

The Cobbs *Auctioneers*

Fine African, Oceanic, Pre-Columbian,
and Himalayan Art

Saturday, April 27

10AM



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Fine African, Oceanic, Pre-Columbian, and Himalayan Art

Peterborough, NH
Saturday, April 27 2013
10AM

Comprising 330 lots of museum quality art of Africa, the Pacific Islands, Pre-Columbian America, and the Himalayas; drawn from numerous collections in the United States and Europe. Live bidding at The Cobbs, thecobbs.com, and artifact.com.

Preview: Wednesday April 24th; 10AM-5PM; Thursday April 25th; 10AM-5PM; Friday April 26th; 10AM-7PM; Saturday April 27th; 8AM-10AM or by appointment.

Buyer's premium: 20%

Directions: From the traffic lights at the intersection of Routes 202 and 101 in Peterborough, NH proceed west on 202 for one mile to the old mill complex on the left. Signs will be posted.

For sale inquiries, or to discuss future consignments, contact Department Director Scott Rodolitz:
(603) 762 2736
Scott.Rodolitz@thecobbs.com

Preview: April 24th-27th

For full sale catalog, information, and bidding, visit www.thecobbs.com
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Noone Falls Mill, 50 Jaffrey Road
Peterborough, NH 03458

Conditions of Sale

1. A 20% buyer's premium will be added to the hammer price of each lot. Plus a 3% online transaction fee for internet bidders.
2. All goods are sold "as is" and "where is" and "with all faults". All sales are final. All items are sold without warranty as to authenticity, date, origin, conditions, etc. If goods prove defective after purchase, the buyer shall assume all costs for repair or servicing. Condition reports are not included. It is the sole responsibility of the prospective bidders to examine lots and decide their level of interest. Neither the auctioneer, nor the consignor, is responsible for the accuracy of any printed or verbal descriptions. All weights and measurements are approximate.
3. The auctioneer has the sole right to settle disputed bids and decide whether or not to re-offer the lot.
4. The purchaser assumes complete responsibility for items at the fall of the hammer.
5. Absentee bids and phone bids will be executed as a convenience to the customers. The auction house will not be held responsible for any errors or failure to accurately execute bids. Absentee and phone bidders are encouraged to submit their bids no later than 24 hours prior to the auction.
6. Items may be withdrawn at any time prior to the offering of each lot.
7. Some of the lots in a sale may be offered subject to a reserve. The reserve is a confidential minimum price agreed by the consignor and the Cobbs Auctioneers LLC. In most cases, the reserve will be set below the estimated range, but in no case will it exceed the estimate given. A representative of The Cobbs LLC will execute such reserves by bidding for the consignor. The auctioneer reserves the right to reject an opening bid that in his opinion is not commensurate with the value of the lot.

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The undersigned acknowledges that it clearly understands and accepts all conditions of the sale at this auction or any future auction held by The Cobbs Auctioneers, LLC. The terms of this agreement will remain in full force and effect until such time as The Cobbs Auctioneers, LLC changes said terms.

For any additional information, visit www.thecobbs.com or call 603.924.6361

Lots 1-38

Oceanic Art





1.
An Australian Aboriginal
carving of a bird

Australia
H: 37 1/2"

Of dense hard wood, the figure in classical form, with crude carving in the form of a standing bird on short legs. The body covered with characteristic linear and dotted motifs in compartmentalized patterns. The bottom with "A96093 PARIBUNGA" (?) written in Marker to the raw wood. A fine example.

\$600-\$900



2.
A Mentawai house panel
Mentawai islands, West Sumatra
Indonesia
L: 16"

The panel with a pair of traced hands and feet that have been lightly incised and colored in, and two circles to the right. The top with a fiber cord with nails for hanging. On a custom base.

Ex. Private NY collection
\$400-\$600





3.
A fine Mount Hagen prestige axe
Western Highlands, Papua New Guinea
 H: 24 1/2"

Of classical form, the axe with long handle with apparent wear, the upper portion with old slate blade and elaborate woven head with black designs. On a custom base.

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

\$700-\$900

4.
A fine lower Sepik figure
Lower Sepik/Ramu estuary, Papua New Guinea
 H: 22"

The blackened figure with some remains of pigment under the eyes, in the form of a standing male with classical Lower Sepik features; fine and expressive large figure. On a custom base.

Field collected by Rudi Caesar, c. 1968; to a private Midwestern collection.

\$700-\$900





5.
An exceptional Lower Sepik mortar
Lower Sepik/Ramu Estuary, Papua New Guinea
 H: 4 1/4"

Carved in the form of a shallow cup, with well patinated and worn interior, supported by four typical caryatids, with deeply furrowed brows, and long avian noses curving to their chests; remains of white pigment, highpoint wear from handling, old collection number '420' on bottom. On a custom base.

An old French Collection;
 Property of a New York Private Collection

\$4,000-\$6,000



6.
A Boiken mask
Boiken, Papua New Guinea
 H: 17"

The mask with narrow face and large wide nose with red band of pigment covering the eyes. Pierced for attachments. On a custom base.

Field collected by Bruce Lawes in the late 1960's or early 1970's and sold to a CA collector.

\$900-\$1,200



7.
A lower Sepik architectural post
Lower Sepik/Ramu Estuary, Papua New Guinea
 H: 83 1/4"

Carved on both sides with large mask-like heads interspersed with standing figures between each the front of a zoomorph, possibly a crocodile; the sides with serrated carving. Overall fine surface with remains of some yellow paint and some insect depredation to the bottom. On a custom base.

Field collected by Ulrich Kortmann in New Guinea. Ex. NY private collection.

\$900-\$1,200



Lot 8



8.

A fine Lower Sepik figure

Lower Sepik River, Papua New Guinea

H: 24"

Stone carved; the figure with cock's-comb coif atop an ovoid head with high pointed brow, deeply inset eyes and long nose. The mouth set around the chin in a narrow arc. The shoulders broad and powerful with arms akimbo, the hands meeting the body at the waist. Legs well carved indicating musculature, insect depredations to the calves, feet deficient. Encrusted and mottled variegated patina. Very fine and rare example. On a custom base.

Collected in or prior to 1912;
A private German collection prior to WWI;
A private NY collection.

\$7,000-\$9,000





10.
A Sepik River drum
Sepik River, Papua New Guinea
 H: 18"

Of classical form, the handle with mask-like faces above and below, a band of typical curvilinear Sepik carving to the center. Tympanum intact. On a custom base.

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

\$350-\$450

9.
A Post-war Yuat River Flute stopper

Mundugomor, Papua New Guinea
 H: 26 1/2"

The stopper of post war manufacture, with classical crouching figure once covered with elaborate jewelry and decorations. On a custom base.

Ex. Private NH collection

\$400-\$600





11.
A Sepik River drum
Sepik River, Papua New Guinea
 H: 21 1/2"

Of classical form, the handle forming stylized parrot heads with classical incised Sepik designs to the lower portion of the are below the waist. Tympanum present and intact. On a custom base.

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

\$350-\$450



13.
A fine Abelam drum
Abelam, Papua New Guinea
 H: 34 1/2"

The large drum with tympanum intact, intricately carved below the handle with classical Abelam designs and faces in high relief. On a custom base.

Ex. BC Galleries, Australia.

\$1,800-\$2,200



12.
A Middle Sepik basketry mask
Middle Sepik River, Papua New Guinea
H: 17"

Of typical form, the woven mask in fiber basketry with clay over-modeling now largely deficient; with a long nasal ridge and flaring nostrils, large attached eyes and ears and a wide smiling mouth; cassowary feather attachments to the chin, on a custom base.

Property of a New York Private Collector

\$500-\$700



14.
An Abelam dagger
Abelam, Papua New Guinea
H: 15 1/4"

Of classical form, the dagger of cassowary bone with an incised image of a human figure in ceremonial regalia deeply cut into the surface. On a custom base.

Field collected by Ulrich Kortmann in New Guinea. Ex. NY private collection

\$300-\$500



15.
A large Abelam male figure
Abelam, Papua New Guinea
H: 51 7/8"

The ngwalundu figure of classical form, with high raised head decoration, classical Abelam facial features, including rounded forehead, elongated nose, and ovate protruding mouth over an attenuated body decorated with arm, wrist, and leg ornaments on the remains of a once longer plinth; original pigmentation mostly gone. Deep reddish surface. On a custom base.

Field collected by John C. Edler, former curator of the Hemmeter collection. Guinea. Ex. NY private collection

\$700-\$900



16.
An Boiken talipun
Yanguru Boiken, Papua New Guinea
H: 17 1/2"

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

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

\$500-\$700



17.
A Washkuk architectural object
Washkuk/Kwoma groups, Papua New Guinea
 H: 35 1/2"

In the form of a large Kwoma Washkuk face with a small head rising from it, wings or arm-like structures at either side, polychromed in shades of gray and yellow with white. Some insect depredation. On a custom mount.

Field collected by John C. Edler, former curator of the Hemmeter collection. Guinea. Ex. NY private collection

\$500-\$700

18.
A Kwoma-Washkuk spirit board
Kwoma-Washkuk, Papua New Guinea
 H: 68 5/8"

Probably used to decorate the interior of a mens house, the board carved with a large stylized face with repeating arch like designs, above a horizontal band of interlocking motifs with a smaller face carved beneath. The whole with remains of red, yellow, and off-white pigments. On a custom base.

Field collected by John C. Edler, former curator of the Hemmeter collection. Guinea. Ex. NY private collection

\$600-\$900





19.
A Washkuk Minja board
Washkuk/Nkuma groups, Papua New Guinea
H: 36 1/4"

The board in Nukuma Washkuk style with flattened features, and pigmented in oranges and black with white. The central rib with a snake-like motif; the large face located centrally in classical style of this part of Washkuk territory. On a custom base.

Field collected by John C. Edler, former curator of the Hemmeter collection. Guinea. Ex. NY private collection

\$400-\$600



20.

20.
A Tami Island feast bowl
Tami Islands; Huon Gulf, Papua New Guinea
L: 34 3/8"

Of classical form, the outer rim of either side carved with raised and incised imagery depicting various stylized sea creatures, with a centrally raised anthropomorphic figure to the center with bent knees. Overall excellent patina, on a custom base.

Field collected by Rudi Caesar; John C. Edler, IN

\$800-\$1,200



21.
A fine Huon gulf ladle
Huon Gulf, Papua New Guinea
H: 33 3/4"

The ladle with long spatulate spoon, and fine well worn handle. The top of the spoon-bowl decorated with a typical Huon gulf head with well carved face and coif. Fine patina. On a custom base.

Field collected by Ulrich Kortmann in New Guinea. Ex. NY private collection.

\$400-\$600



22.
A fine Trobriand Islands ritual
paddle
Trobriand Islands, Papua New Guinea
H: 70 1/4"

The fine well patinated paddle with large carved finial in the form of birds, sea horses, and other zoomorphs; completely incised with typical Trobriand design elements on both sides, with remains of white infill. Some minor losses to the upper portion; else excellent condition. On a custom base.

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

\$900-\$1,200



23.
An exceptional Papuan Gulf drum
Papuan Gulf, Papua New Guinea
L: 22 3/4"

The drum with tympanum intact, the handle of woven split cane, the body with deep reddish lustrous patina, terminating in a stylized shark mouth, completely carved, with classical Papuan Gulf design elements the central faces on either side with hooks and spiral motifs, and remains of red, black, and white pigment, minor cracks, some traditionally repaired, overall intact, this drum appears to be stone-carved. A superb example, on a custom base.

Estate of Josefa Carlebach;
Julius Carlebach, New York prior to 1960 (Inv: 27941/66);
Ingeborg de Beausacq, New York;
Collected by George Craig, prior to 1955

\$7,000-\$10,000



24.



25.

DESCRIPTIONS OF LOTS 24-32
ON PAGES 34-36



26.



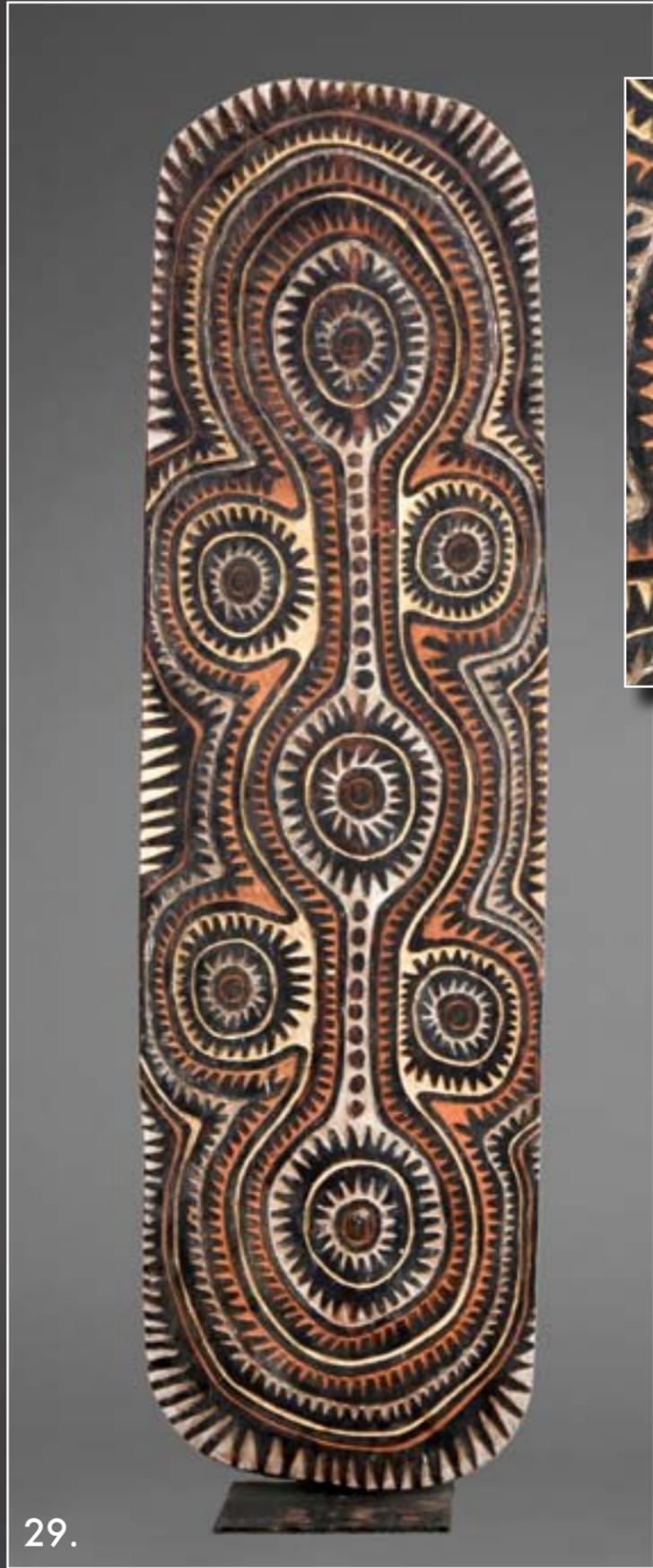
27.



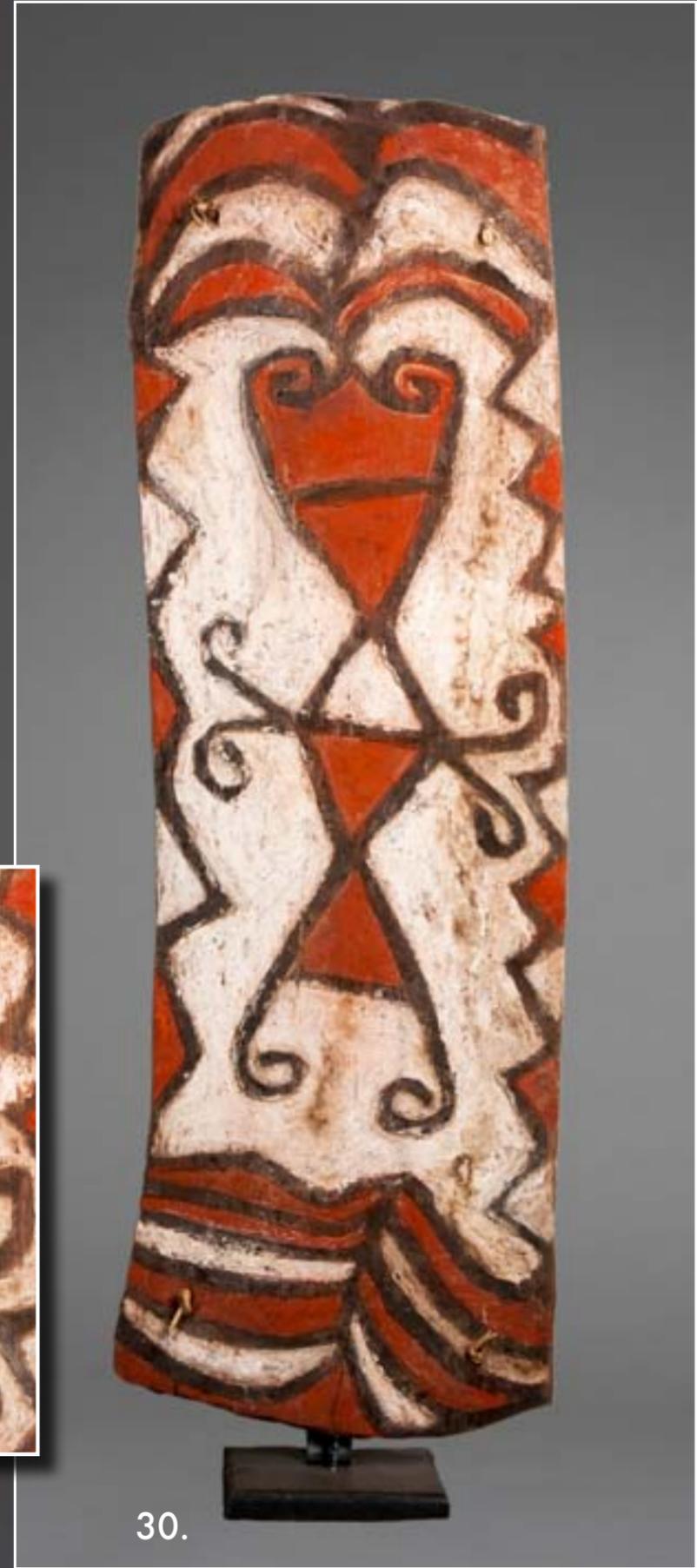
28.



32.



29.



30.

LOTS 24-32

24.
An upper Sepik spirit board
Probably Abua, Green River or May River, Papua New Guinea
 H: 76"

An architectural panel from the front or interior of a mens house, characteristically decorated with arched barbed devices and lozenges on a white field; discoloration to the white pigment from the elements; used in displays where large numbers of spirit boards were exhibited outside of a mens house. On a custom base.

Field collected by Rudi Caesar; John C. Edler, IN

\$600-\$900

25.
An upper Sepik shield
Probably Abua, Green River or May River, Papua New Guinea
 H: 63 1/2"

A war shield characteristically decorated with arched barbed devices and large lozenge on a white field; discoloration to the white pigment from the elements; the woven handle made of vine, now deficient, however the three holes for attachment well worn. On a custom base.

Field collected by Rudi Caesar; John C. Edler, IN

\$1,200-\$1,500

26.
A large Upper Sepik spirit board
Upper Sepik, Probably Wogamus, Papua New Guinea
 H: 84"

The board, used in elaborate displays, with four characteristic Wogamus faces with large smiling mouths in shades of black, red, white, yellow and pinks. Well carved and difficult to find. On a custom base.

Field collected by Rudi Caesar; John C. Edler, IN

\$1,200-\$1,800

27.
An Upper Sepik spirit board
Possibly April River, Papua New Guinea
 H: 63 1/4 "

Of typical form, the board with five concentric circles in alternating white, red, and yellow pigments, on a white ground; used in displays where large numbers of spirit boards were exhibited outside of a mens house.

Field collected by Rudi Caesar; John C. Edler, IN

\$900-\$1,200

28.
An Upper Sepik spirit board
Possibly April River, Papua New Guinea
 H: 77"

The board with central smiling face and lozenge devices above and below; hook designs possibly representing small legs; arch, dot and serrated motifs in red, white, yellow, and black. Overall staining to the white field from traditional usage in displays where large numbers of spirit boards were exhibited outside of a mens house. On a custom base.

Field collected by Rudi Caesar; John C. Edler, IN

\$700-\$900

29.
A fine upper Sepik shield
Upper Sepik, probably Wogamus, Papua New Guinea
 H: 75"

Wonderful shield elaborately decorated with seven eye-like motifs with concentric barbed circular patterns radiating outward and pigmented in red, white, and yellow, with black raised patterning. The reverse with two-piece handle lashed to two raised ribs; the upper with minor damage the lower intact but broken and can be glued. On a custom base.

Field collected by Rudi Caesar; John C. Edler, IN

\$2,500-\$3,500

30.
An Oksipmin war shield; Mountain Ok Telefolmin, Papua New Guinea
 H: 61"

Of classical form, the large shield boldly decorated with classical linear and geometric motifs; pigments largely intact in red, white, and black. Fine old example, retaining the handle made from woven vine. On a custom base.

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

\$1,800-\$2,500



31.

31.
An Oksipmin war shield; Mountain Ok
Telefolmin, Papua New Guinea
H: 68 1/2"

Of classical form, the large shield boldly decorated with classical linear and geometric motifs; pigments largely intact in red, white, and black. Fine old example, retaining the handle made from woven vine. On a custom base.

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

\$1,800-\$2,500

32.
A Lani spirit board
Lani, Central Highlands, Irian Jaya
H: 42 1/2"

Of classical form with shallow incised design in hourglass shape with radiating lines and alternating red, black, and white pigmentation. A fine and rare example. On a custom base.

Field collected by Koos Knol
Thence to a private NY collection.

\$600-\$900



29. (reverse)



33.
An Asmat figural group
Coastal Asmat, Irian Jaya
H: 35"

Depicting a standing male figure with female figure kneeling before him, apparently with sexual intent. Heavily pigmented white with red and black highlights. On a custom base.

Field collected by Todd Barlin c. 1989.

\$400-\$600



35.
A Mimika (Komoro) Yamate board
Mimika (Komoro) Irian Jaya
H: 52 1/4"

The board in classical style with four fields of geometric designs around circles, the plank surmounted by a frieze of two figures facing one another - extremely unusual in Mimika art. Fine old surface. On a custom mount.

Field collected by Koos Knol. Thence to a private NY collection.

\$400-\$600



34.
 An Anthropomorphic Asmat head-
 hunter's trumpet
Coastal Asmat, Irian Jaya
 H: 22 1/2"

Of characteristic form, the bamboo trumpet with classical Asmat designs in high relief above a pair of stylized legs. Fine patina. On a custom base.

Field collected by Koos Knol. Thence to a private NY collection.

\$700-\$900



36.
 A Fine Fijian throwing club
Fiji
 L: 15 3/4"

A fine Fijian throwing club with fluted head, and long handle; the grip incised with typical zig-zag pattern. Fine old patina and signs of age.

\$500-\$700



LOT 37.



37.
A fine Maori tiki
Maori, New Zealand
Height: 3 1/4"

Of classical form, the figure with head turned to left, typical treatment of arms and legs forming a secondary face in the openwork; the eyes with remains of a black residue, probably once a binding agent for shell inlay; perforated at the top and drilled from either side. Lightly rubbed from extended use, though no evidence of machine polishing. Fine dark variegated serpentinite; moderately translucent at the edges.

Ex. Collection J. Schwartz, Greenwich, CT; a European private collection; a NY private collection.

\$10,000-\$12,000

38.
A wonderful 'dancing' Bulul figure
Luzon, Phillipines
H: 25"

The figure standing on a classical base with knees bent and arms outstretched. The figure with attenuated facial plane, and beautifully proportioned body. The arms socket into place as is correct for the type. Fine encrusted patina. On a custom base.

Joseph Gerena Fine arts, NY c. 1989; Private NY collection

\$5,000-\$7,000



Lots 39-44

Pre-Columbian



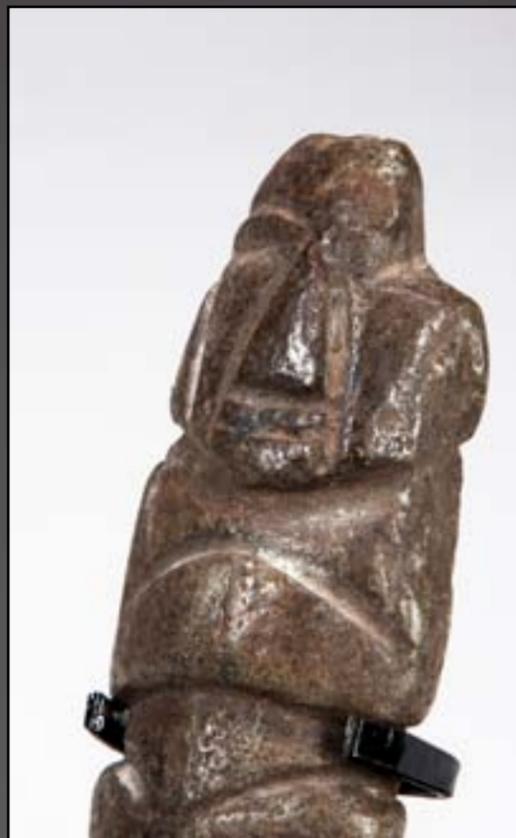


39.
A Mezcala figurine
Mezcala culture, 300BC-100BC,
Mexico
H: 5 3/4"

Of classical form, the figure probably cut from an earlier stone celt, with heavy brow, wedge shaped nose and simple mouth, the arms indicated about the chest; simple line indicating legs and hips. Damage to proper left side of head. On a custom base.

