Library Journal notes- "The Peabody Essex Museum in Salem, Massachusetts, has only recently made its notable holdings of American Indian art accessible to the public. The celebratory first exhibition also produced this permanent collection catalog. Masterworks were chosen by five curators (several of whom are well-known Native American literary figures) to show the affinity between 19th-century and modern artistic expression. While the works are superbly photographed, the text is less consistent, with some anecdotes more cogent than others. Attempts to unify dialog about artifacts from many cultures and all media vary, depending on the writer's point of view. Still, the book offers invaluable historical documentation. Most useful are the quotes and perspective based on Native thought, exemplifying a trend toward interpretation of Native art objects by Native Americans that is welcome. Although this is an important addition for specialized library collections, the rich range of text and images will also interest general readers wanting to know more about the arts within Indian culture." Hardcover. 8.5"x12", 239 pages, color and black & white illustrations, dust jacket. Minor wear, light soil. #38783 \$35.00

**39. Negro African Art. The Collection of Mr. and Mrs. G. Mennen Williams.** *The Detroit Institute of Arts: 1966.* A fine collection of carvings and masks from Mali, Upper Volta, Guinea, Sierra Leone, Liberia, Nigeria, Ghana, Congo, and the Ivory Coast. 22 objects are illustrated. An uncommon catalog. Softcover. 8.5"x8.5", 24 pages, black & white illustrations. Some wear & soil. #35619 \$40.00



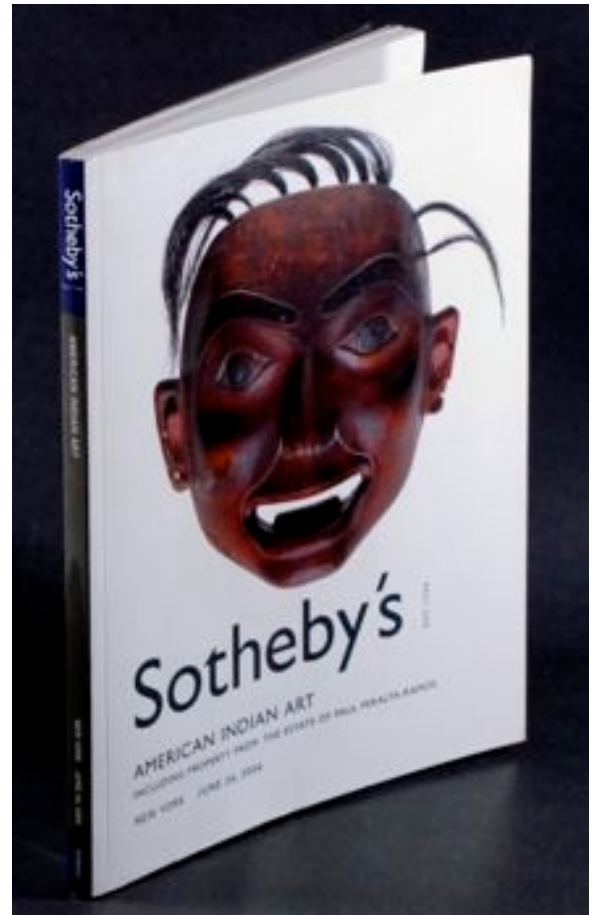
**40. Painter, John W. A Window on the Past. Early Native American Dress from the John Painter Collection.** *Cincinnati Art Museum: 2002.* The catalog to an exhibition of treasures from this exceptional collection, featuring articles of clothing and accessories of the Plains and Northern Woodland Native Americans. Shirts and moccasins, necklaces, sashes, bags, pipes, belts, dresses, cradles, ladles, and dolls -all are here, and so is much more. Softcover. 9"x10", 71 pages, color illustrations. Minor cover soil. #38782 \$50.00

**41. Penney, David W. Art of the American Indian Frontier. The Chandler-Pohrt Collection.** *Detroit Institute of Arts & University of Washington Press: 1992.* The catalog to a traveling exhibition featuring items from the important collection assembled by Milford G. Chandler and

