

# The Cobbs *Auctioneers*

FINE AFRICAN, OCEANIC  
& PRE-COLUMBIAN ART

NOVEMBER 2, 3013





# FINE AFRICAN, OCEANIC & PRE-COLUMBIAN ART

NOVEMBER 2, 2013  
10AM

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## The Cobbs Auctioneers

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# The Cobbs Auctioneers

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# ANTIQUITIES

Lots 1-3



1. A CENTRAL MESOPOTAMIAN  
GODDESS FIGURINE  
*Central Mesopotamia, possibly  
Eshnunna*  
2000-1800BC  
Height: 3"

Of classical form, the figurine with long hair, round eyes and fin-like nose, the large breasts beneath depictions of stylized elaborate jewelry. The legs bent forward.

\$400-\$600

Property of an East Coast private collector

2. A CENTRAL MESOPOTAMIAN  
GODDESS FIGURINE  
*Central Mesopotamia, possibly Eshnunna*  
2000-1800BC  
Height: 3 1/4 "

Of classical form, the figurine with long hair, round eyes and fin-like nose, the large breasts beneath depictions of stylized elaborate jewelry. Narrow waist with wide hips and typical vestigial legs.

\$400-\$600

Property of an East Coast private collector





# OCEANIC ART

LOTS 4-95

## 3. A MESOPOTAMIAN CUNEIFORM TABLET *Mesopotamia 2500-1800BC* *Height: 1 7/8"*

The small tablet highly weathered, however 11 distinct horizontal lines are still visible, though illegible on either side. The reverse with an old tag bearing the number "15".

\$200-\$300

Property of an East Coast private collector







**4. AN AUSTRALIAN ABORIGINAL**

**BARK PAINTING**

*Tiwi, Australia;*

*Height: 13"*

The painting on stretched bark in shades of white, yellow, orange, red and dark brown; possibly depicting a squid. In fine condition.

**\$200-\$300**

Property of a Westt Coast private collector

**5. A SOUTH EAST AUSTRALIAN**

**ABORIGINAL CLUB**

*Australia; Length: 8 1/4"*

From Southeastern Australia, possibly near the Victoria area; the club with long slender handle and swelling head with well rounded bulbous striking surface. A fine and rare example.

**\$300-\$500**

Ex. John C. Edler, former curator of the Hemmeter collection.



**6. A KUKUKUKU STONE HEADED CLUB**

*Kukukuku people, Papua New Guinea;*

*L: 45 1/2"*

The club of classical type, the head of 'pineapple' form with some bosses missing, and probably Neolithic in origin. The head held in place by woven fiber; the shaft with exceptional patina, terminating in a point. A fine old example and getting increasingly difficult to come by. On a custom base.

**\$600-\$900**

Ex. Archer, Paris

Ex. Charles Chess, San Jose, CA



**7. A PAPUAN GULF GOPE BOARD**

*Papuan Gulf, Papua New Guinea;*

*H: 37"*

Central Papuan Gulf style, the board with white designs against a red ground with black outlining.

**\$900-\$1200**

Property of a Midwestern collector





**8. TWO FINE PAPUAN GULF BARK BELTS**  
*Papuan Gulf, Papua New Guinea; D: 8 1/4" & 9 1/2"*

The belts made of bark that has been gently peeled and dried to shape, with incised surfaces; the first with stylized zoomorphs in repeating bands around the belt, the second with stylized 'x' patterns and terminating at each end with classical Papuan gulf faces. Fine old examples and in excellent condition. On custom bases.

**\$1,200-\$1,800**

Julius Carlebach Gallery, NY 1960; Inv. # 27741-78 & 27741-79







**9. A PAPUAN GULF GOPE BOARD**  
*Central Gulf, Papua New Guinea;*  
*H: 49"*

Probably from Goaribari island, the board with typical face and body; much of the original white background now lost. Good older surface and remains of red and black pigment.

**\$900-\$1200**

Property of a Midwestern collector



**10. A TROBRIAND ISLANDS SPLASH BOARD**

*Milne bay, Papua New Guinea;*  
*H: 15"*

Of classical form with interlocking curvilinear designs in red and white, the board well carved and with minor cracks, though in fine condition. On a custom base.

**\$400-\$600**

Ex. Ulrich Kortmann, Dortmund

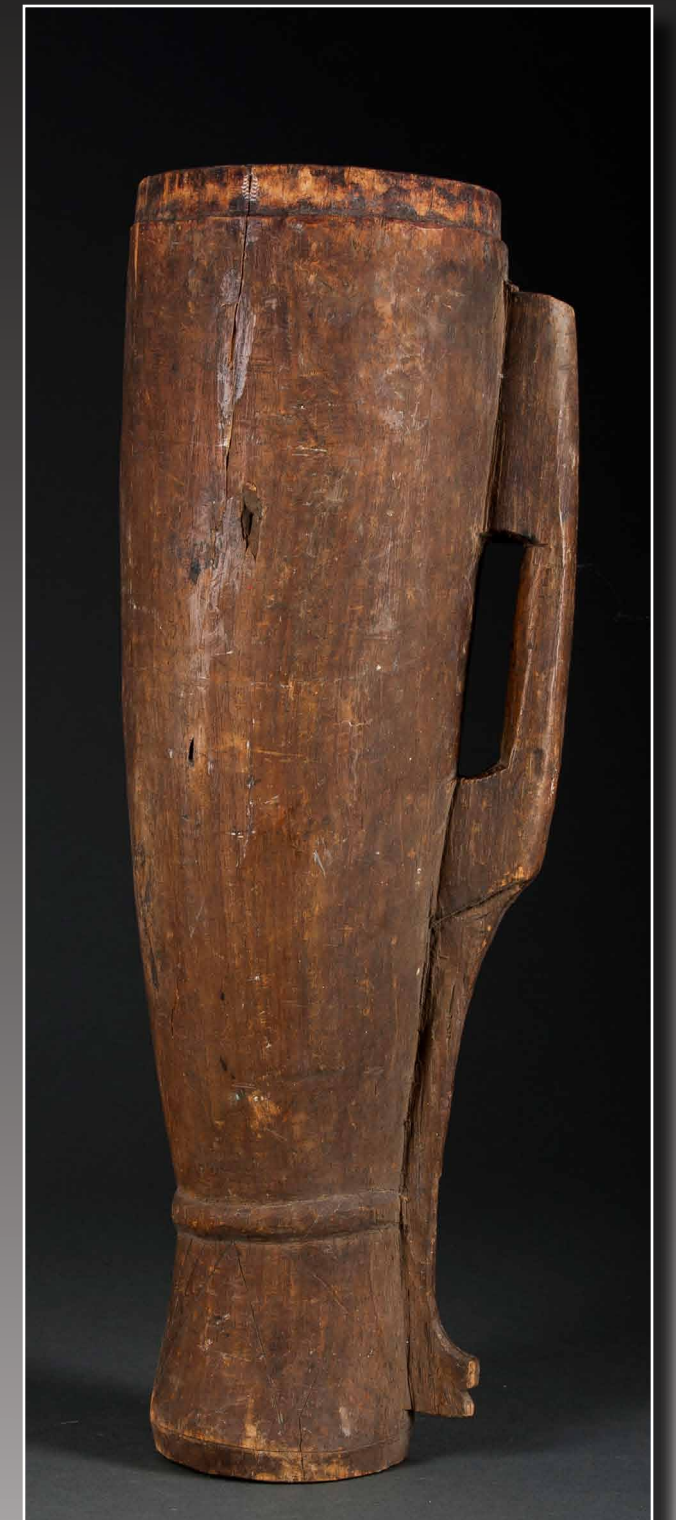
**11. A NEW GUINEA DRUM AND FOOD DISH**

*Papua New Guinea;*  
*H: 20 1/2" & L: 32"*

The first, a drum of tapering form, possibly from Eastern New guinea, the skin deficient, showing wear and handling. The second a fine lower Sepik food dish with stylized figures at each end. Fine dark encrusted patina.

**\$400-\$600**

A private East Coast collection







**12. A FINE TAMI ISLANDS BOWL  
IN THE FORM OF A TURTLE**  
*Huon Gulf/Tami Island, Papua New Guinea;*  
*L: 21"*

The bowl in the form of a swimming sea turtle, elaborately carved to the bottom with face and fins incised, the reverse with a carved face and additional designs. Overall dark lustrous surface. Some restoration to the head of the turtle though all from original pieces. On a custom base.

**\$500-\$700**

Field collected by John C. Edler, former curator of the Hemmeter collection.

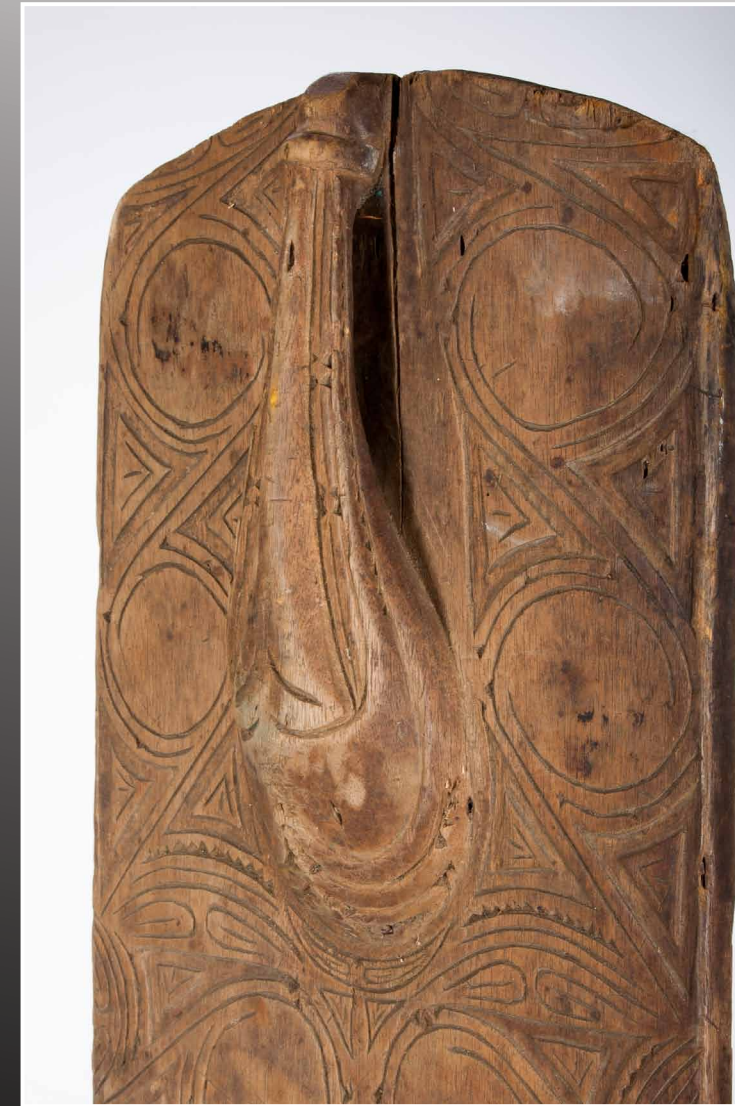


**13. A HUON GULF DRUM**  
*North Coast, Papua New Guinea*  
*L: 17"*

A finely carved delicate example with typical incising all about the waisted central portion, dark encrusted surface. The skin deficient.

**\$400-\$600**

Ex. Ed Glauder, CA



**14. A FINE HUON GULF SWIMMING  
BOARD**

*North Coast, Papua New Guinea;*  
*H: 55 1/2"*

Probably from Goaribari island, the board with typical face and body; much of the original white background now lost. Good older surface and remains of red and black pigment.

**\$900-\$1200**

Property of a Midwestern collector







**15. A HUON GULF DRUM**  
North Coast, Papua New Guinea;  
L: 22"

A finely carved delicate example with typical incising all about the waisted central portion, highlighted with red and yellow enamel paints. The skin deficient.

**\$300-\$500**

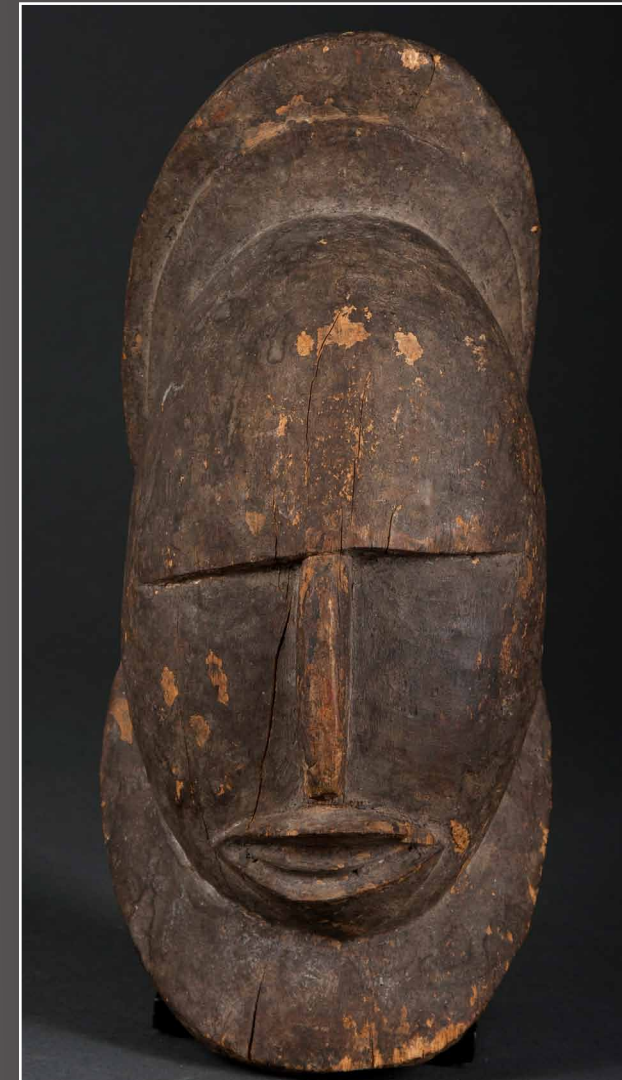
Ex. Ed Glauder, CA

**16. AN ABELAM CARVED HEAD**  
Abelam, Papua New Guinea; H: 12 1/2"

The head with typical Abelam features such as high rounded brow, powerful nose and stylized beard, with rounded coif. The whole with a dark encrusted patina. An old label on the piece reads: Yam cult ceremony object "Maira", Maprik area, East Sepik Province"

**\$450-\$600**

A private West Coast collector



**17. A FINE ABELAM HELMET MASK**  
Abelam, Papua New Guinea; H: 21 1/2"

Of unusual form, the helmet woven in the usual style however the face made from a single rib of palm and painted with geometric designs. The whole covered with black pigment. Fine patina and surface of use.

**\$3,500-\$4,500**

A private West Coast collector







**18. A WOVEN BASKETRY MASK FOR AGRICULTURAL FESTIVALS**  
*Abelam, Papua New Guinea;*  
*H: 9"*

The basketry maskette with vibrant colors and in excellent condition. On a custom base.

\$200-\$300

Property of a Midwestern collector

**19. AN ABELAM RITUAL PEG**  
*Abelam, Papua New Guinea;*  
*H: 21 1/2"*

The peg with split body and crowned with a small but well rendered head with typical features. Pigment intact and nice patinated surface. On a custom base.

\$200-\$300

Property of a Midwestern collector

**20. A WOVEN BASKETRY MASK FOR AGRICULTURAL FESTIVALS**  
*Abelam, Papua New Guinea*  
*H: 19"*

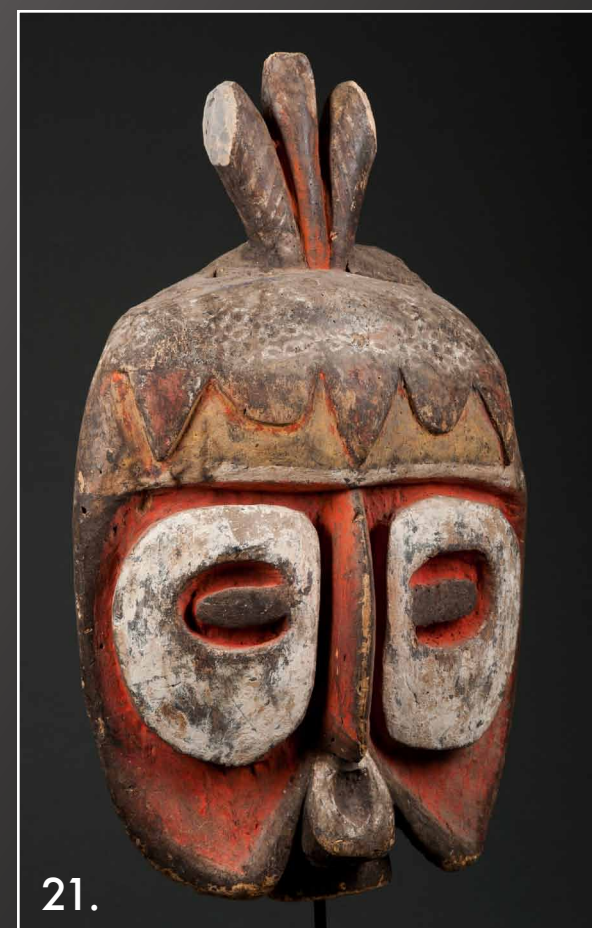
Finely plaited and elaborately painted, the mask with bright red, yellow, black and white pigments. The basketry in fine condition. On a custom base.

\$500-700

Property of a Midwestern collector



20.



21.



22.

**21. A FINE ABELAM MASK**  
*Abelam, Papua New Guinea*  
*H: 18"*

The softwood mask, probably made to hang as a display object in a traditional context, with rounded head and high coif, the face with deep red pigment around raised ocular orbits of white with black pupils. A fine and intact example. On a custom base.

\$1,200-\$1,800

Property of a West Coast private collector

**22. A BOIKEN TALIPUN**  
*Yanguru Boiken, Papua New Guinea; H: 15"*

Of typical form, the large shell showing age and handling attached to a wicker maskette with a high point and finely woven features, remains of clay and pigments especially to the nose. On a custom mount.

\$500-\$700

Field collected by John C. Edler, former curator of the Hemmeter collection.



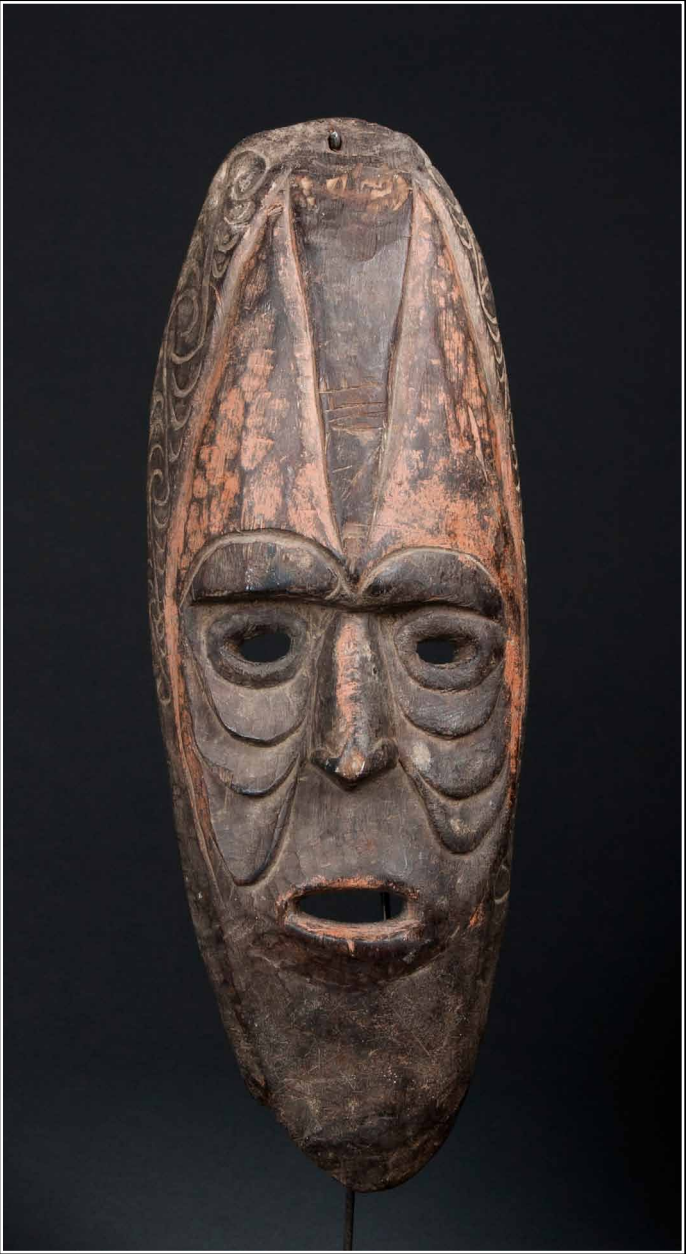


**23. A YUAT RIVER DANCE SHIELD, POST WWII**  
*Yuat River, Papua New Guinea;*  
*H: 67"*

The shield of classical form with three stylized faces with overhanging beaked muzzles. The whole with fine pigmentation and with original handle to reverse. A late example, used in dances.

**\$600-\$900**

Ex. John C. Edler, former curator of the Hemmeter collection.



**24. A NEW GUINEA FACE MASK**  
*Keram/Yuat, Papua New Guinea; H: 15"*

The mask with high elongated brow, the face with concentric arcs beneath each eye. Remains of original pigment. On a custom base.

**\$600-\$900**

Ex. John C. Edler, former curator of the Hemmeter collection.



**25. A YUAT DANCE MASK**  
*Yuat River, Papua New Guinea;*  
*H: 14"*

The mask of generally flat form, with raised forehead and angular inverted triangles from each eye to the sides of the face, forming the wings of a bird when views with the nose as the bird's head. Incised designs to the face and small rounded lips. Fine patina.

**\$2,200-\$3,200**

Private California collection.



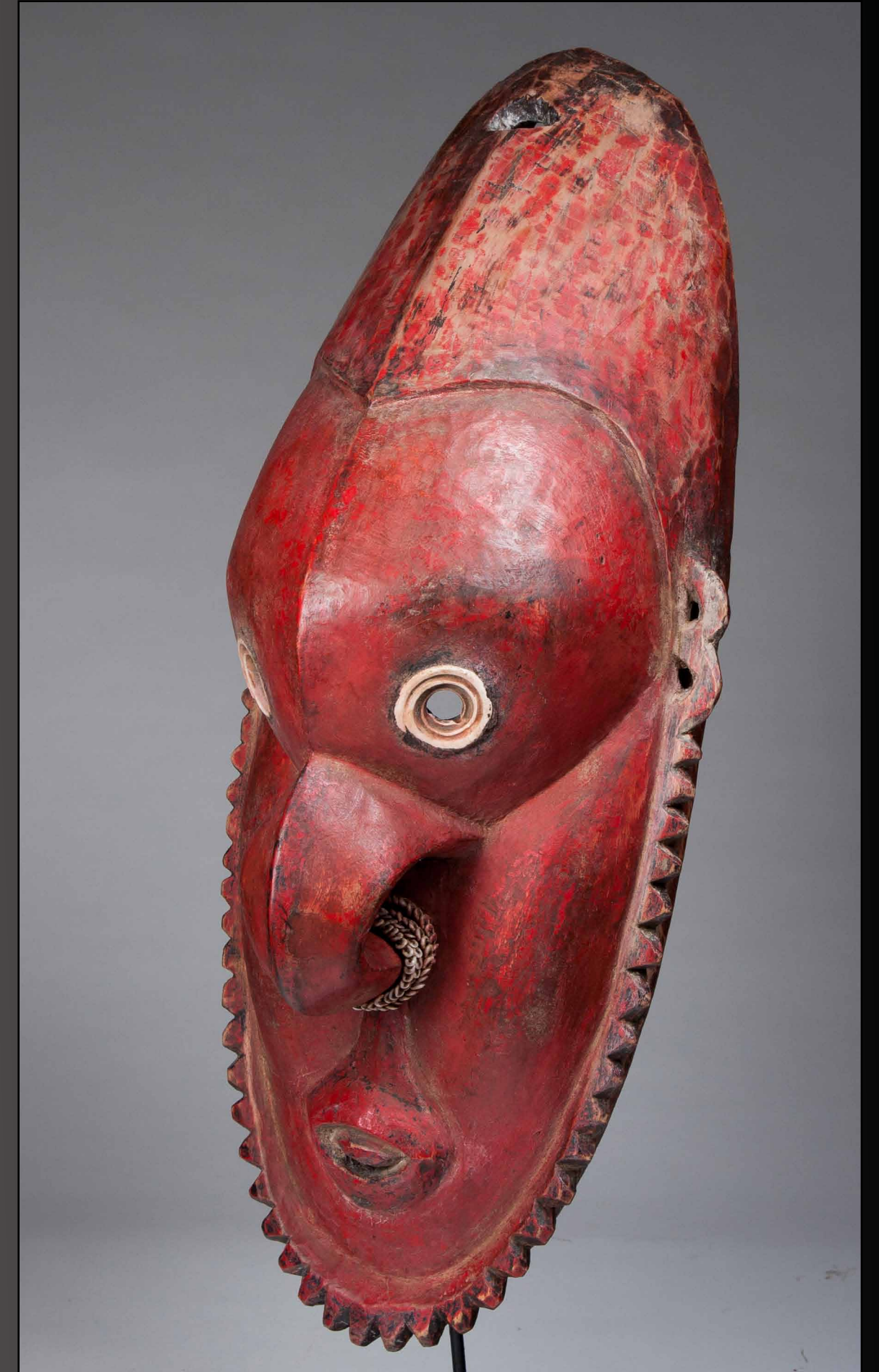


**26. A FINE LOWER SEPIK MASK**  
*Lower Sepik/Ramu, Papua New Guinea;*  
*H: 22"*

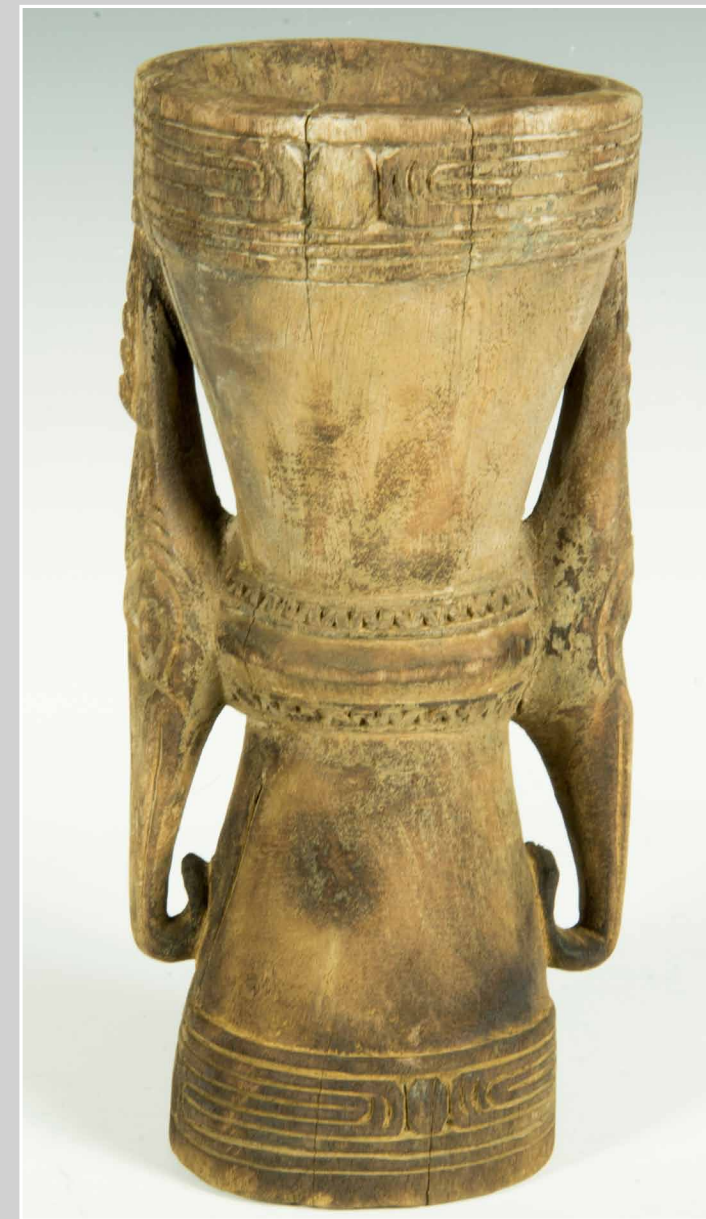
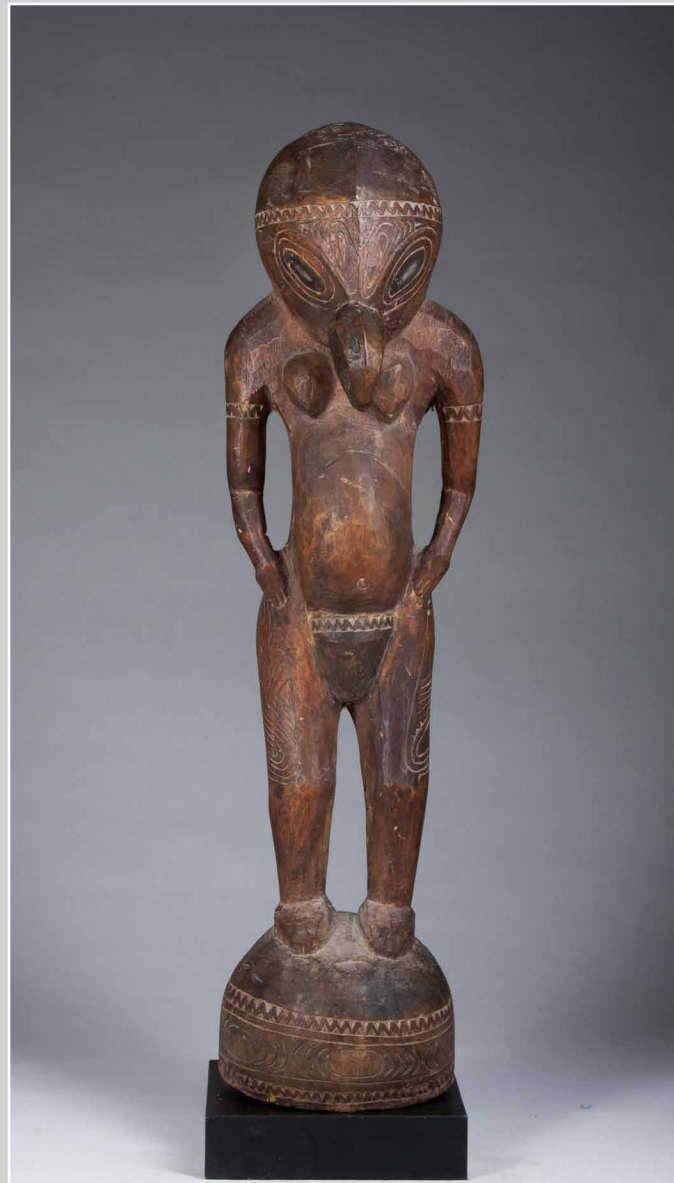
Powerfully carved, the ovate mask with long forehead and brow above inset eyes made from conus shell disks, the small nose curling in classical fashion, a band of shells tied around the nose. The mouth small and lips puckerd, the outer perimeter serrated to indicate a beard. Pierced for attachment. On a custom base.

**\$2,500-\$3,500**

Ex. Michael Hamson, CA







**27. A FINE BIRD HEADED FIGURE**  
Lower Sepik/Ramu, Papua New Guinea;  
H: 24 3/4"

The figure with elongated body and rounded shoulders, the head in the form of a parrot, with round face and inset shell eyes; the breasts clearly indicated, the legs and buttocks well carved and fleshy, overall incising of classical Lower Sepik designs. Standing on an integral plinth. On a custom mount.

\$1,200-\$1,800

Field Collected by John C. Edler, former curator of the Hemmeter collection, IND

**28. A SCHOUTEN ISLANDS MASK**  
Vokeo island, Papua New Guinea; H: 20"

Of typical form, the mask with rounded forehead, with typical nose and nasal decorations, above an arced band and small mouth. The bottom of the mask with knop. The mask retaining the original fiber coiling to the perimeter. A fine example with remains of original white and blue pigments. On a custom base.

\$1,800-\$2,200

Ex: Michael Hamson, CA.

**29. A FINE LOWER SEPIK MORTAR**  
Lower Sepik River, Papua New Guinea;  
H: 8 1/4"

The mortar of hour-glass shape with maskoids above and below the central waisted section. The whole with incising and fine encrusted patina. Well worn and patinated. Very fine and rare example.

\$400-\$600

Property of an East Coast private collector

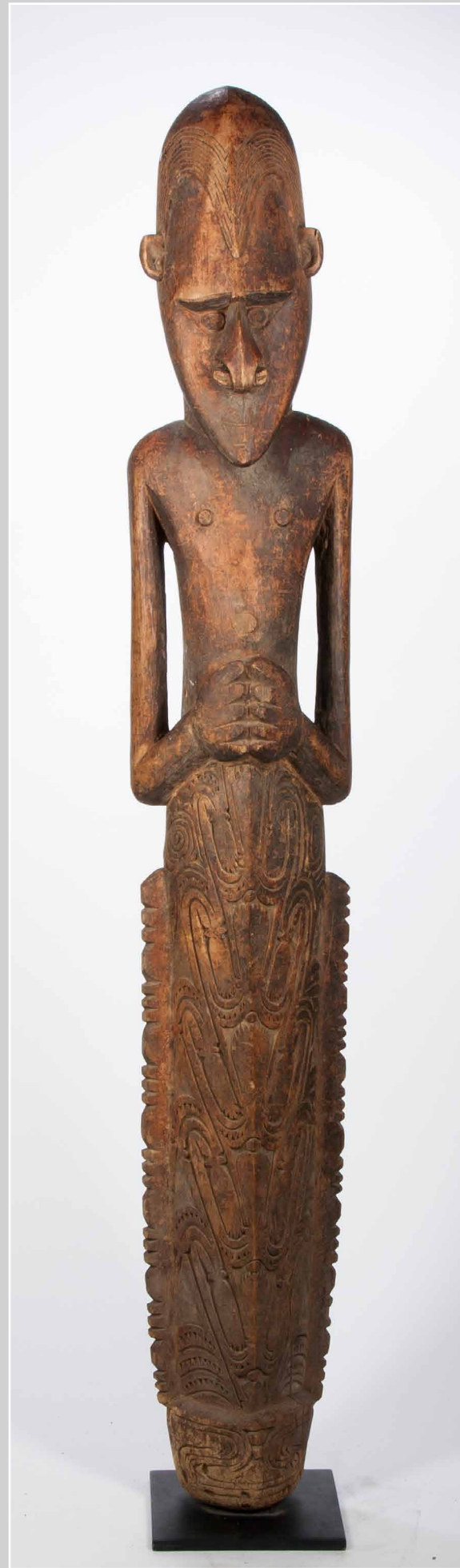
**30. A FINE NORTH COAST BARAG MASK**  
North Coast, Papua New Guinea; H: 20"

The older mask with long forehead, and heavy brow above the long pointed nose, the face with stripes of pigment remaining. Some damage as pictured, to the face. On a custom base.

\$900-\$1,200

Field collected by Rudi Caesar





**31. A SUPERB PAIR OF KOIL  
ISLAND CARVED FIGURES**  
*Schouten Islands, Papua New  
Guinea;*  
*H: 58" & 59"*

A fine and rare pair of figural carvings from a ceremonial house on Koil Island (one of the Islands of The Schouten island group), the first depicting a half figure with elongated head, and fine features, the face related to the more common Vokeo island masks; the body depicted with arms akimbo, sitting on the abdomen, the lower body terminating in an elaborately decorated post with classical geometric motifs. The second, carved with a head in similar fashion, though the entire body is rendered as a post with design elements. A wonderful and large pair with presence and power. On custom bases.

**\$5,000-\$7,000**

Collected in the field by Michael Hamson,  
CA

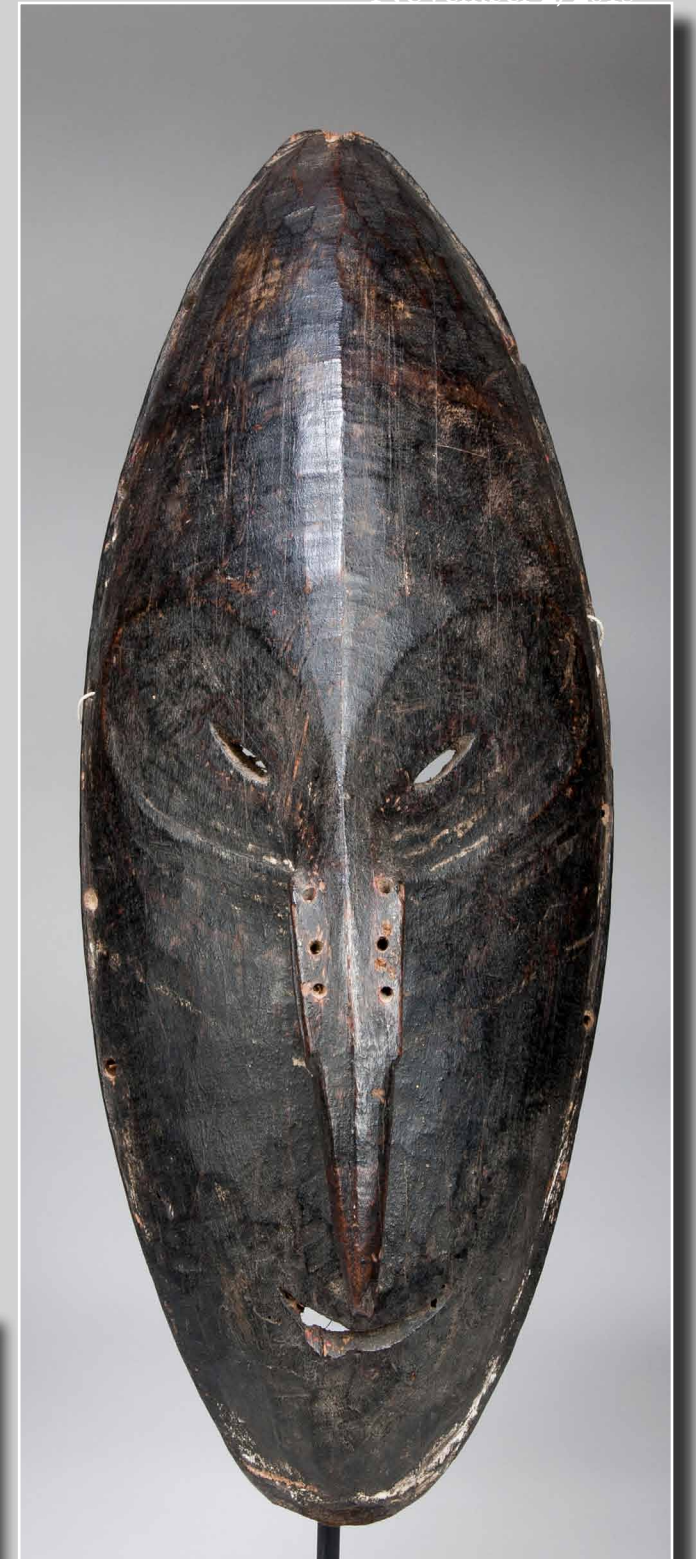
**32. A SUPERB LOWER SEPIK  
MASK**

*Lower Sepik/Ramu, Papua New Guinea;*  
*H: 18 1/2"*

Of dark wood, the mask with simple lines, concave eye orbits and simple smiling mouth the nose of typical beak-form with perforations to hold ornaments, remains of pigment. The mask appears to be stone or shell carved. On a custom base.

**\$6,000-\$9,000**

Ex. Allan Stone, NY







**33. A SUPERB HUMAN BONE DAGGER**  
*Upper/Middle Sepik River, Papua New Guinea;*  
*H: 15 3/4"*

Of Human bone, the outer edges flaring widely and the tapering blade extremely long; the dagger with classical repeated curling motifs and faces, found along the upper and Middle Sepik. Fine old brownish yellow patina with original cassowary feather drop tied to the back with more recent string. A fine and extremely rare example.

**\$1,000-\$2,000**

Collected n Swagup Village in 1963, Sepik River; East Sepik Province, PNG  
- Ex. Jonathan Mankowitz, London



**34. A POST-WAR SEPIK HOOK FIGURE**  
*Possibly latmul, Papua New Guinea; H: 28"*

The figure showing wear and use, though made after WWII. The eyes as inset conus shell disks and with a good patina from being kept in a men's house.

**\$650-\$750**

Property of a Midwestern collector



**35. A POST-WAR SEPIK MASK**  
*Sepik River, Papua New Guinea;*  
*H: 27"*

A late example, though not unappealing; the face with bright pigmentation and good carving.

**\$500-\$700**

Property of a Midwestern collector





**36. A MIDDLE SEPIK FEMALE FIGURE**  
*Sepik River, Papua New Guinea;*  
*H: 18 1/2"*

The female figure standing on an integral base with well carved thick legs, large exaggerated sex, and arms akimbo, meeting at the hips. The face strongly carved with two small shell eyes. The top of the head with a carved openwork loop, possibly for attaching to an architectural element. Remains of red pigment. On a custom base.

\$900-\$1,200

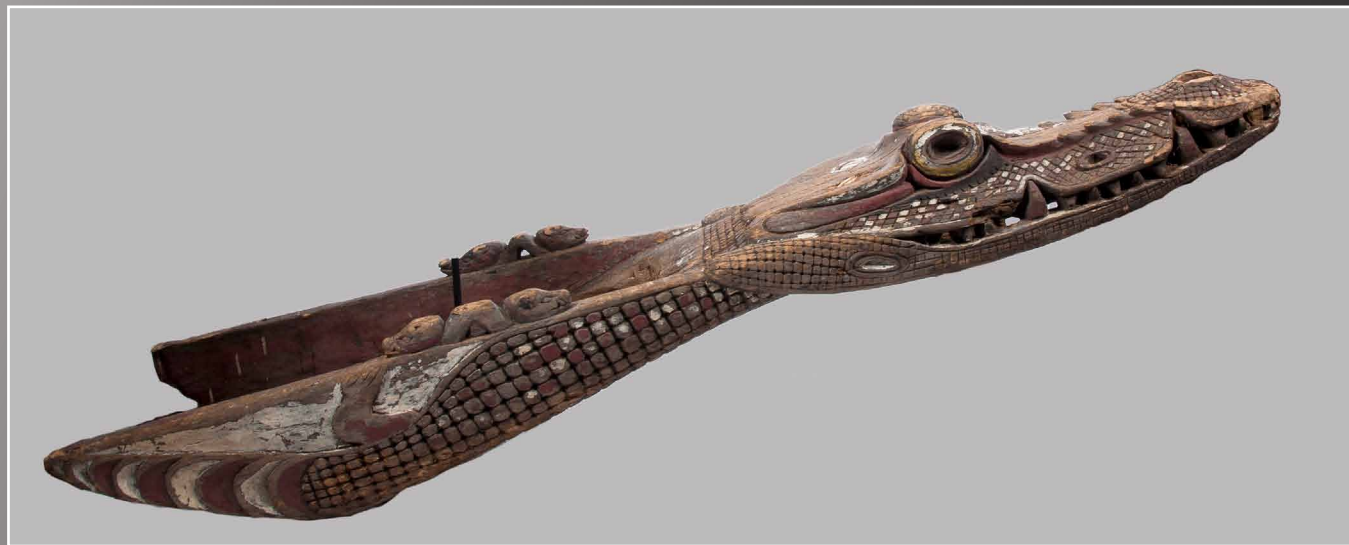
A private West Coast collector

**37. A SEPIK RIVER CROCODILE CANOE PROW**  
*Sepik River, Papua New Guinea;*  
*L: 62"*

Of massive form, the carving naturalistically depicting a life-size crocodile with scales and teeth. Fine workmanship and remains of red and white pigment. Some minor damage from wear, but overall fine.

\$3,000-\$4,000

Property of a West Coast private collector

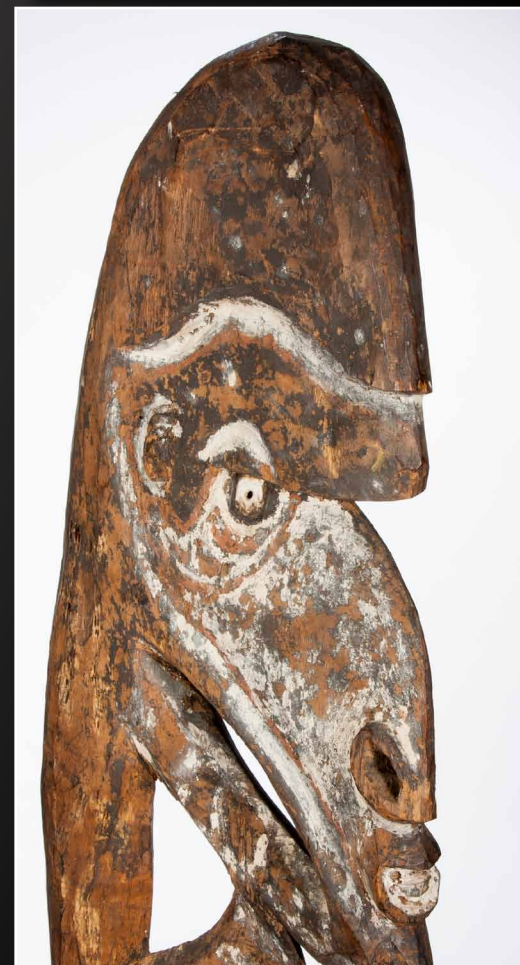


**38. A FINE KARAWARI HOOK FIGURE**  
*Karawari River, Papua New Guinea;*  
*Height 53 1/2"*

The large figure well carved in profile as is common, the head large and powerful with inset shell eyes, and downward pointing face and chin. The body indicated by upward and downward pointing hooks, standing on a single leg. Remains of pigment. One hook probably replaced. On a custom mount.

\$3,000-\$5,000

Ex. George Kennedy, CA.  
 Ex. Private California collection







**39. A FINE AND RARE  
KARAWARI CHARM FIGURINE**  
*Karawari River, Papua New  
Guinea;*  
*L: 5 1/2"*

The figurine carved in the form of a long fish with remains of red pigment, the carving appears to be stone or shell carved, and the figure is made using the natural shape of the wood. A wonderful and rare composition. On a custom base.

**\$900-\$1,200**

Lynda Cunningham, NY  
Robert Ypes, NY  
Private NY collector, C. 1980's

40.



**40. A HUNSTIEN  
MOUNTAIN HOOK FIGURE**  
*Hunstein range, Papua New  
Guinea;*  
*H: 27"*

A 'Garra' of classical form, the knop atop the concave composition, with pointed curls facing downward into the center and up from the interior, the central region pigmented white and with eyes, the lower portion broken and missing. A fine and rare example, damage notwithstanding. On a custom base.

**\$2,200-\$3,200**

Lynda Cunningham, NY  
Robert Ypes, NY  
Private NY collector, C. 1980's

**41. A WASHKUK NOGWI  
FEMALE FIGURE**  
*Nukuma Washkuk, Papua  
New Guinea;*  
*H: 46 3/4"*

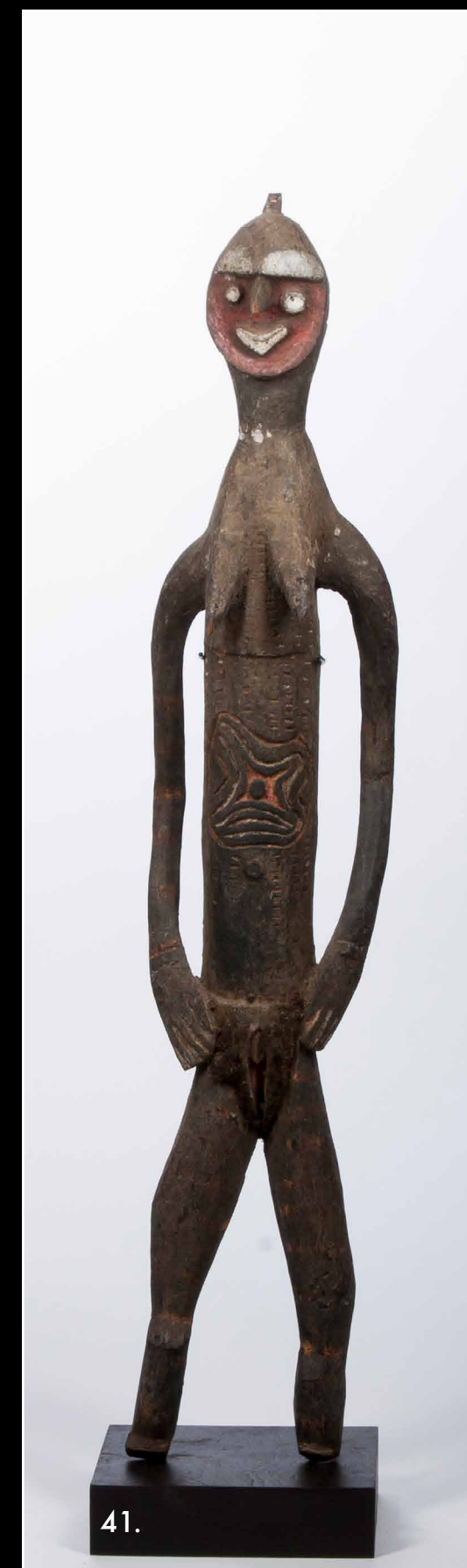
Of attenuated form, this older example with small head in classical Nukuma style with red pigmented face and white infill, the arms carved akimbo, hands resting on waist. The body with scarification with orange and white pigment, the sex with human hair applied to the surface. A fine and older example from Amaki. On a custom base.

**\$2,500-\$3,500**

Ex: Todd Barlin, Sydney C. 1990



41.







**42. A NUKUMA WASHKUK MINDJA**

*Nukuma Washkuk, Papua New Guinea; H: 45"*

From Amaki village, the board of classical design with a large central face deeply concave against the body, the nose pointing downward with smiling mouth. The upper and lower sections with alternating black and white triangles. The whole in red, white and black, typical for the style and the village.

**\$600-\$900**

Ex. John C. Edler, former curator of the Hemmiter collection.



**43. A PAINTED WASHKUK PALM PANEL**

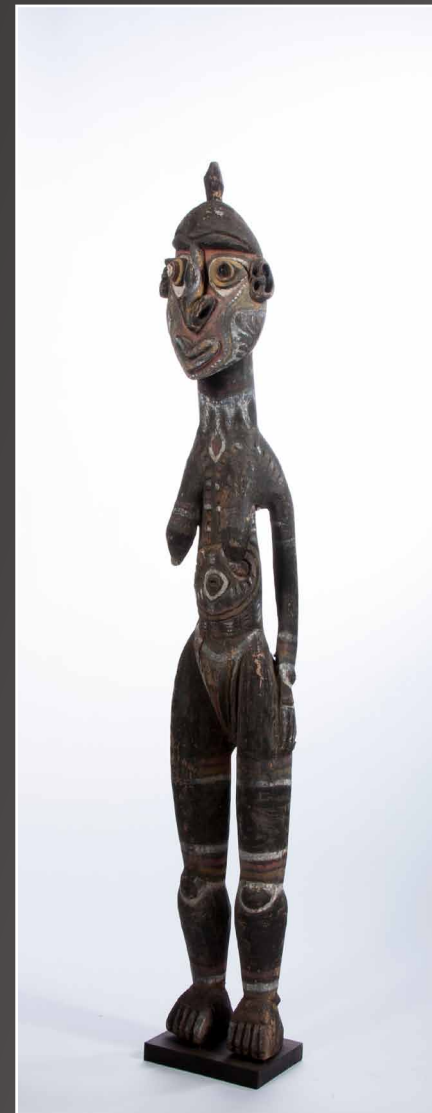
*Washkuk, Papua New Guinea; H: 46"*

Finely done, in the form of a human face with totemic designs on either side. Pigment still vibrant and rich; panel in good condition.

Made from the thin bark of the palm tree, these panels were made in large quantities and lined the inside ceiling of the men's houses

**\$200-\$300**

Property of a Midwestern collectorthe Hemmiter collection.



**44. A KWOMA WASHKUK NOGWI FIGURE**

*Kwoma Washkuk, Papua New Guinea; H: 54"*

Of classical form, the figure with large head, and well executed face, the body with elaborate scarification and hands to sides, the whole on firmly carved legs with complex pigmentation.

**\$900-\$1,200**

Ex. John C. Edler, former curator of the Hemmiter collection.



**45.. A PAINTED WASHKUK PALM PANEL**  
*Washkuk, Papua New Guinea; W: 29"*

The panel composed of two attached pieces of palm bark, the design largely abstract and depicting totemic symbols. The top notched to fit around an architectural element. Fine painting and remains of pigment.

**\$300-\$500**

Property of a Midwestern collector

**46. A NUKUMA WASHKUK YENA FIGURE**

*Nukuma Washkuk, Papua New Guinea; H: 45"*

Of classical form for the type, the figure with deep concave face and long phallic nose, the whole on a long peg; remains of original pigments

**\$400-\$600**

Ex. John C. Edler, former curator of the Hemmeter







**47. AN UPPER SEPIK  
SPIRIT BOARD**  
*April River, Papua New  
Guinea; H: 65"*

Classically carved, with three registers of lozenge shaped devices and serrated designs. Fine original pigmentation.

\$900-\$1,200

Ex. John C. Edler, former curator of the Hemmeter collection.

**48. A FINE UPPER SEPIK  
SHELL ARMBAND**  
*April River, Papua New  
Guinea; L: 7 1/2"*

Of classical form made from tortoise shell, the armband with two panels of classical designs with remains of white infill and pigments. Fine and rare example. On a custom base.

\$500-\$700

Private California collection

**50. AN UPPER SEPIK  
SPIRIT BOARD**  
*April River, Papua New  
Guinea; H: 50"*

Of classical form, the board with lozenges and serrated motifs beneath a stylized head at the top.

\$700-\$900

Ex. John C. Edler, former curator of the Hemmeter collection.



**49. AN UPPER SEPIK  
CANOE PROW**  
*April River, Papua New  
Guinea; L: 47"*

A fine example of the type cut from a canoe that had been in use; the prow a stylized crocodile head with birds sitting atop. The pigmentation largely intact and in fine condition. On a custom base.

\$900-\$700

Collected by an Australian Patrol officer C. 1980's.







### 51. AN UPPER SEPIK CANOE PADDLE

#### TERMINAL

*April River, Papua New Guinea; L: 10"*

The terminal with stylized crocodile head in classical April River form, the well patinated surface with remains of pigment. On a custom base.

\$200-\$300

Ex. John C. Edler, former curator of the Hemmeter collection.

### 52. AN UPPER SEPIK SPIRIT BOARD

*April River, Papua New Guinea;  
H: 70"*

Used in large scale displays of shields during initiations, the shield with classical Upper Sepik designs of undulating linear patterns about a central set of colored ovate forms. Original pigment largely remaining.

\$500-700

Ex. John C. Edler, former curator of the Hemmeter collection.



### 53. A FINE AND RARE OKSIPMIN/TELEFOLMIN SHIELD

*Mountain Ok people,  
Papua New Guinea;  
H: 69 1/2"*

Of highly elaborate form, the shield with typical Oksipmin anthropomorphic central element in red and black on a white field, the border in raised red and white alternating designs. The field is further decorated with 'X' Patterns and additional curls. A superb carving. The grip is intact and comprised of two intertwined pieces of rattan, wonderful example. On a custom base.

\$700-\$900

Collected in the field by Dr. Gerald Bloom as part of the Harvard expeditions to New Guinea and the Solomon Islands in the 1950's.







**54. A FINE AND RARE  
OKSIPMIN/TELEFOLMIN SHIELD**  
*Mountain Ok people, Papua New  
Guinea; 64 1/2"*

Of classical form, the shield with typical Oksipmin anthropomorphic central element in red and black on a white field, the border in raised red and white alternating designs. The grip, comprised of two intertwined pieces of rattan, now broken but still partially intact. An old crack to the lower portion of the shield and fixed with pitch of a coniferous plant, in the field. A fine and rare example. On a custom base.

**\$1,800-\$2,200**

Collected in the field by Dr. Gerald Bloom as part of the Harvard expeditions to New Guinea and the Solomon Islands in the 1950's.

**55. A HIGHLANDS AXE**  
*Western Highlands, Papua New  
Guinea; H: 21"*

Of classical form, the axe with slate blade hafted to a finely plaited basketry head with fine dark patina. The handle well patinated and lustrous. On a custom base.

**\$300-\$400**

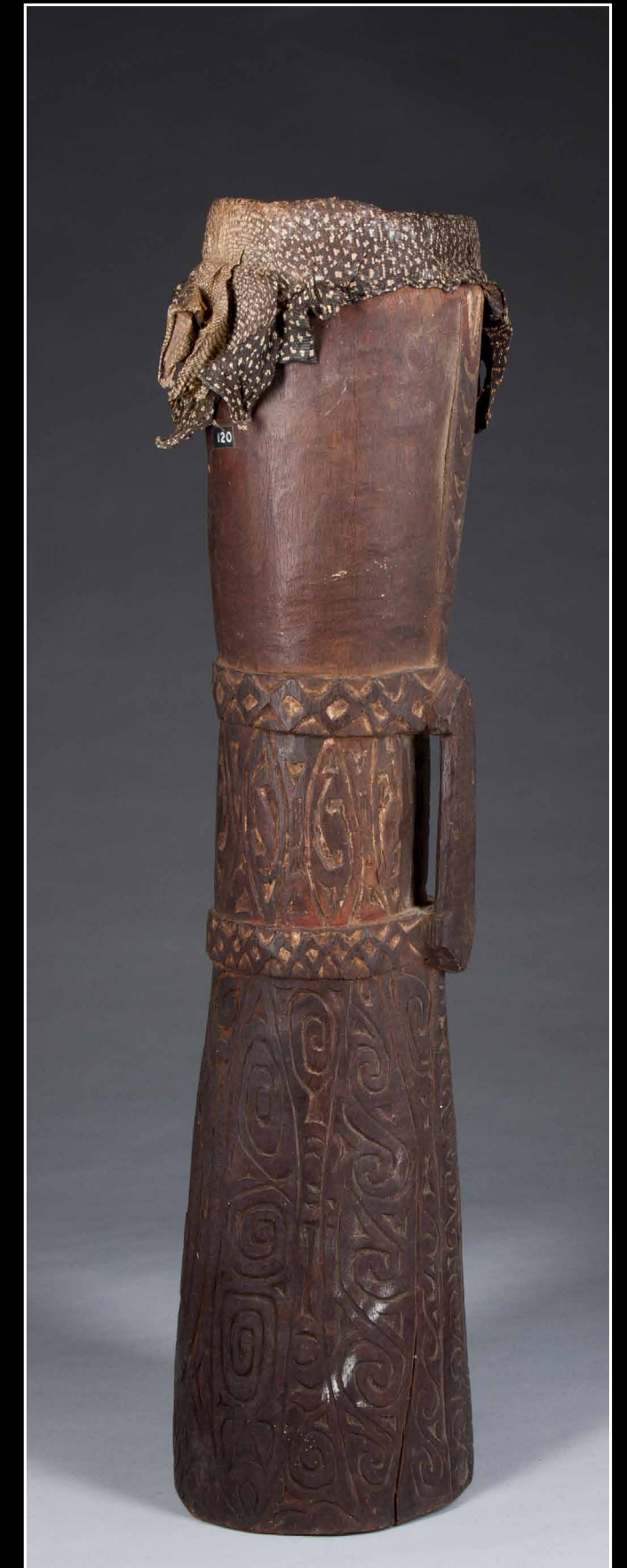
Property of a Midwestern collector

**56. A FINE AND RARE LAKE  
SENTANI DRUM**  
*Lake Sentani, Irian Jaya; H: 24"*

The drum of gentle waited form, the skin intact and with the central and lower panel with classical and finely done lake Sentani curvilinear designs. Excellent patina and fine overall handling and wear.