Property of a New York Private Collector

\$600-\$900



40.
A Mayan skull tenon
Maya c. 800 to 900 AD,
Mexico and Guatemala
L: 9 3/4"

The tenon of hard stone, the end which would have protruded from a wall, carved as a human skull. Excellent patination commensurate with age. On a custom base.
New World Antiquities, CA c. 1988

\$900-\$1,200





41.
A Mayan stone head
Maya c. 800 to 900 AD, Mexico and
Guatemala
H: 8"

Beautifully carved out of a heavy gray stone, the face with rounded bulging cheeks, heavily lidded eyes and a mouth with down-turned edges. The coif in small lobes to the reverse. Traces of reddish pigment in places. On a custom base.

Ex. Dr. Wally Zollman, IN

\$7,000-\$9,000





42.

A Superb pair of Mayan Jade plaques representing the jester-god

Maya, 250 - 550 AD Mexico

H: 2 1/2" each

El Peten, The flat finely carved ornaments worked on both sides similarly, each depicting the Jester God, identified by his three pointed crown of scrollwork, with pronounced nose and circular drilled eyes, pierced in various places for likely suspension to a high status garment or ceremonial textile. Minor damages and restoration as evidenced in the photos.



Provenance:

Ex. Wally Zollman, IN;

Peter Wray Collection

Published:

* Masterpieces of Pre-Columbian art from the collection of Mr. and Mrs. Peter Wray, Berjonneau, Deletaille, and Sonery. Andre Emerich Gallery, New York; Pg. 47. 1984 ;

Rediscovered Masterpieces of of Mesoamerica: Mexico, Guatemala, and Honduras. Editions Art; Boulogne, Carlson, and Joraleman; Fig. 325.1985;

*Parsons, Carlson, and Joralemon, The Face of Ancient America; The Indianapolis Museum of Art-Indiana University Press; pg. 58 Ill.27

Exhibited:

University of Virginia Art Museum, Charlottesville, 1982; The Denver Art Museum, 1987; The National Museum of Women in the arts, Washington, DC, 1987-1988; Indianapolis Museum of Arts, 1988.

\$9,000-12,000



43.
A rare Mixtec two-part figure of
Xipe Totec
*Mixtec culture, 1200-1521AD,
Mexico*
H: 37"

Depicting the god Xipe Totec, in two hollow sections joined at the waist, the deity shown wearing flayed human skin, covered in raised nodules, and sewn up the back, wearing ankle bands and sandals with decorative loops, the hands held to front, the head with vacant eyes, large flat ears pierced to represent spools, a flat domed cap, with remains of red, orange, and black pigments, with some areas of restoration. On a custom base. Parsons notes of this piece, "Only a half dozen two-part oversized Xipe sculptures are known...although the pigment is eroded it can be seen that the flayed skin had been entirely orange while the priest's own skin was painted red."



Provenance:
Formerly in the collection of and exhibited in the Chrysler Museum, Norfolk, VA; Ex. Wally Zollman Collection, IN

Published:
Parsons, Carlson, and Joralemon, *The Face of Ancient America*; The Indianapolis Museum of Art/Indiana University Press; pg. 192 Ill. 132

Exhibited:
Chrysler Museum, Norfolk, VA

\$18,000-\$22,000



44.
A feathered false head for a
mummy bundle
Huari culture; 700-1000AD
H: 13 ½'

Consisting of plain weave white cotton, cloth backing fully sewn with rows of multi-colored feathers and stuffed to depict a human face, on an orange ground with concentric circular white eyes and mouth with teeth and large blue nose protruding down center. The top of the head with several layers of dyed red cloth wrapped with a cotton band also fully covered with feathers in geometric patterns. A small avian bone attached to the reverse. On a custom base in lucite vitrine.

Ex. Collection Wally Zollman, IN

Published:
Parsons, Carlson, and Joralemon, "The Face of
Ancient America"; The Indianapolis Museum of
Art/Indiana University Press; pg. 214, Ill.152
Exhibited:
The Indianapolis Museum of Art, 1988

\$15,000-18,000



Lots 45-269

African





45.
A Dogon figurine
Dogon, Mali
H: 7 3/4"

Of characteristic minimalist form, the figure with simple features. the body carved with ribbon-like arms and the legs implied. Fine old patina and well worn. On a custom base.

Ex. J. Camp, NY c. 1982

\$500-\$700



46.
A Gimbala bronze necklace
Gimbala culture, c.1200AD or earlier, Mali
H: 10 1/2"

A strand of copper beads now heavily oxidized with areas of red crystallization and green verdigris; the necklace graded in size with two large ovoid beads at the bottom. On a custom base.

NY Private Collection

\$400-\$600

47.
A fine Dogon figure
Dogon, Mali
H: 16"

The figure with hands raised to face, possibly relating to the Binu priest, with knob atop the head, classical "c" shaped ears, angular shoulders, and rounded buttocks, on an integral base. Remains of sacrificial encrustation, and fine aged patina. On a custom wood base.

Ex. Julius Carlebach, NY (prior to 1935) ;
A Private Washington DC Collection ;
Bonhams November 13, 2007; lot 2080;
A European private collection.

\$9,000-\$12,000





48.
A Bamana Kore society mask
Bamana, Mali
 H: 18 1/2"

Possibly depicting a Hyena, the mask with large rounded brow and rising ears with concave facial planes and small mouth. The old surface with modern dots applied of blue and white with red. Fine old example on a custom base.

Ex. Private Washington DC collection

\$800-\$1,200

50.
A Bamana Kono society mask
Bamana, Mali
 H: 34"

The zoomorphic mask once heavily encrusted with attached materials now stripped to the form of the mask itself; the mask with rounded head, and long snout, pierced with areas of encrustation. On a custom base.

Ex. Private NY collection

\$800-\$1,200

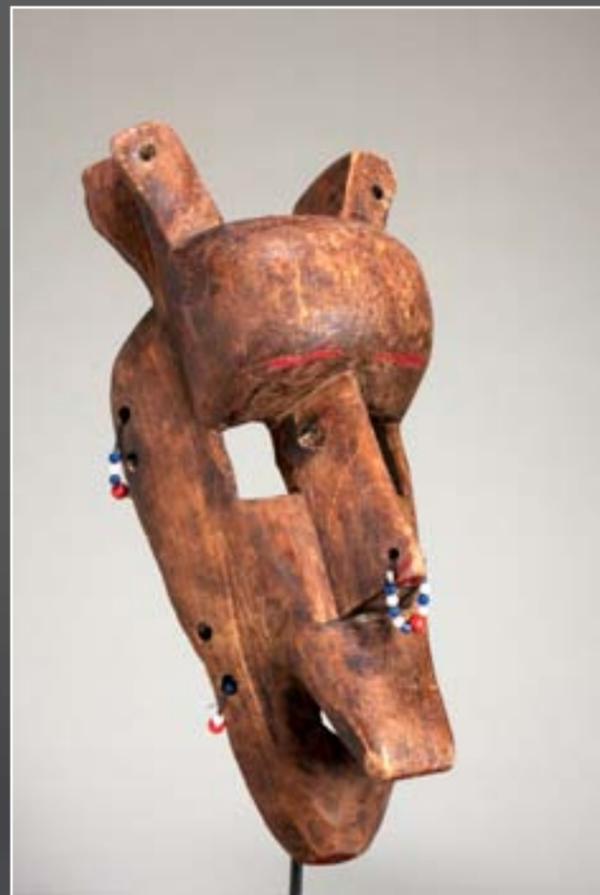


49.
A Bamana Kore society mask
Bamana, Mali
 H: 15 1/2"

Probably depicting a horse, the mask with large rising ears, and rounded forehead, the eyes as square cut-outs, the facial plane long and forming the upper lip. Pierced attachments of modern beads through the perimeter and nose. On a custom base.

Ex. Private NY collection

\$700-\$900



51.
A superb old Bamana mask
Bamana, Mali
 H: 14 1/2"

The mask of very old desiccated wood with large swelling brow, deeply inset eyes, wide wedge-shaped nose and small mouth. The reverse showing great age. The surface covered with encrustation. On a custom base.

Ex. Dr. Wally Zollman, IN

\$2,500-\$3,500



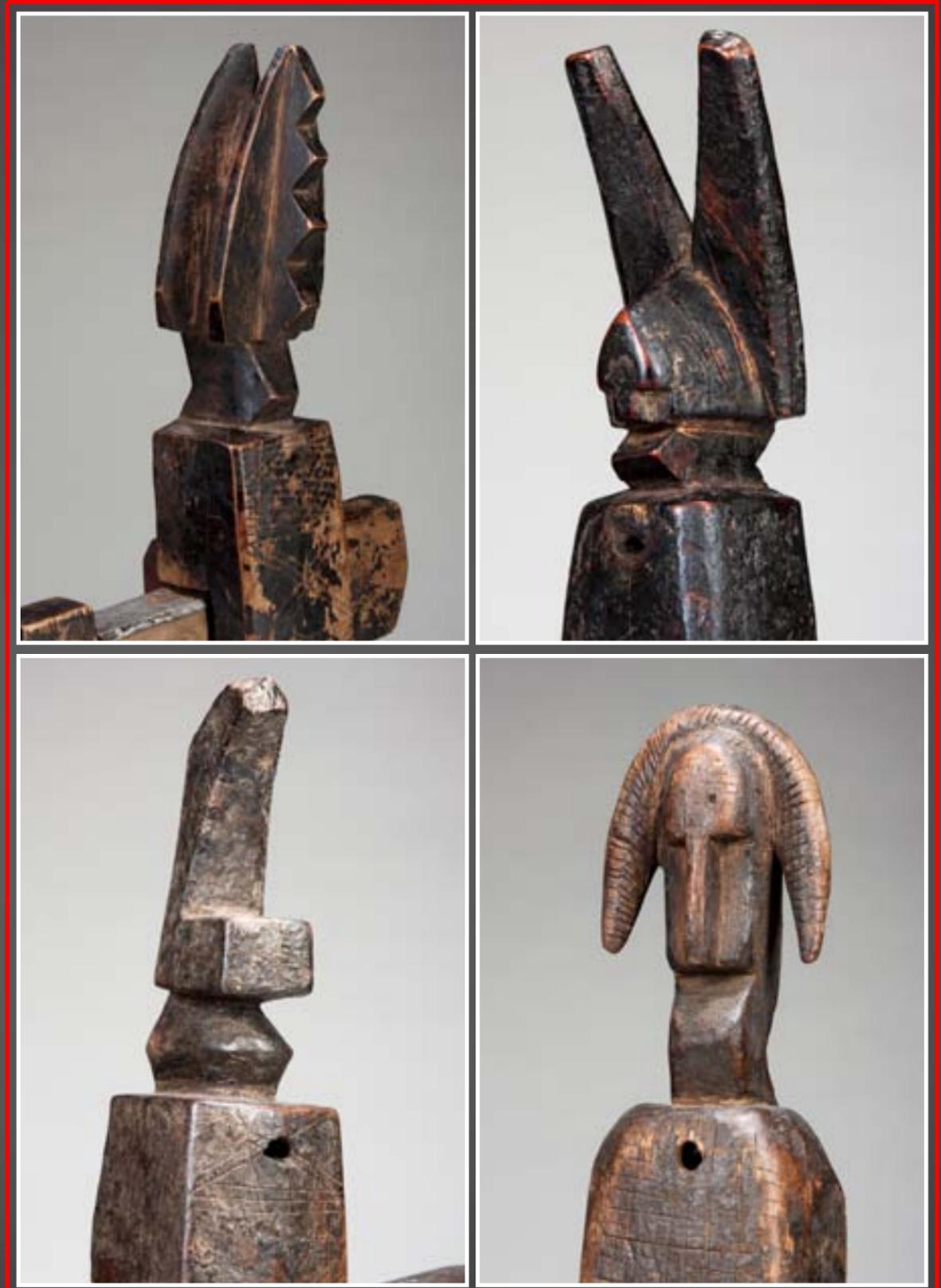
52.
A Bamana chiwara dance crest

Bamana, Mali
H: 12 3/4", L: 23 3/4"

Of classical horizontal form, with high domed forehead, concave facial planes, with inset eyes; the open mouth with tongue on the same horizontal plane as ears and back-sweeping horns; the columnar neck above the rounded arched back; the front and back legs bent in opposition to one another, with raised tail. Fine surface with incising, on a custom base.

From an Austrian private collection

\$600-\$900



53.
An iron chiwara dance crest
Bamana, Mali
H: 17"

Of late manufacture, the iron silhouette form with attached horns, legs, and a small bell in the snout, imitating larger wooden examples. The whole tied to a small basketry headdress, on a custom base.

Property of a New York Private Collector

\$300-\$500





54.
A Bamana doorlock
Bamana, Mali
H: 18 1/2"

Of classical form, the anthropomorphic lock with stylized head, high pointed coif, geometric serrations down medial ridge, the body with incised fine geometric patterning. Dark patina, crumbly in places. On a custom base.

Ex. NY Private Collection

\$700-\$900



55.
An iron chiwara dance crest
Bamana, Mali
H: 17"

Of abstract form, the lock with small head below bifurcated flaring device, possibly an imitation of a bat; fine old heavily encrusted surface, on a custom base.

Property of a New York Private Collector

\$700-\$900

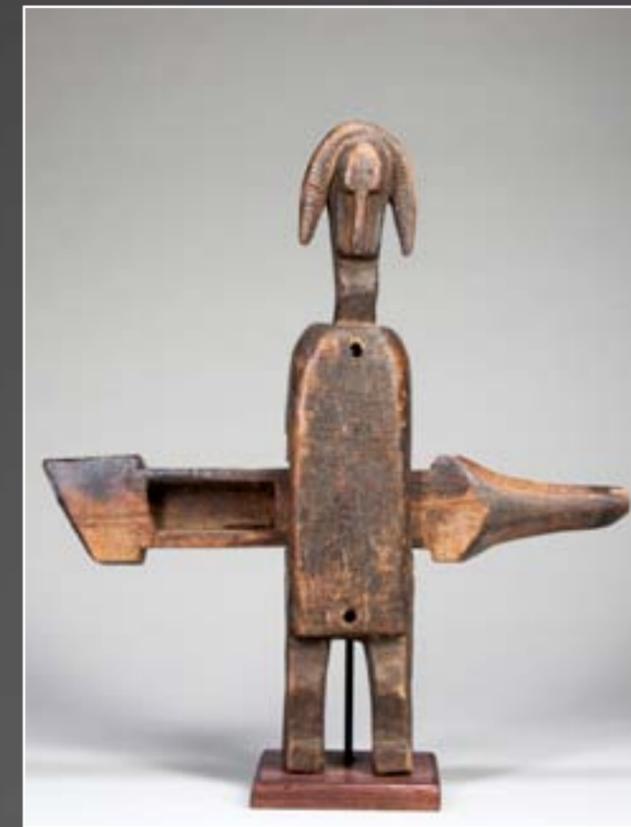


56.
A Bamana doorlock
Bamana, Mali
H: 17 3/8"

Of abstract form, the lock body with small abstracted head and flaring raised coif.; fine old heavily encrusted surface, on a custom base.

Ex. NY Private Collection

\$700-\$900



57.
A Bamana figural doorlock
Bamana, Mali
H: 19"

In the form of a standing female figure with braids down either side of the head and classic Bamana planar face, the lock body forming the torso, the crossbar implying arms, short bent legs at the bottom; fine dry handled patina, on a custom base.

Property of a New York Private Collector

\$900-\$1,200



58.
A fine Bamana mask
Bamana, Mali
H: 11"

Of naturalistic form depicting a Muslim trader with high rounded brow, headband with Islamic talismans, deep concave orbits with raised rounded eyes, large hooked nose above small pouty lips and chin curtain beard. Fine old patina, on a custom base.

Ex. Reinhold collection, NY c. 1980's

\$2,500-\$3,500



59.
A Bamana mask
Bamana, Mali
H: 10"

Possibly for the Kore Society, in human form with high rounded brow with indications of eyebrows, the eyes as square cutouts on either side of the long flaring nose; the face tapering to an open mouth with clearly indicated lips; dark worn patina, on a custom base.

NY Private Collection

\$500-700





60.
Two African calabashes
West Africa
H: 15" and 13 3/4"

Both with fine patinas and original lids. Areas of old breakage sewn in asymmetrical patterns. Very difficult to find intact with age and use.

Property of a New York Private Collector

\$500-\$700

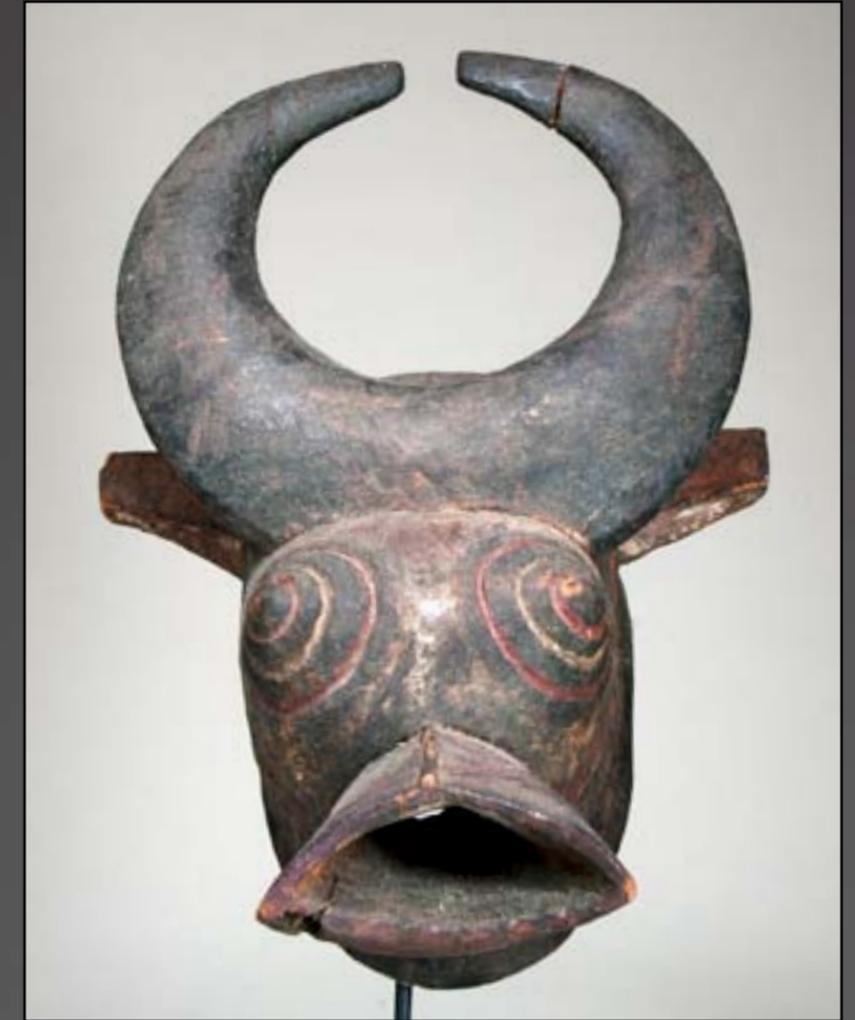


61.
An unusual Burkinabe mask,
Probably Mossi, Burkina Faso
H: 30 1/2"

Of highly cubistic form, the mask with rounded front, pierced about the perimeter for attachments of costume, and with an avian face crudely carved onto its surface; behind it, a circular device with three rising planks; possibly depicting a bird in flight. Encrusted variegated patina, on a custom base.

Ex. NY Private Collection

\$500-\$700



62.
A Superb Bwa Bushcow mask
Bwa, Burkina Faso
H: 16 1/4"

Mask in the form of a bushcow or buffalo with target-like concentric circle eyes. Remains of black, white and red pigments; well balanced composition. Excellent signs of age and traditional use.

Provenance: Julius Carlebach, c.1958, thence to his estate and his widow, Josefa Carlebach; a private NY collector, the Gelbard Collection.

\$3,000-\$5,000



63.
A fine Burkinabe pipe
*Bwa, Nuna or related peoples,
Burkina Faso*
L: 24"

The stem with rings in the form of various mask form animals held in place by strips of leather and lizard skin, the original bowl intact and well used. On a custom base

Dave Deroche, CA, c. 1995

\$1,800-\$2,200



64.
A fine Mossi bird mask
Mossi, Burkina Faso
L: 31 1/4"

The heavily encrusted mask with back-sweeping central comb over the domed cap with large encrusted beak projecting forward, decorated in resinous black pigment, with red and white areas; on a custom base.

Michael Wyman, Chicago

\$900-\$1,200



65.
Two Burkinabe masks
Nunuma or Bwa, Burkina Faso
H: 34", 15"

The first in the form of a long-billed bird, with plank like crest atop head and a downward pointing hook in the center. The surface covered in typical geometric motifs and colored in red, white, and black. The second, possibly a rabbit mask, with forward pointing ears, fin-like nose, and large concentric eyes above a snout-like mouth. Handle at bottom and pierced for attachment of costume. Variegated encrusted patina. Each on a custom base.

For the first: A New York Private Collection; For the second, Emerson Woelfer, CA

\$800-\$1,200



66.
An unusual Lobi figure
Lobi, Burkina Faso
H: 19 3/4"

Highly unusual in the form of a leg, gently bent at the knee; the top with janus heads in classical Lobi style. The whole with fine patination. On a custom base.

Ex. Private Virginia collection

\$500-\$700



67.
A fine Lobi figure
Lobi, Burkina Faso
H: 26 1/4"

The figure with classical ovoid head, columnar neck, rounded shoulders with large chest, well rendered torso and long legs. The surface well patinated and displaying age and wear. On a custom base.

Ex. Private NY collection

\$700-\$900



68.
A fine Lobi figure
Lobi, Burkina Faso
H: 19 5/8"

Of expressive form, the figure with gently tilted head above powerful columnar neck, the body powerful and well carved with long thin arms tapering to the sides. Fine surface and wear. On a custom base.

Ex. NY Private collection

\$1,000-\$1,500

70.
A fine Lobi figure
Lobi, Burkina Faso
H: 20 1/2"

The fine old hardwood figure with expressive face, with classical coif, well rendered arms and shoulders and long legs. Some old erosion to the sides of the legs and feet. On a custom base.

Property of an East Coast private collector

\$900-\$1,200



71.
A Lobi - Dagari figure
Lobi-Dagari, Burkina Faso
H: 30 1/2"

Of classical form, the highly abstracted figure with cylindrical head over widening torso and legs; heavy encrustations and areas of insect depredation; a fine early example, on a custom base.

Property of a New York Private Collector

\$700-\$900

69.
A fine and old Lobi stool
Lobi, Burkina Faso
L: 33 7/8"

Of classical form, the stool, with long handle and small legs, also usable as a club. The surface with deep reddish patina and signs of age and handling. A fine example of the type. On a custom base.

Ex. NY Private collection

\$500-\$700





72.
An expressive Lobi Bateba figure
Lobi, Burkina Faso
H: 20"

The figure carved with a well defined face and characteristic oval head, the neck long and powerful; the arms thrusting backward in a gesture of dispelling evil. The torso and legs carved in typical fashion. Old variegated surface. On a custom base.

Ex. Tribal Arts Gallery, NY c. 1983-1984

\$1,200-\$1,800



73.
A Lobi figure
Lobi, Burkina Faso
H: 28 5/8"

Of columnar form, the figure with large head, discolored from libations, on a wide blocky body with slender arms and well carved legs and feet. Fine surface. On a custom base.

Ex. Private NY collection

\$1,000-\$1,500



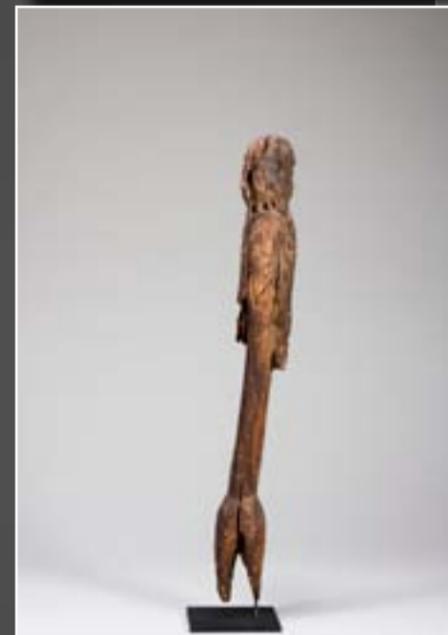
74.
Two Moba figures
Moba, Togo
H: 17 3/4" and 13 1/2"

The first with wonderful motion, the head rounded and the arms carved away from the body, the second more cubistic with long finely carved arms and tiny head above well carved legs. Each with custom bases.

