

SATURDAY, OCTOBER 1, 2016 THE INVENTORY AND COLLECTION FROM THE ESTATE OF MERTON D. SIMPSON

AND OTHER COLLECTORS 11:00 AM

EXHIBITION

Saturday, September 24, 2016 10:00 AM – 2:00 PM Monday, September 26, 2016 10:00 AM – 5:00 PM Tuesday, September 27, 2016 10:00 AM – 7:00 PM Wednesday, September 28, 2016 10:00 AM – 6:00 PM Thursday, September 29, 2016 10:00 AM – 5:00 PM Friday, September 30, 2016 10:00 AM – 5:00 PM Saturday, October 1, 2016 9:00 AM – 11:00 AM

CATALOGS

\$25.00

All lots are subject to a 20% buyer's premium as part of the purchase price. Bidders are encouraged to acquaint themselves with our Conditions of Sale.

Quinn's Auction Galleries & Waverly Auctions VAF #981 360 South Washington Street • Falls Church, Virginia 22046 Phone (703) 532-5632, (703) 532-4866 • Fax (703) 532-4910 www.quinnsauction.com www.waverlyauctions.com

ADVICE TO BIDDERS

Registration is required of all bidders. Any bid executed constitutes acceptance of the Conditions of Sale..

BUYER'S PREMIUM AND PURCHASE PRICE. As stated in the Conditions of Sale, a buyer's premium of twenty percent (20%) will be added to the hammer price of each lot sold. The buyer's final purchase price per lot is the total of the lot hammer price, the lot buyer's premium, and any applicable taxes.

APPLICABLE SALES TAX. As stated in the Conditions of Sale, unless exempt by law, all sales are subject to Virginia Sales Tax, now levied at a rate of six percent [6%]. International bidders are responsible for any and all country-specific taxes.

BIDDING. Registration is required of all bidders. All lots are subject to a default reserve price of fifty percent [50%] or half the low estimate. This reserve applies to all lots and all bidders, whether bidders are present, bidding absentee, bidding by telephone, or bidding via Internet. Absentee bidding is available to those who cannot attend the sale in person. Telephone bidding is available on a limited, first-come, first-served basis. Internet bidding is available via eBay and the Live Auctioneers service. QW assumes no liability for errors and omissions in the execution of absentee, telephone, or Internet bids.

Absentee bidders may leave bids to be executed fairly and confidentially by the auctioneer on their behalf. Absentee bids may be registered in person, by telephone, by e-mail, or by fax prior to sale. Absentee bidders are encouraged to use the Absentee Bid Form included with this catalog. All absentee bids must be submitted by 3:00 P.M. the day before the sale. All absentee bidders must register with a credit card number and will be charged a preliminary hold of \$100.00 upon registering."

Telephone bidders must make confirmed reservations with QW within 24 hours of sale. Telephone lines are limited and this service is extended as a courtesy to serious bidders only. Bidders requesting telephone service may be asked to leave absentee bids in lieu of telephone bidding. All telephone bidders must register with a credit card number and will be charged a preliminary hold of \$250.00 upon registering. As previously stated, all lots are subject to a default reserve price of fifty percent [50%] or half the low estimate. Consequently, QW will only extend the courtesy of telephone bidding to those willing to execute a minimum bid of the default reserve amount on any lot bid by telephone.

As additional advice to those considering telephone bidding, we must advise that landlines are often preferable to cell phones for clarity and consistency in communication with our staff. No additional information, such as condition reports, additional descriptions, or further explanations regarding conditions of sale will be made available during telephone bidding. Lastly, our sales move rapidly and may include numerous floor bidders, absentee bidders, other telephone bidders, and Internet bidders. Consequently, it behooves the telephone bidder to focus their attentions exclusively on the process of sale and the lot under consideration. Individuals attempting to execute telephone bids while driving, during dinner, or in other circumstances ill-suited to orderly conduct of sale, may be refused accommodation for telephone bidding.

Internet bidders may bid via eBay and the Live Auctioneersservice. Internet bidders must register through eBay and the Live Auctioneers service and are further bound by the terms and conditions of those services. Consequently, it behooves Internet bidders to avail themselves of any and all additional terms and conditions that apply to these proxy services.

INJURY AND DAMAGE: Bidders acknowledge responsibility for any personal injury or property damage they or their agent may cause, and further agree to hold QW harmless from any injury to themselves or their agents and any property damage incurred on QW premises.

REMOVAL. All purchases must be removed from QW premises within five [5] calendar days of sale unless additional arrangements are made. Purchases paid for but not removed within the aforementioned time will incur storage fees. Storage fees are based on the property to be removed and are assessed at the sole and final discretion of QW. Purchases not removed within 30 days become property of QW.

SHIPPING. As stated in the Conditions of Sale, title to any lot sold passes to the purchaser with the fall of the hammer. The purchaser assumes immediate risk and responsibility for the property. Therefore, purchasers assume full responsibility for the packaging, shipping, and insurance of their property. QW makes reasonable efforts to assist purchasers who cannot pick up their property in person in effecting delivery of their purchases through third-party providers.

Information for Buyers & Useful Terms

CONDITION REPORTS

All Property is sold "As-Is" in accordance with the Conditions of Sale Paragraph 2. We have made every attempt to mention damages to items. However, the buyer is responsible for inspecting the condition of pieces before bidding on them. Quinn's staff is available to answer questions, and provide additional information when possible, however this information does not constitute a warranty, and is not intended to replace inspection by the bidder.

BIDDING INCREMENTS

| \$20 to \$300 | \$10.00 |
|----------------------|--------------|
| \$300 to \$500 | \$25.00 |
| \$500 to \$1,000 | \$50.00 |
| \$1,000 to \$3,000 | \$100.00 |
| \$3,000 to \$5,000 | \$250.00 |
| \$5,000 to \$15,000 | \$500.00 |
| \$15,000 to \$30,000 | \$1,000.00 |
| \$30,000+ Auctioneer | s Discretion |

ABSENTEE BIDS

Bidders who cannot attend the live auction may leave absentee bids, arrange phone bidding, or bid live on the Internet at www.liveauctioneers. com. There is an absentee bid form available in the back of this catalog, which may be faxed to 703.532.4910, or left with a staff person. Please try to have bids in 24 hours prior to the sale.

PAINTINGS

Thomas Hand (Br. 1770-1804)

In our opinion a work by the artist

Attributed to Thomas Hand (Br. 1770 - 1804)

In our opinion a work of the period of the artist, probably a work by the artist.

Circle of Thomas Hand (Br. 1770-1804)

In our opinion a work of the period of the artist, not executed by the artist

After Thomas Hand (Br. 1770-1804)

In our opinion a copy of a work of the artist

The placement of signature or date on a piece are listed as follows:

l.l - lower left u.l - upper left l.r - lower right u.r. - upper right l.c. - lower center u.c. - upper center

Sizes listed in descriptions are of the size of the piece, not the frame, unless noted.

FURNITURE

A Louis XIV Fauteuil a la Reine In our opinion a piece of the period

A Louis XIV style Fauteuil a la Reine

In our opinion the piece was made to look like a piece from the period, but manufactured at a later time.

DIRECTIONS:

From I-495 exit onto Rt. 66 East to exit 69 "Lee Highway/Washington Blvd." Turn right onto Rt. 29 (Lee Highway), travel through the intersections with Broad Street & Annandale road, turn right into parking lot.

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Collector's Auction Catalogers

Rebecca Louderback Nora Carleson Molly Huang Matthew Gminski

Printing

Delong Lithographics

Photography

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CONDITIONS OF SALE

Registration is required of all Bidders. Any bid constitutes acceptance of these terms.

IT IS THE INTENTION OF QUINN'S AUCTION GALLERIES TO ACCOMMODATE THE PARTICULAR NEEDS OF ITS CLIENTS, IN SO FAR AS POSSIBLE. DO NOT HESITATE TO CALL WITH ANY PROBLEMS OR QUESTIONS THAT MAY ARISE.

All property listed in this catalog will be sold by Quinn's Auction Galleries and/or Waverly Auctions (hereinafter QW) subject to the following Conditions of Sale. As auctioneers, QW acts exclusively as agents for the owners of all property listed. These Conditions of Sale may be altered in written and oral public announcements made only by authorized representatives of QW.

ACCURACY OF DESCRIPTIONS AND AUTHENTICITY. QW has made every effort to accurately describe and catalog all property to be sold. Major defects, where evident, have been noted, along with comments regarding overall condition. However, it behooves the serious bidder to examine the property personally during the established exhibition times offered prior to sale. QW assumes no risk, liability, or responsibility for the accuracy of description, identification, weight, count, or measurement, or the verification of authenticity, authorship, or previous ownership, of any property listed in its catalogs, advertisements, lists of sale, or announcements. The descriptions of all property appearing in this catalog and any associated advertising, lists of sale, or announcements, is believed to be accurate. Nevertheless, no information or description of any kind with regard to property listed shall be construed as a warranty, either expressed or implied. Therefore, all property is sold "as is."

REMEDY. Not withstanding the foregoing paragraph, if any property listed in this catalog is found to be substantially at odds with the description provided, then the purchaser may seek the remedy of return for the property in question for full refund as follows: For those attending the sale, return must be made the day of the sale. For absentee bidders, return must be made within two weeks (14 calendar days) of receipt of property, providing written notice detailing the specific reason for return is given first within five (5) days of receipt of property, and providing that the property is in the same condition as when sold. All returns must be completed within 30 days of sale date. No property bearing additional descriptive limitations [i.e. sold with all faults, not subject to return] will be eligible for this remedy. The sale of property described as such is final and no remedy will be extended after the hammer falls. Furthermore, there is no remedy for bidder remorse.

AUCTION BY LOT. All bids executed in this sale are by lot as numbered in this catalog. QW reserves the right to withdraw prior to sale any lot listed in this catalog, in whole or in part, and may do so at any time up to the moment of sale and at its sole and final discretion.

BUYER'S PREMIUM AND PURCHASE PRICE. A buyer's premium of eighteen percent (18%) will be added to the hammer price of each lot sold. The buyer's final purchase price per lot is the total of the lot hammer price, the lot buyer's premium, and any applicable taxes. Additional fees, such as shipping costs, VAT, etc., may also apply.

ESTIMATES. The low and high dollar amounts listed for each lot are provided as estimates and not intended to represent an anticipated or specific value. Estimates are offered as a rudimentary buyer's guide and are determined through research and review of comparable properties by QW. Estimates do not include buyer's premiums or applicable taxes. QW assumes no responsibility or liability regarding estimates provided.

RESERVES. Reserves are minimum prices, established by confidential agreement between QW and its consignors, below which an item will not be sold. Any lot offered at auction by QW may be subject to a reserve. However, no lot will be offered with a reserve price that is greater than the low estimate. The auctioneer may bid on behalf of the consignor up to and including the reserve price. Any lot that fails to meet the reserve price may be "bought in," and withdrawn from sale. Unless otherwise noted, all lots are subject to a default reserve price of fifty percent [50%] or half the low estimate.

AUCTIONEER'S DETERMINATION AND DISCRETION. The purchaser of any lot shall be the highest bidder acknowledged by the auctioneer, whether the bidder is present, bidding absentee, or by proxy. The auctioneer shall make sole and final determination as to the winning bidder, and shall have sole and final discretion to resolve disputes arising between bidders during and after the sale. If the auctioneer determines that no bid has been executed that is commensurate with the value of the lot offered, the auctioneer may then reject any existing bid and withdraw the lot from sale. Furthermore, the auctioneer and QW may, at their sole and final discretion, reject bids issued by any bidder considered not in good credit standing with QW, or any bids issued by individuals determined to be acting in contradiction to legitimate and established auction practices and law.

TITLE. Title to any lot sold passes to the purchaser with the fall of the hammer. The purchaser assumes immediate risk and responsibility for the property.

PAYMENT. Payment of purchase price, including hammer price, buyer's premium, and applicable taxes, is due in full at time of sale. Payment may be made by cash, credit card (including Visa, MasterCard, and American Express, each subject to a two percent [4%] convenience fee), or approved personal or business check. Checks may be required to clear their issuing financial institutions prior to shipment or removal of purchases. Unless exempt by law, all sales are subject to Virginia Sales Tax, now levied at a rate of six percent [6%]. Purchasers issuing returned checks are subject to a returned check fee [minimum \$25.00] including any associated expenses and may be considered in default.

DEFAULT. Any bidder failing to make full payment within 21 calendars days of the sale date is in default. QW retains all rights available by law regarding any purchaser default, including repossession of property sold and in defaulting purchaser's possession. In addition, QW retains the right to withhold all existing payments made by and property sold to any purchaser in default until complete and satisfactory resolution of default as determined by QW. Property held due to purchaser default may be resold at the sole and final discretion of QW, and the proceeds retained by QW as damages against defaulting purchaser.

RESCISSION. In the event that unforeseen circumstances such as adverse claims of title or rightful possession require the rescission of sale of any property offered and sold, QW, upon it sole and final discretion, retains the right to rescind any sale to any purchaser upon provision of written notice to the purchaser. In the event of rescission, immediate return of property will be required of purchaser, and immediate refund of purchase price, buyer's premium, and applicable taxes will be made to purchaser by QW.

GOVERNING LAW. The law of the Commonwealth of Virginia shall govern the auction and sale of all property unless otherwise noted.