**\$600-\$900**

Collected by Todd Barlin, Sydney







**57. A LAKE SENTANI CHILD'S PADDLE**  
Lake Sentani, Irian Jaya; H: 44"

The paddle with long foliate blade with deep raised carving in classical Sentani style, the handle with a fine patina from use. On a custom base.

\$600-\$900

Collected by Todd Barlin in Irian Jaya c. 1980's. Hemmeter collection.

**58. A LAKE SENTANI HOUSE POST  
FRAGMENT**

Lake Sentani, Irian Jaya;  
H: 58"

The post of extremely heavy and dense wood, the lower portion with classical Sentani scroll-work patterns, the upper portion carved more recently or recarved to bring out the features of a face with arms at the sides. Fine rare and old example. On a custom base.

\$1,200-\$1,800

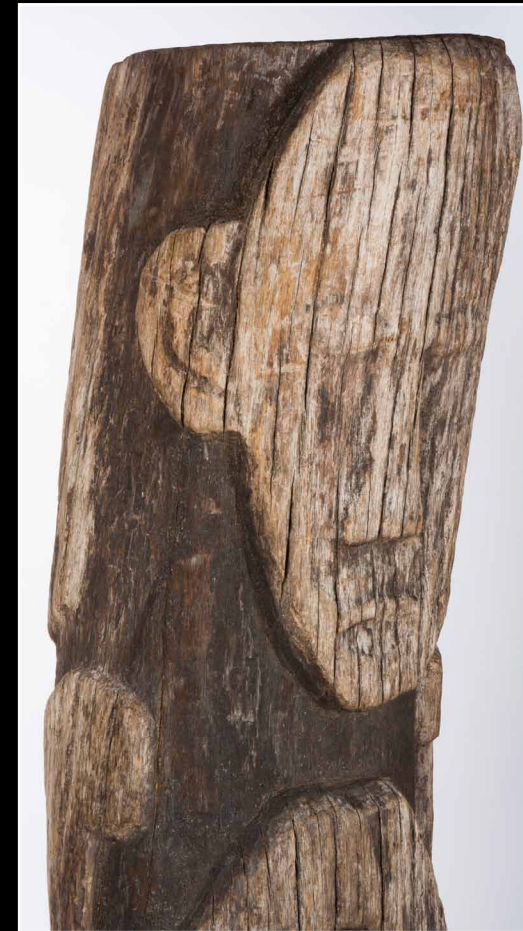
Field Collected by John C. Edler, former curator of the Hemmeter collection, IND

**59. AN ASMAT ANCESTRAL FIGURE**  
ASMAT, IRIAN JAYA;  
H: 27 1/2"

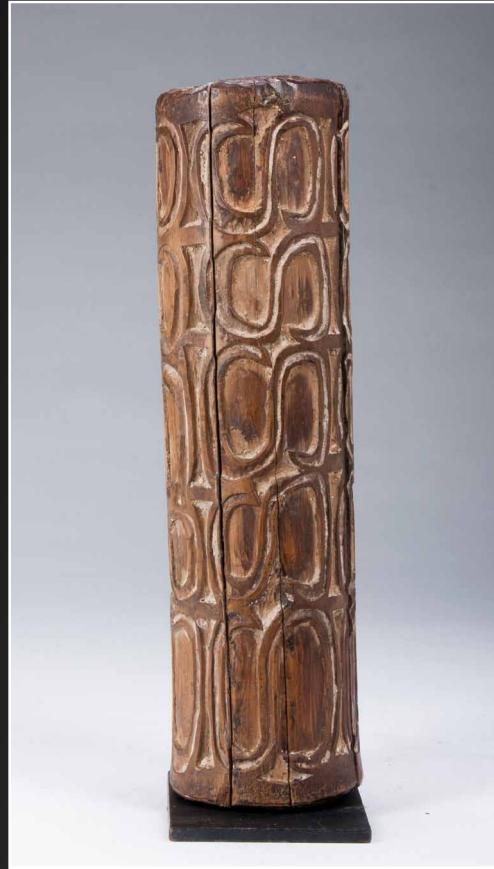
West Asmat, the figure well carved in light wood, with heavy application of white pigment; finely rendered and with forward thrusting shoulders and arms carved off the body, the figure on an integral base.

\$500-\$700

Ex. John C. Edler, former curator of the Hemmeter collection.





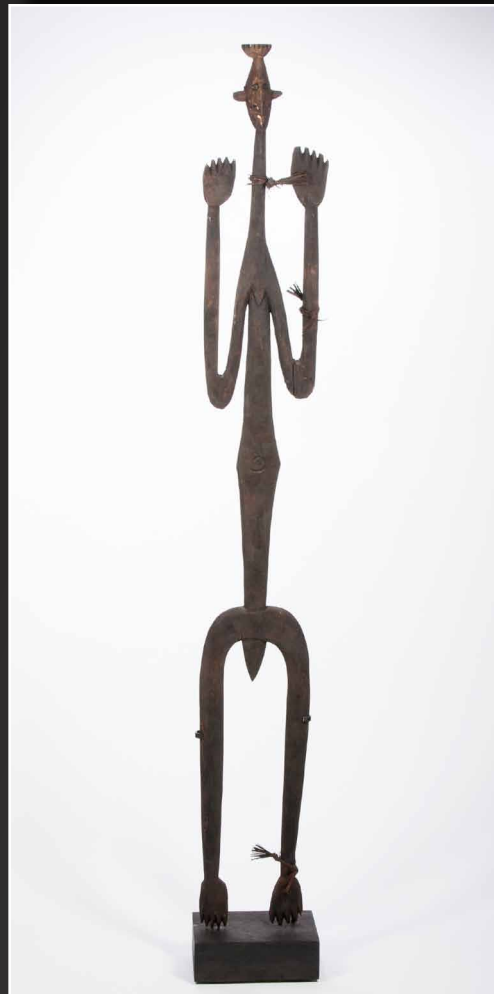


**61. AN ASMAT HEAD  
HUNTER'S TRUMPET**  
*Asmat, Irian Jaya;*  
*H: 13 1/4"*

Of classical form, the bamboo section carved deeply with repeating 'ainor' patterns used in headhunting. Remains of white infill and fine patina to high points. Some wear and cracks as illustrated. On a custom base

**\$400-\$600**

Collected by Todd Barlin among the West Asmat c. 1989  
Ex. Private NY collection



**62. A FINE AND UNUSUAL  
ASMAT FIGURE**  
*Asmat, Irian Jaya; H: 58"*

The large figure of flat form, and of classical style for a small number of villages in North-Western Asmat country. The figure with small head, long neck and hands bent at the elbows, the body similarly conceived with incising about the navel. The waist and legs in an inverted 'U' shape. The whole with brown crusty patina and attachments of fiber. On a custom base.

**\$700-\$900**

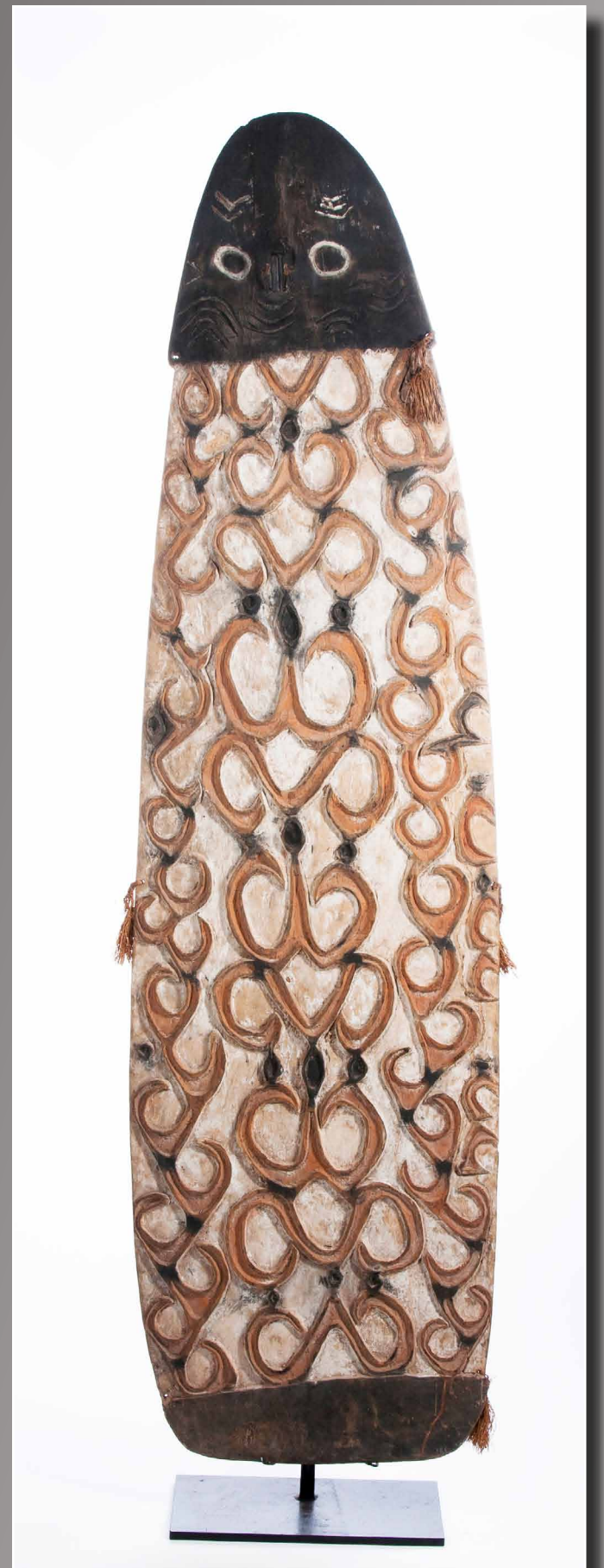
Collected by Koos Knoll,  
Netherlands.

**60. A FINE WEST ASMAT  
SHIELD**  
*Asmat, Irian Jaya;*  
*H: 73"*

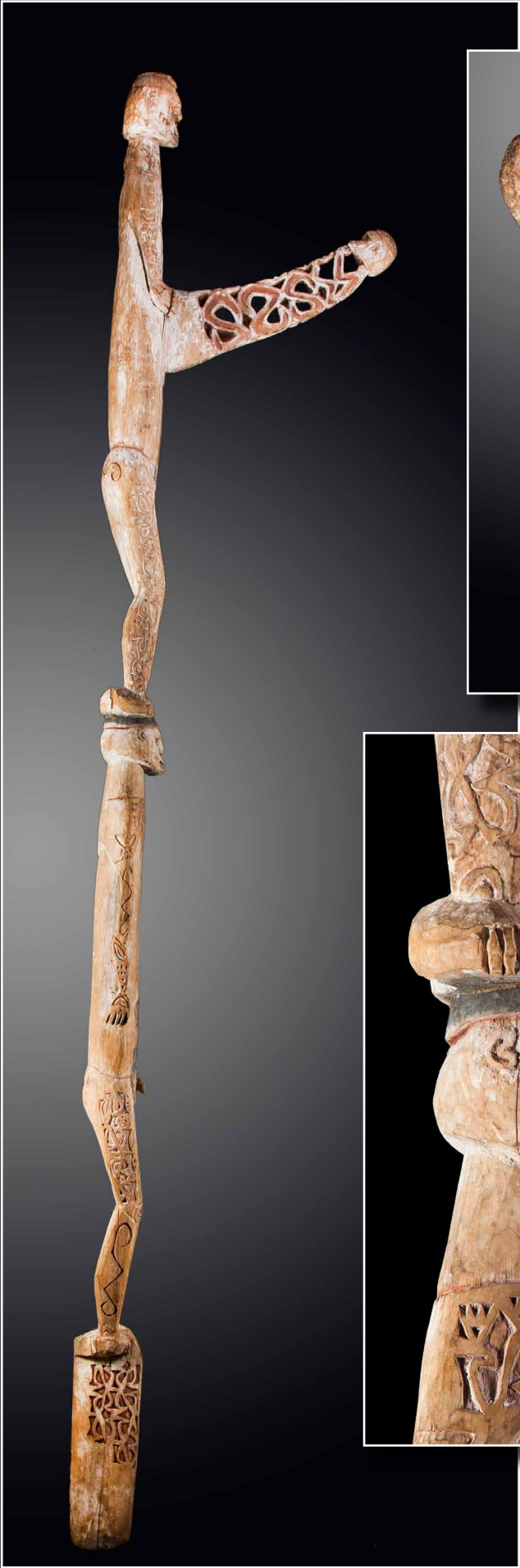
From Western Asmat territory, the shield with raised curvilinear designs in red and black against a white ground. The top with stylized head of a turtle or rayfish. The back with large handle, scribbles all over the back. A fine example on a custom base.

**\$400-\$600**

Ex. Ulrich Kortmann, Dortmund







**63. A FINE AND RARE  
ASMAT BISJ POLE**  
*Coastal Asmat, Irian Jaya;  
Height: 13'*

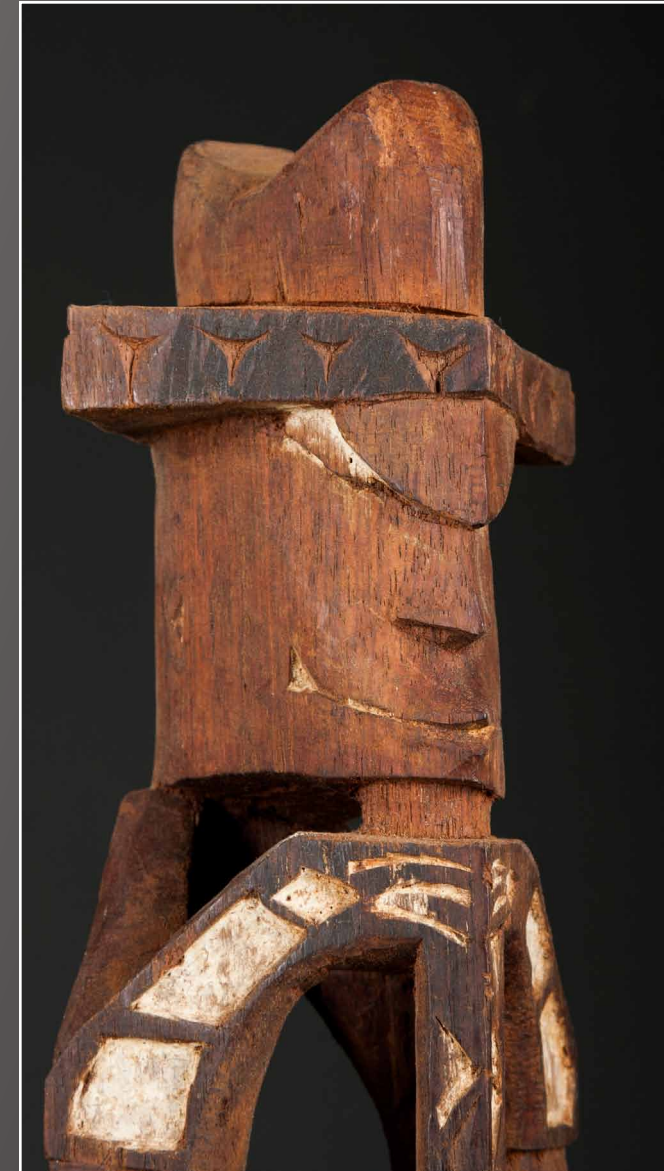
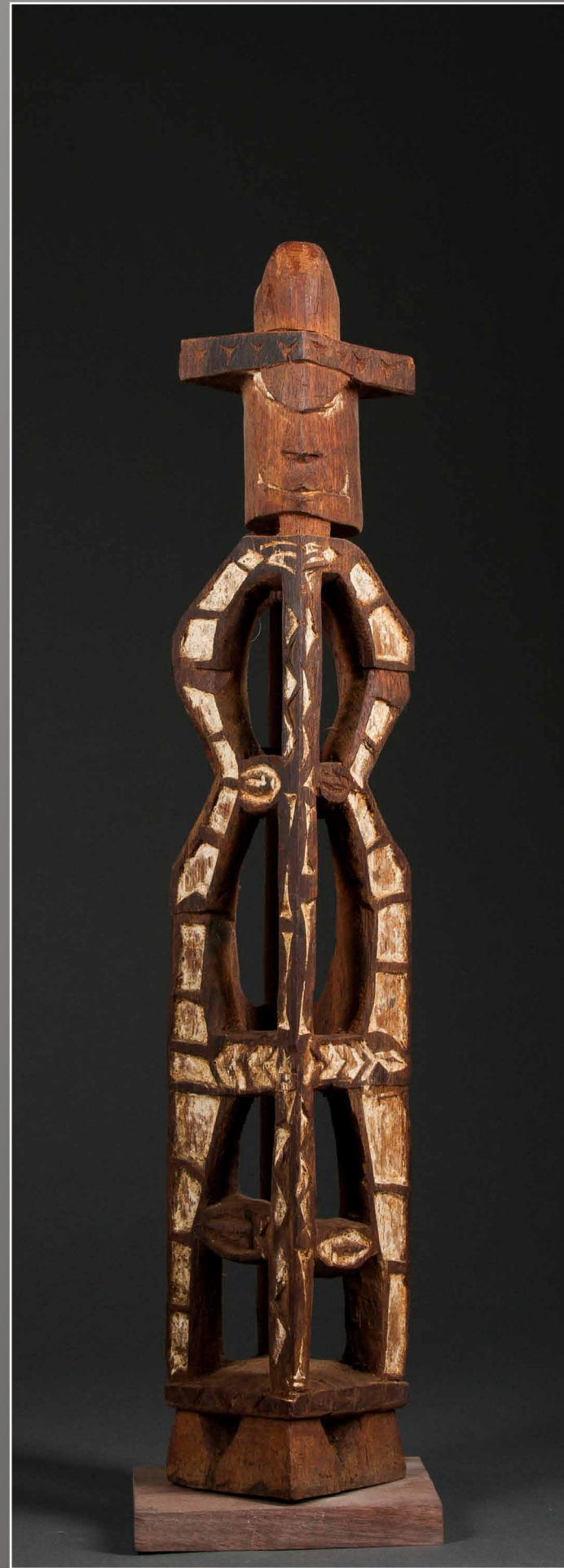
Of monumental form with two massive attenuated figures, with classical Asmat features including strong brows, flaring nostrils, and aggressive mouths. The arms of either figure carved to the sides, the upper figure standing on the shoulders of the lower figure. An openwork panel rising from the lower abdomen of the upper figure with classical Asmat designs related to headhunting, the tip with a small face. The legs of each figure extensively carved in imitation of scarification. The original plynth cut with about 2' remaining. Overall excellent condition. On a custom base.

**\$15,000- \$18,000**

Kleimann, NY  
John C. Edler, IN  
Wally Zollman, IN  
A Private East Coast Collector







**64. A COASTAL ASMAT  
SHIELD**  
*Coastal Asmat, Irian Jaya;*  
*H: 70"*

The shield finely carved and of older vintage, from the coastal or "area A" Asmat; the body design with repeated 'Ainor' patterns in red against a white ground with black highlights. The top with a carved human figure. A fine older example. On a custom base.

**\$900-\$1,200**

Ex. Emerson Woelfer, CA  
Ex. Private NY collection

**65. A FINE MIMIKA  
HARDWOOD FIGURE**  
*Mimika/Komoro, Irian Jaya;*  
*H: 27*

Of unusual form; the figure carved primarily in openwork with typical head atop the angular geometric body, the body depicted cubistically and with remains of natural pigments. A rare example. On a custom base.

**\$900-\$1,200**

Collected by Todd Barlin in Irian Jaya c. 1980's.





**66. A RARE BAINING FIBER MASK**

*Baining people, New Britain;  
H: 48 1/2"*

Of classical form, the mask made of beaten bark cloth on a wicker frame, the cloth painted in typical pink and black designs. The mask with high coif and large eyes probably depicts an avial form. The beard has been reattached on one side, though the mask is in overall fine condition. On a low custom base.

**\$1,200 - \$1,800**

Ex. Charles Chess, San Jose, CA

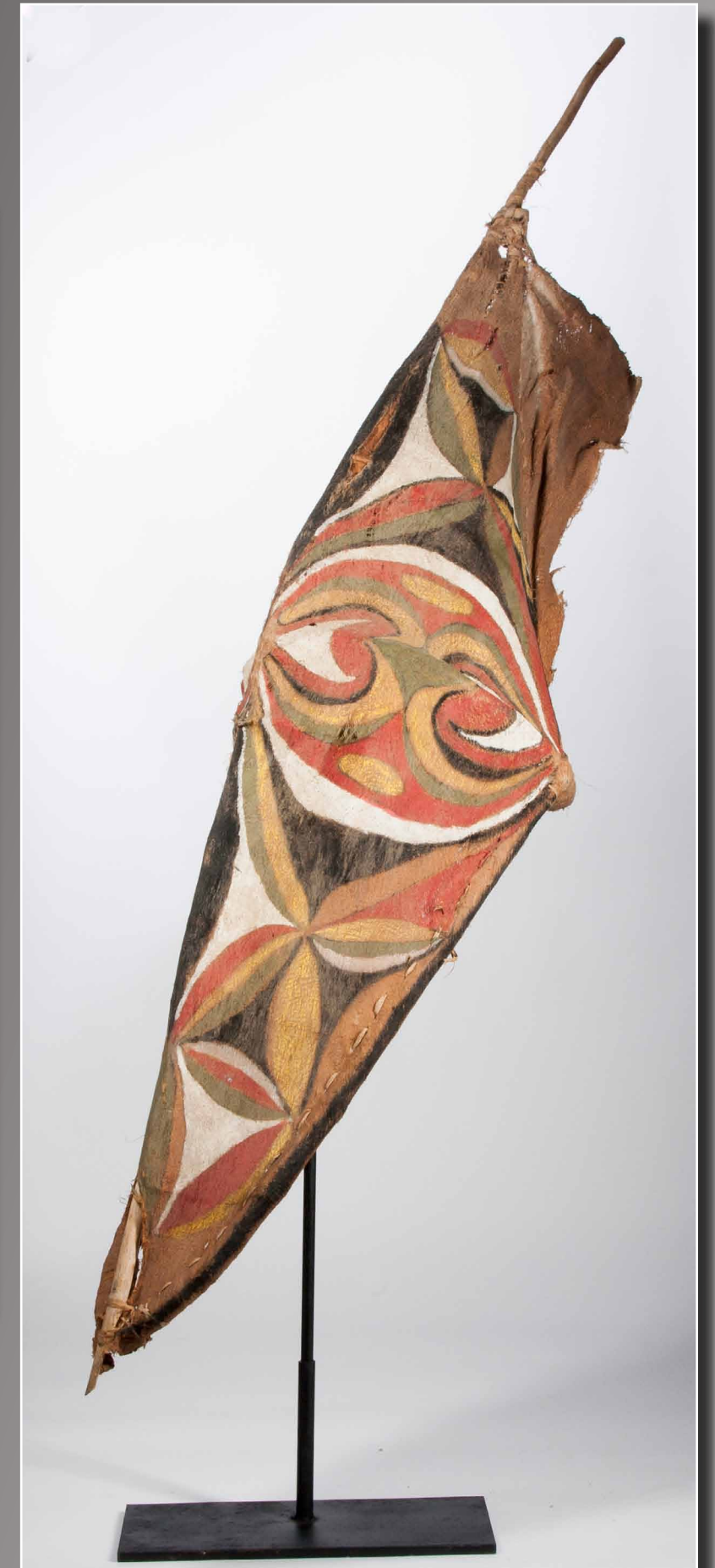
**67. AN EXTREMELY RARE NAKANAI FIBER MASK**  
*Lowland Nakanai people,  
New Britain;  
L: 85"*

Made of beaten bark fiber over a cane frame, and painted in bright colors. Some minor areas of tearing, but overall exceptionally good condition. On a custom base.

According to John Edler who collected this and most of the other known examples, Masks of this type were used by the lowland Nakanai people in the biannual 'Galip Nut festival' (Canarium indicum). Masks of this type, depicting birds would run through the village and listen to complaints from the inhabitants. These would later be addressed by the villagers, thus promoting village harmony. Very few examples are known to exist.

**\$2,500-\$3,500**

Field Collected by John C. Edler,  
former curator of the Hemmeter  
collection, IND







**68. A SANTA CRUZ ISLAND  
DANCE CLUB**

*Solomon Islands;*  
*H: 38"*

Of typical form, the club in the form of a stylized canoe with black and red linear designs painted on it. The sides with perforations for the attachment of fiber, some remaining. A particularly good example that has not been altered.

**\$600-\$900**

Ex. John C. Edler, former curator of the Hemmiter collection.

**69. A FINE NEW  
CALEDONIA BIRD HEAD  
CLUB**

*Kanak, New Caledonia;*  
*L: 29"*

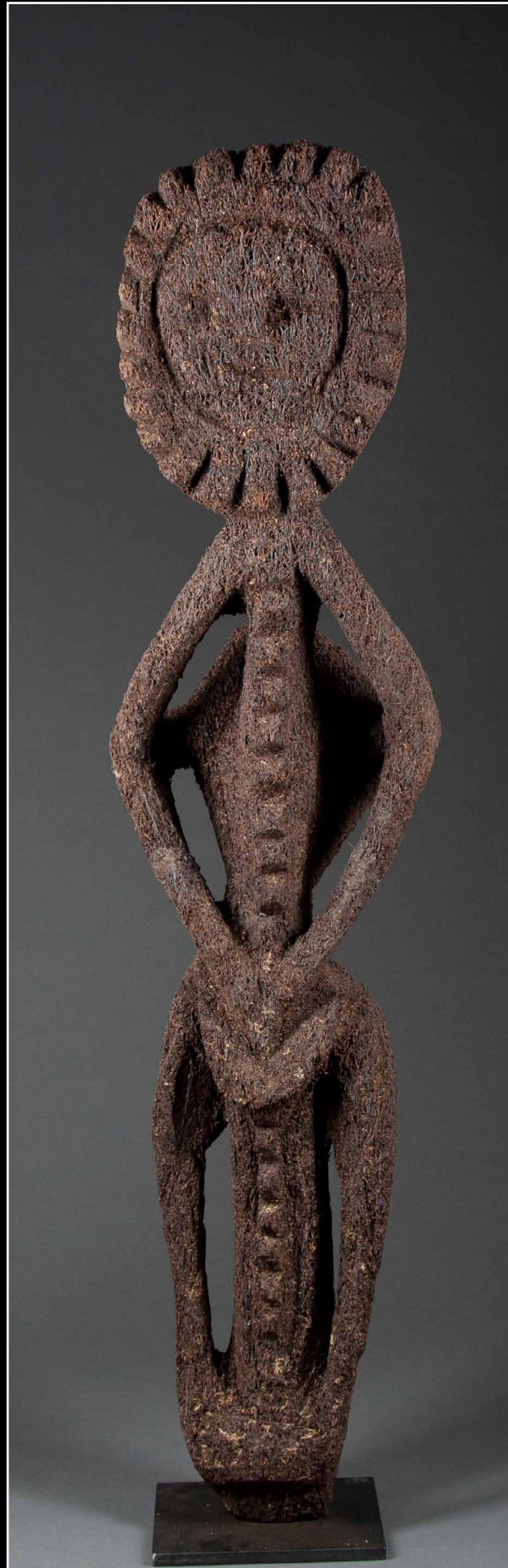
Of classical form, the club with finial in the form of a bird's head, the beak like front with swollen implied eyes to either side and nape-cover at back. The grip raised at base of shaft. Fine old and worn patina. On a custom base.

**\$1,200-\$1,800**

Found in an old New Hampshire estate C. 1970's.







**70. A Banks Island  
Grading figure**

*Banks Island, Vanuatu; H: 41  
1/2"*

Made from tree fern, the figure with powerful simplified face within a serrated circle, the cubistic body with narrow trunk, bent elbows and thin legs. Likely a post-war example that was however used in age- grading. On a custom base.

**\$5,000-\$7,000**

Property of a Private West Coast collector







71. A **NUKUORO COCOANUT GRATER**  
*Nukuoro, Micronesia;*  
*L: 18 1/2"*

A cocoanut grater of stylized zoomorphic form presenting powerful minimalistic lines and elegant shape; the neck with original shell scraper attached with fiber binding. The surface dry and original - unusual in that most examples have been oiled and polished. Lovely example.

\$1,000-\$2,000

Property of an East Coast private collector

72. A **FINE AND RARE NUKUORO ADZE**  
*Nukuoro , Micronesia;*  
*H: 14"*

The handle elegantly bent; the tridacna adze blade held in place by original native fiber binding. Fine patina from use and wear. A rare and exceptional example. On a custom base.

\$800-\$1,200

Property of an East Coast private collector

73. A **GILBERT ISLANDS 'KNUCKLE-DUSTER'**  
*Gilbert Islands, Micronesia;*  
*H: 12 1/8"*

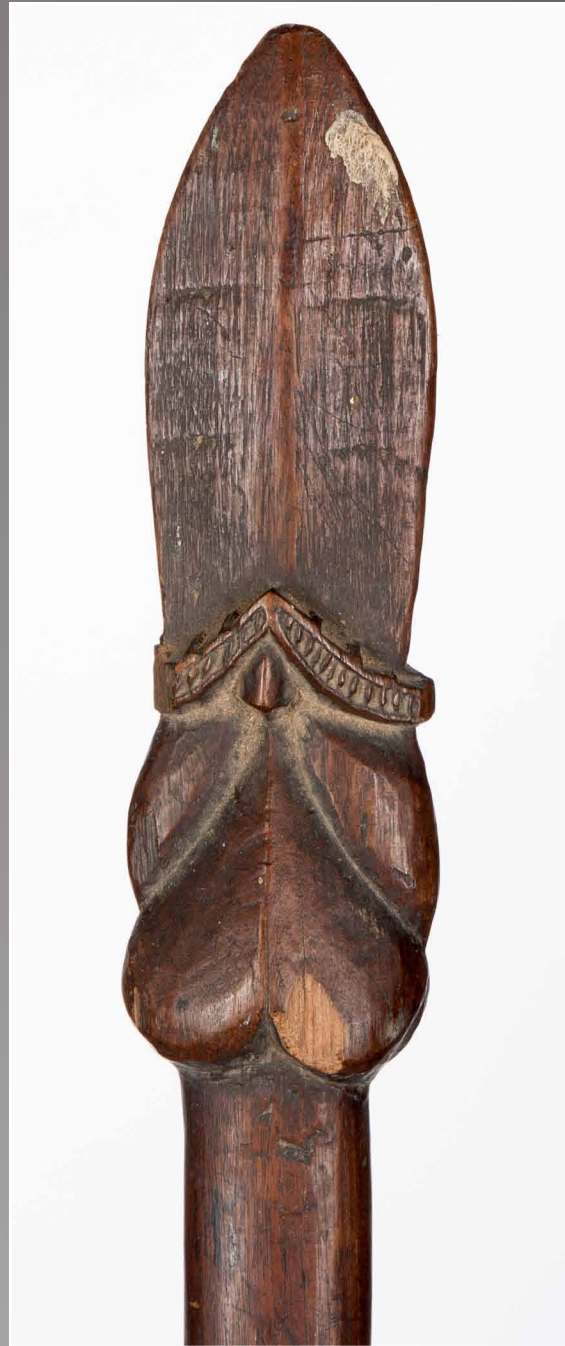
The weapon at once a knuckle-duster and double-edged dagger, pointed at both ends with a sennit binding wrap around the hand. Fine dense hardwood and binding in exceptional condition.

\$800-\$1,200

Collected by Dr. Paul Hambruch, A German specialist on Micronesia, on an expedition to Micronesia for the Hamburg Museum.

Property of an East Coast private collector





**74. AN UNUSUAL MAORI TAIHAHA**  
*Maori, New Zealand; L: 53 1/2"*

The piece fine and old but though classically blocked, only one small line of carving has been cut into it, in what appears to be stone or shell cutting. Overall fine patina and obvious age. Enigmatic in its lack of carving - perhaps an unfinished piece. On a custom base.

**\$400-\$600**

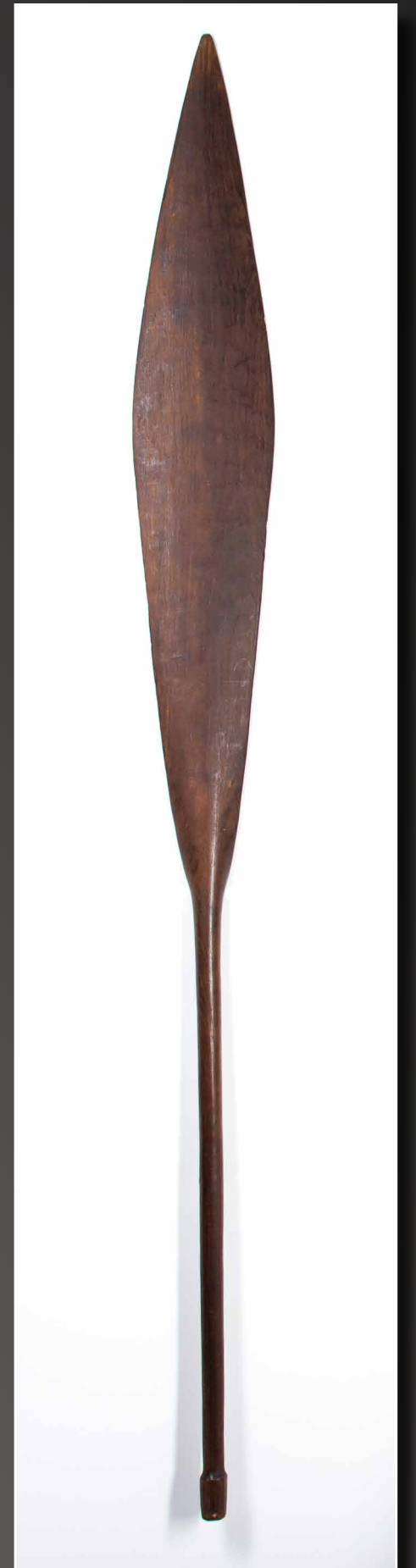
Ex. Laurent Bermudez, CA

**75. A FINE MAORI CANOE PADDLE**  
*Maori, New Zealand; H: 59 3/4"*

Of classical form, the long handle of deep reddish brown wood with small knob to end, terminating in a long bladed paddle. Exceptional patina and carved with great grace and balance. A rare and fine old example.

**\$1,000-\$2,000**

Property of an East Coast private collector







**76. AN EXCEPTIONAL  
MAORI HEI TIKI**  
*Maori, New Zealand;*  
*H: 5 1/4"*

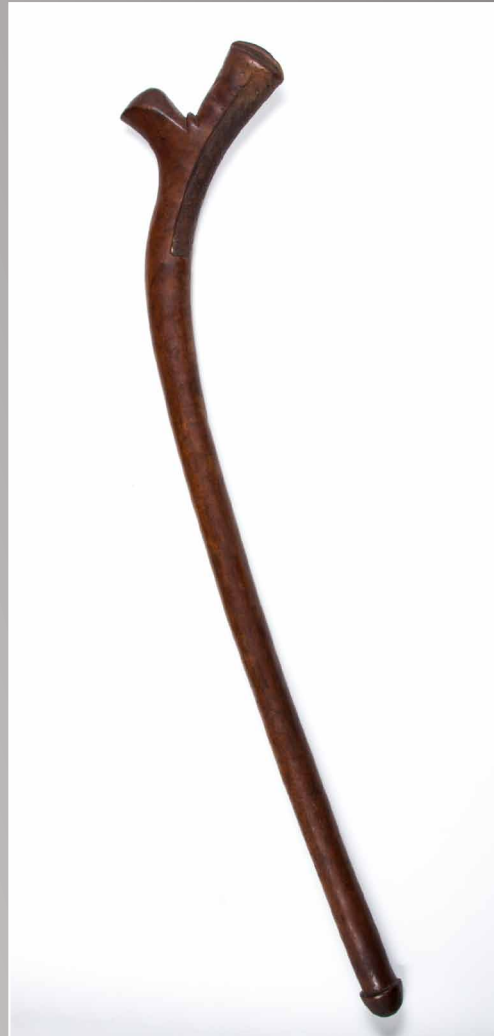
Of dark green stone with lighter areas, carved classically in the form of a figure with bent legs and arms to the sides, the head turned with mouth open barring the tongue. The eyes with original shell inlay (one partially missing). The hole to the top of the head worn and drilled trough from each side, with remains of original fiber cord still attached. A large and important example with exceptional power and heft.

**\$5,000-\$7,000**

Property of an East Coast  
private collector







**77. A FIJIAN GUNSTOCK CLUB**  
*Fiji;*  
*H" 31"*

A small gunstock form club, with typical spur to the upper edge and roughened portion to the inner curved surface. Deep reddish-brown patina from handling. Possibly made for a child. Fine and well balanced.

**\$400-\$600**

Property of an East Coast private collector

**78. A FINE TONGAN NECKREST**  
*Tonga;*  
*L: 21 3/4"*

Of the Kali Taloni form, the legs carved in a stylized inverted 'U' shape and bound to the body of the pillow with sennit; the pillow long and with an exceptionally graceful curve, the ends flaring slightly, the whole with a fine patina.

**\$5,000-\$7,000**

Ex. Jeffrey Dhyne author of "Tongan Headrests: Notes on Terminology and Function"; "The Journal of the Polynesian Society", Volume #108, Number 4



**79. A FINE TONGAN TAPA BEATER**  
*Tonga;*  
*H: 11"*

An 'Ike' of common form; the tapered handle widening to the but, the squared beating edges with three sides of ribbed design and a single smooth side. The overall patina fine and glossy with signs of handling and use.

**\$700-\$900**

Ex. Jeffrey Dhyne author of "Tongan Headrests: Notes on Terminology and Function"; "The Journal of the Polynesian Society", Volume #108, Number 4

**80. A FINE AND UNUSUAL TONGAN NECKREST**  
*Tonga;*  
*H: 16 1/2"*

Of classical Kali Hahapo form, however conceived in a far thicker and more massive manner; the balance though maintained by the elongation of the pillow and its relatively long and gentle curve. The patina with some areas of scuffing, but overall fine with signs of use and age.

**\$2,000-\$3,000**

Ex. Jeffrey Dhyne author of "Tongan Headrests: Notes on Terminology and Function"; "The Journal of the Polynesian Society", Volume #108, Number 4







**81. AN EXCEPTIONAL TONGAN NECKREST WITH  
SHELL INLAY**

*Tonga;*  
*L: 16 1/2"*

Of the Kali Laloni form, the legs in the form of solid blocks of rounded shape approximating the form of the more common leg shapes, the well patinated top with twenty inlays of shell in geometric patterns. Beautiful surface and fine and are example.

**\$9,000-\$12,000**

Ex. Jeffrey Dhyne author of "Tongan Headrests: Notes on Terminology and Function"; "The Journal of the Polynesian Society", Volume #108, Number 4





**82. A COOK ISLAND BOWL, PROBABLY  
20TH CENTURY**  
*Cook Islands;*  
*H: 4"*

The wood bowl with a great deal of wear from use, with ribbed patterning all over the sides. Small stylized zoomorph to one end. Probably 20th Century, though Possibly Pre-WWII.

\$300-500



**83, A FINE AND LONG AUSTRAL ISLANDS  
PADDLE**  
*Austral Islands;*  
*L: 58 3/4"*

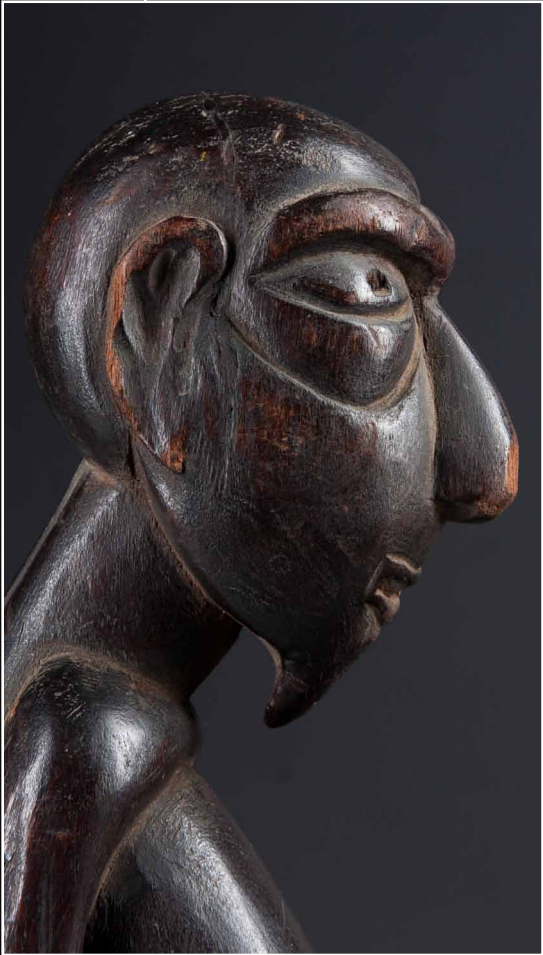
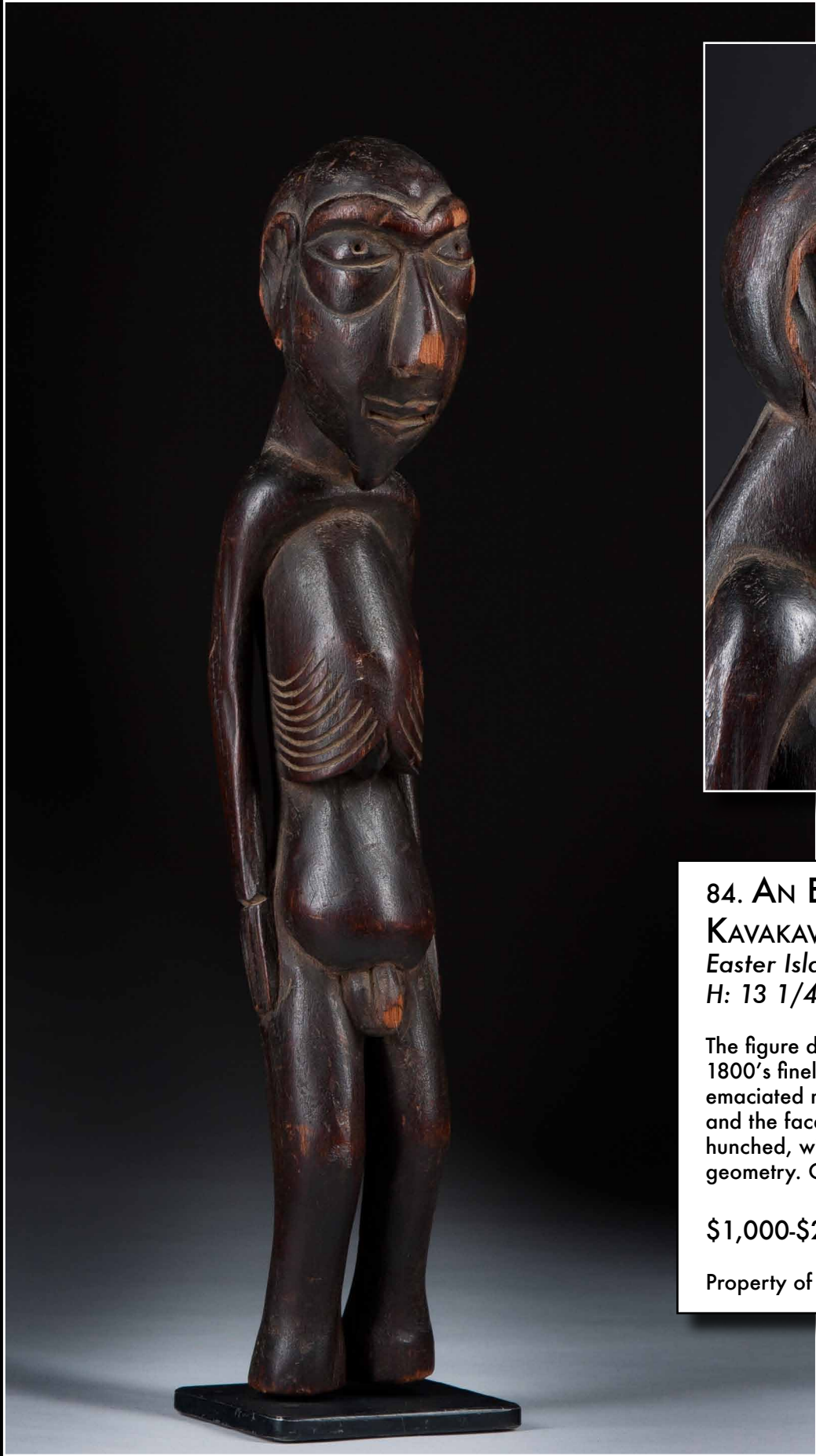
The long handle with fantastic knob with classical Austral Island faces and stylized bodies, the shaft with extensive geometric chip carving in panels. The blade of classical form; flat on one side and convex on the other, completely carved and decorated. Superb deep brown patina. Old Museum accession numbers along the edge of the blade. An exceptional example, with great balance and symmetry.

\$5,000-\$7,000

Property of an East Coast private collector







**84. AN EASTER ISLAND MOAI  
KAVAKAVA FIGURE**  
*Easter Island, Chile;*  
*H: 13 1/4"*

The figure dating probably from the late 1800's finely carved in the form of an emaciated male figure; the eyes bulging and the face expressive. The body hunched, with sinuous limbs and elegant geometry. On a custom base.

**\$1,000-\$2,000**

Property of an East Coast private collector



**85. A HAWAIIAN ROYAL CALABASH  
AND SHEET MUSIC**  
*Hawaii, USA;*  
*D: 7 1/2"*

The bowl of Kou wood, in classical and delicate form, with numerous native restorations done in typical form to the sides and bottom; the grain displaying beautifully, probably C. 1820's. The lid carved probably C. 1880's and of a slightly darker wood, though matched carefully as to the grain. Together with a copy of original sheet music by the Queen called "Kuu Pua I Padakalani" (My flower at Padakalani). A rare and historical lot.

**\$2,000-\$3,000**

From the personal collection of the Hawaiian royal family, formerly owned by Queen Liliuokalani  
Property of an East Coast private collector







**86. A DAYAK HUDOG MASK**  
*Dayak, Kalimantan;*  
 H: 25"

The mask of classical style depicting a mythical zoomorph with elements of a boar, bird and dragon; the face painted in red, white and black, with attached ears, the lobes with remains of fiber cord that once held pendant ear decorations. On a custom base.

\$1,800-\$2,200

Property of a West Coast private collector



**87. A FINE DAYAK CHARM FIGURE**  
*Dayak, Kalimantan;*  
 H: 8 3/4"

The carving from wood that appears to have been charred, depicting figures and a house as well as zoomorphs, completely in the round. A fine and rare example. Small piece of cloth tied to one side. On a custom base.

\$1,500-\$1,800

Field collected by Bruce Frank, NY - C. 1991



**88. A FINE AND RARE INDONESIAN MASK**  
*Possibly Bidhayu Dayak, Kalimantan;*  
 H: 7"

The fine and naturalistically carved mask of grayish wood with powerful face and large nose, well delineated eyes and ears. The cheeks carved with unusual delicateness and the mouth rendered simply yet powerfully.

\$1,800-\$2,200

A private West Coast collector  
 Ex. Thomas Murray, CA

**89. A BONTOC HAT**  
*Luzon, Philippines;*  
 D: 8"

The hat of classical form; the cap itself of plaited basketry fiber in yellow and brown with highlights in red, the top with attached buttons. The sides with boar's tusks and dog's teeth. Finely beaded chin strap.

\$600-\$900

A private West Coast collector





**90. A PAIR OF BULUL FIGURES***Luzon, Philippines;**H: 17 1/2" & 17 3/4"*

The figures of typical form, matched male and female, in classical seated position with arms crossed and elbows to knees, drawn up. Seated on integral bases. The surfaces are finely aged and worn with high point wear showing through dark encrustation. On custom bases.

**\$1,000-\$2,000**

Ex. Joseph Gerena Fine Arts, NY

**91. A PHILIPPINES CEREMONIAL SPOON***Luzon, Philippines;**H: 8"*

Of classical form, the scoop well carved with deep recessed bowl. The figure standing with arms to sides and hands at the waist, the face well carved with small openwork top-knot. On a custom base.

**\$600-\$900**

Private California collection







**92. A JORAI CROUCHING FIGURE**  
*Jorai people, Vietnam;*  
*H: 35"*

The worn figure of classical style and probably cut from a decorated post of a tomb. The body crouching with elbows to knees, the face with deep concave planes and remains of coif. Significant erosion, commensurate with old traditional examples. On a custom base.

**\$1,800-\$2,200**

Ex. Charles Jones, NC



**93. A JORAI STANDING FIGURE**  
*Jorai people, Vietnam;*  
*H: 36 1/2"*

In the form of a standing figure of indeterminate sex, the extremely heavy wood deeply weathered and patinated. Simple and well carved face with arms carved to the sides. A fine old example. On a custom base.

**\$1,500-\$1,800**

Ex. Charles Jones, NC







**94. A NEPALESE SHAMAN'S MASK**  
Middle Hills, Temang/Magar, Nepal;  
H: 10"

Powerfully carved with large nose, open mouth and strong browline. The surface well worn and patinated a dark lustrous brown. Original wax export label remaining in the interior, on a custom base.

\$500-\$700

Property of a New York private collector



**94. A NEPALESE SHAMAN'S MASK**  
Middle Hills, Temang/Magar, Nepal;  
H: 14"

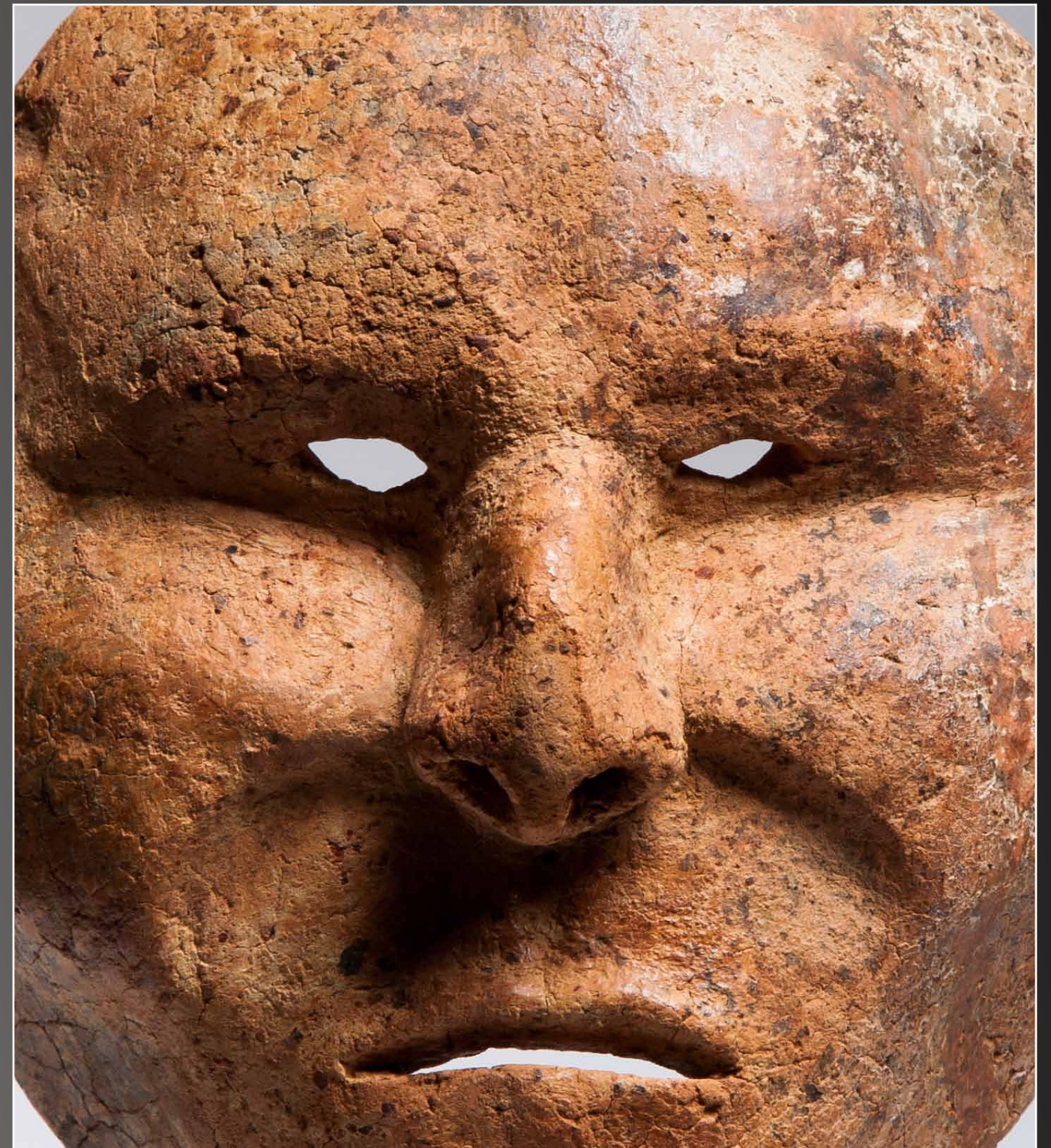
The finely carved mask with elongated chin coming to a rounded point with downward curling mouth, the nose large and beak-like, the eyes as small circles. Fine lustrous surface with remains of pigment. Original wax export seal in the interior. On a custom base.

\$500-\$700

Property of a New York private collector

## PRE-COLUMBIAN AMERICA

LOTS 96-131







**96. A FINE RESERVE  
PAINTED BLACK AND  
WHITE BOWL, 1100 AD**  
New Mexico, USA;  
D: 9 1/4"

The bowl with repeating bands of thin lines and triangles interspersed with arrowheads, the black over white slip in fine condition. A rare and lovely example.

\$1,500-\$2,500

Property of an East Coast private collector



**97. A FINE MIMBRES  
GEOMETRIC BOWL, 1100  
AD**  
New Mexico, USA;  
D: 8 3/4"

Of classical form, the bowl with the interior painted in bands of open white compartments with serrated edges and alternating horizontal lines, in black on a white slip field. Fine example.

\$1,500-\$2,500

Property of an East Coast private collector





**98. A RARE OLMEC/  
MORELOS FIGURE 900 -  
300 BC**

*Olmecoid Morelos, Mexico;  
H: 7"*

The unusual figure with largely Olmecoid face but Morelos features, the arms simple depicted as two sockets, possibly for attachment of articulated pieces. The legs classically swollen and pointed. The surface with deep red pigment, original to the piece. A fine and rare example of a rare type.

**\$2,500-\$3,500**

Property of a Private West Coast collector



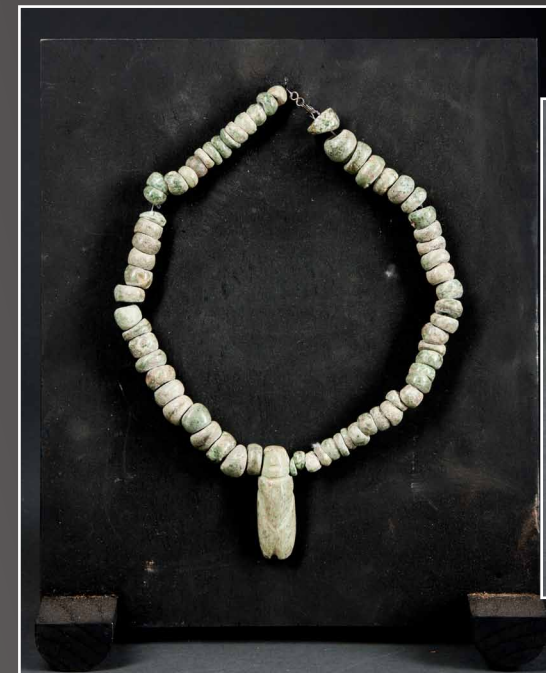
**99. AN ALTIPLANO OLMEC  
PINCHED VESSEL, 1200 - 900 BC**

*Mexican Highlands, Mexico;  
L: 6 3/8"*

The vessel pinched in the center, with dark surface and age appropriate wear. Such vessels are unusual and are associated with the Olmec of the Mexican highlands. An unusual and rare example.

**\$1,400 - \$1,900**

Property of a Private West Coast collector



**101. A FINE MEZCALA BEADED  
NECKLACE WITH PENDANT, 200  
BC - 250 AD**

*Mezcala/Guerrero, Mexico; L: 20", Pendant  
H: 2"*

Of rough green/aqua beads of serpentine grading to almost pale blue in color, the necklace with a central pendant of a miniature Mezcala figurine in M2 style. With a modern clasp and strung to wear. On a custom mount.

**\$500-\$700**

From a Private Midwestern collection





**100. A FINE GREENSTONE  
MEZCALA FIGURE, 200  
BC - 250 AD**

*Mezcala/Guerrero, Mexico;  
H: 9 1/2"*

The figure in M10 style, carved from a deep green serpentinite, the facial planes long and powerful, the arms rendered in front of the body, the legs well delineated. The figure wearing a striated coif. Fine and large example with heft and excellent balance of composition.

**\$6,000-\$9,000**

Ex. Nathan Oliveira, Noted  
California painter



**102. A FINE COLIMA  
POST-CLASSIC JANUS  
INCENSARIO, 1200 -  
1500 AD**

*Colima, Mexico;  
H: 17 1/2"*

Of highly elaborate construction for the type which usually depicts a simple janus figure with headdress. This example with finely detailed faces and unusual snake coif. Fine surface.

**\$4,000-\$6,000**

Property of a West Coast private  
collector







**103. A JALISCO SEATED FEMALE FIGURE, 300 AD**

*Jalisco, Mexico;  
H: 8"*

The figure with classical red slip and smiling face with arms in lap, seated on bent knees with skirt. Fine surface and color.