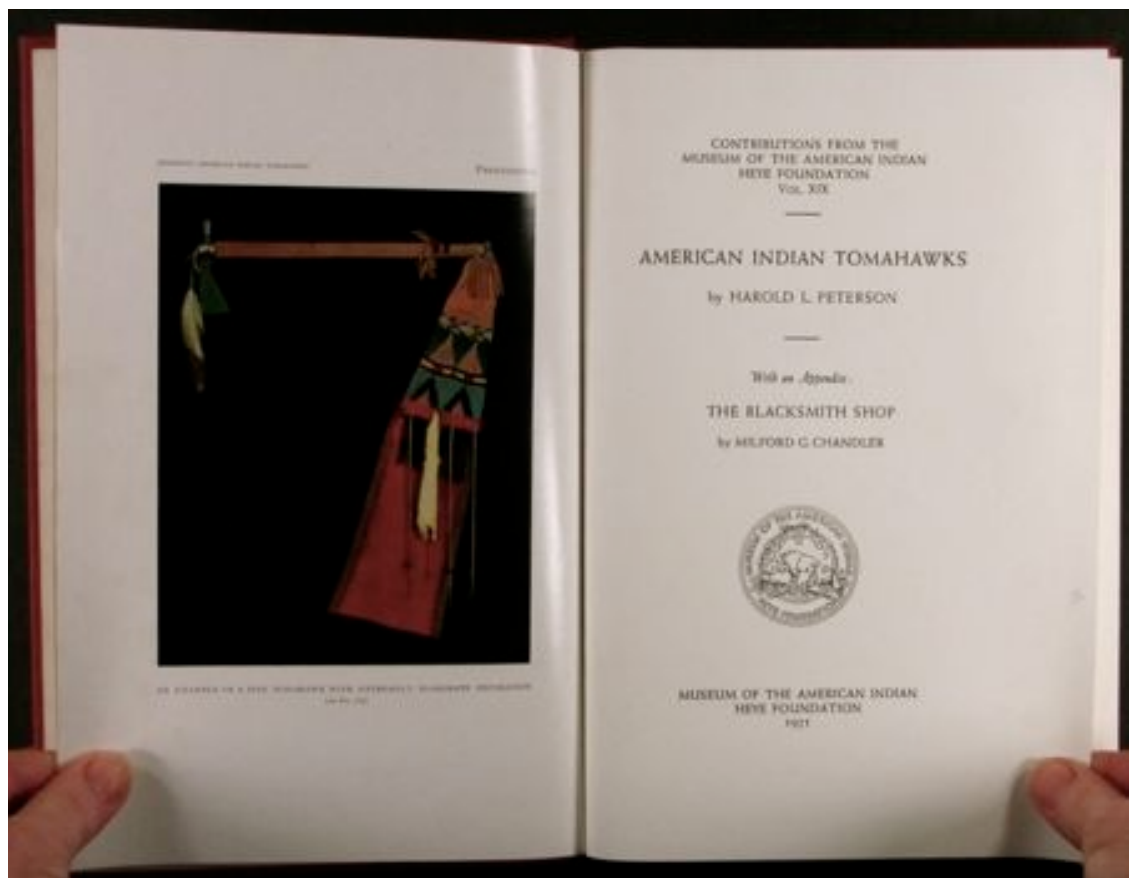
Richard A. Pohrt,

which focused on arts and artifacts of the North American Woodlands, Great Lakes, Plains and Prairies natives. The catalog is illustrated with many large color plates. Softcover. 9"x11", 368 pages, color and black & white illustrations. Some cover wear. #35420 \$40.00

**42. [Peralta-Ramos] American Indian Art including property from the estate of Paul Peralta-Ramos.** *New York; Sotheby's: June 24, 2004.* The Peralta-Ramos Taos Collection runs from lot 77 to 161, and includes a fine selection of southwestern Indian and Spanish colonial arts and crafts including furniture. Kachinas, pottery, baskets and metalwork. Softcover. 8.5"x10.5", 188 pages, 290 lots, color illustrations. Prices realized sheets. Some wear. #36427 \$35.00



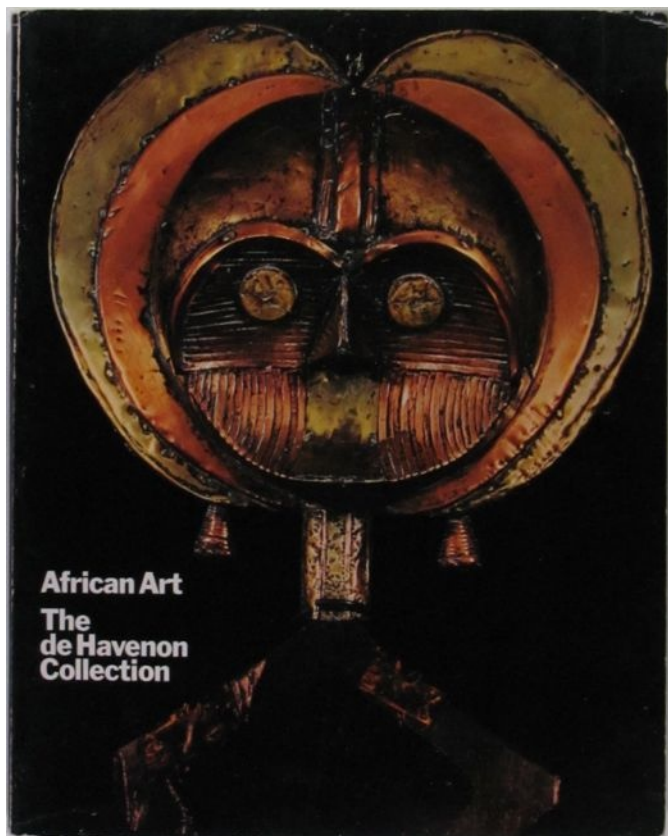




**43. Peterson, Harold L. American Indian Tomahawks.** *Museum of the American Indian, Heye foundation: 1971. Revised edition.* A detailed and important study which includes a history of the form and its types, as well as sections discussing simple hatchets, Missouri war hatchets, spontoon tomahawks, halberd tomahawks, spiked tomahawks, tomahawks with hammer polls, celtiform tomahawks, pipe tomahawks, and Naval boarding axes. Includes a directory of makers and dealers, and an appendix- "The Blacksmith Shop" by Milford G. Chandler. The core work on this subject. Hardcover. 7"x10", 142 pages with line illustrations plus 2 color and 97 black & white plates. Near fine. Bookplate of a noted collector on the pastedown. #36436 \$275.00

