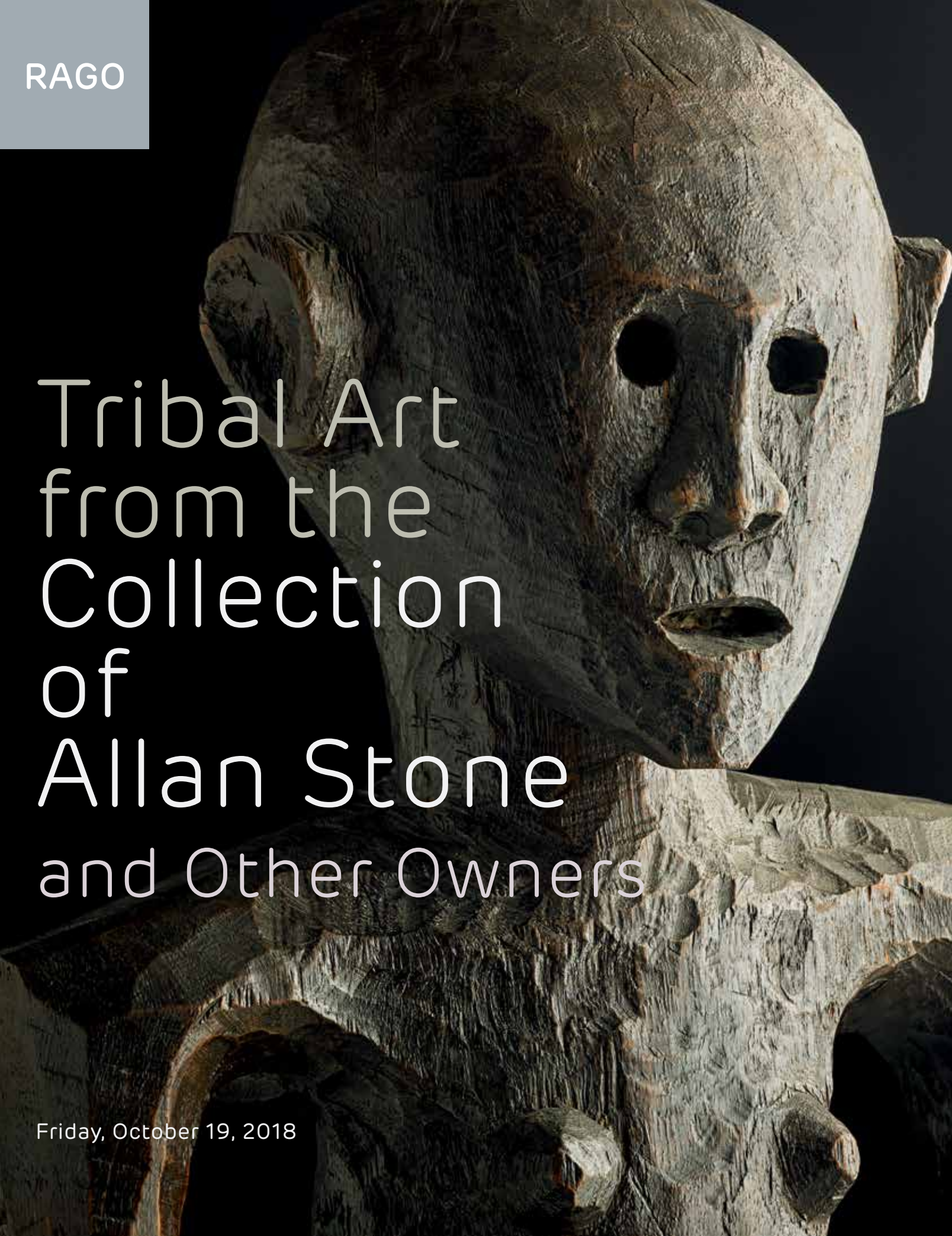


RAGO



Tribal Art
from the
Collection
of
Allan Stone
and Other Owners

Friday, October 19, 2018

10.19.18

Tribal Art from the Collection of Allan Stone and Other Owners NOON

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10.19.18

Tribal Art from the Collection of Allan Stone NOON

ALLAN STONE (1932-2006)

Over the course of 50 years, the eminent art dealer and collector Allan Stone amassed an art collection unrivaled in diversity and depth. A self-proclaimed 'art-junkie', Stone was neither influenced by money nor swayed by opinion in the pursuit of art. He collected work that spoke to him.

This conviction was manifest from an early age. As a Harvard student in the 1950s, Stone purchased a Willem de Kooning drawing for \$250, an expenditure that so outraged Stone's father that he temporarily cut off his son's tuition.

Stone took a degree in law - a calculated and temporary choice of career. As a young Wall Street lawyer, he provided free legal advice to artists and befriended gallerists. In 1960, with the backing of law associates, he opened his first gallery on East 82nd Street in Manhattan.

Stone was an early supporter and recognized authority on Abstract Expressionism and the New York School, accumulating an unrivaled collection of work. That said, fine art was hardly his only focus; Stone's tastes were famously wide-ranging. He was equally drawn to tribal art, folk art and Americana as well as Bugatti automobiles - all of which he exhibited in his gallery.

The portrait of Stone painted in words by the artists who knew him depicts a man devoted to family, friends and art, an expansive person with great humor, passion, integrity and the true collector's lust for the objects he most admired. Artist Lorraine Shemesh, remembering Stone's process for choosing pieces, stated, "He could make a visual decision very quickly. It was like love at first sight. He trusted his instincts." In *The Collector*, a documentary about Stone made by his daughter Olympia, Stone recalls periods when he went a long time without getting a jolt from a work of art, only to see something he loved and think, "Thank god, it's still alive."



FOREWARD

Cataloguing Allan Stone's tribal art has been for me a distillation of over 40 years in the field of ethnographic art. During my career I have had countless conversations with private collectors and museum curators who wondered aloud, "Did I pay too much? Did I sell too low? One expert said this was a fake but another said it was a great object." Wading through this morass of self-doubt, buyers and sellers tend to lose sight of the fact that the process is meant to be joyful. For Allan Stone, self-doubt was a needless distraction from the joy of interacting with art.

Stone cut through hype and prejudice and trusted his unerring eye for the visually electrifying object, whether it was made by one of the contemporary artists he showcased in his legendary gallery or by a carver in the Cameroons. At home he lived amidst a rich welter of tribal pieces that inspired, intrigued, and challenged him—so much so that he was famously reluctant to part with them.

In understanding what moved Allan Stone, you come to understand the intimate relationship between passionate collectors and their art. One other dealer in New York City shared Stone's sensibility, and the relationship between the two men gives us another piece of the puzzle of what made Allan Stone tick as a collector. In the 1950s Mert Simpson opened his gallery in Manhattan, and by the 1970s he was considered to be the top dealer of African art in the world. We know from the Simpson archive how Stone and Simpson bought, sold, and traded ethnographic art over the years; and in fact several of the lots in this sale were originally acquired from Mert Simpson. Having catalogued over 1500 Simpson pieces for an auction in 2015, I've noted a number of parallels in what and how they collected. Simpson and Stone acquired the best available traditional objects, pieces that would have been iconic in any important private or public collection. Both men occasionally acquired ethnographic art that was not made for ceremonial purposes: if it moved them emotionally and aesthetically they bought it. Both maintained the clarity and unwavering integrity of their vision.

The catalog before you was shaped by Allan Stone's vision. His collection of tribal art included what was arguably the choicest group of Songye figures in private hands, and he gathered more fine and rare Kongo power figures (*minikisi*) than most museums can boast. His collecting was unusual for his time in another important way: he had the utmost love and respect for patinas and surfaces that had been altered by usage. Just think how many Dan masks lost their original patina because dealers wanted them to look more 'elegant' for Western taste. Allan Stone was drawn to the knotty formal complexity and expressiveness of power figures and fetishes that could be used to conjure, activate, heal. The ability of these objects to summon uncanny power is still palpable.

Among the highlights here one must consider the Fiji island figure from the Hooper collection to be among the most important of its kind. One of a male and female pair, this figure has not been seen since it was acquired in the Hooper auction by James Willis, who subsequently sold it in 1989 to Stone for \$120,000. According to experts in the field, the piece dates from the early to mid-19th century.

Also quite rare is the pair of male and female figures from the Flores islands that appeared as the frontispiece in color of Feldman's *The Eloquent Dead* (UCLA 1985). Several Igbo shrine guardian figures identified as Alusi are among the Nigerian objects in the sale. The Songye power figures Allan Stone loved are also well represented here. The major Cameroon sculptures have been vetted by noted scholar Bettina von Lintig, DPhil. The Stone collection also includes some fine Indonesian pieces, including an imposing Toraja sarcophagus, Naga pectorals and headdresses, and impressive Dayak Hampatong figures. One must also note the Kongo nail fetish collected in situ by Father Leo Bittremieux between 1907 and 1909 and the Ejagham head crest from the 1966 Sotheby's Helena Rubinstein sale.

Rago has placed fine and decorative art from Allan Stone's collection in its auctions since 2016, demonstrating the extraordinary appeal of his vision for collectors across the spectrum. Stone sought out pieces that generated, in his phrase, a kind of "buzz," and nowhere is this energy more evident than in his tribal pieces, which speak to viewers in ways that transcend genre.

John Buxton

Dallas, Texas

August 2018

Africa

1

DJENNE, FEMALE FIGURE, MALI

A.D. 1200-1400

Terracotta

Without stand: 15" x 12" x 17 1/2"

PROVENANCE

James Willis, San Francisco

Allan Stone Collection, New York

(acquired from the above in April 1999)

Condition note: Testing report online

\$5,000–10,000

This terracotta sculpture comes from a site called Jenne-jeno, the oldest known city in sub-Saharan Africa, in the Inland Niger Delta region of present-day Mali. Jenne-jeno flourished in the ninth century A.D., but declined and was abandoned by 1400. Items of cast brass and forged iron, clay vessels, and figures like this one survive. They testify to what scholars contend was a richly varied and highly sophisticated urban society. Recovered terracotta figures are frequently quite detailed with jewelry, clothing, and body ornaments such as the parallel columns of bumps and circles on the back of this work. Sometimes these bumps cover the entire body and seem to represent the pustules of some dreadful illness. Sculptures like this one may represent ancestors or mythic characters or might have served as guardians. Here, the figure's attitude of introspection resembles mourning customs still practiced by many cultures in sub-Saharan Africa.

REFERENCE

Newton, Douglas; Jones, Julie; Mullin Vogel, Susan; and Schaffer, Anne-Louise. *Notable Acquisitions, Metropolitan Museum of Art, 1981–1982*, New York: Metropolitan Museum of Art pp. 65–68.





2
AKAN, DRUM, GHANA
 20th c.
 Carved wood, hide, string
 29" x 15" x 10"
 \$800–1,200



3
AKAN, SHRINE FIGURE, GHANA/IVORY COAST
 20th c.
 Wood, paint, kaolin, glass and metal beads
 Without stand: 19 1/2" x 6 1/2" x 8 1/2"
 The surface suggests that this seated priestess holding a gourd is a late piece with moderate ceremonial use. Stylistically it is within expected Akan norms although the paint appears to be of European origin. Sculpturally it is well carved with an elegant presence. Additional commentary by Martha Ehrlich, PhD, online.
 \$500–1,000



4
SHRINE FIGURE, WEST AFRICA
 20th c.
 Possibly Baule
 Carved wood
 32" x 10" x 11 1/2"
PROVENANCE
 Michael Oliver, New York
 Allan Stone Collection, New York (acquired from the above in January 1992)
 Commentary by Martha Ehrlich, PhD, online.
 \$500–1,000



one of two | both pictured online

5
ASANTE, NTAN DRUMS, GHANA
 Two:
 20th c.
 Carved wood, brass, hide, string
 33" x 22" x 22"
PROVENANCE
 Michael Oliver, New York
 Allan Stone Collection, New York (acquired from the above in January 1992)
 20th c.
 Carved wood, pigment, hide, rope
 36" x 17" x 17"
 \$1,500–1,800



6
AKAN, KETTLE DRUM, GHANA
 20th c.
 Carved wood, hide, string, paint
 40" x 22" x 19"
 20th c.
 \$1,000–1,500



7
AKAN, KETTLE DRUM, GHANA
 20th c.
 Carved wood, paint, hide, string
 23" x 15" x 17"
 \$1,000–1,500

Akan refers to an ethnic and linguistic group from West Africa which includes the Fante, Asante and Akuapem, and its culture is most apparent today in Ghana. Master or lead drums such as this kettle-shaped one were the musical and visual focal point of secular Ntan bands that performed on occasions such as naming ceremonies, weddings, funerals and traditional festivals—any event where entertainment was needed. (This is in contrast to other musical instruments and performances that were reserved for the court.) The term ntan does not refer to the drum itself, but rather to the entire event that featured music and the display of carved figurative sculptures representing the chief, queen mother and members of the court. Drums of the Ntan bands were thought of in terms of a family, with the master drum being the mother, emphasizing the importance of the traditional matrilineal kinship system. They are characterized by breasts, which are typically found in the center of the drum and objectify the idea of the drum as the mother of the group. The mother nurturing her child alludes to female fecundity and to the importance of the matrilineal line in Akan culture.

REFERENCE

Dagan, Esther A. *Drums: The Heartbeat of Africa*. Montreal, Canada: Galerie Amrad African Art Publications, 1993, p. 28, 102, fig. 45,28.10
 Dobney, Jayson Kerr and Strauchen-Scherer, Bradley. *Musical Instruments: Highlights of the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art, 2015, pp. 136-137
 Ross, Doran, 1984. "The Art of Osei Bonsu," *African Arts*, vol. 17, no. 2, p. 28, 40, 90



8
FIGURAL GROUP, WEST AFRICA

Three:
Early 20th c.
Akan Funerary Head, Ghana
Terracotta
Without stand: 8 1/2" x 5" x 5 1/2"

Late 19th/Early 20th c.
Possibly Tiv Guardian Figure (Ihambre)
Head
Carved wood
Without stand: 6 1/2" x 4 1/2"

20th c.
Akan Female Figure
Terracotta, cowrie shells
15" x 7" x 6 3/4"

This ceramic fetish is unusual, but certainly comes from West Africa. The country of origin is probably Nigeria and it is possibly made by the Igbo, who have a tradition of creating ceramic divination objects for their shrines. The visible fetish material suggests the function of this figure might well be divination.
\$800–1,200



one of three | all pictured online

9
AKAN/ASANTE, GOLD LEAF PRESTIGE GROUP, WEST AFRICA

Three:
20th c.
Asante Figure/Possible Staff Finial, Ghana
Carved wood, gold leaf
Without stand: 9 1/2" x 4 1/2" x 3 1/2"

20th c.
Asante Crown, Ghana
Carved wood, gold leaf
8" x 10 1/4" x 7 1/4"

20th c.
Akan Chief's Armllet, Ghana
Cloth, gold leaf
Without stand: 7 1/2" x 8 1/4" x 4 1/4"
\$1,000–1,500

According to Martha Erlich, PhD: This is a fine old carving - probably an Asante spokesman's staff finial. To us, this pose and expression certainly express thought, but to an Asante person the pose may be an illustration of the old idea of poverty and hunger: the arm folded across the belly may signify hunger pains, while the hand placed on the cheek may signify sorrow and helplessness, although this is usually expressed by two hands—one on each cheek. A half-length figure is uncommon in Asante work, as elsewhere in Africa, but it does allow for larger size and emphasis on parts of the body that express the idea to be illustrated. Here, the individual may be responsible for his own failures, but the leader also bears some responsibility to help one of his subjects in a time of adversity. And so, this figure has that old double-edged quality that is found in so much artwork made for royal courts. (continued online)



10
ASANTE, NTAN DRUM, GHANA

20th c.
Carved wood, hide, string
42" x 48" x 27"
\$1,500–2,500



11
ASANTE, NTAN DRUM, GHANA

20th c.
Carved wood, paint, hide, string
41" x 19" x 12"
\$1,500–2,500

12

DOGON, FEMALE ANCESTOR FIGURE (NOMMO), MALI

Date unknown (at time of press)*

Carved wood

Without stand: 32" x 7" x 6"

*See catalog online for updated lot information/test results

PROVENANCE

Jay C. Leff, Uniontown, Pennsylvania

Sotheby Parke-Bernet, New York, 10-11 October 1975, lot 176A

EXHIBITION

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

The Art of Black Africa: Collection of Jay C. Leff, October 24, 1969 - January 18, 1970, Carnegie Institute, Museum of Art, Pittsburgh, Pennsylvania

LITERATURE

Walter Ashlin Fairservis, *Exotic Art from Ancient and Primitive Civilizations: Collection of Jay C. Leff*, Pittsburgh, 1959, p. 132, no. 194

Carnegie Institute, *The Art of Black Africa: Collection of Jay C. Leff*, Pittsburgh, 1969, no. 14

Estimate: See catalog online

The Dogon people, who inhabit the Bandiagara escarpment in Mali, have a rich history as carvers. Although they live in a relatively isolated location, their art is both distinctive and evocative of the long history of trade and interaction among various peoples in the region. Dogon statuary is inspired by their religious beliefs, especially ancestor veneration, and many objects function to ensure the well-being of villages and families. According to the origin myths of the Dogon, the god Amma created four couples, the Nommos. Nommos are ancestral spirits (sometimes referred to as deities) worshipped by the Dogon tribe of Mali. The word Nommos is derived from a Dogon word meaning, "to make one drink". The Nommos are usually described as amphibious, hermaphroditic, fish-like creatures. They were bringers of culture to mankind. Nommos are often represented in the sculptural art of the Dogon, placed on altars and accorded ritual offerings.

REFERENCE

Mali, Collections, National Museum of African Art, Smithsonian Institution (africa.si.edu)

Mellor, Stephen P. "The Exhibition and Conservation of African Objects: Considering the Nontangible", *Art Tribal* 7, 2004, no. 9, p. 116





13
BWA, PLANK MASK, MALI
 20th c.
 Carved wood, paint, rope
 90" x 15" x 14"
 \$600–800



14
DOGON, SIRIGE MASK, MALI
 1st half 20th c.
 Carved wood, paint
 158" x 7" x 7"
 \$500–1,000



15
DOGON, SIRIGE MASK, MALI
 1st half 20th c.
 Carved wood, paint
 105" x 8" x 5"
 \$500–700



16
DOGON, SIRIGE MASK, MALI
 1st half 20th c.
 Carved wood, paint
 121" x 8" x 7"
 \$500–1,000



17
DOGON, LADDER, MALI
 Late 19th/Early 20th c.
 Carved wood
 Without stand: 85" x 18" x 6"
 \$400–600



18
DOGON, LADDER, MALI
 Late 19th/Early 20th c.
 Carved wood
 Without stand: 98" x 16" x 9"
 \$1,000–1,500



19
DOGON, LADDER, MALI
 Late 19th/Early 20th c.
 Carved wood
 Without stand: 86" x 22" x 6"
 \$400–600



20
DOGON, LADDER, MALI
 Late 19th/Early 20th c.
 Carved wood
 Without stand: 98" x 16" x 9"
 \$500–700

These ladders, carved from a single piece of wood, were used to reach the flat rooftops of granaries and of typical Dogon homes, which are carved into sandstone reminiscent of pueblo architecture. The ladders made multi-leveled housing possible, opening up roofs to be used for storage, living, and sleeping. Smaller versions of these utilitarian ladders were used to mark the entrance to shrines and sacred spaces.