**\$500-\$700**

Property of a Private West Coast collector



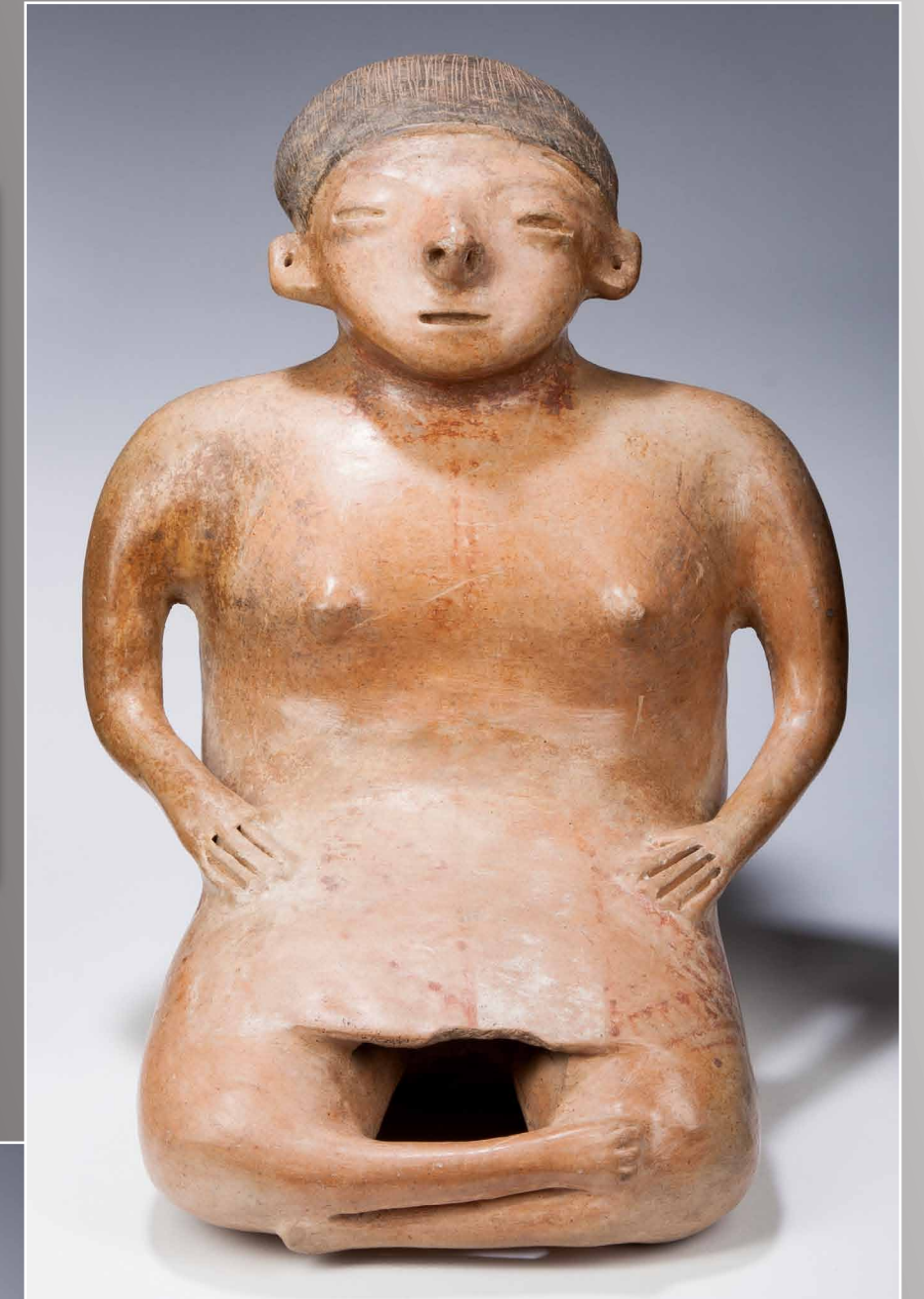
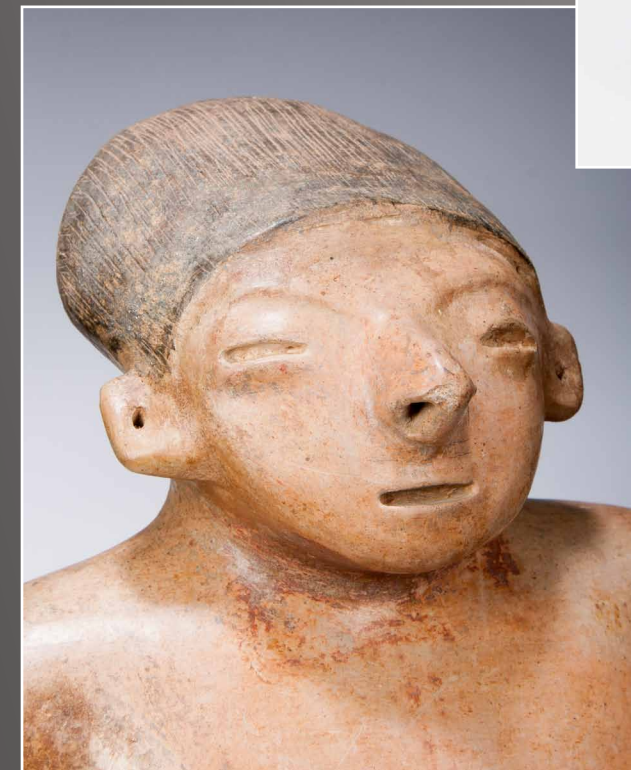
**104. A FINE CHINESCO SEATED FEMALE FIGURE, 300 AD**

*Chinesco, Mexico;  
H: 10"*

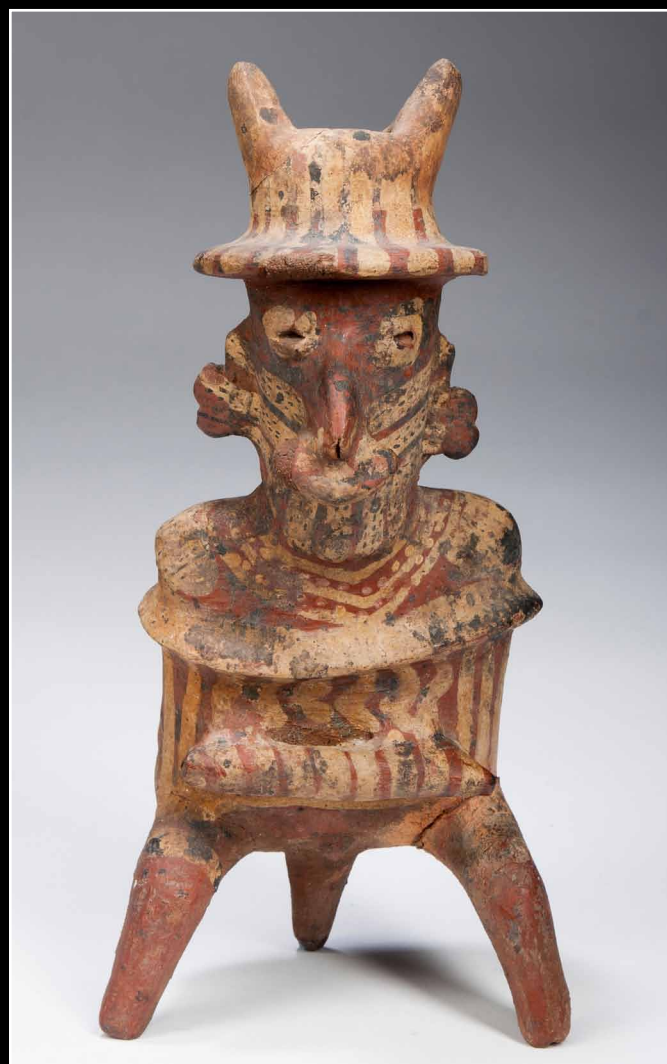
The figure seated with classical face and wide shoulders, the arms to the sides and with hands on the hips, legs folding in front. Fine predominantly burnished buff surface with remains of red and white pigments, and blackened coif with incising.

**\$4,000-\$6,000**

Property of a West Coast private collector







**105. A NAYARIT SEATED  
WARRIOR FIGURE, 300  
AD**

*Nayarit, Mexico;  
H: 9 1/4"*

The figure of classical form leaning forward on two legs, with elaborate headgear, and exaggerated features. The body highly painted with vibrant colors.

**\$600-\$900**

Property of a Private West Coast collector



**107. A RARE CHINESCO  
FIGURE OF A BIRD, 300  
AD**

*Chinesco, Mexico; H: 6 1/4"*

The figure in the form of a delightful waterfowl with wings curved behind the body, the head with sagittal crest with raised bosses and remains of white pigment, underside displaying small legs pulled up against the body. White mottled surface as expected.

**\$1,500-\$2,500**

Property of a West Coast private collector

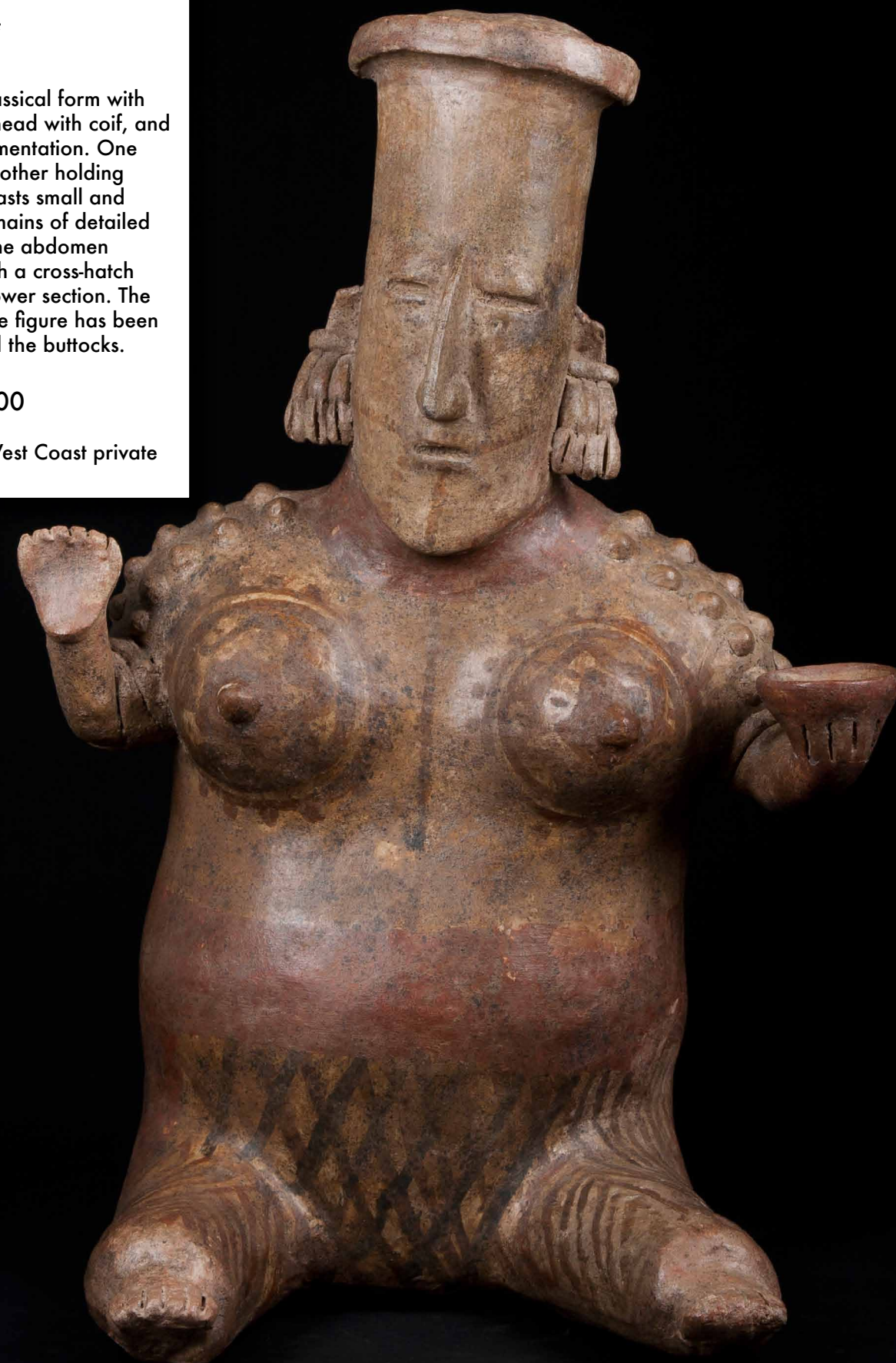
**106. A LARGE JALISCO  
SEATED FEMALE FIGURE,  
300 AD**

*Jalisco, Mexico;  
H: 20 "*

The figure of classical form with high columnar head with coif, and elaborate ornamentation. One arm raised, the other holding a bowl, the breasts small and encircled by remains of detailed pigmentation, the abdomen swollen and with a cross-hatch design on the lower section. The lower part of the figure has been restored around the buttocks.

**\$2,200-\$3,200**

Property of a West Coast private collector







**110. A SUPERB VERACRUZ  
ABSTRACT STONE PALMA,  
400 - 700 AD**

*Veracruz, Mexico; H: 16 1/4"*

The palma abstracted to the point where it simply becomes a study in shape, yet the profile of a face with small nose and elongated chin is implied. A large and impressive example with almost perfect line and form.

**\$6,000-\$9,000**

Property of a Private West Coast collector



**109. A VERACRUZ  
HACHA, 400 - 700 AD**

*Veracruz, Mexico; H: 7 1/2"*

The hacha in the form of a head seen from profile wearing the headgear often associated with the ball game. Roughly carved but a strong example.

**\$600-\$900**

Property of a Private West Coast collector



**108. A TEOTIHUACAN GREEN STONE  
FIGURINE, 800 1000 AD**

*Teotihuacan, Mexico; H: 7"*

Of mottled green stone, the figure with raised coif, classical face and flat body with arms to sides, legs carved and feet clearly delineated. Fine example. On a custom base.

**\$900-\$1,200**

Ex. Howie Nowes, NY



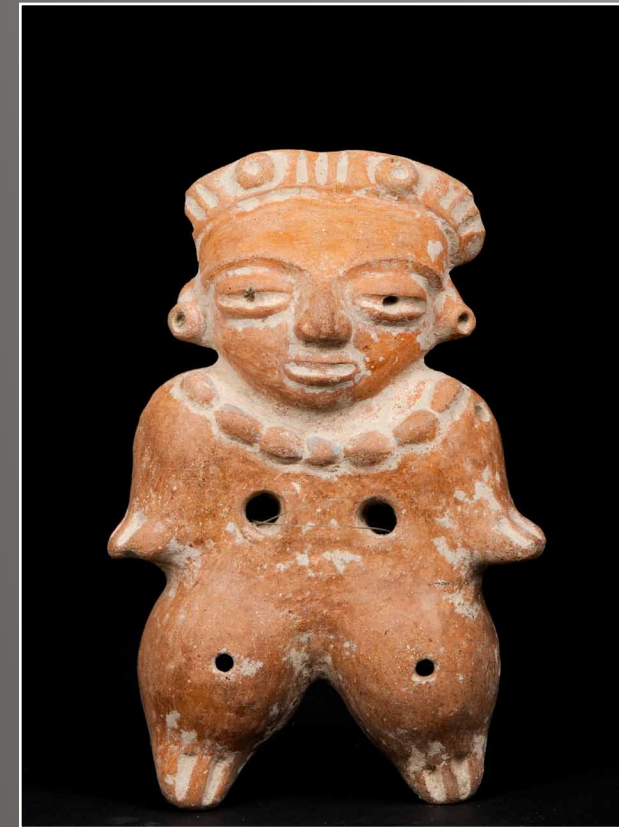


**111. A FINE VERACRUZ STONE  
BALLGAME IMPLEMENT, 400-700 AD**

*Veracruz, Mexico;  
W: 9 1/2"*

An unusual polished stone miniature yoke or implement related to the ball game, the gray/white stone well carved with rounded top and finely worked sides. Excellent balance and sense of line.  
**\$900-\$1,200**

Ex. Huber Primitive Art, IL  
Property of a Private West Coast collector



**112. A SOUTHERN MAYA MOLD-MADE FIGURE, 1000 - 1200 AD**

*Southern Maya, Mexico and Guatemala;  
H: 7 1/2"*

The figure with simple but expressive face, high coif, necklace and vestigial arms and legs, terminating in indications of fingers and toes. Remains of pigment and fine aged surface.

**\$500 - \$700**

Property of a Private West Coast collector



**113. A SUPERB PAIR OF MAYAN CARVED BONES, 550 - 950 AD**

*Maya, Mexico and Guatemala;  
H: 4 1/4"*

The bones, possibly human, with elaborate incising all over the surfaces depicting scrollwork and faces. Traces of red to the outer edges of the designs, possibly once filled with cinnabar. Fine and rare examples, published and exhibited. On a custom base.

**\$1,800-\$2,200**

**Publication History:**  
Parsons, Carlson, and Joralemon, "The Face of Ancient America"; The Indianapolis Museum of Art/Indiana University Press; pg. 122, Ill.84

**Exhibition History:**  
The Indianapolis Museum of Art, 1988

From a Private Midwestern collection



**114. AN EXCEPTIONAL AZTEC  
INCENSARIO, 1300 - 1521 AD**

*Aztec, Mexico;  
H: 12 1/4"*

In the form of a seated skeleton atop mound, the face with smiling visage and long ears with holes for attachments. The body with incised designs indicating the ribs and other bones. A powerful and sizable example.

**\$3,500 - \$4,500**

Property of a Private West Coast collector



**116. A FINE COSTA RICAN STONE  
FIGURE; ATLANTIC WATERSHED,  
1000 1500 AD**

*Atlantic Watershed, Costa Rica;  
H: 9 1/2"*

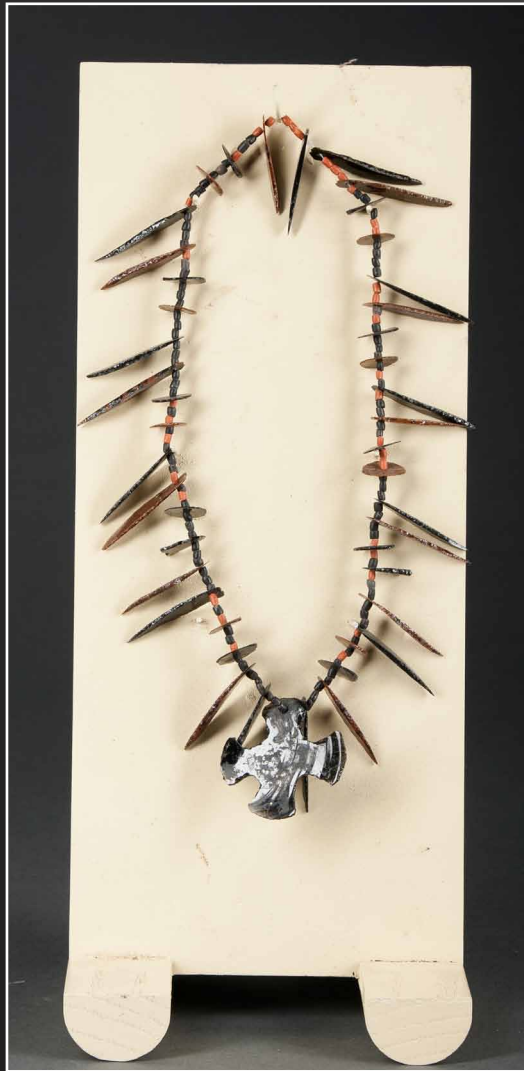
The finely carved figure with cayman face, possibly depicting a mask or shamanic transformation, one arm in front of and the other behind the body, with elaborate coif. Surface with minor scuffs and nicks as expected.

**\$2,200-\$3,200**

Property of a Private West Coast collector







**115. AN AZTEC OBSIDIAN  
NECKLACE, 1300 - 1521 AD**

*Aztec, Mexico;  
L: 20"*

Of small black/brown obsidian beads and knapped obsidian points with wider spacers at intervals, the central drop of cruciform shape. On a custom base. Should be restrung to be wearable.

**\$400-\$600**

From a Private Midwestern collection



**117. A VALDIVIA SLAB FIGURE,  
2300 BC - 200 BC**

*Valdivia culture, Ecuador;  
H: 10 3/4"*

A large and exceptionally well rendered figure of the type, the head of typical form with avial features. The body with simple line running from the horizontal waist up. Mottled surface as expected. On a custom base.

**\$3,000-\$4,000**

Ex. Arte Primitivo, NY



**118. A FINE PUBLISHED AND  
EXHIBITED JAMA COAQUE FIGURE,  
300 BC - 500 AD**

*Jama Coaque, Ecuador;  
H: 5"*

In the form of a seated figure wearing a feathered costume, the arms bent at the elbows and holding on the feet, remains of red pigment to the legs and part of the head.

**\$700-\$900**

Publication History:  
Parsons, Carlson, and Joralemon, "The Face of Ancient America"; The Indianapolis Museum of Art/Indiana University Press; pg. 206, Ill.143

Exhibition History:  
The Indianapolis Museum of Art, 1988

From a Private Midwestern collection



**119. A FINE NARIÑO MASK,  
1000 - 1500 AD**

*Nariño, Ecuador/Colombia; H: 6 3/4"*

The mask with a firing cloud over proper right side, the face with wide eyes, simple nose and expressive mouth, the coif incised. Expressive example of the type.

**\$1,200 - \$1,800**

Property of a Private West Coast collector





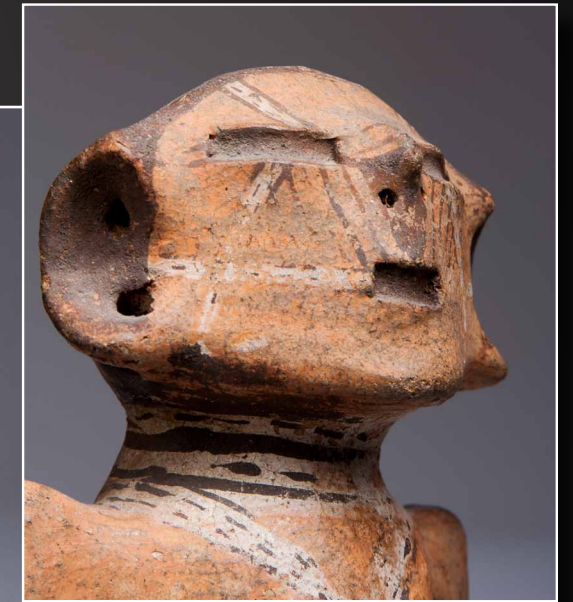
**120. A POWERFUL CALIMA BURIAL MASK,  
200 BC - 400 AD**

*Calima, Colombia;  
H: 5 1/4"*

The face with powerful expression, the overhanging brow and deep cheeks creating an expression of sensitivity and authority. Fine old surface. Reassembled from several original pieces.

\$2,000 - \$3,000

Property of a Private West Coast collector



**121. A FINE TIMOTO/  
CUICA FIGURE 1000  
AD**

*Timoto or Cuica, Venezuela; H:  
7"*

Of highly refined form for the style and good size, the figure with wide head, high shoulders and long arms to small typical legs. Original pigmentation on the face and body. A fine example.

\$3,000-\$4000

Property of a Private West Coast collector



**122. A NAZCA PAINTED VESSEL,  
100 - 800 AD**

*Nazca, Peru; H: 5 1/2"*

The cup with vivid coloration, depicting a standing human figure surrounded by birds. The rim with classical interlock motifs. Some minor flaking to some paint but overall fine condition. A lovely example.

\$700-\$900

From a Private Midwestern collection



**124. A CHANCAAY TEXTILE, 1200 -  
1470 AD**

*Chancaay, Peru; L: 24"*

The weaving with two bands of groups of zoomorphs: birds in squared cartouches and quadrupeds, as well as typical stepped geometric motifs in an overall cream against a dark brown background. In very good condition for its age.

\$1,000-\$1,500

Property of a Private West Coast collector



**123. A FINE AND RARE NAZCA  
POLYCHROME BASKET, 100 - 800  
AD**

*Nazca, Peru; H: 4 3/4"*

The coiled basket with typical Nazca patterning woven into the structure; the repeating motifs in yellow, brown and black. Tight weave and wonderful work. Minor losses as would be expected of an approximately 1500 year old basket, to one part of a single coil at the rim.

These rare baskets found in dry burials in the Andes are among the earliest example of a Native American basketry known and display a complexity commensurate with any of the most adept basket making cultures of the 19th century.

\$1,200-\$1,800

Property of a Private West Coast collector







**126. A MOCHE JANUS COPPER  
HEAD, 300 - 600 AD**

*Moche, Peru; H: 2 1/2"*

A rare hollow Janus head made from copper, the face depicting a grimacing elder, possibly once the top of some implement or an ornament. One inset eye remaining. Fine old patina of green oxidation.

\$600-\$900

From a Private Midwestern collection



**127. A LARGE MOCHE COPPER  
MASK, 300 - 600 AD**

*Moche, Peru; H: 10"*

Of classical form, the mask hammered from sheet copper, the large eyes beneath raised hairline, the nose large with nostrils depicted, the mouth with small lips. The sides with large well worked ears. Heavy encrusted verdigris patina with a few minor areas of breakage through the surface that are unobtrusive, though otherwise in excellent condition. On a custom base.

\$900-\$1,200

Ex. Arte Primitivo, NY

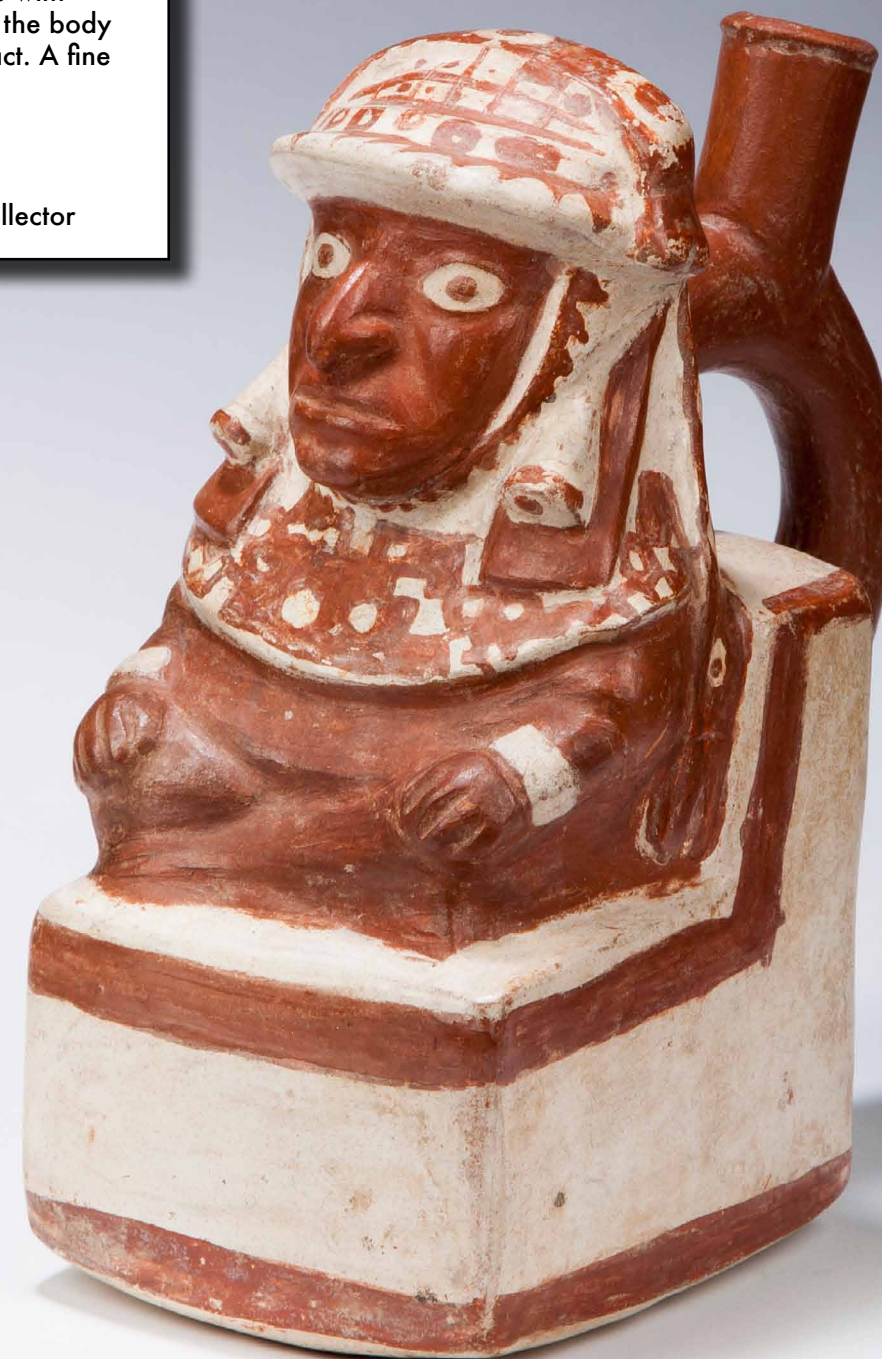
**125. A MOCHE VESSEL IN THE FORM  
OF A SEATED NOBLEMAN, 300 -  
600 AD**

*Moche, Peru; H: 6 1/2"*

The figure with elaborate headgear and cloak, sitting on a raised platform, the face with large eyes and expressive features, the body well sculpted. Pigment basically intact. A fine example.

\$1,200-\$1,800

Property of a Private West Coast collector







**128. A CHIMU TUMI OF COPPER,  
900-1400 AD**

*Chimu, Peru;  
H: 12 1/2"*

Of classical shape and form, the surface heavily encrusted with oxidized patina in deep green and remains of some textile in the verdigris. Lovely shape and color. On a custom base.

\$300-\$500

Ex. Gallery Deroche, CA C. 1989



**130. A CHIMU BIRD VESSEL,  
900 - 1400 AD**

*Chimu, Peru;  
H: 8"*

In typical blackware, the vessel depicting a reclining bird, it's feet grasping at the spout as it rises from its belly. The wings left in buff while the center and head are polished.

\$500-\$700

Property of a Private West Coast collector



**129. A CHANCAY MUMMY BUNDLE  
MASK, 800 - 1200 AD**

*Chancay, Peru; H: 11 1/2"*

The mask covered with a deep red pigment, the forehead wrapped in ancient textile in bright colors with elaborate designs, above bangs made from human hair. The face flat and wide with classical almond shaped eyes with white infill and dark pupils, raised wedge shaped nose and small smiling mouth. In exceptionally good condition for its age.

\$3,000-\$4,000

Property of a Private West Coast collector



**131. A CHUCU PAINTED PANEL, 1300 - 1500 AD**

*Chucu, Peru; W: 10 1/2"*

The panel of bowed fired ceramic covered with designs reminiscent of petroglyphs, in bright colors of red, yellow, orange and a pale blue. The designs depict human and animal figures in bands across the surface. Fine example.

\$1,400 - \$1,600

Property of a Private West Coast collector

**AFRICAN ART**  
LOTS 132-316





**132. A PAIR OF SENEGALESE GOLD EARRINGS**

*Tukulor or Wolof, Senegal; H: 2 1/4" each*

Of low karat gold, the earrings of hammered flattened spiral form, the clasps of similar wire. Lovely shape and form. On a custom base.

\$300-\$500

Property of a New England private collector

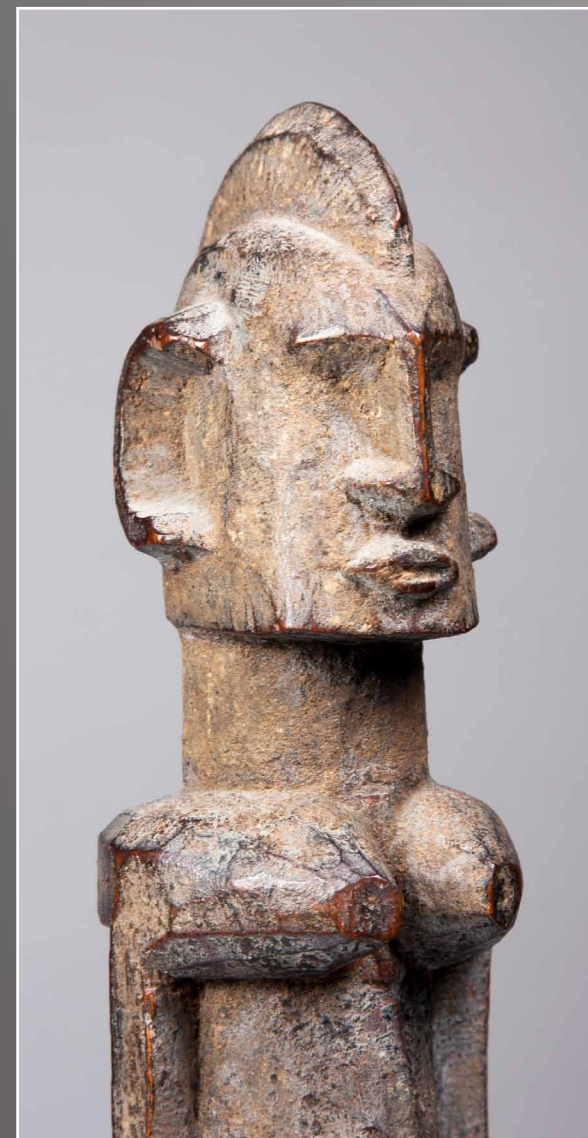
**133. A FINE DOGON MASK**

*Dogon, Mali; H: 17"*

Representing an antelope, the mask classically carved with long cubistic facial planes and powerful jutting horns and ears. Fine patina of age and use. On a custom base.

\$700-\$900

Collected by Lewis Pate  
Ex. Fayetteville Museum of Art



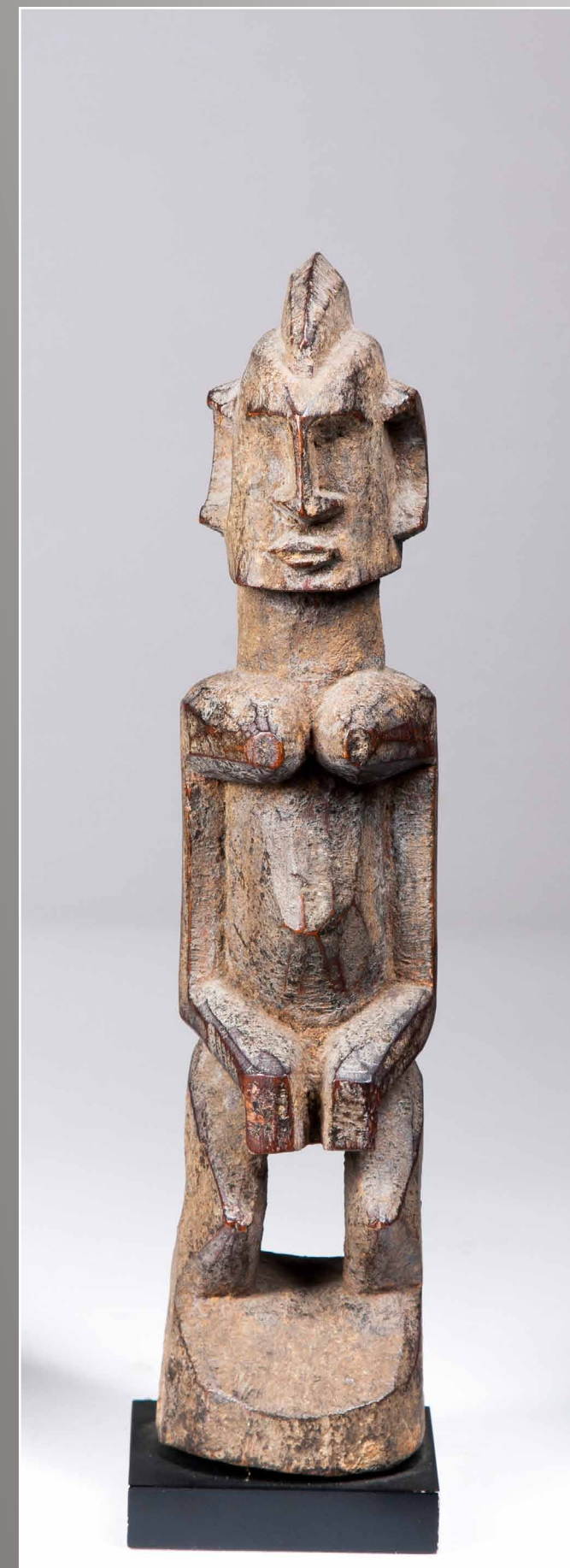
**134. A FINE DOGON FIGURE**

*Dogon, Mali; H: 11"*

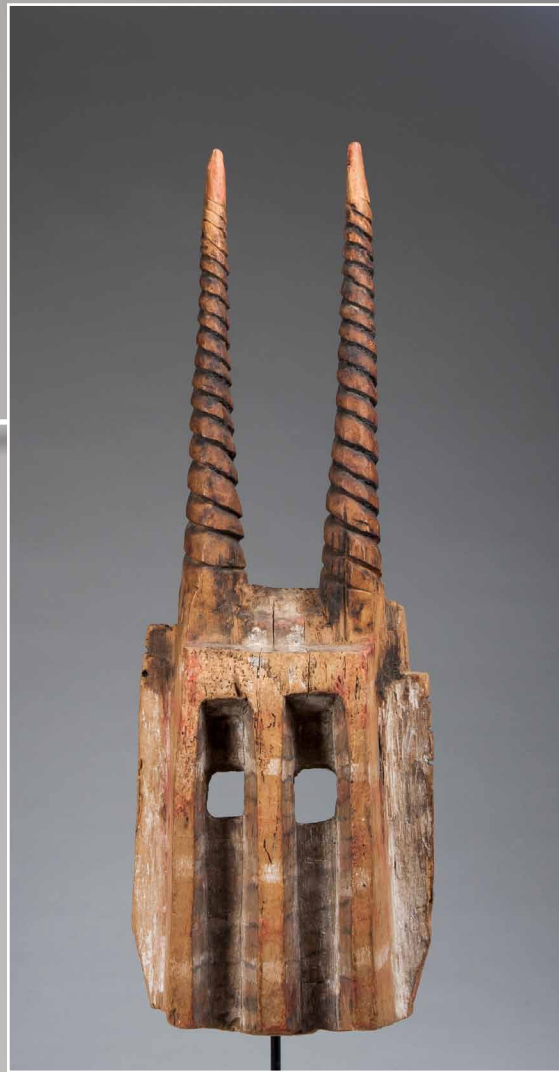
Of cubistic form., the head with thin medial ridge, large 'C' shaped ears, and arrow-shaped nose, the body composed of planar forms at right angles, the arms descending from forward thrusting shoulders, the elbows bent at the waist, the legs echoing the bend of the arms and repeating it as an inverse down toward the integral base. A fine carving with great patina. On a custom mount.

\$4,500-\$5,500

Ex. Rene Rassmussen, Paris  
Property of a West Coast private collector







**135. A FINE DOGON MASK**  
Dogon, Mali;  
H: 21"

Probably depicting an antelope with curved horns, powerful geometric designs and remains of red pigment. Fine desiccated patina of use.

**\$700-\$900**

Collected by Lewis Pate  
Ex. Fayetteville Museum of Art

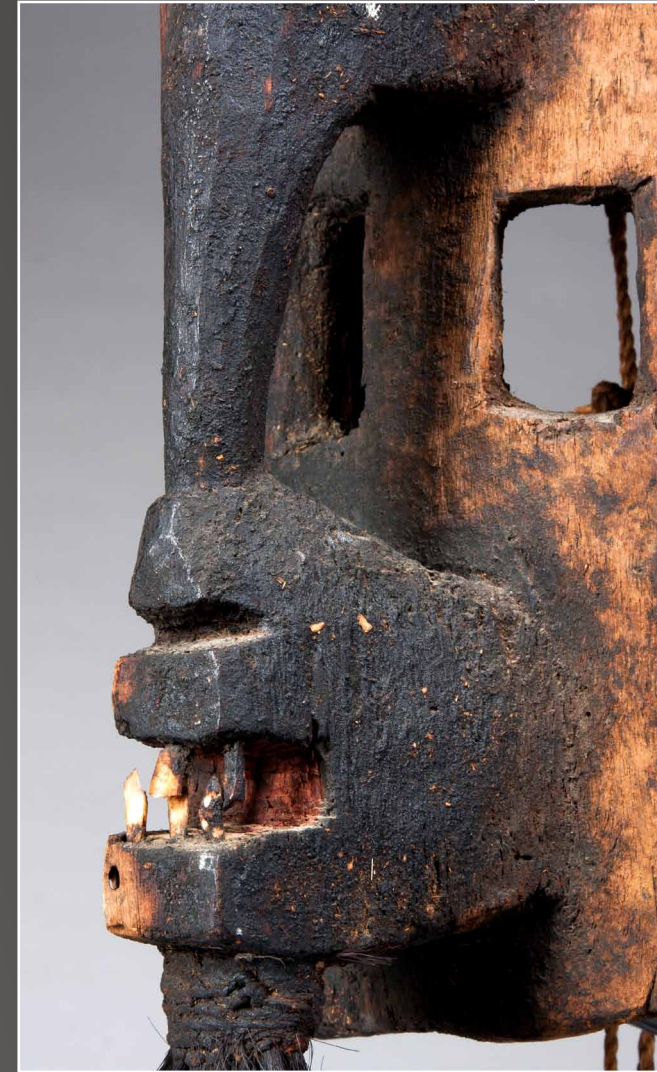


**136. A DOGON FIGURAL GROUP**  
Dogon, Mali;  
H: 10 1/4"

Depicting three figures, two male and one female, the figures with classical Dogon features such as rounded heads, and cubistically formed bodies with attenuated forms of the torsos and arms. The figure to the far left eroded below the knees. It is possible that a fourth figure, probably female may have once been attached to the far left side. On a custom base.

**\$2,500-\$3,500**

Property of a Private West Coast collector  
John C. Edler, IN  
Wally Zollman, IN  
A Private East Coast Collector



**137. A SUPERB DOGON HUNTER MASK**  
Dogon, Mali; H: 18 1/2"

The cubistic mask with vertical facial plane with rounded forehead swelling from the upper portion, the nose carved as a downward thrusting device free of the face and joining with the aggressive mouth jutting from the bottom. The surface with dry encrusted patina, a beard to the chin. Excellent example of a rare type and style. On a custom base.

**\$12,000-\$18,000**

Property of a West Coast private collector







**138. A BAMANA KORE SOCIETY MASK**

*Bamana, Mali;*

*H: 16"*

Possibly depicting a stylized hyena, the mask with high medial crest and large ears and rounded forehead above a flattened face and elongated nose. Fine lustrous and rich patina from use. On a custom base.

\$2,000 - \$3,000

Tribal Arts Gallery, NY prior to 1984





**139. A BAMANA HELMET MASK,  
KONO**

*Bamana, Mali;*  
L. 37 1/2"

The heavily encrusted surface, displaying obvious age. The simple form powerfully bold and abstract.

Kono masks are associated with abstract qualities of judgment and discernment of good and evil. Its mask depicts a mythical beast, a composite creature loosely based on both elephant and crocodile yet heavily encrusted with sacrificial materials.

**\$15,000- \$18,000**

- Morton Lipkin, AZ
- Zollman Collection, IND
- Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 2, Fig. 4

Exhibition History:  
USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
- University Park, IL: Governors State University, February 2003  
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/ UNIVERSITY of Missouri- Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005





#### 140. A BAMANA ANTELOPE DANCE-CREST; CHIWARA KUN

Bamana, Mali;

L. 28 1/2"

Of unusual form, the classical antelope body presenting a second head with human features appearing from the middle of the throat, yet complementing and indeed balancing the composition as a whole. Native restorations in leather and iron.

A Bamana age-grade that followed Ntomo, Tyi Wara prepared young men for their role as family provider and needed agricultural skills. According to Bamana myth, Tyi Wara, a half man and half animal supernatural, first taught how to cultivate the fields. This example is in the horizontal style more characteristic of examples deriving from North of the Niger River in Mali. Particularly fascinating in this example is the balanced coexistence of the horizontal and vertical axes; the sweeping horns thrust back while the antelope head juts upward. The composition is balanced due to the human head emerging laterally from the neck of the antelope, at the same time further depicting the human/antelope nature of the mythical hero.

\$7,000-\$9,000

Zollman Collection, IND  
Gelbard Collection, NY



#### Publication History:

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 2, Fig. 6

#### Exhibition History:

USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

- University Park, IL: Governors State University, February 2003
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003
- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004
- Park Forest, IL: Tall Grass Art Association, 2005





**141. A BAMANA SHRINE OBJECT  
IN THE FORM OF A MASK**  
*Bamana, Mali;*  
*L. 28"*

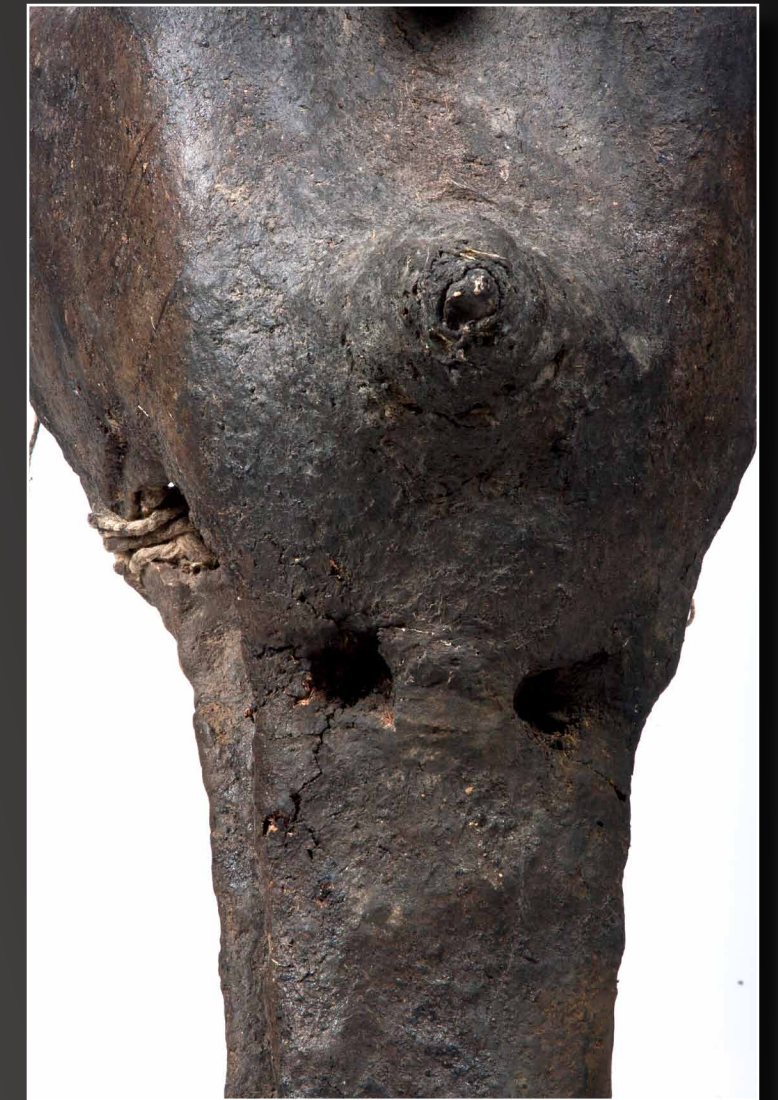
Of massive form, the zoomorphic head approximating the form of a mask and composed of a thick encrustation over a wicker and wooden frame.

Under the leadership of a blacksmith, the Komo religious association protects against sorcery and other malicious beings. Its mask depicts a mythical beast, a composite creature loosely based on both elephant and crocodile yet heavily encrusted with sacrificial materials. This example is made up of accumulated materials such as clay mixed with the blood of chicken or goats, chewed and expectorated kola nuts, alcoholic beverages and millet that are now dry but were once wet and glistening. Women and non-members were forbidden to observe it.

**\$5,000 - \$7,000**

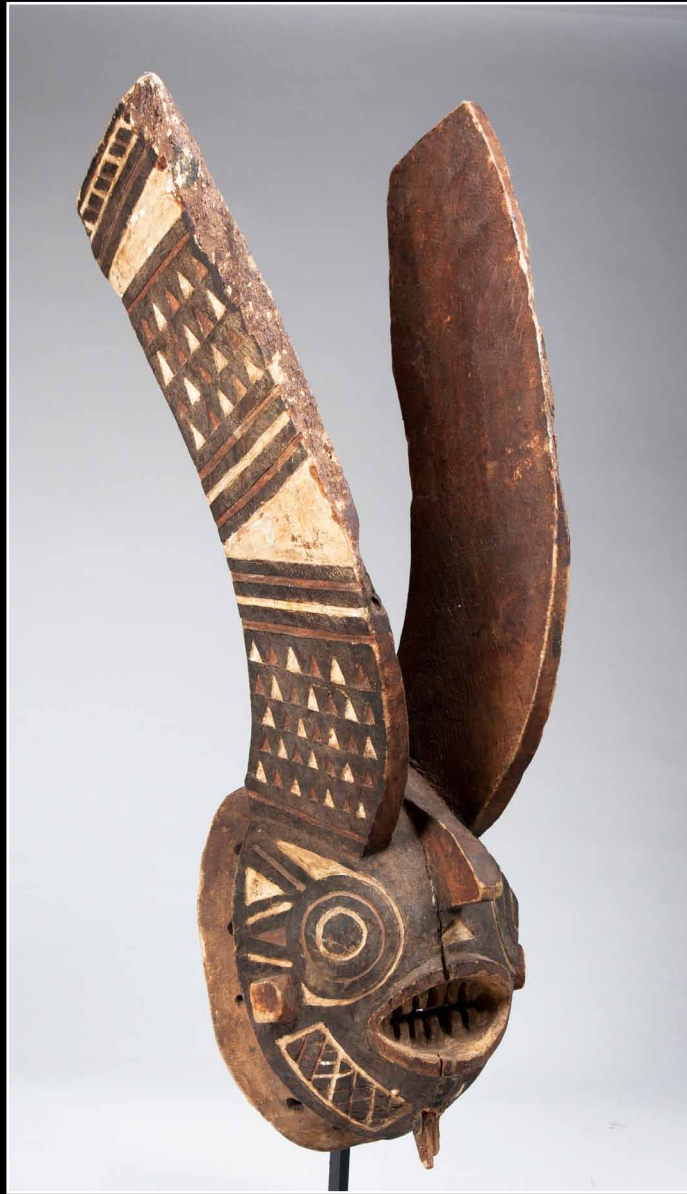
- Zollman Collection, IND  
- Gelbard collection, NY

Publication History:  
Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 3, Fig. 7



Exhibition History:  
USA: "Remnants of Ritual, Selections from  
the Gelbard Collection of African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/  
UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association,  
2005



**142. A NUNA OR NUMINIA****SPIRIT MASK**

*Nuna or Numinia peoples, Burkina Faso;  
H: 9 1/2"*

The mask with large rounded eyes and simple nose with wide toothy mouth and raised fin-like projections on either side of the head (some insect depredation to one side) the whole covered with geometric patterning in typical red, black and white. On a custom base.

\$1,200-\$1,800

Tribal Arts Gallery, NY prior to 1984

**143. A FINE BWA FACEMASK**

*Chimu, Peru;  
Bwa, Burkina Faso;  
H: 9"*

The mask conceived as a bowl shaped form with a central rib emerging perpendicular to the median, the whole painted with alternating black and white triangles and red highlight, probably an avial form. A fine old and rare example. On a custom base.

\$700-900

John and Nicole Dintenfass, NY c.1990

**144. A Mossi warthog mask**

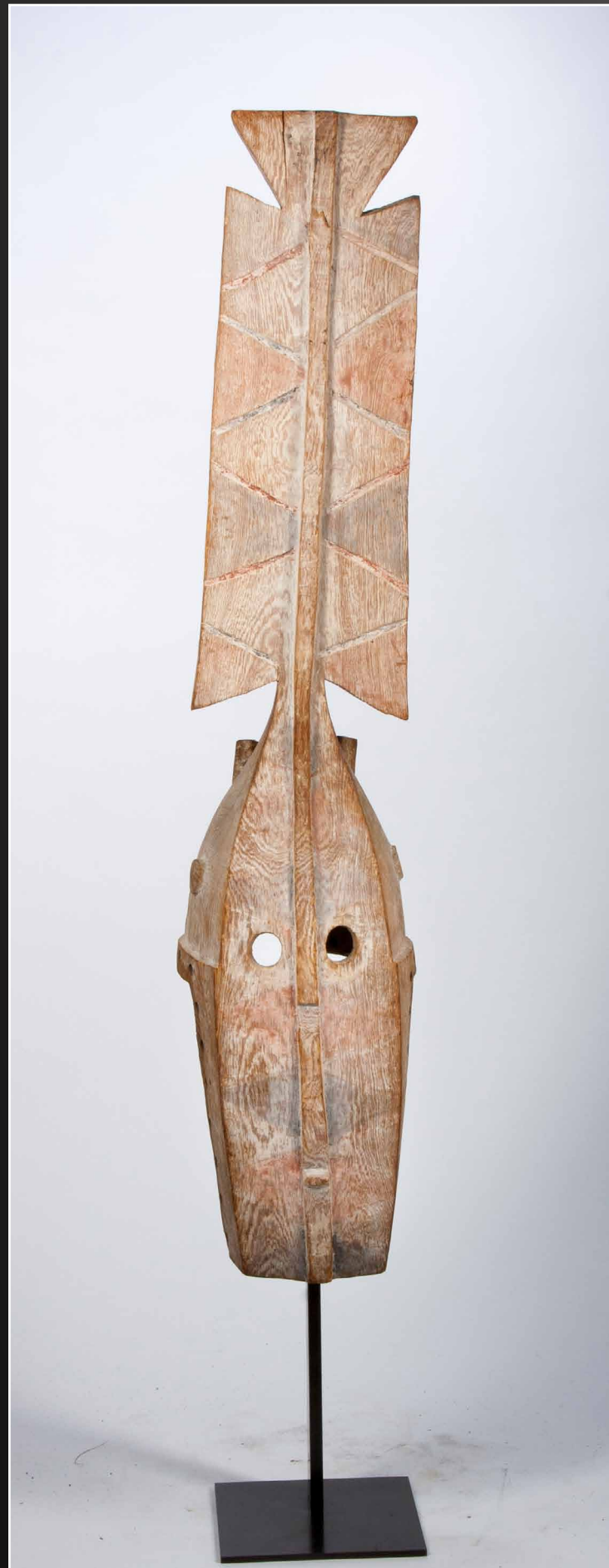
*Mossi, Burkina Faso;  
H: 19 1/2"*

Of rounded form with jutting vertical ears and small raised eyes, the snout with large tusks rising from the top, remains of pigmentation. On a custom base.

\$700-\$1,000

Tribal Arts Gallery, NY 1984





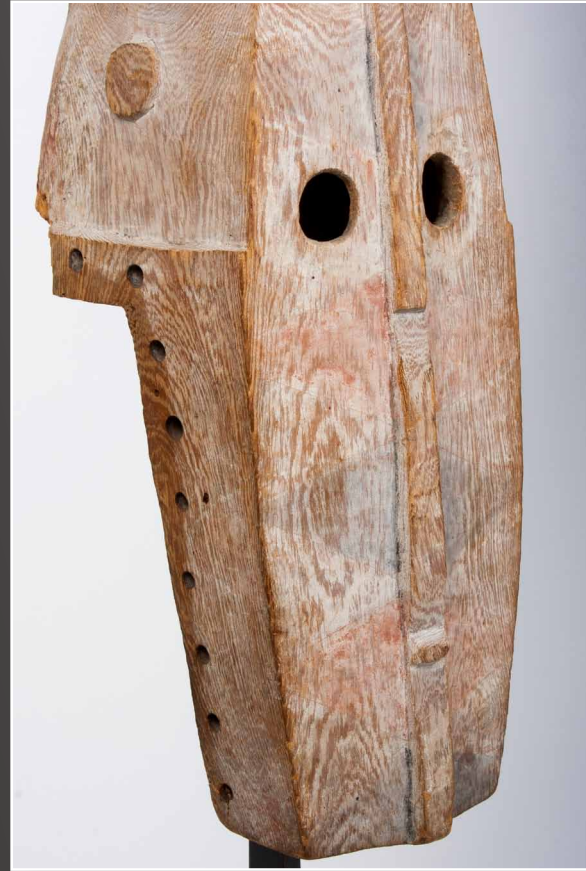
#### 146. A FINE BOBO MASK

*Bobo, Burkina Faso;*  
H: 40"

The cubistic mask with high plank-like structure above the head with alternating triangles of pastel shades of red and blue and white; the face conceived almost as a single plane with flattened nasal ridge and tiny mouth with round piercing eyes. Light coloration to the face as well, and fine old surface and patination of wear and long term use. A subtle but very powerful example. On a custom base.

\$5,500 - \$7,500

Property of a West Coast private collector



#### 145. A BWA OR NUNUMA

##### FACEMASK

*wa or Nunuma, Burkina Faso;*  
H. 25"

Of typical form, presenting bold geometric incised motifs with remains of red, white, and black pigmentation.

Embodying bush spirits, Bwa and Nunuma masquerades invoke the natural forces on which life depends and frequently represent them in the form of animals, reptiles, birds and insects. The masks are painted in various geometric patterns and signify order on the cosmic as well as political, economic, and religious level. The shape of the horns on this mask would imply those of the buffalo (Sincerest coffer) a beast seen only at dawn or dusk and associated symbolically with chiefs and culture heroes throughout much of Africa.

\$1,800-\$2,200

Zollman Collection, IND  
Gelbard Collection, NY

##### Publication History:

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 4, Fig. 9

##### Exhibition History:

USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

- University Park, IL: Governors State University, February 2003
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003
- Kansas City, MO: Belger Art Foundation/ UNIVERSITY of Missouri- Kansas City, 2004
- Park Forest, IL: Tall Grass Art Association, 2005







**147. A LOBI FIGURAL STOOL;  
BY SIKIRE KANBIRE OF GAOUA**  
*Lobi, Burkina Faso;*  
L. 24"

Of classical form for the carver, lovely patination from use and remains of burnished surface detail; the small antelope head delicately rendered

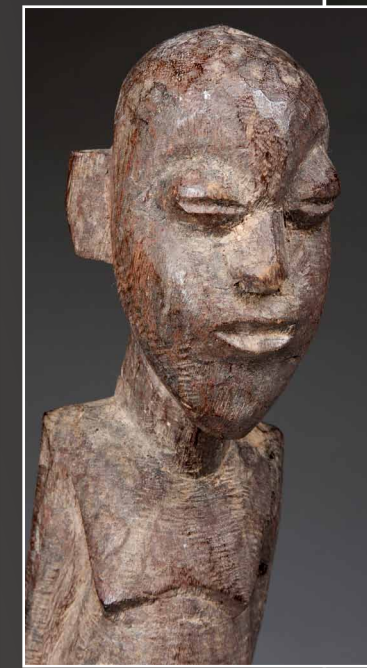
Stools become associated with the spirit of their owner and after the owner's death are placed in a shrine as a means of communication between generations. This stool was carved by the Lobi master Sikire Kanbire of Gaoua. Another stool, virtually identical and attributed to Sikire can be found in *Kunst und Religion der Lobi*, figure 190.

\$4,000-\$6,000

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
*Remnants of Ritual: Selections from the Gelbard collection of African Art* (2003) Bourgeois & Rodolitz; Pg. 4, Fig. 10

Exhibition History:  
USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
- University Park, IL: Governors State University, February 2003  
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005



**148.. A LOBI FIGURE**  
*Lobi, Burkina Faso; H: 21 1/4"*

The long narrow figure highly attenuated with thin arms carved close to the body and long thin legs; the head slightly turned creating an enigmatic expression. A fine example. On a custom Base.