Saturday October 1, 2016, 11:00 AM

The Inventory and Collection from The Estate of Merton D. Simpson Lots 1-420 Items from other collectors. Lots 501-599



184 A seated maternity figure. Nigeria, Yoruba. 20th century. $28\frac{1}{2}$ "h x 7"w x 13"d \$4,000-6,000

Catalog Notes: Simpson inventory # 8359 acquired February 14, 1997. It is clear that Simpson believed that this figure was carved Olowe of Ise (c.1875- c.1938) who is regarded as one of the finest carvers of the 20th century. Art historians have identified nearly fifty pieces by Olowe. His contemporaries regarded him with such esteem that they honored him with a praise song known as an oriki. Along with being a master craftsman, Olowe also trained a body of students in his own workshop, which continued after his death. It is unclear if they this piece owned by Merton Simpson and was in fact carved by Olowe. However, the quality of the carving and the surface wear patterns suggest that this was made by the workshop after 1938 marking it as historically significant with the context of 20th century Yoruba carving.



1 A stylized avian sculpture. West Africa. 20th century. 13 5/8"h x 8"w x 41/4"d. \$100-200 Catalog Note: Simpson inventory #6158.



2 A terracotta animal missing the hind legs. West Africa. 24"h x 10"w x 20"d. \$300-500



3 A lidded bowl in the form of a rabbit. West Africa. 20th century. 41/4"h x 31/2"w x 81/2"d. \$150-250



4 A brass armlet in the shape of a bird. West Africa. 20th century. 6½"h x 4"w. \$100-200



5 A brass object. West Africa. 20th century. 8"h x 3½"w. **\$100-200**



6 A brass object. West Africa. 20th century. 8"h x 2½"w. **\$100-200**



7 A group of two bronze arm cuffs. West Africa. pre 1900. Larger: 5"h x 3"dia. \$100-150



8 A desiccated cylindrical wooden standing male figure. West Africa. Late 19th to early 20th century. \$500-700



9 A desiccated seated female figure. West Africa. 20th century. 22½"h x 12"w x 12"d.

\$150-250



10 A standing wooden figure with rectangular shaped open body. Ivory Coast, Attie. 20th century. 22¹/₄"h x 5"w x 4 1/8"d.

\$200-400

Catalog Notes: Simpson inventory #4539.

African Ivory

"African ivory is reputed to be the best in the world, it is harder than Indian ivory and takes a finer polish. Ivory used to be seen as a material of great prestige and power, and as such has huge significance in the art of many areas of the world. Its value as an article of trade, its identification with the elephant, and also its physical properties, has led to its prolific use within art, especially throughout the continent of Africa. Ivory is made up of thousands upon thousands of minute tubes which run the length of the tusk. This composition is what gives ivory its extreme density and strength. When fresh, these pores are filled with an oily substance, which makes carving easier. Newly cut African ivory is pale blonde in colour and fades when exposed to strong light. Conversely, if it is worn against the skin or frequently handled, African ivory tends to take on a yellowish brown appearance, and the colour can also be changed by treatment with different substances. Ivory in African art comes in a vast array of colours." randafricanart.com



11 A group of three ivory bracelets. West Africa. Late 19th to early 20th century. Largest: 3½"d x 4"w x 7/8"d. \$200-400

Catalog Notes: Ivory bracelets are used as personal adornment by many cultures in West Africa.



13 An ivory finial in the shape of a kneeling female. West Africa . Late 19th to early 20th century. 5½"h x 1½"w x 1¾"d.

\$400-600

Catalog Notes: The hole in the base suggest that this finial was attached to a shaft of some sort at one point.



14 An ivory flute. West Africa. Early 20th century. object: 8 7/8"h x 1½"w x 1 1/8"d, with stand: 9½"h x 1¾"w x 1¾"d

\$600-800

Catalog Notes: Simpson Inventory # 6991 acquired for \$1,035 Sotheby's 10/21/94 Lot 31 from the estate of Bryce Holcomb, for many years the respected director for Tribal Art at Pace Gallery, NY. Probably Burkina Faso.



12 A group of three ivory bracelets. West Africa. Late 19th to early 20th century. Largest: 3 5/8"h x 4"w x 1"d. \$400-600

Ivory Oliphants

Oliphants have been documented in Africa to at least the 15th century and were often included in royal regalia and symbols of power and status.



15 A dark patinated ivory oliphant with crocodile and serpent on body and human figural terminus. West Africa. Late 19th to early 20th century. Object: 35½"h x 3½"w x 11"d, with stand: 40½"h x 6¼"w x 11"d \$300-500



16 An ivory oliphant with carved crocodile, serpent, and figural terminus with broken head. West Africa. Late 19th to early 20th century. 3"h x 32½"w x 2 5/8"d.

\$600-900



17 An ivory oliphant with lizard design and twist carved end. West Africa. Late 19th to early 20th century. 21/4"h x 22"w x 2 1/8"d.

\$200-200



18 An ivory oliphant with seated male figure finial and hide covering. West Africa. Late 19th to early 20th century. 20"l x 3"diam at base. \$200-400



19 An ivory oliphant with diamond shaped end. West Africa. Late 19th to early 20th century. 2 1/8"h x 13 1/3"w x 1 5/8"d.

\$200-400



20 A conical shaped headdress with cowries and textiles. West Africa. 20th century. 31"l (tail to top) x 9"dia.

\$100-200

Catalog Notes: Simpson inventory #5767. Similar hats are worn in both Nigeria and Cameroon.



21 A dance crest with animal ears. West Africa. 20th century. 14"l x 7"w x 6"d. \$200-300



22 A face mask. West Africa. 20th century. 8½"h x 7½"w x 2"d.

\$100-200

Catalog Notes: This beautifully carved mask was probably made for sale.



23 A helmet mask with four horns. West Africa. 20th century. 161/2"h x 16"w x 14"d.

\$300-500

Catalog Notes: Helmet masks are quite common in West Africa. Animistic animal representations often manifest Mali, Ivory Coast, and themselves in these objects.



24 A horned head crest with white painted band. West Africa. 20th century. 123/4"h x 91/2"w x 4"d.

\$400-600

Catalog Notes: This type of headdress is seen in multiple African countries including Burkina Faso.



25 A polychrome heart shaped face mask. West Africa. 20th century. 16"h x 7"w x 51/2"d.

\$100-200



26 A skin covered face mask. West African. 20th century. 12"h x 83/4"w x 6"d. \$300-500



27 An elongated mancala game board. West Africa. 20th century. 40"h x 61/4"w x 21/4"d.

\$100-200

Catalog Notes: Simpson inventory #4514.



28 A group of three thumb pianos with carved linear motifs. West Africa. 1st half 20th century. Largest: 8"l x 51/2"w. \$80-120

Catalog Notes: Thumb pianos sometimes referred to as kalimba are seen all over Africa.



29 A wooden flute with hide wrapping at the mouthpiece. West Africa. 20th century. 19 1/8"h x 21/4"w x 11/4"d.

\$100-150

32 A wooden carved staff with geometric forms. West Africa. 20th century. 361/2"h.

Catalog Notes: In his book African Art and Leadership Herbert M. Cole examines a tradition of wooden staffs indicating attainment of certain titles. Nathaniel Turner on his website, "Chicken Bones: A Journal for Literary & Artistic African-American Theme"s elaborates by saying: "While some may say that

\$200-300



30 A large desiccated wooden 31 A staff with standing 20th century. 37"l.

\$400-600



phallus sculpture. West Africa. human figure. West Africa. 1st half 20th century. 191/4"h.

\$200-400

Catalog Notes: Staffs such as this are often indicators of status and power of the owner in many different cultures.



tradition is gradually disappearing in some areas or aspects of Igbo culture, it is still thriving in several others especially in the taking and bearing of titles. Sometimes titles are given, and taken to reflect the character of the title bearer or holder. In some other cases the titles are just symbolic, and become a mere symbol of greeting during social interactions. In typical Igbo communities, people are not known, called or greeted by

their names but rather by their titles. Some of these titles are self explanatory, but majority require hard thinking to fully decode their meanings, but still each title signifies something

or else it becomes a mere nickname. "



33 An flat iron staff with appendages terminating in flattened round finials. West Africa. 20th century. 19"h x 4 7/8"w.

\$150-250



34 Am Omja double fat containers. Namibia, Himba. End to end: 14; Diameters largest: 33/4".

\$100-150

Catalog NotesL Used to store a combination of ochre, fat and milk



35 A pair of utilitarian rectangular shaped objects. West Africa. 20th century. Tallest: 191/2"h x 41/2"w x 4"d. \$200-300

Catalog Notes: The form is really quite beautiful reminding us of the elegance of headrests from this area.



36 An iron gong. West Africa. 20th century. 121/4"1 x 3"dia. \$150-250

Catalog Notes: Gongs are used throughout West Africa for both ceremonial and daily purposes.



37 An ivory armlet. Burkina Faso, Gurunsi. 20th century. 7½"h x 3¾"w x 1¾"d

\$300-500

Catalog Notes: Collectively many cultural groups who speak the Gur language are referred to as the Gurunsi. Ivory armlets known as gungulu are worn by Gurunsi women in what is known today as Burkina Faso. artic.edu.



38 An ivory pendant with dark patina. Burkina Faso, Lobi. late 19th to early 20th century. 7"1 x 21/4"w.

\$800-1,200

Catalog Notes: For a similar object see Sotheby's, New York, "African, Oceanic and Pre-Columbian Art Including Property from the Pierre and Tana Matisse Foundation", May 13, 2011, lot 232, which sold for \$11,250.



39 An ivory pendant. Burkina Faso, Lobi. Late 19th to early 20th century. 8"h x 3"w.

\$1,500-2,500

Catalog Notes: For a similar object see Sotheby's, New York, "African, Oceanic and Pre-Columbian Art Including Property from the Pierre and Tana Matisse Foundation", May 13, 2011, lot 232.



40 A round terracotta vessel covered with protruding elements. Burkina Faso, Lobi. 20th century. 17½"h x 16½"dia. **\$300-500**

Catalog Notes: Lobi vessels are assessed by form, size, and condition. See Sotheby's May 13, 2011 Lot 232 which sold for \$11,250. **41** A standing female figure. Burkina Faso, Lobi. 20th century.

\$800-1,200

Catalog Notes: In the Lobi culture wooden carved figures in general are called Bateba. Unlike other African cultures there are no specially trained carvers; anyone can learn to carve sculptures. While there are many special style of Bateba, the all considered to be living beings and are believed to act on behalf of the owner. They protect their owner and bring good things their way. For further reading see Rand African Art-"Lobi Bateba Phuwe figure."





42 A three legged stool with a curved backrest. Burkina Faso, Lobi. 20th century. 23"h x 8"w x 31"d.

\$800-1,200

Catalog Notes: For a similar object see Christie's, Paris "Pierre Berès à livre ouvert", December 12-13, 2012, lot 488.



43 A wooden flute. Burkina Faso, Mossi. 20th century. 9"h x 4"w.

\$200-300

Catalog Notes: This is a good example with signs of wear and use. For a similar object see Christie's, Paris, "Art d'Afrique, d'Océanie et d'Amérique du Nord", June 23, 2015, lot 8, which sold for \$6,767.



44 A phallic neck rest. Burkina Faso, Senufo/Lobi. 20th century. 31/2"h x 17"w x 31/4"d.

\$100-200

Catalog Notes: Art d'Afrique, d'Océanie et d'Amérique du Nord, Paris 23 June 2015 Lot 8 sold for \$6,767. The Simpson flute is a very good example with signs of wear and use.



45 A polychrome black and white plank mask. Burkina Faso. 20th century. 46"h x 61/2"w x 61/2"d.

\$300-500

Catalog Notes: The Mossi people are known to create figures used to validate political power and the make masks to celebrate and appease the spirits of nature that control the environment. The many mask styles represent the diversity of the culture from the conquered and assimilated tribes that help make up the Mossi people. For additional reading see "The Art of Burkina Faso" by Christopher D. Roy, University of Iowa.

46 A polychrome serpent headdress with mirrored eyes. Guinea, Baga. 20th century. 821/2"h.

\$200-400

Catalog Notes: As the Metropolitan Museum of Art explains, the serpent headdress of the Baga Society is known as a-Mantsho-na-Tshol which roughly translated means "master of medicine." The spiritual forced represented by the headdress reigns supreme in the society. To Baga people, the form of a-Mantsho-na-tshol is mutable. He have have human attributes or materialize as a rainbow. The rainbow is an important symbol for the culture. It represents bot the source of rivers and the end of the rain. Therefore a-Mantsho-na-Tshol is often used to reprsent beginings and ends such as life and death and by extension the continuation of familial lineage. For a similar object see The Metropolian Museum of Art, "Headdress: Serpent (a-Mantsho-na-Tshol)", 19th-20th century, 1979.206.101.







49 A Nimba shoulder mask. Guinea, Baga style. 20th century. 42"h x 12"w x 22"d.

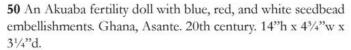
\$600-900

Catalog Notes: Simpson inventory #5456. The Baga people of Nigeria use Nimba shoulder masks for a variety of ceremonies and dances. According to scholars, "depending on the Baga subgroup, this mask was either made to dance during ceremonies associated with the cereal cycle, or participated in rites of passage or in funerary rituals. The grooves carved on both sides of the ridges of the coiffure evoke fields filled with the promise of food." (Anne van Cutsem-Vanderstraete, "Les ailleurs culinaires" in L'art de manger, 2014, p. 36). For a similar object see Sotheby's, Paris, "Arts D'Afrique et D'Océanie", December 10, 2014, lot 60.

48 A wooden stylized bush cow Tonkongba headdress with brass tacks. Guinea, Baga or Landuman. 20th century. 8"h x 8"w x 30"d.

\$300-400

Catalog Notes: "Tonkongba was the instrument that gave the news, most of it bad. Tonkongba knew about everything...The mask was kept in the shrine in secrecy and considered to be an important ceremonial objects.