**44. Phipps, Elena, Johanna Hecht & Cristina Esteras Martin. The Colonial Andes. Tapestries and Silverwork, 1530-1830.** *Metropolitan Museum of Art/Yale University Press: 2004.* "The arrival of the Spanish in South America in 1532 permanently transformed societies that had developed over thousands of years, including the great Inca Empire. The arts from the Spanish colonial period-those that drew on native traditions, such as textiles, silver, woodwork, and stonework, as well as painting, sculpture, and other genres introduced by the Spanish-preserve an unspoken dialogue that developed between Andean and European modes of expression. This beautiful catalog focuses on 161 silver objects, textiles, and other masterpieces of colonial Andean culture, with essays discussing the artistry and vibrant energy of this convergent culture". Softcover. 9"x12", 396 pages, color and black & white illustrations. Fine. #95168 \$30.00

**45. Portraits of Oceania.** *The Art Gallery of New South Wales: 1997.* The catalog to an exhibition of 19th century photographs from the collection of The Art Gallery of New South Wales of the indigenous peoples of Australia, New Zealand and the South Pacific region. Most of the images come from a 19th century album purchased by the museum in 1986 which contained photographs by Charles Kerry, Henry King, and Paul Foelsche. Softcover. 8.5"x9.5", 122 pages, black & white illustrations. Some cover soil. #38287 \$40.00



**46. Rivet, P. & H. Arsandaux. La Metallurgie en Amerique Precolombienne.** *Paris; Institut d'Tehnologie: 1946.* 7.5"x11", 254 pages, several b&w illustrations, ex-institutional, in floppy card covers; typical French post-war wood pulp paper -browned & brittle. #18948 \$45.00

**47. Sawyer, Alan R. African Art. The deHavenon Collection.** *Washington; The Museum of African Art: 1971.* The first public exhibition of this important private collection of West African sculpture and carvings. The collection was heavily oriented towards work from the Western Sudan, but there were also many examples from the carvers of the coastal regions of West Africa and the Congo. His 1993 New York Times obituary notes that Garston deHavenon "was born in Tunis, came to the United States in 1929 and went into the perfume business, eventually founding the Anne Haviland Company, importers of French perfume. He later opened an art gallery in the Fuller Building, at Madison Avenue and 57th Street, where he remained through the 1970's. In recent years he was a private dealer.". Softcover. 8"x10", about 250 pages, hundreds of black & white and several color illustrations. Minor wear. #38170 \$40.00

*An Interesting Archive of Letters-*

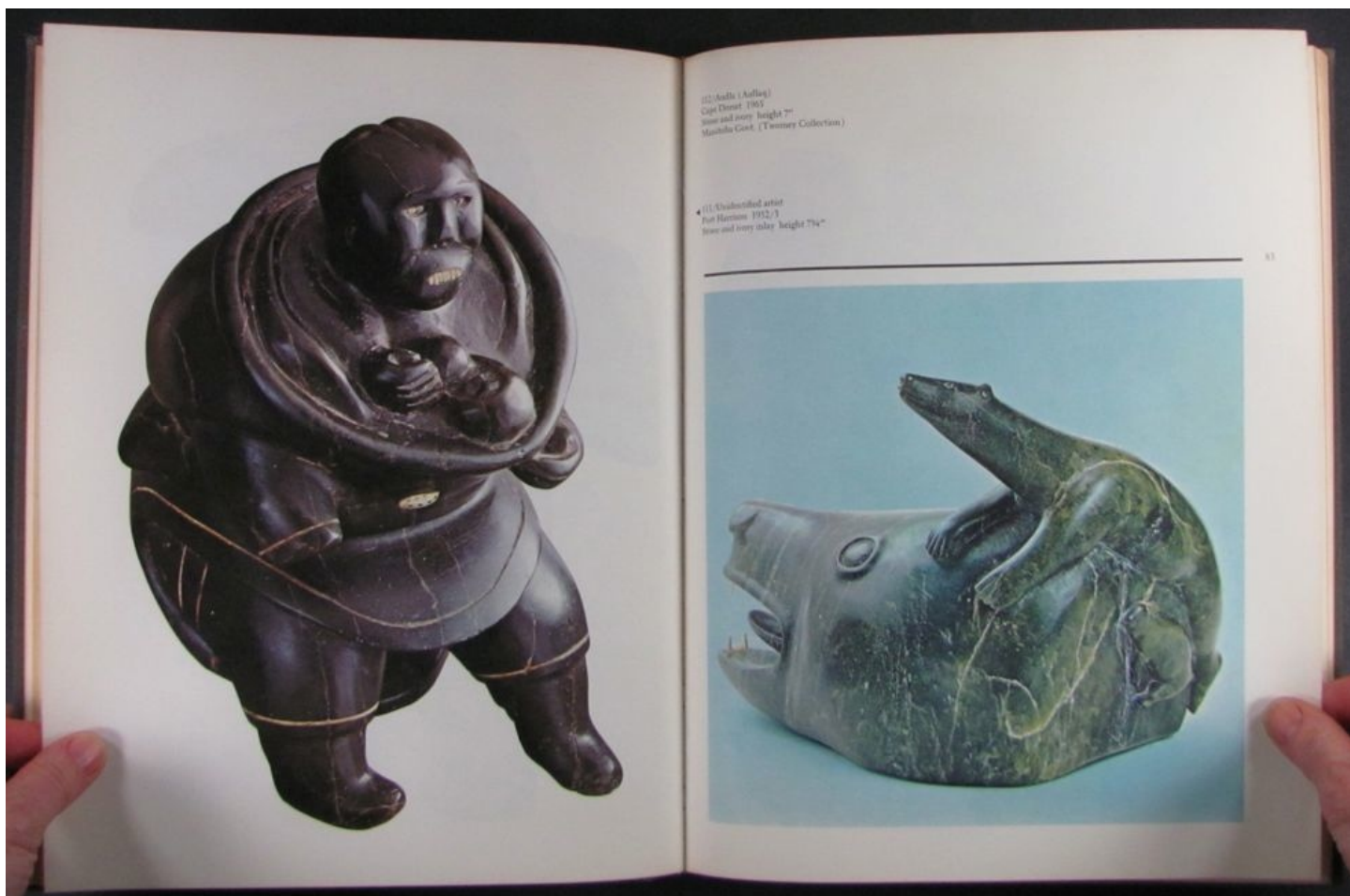
**48. [Schoonover] A small group of letters and invoices from Frank M. Covert, Mexican and Indian Goods, to Frank E. Schoonover.** *New York; 1908-1909.* An exceptionally interesting small collection of correspondence from a leading dealer in Indian goods to Frank E. Schoonover, a prominent American illustrator and artist of Western subjects. Covert, who was the publisher of the first edition of George Wharton James' classic book "Indian Basketry", sent Schoonover material on approval, and Schoonover appears to have kept most everything he was sent. The use of artifacts was a standard practice by artists of the era, who would travel West to do sketches and studies, and then complete their canvases in their East Coast studios, using materials such as these to add authentic details. The invoices find Schoonover buying Sioux papoose carriers and head dresses, Navajo blankets, buffalo hides, leggings and knife sheaths, Crow saddles, porcupine hunting bags, and similar items. The letters are business-like but informal, and the two obviously had a good relationship. All are