REFERENCE

Accession no. 2009.2615, Africa and Oceania, Contemporary Art, Museum of Fine Arts Boston (www.mfa.org)



21
BOBO, MOLO MASK, BURKINA FASO
 20th c.
 Carved wood, paint
 Without stand: 75" x 18" x 16"
 \$1,500–2,500



22
LOMA/TOMA, ANGBAI MASK, GUINEA
 20th c.
 Carved wood, feathers, paint, fibers, metal
 Without stand: 64" x 18" x 16 1/2"
 \$600–900



23
MOSSI STYLE, SERPENT MASK, BURKINA FASO
 20th c.
 Carved wood, pigment
 Without stand: 69" x 8" x 7"
PROVENANCE
 Merton Simpson, New York
 Allan Stone Collection, New York
 (acquired from the above in March 1982)
 \$400–600



24
BWA, HOMBO MASK, BURKINA FASO
 20th c.
 Carved wood, paint, seeds
 52" x 14" x 11"
 Masks with flat vertical superstructures are spoken of as hombo spirits, associated with blacksmiths.
 \$2,000–3,000



25

IGBO, COMMUNITY SHRINE FIGURE (IKENGA), NIGERIA

20th c.

Carved wood

Without stand: 98 1/2" x 9 1/2" x 9 1/2"

\$10,000–20,000

The basic Igbo ikenga image is a human with horns, sometimes rendered very simply as an abstract head-and-horns-on-base. Larger, more elaborate examples include fully realized males seated on stools, holding and wearing various symbols, and with more or less complex headdresses determined in part by horns and often including several other motifs. Ikenga, as shrine, symbol, and idea, incorporates a person's chi, his ancestors, his right arm or hand, his power, as well as spiritual activation through prayer and sacrifice. Young men acquire ikenga at varying ages in different regions but commonly have one by the time they are married and have established a family. The images are frequently carved, usually from 'male' hardwoods such as iroko or oji. Normally an ikenga is consecrated in the presence of one's lineage and/or age-mates. The Stone figure is an excellent example of a community ikenga.

REFERENCE

Cole, Herbert M. and Aniakor, Chike G. *Igbo Arts: Community and Cosmos*, Museum of Cultural History, University of California, 1984



26

IGBO, COMMUNITY SHRINE FIGURE, NIGERIA

20th c.

Carved wood, paint, fabric

Without stand: 71 1/2" x 14 1/2" x 12"

\$5,000–10,000



The Igbo are one of Nigeria's largest ethnic groups. Each Igbo community, defined by lineages, contains living quarters, dance areas for public performances, marketplaces and shrines for local deities known as alusi. These tutelary or guardian spirits, who are the founders of the community, may be depicted as wooden figures and placed in shrines where community members can honor them and ask for their aid. Six or more figures conceived as a family unit would be arranged against the shrine's interior wall. The principal figure—the "mother" or the "father"—presides over other figures that portray husbands, wives, children and attendants named for the founders of important lineages or communities. During the annual "festival of images," the alusi were repainted and redressed by village women and, wearing a profusion of adornments and regalia from different lineages, are paraded as a sign of respect.

REFERENCE

Cole, Herbert M. and Aniakor, Chike G. *Igbo Arts: Community and Cosmos*, Museum of Cultural History, University of California, 1984





27
IGBO, MALE SHRINE FIGURE, NIGERIA
20th c.
Carved wood, paint
Without stand: 55" x 15 1/2" x 13"
\$2,000–4,000



28
IGBO, MALE SHRINE FIGURE, NIGERIA
20th c.
Carved wood
Without stand: 72" x 15" x 12"
\$2,000–4,000



29
IGBO, MAIDEN SPIRITS (MMWO) MASK, NIGERIA
 20th c.
 Carved wood, pigment, cloth
 17" x 8" x 11"
 \$400-600



30
IGBO, FACE MASK, NIGERIA
 20th c.
 Carved wood, pigment
 Without stand: 27 1/2" x 15" x 10 3/8"
 \$300-500



31
SHRINE FIGURES, NIGERIA
 Two:
 20th c.
 Igbo Female Shrine Figure
 Carved wood, paint
 Without stand: 68" x 12" x 11"



20th c.
 Ijo Shrine Post Figure
 Without stand: 51" x 4 1/2" x 3 1/2"
 \$800-1,200



32
IGBO, FEMALE SHRINE FIGURE, NIGERIA
 20th c.
 Carved wood, pigment, cloth
 Without stand: 48" x 12" x 10"
 \$1,000-1,500



33
IGBO, DANCE COSTUME AND HEADCREST, NIGERIA
 20th century
 Cloth body, carved wood head
 Without stand: 70" x 40" x 11"
 \$1,000-1,500



34
IGBO, SLIT GONG (IKORO), NIGERIA

1st half 20th c.
Carved wood, paint, handle formed as a male head
Without stand: 62" x 11" x 12"

\$800–1,200



35
FEMALE FIGURE, WEST AFRICA

Late 20th c.
Carved wood
64" x 21 1/2" x 17"

Some very accomplished contemporary Akan artists sculpt female nudes, making manifest the important role accorded to women in the matrilineal societies of West Africa.

\$600–900



The slit gong known as an ikoro is a traditional drum form instrument associated with the Igbo people of Southeast Nigeria. These are monumental, communally owned instruments and usually have their own houses. Ikoro "speak" in an abbreviated tonal language to announce certain festivals and emergencies; their sound carries over a considerable distance. Ikoro are nearly always embellished with images of human beings and animals; a good number of them are fully anthropomorphized.

REFERENCE

Cole, Herbert M. and Aniakor, Chike G. *Igbo Arts: Community and Cosmos*, Museum of Cultural History, University of California, 1984, pp. 87-88

36
IGBO, SLIT GONG (IKORO), NIGERIA

Early 20th c.
Carved wood, male head on handle
41" x 12" x 12"

\$2,000–3,000

Headdresses and masks from the southeastern forest region of Nigeria along the Cross River and in Cameroon are owned by intra-generational associations of men and, sometimes, women, who were hunters or warriors, or who otherwise shared a skill or accomplishment. The headdresses and masks, which bear the same name as the society that owns them, are worn with fabric robes during funerals and initiations. Some are startlingly naturalistic and may be portraits of known individuals; others are highly stylized. There are three overall types: helmet masks that cover the wearer's head entirely, masks that cover only the face, and headdresses attached to basketry caps worn on top of the head. The techniques used in the production of skin-covered masks are more complex than those of most other African mask sculpture, as the subtractive process of carving is followed by an additive one involving not only the attachment of the skin to the wooden surface, but also inserts of metal or cane to represent the eyes and teeth. To make a headdress, the artist carves the form from a single piece of wood and covers it with soft, untanned antelope skin that has been soaked in water for several days. He stretches, binds, and pegs the skin into place until it dries and stiffens. Eyes, scarifications, and hair are often carved separately and pegged into the finished piece. Before it is worn, the headdress is painted or colored, then adorned. The skin-covered masks are often employed in pairs, a rather ugly and often aggressive male character or the "Beast" interacting with a gracefully moving female character or "Beauty".

REFERENCE

Newton, Douglas. *Masterpieces of Primitive Art: The Nelson A. Rockefeller Collection*. New York: Alfred A. Knopf, 1978, p. 101

Nicklin, Keith, "Nigerian Skin-Covered Masks," *African Arts*, Vol. 7, No. 3, 1974, pp 8-15



one of two | both pictured online



one of two | both pictured online



37
HEADCREST, NIGERIA (CROSS RIVER)
 20th c.
 Carved wood, stretched skin, mirror, woven fiber
 Without stand: 12 1/2" x 7" x 7"
 \$400-600

38
EJAGHAM/EKOI, HEADCREST, NIGERIA
 20th c.
 Carved wood, stretched skin, hair, paint, teeth
 Without stand: 11" x 8" x 9"
 \$300-500

39
EJAGHAM/EKOI, HEADCRESTS, NIGERIA
 Two:
 20th c.
 Carved wood, stretched skin, paint, fiber
 12" x 3 1/2" x 6"
 20th c.
 Carved wood, stretched skin, paint, fiber
 11" x 8 1/2" x 9 1/2"
 \$800-1,200

40
HEADCRESTS, NIGERIA (CROSS RIVER)
 Two:
 20th c.
 Possibly Ekoi/Ejagham
 Carved wood, stretched skin, hair, woven fiber
 12" x 6" x 8"
 20th c.
 Possibly Ekoi/Ejagham
 Carved wood, stretched skin, bone
 11" x 5 1/2" x 7"
 \$600-900

41
CROSS RIVER, JANIFORM HELMET MASK, NIGERIA
 20th c.
 Probably Ekoi/Ejagham
 Carved wood, stretched skin, paint, fiber, fabric
 Without stand: 17" x 9" x 14"
 \$800-1,200

42
EJAGHAM/EKOI, HEADCREST, NIGERIA
 20th c.
 Carved wood, stretched skin, hair, pigment
 10 1/4" x 6" x 6 1/2"
 Condition note: Professionally conserved. Details online.
 \$800-1,200

43
EJAGHAM/EKOI, HEADCREST, NIGERIA
 20th c.
 Carved wood, stretched human skin, bone, woven fiber, paint
 14" x 8" x 8 1/2"
PROVENANCE
 Helena Rubinstein, New York Parke-Bernet Galleries, The Helena Rubinstein Collection, 21- 29 April, 1966
 The Helena Rubinstein Collection auction at Parke Bernet is considered a seminal point in the elevation of African art in the United States. As a consequence, the objects sold in this sale have marked importance.
 \$1,000-2,000



44

IBIBIO, EBOK MONKEY STATUE, NIGERIA

20th c.
Carved wood, skin, paint
Without stand: 25 1/2"

PROVENANCE
Eduardo Uhart, Barcelona, Spain

EXHIBITION
Fetishism, March 2 - May 8, 1992, Allan Stone Gallery, New York
\$20,000–30,000



Among the Ibibio people of southern Nigeria, various clans hold certain animals or birds as sacred totems with supernatural powers. They serve as the messengers of the group's deity and harming the totem angers the related deity. The Ebok (monkey) is the totem of the Itam clan. One can reasonably conclude that this is the origin of the figure here, that it is a rare example of an Ibibio free-standing figure, representing a supernatural spirit in monkey form. The Ibibio are not known for using or producing skin-covered figures. However, this object clearly shows significant signs of wear and traditional use: only remnants remain of a fiber and hair coiffure attached with nails and the fur on the hide which covers the body has worn away. Prominent female sexual attributes suggest that the ritual purpose may have been to aid in fertility and reproduction. The right foot is turned backwards, indicating a spirit with abilities and attributes beyond the limitations of this world. The style of the face relates closely to Ibibio masks and especially the "deformation" masks (see lot 45).

REFERENCE

Ekong, Ivon. "The Ibibio concept of peace and its implications for preaching: a practical theological study within the Akwa synod of the Presbyterian Church of Nigeria" (PhD thesis). South Africa, Stellenbosch University, 2014, p. 74.

Nicklin, Keith, "Skin-Covered Masks of Cameroon", *African Arts*, vol. 12, no. 2, 1979, pp. 54–92





45
IBIBIO, DEFORMATION MASK, NIGERIA
 20th c.
 Carved wood, fiber, pigment
 11" x 7 1/2" x 5"
 \$600-900



46
IBIBIO, MASK, NIGERIA
 20th c.
 Carved wood, paint, coin from the reign of King Edward VIII (1936-1937) on forehead
 9" x 12" x 16"
 \$400-600



47 one of two | both pictured online
SOCIETY MASKS, WEST AFRICA
 Two:
 20th c.
 Ibibio Ekpo Society Mask, Nigeria
 Carved wood
 8 1/4" x 5" x 3 1/2"
 20th c.
 Mende Sande Society Bundu Mask, Sierra Leone
 Carved wood
 18 1/2" x 8 3/4" x 9 1/4"
 \$700-1,000



48
IBIBIO, MASK, NIGERIA
 20th c.
 Carved and etched wood, paint
 13" x 10" x 8"
PROVENANCE
 Private Collection, Europe
 Sotheby's New York, 5 May 1997, Lot 57
 \$200-400



49
ANTHROPOMORPHIC/ZOOMORPHIC MASKS, WEST AFRICA
 Three:
 20th c.
 Senufo Helmet Mask
 Carved wood
 32" x 10" x 17"
 20th c.
 Senufo Helmet Mask
 Carved wood, paint
 13 1/2" x 8" x 10"
 Condition note: Professionally conserved.
 Details online
 20th c.
 Dogon Antelope (Walu) Mask
 Carved wood, paint
 26" x 9" x 8 1/2"
 \$1,500-2,000

Decoy headdresses like these are used by the hunters of the Hausa people, who inhabit a region between the Niger River and Lake Chad (modern day northern Nigeria). A Hausa hunter would attach the headdress to his forehead and emulate the movement of the bird to lure it into view.



50
HAUSA, HEADCREST GROUP (BURTU), WEST AFRICA

Five:
20th c.
Abyssinian Ground Hornbill beak, goat hide, leather, string
Without stands: Largest 26" x 3" x 12"

\$500–700



51
HAUSA, HEADCREST GROUP (BURTU), WEST AFRICA

Four:
20th c.
Abyssinian Ground Hornbill beak, goat hide, leather, string
Without stands: Largest 19" x 2 1/2" x 12"

\$300–500

Headdresses like these are made by members of the Egbukere society, the primary men's association of the Ekpeye, a people in southeastern Nigeria usually included as a subgroup of the Igbo people. Because the pangolin (scaly anteater) resembles both a reptile and a mammal, the Ekpeye regard it as a special creature existing in two separate worlds and as a symbol of transformation.



52
EKPEYE, PANGOLIN DANCE MASK, NIGERIA

1st half 20th c.
Carved wood, paint
Without stand: 7" x 13" x 35"

\$400–600



53
EKPEYE, PANGOLIN DANCE MASK, NIGERIA

1st half 20th c.
Carved wood, paint, hair
Without stand: 7" x 12" x 36"

\$400–600



54
BOBO, MOLO HELMET MASK, BURKINA FASO

1st half 20th c.
Carved wood
54 1/2" x 10 1/2" x 11"

\$400–600



55
BAMANA, ZOOMORPHIC KORE MASK, MALI

20th c.
Carved wood, paint
Without stand: 49" x 12" x 12 1/2"

\$600–900



56
WURKUN, ANTHROPOMORPHIC SHOULDER MASK, NIGERIA (MIDDLE BENUE)

20th c.
Jointed, carved wood, paint, metal
57 1/4" x 16" x 16"

\$500–700



57
NKOROO, ANTHROPOMORPHIC PESTLES, NIGERIA

Two:
20th c.
Carved wood
Without stands: Each 43" x 5" x 5"

\$600–900



58
SENUFO, ORACLE FIGURE (KAFIGELEDJO), MALI

20th c.
Carved wood, mud, cloth, feathers, shells
Without stand: 34" x 8" x 5"

EXHIBITION
Hidden Power in African Art, May 21, 2014 – January 17, 2015,
The Israel Museum, Jerusalem

\$500–700



59
SENUFO, JANIFORM FIRESPIITTER HELMET MASK, WEST AFRICA

20th c.
Carved wood, paint
13" x 10" x 25"

PROVENANCE
Collection of Emil Storrer, Zurich
Private Collection, Europe (acquired from the above in 1954)
Sotheby's New York, 5 May 1997, Lot 89

EXHIBITION
Senufo, 1964, Museum of Primitive Art, New York

\$500–1,000



60
SENUFO, DIVINATION IMPLEMENTS, WEST AFRICA

Four:
20th c.
Carved wood
Largest: 20" x 3 7/8" x 12 1/2"

\$300–500



61
BAMANA, NTOMO MASK, MALI

Late 19th/Early 20th c.
Carved wood
23 1/2" x 7" x 5 1/8"

Condition note: Professionally conserved.
Details online.

This is an Ntomo mask used by the Bamana during agriculture ceremonies and is regarded as a symbol of protection. The seven horns indicate that this mask is androgynous.

\$800–1,200



62
SENUFO, ORACLE FIGURE (KAFIGELEDJO), MALI/IVORY COAST

20th c.
Woven fiber, metal, bone, feathers, string
Without stand: 38" x 8" x 3 1/2"

\$800–1,200



63
KRAN/GUERE, ZOOMORPHIC MASK, IVORY COAST/LIBERIA

20th c.
 Carved wood, metal, bone
 Without stand: 15" x 14" x 14"

PROVENANCE
 Collection of Ian Arundel, Los Angeles
 Ben Birillo, New York
 Allan Stone Collection, New York (acquired from the above in June 1992)

LITERATURE
Animals in African Art: Antelopes and Elephants, Hornbills and Hyenas, Santa Barbara Museum of Art, 1973. Illus. cat. no. 8

EXHIBITION
Animals in African Art: Antelopes and Elephants, Hornbills and Hyenas,
 October 4 - December 2, 1973, The Santa Barbara Museum of Art,
 Santa Barbara
 \$1,000–1,500

64
URHOBO, MALE SHRINE FIGURE, NIGERIA

Late 19th c.
 Carved wood, paint
 Without stand: 50" x 14" x 8 1/2"

PROVENANCE
 Possibly John Giltsoff, London

LITERATURE
 Schädler, Karl-Ferdinand. *Afrikanische Kunst*. Munich, Germany: Wilhelm Heyne Verlag, 1975

EXHIBITION
Afrikanische Kunst: An Exhibition of the Stadtparkasse, April 1976 - March
 1977, Munich and Kempten, Germany
 \$800–1,200



65
HYBRID ANIMAL FIGURE, BENIN/NIGERIA

Late 18th/Early 19th c.
 Carved wood
 Without stand: 22 3/4"

PROVENANCE
 Collection of Gerald Dannenberg
 Merton Simpson, New York, Archive #8309
 Allan Stone Collection, New York (acquired from the above in January 2006)
 \$1,000–2,000

This is an uncommon and atypical Benin figure. In the letter that accompanies (found online), Ekpo Eyo (archaeologist, art historian, museologist, author, Nigerian Director of the Federal Department of Antiquities from 1968 to 1979) dates it to the 18th/19th century and describes it as "a very rare, old, and fine wooden sculpture of hybrid animal whose provenance is uncertain."