\$1,000-1,500

Catalog Notes: Disk-headed Akuaba figures are one of the most recognizable form of African Art. Though the Akuba figure are used in a multitude of function they are primarily know as objects consecrated by priests and carried by women hoping to conceive a child. For a similar object see Sotheby's, New York, "Property from the Liza Claiborne Collection." May 15, 2015, lot 170.



Asante Stools

"Every Asante has a personal, utilitarian stool; there are hundreds of patterns expressing not only the owner's gender and social status, but also political orientation." Martha J. Ehrlich, PhD.



51 A black painted rectangular 52 A rectangular shaped stool shaped stool with curved top. with curved seat. Ghana, Ghana, Asante. 20th century. 181/2"h x 241/2"w x 13 \$200-300



Asante. 20th century. 14"h x 19"w x 73/4"d. \$200-400



53 A rectangular shaped stool with curved top and metal embellishments. Ghana, Asante. 20th century. 14"h x 221/4"w x 11"d \$200-300



54 A stool with a curved seat and a central cylindrical openwork support. Ghana, Asante. 20th century. 141/2"h x 193/4"w x 111/4"d. \$200-400



55 A wooden stool with curved seat and mixed metal applique. Ghana, Asante. 1st half 20th century.

\$300-500

Catalog Notes: "Large size, careful workmanship and sheet silver ornaments all indicate that this was a leadership stool. It is a standard "male" design with a series of bisected openwork arcs on the outer edges of the four solid legs and

intricate pierced work designs on its square, hollow center column. Like most African sculptures, this stool is monoxylous, or carved from one piece of wood. It is oriented with its length parallel to the treetrunk from which it was carved, placing the end or cross grain at each end of the stool and freeing it from the more common circular form of seating resulting from a stool produced from an upended log with the cross section appearing on the seat and base." Martha J. Ehrlich, PhD.



56 A ceremonial sword having a pierced blade and gold leaf embellished handle. Ghana, Asante. 20th century. 28"l x 6"w

\$200-400

Catalog Notes: This gold leaf sword Is part of the courtly objects use by the Asante royalty.

The use of terra cotta heads figures in Ghana dates back nearly half a millenium. While they have varied is size, originally all the faces were painted. It is believed that some small heads were created as vessels for sacrificial offerings. Traditionally these heads were placed around graves of important figures or in sacred groves. For additional reading see "The Art of Africa: A Resource for Educators" by Christa Clarke, The Metropolitan Museum of Art, 2006. smafather.org



57 A terracotta funerary head with dark glaze. Ghana, Asante. Early 20th century. 7"h x 61/4"w x 5"d **\$200-300**



58 A terracotta head with dark glaze. Ghana, Asante style. 20th century. 11"h x 7½"w x 6½"d.

\$50-100



59 A standing female figure. Ghana, Asante style. 20th century. 18"h x 7½"w x 3"d. \$200-400 Catalog Notes: This figure is very late and does not show a great deal of use.



60 A stool with two crouching felines and one bird. Ghana, Fanti/Asante. 20th century. Broken. 17"h x 26"w x 10"d. **\$100-150**



61 A wooden rectangular shaped stool with curved seat. Ghana, Fanti/Asante. 20th century. 14"h x 201/2"w x 9"d. **\$300-500**

Gold Leaf

Gold leaf that is closer to the kind used by European guilders is to be seen among the Akan peoples in the Ivory Coast, such as the Baule. There is less gold to be won there, so very thin leaf is glued on Dr. Martha J. Ehrlich

Gold working techniques such as lost-wax casting and methods of covering an object with gold are of considerable antiquity among the Akan-speaking peoples of Ghana and the Ivory Coast. They were probably introduced by Mande-speaking traders from the north during the Akan-Mande gold trade before European contact, although Akan techniques for the application of sheet gold to wood or other support material may be local inventions. The earliest European reports indicate that gold-working was already well-established; many describe cast gold ornaments and the English trader John Lock noted "foresleeves of beaten gold" worn on the bare arms of wealthy Akan women at the coast in 1554 (Garrard: 107). In 1673, Wilhelm Mueller reported the regalia of a coastal Akan leader as being covered with "fine beaten gold" (Garrard: 108). The Golden Stool itself is composed entirely of thick gold plates and is hollow, but is certainly based upon a wood prototype; it is probably safe to assume that the original wood carving disappeared long ago, leaving a substantial gold shell. Asante tradition dates the stool to the formation of the Asante state, around 1700. By 1817, the English diplomat T. E. Bowdich noted some window frames "cased with thin gold" in Asantehene Osei Bonsu's Kumasi palace (Bowdich: 57), while the royal musical instruments were "cased in gold, about the thickness of cartridge paper" (Bowdich: 38--39). Lavish Asante use of sheet gold over wood or leather continued until after 1874 and the English defeat of Asantehene Kofi Kakari, though after that date less of it is to be found, and it is often done in thinner metal. It is really proper to describe much Asante "gold leaf" as "gold sheet" because it is often as thick as a thin sheet of paper--many times the thickness of European gold leaf--and is consequently far easier to handle. It is often found in rectangular pieces about an inch and a half long and three-quarters of an inch wide, made locally. In the 19th and early 20th centuries it was attached to a wood support with tiny staples made of gold wire, but sometime after 1950 European glues were used for thinner gold coverings. Akan peoples of the Ivory Coast did not use staples; gold coverings on wood or leather were much thinner and were glued on, reflecting the lesser amount of gold available there. However, the gold "leaf" is still thicker than European gold leaf and is produced locally, by hand. Dr. Martha J. Ehrlich

Bowdich, T. E.: "Mission from Cape Coast Castle to Ashantee"; London: 1819 Garrard, T. F.: "Akan Weights and the Gold Trade"; London and New York: Longman, 1980



62 A standing male figure covered in gold leaf. Ghana, Bron/Brong. 20th century. 191/2" h x 7"w x 81/2"d.

\$800-1,200

Catalog Notes: "The standing male figure from the Mert Simpson Collection is undoubtedly Bron or Brong, from western Ghana. Given the gold leaf/paint, it is thought to have come from a royal shrine. There is an outside chance that it may have been one of a set of "display figures" set up by itinerant musical drumming groups--"Ntan". These usually consist of a chief and Queen mother, a constable with prisoner and a spokesman. However, there is a seated male figure in the Glassell Coll., The Museum of Fine Arts, Houston, that is a closer match stylistically, and that is perhaps by the same hand. Here, the nude male figure is seated on a stool, is covered in gold leaf, wears shoes, and is said to date between 1900--1930. It has the same round head with slightly bulging eyeballs, finely-ringed neck, legs nipped-in below the knees, arms made of separate pieces of wood-upper arm and lower, bent at the elbows, in two pieces, with fingers carved individually. Arms join the torso in a distinctive way: the torso actually projects out a bit, so that it is almost T-shaped, and the armpit is square. (I have also seen this on some old Fante figures, but Fante faces are different, and Bron is a better fit). The arms on the Simpson piece look as if they have been reworked, and there is undoubtedly some meaning for the clenched fist, but I don't know what it could be beyond a power symbol." Dr. Martha J. Ehrlich



63 A sword with pierced blade and gold leaf embellished handle. Ghana/ Ivory Coast, Akan. 20th century. 27"l x 23/4" dia of top.

\$400-600



64 A linguist gold leaf staff finial with a standing male figure and an elephant. Ghana, Asante. 20th century. 15½"h x 3¾"w x 6½"d.

\$200-400

Catalog Notes: Spectacular staffs covered in thick gold leaf or sheeting were carried by members of high social standing in the courts of Akan chiefs in West Africa. The society originally had no tradition of written word and therefore placed huge significance on the speech. Individuals who had the best command of language could be appointed as court linguist, a position of high honor. The staff carried by linguists often portrayed proverbs and stories realted to their abilties. For a similar object see The Metropolitain Museum of Art, "Linguist Staff (Okyeame)", 19th-early 20th century, 1986.475а-с.



65 7 assorted gold leaf objects Ivory Coast, Akan. 20th century. Largest: 6½"h x 3" dia.

\$150-250



66 A gold leaf covered mudfish and bird. Ivory Coast, Akan. 20th century. Fish: 8½"l. Bird: 6"h x 10"w. \$200-300



67 A gold leaf figure seated on a stool and a sword handle. Ivory Coast, Akan. 20th century. One: 151/4"1, 7"1. \$200-300



68 A gold leaf staff finial with human figure and lion on a rectangular platform supported by a flared handle. Ivory Coast, Akan. 20th century. 15"h x 6½"w x 3¾"d.

\$100-200



69 A pair of black sandals with gold leaf embellishments. Ivory Coast, Akan. 20th century. 10³/₄°1.

\$150-250



70 A round pendant with attached mudfish covered in gold leaf. Ivory Coast, Akan. 20th century. 8"dia. \$150-250



71 A gold leaf covered chair with two male figures as stiles and a crocodile on the seat. Ivory Coast, Baule. 20th century. 18"h x 83/4"w x 61/4"d.

\$600-900

Catalog Notes: Prestige objects such as this chair would have been used in the royal court as a symbol of power and influence.



72 A gold leaf flywhisk with a chicken on top. Ivory Coast, Baule. 20th century. 31"l. **\$400-600**



73 A gold leaf flywhisk with an equestrian figure on top. Ivory Coast, Baule. 20th century. 34"l.

\$400-600

Catalog Notes: Gold leaf that is closer to the kind used by European gilders is to be seen among the Akan peoples in the Ivory Coast, such as the Baule. There is less gold to be won there, so very thin leaf is glued on Dr. Martha J. Ehrlich



74 A chair with two finial heads on the stiles and pierced work slats. Ivory Coast, Baule. 20th century. 37"h x 13"w x 24"d.

\$200-300



75 A divination bowl with two female figures. Ivory Coast, Baule. 20th century. 8½"h x 10"w x 7¼"d.

\$400-600

Catalog Notes: Simpson inventory #4603.
Many societies of the Ivory Coast including the Guro, Baule, and Yaure practice mouse divination. Through the mouse divination practice they believe

they can receive guidance regarding illness, when and how to complete sacrifices, address public conflict, or avoid personal misfortune. The divination devices are comprised of a container with an upper and lower portion that have a hole or opening between them and a hole at the bottom so that mouse may touch the earth. This is important as the mouse is believed to be an agent of the earth spirit. The outer surface of the container is carved with geometric forms and patterns and well as figurative motifs. amherst.edu



76 A group of two hair flywhisks with textile and gold leafed handles. Ivory Coast, Baule. 20th century. Largest: 33"l.

\$300-500

Catalog Notes: Gold leaf that is closer to the kind used by European gilders is to be seen among the Akan peoples in the Ivory Coast, such as the Baule. There is less gold to be won there, so very thin leaf is glued on Dr. Martha J. Ehrlich





77 A hair flywhisk with cloth and gold leaf covered handle. Ivory Coast, Baule. 20th century. 18"l x 3"dia.

\$200-400

Catalog Notes: Most of the gold leaf flywhisks originate in several Baule villages in the Ivory Coast. Horse-tail fly-whisks are part of the regalia of chiefs and notables among Akan peoples such as the Ashanti of Ghana. Generally they are carried by attendants rather than the dignitary himself. **78** A wooden incised drum beater with the figure of a bird. Ivory Coast, Baule. 20th century. 12"l x $3\frac{1}{2}$ "w.

\$300-500

Catalog Notes: "...summoning bells that the chiefs carry during their comings and goings and their expeditions; the instrument is made from a piece of carved wood with rags stuffed into its side, with which one strikes in the correct way a bit of sounding iron attached to the handle (fig. 58). Each chief has his own particular ring..." Ross archive Yale University. Parent record: No. 1350 image Publication: 1914. Labouret, H(enri). "Notes contributatives à l'étude du peuple Baoulé (part II)." Revue d'Ethnographie et de Sociologie, No. 5-6.



79 A staff with caryatid figures. Ivory Coast, Attie. 1st half 20th century. 19"h. \$600-900

Catalog Notes: In Attie philosophy, objects of prestige such as this elegantly worked staff were symbols of an individual's material wealth and status.

80 A seated male figure with hands resting on thighs. Ivory Coast, Bete. 20th century. 291/4"h x 11"w x 91/2"d.



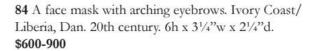
81 A horned face mask with projections extending from the outer edge with one broken at the proper lower left side Ivory Coast, Yaure style. 20th century. 12"h x 7"w x 5"d. \$150-250

\$300-500

Catalog Notes: Simpson # 8909. This seated figure was identified as Idoma in the Simpson archive. Research seems to suggest an Ivory Coast identification. Examination of this object and appropriate surface wear in the breaks leads one to believe that this may have some traditional use.