on Frank M. Covert's letterhead, with the exception of a January 9th, 1908 letter, on Covert & Harrington stationary, written by an employee and interesting enough to quote in full- "At Mr. Covert's request I send you herewith the data for the powder horn recently purchased by you. It was bought of an Oneida Indian named Jake Schuyler, whose former home was near Oneida, N.Y. but who now lives on the Oneida Reservation, near St. Thomas, Ont. Canada. He claims that it was used in the War of 1812, and it is certainly very old. It was collected by myself, in June 1907. Yours truly, M.R. [illegible]. I do not know about the fur cap. Mr. Covert will have to tell you that". 6 handwritten letters or notes, and 3 handwritten invoices, on Frank M. Covert or Covert & Harrington stationary. 9 items. Folds, light soil; two large invoices with creasing and short tears along the top. [30822] \$675.00

**49. Shannon, Helen M., et al. African Art. Masterpieces from Private Collections. Katonah Museum of Art: 1993.** "For the novice viewer, this exhibition provided an overview of African art; for the connoisseur, it offered an opportunity to view significant works rarely available to the public. Michael Kan, Curator of African, Oceanic, and New Worl Cultures, The Detroit Institute of Arts, curated the exhibition, choosing the finest works from regional collections. Most of the sculpture originated from the area south of the Sahara, from West and Central Africa. Object descriptions in the catalogue include cultural contexts". The catalog also includes the essay "African Art -An Appreciation" by Helen M. Shannon. Softcover. 8.5"x8.5", 24 pages, 14 black & white illustrations. Fine condition. #90293 \$12.00

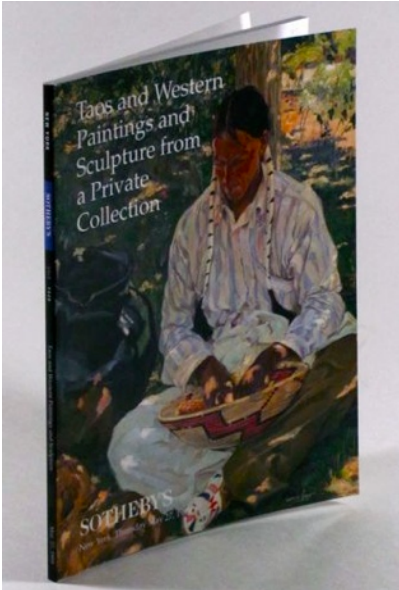




**50. Swinton, George. *Sculpture of the Eskimo*. Toronto; McClelland and Stewart: 1972.** "The photographs in this book constitute the most thorough visual record of Eskimo sculpture ever to be compiled, presenting most of the important pieces and spanning all of the phases from prehistory to the present. A magnificent pictorial chronicle and a sensitive appreciation of this highly individualistic art form..." A really big book. The full artistry and beauty of these sculptures is amply illustrated by the fabulous full color plates and the hundreds of b/w illustrations in this oversize volume.