66
BAULE, LEOPARD STOOL (ULIMBI BIA), IVORY COAST

20th c.
 Carved wood (missing right ear and tip of tail)
 13 1/2" x 8" x 43 1/2"

\$1,000–1,500



Carved as an allegory of power and authority, this object of prestige is an example of the cultural exchange among Akan-speaking groups in Ghana and the Ivory Coast. The stool on the leopard's back replicates the well-known royal seats made by the Asante peoples of Ghana. Asante stools, known as *dwa*, have been imitated by admiring neighbors since the beginning of the twentieth century. In this seat the combination of the royal stool of the Asante and the leopard, an animal associated with rulers throughout Africa, makes it the ultimate symbol of leadership and power.



67
YORUBA, STAFF AND SHEATH (OPA ORISA OKO), NIGERIA

Two, Early 20th c.:
 Staff
 Iron
 Without stand: 60" x 3"

Sheath
 Cloth, beads
 59" x 11"

Oko is the Yoruba people's god of agriculture and harvest. Opa orisa Oko staffs, made of old iron, are used by priests to invoke the power of Oko. When not in use, they are covered by beaded sheaths and kept in shrines or on altars.

\$800–1,200



71
YORUBA, DIVINATION BOWL, NIGERIA

20th c.
 Carved wood, style of Areogun
 13 1/2" x 20 1/2" dia.

The great Yoruba carver Arowogun of Osi-Ilorin (Areogun) is best known for his architectural sculptures for the palaces of Yoruba kings in what is now southern Nigeria.

\$500–700



72
YORUBA, OGBONI STYLE BRACELETS, NIGERIA

Two:
 20th c.
 Oxidized bronze
 4 1/2" dia. x 5 1/2" each
 \$400–600



68
YORUBA, GELEDE MASK, NIGERIA

20th c.
 Carved wood, traces of paint
 Without stand: 40" x 13"

\$400–600



69
YORUBA, SHRINE FIGURE, NIGERIA

1st half 20th c.
 Carved wood, paint
 Without stand: 53" x 14" x 14"

This fragmentary Yoruba shrine figure is well carved, and shows signs of extensive traditional use.

\$600–900



70
YORUBA, ESHU IMPLEMENT, NIGERIA

20th c.
 Cowrie shells, horns, fiber
 Without stand: 38" x 6 1/2" x 4"

\$300–500



73
YORUBA, CROWNS, NIGERIA/BENIN

Three:
 20th c.
 Cotton, glass beads, fiber
 12" x 9" x 9", 9 1/4" x 9" x 8", 34" x 8" x 8"

\$1,000–1,500



74

OKOMFO ANOKYE SCULPTURE, GHANA

20th c.

Carved wood

70" x 20" x 20"

\$4,000–6,000

It is difficult to say with certainty how this figure may have been used. It is entirely possible that this may have been part of a contemporary shrine to Okomfo Anokye (c. 1655 —1717). Anokye was a spiritual leader and co-founder of the Asante empire, born in the Akwapim, Akwamu kingdom (now in Ghana). He was the principal architect of Asante laws, customs and beliefs about religion and supernatural powers, known himself for great deeds and miraculous cures. His fame and reputation grew immensely after his death, and the Asante heeded his warning that their strength and unity as a people depended upon the safety of the Golden Stool, a sacred symbol of national unity and the legitimate rule of its possessor. Rather than surrender the stool in 1900, the Asante chose to let the British exile the Asante's last sovereign king, Prempeh I. Today the Golden Stool is housed in the Asante royal palace in Kumasi, Ghana.

REFERENCE

Molefi Kete Asante. "Okomfo Anokye: Asante priest". Encyclopedia Britannica (www.britannica.com)





75
YORUBA, TWIN FIGURES (IBEJI), NIGERIA
 Three:
 20th c.
 Male Figure
 Carved wood, beads
 11" x 3 3/4" x 2 1/2"

20th c.
 Female Figure
 Carved wood, beads
 11" x 3 3/4" x 2 1/2"

20th c.
 Cowrie Coat Figure
 Carved wood, cloth, cowrie shells
 9 1/2" x 8 1/2" x 6 1/2"
 \$1,000–1,500



77
YORUBA, FEMALE ESHU FIGURE, NIGERIA
 20th c.
 Probably Oyo in origin
 Carved wood, paint
 Without stand: 13" x 3" x 5 1/2"
 \$400–600



78
YORUBA, MALE ESHU FIGURE, NIGERIA
 20th c.
 Carved wood
 Without stand: 17 3/4" x 4 5/8" x 9 1/4"
 \$600–900

These figures of Eshu, the trickster god of the Yoruba, are carved of hard wood in typical Yoruba style. They have proportionally large heads, notably protruding large eyes (in the style of the Oyo region), and the characteristic curved braid.



76
YORUBA, TWIN FIGURES (IBEJI), NIGERIA
 Three:
 20th c.
 Carved wood, beads
 10" x 2", 10" x 3", 10" x 3"
 \$800–1,200

The Yoruba of Nigeria have the highest recorded rate of twin births in the world. The death of a twin or a pair of twins will often prompt the parents to consult an ifa divination priest and commission a sculptor to carve memorial figures called ibeji. Ibeji figures are ritually cared for as if living, by parents or a surviving twin.

79
YORUBA/EDO, VODUN/ORISHA SHRINE VESSEL, NIGERIA
 20th c.
 Gourd, beads, shells, string, fiber
 4" x 7" x 7 1/2"
 A closely related shrine vessel in the Metropolitan Museum of Art is described by scholar Joseph Adande, University of Cotonou, Benin as the property of a vodun or orisha devotee.
 Condition note: Professionally conserved. Details online.
 \$1,000–1,500





80
YORUBA, GELEDE FEMALE FACE AND BODY MASK, NIGERIA

20th c.
 Carved wood, paint
 Without stand: 34" x 16" x 16"
 \$600–900



81
YORUBA, ESHU STAFF (OGO ELEGBA), NIGERIA/WEST AFRICA

20th c.
 Carved wood, cowrie shells
 28" assembled

PROVENANCE
 Helena Rubinstein, New York
 Parke-Bernet Galleries, The Helena Rubinstein Collection,
 21-29 April 1966, Lot 178

 This figure of Eshu is Yoruba. The comb is Asante from
 Ghana. The flute is from Burkina Faso. These pieces are
 intended to be strung together.
 \$500–1,000



82
YORUBA, GELEDE MASK, NIGERIA

20th c.
 Carved wood, paint
 22" x 14" x 14"
 \$300–500



Condition note: Professionally conserved.
 Details online.

83
KPELLE, THREE SPIRIT FIGURES, LIBERIA/GUINEA

Three:
 20th c.
 Carved wood, paint, fibers, hair
 Without stands: Largest 38" x 18" x 19"

PROVENANCE
 Collection of Morton Dimondstein, Los Angeles
 James Willis, San Francisco; Allan Stone Collection,
 New York (acquired from the above in c. 1987)

EXHIBITION
Monuments of African Sculpture in Southern California
Collections, 1972, Santa Ana College Gallery, Santa Ana,
 California

LITERATURE
Monuments of African Sculpture in Southern California
Collections. Santa Ana, CA: Santa Ana College, 1972

While these figures are probably mid-century, they are
 likely traditional.

\$2,000–4,000





84
POWER FIGURES, WEST AFRICA

Three:
20th c.
Fon Power Figure
Carved wood, shells, rope
Without stand: 7" x 2 1/2" x 2"

PROVENANCE
Collection of Morton Dimondstein

20th c.
Power Figure
Carved wood
Without stand: 4 1/2" x 1" x 1"

20th c.
Power Figure
Carved wood
5 1/2" x 1 1/2" x 1 1/2"
\$500-700



85
DJENNE, FIGURE, MALI

A.D. 1200-1400
Terracotta
Without stand: 6" x 5 1/4" x 5 1/2"

PROVENANCE
James Willis, San Francisco, California
Allan Stone Collection, New York
(acquired from the above in January 1985)
Condition note: Testing report online
\$800-1,200



86
HORNED HEADDRESS WITH COWRIES, WEST AFRICA

Early 20th c.
Possibly Dogon or Konkomba
Gourd, cowries, hide, beads, horn, fiber
Without stand: 24" x 9" x 10"
\$300-500

87
CURRENCY, NIGERIA

Two:
Late 19th/Early 20th c.
Afo Hoe Currency
Shaped bronze
24" x 18" x 1"
Late 19th/Early 20th c.
Igbo Currency Coil
Copper/bronze alloy
Without stand: 12" x 4" x 4 3/4"
\$500-700



This carved representation of a buffalo is both a sculpture and a drum known as a slit gong. This block of hollowed wood can make a sound capable of traveling as much as twelve miles. In Central Africa, drums like this were used to transmit messages, but also used to make music during dances. One side of the slit on top is carved out thinly, the other is thicker. When the drum is played, the drummer can produce high or low sounds depending on which side is hit, and the variety of sounds is said to be so great that the drummer may mimic the sound of spoken language. These drums were made to be large and impressive, as they represented the power of spirits in the forest, a power that also belonged to the chief of the village.

REFERENCE

Lobala People, Africa, Collection Highlights, Art, Dayton Art Institute (www.daytonartinstitute.org)



88

LOBALA, BUFFALO-FORM SLIT GONG, CONGO

20th c.
Carved wood
30" x 99" x 22"

PROVENANCE

James Willis, San Francisco
Allan Stone Collection, New York
(acquired from the above in October 1989)

EXHIBITION

The African Drum Form and Sound,
January 10 - February 10, 1990,
James Willis Gallery, San Francisco

\$20,000–40,000

89 | NO LOT



90
KONGO STYLE, COMMUNITY POWER FIGURE (NAIL FETISH), CONGO

20th c.
 Carved wood, metal, fabric, glass
 31" x 15" x 14"

PROVENANCE
 Collection of Elliot Picket

LITERATURE
 Picket, Elliot, *L'Art Africain Conglomere*, Arts Afrique Noire, No. 10, Summer 1974 p. 32, pl. 17

\$600–900



91
KONGO STYLE, ZOOMORPHIC POWER FIGURE (NAIL FETISH), CONGO

20th c.
 Carved wood, metal, nails
 Without stand: 7" x 14" x 5 1/2"

PROVENANCE
 Hotel Drouot, Paris, 15 March 1982, "Art Primitifs", lot 185
 Merton Simpson, New York, Archive #4866
 Allan Stone Collection, New York
 (acquired from the above in April 1986)

Some animal forms of nkonde, such as this one, have anthropomorphic features.

\$400–600



92
KONGO STYLE, PERSONAL POWER FIGURE (NAIL FETISH), CONGO

20th c.
 Carved wood, metal, feathers, nails, shells, cloth
 Without stand: 12" x 4" x 3"

\$500–700



93
KONGO STYLE, PERSONAL POWER FIGURE (NAIL FETISH), CONGO

20th c.
 Carved wood, metal, feathers, nails, buttons, cloth
 Without stand: 12" x 4" x 7"

\$500–1,000



94
LUBA/LENGOLA, PERSONAL POWER FIGURE, CONGO

20th c.
 Wood, cloth, clay
 Without stand: 11 1/2" x 5" x 5"

Nkisi such as this one, adorned with headdresses of clay, were used for healing, protecting, and bringing good fortune to their owners.

\$1,000–1,500

95
VILI-KONGO STYLE, ZOOMORPHIC POWER FIGURE (NAIL FETISH), CONGO

20th c.
 Carved wood, metal
 Without stand: 12" x 26" x 9"

PROVENANCE
 Henri Kamer and Alan Brandt, Paris and New York
 Allan Stone Collection, New York
 (acquired from the above in February 1965)

LITERATURE
 Dumouchelle, Kevin. *Power Incarnate: Allan Stone's Collection of Sculpture from the Congo*. Greenwich, CT: Bruce Museum, 2011, p. 31, cat. 7

\$500–700



96

LUBA-SONGYE, KIFWEBE MASK, CONGO

Early 20th c.
Carved wood
Without stand: 16 1/4" x 9 3/4"

PROVENANCE

Armand Arman, New York
John Giltsoff, London
Allan Stone Collection, New York (acquired from the above in 1981)

EXHIBITION

Power Incarnate: Allan Stone's Collection of Sculpture from the Congo, May 14 - September 4, 2011, Bruce Museum, Greenwich, Connecticut

LITERATURE

Dumouchelle, Kevin. *Power Incarnate: Allan Stone's Collection of Sculpture from the Congo*. Greenwich, CT: Bruce Museum, 2011, Illus p. 49

\$100,000–150,000

The striated face masks known as kifwebe likely originated in what is now the Shaba region of the Democratic Republic of Congo, southeast of the Congo River basin, an area inhabited by both Songye and Luba groups. For this reason, it is not unusual to see a masking tradition that seems to incorporate stylistic elements of both groups. This mask belongs to a small corpus of Luba-Songye masks generally known as being in the 'Mussolini style'; about a dozen masks of the Mussolini workshop are known. It is characterized by a box-like projecting mouth, prominent semi-circular bulbous upper eyelids, the broad triangular nose, and large dominant forehead accentuated with a band extending from the nose across the top of the head. (According to Willy Mestach, among the Songye a man with such protuberant lips was regarded as a strong speaker.) The big eyes, in their turn, may refer to the use of a poisonous drug, which caused an intense swelling of the eyes. The facial surface of this mask is covered by thin, grooved linear incisions; the repetition of the striations evokes movement. Hierarchical and functional distinctions between female and male masks are reflected in color and in sculptural features. This is a female kifwebe mask, though the basic color is dark, which is the usual color of male masks. According to Alain Naoum, female masks (bifwebe bakashi) are known to have appeared on the occasion of a chief's death or investiture and during lunar rites. They played an integral role in the symbolic composition of these rituals by animating life forces through dance, calling the benevolent spirits from the forest and beyond to bring descendants to the villagers. Women, as the bearers of children and therefore good fortune, perpetuated the lineage and simultaneously also the magical essence of buci. Thus the female masks represented the continuity of life and cultural tradition. As documented by anthropologists, the precise functions and roles of these masks have evolved over time, reflecting their complexities and importance within the society. The traditional political organization of the Songye rested on the authority of the chief. In consolidating and bolstering the strength of their rule, chiefs were assisted by two secret men's associations, one practicing witchcraft (buci) and sorcery (masende), and the other, bwadi bwa kifwebe. Bwadi bwa kifwebe was responsible for the performances of the kifwebe masks. Bwadi bwa kifwebe assured the well-being and continuity of the community by enforcing societal laws and appealing to benevolent spirits. This society possessed the power of political and social control, demanded contributions from spectators during its public appearances and could also lease its services to other associations (for example for initiation ceremonies). Since the masqueraders' disguise preserved the anonymity of specific individuals, suspicion of sorcery, which could not be channeled at particular persons of rank, was absorbed by the kifwebe creature. These masks, supplemented by a woven costume and a long beard of raffia were accompanied by singers and dancers. Although their forms, patterns, colors, and behaviors are inspired by and derived from human beings and animals, kifwebe were supports for supernatural beings.

REFERENCE

Barbier-Mueller, Monique. *African Faces, African Figures. The Arman Collection*, New York: Museum of African Art, 1997, pl. 166

Hersak, Dunja. *Songye Masks and Figure Sculpture*. London: Ethnographica, 1995

Morigi, Paolo. *Raccolta di un amatore d'arte Primitiva*. Basel, Switzerland: Kunstmuseum, 1980, 355, pl. 310

Newton, Douglas. *Masterpieces of Primitive Art: The Nelson A. Rockefeller Collection*. New York: Alfred A. Knopf, 1978, p. 82.

Rubin, William. *Primitivism in 20th Century Art. Affinities of the Tribal and the Modern*. New York: Museum of Modern Art, 1984, pl. 173

Songye peoples, Democratic Republic of the Congo, Africa, Collections, Metropolitan Museum of Art ([metmuseum.org](https://www.metmuseum.org))





COLLECTION COMPARABLES

Cincinnati Art Museum, Songye mask (cincinnatiartmuseum.org id 16718977)

University of Iowa, Songye mask (africa.uima.uiowa.edu)

Yale Van Rijn Archive of African Art

Songye Kifwebe female mask ID number 0000300 (Alain Naoum)

Songye Kifwebe female mask ID number 0000301 (Alain Naoum)

Songye Kifwebe female mask ID number 0004982 (Dartevelle)

Songye Kifwebe female mask ID number 0004980 (ex Patric Claes, Peter Loebarth, Jacques Hautelet)

Songye Kifwebe female mask ID number 0002792 (Watson).





97
LEGA, BUTTON HATS, CONGO

Three:
20th c.
Quilted cotton, buttons, beads
9 1/2" x 8"



20th c.
Quilted cotton, buttons, quill attachment
11" x 14"



20th c.
Quilted cotton, buttons, fiber, bird bone
21" x 8 3/4" x 4"
\$800-1,200



101
BEMBE, HUNTING CHARM, CONGO

20th c.
Carved wood, fibers
Without stand: 13" x 5 1/2" x 6"
\$400-600



one of two | both pictured online

102
KUBA MASK AND CEREMONIAL SKIRT, CONGO

Two:
20th c.
Bwoom Helmet Mask
Carved wood
Without stand: 21" x 10 1/2" x 11"
20th c.
Ceremonial Wrap Skirt (Tcaka)
Tie-dyed raffia fabric
23 1/2" x 188"
\$800-1,200



98
PENDE, GIPOGO HELMET MASK, CONGO

20th c.
Carved wood, paint
Without stand: 11" x 11 1/2" x 13"
\$400-600



99
MASK, CONGO (KIVU REGION)

20th c.
Possibly Bembe
Carved wood, paint
Labeled Hans Hess (a private collector from Basel, Switzerland, who collected from the 1950s through the 1970s)
9 1/2" x 6 3/4" x 2 3/4"
\$600-900



100
LUBA, PIPES, CONGO

Two, Late 19th/Early 20th c.:
Carved wood
3" x 3 1/2" x 2"
These fine, hand-held pipes of the Luba people, indigenous to the south-central region of the Democratic Republic of the Congo, show great wear from extensive use.
\$200-300

103
BEMBE STYLE, MALE FIGURE, CONGO

20th c.
Carved wood
Without stand: 23 1/2" x 6 1/2" x 5"
This contemporary male figure is well carved. It is also stylistically atypical.
\$1,000-1,500





104

SONGYE, COMMUNITY POWER FIGURE, CONGO

Late 19th/Early 20th c.