Property of an East Coast private collector

\$900-\$1,200

African



75.
A large Moba figure
Moba, Togo
H: 20 1/2"

Of simple stylized form, the figure taking the natural bend of the wood, the arms carved to the sides and the elongated torso with twisted over wide hips and small legs. Fine old surface patina. On a custom base.

Property of an East Coast private collector

\$600-\$900



76.
A large Losso or Tchamba figure
Losso or Tchamba, Togo
H: 18 1/4"

The large hardwood figure with sagittal crest and simple facial features, the shoulders swelling with bent arms descending from the front about a columnar torso. The short powerful legs bent, fine dark encrusted patina: on a custom base.

Ex. Private German collection;
Ex. Private NY collection

\$600-\$900



77.
A fine Konboli figure
Konboli, Togo
H: 25"

Of massive form, the large figure with round head, simple face, and large ears, above wide shoulders, thin arms, and massive torso, standing on an integrally carved stool with four struts; beads wrapped about the neck and body; old variegated patina.

Property of an East Coast Private Collector

\$900-\$1,200



78.
An unusual Baga bust
Baga, Guinea
H: 28 3/4"

The bust with a single breast, single eye and ear to the proper left side and no facial indications to the proper left. On a well weathered plinth. Red painted crest atop the head, the overall surface blackened. On a custom base.

Ex. Estate of G. Ehrlich, NY and NH.
Acquired prior to 1998.

\$2,000-\$3,000



79.
A Mende Minsereh figure
Mende, Sierra Leone
H: 17 3/4"

The corpulent figure with large double lobed coif, rounded face and massive shoulders, the arms broken or eroded at the forearms, a carved loincloth to the groin and heavy legs with carved feet. Fine old black surface, on a custom base.

Ex. State Department officer's collection;
Property of an East Coast private collector

\$900-\$1,200



80.
An extremely rare and historic
Mende staff
Mende, Sierra Leone
 H: 47 1/2"

The staff surmounted by a complete figure carved in the round; the head in classical form and decorated in the style of masks used by the Mende for female initiation; the body geometrically rendered with arms to the front, bent at the elbows, the hands touching the hips, and the legs carved off the central staff with bent knees. Fine overall patina of use and age. An extremely important object; on a custom base..

Brought to Canada from Africa by Capt.J.L. Boddy and presented to E.D. Manchee in 1907. A photocopy of the page from the 1925 Manchee will is included and states: "Death God - (From XX African tribe of Sierra Leone) Taken from god's house of the M'bundu tribe/Brought to Canada by Capt Boddy, district commissioner, given to me by G. Elliott (Capt B's nephew). An important historical example from the 19th century with documentation; Ex. Arte Primitivo, NY

\$4,000-\$6,000



81.
A fine Dan/Gio mask
Dan/Gio, Liberia
H: 11"

Of powerful form, the mask with high rounded brow bisected by raised scarification in classical Gio style, with thin powerful eyes and raised secondary eyes, once covered in animal hide. The nose and mouth well carved. Excellent patination. On a custom mount.

Ex. Private Virginia collection

\$2,500-\$3,500



82.
A powerful old Dan mask
Dan/Gio, Liberia
H: 11 1/2"

The large old mask with high forehead, raised cheeks and wide nose. The surface with variegated encrustations. A fine old mask. On a custom base.

Ex. Ben Zion collection Inv. #6551 C. early 1960's purchase.

\$2,000-\$3,000



83.
A Dan or Kran deformity mask
Dan or Kran, Liberia
H: 10 1/2"

The unusual mask possibly depicting syphilitic yaws where the nose has completely given way, with tubular eyes and open mouth. Fine old surface and variegated patina. On a custom base.

Ex. Estate of G. Ehrlich, NY and NH. Acquired prior to 1998.

\$1200-\$1,800



84.
A Dan mask
Dan/Gio, Liberia
H: 8 1/2"

Of classical form, the mask with darkened lustrous surface with areas of variegated encrustation, the eyes narrow and expressive, the nostrils flared and wide. Fine overall surface and age. On a custom base.

Ex. Michael Wyman, Chicago

\$900-\$1,200



85.
A Bassa Bundu initiation mask
Bassa, Liberia
H: 12 1/2"

The helmet mask with elaborate coif with seven lobes, the face in classical style with peaceful expression and well carved features. The overall surface with fine patina and handling. The perimeter pierced extensively for attachment. On a custom base.

Property of an East Coast private collector

\$1,500-\$2,000



86.
A West African mancala board, probably Liberian
Possibly Dan or related peoples
L: 30 1/8"

The well worn and used board with 12 cup son the board itself and two end cups, the board with short legs and minor insect depredation.

Ex. NY Private collection

\$600-\$900

87.
A Dan horned mask
Dan, Liberia
H: 13 3/4"

The mask of typical form with naturalistic features, rounded brow and cheeks; wide nose and open mouth; eyes with aluminum disks applied to their perimeters and two large horns rising from the top of the head. Overall dark patina, with areas of insect depredation indicating that the mask was once completely covered in cloth; on a custom base.

Property of a New York Private Collector

\$600-\$900





88.
A Kono shrine maskette
Kono, Liberia/Guinea
H: 6 3/4"

Of powerful form, the maskette covered with red felt, large nose and deeply inset eyes above a roughly carved snout, once covered in hide. On a custom base.

Property of an East Coast private collector

\$500-\$700

89.
A fine Guerze mask
Guerze/Kpelle, Liberia
H: 13"

Of classical form, the black mask with high rounded brow with metal attachments, the facial plane deeply recessed with large nose and small eyes, angularly conceived, the mouth with remains of hide strips (once covered with black colubus monkey fur) over the toothy mouth with lower jaw attached. Fine old surface patina. On a custom base.

Dave Deroche, CA, c. 1990

\$1,200-\$1,800



90.
A rare Toma Initiation post
Toma, Liberia/Guinea
H: 22 1/2"

Of unusual form, the post with a rough and haunting face with inset metal eyes beneath a stylized coif of ritual iron staples and pegs. The surface heavily encrusted from blood sacrifice. Powerful and emotive. On a custom base.

Ex. Estate of G. Ehrlich, NY and NH.
Acquired prior to 1998.

\$1,200-\$1,800



91.
A fine Angbai mask
Toma, Liberia/Guinea
H: 20"

The powerful mask classically rendered with a pair of horns above a ring of carved smaller horns, all atop a massive brow; the eyes cut as inverted 'V' shapes as is characteristic, the sides with stylized carved horn shapes. A raised central ridge down the middle of the face. Encrusted patina as expected. On a custom base.

Ex. Estate of G. Ehrlich, NY and NH.
Acquired prior to 1998.

\$2,000-\$3,000





92.
A Guere-Wobe female singer's mask
Guere-Wobe people, Ivory Coast
 H: 10"; L: 37"

The powerful mask carved with typical raised clamshell eyes, full nose, and large rounded lips with open mouth; the forehead probably once covered with a different costume element now with some insect depredation; remains of red, white, and black paint, the chin with attachments of a multitude of bells, teeth, and human hair. The large female coif added to the already extremely old mask with three tiers decorated in stroud cloth, cowrie shells, and animal hide. On a custom base.

Ex. Michael Wyman, Chicago

\$4,000-\$6,000



93.
A Guere-Wobe mask
Guere-Wobe people, Ivory Coast
 H: 11 3/4"

Of classical form, the mask now stripped of its attachments, the powerful form remaining with large brow, tubular eyes, wide aggressive nose, raised cheeks, and open mouth with barred teeth. Numerous nails and metal hooks to the chin and top of the mask for attachments, with remains of hide to the face. Fine old surface, on a custom base.

Property of a New York Private Collector

\$500-\$700



94.
A Kran mask
Kran, Liberia/Ivory Coast
 H: 11 1/2"

Of typical form, the mask with rising brow, incised and white filled eyebrows, which clamshell eyes, a short aggressive nose, and large open mouth with barred teeth. The whole with fiber attachments to the lower portion of the mask; cowries and a small fetish pack to the top; a red cloth hood still attached to the perimeter. On a custom base.

Property of a New York Private Collector

\$500-\$700



95.
A bearded Kran mask
Kran, Liberia/Ivory Coast
H: 9 1/2" (excl. Attachments)

With high pointed forehead the brow painted as red hair circles with white perimeters above the white clamshell eyes, simple nose, with large lips showing metal teeth, the top with fiber attachments, the lower portion with large and thick beard made of fiber and braided human hair. On a custom base.

Property of a New York Private Collector

\$900-\$1,200



96.
A Guere-Wobe war mask
Guere-Wobe people, Ivory Coast
H: 13 1/2"

Of typical form, the mask with large jutting brow covered in blue cloth with applied cowries, the tubular eyes with white infill; long wide wedge shaped nose with smaller set of eyes with red infill to either side; open articulated jaw with barbed teeth and red tongue. On a custom base.

Property of a New York Private Collector

\$1,800-\$2,200



97.
A Guere-Wobe war mask
Guere-Wobe people, Ivory Coast
H: 13"

The powerful male mask with rounded forehead, deep furrowed brow, and white clamshell eyes, above a wide nose, with talon like hooks curving inward from the cheeks, the mouth with barred metal teeth and red cloth tongue; the perimeter with cloth attachments, the lower portion with seven bells, two apparently of native manufacture, and fetish mass in the center of forehead. A fine and powerful example, on a custom base.

Property of a New York Private Collector

\$1,800-\$2,200



98.

A Guere-Wobe war mask*Guere-Wobe people, Ivory Coast*

H: 10 1/4" (excl. attachments)

The powerful male mask with rounded forehead, deep furrowed brow, and white clamshell eyes, above a wide nose, with talon like hooks curving inward from the cheeks, the mouth with barred metal teeth and red cloth tongue; the perimeter with cloth attachments, the lower portion with seven bells, two apparently of native manufacture, and fetish mass in the center of forehead. A fine and powerful example, on a custom base.

Property of a New York Private Collector

\$2,000-\$3,000

99.

A fine Bete mask*Bete, Ivory Coast*

H: 9 3/4"

The black mask with a rounded tubular form encircling the face, the eyes swollen and raised, with a wide nose and horn-like devices coming from the face, an aggressive toothy mouth and the whole covered with hobnails. On a custom base.

From a NY private collection, Ex. Arte Primitivo, from a European collection.

\$1,200-\$1,800





100.
A Hunter's shirt
Loma, Liberia
25"x20"

The tunic made from native striped cloth in off white and brown, covered with small packets containing mirrors with rondels of cowries surrounding them; the surface covered with shaggy homespun cloth braids.

Ex East Coast private collection

\$700-\$900

101.
A Hunter's shirt
Undetermined people; Collected on the Togo/Ghana border
36"x35"

The tunic made from Western cloth with a floral print, with single wrapped horn to the center, and small leather covered tubular amulets tied all about the surface.

Ex East Coast private collection

\$500-\$700



102.
A Senufo helmet mask
Senufo, Ivory Coast
L: 18", H: 12"

Of classical form, the mask of rounded dome shaped form with backward pointing ears, and high brow-line with large metal applied eyes. A chameleon atop the mask, the snout open with large teeth. Fine aged patina. On a custom base.

Ex. Michael Wyman, Chicago

\$2,000-\$3,000

103.
A fine Senufo half-figurine
Senufo, Ivory Coast
H: 8"

Carved abstractly, the figure with sagittal crest and cubistic facial features. the body with columnar torso and long arms meeting below the waist. The overall surface fine, old and desiccated. Possibly once a staff-top. On a custom base.

Butterfields, CA; A private CA Collection.

\$300-\$500





104.
A Baule figure
Baule, Ivory Coast
H: 12 1/2"

Of uncharacteristic cubistic form, the face with flat facial planes and squared beard, the rounded shoulders with attenuated arms terminating in paddle like hands, the figure with slightly bent knees standing on an integral base. Variegated patina with areas of high point glare; on a custom mount.

Butterfields and Butterfields, CA.

\$700-\$900

105.
A fine Baule flywhisk handle
Baule, Ivory Coast
H: 15 3/4"

The whisk handle with a seated bird atop surrounded by her young, the surface decorated with extremely fine incising in geometric patterns, a central raised band of carved Baule faces with typical features. On a custom base.

Ex. Collection Pearl Primus

\$600-\$800



106.
A Baule Monkey fetish figure
Baule, Ivory Coast
H: 25 1/2"

Of typical form, the monkey standing on a raised base and holding a cup in its hands, the entire figure heavily encrusted from blood sacrifice, a large horn to the reverse. The figure with loincloth and hide wrappings. On a custom base.

Ex. Private NY collection

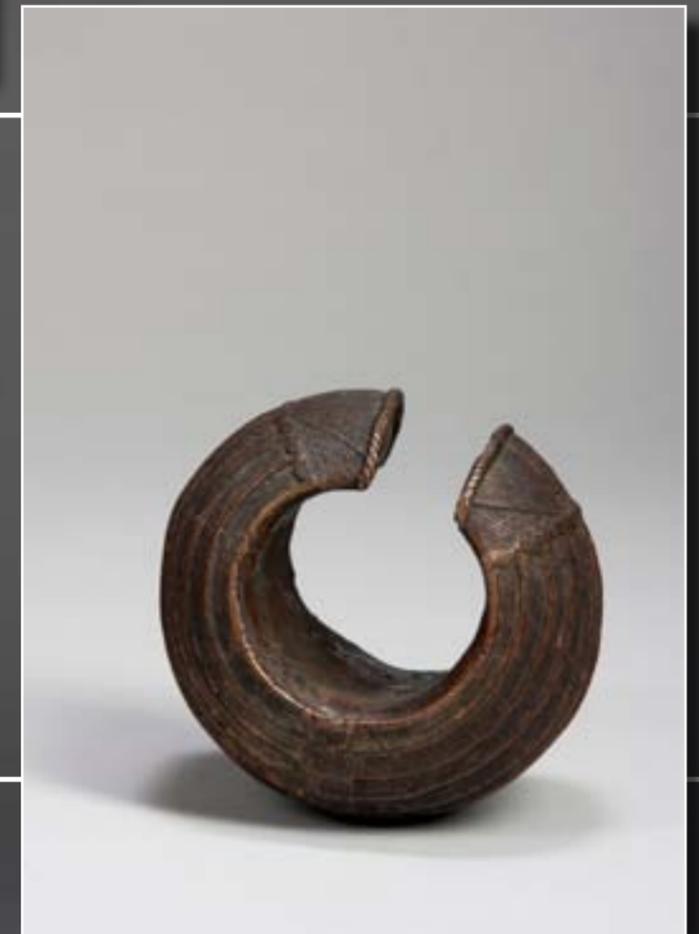
\$1,200-\$1,800

107.
A Baule bronze armlet
Baule, Ivory Coast
Diam. 4 3/4"

The finely cast armlet of classical form, the surface decorated with raised rings and thin fluting; the ends with heavy braid work; fine patina with areas of oxidation; minor casting flaws to bottom.

A New England Private Collection

\$200-\$300





108.
Two Ghanaian fertility dolls
Brong and Fanti, Ghana
H: 9 5/8" , 13"

The first, a Brong example with rounded head, flat face with arched brows, facial scarification above a long neck with incised neck rings, the body solid and blocky; the second, a Fanti example with high rising coif and incised linear striations, heavy darkened brow with small features above a tubular body with small breasts. Each on a custom base.

Property of an East Coast Private Collector

\$1,200-\$1,800



110.
An Akan comb
Akan peoples, Ghana
H: 13 1/2"

The large flat comb with openwork design and depicting a classical Akan stool in the center. Incised design elements, all tines in fine condition. Fine surface patina. On a custom base.

Property of an East Coast Private Collector

\$400-600



109.
Two Koma terracottas
Koma- Balsa culture, c. 13th - 16th C.
H: 6 1/2" and 9 1/4"

The first larger, with well rendered face and body seated on a columnar plinth; the second smaller with large eyes and elongated arms. Both well intact. The larger with a custom base.

Property of an East Coast Private Collector

\$1,000-\$1,500





111.
A group of African metal objects
Ghana; DR Congo
Diam: 3 1/2"

Including an Ashanti furoa, a small Ashanti gold dust box, two gold dust spoons, six geometric gold weights, and a single figural gold weight, along with a pair of tweezers and two pins on one ring, together with three small katanga crosses from DR Congo.

Property of an East Coast Private Collector

\$200-300

112.
Three Akan terracotta heads
Akan peoples, Ghana
H: 2 3/4", 3 3/4", 3 1/4"

Of typical form, the heads of flattened form with high rounded brows and raised eyes and small noses. The surfaces with fine coloration and signs of wear. Mounted on a single custom base.

Property of an East Coast Private Collector

\$500-700



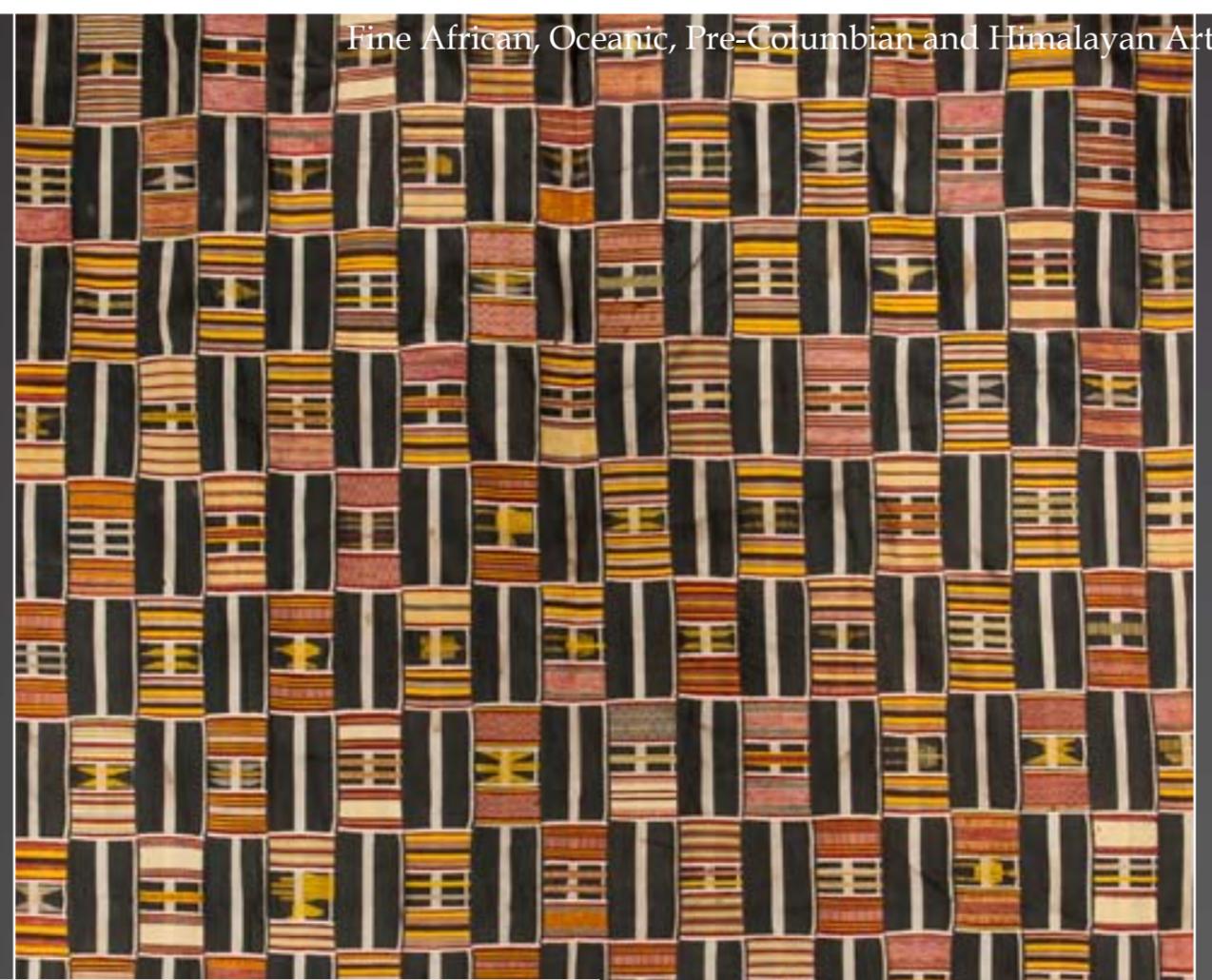
113.
An Ashanti Kente Strip woven textile
Ashanti, Ghana
196" X 27"

Apparently of silk, the large textile with outer bands with textured compartments; the body of the cloth in opposing red, green and blue striped boxes against complex multicolored vertical compartments with some geometric designs. Areas of damage where the strips have come apart and some damage where the textile appears to have been chewed or eaten. Overall superb example.

Property of a New York private collector

\$1,200-1,800





114.
A Black Akan ceramic head
Ashanti or related people, Ghana
H: 9 1/4"

Of simple form with rounded brow and small features, stylized breasts beneath on a tubular body. Traces of white kaolin.

Property of an East Coast private collector

\$400-600

115.
A fine Fanti figural stool
Fanti, Ghana
L: 21 3/4"

The large fine stool of classical form in the form of two fully carved seated figures facing one another across a low table; one figure with hand to bowl atop the table, undoubtedly depicting an Akan proverb. Remains of white pigment and signs of having been washed in a traditional context.

Property of a New York Private Collector

\$1,800-2,200

116.
A superb Ewe strip woven textile
Ewe, Togo
66" X 66"

The textile with characteristic alternating bands of black with a central white stripe against blocks of colorful vertical bands with adenuo patterns of figural design such as birds, hands, chevrons and human figures. Age appropriate staining and fading.

Property of a New York private collector

\$2,500-3,500





117.
A fine and large Ewe strip woven textile

Ewe, Togo
105" x 68"

The large textile with characteristic alternating compartments of vertical black bands against blocks of horizontal bands of many colors with some Adenudo patterns of geometric motifs.

Property of a New York private collector

\$900-\$1,200

118.
A fine and large Ewe strip woven textile

Ewe, Togo
108" X 61"

The large textile with characteristic alternating compartments of vertical black, white and red bands against blocks of horizontal bands of many colors with Vertical inner designs. Fine example.

Property of a New York private collector

\$1,200-\$1,800



119.
A Fine Fon sword
Fon, Republic of Benin
L: 27"

The sword with hilt in the form of a dog, the blade with scalloped design. Heavy oxidation in places. A fine and rare example. On a custom base.

Ex. Private NY collection

\$600-\$900

121.
A Yoruba colonial figure
Yoruba, Nigeria
H: 17 1/2"

In the form of a soldier, with rounded helmet, classical Yoruba face and colonial military uniform, carrying a rifle at his proper right side, broken off above the stock. On an integral base; damage to the right proper shoulder and some scuffing. Remains of black and green paint.

Property of a New York Private Collector

\$500-\$700

120.
Two Yoruba bronze items
Yoruba, Nigeria
H: 6 3/4"

Both for the Ogboni society, the first an Onile figure of classical form with large head with conical cap, stylized beard, smoking a pipe; the arms bent with hands in typical Ogboni gesture; the second a pair of Edans in the form of stylized heads, very finely cast with conical headgear and raised scarification, attached together with a piece of chain. Each with fine patinas of age and use, and on a custom base. Property of a New York private collector

\$1,000-\$1,500





122.
Two fine white Yoruba beaded hats

Yoruba, Ekiti region, Nigeria
D; 4" and 6 1/2"

Two fine old hats both completely in white, the first a simple cap, the second a beaded coronet with raised beaded knob at top and smaller decorations to the edges. Some text beaded into the hat in black around the bottom. Both on a single custom base.