83 A wooden bed. Ivory Coast, Senufo. 13"h x 82"w x 241/2"d. \$600-900







82 A horned plank mask with checkerboard design. Ivory Coast / Ghana, Nafana, Bedu. 1st half of the 20th century. 61"h x 38"w

\$10,000-15,000

Catalog Notes: Simpson inventory #6750. Simpson's archives: acquired for \$30,000 sales price \$50,000

According to the Detroit Institute of Art, Bedu masks are danced in pairs in masquerades of the lunar cycle. The pairs of masks are gendered. The male mask which is danced with quick steps is smaller is scale and usually has a crescent-shaped horn. The female mask has a disc-shape and is danced with slow and graceful steps. The dance is performed at either the beginning or end of the year to remember ancestors. Like the Teke mask in this sale there are few few Bedu plank masks that are authentic. Note the holes and the wear patterns on the back. For a comparable example see the Detroit Institute of Arts collection or African Forms and Imagery, Quarcoopome, 1996, p.33

Dan Masks

Masks are the most important form of art to the Dan people and much of their other artwork derives from their exceptional masks. To the Dan, their masks have the strongest spirit forces. Known as gle, these forces are in the darkest parts of the forest and they long to be part of the human world but cannot until their form is seen. This comes through a dream to an initiated member of the men's society who then recalls the dream to the elders. The elders then decided if the gle should be allowed to come forth in a carved mask. The Dan believes that each gle has its own distinctive personality. Additionally, because the gle comes from the darkest and unknown realms of the forest it's unpredictable and somewhat dangerous. Therefore, while a mask is danced, there needs to be an accompanying attendant to control the spirit and interpret its unique speech. For further reading see Rand African Art, Dan-Masks, Liberia and Ivory Coast Masks. randafricanart.com/Dan_ Gunyega



85 A face mask with beak like form. Ivory Coast/Liberia, Dan. 20th century. 11½"h x 4 7/8"w x 3"d. \$150-250



86 An encrusted mask with an avian beak. Ivory Coast/Liberia, Dan. 20th century. 14½"h x 5¼"w x 3¼"d. \$400-600

Dan Spoons

Dan artists and carvers are some of the most talented wood carvers, which can be seen in their mastery of large wooden spoons. The spoons which are used for feasts are known by many names including wake mia and wunkirmian. They range in size from roughly a foot to upwards or two feet or more and can have one or two parallel bowls. The handle of the sppon is always carved. It often relates to the human form. One of the most used images is that of a pair of human legs. For further reading see Rand African Art, Dan-Wunkirmian Feast Ladle/ Spoon. randafricanart.com/Dan_Wunkirmian_spoon_1.html

According to the Metropolitan Museum of Art, to the Dan people, spoons are important ceremonial items. The owners of spoons are called wake de or "at feasts acting woman." Though a titled of great importance, there is also much responsibility as the she prepares the feast to supplement dance ceremonies and is called upon to properly welcome the masquerade spirits.



87 A ladle with a human head carved handle. Ivory Coast, Dan. 20th century. 14"h x 31/4"w. \$400-600



88 A ladle with horn form finial. Ivory Coast/Liberia, Dan. 20th century. 23½"h x 6"w x 2¼"d. \$300-500

Catalog Notes: This spoon, which is carried by the wa ke de during the festivities is an symbol of her talents as well as an representation of a females womb and its bounty. During the masquerade ceremonies she and her attendants distribute grain and coin to the children of the community.



89 A wooden ladle. Ivory Coast/Liberia, Dan. 20th century. 17"h x 41/4"w x 3 1/8"d.

\$150-250



90 A standing female figure. Liberia, Dan. 20th century. 35"h x 10½"w x 5½"d. \$200-400



91 A face mask with articulating jaw. Liberia, Dan Gere. 20th century. 8"h x 5½"w x 5½"d.

\$200-400



92 A polychrome rectangular shaped chair with a simple curved back and very elaborate vertical support elements extending from the seat to the horizontal elements connecting the legs. Liberia. 20th century. 24½"h x 17"w x 16"d

\$150-250



93 A rectangular shaped chair with a simple curved back Liberia. 20th century. \$150-250



94 A wooden chair with curved back and short legs. Liberia. 20th century. \$200-300

Catalog Notes: Chairs of this style are seen in both the Ivory Coast and Liberia.



95 A wooden chair with curved back and short legs. Liberia. 20th century. 12 3/8"h x 14³/₄"w x 10¹/₂"d. \$100-200

Catalog Notes: These chairs are found in Ivory Coast and Liberia and personally owned.



96 A wooden chair with curved back and short legs. Inscribed on chair is "1961 HIE". Liberia. 20th century. \$200-300

Catalog Notes: Inscribed on the chair is "1961 HIE". Considering that these chairs were personal possessions, this may indicate the owner.



97 A wooden chair with short 98 A door lock in the form of legs, curved back, and dark patina. Liberia. 20th century. 83/4" x 173/4"w x 121/4"d \$200-300

Catalog Notes: Chairs of this style are seen n both the Ivory Coast and Liberia.



a standing female figure. Mali, Bamana. 20th century. 191/2"h x 19"w x 31/2"d.

\$400-600

Catalog Notes: Full figure door locks are somewhat rarer than the more abstract type. This doorlock has some wear and use.



99 A Gwan seated female maternity figure. Mali, Bamana. 20th century. 521/2"h x 9"w x 10"d.

\$1,000-1,500

Catalog Notes: There has been some discussion over this object. Some experts believe it to be an important Gwan figure similar to the Benenson figure at Yale, others believe it is 20th century.



100 A multi-horned mask with inset cowrie shells and seeds. Mali, Bamana. 20th century. 21"h x 6"w x 51/2"d. \$500-700

Catalog Notes: Though not all communities have retained Ntomo societies in the Bamana culture, the Ntomo was orignally consisted of young boys learning the responsibilities of adulthood. While staging performances, the boys would wear a Ntomo mask such as this and full textile robes. For a similar object see The Metropolitan Museum of Art, "Mask (Ntomo)", 19th / 20th century, 1978.412.367.

101 An animal headdress mask with dark patina. Mali, Bamana. 20th century. 201/2"h x 63/4"w x 91/2"d.

\$150-250

Catalog Notes: Oron carved ancestral figures are believed to be some of the oldest surviving wooden sculptures from sub-Saharan African. Until well into the twentieth century the creation of these figures was an important part of elevating elders to the high ancestral status. They were believed to help their families prosper. They would be kept in a shrine by the eldest member of the familial line were many generations of their forebears were honored. For a similar object see The Metropolitan Museum of Art, "Ancestor Figure (Ekpu)", 18th-19th century, 2007.173.



Boli

"The basic form of these boli resembles a highly simplified cow. It is composed of a wooden core over-modeled with materials such as mud, eggs, chewed kola nuts, sacrificial blood, urine, honey, beer, vegetable fiber, and cow dung. The use of blood, excrement, and urine reflects the belief that these organic substances possess extremely potent spiritual powers." As an abstracted form they are "...kept in a shrine belonging to a secret Bamana men's association. It is believed to be the embodiment of the spiritual powers of the society. These powers underlie the ability of the association to maintain social control. Today, the Kono society has lost its influence in most Bamana communities due to the conversion of Bamana to Islam." brooklynmuseum.org

"Among the most sacred objects in Bamana belief is the boli (pl. boliw), a spiritually endowed object which, according to Conrad (in Colleyn 2001: 28) ""receive[s] sacrifices in order to call upon and influence the vital spiritual force known as nyama. Boliw can be fashioned of virtually any kind of material including wood, bark, stones, tree roots, leather, metal, cloth, bone, hair, animal tails and claws, and human ingredients including blood, excrement, placentas, and pieces of corpse. [... The] boli has been described on a cosmological level as both a symbol of the universe and a receptacle of the forces that animate the universe. It is, moreover, an intermediary that permits communication with the ancestor or supernatural power whose force permeates it. [...] As repositories of enormous spiritual power or nyama, boliw are viewed with awe and fear. They were traditionally the most essential instruments of communication between earthly mortals and the supernatural powers that control nyama, and as such, according to Sarah Brett-Smith, they are an important part of the Bamana judicial structure, inanimate objects to which the Bamana community entrusts its decision making.""

In 1931, Michel Leiris, a member of the Dakar-Djibouti Expedition, described a ""boli du kono", calling it ""one of these bizarre shapes [...] in the form of a pig, always in nougat brown (that is to say congealed blood) that weighs at least fifteen kilos [...]" (Leiris, 1996 [1934]: 195). Two years later, in 1933, the same boli appeared in Le Minotaure, having captured the attention of the surrealists and the French intellectuals who contributed to this avant-garde magazine: ""the object was brought to the center of an enthusiasm for Primitivism [...] and it was considered one of the masterpieces of the Musée de l'Homme" (Colleyn 2009: 22). Sothebys.com

Comparables: 1. Sotheby's Paris 6/22/16 Lot \$12,500 2. Sotheby's NY 5/7/16 Lot 47 \$40,000 3. Sotheby's NY 5/16/16 Lot 6 \$47,500 4. Sotheby's NY 11/15/13 Lot 44 \$23,750



102 A Boli figure. Mali, Bamana.\$2,000-4,000



103 A Boli figure. Mali, Bamana.\$2,000-4,000



104 A Boli figure. Mali, Bamana. **\$2,000-4,000**



105 A horned headdress with metal and red textile application. Mali, Bozo. 20th century. 20½"h x 5"w x 13"d. \$200-300



106 A stone kneeling maternity figure. 20th century. 22"h x 6"w x 7½"d. \$100-200
Catalog Notes: Stylistically this stone seems to suggest an origin in West Africa possibly Nigeria.



Dogon. 20th century. \$600-900 Catalog Notes: For this type of figure see Dogon Statuary, Leloup, 1994, plate 88, Bombu-Toro statue used to

cure sterility.

107 A totemic figure. Mali,



108 An encrusted Tellum style standing cylindrical female figure with arms raised above the head. Mali, Dogon. 19th/20th century. 12"h. \$300-500



109 A carved wooden door. Mali, Dogon. 1st half 20th century. 69"h x 23"w.

\$300-500

Catalog Notes: In contrast to the simply carved ladders of the Dogon people, the doors used in the homes and granaries of the Dogon often have carved panels with figures representing ancestors or fertility.

Dogon Posts

A Togu na or "Great Shelter" is the most important public building in a Dogon village as it is the meeting place for the male elders of the community. The building hold a great importance for the village as the Chief chooses the location for it and the rest of the village is assembled around the Togu na. In general the construction of the building is low and on three rows of support including carved wooden upright supports and a thick roof of thatched millet stalks. The central posts are carved of kile wood which naturally splits in two once reaching a height of six feet and are partially buried in the ground to support the roof of the structure. The Dogon people carve depictions of female or exaggerated genitalia to symbolize the future of their culture. These posts therefore are items of significant cultural importance for the Dogon. For a similar object see The Art Institute of Chicago, "Support Post (Toguna), Early/mid-20th century. 2007.570.



110 A male figure house support post. Mali, Dogon. Late 19th to early 20th century.

\$800-1,200



111 A female house support post. Mali, Dogon. Early 20th century. 88 "h x 21"w x 7"d

\$600-800



112 A house support post with male and female figures. Mali, Dogon. 1st half 20th century. 59¹/₄"h x 35¹/₂"w x 7"d \$800-1,200

Dogon Ladders

The Dogon culture of Mali is one of the oldest surviving African cultures. Historically, the Dogon built their homes and villages high into sandstone cliffs. Their structures consist of primarily square and rectangular buildings with either flat roofs or tall conical thatched coverings. The roof areas are used for storage and living. In order to access their homes and the rooftops of the buildings the Dogon construct ladders such as these.



113 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. 87"h x 13½"w. \$600-900



114 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. 86"h x 20"w. \$600-900



115 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. 100"h \$600-900



116 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. 100"h \$500-700



117 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. 931/2"h x 10"w x 7"d \$500-1,000



118 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. 841/2"h x 17"w x 5½"d \$500-700



119 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. 68"h \$500-700



120 A wooden ladder. Mali, Dogon. Late 121 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. \$500-700



19th to early 20th century. 68"h x 16"w x 7"d \$500-1,000



122 A wooden ladder. Mali, Dogon. Late 19th to early 20th century. 86"h x 16"w x 6"d \$600-900



123 A carved ivory tusk with figures walking and kneeling with offerings and a seated male figure at top. Congo Coast, Loango. 19th century. 8½"h x 2 3/8"w x 1 7/8"d \$500-700

Catalog Notes: Simpson inventory #9700. According to Nichole N. Bridges of the Art History Department of the University of Wisconsin-Madison, "Ivory tusk sculptures from the Loango Coast enjoyed great popularity as souvenirs among Western traders during the mid-nineteenth to early twentieth century (1993.382a,b; 1978.412.348). Scenes commonly portrayed in relief on the ivories capture the dynamic and cosmopolitan coastal activity related to the transatlantic trade. Scenes include: processions of African figures wearing assorted local and Western attire, caravans of African porters bearing boxes and bundles of trade goods overhead, captive Africans in chains and chokeholds, Western merchants and trading houses, and an assortment of animals typical to the region, among a vast array of other assorted imagery."Bridges, Nichole N. "Kongo Ivories." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2,000—. http://www.metmuseum.org/toah/hd/kong/hd_kong.htm (March 2009). For similar objects see The Metropolitan Museum of Art, "Receptacle with Figurative Relief and Stopper", 1880-1890, 1993.382a.b; The Metropolitan Museum of Art, 'Figurine: Three Males', 18th-20th century. 1978.412.348.



125 A cylindrical janus head staff. Nigeia, Ogoni. 20th century. 17½"h x 7¾"w x 6¾"d \$200-300

Catalog Notes: Simpson inventory #1688.



126 Λ four legged wooden stool. Tanzania, Makonde/Kwere. 20th century. 24"h x 17 3 /4"w x 15 5/8"d

\$300-500

Catalog Notes: This item is a maternity figure owned by an Afo village, representing a matrilineal ancestor. These figures were brought out of their shrines annually for the Aya festival, when men would offer sacrifices of food and money to the ancestors and pray for their wives fertility.



127 A Cross River wooden skin covered helmet mask. Nigeria, Ejagham. 20th century. 18"h x 7"w x 9"d.

\$200-400

Catalog Notes: Witmer has indicated that this mask was used in the Nkwem ceremony for the hoop-shirt association.







124 A seated clay figure. Mali, Niger Delta. 15th to 17th century. \$10,000-15,000

Catalog Notes: This figure was probably, according to Bacquart's research on page 56 of The Tribal Arts of Africa, one of 10 both complete and fragmentary Niger Delta figures found in a cache in Mali in the 1980's. The author went to state the theory that these figures were probably made for a shrine or meeting place. It is believed that this posture represents a reflective stance consistent with the advent of Islamic influence in this region. It is important to note from the literature comparables cited below that a number of these objects from this cache have been published without problems from Mali. It is my understanding that all figures from this cache are now in museums or in private collections. To my knowledge none of these figures are in U.S. museum collections. It is interesting that after all the Nok and Djenne that has been institutionally collected in the past six years in the United States, this object clearly has one of the finest pedigrees having been known in a private collection since 1986.