Carved wood, fiber, feathers, beads, rope, horn

Without stand: 39" x 13" x 10"

PROVENANCE

Collected in the 1960s in the DRC (Kabinda Region)

\$20,000–40,000

Throughout the Congo Basin in Central Africa, tribal peoples of the Bantu culture believed that spirits, whether benevolent or malevolent, would interfere in daily affairs. They used objects (wooden figures, clay pots, gourds) to contain these spiritual powers or spirits. An object became a nkishi or nkisi (pl. minkisi / mankishi / zinkisi) when empowered by a ritual specialist (nganga) who filled it with magic and with medicines (bilongo) that gave it the power to intercede between ancestral spirits and the living. The figures essentially served as containers for powerful magic and medicine conjured from organic matter added by the ritual specialists whose knowledge of flora and fauna, understanding of the social order and insight into human nature gave them - and still gives them - powerful ascendancy over the minds of the people and over the imagination of society as a whole. Minkisi safeguard a community's well-being by assuring fertility, protecting against illnesses and witchcraft, providing success in hunting and generally keeping evil at bay. They could also be used for evil, to aid in the misfortune, sickness and death of foes. Collective consultations occurred following specific dreams or nightmares, and recurrently during celebrations. Central African power figures are among the most recognizable minkisi identified with African art. Power figures were collaborative creations of the sculptor and the nganga. The activity of carving was considered profane, and without many strictly proscribed aesthetic requirements, allowed for the sculptor's invention and idiosyncrasy. The nganga then applied medicines or ritual substances and offerings, typically through an animal horn inserted into the crown of the sculpture's head or through a concavity in the stomach. The two main categories of magical figures, community and personal, differ in size and usually in the content of their covering paraphernalia. Personal figures are smaller than community figures and interact with the familiar spirits who are associated with the same transitory, earth-bound realm as the evil, wandering spirits of sorcerers. For the most part the spirits invoked by the personal minkishi are benevolent. Sculpturally, Songye power figures exhibit some of the most elegant and sophisticated forms in all of central African art. Where Kongo carvers maintained certain sculptural formulae according to the nature of the problem requiring the nkisi's assistance, Songye carvers possessed greater artistic freedom and favored powerful expressionism. As a result, Songye power figures are variously menacing, exuberant, mischievous, unruly, and sometimes terrifying. This power figure was made by the Kalebwe, a Songye group situated between Tshofa and Kabinda. In terms of style the Kalebwe-type community figures embody the most distinct and homogenous elements in central Songye figure sculpture. The sharp angles, projections and slight curves are tightly controlled.

REFERENCE

Democratic Republic of the Congo, Africa, Collections, Metropolitan Museum of Art (www.metmuseum.org)

Dumouchelle, Kevin D. *Power Incarnate - Allen Stone's Collection of Sculpture from the Congo*. Greenwich, CT: Bruce Museum, 2011

Hersak, Dunja, "Reviewing Power, Process, and Statement: The Case of Songye Figures," *African Arts*, Summer 2010, Vol. 43, No. 2, pp. 38–51

Hersak, Dunja. *Songye Masks and Figure Sculpture*, London: Ethnographica, 1986, pp. 150, 168-169

Neyt, François. *Songye. La Redoutable Statuaire Songye d'Afrique Centrale*. Antwerp: Fonds Mercator, 2004, p. 174, pl. 135

COLLECTION COMPARABLES

Yale Van Rijn Archive of African Art

Id # 0031686 Songye figure

Id # 0065753 (Montbarbon/Vidal)





105

SONGYE, COMMUNITY POWER FIGURE, CONGO

Late 19th/Early20th c.
Carved wood, horn, beads, metal
Without stand: 48" x 11" x 12"

Condition note: Horn re-attached by professional conservator.

PROVENANCE
Merton Simpson, New York
\$12,000–18,000





106
SONGYE, KIFWEBE MASK, CONGO

Late 19th/Early 20th c.
Carved wood, paint
17 3/4" x 8 3/4" x 12"
This is a male kifwebe mask from the Eastern Songye.
\$800–1,200



one of two | both pictured online

107
POWER FIGURES, CONGO

Two:
Early 20th c.
Songye Male Personal Fetish Figure
Carved wood, metal
10 1/2" x 3" x 3 1/2"

EXHIBITION
Power Incarnate: Allan Stone's Collection of Sculpture from the Congo, May 14 - September 4, 2011, Bruce Museum, Greenwich, Connecticut

LITERATURE
Dumouchelle, Kevin. *Power Incarnate: Allan Stone's Collection of Sculpture from the Congo*. Greenwich: Bruce Museum, 2011. illus. p. 66. cat. no. 43

20th c.
Bembe Figure
Carved wood
6 1/2" x 2" x 2"
\$600–800



108
SONGYE STYLE, COMMUNITY POWER FIGURE, CONGO

Post 1950
Carved wood, horn, shells, beads, fiber, fabric
Without stand: 56" x 15" x 12 1/2"

Condition note: Professionally conserved.

EXHIBITION
Songye Power Figures, November 14, 1995 - February 24, 1996, Allan Stone Tribal Art Museum, New York
Africa: The Art of a Continent, June 5 - September 29, 1996, Solomon R. Guggenheim Museum, New York

\$500–1,000



one of three | all pictured online

109
POWER FIGURES, CONGO

Three:
20th c.
Songye Community Power Figure
Carved wood, beads, string, fiber
34" x 9" x 10 1/2"

PROVENANCE
Jean-Pierre Hallet, Malibu, California
Merton Simpson, New York, Archive #9613

20th c.
Kongo Personal Power Figure
Carved wood, string, fiber
9 1/2" x 3" x 3"

20th c.
Luba-Kusu Power Figure
Carved wood
3 1/2" x 1 1/2" x 1"
\$500–900



110
BAMILEKE, HELMET MASK, CAMEROON (NORTHWEST PROVINCE)

Early 20th c.
Carved wood, human hair and other materials
Without stand: 14" x 12" x 9"
\$5,000–10,000

According to Bettina von Lintig, DPhil.: This mask was worn over his head by a dancer for performances. The wearer's head was further concealed in a hood and he wore a costume. The mask with the outfit made him appear much larger than he actually was.

Several places on the mask show the marks of an experienced local carver and his tools (probably adzes), including on the disproportionately large ears, around the eyes that are set into oval hollows and highlighted with white pigment, and on the inside of the mask that came into contact with the performer's head and has a dark patina (probably rubbed-in soot).

The curves around the eyes which delineate the eyebrows and cheekbones were the artist's minimalist means for imparting expression to the face. The broad mouth with bared teeth has sustained some damage, and the piece generally displays signs of use and local indigenous repairs. An age-encrusted miter-shaped head covering positioned on the top of the back of the head has traces of human hair on it. A metal pin with a remnant of hair and a hole in the convex forehead indicate that considerably more hair was formerly attached to this object. The chin has a similarly encrusted surface and was very probably also decorated with hair. Although the manner in which the eyes, which emerge from kaolin-highlighted hollow areas, and the relatively short nose, are rendered here is not typical of the art style of the Kom area, I nonetheless believe this helmet mask originated there.

It is in some ways similar to an example of an important type of mask from the Kom region called Kam. That mask also has encrusted head and chin coverings that display remains of human hair, and its eyes are similarly highlighted with kaolin. This particular Kam mask dates to about 1900, measures 40 centimeters (15 3/4") in height and is now in the collection of the University of Zurich's Museum of Ethnology in Switzerland (Inv.-Nr. 10065, formerly in the Han Coray collection). It is illustrated in *Kamerun – Kunst der Könige*, Homberger [ed.], page 237, #133.

I have been able to examine "our" helmet mask's patina on a number of photographs. It is very convincing and argues for attributing considerable age to the piece (circa late 19th century). The mask appears to have been "danced" often.

If we do assume the mask is from the Kom Kingdom, then it is a Kam mask from a Juju group. It was worn flat on top of the head of a dancer who leaned forward to show the mask's face to the attending audience. The Kam mask's role in the performance was likened to that of a major family figure. Kam wore a special dance costume that was generally decorated with human hair. It watched over the group's performance and determined its dance style. The Kam masks were subjected to ritual treatment with "magical medicines" and were deemed to have special powers. When the Juju groups acquire new masks, it is with the power of Kam that they had to be invested (Cf. Koloss in Homberger [ed.] op.cit. page 94). The mask under scrutiny here is of a very rare type, and important enough that it would most probably have been replaced with a new one after it was collected.



111
BAMILEKE, BEADED ELEPHANT MASK, CAMEROON
 20th c.
 Glass beads, fiber, cloth
 Without stand: 58" x 17" x 7"
 \$1,000–1,500



112
BAMILEKE, BEADED ELEPHANT MASK, CAMEROON
 20th c.
 Glass beads, fiber, cloth
 Without stand: 45" x 18" x 10"
 \$600–900



113
BAMILEKE, BEADED ELEPHANT MASK, CAMEROON
 20th c.
 Glass beads, fiber, cloth
 Without stand: 60 x 16" x 8"
 \$1,000–1,500



114
CAMEROON GRASSLANDS, ELEPHANT MASK, CAMEROON
 20th c.
 Carved wood
 40" x 14" x 14"
 \$600–900

The elephant, and thus the elephant mask, represent the kings and nobles of the Cameroon kingdoms. It is rarely represented in lineage mask groups. The elaborate elephant masks known as mbap mteng are beaded with human facial features. In performance the mask dances staidly in accordance with its elevated status.



115
BAMILEKE STYLE, BUSH COW MASK, CAMEROON
 20th c.
 Carved wood
 25 1/2" x 13 1/2" x 8 1/2"
 \$3,000–5,000

The Cameroon grassfield kingdoms were organized under a king (fon) and a group of titled nobles, essentially as a hereditary aristocracy. The display and ownership of masks were important indicators of lineage, privilege and prestige. Masks carried symbolically potent imagery, whether transmitted through zoomorphic and anthropomorphic forms or through adornment with costly and prestigious materials such as beads, cowrie shells, or brass. The bush cow (short horn buffalo) represents cunning, bravery and exceptional physical strength. Hunters made a gift of the heads to their king; bush cow skulls were hung over doorways and their horns were made into prestige drinking vessels. This bush cow mask is elegant and strongly sculptural, a good example of how these masks evolved stylistically in the 20th century.

REFERENCE

Northern, Tamara. *The Art of Cameroon*. Washington D.C.: The Smithsonian Institution, 1984, pp. 157 – 162

Northern, Tamara. *Expressions of Cameroon Art*. The Franklin Collection, 1986

116

**KOM, OPENWORK STRUCTURE, CAMEROON
(BAMENDA/AGHEM FUNGOM REGION)**

Early/Mid 20th c.
Carved wood
43" x 23" x 24"

\$30,000–50,000



According to Bettina von Lintig, DPhil.: This object is sufficiently eroded that one can rightfully call it a fragment. It does on the other hand retain many representational components that display powerful artistic qualities. The base is a rendering of a stylized head with expressive eyes beneath brows with hatch mark patterns on them, small and fine ears, and prominent jowls similar to those often seen on the masks of the Cameroonian Grasslands executed in a more sculpturally exaggerated way. (See a photograph by Frank Christol taken in 1925 and a mask from the Kuk area published in Harter 1986, *Arts anciens du Cameroun*, page 39, #20, #19.)

The sculptor who created this object took advantage of the natural growth of a hollow tree trunk and worked with it. A double band of carved patterns encircles the piece immediately over the head. Above that band, a pair of figures, one male and the other female, are carved back to back around the hollow at the center of the sculpture. The figures both have splayed legs and their arms extend upwards supporting the ring that goes around the top of the sculpture. This pose is typical of caryatid and atlas figures that usually support the seat of a throne. In this instance, the figures do not display any visible insignia of rank and appear to represent ordinary subjects. Two masks with an "astonished" look about them alternate between the back-to-back figures and appear to gaze into the distance. One of these masks has a stylized double spider symbol above it (a representation of the earth-spider that is seen as the mediator between ancestors and the living), and the other mask is surmounted by bovine horns. These are esoteric symbols, whose meanings were made known only to initiates.

This object is neither a dance mask nor a throne seat. Its function was probably comparable to that of the outsized masks, which were status or display objects that were shown to audiences on ceremonial occasions (see for example the aforementioned photo by Christol) and were observed, photographed and sometimes collected in a number of Grasslands chiefdoms. The careful and artful way in which the sculptor fashioned this openwork structure and integrated symbols into it known from other Grasslands objects lead us to believe that the work was commissioned from him by a chief or king as one of his insignia objects. Despite its damages and the absence of some of its original elements, it is a rare and fascinating example of an artwork born of the artistic traditions of a highly developed local culture.

The round eyes with broad eyelids and the manner in which the spider symbol is rendered lead me to believe that this object can be attributed to the Aghem Fungom or Bamenda regions of Northwest Province in the Cameroonian Grasslands. It was collected in the 1970s or 1980s and was already in its current weathered state at that time. It may have been out in the open for some time, perhaps on the veranda of a chief's palace for instance. I would consequently deem it likely that it was created in the early to mid-20th century.[1]

[1] The mask maker Bobe Anyadjua of the Kom produced objects with eyes as round as the ones presented here and surrounded by an eyelid as well. He is seen on a photo taken by Gebauer (1979, *Art of Cameroon*, page 88). Gebauer took his black and white photographs between 1935 and 1950 (Vogel in Gebauer 1979, op. cit. XIV). The object under consideration here could be from the same area, which is to say Kom in the Bamenda region.





117
PRESTIGE GROUP, CAMEROON
 Two:
 20th c.
 Bamum Style Pipe Bowl
 Terracotta
 24" x 11" x 11"



20th c.
 Headdress
 Feathers, woven fiber
 20" x 15" x 14"
 \$700–1,100



118
NAMJI STYLE, FERTILITY DOLL, CAMEROON
 20th c.
 Carved wood, beads, metal
 10 1/2" x 5 7/8" x 3"
 \$400–600



119
KEAKA, FEMALE FIGURE (NJOM), CAMEROON
 20th c.
 Carved wood
 Without stand: 12" x 5" x 4"
 \$200–400



120
MAMBILA, ANCESTOR FIGURE (TADEP), CAMEROON
 Late 19th/Early 20th c.
 Carved wood
 Without stand: 25 1/2" x 7" x 7"
 \$8,000–12,000

The Mambila people live in what is now northwestern Cameroon and eastern Nigeria. Mambila religious life centers around ancestor worship. Tadep are Mambila ancestor figures. Tadep honor ancestors, personify a healing spirit, protect, and encourage fertility. They are kept in the entrance way of an ancestor hut watched over by the elders. Tadep figures are carved out of a single piece of soft wood and characteristically painted with red, white and black pigments. They are often carved with either the left hand or both hands raised in a gesture linked to Suaga, the Mambila society of healers who also deal with justice, protection from evil forces, and ritual cleansing.

REFERENCE

Eyo, Ekpo. *Two Thousand Years of Nigerian Art*; Lagos, Nigeria: Federal Department of Antiquities, 1977
 Kerchache, Jacques et al. *Art of Africa*. New York: Harry N. Abrams Inc, 1993, pp. 145-147, pl 52, 57
 Mambila, *African Art*, Virginia Museum of Fine Arts (www.vmfa.museum)

According to Bettina von Lintig, DPhil.: A photograph taken in 1908 by German ethnologist Bernard Ankerman shows an *Mbansie* society orchestra performing in Fumban, the capital of the Bamum Sultanate in the Cameroonian Grasslands. The *Mbansie* society members were high-ranking notables of the palace court. A drum quite similar to the one in lot 121 is seen being played on the right in this photograph (Photo: *Kamerun: Kunst der Könige*, page 28).

This wooden drum with a hide head on the photograph has "legs" which are representations of figures. The photograph only shows one of these support figures, which is holding its hand to its chin in a gesture which is locally considered to express awe and fear of a high-ranking ruler. The latter's subjects had to address him with their hand in this position so that their breath would not reach him. This stylized gesture is observed in many palace art works from the Sultanate.

Attribution/ Description/ Interpretation

The hollow wooden drum under consideration here has a thick hide head very similar to that of the drum on the historical photo. Its "legs" also depict figures, of females as well as of a male court notable holding his hand to his chin in the aforementioned gesture of respect. The designs and symbols that appear on the sides of the drum shell in low relief also argue convincingly for attributing it to Bamum.

Drums played an important role in the social and religious lives of the Grasslands groups. Kings, notables and secret societies all used them to play the rhythmic accompaniments for dance performances not only in Fumban but among the Bamileke and in Cameroon's Northwest Region. Missionary Paul Gebauer observed them in use and wrote: "Drums abound. The giant, slit, talking drums, male and female voiced, transmit the basic patterns of the forest languages. Equally large signal drums placed horizontally or upright, direct the songs and motions of the dancers. Hollow log drums with their skin covered heads are operated vertically, smaller ones are held between the knees. They are tuned." (Gebauer 1979, *Art of Cameroon*, page 66.)

The shell of this drum is covered with fine carving in low relief which is divided into several fields. Spider designs alternating with six "mound" designs (which may represent the entrances to these spiders' burrows) are seen arranged in a band along the lower edge of the shell above the support figures. The spider oracle which these designs may allude to was used as a divination tool for finding the truth and was reserved for use by the king in Bamum. Various symbols are depicted on the drum shell's wide central band: a coiled two-headed python (*mfüet*), the best known royal insignia of Bamum, a double-gong, widely used as a symbol by many Grasslands associations, and another spider motif.

A buffalo head rendered in low relief is also present beside the two-headed python, and it represents a royal household (Cf. Geary, *Kamerun: Kunst der Könige*, page 39). Another area of the shell's surface depicts a dance performance with drummers and dancers. The scene is such that one is inclined to think it may have been created using a drawing as a model. The same is true of the tree and the member of the court next to it that are seen on yet another part of the surface. This individual is wearing a turban and a loincloth and holding a double-gong. What may also be the handle of a *nyi* prestige sword is also seen at his side, along with an element that could represent the sheath for it. All of these things were considered insignia of rank in Bamum.

These various emblems which appear elsewhere on the drum - the two-headed snake, the buffalo head, a spider, and the face of a court member and a double-gong - are repeated again on the band around the shell that is immediately beneath the head. The latter is attached to the drum shell with pegs and decorated with little brass emblems. One of them depicts a frog. The frog or toad design is a sign of royal descent, and of fertility and progeny as well (Cf. Geary, *Op. cit.*, page 54). The drum is thus loaded with symbols which are associated with initiates and whose esoteric meanings are fully understood only by them.

continued, p. 68



121

BAMUM, DRUM, CAMEROON

Early 20th c.
Carved wood, hide, metal
58" x 32" x 32"

\$15,000–25,000



Age/ Significance

The history of the Sultanate of Bamum and its court art are closely related. The use of certain symbols and techniques developed in the 19th century under the rulers of the time. Artistic influences from Tikar and from other parts of the Cameroonian Grasslands were incorporated into the local style. Bamum bordered on the Islamic world and much used trade routes connected it indirectly with the areas around Douala and Calabar on the Atlantic coast.

The iconography and images seen in Bamum art are similar to those of other Grasslands peoples, but the motifs and designs used do have special meanings that are specifically associated with the Bamum hierarchy and worldview. Figural representations remind us of various aspects of royal leadership and that the ruler's sovereignty is founded on the loyalty of his subjects.