The University of Manitoba, which holds his research papers, notes- "George Swinton [1906-2002] was born in Vienna, Austria [and] studied Economics & Political Science in Vienna from 1936-1938 before coming to Canada in 1939. He served five years with the Canadian Intelligence Corps in the Canadian Army, becoming a Canadian citizen in 1944. He completed a Bachelor of Arts at McGill in 1946 and took courses at the Montreal School of Art & Design from 1946-1947 and the Art Students' League of New York from 1949-1950. Swinton was the Curator of the Saskatoon Art Centre from 1947-1949. He was an instructor at Smith College from 1950-1953 and Artist-in-Residence at Queen's University from 1953-1954. That fall he joined the faculty of the School of Art at the University of Manitoba, a position that he held for twenty years. From 1974-1981 he was a professor of Canadian Studies at Carleton University. His final academic position was an adjunct professorship in the Department of Art History at Carleton University from 1981-1985. Swinton had many interests outside of academia. He was the art critic for the Winnipeg Tribune from 1954-1958. He hosted the CBC television series "Art in Action" from 1959-1962. He was the recipient of many honours including the

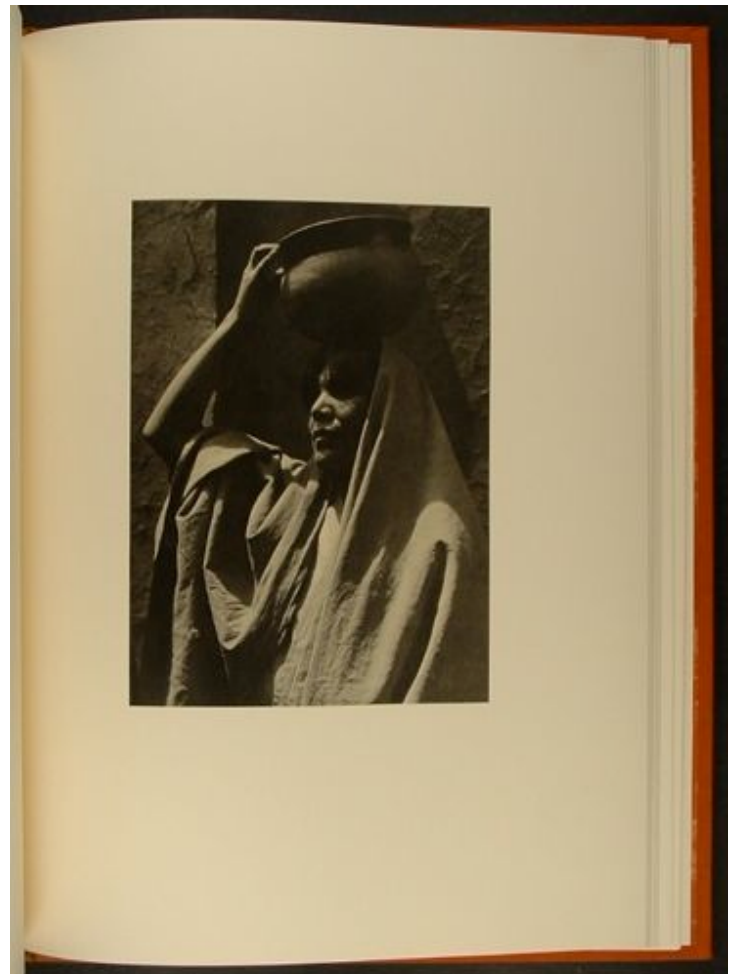
Centennial Medal in 1967, Member of the Order of Canada in 1979, Professor Emeritus from Carleton University in 1986 and an L.L.D. from the University of Manitoba in 1987. He was a renowned authority on Inuit Art and the author of numerous articles on the subject. His own art hangs in the National Gallery of Canada, the Vancouver Art Gallery and the Winnipeg Art Gallery." Hardcover. 10"x13", 255 pages, 37 color plates and 770 b/w illustrations, dj. Jacket worn. #38881 \$50.00

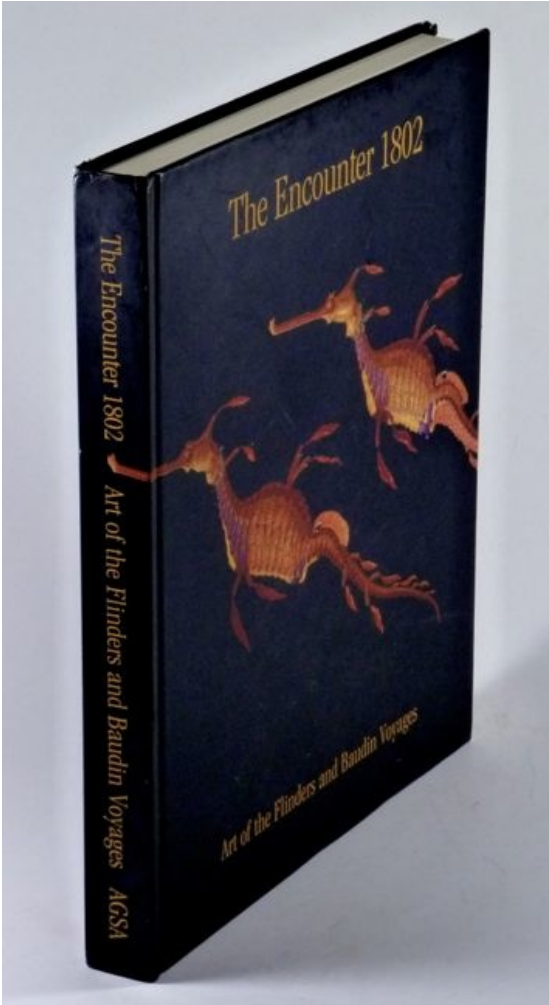


**51. [Taos] Taos and Western Paintings and Sculpture from a Private Collection.** *New York; Sotheby's: May 27, 1999.* The auction sale of the collection of an extremely enlightened and discerning collector. Softcover. 8"x10.5", 100 pages, 40 lots, color illustrations. Institutional stamp on first page, else a fine copy. [31610] \$45.00