\$900-\$1,200

Property of a New York private collector





**150. A LOBI FIGURINE**  
Lobi, Burkina Faso;  
H: 14"

Of classical form, the figure with arms raised, simple pole-like body, the hands, face and buttocks well rendered. Mottled patina with encrustation; on a custom base.

**\$200-\$300**

Property of a Private West Coast collector



**149. A FINE AND RARE  
ASMAT BISJ POLE**  
Lobi, Burkina Faso;  
H: 32"

The large figure with powerful head, squared shoulders, and forward thrusting abdomen. The hands carved to the side with arms akimbo. The legs carved apart and terminating in an integral base. Fine mottled surface from use. On a custom base.

**\$2,500-\$3,500**

Ex. Virginia Private Collection



**151. A FINE AND UNUSUAL  
SENUFO HEDDLE PULLEY**  
Senufo, Ivory Coast;  
H: 5 1/2"

The pulley in the form of a bird, carved utilizing the natural bend of the wood, the neck long and dramatic with fine carved head twisting as if in motion. Excellent patina and wear. On a custom base.

**\$3,000-\$4,000**

Ex. Jean and Noble Endicott, NY  
Property of a West Coast private collector





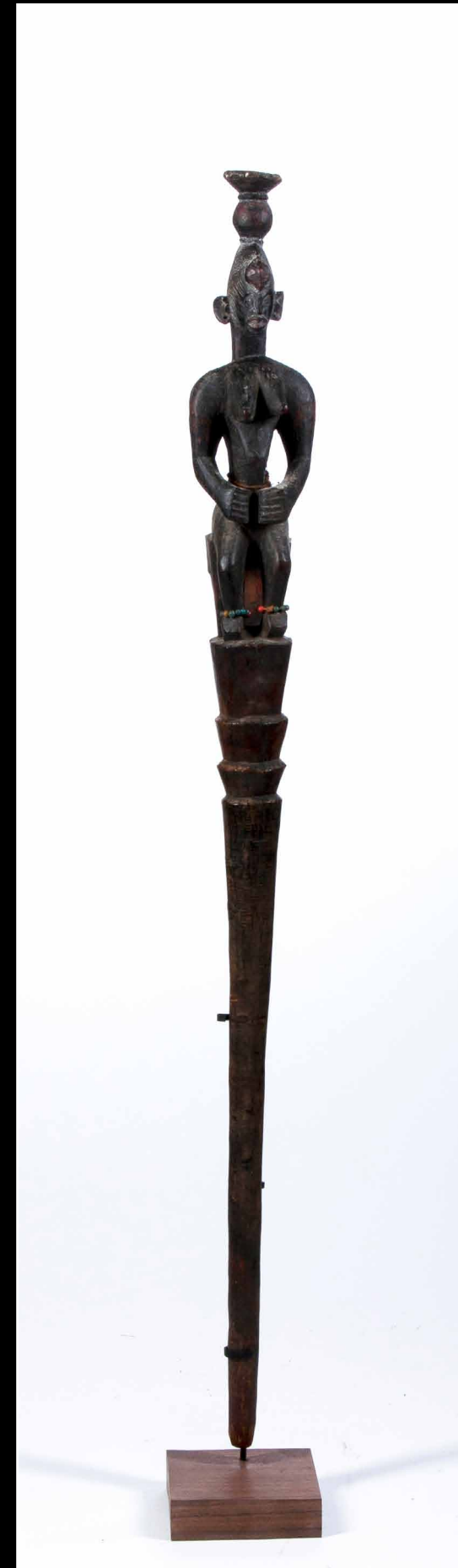
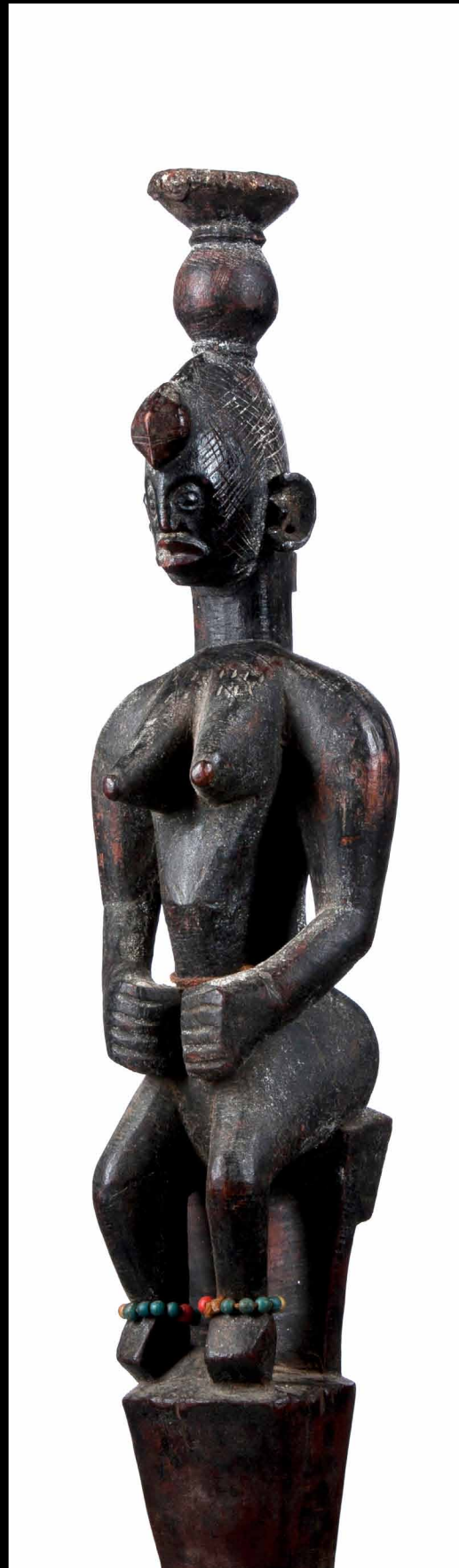
**152. A SENUFO KPELLIE MASK**

*SENUFO, IVORY COAST ;  
H: 12"*

Of classical form, the mask with arching brow, small nose and jutting cubistic mouth. The perimeter with various appendages rising from the top, sides, and bottom of the mask. Fine old dark brown patina with some traces of reddish pigmentation. Original fiber ruff still attached. On a custom base.

\$500-\$700

Property from a West Coast private collector

**153. A SENUFO FIGURAL STAFF**

*Senufo, Ivory Coast;  
H: 46"*

Of classical form, the staff carved with a seated female figure rendered in cubistic fashion, the shoulders wide and rounded, the arms akimbo with hands resting in the lap, breasts jutting forward and the head with a stylized bowl or vessel atop. The surface resinous and sticky from addition of libations over time. Fine blackened oily patina to the figure and fine patination of handling to the body of the staff itself. A fine old example, on a custom base.

\$4,000 - \$6,000

Property of a Private West Coast collector





#### 154. FIVE PIECES OF WEST AFRICAN JEWELRY

Including two Lobi bracelets, a ring with a bell, a simple bangle and an intricately cast pendant.

\$300-\$400

Private North Carolina Collector



#### 155. NINE WEST AFRICAN BRONZES

A nice mixed grouping of pendants and figural castings most with fine old patinas and signs of use.

\$300-\$400

Private North Carolina Collector

#### 156. AN EXCEPTIONAL LIMBA OR LOKO SHRINE FIGURE

LIMBA OR LOKO, SIERRA LEONE;  
H. 38 1/2"

Powerfully rendered with rounded head, naturalistic face, long arms to the sides and powerful body with elongated torso and legs, on an integral base. Fine patina with holes for insertion of ritual material in the top of the head and center of chest.

This forcefully conceived male image has remained an enigma for several decades. Originally, the figure was misattributed to the Bakongo peoples of D.R.C. Congo, and then later to the Nyamwesi people of Tanzania. However, stylistic characteristics of the sculpture lend themselves more towards a West African attribution, probably along the Guinea Coast, from Guinea Bissau to Sierra Leone. Based on stylistic commonalities, it seems most likely that this bold carving was created by the Limba or neighboring Loko peoples of Sierra Leone. The chest and head are hollowed to allow insertion of power materials, while the naturalistic face may even display an element of portraiture. Whatever its original point of origin, this figure displays a balanced and carefully poised elegance. The fine surface and signs of wear date this majestic statue to the last quarter of the 19th century.

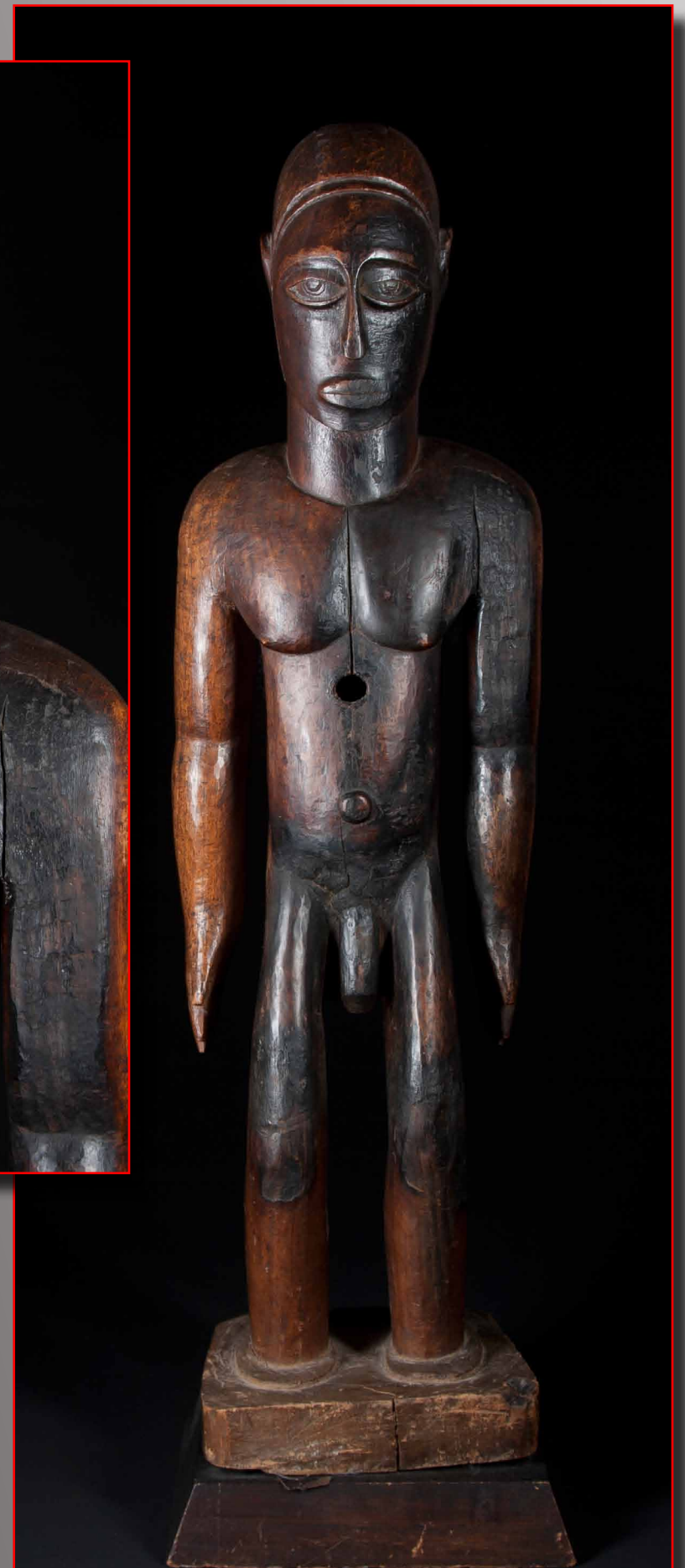
\$60,000-\$90,000

Ex. Henri Kamer, Paris  
Ex. Pace Gallery, NY  
Sotheby's NY, 1/20/82 Lot 260  
Zollman collection, IND  
Gelbard collection, NY

Publication History:  
Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 6, Fig. 14

African art in cultural context ((1988) Celenko,  
T; Fig. 30

Exhibition History:  
Exhibition History: USA: "Remnants of Ritual,  
Selections from the Gelbard Collection of  
African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
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- Kansas City, MO: Belger Art Foundation/  
UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association,  
2005







**157. A FINE MENDE BUNDU  
HELMET MASK**  
Mende, Sierra Leone;  
H: 14 1/2"

of classical form, the mask finely carved with elaborate coif, well balanced tight face and corpulent neck rings indicating wealth. Pierced about the perimeter for attachment to a costume. A fine and lovely example. On a custom base.

**\$700-\$900**

Field collected by Charles D. Miller III, in Sierra Leone



**158 A MONUMENTAL SHERBRO/BULLOM  
PIOMDO HEAD**  
herbro or related peoples, Guinea;  
H: 7"

Classically rendered with aggressive features, the face with barred teeth, arresting eyes and a small beard. A hole atop the head for ritual material - once part of a monumental figure.

In present day Sierra Leone and Guinea, the discovery of stone heads and figures, usually executed in steatite, is considered auspicious. These stone images are believed to have been made several centuries ago by the Sapi, Kissi, and Sherbro/Bullom, many of whom are ancestors of present day peoples in the area. The fact that many of the features of these images relate

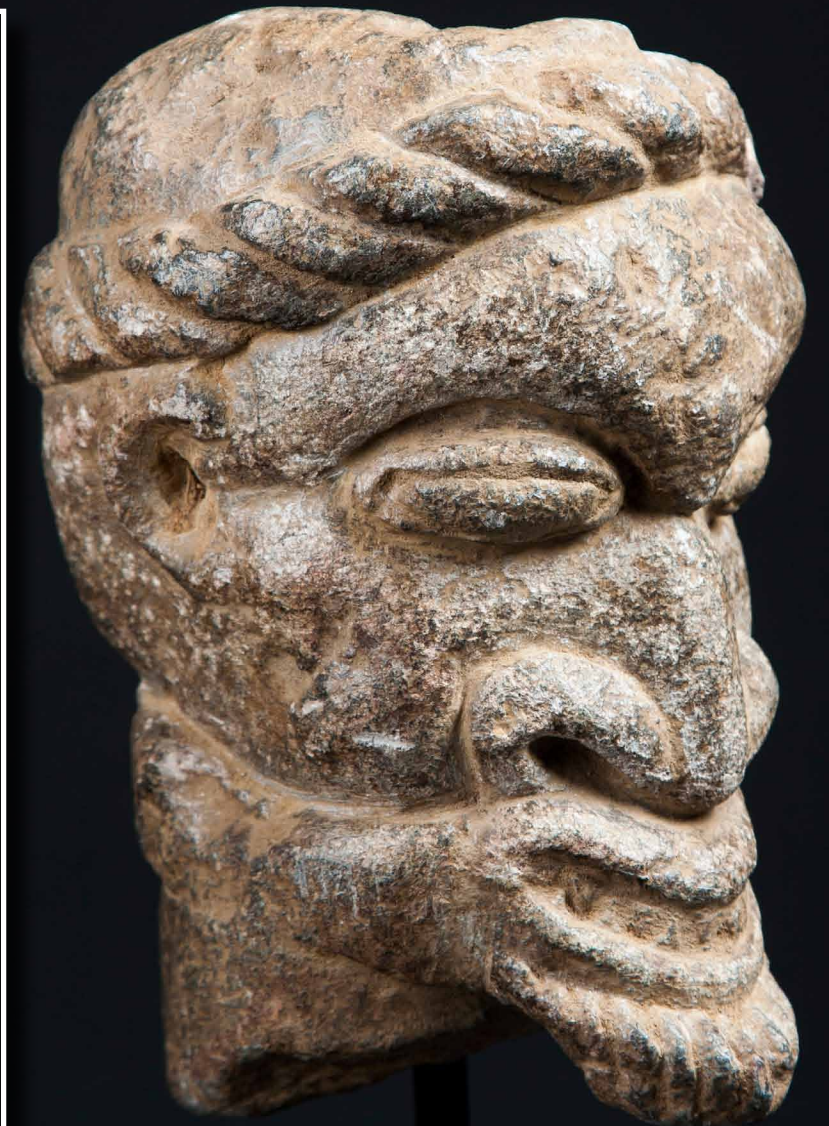
stylistically to ivory objects commissioned for the trade to Europe almost four hundred years ago, helps to place the objects in time and space. This example, from Guinea, is large and impressive and would have been part of a monumental figure of which only a handful are known.

**\$6,000-\$9,000**

Zollman Collection, IND  
-Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 7, Fig. 16

Exhibition History:  
USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
- University Park, IL: Governors State University, February 2003  
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri- Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005







159.



160.



**159. A DAN FACEMASK**

*Dan/Gio, Liberia;*  
H: 10"

Highly expressive, with variegated surface indicative of traditional changes to the original patina. Fine interior surface.

\$3,000-5,000

Zollman Collection, IND  
-Gelbard Collection, NY

Publication History:

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 8, Fig. 18

Exhibition History:

USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

- University Park, IL: Governors State University, February 2003
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003
- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004
- Park Forest, IL: Tall Grass Art Association, 2005

**160. A FINE DAN FACEMASK**

*Dan, Liberia and Ivory Coast;*  
H: 9 1/2"

The mask with high rounded forehead and raised cheekbones, the small nose jutting from the center above a simple mouth. The whole with incised linear patterns. Some insect damage, though stabilized. A fine old mask. On a custom Base.

\$1,800-\$2,200

Ex. Howard Nowes, NY

**161. A FINE AND RARE DAN RATTLE, BY ZON**

*Dan, Liberia;*  
H: 13 1/2"

Of typical form, the rattle with carved female head with herringbone coif, the face with classical features and aluminum inset teeth. The neck deeply incised and terminating in a half-circular closed chamber filled with loose material that rattles when shaken. On a custom base.

This rattle was clearly carved by "Zon", of Nuopie, whose work is discussed at length in the "Four Dan Sculptors" (Johnson, 1987)

\$4,000-\$6,000

Ex. Dr. Helmut Gernsheim, Lugano Prior to 1970







**162. A DAN BEAKED MASK**  
*Dan, Liberia;*  
*H: 14"*

The mask with long forehead and high planar brows above eyes rimmed with aluminum, the nose fine and naturalistic, the mouth terminating in a beak, the outer portion with insect depredation. Fine patina, on a custom mount.

**\$700-\$900**

This mask came from the collection of 'Doc' Cecil Wagner of Springfield, Ohio, who received a group of masks as a gift from a friend or relative who worked for Firestone in Liberia prior to 1960. By descent to the current owners.



**163. A FINE AND RARE DAN FEMALE FIGURE**  
*Dan, Liberia;*  
*H: 26 1/4"*

The figure probably of Liberian origin and hailing from the hinterland near the Mano peoples, with simple face with heavy brow line, and typical features, long ringed neck, rounded shoulders and fine graceful arms carved akimbo. The body well proportioned and with incised scarification tot he torso, above narrow legs and small feet. On a custom base.

**\$2,500-\$3,500**

Property of a West Coast private collector







**164. A DAN/MANO MASK**  
*Dan/Mano, Liberia;*  
 H: 10 1/2 "

The mask with High rounded forehead and high browline, the cheeks angular and the nose pointed, the lips open showing metal teeth, the chin well carved. On a custom base.

**\$900-\$1,200**

This mask came from the collection of 'Doc' Cecil Wagner of Springfield, Ohio, who received a group of masks as a gift from a friend or relative who worked for Firestone in Liberia prior to 1960. By descent to the current owners.



**165. A KRAN MASK**  
*Kran, Liberia;*  
 H: 10"

The mask with wide forehead and scarification line down the center, raised swollen eyes and wide nose, and large lips with open mouth. Remains of old hide and rusted nails that once held on additional skins and attachments. The whole in red white and black paint. On a custom base.

**\$900-\$1,200**

This mask was from the collection of 'Doc' Cecil Wagner of Springfield, Ohio, who received the masks as a gift from a relative who worked for Firestone in Liberia prior to 1959.



**166. A GUERZE OR LOMA MASK**  
*Guerze or Loma, Liberia;*  
 H: 17 1/2"

A fine and well patinated example with rounded forehead, copper and aluminum additions to the brow, the eyes encircled by copper, angular facial plane with articulated lower jaw. On a custom base.

**\$1,500-\$1,800**

Ex. Ehrlich Collection  
 Acquired from J. Camp, NY c. 1980's



**167. A FINE TOMA/LOMA MASK**  
*Macenta region, Guinea/Liberia; H: 18"*

The mask with three raised horns above the flat planar face, with fetish material in packets at the top of the mask. The forehead long and well patinated with horizontal brow and cubistic nose above the flat facial plane. The mask perforated for attachment of a fiber costume. Strips of aluminum applied at the sides and across the brow-lines and in 'X' patterns on the brow and face. A fine example with obvious signs of use. On a custom base.

**\$2,000 - \$3,000**

This mask came from the collection of 'Doc' Cecil Wagner of Springfield, Ohio, who received a group of masks as a gift from a friend or relative who worked for Firestone in Liberia prior to 1960. By descent to the current owners.





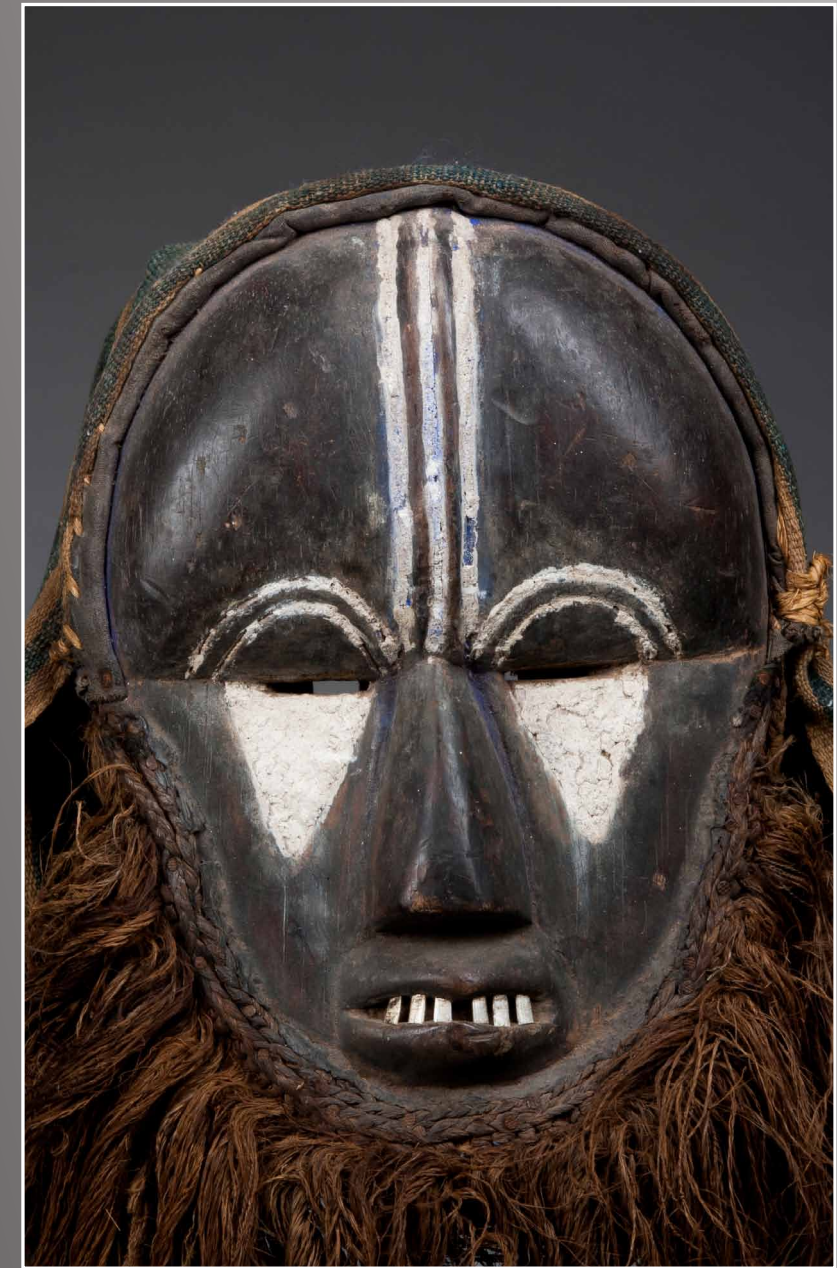
**168. A LOMA MASK WITH CLOTH  
COSTUME**

*Loma, Liberia;*  
*H: 16" (mask only)*

The mask of the Bakorogi type, with original large feathered headdress, the mask black with angular facial planes and open mouth with barred teeth. The cloth tied about the perimeter, added long after the initial creation of the mask, to cover the dancer. rare to find intact and with both coif and cape. On a large custom mount.

\$3,500-\$5,500

Property of a New York private collector



**130. A RARE GREBO MASK**

*Mountain Grebo, Liberia;*  
*H: 9 1/2"*

The mask of typical form for the type, with linear patterns highlighted in white with blue on the forehead, brow and beneath the eyes, the mouth inset with teeth. Remains of original fiber coif. On a custom base.

\$2,000-\$3,000

Ex. Marc Assayag, QC





### 170. A FINE BAULE FIGURE

Baule, Ivory Coast;  
H: 17 1/4"

The dark and well patinated male figure of classical form with long beard ending in a rounded ball, the body with elaborate scarification. Hands to the belly, the figure standing on an integral base with incising.

These standing elders likely present mates 'blolo bian' who live in the 'other world'. These spirits would have been revealed through divination following a crisis or a problem related to sexual dysfunction or marriage. The carving of a figure of this kind is commissioned as a stand-in for the other world mate, and offerings are placed at its feet. The three examples pictured here illustrate some of the variety that may be found in traditional Baule carving. Though structurally, the overall poise and proportion are similar, such details as the style of the coiffure, beard, scarification patterns and position of hands are not only at the discretion of the individual carver but may indeed serve as a "signature piece" for a particular artist.

\$4,000-\$6,000



Zollman Collection, IND  
Gelbard Collection, NY

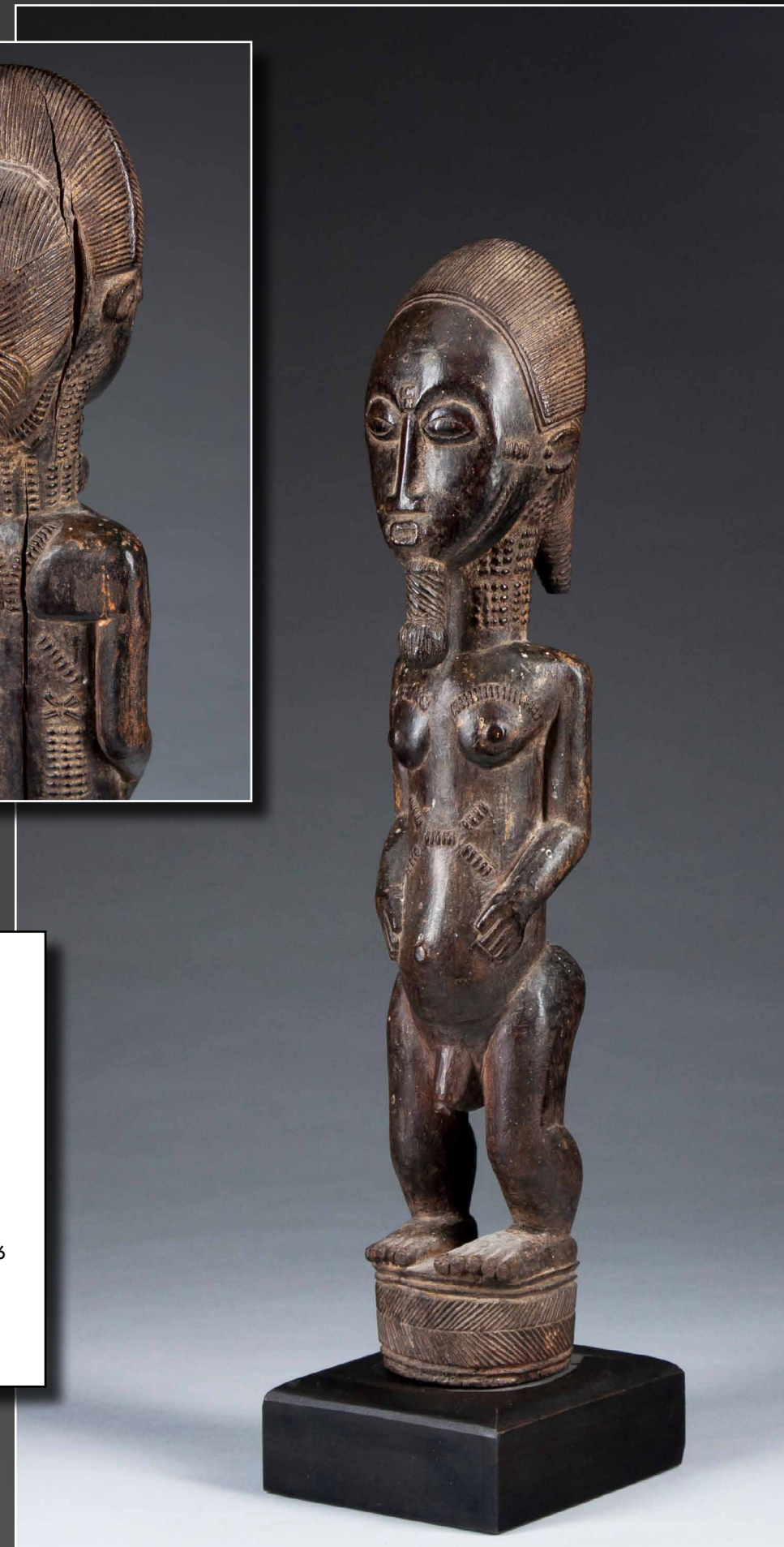
#### Publication History:

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 13, Fig. 28

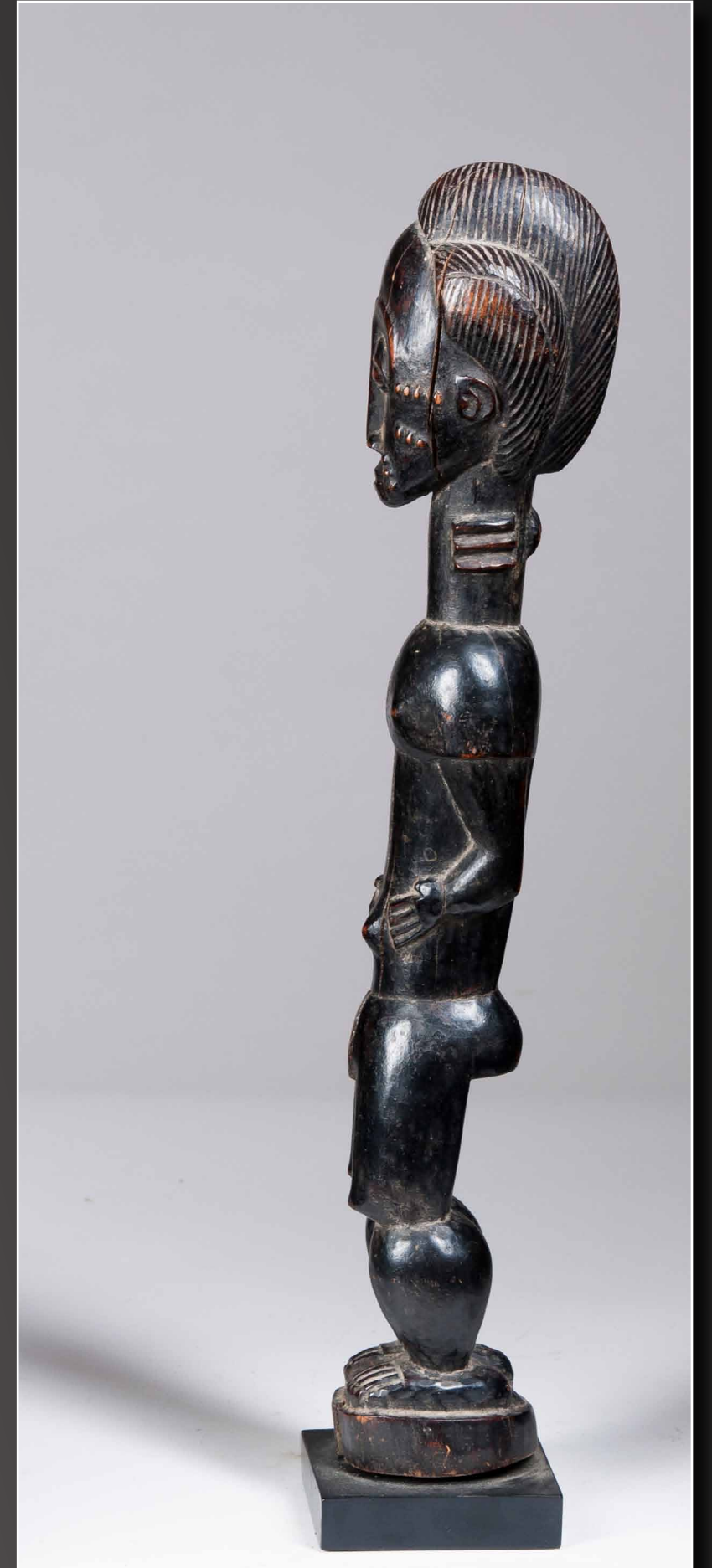
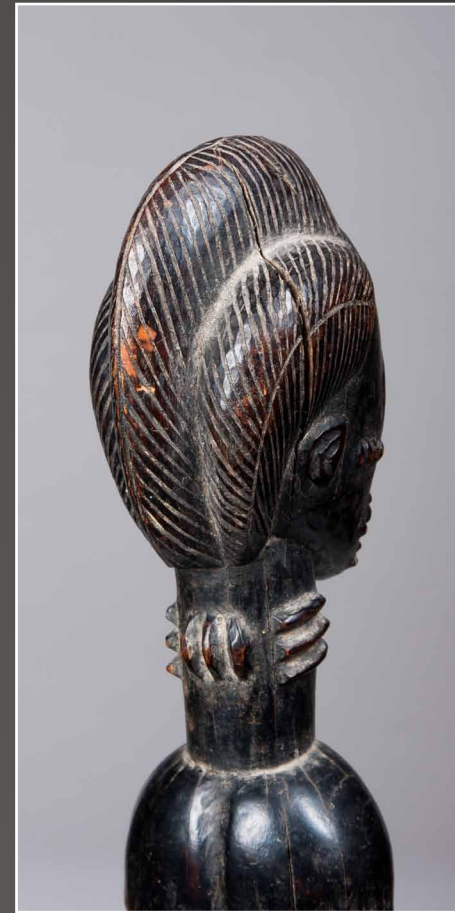
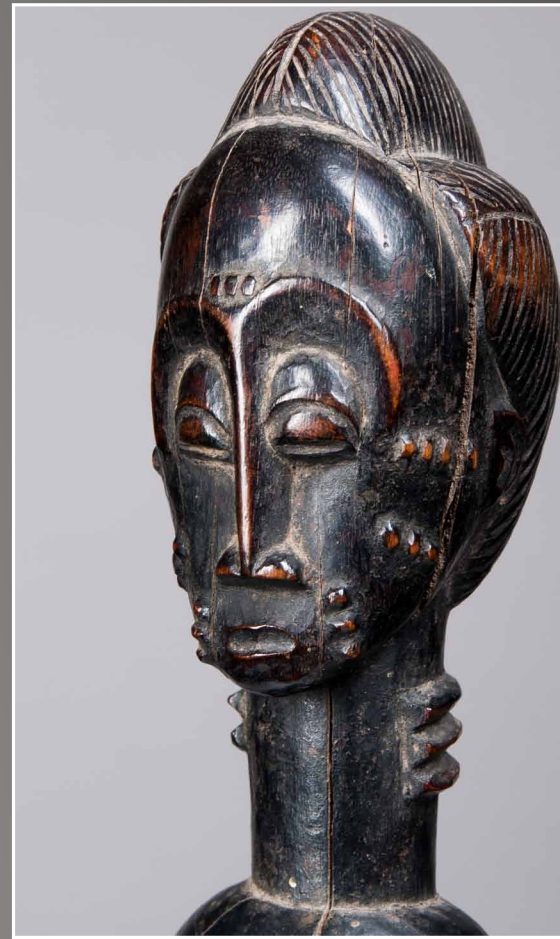
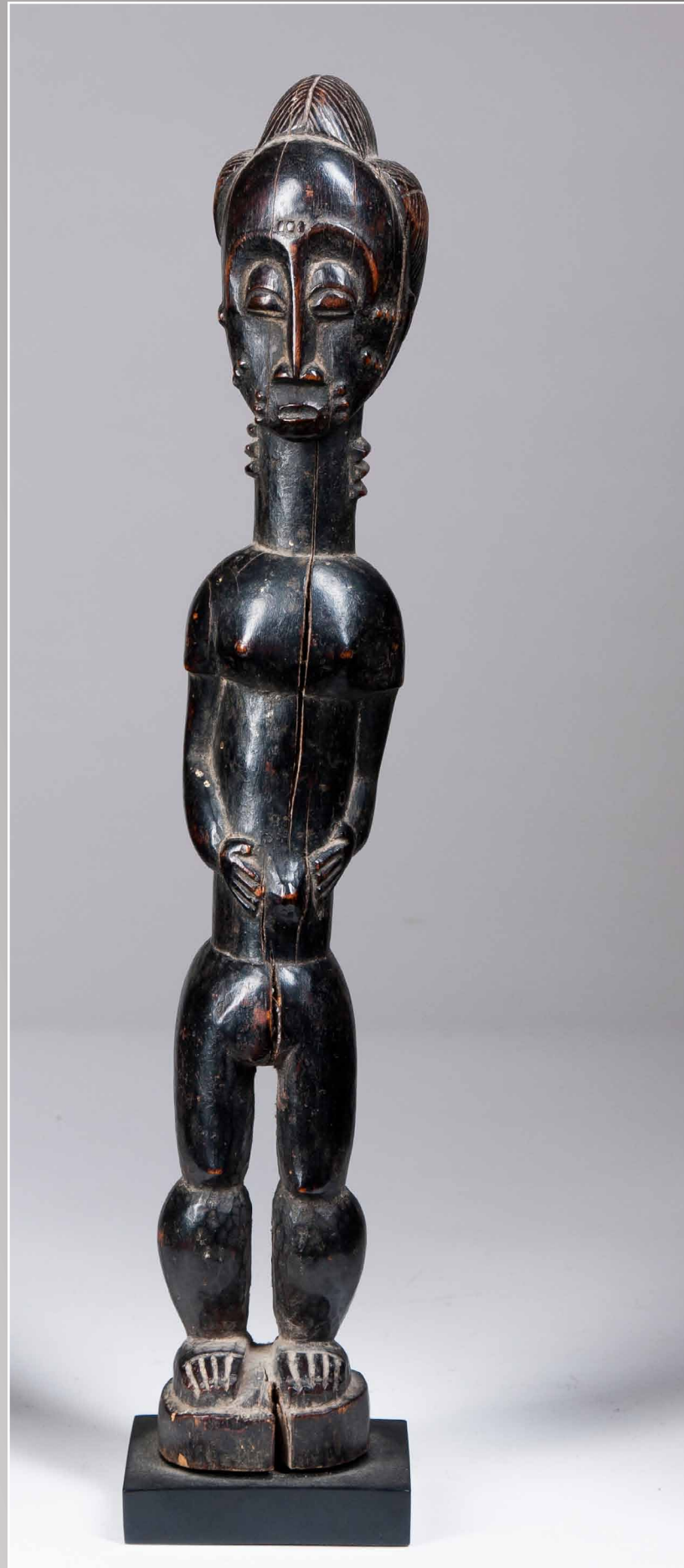
#### Exhibition History:

Exhibition History: USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

- University Park, IL: Governors State University, February 2003
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- Park Forest, IL: Tall Grass Art Association, 2005







### 171. A FINE BAULE FIGURE

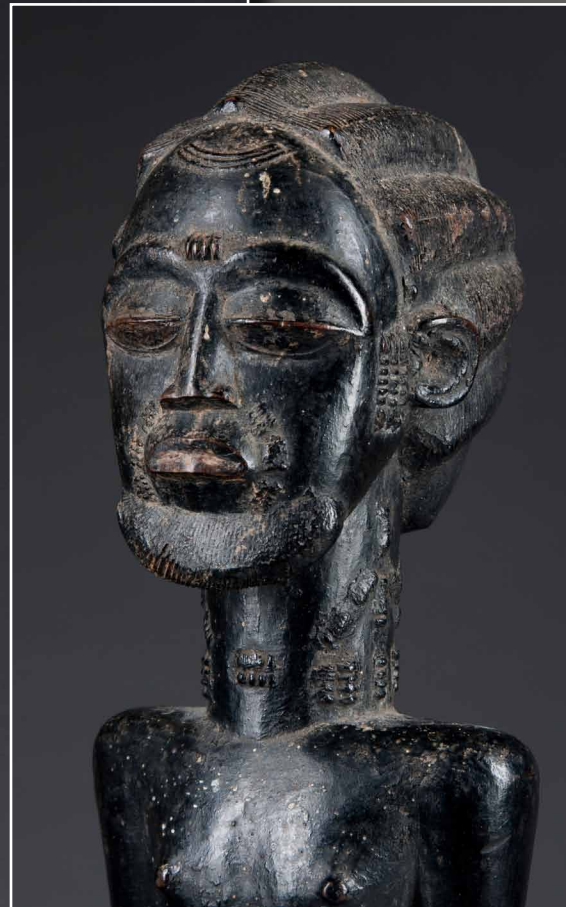
Baule, Ivory Coast;  
H: 15 1/4"

Of classical form, the figure with exceptional patina, the coif in three lobes and the forehead large and bulbous, the face with gentle yet powerful eyes and nose. Scarifications to the neck and lower portion of the cheeks, the arms carved close to the body and the legs with fine musculature on an integral base. Some small age cracks, but not interfering with the overall composition. On a custom base..

\$3,000-\$4,000

Ex. Sotheby's London,  
Property of a West Coast private collector





### 172. A FINE BAULE FIGURE

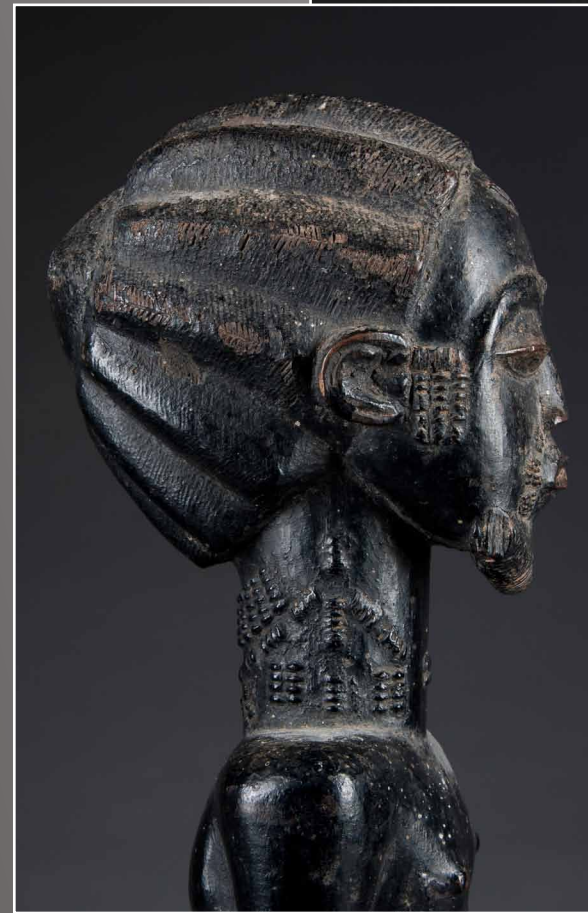
*Baule, Ivory Coast;*  
H: 16"

The male figure with elaborate coif and dark blackened surface, the beard small and jutting from the chin. The body with elaborate scarification, standing on an integral base.

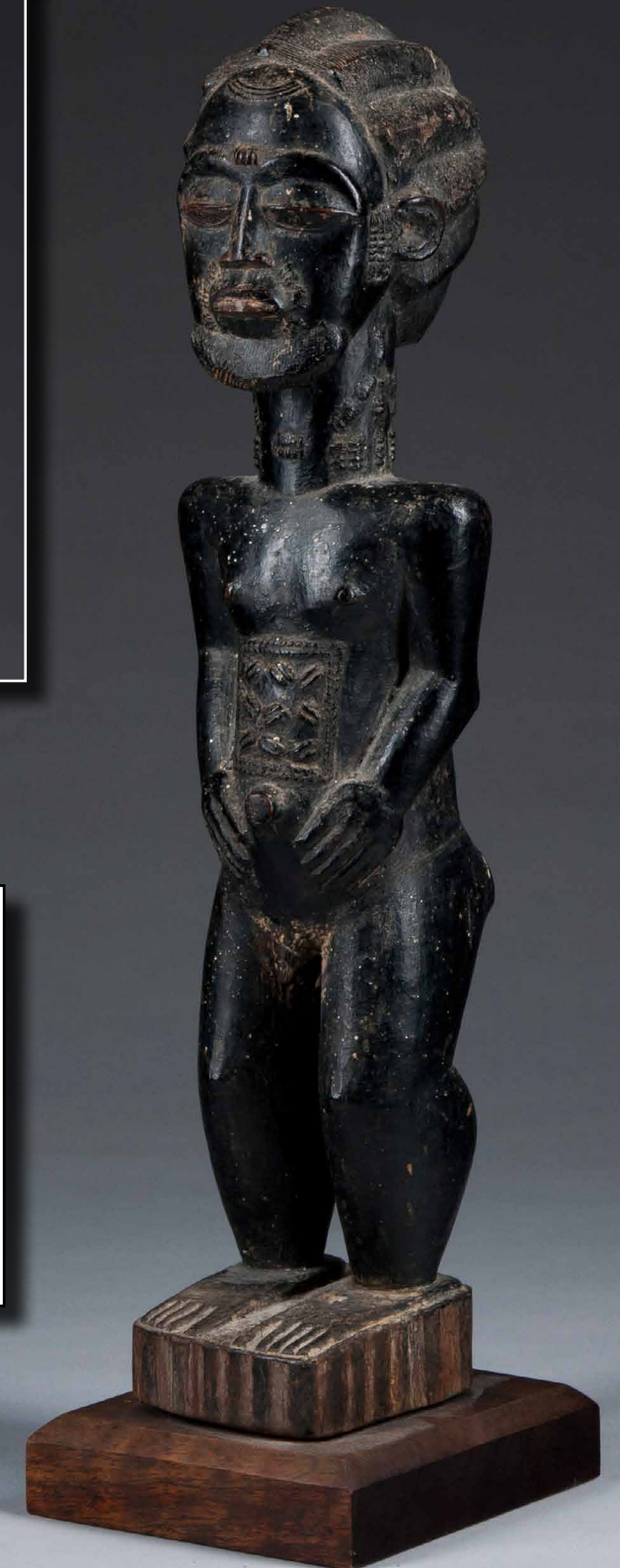
\$5,000-\$7,000

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 13, Fig. 30



Exhibition History:  
USA: "Remnants of Ritual, Selections from  
the Gelbard Collection of African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
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- Kansas City, MO: Belger Art Foundation/  
UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005





**173. A FINE BAULE FIGURE**

Baule, Ivory Coast;  
H: 17"

In typical blackware, the vessel depicting a reclining bird, it's feet grasping at the spout as it rises from its belly. The wings left in buff while the center and head are polished.

\$4,500-\$6,500

Zollman Collection, IND  
Gelbard Collection, NY

**Publication History:**

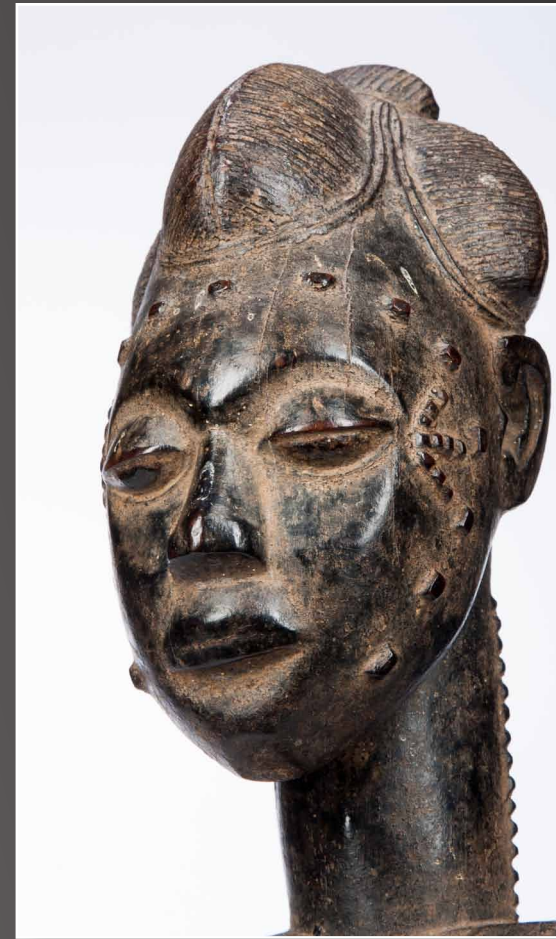
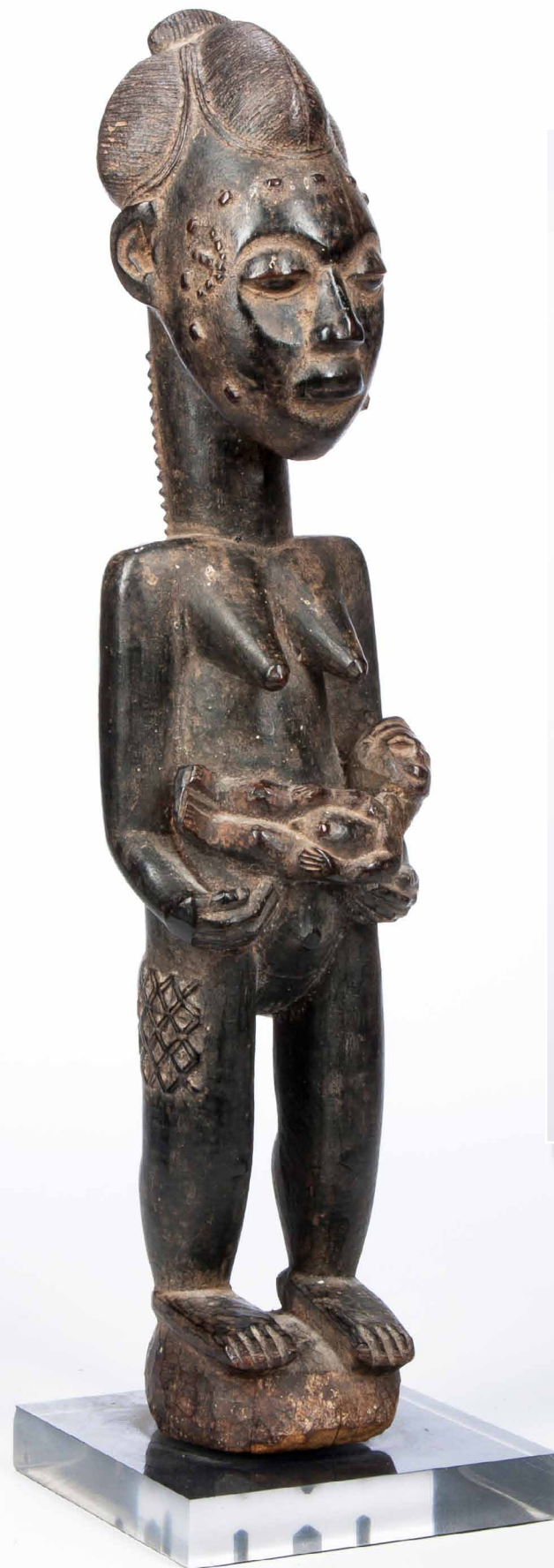
Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 13, Fig. 29

**Exhibition History:**

USA: "Remnants of Ritual, Selections from  
the Gelbard Collection of African Art":  
- University Park, IL: Governors State  
University, February 2003  
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Kansas City, 2004  
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Association, 2005







**174. A FINE BAULE MATERNITY FIGURE**

*Baule, Ivory Coast; H: 16 1/2"*

The lovely figure carved with tri-lobed coif, swept back, high forehead and powerful features, the face and neck with characteristic scarification, the shoulders squared and powerful, at the waist an infant cradled in the figures hands delicately carved. The legs straight and firm standing on an integral base with some insect depredation. A fine example on a custom mount.

\$6,000-\$9,000

Ex. Herbert 'Skip' Cole, CA



**175. A BAULE SHRINE CARVING OF FIGHTING MONKEYS**

*Baule, Ivory Coast;  
H: 14"*

The unusual carving depicting two monkeys with one biting the other in the throat. Heavy encrustation and remains of cloth around the waist of the figures, now hardened in fetish material. A small area cleaned on the back of one monkey showing detailed incising all over the surfaces, now fully obscured. On a custom Base.

\$600-\$900

Property of a Private West Coast collector





### 175A. A Guro facemask

Guro, Ivory Coast;  
H: 14 1/2"

Wonderfully carved, the pair of boxers about to engage in fisticuffs atop the serene and well patinated feminine face.

Surmounting this mask is a whimsical interpretation of community life: a pair of boxing figures are about to strike one another in absolute contrast to the quiet and lowered eyes of the female face below. This would suggest a competition for the young woman's affections and patterned mating rituals of the prime of life. A similar example, also depicting two boxers and described as a Seri Mask, can be found in *Die Kunst der Guro*, Elfenbeinküste, fig. 131.

\$4,000-\$6,000

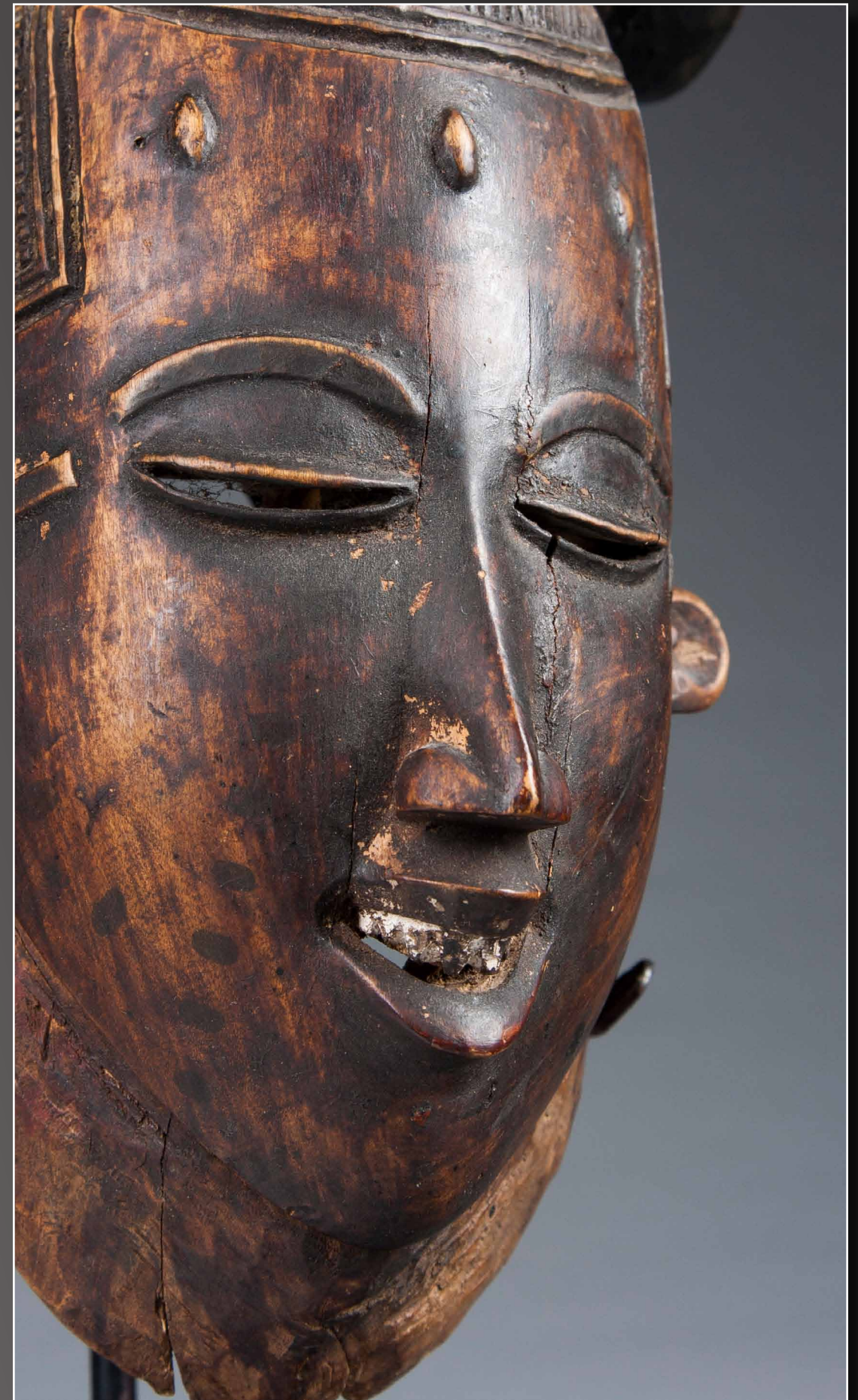
Zollman Collection, IND  
Gelbard Collection, NY

#### Publication History:

Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 11, Fig. 26

#### Exhibition History:

USA: "Remnants of Ritual, Selections from the  
Gelbard Collection of African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
August-26 October, 2003  
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- Park Forest, IL: Tall Grass Art Association,  
2005





**176. AN AKAN SHRINE FIGURE**

*Ashanti or Fanti, Ghana;*  
H: 12"

The small figure standing with legs apart and hands to the breasts, the head oversized and with black pigment over the carved coif, the face in classical style with arching brow and small features. Fine patina of blind wood showing from beneath the whitened surface. On a custom base.

\$500-\$700

Ex. Private Washington DC collection

**177. AN AKAN INTERLOCUTOR'S STAFF FINIAL**

*Akan, Ghana;*  
L: 11 1/2"

Of typical form, the group of figures covered in thick gold foil. Some minor losses, however overall excellent condition.

This, object, called, poma akyi would have served as the finial of a staff of a principal counselor and spokesman, Okyeame, for a paramount chief; they are used by the Ashanti and the Akan in general as indirect communication to clientele. Every chief had two or more staffs in reference to a variety of social and political situations matched by relevant messages on the finial. This wooden object covered with gold-leaf depicts a seated noble who points to his eye with his index finger and is confronted by three smaller figures who stand before an animal. The finger to eye gesture refers to the proverb: "Merebepee mu (I am here to investigate). The linguist thus implies that the matter under consideration deserves thorough investigation and stresses the role of the paramount chief.