The elaborate flat-relief technique carvings on the drums are reminiscent of painted or drawn pictures that became widespread in Bamum as a result of Islamic and then European influences. The rulers of Bamum often looked favorably on innovation and encounters with new ways often became the starting points for processes of appropriation. Already at the beginning of the 20th century, the visual arts became increasingly important for the upper class Bamum both in terms of how they saw themselves and their history, and in terms of their connections with the outside world (see Geary, Op. cit., page 25). A wide variety of both traditional and modern sculpture, historical painting styles, performances, and presentations of objects and people became hallmarks of Bamum identity.

The drum we are examining here displays all the characteristics of early 20th century Bamum art. Paper, pencils and ink all came to Bamum with the Germans, and they opened up new possibilities for two-dimensional expression through painting and drawing (Geary, Op. cit., page 62). My feeling is that the relief work we see on the drum shell reflects strong influences from external styles of painting and drawing combined with local Grasslands iconography. In my opinion, the drum's very classical and culturally characteristic attributes and the fine and detailed rendering of palace symbols make it a valuable and fascinating testament to the art of a society in transformation.



122
CHOKWE STYLE, FEMALE FIGURE, CENTRAL AFRICA

20th c.
 Carved wood, hair, fabric
 13" x 3 1/2" x 3 1/2"

This Chokwe figure is quite similar to one in the collection of the Museum für Völkerkunde in Berlin, Germany. Marie Louise Bastin, an expert on the art of the Chokwe people and other Angolan tribes, believed that figure, collected in 1886, came from the Muzamba school and portrays "the figure of the wife as cook". Clearly the Stone fragmentary figure is later; however, it should not be dismissed as a merely decorative object.

\$1,000–1,500



123
CHOKWE STYLE, PWO MASK, CENTRAL AFRICA

20th c.
 Carved wood, woven fiber
 11 1/2" x 9" x 9"
 \$400–600



124
CHOKWE, PWO MASK, CENTRAL AFRICA

20th c.
 Carved wood
 Without stand: 9" x 7"
 \$400–600



Frank, Christol © Copyright Musé du Quai Branley.
 The Guardians of the Temple: fertility totems, Cameroon, 1917–1928.



125
FERTILITY TOTEM AND MASK, CAMEROON

Two:
 20th c.
 Carved wood
 62 1/2" x 5 1/2" x 5 1/2", 34" x 20" x 23"
 \$800–1,200





126
DOUALA/YAOUNDE, BUSH COW MASK, CAMEROON

20th c.
Carved wood
Without stand: 13 3/4" x 10 1/2" x 13 1/2"

This bush cow mask is not stylistically typical of the Northern Grassfields and may have been danced by the Douala or Yaounde groups to the south.

\$400-600



two of four | all pictured online

127
ASANTE STYLE, KUDUO BOWLS, GHANA

Four:
Mid/Late 20th c.
Cast and incised brass
Largest: 9 3/4" x 6 1/4"

\$400-600



128
BAULE, HEDDLE PULLEY, IVORY COAST

Early 20th c.
Carved wood
Without stand: 9 3/4" x 3 1/4" x 2 1/4"

\$600-800



129
BRASS GROUP, WEST AFRICA

Two:
20th c.
Asante Kudu Container, Ghana
Cast and incised brass
8" x 7 1/4"

20th c.
Senufo Equestrian Ring
Brass
2 3/4" x 1 1/2"

\$200-400



130
FANG, ZOOMORPHIC FIGURE, GABON

20th c.
Carved wood
Without stand: 35" x 9 1/2" x 7 1/2"

This sculpturally imposing object is atypical and therefore its origin and use has been the subject of disagreement. It appears to have surface wear suggesting outdoor exposure; this is not expected in a Fang surface.

\$1,000-2,000



131
FANG STYLE, FEMALE RELIQUARY GUARDIAN, CAMEROON
20th c.
Carved wood
Without stand: 18 1/2" x 5 3/4" x 5"
\$800–1,200



132
BULU/FANG STYLE, MONKEY FIGURE (NGI), CENTRAL AFRICA
20th c.
Carved wood
20" x 11"
\$200–400



133
TOPOKE SHIELDS, CENTRAL/EASTERN AFRICA
Two:
20th c.
Hide, rattan, twine
29" x 16", 32" x 14"
PROVENANCE
Collection of Rosita Roden, Cary, North Carolina
Allan Stone Collection, New York (acquired from the above in May 1997)
These shields appear to have significant age and use.
\$600–1,000





134
MAKONDE, MAPIKO HELMET MASKS, SOUTH AFRICA

Two:
 20th c.
 Carved wood, hair
 Without stand: 9" x 6" x 11"
PROVENANCE
 Merton Simpson, New York, Archive #6020
 Allan Stone Collection, New York (acquired from the above in April 1980)

20th c.
 Carved wood, hair, paint
 Without stand: 10" x 7" x 10"
PROVENANCE
 Merton Simpson, New York, Archive #2366
 Allan Stone Collection, New York (acquired from the above in April 1980)
 \$1,000–1,500



135
MAKONDE, MAPIKO HELMET MASK, SOUTH AFRICA

Two:
 20th c.
 Carved wood, hair, paint
 Without stands: 11" x 10 1/2" x 8", 10" x 6 1/2" x 10"
 \$700–1,100



136
MAKONDE, MAPIKO HELMET MASK, SOUTH AFRICA

20th c.
 Carved wood, paint, woven fabric attached
 Without stand: 34" x 7" x 11"
PROVENANCE
 Merton Simpson, New York, Archive #4941
 Allan Stone Collection, New York
 (acquired from the above in February 1986)
 \$400–600

137
SHIELDS, ETHIOPIA

Three:
 Late 19th/Early 20th c.
 Impressed hide, metal
 26 1/2" x 27 1/4"
 Late 19th/Early 20th c.
 Impressed hide, metal
 19" x 19"

PROVENANCE
 Merton Simpson, New York, Archive #8854B
 Allan Stone Collection, New York (acquired from the above in 1999)

Late 19th/Early 20th c.
 Impressed hide, metal
 28" x 26"

PROVENANCE
 Merton Simpson, New York, Archive #8854A
 Allan Stone Collection, New York (acquired from the above in 1999)
 \$1,200–1,800



one of three | all pictured online

138
SHIELDS, ETHIOPIA

Two:
 Late 19th/Early 20th c.
 Impressed hide, metal
 23 1/2" x 25", 19" x 19" x 7 1/2"
 \$800–1,200



one of two | both pictured online

139
SHIELDS, ETHIOPIA

Three:
 Late 19th/Early 20th c.
 Impressed hide, metal
 23 1/2" x 25", 25" x 26", 22 1/4" x 24"
 \$1,000–1,500



one of three | all pictured online



140

COLONIAL TOPHAT, TANZANIA

20th c.
Woven fiber
13" x 8 1/2" x 13"

This hat, a European form, was catalogued in the Stone inventory as found in Tanzania. Tribal groups would often incorporate colonial forms, like this top hat, into their cultures, assigning power and status to commonplace colonial objects.

\$300–500



141

COPTIC BIBLE, ETHIOPIA

19th c.
Vellum, string, wood
7 1/4" x 7" x 4 1/2"

\$200–400

Oceania

The Ethiopian Empire, also known as Abyssinia, was a kingdom that spanned a geographical area in the current state of Ethiopia. The Ethiopian Orthodox Tewahedo Church has a large and diverse Biblical canon, much of which is written in Ge'ez, an ancient South Semitic language. Books like these are difficult to date; the oldest known are from the 13th century.

142

SAWOS, ANCESTOR FIGURE (MIAN GANDU), PAPUA NEW GUINEA

1st half 20th c.

Carved wood, paint, woven fiber

Without stand: 94 1/2" x 17" x 9"

\$2,000–4,000

The Sawos people of the Middle Sepik River region of New Guinea are divided into a number of clans, each of which is associated with specific ancestors and totemic species. These ancestral and totemic beings are represented by wooden figures kept in the men's ceremonial houses. Wooden figures such as this represent a category of powerful and dangerous ancestral beings called wan or waken and each figure owned by a specific clan is named for an important clan ancestor. Offerings of food and betel-nut were made to these figures before embarking on hunting or warfaring expeditions. They are amongst the greatest known works of Oceanic art. This is a Yatami clan representation of Mian Gandu, the founding ancestor.

REFERENCE

Kjellgren, Eric. *Oceania: Art of the Pacific Islands in the Metropolitan Museum of Art*. New York and New Haven: The Metropolitan Museum of Art, 2007, pp. 74–75

Meyer, Anthony. *Oceanic Art*. Konemann, 1995, pp. 250 and 252, pl. 280

Wardwell, Allen. *Island Ancestors: Oceanic Art from the Masco Collection*. Seattle: University of Washington Press, 1994





143
EWA/KARAWARI STYLE, ANCESTOR FIGURE (ARIPA)
PAPUA NEW GUINEA
20th c.
Carved wood
Without stand: 92" x 6 1/2" x 11"
Condition note: Professionally conserved. Details online.
A later piece, this well-executed, sculptural, life-sized male figure was created to be viewed from the side.
\$800–1,200



144
STANDING SHIELD, PAPUA NEW GUINEA HIGHLANDS
20th c.
Carved wood, paint, metal
65 1/4" x 31 1/4" x 5 1/2"
PROVENANCE
Taylor A. Dale, Santa Fe, New Mexico
Allan Stone Collection, New York
(acquired from the above in November 1996)
\$500–1,000



145
ABELAM, SPIRIT FIGURE (NGGWAL), PAPUA NEW GUINEA
20th c.
Carved wood, paint
47 1/2" x 9" x 6"
\$3,000–5,000

146 | NO LOT

147

FEMALE ANCESTOR FIGURE, FIJI

Early to mid 19th c.
Carved wood
24 1/4" x 11"

PROVENANCE

James T. Hooper, England
Christie's London, *Melanesian and Polynesian Art from the James Hooper Collection*, 19 June 1979, lot 135

James Willis, San Francisco
Allan Stone Collection, New York (acquired from the above in 1989)

\$100,000–150,000

Ancestor figures are physical representations of the dead which could be occupied by ancestral spirits from time to time. They lived in the spirit houses set aside for the dead in Fijian villages. There appear to be two basic types: those intended to stand up, with feet, a base or pegs, and those incorporated into hooks used for suspending offerings. Of the extant corpus, female images considerably outnumber male examples. James Hooper, who probably acquired this figure sometime between 1952 and 1963, is one of the foremost collectors of ethnographic art. Fascinated from childhood by "people from savage lands" and their customs, he formed a small collection of "curios". On his return from the First World War, he continued to acquire ethnographic specimens. Hooper quickly realized that "...most of the objects produced by primitive peoples are becoming increasingly difficult to acquire". The collection he set out to form has been described as the last of the great British collections of art from Africa, Oceania and the Americas. Hooper was primarily interested in Polynesian art, but his collection also encompassed art from Melanesia and Micronesia, and finally Africa and the Americas. Whilst Hooper's collection contained beautiful objects from all of these areas, his favorite was always the art and culture of Polynesia and Melanesia. Hooper's collection continued to be documented after his death in 1971. It was the subject of a book by his grandson Steven Phelps – now known as Steven Hooper. Soon after this book was published, parts of the collection began to be auctioned by Christie's. Between 1976 and 1982 there were at least six auctions of material from the James Hooper Collection at Christie's London. The auctions included African Art from the James Hooper Collection held on 14 July 1976; American Indian Art from the James Hooper Collection held on 9 Nov 1976; Hawaiian and Maori Art from the James Hooper Collection held on 21 June 1977; Melanesian and Polynesian Art from the James Hooper Collection held on 19 June 1979; Oceanic Art From the James Hooper Collection held on 17 June 1980; and Important Tribal Art held on 7 July 1982. This figure was one of a pair of male and female figures sold at the Hooper auction on 19 June 1979 and acquired by James Willis. Willis subsequently sold it in 1989 to Allan Stone for \$120,000. Experts in the field date this figure from the early to mid-19th century, prior to Fijian conversions to Christianity. (Conversions began in 1835 in the east and were more or less complete on the island of Viti Levu and westward, where the figure most likely originated, by the 1870s - a century after British navigator James Cook visited one of the southern Lau islands.)

REFERENCE

Fijian Ancestor figure, Birmingham Museums, The British Museum, A History of the World, BBC 4 (www.bbc.co.uk)

Hooper, J. T. and Burland, C. A. *The Art of Primitive Peoples*. London: The Fountain Press, 1953, p. 11

Hooper, Steve. *Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection*. Hutchinson, 1976, p. 185

Hooper, Steven. *Fiji: Art and Life in the Pacific*. Sainsbury Research Unit for the Arts of Africa, Oceania & the Americas, University of East Anglia, 2016, p. 188

Waterfield, Hermione and King, Jonathan C. H. *Provenance: Twelve Collectors of Ethnographic Art in England, 1760-1990*. Somogy Art Publishers, 2006, p. 111







148

one of two | both pictured online

TAPA CLOTH, PAPUA NEW GUINEA (ORO PROVINCE, COLLINGSWOOD BAY)

Two:

20th c.
Beaten barkcloth
39" x 56", 31" x 69"

PROVENANCE

Collection of Adam Vai Delaney, Papua New Guinea
Allan Stone Collection, New York (acquired from the above in 1997)

\$200-400



149

one of three | all pictured online

TAPA CLOTH, PAPUA NEW GUINEA (ORO PROVINCE, COLLINGSWOOD BAY)

Three:

20th c.
Beaten barkcloth
36" x 63", 25" x 61", 42" x 49"

PROVENANCE

Collection of Adam Vai Delaney, Papua New Guinea
Allan Stone Collection, New York (acquired from the above in 1997)

\$300-900



150

BOWAI WAR CLUBS, FIJI

Two:

19th c.
Carved wood
45" x 3" x 3"

19th c.
Carved wood with incised handle
42" x 2 1/2" x 2 1/2"

\$400-800



151

TOTOKIA WAR CLUBS, FIJI

Two:

19th c.
Carved wood
36" x 10" x 4", 37" x 12" x 4"

\$400-800

Warfare was part of everyday life in Fijian society, with local feuding and bloody civil wars. Clubs were the foremost weapons used in warfare, and the highly diversified array of Fijian war clubs reveals that the Fijian devised a weapon for every type of stroke. Not all clubs were used for warfare, however. Some were for ceremonial exchange, and decorative clubs of the type exclusive to chiefs and priests were handed down as heirlooms. Heavy clubs were used in war; lighter ones were often carved for use in dance.



152

SALI WAR CLUB, FIJI

Late 19th c.
Carved wood
43" x 2" x 12"

\$400-600



153
ASMAT, BONE DAGGER, PAPUA NEW GUINEA
 20th c.
 Cassowary bone and feathers, fiber
 Without stand: 15 1/2" x 8" x 6"
 \$300–500



154
DAGGER, PAPUA NEW GUINEA (SEPIK RIVER)
 20th c.
 Cassowary bone and feathers, fiber
 20" x 6" x 2"
 \$300–500



155
ARAPESH, BRIDE'S PRICE GROUP, PAPUA NEW GUINEA
 Four:
 20th c.
 Talipun currency
 Fiber, pigment, mud, feathers, shells
 Largest: 19" x 7" x 6"
 \$300–500



156
ARAPESH, BRIDE'S PRICE GROUP, PAPUA NEW GUINEA
 Three:
 20th c.
 Talipun currency
 Fiber, pigment, mud, feathers, shells
 Largest: 19" x 7" x 6"
 \$300–500



157
MENDI, SHOULDER SHIELD (ELAYABORR), PAPUA NEW GUINEA
 1st half 20th c.
 Wood, paint
 30 1/2" x 15"
PROVENANCE
 Tambaran Gallery, New York
 Allan Stone Collection, New York
 (acquired from the above in July 1981)
 \$1,500–2,500

Most battles in Melanesia were fought with projectiles (spears, spear throwers, throwing clubs or sticks, stones, and more recently, the bow and arrow). Shields were the defense, often adorned with powerful motifs, color, and symbols to protect the carrier from magic or impart fear in an opponent. Melanesians made cover or parrying shields for use on the move: either rectangular shields of bark (shomo) or wooden shields. Wooden shields came in two forms: oval shields, called wörumbi, and elâyaborr, like the one here, characterized by a wide notch at the top that the wearer would put his arm through, thereby keeping the shield close to his body. Melanesians also made standing work shields (see lot 144), thought to have been used in protecting villages or as stationary cover after a battle has commenced. Papua New Guinea Highlands shields are still being made and used in tribal warfare.

REFERENCE

Shield, Melanesia, New Guinea Arts, Collections, Barbier-Mueller Museum, Geneva, Switzerland. (www.barbier-mueller.ch)
 War Shields and Dance Masks of Papua New Guinea, Western Australian Museum, Government of Western Australia. (<http://museum.wa.gov.au>)



one of two | both pictured online



one of two | both pictured online

158
BASKETRY FANS, SAMOA

Two:
Late 19th/Early 20th c.
Bamboo foundation, painted bark paper, cuscus grass
24 1/2" x 16 1/2", 19 1/2" x 14 1/4"

PROVENANCE
Daniel Brooks, New York
Allan Stone Collection, New York
(acquired from the above in November 1966)

These fans are virtually identical to a fan in the Oldham Collection at the Museum of Fine Arts, Boston. Curators there believe that the museum's fan was likely sold in 1893 at the World's Columbian Exposition in Chicago, Illinois.

\$400-800

159
ABELAM, CHARMS (KARAHUT), NEW GUINEA (MAPRIK)

Two:
20th c.
Woven twine, feathers, shells, boar tusks
12" x 4", 6" x 15"

\$200-400



160
ADMIRALTY ISLANDS, SIASSI BOWL, PAPUA NEW GUINEA

Early 20th c.
Carved wood
10 1/2" x 33 1/4" dia.

PROVENANCE
Daniel Brooks, New York
Allan Stone Collection, New York
(acquired from the above in March 1973)

\$300-500



161
BAILER SHELL PENDANT, OCEANIA

20th c.
Polished shell with string
Without stand: 9" x 7" x 3"

These pendants were worn by men as symbols of status and power.

\$200-400



161a
IATMUL, MASK, PAPUA NEW GUINEA

20th c.
Carved wood, shells
31" x 8" x 4"

Masks like these were worn in ceremonies in which young men impersonated pairs of ancestral brothers and sisters. The mask was shaken to cause invulnerability. The examples with long noses like this one represent men. This is a later mask that is well carved.