Ex. Private NY collection

\$700-900

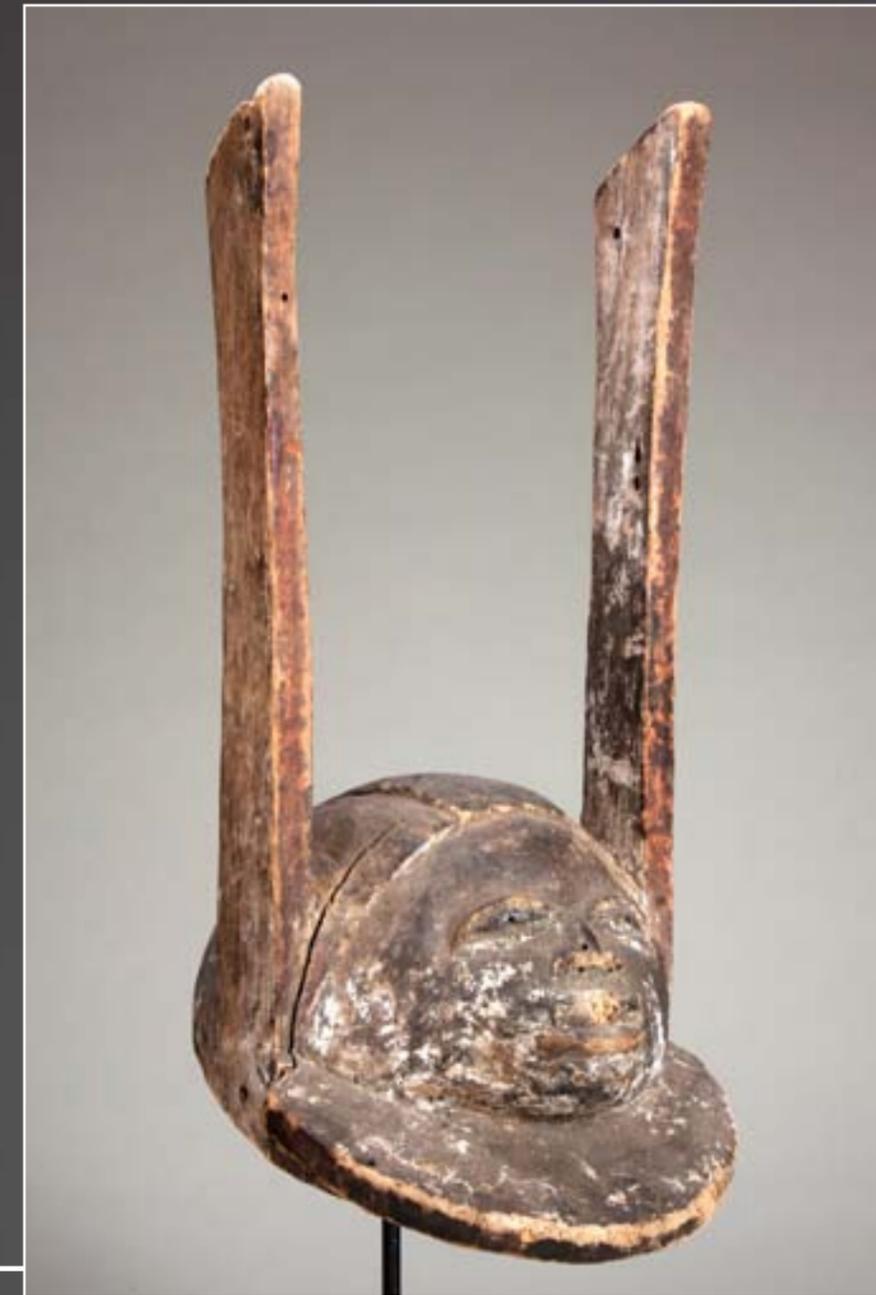
123.
Two Yoruba beaded ornaments

Yoruba, Ekiti region, Nigeria
H: 16 1/2" and 8 1/2"

Fine examples of traditional Yoruba beadwork, the first a panel with a central white face between geometric designs and large insects applied to the top corners, the other a small square panel with some losses, with two faces and geometric designs. Each on a custom mount.

Ex. Emerson Woelfer collection, CA

\$400-\$600



124.
A Yoruba Egungun mask

Yoruba, Nigeria
H: 17 3/4"

Of classical form, the mask with upright vertical slats carved to either side of the face and the beard rendered as a horizontal form. A fine and used example. On a custom base.

Field collected by Dr. V. Schneider, Germany. Ex. Private NY collection.

\$600-\$900

125.

A superb Yoruba offering bowl
by Obembe Alaye (d. 1939)
Yoruba, Ekiti region; Efon-Alaye,
Nigeria
H: 11 1/2"

Leonard Kahan Gallery, NY;
A Private Virginia Collector

\$12,000-\$18,000



This superb example carved in characteristic style of the hand of Oberon Alaye, chief Ologunde of Efon-Alaye and famous carver who died in 1939, depicts a kneeling female figure with rounded features, large eyes, sensual lips, and elaborate scarification; holding a chicken, similarly carved with repeating geometric motifs in the form of a lidded bowl. The fine old surface heavily encrusted with indigo infill. A finely carved and exceptionally rare example by one of the few known and recognized Yoruba carvers of the classical period. On a custom base.





126.
A Yoruba dagger and beaded sheath
Yoruba, Nigeria
H: 18 1/4"

The knife with simple wood handle, well worn and heavily oxidized blade. The sheath with beaded floral and geometric patterns and leather charms. Mounted on a single custom base.

Ex. Emerson Woelfer collection, CA

\$500-600

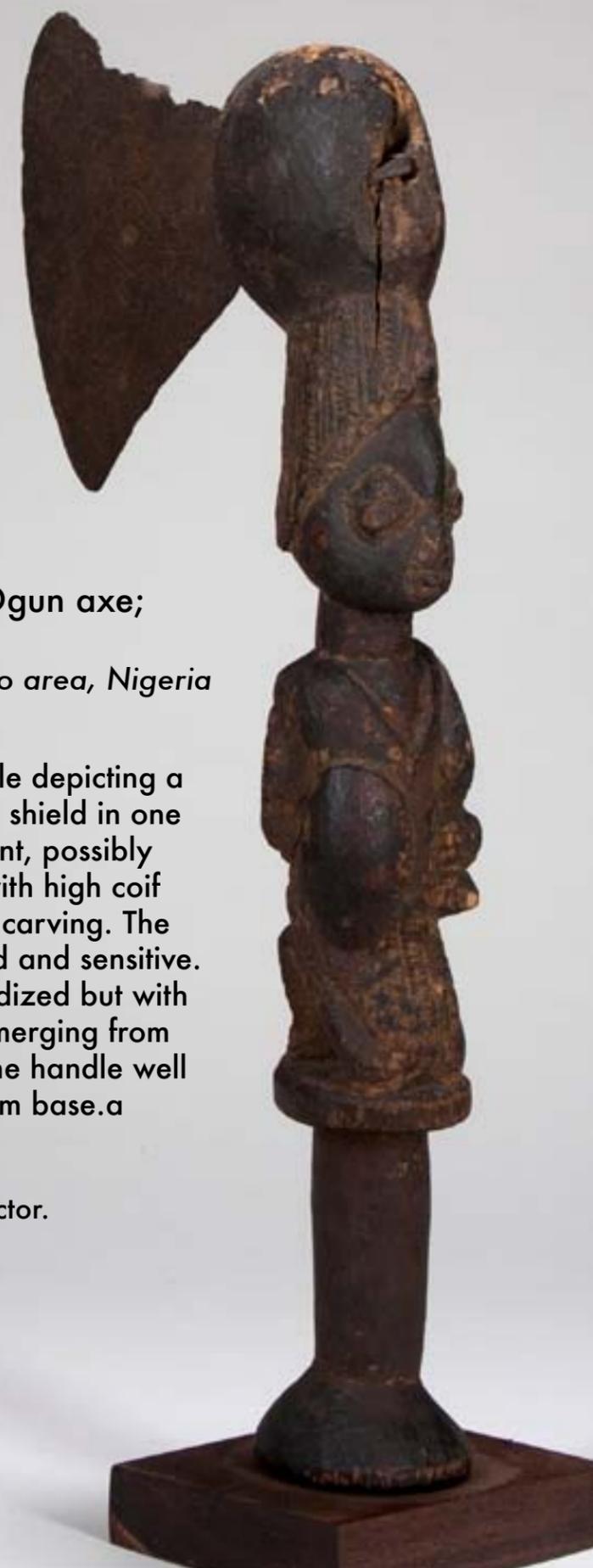


127.
A Yoruba divination tray
Yoruba, Nigeria
Diam: 12"

Of typical form, the tray with four faces depicting Eshu at the cardinal points, and between them opposing bands of incising in the form of linear zigzags alternating with stacked diamonds. Fine old surface patination, on a custom base.

Property of a New York Private Collector

\$300-500



128.
A superb Yoruba Ogun axe;
possibly 19th C.
Yoruba, probably Oyo area, Nigeria
H: 18 1/2"

A fine and old example depicting a kneeling warrior with shield in one hand and an implement, possibly an axe in the other, with high coif with typical Oyo chip carving. The face skillfully rendered and sensitive. The blade heavily oxidized but with remains of incising, emerging from the rear of the coif. The handle well patinated. On a custom base.

Kahan Gallery, NY;
A Virginia private collector.

\$4,000-\$6,000



129.

A fine Yoruba beaded bag

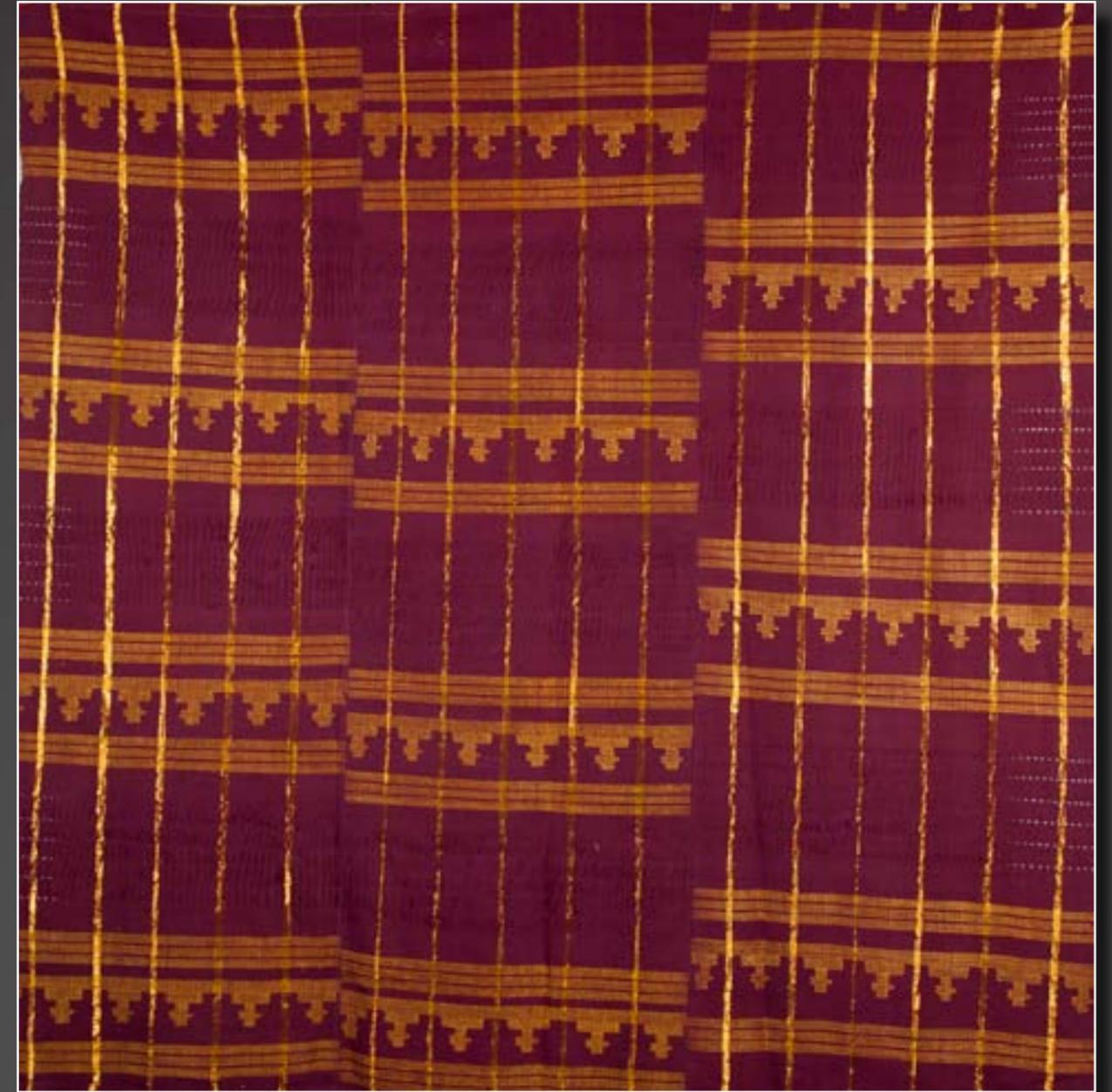
Yoruba, Nigeria

H: 11 1/2 excl. attachments

Very finely rendered depicting three faces in two registers; the upper register with two faces separated by a rosette, the lower register with single central face flanked by checkerboard patterns. The sash with beaded designs, fantastic use of color and variety of beads. On a custom base.

Property of a New York Private Collector

\$2,000-\$3,000



130.

A fine Nigerian strip-woven textile

Nigeria

51" x 49 1/2"

The textile of Burgundy cloth strip woven and textured with linear and geometric designs in gold. An elegant and well preserved example.

Property of a New York Private Collector

\$700-900



131.
An old Ijebu water spirit mask
Ijebu Yoruba, Nigeria
H: 23 1/2"

The mask with typical large brow with tubular eyes and simple nose and mouth, the chin extended with a bird sitting at the end. Painted in red with yellow, black and white highlights. On a custom base.

Ex. J. Camp, NY c. 1982

\$900-\$1,200



132.
Two Igbo terracotta figures
Igbo, Nigeria
H: 8 5/8" and 11 1/2"

The first a seated female figure with bilobed coif and simple face, the proper left arm and leg deficient; the second a large and powerful male figure both arms deficient below the elbows. Traces of white pigment.

Property of an East Coast private collector

\$1,000-1,500

133.
Two Nigerian currency bracelets
Nigeria
4" each (diam)

Of classical form, the heavy copper alloy bracelets of thick coiled form, the rounded tubular ends incised with geometric patterning. Fine patination with oxidation and some encrustations.

Property of a New York Private Collector

\$300-\$400



134.
A powerful Igbo deformity mask
Igbo, Nigeria
H: 9 1/4"

The blackened mask with twisted face, uneven eyes, wide mouth and twisting nose. Fine old patina of use and wear. On a custom base.

Property of an East Coast private collector

\$600-\$900





135.
A Nigerian horned mask
Probably Igbo, Nigeria
 H: 15 1/2"

Of powerful form, the mask with two large horns carved from the forehead to the back with deep grooves; the ears placed high, with long nasal ridge and wide eyes above an enormous toothy mouth; the whole with black, red, and white paints, hobnails and hide attachments. A fine old example, on a custom base.

Property of a New York Private Collector

\$900-\$1,200



136.
Two Nigerian masks
Ibibio and Igbo, Nigeria
 H: 6"; 12 1/2"

The first, an Ibibio example with striated face and large grotesque features, the surface covered in black pigment with red lips; some insect depredation to the forehead and mouth; The second, a large Igbo example, with angular brow-line, crudely carved eyes and nose, the mouth protruding with barred teeth; remains of nails and old metal applied to parts of the surface, with red, white, black, and green pigmentation. Each on a custom base.

Property of a New York Private Collector

\$600-\$900



137.
A fine and old Eket mask
Eket, Nigeria
 H: 8 1/8"

The disk-mask of classical form, with a small rounded face with high brow and delicate features emerging from center. The outer plank incised with geometric patterns, fine old patina. On a custom base.

Property of an East Coast private collector

\$500-\$700



138.
An eroded Oron figure
Oron/Ibibio, Nigeria
 H: 25"

The eroded figure with an inverted conical truncated headdress over a stylized oron face, partially damaged due to insect depredation. One arm lost, and damaged from the waist down. On a custom base.

Michael Wyman, Chicago

\$900-\$1,200



139.
A fine Ibibio mask
Ibibio, Nigeria
H: 8 1/2"

The mask with fine linear striations to the forehead, heavy brow and whitened eyelids. The small nose rubbed, and the mouth gently pouting. Fine old surface and signs of use and wear. On a custom base.

Property of an East Coast private collector

\$900-\$1,200



140.
A Nigerian mirror
Possibly Housa, Nigeria
H: 16"

Of simple form, the mirror inset in a carved frame of old western molding holding the mirror in place, above, a handle of anchor shape with open triangular lozenge; the reverse with incised geometric motifs. Fine encrusted patina, on a custom base.

Property of a New York Private Collector

\$400-\$600





141.
A fine janus Idoma dance
crest

Idoma, Nigeria
H: 13 1/2"

The old cap crest exceptionally well carved, each face with white infill and simple features with half-circle eyes, small noses and tiny mouths, the top with a sagittal crest with birds to either side. Fine patina of age and use. On a custom base.

Property of an East Coast private collector

\$6,000-\$9,000



142.
A fine Igala mask
Igala, Nigeria
H: 9 3/8 "

Of unusual form depicting a human face with small horns protruding from the forehead, the downturned eyes, small nose and grimacing eyes add to the tension of the composition, a beard to the chin. The mask pigmented with white kaolin and burnished areas. A fine old example. On a custom base.

Ex. Tribal Arts Gallery, NY c. 1983-1984
Ex. NY Private Collection

\$1,200-1,800

144.
A fine janus Idoma dance crest
Idoma, Nigeria
H: 19"

Of highly unusual form, the figure with a flattened face with simple features in low relief and rough surface above a body in the form of a peg with smooth patination, the arms and lower body delineated by shallow carvings. On a custom base
Charles Jones African Art, NC

\$1,200-\$1,400



143.
An unusual Igala mask
Igala, Nigeria
H: 14"

The anthropozoomorphic mask with long snout-like face with shallow raised eyes and long nose, the top of the head with opposing sets of horns; overall pigmented in red, yellow and black. A fine old example of a rare type.

Property of an East Coast private collector

\$900-\$1,200



145.
A fine and rare Ijo Hippo mask
Kalabari Ijo, Nigeria
H: 17"

Otobo mask of classical form, the heavy brow over half circular eyes, the inverted 'T' shaped nose over a large open mouth with projecting teeth. Fine signs of age and use. On a custom base.

Ex. Estate of G. Ehrlich, NY and NH.
Acquired prior to 1998.

\$2,000-\$3,000



146.
An Ijo Dance crest
Ijo, Nigeria
H: 20 1/2"

The crest in the form of the head and torso of a woman carved in classical Ijo style; the head with high raised coif, the face with jutting mouth and angular facial planes, the squared shoulders cubistically rendered with pointed breasts and powerful hands. Fine signs of age and wear. On a custom base.

Property of an East Coast private collector

\$3,500-\$4,500



147.
An Urhobo or Isoko rattle
Urhobo or Isoko
H: 17"

The rattle of characteristic form with a thin handle and paddle-like rattle-body with a reptile carved in high relief. Remains of some of the seed pod rattles. Fine patination. On a custom base.

Property of an East Coast private collector

\$800-\$1,200

148.
A Hausa Prayer board
Hausa, Nigeria
H: 23 3/4"

Of classical form, the elegant board with inverted crescent on the top, the board itself with remains of writing on the surface, the bottom of the board cut in a concave arc to echo the crescent at the top. Fine old example.

Property of an East Coast private collector

\$400-\$600





149.
Two Nupe posts
Nupe, Nigeria
H: 27 1/2" and 21 1/2"

The geometric posts mounted inverted to show their sculptural qualities; the first with zigzagging design above ringed forms; the second with large openwork lozenge section above ring like patterns. Fine patinas. Each on a custom base.

Property of an East Coast private collector

\$900-\$1,200



150.
A rare Igbirra mask
Igbirra, Nigeria
H: 12 1/4"

Of powerful form, the mask with large heavy brow over simple features, the nose powerful and roughly carved, the mouth jutting forward from the deep facial plane. Three incised lines to the coif. Fine old patina. On a custom base.

Property of an East Coast private collector

\$900-\$1,200



151.
An unusual Mangam mask
Kantana-Rindre, Northern Nigeria
H: 16"

Of unusual form with stylized human face with simple features and eyes circled by wax and red abrus seeds, with horns sweeping back gracefully. Encrusted red patina. Though Mangam masquerade head-pieces usually take the form of Bushcows, examples from Rindre are carved in human form with classical Bushcow horns. On a custom base.

Ex. Private Virginia collection

\$900-\$1,200



152.
A fine Wurkun or Waja figure
Wurkun or Waja, Northern Nigeria
H: 14 3/4"

Characteristically carved with high ribbed coif, simple face, ribbon-like arms around the body, protruding umbilicus and stylized lower portion; the whole on an iron steak for insertion into the ground. Exceptional patina and age. On a custom base.

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

\$2,400-3,200



153.
A Chamba bushcow helmet mask
Chamba, Nigeria
H: 25"

Of classical form, the large mask with dome shaped head, with rounded horns reaching back behind, the ears below perpendicular to the facial plane, which is created by a small nose on the large upper portion of the squared cubistic mouth. Pyro-engraved designs to the top, pierced around the perimeter for attachment of split cane ruff; on a custom base.

J. Camp Gallery, NY

\$2,000-\$3,000



154.
A superb and rare Kaka-Mfumte mask
Kaka/Mfumte, Cameroon
H: 26"

Exceptionally rare and of fine and intact form; the mask with a large simple face with red cam wood infill surmounted by a round spire-like point rising from the top with geometric decoration. Fine age to the wood. The face has the remains of a black diagonal stripe painted on it in original context. In profile the mask would have appeared to be a bird in flight. Very few of these masks are known to exist. A superb example. On a custom base.

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

\$4,000-\$6,000



155.
A Superb Montol figure
Montol, Northern Nigeria
H: 21"

Of powerful form, the figure carved with top knot and coif over skull-like face, the arms bent and hands in open gesture. The powerful legs eroded below the calves. Extremely fine and old large example. On a custom base.

Charles Jones African Art, NC

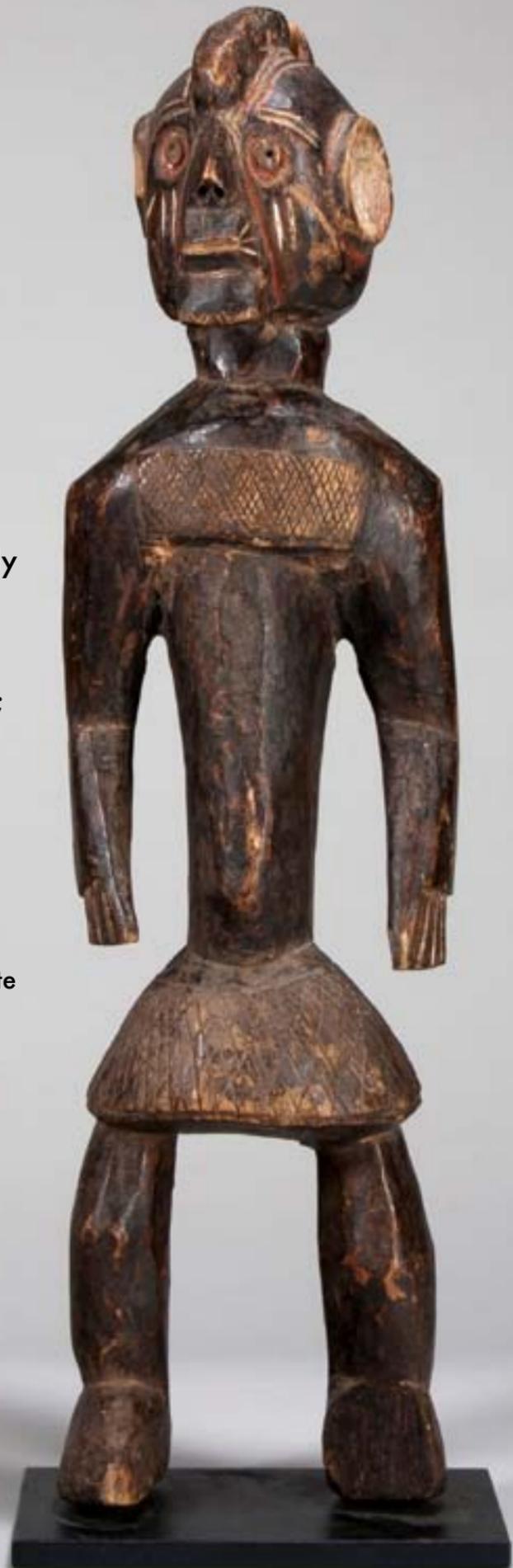
\$7,000-\$9,000

156.
A fine Mumuye figure
Mumuye, Nigeria
H: 19 3/4"

The figure with typical sagittal crest and large rounded ears, the face finely done with incised scarification, small well rendered eyes, and clearly delineated beard; the arms in classical fashion, with bent elbows and representations of fingers; a skirt with crosshatched patterning to the waist above typical legs and feet, one partially deficient. On a custom base.

Property of a New York Private Collector

\$4,000-\$6,000



157.
An Ekoi skin covered dance crest
Ekoi, Nigeria/Cameroon
H: 15"

The crest with large raised coif above a well carved female face and neck covered with skin, the eyes with white infill. The features bold and aggressive. The base with original woven basketry cap. Fine old patina and surface.

Property of an East Coast private collector

\$500-700





158.
Two Mambilla or Mfumte figures
Mambilla or Mfumte, Cameroon
H: 14 1/4" and 14 1/2"

The first in the form of a coiled snake like figure, with raised bosses, cubistically rendered head with wide mouth; overall darkened surface, appears burned, some insect damage; the second with aggressive feature, the face with open mouth and barred teeth; bulging eyes and knobs representing hair. The body covered in raised knobs possibly representing boils, arms to the abdomen over bent locking legs. Overall dark patina with orange highlights. Each on a custom base.