**52. [Taos] Adams, Ansel Easton & Mary Austin. Taos Pueblo.**

**Photographed by Ansel Easton Adams and Described by Mary Austin.** *Boston; New York Graphic Society: 1977.* Facsimile Edition, published in an edition of 950 numbered copies, signed by Ansel Adams. Originally published by the Grabhorn Press in an edition of 108 copies in 1930, the original edition, whose photographs were individually hand-printed by Adams, has become a legendary rarity of photographic literature, making this fine 1977 re-issue the only available edition within the reach of most collectors. It was the second set of Adams' photographs to be published, after his High Sierras portfolio. This edition has an added Afterword by Weston J. Naef of the Metropolitan Museum of Art, which discusses the publication and importance of the original edition. Hardcover. 13"x17.5", 21 pages plus 12 full-page black & white plates. Publisher's adobe-red cloth and light brown leather spine, slipcased. Case lightly worn, book fine. [35641] \$1,900.00





**53. Thomas, Sarah. *The Encounter, 1802. Art of the Flinders and Baudoin Voyages.* Adelaide; Art Gallery of South Australia: 2002.** "In 2002, Australia commemorates the historic encounter between the pioneering maritime explorers Matthew Flinders and Nicolas Baudin off the south coast of South Australia in 1802. One ship was British, the Investigator, commanded by Matthew Flinders who was attempting to circumnavigate the continent and who was the first to give it the name 'Australia'. The other ship was French, Le Geographe, whose commander Nicolas Baudin had been sent by Napoleon to investigate the Antipodes."

"For both the French and British in 1802 the South Pacific was as remote and foreign as it was possible to be. And the two empires, at the height of their maritime, military, economic, artistic and scientific powers, were chief rivals. When the two ships met, they cautiously identified themselves, but a friendly meeting ensued, in spite of the fact that the two countries had officially been at war. For Flinders and Baudin, their passion for their exploration and science overrode the ideologies of their nations.

"The Art Gallery of South Australia presents a major art exhibition to commemorate the bicentenary of this historic meeting. The Encounter, 1802: Art of the Flinders and Baudin Voyages tells the fascinating story of the encounter through the eyes of the important artists on board the two voyages: William Westall (1781-1850) and Ferdinand Bauer (1760-1826) on the

Investigator, and Nicolas-Martin Petit (1777-1804) and Charles-Alexandre Lesueur (1778-1846) on Le Geographe.

"Each of the artists is important in their own right: Bauer is regarded as the greatest natural history artist of all time; Westall is Australia's first professional landscape artist; Lesueur created supremely beautiful images of our exotic marine life and Petit's portraits of Australia's indigenous people are some of the most sensitive created at the beginning of the nineteenth century. Four years in the making, the exhibition The Encounter, 1802 presents a range of very significant works of art from British, French, Austrian and Australian collections, many of which have never been seen before in Australia. Amongst them are the first recorded images of South Australia, never seen here before, and of Australian wildlife that has since become extinct. Sketches made ashore, delicate watercolours created at sea, paintings completed on return to Europe and other materials collected on each journey have been generously lent to South Australia to mark this important bicentenary. This is the first time that the works from each of the expeditions have been shown together. Too fragile to travel widely, these precious works of art cannot tour Australia and will be shown only in Adelaide." A scarce catalog. Hardcover. 9.5"x12", 228 pages, color illustrations. Minor soil. [39055] \$250.00



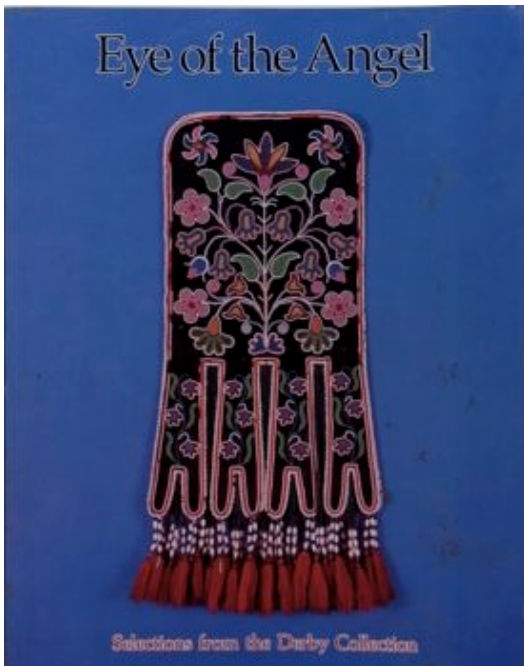
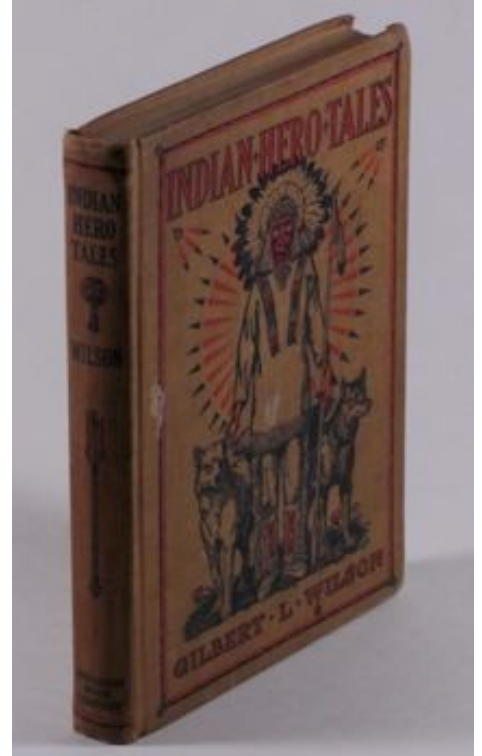
**54.** Wade, Edwin L., Carol Haralson & Rennard Strickland. **As in a Vision. Masterworks of American Indian Art. The Elizabeth Cole Butler Collection at Philbrook Art Center.** *University of Oklahoma Press & Philbrook Art Center: 1983.* The catalog to the inaugural exhibition of this fine collection. Includes ceremonial & religious objects, clothing, commercial sculpture, containers & implements, cradles, masks, toys & games, musical instruments, ornaments, rugs & blankets, and weapons. Softcover. 9"x12", 144 pages, color and black & white illustrations. Minor wear, light soil. #36949 \$60.00