\$500-700



162
NUKUMA, MINDJA FIGURE, PAPUA NEW GUINEA

20th c.
Carved wood, paint
Mounted on stand: 47" x 11" x 3"

\$500-700

The Americas



163

ANTHROPOMORPHIC HACHA, MEXICO (VERACRUZ)

A.D. 600-900

Carved stone

Without stand: 8" x 6" x 4 1/2"

\$2,000-4,000

Mesoamerican ballplayers wore protective gear called hachas, palmas, and yokes to protect their hips and abdomens from the impact of the game's solid rubber ball. In painting and sculpture, the yoke is shown worn around the player's hips, the palma or hacha attached at the front. Those used during active play were most likely made of wood or some other light material; stone versions such as this one were worn, if at all, during ballgame related rituals, or placed on display. Hachas vary greatly in form and size, so much so that they qualify as a group only in contrast to the taller and thinner palmas. There are hachas in the form of human or animal heads, full figures, and human hands. Given the distinctive design of each hacha, both those worn and those carved in stone may have served to identify teams or individuals.

REFERENCE

Earley, Caitlin C. "The Mesoamerican Ballgame." *In The Hilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000 (www.metmuseum.org)

Scott, John F., E. Michael Whittington, ed. "Dressed to Kill: Stone Regalia of the Mesoamerican Ballgame". *In The Sport of Life and Death, The Mesoamerican Ballgame*, New York: Thames and Hudson, 2001, pp. 50-63



164
MANTEÑO, INCENSARIO, ECUADOR (MANABI)

A.D. 850-1500
Blackware
20" x 8" x 11"
Condition note: Professionally conserved. Details online.
\$400-600



165
TEOTIHUACAN STYLE, MALE FIGURE, MEXICO

Date unknown
Carved hardstone
18" x 7" x 3 1/2"
Condition note: Professionally conserved. Details online.
Among the sculptural works associated with the ancient city of Teotihuacan are masks and human figures of stone such as this one, rendered almost flat, with simple features and enigmatic expressions. We are not representing this piece to date from A.D. 200-600 because it has not been examined by scholars or tested.
\$400-600



166
REMOJADAS, HEAD FRAGMENT, MEXICO (VERACRUZ)

A.D. 500-800
Ceramic, pigment
7 1/2" x 6 1/2" x 4"
\$400-600



167
NASCA, PRE-COLUMBIAN TAPESTRY FRAGMENT, PERU

A.D. 500-600
Cotton, cameline
10 1/8" x 5 1/2"
\$200-400



168
HUARI, MANTLE FRAGMENT, PERU

A.D. 500-800
Embroidered cameline wool
21" x 21"
PROVENANCE
Andre Emmerich, New York
Allan Stone Collection, New York (acquired from the above in October 1966)
\$1,000-1,500



169
MOUNTED STONE DISCS, CENTRAL AMERICA

Three:
Prior to A.D. 1500
Possibly used as mirrors
Without stands: Largest 8" dia.

PROVENANCE
Anthony Slayter-Ralph, Santa Barbara, California
Allan Stone Collection, New York (acquired from the above in 1987)
\$200-400

Stone artifacts were used as mirrors in Egypt and in some Pre-Columbian cultures and this was the use speculated by Slayter-Ralph. Without additional research it is impossible to conclude with certainty that these objects are mirrors. They might be some other utilitarian object.



171
MOUNTED STONE DISCS, CENTRAL AMERICA

Three:
Prior to A.D. 1500
Possibly used as mirrors
Without stands: Largest 9" dia.

PROVENANCE
Anthony Slayter-Ralph, Santa Barbara, California
Allan Stone Collection, New York (acquired from the above in 1987)
\$200-400



170
JANIFORM STONE ORB

Prior to A.D. 1500
Carved stone
8 3/4" x 8 1/2"

This head has been shown to Pre-Columbian, Oceanic, African, and Indonesian experts without finding a definitive attribution. Believed Pre-Columbian, possibly from Mexico and made traditionally.
\$200-400



172
MAYA STYLE CYLINDER VASE WITH FIGURE

20th c.
Green and black marbled hardstone, pigment
7 1/2" x 7" dia.
\$200-400

Tigre is the colloquial term for tecuane (jaguar). Tigre masks are donned for Tecuane fighting competitions, a form of propitiation, held during the celebration of the Holy Cross in May. Although based in Christianity, the celebration has its roots in pre-Hispanic times. The fighting is considered a crucial aspect in petitioning the deities for rain during the spring planting season and the fighting is fierce. Tigre masks are painted to represent the barrio or town of the participant.



173
TIGRE MASKS, MEXICO

Three:
20th c.
Likely Zitlala, Guerrero
Leather, paint, quills, fiber
Largest: 12" x 17" x 10"
\$700-1,100



173a
ANTHROPOMORPHIC FACE MASK, BOLIVIA

20th c.
Silver alloy
8 1/2" x 7" x 4 1/2"
\$1,000-1,500





174
ANTHROPOMORPHIC MASKS

Two:
20th c.
Possibly Mexican
Carved wood, paint, feathers, fiber
Without stand: 11" x 6 1/2" x 3 1/2"



20th c.
Possibly Mexican
Carved wood, horn
Without stand: 22 1/2" x 20 1/3" x 5 1/4"
\$600–900



175
HEAD AND HEADBAND, SOUTH AMERICA

Two:
Head
20th c.
Carved fibrous wood, fiber
12" x 5" x 7 1/2"

Note: This head has wear suggesting ceremonial use.



Jivaro/Achuar-Shiwiar headband
Toucan feathers, woven fiber
12" x 7" x 4"
\$200–400

176
WAYANA-APARAI, MASK, BRAZIL

20th c.
Wax, modeled clay, palm fronds
Without stand: 67" x 11" x 7"
PROVENANCE
Collection of Rosita Roden, Cary, North Carolina
Allan Stone Collection, New York
(acquired from the above in May 1997)
\$1,500–2,500

The Wayana and Aparai peoples live in proximity in the Amazon basin. Among the cultural rituals they share is the Pono dance, a celebration of the dedication of a new community roundhouse. The Pono dance placates Tamok, an evil spirit associated with illness and death, and purifies the village. The mask's geometrical patterns are reminiscent of the face painting applied to Wayana girls. Their pointed chins recall the pointed base of the central house post, which is thrust into the ground as the last stage in the roundhouse's completion.





177
SHIPIBO, STORAGE VESSEL, PERU
20th c.
Fired clay, paint
28" x 22" x 22"
PROVENANCE
B.C. Holland, Chicago
Allan Stone Collection, New York
(acquired from the above in March 1981)
\$400-600



178
SHIPIBO, STORAGE VESSEL, PERU
20th c.
Fired clay, paint
29" x 32" x 32"
PROVENANCE
B.C. Holland, Chicago
Allan Stone Collection, New York
(acquired from the above in March 1981)
\$300-600



179
SHIPIBO, STORAGE VESSEL, PERU
20th c.
Fired clay, paint
20" x 22" x 22"
\$200-400



The Shipibo produce some of the finest pre-fire, slip-painted earthenware pottery in the world. The Shipibo are also notable in that they are one of the few indigenous groups in which the primary artists are women. These patterned pots are known to date to at least A.D. 800.



180
SHIPIBO, EFFIGY STORAGE VESSEL, PERU
20th c.
Fired clay, paint
16" x 29 1/2" x 29 1/2"
\$800-1,200

181
SHIPIBO, EFFIGY STORAGE VESSEL, PERU
20th c.
Fired clay, paint
33" x 19" x 19"
\$1,000-1,500

182
SHIPIBO, EFFIGY STORAGE VESSEL, PERU
20th c.
Fired clay, paint
41" x 18" x 17"
\$1,000-1,500





183
APACHE, DOUBLE-SIDED SADDLE BAG, SOUTHWEST (N.A.)

20th c.
 Rawhide, cloth, pigment
 96" x 18"

PROVENANCE
 Trotta-Bono American Indian Art,
 New York
 Allan Stone Collection, New York
 (acquired from the above in May 1984)
 \$500-700



184
KWAKIUTL, POTLACH-NVOTKA MAT, NORTHWEST (N.A.)

1st half 20th c.
 Framed, cedar, pigment
 64" x 36"

Contemporary artists of the Northwest Coast continue their ancestral tradition of making cedar mats for utilitarian and decorative purposes. The iconography here suggests souls caught and killed by sea creatures.

\$200-400



185
GHOST DANCE STYLE DRESS, GREAT PLAINS (N.A.)

20th c.
 Linen or cotton, pigment
 52" x 48"

Muslin and hide ghost dance garments are very collectible and consequently find an enthusiastic market when they become available. Our research reveals this particular shirt to be stylistically aberrant and not made for ceremonial use.

\$500-700

186
SIOUX, BEADED CRADLEBOARD, GREAT PLAINS (N.A.)

Late 19th c.
 Rawhide, paint, glass beads, sinew
 Without stand: 22" x 7" x 10"

Condition note: Professionally conserved.
 Details online.

\$4,000-6,000



Cradleboards are a type of protective baby carrier, historically used by the indigenous peoples of North and Central America. They enabled a mother to carry her child on her back, strap it to the side of a horse, or lean it against a tree or building. The stiff wooden baseboard protected the baby's spine in its first few months of life, whilst the hood provided shade from the sun or shelter from wind and rain. Many elders believed cradleboards 'socialized' infants when worn because they bring the child to the eye level of the adults. This example was made by a member of the Sioux, a confederation of seven related tribes of the Great Plains region of North America.

REFERENCE

Cradleboard, Pitt Rivers Museum, Oxford University (<http://oxuni.museum>)



187
PEYOTE FAN, NORTH AMERICA
 20th c.
 Glass beads, metal, leather, string
 15" x 1 3/4"
 \$300-500



188
MOGOLLON, MIMBRES BOWL, SOUTHWEST
 A.D. 1050-1300
 Fired clay, paint
 6" x 13" x 9 3/4"
 This is a fine and large example of the Mimbres classic black-on-white geometric style.
 \$300-500

189
TOY BEADED CRADLE AND DOLL, GREAT PLAINS (N.A.)
 20th c.
 Wood, beads, leather, metal, cloth
 8 1/2" x 3" x 2"
 \$200-400



191
BEADED GROUP, GREAT PLAINS (N.A.)
 Two:
 Post 1880
 Crow bag (possibly a sheath)
 Leather, cloth, beads, sinew
 9 1/2" x 9" x 1/4"
PROVENANCE
 Parke Bernet Galleries, 19 November 1971,
 Sale 3271, Lot 157

190
BEADED POUCHES, NORTH AMERICA

Three:
 Late 19th c.
 Two Mohawk (Eastern Woodlands, N.A.)
 Cloth, beads, sinew
 5" x 6", 5 1/2" x 5" (framed together)
 Ca. 1930
 Apache (Southwest, N.A.)
 Rawhide, beads, string
 17" x 9"
 A finely beaded bag that certainly predates World War II and exemplifies the artistry of Apache beadwork.
 \$800-1,200



Ca. 1900
 Prairie Style Apron or Breechcloth
 Cloth, beads, sinew
 15" x 18"
 \$500-900



192
HOPI TABLETAS, SOUTHWEST (N.A.)
 Two:
 1st half 20th c.
 Carved wood, leather, string, paint
 Without stand: 21" x 13 1/2" x 9"



1st half 20th c.
 Carved wood, string, paint (double-sided)
 15" x 24"
 \$700–1,100



193
CLAN HAT, NORTHWEST COAST (N.A.)
 1st half 20th c.
 Carved wood, paint, hair, leather, mother of pearl
 14" x 13" x 13 1/2"
EXHIBITION
Animals, May 22 - July 15, 2003, Allan Stone Gallery,
 New York
 \$600–900



194
IROQUOIS, HUSK FACE MASK, EASTERN WOODLANDS (N.A.)
 Early 20th c.
 Woven corn husks
 Without stand: 18 1/2" x 9 1/2" x 5"
 \$400–800



195
OCTOPUS BAG, NORTHWEST (N.A.)
 Late 19th c.
 Possibly Tlingit
 Cloth, beads
 Framed: 24" x 9" x 1/2"
 \$500–1,000



196
BANDOLIER BAG, WOODLANDS (N.A.)
 Early 20th c.
 Cloth, beads
 Framed: 41" x 14" x 1"
 \$500–1,000

Asia



197

TORAJA, ZOOMORPHIC SARCOPHAGUS (ERONG), CELEBES

Late 19th/Early 20th c.
Carved wood, bone, horn, nails
37" x 93"

PROVENANCE

Douglas Dawson Gallery, Chicago, Illinois
Allan Stone Collection, New York (acquired from the above in October 1999)

\$10,000–15,000

The Toraja bury their dead according to status within the community. Boat shaped coffins are reserved for the elite while the middle rank and lower rank have buffalo and pig shaped sarcophagi respectively. Depending on the status of the deceased, the funerals require extensive planning and, in some cases, days to complete. Funerals serve as arenas for material exchange and are also occasions for the confirmation in death of the rank and role of the deceased and his or her close kin.

REFERENCE

Feldman, Jerome. *The Eloquent Dead: Ancestral Sculpture of Indonesia and Southeast Asia*. Los Angeles Museum of Cultural History, 1985, p. 129



198
IFAGAO, RICE DEITY FIGURE (BULUL), PHILIPPINES
 20th c.
 Carved wood, cloth belt
 25" x 7" x 4"
 \$400-600



199
NAGA, HAT, INDIA/BURMA
 Early 20th c.
 Woven fiber, shell, horn, goat hair, human hair
 Without stand: 18" x 11" x 7 1/4"
 A fine example in good condition.
 \$300-500



200
NAGA, HAT AND NECKLACE, INDIA/BURMA
 Two:
 Hat
 Early 20th c.
 Woven fiber, goat hair, human hair
 Without stand: 10" x 13" x 7"
 Necklace
 Early 20th c.
 Teeth, beads, fiber
 Without stand: 19" x 12" x 3"
 \$500-900



201
LINGAM STONE, INDIA (Attr.)
 Date/origin unknown
 Marbled stone on base
 Orb: 16" x 8"
 \$100-200



202
NAGA, HEADDRESS AND PECTORAL, INDIA/BURMA
 Early 20th c.
 Likely Tangkhul group
 Carved wood, feathers, hair, seeds, brass
 Without stand: 60" x 23" x 8"
 This style of headdress is one of the most spectacular amongst all the Naga tribes, likely worn by the Tangkhuls of India and Myanmar (Burma).
 \$1,500-2,500

The Naga are an ethnic minority of hill tribes living in Northeast India and Burma. Spears such as these belong to the group of ceremonial insignia which mark the Naga warrior's status. The right to display these spears is granted by the elders to men who have demonstrated valor by taking a head, burning an enemy's village or through other acts viewed as worthy.



203
NAGA, SPEARS, INDIA/BURMA
Three:
Late 19th/Early 20th c.
Carved wood, hair
55" x 2" x 2", 51" x 3" x 3", 53" x 3" x 2"
\$500-1,000



204
NAGA, SPEARS, INDIA/BURMA
Four:
Late 19th/Early 20th c.
Carved wood, hair
51" x 3" x 3", 61" x 2" x 2", 49" x 2" x 2", 54" x 2" x 2"
\$800-1,200



205
NAGA, HEADDRESS AND PECTORAL, INDIA/BURMA
Early 20th c.
Likely Tangkhul group
Carved wood, feathers, hair, seeds, brass
Without stand: 61" x 38 1/2" x 9"
\$1,500-2,500



206
NAGA, HEADDRESS, INDIA/BURMA
 20th c.
 Carved wood, fiber, leather, hair
 Without stand: 20 1/2" x 18 1/2" x 8 1/2"
 \$800–1,200



207
SANTAL/ORISSA, BIRD MASK, INDIA
 Late 19th/Early 20th c.
 Carved wood
 Without stand: 11" x 28" x 6"
PROVENANCE
 Singkiang, New York
 Allan Stone Collection, New York (acquired from the above in October 1996)
 It is difficult to determine which spirit is represented in this mask; however, it has been used ceremonially and was made for traditional purposes.
 \$400–600



208
ISLAMIC STYLE SHIELDS, INDIA/IRAN
 Three:
 Late 19th/Early 20th c.
 Riveted brass
 24" x 24" x 7", 14" x 14" x 2", 12" x 12" x 1 1/2"
 \$1,200–2,000



209
SHIVA SCULPTURE, SOUTH INDIA
 16th c.
 Bronze
 40" x 18" x 12"
PROVENANCE
 Graham Gallery, New York
 Allan Stone Collection, New York (acquired from the above in 1973)
 \$800–1,200



210
FLORES COUPLE (ANA DEO), INDONESIA

Late 19th/Early 20th c.
 Carved wood, paint
 Without stands: 24" x 7" x 5"

PROVENANCE

James Willis, San Francisco
 Allan Stone Collection, New York (acquired from the above in November 1986)

LITERATURE

Feldman, Jerome. *The Eloquent Dead Ancestral Sculpture of Indonesia and Southeast Asia*. Los Angeles: UCLA, 1985. illus.

EXHIBITION

The Eloquent Dead Ancestral Sculpture of Indonesia and Southeast Asia, October 8 – November 24, 1985, Frederick Wright Art Gallery, Los Angeles

\$15,000–25,000

The Nage people of central Flores are known for their wood sculptures, collectively called ana deo. These ancestor figures take the form of freestanding paired male and female figures. While serving a protective function, their presence also proclaimed that the owner had erected a shrine in the village to honor his clan ancestors. Carved arms bent at the elbows extend forward, with the palms of the hands facing upward. The meaning of this gesture is not known. It could indicate the couple's request for veneration, possibly an offer of protection and beneficence, or a gesture of supplication.