Ex. Irwin Hersey, NY, Field collected by Charles D. Miller III

\$1,800-\$2,200

159.
A fine and rare Bafo figure
Bafo, Cameroon
H: 10 3/4"

The corpulent figure with rounded head, well carved face with delicate features, small arms held to the swollen abdomen and bent legs. Fiber tied to the neck and about the waist. Encrusted old surface. On a custom base.

Property of an East Coast private collector

\$900-\$1,200



161.
A fine Bamileke dance crest
Bamileke, Cameroon
H: 14 1/4"

Of aggressive form, the face with large wide eyes, bulbous cheeks, wide powerful nose and open mouth with barred teeth. The interior covered over with fiber cloth so as to be worn atop the head. Fine old surface. On a custom base.

Ex. Private Washington, DC collection

\$1,600-\$2,000







160.
A fine Bamileke mask
Bamileke, Oku, Cameroon
H: 18"

Of powerful form, the mask with coif in the form of openwork arrows, the head rounded and with triangular cubistic brow, the volumes swollen with rounded cheeks, and nose and aggressive mouth with barred teeth. Remains of red and white pigment. Patina in layers of glassy encrustation. On a custom base

Field collected by Charles D. Miller III;
The Gelbard collection, NY.

Published:
Remnants of Ritual, Selections from the Gelbard Collection of African Art, edited by Arthur Bourgeois and Scott Rodolitz, New York: Ethnos, 2003: Pg. 27, Fig.61.

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

\$10,000-\$12,000





162.
A superb Bamileke figure
H: 30 1/4"

The powerful and dynamically carved figure with round head, simple but powerful face in a heart shaped concave facial plane, large characteristic ears, the body with rounded shoulders, forward thrusting arms and angular breasts, the elbows bent, the swelling abdomen above powerfully bent and pointed knees above large angular feet. Exceptional patina. On a custom base.

Ex. Private New England collection, Prior to 1975.

Published:
The Face of Sunset, Bourgeois & Rodolitz: Pg. 185, Fig. 183.

Exhibited:
The Tall Grass Art Association, IL; 2012

\$60,000-\$90,000



163.
A Chadian throwing knife
Probably Laka, Chad
H: 21 3/4"

The knife with high rounded arcing point with a smaller blade emerging from the shaft. The surface oxidized and well worn. On a custom base.

Property of an East Coast private collector

\$400-\$600

164.
A Fang Sword
Fang, Gabon
H: 20"

Of classical form, the hilt wrapped in thin brass wire with hobnails (some possibly replaced), the blade with minor nicks and fine incised designs. A fine classical example. On a custom base.

Ex. NY Private collection

\$600-\$800





165.
Two Congolese weapons
Zande/Mongo, DR Congo
H: 22 3/4" & 17 1/4"

The first a large spear-shaped prestige weapon from the Mongo Basin with copper and Iron decorations; the other a Zande Trumbash knife of classical form with fine blade and large handle. On custom bases.

Ex. NY Private collection

\$600-\$900



167.
An unusual Northern
Congolese mask
Northern Congo, possibly Zande,
DR Congo
H: 13"

The large and unusual mask with heavy arching brow, wide nose and smiling mouth. The chin with holes for insertion of hair for a beard. Polished patina, on a custom base.

Ex. NY Private collection

\$1,200-\$1,500



168.
A fine Northern Congolese
mask
Northern Congo, possibly Zande,
DR Congo
H: 12 1/2"

The simple mask of blond wood with incised features. The nose wide and expressive over a rounded 'whistling' mouth. A rare and fine example. On a custom base.

Ex. Michael Wyman, Chicago

\$1,200-\$1,500



166.
A fine Ngbaka peg figure
Ngbaka, DR Congo
H: 17 3/4"

The figure with flat head and large deeply concave eyes, the mouth small and abstracted. The neck with remains of old fiber, the body in the form of a tapering peg to be inserted into the ground or a collection of ritual objects. Rare and fine example. On a custom base.

Ex. NY Private collection

\$1,800-\$2,200



169.
 Three Congolese knives
 Northern and central Congo
 H: 14 1/2 , 22 , 16 1/4"

The first a variant on a Mabo throwing knife, probably a currency form of the weapon; the second a Momgo area prestige knife in the form of a snake; the third probably Ekonda with hooks and barbs. Each mounted on a custom base.

Ex. Private Washington, DC collection

\$700-\$900



171.
 A fine Teke figure
 Teke, Congo (Brazzaville)/DR Congo
 H: 11 3/4"

Of classical form, the figure with high crested coif and scarified face with vertical incising. The body once encased in a large fetish mass, now deficient, with central cavity. The legs bent at the knees and patinated as the head and neck. Fine old example on a custom base.

Michael Wyman, Chicago

\$500-\$700



170.
 A fine and rare Ubangi region pipe
 Ngbaka, Ngbandi or related peoples, CDR Congo
 L: 17 1/2"

Composed of a large horn with section cut out and hide inserted, and a ceramic bowl with incised geometric designs that fits into the hole and is tied to the pipe with a string. Fantastic object. On a custom base.

Charles Jones African Art, NC

\$1,800-\$2,200



172.
A superb ivory handled
Bakongo sword
Sundi, DR Congo
H: 20 1/2"

Of classical form, with anthropomorphic hilt, the handle of fine aged ivory depicting a hat-wearing janus head at the pommel. Iron blade intact with substantial oxidation. Mounted on a custom base.

Field collected by Victor Turnier;
Charles Jones African Art, NC;
Private Collection, CT.

Published:
The Face of Sunset, Bourgeois &
Rodolitz: Pg. 37, Fig. 32
Exhibited:
Tall Grass Art Association, IL : 2012

\$5,000-\$7,000





173.
A fine Bakongo mask -
Manyanga subgroup
Kongo - Manyanga, DR
Congo
H: 12 3/4"

This expressive mask was collected as 'Munyanga from the Malebo area' by a missionary family in Congo shortly after WWII. The mask is powerfully carved with hair, eyebrows and beard all burnished, while the brow is heavy and the face aggressive with a wide nose and open mouth. The exterior is polished while the interior is well worn, but carved roughly. A rare and fine example. On a custom base.

From a New England Missionary family, By descent to a private NY collector.
Private Collection, CT.

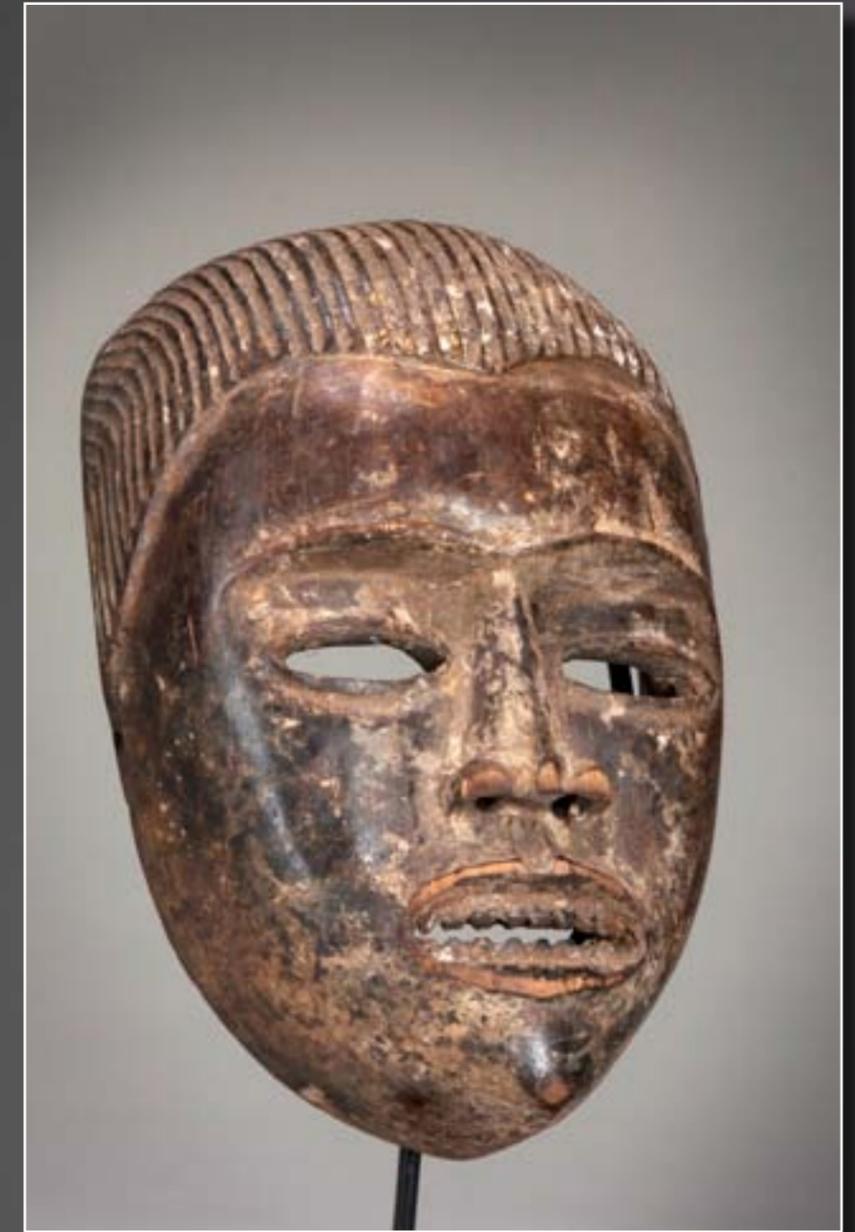
\$6,000-\$9,000

174.
An expressive Bakongo
mask
Bakongo; Yombe or Vili, DR
Congo
H: 11 1/4"

The mask with finely carved coif, heavy brow over open eyes, wide nose and aggressive mouth with barred teeth. The surface has deep variegated tones of darker browns with remains of encrustations. On a custom base.

Ex. NY Private collection

\$1,800-\$2,200





175.
A fine Yaka initiation post
Yaka, DR Congo
H: 29 1/2"

The post with a classical Yaka head carved in the round with upturned nose and toothy mouth. The head with a small house atop it. Very fine carving and unusual object. On a custom base.

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

\$1,200-\$1,800



177.
Two Yaka Mbwoolo figures
Yaka, DR Congo

H: 14" and 14 1/2"
Each figure slender with undulating volumes, the first with a stylized face and elongated body with red pigments, the second with a half figure growing from the top of the lower figure around a swollen belly and post-like base. Used in healing. Each on a custom base.
- Authenticated by Dr. Arthur P. Bourgeois

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

\$600-\$900

176.
A fine Yaka or Suku Mbwoolo figure
Yaka or Suku, DR Congo
H: 13"

The well carved figure with hair bun, large ears and refined facial features; the body carved with great care, depicting a swollen abdomen. The figure well patinated and on a custom base.

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

\$700-\$900





178.
Two Yaka Mbwoolo figures
Yaka, DR Congo

H: 9 1/8" and 11 1/4"

The first a squat figure with well patinated face with swollen eyes and a mass of empowering materials attached to the body including fiber and a large shell. The second a cubistic figure carved with one leg, probably indicating an illness of the leg or knee. Remains of reddish pigment to each. each on custom bases. - Authenticated by Dr. Arthur P. Bourgeois

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

\$900-\$1,200

179.
A Yaka initiation mask
Yaka, DR Congo

H: 23"

The mask of classical Yaka style with upturned nose, visor like band across the forehead, deep eyes, and small mouth with barred teeth. The face pigmented in reds, white and shades of blue. The coif of old cloth largely intact as is the fiber ruff. On a custom Base. - Authenticated by Dr. Arthur P. Bourgeois - World authority on Yaka and Suku.

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

\$2,000-\$3,000





180.
Two Yaka figures
Yaka, DR Congo
 H: 13 1/4" and 10 5/8"

The first kneeling with hands to chin in classical gesture, around the waist a fetish packet with sticks and other materials. Fine surface with remains of variegated patinas. The second with high coif and one hand to the chest, the belly swollen and legs slightly bent. Fine surface. Each on a custom base. Authenticated by Dr. Arthur P. Bourgeois - World authority on Yaka and Suku.

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

\$1,200-\$1,800



181.
A Suku initiation mask
Suku, DR Congo
 H: 19" (With fringe 27")

The bell shaped helmet mask of classical form with large white face with blue markings, eyes well carved and the mouth aggressive and toothy. A handle-shaped device atop the head, possibly representing a stylized animal. Fiber ruff largely intact. On a custom base. Authenticated by Dr. Arthur P. Bourgeois - World authority on Yaka and Suku.

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

\$2,000-\$3,000



182.
A Holo figure and a Holo
slit drum

Holo, DR Congo

H: 12 1/2" and 10 "

The first a classical Holo figure with naturalistic features, and well carved body, with remains of reddish pigment. Fine surface and signs of wear and use. The second a small slit drum, possibly used for mixing medicines, topped with a Southern Holo face. Also exceptional patina and signs of use. each on a custom base. Authenticated by Dr. Arthur P. Bourgeois - World authority on the Kwilu-Kwango peoples.

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

\$1,200-\$1,800

183.
A fine and unusual Nkanu
mask

Nkanu, DR Congo

H: 16" (wood mask); 27" attachments and coif

Of powerful form, the mask with large flat brow over deeply carved eyes, and huge rounded cheeks, the nose small and wedge shaped and the mouth toothy. Fiber ruff still intact and coif in overall good condition. On a custom base. Authenticated by Dr. Arthur P. Bourgeois - World authority on the peoples of the Kwilu-Kwango.

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

\$2,500-\$3,500





184.
A fine and rare Kwese
mask

Kwese, DR Congo

H: 10", 22" with fiber attachments

The mask of bell shape, with flattened top and wide brow; the facial plane concave and heart-shaped with small raised eyes, nose and simple mouth. Numerous applications of pigment have created a stunning interplay of color. The back and sides red. Fiber ruff largely intact. Some restoration to top of head. On a custom base. Authenticated by Dr. Arthur P. Bourgeois - World authority on the peoples of the Kwilu-Kwango.

Ex. Private Washington, DC collection

\$3,000-\$5,000





185.

A Superb Hungaan or Pindi door*Hungaan or Pindi, DR Congo*

H: 32"

A rare and fine example with raised stylized female image on a rough hewn panel. The whole pigmented in black and white; on a custom base. : Dr. Arthur P. Bourgeois, world expert on the Kwilu-Kwango region has written this about this example: The Hungaan people used carved panel doors on a thatched structure where a sick person was being treated. Doors such as this depicted in relief a kitekki, or charm figure, that was given a personal name and likely served an apotropaic and protective function. Similar doors have been collected among their Pindi and Mbala neighbors. The motif, however, is a highly conventionalized example of the "displayed female motif" in which a figure is shown with splayed bent legs, exposing the genital area. This is a fine rare and authentic example.

The Gelbard collection, NY

Published:

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

Exhibited:

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

\$12,000-\$18,000

186.
A Pende mask
Pende, DR Congo
 H: 9 1/2"

The mask carved simply with characteristic features, the eyes downcast, the nose wedge shaped and the lips closed and darkened. Remains of coif and fiber ruff. On a custom base.

Ex. Private NY collection

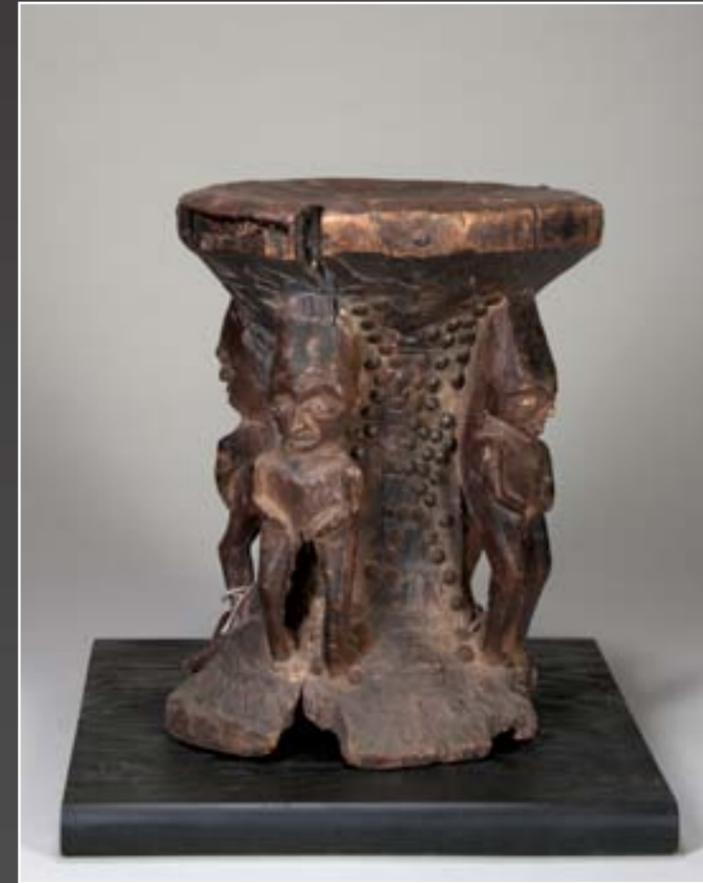
\$600-\$900



187.
A fine Pende adze
Pende, DR Congo
 H: 17 "
 Carved with the head of the adze in the form of a classical Pende head with male coif, the blade coming from the mouth as the tongue of the head. On the handle, a small crouching figure. Overall excellent patina. On a custom base.

Property of an East Coast private collector

\$700-\$900



188.
A fine and rare Pende stool
Pende, DR Congo
 H: 11"

The unusual stool with four caryatids, each carved differently, and the area between them decorated with hobnails. The stool seat emerging from the rough block. Well worn patina. Fine and old. On a custom base.

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

\$1,200-\$1,800

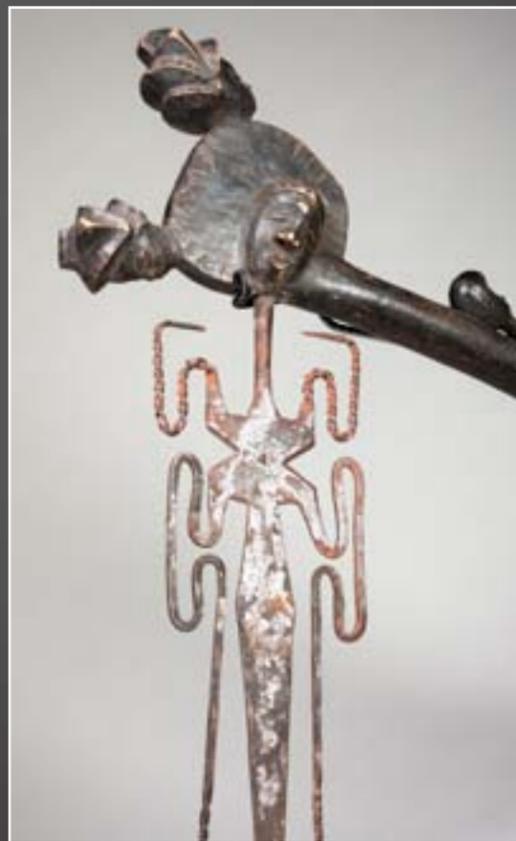


189.
Two prestige adzes
Pende and Kasai Luba (?), DR Congo
H: 19" and 15 1/2"

The first of Pende manufacture with very eccentric blade, the handle carved with a small figure to the reverse and faces classical Pende about the top; The second possibly of Luba Kasai origin, in the form of a figure standing on an inverted head, the blade coming from the mouth as a tongue. Fine patina and handling. Each on a custom base.

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

\$900-\$1,200



190.
A fine Eastern Pende mask
Eastern Pende, DR Congo
H: 9"

A fine old Eastern Pende face mask, with wide high brow, deep ocular orbits with raised coffee-bean eyes, wedge shaped nose and toothy mouth. The whole with remains of red pigment. A very fine and classical example. On a custom base.

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

\$700-900



191.
A fine Eastern Pende door jamb
Eastern Pende, DR Congo
H: 46"

A fine old Eastern Pende face mask, with wide high brow, deep ocular orbits with raised coffee-bean eyes, wedge shaped nose and toothy mouth. The whole with remains of red pigment. A very fine and classical example. On a custom base.

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

\$2,500-\$3,500



192.
A fine Eastern Pende
Giphogo mask
Eastern Pende, DR Congo
H: 14 3/4"

Of classical form, the bell shaped mask with top knot, raised hairline, nose projecting forward and mouth in tubular form rising upward above a horizontal stylized beard. Fine pigmentation and signs of age and use. A fine example on a custom base.

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

\$1,500-\$2,000



193.
An Eastern Pende figure
Eastern Pende, DR Congo
H: 24 1/2"

Of unusual form, the figure carved as a Giphogo dancer; probably not made as a roof finial, but as an interior hut decoration of a chief's Kyobo. The figure with a classical painted Giphogo mask and worn body in typical Pende style and proportion. Rare and very sculpturally impressive. On a custom base.

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

\$2,800-\$3,500



194.
A fine Eastern Pende horned mask
Eastern Pende, DR Congo
H: 17 3/4"

Of classical form, the mask with high horns above a rounded forehead, the brow deeply cut with tubular eyes and flat facial planes, the mouth geometric and jutting outward. On a custom base.

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

\$900-\$1,200



196.
An unusual Eastern Pende female mask
Eastern Pende, DR Congo
H: 10 1/2"

Of unusual form, the mask with high diadem with black and white designs, the face gently yet cubistically rendered with swollen eyes, and diamond shaped mouth. The whole with a fine patina of use and wear to the mottled reddish surface. On a custom base.

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

\$1,800-\$2,200

195.
An Eastern Pende post figure
H: 34"

The figure in female form with typical Eastern Pende coif, the face carved with high brows, large rounded eyes and small open mouth. The figure with hands across the abdomen in symbolic gesture. The whole eroded heavily below the carving where the post was inserted in the ground. Pigment generally intact with areas of some losses to the surface. Fine carving and powerful. On a custom base.

Ex. Private NY collection

\$3,000-\$5,000





197.
A fine Eastern Pende Panya Ngombe mask
Eastern Pende, DR Congo
 H: 10 1/4" x W: 22"

Of highly cubistic form, the mask with thrust back ears, wide high arching brows over elongated swollen eyes, the nose straight and the mouth jutting forward displaying the teeth. The beard area with shallow triangular carving, once with white infill. Overall red surface with dusky variegated patina. On a custom base.

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

\$1,800-\$2,200

198.
A fine Lulua face mask
Lulua DR Congo
 H: 13"

A fine and well used Lulua mask of ovate form, with classical ocular area, and raised scarification. The whole with red pigmented surface. A rare and unusual example. On a custom base.

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

\$900-\$1,200



199.
A rare and unusual Lulua mask
Lulua DR Congo
 H: 14"

of unusual form, the mask probably influenced by proximity of encroaching Kuba/Kete populations to Mbuji Mayi; the female face with simple coif with raised knob, arched brow, deep ocular orbits with simple eyes and expressive mouth. The whole with white pigment and incised scarification. fine and rare example. On a custom base.

Ex. Private NY collection .

\$2,000-\$3,000



200.

A fine Binji woven fiber mask*Binji, DR Congo*

H: 30"

The mask of typical form, found among the Binji and Dinga in the west, to the Kete-Bushong in the north, and as far as some of the Luba groups in the east; in the form of a woven plaited hood, with clearly indicated eyes, the top with lashed split cane painted in red, black, and white, The reverse with plaited band and applied abrus seeds, and crowned with feathers; a fine example, on a custom base.

Ex. Michael Wyman, Chicago

\$1,200-\$1,800



201.

A Salampasu sword*Salampasu, DR Congo*

L: 19"

Of classical form, the sheath covered in reddened hide over wooden slats, the finely worn handle with four inverted truncated cones, rounded bosses, over end of hilt. The blade long with very little oxidation and some incising.

A New England Private Collection

\$200-\$300



202.

An exceptional Lele mask*Lele, DR Congo*

H: 12" (excl beard)

The flat mask with raised brow, and arc-shaped eyes with raised keloids at the temples. The small nose and tiny mouth well carved and balanced. The mask with a beard made of hair, and reddish pigment over the entire surface with the original fiber coif intact. On a custom base.

Gallery Kahan, NY; a private Virginia collector

\$4,000-\$5,000



203.

Two Kuba masks

Kuba, DR Congo

H: 16" and 12 1/4"

The first a large helmet mask of powerful form from the Ngongo or Twa area, with flaring coif, wedge-shaped nose, and large eyes pierced numerous times; the second Eastern Ngeende or Ngongowith elongated face, and large triangular nose, the perimeter with classical Kuba design elements. Each on a custom base.

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

\$700-\$900

204.

A Kuba/Kete facemask

Kuba; Kete-Bushoong, DR Congo

H: 13 1/2"

A fine and old example of a variant of the Kete-Bushoong 'Nup' mask; the mask with large rounded forehead, deep ocular orbits, painted designs and raised tubular mouth. Some insect depredation to the chin. On a custom mount.

Ex. Reinhold collection, NY c. 1980's, Purchased in Europe.

\$900-\$1,200



205.