\$4,000-\$6,000

Zollman Collection, IND  
Gelbard Collection, NY

**Publication History:**

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 16, Fig. 35

**Exhibition History:**

Exhibition History: USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

- University Park, IL: Governors State University, February 2003
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003
- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004



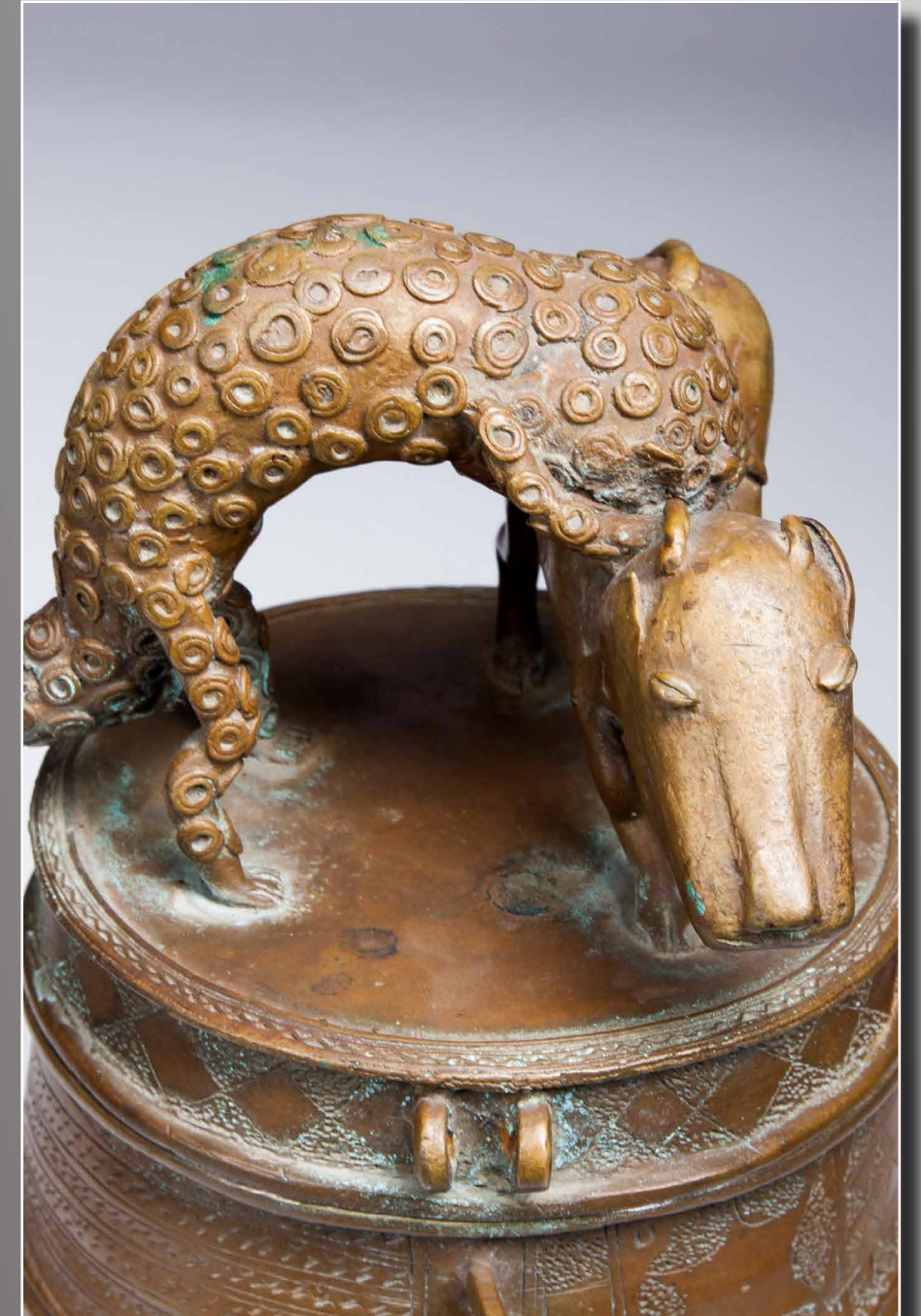


**178. A FINE ASHANTI  
KUDUO**  
Ashanti, Ghana;  
H: 9 1/2"

The fine and large Kuduo with cast top in the form of a leopard pouncing upon an unidentified quadruped. The entire surface with fine and elaborate incised design above an openwork base. Lovely patina with some areas of verdigris and oxidation.

**\$900-\$1,200**

Property from an Old East Coast collection







### 178. JANUS TERRACOTTA FUNERARY HEAD

Akan; Twifo-Hemeng, Ghana;

H: 10 1/2"

The head of unusual Janus form, the faces in classical style with raised coffee-bean eyes, small noses and simple mouths, the neck with concentric rings. The surface with remains of encrustation. Fine patina.

Memorial heads such as this example have at least a 400-year heritage among the Akan of Ghana where they represent the retainers or a generalized portrait of an important elder, either male or female. They were not positioned on the grave, but placed either in a sacred grove close to the cemetery or in a shrine or stool room where libations and sacrifices were occasionally offered and rituals were performed. Janus heads of this type are rare. Based on stylistic characteristics, this head may be attributed to the so-called Twifo-Hemeng. This example was Thermoluminescence tested and yielded a date of 140 +/- 30 b.p.

\$3,500-\$4,500

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections  
from the Gelbard collection of  
African Art (2003) Bourgeois &  
Rodolitz; Pg. 14, Fig. 31

Exhibition History:  
USA: "Remnants of Ritual,  
Selections from the Gelbard  
Collection of African Art":  
- University Park, IL: Governors  
State University, February 2003  
- Krannert, IL: Krannert Art  
Museum, 26 August-26 October,  
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- Kansas City, MO: Belger Art  
Foundation/UNIVERSITY of  
Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005





**179. THREE AKAN GILDED MASKETTES**

*Akan, Ivory Coast and Ghana; H: 2", 2 1/2" & 4"*

The two smaller of classical form, one male, the other female, displaying typical Akan casting. The larger example, unusual, with native repaired casting flaw and elongated mouth less jaw.

The Akan made and used gold and gold washed maskettes as symbols of prestige and status. This group of three maskettes illustrates some of the rich diversity inherent in the corpus; from the simple mask-like classical face to the almost naturalistic bearded mask to the longheaded mouthless aberrant.

**\$2,200-\$4,400**

Zollman Collection, IND  
-Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 15, Fig. 34

Exhibition History:  
USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
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**180. TWO AKAN GOLD LEAFED FLY WHISKS**

*Akan, Ivory Coast and Ghana; H: 25 1/2" & 20"*

Of classical form, the larger with a bird grasping a snake at the pommel, maskoids at the base of the handle. The smaller, primarily geometric with small figural knob. Both covered in gold leaf over finely incised carved designs.

Horse-tail fly-whisks are part of the regalia of chiefs and notables among Akan peoples such as the Ashanti of Ghana. Generally they are carried by attendants rather than the dignitary himself. The pommel of the larger of the two depicts a bird pulling at a snake intertwined around the handle, the base depicting alternating mask-like faces and crabs.

The smaller whisk is primarily covered with geometric motifs but has a small quadruped on the top.

**\$2,200-\$4,400**

Zollman Collection, IND  
-Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 15, Fig. 33

Exhibition History:  
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**182. A PAIR OF BOCHIO  
FIGURES FOR VODUN**  
*Ewe or Fon, Republic of Benin or  
Togo;*  
*H: 14 1/2" each*

The mated male and female pair with classical simple faces and torsos covered with empowering materials essential to Vodun, such as string, wire, metal and miniature figures. The figures and fetish charges remarkably intact and in fine condition. The figures each standing on a plinth, once the top of a post inserted into the shrine, now eroded below the carvings. On custom bases.

**\$1,800-\$2,200**

Property of a New York private collector

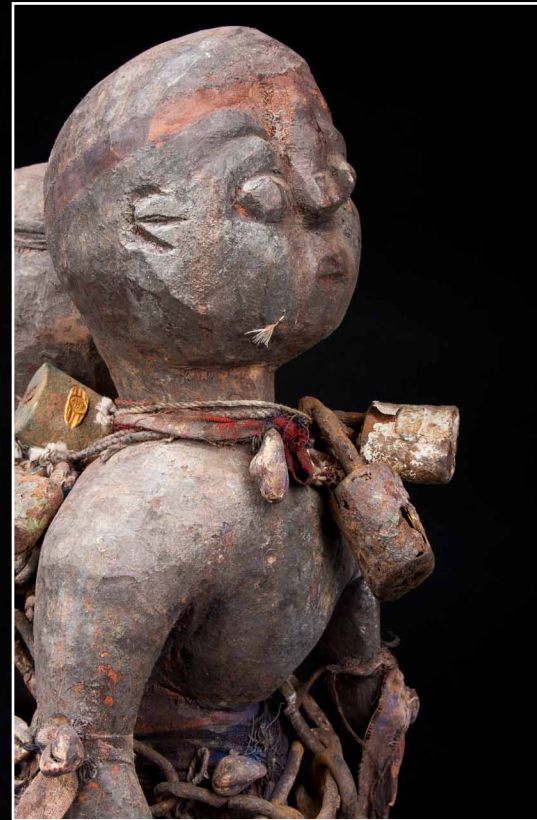
**183. A GROUP OF SIX ADAN  
FIGURES**  
*Adan, Ghana/Togo; H: 6" to 10"*

Simple figures with varying remains of pigment and detail, some elongated examples and other more naturalistically carved. A nice group. All on custom bases.

**\$400-\$600**

Property of a Private West Coast collector





**184. A DOUBLE FIGURE  
VODUN FETISH**

*Fon or Ewe, Republic of Benin or  
Togo;  
H: 18 3/4"*

In the form of two classically carved figures standing back to back attached together with chain and numerous oxidized padlocks, the bodies with cloth attachments and cowrie shells added. Fine heavy encrustation of use from being in a shrine. A fine and increasingly rare example to come by. On a custom base.

\$2,000-\$3,000

Property of a New York private collector



**185. A GROUP OF EIGHT ADAN FIGURES**

*Adan, Ghana/Togo; H: 7 " to 10"  
H: 10 1/2"*

Simple figures with varying remains of pigment and detail, some elongated examples and other more naturalistically carved. A nice group. All on custom bases.

\$600-\$900

Property of a Private West Coast collector





**186. AN EXPRESSIVE FON SHRINE  
FIGURE**

*FON, REPUBLIC OF BENIN; H: 7 1/2 INCHES*

In the form of the head of a leopard or lion with open mouth, and finely carved and naturalistic eyes, snout and whiskers, the mouth open exposing teeth and a large tongue. Cowries and other empowering materials still affixed to the surface with fiber attached to the sides of the head. Fine crusty whitened surface, mottled from use.

\$1,600-\$1,900

Ex. Herbert 'Skip' Cole, CA



**187. A FINE FON IRON ASSEN ALTER**  
*FON, REPUBLIC OF BENIN; H: 46"*

Of classical form with seated figure in front of offering table and decorative elements around him, alternating dangles of bells and inverted crosses (some deficient) terminating in an iron spike. On a custom base.

\$500-\$700

Ex. Charles Jones African Art, NC





**189. A YORUBA BEADED HAT**  
 Yoruba, Nigeria; H: 7"

The hat of high ovate form with four registers at the top with opposing designs of interlocking geometric patterns in red and yellow on a blue field and red and yellow on a green field. The perimeter with wide horizontal band with zigzag motif in blue, yellow, green and mixed beads. Finely crafted and well preserved. On a custom base.

\$200-\$300

Property of a New England private collector



**191. A YORUBA OFFERING BOWL AND EGUNGUN MASK**  
 Yoruba, Nigeria;  
 H: 6 1/2", 15"

The first, a fine offering bowl in the form of a seated female figure with baby to her back, the carving very well accomplished and the piece well patinated, the second a dance crest for the Egungun dances with a classical large Yoruba head with typical coif and face painted in yellow with green designs; part of lower cowl deficient, not affecting the carving. The second on a custom base.

\$500-\$700

For the first, Dr. V. Schneider, Kriachgau for the second property of a private East Coast collector.

**188. A LARGE VODUN FETISH FIGURE**

Fon or Ewe, Republic of Benin or Togo;  
 H: 26"

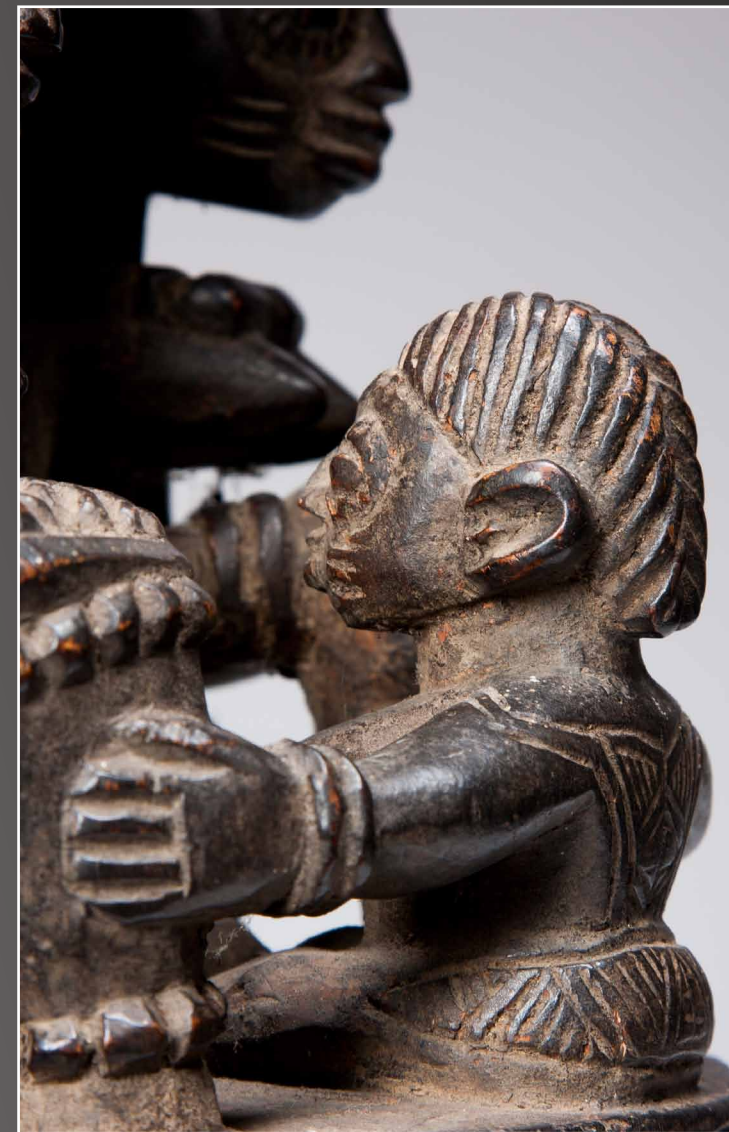
Possibly once part of a large Bochio, the figure with rounded head and typical facial features (the surface appears to have been scraped) with a large fetish mass tied around the mid-section filled with sticks and iron bells and implements. The waist with stylized carved skirt, eroded below the knees. A fine old example and well worn. On a custom base.

\$1,800-\$2,200

Property of a New York private collector







**190. A FINE YORUBA DIVINATION BOWL**  
Yoruba, Nigeria; H: 12"

The bowl with raised serrations atop the heads of two seated female figures classically carved, each playing a drum. A seated child in front with a hand to each instrument. Beneath this a stylized geometric openwork band with incising. Fine patina.

\$1,200-\$1,800

Property from an Old East Coast collection



**192. AN IBEJI FIGURINE**  
Yoruba, Nigeria; H: 9"

Probably from Ekiti, the figure with high coif colored with blue, the body with remains of red pigment overall, the carving well executed and fine patina from handling. A nice example. On a custom base.

\$400-\$600

Property of a West Coast private collector





**193. A FINE YORUBA DIVINATION TAPPER**  
 YORUBA, NIGERIA; H: 11"

Probably from Ketu, the tapper in the form of a female devotee offering her breasts. Well carved in regional style with remains of the original polychrome pigments.

Divination among the Yoruba is the domain of Ifa priests, known as Babalawo. The complex rite of Yoruba divination unifies the suppliant to the deity Orunmila, who knows all people's destinies. Divination tappers ichnographically depict a dazzling array of subjects related to Yoruba thought and having didactic qualities. The tapper depicting a female figure may be representational of all those who come to learn of their destiny through Ifa divination.

\$900-\$1,200



Zollman Collection, IND  
 Gelbard Collection, NY

Publication History:  
 Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 19 Fig. 44

Exhibition History:  
 Exhibition History: USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
 - University Park, IL: Governors State University, February 2003  
 - Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
 - Kansas City, MO: Belger Art Foundation/ UNIVERSITY of Missouri-





**193. TWO YORUBA BEADED BAGS**

YORUBA, NIGERIA; H: 8 1/4" & 11 1/4"

The first with quadrant pattern, two bearing classical style faces with yellow and green beading against a mixed colored field, the other two with interlock motifs in white and blue on a blue and orange field, a long sash still intact; the second with three faces on a half-circular panel, mainly yellow and blue on a green field, with stars and other devices, the third face in red and blue with some bead loss. Fine older examples. each on a custom base.

\$400-\$600

Property of a New England private collector

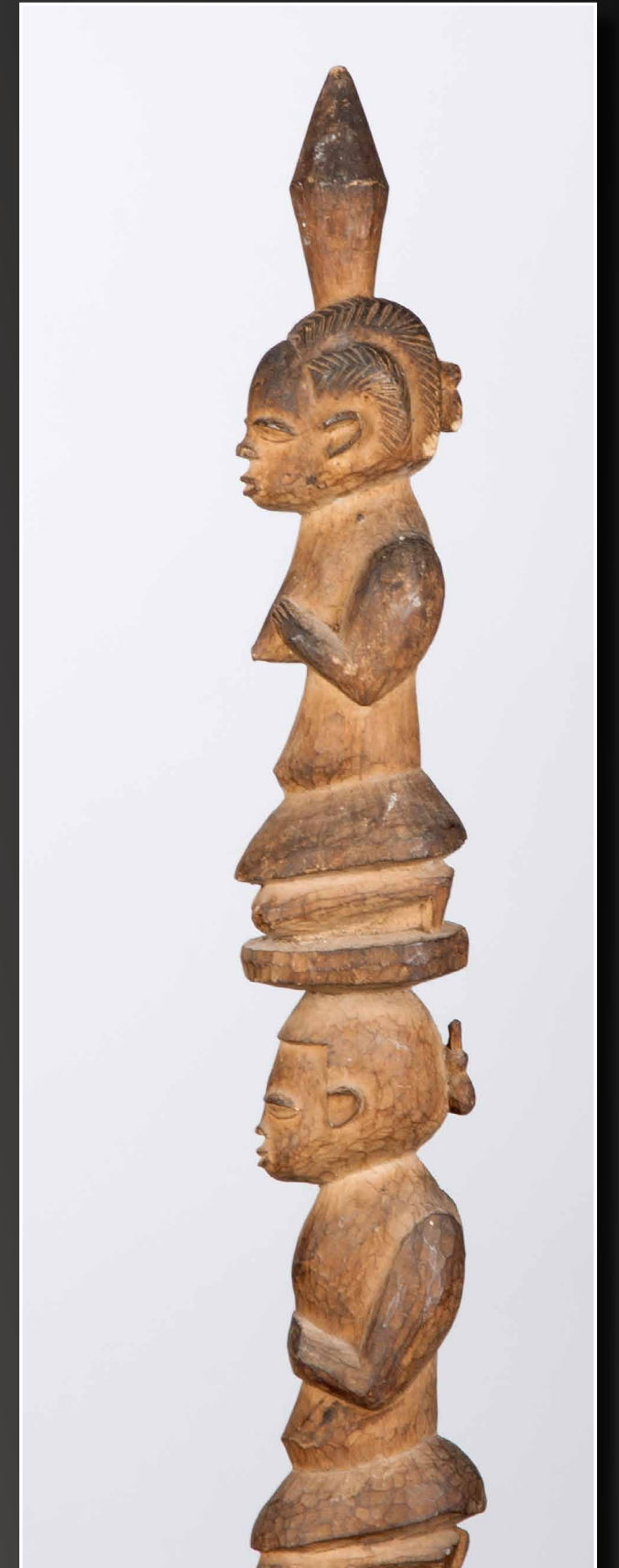
**196. A YORUBA PROCESSIONAL STAFF**

YORUBA, NIGERIA; H: 51"

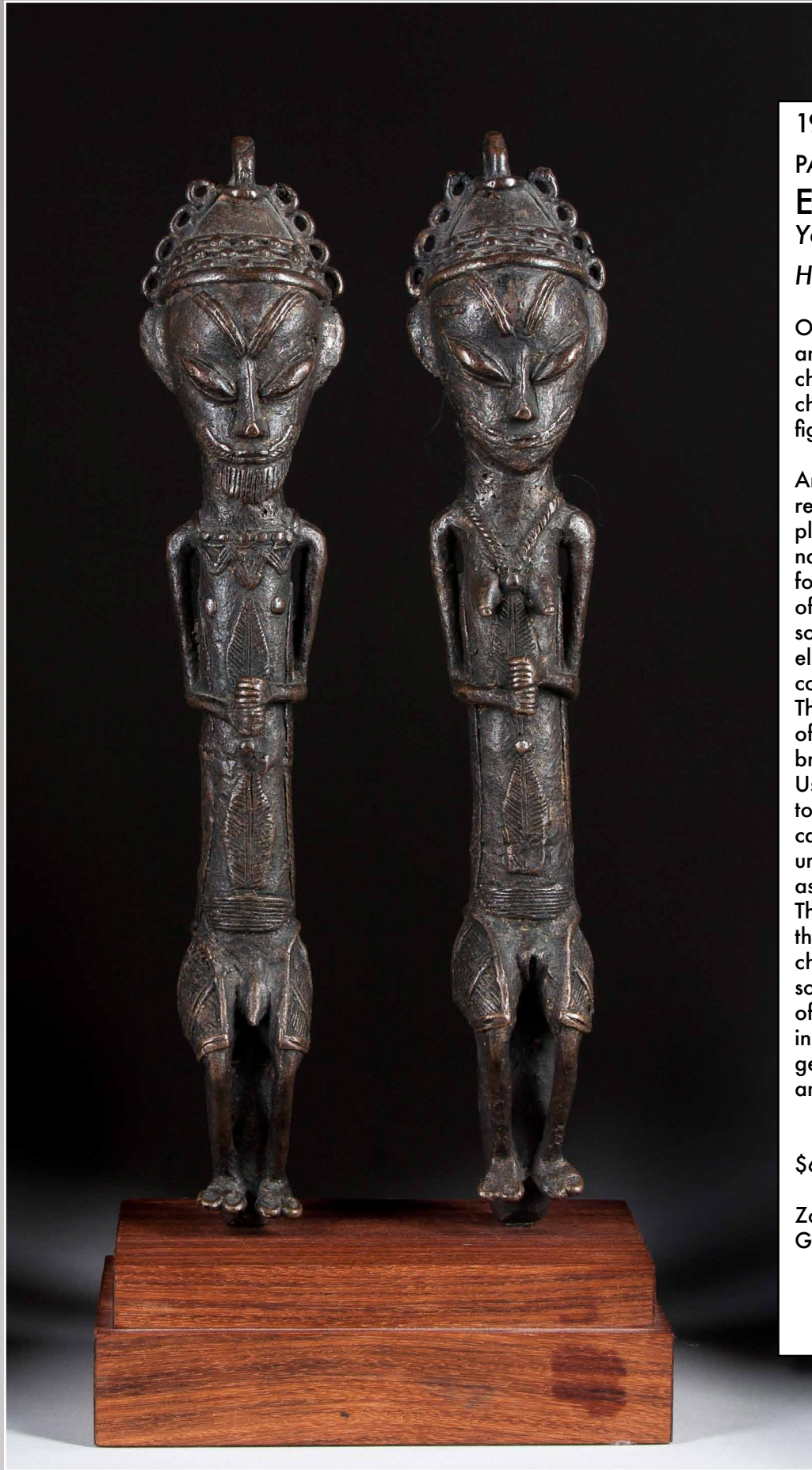
The staff in the form of six stacked alternating male and female figures. Finely carved with blonde patina grading to shades of medium brown. On a custom base.

\$500-\$700

Ex. Arte Primitivo, NY







**195. A FINE AND LARGE  
PAIR OF YORUBA OGBONI  
EDAN STAVES**

YORUBA, NIGERIA;

H: 15"

Of exceptional size, the bold and finely cast pair displaying characteristic iconography. The chain, once attaching the two figures, now deficient.

Among the Yoruba, various religious organizations exist to placate the spirits and forces of nature in its myriad shapes and forms. One of the most powerful of these organizations is the secret society of Ogboni, composed of elders of Yoruba society who are considered "masters of the earth." The primary identifying objects of the Ogboni Society are paired bronze staves known as "Edan." Usually these objects are attached together with a piece of chain and cast over an iron rod, therefore unifying the magical forces associated with iron and brass. These would have hung around the initiates' neck and down the chest as a visible symbol of rank at society meetings. The hand gestures of both figures are very important, in that they duplicate the greeting gesture of one Ogboni member to another.

\$6,000-\$9,000

Zollman Collection, IND  
Gelbard Collection, NY



**Publication History:**

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 18, Fig. 41

African Art in Motion, (1974) Thompson, RF; Pl. 94.

**Exhibition History:**

USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

- University Park, IL: Governors State University, February 2003
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- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004
- Park Forest, IL: Tall Grass Art Association, 2005





**197. A SUPERB YORUBA RITUAL MORTAR BY OLWOWE OF ISE**

YORUBA, NIGERIA;

H: 13 1/4"

The inverted ritual mortar with classical and powerful face specific to this most famous of carvers. Exceptional variegated brown patina.

This ritual mortar (ritual in that it is carved inverted, and the interior was never actually used as a mortar) has been attributed to the master Olowe of Ise, by Dr. Roslyn Adele Walker. Walker explains, Among the Yoruba, plain wooden mortars (odo) are used for pounding foodstuffs or cooked yams. Decorated ones are used in religious rituals, usually in an inverted position as a seat, table or shrine cover. Odo Sango are used in the worship of Shango, the thunder god, and, especially among the northern Ekiti-Yoruba, orun oba protect a chiefs memorial to his ancestors (cf. National Museum of African Art 98:132-133)

\$35,000-\$45,000



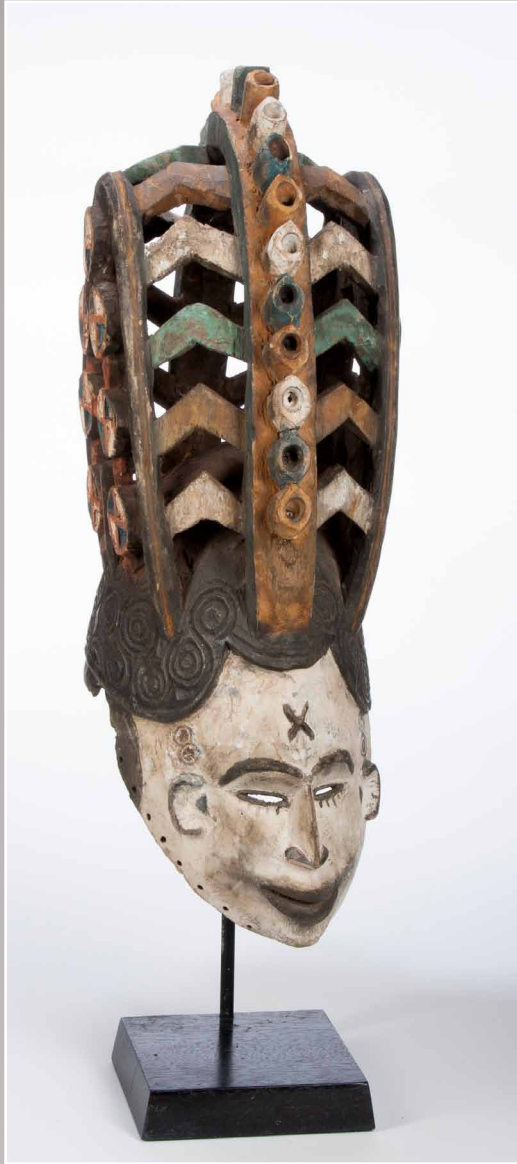
Josef Muller, Soluthern  
Zollman Collection, IND  
Gelbard collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard  
collection of African Art (2003) Bourgeois & Rodolitz;  
Pg. 20, Fig. 46

Olowe of Ise: A Yoruba sculptor to Kings (1998) Walker,  
R. Pgs. 132-133, Fig 45.

Exhibition History:  
USA: "Remnants of Ritual, Selections from the Gelbard  
Collection of African Art":  
- University Park, IL: Governors State University,  
February 2003  
- Krannert, IL: Krannert Art Museum, 26 August-26  
October, 2003  
- Kansas City, MO: Belger Art Foundation/UNIVERSITY  
of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005





**198. AN IGBO MAIDEN SPIRIT MASK**  
Igbo, Nigeria; H: 23"

Of classical form, the mask with simple female face at the bottom in white with scarification to the forehead and temples, the coif depicted as an elaborate superstructure rising up with three main ribs and carved in complex openwork with polychrome. A fine example. On a custom base.

**\$900-\$1,200**

Property of a West Coast private collector

**200. A PAIR OF IGBO COPPER ANKLETS**  
Igbo, Nigeria; H: 8 1/2"

The long anklets with incised linear designs, with bands of arcs with crosshatching, the panel closest to the opening with four incised human figures smoking pipes on each anklet. Fine old and used patina. On a custom base.

**\$400-\$600**

Ex. Virginia Private Collection



**199. AN IGBO FACEMASK**  
Igbo, Nigeria; H: 10 1/2"

This small facemask would have been worn with a towering superstructure, the mask itself predominantly black and white with red highlights, the face with small eyes, with rounded designs curling backward from them, tiny nose and fine smiling mouth with small well carved teeth. An excellent example, on a custom base.

**\$900-\$1,200**

Ex. Charles Jones African Art, NC







### 201. A POWERFUL IGBO FACEMASK

IGBO, NIGERIA; H: 16"

A powerful and arresting male facemask. Numerous horn-like appendages projecting in all directions. Varied patina and remains of pigments.

This large and grotesque mask, displaying obvious aggressive attributes, fits within the category of masks referred to as "Mgbedike." Masks such as this express concepts of strength, violence and bravery. However, it cannot be ruled out that this mask may be a mask of the type, known as Ojionu [Cole & Aniakor, 1984. 131]. The impact of this mask would have been even greater were the traditional costumes still intact; a large, shaggy tunic with numerous accouterments. To the Igbo who created and danced with it, this mask represents the embodiment of bravery and potency.

\$4,000-\$6,000

Zollman Collection, IND

Gelbard Collection, NY

Publication History:

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 22, Fig. 49

Exhibition History:

Exhibition History: USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

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- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004

- Park Forest, IL: Tall Grass Art Association, 2005





**202. A FINE AND OLD IBIBIO  
DEFORMITY MASK**  
*Ibibio, Nigeria; H: 7 3/4"*

The small mask with high raised forehead above tiny eyes, carved with no nose or upper lip and with teeth showing in the open face, possibly depicting syphilitic Yaws or a severely cleft palate. A very fine old example, quite possibly 19th C. on a custom base.

**\$2,500-\$3,500**

Tribal Arts Gallery, NY prior to 1984

**203. AN UKELLE OR OGOGA SKIN-  
COVERED DANCE CREST**

*UKELLE OR OGOGA, NIGERIA/CAMEROON; H. 10"*

Of powerful and arresting form, the surface well patinated and painted with typical design elements, the coiffure composed of attached wooden braids, the whole mounted on original intact wicker structure.

The second example, smaller and more aggressive, is described by Neckline as a "skin-covered cap mask deriving from the Middle Cross River area, probably Ogoja. [It] could According to the late Dr. Keith Neckline, this cap-crest may be from the Ukelle, a group at the northwestern limit of skinhead distribution. Probably one of a pair or ensemble used in funeral masquerade." [Nicklin., 1989] Quite often, cap masks of this type have designs drawn on their cheeks which are ritual symbols known as Inside that may be understood by other members of the secret society utilizing these objects.

**\$3,500-\$4,500**



Zollman Collection, IND  
-Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from  
the Gelbard collection of African  
Art (2003) Bourgeois & Rodolitz;  
Pg. 24, Fig. 55

Exhibition History:  
USA: "Remnants of Ritual,  
Selections from the Gelbard  
Collection of African Art":  
- University Park, IL: Governors  
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- Krannert, IL: Krannert Art  
Museum, 26 August-26 October,  
2003  
- Kansas City, MO: Belger Art  
Foundation/UNIVERSITY of  
Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005







## 204. AN IGBO/IZZI ELEPHANT SPIRIT DANCE CREST

*IGBO/IZZI, NIGERIA; H: 22"*

In the form of a mythical beast with composite elephantine features. Cubistically rendered on multiple planes. A complete female figure integrally carved on the reverse of the mask.

Masks such as this are made and utilized by an age/grade society among the Northern Igbo and are known as Ogbodo Enyi. Though often referred to as "elephant spirit masks," the iconography appears to be more complex, combining attributes of numerous animals. Additionally, some feel that senior masks in rank bear large heads on the back or in the case of this example, entire carved figures. The interplay of dynamic forms in this mask, with both horizontal and vertical implied motion, creates a sense of movement that balances perfectly with the small figure carved on the back of the mask, whose compressed form accentuates the dynamic tension of the entire image.

\$5,000-\$7,000

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 22, Fig. 51

Exhibition History:  
USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
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- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005







**205. A LARGE IGBO DANCE  
CREST**

*IGBO, NIGERIA; H: 31"*

Of monumental form, the large head with pigmentation intact. Decorated cloth wrap to the elongated neck. Finely carved and powerful.

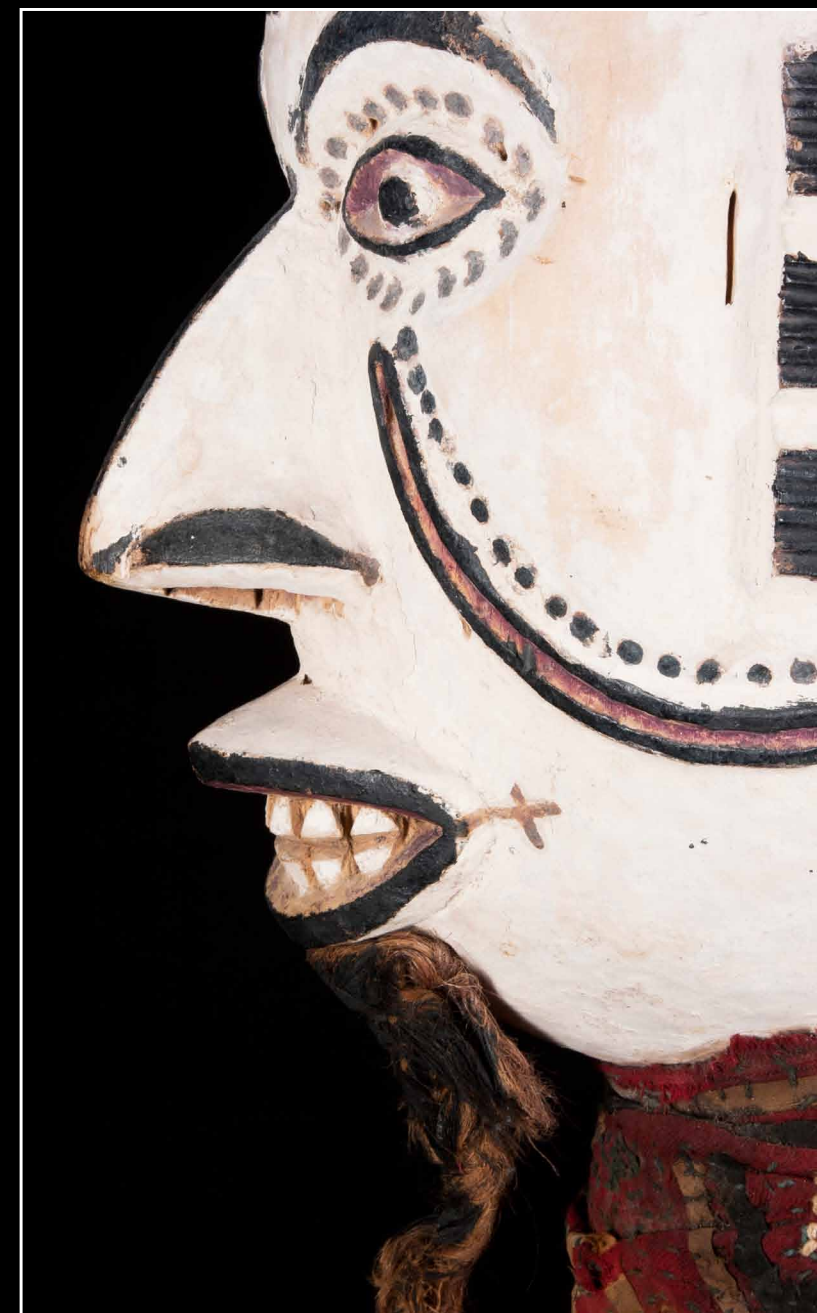
Probably created by the Northern Igbo, this dance crest is stylistically also related to some examples made by the Southern Idoma. Though the aquiline nose and large features may, at first glance, not seem to be particularly African, there is no indication that this mask represents a foreigner.

\$4,000-\$6,000

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 22, Fig. 50

Exhibition History:  
USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
- University Park, IL: Governors State University, February 2003  
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- Kansas City, MO: Belger Art Foundation/ UNIVERSITY of Missouri- Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005







### 206. A FINE AND BINI MASK

*BINI, NIGERIA;*  
H: 13"

With elaborate high coif with tubular devices above a band of deeply carved designs, the mask with rounded forehead over large whitened eyes and rounded cheeks, the nose thin and with tiny pursed lips. A fine old example on a custom base.

\$1,200-\$1,800

Property of a Private West Coast collector



### 209. A TIV FEMALE FIGURE

*TIV, NIGERIA;*  
H: 25"

Characteristically carved with naturalistic features, elongated arms with hands to the thighs. Small breasts and feet on an integral base. Overall mottled reddish variegated patina.

\$500-\$700

Property from an Old East Coast collection

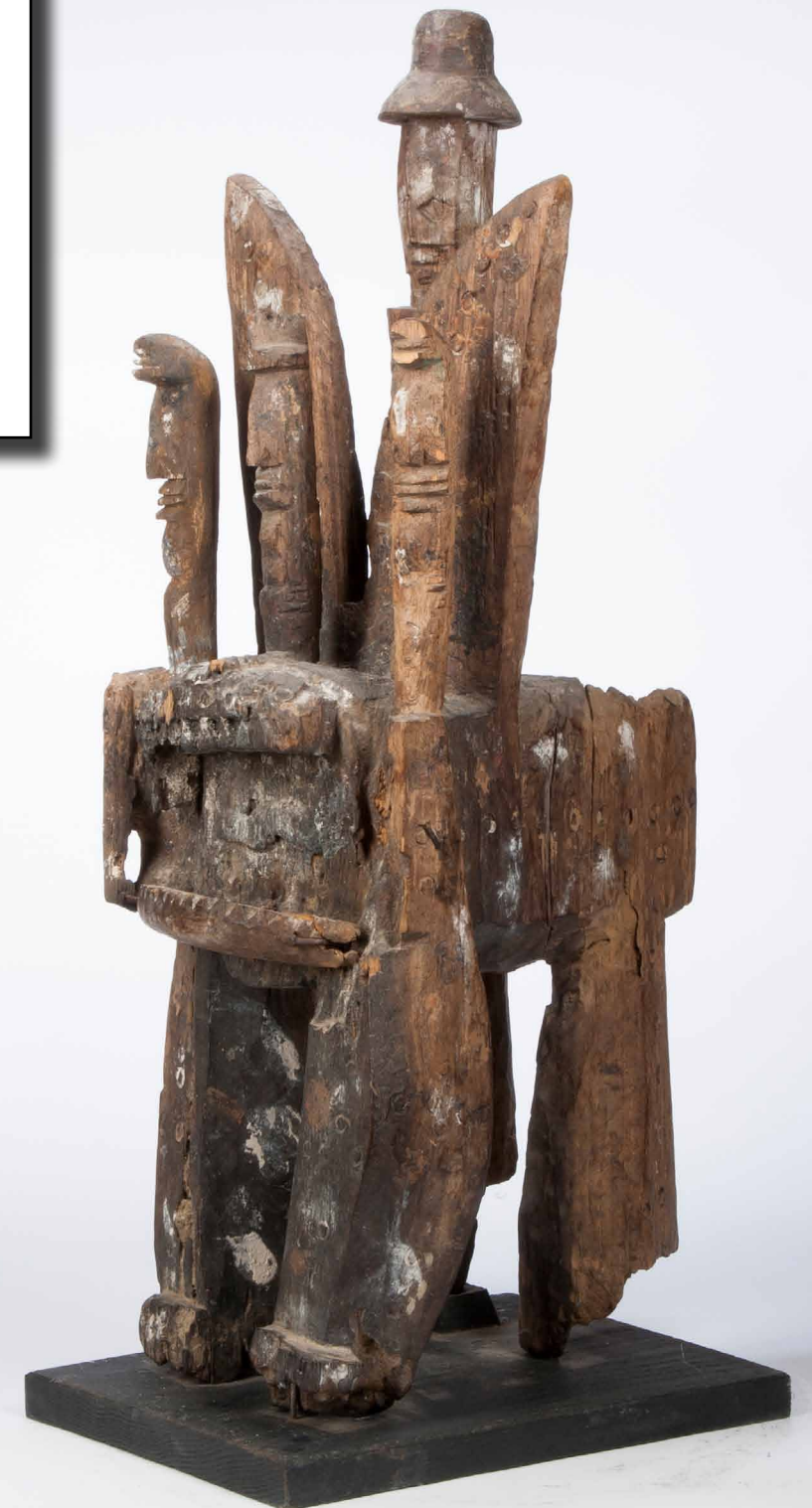
### 208. A FINE URHOBO IVRI FIGURE

*URHOBO, NIGERIA; H: 25" "*

In the form of a quadruped with open mouth with fangs, above three small stick-like figures carved in front of a pair of fin-like projections rising from the back, a large central figure carved to the rear of the figure. Mottled brown patina with encrustations and white spots. On a custom base.

\$2,200-\$3,500

Ex. Kuhn Collection, CA.  
Ex. Gallery Deroche, SF C. 1990







### 207. A SUPERB URHOB0 ESHE SHRINE POST

URHOB0, NIGERIA;  
H:80"

Exceptional in its level of refinement, not often seen to this extent among the Urhobo canon of style. The superb monumental post comprising a seated ancestral figure with top hat, the upper portion of the column bearing zoomorphic and human imagery. Some insect depredation to the base, however, overall excellent condition for its age.

The Urhobo of Nigeria live among the rivers of the Niger delta. The large figural art of the Urhobo is chiefly related to depicting aggressive and courageous ancestors (or lineage founders) or specific village spirits. Founding ancestors known as Eshe are often conceived as a single, central post in the lineage meeting house. In the case of the Gelbard example, the post is carved to depict the founding lineage ancestor. This particular post represents Ovwha, who, according to oral tradition, was one of a group of "exceptionally influential traders who attained immense success in the palm oil trade." [Foss, 1976. 20] Originally owned by the Agbarho clan in Orherhe Village, this post, described by Foss as "the largest and ichnographically most complex," was created around 1890.



The figure of Ovwha holds a ritual knife in one hand, and a prestige cup in the other and is seated beneath a large upper section, depicting snakes, a crocodile and a female figure; each having esoteric meaning to the elders of the clan. [Foss, *ibid.*] Within the corpus of Urhobo figural carving, this post remains one of the finest, most perfectly-conceived and delicately rendered images of a powerful and semi-mythical ancestor.

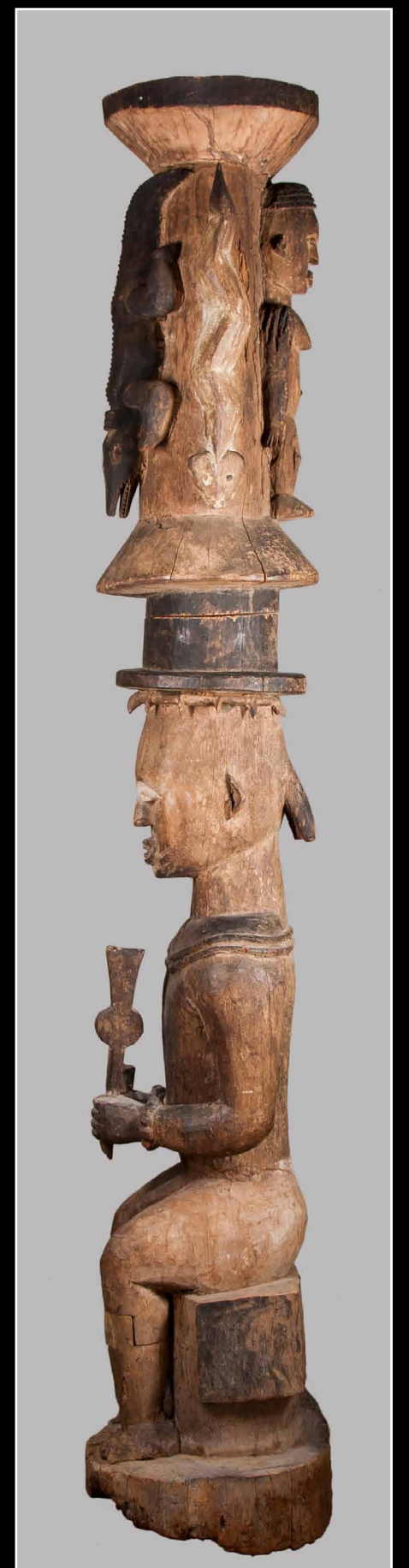
\$70,000-\$90,000

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 21, Fig. 48

Where Gods and Mortals meet: Continuity and renewal in Urhobo art (2004)  
Foss, P.; Pg. 45, Fig. 17.

Exhibition History: USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
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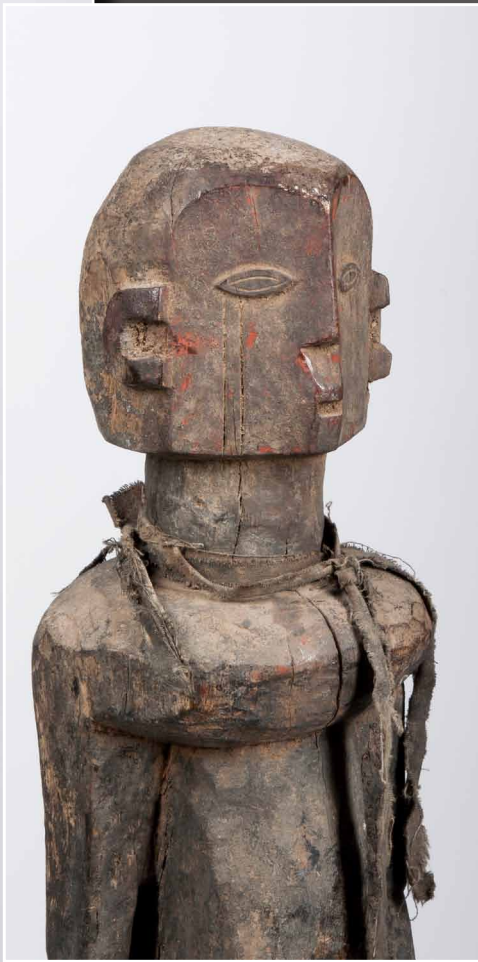


**210. A TIV POST FIGURE**  
Tiv, Nigeria; H: 37 3/4"

The male figure with simple geometric face with planar forms, high rounded shoulders and arms akimbo above a long narrow waist, the sex clearly indicated, legs powerful and terminating in the post which has significant erosion. A fine example on a custom base.

**\$1,800-\$2,200**

Property of a New York private collector



**211. A RARE G'ANDA MASK**  
G'anda, Nigeria; H: 7 1/2"

The powerful mask made from calabash and covered in leather to which abrus seeds have been applied, as well as inset teeth. The perimeter with remains of red cloth. The mask type relatively unknown until recently. On a custom base.

**\$600-\$900**

Property from an Old East Coast collection



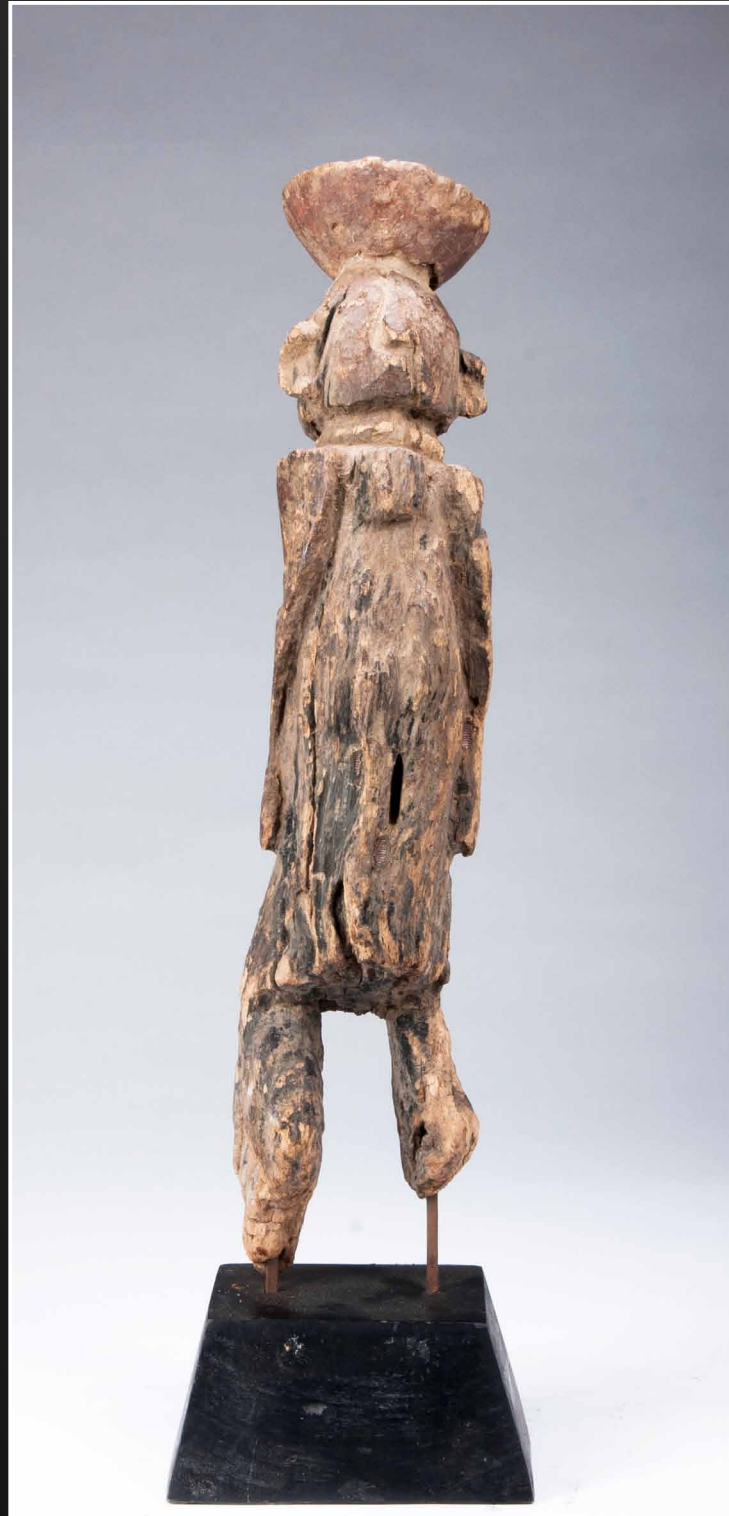
**213. A MUMUYE BUSHCOW MASK**  
Mumuye, Nigeria; L: 21"

Of typical form, the upper portion of the mask divided into red and black halves with backward pointing horns, large round eyes, and raised incised panels. The funnel shaped mouth with red interior and serrated ends. On a custom base.

**\$500-\$700**

Property of a New York private collector





**212. A FINE AND OLD WURKUN  
OR WAJA FIGURE**

WURKUN OR WAJA, NIGERIA;  
H: 15 INCHES

The fine and weathered figure of pole-like form with typical coif, simplistic face and ribbon like arms, the legs below a heavy columnar torso. On a custom base.

\$1,500-\$1,800

Ex. Gallery Kahan, NY

**214. A LARGE AND FINE MONTOL  
FIGURE**

MONTOL, NORTHERN NIGERIA; H: 23 1/4"

Remarkable for its size and expressive qualities, some insect depredation to the feet and neck of the figure. Remains of red pigment, highlighting the abdomen and the simple yet powerfully carved face.

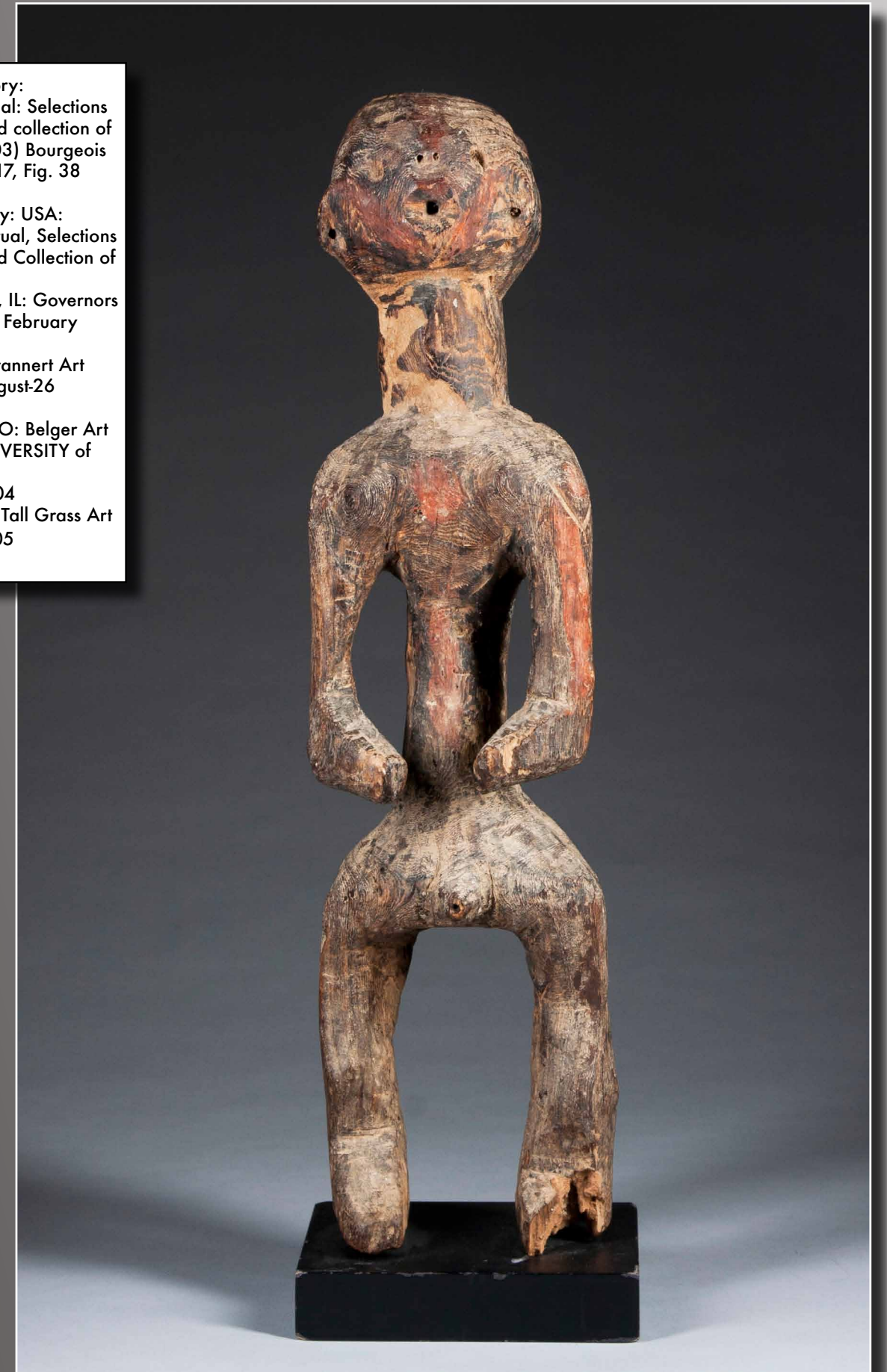
Montol figure carving is associated with the Komtin Society and used in curing rites. This figure, with its forward pushing shoulders and arms over the torso, is primal: its simple expressive face made of tiny apertures that give it a whistling appearance. This particular example is also rather large with regards to the known corpus of traditional Montol figural carvings.

\$12,000-\$18,000

Zollman Collection, IND  
Gelbard collection, NY

Publication History:  
Remnants of Ritual: Selections  
from the Gelbard collection of  
African Art (2003) Bourgeois  
& Rodolitz; Pg. 17, Fig. 38

Exhibition History: USA:  
"Remnants of Ritual, Selections  
from the Gelbard Collection of  
African Art":  
- University Park, IL: Governors  
State University, February  
2003  
- Krannert, IL: Krannert Art  
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Foundation/UNIVERSITY of  
Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005





**215. A FINE ISHAN PANEL***ISHAN, NIGERIA;**L: 18 1/2"*

An unusual panel, possibly from the back of a chair or an architectural element, depicting two figures holding hands, one with his arm around a column; fine patina, on a custom base.

**\$300-\$500**

Private North Carolina Collector

**216. A NORTHERN NIGERIAN CERAMIC SHRINE FIGURE***POSSIBLY CHAM, NIGERIA;**L: 7"*

In the form of a quadruped with knobby body, the small delicate face with forward thrusting ears, the rounded body with numerous pointed nubs. Fine mottled patina with remains of encrustation.

**\$600-\$900**

Property of a West Coast private collector

**217. A CROSS RIVER SKIN COVERED DANCE CREST***CROSS RIVER, NIGERIA/CAMEROON;**HEIGHT: 15"*

The crest with typical small feminine head covered in stretched skin and died brown; the eyes and mouth with inset teeth exposed. The coif a large medial ridge surrounded by pegs with mirrors at each side. The whole atop an elongated neck. On a custom base.

**\$1,300-\$1,500**

Property of a West Coast private collector







### 218.. A FINE SKIN COVERED WIDIKUM FACE MASK

WIDIKUM, CAMEROON; H: 17"

Of typical form, the bold powerful mask characteristically covered in darkened brown hide. Exceptionally fine condition for its age. Remains of original pigmentation around the mouth and at the hairline.

According to the late Dr. Keith Nicklin, this mask was worn during funerary rituals dedicated to members of the warrior society known as Nchibbe. Stylistically, as opposed to the more naturalistic masks made by the Ekoi and related peoples, this mask portrays a more aggressive, fierce visage.