Simpson # 5169 acquired for \$15,000 Early 86: Considering the amount of time that has elapsed since this object's first testing, it seemed prudent to retest the figure with samples taken by Lara Kaplan Objects Conservation, LLC for Oxford Authentication Ltd.

Test # 1: Daybreak test sample 9A17.2 obtained 4/23/87 taken back edge of bottom tested between 350 and 660 years ago signed Victor Botolodt 5/11/87.

Test #2: Sample A - Underside of right foot; Sample B - Lower back; Sample C - Into Head; Sample D - Into Head; Results: Samples C and D tested between 400 and 600 years, Sample B was contaminated, Sample A tested less than 100 years old and was believed to have been taken in fill. XRF testing is planned prior to the auction.

Burial Figure Literature Comparables: 1. Rediscovered Masterpieces, Gerald Berjonneau & Jean-Louis Sonnery, 1987: Belguim Lannoo, plate 9 2. Arts d' Afrique Noire, Summer 1988 Monbrison's full page ad 3. The Tribal Arts of Africa, Bacquart, 1998, p. 56 from Monbrison's collection. 4. African Art from the Barbier Mueller Collection, Schmalenbach, 1988, p. 55 5. Arts d' Afrique Noire, Monbrison's seated figure with a conical hat

Ejagham Headdress

The important art forms of the Ejagham people are connected with the institution of the Ntoon and with the men's and women 's associations. The best known of these art forms are the large, skin-covered headdresses (crest masks), which may have one, two or even three faces, and the smaller headpieces, which may represent a head or an entire figure. These exceptional headdresses are owned by associations whose members are men or women of the same generation but membership is often further restricted to those who have performed certain feats or are proficient in particular skills. In the past, for example, there were associations of hunters and of men who had killed leopards. The masks, which bear the same name as the society that owns them, are worn during funerals, initiations and other events. Some are startlingly naturalistic and may be portraits of known individuals; others are highly stylized.

The most distinctive of these elaborate sculptures are the realistic female headdress topped with curled "horns" representing elegant hairstyles. They would have been secured on the wearer's head by a string under the chin, with the body covered entirely by a long gown. These might have been worn by a woman in the context of an Ejagham women's society called Ekpa, which was responsible for the education of the girls in preparation for marriage. The headdress could represent a girl that evokes ideal female beauty and is ready for marriage. The depicted hairstyle was worn during the coming-out ceremony following the girls' seclusion." Randafricanart



128 A skin covered headdress with curled horns. Nigeria, Ejagham. 20th century. Object: 22½"h x 22"w x 20"d, with stand: 30"h x 22"w x 20"d \$3,000-5,000



129 A skin covered headdress with five horns. Nigeria, Ejagham. 20th century. Including base: 211/4"h x 23"w x 23"d \$3,000-5,000



130 A dance head crest. Nigeria, Ejagham/Ekoi. 20th century. 8"h x 5½"w x 6"d. \$400-600 Catalog Notes: Simpson inventory #6039.



131 A skin covered headdress with three curled horns. Nigeria, Ekoi Ejagham. 20th century. 22"h x 9"w x 10"d. \$1,500-2,500 Catalog Notes: Simpson inventory #4158.



132 A skin and hair covered head crest. Nigeria, Ekoi. 20th century. 10½"h x 5¾"diam base.

\$200-300



133 A polychrome face mask with two deep set round eyes and a semi-circular shaped mouth with tongue visible. Nigeria, Ibibio. 20th century. 14"h x 9"w x 5½"d. \$150-250



134 A wooden face mask. Nigeria, Ibibio. 20th century. 11³/4"h x 8¹/2"w x 5¹/2"d \$200-400 Catalog Notes: This mask appears to have some wear indicating use.



135 A wooden horned mask with articulating jaw. Nigeria, Ibibio. 20th century. 13½"l x 7"w x 6¼"d.

\$400-600



136 A cylindrical white figure with round flat hat. Nigeria, Ibibio style. 20th century. 18¹/₄"h x 3¹/₄"w x 3¹/₂"d. \$200-300



137 A wooden face mask. Nigeria, Possibly Ibibio. 20th century. 7¹/₄"h x 5¹/₂"w x 3"d. \$200-400



138 A dance crest with white head and teeth bared. Nigeria, Idoma. 20th century. 12"h x 6"w x 6"d \$200-400



139 A wooden head for dance crest. Nigeria, Idoma. 20th century. 9½"h x 6½"w x 6"d. \$400-600 Catalog Notes: Head dance crests from this area usually

worn at funerals.



140 An iron currency piece in the form of a tapering spear that flares to a triangular shape. Nigeria, Idoma. 20th century. 26³/₄"h x 9³/₄"w. \$100-150



141 An ivory oliphant. Nigeria, Possibly Idoma. Late 19th to early 20th century. 2"h x 15"w x 2 1/8"d \$200-400



142 A gourd pipe with wooden head shaped pipe bowl. Nigeria, (likely) Idoma or Igbo. 20th century. 12"l x 7½"dia.

\$100-200

Catalog Notes: Simpson inventory #6645, 6643, 6648. Elaborate pipes reflect the importance and status of the owner.



143 A lidded divination bowl with two male faces. Nigeria, Igbo. 20th century. 61/4"h x 11"w x 11"d.

\$200-300

Catalog Notes: Bowls like these are used to store and serve kola nuts for welcoming ceremonies in the community.



144 A lidded wooden divination bowl. Nigeria, Igbo. 20th century. 91/4"h x 11" diam. \$200-300



145 A metal coiled currency piece. Nigeria, Igbo. Early 20th century. 63/4"h x 31/2"diam.

\$150-250



146 A metal coiled currency piece. Nigeria, Igbo. Early 20th century. 61/4"h x 3 1/3" diam.

\$150-250

147 No Lot



148 Two figures mounted as a finial on a shaft terminating in a triangular shaped polychrome element. Nigeria, Igbo. 20th century. 30½"h x 6"w x 3"d.

\$400-600



149 An elephant headdress mask. Nigeria, Igbo. 20th century. 17¹/₄"h x 8¹/₂"w x 11¹/₂"d.

\$600-800

Catalog Notes: Though occasionaly used a lineage mask during memorial ceremonies for the dead, the elephant mask is rarely used as like the leopard, the elephant is considered a royal animal and can only be worn and represented by particular familial lines. Because of the significance of the elephant, when the dance mask is used it follows second after the dance leader of the ceremony and is one of the last figures to exit. For a similar object see Sotheby's, New York, "African, Oceanic and Pre Columbian Art", May 16, 2013, lot 58.



150 A brass / bronze maskette. Nigeria, Ijebu. 18th-20th century. . object: 5"h x 4½"w x 1½"d, with stand: 8¾"h x 5½"w x 4"d \$2,000-4,000

Catalog Notes: Drewal and Pemberton (1991: 22-23), "the Osugbo society [was] a society of female and male elders of a community. Osugbo probably had its origins in the sixteenth or seventeenth century among the Ijebu-Yoruba in the southern, coastal area. It subsequently spread west to the Egba-Yoruba and north to the Oyo-Yoruba where it is known as Ogboni. [...] Among the Ijebu-Yoruba, paired bronze figures found in the Osugbo meeting house are known as Onile, 'Owner of the House', a reference to the meeting house (iledi), to the female and male elders of the community, and perhaps ultimately to the founding couple and the 'house of the world' (ile aye). In the Ife, Oyo and Igbomina areas Ogboni elders salute Onile, 'Owner of the earth' who is viewed as complementary figure to Olodumare, the High God." For a similar object see Sotheby's, New York, "African, Oceanic and Pre Columbian Art", May 16, 2013, lot 114.







151 A janus horned dance crest. Nigeria, Ijebu. 20th century. 28"h x 15"w x 17"d. **\$6,000-8,000**

Catalog Notes: "This dramatic headdress is more severe, geometric, and linear than most familiar Yoruba sculptures. With extraordinary mastery of a single block of wood, the sculptor has created an expressive work built entirely out of pure geometric shapes. The face is a disk, the nose a triangle, the cap a hemisphere, and the lips two bars, but the whole is a human face of great beauty. Overlying that face playfully and mysteriously is the long-nosed face of a horned animal that reuses elements of the larger face in a double entendre.

Ijebu water-spirit masks such as this example are used in performances that are part of a festival known as Agbo. This mask's two hornlike projections are braids that recall coiffures worn by Ijebu priests, queens, and elders. It was apparently worn by a performer, whose body was concealed by a costume attached around the top of the wooden cap, hiding it completely." Metmuseum.org

Simpson # 5505 acquired December 9, 1988 for \$10,000 from Riviere





152 A crocodile water spirit crest headdress. Nigeria, Ijo. 20th century. 10"h x 65"w x 13"d.

\$300-500

153 A crest mask with polychrome motifs and embedded seeds. Nigeria, Jukun. 20th century.19½"h x 8½"w x 11½"d.

\$300-500

Catalog Notes: This is a male dance crest or an "akuwunu" from the Jukun people of Nigeria. Though abstraced the dance crest represents a human head. According to C. K. Meek, noted British anthropologist, the open work oval represents a ringlet that Jukun men wore on their shaven heads. For a similar object see Zemanek-Munster, Wurzburg, Germany, "Art Tribal", September 19, 2009, lot 243. H: 49 cm, (5025/003)



154 A semi-circular shaped wooden dance crest with inset seeds. Nigeria, Koro. 20th century. 16"h x 11"w.

\$150-250

Catalog Notes: Simpson inventory #9418. Acquired May 29, 2003. Simpson archives: insured for \$3,000.



155 A wooden polychrome anthropomorphic headdress with inset seeds. Nigeria, Koro/Ache. 20th century. 35½"h x 11¾"w x 6"d.

\$600-900

Catalog Notes: Simpson inventory #6290. Simpson archives: insured for \$3,500. Acquired from Hourde. Abstract and nonrepresentational masks such as this come Islamized Koro peoples located in central Nigeria. They are used in celebrations for planting and harvesting. When danced the mask in worn on top of the head and a robe is worn that covers the head and body of the dancer. africa.si.edu



156 A horned headdress. Nigeria, Mama. 20th century. 14"h x 12"w x 91/4"d.

\$300-500

Catalog Notes: Stylistically this mask representing a bushcrow is somewhat atypical. The bushcow is regarded as a symbol of prosperity and the hope for successful harvests.



157 A red pigmented crest dance mask. Nigeria, Mama. 20th century. 14½"h x 6½"w x 3"d.

\$300-500

Catalog Notes: Simpson inventory #5023. Acquired April 17, 1986 from Duperier. This mask shows signs of being used and worn.



158 A standing male figure. Nigeria, (likely) Mama. 20th century. 22½"h x 8¼"w x 4"d.

\$1,500-2,500

Catalog Notes: Figures such as these are used in a secret men's society called komtin. They are used in a variety of rolling including divination, healing, and communication with spirits and ancestors.



159 A standing figure with beaded necklace and missing legs. Nigeria, Mumuye. 20th century.

\$300-500

Catalog Notes: For a similar object see Bonhams, San Francisco, "Fine African, Oceanic and Pre-Columbian", May 5, 2015, lot 130.



160 A Yoke shoulder mask. Nigeria, Mumuye. 20th century. 40¹/₄"h x 9³/₄"w x 12"d.

\$600-900

Catalog Notes: The Mumuye culture resigned in northeastern Nigeria near the Cameroon border. Well known for their ancestral figures the Mumuye also have two types of masks used for their ceremonial dances. This type of shoulder mask called a 'Sukwava' and is made of dark heavy wood. It is danced during initiations, and rain or healing ceremonies. For a similar object see the Dorotheum, Palais Dorotheum Wien, "Tribal Art", November 2, 2105, lot 62.

161 A Middle Benue River standing figure with white painted eyes. Nigeria, Mumuye/Jukun. 20th century. 28"h x 6½"w x 5"d.

\$600-900

Catalog Notes: As tribal groups intermingle stylistic markers for their sculpture become somewhat jumbled. This figure has stylistic elements of both Jukun and Mumuye.





162 A Benue River standing figure with old breaks at legs. Nigeria, Mumuyte/Chamba style. 20th century. 12"h x 3½"w x 3½"d. \$200-400

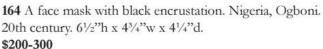
Catalog Notes: Simpson inventory #8358. Although the breaks appear to have some age, this sculpture is idiosyncratic and over the top making it very difficult to attribute the sculpture in a traditional context related to this region.



163 A group of two house support posts. Nigeria, Nupe. 20th century. B-5: 75"h. \$1,500-2,500 Catalog Notes: Simpson inventory #7024 and #7025. Acquired from P. Rolin. Retail price:

\$14,000.





Catalog Notes: The Ogoni people are the oldest settlers in the eastern Niger Delta. Speaking several languages the Ogoni people are primarily farmers and fishermen. Their rituals focus on the growing of crops and rearing of crops; thererfore many of their rituals show the importance of water to the culture. csulb.edu



165 A carved leopard face ivory maskette. Nigeria, Owo. Late 19th to early 20th century. $5\frac{1}{4}$ "h x $2\frac{3}{4}$ "w x $1\frac{1}{4}$ "d \$2,000-4,000

Catalog Notes: This maskette requires further study. The surface wear is compelling; however, in some areas the carving is not well balanced and somewhat crude for Owo. This piece could easily be far earlier than the late 19th century. Simpson # 9239 Acquired Oct 39, 2001 asking price \$14,000

Rams in Nigeria

Rams are used as important symbols of ancestral presence as the animal is known for its aggressiveness in protecting its family as well as their strength. Carved wooden rams heads, sometimes with traces of the human figure, often adorn the altars of important families and leaders in the Owo region of Nigeria. For a similar object see Sotheby's, New York, "African, Oceanic, and Pre-Columbian Art", May 16, 2013, lot 113.