A superb Kuba pipe

Kuba, DR Congo

L: 19"

Of classical form, the pipe with a cephalomorphic bowl with fine aged interior, attached to a stem with carvings in classical style and a bone mouthpiece. Excellent patination and use. On a custom base.

Charles Jones African Art, NC

\$2,200-\$3,200





206.
A Kuba Bwoom helmet mask
Kuba- Bushoong, DR Congo
 H: 13" (excl. attachments)

Of classical form, the mask with copper sheeting applied to the entire face with beaded decorations in a characteristic trident form, as well as around the eyes, nose and encircling the mouth. Cowrie shells applied to the sides with beaded panel to reverse. Well worn and patinated. On a custom base.

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

\$1,200-\$1,800



207.
A Kuba/Kete maskette
Kuba/Kete, DR Congo
 H: 7 3/4"

Of unusual form and probably used as a divinatory object or personal charm; the maskette with classical features of the Kete-Bushoong mask of the same type, with hobnail eyes and a darkened surface. On a custom base.

Ex. Private NY collection

\$800-\$1,200

208.
A Kuba Mukienge elephant mask

Kuba, DR Congo
 H: 24 1/2"

Probably Ngongo, the mask with high stylized 'trunk' atop the head covered with cowrie shells and beaded decorations, the mask with beaded central panel and face, as well as beaded sides and rear, in classical Kuba design. The whole with a fiber ruff. On a custom base.

Ex. Private Washington, DC collection

\$1,200-1,800



208.
Two African Neckrestsmask
Kuba, Tellem, DR Congo and Mali
 L: 10 1/4" and 6 5/8"

The first a Kuba example that appears to be half of a very old double neck rest, probably salvaged when it wore or was damaged with classical Kuba design work; the other a Tellem example, probably 16th c.. Each on custom bases.

For the first: Collected in Congo prior to 1970 by Lawson Mooney, former Director of Catholic Aid Agencies; Dr. Kenneth Adelman, former US Deputy Ambassador to the UN, and one time member of USAID, Zaire, c. 1975; A NY Private collection. For The second, Dave Deroche, CA c. 1986.

\$800-\$1,200

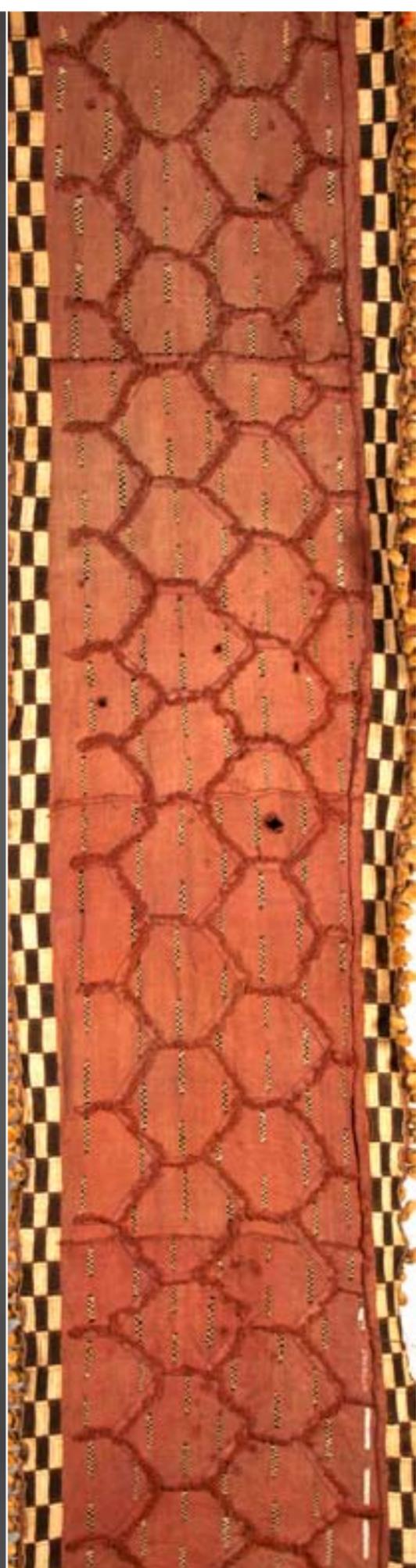


210.
A Kuba noble's skirt
Kuba, DR Congo
53" X 90"

Woven from raffia fiber, the long skirt in red and used during long periods of mourning; the surface with openwork patterns with zig-zag embroidery and large embroidered six-sided forms interlocking across the whole surface. The border of checkerboard black and white with small fiber tufts. A fine and old example of a noble's skirt from the Kuba-Bushoong.

Property of a New York private collector

\$1,800-\$2,200



211.
A Kuba Noble's skirt panel
Kuba, DR Congo
72" X 51 1/2"

Woven from raffia fiber, the skirt panel in red and used during long periods of mourning; the surface with openwork patterns with zig-zag embroidery and large embroidered six-sided forms interlocking across the whole surface. The border of checkerboard black and white. Interlocking border in blue and beige velvet.

Property of a New York private collector

\$900-\$1,200





212.
A Kuba mask
Kuba, DR Congo
H: 10"

Probably Ngongo, of the Pwom Itok variety representing an elder, the mask with deep ocular orbits, fine tubular eyes, wide nose and simple mouth, with fine designs painted on the surface. The original coif largely intact. On a custom base.

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

\$900-\$1,200



213.
A Chokwe female figurine
Chokwe, Angola/DR Congo
H: 11"

Of naturalistic form, the figure with elaborate coif and classically rendered face, the hands to the breasts, the body well carved and standing on an integral base. Blond wood with well patinated surface. On a custom base.

Ex. NY Private collection

\$900-\$1,200

214.
A Kasai Chokwe figurine
Chokwe, DR Congo
H: 7 1/2"

Of simple form, the dark wood figure with three lobed coif, simple face and columnar neck, the body roughly carved and deeply patinated in red/brown. Fine old surface. On a custom base.

Ex. NY Private collection

\$200-\$400



215.
An unusual Southern Congolese mask
Southern Congo, possibly Chokwe related
H: 10"

The highly unusual yet certainly old and used mask, with round and deep ocular orbits, a wedge-like nose and small mouth. Fine patination. On a custom base.

Ex. NY Private collection

\$900-\$1,200



216.
A fine Chokwe Chihongo mask
Chokwe, Angola/DR Congo
 H: 7 3/4"

An exceptionally well carved Chokwe male mask with deep ocular orbits, raised coffee-bean eyes, long nose and wide toothy mouth, with raised scarifications on the cheeks. Some old insect damage to the side of the nostril. Fine old and used example.

Dave Deroche, CA, c. 1995

\$3,000-\$5,000



218.
An Mbunda female mask
Mbunda, Zambia
 H: 8 1/2" without attachments

Of classical form for the style, the mask of deep dark wood with a sweet and gentle female face with rounded features and scarifications rendered in incising. The Coif of old yarn, replaced numerous times. A fine and lovely example. On a custom base.

Ex. NY Private collection

\$700-900



217.
A fine and old Zambian Lwena/ Lovale mask
Lwena/Lovale, Zambia/Angola
 H: 8 7/8"

The fine old mask of flattened form, with overall blond color with reddish overtones from handling; the face with burnished brows and incised scarifications. Old dense hardwood. On a custom base.

Ex. NY Private collection

\$1,500-\$1800



219.
An Mbunda female mask
Mbunda, Zambia
 H: 20 1/2" - Mask only; , 48" with attachments

The massive mask with deeply furrowed brow, large eyes and aggressive nose and mouth, the rounded cheeks incised. The whole with red pigment and original feather headdress and fiber beard. An exceptional example. On a custom base.

Ex. Private Washington, DC collection

\$2,500-\$3,500





220.
An unusual Mbunda mask
Mbunda, Zambia
H: 7 3/4"

The finely carved mask with characteristic traits of the Mbunda sachihongo mask such as large brow and bulging cheeks; this example smaller than an ordinary facemask. Fine overall patination with partially intact fiber coif, on a custom base.

Property of a New York Private Collector

\$500-\$700



221.
A fine Songye or Nsapo prestige adze, likely 19th C.
Songye or Nsapo, DR Congo
H: 15"

Of characteristic form, the handle wrapped in snake skin, the blade of iron with six faces worked into it on either side. A superb old example of the type. On a custom base.

An old US missionary collection; Charles Jones African Art, NC

\$1,600-\$2,200



222.
Two Songye figurines
Songye, DR Congo
H: 9" and 10 3/4"

The first with incised brow and heavy eyes over a wide mouth, the figure kneeling on an integral base - The top of the head open for insertion of materials, possibly from the Songye hinterland with the Luba or Kusu. The second with wide classical eyes and face, hobnail decoration, the body with abdominal cavity empty. Fine old surfaces. Each on a custom base.

Ex. NY Private collection

\$1,500-\$2,000



223.
Two Songye figurines
Songye, DR Congo
H: 20 3/4"

The old figure with simple features; the horn rising from the center of the head, the face worn and showing numerous 'washings'. Copper studs inset about the cheeks and brow, hobnails to the eyes. The navel with material still inserted, on integral base with erosion. Fine old example. On a custom mount.

Michael Wyman, Chicago

\$3,000-4,000



224.
A fine Songye personal
fetish figure
Songye, DR Congo
H: 15"

Powerfully rendered with large rounded head with fetish horn rising from the center, the face with characteristic features. The body carved proportionally; the surface fine and displaying age and use. Probably from Kalebwe. On a custom base.

Collin Collection, NY, C. 1975
Smitka collection, NY & FL

\$2,500-\$3,500



225.
A fine Songye figure
Songye, DR Congo
H: 27"

The figure of classical form with rounded head with large eyes, wide nose and jutting mouth. The body well carved with arms akimbo, hands resting on the abdomen, cavity for the insertion of magical materials. The legs bent at the knees, the figure on an integral base. Overall painted with black material and having various appendages tied on, copper hammered in and metal atop the head. A fine figure, on a custom base.

Ex. Emerson Woelfer collection, CA

\$2,500-\$3,500



226.
A fine Songye personal fetish figure

Songye, DR Congo
H: 14 3/4"

Carved with rounded head and large horn rising at apex, the powerful face with three oxidized strips of copper; the neck with iron ring and the abdomen pierced for further insertion of magical ingredients. The rounded belly above bent legs, on an integral base. Fine surface. On a custom mount.

Michael Wyman, Chicago

\$3,000-4,000

227.

A Songye Kifwebe mask

Songye, DR Congo
H: 16 1/2"

The mask of a younger male with low crest and wide striations, swollen eyes, long nasal ridge and protruding mouth in characteristic form, much of the original costume remains including the arms and complete long fiber beard; some insect depredation to the crest and side of the nose; on a custom base.

A New York Private Collection

\$700-\$900



228.

A Songye Kifwebe mask

Songye, DR Congo
H: 16 1/2"

The plaque with arched top and alternating bands of black and white; a maskette carved in the center in classical style with black and white pigmentation. Expressive example. On a custom base.

Ex. Reinhold collection, NY c. 1980's, Purchased in Europe.

\$900-\$1,200





229.
A Superb Songye figure
Songye, DR Congo
H: 17 3/4"

Finely carved with well patinated rounded head with a horn emerging at the apex, the forehead with old hobnails, above a well carved and balanced face. The neck with rows of beads, the shoulders squared and powerful, holes pierced to the sides of the arms, one with a small figurine attached. The belly with a magical charge covered with feathers that merge into an elaborately woven feathered loin covering. Exceptional patina and signs of use. On a custom base.

Pierre Darteville, Belgium; A signed photo certificate included.

\$20,000-\$30,000





230.
A large Songye Kifwebe mask
Songye, DR Congo
H: 25 1/4"

Depicting an elder male Kifwebe, the mask with alternating black and white striations, high crested medial ridge, powerful cubistic nose with hair, the mouth jutting forward. Remains of the original fiber costume to the reverse with empowering materials.

Ex. NY Private collection

\$1,800-\$2,200



231.
A Luba/Songye figure
Luba/Songye, DR Congo
H: 11 3/8"

The stocky figure with a cavity in the head for insertion of magical materials, simple face and powerful columnar body. Dark surface from use. Areas of insect depredation to the interior of the piece, barely affecting the sculpture. On a custom base

Ex. NY Private collection

\$900-\$1,200



232.
A Songye Kifwebe Society
flywhisk
Songye, DR Congo
H: 17"

The whisk with carved pommel depicting male and female lifebelt masks above a section of wire wrapping the whisk. Fine patina, on a custom base.

Ex. NY Private collection

\$400-\$600



LOT 233

233.

A superb Songye community fetish figure

Songye, DR Congo

H: 37 3/4"

Of massive form, the old and heavy figure with large head, with medicine horn emerging from the top, hammered metal attachments in numerous rows around it, the rounded brow and nasal ridge covered with thick old sheet copper, the eyes inset with cowrie shells, and sheet copper to the temples. Small open mouth and raised ears, possibly indicating that the piece may have come from the Eki region; the powerful neck with a necklace of vertebrae and a large ring like bundle containing magical empowering materials; the chest thrust forward, arms carved rigidly to the sides with hands on the abdomen, the proper right arm with an attachment of horns, teeth, a bell, and other empowering materials, standing on short legs with angular knees on a large and high base. Exceptional patina from usage and ritual libations over a long period of time, on a custom base.

Galerie Didier Claes, Belgium

\$60,000-\$90,000





234.
A fine Luba owl Kifwebe mask
Luba, DR Congo
H: 15" (excl attachments)

Very well carved, the mask with fine rounded ocular orbits and protruding eyes, pierced below for the dancer to see out of. The mask with fine striations and black and white pigmentation. Remains of original costume and fiber beard. On a custom base.

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

\$1,800-\$2,200



235.
A two Luba animal Kifwebe masks
Luba, DR Congo
H: 10 1/2" and 15 1/2"

The first depicting a leopard, the mouth open with barred teeth and exposed tongue. The white pigment now fully browned; minor losses to the proper left ear; The second in the form of a rooster (?) more classically in the Kifwebe style with striations and black and white coloration. Each on a custom base.

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

\$1,200-\$1,800

236.
A fine Kusu half-figure
Kusu, DR Congo
H: 11"

Of classical form, rounded hollow head for insertion of magical materials, the heart-shaped face with ovoid eye, pierced to indicate pupils, and finely carved nose and mouth; the shoulders slightly stooped with arms akimbo and cubistic hands resting below the abdomen; variegated encrusted patina; on a custom base.

Property of a New York Private Collector

\$1,200-\$1,800



237.
A fine Kusu half-figure
Kusu, DR Congo
H: 9"

The figure with wide round ocular orbits and delicate features, the arms carved as thin ribbons to the body. The whole with a reddish surface. Fine signs of age and use, on a custom base.

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

\$900-\$1,200





238.
 A fine Hemba/Kusu Fetish figure
Hemba/Kusu, DR Congo
 H: 13"

The figure well carved with elegant face, and fine beard, the body with stooped shoulders and arms akimbo, with hands to abdomen. The legs lost to insect depredation below the knees. The top of the head with wide flange for insertion of magical materials. On a custom base.

Mark Eglinton, NY

\$2,000-\$3,000

240.
 A Luba figurine
Hemba/Kusu, DR Congo
 H: 9"

The figure with classical Luba rounded features, the head large and well carved, the arms bent with hands to breasts on an integral base. Fine overall patina. On a custom base.

Ex. Private NY collection

\$700-\$900



239.
 A fine Hemba/Kusu Fetish figure
Hemba/Kusu, DR Congo
 H: 24 1/8"

Beautifully rendered, the staff of long slender form with a half-figure at the apex offering her breasts, atop a lozenge shaped panel of typical linear design, another section of staff beneath with old copper wrappings, above a half lozenge with geometric incising and cross-hatching. Wonderful patina. On a custom base.

Ex. Dr. Wally Zollman, IN

\$2,000-\$3,000



241.
A superb Hemba figure
Hemba, DR Congo
H: 22"

A fine Singiti figure with classical features such as an arching brow over simple eyes and a long graceful nose, with pursed mouth, wide squared shoulders and arms akimbo touching the abdomen above the squat powerful legs. The overall surface is lustrous. A fine example. On a custom base.

Ex. Grabanier collection

\$18,000-\$25,000





242.
An unusual Eastern Congolese mask
Eastern Congo, possibly Bemba, DR Congo
H: 23 1/4"

The old mask with large horns rising from the head, ears to the sides, the eyes crudely but powerfully carved, the nose and mouth large and aggressive. Below the chin a carving which may represent a beard or be part of the mask covering the neck. Fine old surface in and out; an enigmatic though powerful example. On a custom base.

Ex. Private Virginia collection

\$2,000-\$3,000



243.
A pre-Bembe Hunter figure
Pre-Bembe Hunter groups, DR Congo
H: 11 1/2"

Carved in classical form, the figure with rounded head and large eyes, elongated nose and small squared mouth. The arms carved in low relief to the torso, the body forming a pole or peg, probably once inserted into ritual contents. Fine patina, on a custom base.

Michael Wyman, Chicago

\$500-\$700

244.
A fine pre-Bembe Hunter ancestral figure
Pre-Bembe Hunter groups, DR Congo
H: 15 1/2"

Of powerful form, the figure rendered in columnar form; the rounded head with characteristic face, the torso long with arms cut to the sides and hands at the waist, the short legs bent and on an integral base. Fine and rare example, on a custom mount.

The Gelbard Collection, NY

Published: *Remnants of Ritual, Selections from the Gelbard Collection of African Art*, edited by Arthur Bourgeois and Scott Rodolitz, New York: Ethnos, 2003: Pg. 53, Fig.112.

Exhibited:

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

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

\$15,000-\$18,000





245.
A Tabwa female figurine
Tabwa, DR Congo
H: 6 3/4"

Of unusual form, the figure carved as a woman with delicate features and backswept coif with arms to breast in a gesture of generosity with fine patina and signs of use. On a custom mount.

Field collected by Dean Ripa in the 1980's while living among the Tabwa.

\$1,200-\$1,800



246.
A lovely Tabwa mask
Tabwa, DR Congo
H: 10 3/4"

A fine and graceful mask in the form of an antelope with cowries inset into the eyes. The surface shows handling and patina and it was likely this was a ritual mask and not meant to be worn. A fine and rare example, on a custom base.

Field collected by Dean Ripa in the 1980's while living among the Tabwa.

\$1,200-\$1,800

247.
An old Bembe mask
Bembe, DR Congo
H: 22"

The mask with typical Bembe features to the upper half with wide ocular orbits and small nose above a second face different eyes and a protruding mouth. Probably a hut mask used in initiation. Remains of the woven string that once held feathers that completely encircled the perimeter. Some losses from insect damage. Fine and rare mask. On a custom base.

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

\$2,000-\$3,000



248.
A Bembe Face mask
Bembe, DR Congo
H: 11 1/4"

Of classical form, the mask with large ocular orbits, tiny nose and small mouth, the surface appears to have been washed in a ritual context. Geometric designs cut into the mask. A rare and fine example. On a custom base.

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

\$2,000-\$3,000





249.
A fine Lega mask
Lega, DR Congo
Mask alone 11 1/2"

The mask with long burnished brow, the face cubistically rendered with long nose and small raised eyes over a small open mouth. Long fiber beard attached. Remains of kaolin. On a custom base.

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

\$1,200-\$1,800



250.
A Lega hat
Lega, DR Congo
H: 8"

Of classical form, the hat covered with sewn buttons over the basketry surface and areas of fresh water mussel shells applied, the top with a wild boar's tusk. The chin strap similarly ornamented.

Ex. NY Private collection

\$500-\$700



251.
A Lega animal figurine
Lega, DR Congo
L: 11 1/2"

Of simple form, the figure carved as a quadruped with long tail and simple face; the eyes and mouth indicated by carving and the surface covered with thin incising possibly representing some pattern of scales. Fine old surface from handling. On a custom base.

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

\$700-\$900



252.
Two Kumu masks
Kumu,, DR Congo
H: 12" & 15"

The first, smaller with rounded forehead, and round eyes and mouth, surface with remains of pigment that apparently have been polished in the West; the second, larger with square eyes and mouth with teeth, the face bisected in red and black. Both with custom bases.

Ex. Private Washington, DC collection

\$900-\$1,200



253.
A Kumu mask
Kumu, DR Congo
 H: 10 1/2"

The mask of medium light wood with high arching brow over wide eyes and long thin nose and simple open mouth. On a custom base.

Ex. NY Private collection

\$1,200-\$1,800



255.
An Ituri initiation mask
Ndaaka, DR Congo
 H: 10 3/8"

The old flat mask with dark pigmented surface, once blackened, now a slate gray with darker overtones and remains of white dots. The features simple and expressive. The fiber ruff once surrounding the mask long gone. On a custom base.

Ex. NY Private collection

\$900-\$1,200



254.
A fine and expressive Kumu mask
Kumu, DR Congo
 H: 12 1/4"

The fine mask vertically bisected by pigmentation with one half white and the other black. The eyes and mouth with remains of the opposing pigments around them. The features powerful and aggressive yet balanced. A fine old example. On a custom base.

Ex. Reinhold collection, NY c. 1986

\$2,000-\$3,000



256.
A superb Mbole figure
Mbole, DR Congo
H: 14"

Cubistically rendered with a flange rising over the head, flat facial plane with simple and powerful features, the arms akimbo with hands touching the hips. Large penis and wide thighs, the front of the calves with areas of unburnished wood. Exceptional patina and fine carving. On a custom base.

Alfred Scheinberg, NY;
A Private NY collection

Published:
The Face of Sunset, Bourgeois & Rodolitz: Pg. 121, Fig. 118
Exhibited:
The Tall Grass Art Association, IL; 2012

\$7,000-9,000



257.
A Tanzanian female figure
Laguru or Kaguru, Tanzania
H: 16 5/8"

The attenuated figure with simple features, the eyes inset with aluminum studs. The body with thin arms carved akimbo, and resting on the hips. Fine dark oily surface as expected. On a custom base.

Ex. Private NY collection

\$1,200-\$1,800



258.
A bone throwing club
Probably Gogo, Tanzania
H: 22 1/8"

The club probably a prestige weapon rather than a functional club, the rounded top beautifully patinated, the long shaft honey colored and gently tapering. On a custom base.

Ex. Private NY collection

\$500-\$700

259.
A Nyamwesi stool
Nyamwesi, Tanzania
H: 9" D: 17"

Of classical form, the tripod stool with shallow bowl-like seat, the struts rising up and meeting the seat and covered with old hobnails. Some erosion to the bottoms of the feet as would be expected. A fine old example on a custom base.

Ex. Private NY collection

\$700-\$900



260.
A fine Tanzanian Fetish figure
Luguru, Pare, or a related people, Tanzania
H: 18 3/4"

The figure with rounded classical head with fine patination, the eyes inset with small beads, the figure wrapped in hide and encased in a mass of materials tied to it with split cane, such as bone, shells, sticks, and a bottle with materials in it. Well patinated. On a custom base.

Ex. Private NY collection

\$2,800-\$3,500





261.
Three Congolese currencies
Ngombe and Mbole, DR Congo
 8" (diam), H: 19 3/4", 5 3/4" (length)

The first an Mbole anklet currency of hammered copper particularly large and in exceptional condition. The second an Ngombe spear currency in iron with substantial oxidation. The third example an Mbole curved bar in brass with raised ribs. The spear and bar on custom bases.

Property of an East Coast private collector

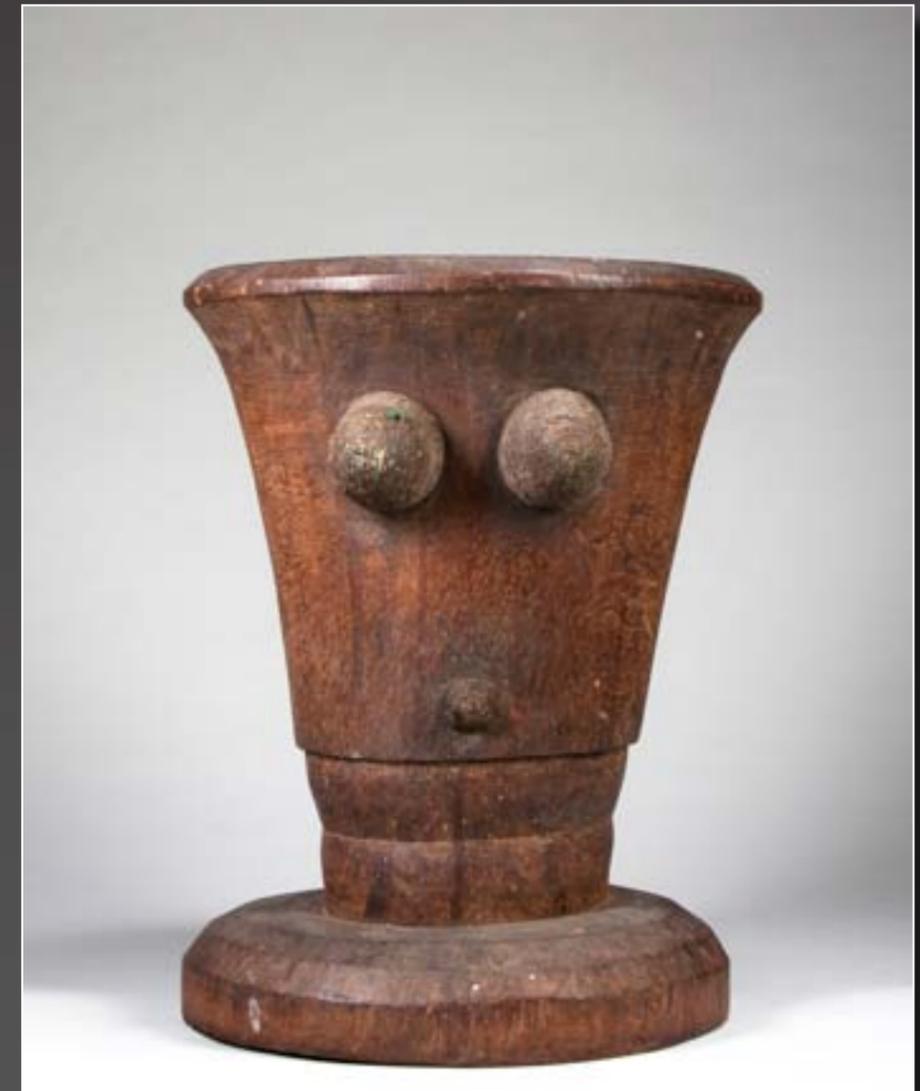
\$1,500-\$1,800



263.
A Rendile neckring
Rendile People, Kenya
 Diam.: 11"

Of classical form, the neck-ring composed of bunches of giraffe tail, fitted with beads and covered in cloth; a fine example on custom base.