\$5,000-\$7,000

Zollman Collection, IND

Gelbard Collection, NY

Publication History:

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 23, Fig. 53

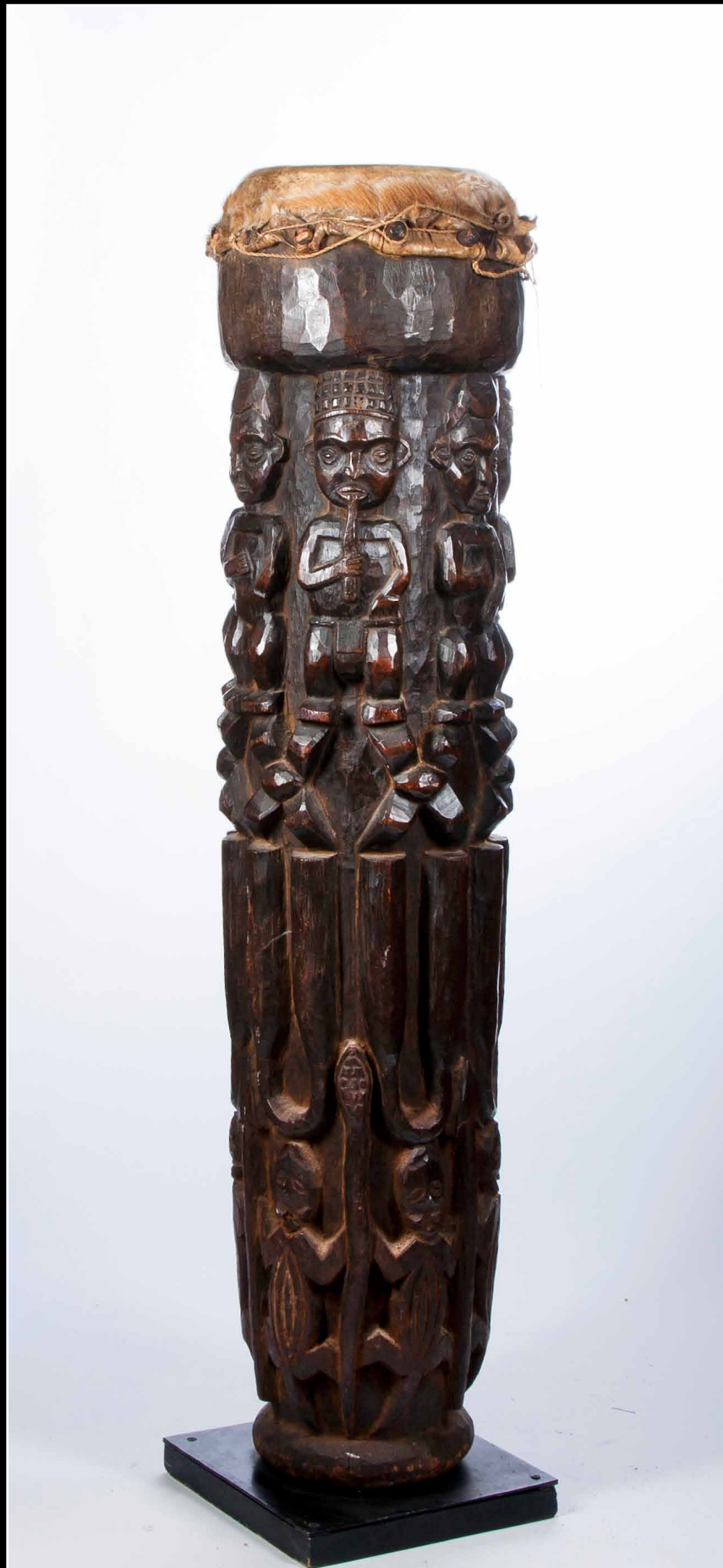
African art in Cultural context (1988) Celenko, T; fig. 13

Exhibition History:

USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

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- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003
- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004
- Park Forest, IL: Tall Grass Art Association, 2005





### 219. A SUPERB BAMILEKE

#### ROYAL DRUM

BAMILEKE, POSSIBLY BABANKI, CAMEROON;  
H: 54"

Finely carved with classical Bamileke figural motifs covering the entire body of the drum. The whole with an exceptional patina. Large and imposing.

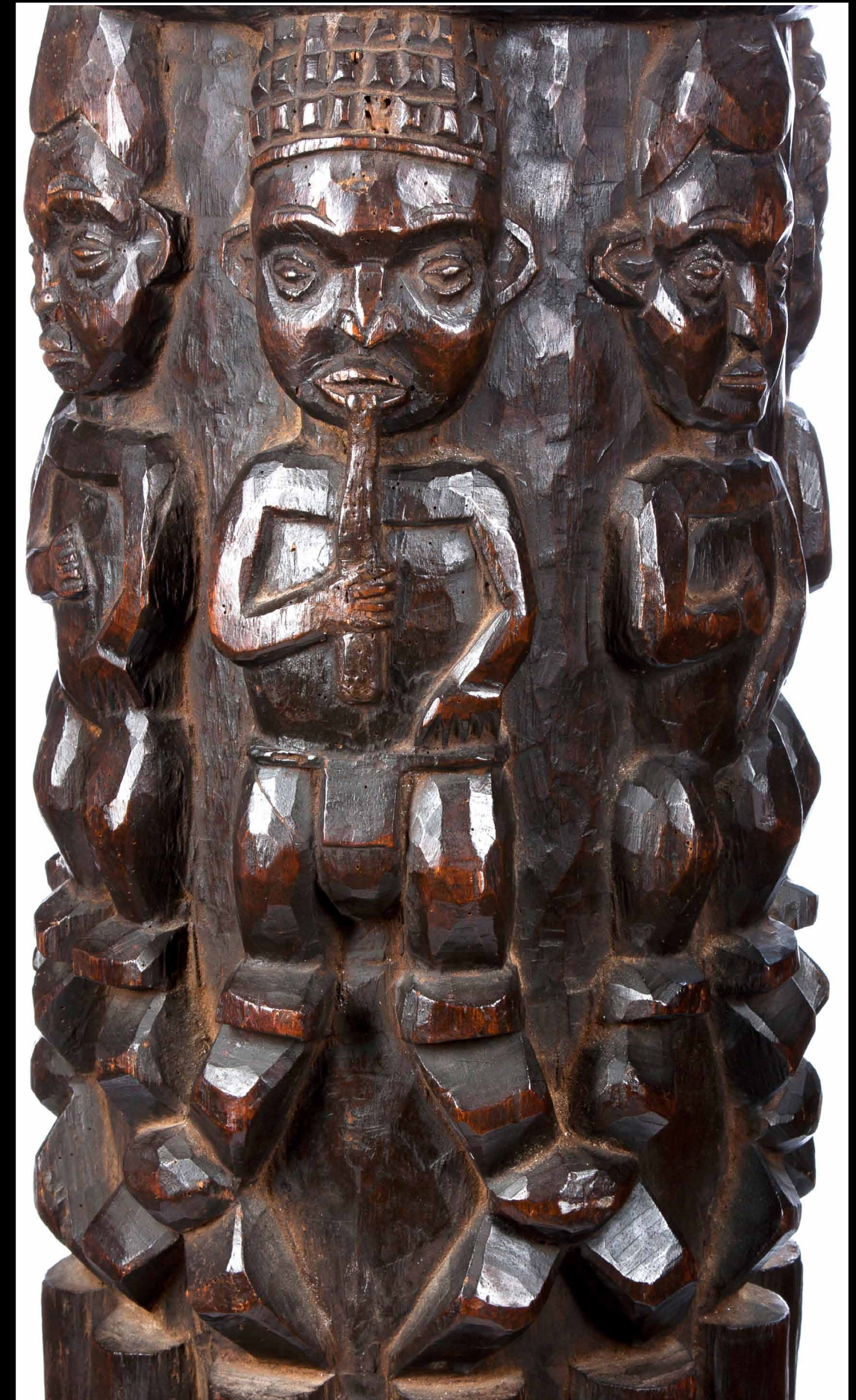
Drums in the Cameroon Grasslands belonged either to the Kwifon, a regulatory society of dignitaries, or were attached directly to the king's palace. The relief imagery on its side refers to the double gongs of iron played at secret meetings and to society members or retainers who hold drinking receptacles, both of which are symbols of high rank and status. Drums are the major musical instrument used to accompany dance, song and procession.

\$12,000-\$18,000

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 26, Fig. 57

Exhibition History:  
Exhibition History: USA: "Remnants of Ritual,  
Selections from the Gelbard Collection of  
African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/  
UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association,  
2005







**220. A FINE AND RARE  
BAGIRMI DRUMMER FIGURE**

BAGIRMI, CHAD;  
H: 16"

Cubistically rendered, the figure with ovate head and high nasal ridge, squared shoulders and arms crossing in front of the body. The left proper hand apparently holding a drum being played with the right hand. The body widening to rounded hips and simple powerful legs with crude feet. An extremely important and rare piece. On a custom base.

\$7,000-\$10,000

Ex. Private Bay Area Collector

**221. A FINE AND RARE  
PUNU SHRINE FIGURE**

PUNU, GABON; H: 12"

A rare figure, carved in classical Punu style. Remains of white pigment throughout. Lower portion of body wrapped in cloth over animal hide.

While masks of the Punu people of the Ogowe River region of Gabon are found in many collections, shrine figures are quite rare. This figure is important in that it not only displays classical Punu features, but it is also largely intact, with the ceremonial material and pigment in original order.

\$5,000-\$7,000

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 30 Fig. 68

The Visual Arts of Africa (1998) Perani &  
Smith; Fig. 8.24

Exhibition History:  
USA: "Remnants of Ritual, Selections from  
the Gelbard Collection of African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/  
UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association,  
2005







**222. A FINE AND RARE RED PUNU OR LUMBO MASK**  
*Punu or related peoples, Gabon;*  
*H: 7 1/2"*

The finely carved mask with flattened coif above typical Ogoue River mask features; high arched brow lines, small nose, ears and pursed lips. The mask covered with red paint long ago. Light wood wood and signs of age and use. On a custom base.

**\$2,500 - \$3,500**

Ex. New England private collection, acquired prior to 1975.





### 223. A FINE PUNU FACE

#### MASK

*Punu, Gabon; H: 12"*

Finely carved, with high rising bun coiffure and side fore-locks, incised in classical manner. The serene face with large crescent eyes and arching brows. Retaining original fiber beard, remains of white pigment.

#### Comments:

The distinctive "white face" masks of Southeastern Gabon with white-colored face, arching eyebrows and rising three-part coiffure may derive from the various ethnic groups who live along the Ngounie River, a tributary of the Ogowe, and thus are designated according to geographical rather than ethnic origin. They were worn by costumed stilt dancers said to represent the spirit of a beautiful woman who returned to participate in funerals. The vast majority of these masks bear either raised scarification on both temples and in the central area of the forehead or, additionally, in the case of those attributed to the Tsangui, lines running from the nose to the ears. This particular example does not show evidence of any scarification patterns whatsoever, which may be an indicator of the ethnic group that made it. Conversely, the lack of scarification may represent a different function or be of iconographic importance.

**\$7,000-\$10,000**

Zollman Collection, IND  
Gelbard Collection, NY

#### Publication History:

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 30, Fig. 67

African art in Cultural context (1988) Celenko, T; fig. 18.

#### Exhibition History:

USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

- University Park, IL: Governors State University, February 2003

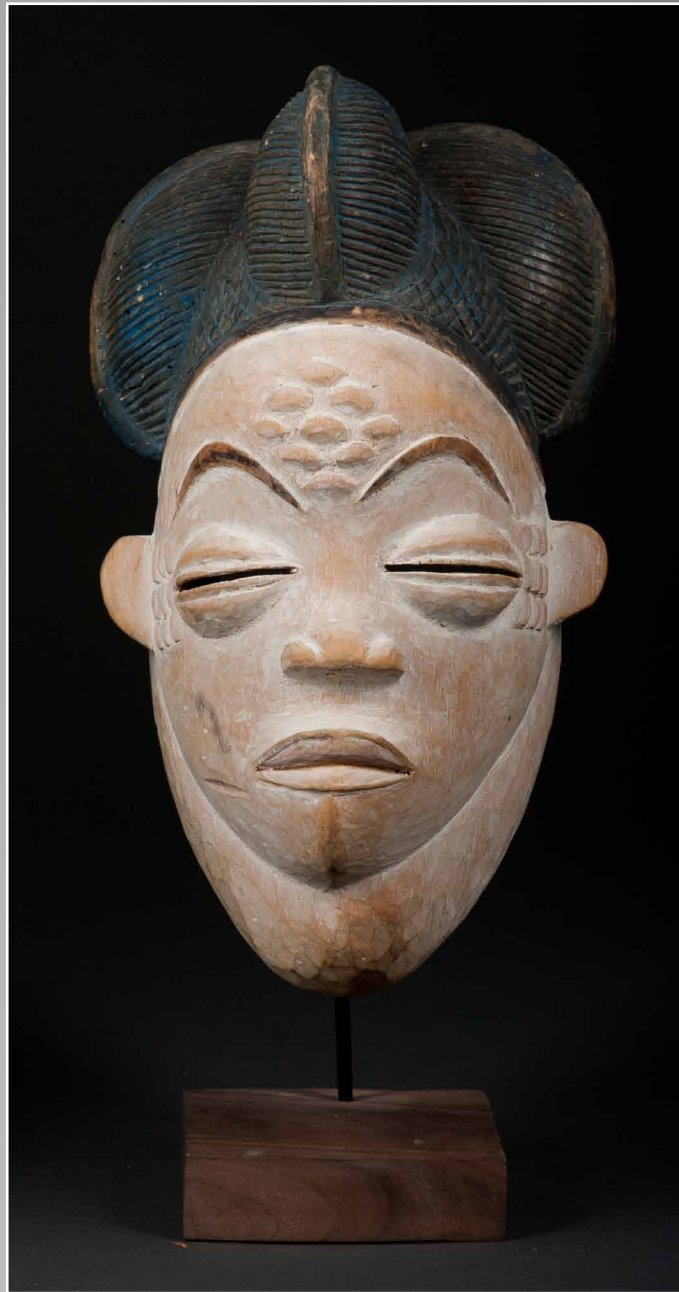
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003

- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004

- Park Forest, IL: Tall Grass Art Association, 2005







**224. A PUNU MASK**  
*Punu or related peoples, Gabon;*  
 H: 12"

The mask of classical form, the face with high tripartite coif, forehead with raised scarifications, high arching brows and swollen eyes, the nose and mouth classical with pursed lips. Bluing to the coif. On a custom base.

\$1,500-\$2,000

Property of a Private West Coast collector

**226. A TEKE FIGURE**  
*Teke people, Congo (Brazzaville);*  
 H: 10"

The figure with overall remains of red pigment, the head with typical medial ridge-coif, the face well carved with deeply cut eyes and facial scarifications, the fetish mass intact and completely enclosing the torso. The small legs emerging from beneath. Fine example. On a custom base.

\$1,500-\$1,800

Property of a European private collector

**227.. TWO TEKE FIGURES**  
*Teke people, Congo (Brazzaville);*  
 H: 10 1/2" & 9 3/4"

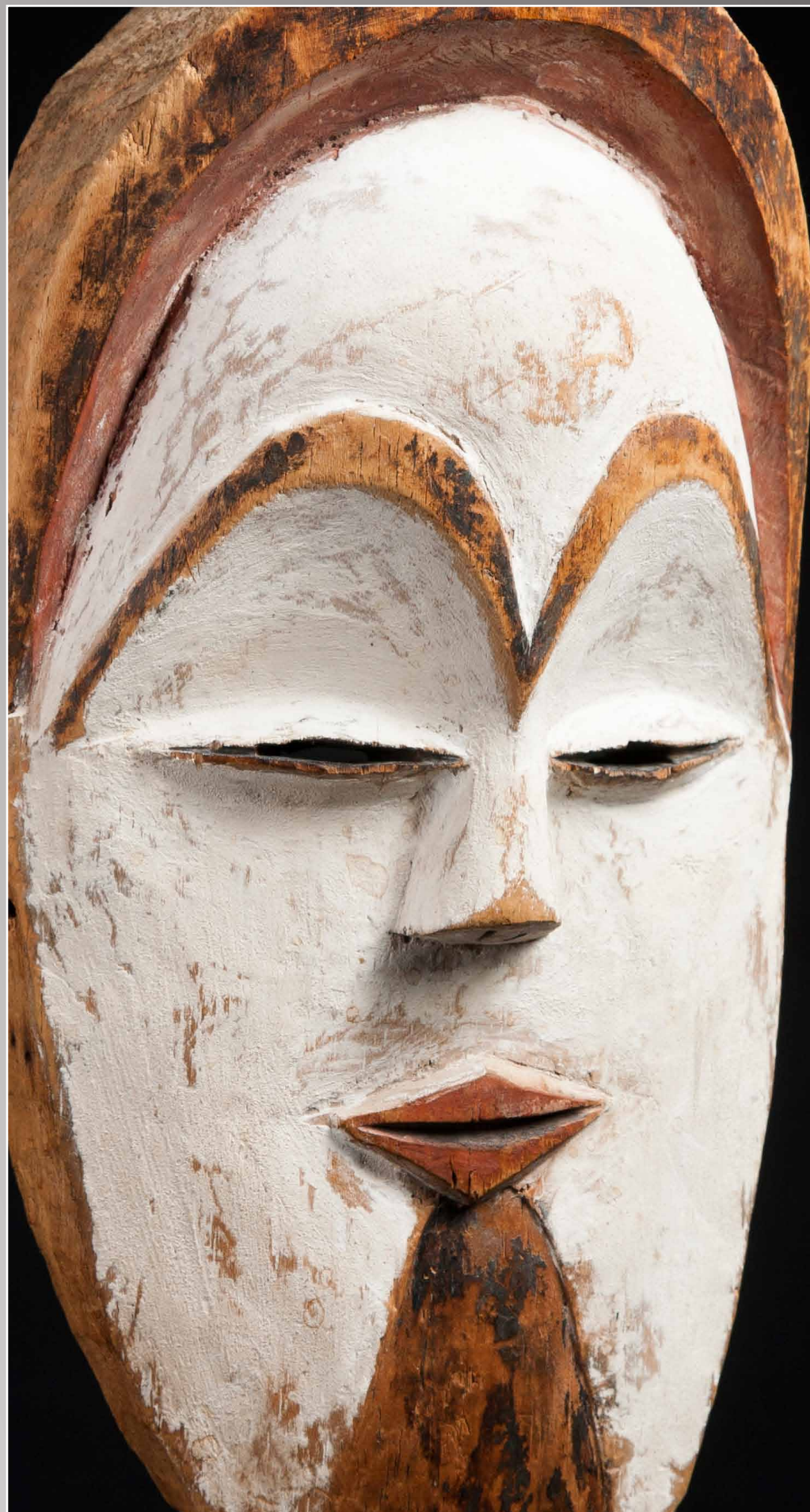
the first with high raised coif with rounded designs and heavily striated face, the magical bundle still intact, the whole encrusted in a yellowish color; the second with large head with classical backswept coif, the face heavily scarified, the fetish bundle torn apart showing the body with open cavity in the abdomen. Fine examples, each on custom bases.

\$900-\$1,200

Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.







## 225. A FINE VUVI FACE

### MASK

VUVI OR SANGO, GABON;

H: 13"

Of classical form, finely carved with remains of black pigment on the hairline, brow, and chin. Remaining red and white pigment throughout.

Masks of this particular type have often been attributed to the Vuvi or Pove people in Gabon; however Siroto depicts a very similar mask that he attributes to the Northern Sango (Siroto, 1995). Siroto likens masks of this type to the white faced masks of the Ogowe River area, and suggests a possible analogous function. The arching brows and simple smiling face of this mask are pleasing and well proportioned, while the carver displayed an adept ability in balancing these seemingly simple constituent parts into a truly complex whole.

\$12,000-\$18,000

Michel Egloff, Neuchatel  
Zollman Collection, IND  
Gelbard Collection, NY

#### Publication History:

Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 29, Fig. 66

#### Exhibition History:

USA: "Remnants of Ritual, Selections from  
the Gelbard Collection of African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
August-26 October, 2003  
- Kansas City, MO: Belger Art  
Foundation/UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005





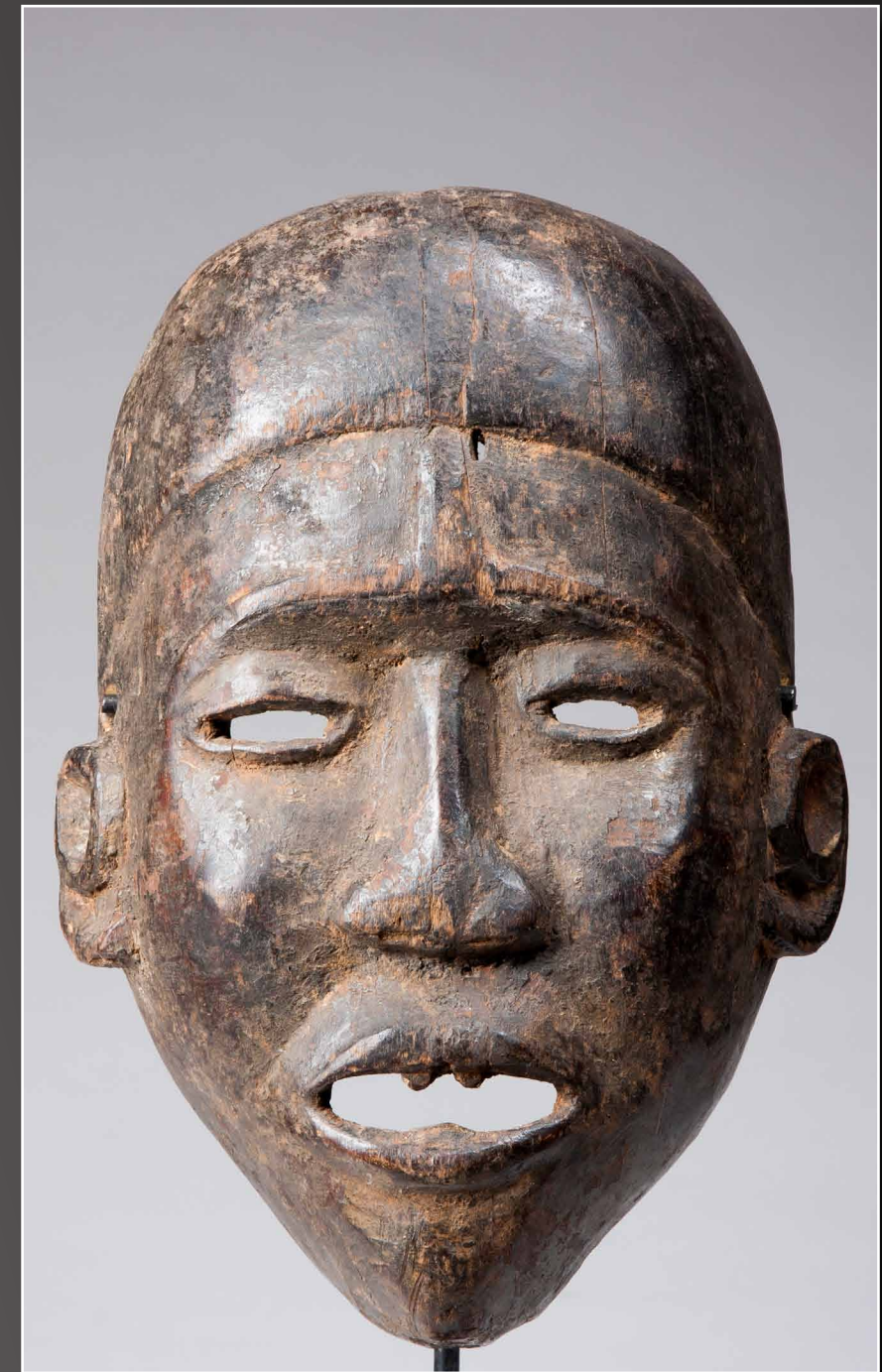
**228. TWO CARVED LOANGO TUSKS**

BAKONGO, D. R. CONGO;  
H: 19 3/4 & 3 3/4"

The first carved from an elephant tusk in classical style, with spiraling rows of individuals including European merchants, burden bearers, natives, slaves and slavers; the second carved of Boar's tusk in a style far more akin to Bakongo art, depicting a native scene with a woman presenting an implement to a nobleman, and other imagery. Each on a custom base.

\$3,000-\$5,000

Property of a Private West Coast collector

**229. A FINE BAKONGO FACEMASK**

YOMBE, D.R. CONGO; H: 10 1/2"

In dark brown wood with traces of pigment around the eyes, the mask with typical cap like coif, strong brow and eyes, raised cheekbones and aggressive mouth. Fine patina of use. On a custom base.

\$2,000-\$3,000

Ex. Reinhold collection, NY c. 1980's.





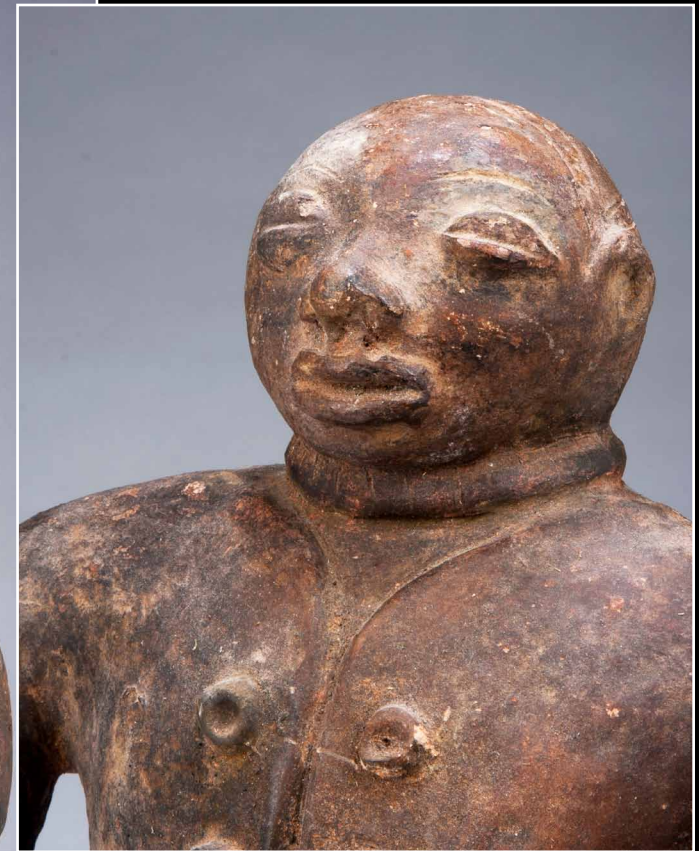
### 230. A FINE BAKONGO RATTLE

*Bakongo, D. R. Congo;  
H: 13 3/4"*

Used in initiatory ceremonies, and once covered just below the figures with fibers holding seed husks that would have rattled when shaken; the top with typical imagery of two youths back to back holding a bar above their shoulders. A band of typical bakongo incising above the grip. A fine and well carved example. On a custom base.

**\$6,000-\$9,000**

Ex. Leonard Kahan, NY C. 1970's  
Property of a West Coast private collector



### 231. AN EXCEPTIONAL BAKONGO MORTUARY TERRACOTTA

*Bakongo, D.R. Congo; H: 13 1/4"*

In the form of a corpulent figure with exaggerated trunk and thighs the small round head with typical Bakongo face seated on a raised plinth. Excellent mottled and variegated surface. Likely 19th Century.

**\$7,000-\$10,000**

Property of a New York private collector

Publication History: The Face of Sunset. 2012. Bourgeois and Rodolitz. Page 184, figure 181.





**232. A FINE HOLO JANUS FIGURE**  
Holo, D.R. Congo;  
H: 11"

The figure with finely carved Janus faces with rounded features above a fabric covered fetish bundle, a fiber skirt to the waist, Janus legs beneath. Finely carved and well patinated, on a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this mask in early October 2013 in person and remarked that the face was extremely well carved, and that this example was fine and authentic and had been traditionally used.

**\$400-\$600**

Property of a New York private collector



**233. A HOLO FETISH FIGURE**  
Holo, D.R. Congo;  
H: 14"

Of classical form, the figure with simple face and large brows, pole-like body with thin arms bent at the elbows, hands to the upper chest, cavity for the insertion of magical ingredients, and geometrically carved legs. On a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this lot in early October 2013 in person and remarked that it is authentic.

**\$250-\$350**

Collected in Congo prior to 1975 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.



**234. A HOLO HELMET MASK**  
Holo, D.R. Congo;  
H: 14"

The helmet mask classically carved with corpulent face and remains of orange, white, and blue pigment. The stylized coif of geometric form with high top knot pierced. On a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this mask in early October 2013 in person and remarked that this example was fine and authentic and had been traditionally used, and that the top knot was pieced for the attachment of a feather bustle.

**\$500-\$700**

Property of a West Coast private collector



**235. A YAKA DIVINERS SLIT DRUM**  
Yaka, D.R. Congo;  
H: 15 3/4"

Of typical form, the large head with unusual coif over forehead with arching brows and raised swollen eyes. The nose wide and aggressive with barred open mouth, the lower portion in the form of the drum with dark brown variegated patina. On a custom base.

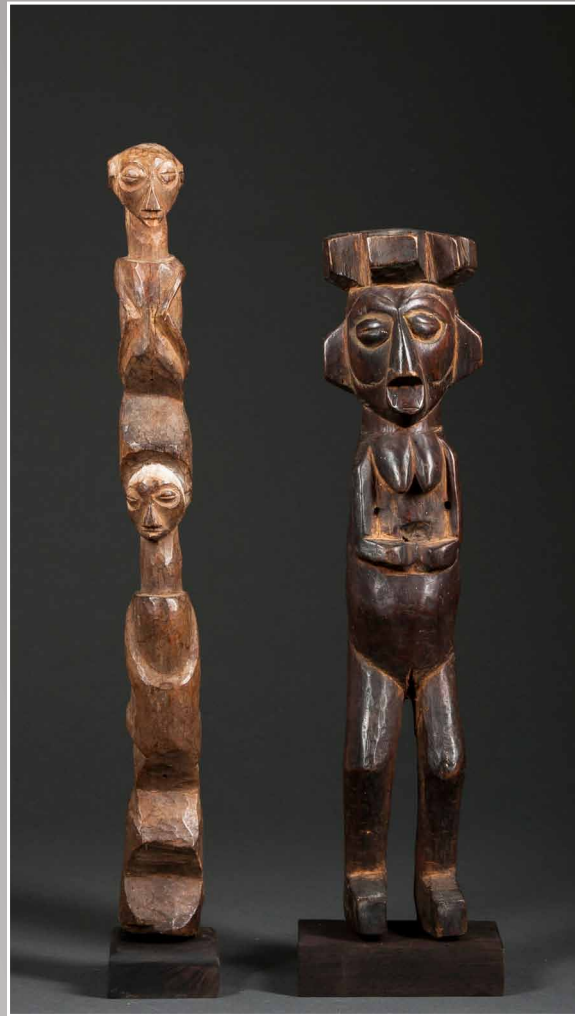
Comments:

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this mask in early October 2013 in person and remarked that the slanting of the headgear matched the slants of the eyes in an unusual manner, and and that this example was fine and authentic and had been traditionally used.

**\$600-\$900**

Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.





**236. TWO YAKA FIGURES**  
Yaka, D. R. Congo;  
H: 18" & 16"

The first an Mboolo figure with stacked figures, geometricized features and fine surface; the second a Phuungu charm which once had packets tied to either arm through the holes now remaining at each side above the elbow. Each on a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this lot in early October 2013 in person and remarked that the figures are authentic.

**\$900-\$1,200**

Property of a New York private collector



**237. A YAKA INITIATION MASK**  
Yaka, D.R. Congo;  
H: 10"

Of classical form, the mask with small raised eyes, unusual simple nose, and tiny mouth. Original coif and fiber ruff in tact; remains of blue and white pigment. On a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this lot in early October 2013 in person and remarked that the deviation from the classical style is due to the mask being in the Southern style.

**\$600-\$900**

Collected in Congo prior to 1975 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.

**238. A FINE YAKA JANUS SLIT DRUM**

Yaka, D. R. Congo; Height:  
19 3/4"

The drum of unusual form with a quadruped, possibly a lizard, atop the Janus head; the faces well carved, the noses indicating a male/female dichotomy. Fine patina. The striker in tact and with a small classically carved Yaka head at the apex. On a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this drum in early October 2013 in person and remarked that it was used and authentic.

**\$900-\$1,200**

Property from an Old East Coast collection





**239. A YAKA FETISH FIGURE**

Yaka, D.R. Congo;  
H: 14"

Powerfully carved with strong features, the body completely wrapped in empowering materials with a fiber skirt. On a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this lot in early October 2013 in person and remarked that it is authentic.

\$700-\$900

Ex. Arte Primitivo, NY

**240. A YAKA DIVINERS SLIT DRUM**

YAKA, D.R. CONGO;  
H: 16 1/2"

Of typical form, the large head with typical coif over forehead with arching brows and raised swollen eyes. The nose wide and aggressive with barred open mouth, the lower portion in the form of the drum with dark brown variegated patina. On a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this mask in early October 2013 in person and remarked that the face was extremely well carved, and that this example was fine and authentic and had been traditionally used.

\$500-\$700

Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.

**241. A RARE AND UNUSUAL NKANU FETISH FIGURE**

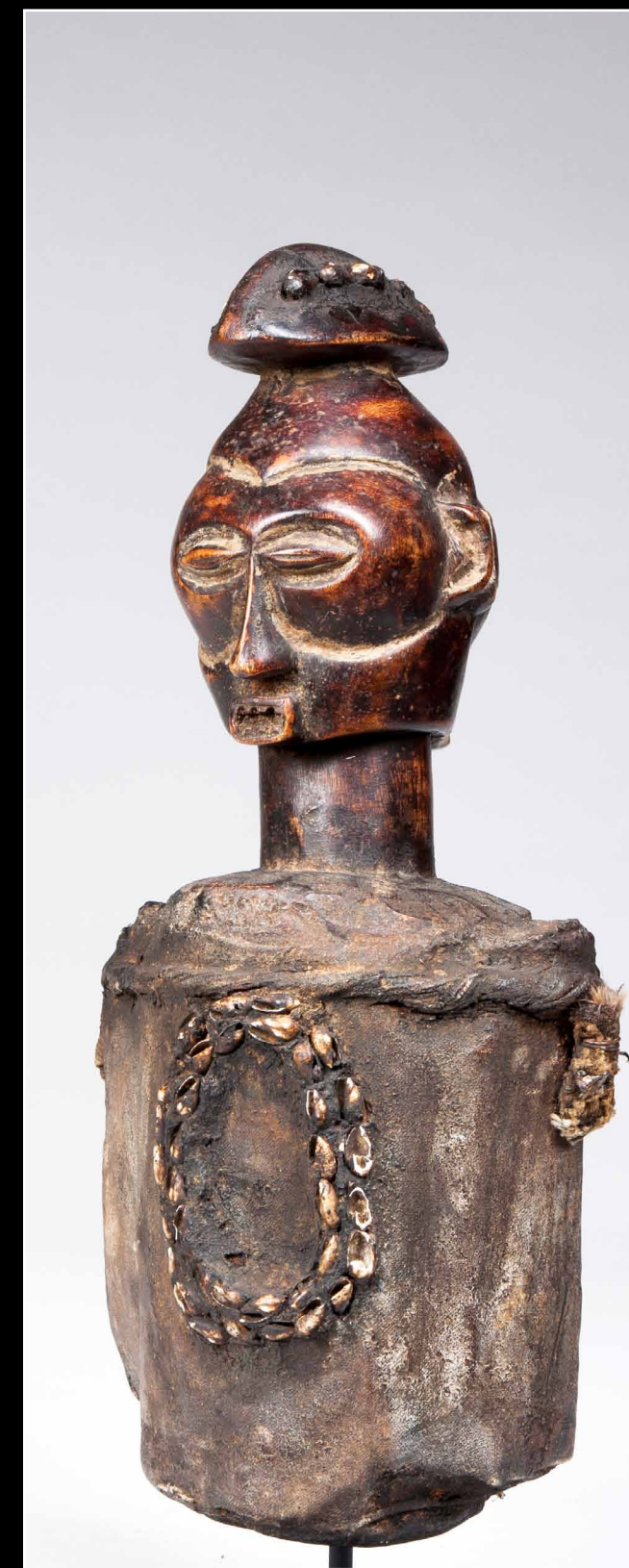
Nkanu, D.R. Congo

The Janus head with large ocular orbits, above columnar neck and an unusual fetish container with remains of medicine packets to the sides and shell decorations to either side and to the coif. On a custom base.

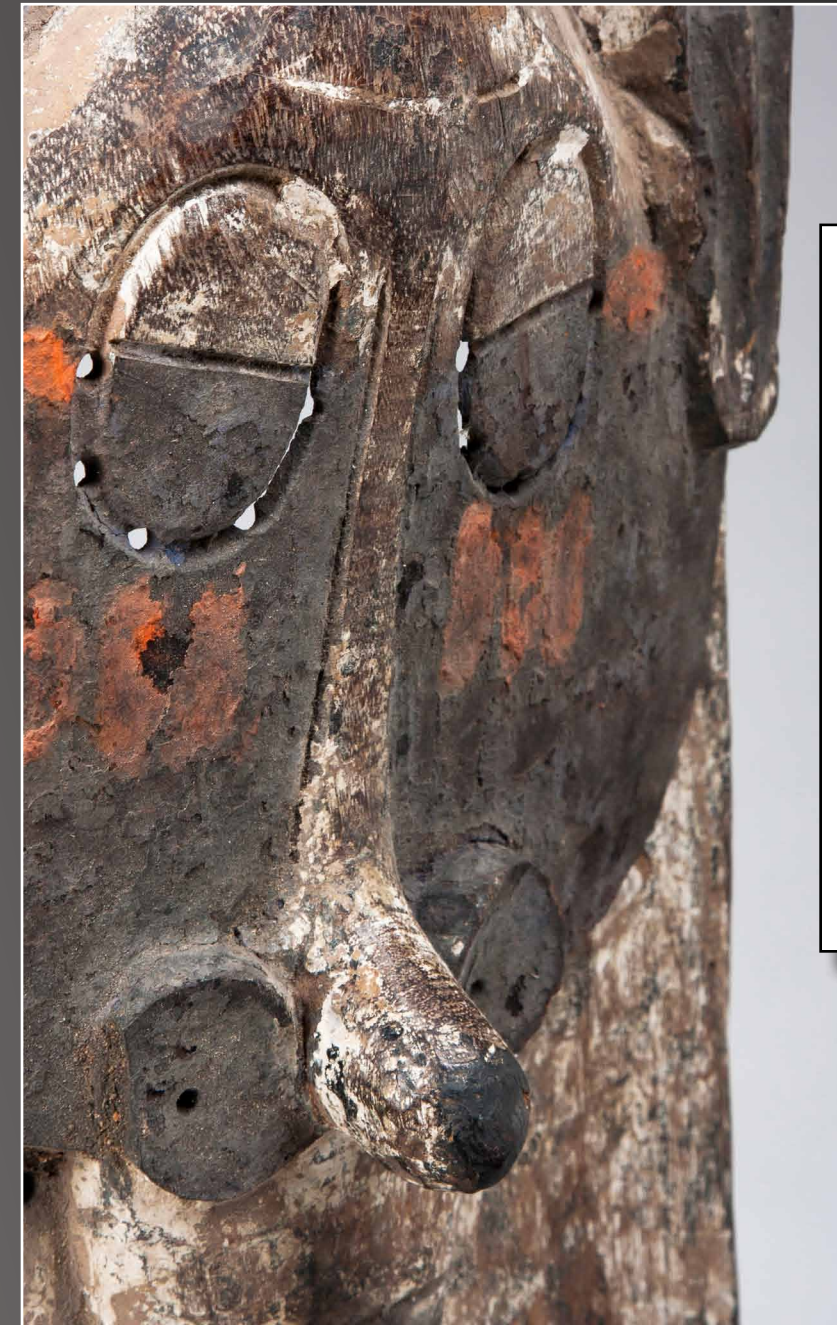
Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this fetish figure in early October 2013 in person and remarked that felt the piece was probably Nkanu or Lula, and was authentic.

\$700-\$900

Ex. Emerson Woellfer, CA







**242. A FINE LULA OR NKANU MASK**  
*LULA OR NKANU, D.R. CONGO; H: 17 1/2"*

Of classical form with the face emerging from a planar surface, the forehead pointed and with high rounded eyes, the ears well carved and the face rounded. The phallic nose with bulbous end, the chine beneath, surrounded by perforations for fiber attachment. Remains of red and blue pigment on a white field. On a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this mask in early October 2013 in person and remarked that the type is Lula or Nkanu, and that this example was fine and authentic, being by a known hand, and of high quality and had been traditionally used.

\$6,000-\$9,000

Ex. Gallery Kahan, NY





### 243. A FINE PENDE GITENGA FACE MASK

ende, D.R. Congo; H: 15" without feathers

Of simple abstract form, the tubular eyes composed of basketry, rising from the discoid mask. Remains of original red pigment; large feather headdress intact.

#### Comments:

Ascribed to have more supernatural power than the Pende mbuya-type mask, Minganji masks also feature a variety of characters and take on various forms although all have the protruding cylindrical eyes and wear a netted fiber costume with raffia ruffs worn around the neck, waist, wrists and ankles. Minganji with a large circular facial area, such as this example, are of the Gitenga sub-variety, the grandfather or chief of all other Minganji masks and refers to the setting solar disk, a symbol of life and regeneration, while others of the Minganji series of masks embody death, uncertainty and darkness.

\$5,000-\$7,000



Zollman Collection, IND  
Gelbard collection, NY

#### Publication History:

Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 37, Fig. 83

#### Exhibition History:

USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
- University Park, IL: Governors State University, February 2003  
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/ UNIVERSITY of Missouri- Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005







**244. TWO PENDE IKHOKOS**  
*Pende, D. R. Congo; H: 2" each*

The first with backswept coif widening to the brow with triangle decoration, the face with swelling forehead and heavy lidded eyes, some damage to the nose-tip and end of beard; the second with three part coif and classical features, patina indicates the piece was cleaned in a traditional context.

**\$1,200-\$1,800**

Property of a West Coast private collector

**246. A SUPERB PENDE IVORY PENDANT**  
*Pende, D.R. Congo; H: 2"*

Of classical form, the ivory patinated to a deep honey-yellow; reverse darker, pierced for attachment.

Such ivory pendants, known as Gikhokho or Ikhoko, were worn traditionally by the Pende as miniature representations of larger wooden masks and used as amulets. This example clearly refers to the Giwoyo mask. Its fine patination suggests a great deal of traditional usage.

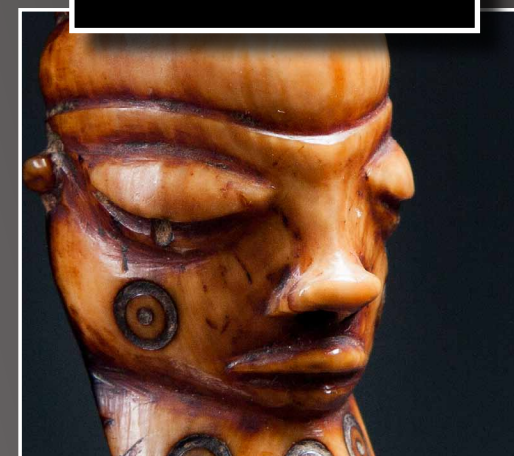
**\$3,500-\$4,500**

Zollman Collection, IND  
 Gelbard Collection, NY



Publication History:  
 Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 36, Fig. 81

Exhibition History:  
 USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
 - University Park, IL: Governors State University, February 2003  
 - Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
 - Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004  
 - Park Forest, IL: Tall Grass Art Association, 2005







**245. A SUPERB PENDE FACE MASK**  
*Pende, D.R. Congo;*  
*H: 9" (mask only)*

Of powerful regal form, the expressive grimacing face covered in a red-brown pigment. Coiffure largely intact. Remains of burnishing to the brow and mouth.

**Comments:**

Representing the warrior and executioner, Phumbu masks are characterized by the extended, three-pointed headgear together with an aggressive, gaping mouth with thick lips. Phumbu belongs to the theatrical mbuya category of performers. In the masquerade, he appears as twilight approaches and taking out a hidden sword cuts his restraining cords and begins the wild executioner's dance looking for victims to sacrifice. A verse to his song goes: "Umonyi muenyi, ushiya diago a a al: If you see a stranger, kill him!" (Strothers 1998:215).

**\$3,000-\$4,500**

Zollman Collection, IND  
 Gelbard Collection, NY

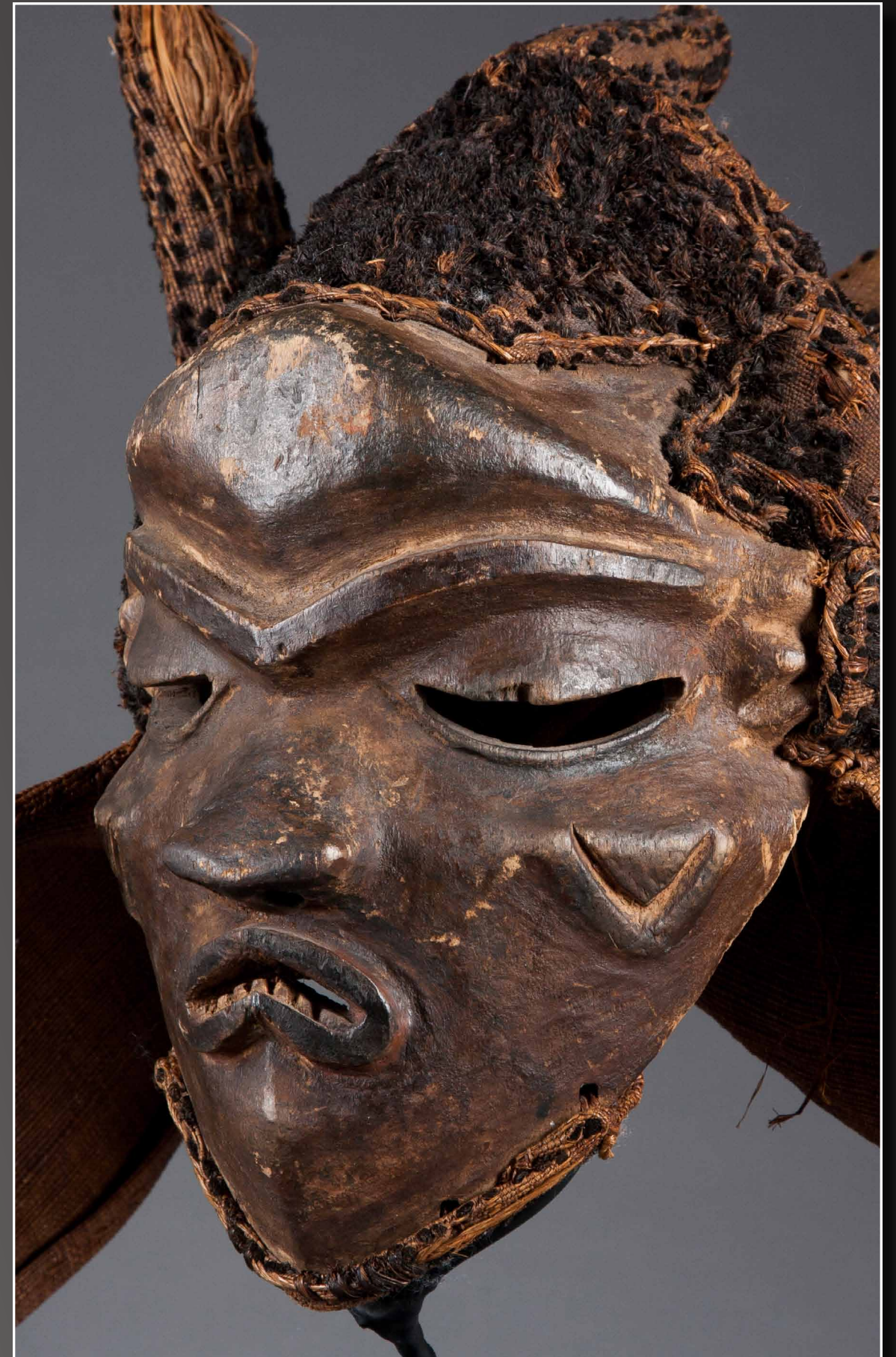
**Publication History:**

Remnants of Ritual: Selections from the  
 Gelbard collection of African Art (2003)  
 Bourgeois & Rodolitz; Pg. 37, Fig. 84

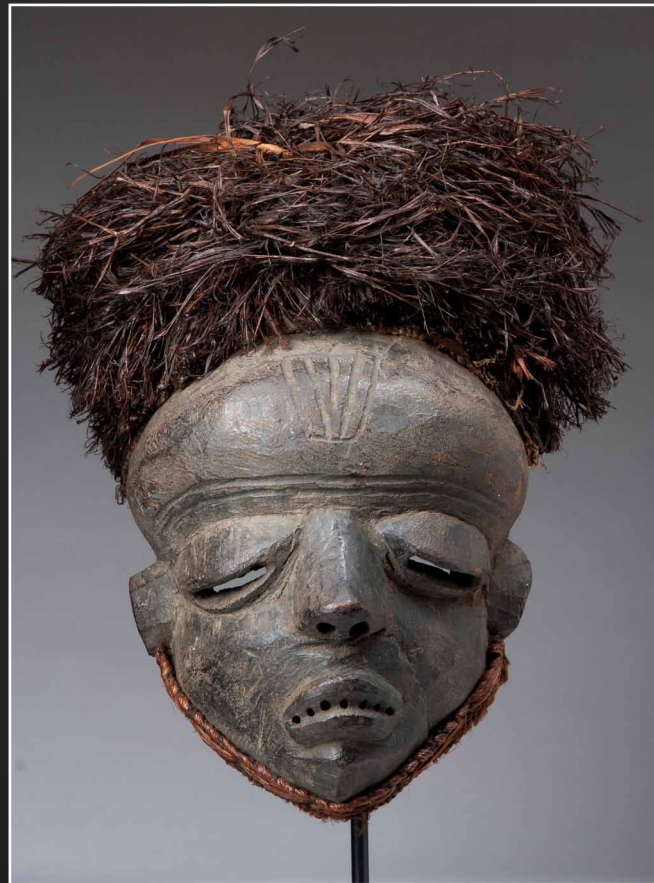
**Exhibition History:**

Exhibition History: USA: "Remnants of Ritual,  
 Selections from the Gelbard Collection of  
 African Art":

- University Park, IL: Governors State  
 University, February 2003
- Krannert, IL: Krannert Art Museum, 26  
 August-26 October, 2003
- Kansas City, MO: Belger Art Foundation/  
 UNIVERSITY of Missouri-  
 Kansas City, 2004
- Park Forest, IL: Tall Grass Art Association,  
 2005





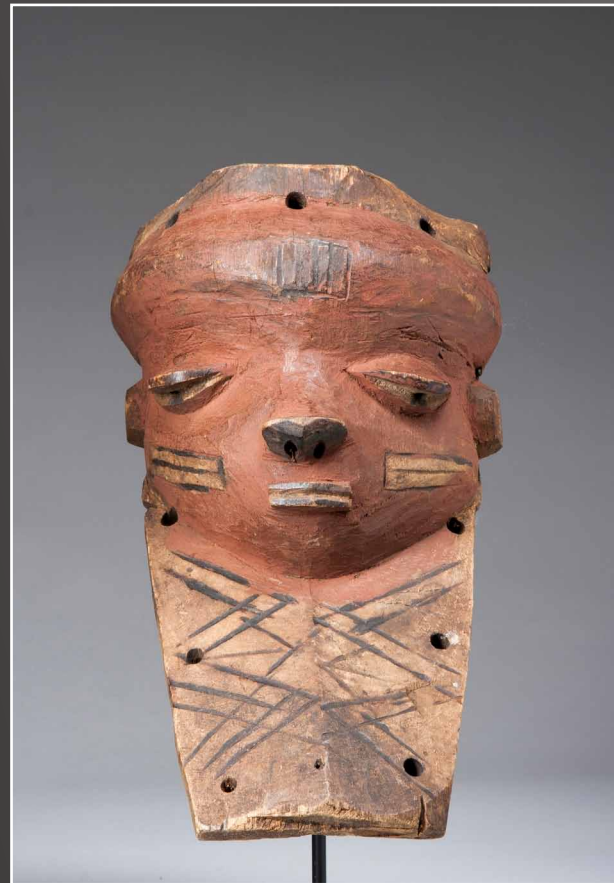
**247. A PENDE FACEMASK**

*Katundu Pende, D. R. Congo;*  
H: 12"

Of classical form, the mask with high rounded forehead, thin incised brow line and heavy overhanging eyelids. The nose upturned above an aggressive mouth. The coif probably changed several times, with fiber ruff. On a custom base.

\$700-\$900

Property of a New York private collector

**248. A PENDE FACEMASK**

*Katundu Pende, D. R. Congo;*  
H: 11 1/2"

The reddened mask now missing its original coif, with typical features, a long chin extension emerging from the bottom with typical geometric patterning. On a custom base.

\$600 - \$900

Property of a New York private collector

**250. A PENDE FACEMASK**

*Pende, D. R. Congo; H: 17 1/2"*

Of classical form, the mask with coif with four high braids referencing chieftainship, the forehead high and rounded with scarification and fine long brow, the eyes under heavy lids, well carved upturned nose and small mouth with exposed teeth. Incised scarification designs to each cheek. On a custom base.

\$600-\$900

Property of a West Coast private collector

**251. TWO FIGURAL PRESTIGE****ADZES**

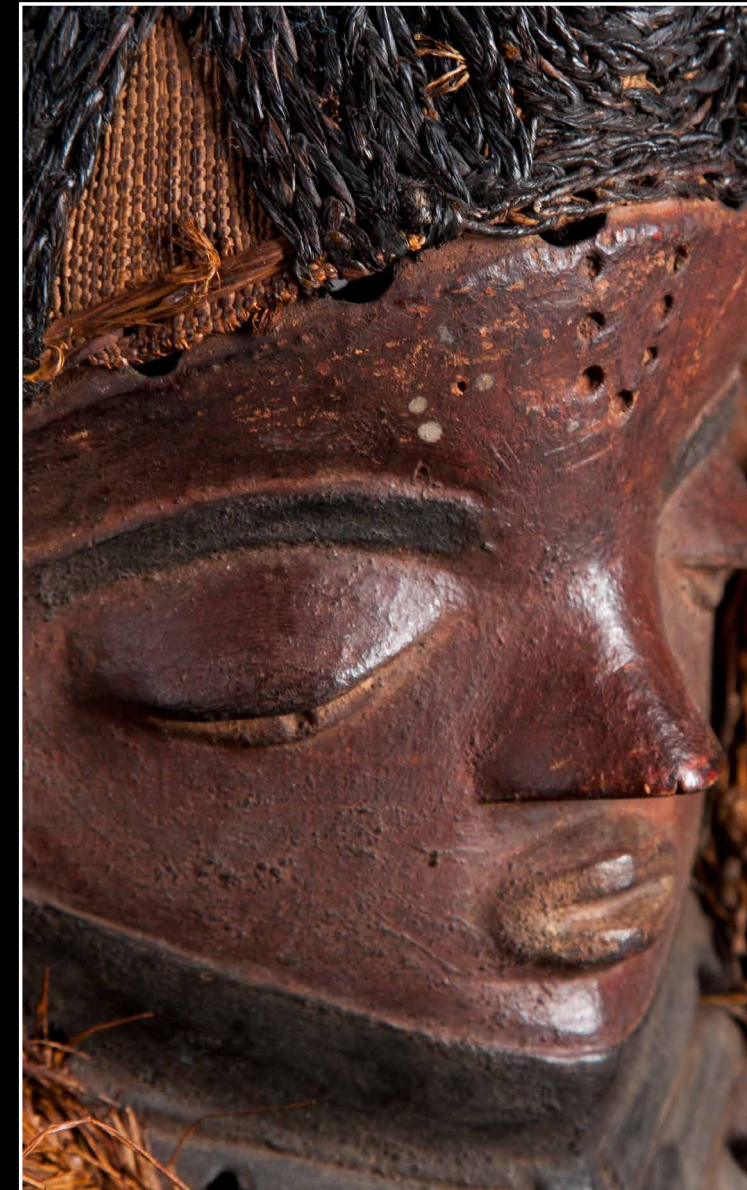
*D. R. Congo;*  
H: 21 1/2" & 19"

The first a Luba-related example with Janus faces and the blade coming from the mouth of one of the heads, fine blond patina and large powerful form; the second a Pende example with classical Pende head and blade emerging from the mouth, the base with ivory cap. Each on custom bases.

\$1,000-\$1,500

Property of a New York private collector



**249. A FINE PENDE FACE MASK***Pende, D.R. Congo;**H: 16"*

Of typical form. The woven raffia headdress, with embroidered design, attached to the brow of the facemask; fiber beard attached to perimeter of attenuated chin.

Masks such as this, known as Giwoyo, were used in the theatrical performance that accompanies Pende Mukanda initiation. This includes some sixty characters in a variety of masks and costumes, some of which are believed to have magical and curative powers. Giwoyo is distinguished by its elongated wooden beard and emerges at dusk directing his face toward the setting sun. Representing the ancestor, Giwoyo is a bridge between the visible and invisible, sacred and profane, living and dead, tradition and what is new. In its curative aspect, the mask supplies a tied strand of whitened raffia and is occasionally represented in ivory Gikhokho pendants. De Sausberghe and others have suggested the origin of the Giwoyo type mask with first encounters of bearded European Missionaries before the beginning of the 18th century in what is now Angola.

\$4,000-\$6,000

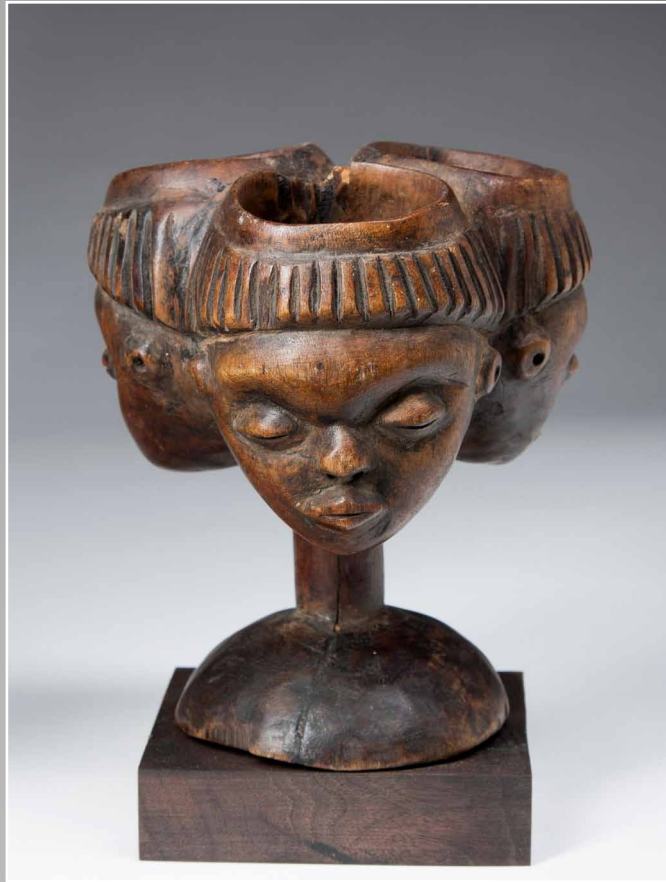
Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 36, Fig. 80

Exhibition History: USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":

- University Park, IL: Governors State University, February 2003
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003
- Kansas City, MO: Belger Art Foundation/ UNIVERSITY of Missouri- Kansas City, 2004
- Park Forest, IL: Tall Grass Art Association, 2005





**252. A THREE FACED PENDE PALM WINE CUP**  
 Pende, D.R. Congo;  
 H: 6 1/2

Of unusual form, carved with three classical Pende heads opening into a single chamber on a thin stem with wide base. Fine honey brown patina and signs of use. A rare and fine example. On a custom base.