166 A partially desiccated rams head shrine figure. Nigeria,Owo. 1st half 20th century. 9"h x 6"w x 6"d.\$800-1,200



167 A wooden rams head shrine figure. Nigeria, Owo. 1st half 20th century. 11½"l x 7¾"w x 7½"d \$800-1,200



168 A fragmentary desiccated sculpture in the form of a man wearing a hat. Nigeria, (likely) Oron. 20th century. 28½"h x 4½"w x 5½"d. \$300-500



Nigeria, Tiv. 20th century. 19"h x 5"w x 3½"d. \$800-1,200 Catalog Notes: Simpson inventory #6919. Acquired as Tiv, June 4, 1994.

169 A standing female figure.



170 A polychrome horned mask with teeth bared and a vertical ovoid shape on the forehead. Nigeria, Urhobo. 20th century. 21"h x $10\frac{1}{2}$ "w x $5\frac{1}{2}$ "d.

\$100-200

Catalog Notes: The white substance on this mask is known as oorhe. It is dug from the banks of specific river sites that are thought to hold spiritual materials. It is applied to the mask and recoated for every ritual appearance. For additional reading see Princeton African Art Museum exhibition "Surfaces Seen and Unseen-African Art at Princeton", July 2-October 9, 2016. See literature "Beneath the Surface—Innovative Pigmentation on Urhobo Mask" by Perkins Foss.



171 A Yoke shoulder mask. Nigeria, Waja. 20th century. 481/4"h x 121/2"w x 101/2"d. \$500-700

Catalog Notes: As with other cultures of the Benue River area in northern Nigeria the art of the Waja people have received little attention until the last half of the twentieth century. The Waja along with thh Chamba, Jukun, Mumuye, and Wurkun share a subsistence agricultural economy. A special male society called the Mam is found among both the Waja and Jukun. These groups are known for their hardwood should masks. Even today

there are questions regarding attribution for many of these masks. For a similar object see Heritage Auctions, Dallas, Texas, "Ethnographic Art: American Indian Art, Pre-Columbian & Tribal Signature Auction", July 8, 2016, lot 70345.

172 A stylized human cylindrical figure. Nigeria, Wurkum/Waja. 1st half 20th century. 131/2"h x 21/2" diam. \$300-500

Catalog Notes: "Kundul" statues from the Wuku and Waja people are nearly always male/female pairs. The sculpture were used in rituals of protection and divination. The figures normally have a thick, crust like patina that is made by being repeated washed with liquid clay and given offerent fo millet and oil. For a similar object see Zemanek-Muenster, Wurzburg, Germany, "81 Tribal Art Auction", October 31, 2015, lot 0347.





173 A caryatid kola nut bowl with birds. Nigeria, Yoruba. 20th century. 51/2"h x 6" diam. 6"dia. \$200-300

Catalog Notes: Simpson inventory #1568.



174 A divination bowl having 4 vertical columns with stylzied mudfish. Nigeria, Yoruba. 20th century. 101/4"h x

\$600-900

Catalog Notes: Simpson inventory #4259. The mudfish also known as egedu is a real and symbolic mystical creature in the Yoruba culture because of its ability to dwell on water and land. For the leaders of culture it's a symbol of prosperity and strength.



175 A divination bowl with carved mudfish. Nigeria, Yoruba. 1st half 20th century. 43/4"h x 51/2"dia.

\$300-500

Catalog Notes: Simpson inventory #4445.



176 A divination cup with kneeling mother and child. Nigeria, Yoruba. 1st half 20th century. 9"h x 7½"dia. \$800-1,200

Catalog Notes: The Yoruba typically turn to a babalawo (diviner) when seeking advice or faced with an illness. An agere Ifa is a object that forms part of the divination ensemble. Along with a group of

other objects, including palm nuts, the diviner evokes the god Orunmila. Also known as Ifa, the god represents knowledge and divination powers. The process of a diviner is as follows. Sixteen sacred palm nuts or Ikin are removed from a large bowl or Igede Ifa. They are then separated into small Agere Ida divination cups like this which are typically elevated by various carved figures. The nuts are then shaken to reveal the wisdom of Orunmila. The Odu, or remain pieces / verses are transfred onto a tray where the Babalawo reads the message from Orunmila and advises his client how to proceed with their problem. For a similar item see Soetheby's, New York, "The Balene McCormick Collection", May 16, 2013, lot 124.



177 A divination tapper with kneeling figure at center and linear motifs above and below. Nigeria, Yoruba. Late 19th to early 20th century. 13"h x 1 3/8"w x 1½"d \$400-600

Catalog Notes: Simpson inventory #8828/99-1610D.



178 A divination tray with bird and stylized face. Nigeria, Yoruba. 20th century. 16½"dia. \$300-500



179 A brass armlet. Nigeria, Yoruba. 19th century. 8½"h x 8"dia.

\$400-600



180 A brass bell with a horned face. Nigeria, Yoruba. 1st half 20th century. 7"h x 3³/₄"dia. **\$200-300**

Catalog Notes: This bell might well have been cast for Shango. See: "Earth and Ore", Karl-Ferdinand Schaedler, Munchen: Panterra, 1997, plate 440.



181 A metal Opa Osanyin. Nigeria, Yoruba. 20th century. 61"h x 14½"w x 13"d **\$200-300**

Catalog Notes: For a similar item see The Smithsonian National Museum of African Art, Washington, D.C., "Herbalists staff", early to mid 20th century, 84-10-1.



182 A kneeling ivory female figure. Nigeria, Yoruba. 19th century. $6^{1}/_{2}$ "h x $1^{1}/_{2}$ "w x 2"d

\$2,000-4,000

Catalog Notes: For a similar object see Sotheby's, New York, "African, Oceanic and Pre Columbian Art", May 16, 2008, lot 98.



183 A kneeling maternity figure with traces of pigment holding a bowl. Nigeria, Yoruba. 20th century. 10"h x $3\frac{1}{4}$ "w x $5\frac{3}{4}$ "d.

\$500-700



184 A seated maternity figure. Nigeria, Yoruba. 20th century. 28½"h x 7"w x 13"d

\$4,000-6,000

Catalog Notes: Simpson inventory # 8359 acquired February 14, 1997. It is clear that Simpson believed that this figure was carved Olowe of Ise (c.1875- c.1938) who is regarded as one of the finest carvers of the 20th century. Art historians have identified nearly fifty pieces by Olowe. His contemporaries regarded him with such esteem that they honored him with a praise song known as an oriki. Along with being a master craftsman, Olowe also trained a body of students in his own workshop, which continued after his death. It is unclear if they this piece owned by Merton Simpson and was in fact carved by Olowe. However, the quality of the carving and the surface wear patterns suggest that this was made by the workshop after 1938 marking it as historically significant with the context of 20th century Yoruba carving.







185 A standing female shrine figure. Nigeria, Yoruba. Early 20th century. $54\frac{1}{2}$ h x 11 w x $10\frac{1}{2}$ d. \$10,000-15,000

Catalog Notes: Simpson inventory #5092. Acquired July 24, 1986 for #3,000.

This appears to be a Yoruba Female Shrine Figure from the Erinle Cult Group, Apala Shrine, Ilobu, Nigeria. "In the Yoruba tradition, Erinle was a great hunter who became an orisha. He is said to have conducted the first Olobu of Ilobu to the site of the town of Ilobu, and to have protected the people of the town from Fulani invasions. He is usually described as a hunter but sometimes as a herbalist or a farmer. It is said that one day he sank into the earth near Ilobu and became a river. He is known all over Yorubáland. The cult of Erinle is found in towns throughout the former Oyo Empire. His shrines contain smooth, round stones from the Erinle River." xsce.org

Ibeji Figures

Ibeji figures are commissioned when a child becomes sick or dies. They are ritually fed by the mother and rubbed sometimes almost removing the facial features.



186 A polychrome standing female Ibeji figure. Nigeria, Yoruba. 20th century. 10"h x 3"w x 3¹/₄"d.

\$100-200



187 A Ibeji standing male figure with blue and red pigmentation. Nigeria, Yoruba. 20th century. 10"h x 3"w x 21/4"d.

\$400-600

Catalog Notes: This ibeji figure has been ritually fed to the point that the facial features are almost gone.



188 A polychrome standing Ibeji figure with beaded necklaces and metal anklet. Nigeria, Yoruba. 20th century. 10"h x 3"w x 31/4"d.

\$100-200



189 A standing female ibeji figure with blue and white beads at waist. Nigeria, Yoruba. 20th century. 11½"h x 3¾"w x 2½"d.

\$100-150

Catalog Notes: This ibeji figure which was commissioned after the death of a twin has been ritually fed to the point that the facial features are almost gone.



190 A standing female Ibeji figure with traces of red pigment and multiple beaded necklaces. Nigeria, Yoruba. 20th century. 11"h x 3"w x 3"d.

\$100-200



191 A standing Ibeji female figure with cowre shells from wrists. Nigeria, Yoruba. 20th century. 15½"h x 3½"w x 3"d.

\$200-400

\$100-200



192 A standing male Ibeji figure with metal rings, beaded necklace, and worn face. Nigeria, Yoruba. 20th century. 11"h x 31/4"w x 3"d.



193 A standing male Ibeji figure with shell necklace. Nigeria, Yoruba. 20th century. 91/4"h x 31/2"w x 11/2"d. \$100-200



194 A standing male Ibeji figure. Nigeria, Yoruba. 20th century. 10"h x 3"w x 2³/₄"d. **\$200-400**



195 An Ibeji female figure with beads and cloth. Nigeria, Yoruba. 1st half 20th cntury. 9"h x 3½"w x 3"d.

\$600-900

Catalog Notes: This ibeji figure which was commissioned after the death of a twin has been ritually fed as indicated by the wear from handling. This is a very finely carved example.



196 An Ibeji female figure. Nigeria, Yoruba. 20th century. 9"h x 3½"w x 3½"d.

\$100-200



197 An Ibeji figure with cowrie cape. Nigeria, Yoruba. 20th century. $10\frac{1}{2}$ "h x $7\frac{1}{2}$ "w x $3\frac{1}{2}$ "d. \$600-900

Catalog Notes: This is a particularly fine Ibeji figure from the Abeokuta region of Nigeria. Some Ibeji figure like this one wear cowrie shell covered capes. These capes are smaller representational versions of those worn by priests during Shango rituals. To the Yoruba, the cowrie shell symbolizes the god Shango who among other things is the god of material wealth. As the cowrie shells were an ancient form of money, it is fitting that they adorn the garments.





198 An Owo ivory seated figure with a kneeling attendant. Nigeria, Yoruba. 15th-20th century. object: 5½"h x 2 1/8"w x 3 1/8"d, with stand: 6½"h x 3"w x 3¾"d \$4,000-6,000

Catalog Notes: Simpson inventory #9240. Though "Afro-Portuguese" ivory carvings have been dated back to the fifteenth century, research suggests that Owo, a Yoruba kingdom between those of Edo and Ile-Ife was likely the capital of such carvings. Owo carvers though primarily working for their king were allowed to have additional patrons. Some even believe that Owo carvers may have worked as itinerant artists who used local designs in their work to encourage purchase. Share traits by Owo carved pieces include con-shaped coiffures with cylindrical projects, bulging eyes, thick necks, and triangular breasts, and rounded bodies. Though the complete function of figural ivory carvings is unknown they may be related to items that Yoruba diviners use for rituals.



199 A flywhisk with carved wood handle in the form of an equestrian figure with two attendants. Nigeria, Yoruba. 20th century. 26"l \$200-400

Catalog Notes: Elaborate flywhisks reflect the status and importance of the owner.



200 A carved door pannel with male and female figures surrounded by knots. Nigeria, Yoruba. 20th century. 431/2"h x 19"w. \$800-1,200

Catalog Notes: Elaborate doors signify the residences of important members of various Yoruba social groups.

Yoruba Carved Posts

Yoruba cities are often dominated by extensive, centrally located palaces with verandas and courtyards. Roofs are supported by wooden posts, sometimes carved with images of royal stability and power. mfa. org. It is not uncommon for the Yoruba to sell posts that they feel need to be replaced. At that point they commission the new posts from an experienced carver.



201 A female equestrian figure veranda post with dark patination. Nigeria, Yoruba. 20th century. 44"h x 8½"dia. \$400-600



202 A painted veranda post head fragment. Nigeria, Yoruba. 20th century. 17"h x 8½"w x 9"d.

\$200-300

Catalog Notes: This head seemingly is a fragment from a major Yoruba sculpture possibly a veranda post or Epa mask.



203 A polychrome caryatid veranda post. Nigeria, Yoruba. 1st half 20th century. 61"h x 11"w. \$1,000-1,500



204 A polychrome caryatid equestrian figure veranda support post. Nigeria, Yoruba. Early 20th century. 55"h x 10"dia.

\$1,000-1,500



206 A carved wood lintel with two animal heads on either side of a human head with rams horns. Nigeria, Yoruba-Owo. 20th century.