New York Private Collector
 \$600-\$900



262.
A fine Tanzanian figural mortar
Makonde or Makua, Tanzania
 H: 17 1/2"

Of anthropomorphic form, the old mortar with raised breasts and umbilicus on the front of the waisted bowl. The whole tapering to a flaring base with scalloped patterns. In a private collection since the 1970's.

Property of a New York private collector

\$2,000-\$3,000



264.

A group of seven ivory bangles

East Africa

Diams: range 3 - 4 1/2"

Four cut from the same tusk, the grain lining up perfectly between them, another matched pair of two thinner examples and a single smaller finely patinated example. All sturdy and can be worn, or rest on custom mount.

Property of a New York Private Collector

\$1,800-\$2,200



265.

A superb Dinka neckrest

Dinka, Sudan

L: 17 3/4"

Of typical lozenge form on carved struts, the pillow terminating in two bird heads and the neck and breasts of the animals covered with inset pieces of heavily oxidized aluminum. A fine old example. On a custom base.

Ex. Private Virginia collection

\$900-\$1,200



266.
Two neckrests
Kambata and Dinka, Ethiopia and Sudan
H: 7 1/4; 7/1/8 x W: 16"

The first an a Kambata example with classical incised struts and and fine patina, the second a Dinka example with inset legs and original carrying string. Fine old surface.

Property of an East Coast private collector

\$600-\$800



267.
A fine Arussi shield
Arussi, Ethiopia
D: 27"

The thick hide shield with linear designs radiating from a central ridge, interspersed with small raised bosses, the surface with remains of encrustation and variegated surface patina; old and well used, on a custom base.

NY Private Collection

\$1,200-\$1,800



268.
A fine Zulu milk bucket
Zulu, South Africa
H: 16"

Of anthropomorphic form, the bucket with burnish top, and lug, the raised patterning used to hold the bucket while in use appearing as a human figure with arms to belly. Fine patination and use. On a custom base.

Dave Deroche, CA, c. 1995

\$900-\$1,200



269.
A Zulu neckrest
Zulu, South Africa
L: 14 1/2"

Of classical form, the well worn pillow held up by three block-like struts with incised geometric patterns blacked by burnishing. On a custom base

Dave Deroche, CA, c. 1995

\$600-\$900

Lots 270-330

Himalayan





270.
A fine Tibetan textile
Tibet
 24 1/2" x 50"

Strip woven with bands of black, Blue, red, yellow and white interspersed with embroidered compartments in similar colors; patterns of swastikas, diamonds and other linear motifs. Finely rendered with some minor areas with small holes.

Property of a New York private collector

\$700-\$900



272.
A Himalayan figure
Nepal
 H: 12 3/4"

Wearing conical headgear, the face carved with angular cheeks, wedge-shaped nose, and planar chin; the attenuated torso with indications of breasts and long arms, one bent with hand resting on abdomen; the legs blocky and slightly bent. Fine dark glassy patina beneath encrustations. On a custom base.

Property of a New York private collector

\$600-\$900

271.
A Himalayan figure
Nepal
 H: 11 3/8"

Possibly representing a monkey, with large rounded head, enlarged features, especially ears, nose, and mouth; the stooped body with bent arms and angular legs; fine patina from handling, damage to left proper foot; on a custom base.

Property of a New York private collector

\$500-\$700



273.
Two Himalayan butterchurn handles
Nepal
 H: 12", 7 1/2"

The first, larger, of classical form, the circular disk well worn above deeply incised bands of carved braid work, with fine encrusted patina; the second smaller example, with worn disk and openwork body in the form of a rattle. Fine patina from handling with encrustation. Both mounted together on a custom base.

Property of a New York private collector

\$500-\$700



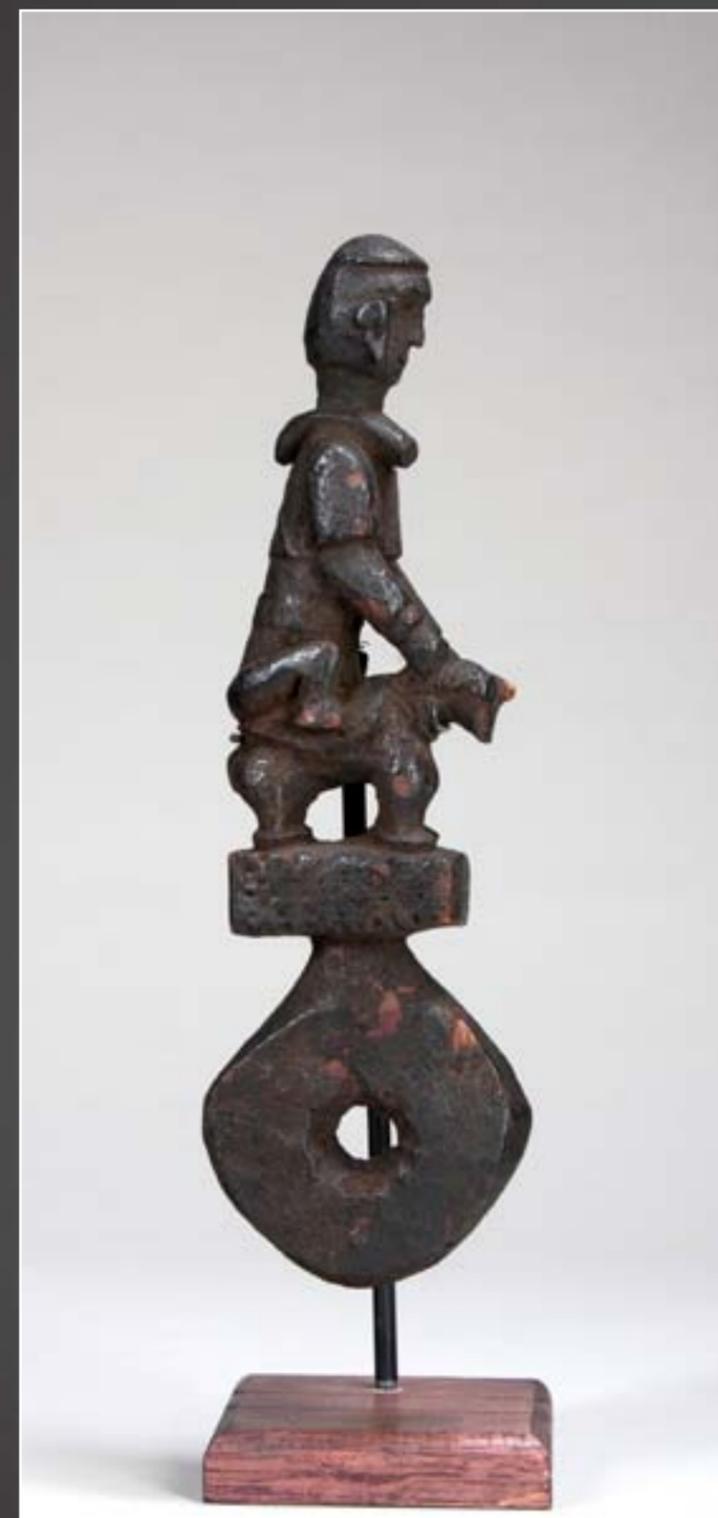


274.
Three Himalayan butterchurn handles
Nepal
H: 9", 8 1/2", 9 1/2"

All carved with chain-link style handles; the first with central band of incised geometric patterning with single large attached link; the second exceptionally carved with a ferocious feline head and a large attached link completely covered in raised incised patterning; the third, carved with three links and fine patina. All on a single custom base.

Property of a New York private collector

\$900-\$1,200



275.
A Himalayan figural butterchurn handle
Nepal
H: 10 3/4"

Depicting a horse and rider, the figure powerfully carved with simple face, large ears and neck ornamentation, sitting with his legs pulled up atop his mount, long powerful arms holding the animals neck. Heavily encrusted patina with areas of high point wear; on a custom base.
Property of a New York private collector

\$300-\$500



276.
A Nepalese Shaman's drum
C. 19th - 20th Century, Nepal
H: 28" D: 15 1/2"

The double sided drum with tear to tympanum on one side; the handle in the form of a large and superbly carved phurba with large faces, finely rendered handle with the curling face of a zoomorph and classical tripartite blade with raised designs. Exceptional patina and signs of extensive use. On a custom base.

Property of New York private collector

\$1,800-\$2,200

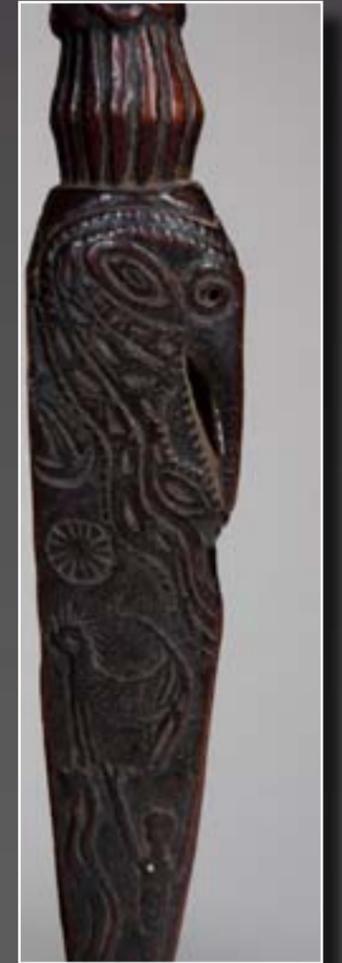


277.
A Nepalese Shaman's drum
C. 19th - 20th Century, Nepal
H: 28 3/8" D: 16 1/2"

The double sided drum with tear to tympanum on one side; the handle in the form of a large and well carved phurba with large faces, and incised designs of a shaman holding a drum on the tripartite blade. Old with extensive signs of use and wear. On a custom base

Property of New York private collector

\$900-\$1,200



278.
A Tibetan Lute
Tibet
H: 23"

Beautifully carved the head with dragon finial, floral patterning running up the neck, the skin-covered sound box with buddhist iconography and friezes of figures and animals. Excellent patina of age and use; on a custom base.

Property of a New York private collector

\$900-\$1,200



PHURBA or PHURBU (kīla)

The great saint and sage, Padmasambhava is credited for successfully bringing Vajrayana Buddhism to Tibet in the 8th century, also known as Lamaism, with its own unique tantric, shamanic and animistic twists. Padmasambhava is also credited with being the inventor of the phurba or phurbu (also known as kīla or kīlaya in Sanskrit), but there is a story that when he arrived at the border of Tibet from his home in the Swat Valley of India, he found a phurba, a wand-like dagger imbedded in stone or in the ground, like the King Arthur myth. And even though many early writers on Tibet actually assumed the kīla cult to be of Tibetan origin, scholars have since surmised that “basic doctrines and rituals of Vajrakīla had their origin in India”.

Phurbu are ritual daggers symbolizing wisdom’s ability to stop and to subjugate demons and are traditionally used by Vajrayana Buddhist monks as well as Shamans (medicine men) and Bön priests, a “pre-Buddhist” religious practice that incorporates both shamanic and Buddhist elements. The phurba was primary among Guru Rinpoche’s (Padmasambhava) spiritual weapons. The phurba is ritually used for centering one’s thoughts, directing thoughts, destroying or removing spiritual obstacles, and for exorcism – slaying the demons of affliction in a consecrated circle, or as the Buddhists would say, converting them or transmuting them to a higher place. One of the principle ways of utilizing the phurbu during practice is to pierce the earth with it, literally staking the demon to the ground, or pinning down and holding negative energy and thought forms.

The phurbu’s origins can be found in the lowly tent peg used to fasten the corner of a nomad’s tent to the ground. The area may have been consecrated in the process of pitching the tent, with the phurbu used to protect the space as sacred and hold it from any harm or evil, while literally staking the tent to the ground. Travelers from all walks of Tibetan life have used phurbu, from peasants to nobility and even the exalted monks.



279.
A Fine Himalayan Phurba
C. 19th - 20th Century, Nepal and Tibet

H: 10 5/8"

Of classical form, finely carved with characteristic three faced finial above long ringed neck, surmounting an openwork area above the three-sided blade, with raised designs of snakes. Fine patination and wear. On a custom base

Property of a New York private collector

\$600-\$900

“In the Kathmandu Valley, the kīla is still in usage by shamans, magicians, tantrikas and lamas of different ethnic backgrounds. The kīla is used particularly intensively by the Tamang, Gurung and Newari Tibeto-Burmese tribes. The kīla is also employed by the Tibetans native to Nepal (the Bhotyas), the Sherpas, and the Tibetans living in Dharamasala” [kīla: Wikipedia]. The use of the phurba throughout all levels of Tibetan society allows for a wide range of imaginative designs and symbolism to be creatively implemented within the phurba’s basic structure. The phurbu used by tantric monks in established monasteries would most likely be made of bronze and iron, with the qualities of meteoric iron being utilized for its magical powers. These would also embody the most classical of iconographic designs in their fabrication. The liberal use of wooden phurbu throughout the region allowed for a far greater inclusion of less traditional designs and the incorporation of animistic and shamanic imagery along with more liberal adaptations of the Hindu and Buddhist symbolism typically found. Carving wood was also more accessible than casting metals.

The three root poisons of ignorance, desire, and hatred are overcome by cutting through them with the customary triple edged blade of the phurba. These negative energies are also sometimes referred to as: aversion/fear/hate; attachment/craving/desire; or delusion/ignorance/misconception. At the crown or pommel of many phurbu sits three heads, though sometimes there can be one, two, or even more than three. The heads are typically



280.
Five fine Himalayan Phurbas
C. 19th - 20th Century, Nepal and Tibet

H: 8 1/2", 9 1/8", 10 1/4", 10 7/8", 8 3/4"

The group of larger finely carved phurbas with figural elements above the characteristic multi-faced head, the handles well carved and with raised design elements on the typical blades. On a custom base.

Property of a New York private collector

\$2,000-\$3,000

three versions of Vajrakīla – a Darmāpala wrathful protector of the faith – often displaying three distinctly different facial expressions. A single head could also represent Vajrakīlaya, who is a significant Vajrayana deity that transmutes and transcends obstacles and obscurations. The Tibetans refer to this as Dorje Phurba, or Dorje Drolö, 'Wild Wrathful Vajra', considered another manifestation of Guru Rinpoche as "the terrifying wrathful form of crazy wisdom", binding worldly spirits under oath to protect the hidden spiritual treasures and serve the Dharma (Faith).

The phurba's handle is typically a vajra (Sanskrit word meaning both thunderbolt and diamond), which "...is a symbolic ritual object that symbolizes both the properties of a diamond (indestructibility) and a thunderbolt (irresistible force)", and commonly has a weaving or knot-work design. The phurba's blade is often seen emanating from the mouth of a Makara, a mythological truncated sea creature of Hindu origin frequently utilized in Indian, Tibetan and Southeast Asian architecture, and is even found on some French and Spanish churches built in the 12th century. Having magical powers related to the fertility of rivers, lakes and the sea, and being a producer of fertility, may account for the use of the Makara in the design of the phurba, being such an important tantric implement. Part animal, part aquatic creature the Makara has dragon-like qualities and is sometimes likened to a crocodile, revered for its strength and tenacity. The Nagas (snakes) that typically entwine the blade of the phurba, like that of a Caduceus, are often seen protruding from the mouth of the Makara, as if they were flames engulfing the blade. Sometimes the Makara has arms and hands that grip the snakes and hold them in its mouth. In western iconography this same imagery can be seen as an Eagle with snakes in its mouth and gripped within its talons. Images found on wooden phurba can include: bird-like figures, like a Garuda; horse-headed figures, like Hayagriva; a trident, symbolizing Siva, a sun and a moon, hunkered human figures, sometimes riding an zoomorphic creature; among a variety of different ritual implements.



281.
A Fine Himalayan Phurba
C. 19th - 20th Century, Nepal and Tibet
 H: 8 3/4"

Of classical form with characteristic three faced head above a shaft carved with incised rounded and beveled forms above a stylized face of a zoomorph, the tripartite blade with incised raised designs. On a custom base

Property of a New York private collector

\$400-\$600

"The kīla is used as a ritual implement to signify stability on a prayer ground during ceremonies, and only those initiated in its use, or otherwise empowered, may wield it. The energy of the kīla is fierce, wrathful, piercing, affixing, transfixing. The kīla affixes the elemental process of 'Space' (Sanskrit: Ākāśa) to the Earth, thereby establishing an energetic continuum. The kīla, particularly those that are wooden are for shamanic healing, harmonizing and energy work and often have two nāgas[10] (Sanskrit for snake, serpent and/or dragon, also refers to a class of supernatural entities or deities) entwined on the blade, reminiscent of the Staff of Asclepius and the Caduceus of Hermes. Kīla often also bear the ashtamangala, swastika, sauwastika and/or other Himalayan, Tantric or Hindu iconography or motifs.

As a tool of exorcism, the kīla may be employed to hold demons or thoughtforms in place (once they have been expelled from their human hosts, for example) in order that their mind-stream may be re-directed and their inherent obscurations transmuted. More esoterically, the kīla may serve to bind and pin down negative energies or obscurations from the mindstream of an entity, person or thoughtform, including the thoughtform generated by a group, project and so on, to administer purification." [kīla: Wikipedia]



282.
A Fine Himalayan Phurba
C. 19th - 20th Century, Nepal and Tibet
 H: 9 5/8"

Of classical form, with a seated figure above the three faced head; the handle with knotted patterns and raised designs above scrollwork and a tripartite blade with raised linear patterns representing snakes. On a custom base.

Property of a New York private collector

\$600-\$900



283.
Four fine Himalayan Phurbas
C. 18th - 19th Century, Nepal and Tibet
 H: 9", 8 1/2", 8 3/8", 8 3/4"

All of classical form with stylized heads over handles with elaborate carving and tripartite blades with elaborate design. On a single custom base.

Property of a New York private collector

\$2,500-\$3,500

284.
Four fine Himalayan Phurbas
C. 19th - 20th Century, Nepal and Tibet

H: 8 3/4", 10 3/4", 11 1/8", 8 1/2"

All of classical form with stylized multi-faced heads over elaborately carved handles. The tripartite blades with raised linear designs. Each with cloth attachments. On a custom base.

Property of a New York private collector

\$1,200-\$1,800



285.
Three fine Himalayan Phurbas
C. 19th - 20th Century, Nepal and Tibet

H: 6", 7 3/4", 7 1/4"

These smaller Phurbas beautifully carved one with standing figure atop the blade, the others with characteristic multi-faced heads. The blades with raised designs. On a custom base.

Property of a New York private collector

\$900-\$1,200





286.
A Fine Himalayan Phurba
C. 19th - 20th Century, Nepal and Tibet

H: 8 1/4"

Of classical form, surmounted with a double face with crown and topknot, a small bag with magical materials and embroidered designs attached; the small handle with beveled and rounded shapes above the large-eyed face of a zoomorph; the tripartite blade with raised coiled designs. On a custom base.

Property of a New York private collector

\$600-900



287.
Four fine Himalayan Phurbas
C. 19th - 20th Century, Nepal and Tibet

H: 9 1/4", 9 3/8" 9 5/8" 9 1/4"

The group of finely carved phurbas with figural elements above the characteristic multi-faced head, the handles well carved and with raised design elements on the typical blades. On a custom base.

Property of a New York private collector

\$1,200-\$1,800



288.
Four fine large Himalayan Phurbas
C. 19th - 20th Century, Nepal and Tibet

H: 12 3/4", 15", 12 1/4", 11 5/8"

The large phurbas of various form; two with figural elements above the multi-faced head panels, two more classically conceived, fine carving to the handles, above characteristic blades with raised design elements. On a custom base.

Property of a New York private collector

\$2,000-\$3,000



289.
 Five fine and large Himalayan Phurbas
C. 19th - 20th Century, Nepal and Tibet

H: 9", 9 3/4" 11 1/2", 9 1/2", 9"

All of classical form, these larger and finer phurbas with stylized multi-faced heads over elaborately carved handles. The tripartite blades with raised linear designs. Each with cloth attachments. On a custom base.

Property of a New York private collector

\$2,500-\$3,500



290.
 An unusual Himalayan phurba
Nepal and Tibet
 H: 12 1/2"

Of unusual form, the large phurba with human figure atop with iron ring inset into its head; the face with simple, aggressive features, wide eyes, and open mouth; the arms over the torso and clear indication of legs to the front. The shaft with incised stacked lines, the back with alternating geometric bands. Overall encrusted patina, on a custom base.

Property of a New York private collector

\$400-\$600



292.
 An unusual iron phurba
Nepal
 H: 8 3/8"

All of classical form with stylized heads over handles with elaborate carving and tripartite blades with elaborate design. On a single custom base.

Property of a New York private collector

\$300-\$500



291.
Five fine Himalayan Phurbas
C. 19th - 20th Century, Nepal and
Tibet
H: 8 1/4", 9", 10 1/4", 10 1/2" 8 7/8"

All of classical form with stylized multi-faced heads over elaborately carved handles. The tripartite blades with raised linear designs. Each with cloth attachments. On a custom base.

Property of a New York private collector

\$2,000-\$2,500



293.
Four Himalayan Shaman's
drum handles
C. 19th - 20th Century, Nepal and
Tibet
H: 12 3/4", 13 5/8", 14 1/4", 13 1/2"

The drum handles all from old damage drums, in the shape of phurbas with multi-faced heads and long shafts above tripartite blades with raised designs. The surfaces elaborately carved with beautiful lustrous patinas. On a custom base.

Property of a New York private collector

\$1,800-\$2,000



Lot 294

A superb Darmāpala Mask – Protectorate of the Buddhist Faith; possibly Mahākāla

Circa 17th–19th century

This mask has all the classical characteristics of a traditional Darmāpala mask, ferocious looking with bulging eyes and protruding cheekbones, bared teeth and fangs, a third eye and a five-skull crown. Yet, being a relatively more animated interpretation of a classical m'gompo (monastery) mask – exhibiting a more spirited rendition than perhaps what the stricter edicts might have dictated a mask maker from a more classically trained background – this would likely have come from a local monastery in a more rural area.

Also known as Guru Rinpoche, and the second Buddha, the great Indian sage Padmasambhava, when bringing Buddhism with a Hindu pantheon to Tibet in the 8th century, ritually subdued the local Tibetan demons with his arcane knowledge and a magic wand called a phurba, converting them into wrathful protectorates of the faith called Darmāpala; protector of the Dharma, the Law that “upholds, supports or maintains the regulatory order of the universe”. Merging local beliefs with magic, ancient knowledge and emerging practices went a long way toward convincing the superstitious Tibetans to embrace the new religion.

Mahākāla and other Darmāpala figures are usually depicted with a crown of five skulls, which represent the transmutation of the five kleshas (negative afflictions) into the five wisdoms. Depending on the tradition, the negative afflictions are varyingly described as, anxiety, fear, anger, jealousy, desire, depression, ignorance, attachment, aversion, pride, doubt, craving, clinging, greed, hate, delusion, conceit, wrong views, worry, torpor, restlessness, shamelessness and recklessness. The five wisdoms represent the essential five qualities of a Buddha, which would include, wisdom; compassion; power, or activity; energy/effort/persistence; the aspect of beauty, or spiritual riches; faith; mindfulness; concentration; mirror-like awareness; and discernment.

In Tibet, divine presences or deities would traditionally be kept in a home or even incorporated into the construction of a home to protect from malevolent forces. There will often be several seats for this in the average home for the male god that protects the house, which would be placated daily with the burning of juniper wood and leaves. The woman of the house also had a protecting deity, typically found in a kitchen recess or atop the pole supporting the roof. These would often take the form of a mask, and needless to say, lots of smoke inundated these objects.