**\$500-\$700**

Ex. Property of an East Coast private collector



**255. AN OLD EASTERN PENDE MASK**  
 Eastern Pende, D. R. Congo;  
 H: 12 1/2 "

Probably once a giphogo mask and later after significant insect damage cut down to be used as an architectural element, the mask with top knot, high raised brows, wide bulging eyes, upturned nose and flat typical beard. The surface with significant insect damage to the forehead, however still extremely powerful. On a custom base.

**\$500-\$700**

Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.



**253. AN EASTERN PENDE BUFFALO MASK**  
 Eastern Pende, D.R. Congo;  
 H: 8 1/2"

The mask depicting a stylized buffalo, with horizontal elongation, the face with large high arching eyebrows, swollen eyes, and block-like nose above tiny mouth. The whole with red pigmented surface. On a custom base.

**\$2,200-\$3,200**

Property of an East Coast private collector





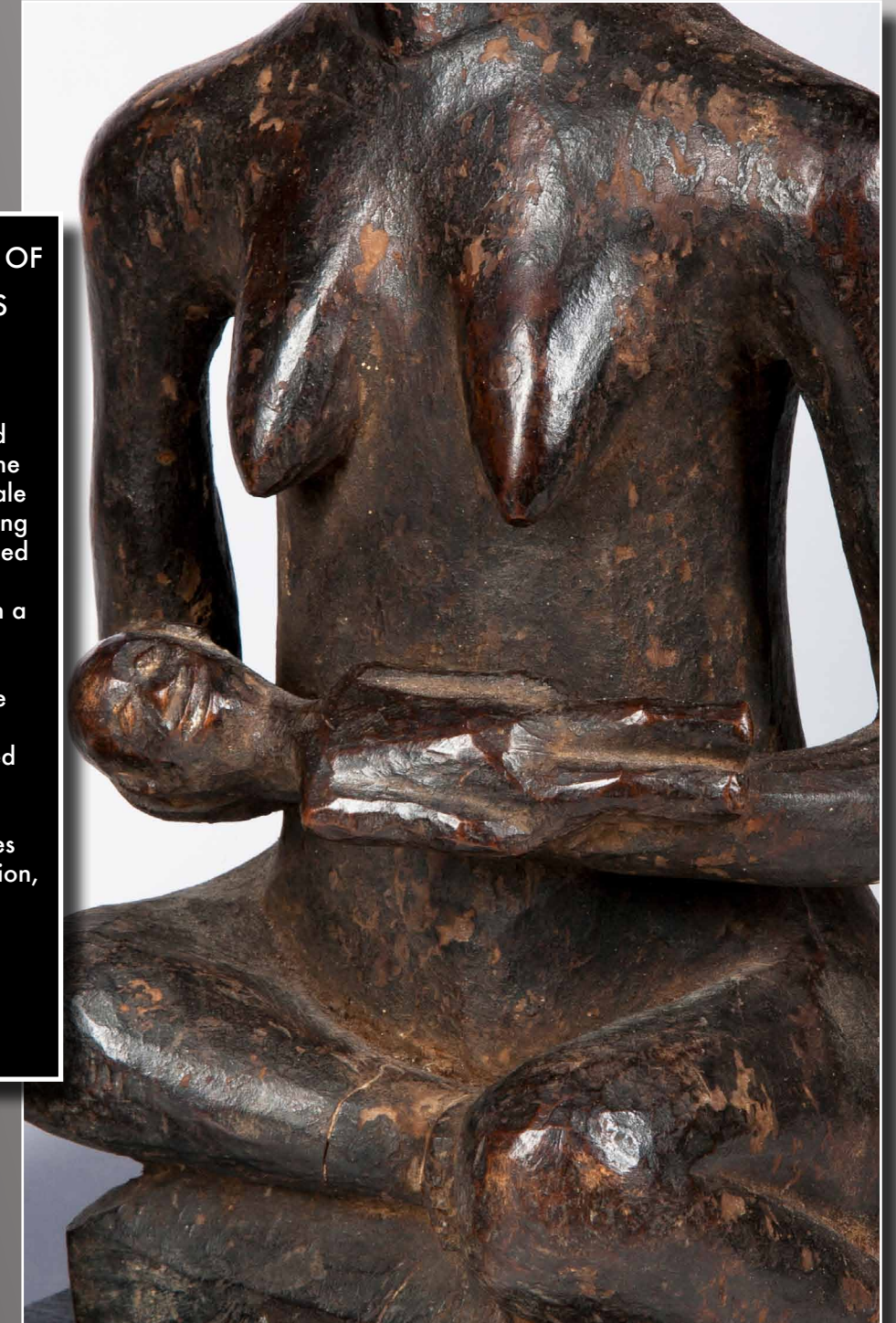
**254. A FINE AND RARE PAIR OF  
PENDE OR WONGO FIGURES**  
*Pende or Wongo, D.R. Congo;*  
*H: 14", 12 1/2"*

Each sitting Indian style, with rounded coifs, high foreheads and thin eyes, the faces with flat planar surfaces; the male with hands to thighs, the female holding an infant above her lap. Fine blackened mottled patina with encrustation over the deep red/brown surface. Each on a custom base.

Dr. Arthur P. Bourgeois, Expert on the Kwilu-Kwango saw this lot in early October 2013 in person and remarked that thought the figures appear to be Pende, the flattened treatment of the faces and raised keloids at the temples may lead to a further Eastern attribution, such as the Wongo.

**\$4,000 - \$6,000**

Ex. Private Virginia Collection







**256. A FINE AND RARE  
SALAMPASU RAM MASK**  
*Salampasu, D.R. Congo;*  
*H: 11"*

Of typical form for the style, the mask depicting a ram with inward curling downward pointing horns, small eyes and long pointed face with fiber beard. White pigment at top of head, remains of fiber at reverse. A fine and rare example. On a custom base.

**\$1,200 - \$1,800**

Property of a New York private collector



**257. A LWALWA MASK**  
*Lwalwa, D. R. Congo;*  
*H: 14"*

The long mask with classical concave facial planes and nasal ridge extending from the high brow at the coif to the middle of the face, the mouth jutting forward, a whole for a bite-string clearly evident. The eyes with lightly cut grooves for white infill around them and the ears of classical style. Fine desiccated interior. On a custom base.

**\$700-\$900**

Property of a Private West Coast collector

**258. A KETE FACEMASK**  
*Kete, D.R Congo; H: 17"*

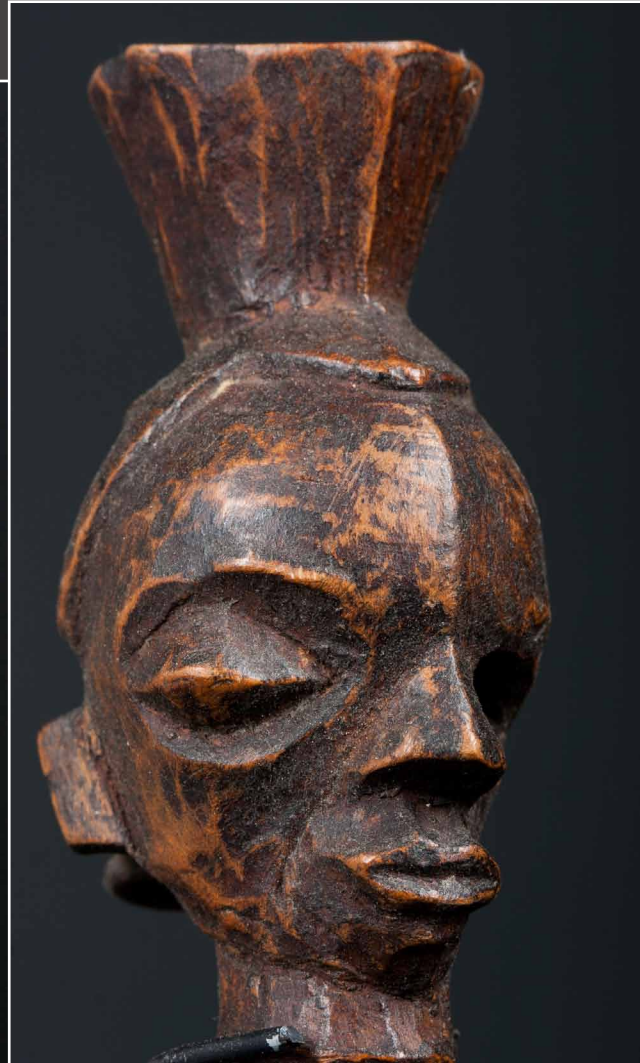
The plank like facemask with forward jutting brow and downward pointing nose over an open section of barred teeth; the whole with remains of white pigment over original black surface. A fine and rare example; on a custom base.

**\$3,500 - \$4,500**

Property from a West Coast private collector







**259. AN UNUSUAL BENA  
LULUA CHARM FIGURE**  
*Bena Lulua, D. R. Congo;*  
*H: 10 1/4"*

The figure conceived as the upper half of a carved stake, as is sometimes seen, however the typical face with high rounded forehead, above arching brow with one eye intentionally gouged out. The carving very fine and of early Lulua style with narrowing to the limbs and flanges at the joints; the waits with glass beads. A fine and unusual piece. On a custom base.

**\$1,200-\$1,800**

Property of a Private West Coast

**260. A CHOKWE OR LULUA  
FEMALE FIGURE**

*Kasai Chokwe or Lulua, D. R. Congo;*  
*H: 15 1/2"*

The female figure with rounded head and deep ocular orbits, flat facial planes small mouth, the arms carved in a sinuous fashion, with the right proper arm bent at the elbow and touching the chin, the left to the waist, the wide hips curling inward in an unusual treatment of the knees, the feet pointing at one another. On a custom base.

Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.

**\$2,200-\$2,800**

Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.







**261. AN EXCEPTIONAL BENA LULUA  
FACE MASK**

*Bena Lulua, D.R. Congo; H: 15"*

The mask with high rising fish-tail device, the rounded forehead above a large ocular area with carved eyes and crescentic cutouts beneath, the face narrow and tapering beneath with small tubular lips. Fine patina and age. On a custom base.

\$7,000-\$9,000

Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.







**262. A RARE BENA  
LULUA HELMET MASK**  
*Bena Lulua, D.R. Congo; H: 13"*

The mask with large ocular plane bisected by the nasal ridge, the mouth small and with pursed lips beneath the small nose. The mask with linear painted patterns and designs all over the surface. Fine example and very rare. On a custom base.

I had originally seen this mask nearly twenty years ago, and at the time it was covered with a heavy red impasto. The owner decided to have the mask professionally cleaned and the impasto was carefully peeled away revealing layers of older bright coloration beneath.

\$4,000 - \$6,000

Property of a New York private collector







#### 264. A KUBA/KETE FEMALE MASK

Kete-Bushoong, D.R. Congo;

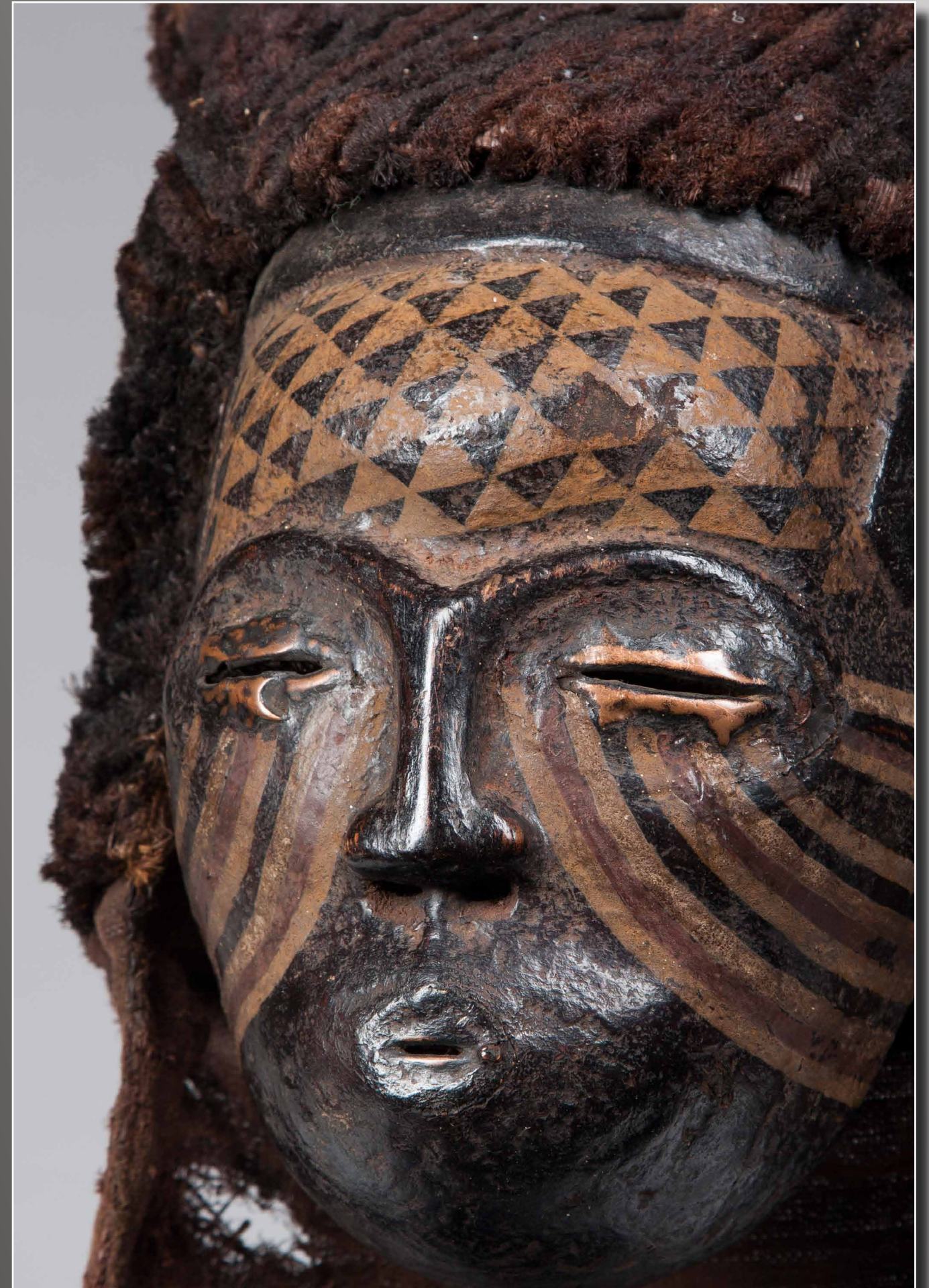
H: 10 1/2"

Of classical form the mask with rounded face, forehead with alternating painted triangle pattern, copper covered eyes and pigment from the eyes to the cheeks. The mouth with pursed lips. The coif in typical black plush raffia fiber. On a custom base.

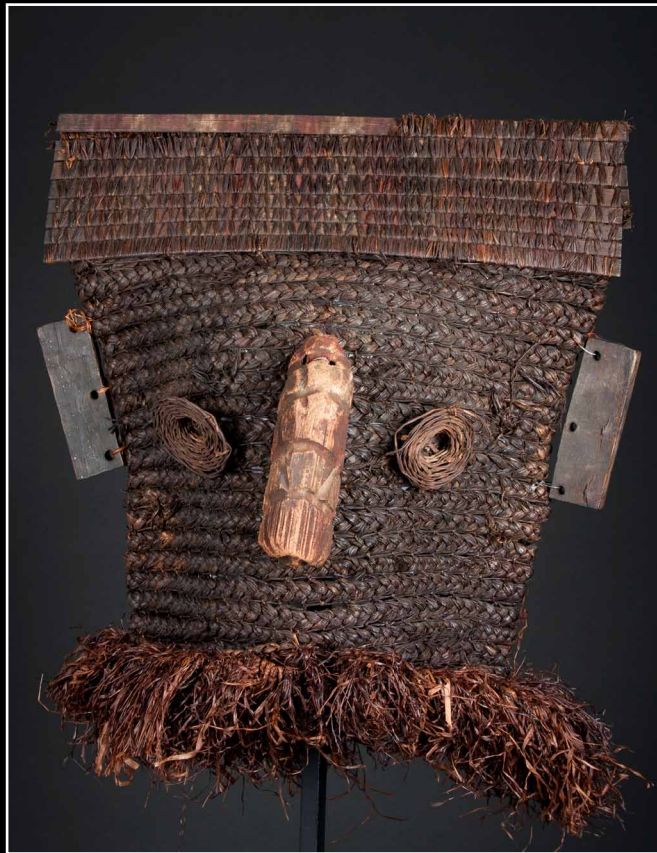
Mask of this type, known as 'Kakji Ka Muadi' are roughly equivalent to the more common 'Ngaady Amwash' masks of the Bushoong and Kuba proper. This Kete style may be the original form that the Kuba adopted for their masking.

\$1,800-\$2,200

Ex. Reinhold collection, NY c. 1980's.







**263. A BINJI FIBER MASK**  
Binji, D. R. Congo;  
H: 16"

Made from woven fiber, the mask itself in the form of a thick fiber cowl with finely plaited basketry at the top in a horizontal band, the eyes also of woven fiber and attached to the face, the nose of wood. The bottom with fiber ruff. In fine condition as these masks are quite ephemeral in nature. On a custom base.

**\$400-\$500**

Property from an Old East Coast collection

**267. A KUBA FACEMASK**  
Kuba, D.R. Congo;  
H: 12"

The mask, of the 'Tzoom Itok' type, with forward thrusting forehead, central raised eyes perforated around the orbits, large nose and anchor mouth; original coif. On a custom base.

**\$500-\$700**

Property of a West Coast private collector



**265. A FINE KUBA PORTRAIT CUP**

Kuba, D. R. Congo;  
H: 7 3/4"

Of classical form, the cephalomorphic cup with classical early Kuba face, wide sweeping coif and deeply incised brow lines, the simple nose above a half-circular mouth, the head on a long neck terminating in a flanged base. The whole with raised scarification. Fine old glossy surface and some minor damages to the incised rim. Possibly a late 19th C. example or certainly early 20th. C.

**\$1,500-\$2,500**

Property of a West Coast private collector







**266. A KUBA/KETE  
HELMET MASKFIGURE**

*Kuba/Kete, D.R. Congo;  
H: 14"*

Boldly carved with enormous conical eyes, pierced around their perimeters. Original pigmentation largely intact. Fine internal patina denoting traditional usage.

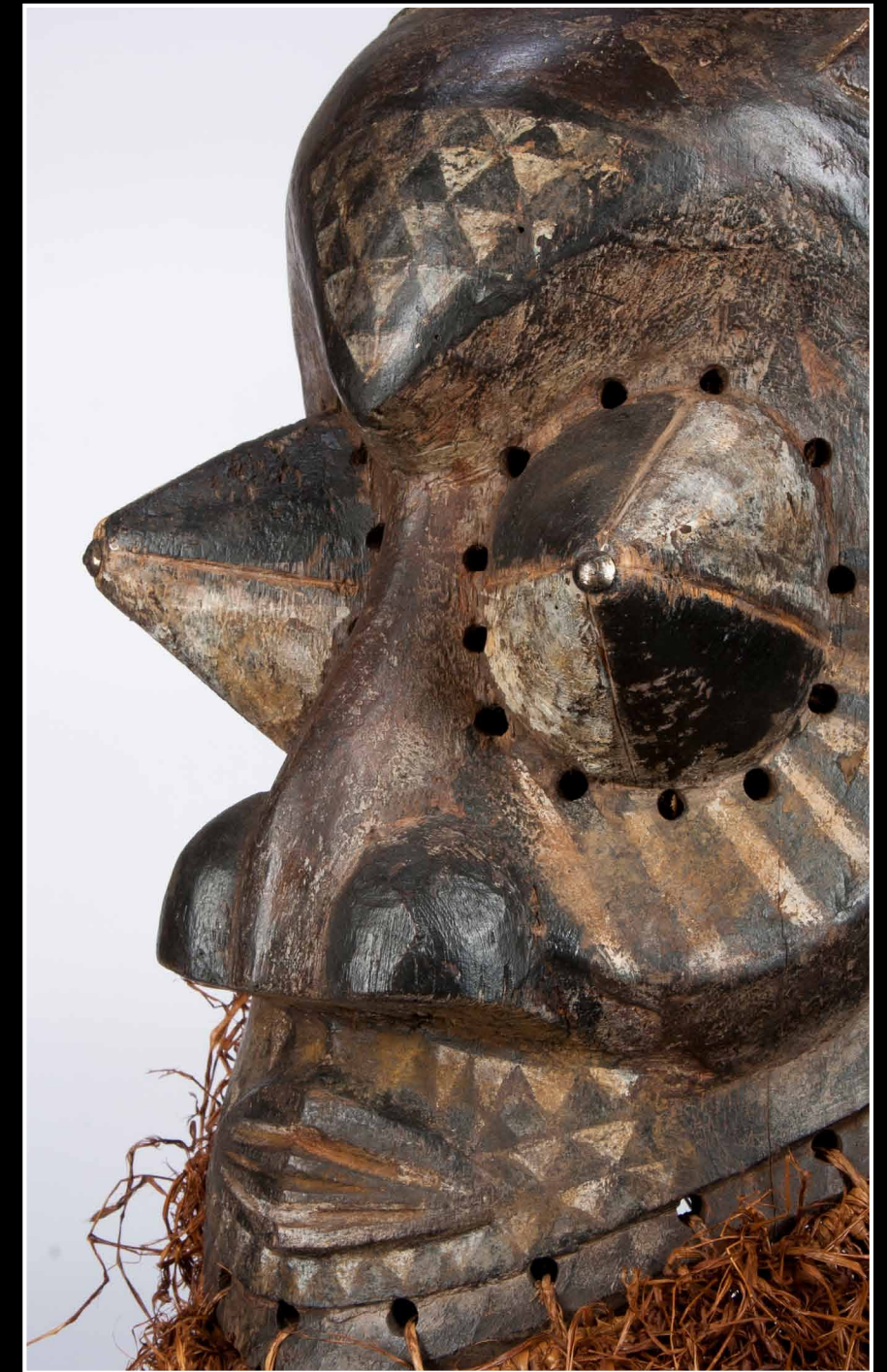
Masks such as these are known as Mulwalwa and are produced by the southern Bushoong and Northern Kete peoples and represent a male Ngesh or nature spirit associated with initiation of young men to manhood. Characterized by flaring nose and large chameleon-like eyes, the Mulwalwa mask was once decorated with eagle and parrot feathers but also presents a balanced palm wine pot either inverted or upright above the head. The original surface of this mask was likely painted red and traces of red can be found about the forehead line. The projecting eyes add a bold and unexpected form to the mask recalling its aggressive character. The remains of the intricate polychrome designs balance and accentuate the overall form.

\$3,000-\$6,000

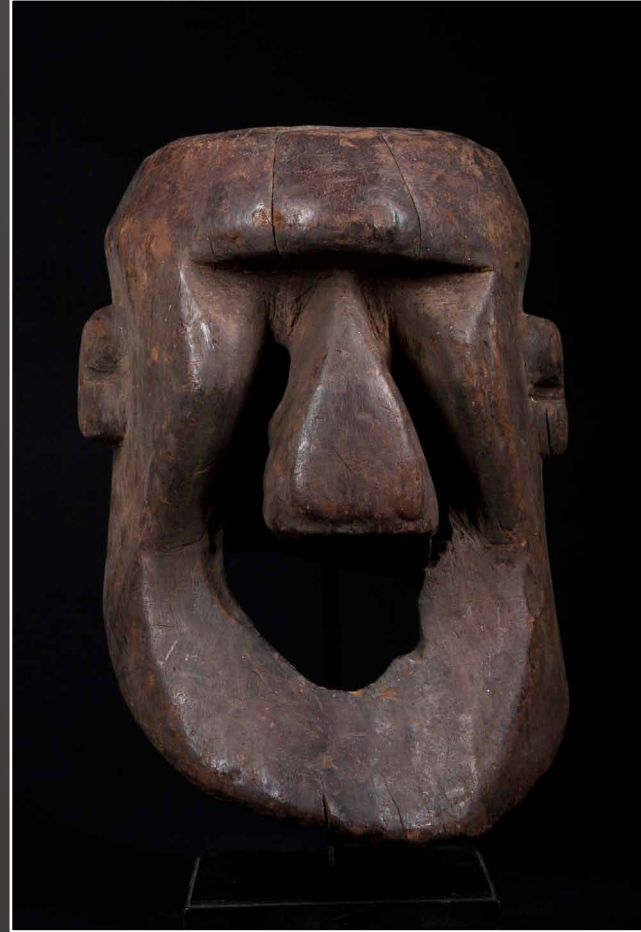
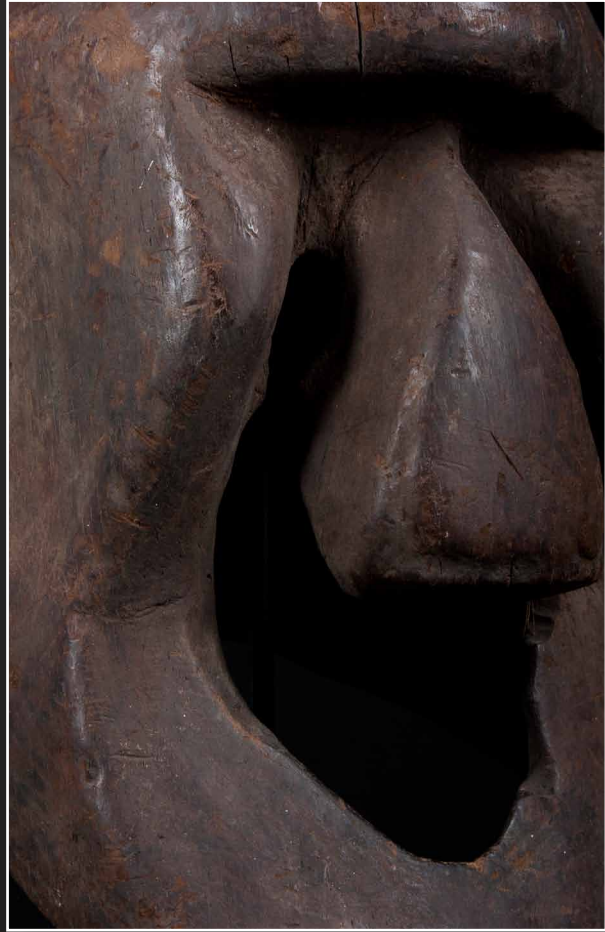
Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections  
from the Gelbard collection of  
African Art (2003) Bourgeois &  
Rodolitz; Pg. 40, Fig. 90

Exhibition History: USA:  
"Remnants of Ritual, Selections  
from the Gelbard Collection of  
African Art":  
- University Park, IL: Governors  
State University, February 2003  
- Krannert, IL: Krannert Art  
Museum, 26 August-26 October,  
2003  
- Kansas City, MO: Belger Art  
Foundation/UNIVERSITY of  
Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005







**268. A FINE AND RARE NORTHERN KUBA HELMET MASK**  
*Kuba, D.R. Congo; H: 13 1/2"*

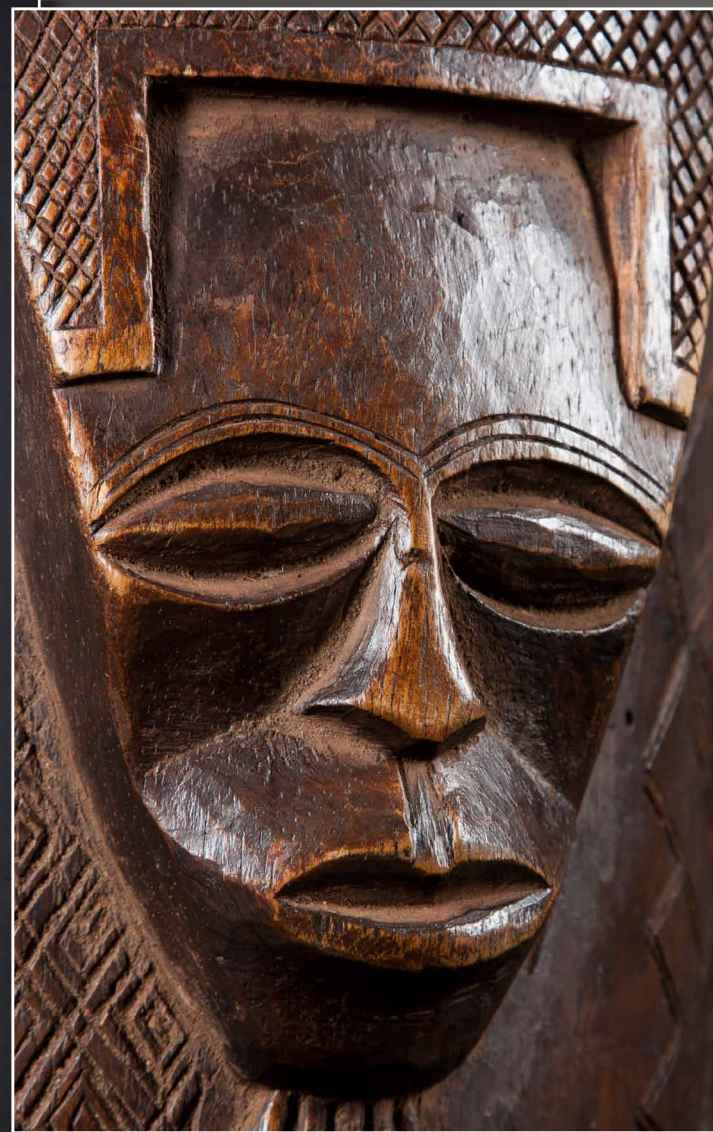
Of massive powerful form, probably Ngongo or Batwa subgroups, of the Bongo type helmet masks, with extremely old damage where the mouth and areas of the nose have broken away, creating an even more haunting visage than the mask probably possessed in its use. Exceptional glassy lustrous patina. A fine and old piece; on a custom base.

\$7,000-\$9,000

Collected in Congo prior to 1975 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.







**269. A LELE OR KUBA DRUM**  
*Lele or Kuba, D.R. Congo;*  
*H: 42"*

Of classical form, the large elegant drum with a stylized face to one side and a turtle to the other. Geometric patterns to the base and upper register. Overall, fine patina.

Drums of the Lele are at once recognizable by their elongated shapes and intricate surface design. As in the case of this example, many bear large mask-like faces carved in high relief on the upper portion. Though the mask faces clearly resemble the masks of the Lele themselves, it is not surprising that such drums can often be seen in use among the neighboring Kuba, who trade carved wooden cups and pipes extensively with the Lele.

**\$5,000-\$7,000**

**270. A FINE AND RARE FIELD PHOTOGRAPHED KUBA FIGURAL HARP**  
*Kuba-Kete, D. R. Congo; H: 28"*

The box harp with a human figure carved on it, in high relief, the naturalism of the figure and abstract qualities of the six rising prongs holding the strings create a fantastic dynamic tension. The whole heavily encrusted. On a custom base.

This harp, was photographed in the field by Patrick Claes sometime before it was collected. A copy of the photo is available, all rights reserved by Mr. Claes.

**\$5,000-\$7,000**

Collected in Congo prior to 1975 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.

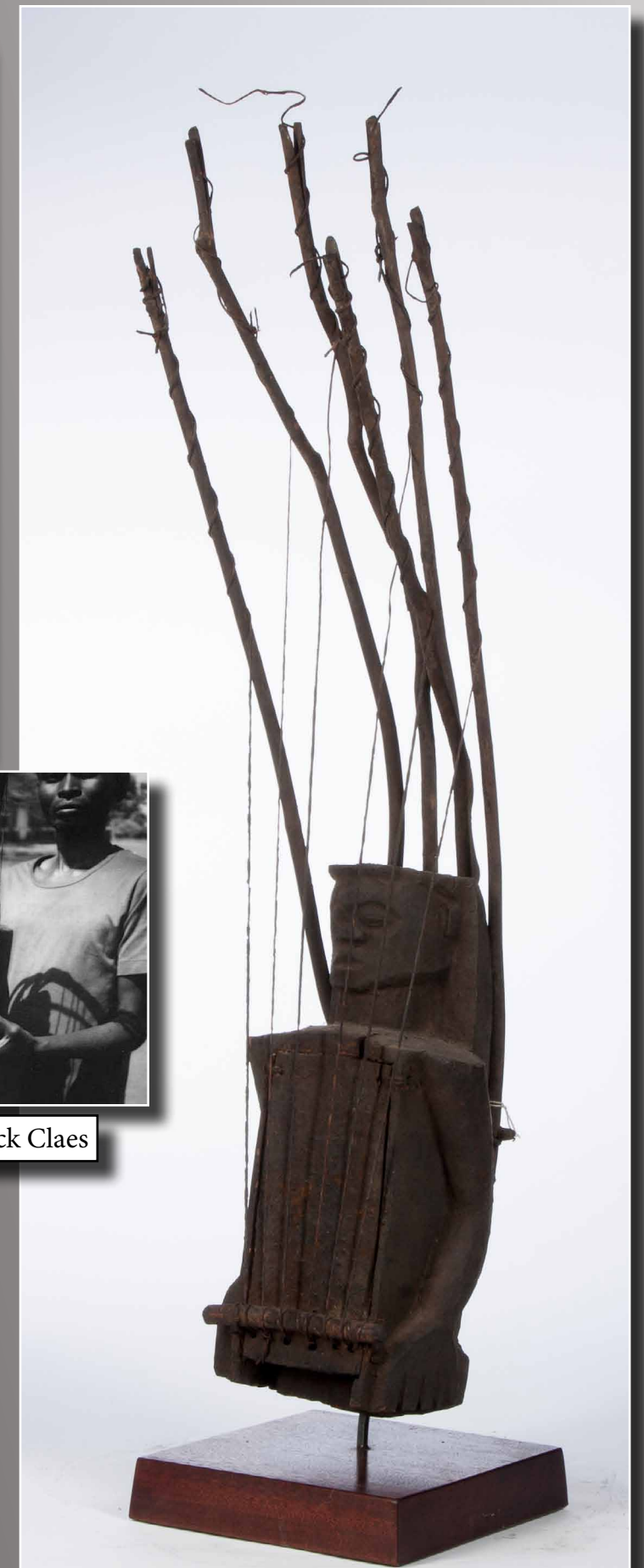


Photo: Patrick Claes

Zollman Collection, IND  
 Gelbard Collection, NY

Publication History:  
 Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 39, Fig. 88

Exhibition History:  
 Exhibition History: USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
 - University Park, IL: Governors State University, February 2003  
 - Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
 - Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004  
 - Park Forest, IL: Tall Grass Art Association, 2005







### 271. A KUBA/BUSHOONG HELMET MASK

*Kuba/Bushoong, D.R. Congo;  
H: 14 1/2"*

Richly decorated with beaded decorations and applied cowrie shells, as well as thick heavy plates of applied patterned brass. Excellent internal patination.

Helmet masks of this kind are known among the Bushoong as "Bwoom". The Bwoom mask is quite possibly the autochthonous mask of the region, with variants in nearly all of the Kuba sub-groups. Though folk tales exist from the Bushoong to explain its appearance as a pygmy or a hydrocephalic, the mask may have more in common with other large masculine helmet masks dispersed over the wider general area. This fine old mask has been rebeaded on numerous occasions, and displays the more archaic "blindfold" style beading across the eyes, which in more modern examples becomes thin and stylized.

\$7,000-\$10,000

Zollman Collection, IND  
Gelbard Collection, NY

Publication History:  
Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 40, Fig. 91

Exhibition History:  
USA: "Remnants of Ritual, Selections from  
the Gelbard Collection of African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/  
UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association,  
2005





**272. A SMALL KUBA MASK**

KUBA SHOOWA OR LELE, D. R. CONGO;  
H: 7"

The small mask with elaborate raised Kuba design elements all over the surface, the face of classical form with small swollen eyes, tiny nose and pursed lips. Masks of the same general shape appear to be Lele, however the type also exists among the Western Shoowa; the elaboration of the mask points to a Kuba origin proper as opposed to a Lele carving. On a custom base.

\$600-\$900

Property of a West Coast private collector

**273. A FINE KUBA OR DENGESSE FLYWHISK HANDLE**

Kuba, D.R. Congo;  
H: 10 1/2"

The handle with deep blackened patina, with areas of wear from use exposing red to yellowish wood. The handle decorated with a stylized human face, with raised eyes small nose and jutting lips. Old example, quite possibly 19th Century, on a custom base.

\$700 - \$900

Marc Assayag, QC

**274. TWO CENTRAL AFRICAN PRESTIGE ADZES**

D.R. Congo/Angola; H: 16 inches, 15"

The first probably Lwena with high coif and delicately rendered features, the adze blades forming the tongue. Overall medium blonde variegated patina. The second possibly from the Kasai with powerfully carved face and complex blade, the shaft with incising and hobnails. Each on a custom base.

\$900-\$1,200

Property of a New York private collector

**275. A SONGYE KIFWEBE MASK**

Songye, D. R. Congo; H: 17 1/2"

Typically carved, the mask depicting a "junior male" in the Songye Kifwebe triadic system, with low medial ridge forming wedge shaped nose, the jutting mouth rising from below. Large horizontally oriented eyes, the whole with wide concentric bands in black, red, and white. On a custom base.

\$400-\$600

Property from a West Coast private collector



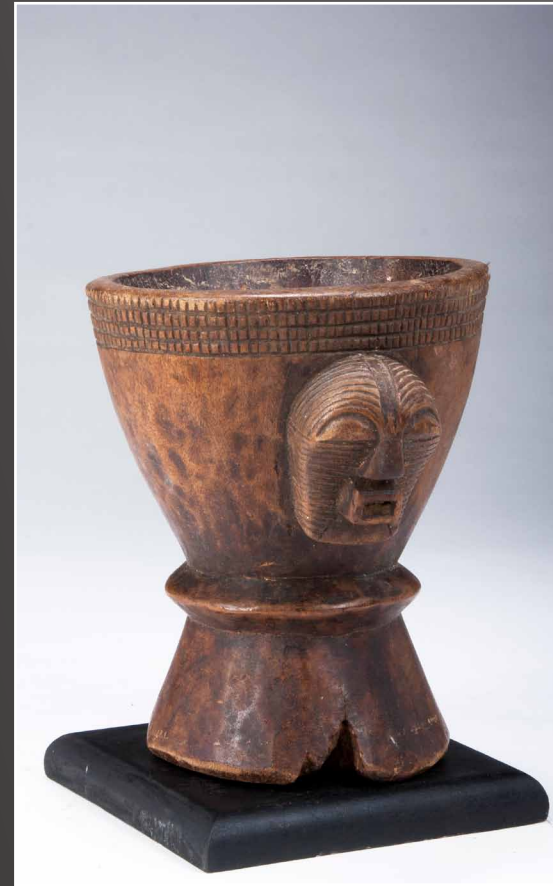
**276. A LOVELY NSAPO**

**COPPER COVERED AXE** Baule,  
Nsapo, D. R. Congo;  
H: 14 1/2"

Of classical form, the axe with copper sheeting completely covering the haft, the blade of openwork form with three struts rising from the handle to the blade edge, the top and bottom struts twisted while the central strut bears two heads on each side, hammered into the iron. On a custom base.

\$600-\$900

Property of a West Coast private collector

**278. AN USUAL MORTAR FOR THE KIFWEBE SOCIETY**

Songye, D.R. Congo;  
H: 7 1/2"

The mortar with deep carved bowl and finely incised rim with bands of serrations above a large kifwebe maskoid in classical style. The base widening from the waisted midsection. On a custom base.

\$700-\$900

Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection.

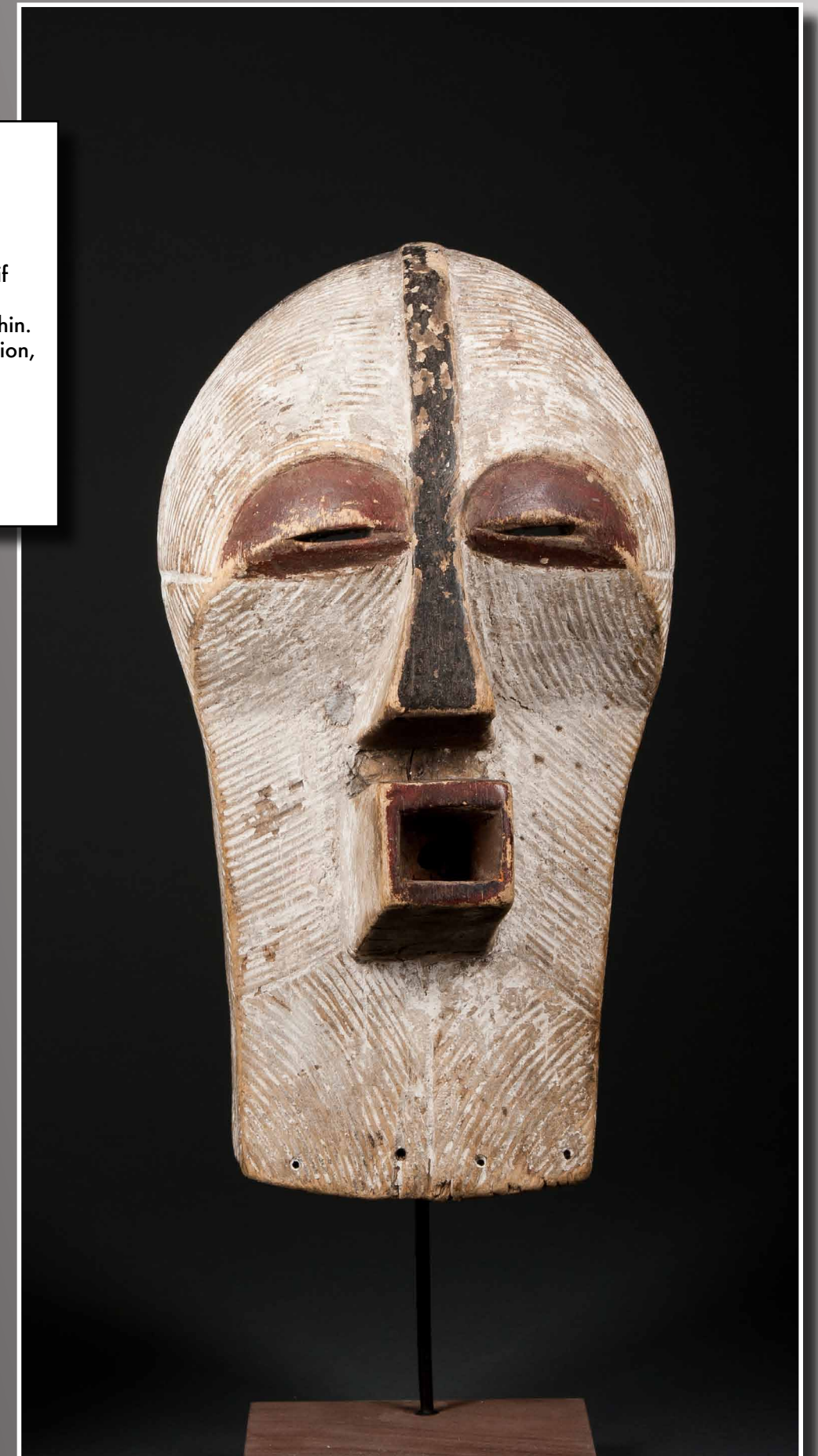
**277. A SONGYE KIFWEBE****MASK**

Songye, D. R. Congo; H: 15"

The male figure with elaborate coif and dark blackened surface, the beard small and jutting from the chin. The body with elaborate scarification, standing on an integral base.

\$1,600-\$2,200

Property of a West Coast private collector







**279. AN EXCEPTIONAL SONGYE  
FIGURE WITH HEAD TURNED**  
Songye, D. R. Congo;  
H: 16 1/2"

Probably originating near the Eki chiefdom, the face with short brow and thin eyes, long wide nose and large smiling mouth above a pointed chin; the shoulders squared with breasts, and swollen abdomen with remains of charge, the arms bent with hands to the torso and wide hips with powerful legs and large feet standing on a raised integral base, the head turned to the proper right as is occasionally found. A hole at the top of the head that once held a horn or further empowering material. A superb and rare carving. On a custom base.

\$12,000-\$18,000

Property of a West Coast private collector







**280. A LUBA KIFWEBE MASK**  
Luba, D.R. Congo; H: 12"

Classically rendered with high medial ridge forming the nose, small jutting mouth and wide slit-like eyes; the whole finely striated with white infill and a band of reddish pigment beneath the eyes. Original attachments. On a custom base.

**\$400-\$600**

Property of a West Coast private collector

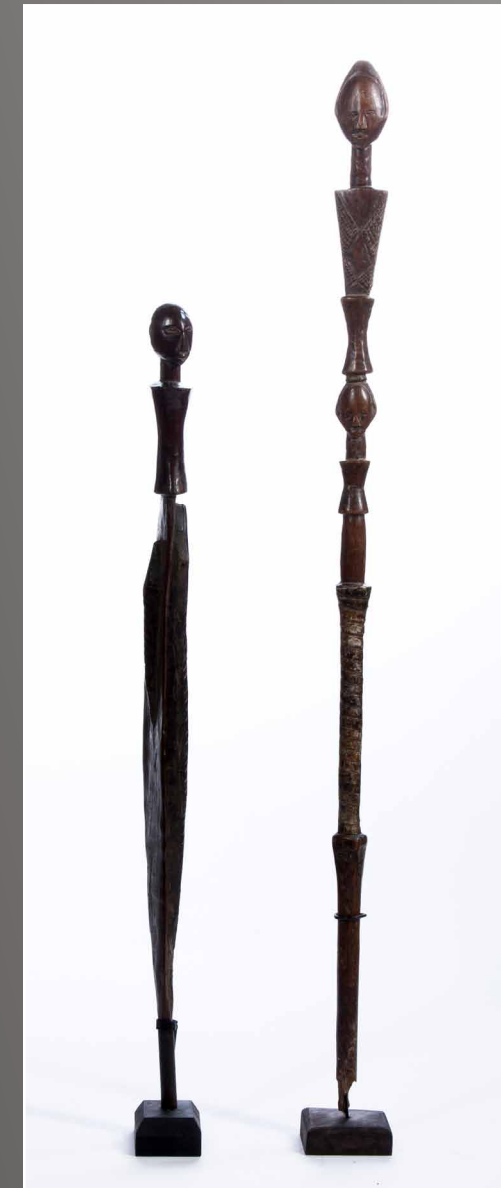


**282. A HEMBA OR KUSU RITUAL MORTAR**  
Hemba/Kusu, D.R. Congo;  
H: 12 1/4"

Of unusual form, the bowl of the mortar deeply and roughly carved with fine signs of age and use. The well weathered handle terminating in a classical Hemba/Kusu face. Fine adzing and exceptionally good patina.

**\$300 - \$500**

Property from an Old East Coast

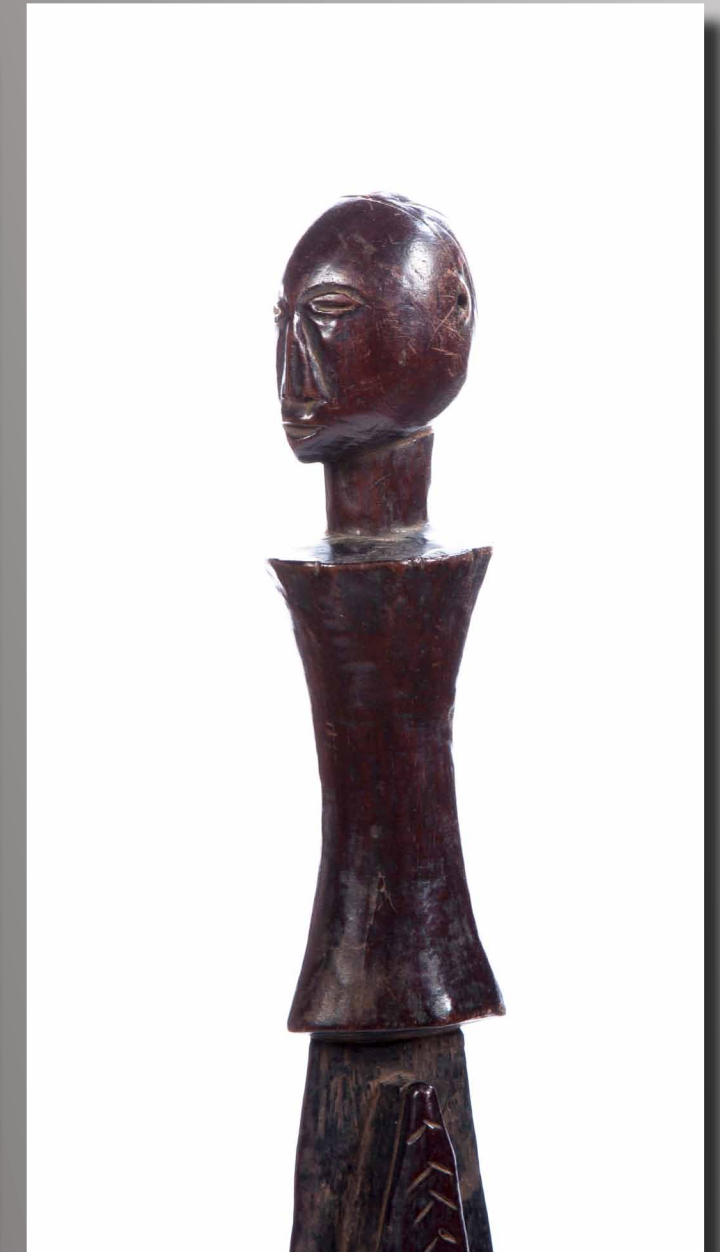


**210. TWO LUBA STAFFS**  
Tiv, Luba, D. R. Congo;  
H: 30 1/4" & 40"

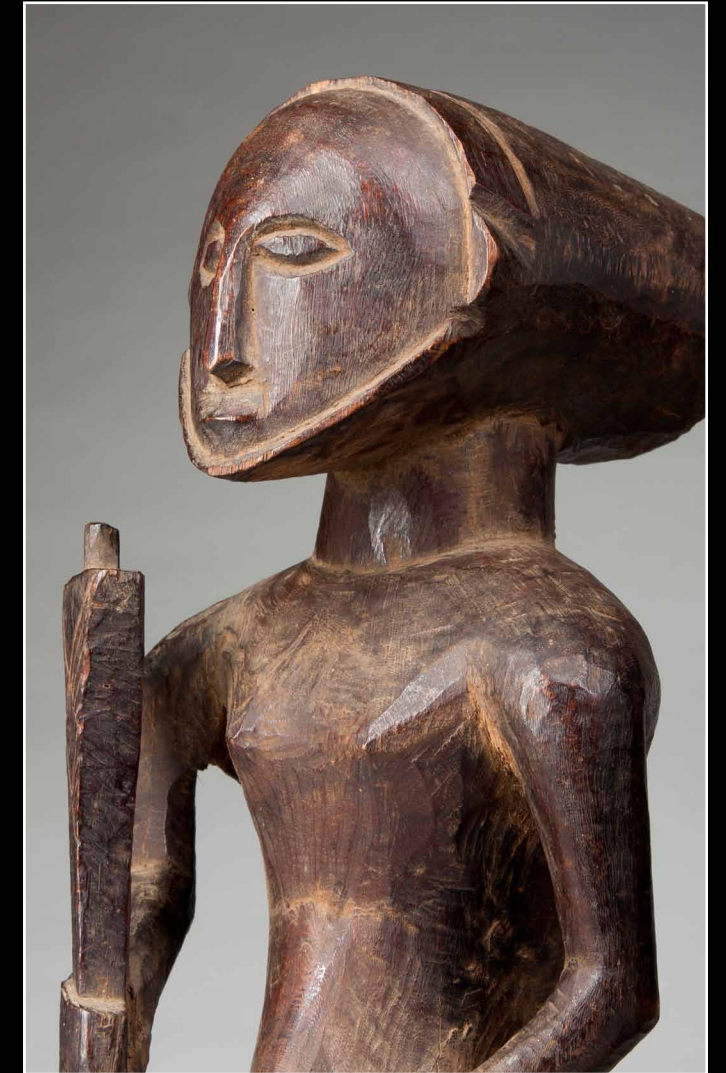
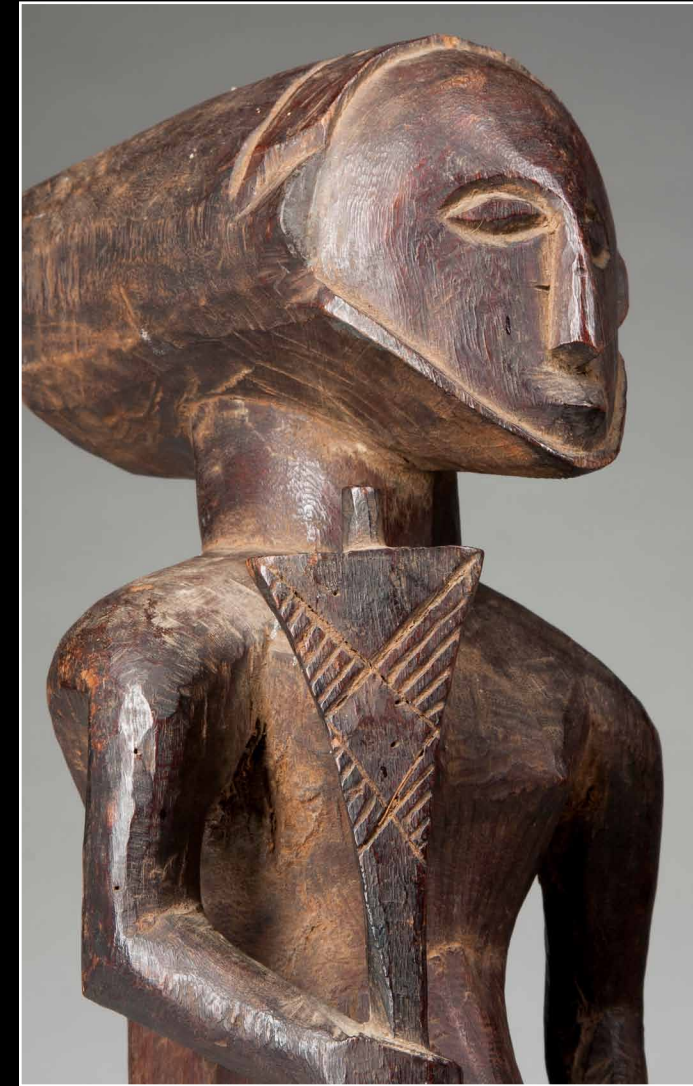
The first of roughly sword shape with a finely carved handle and small fine head carved in Luba style to the top; the second probably a short chief's staff with a head at the top and geometric designs, a second head and wrappings of aluminum. On custom bases

**\$800-\$1,200**

Property of a New York private collector







### 281. A SUPERB AND RARE PAIR OF HEMBA FIGURES

*Hemba, D. R. Congo;*

*H: 14 1/2" & 13 1/2"*

The figures exceptionally well carved, the male with classical features and simple archaic face holding a chiefly staff in on one hand, the other to the abdomen, with fine patination and area where a skirt was once worn clearly visible, the second a matched female with heavy iron neck ring added, the face similarly carved in archaic form, the arms to the sides with hands on the center of the belly, original skirt intact. A rare and magnificent pair of figures. On custom bases.

This lot is accompanied by a letter of authentication by Didier Claes.

\$50,000-\$70,000

Ex. Paulo Morigi collection, Lugano Inv #'s 379 & 383.  
Property of a European private collector





**284. AN EXCEPTIONAL HEMBA  
ANCESTOR FIGURE**  
*Hemba, D.R. Congo;*  
*H: 31"*

Of classical form, the standing male figure holding a knife in his proper right hand with left hand to abdomen. Cloth skirt (possibly not original) covering the genitals and legs. Encrusted patina with areas of the old and lustrous black surface beneath showing through.