\$600-900

Catalog Notes: "Rams are important symbols of ancestral presence because of the aggressiveness with which they are known to protect their families, as well as their vigilance and strength. Therefore, a sculpted ram's head often adorns the altar of high-ranking officials and leaders in the Owo region. According to Rowland Abiodun (in Drewal, Pemberton and Abiodun 1989: 112), the "motif in osanmasinmi, the ram head, may also take the form of a combination of the human head (as is the case in the Ojomo's palace). The Olowo, Ojomo, and high-ranking chiefs who head important families in Owo usually own and maintain ojupo (ancestral shrines) which serve as places where those living can communicate with their deceased ancestors on a proper and regular basis, in elaborate ancestral rites during the new yam harvest."" This lintel might well have been used in such a shrine."



207 An ivory divination tapper with kneeling female figure at center. Nigeria, Yoruba. Late 19th to early 20th century. object: 15½"h x 1½"w x 1¾"d, with stand: 16¾"h x 3¼"w x 3 1/3" d

\$800-1,200



208 An ivory tapper with a kneeling female figure at center and incised linear motifs. Nigeria, Yoruba. Late 19th to early 20th century. object: $13\frac{1}{2}$ "h x $1\frac{1}{2}$ "diam, with stand: $15\frac{1}{4}$ "h x 3"w x $3\frac{1}{4}$ "d

\$1,500-2,500

Catalog Notes: Simpson inventory #8726. This tapper which is highly patinated indicating it was used often for divination practices. Traditionally oridinary tappers are made of more common materials such as wood. However, successful diviners often have tools made of rarer and more prestigious materials such as copper alloy or ivory. The ivory can only come a king, or "Oba" as he is know to his people. Only he has rights to ivory and much allow others to use it.



209 An ivory flute in the form of a female figure with cowries and beads. Nigera, Yoruba. late 19th century to early 20th century. 13"l. \$600-800

Catalog Notes: "Ifa ritual instruments frequently feature a sculpted image of a woman in an attitude of reverence and these are believed to act as intermediaries with the gods as women are regarded as being the receptacles of the life force. These representations of nude female figures in a kneeling position are thought of as women praying and act as a visual metaphor for all devotees who seek the deity Orunmila's wisdom in clarifying their understanding of their personal destinies. The kneeling position is also associated with childbirth and the procreative power of women upon which all human life depends." .finch-and-co.co.uk

Gelede Masks

"Masks like this are worn by men in elaborate masquerade performances known as "Gelede." This ritual takes place each year between March and May, at the beginning of a new agricultural season. The purpose of the performance is to pay tribute to the special power of women, both elders and ancestors, who are known affectionately as "our mothers." Women can use a spiritual life force, ase, which can be creative or destructive. When these powers are used destructively, women are called aje (witch), and, if angered, are believed to have the capacity to destroy individuals or entire communities. The masquerade provides an opportunity for "our mothers" to be placated or pampered so that they do not use their destructive powers against the Yoruba people; instead they encourage rain and fertile soil. The masks are worn at an angle on the top of the head, with pairs of men wearing similar masks. The masquerade has an elaborate and bulky costume, emphasizing the breasts and buttocks of the woman it represents, showing the desired fatness of a beautiful and graceful woman. The identity of the wearer is not secret; he can be seen through the transparent cloth worn over the face, and he can unmask in public. The name of the dancer may be given in the song which accompanies his act, making him the subject of praise or criticism, depending on the skill and rhythm of his performance. Drumming and singing, essential features of the performance, accompany the strictly choreographed dance. The harmony and balance demonstrated by good dancers shape a metaphor for social perfection, where people help one another, share their wealth and talents, and enjoy the life they have been given. The Gelede headdress often consists of two parts, a lower mask and an upper superstructure. The lower mask depicts a woman's face, its composure expressing the qualities of calmness, patience, and "coolness" desired in women. The static expression and simplicity of this portion of the headdress contrasts with vitality and diversity of the superstructure. The design of the superstructure is intended to placate the mothers by displaying their inner powers for all to see, thus pleasing them and ensuring the well-being of the community." See Rand African Art,



210 A Gelede society headdress. Nigeia, Yoruba. 20th century. 63/4"h x 8"w x 12"d

\$600-800



211 A Gelede society headdress. Nigera, Yoruba. 20th century. 7"h x 8"w x 11"d. \$200-400



212 A Gelede society headdress. Nigeria, Yoruba. First half 20th century.

\$4,000-6,000



213 A polychrome Epa Society mask with quadruped. Nigeria, Yoruba. 20th century.

\$500-800

Catalog Notes: Simpson inventory #5674."The annual Epa festival celebrates the important social roles of a town: its chiefs, farmers, warriors, hunters, priests, and women. The climax of the festival occurs when male dancers appear, surrounded by their followers and wearing tall, heavy masks like this one, receiving salutations, praise names, and songs. The lower, abstract helmet portion conceals the dancer's face and allows him to see through the mouth. The upper, more naturalistically carved, superstructure celebrates the central figure at the top, the herbalist priest (Osanyin) who wears a fringed hat. ... Since the welfare of the town depends upon the herbalist's skills of healing and controlling evil, he is accompanied by a retinue of spear bearers, flutists, horn players, men carrying gourds of his medicines, women pounding yams (a festive food), and a woman carrying a child, suggesting that the powers of the Osanyin priest assist in giving birth. This elaborate array of figures (all formerly painted with bright colors) shows the carver's powers of composition and mastery over the massive bulk of wood. " virginia.edu



214 A polychrome Gelede society headdress. Nigeria, Yoruba. 20th century. 10"h x 9"w x 12"d.

\$200-400



215 A wooden Gelede society headdress. Nigeria, Yoruba. 20th century. 7½"h x 7¼"w x 9"d.

\$400-500

Catalog Notes: Simpson inventory #4194.



216 A beaded pouch with a face attached to a board. Nigeria, Yoruba. 20th century. 12½"l x 11½"w.

\$200-400

Catalog Notes: A Yoruba diviner, known as a babalawo would carry his divination implements in a beaded bag like this. Because of their association with their travels and thusly carrying of these bags, diviners are also call Akap, or "carriers of bags."



217 A circular divination board with carved animals. Nigeria, Yoruba. 20th century. 17"dia.

\$200-400

Catalog Notes: Simpson inventory #EX594/1373.



218 A group of two divination boards with carved images encircling the outer edge. Nigeria, Yoruba. 20th century. Larger: 16" x 15 1/5". Smaller: 10½" x 11". \$500-700



219 A round implement with kneeling Eshu figure holding a flute. Nigeria, Yoruba. 20th century. 13"h x 8"dia.

\$200-300

Catalog Notes: Round implement with kneeling Eshu figure holding a flute. "Eshu figures often portray him (Eshu) as blowing a flute or whistle. As Wescott suggests the act of whistle blowing is certainly to be linked with thumb sucking, pipe-smoking, and other oral activities of sexual gratification, all of which appear in Eshu iconography (1962.347). But my informers, ignorant of Freudian insignts, said that Eshu goes out like the king's messenger, blowing his whistle to say that a great person is coming." African Arts Magazine, "Eshu-Elegba: The Yoruba Trickster God" p. 26 and 27. On the reverse of this fan like implement are carved figures. It is not known whether this object was some sort of fan, mirror, or percussion instrument (note the back).



220 A Shango staff with a female figure holding her breasts. Nigeria, Yoruba. 20th century. 17"l x 3½"w \$600-900

Catalog Notes: Within the Yoruba culture Shango, the god of thunder, has a great following. During dances staffs are carried and danced by priests and priestesses of the Shango cult. These staffs called ose Shango commonly depict a female figure whose head supports a double ax. The double ax itself is symbolizes the belief in thunderstones. Thunderstones are rocks found in fields by farmers thought to be from the heavens. They are fastened into weapons. Because of their correlation to the most important god to the Shango staff thunderstones were of particular significance.



221 A Shango staff with beads and metal embellishments. Nigeria, Yoruba. 20th century. 14"l.

\$600-900

Catalog Notes: A staff like this is carried by a priest devoted to Shango, the god of thunder and lightning among the Yoruba people. What marks this staff as particularly interested is the use of a Janus face.



222 A Shango staff with female figure. Nigeria, Yoruba. 1st half 20th century. \$3,000-5,000

Catalog Notes: This Shango (also known as Sango) staff would have been owned by a priestess of the Shango cult. As Schweizer (2014: 106-108) explains: "In Yoruba spiritual belief, orun, the otherworld, was inhabited by orisa (gods), ara orun (ancestors), and various other spirit beings (oro, iwin, ajogun, and egbe). The Yoruba pantheon of orisa was composed of deified ancestors and/or personified forces of nature. Based on their different personalities, one could distinguish 'cool and temperate' gods (orisa funfun), which were gentle, calm, and reflective, from the 'hot and temperamental gods (orisa gbigbone), which were harsh, aggressive, and quick-tempered. One of the 'hot and temperamental' gods (orisa gbigbone) that were harsh, aggressive, and quick-tempered is Sango, who was according to mythology the king (oba) of the Oyo Empire during his lifetime and deified after his death as the god of thunder. The cult of Sango was widespread through Yorubaland, and numerous objects were made for his shrines and celebratory rituals. Priestesses of Sango danced with a dance wand (ose sango), demonstrating devotion to their lord. The overall architecture of ose sango is fairly consistent, comprising a handle at the bottom, a female figure embodying the Sango priestess in the center, and a V-shaped element representing a double-axe or thunderbolts on top." This is a superb shango staff with a great surface, balance, and carving. For a similar object see Sotheby's, New York, "In Pursuit of Beauty: The Myron Kunin Collection of African Art", November 11, 2014, lot 67.



223 An Opa Osanyin metal staff. Nigeria, Yoruba. 20th century. 28½"h x 12½"diam. \$400-600



224 A caryatid stool with 2 standing female figures and 2 standing bird figures. Nigeria, Yoruba. 20th century. 30"h x 20"w x 10"d

\$600-900

Catalog Notes: This Yoruba stool is a style that is some what rare and the figures are strikingly elegant.



225 A dark patinated stool with four seated caryatid figures. Nigeria, Yoruba. 20th century. 11"h x 11"dia. \$200-400

Catalog Notes: This appears to be a Yoruba divination board; however, the figurative handle is very unusual. The figure on the handle is a devotee of Shango the god of thunder and lightning.



226 A shango staff with two heads on either side. Nigerian syle, Yoruba. 1st half 20th century. 5½"I \$200-400



227 A shrine object with carved made figures on the side. Nigeria, Benin. 20th century. 11"h x 10"dia.

\$1,500-2,500

Catalog Notes: Ex-Pitt Rivers Museum, U.K. "In the royal kingdom of Benin, cylindrical "altars to the hand," or ikegobo, are created to celebrate a person's accomplishments and successes. Ikegobo are dedicated to the hand, the aspect of an individual's being associated with action and the initiation of change which is at the root of one's achievements. Depending on a patron's wealth and place within the hierarchy of the kingdom, these objects are made of brass, wood, or clay." metmuseum.org



228 A wooden altar head. Nigeria, Benin. Late 19th early 20th century. 28"h x 9½"dia x 11½"d.

\$600-900

Catalog Notes: Carved wooden commemorative heads are a key feature of chief's altars. Unlike royal examples made of brass those for chief's are carved from a block of wood and have a singular feather on the side of the face like those worn by chiefs as a mark of status. The sculptures have a carved hole in the head where an ivory tusk is place as a representation of an ede which is a link between the human and spirit worlds. For a similar object see Pitt Rivers Museum, England, "Wooden commemorative head, Benin", 1970.16.1



229 A wooden stool with an elaborate center support consisting of one arm extedning into the seat and an opposing arm extending into the damaged base that is adorned with carved turtles and frogs. Nigeria, Benin. 20th century. 13³/₄"h x 14³/₄"dia.

\$200-300

Catalog Notes: See Benin Kings and Rituals, Plankensteiner, 2007, plate 192







231 A brass leopard standing on all fours with teeth bared. Nigeria, Benin. 19th century. 9"h x 12"w x 3¾"d. \$2,000-4,000

Simpson # 6931, selling price \$27,000 Catalog Notes: "The oba of Benin is a sacred monarch, a living link to the powerful realm of ancestors and deities. He is considered to be beyond the needs and restraints that limit humankind, such as eating, sleeping, illness, and even death. The oba is referred to metaphorically as "the leopard of the house," and images of the beautiful, cunning, and immensely dangerous cat appear frequently in Benin's royal arts. Before the British invasion in 1897, domesticated leopards were kept in the palace to demonstrate the oba's mastery over the wilderness. Leopard imagery is also frequently linked to the oba's military might.

The oba's divine right to rule is reiterated in his regalia. His coral crowns, shirts, aprons, necklaces, and accessories refer to those that Oba Ewuare is said to have stolen from Olokun, the god of the waters and prosperity. Coral and red stones such as jasper and agate are also filled with supernatural energy, or ase, as are elephant ivory and brass, two other valuable materials that the oba has historically controlled.

Despite his divine status, the oba cannot rule alone. He must rely on others to fulfill his destiny, a dependence that is physically expressed when he walks or sits with his arms supported at the elbows and wrists by attendants. They help him bear the weight of his regalia, a constant reminder of the burden of kingship." artic.edu



232 A plaque representing a warrior chief. Benin Kingdom, Nigeria. 16th century. 19 1/8" x 33 1/16" (48.58 cm x 33.18 cm) \$800,000-1,200,000

Catalog Notes:

This copper-alloy plaque is one of over 800 extant examples that once adorned wooden gallery roof supports around a large reception courtyard in Benin's palace. Their presence represented an awe-inspiring display of resources, as the metal alone was a luxury import. Members of the royal casting guild made the majority of the plaques during the reign of Oba Esigie, who ruled from 1517- late 16th century (Curnow in Levenson, 2007: 76). Most of these lost-wax casts were made in essentially identical pairs, though some of their details differ. A double-woven interlace design decorates this plaque's side flanges, which Kathryn Gunsch suggests, is the mark of the guild head in the third and final phase of plaque production (2014).