Times of the year when different festivals and festivities would be taking place, masks that were otherwise kept hung in the home or ferreted away in a monastery would be paraded out and danced or used in pantomimes. Monks would perform traditional Ch'hams dances within and about the monasteries, and the laity would perform locally combining both Buddhist and animistic performances into their repertoire, like the Ache-Lhamo, the Yak Dance or the Deer Dance. It would not be uncommon to see the same mask portraying different characters in a variety of regional performances. In the same way, a mask and the power it evoked could be utilized for different purposes, whether embodying the spirit of the mask in dance, or relying on its ability to protect the household from evil or malevolent spirits.

This particular mask shows clear evidence of having great age, possibly 200 to 300 years old, or even more. The hard wood of this mask developed a heavy rich patina during many years of use and adoration. The facial detailing of the five skulls adorning the crown have long since worn away from centuries of handling, significant wear for such a relatively hard wood. Layers of dark glassine patina have almost obscured an indigenous repair at the top of the mask. In between its theatrical use during public events, a protectorate mask like this would have also been hung in a home or a monastery, to protect that local environment all year round.

Ghee (clarified butter), a staple in every Tibetan's diet and used liberally within their environment, was routinely applied to ceremoniously anoint masks and other ritual objects. There are carbon deposits over the entire surface of this mask, which would indicate its exposure to the dense smoke of fires perpetually used for cooking and heating a home or monastery, with little to no proper venting. There is also evidence of kaolin or "puja" (ritual) powder dusted and caked into the crevices around the eyes, mouth and crown. It would appear that the carbon deposits compounded with routine applications of butter and clay, as well as the ceremonial rubbing and handling of this Darmāpala mask had added to its rich surface glow, and perhaps even to its mojo.



294.
A superb Darmāpala Mask –
Protectorate of the Buddhist Faith;
possibly Mahākāla
C. 17th-19th Century, Tibet
 H: 11 1/2"

Property of a New York private collector

\$12,000-\$18,000

Lot 295

A superb Darmāpala Mask - Protectorate of the Buddhist Faith
circa 18th–19th century

This Nepalese tribal mask is an abstracted interpretation of a more classical Darmāpala mask. It exhibits the same ferocious looking characteristics having a grimacing face with bulging eyes and protruding cheekbones, bared teeth and fangs, but the third eye had been reduced to a mere hole in the forehead, and what would more typically be five-skull crown had been minimized to nothing more than five bumps protruding from the skull.

Many tribal renditions of classical Buddhist masks were made throughout the Himalayas that were fashioned after what an artisan may have witnessed during a formal *C'hams* dance at an established monastery. Whether they accurately depicted all the precise attributes or not, or just what could be remembered by the craftsman, there is an animistic force, even if sometimes brutish, that emanates from many tribal versions that exquisitely animates the character depicted. The overriding influence depicted in this mask is obviously Tibetan Vajrayana Buddhism, but the powerful animistic impact of a shamanic culture cannot be ignored. The underlying animist presence among the masks of the Himalaya's, which is clearly demonstrated in this fine example, is a significant contributing factor to the commanding appearance these masks exhibit.

This mask shows evidence of having had much use, with a natural patina derived exclusively from being handled over many years. The higher altitude of the Himalayan region greatly contributes to the preservation of wooden objects like this, whose age can far surpass those of similar objects coming from Africa, for example, where the extreme dampness in the lower altitudes can quickly rot them away. Lacking carbon deposits, this mask was obviously not kept in areas that had an ongoing fire, and could have been packed away in between uses or simply hung in a smoke free area. Classical masks from larger monasteries were often carefully wrapped and stored in a special room dedicated for their safekeeping. This could just as well have been done with masks used in more provincial areas with less formal establishments. The purplish pigment on the front surface of this mask is reminiscent of "puja" powder that is routinely used in the worship, purification and adoration of ritual objects, assisting in the protection from evil. Puja powder can be a mixture of various herbs, spices, crushed minerals and pigments selected for their particular attributes and can generally be, either red, yellow, orange or purple depending on the chosen ingredients.

There has been much speculation over the exact tribal derivation of masks coming out of Nepal. More study and fieldwork could greatly add to this endeavor, but correct or not, certain attributions have already been made in various books and catalogs on the topic which others have since followed.

When we speak of ethnic groups living in the Middle Hills of Nepal it is important to note that certain tribes among them were originally of Tibetan origin, having migrated over during the last 300 to 500 years or so, settling in the hills and temperate zones of Nepal. The Newars mainly settled in the Kathmandu Valley with both Hinduism and Buddhism being practiced among them. The Tamong live among the hills surrounding the Kathmandu Valley. The Magars are basically found in the hill regions of western Nepal. The Gurungs mostly settled along the higher slopes



of the Annapurna areas and the Kali Gandaki River above the Baglung district. The Lopas of Mustang carry on trade between Nepal and Tibet in the Upper and Lower Mustang areas. The Mompa are a major people of Arunachal Pradesh in northeastern India, where we also find the Sherdukpen. The Sherpa, referred to as the "eastern people", are from the most mountainous region of Nepal, high in the Himalayas. Each of these groups practices Buddhism but is also heavily influenced by shamanism and Bön, the pre-Buddhist animist religion indigenous to the area. Whereas the Tharus and the Rajbansis of the Terai region in southern Nepal are more influenced by Hinduism and the Muslim religion. Each has a tradition of mask making and the use of masks for religious and ceremonial purposes, as well as for pantomime, local theater and comic relief.

Relevant excerpts & bibliography:

"In Vajrayana Buddhism, a dharmapāla is a type of wrathful deity. The name means "Dharma-defender" in Sanskrit, and the dharmapālas are also known as the Defenders of the Law, or the Protectors of the Law, in English. In Vajrayana iconography and thangka depictions, dharmapālas are fearsome beings, often with many heads, many hands, or many feet. Dharmapālas often have blue, black or red skin, and a fierce expression with protruding fangs. Though dharmapālas have a terrifying appearance and countenance, they are all bodhisattvas or buddhas, meaning that they are embodiments of compassion that act in a wrathful way for the benefit of sentient beings." [Dharmapāla: Wikipedia]

"A Dharma Protector (Dharmapala) is an emanation of a Buddha or a Bodhisattva whose main functions are to avert the inner and outer obstacles that prevent practitioners from gaining spiritual realizations, and to arrange all the necessary conditions for their practice. In Tibet every monastery had its own Dharma Protector, but the tradition did not begin in Tibet; the Mahayanists of ancient India also relied upon Dharma Protectors to eliminate hindrances and to fulfill their spiritual wishes." [Geshe Kelsang Gyatso, Heart Jewel: Relying upon the Dharma Protector, page 71, Tharpa Publications (2nd. ed., 1997)]

"Mahākāla is relied upon in all schools of Tibetan Buddhism. However, he is depicted in a number of variations, each with distinctly different qualities and aspects. ... Mahākāla is typically black in color. Just as all colors are absorbed and dissolved into black, all names and forms are said to melt into those of Mahakala, symbolizing his all-embracing, comprehensive nature. Black can also represent the total absence of color, and again in this case it signifies the nature of Mahakala as ultimate or absolute reality. This principle is known in Sanskrit as "nirguna", beyond all quality and form, and it is typified by both interpretations. Mahākāla is almost always depicted with a crown of five skulls, which represent the transmutation of the five kleshas (negative afflictions) into the five wisdoms." [Mahākāla: Wikipedia]

"With the advent of Buddhism in Tibet, Bon was not suppressed nor did it disappear but developed an even closer relationship with the folk religion of the ordinary Tibetan. The ordinary Tibetan was in general unwilling to renounce traditional beliefs and practices for the complex doctrines of Buddhism. An expression of this was to be found in the clinging to rites and rituals that bound ordinary Tibetans to the powerful supernatural forces that were believed to abound in nature. Manifestations of Bon belief and practice can be observed to this day in the lives of ordinary Tibetans.



Over the centuries ideas and practices derived from Bon found their way into the Buddhism practised in Tibet with the progressive incorporation of many Bon divinities into the Tibetan Buddhist pantheon. These divinities were now ascribed the task of protecting the Dharma and became known as Dharmapālas - 'Protectors of the Dharma' ["Tibetan Buddhism - Unit One". Sharpham Trust. p. 5. Archived from the original on 28 September 2007. Retrieved 13 July 2011]

"Traditionally in Tibet divine presences or deities would be incorporated into the very construction of the house making it in effect a castle (dzongka) against the malevolent forces outside it. The average Tibetan house would have a number of houses or seats (poe-khang) for the male god (pho-lha) that protects the house. Everyday [sic] the man of the house would invoke this god and burn juniper wood and leaves to placate him. In addition the woman of the house would also have a protecting deity (phuk-lha) whose seat could be found within the kitchen usually at the top of the pole that supported the roof." ["Tibetan Buddhism - Unit One". Sharpham Trust.]



295.

**A superb Darmāpala Mask –
Protectorate of the Buddhist Faith;
possibly Mahākāla**

C. 18th-19th Century, Nepal

H: 11 1/4"

Property of a New York private collector

\$9,000-\$12,000



296.
A Shamanic mask
C. 19th Century, Middle Hills
H: 10"

Possibly referencing an elephant, the mask with long curving nose and wide ears. The brow formed by high arcs and with simple eyes and powerful facial planes. Fine old surface. On a custom base.

Property of a New York private collector

\$700-\$900



297.
Mask depicting a young monk
C. 19th Century, Possibly Mompa or Sherdupken from Arunachal Pradesh.
H: 9 3/8"

Used in traditional Yak dances, the mask with high raised brow with short close-cropped hair-line, simple eyes and gentle smiling mouth. The variegated surface with areas of flaking. Fine old patina. On a custom base.

Property of a New York private collector

\$900-\$1200



298.
An elderly man mask
C. 19th Century, Possibly Mompa or Sherdupken from Arunachal Pradesh.
H: 11"

Used as a comic relief mask in between more serious religious masking events, the mask with deeply furrowed brow, deep-set eyes and smiling mouth. Fine aged surface and signs of extensive wear and use. On a custom base.

Property of a New York private collector

\$700-900



299.
A mask depicting a young monk
C. 18th - 19th Century, Possibly Sherdupken from Arunachal Pradesh or possibly Bhutanese.
H: 9 1/2"

The mask in the form of a smiling monk, with rounded head, large wide eyes simple nose and smiling mouth. The surface well worn with variegated patina of many applications of pigment. Exceptional. On a custom base.

Property of a New York private collector

\$1,800-\$2,200



300.
A Dorje Drolog mask
C. 19th - 20th Century, Nepal
H: 9 3/4"

Depicting the wrathful manifestation of Guru Rinpoche, with aggressive face, third eye high brows and wide eyes with pierced pupils. The nose upturned with aggressive mouth. Fine patina from age and wear. On a custom base.

Property of a New York private collector

\$900-\$1,200

302.
A mask depicting an old grimacing woman
C. 19th - 20th Century Mompota from Arunchal Pradesh
H: 8"

The mask of highly abstracted form with incised furrowed brow, the deep-set eyes with pierced pupils, tiny wedge-shaped nose, the concave chin with grimacing mouth. Fine patina. On a custom base.

Property of a New York private collector

\$1,200-\$1,800



301.
A Shamanic mask with twisted mouth
C. 19th - 20th Century, Newar
H: 10 3/4"

The mask with high rounded brow, well delineated eyes with pierced pupils, wedge-shaped nose and mouth twisted above a rounded chin. The surface with variegated encrustation in brown flaking off of an older white surface. On a custom base.

Property of a New York private collector

\$700-\$900



303.
A mask probably depicting the Fierce Guardian of the Four Directions
C. 19th - 20th Century, Sherpa
H: 12 3/4"

The mask with high narrow forehead, deep brow-lines and eyes cut through, cheeks to either side of the long nose above a simple mouth with barred teeth. Fine old surface with areas of insect depredation. On a custom base.

Property of a New York private collector

\$700-\$900



304.
A shamanic female mask
C. 19th Century, Mompa from
Arunchal Pradesh.
H: 9 3/4"

Depicting a woman with goiter, hairlip and hole in the head, deeply incised face with grotesque features. Fine old patina of use and wear. On a custom base.

Property of a New York private collector

\$700-\$900



305.
A Dance or shamanic mask
C. 19th - 20th Century, Middle
Hills
H: 13"

Depicting a woman with goiter, hairlip and hole in the head, deeply incised face with grotesque features. Fine old patina of use and wear. On a custom base.

Property of a New York private collector

\$900-\$1,200



306.
A mask depicting a King
C. 19th Century, Middle Hills
H: 14 3/4"

The mask with raised brow line, deep set eyes and pierced pupils, the nose with raised cheeks above an open mouth with barred teeth. Deep and crusty surface with areas of fine high point wear indicating lustrous patina beneath. A fine mask. On a custom base.

Property of a New York private collector

\$1,800-\$2,200



307.
A fine abstract Monkey
mask
C. 19th - 20th Century, Middle
Hills, Gurung or Magar
H: 8 7/8"

Used as a village theater mask, the form beautifully abstracted and simple. With concave face, square eyes and long nose. Fine old patina. On a custom base.

Property of a New York private collector

\$700-\$900



308.
A dance mask
C. 19th - 20th Century, Terrai, Southern Nepal
 H: 11"

The mask with high brow and third eye depiction, deeply furrowed brow, large eyes and long nose, the mouth stylized and flaring with barred teeth. Fine patina with traces of pigment. An excellent example with wear and use. On a custom base.

Property of a New York private collector

\$900-\$1,200

310.
A Darmapala mask - protector of the faith
C. 19th-20th Century, Terrai, Southern Nepal
 H: 11"

Of powerful aggressive form, the mask with high brow, bulging rounded eyes with indicated third eye, wedge-shaped nose and open mouth with barred teeth. Dark lustrous variegated surface with remains of encrustation.

Property of a New York private collector

\$900-\$1,200



309.
A Darmapala mask - protector of the faith
C. 19th Century, Middle Hills, Tamang
 H: 10 3/4"

This variant of the classical mask with high brow and stylized third eye, incised linear patterns representing furrows in the brow, the eyes powerful and bulging. The small triangular nose above an open mouth with barred teeth and indications of a beard. Fine old patina of handling and use. On a custom base.

Property of a New York private collector

\$700-\$900

311.
A Protective apotropaic mask
C. 20th Century, Probably Middle hills
 H: 16"

The powerful and large mask with high coif, and large eyes with long nose and open mouth with barred teeth. The chin carved with snakes intertwined on it. Dark crusty patina. On a custom base.

Property of a New York private collector

\$1,200-\$1,800



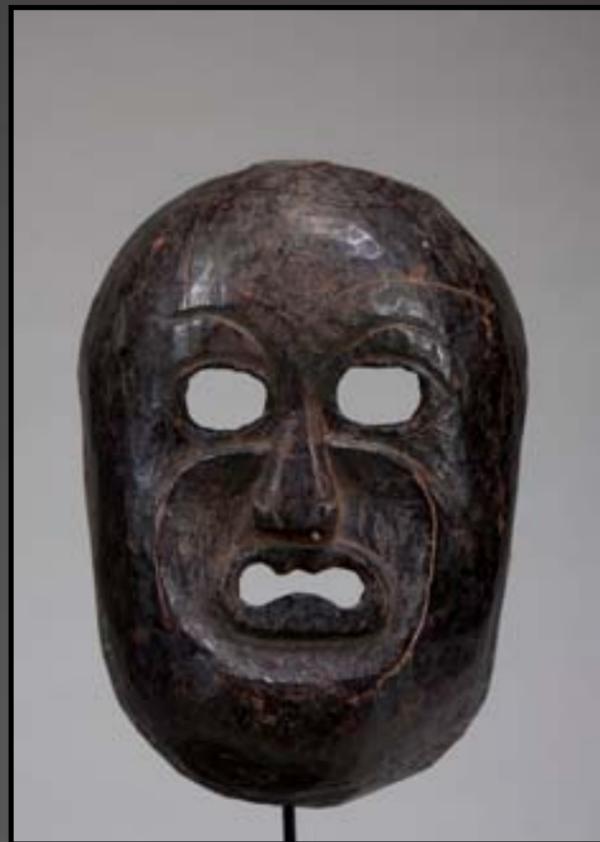


312.
 A Shamanic mask
 C. 19th - 20th Century, Middle Hills, Gurung or Magar
 H: 10 1/2"

An abstracted and cubistically rendered mask in rounded form with deep ocular orbits, and a raised nose above open simple mouth. Fine old surface and areas where teeth would have been inserted in the mouth. On a custom base.

Property of a New York private collector

\$600-\$900



314.
 A Shamanic mask
 C. 19th Century, Middle Hills, Gurung or Magar
 H: 9 1/2"

The powerful mask with deep furrowed brow, simple eyes and nose and concave depression for the open aggressive abstracted mouth. Superb patina. Some losses to the reverse. On a custom base.

Property of a New York private collector

\$700-\$900

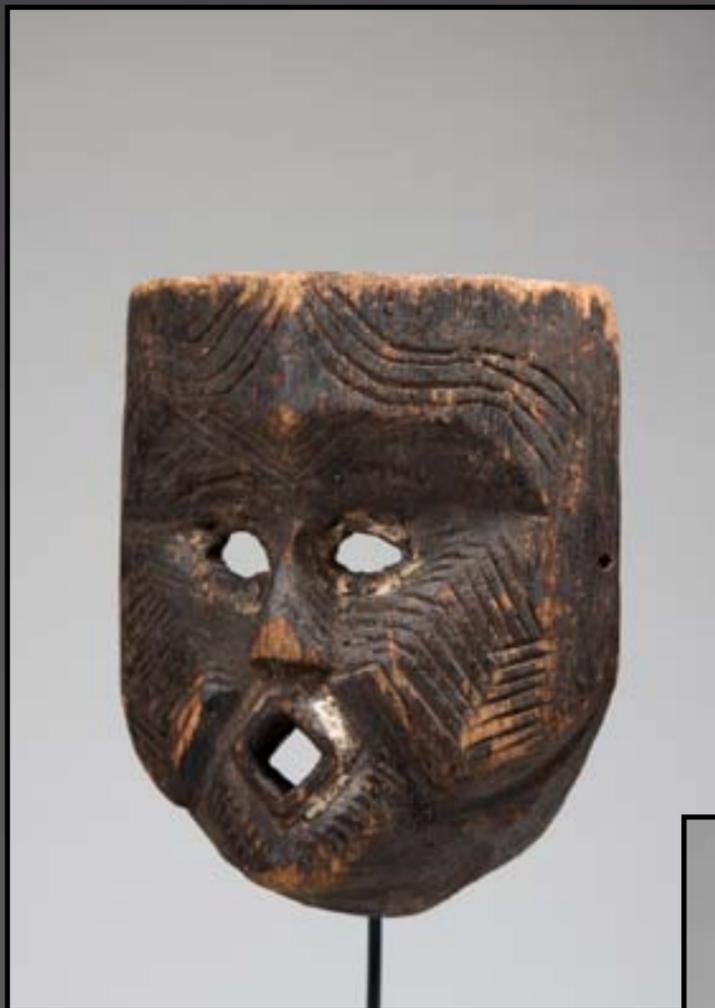
313.
 A mask depicting a snow Lion
 C. 19th - 20th Century, Tibet
 H: 14 3/4"

Of high domed form, the helmet mask with wrinkled brow, with holes that once held inset stylized skulls, the snow lion with characteristic small upturned nose with nostrils and wide narrow mouth with barred teeth. A fine and powerful mask with dark patina and high point lustrous wear. On a custom base.

Property of a New York private collector

\$1,200-\$1,800





315.
A Shamanic mask
C. 19th Century, Probably
Magar from West Nepal
 H: 8"

The soft wood mask with deep incising all over the surface. The face deeply cut with simple eyes and wilting mouth. Fine old encrusted surface. On a custom base.

Property of a New York private collector

\$700-\$900



317.
A Shamanic mask
C. 19th - 20th Century, Middle
Hills, Gurung or Magar
 H 10 3/4"

The mask with simple brow-line and abstracted face with high wedge-shaped nose, round eyes and open toothy mouth over elongated powerful chin with remains of old pigment. Fine old patination and surface. On a custom base.

Property of a New York private collector

\$600-\$900



316.
A Darmapala mask -
protector of the faith
C. 18th - 19th Century, Mustang
region
 H: 10 1/2"

Of classical form with incised brow with linear patterns, the eyes open and aggressive bulging in the center, the small nose with wrinkles, open mouth barring fangs. Dark well worn surface patina and signs of age. On a custom base.

Property of a New York private collector

\$700-\$900



318.
A Darmapala mask - protector of the faith
C. 19th Century, Middle Hills, Gurung or Tamang
 H: 12 1/4"

A tribal rendition of the classical Darmapala mask, with raised bosses atop the head, large brow line and aggressive open eyes, the nose once broken off reattached with nails, the mouth powerful and with bared teeth. Old encrusted surface. On a custom base.

Property of a New York private collector

\$900-\$1,200



319.
A Darmapala mask - protector of the faith
C. 18th - 19th Century, Mustang region
 H: 10 3/4"

With high brow and raised patterns of saw-tooth designs on the forehead, the eyes sunken with large pupils, the nose drawn up in anger with open aggressive mouth and barred teeth. Fine old patina. On a custom base.

Property of a New York private collector

\$700-\$900

320.
A Comic village mask
C. 19th - 20th Century, Kathmandu Valley area, Newar.
 H: 10 1/2"

The powerful mask with high forehead, deeply inset eyes with raised rings, long nose and simple mouth with teeth carved to the upper lip. The whole covered with remains of white pigment on an old encrusted surface. On a custom base.

Property of a New York private collector

\$900-\$1,200





321.
**Mask of the Fierce guardian
of the four directions.**
C. 19th - 20th Century, Nepal
H: 11 1/2"

The large squared mask with raised coif and deep eye sockets with bulging eyes, the wedge-like nose above an open aggressive mouth, and square chin. Fine patina. On a custom base.

Property of a New York private collector

\$600-\$900



322.
A Citti Patti mask
*C. 19th - 20th Century, West
Nepal*
H: 9 1/2"

In classical form, the skull mask with deeply inset ocular orbits, raised cheeks and open mouth. Fine old encrusted patina. On a custom base.

Property of a New York private collector

\$800-\$1,200



323.
**A mask depicting an old
grimacing woman**
*C. 19th Century, Probably
Momp from Arunchal Pradesh,
though possibly Bhutanese.*
H: 9"

In the form of an old woman with diadem and hair parted from either side, the face with high brow, deeply inset eyes and downturned mouth. The whole with remains of pigment. Excellent patina and signs of use. On a custom base.
Property of a New York private collector

\$1,800-\$2,200





324.
A Darmapala mask - protector of the faith
 C. 19th - 20th Century, Sherpa
 H: 14"

The Sherpa variant in classical form with five stylized skulls to the diadem, high powerful brow, angular eyes and wedge-shaped nose with pierced nostrils. The mouth open with barred teeth. Fine patina and signs of use and wear. On a custom base.

Property of a New York private collector

\$900-\$1,200



326.
A Young Princess mask
 C. 18th Century, Tibet or Bhutan
 H: 10 1/2"

Beautifully rendered, the female face with high crown above her gently carved face. Fine worn patina from use and age, remains of yellow pigment. On a custom base.

Property of a New York private collector

\$1,200-\$1,800

325.
A Darmapala mask - protector of the faith
 C. 19th - 20th Century Nepal, Gurung or Magar
 H: 8 1/8"

The powerful mask with ringed eyes, a small triangular nose and aggressive mouth with bared teeth and fangs. Fine old patina from age and use. On a custom base.

Property of a New York private collector

\$700-\$900



327.
A Shamanic mask
 C. 19th Century, Nepal, Terai region
 H: 11 1/4"

The abstracted mask of powerful form, with small eyes and wedge shaped nose, the simple mouth above a large chin. Cubistically rendered. Fine old surface. On a custom base.

Property of a New York private collector

\$700-\$900





328.
A Ritual mask
C. 19th - 20th Century, Middle Hills, Gurung or Magar
 H: 11 1/4"

The powerful mask with furrowed brow, high angular pierced eyes and wide nose with open mouth and barred teeth. The surface dark and lustrous. A fine example. On a custom base.

Property of a New York private collector

\$1,200-\$1,800



329.
A Shamanic goiter mask
C. 19th - 20th Century, Magar from West Nepal
 H: 9 1/4"

The softwood mask with incised linear striations all over the face, the eyes small and cut through with long wedge-shaped nose and tiny open mouth. Below the squared chin a three lobed goiter. Fine old surface with encrustation. On a custom base.

Property of a New York private collector

\$1,200-\$1,800



330.
A Bhutanese embroidered skirt
Bhutan
 130" x 70"

Sewn together from five long horizontal strips, the outer strips with narrow bands and forming the border, the inner three strips with elaborate embroidery in long horizontal rows, with triangular motifs in bright colors; the end embroidered with complex vertical patterns of starts, swastika interlocks, and diamonds. A stunning example, and in excellent condition.

Property of a New York private collector

\$2,000-\$3,000

END OF SALE