**55.** Welsch, Robert L., Virginia-Lee Webb & Sebastian Haraha. **Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea.** *Hanover; Hood Museum of Art: 2006.* "Exploring the relationship between social life and artistic expression since the 19th century in one of the most important art-producing regions of Papua New Guinea, this book offers a rich presentation of hand-carved and hand-painted ancestor boards, masks, drums, skull racks, and personal items, and glimpses of the people who make them, illustrated with 153 color and archival photographs. Each society on the Papuan Gulf had its own elaborate traditions of carved, painted, or decorated items for use in dances and performances; today these art objects offer a glimpse into the varied cosmologies and ritual lives of these surprisingly diverse societies before significant contact with the West". Softcover. 9"x12", 104 pages, color and black & white illustrations. Fine. #38818 \$25.00

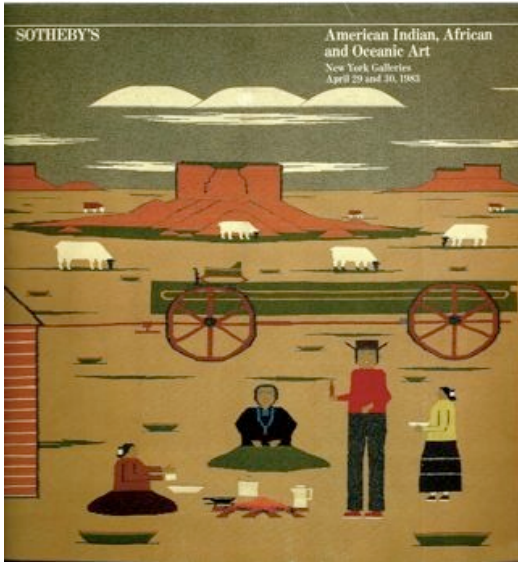
**56.** Wilson, Gilbert L. **Indian Hero Tales.** *New York; American Book Company: 1916.* A children's book, featuring folklore of New England Indian tribes, retold by Dr. Wilson, who was the Field Collector for the

American Museum of Natural History in Chicago.

The book is illustrated with charming drawings by Frederick N. Wilson. Hardcover. 5.5"x7.5", 203 pages, line illustrations. Some soil and wear. #36403 \$30.00



**57.** Wooley, David (ed.). **Eye of the Angel. Selections from the Derby Collection.** *Northampton; White Star Press: 1990.* Readers of antiques newspapers in the 1980s will probably remember the weekly & monthly ads run by American Indian dealer and collector Charles Derby, "A Familiar Face". With a part-Indian grandmother and deep New England roots, derby was attracted to Indian arts from an early age, and had an exciting career as both dealer and collector, which he touches on in his introduction. This catalog includes not only his own private collection, but essays from a number of notable scholars. Softcover. 8.5"x11", 128 pages, black & white and color illustrations. Light wear, light water wave and stain throughout. #36512 \$45.00



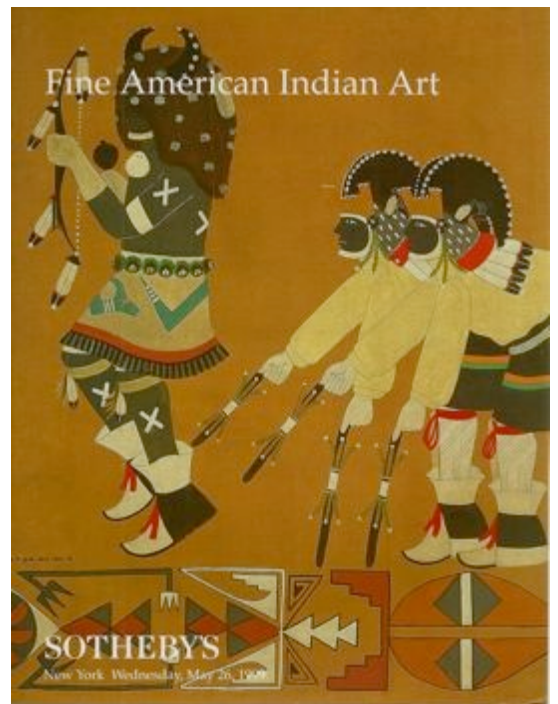
## SOME ADDITIONAL AUCTION CATALOGS

**58. American Indian Art. The Property of Various Owners.** *New York; Sotheby Parke Bernet: October 26, 1978. Sale 4166.* The catalog to a diverse auction of baskets, pottery, blankets, masks and other wood carvings, Plains tribes bead work and buffalo robes, and more. Softcover. 9"x9", about 125 pages, 317 lots, many b/w illustrations. Light soil, rear pages with a little wrinkling near the top. #31598 \$35.00

**59. American Indian, African, and Oceanic Art.** *New York; Sotheby's: April 29-30, 1983.* This auction was about two-thirds American Indian art & artifacts. Softcover.