REFERENCE

Schefold, Reimar, ed. *Eyes of the Ancestors: The Arts of Island Southeast Asia*. Dallas: Dallas Museum of Art, 2013, p. 238

COLLECTION COMPARABLES

Feldman, Jerome. *The Eloquent Dead: Ancestral Sculpture of Indonesia and Southeast Asia*. Los Angeles, Museum of Cultural History, 1985, frontispiece (male and female figures, Flores Wood, 159 cm and 156 cm, private collection)

Pair of figures, Ex-Irwin Hersey collection (significantly smaller than the Stone couple)

Pair of figures, Wallace Collection, Singapore (again, significantly smaller than the Stone couple) (<http://www.wallacetribe.com/ancestor-couple-ana-deos-2/>)

Female Ancestor Figure (Ana Deo), ILE2012.30.132, Promised gift of Thomas Jaffe, Indo-Pacific Art, Collections, Yale University Gallery, New Haven, CT, (stylistically very similar to the Stone couple)





211
TORAJA, HEADHUNTER NECKLACE (TORA-TORA), INDONESIA
 Early 20th c.
 Crocodile teeth, boar tusks, wood beads, fiber
 7" x 14 1/2" x 9 1/2"
 \$600–900



212
SUMBESE, SADDLE, INDONESIA
 Early 20th c.
 Carved wood
 Without stand: 18" x 10" x 9"
PROVENANCE
 James Willis, San Francisco
 Allan Stone Collection, New York
 (acquired from the above in March 2001)
 \$300–500



213
TORAJA, HEADHUNTER NECKLACE (TORA-TORA), INDONESIA
 Early 20th c.
 Crocodile teeth, boar tusks, wood beads, fiber
 9" x 14" x 2"
 \$500–700



214
SUMBESE, BEADED BAG, INDONESIA
 Late 19th/Early 20th c.
 Cloth, beads, metal
 13" x 9"
 This bag probably contained a rajah's betel nut and the paraphernalia needed for chewing it. An ancestor figure dominates the beaded imagery.
 \$200–400



215
DAYAK, ANCESTOR FIGURE (HAMPATONG), BORNEO
 Early 20th c.
 Carved wood
 Without stand: 43" x 47" x 5"
 \$1,000–1,500

216
DAYAK, ANCESTOR FIGURE (HAMPATONG), BORNEO
 Late 19th/Early 20th c.
 Carved wood
 Without stand: 52 1/2" x 9"
 \$600–800

217
DAYAK, ANCESTOR FIGURE (HAMPATONG), BORNEO
 20th c.
 Carved wood
 Without stand: 48" x 23" x 3"
 Condition note: Professionally conserved. Details online.
 \$1,000–1,500



218
HIMALAYAN MASK, NEPAL OR TIBET
Late 19th/Early 20th c.
Carved wood
11" x 6 1/4" x 6 7/8"
\$400-600



219
HIMALAYAN MASK, NEPAL OR TIBET
Late 19th/Early 20th c.
Carved wood
7 5/8" x 5 1/2" x 4"
\$400-600



220
HIMALAYAN MASK, NEPAL OR TIBET
Late 19th/Early 20th c.
Carved wood
7" x 4 7/8" x 2 1/8"
\$400-600



221
HIMALAYAN MASK, NEPAL OR TIBET
Late 19th/Early 20th c.
Carved wood
8 7/8" x 11 3/4" x 4 7/8"
\$400-600



222
HIMALAYAN MASK, NEPAL OR TIBET
Late 19th/Early 20th c.
Carved wood
13" x 8" x 3"
\$1,000-1,500

In the Himalayan region of Nepal and Tibet the tradition of wearing masks descends from animistic tribes who worshiped the spirit guardians of the mountains. Shamans - the intermediators between the human and spirit worlds - wore masks like these during rituals meant to protect their villages, heal disease or exorcise evil. Animist masks were also used during theatrical representations and ceremonies dedicated to ancestors.



223
HIMALAYAN MASK, NEPAL OR TIBET
 Late 19th/Early 20th c.
 Carved wood, hair, metal
 13" x 8" x 6"
 \$400-600



one of two | both pictured online

224
HIMALAYAN MASKS, NEPAL OR TIBET
 Two:
 Late 19th/Early 20th c.
 Carved wood, hair
 10" x 6" x 3", 13" x 8" x 5"
 \$500-900

225 | NO LOT



227
HIMALAYAN MASK, NEPAL OR TIBET
 Late 19th/Early 20th c.
 Carved wood
 12" x 7" x 5 1/8"
 \$500-1,000



228
HIMALAYAN MASK, NEPAL OR TIBET
 Late 19th/Early 20th c.
 Carved wood
 9 3/8" x 5 3/4" x 3 3/4"
 \$500-1,000



226
HIMALAYAN MASKS, NEPAL OR TIBET
 Two:
 Late 19th/Early 20th c.
 Carved wood, hair
 11" x 7 1/2" x 5", 10" x 6" x 3"
 \$400-800

Tribal Art from Other Owners



229

EJAGHAM/EKOI, HEADCREST, NIGERIA

Late 19th/Early 20th c.
Carved wood, stretched skin, woven fiber
Without stand: 7" x 11" x 6"

PROVENANCE
Collection of Morton Lipkin, London
Private Collection

\$5,000–7,000





230
MAMBILA, SUAGA HELMET MASK, NIGERIA
1st half 20th c.
Carved wood, paint
Without stand: 21"
PROVENANCE
Collection of Morton Lipkin, London
Private Collection
\$1,500–3,500



231
WINIAMA, MASK, BURKINA FASO
1st half 20th c.
Carved wood, paint
23 1/2" x 13" x 4 1/2"
PROVENANCE
Collection of Morton Lipkin, London
Private Collection
\$1,000–2,000



232
MUMUYE, TUTELARY GUARDIAN FIGURE, NIGERIA
1st half 20th c.
Carved wood
Without stand: 27" x 6" x 4"
PROVENANCE
Collection of Morton Lipkin, London
Private Collection
\$1,500–3,500



233
MENDE, FEMALE FIGURE (MINSERE), SIERRA LEONE
Early 20th c.
Carved wood
Without stand: 24" x 6"
PROVENANCE
Collection of Morton Lipkin, London
Private Collection
\$2,000–4,000



234
YORUBA, DIVINATION BOWL, NIGERIA

Early 20th c.
Carved wood
17" Dia.

PROVENANCE
Collection of Morton Lipkin, London
Private Collection

\$3,000–5,000

This bowl is a commission for a babalawo, a specialist in the practice of Ifa divination. The bowl, used for the storage of materials used in consultation with clients, combines historical motifs and modern visual metaphors. In Ifa divination, the messenger god Eshu travels between this world and the divine realm to convey advice to prayerful supplicants.

REFERENCE

Nigeria, Collections, Africa and Oceania, Museum of Fine Arts Boston (www.mfa.org)





235
YORUBA, TWIN FIGURES (IBEJI), NIGERIA
 Two:
 Early 20th c.
 Male and female pair
 Carved wood, beads
 Largest 12 1/2" x 3"
 \$750–1,500



236
YORUBA, TWIN FIGURES (IBEJI), NIGERIA
 Two:
 Early 20th c.
 Male and female
 Carved wood, beads, shells
 Largest 12" x 3"
PROVENANCE
 Collection of Morton Lipkin, London
 Private Collection
 \$750–1,500



238
YORUBA, TWIN FIGURES (IBEJI), NIGERIA
 Two:
 1st half 20th c.
 Male and female
 Carved wood, cloth, cowries, beads
 Largest 10 1/2" x 10" x 3"
PROVENANCE
 Private Collection
 \$1,000–2,000



237
BAULE, MALE FIGURE, IVORY COAST
 1st half 20th c.
 Carved wood, hair, metal
 Without stand: 10" x 1 1/2" x 2"
PROVENANCE
 Collection of Morton Lipkin, London
 Private Collection
 \$500–1,000



239
YORUBA, SHANGO STAFF, NIGERIA
 1st half 20th c.
 Carved wood
 Without stand: 13 1/2" x 5"
PROVENANCE
 Collection of Morton Lipkin
 Private Collection
 \$1,000–2,000



240
IGBO, PERSONAL SHRINE FIGURE (IKENGA), NIGERIA
1st half 20th c.
Carved wood
29" x 5" x 4"
PROVENANCE
Collection of Morton Lipkin, London
Private Collection
\$1,500–3,500



241
IJO/IJAW, WATER SPIRIT MASK, NIGERIA
Late 19th c.
Carved wood, paint
Without stand: 23" x 7"
PROVENANCE
Collection of Morton Lipkin, London
Private Collection
\$1,500–2,500



242
TIV, IHAMBE GUARDIAN FIGURE, NIGERIA
1st half 20th c.
Carved wood
Without stand: 22 1/4" x 8" x 5"
PROVENANCE
Collection of Morton Lipkin, London
Private Collection
\$2,000–4,000



243

HOLO, HELMET MASK, CONGO

1st half 20th c.
Carved wood, paint, raffia
Without stand: 16" x 10"

PROVENANCE
Private Collection
\$7,000–10,000

In the 19th century, the Holo people fled from the Luba to the western environs of the Congo and the eastern shore of Lake Tanganyika in Tanzania. The Holo were important middlemen in the slave trade. When this trade collapsed, warfare decimated the tribe. These Holo helmet masks are quite rare. Although they are stylistically similar to the Suku masks of this form, the Holo have a close cultural affinity with the Luba. This very rare mask, which has a shared influence with the Suku, Pende and even the Chokwe complex, compares quite favorably to those cited below.

AUCTION COMPARABLES

Sotheby's New York, 14 November 1989, Lot 220

Loudmer Paris, 24 April 1997, "Arts Primitifs", Lot 78

COLLECTION COMPARABLES

Herreman, Frank, ed., Petridis, Constantijn, ed. Face of the Spirits: Masks from the Zaire Basin. Martial & Snoeck, 1995, pl. 8

Holo mask exhibited in Olivier Klejman, "Masques D'Afrique Centrale", 2 December 2006 - 7 January 2007





244
HEMBA, ADROSED FIGURAL STOOL, CONGO
1st half 20th c.
Carved wood, metal
19" x 10" Dia.
PROVENANCE
Collection of Morton Lipkin, London
Private Collection
\$2,000–4,000

Throughout much of Africa, the seats of leaders are important symbols of power and authority. Among the Hemba and Luba, rank and title are indicated by the progressive ascension to more prestigious forms of seating. The main function of this caryatid stool was not to serve as a seat, but rather as a receptacle for the chief's spirit. Stools are such potent emblems that they are often kept secretly in a different village from their possessor's home to diminish the possibility of their theft or desecration. The infrequency with which these stools are viewed reinforces the idea that they are intended not for human eyes (at least not primarily), but for those of the spirit world.



245
SONGYE, PERSONAL POWER FIGURE, CONGO
1st half 20th c.
Carved wood
Without stand: 15 1/2" x 5" x 4"
PROVENANCE
Collection of Cecil A. Ray, Jr., Dallas, Texas
Private Collection
\$2,500–5,000

246

MOSSI, FEMALE FIGURE, BURKINA FASO

Late 19th/Early 20th c.
Carved wood
17" x 6"

PROVENANCE

Collection of Morton Lipkin, London
Private Collection

\$3,000–5,000

Among the Mossi peoples in Burkina Faso, society is composed of two important strata. Nakomse (a political elite) is descended from mounted warriors who arrived in the late fifteenth century, and a large class of nyonyose (commoners) is descended from the original inhabitants of the region. Sculpted wooden figures are used by both groups, but the most important of figures is a standing female figure commissioned by every influential nakomse chief. She serves as a symbol of his office while he is alive, and as a memorial to a reign after his death. Stylistically, this well-carved standing female figure should probably be identified as Mossi. It is quite late and shows very little traditional use.

REFERENCE

Roberts, Mary Nooter. *Women and Political Power*, Art and Life in Africa. The Stanley Collection, Stanley Museum of Art, University of Iowa (<https://africa.uima.uiowa.edu>)





247
BINJI, FIBER MASK, CONGO

1st half 20th c.
Raffia, cloth, and bone
Without stand: 15" x 28"

PROVENANCE
Private Collection

This is a rare mask due to the speed of material degradation common in tropical climates. This mask was worn by the leader of initiation ceremonies; initiates wore lesser masks.

\$1,000–2,000



248
CHOKWE, FEMALE FIGURE, CENTRAL AFRICA

Early 20th c.
Carved wood.
12 1/2" x 4" x 3"

PROVENANCE
Collection of Morton Lipkin, London
Private Collection

\$500–1,000



249
SUKU, KHOLUKA HELMET MASK, CONGO

Early 20th c.
Carved wood, paint, raffia, fiber
Without stand: 29" x 13"

PROVENANCE
Collection of Morton Lipkin, London
Private Collection

\$1,500–3,500



250
LOZI, ELEPHANT FIGURE, ZAMBIA/ZIMBABWE
 1st half 20th c.
 Carved wood
 15" x 4 1/2"
PROVENANCE
 Collection of Morton Lipkin, London
 Private Collection
 \$500–1,000



251
KAMBA, MALE FIGURE, KENYA
 1st half 20th c.
 Carved wood, fur, cloth, beads, metal
 9" x 4"
PROVENANCE
 Collection of William W. Brill
 Private Collection
 \$200–400



252
SUKU, CEREMONIAL WINE CUP, CONGO
 Early 20th c.
 Shaped wood, double-lipped, etched with face
 5" x 2 1/2"
PROVENANCE
 Collection of Morton Lipkin, London
 Private Collection
 \$300–600



253
KIOWA, LEDGER DRAWING, GREAT PLAINS
 Late 19th/early 20th c.
 Pencil and crayon on lined paper with English calligraphy
 script in ink (framed)
 13 1/2" x 8" (Image), 18" x 12 1/2" (Frame)
PROVENANCE
 Private Collection, Pennsylvania
 \$2,000–3,000

Ledger drawings are so-called because of the paper on which they were drawn, typically from account books. The top edge of the paper used in lot 253 (on the right as shot) evidences that it was removed from a book. As a genre, ledger drawing is a continuation of traditional pictorial art originally painted on buffalo hide robes and tipi covers recording battles, heroic deeds, ceremonies, and everyday customs of Plains Indians as their way of life passed into history. In contrast to the traditional hide paintings, however, much of the ledger art was executed by artists held on reservations or in prison in the last third of the 19th century, using the tools and materials of a foreign culture—crayons, pencils, and paper. When young Plains warriors learned to draw in this new style, the pictures they made were incorporated into the war-honors system of Plains life. The men then memorialized their deeds in pictures that they used with their oral recollections of bravery and battle, victory and loss. Some of the best-known ledger art was created at Fort Marion, in Saint Augustine, Florida where seventy-two Cheyenne, Kiowa, Comanche, Arapaho, and Caddo men were imprisoned between 1875 and 1878. Encouraged to draw by their military captors, twenty-six of the prisoners, mostly Cheyenne and Kiowa, produced hundreds of drawings and a number of books detailing their former lives, as well as their new lives as prisoners and students.

REFERENCE

Texas Beyond History, College of Liberal Arts, The University of Texas at Austin (www.texasbeyondhistory.net)
 Keeping History: Plains Indian Ledger Drawings, Albert H. Small Document Gallery, Smithsonian National Museum of American History (<http://americanhistory.si.edu>)



254
HOPI, TABLETA, SOUTHWEST
 20th c.
 Carved wood, paint (double-sided), leather
 Without stand: 14" x 16"
PROVENANCE
 Private Collection
 \$400–600

255
INUIT, STONE CARVINGS, NORTHWEST (N.A.)
 Three: 20th c.
 Stone carvings of figures holding seals
 Tallest: 10 3/4"
PROVENANCE
 Christie's, New York
 Private Collection
 \$600–800



256
BATAK, STAFF, NORTH SUMATRA
 Early 20th c.
 Carved wood, metal, hair
 64" x 1 1/2"
 \$1,000–2,000

When performing ritual ceremonies, Batak datu (religious specialists) frequently employed ritual staffs known as tunggal panaluan. The supernatural power of the staff assisted in curing ceremonies, divination, malevolent magic, and other tasks.





257
SAWOS, SAGO (KAMANA) BOWLS, PAPUA NEW GUINEA
 Two:
 20th c.
 Fired clay, pigment
 11" Dia. x 7"
PROVENANCE
 Collection of Evan Maurer
 Private Collection
 \$200-400



258
ABELAM, BASKETRY MASK, NEW GUINEA
 20th century
 Woven fiber, mud, pigment
 10" x 8 1/2"
PROVENANCE
 Private Collection
 \$100-200

One of the major focuses of ceremonial life among the Abelam people of northeast New Guinea is the competitive growth and exchange of long yams - massive tubers that can be as much as twelve feet long. Men who are consistently able to give their partners longer yams than they receive gain great prestige. The finest long yams are essentially transformed into human images, decorated in the manner of men in full ceremonial regalia and adorned with specially made masks such as this one, which are made exclusively for yams and are never worn by humans.



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Noon–1:00 | lots 1–85

1:00–2:00 | lots 86–170

2:00–3:00 | lots 171–258

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bidding increments during the auction for a particular Lot at the auctioneer's sole discretion.

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- \$25 until \$500 is reached
- \$50 until \$1,000 is reached
- \$100 until \$3,000 is reached
- \$250 until \$5,000 is reached
- \$500 until \$10,000 is reached
- \$1,000 until \$30,000 is reached
- \$2,500 until \$50,000 is reached
- \$5,000 until \$100,000 is reached
- \$10,000 over \$100,000

12. Auctioneer's Determination Final

A Lot will be sold to the highest bidder as determined in the sole and exclusive judgment of the auctioneer. The auctioneer will also have the sole and exclusive power and authority to: a) resolve any disputes between bidders; b) determine whether to

pass or re-offer a Lot for sale; c) reject or challenge any bid or advance in the bidding; d) exclude any bidder from the auction and/or auction premises; and e) otherwise regulate the bidders, the bidding and the bidding increments.

13. Successful Auction Bids

Upon the fall of the auctioneer's hammer an agreement for the sale of the Lot is created between the successful bidder and the consignor.

14. Auction Results

Preliminary auction results will be available online shortly after each auction at www.ragoarts.com. Final auction results will be available as soon as the Auction House has audited and verified all sales/bids, usually within one day of an auction.

15. Invoicing, Buyer's Premium and Sales Tax

All successful bidders will be sent invoices by e-mail or mail (if we do not have an email address on file) within two business days following an auction.

We charge a buyer's premium on each Lot sold in amount equal to: 25% of the hammer price up to and including \$250,000; and 20% on that part of the hammer price above \$250,000 (the "Buyer's Premium").

Successful Bidders who bid through third party online bidding platforms pay the Buyer's Premium and a surcharge that offsets the fee levied by the third party online bidding platform on the Auction House. For more details on this surcharge, see the Terms of Sale posted with each of our auctions on your online bidding platform of choice or call us at 609-397-9374.

The Auction House will collect New Jersey sales tax on all Lots picked up from the Auction House's New Jersey premises or shipped to a New Jersey address.

16. Payment of the Purchase Price and Transfer of Title

The hammer price, the Buyer's Premium, any applicable surcharges or fees and taxes shall be added together to comprise the total purchase price for each Lot (the "Purchase Price"). Payment of the Purchase Price in full is due immediately upon your receipt of our invoice. If payment is not received in full within fifteen (15) days, the Auction House reserves the right to impose interest at a rate of 1.5% per month prorated from the date of auction.

Upon our receipt of payment in full in good and clear funds from you, title to a Lot transfers to you. If you make payment by check, title shall not transfer to you until the check has cleared.

17. Methods of Payment and Credit Card Processing Fee

Cash. Check. Wire Transfers. Money Order. PayPal. NOTE: A 2% surcharge will be added for payments made by PayPal or Visa, Mastercard, and Discover from buyers in person who have proper identification and pay through our credit card terminals.

Buyers can pay with their credit card of choice by using PAYPAL. Rago's PayPal link is paypal.me/billpayragoartscom. Rago also accepts Visa, Mastercard, and Discover from buyers in

person who have proper identification and pay through our credit card terminals.