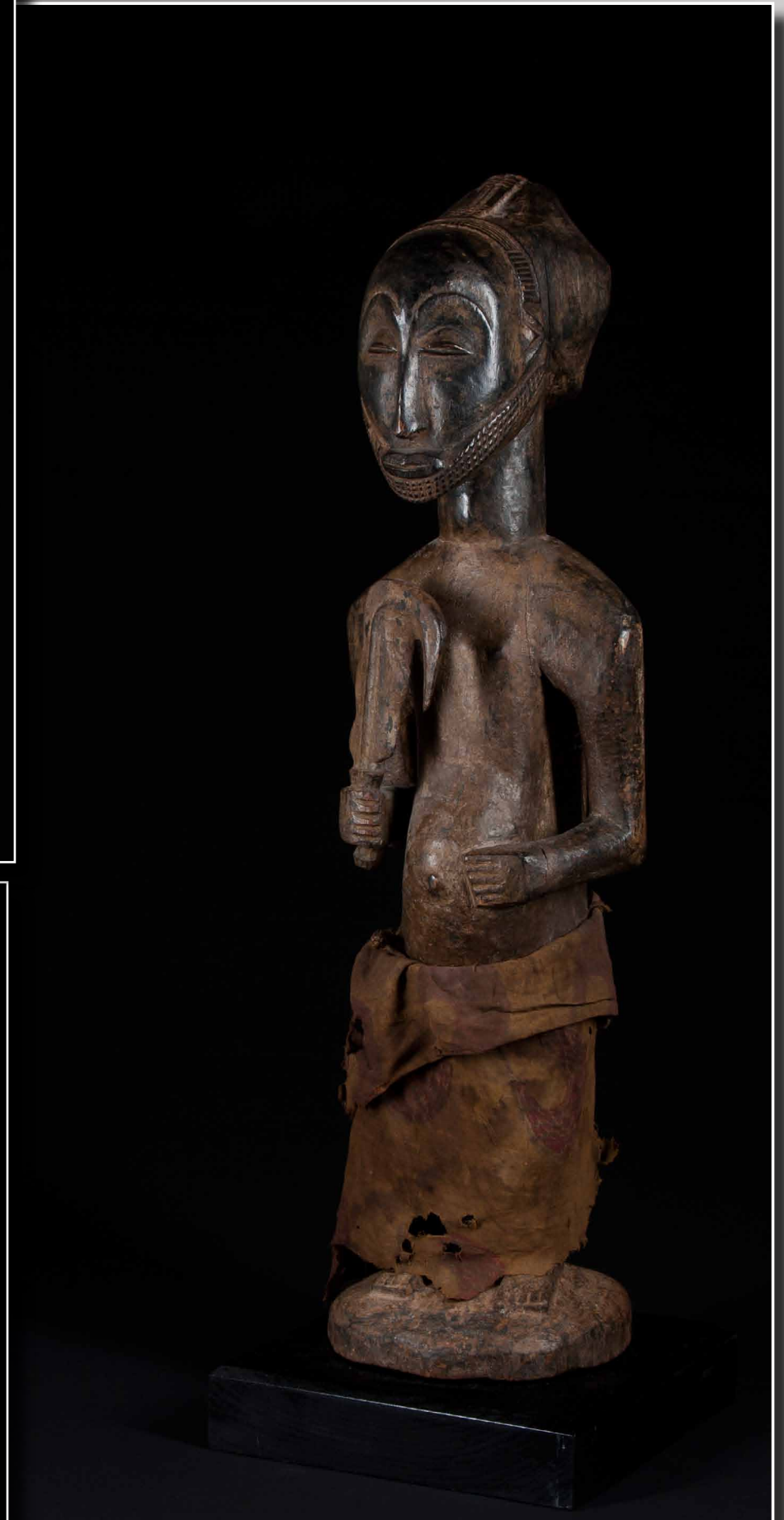
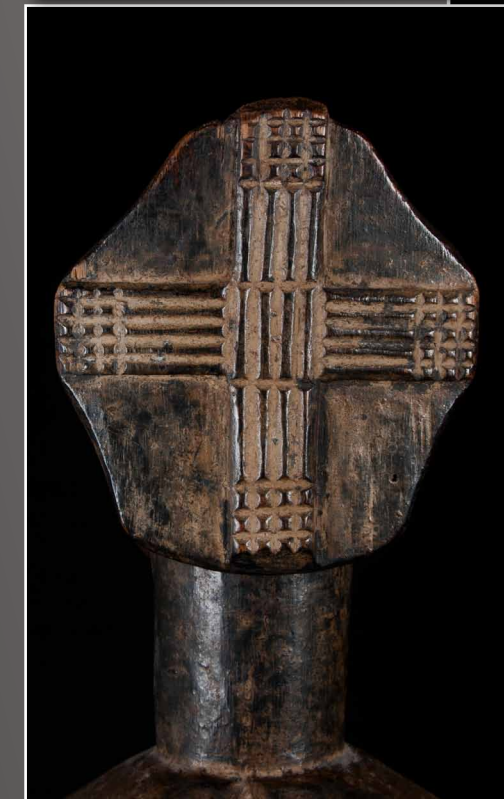
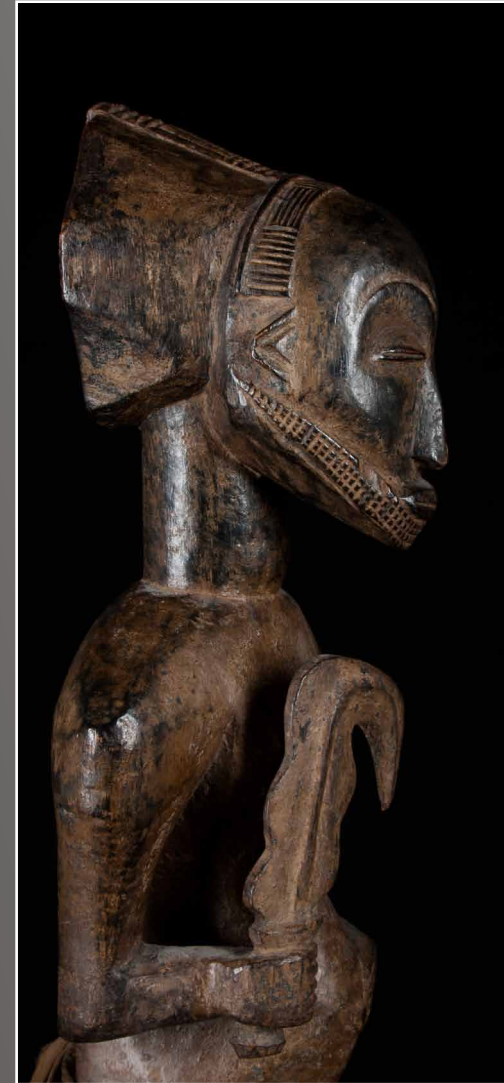
Among the Hemba, ancestor effigies called Singiti, of a particular lineage segment were hidden within the family compound in a separate shelter. In ancestral rites, the sculptures were the focus of invocations recalling heroic deeds of the ancestor. The demeanor of this example, sword in hand, reflects wisdom and interior calm and the four-lobed hairdo signifies the four directions and crossroads where spirits gather. The swelling stomach has associations with lineage continuity but in general such figures embody intelligence, strength, energy as well as fertility.

**\$20,000-\$30,000**

Charles Ratton, Paris  
Zollman Collection, IN  
Gelbard Collection, NY  
Loudmer, Nov. 1983 lot 136  
Sotheby's NY, Nov. 1990 lot 136

Publication History:  
Remnants of Ritual: Selections from the  
Gelbard collection of African Art (2003)  
Bourgeois & Rodolitz; Pg. 47, Fig. 102

Exhibition History:  
USA: "Remnants of Ritual, Selections from the  
Gelbard Collection of African Art":  
- University Park, IL: Governors State  
University, February 2003  
- Krannert, IL: Krannert Art Museum, 26  
August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/  
UNIVERSITY of Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association,  
2005





**285. A CHOKWE FEMALE****MASK**

Chokwe, D.R. Congo/Angola; H: 9 1/2"

The mask powerfully carved with arching brows, raised eyes, thin nose and open mouth displaying barred filed teeth. Classical raised scarification; areas of burnishing over the red surface. A fine old example. On a custom base.

\$900-\$1,200

Ex. Zabel Collection, NY

**284. A FINE CHOKWE****MALE FACE MASK**

Chokwe, D.R. Congo/Angola; H: 9"

Of classical form, covered in red pigment with black highlights; pierced nose and powerful elongated and abstracted mouth.

This mask would have been the facial portion only of a much more extensive costume. The masquerader would have also worn a headdress made of stork feathers, a net body covering, and a dance skirt that jutted out at the sides made of loose raffia fibers. This mask is unusual among Chokwe masks in that its face is carved out of wood rather than made of constructed materials, yet it is similar to the mwanaphwo mask, its female counterpart with which it performs. Both emphasize noble status. Chihongo was formerly reserved for the chief himself or one of his sons and functioned as an instrument of justice and social control. The protruding chin signifies its elderly rank.

\$20,000-\$30,000

Marc Felix, Brussels  
Zollman collection, IND  
Gelbard collection, NY



Publication History:  
Remnants of Ritual: Selections from the Gelbard collection of African Art (2003) Bourgeois & Rodolitz; Pg. 43, Fig. 97

Exhibition History:  
USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
- University Park, IL: Governors State University, February 2003  
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/UNIVERSITY of Missouri-Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005





**287. A LOVALE OR MBUNDA FEMALE MASK**

*Lovale or Mbunda, Zambia;*  
H: 9 1/2"

Of classical form, the mask with deep lustrous surface, typical facial scarifications, large almond shaped eyes and forward jutting lips. The coif made from old fiber, headband partially in tact of red and yellow glass beads. On a custom base.

\$600 - \$900

Property of a New York private collector



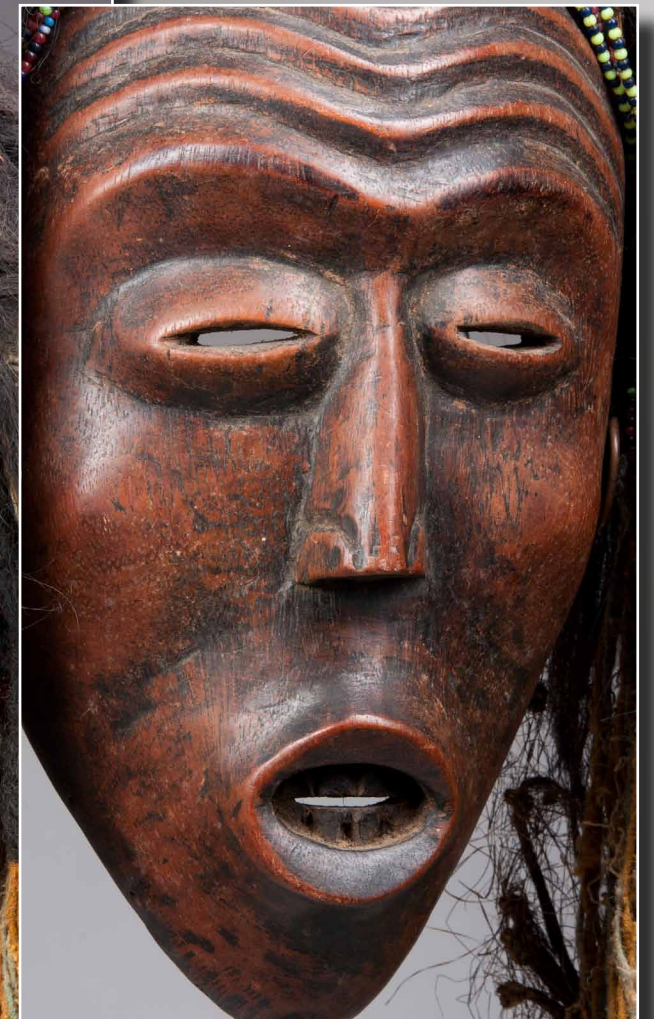
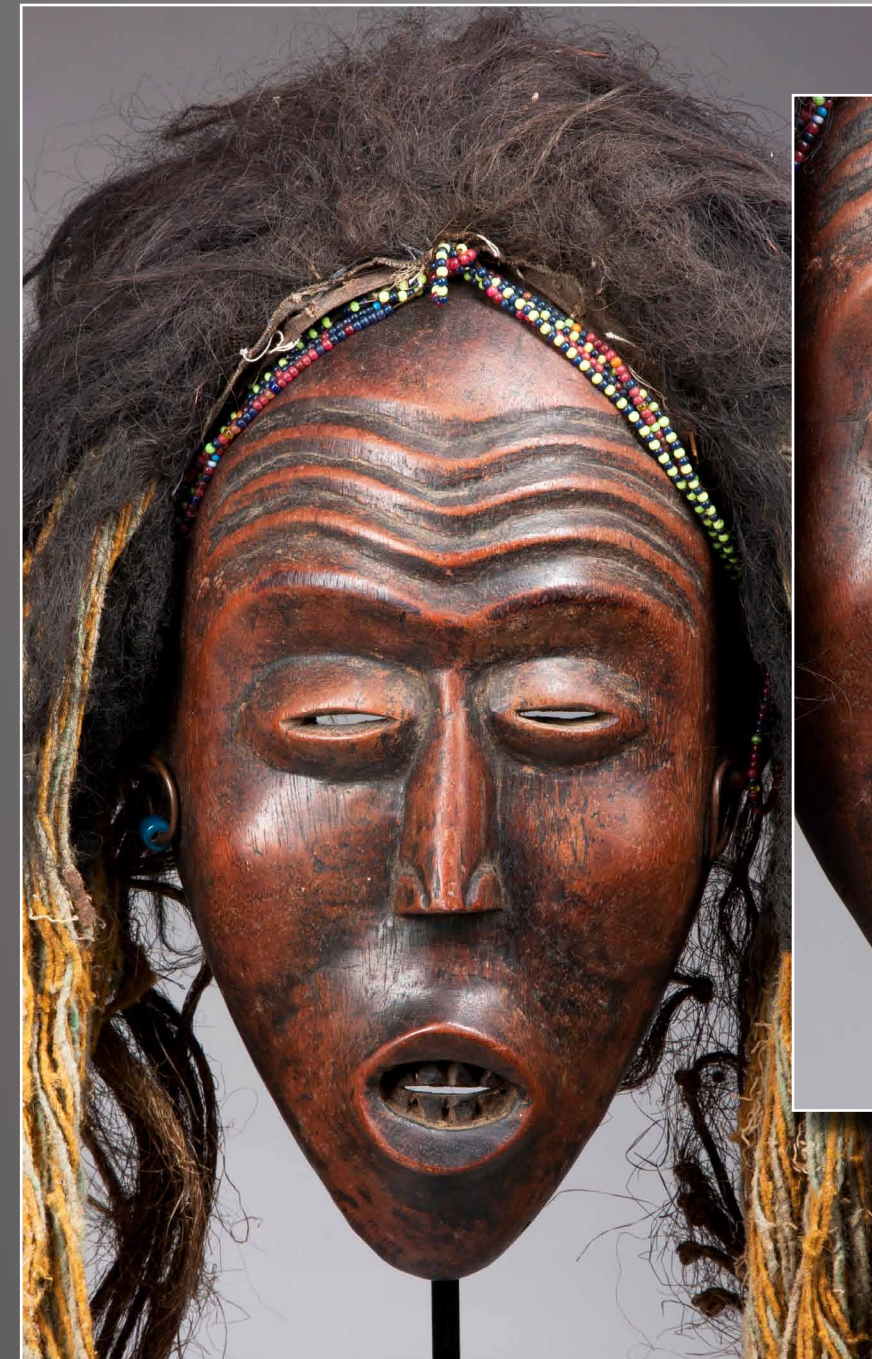
**288. A FINE LWENA MASK**

*Lwena, Angola/Zambia;*  
H: 9" (mask only)

The mask probably of Zambian origin showing fine age and patina, the face with deep red pigment over a blackened under-surface, the whole with typical facial scarifications and fiber coif (added later) along with newer fiber costume attached to the perimeter. A fine older example. On a custom base.

\$1,800-\$2,200

Property of a New York private collector



**290. A SUPERB MBUNDA FEMALE MASK**

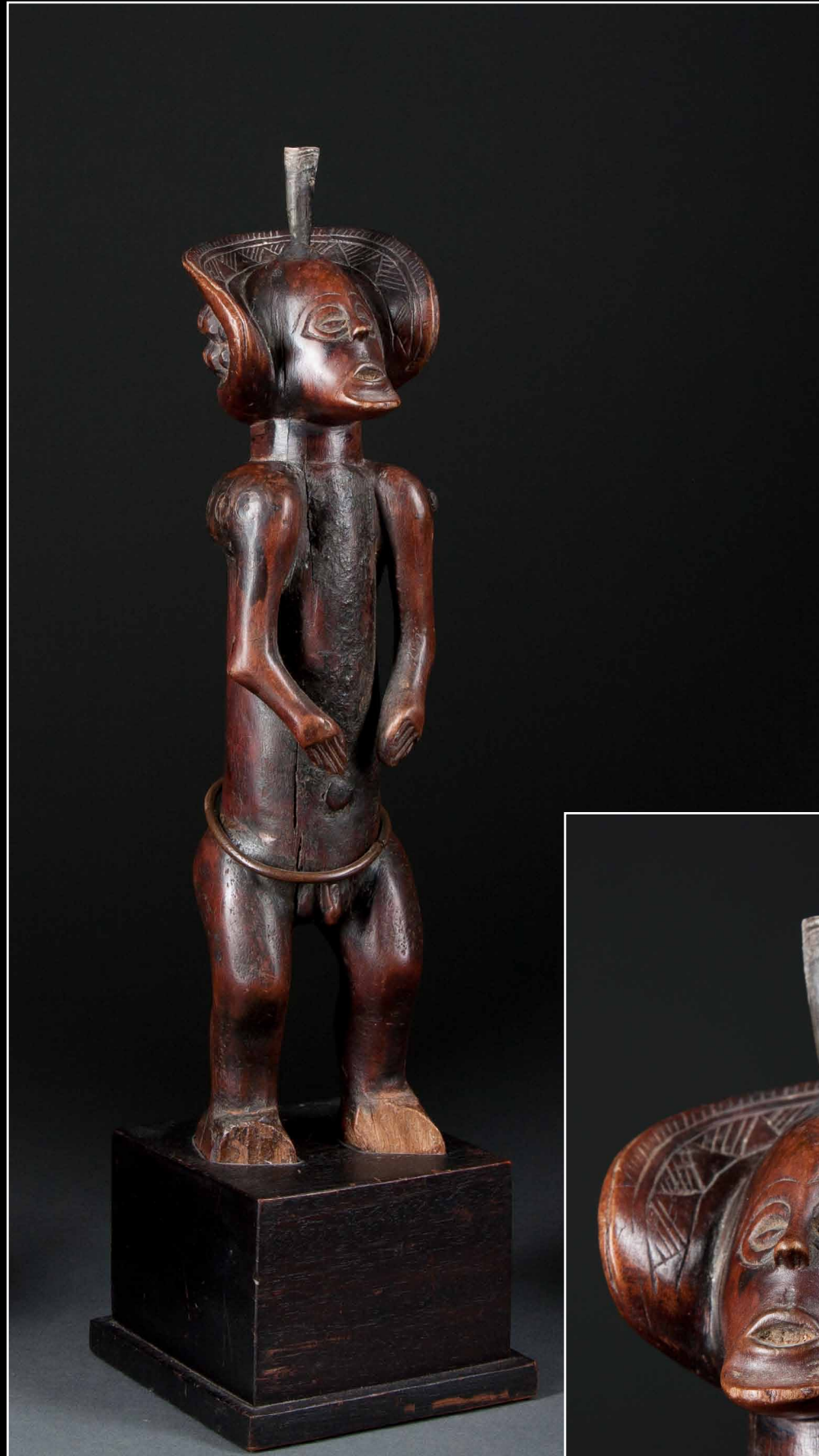
*Mbunda, Zambia;*  
H: 11"

The mask in a deep brown lustrous hardwood, with furrowed brow, raised eyes and naturalistic nose above an aggressive mouth with naturalistically carved teeth. The whole with a fiber and hair wig and beaded sash across the top. An exceptional example that transcends the usual stylistic elements of the canon. On a custom base.

\$4,000-\$6,000

Property of a New York private collector





### 289. A SUPERB CHOKWE FIGURE

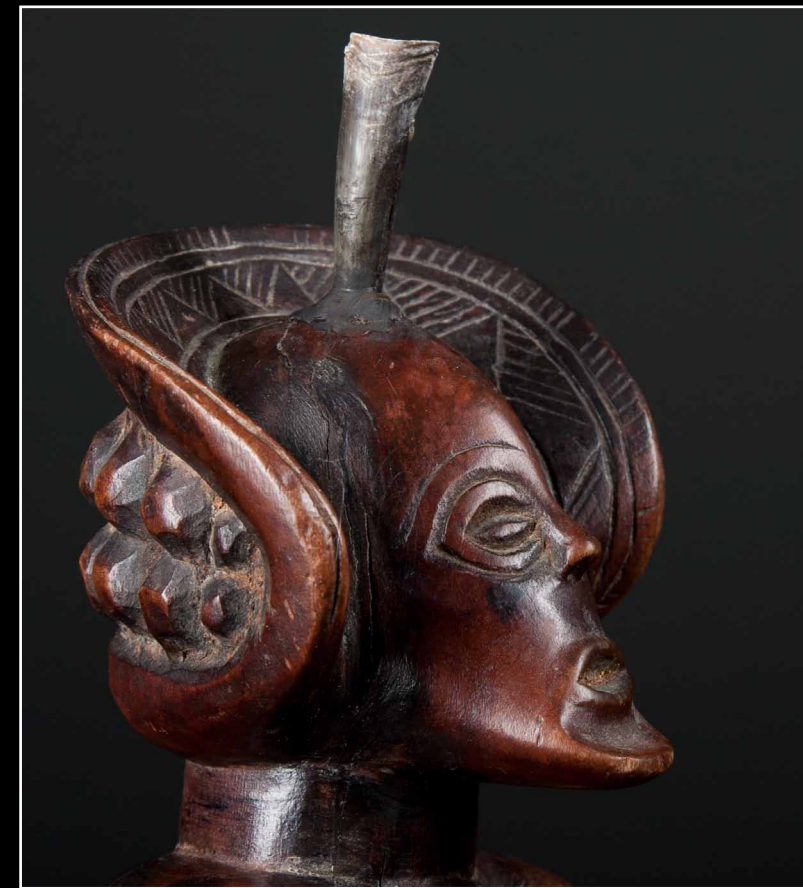
*Chokwe, Angola; H:14"*

Of classical form, executed in a deep reddish brown hard wood, with remains of old blackened encrustations. Fine incised royal coiffure.

Either belonging to a paramount chief's treasure or used at his court by ritual specialists in large-scale mahamba curing ceremonies, Chokwe figures of a male dignitary known as Mwanangana, or "lord of the land," make reference to sources of leadership and heroes of the past. The headdress of this spectacular figure represents the large, beaded headdresses worn by Chokwe nobility. Crowning the head of this figure is a small Duiker antelope horn, which usually refers to prowess in hunting. In this case, the horn cavity has been completely filled with magical materials. The overall composition of this piece, its regal bearing and perfectly executed proportions, point to a place of origin in the royal courts of the Chokwe.

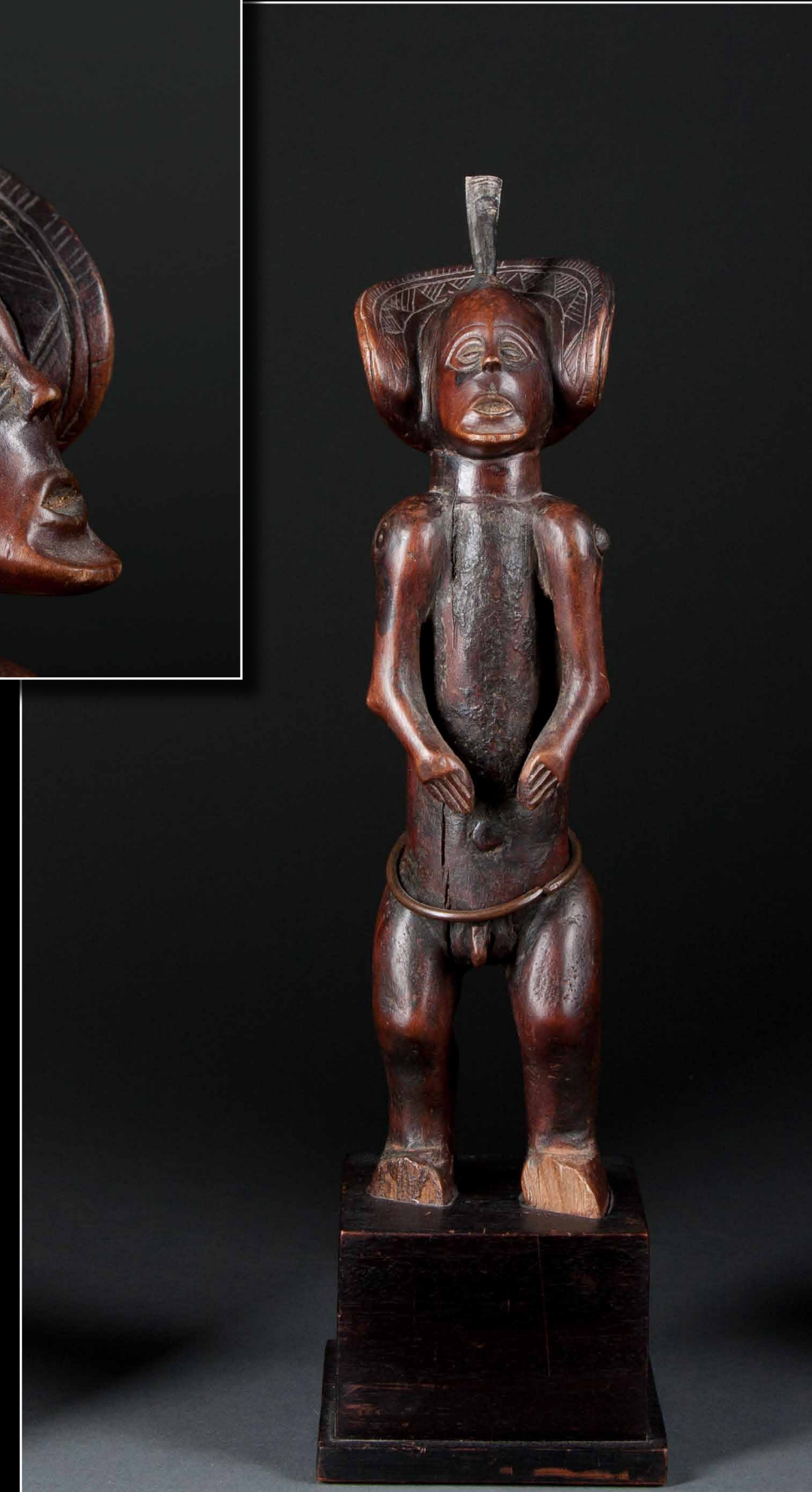
**\$16,000-\$22,000**

Zollman Collection, IND  
Gelbard collection, NY



Publication History:  
Remnants of Ritual: Selections from  
the Gelbard collection of African  
Art (2003) Bourgeois & Rodolitz;  
Pg. 44, Fig. 98

Exhibition History:  
USA: "Remnants of Ritual,  
Selections from the Gelbard  
Collection of African Art":  
- University Park, IL: Governors  
State University, February 2003  
- Krannert, IL: Krannert Art Museum,  
26 August-26 October, 2003  
- Kansas City, MO: Belger Art  
Foundation/UNIVERSITY of  
Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005







**291. A LOVELY LWENA FIGURAL STOPPER**

*Lwena, Angola; H: 3 3/4"*

The tiny figurine probably once the top of a snuff box, the figure sitting with typical high coif and classically carved face, the body well rendered with arms wrapped about the torso and wide hips and legs. The bottom of the stopper with pyro engraved circles. Excellent patina. On a custom base.

\$600 - \$900

Property of a West Coast private collector



**293. AN ANGOLAN PRESTIGE AXE**

*Chokwe or related people, Angola; 16 1/4"*

The axe of classical form, the handle with back sweeping haft with simple carved details, the blade of roughly triangular form jutting from the top. A fine old specimen, probably 19th C.

\$200-\$300

Property of a New England private collector



**292. A FINE CHOKWE KATOYO MASK**

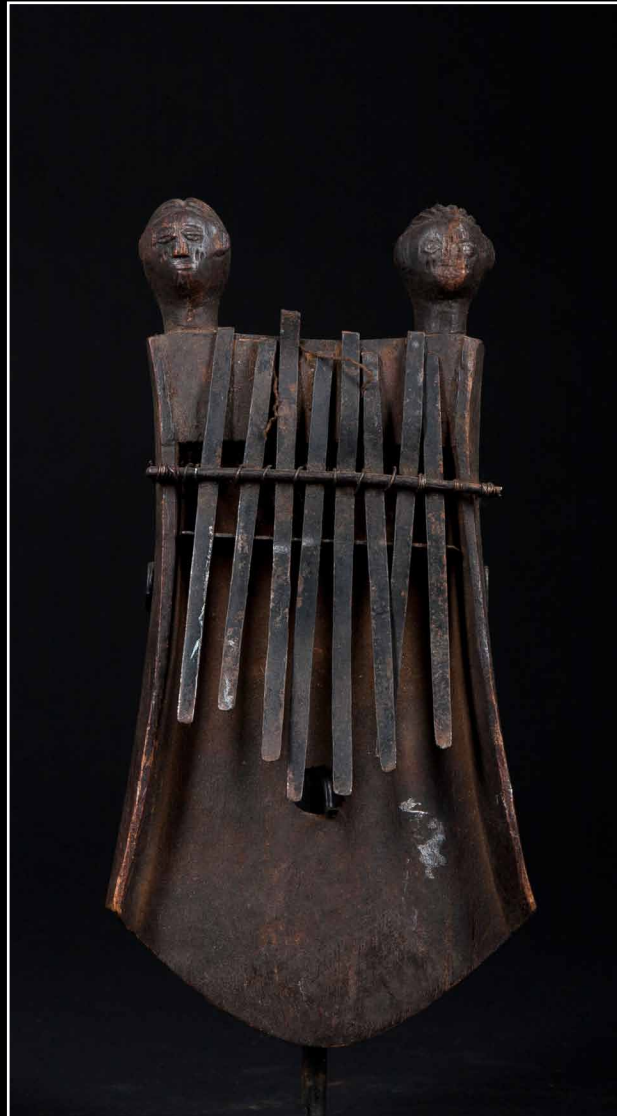
*CHOKWE, ANGOLA/ZAMBIA; H: 8 1/2" (MASK ONLY)*

The fine mask with rounded forehead and heavy brow, the eyes deeply inset with angular facial planes, the chin tapering to a point and rising diagonally forward, the eyes and mouth with red pigment, the coif with hide on top of the mask and fiber descending from the sides, with a netted costume attachment at the perimeter. Very finely rendered. On a custom base.

\$2,000-\$3,000

Ex. Manuel Jordan, AL  
Ex. Jerry Dannenberg, NY





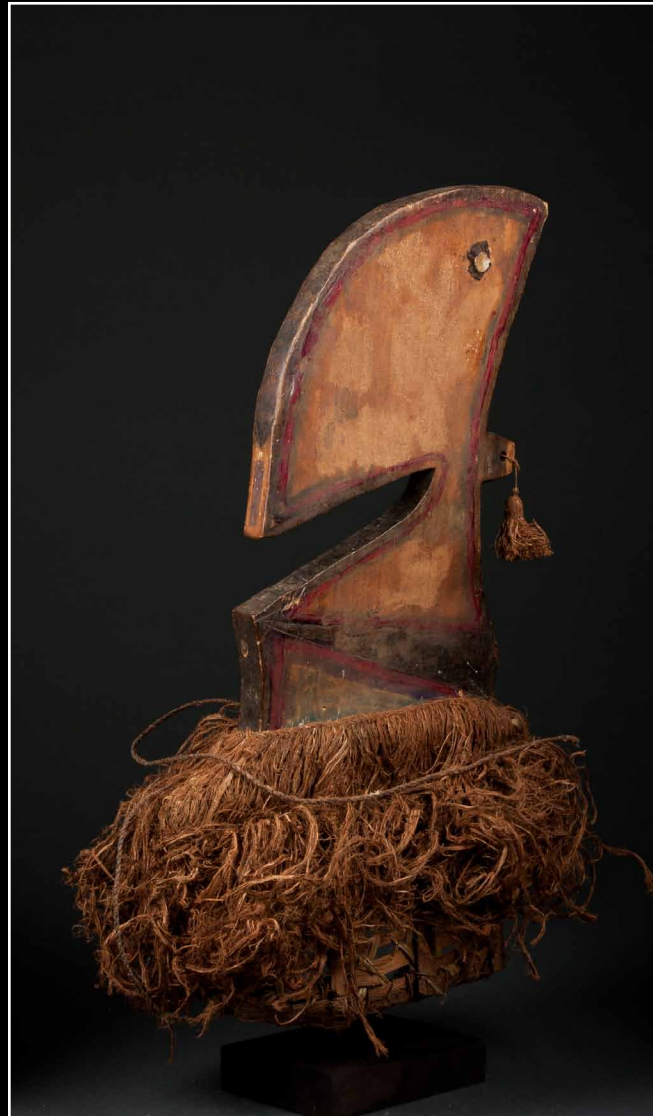
**294. A LOVELY LWENA FIGURAL STOPPER**

*Tabwa, D.R. Congo;*  
H: 11"

The fine old instrument with male and female heads carved at the top, the body tapering at the center, all keys in tact. Fine patina of use and wear. On a custom base.

\$1,500-\$1,800

Field collected in Tabwa country  
by Dean Ripa  
Ex. Charles Jones African Art



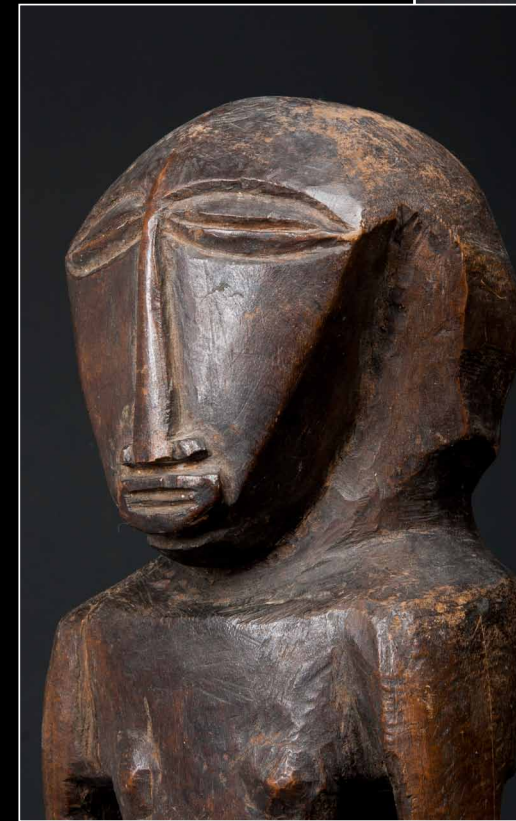
**297. A FINE AND RARE BUDJA DANCE CREST**

*Budja, D. R. Congo; H: 20"*

The flat dance-crest of avian profile, with large beaked bird, the eyes of shell and affixed with resin to each side, the back with small knob with attached tassel. The breast of the bird with fiber ruff and basketry headdress. Remains of red and some blue pigment as outlines. On a custom base.

\$500 - \$700

Property of a New York private collector



**295. A FINE AND RARE PRE-BEMBE HUNTER FIGURE**

*Pre-Bembe hunter groups,*  
*D.R. Congo;*  
H: 15"

The columnar figure, well carved in a dense hardwood simply yet powerfully depicting the revered ancestor; fine overall patination, with lustrous highlights.

**Comments:**

Originating from subgroups described by D. Biebuyck [1981] as the 'pre-Bembe hunters', such figures were used in an ancestor cult where they represented the founders of small independent political units. This fine old figure displays a classical column-like torso, and abstracted triangulation of the face. Variations between the images into recognized sub groupings, may be due to the non unified nature of these groups within the larger Bembe cultural context.

\$7,000-\$9,000

Zollman Collection, IND  
Gelbard collection, NY

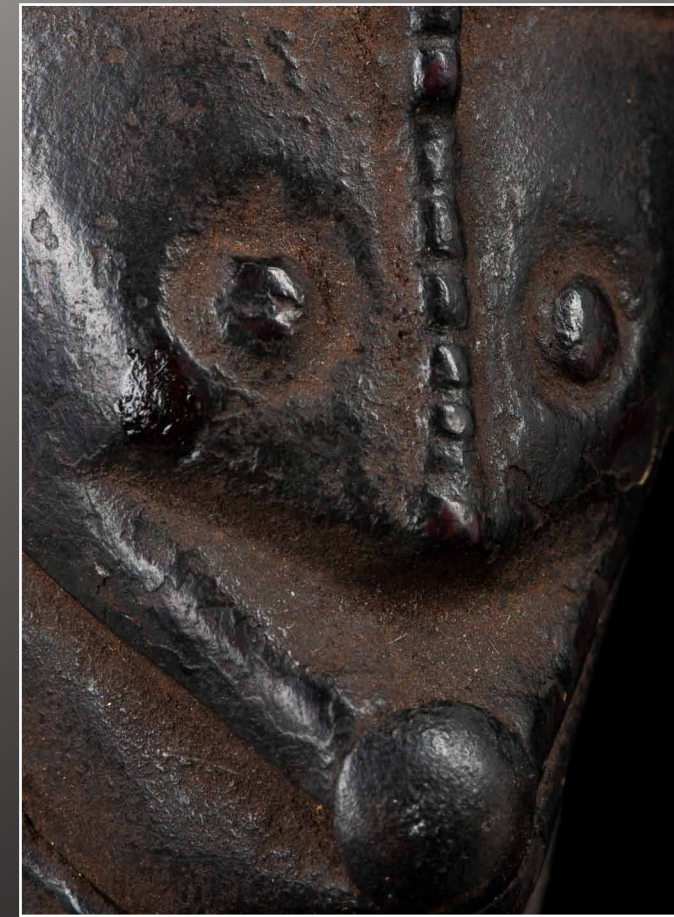
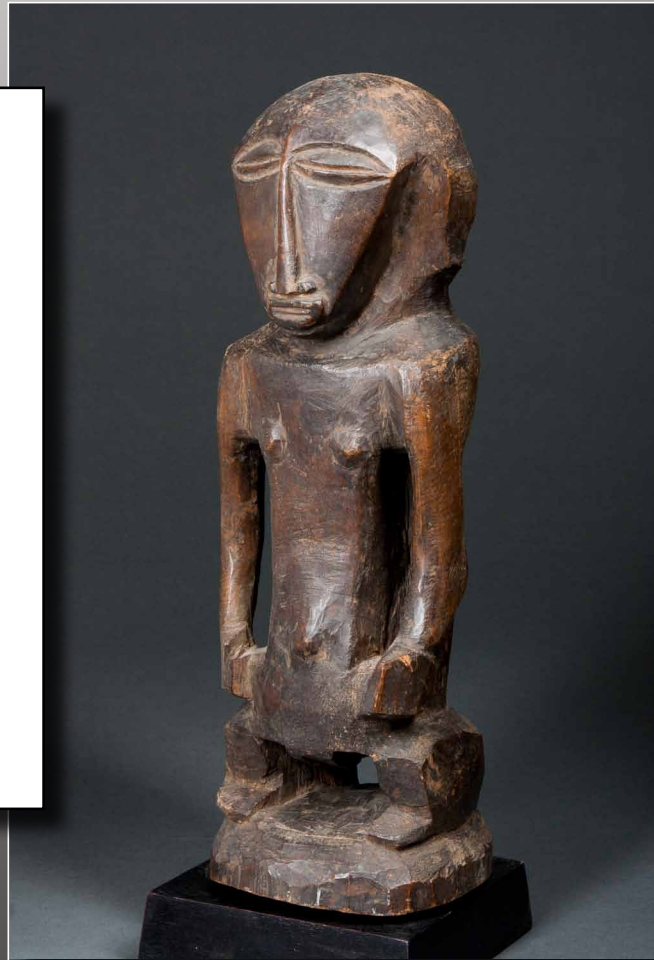




**295. (Cont'd)**

Publication History:  
Remnants of Ritual: Selections  
from the Gelbard collection of  
African Art (2003) Bourgeois &  
Rodolitz; Pg. 53, Fig. 112

Exhibition History:  
USA: "Remnants of Ritual,  
Selections from the Gelbard  
Collection of African Art":  
- University Park, IL: Governors  
State University, February 2003  
- Krannert, IL: Krannert Art  
Museum, 26 August-26 October,  
2003  
- Kansas City, MO: Belger Art  
Foundation/UNIVERSITY of  
Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005

**296. A FINE NGBAKA OR NGBANDI FLYWHISK**

*Ngbaka or Ngbandi, D.R. Congo;*  
H: 20"

Of abstracted angular form, the well patinated face, with finely delineated raised brow-line and nasal ridge depicting classical scarification.

This flywhisk, from the Ngbaka or Ngbandi peoples of D.R.C. Congo depicts a typically rendered head in Ngbaka/Ngbandi style on its handle - scarification extends down the nasal ridge and across the brow, and simple features without elaboration or attempt at naturalism depict the face. The Ngbaka and Ngbandi live in the Northeast of D.R. Congo and are closely allied with the neighboring related peoples. A flywhisk such as this may have been used by an elder, a chief, or a nobleman. The finely patinated handle and well worn details attest to many years of usage.

\$2,200-\$3,200

Zollman Collection, IND  
Gelbard collection, NY

Publication History:  
Remnants of Ritual: Selections  
from the Gelbard collection of  
African Art (2003) Bourgeois &  
Rodolitz; Pg. 31, Fig. 71

Exhibition History:  
Exhibition History: USA:  
"Remnants of Ritual, Selections  
from the Gelbard Collection of  
African Art":  
- University Park, IL: Governors  
State University, February 2003  
- Krannert, IL: Krannert Art  
Museum, 26 August-26 October,  
2003  
- Kansas City, MO: Belger Art  
Foundation/UNIVERSITY of  
Missouri-  
Kansas City, 2004  
- Park Forest, IL: Tall Grass Art  
Association, 2005







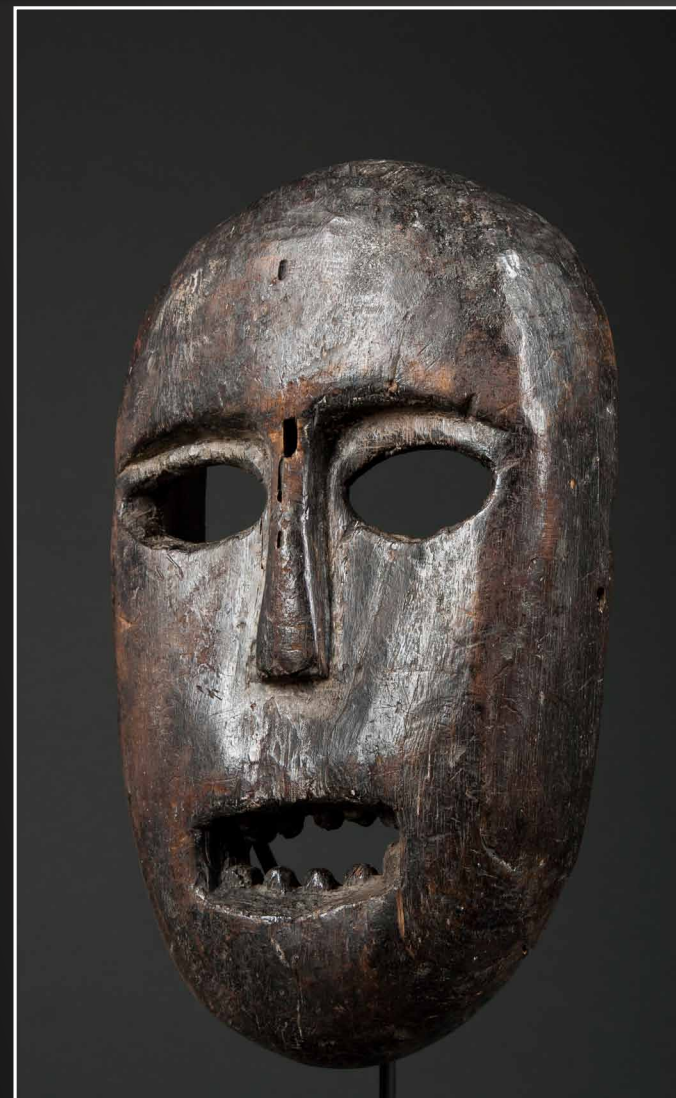
### 298. TWO ITURI REGION MASKS

Possibly Ndaaka, D.R. Congo;  
H: 10", 9 1/2"

The first blackened, with triangular nose and squared mouth, with red and white dots. Fiber attachment around the entire perimeter. The second, white with wide eyes, thin nose, and smiling toothy mouth, decorated with black dots and grey dots. Fiber attachment to entire perimeter. On custom bases.

\$600-\$900

Ex. William Bertrand, LA



### 300. A KUMU MASK

Kumu, D. R. Congo;  
H: 12"

The simple but powerful mask of old dense wood with dark surface from handling, the eyes large and bold, the nose simple and the open aggressive mouth with barred teeth. A fine example. On a custom base.

\$700-\$900

Property of a New York private collector

### 299. A FINE BEMBE SHRINE FIGURE

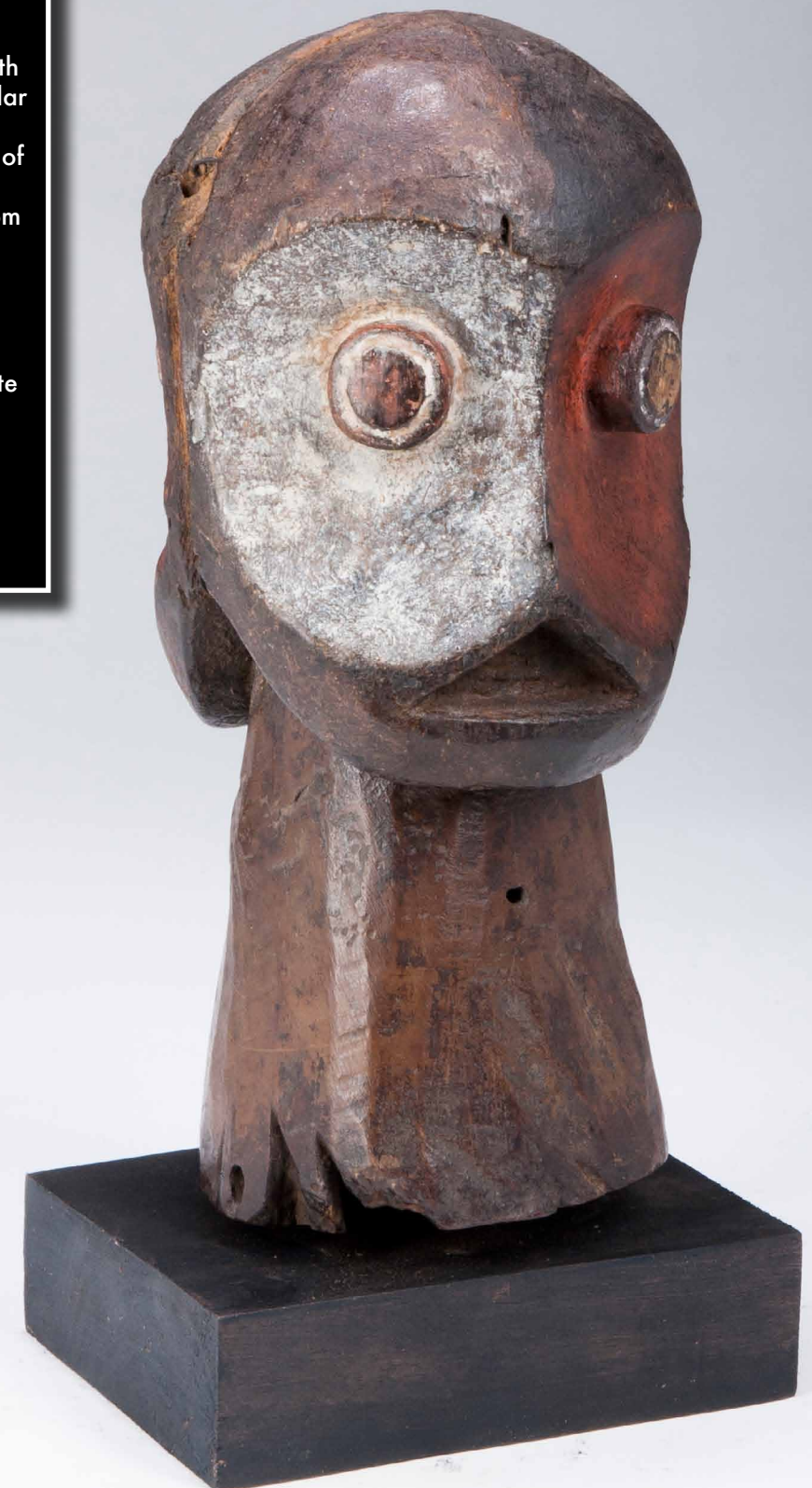
Bembe, D.R. Congo; H: 9 3/4"

The rare figure of typical form with Janus head atop a cylindrical neck. Each face with alternating red and white ocular planes. The area between the faces grooved for attachment of a feather diadem. Fine patina of age and usage. On a custom base.

\$10,000-\$12,000

Property of a New York private collector

Publication History:  
The Face of Sunset. 2012.  
Bourgeois and Rodolitz. Page 94, figure 97.







**301. AN UNUSUAL LEGA  
WOODEN FIGURINE**

*Lega, D.R. Congo;  
H: 10 1/2"*

Classical Lega figurine with vestigial arms, the waist terminating in an inverted head also of classical style above a widening bottom. The surface showing deep creeping of the wood indicating extensive ritual washing. Variegated red and white pigment over a deep lustrous dark brown surface with areas of ritual scraping to the bottom head possibly for use in medicines. A fine and rare example, on a custom base.

\$2,200-\$3,200

Ex. Reinhold, NY



302. | 303.  
304. | 305.





**302. A LEGA MASKETTE**  
*Lega, D.R. Congo;*  
*H: 5" (17")*

Of classical form, with long nasal ridge, small eyes, and white concave face, the chin with long attached fiber beard. On a custom base.

**\$300-\$500**  
  
Private North Carolina Collector

**303. TWO CENTRAL AFRICAN SWORDS**  
*D.R. Congo;*  
*H: 18", 18 1/2"*

From the Central Basin, of iron with handles covered in brass and copper. On custom base

**\$200 - \$300**  
  
Property of a private New England collect

**304. THREE CENTRAL AFRICA SWORDS**  
*D.R. Congo; H: 16 1/4", 19", 20 1/2"*

From the Central Basin, with iron blades, one spear form with brass and copper to the handle, one with an anthropomorphic blade, the last with simple paddle blade. On custom bases.

**\$300-\$400**  
  
Property of a private New England collector

**305. TWO AFRICAN HAIR ORNAMENTS**  
*Central Africa;*  
*H: 8", 9"*

Including a late Teke comb and Kwere hairpin. On custom bases

**\$50-\$100**  
  
Private North Carolina Collector

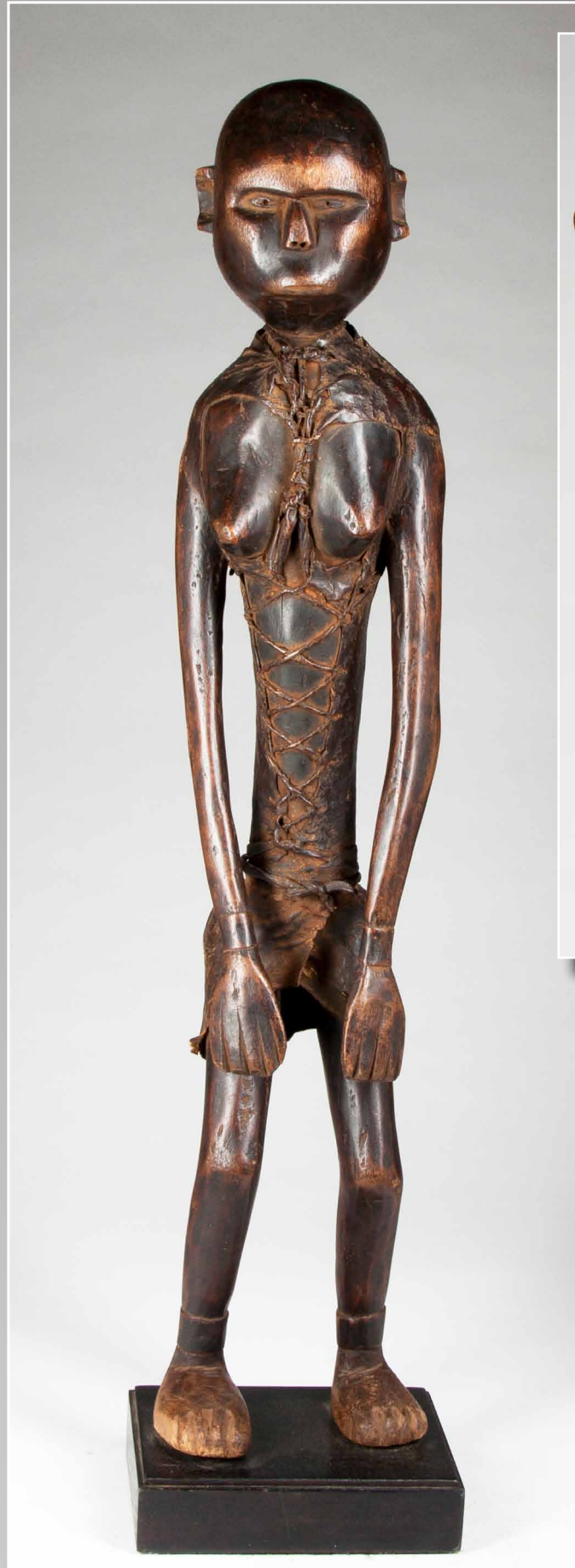
**306. (right) A LARGE SUKUMA MASK**  
*Sukuma, Tanzania;*  
*H: 17"*

The mask with high rounded forehead, arching browlines and round eyes about a simple nose, the mouth smiling with serrations indicating teeth. The surface with remains of enamel paints in red, green, white and black that have been worn and rubbed. On a custom base.

**\$900-\$1,200**  
  
Property of a New York private collector







### 307. A TANZANIAN FIGURE

*Tanzania; H: 30"*

The elongated figure with rounded head and simple features, the arms highly attenuated and reaching to the thighs, the legs thin and bent at the knees. The torso wrapped with hide. On a custom base.

\$900-\$1,200

Property of an East Coast private collector

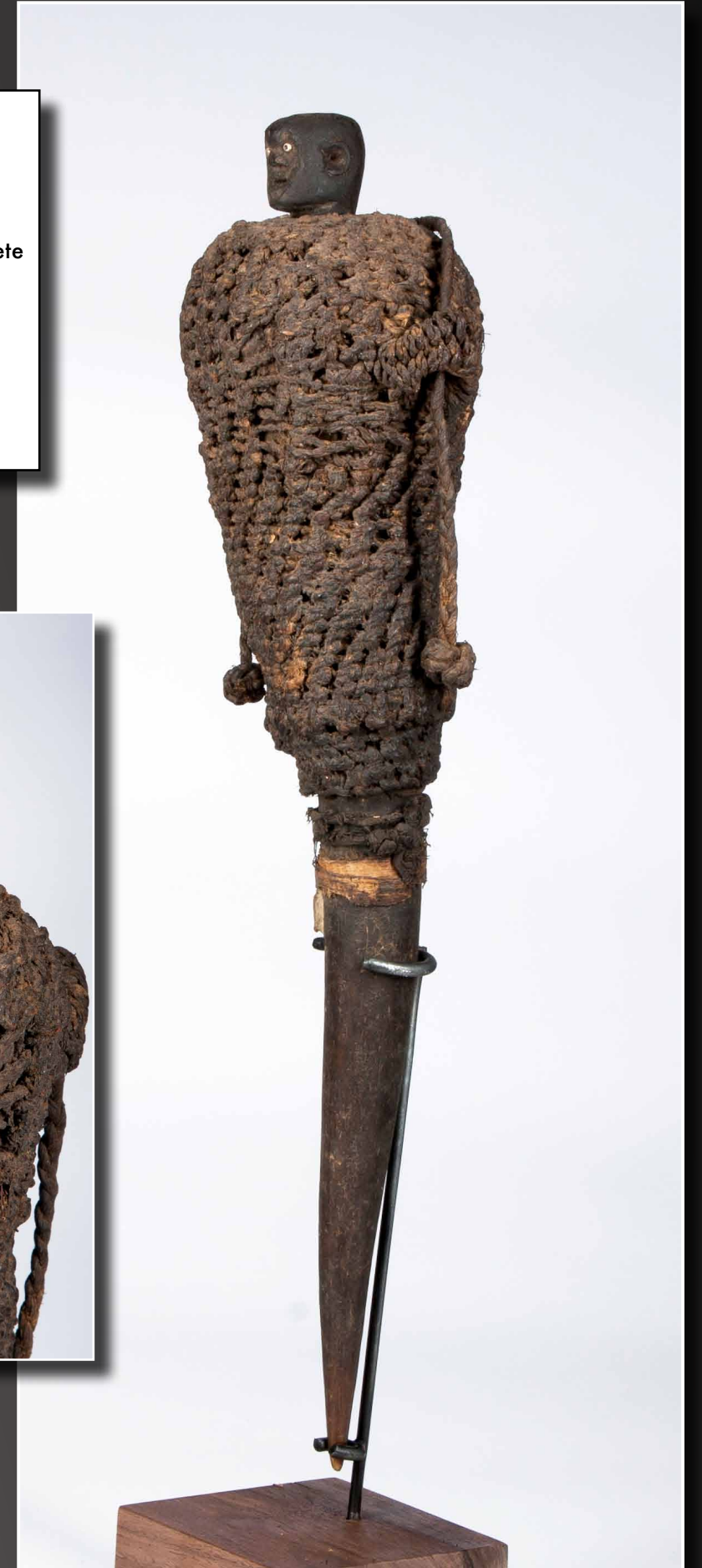


### 308. A FINE TANZANIAN FETISH HORN

The horn with large netted charge containing magical ingredients complete with a stopper with classically carved face and inset beaded eyes. On a custom base.

\$2,000 - \$3,000

Ex. Private Virginia Collection





**309. A FINE MAKONDE LIPIKO MASK**

MAKONDE, TANZANIA/MOZAMBIQUE;

H: 10 1/2"

The naturalistically carved helmet mask with roughened area once covered with human hair, the face with heavily lidded eyes and naturalistic nose and mouth. The surface heavily mottled with red and black coloration as well as areas of white pigmentation remaining. Fiber tied about the base for attachment of costume. On a custom base. e torso wrapped with hide. On a custom base.

\$500-\$700

Property of an East Coast private collector

**309. A FINE MAKONDE LIPIKO MASK**

MAKONDE, TANZANIA/MOZAMBIQUE;

H: 10"

The mask carved in naturalistic style with large swollen eyes, simple nose and wide slightly asymmetrical mouth and wearing what may be military cap or Muslim hat. Fine patina of age and use with evident wear.

\$800-\$1,200

Ex. Michael Wyman, IL





**311. A FINE AND RARE MAKUA MASK**

*Makua, Tanzania;*  
H: 9"

Of dense hardwood, covered with red pigment, the facial hair indicated by animal hide.

Bill Fagg, has written the following about this mask:

This mask is clearly from the Makonde complex of tribes of Tanzania and Mozambique (more probably the latter) and was probably made between the two world wars. Its unusual features (straight nose, rather naturalistic ears, disposition of hair, absence of scarification, etc.) are probably due to its having been intended as a caricature of an Arab, perhaps a slaver. This may also explain the representation of the hair by pieces of monkey fur, instead of the insertion of tufts of human hair with a knife; however monkey fur is used at least on one old mask which clearly represents a Makonde (see Holy, *Masks and figures from Eastern and Southern Africa*, 1967, plate 71). Such representations of Arabs are very rare.

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

Zollman Collection, IND  
Gelbard Collection, NY

**Publication History:**

*Remnants of Ritual: Selections from the Gelbard collection of African Art* (2003) Bourgeois & Rodolitz; Pg. 55, Fig. 116

**Exhibition History:**

Exhibition History: USA: "Remnants of Ritual, Selections from the Gelbard Collection of African Art":  
- University Park, IL: Governors State University, February 2003  
- Krannert, IL: Krannert Art Museum, 26 August-26 October, 2003  
- Kansas City, MO: Belger Art Foundation/ UNIVERSITY of Missouri- Kansas City, 2004  
- Park Forest, IL: Tall Grass Art Association, 2005







### 312. A FINE SOUTH AFRICAN PIPE

POSSIBLY ZULU, SOUTH AFRICA;  
L: 11 1/2"

The pipe with straight stem with a raised animal head about half way up, the bowl itself as part of a large naturalistic head with rounded forehead, arching brow and wide nose above finely carved lips. The top of the bowl may be depicting a type of hair-ring worn by Zulu men. A lovely though enigmatic piece. Lovely rich patina and quite old. On a custom base..

\$2,500 - \$3,500

Property of a Private West Coast collector



### 313. AN EAST AFRICAN NECKREST

TURKANA, KENYA; L: 11"

Of organic form, the neckrest executed in dense blonde wood. The three legs supporting the worn pillow; pierced twice for attachment of a fiber cord. Beautiful balance and sense of line.

\$150 - \$200

Property from an Old East Coast collection

### 314. TWO EAST AFRICAN THROWING CLUBS

The two clubs of similar form with long handles and bulbous tops. Fine well patinated blonde patinas on custom bases.

\$300 - \$400

Property from an Old East Coast collection





**315. THREE HIMA MILK POTS***Hima, Uganda; H: 9" each*

Of classical form with rounded bottoms and tapering spouts, with several lines of incising around the lower portion. Each with attachments of aluminum in various patters - some as decoration, others as repair. Woven fiber lids intact.

**\$500-\$700**

Property of a New England private collector

**316. A SAKALAVA POST WITH OPPOSING BIRD FIGURES***Sakalava, Madagascar; H: 23 1/4"*

The fine weathered post with two birds facing beak to beak, the long necks and graceful bodies above a gray and worn plinth that would have been part of a longer undecorated shaft for a mortuary display. A rare and lovely image. On a custom base.

**\$1,600-\$2,200**

Property of a Private West Coast collector

**END OF SALE**