8.5"x9", about 100 pages, 601 lots, many black & white and several color illustrations. Light wear. #33988 \$25.00

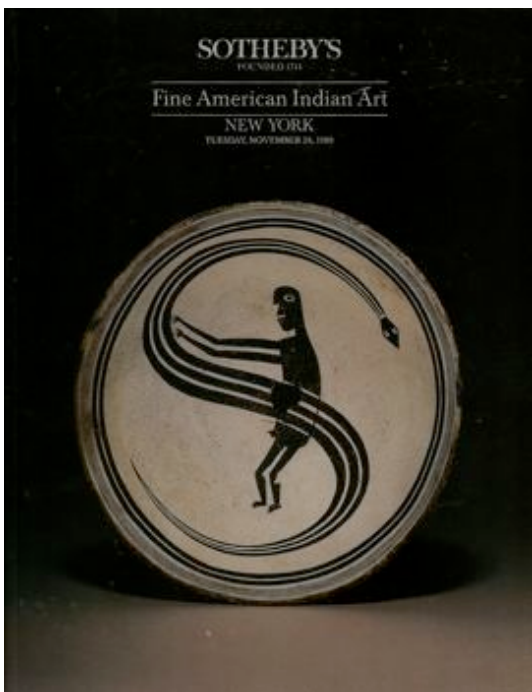
**60. Fine American Indian Art.** *New York; Sotheby's: May 26, 1999.* This sale included the Grant & Marlene Wilkins Collection and the Ralph W. Velich Collection of Plains Indian Clothing & Artifacts. Softcover. 8"x10.5", 236 pages, 574 lots, color and black & white illustrations. Light wear. #33925 \$40.00



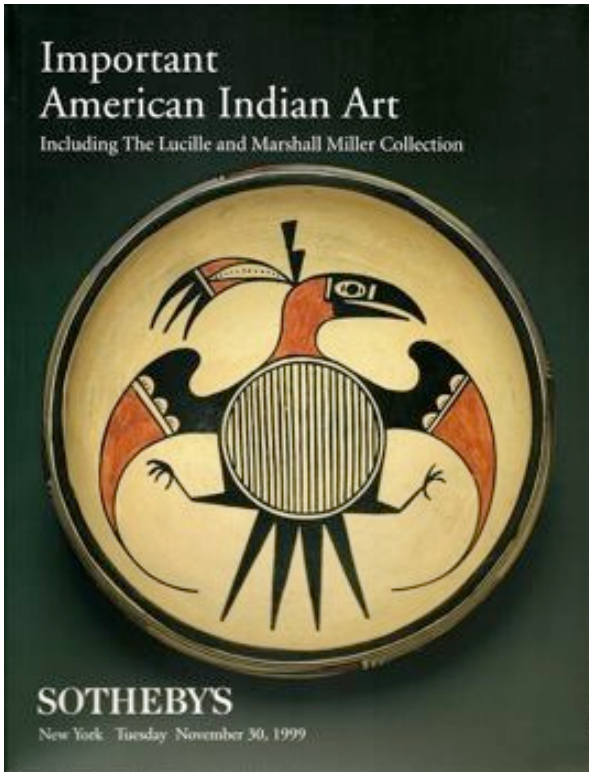
## 61. Fine American

**Indian Art.** *New York; Sotheby's: November 28, 1989.*

This auction included property from the collections of Edwin Janss, Jr., E.L. King, Jr., the Nature Conservancy, the Nelson-Atkins Museum of Art, the Newberry Library, the Peggy & Paul Rabut Collection, the Traphagen School Museum, and several other private collections. Softcover. 8"x10.5", about 125 pages, 453 lots, color and black & white illustrations. Light wear. #33974 \$25.00







**62. Important American Indian Art including the Lucille and Marshall Miller Collection.** *New York; Sotheby's: November 30, 1999.* A very fine selection of native American art and artifacts. Softcover. 8"x10.5", about 150 pages, 493 lots, color and black & white illustrations. Light wear. #33983 \$25.00

**63. Important American Indian Art. Including Property from the Collection of Stanley and Linda Marcus.** *New York; Sotheby's: December 2, 1998.* Softcover. 8"x10.5", 276 pages, 658 lots, color and black & white illustrations. Light wear. #33924 \$40.00

**64. Important American Indian Art.** *New York; Sotheby's: June 4, 1997.* This auction included the Mary Dahl Collection of Indian Dolls, as well as property from the collections of Adelaide Demenil, the Karl May Museum, George Horace Lorimer, the Philbrook Museum of Art, the Wellman Collection, and private collectors in California, Canada, England and New York. Softcover. 8"x10.5", about 150 pages, 433 lots, color and black & white illustrations. Prices realized sheet. Light wear. #33982 \$25.00