18. Authenticity Guarantee

The consignor is providing an authenticity guarantee for certain Lots, to the extent indicated in the catalogue (as explained below), for a period of four (4) years from the date of auction (the "Authenticity Guarantee"). We are not personally liable for the Authenticity Guarantee. For purposes of the Authenticity Guarantee, authenticity is defined as a true work that is not a fake. Your sole remedy under the Authenticity Guarantee, to the exclusion of any other remedy available to you under the law, shall be the return of any portion of the Purchase Price paid by you to us. Refunds provided under the Authenticity Guarantee shall not include packing, shipping or insurance expenses incurred by you. For the avoidance of doubt, the Authenticity Guarantee is available only to you and may not be transferred to your heirs, agents, transferees, assigns or subsequent buyers.

To make a claim under the Authenticity Guarantee, you must submit, at your expense, an opinion in writing from a recognized expert, pre-approved by the Auction House, regarding the authenticity of the Lot at issue. If the Lot is judged inauthentic by the expert, prior to receiving a refund of any amount of the Purchase Price paid by you to us, the Lot must be returned to us in the same condition as at time of auction.

If you have satisfied the requirements of this Section 18 and we have not yet paid the consignor, we will refund your payment of the Purchase Price or any portion thereof to you.

If you have satisfied the requirements of this Section 18 and we have paid the consignor, we will: (i) refund to you the Buyer's Premium (as defined below) and any taxes paid; and (ii) make written demand upon the consignor for the payment of the balance of the Purchase Price you paid. If the consignor fails to refund the balance of the Purchase Price, the Auction House will furnish you with the name and address of the consignor and assign all of the Auction House's rights against the consignor to you. You hereby agree that upon this assignment of the Auction House's rights, the Auction House will have no further liability to you or responsibility to pursue your claim against the consignor.

The Authenticity Guarantee excludes the following:

- Any lot description that states there is a conflict of specialist opinion;
- Any typographical errors in our Lot descriptions or catalogue;
- Wear on furniture;
- Flakes, surface scratches, or manufacturing flaws in glass or ceramic Lots;
- The description of clocks and lighting devices, whether in the catalogue or a condition report, as such descriptions may be incomplete and not identify every mechanical replacement, repair, or defect. The absence of reference to the condition of a clock or lighting device does not imply it to be in working condition or without defects, repairs, restorations, or replacement parts. No warranty is made that any watch is in working

condition or without defects, restorations, or working parts. Buyers are advised to check watch works prior to auction;

- The description of jewelry, whether in the catalogue or a condition report, is rendered as opinion and not a representation of fact, including, but not limited to, specialist opinion as to authenticity, the enhancement or treatment of gemstones, the weight of gemstones, the country of origin, the authorship or origin (manufacture) of an item, its period (or c.) or the authenticity of its marks;

19. Transfer of Risk of Loss

Risk of loss shall transfer to you upon your pick-up of a Lot or the 14th day after the auction, whichever is earlier. We are not responsible for any damage or loss that occurs to the Lot past such dates.

20. Pick-Up, Shipping and Storage Fees

All Lots must be removed from the premises of the Auction House no later than fourteen (14) days after an auction.

If Lots are not removed within thirty (30) days after an auction, you will thereafter be assessed a \$10.00 per Lot storage charge per day and we may, in our sole discretion, remove any Lot to public storage at your risk and expense. All associated charges with such public storage will be charged to you and must be paid prior to our release of a Lot to you. Uncollected Lots left at the Auction House for ninety (90) days following an auction will be sold or donated.

If you choose to pick up a Lot from the Auction House following an auction you must call 24 hours in advance to arrange pick-up. Regular hours for pick up are Monday – Friday, from 9:00 a.m. – 11:30 a.m. and from 1:00 p.m. to 5:00 p.m. Please bring your own packing materials. The Auction House is closed on Federal holidays and on Mondays following full auction weekends. Weekend pick-ups are made by special arrangement and/or by appointment only.

If you choose to ship a Lot from the Auction House, you are solely responsible for the shipment. We will work with any shipper of your choosing. If you have any shipping preference for any reason, please make sure your shipper carries insurance. We are not responsible for any damage or loss that occurs while your objects are in another's care. We will also not be responsible for any damage or loss that occurs if you choose a shipping method that we have advised against, and we will require a waiver from you acknowledging this.

As a convenience to you, we will, if requested, release a Lot to a third-party shipper. This company will pack and ship or arrange shipment for you via UPS, FedEx or other carrier, fully insured, for a fee payable in advance by credit card. Shipments are made within a few days after payment has been received. For the avoidance of doubt, we will not be responsible for any damage or loss that occurs to a Lot once we release it to a third-party shipper.

All international customs, duties, and other tariffs are your responsibility. The Auction House and all third-party shippers will declare the hammer price plus the Buyer's Premium as the value of a Lot in all cases.

Oversized Lots are objects such as furniture, andirons, floor vases, or any other item whose safe packing will exceed the limits of common carriers. The Auction House can arrange delivery by freight almost anywhere in the United States, fully insured, for a fee. The delivery of oversized, large, heavy, or expensive objects is not an inexpensive proposition and we urge you to consider this before bidding.

21. Export and Import

The Auction House and the consignor make no representations or warranties as to whether any Lot is or is not subject to export or import restrictions or any embargoes and will have no responsibility with regard to these matters.

22. Endangered Species

You are responsible for checking any applicable laws and regulations regarding the importation of Lots containing materials made from endangered species. An export or import license may be required for the export or import of such Lots and it is your sole responsibility to familiarize yourself with International, U.S. Federal and State laws or requirements regarding the necessary export, import, endangered species or other permit required prior to bidding at auction. We will not rescind the sale of a Lot that is transferred to you and later seized by government authorities due to the presence of endangered species material.

23. Firearms

The Auction House only sells antique firearms as defined by the U.S. Bureau of Alcohol, Tobacco and Firearms. Due to New Jersey firearms regulations, all handguns, pistols, and revolvers will only be shipped via Federal Express and will only be delivered to a person who holds a Federal Firearms License or a Curios and Relics License. Handguns, pistols, and revolvers can only be picked up at the Auction House by a person who holds a Federal Firearms License or the proper New Jersey handgun permits, which must be shown and logged. There are no exceptions. No firearms will be sold or shipped internationally. It is your sole responsibility to familiarize yourself with your local laws and requirements for the possession of firearms; to identify and obtain any necessary license or permit prior to bidding; and to abide by all Federal, State and local laws and requirements. The Auction House and the consignor make no representations or warranties as to whether any Lot is or is not subject to such restrictions and will have no responsibility with regard to these matters.

24. Jewelry

For centuries, natural gemstones have been enhanced in a variety of ways, including heating, oiling and other methods. These treatments are accepted by the international jewelry and gemstone trade. The Auction House makes no representations or warranties, express or implied, as to whether natural stones have been treated or enhanced, whether specifically referenced or not.

All stones have been identified by standard gemological field tests as the mounting permits and the Auction House will make available to prospective buyers any gemological certificates in its possession. It will not always be feasible to obtain a

qualified lab report on every stone offered through the Auction House. If you wish to have a grading or gemological report from an independent recognized laboratory such as the Gemological Institute of America, the European Gemological Laboratories or the American Gemological Institute, you may request one at your own expense or hire an independent adviser of your choosing.

Weights given are based solely on measurements and known gemological formulae; they are approximate, not exact. Weight may differ once a stone is removed from its setting. You are advised to verify weight estimates prior to bidding at auction.

25. Coins and Currency

Grading is a not an exact science. It is a matter of opinion as to condition and other attributes. Because of this, grading can and will differ among third party grading services (even though consensus grading is employed by most), independent experts, dealers, collectors and auction houses, including our own. Due to the subjectivity of coin and currency grading, a given piece evaluated twice by the same expert may be assigned a different grade each time. Opinion as to the grading, condition or other attributes of any Lots may have a material effect on value.

Therefore, all coins and currency are sold "as is" by the Auction House, except as to authenticity, as expressly stated in the Terms of Sale. They are sold without any additional express or implied warranty, including, but not limited to, grade. This includes all coins and currency, including, but not limited to, those:

- Referencing the opinion of a third-party grading service;
- With no reference to the opinion of a third-party grading service;
- With reference to the opinion of Auction House as to grading;
- Subsequently submitted to a third-party grading service for determination or certification;
- Encapsulated and therefore unable to be physically examined.

The Auction House reserves the right to differ with the grades assigned to any Lot, by certificate or otherwise, regardless of the grading service, and will not be bound by any prior or subsequent opinion, determination or certification by third-party grading services including, but not limited to, National Guaranty Company (NGC), Professional Coin Grading Service (PCGS), Paper Money Guaranty (PMG) and Currency Grading and Authentication (CGA) or any other any grading service, third party organization or dealer. There is no guarantee or warranty implied or expressed that the grading standards utilized by the Auction House will meet the standards of any grading service at any time in the future.

The Auction House has graded uncertified coins and currency with reference to the current interpretation of the American Numismatic Association's standards at the time of grading.

The Auction House reserves the right to re-grade any Lot re-consigned for any reasons, including, but not limited to a change of grading standards, differences in opinion,

mishandling over time.

The Auction House will not be liable for any patent or latent defect or controversy pertaining to or arising from any encapsulated coins or currency. In any such instance, purchaser's remedy, if any, shall be solely against the service certifying and purchaser hereby agrees that it shall have no remedy against the Auction House.

Please note that certain types of plastic may react with a coin's metal or transfer plasticizer to notes, causing damage. Avoid storage in materials that are not inert.

26. Failure to Make Payment

If you fail to make payment, we shall charge you interest at the rate of 18% per annum from the date of the auction.

In addition to other remedies available to the Auction House by law, the Auction House may, at its option:

- i. Cancel the sale of any Lot for which payment by you has not been made or for any Lot for which you have made payment and retain all payments made by you for such Lots as liquidated damages;
- ii. Resell any Lot for which payment by you has not been made, whether at public auction or private sale; or
- iii. Pursue any combination of i) and ii) above.

27. Rescission by the Auction House

In the event the Auction House receives notice of an adverse claim with respect to a sold Lot, the Auction House shall have the right (but not the obligation), in its sole and absolute discretion, to rescind the sale to you, upon written notice to you. Upon such notice, you will promptly return the purchased Lot to the Auction House's premises in the same condition as when you purchased it. Following our receipt of the Lot, we will then promptly refund you the full Purchase Price, including the Buyer's Premium and applicable taxes paid. You will have no further recourse against the Auction House or the consignor, and the Auction House and the consignor shall not be liable for any damages of any nature suffered by you.

28. Governing Law and Forum for Disputes

The laws of New Jersey shall govern the Terms of Sale and all of our auctions. Any disputes that may arise in connection with any auction or sale shall be governed by and construed in accordance with New Jersey law. You agree to submit to the jurisdiction of the courts of the State of New Jersey with respect to any dispute arising in connection with any auction and/or any sales. You agree that the Federal and State courts sitting in New Jersey shall have exclusive jurisdiction over any claims asserted by you against the Auction House in connection with any auction and/or any sales. You further agree that the Auction House may, in its sole discretion, assert any claims it has against you in connection with any auction and/or any sales in any Federal or State courts sitting in New Jersey or in any other jurisdiction where you or assets owned by you may be found. In the event that the Auction House brings an action to enforce the Terms of Sale and/or to collect any sum due and owing to it, the Auction House shall be entitled to collect (in addition to any other

amounts it is owed) its reasonable attorney's fees, collection agency fees, and cost of suit from you.

29. Limitations of Liability

The Auction House is not liable for any breach or default by the consignor of a Lot.

30. Severability and Waiver

If any provision of these Terms of Sale shall be deemed unlawful, void, or unenforceable under applicable law, that provision shall be stricken and severed from the remaining provisions, which shall remain in full force and effect. Failure to enforce any of the provisions in these Terms of Sale shall not be deemed a waiver of the right to enforce any other provisions of these Terms of Sale.

31. No Assignment

Unless the Auction House consents in writing, you may not assign your rights or any of your obligations hereunder.

32. No Modifications

These Terms of Sale may not be changed unless the Auction House and you have agreed to do so in a written agreement signed by both parties.

33. Miscellaneous

These Terms of Sale shall apply to both auction and private sales.

Paragraph and subheadings are included in these Terms of Sale for ease of reference and should not be used to interpret the meaning of the substantive provisions.

TRIBAL ART

Auction Management: Miriam Tucker

Specialists: John Buxton

Cataloger: Sam Grillo

Our thanks to Bettina von Lintig, DPhil.; Martha Erlich, PhD; Rachael Perkins Arenstein and A.M. Art Conservation, LLC; and Dr. Amy Tucker for her assistance in editing.

RAGO ARTS AND AUCTION CENTER

Partners-in-Charge: David Rago, Suzanne Perrault, Miriam Tucker

Chief Operating Officer: Michael Ingham

Chief Administrative Officer: Eliane Talec

Director, Trust, Estates and Appraisals: Sebastian Clarke

Art Director: Anthony Barnes

Photography Studio Director: Lynnette Mager Wynn

Photographers: Jared Kramer, Allison Wodock

Director, Client Services: Karen Davies

Manager of Client Services/Inventory Coordinator: Martine Webber

Client Relations Specialist: Mick Byers

Foreman of Operations: Casey Kochis

Warehouse Manager: Owen McGreehan

Assistant Warehouse Manager: Josh Sharik

Art Handlers and Movers: Jason Kwon (group leader), Charles Chamberlin, Richard Palleschi, Justin Thomas, Chris Mario, Sam Strezlec

Design Director/Client Relations Specialist: Arlen Sam Brown

Controller: Lisa Kolva

Assistant Director, Marketing and Communications: Nicholas Fonteix

Assistant Director, Digital Marketing: Olivia Tornick

Assistant Director, Systems & Phone Bidding: Guy Benthin

Administrative Staff: Kathy Buscavage, Kara Baylor

Our thanks to the entire auction staff.

SHIPPING/RECEIPT OF PURCHASED PROPERTY

A bid is a contract to buy. So on the fall of the auctioneer's hammer, the successful bidder becomes the owner and assumes full responsibility for the purchased property. This includes all costs and the expenses of any handling, shipping, insurance, taxes, or export.

When the Auction Center receives and processes your payment, your property is released for shipping, delivery by freight, or pick-up. Please allow up to three weeks.

NOTE: Some property in this sale may require specialized shipping. Please call us for our recommendations.

SHIPPING SMALL ITEMS BY COMMON CARRIER (UPS, FEDEX, DHL OR USPS):

We have engaged shippers to pick up several times a week from the auction house. Our recommended shippers for small items are Masterpiece Shipping and The Flemington UPS Store. Once we receive your payment and the completed shipping form authorizing the release of your property to the shipper, we will add your lot(s) to the list for the next pick up. You will receive a shipping quote for your approval within 48 hours after the shipper has picked up your lot(s). If for any reason the quote is not acceptable to you, your property will be returned to the auction house so that you can make alternate arrangements.

Masterpiece Shipping
David and Vicki Child, Owners-Operators
Buckingham Green
4950-C Old York Road | Buckingham, PA 18912-2000
T: 215-794-1199 | F: 215-794-1177 | Masterpiece@gmail.com

The UPS Store #1752
203 Main Street | Flemington, NJ 08822
T: 908-806-4842 | F: 908-806-4843 | store1752@theupsstore.com

SHIPPING LARGER ITEMS BY FREIGHT:

Some furniture, bulky or odd shaped items may exceed the allowable dimensions or weight restrictions of UPS, Fed Ex and similar carriers. The auction house can provide assistance in arranging for delivery by freight. Depending on the location, we can recommend a variety of third party shippers. We are also happy to work with the freight company of your choosing. Please keep in mind that delivery of these types of items can be an expensive proposition and we urge you to consider this before bidding. Please remember that it is your responsibility to pay for all deliveries.

PICK UP AT RAGO:

Hours for pick up are Monday – Friday, from 9:00 a.m. – 11:30 a.m. and from 1:30 p.m. to 5:00 p.m. The shipping department closes each day from 11:30 – 1:30. The Auction House is closed on Federal holidays and on Mondays following two and three day auctions. We require 24 hours' notice in advance of pick up. Please bring your own packing materials.

IMPORTANT NOTES:

Weekend pick ups are made by special arrangement and/or by appointment only.

New Jersey sales tax of 6.625% must be added to your invoice when picking up merchandise unless you have a valid resale number on file.

All property must be paid for and removed from Rago Arts & Auction Center within 15 business days of the auction. Unless special arrangements are agreed upon in writing before the sale. Storage fees are charged beginning on day 16. For more details see our Terms of Sale.

We are happy to provide you with condition reports on all lots as requested. We are neither professional restorers nor conservators and specialist opinions are subjective and not a statement of fact. Therefore, we do not guarantee the content of the written or verbal condition report. Notwithstanding this report, all lots are offered and sold in accordance with the Terms of Sale listed in print and online at ragoarts.com.

Table with 3 columns: Lot#, Description, Specific Questions. Multiple rows for data entry.

Name _____

Telephone _____

E-mail _____

INTERNAL USE ONLY

Check Condition Online

Add to/confirm in AuctionFlex

Print Initials: _____ Date _____



BIDDING FORM

- ABSENTEE BID
- PHONE BID

phone: 609.397.9374
 fax: 609.397.9377
 e-mail: bids@ragoarts.com

Buyer Number _____

Name _____ Business Name _____
 Address _____
 City _____ State _____ Country _____
 Zip Code _____ E-mail _____
 Telephone _____ Fax _____
 CC # (Visa/MC/Disc.) _____ Exp. Date _____ CSV code (from back) _____
 If using Resale ID, a copy must accompany this form. Resale ID Number _____ State _____

Lot#	Description	Absentee/Contingency Phone
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____

PLEASE ADHERE TO THE BIDDING INCREMENTS
 \$10 until \$100 is reached
 \$25 until \$500 is reached
 \$50 until \$1,000 is reached
 \$100 until \$3,000 is reached
 \$250 until \$5,000 is reached
 \$500 until \$10,000 is reached
 \$1,000 until \$30,000 is reached
 \$2,500 until \$50,000 is reached
 \$5,000 until \$100,000 is reached
 \$10,000 over \$100,000

Rago's guarantees you a line and a phone agent for bidding until 4 PM on the day prior to an auction. After that time, we will gladly accept your absentee bids, even during the auction and will do our best to accommodate before the lot goes on the block.

TELEPHONE BID PHONE NUMBER – DAY OF SALE:
 1). _____
 2). _____

CHECK, SIGN AND DATE BELOW OR BIDS WILL NOT BE EXECUTED

I am bound by Terms of Sale I have read the condition report(s) online / requested all needed information

I am responsible to contact Rago if bid confirmation is not received by 5pm on the day prior to the auction

I am responsible for canceling Absentee Bid if I choose to bid in person/by phone

I understand the buyer's premium (see below)

The buyer's premium for each lot purchased is 25% on the first \$200,000 of the hammer price, 20% on the portion from 200,000 through \$3,000,000.

Signature _____ Date _____

INTERNAL USE ONLY

Check Boxes Above Absentee/Plus New/Hold AF: confirm contact info/check notes Addendum Increments

Print Initials: _____ Date/Time _____