The single figure of a warrior chief is here frontally positioned and centered on a stippled abstract field patterned with river leaves. The composition is typical, although examples with multiple figures, animals, and objects also exist. Three types of ornaments found on numerous plaques stand in relief around its perimeter: a long-haired Portuguese half-figure in profile, somewhat more caricatured than usual, a rosette, and a crocodile head. The warrior's high, beaded odigba collar (a chiefly prerogative) underlines his status, while the flat band on his shoulders, punctuated by leopards' teeth, serves as a mark of soldierly rank. The hilt of his umozo war sword projects under his left arm. At his left hip, where his embroidered or brocaded wrapper closes, he wears a sash, rounded bell, and a brass pendant in the shape of a face. This latter appears to have a truncated, flattened body with projecting arms and legs, though these simply may be tassels or crotals. Chiefly hip pendants are still worn; sixteenth-century specimens most commonly represented enemy or leopard's heads. The latter, like the figure's toothed band and leopard skin jerkin (or its cloth imitation), indicate the monarch sanctioned soldiers' taking of human life, for the deadly feline was a kingly metaphor.

The chief raises the eben, his ceremonial dance sword, indicating his participation in a palace ceremony. This festival was likely Isiokuo, the now-defunct celebration of Ogun, deity of war, and the supernatural medicines that promoted victory (Curnow, 2016: 141 and forthcoming). One of the figure's less-typical features is his basketry hat, an accessory that has led some scholars to identify him with Edogun, the third-ranked war leader. Although the contemporary Chief Edogun is now the only notable to own this hat type (wearing it during the Ugie Iron festival), it was not unique when the plaque was cast. Two identically-dressed military men on a British Museum plaque (Af1898,0115.104), both in leopard-skin wrappers, wear the same headgear. Like this figure, their hip pendants are somewhat atypical. One is in the shape of a leopard's skull, while the other is a human face, arms extending directly from the head. This represents Ofoe, messenger of Death. A similar warrior pair appears on a plaque in Stockholm's Ethnographic Museum (1900.01.0002), and, like all the aforementioned figures, each bears a mark on the upper arm, confined to the shape of a rectangle. This is likely scarification, meant for the insertion of protective medicine. Additional plaques show warriors with basketry hats whose dress indicates lesser rank, as well as others with beaded decoration, a mark of distinction.

This plaque was formerly in the British Museum collection (Read and Dalton, Pl. XV), but was deaccessioned in the mid-20th century. Missing segments on its right proper mid-section and between the eben and head have been filled in through restoration; likewise, its right proper rosette is a replacement. Within the past century, minor additional loss has occurred in the lower left and upper right proper corners. The original figure remains, however, a skillfully modeled rendering of an officer and courtier in permanent homage to his ruler. Written by Kathy Curnow, PhD. Associate professor, Afican Art History. Author, Self-Curation: Benin's Oba Esigie and Autobiographical Splendo, Substance and Spectacle, fothcoming.

Findings

In my opinion, the Merton Simpson object submitted for analysis is a genuine Benin plaque that was collected in 1897. This finding is supported by the following analysis (most of which is detailed and illustrated in this report):

- Historical research utilizing various authoritative sources (e.g. textbooks and online resources)
- · Photographic and visual analysis including detailed comparisons with multiple historical images
- X-ray analysis
- Elemental analysis via X-ray Fluorescence (XRF)
- Microscopic analysis
- Long-wave UV analysis
- Consultation with other recognized experts (private correspondence, as the institutions are not authorized to provide official opinions)
- Consultation with the British Museum which furnished some of the provenance and background data

As the initial analysis was so compelling, the additional testing (that typically includes destructive analysis - e.g. physical sampling) normally associated with contentious objects was not warranted. The following is included for reference only and is typically undertaken during the natural progression of an exhaustive investigation:

- Review of prior testing, conservation and storage conditions
- A detailed visual analysis typically under magnification and various lighting conditions
- Microscopic analysis
- Casting core assessment TL (before UV, IR, or any other radiation exposure)
- Collection and reserve of visible and/or concealed TL samples may require borescopic analysis
- Organics analysis C14 / AMS collection and reserve
- Descriptive Photography UV and potentially IR
- Historical research utilizing various authoritative sources
- Stylistic analysis appropriate standards (Dark, Willett, and Blackmun level)
- Patina analysis from solvent to XRD, FTIR, etc.
- Dosimetry management and reporting
- X-ray fluorescence analysis detailed mapping of entire object
- Detailed Radiography and/or Computed Tomography (CT) study (industrial CT preferred)
- Review of authoritative sources and analytical compatibility
- Non-contaminating sampling that does not disturb microstructure
- XRF and microscopic analysis sample and object post radiography / CT
- · Metallography non-conductive and non-contaminating mount
- Electron probe microanalysis fully mapped (512x512 Al, Mn, etc.) concentrations AND context for appropriate elements and/or scanning electron microscopy/silicon drift detector energy-dispersive X-ray spectrometry (SEM/SDD-EDS) or mapped inductively coupled plasma mass spectrometry (ICP-MS)
- · Pb-210 and radium testing
- Lead isotope testing to potentially source lead
- Final analysis, consultation, and opinion

The Simpson Plaque



Description (Adapted from <u>British Museum. Department of British and Mediaeval Antiquities, Read, S. C. H., & Dalton, O. M. (1899). Antiquities from the City of Benin and from other parts of West Africa. British Museum. Page 47, Description of Plate XV, Figure 1.)</u>

Standing figure of a native wearing a high cap apparently of plaited straw in one side of which is a feather. Round his neck is a broad collar of beads of a kind represented passim, below which is another collar set with leopards' teeth. The body is protected by a leopard's skin on which the eyes and ears conventionally worked in relief, and which is bordered with belts or tassels. Round the loins is the usual loin-cloth, apparently stiffened and twisted up at one end so as to reach the level of the left shoulder. In his right hand he holds up one of the ceremonial knives of a form which constantly recurs in these castings. A human head appears to be suspended from his sword, and is visible beneath the left arm. He wears spiral bracelets and single anklets. In the right hand top corner is the bust of a European, coarsely executed, of the long-haired type who seems to be holding a bottle to his mouth. Below the bust is a raised rosette, while in each bottom corner is a conventional crocodile's head.

Measurements (approximate)

- Height: 485.775mm (19 1/8")
- Width: 331.788mm (13 1/16")
- Depth: 66.675mm (2 5/8")
- Average background thickness: 2.377mm (3/32")
- Weight: 5.416kg (11.94lbs)

Background Check

As the object had been previously published and no details on how the piece was acquired by Simpson, a background check was conducted to determine if it had been listed as stolen. No references to the Simpson plaque or anything to suggest that it has been listed as stolen was found. The following resources were consulted:

- One Hundred Missing Objects. Looting in Africa / Cent objets disparus. Pillage en Afrique ISBN 92-9012-036-3
- Full Access to the current secure INTERPOL stolen Works of Art database (which does have other works from Nigeria listed) https://secure.interpol.int (special access and permission required)
- A prior copy of the INTERPOL stolen Works of Art database CDROM (which does have other works from Nigeria listed - this resource has been replaced by the Web Database but was checked just to be thorough)
- A Google image search using photos of the piece in its current condition: https://images.google.com/
- The ICOM site for further leads or areas to search: ICOM RedList the looting of African archaeological objects http://icom.museum/fileadmin/user_upload/images/RedLists/Africa/Red_List_Africa2.pdf

Speculation

The conservation and restoration work on the plaque was judged to be of very high quality (truly exceptional/masterful) - on the basis of the quality and character, it was the opinion of Tom Chase and others that the work was probably performed in Germany. If this is the case, the plaque left Nigeria never having been restored and/or conserved.

William Thomas (Tom) Chase is an art conservator, spending his career as head conservator at the Freer Gallery of the Smithsonian Institution. He was born in Boston, Mass., in 1940. He majored in the conservation of art at Oberlin College (B.A., 1962) and further studied art conservation at New York University (M.A., 1967). Chase is noted for writing a number of papers, chiefly pertaining to the conservation of metal. He was a member of IIC, AIC (serving as its president), and the Washington Conservation Guild. He also served on a number of committees and wrote and gave papers at conferences. Although "retired", he established Chase Art Services, a consulting firm which examines the condition of archaeological metal objects (particularly bronzes) and performs authentication studies (he also frequently collaborates on projects with Rare Collections).

The Benin Plaques in 1897



Description

"Interior of the royal palace, destroyed in a fire, bronzes on the ground. Capt. C.H.P. Carter 42nd, E.P. Hill" [inscription on back]. Reginald Kerr Granville photographer, Benin City 1897. Pitt Rivers Museum, University of Oxford, PRM 1998.208.15.11 (©ibid).

Looking for the Simpson Plaque In Situ



Description

An attempt was made to see if the plaque could be located in the 1897 photo. Although <u>not</u> conclusive, a potential candidate was identified (*highlighted in red with a scaled image overlay*). Perhaps in the future, if a very high-resolution scan of the original negative could be compared with an exacting image of the plaque precisely matching the historic camera angle/perspective and lighting, it could be found...

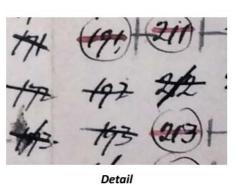
The Plaque in 1897/1898





British Foreign Office #192 in upper left





List of <u>Charles Hercules Read</u> - All the plaque numbers are listed and those marked in <u>red</u> are crossed out as "rejected", Read had to surrender these. London, The Trustees of the British Museum, Eth. Doc. 185 (©ibid)

The Plaque in 1899





Read & Dalton 1899 Plate XV.1

Background

This was one of 304 plaques brought to the UK by Ralph Moor in 1897 following the Benin Expedition. These plaques were displayed on behalf of the British Government (Secretary of State for Foreign Affairs) at the British Museum in September 1897. Following the display the Museum acquired (as a gift from the Government) 203 plaques from this collection, the remainder were offered for sale and were acquired by private collectors, UK and European museums. The sale was handled by Charles Hercules Read, then Keeper of the Department of Ethnography. The Foreign Office produced a numbered list of the plaques which Read annotated with acquisition details (see illustration on previous page for plaque #192).

The plaque was numbered 192 in the Foreign Office list and was acquired by the British Museum in 1898. It was accessioned as 1898,0115.14. The 192 number was applied in white paint/ink in the upper right proper corner (see image on prior page where #192 is clearly visible), in the Read & Dalton catalogue image this is covered by the plate sub-number 1. This number was subsequently replaced with the Read & Dalton plate number "XV" in the same position. The portion of the plaque bearing this (these) numbers is now partially missing.

The Plaque Published in 1919

Abb. 154. Platte mit einem busto, nach R. D. XV, 1. Der in ungewöhnlicher Art bis über die Hüften aus dem Hintergrund emporgetauchte Europäer scheint eine Flasche (?) an den Mund führen zu wollen. Etwa 1/4 d. w. Gr.

Die Altertümer von Benin - Page 85

Background

On January, 1st 1886 Luschan took up a position as an assistant to Director Adolf Bastian at the Königliches Museum für Völkerkunde in Berlin (*the present-day Ethnological Museum*), where upon Bastian's death in 1905 he became Director of the Africa and Oceania Department. In this capacity he acquired one of the most important collections of Benin antiquities, ivory carvings, and bronze figures, details of which he published in his multivolume *magnum opus* Die Altertümer von Benin in 1919.

The British Museum Deaccessions



Description (British Museum Registration Number <u>Af1898,0115.104</u>)

Read & Dalton 1899: Two standing figures. The left-hand figure has at his left side beneath his sword an object resembling Af1898,0115.177. His companion has in the same place a human mask, with hands projecting from the cheeks, in the manner shown in Af1897.529.

Comparable Plaque



Description (NMAfA Object Number 85-19-19)

Cast copper alloy plaque with a standing male figure with an eben, a leaf blade ceremonial sword, in his upraised proper right hand, wearing a tunic with projecting cylindrical forms (rattles?) and a leopard's teeth collar. Two raised rosettes flank the figure in the lower corners. The plaque has side flanges, with the upper portion above the figure missing.

Measurements

H x W x D: 46.7 x 33 x 5.1 cm (18 3/8 x 13 x 2 in.)

Provenance

- Benin Punitive Expedition, 1897
- Mrs. D.H. Walker, 1967 (interestingly, Mark Walker a descendant of Captain Philip Walker of the British Royal Forces that invaded Benin in 1897, returned two inherited objects to the Oba of Benin in 2014)
- Joseph H. Hirshhorn, Greenwich, Connecticut, 1967 to 1979
- Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 1979 to 1985
- National Museum of African Art, 1985 to present (listed as not currently on view)

Exhibition History

- Chief S.O. Alonge: Photographer to the Royal Court of Benin, Nigeria, National Museum of African Art, Smithsonian Institution, Washington, D.C., September 17, 2014-January 10, 2016
- The Ancient West African City of Benin, A.D. 1300-1897, National Museum of African Art, Smithsonian Institution, Washington, D.C., September 28, 1987-June 1, 2004

Published References

- Freyer, Bryna. 1987. Royal Benin Art in the Collection of the National Museum of African Art.
 Washington, D.C. Smithsonian Institution Press, no. 15
- Moffett, Dana and Stephen P. Mellor. 2003. The Curator-Conservator Collaboration: Remembering Roy Sieber. African Arts 36 (2), pp. 46-47, no. 5
- Sotheby and Co. 1967. Auction catalogue (November 20). London

Simpson X-ray Analysis



Restoration Highlighted in Blue

X-ray

Observations

The horizontal line that extends across the middle of the X-ray image is the overlap of the two X-ray plates that were required to image the entire plaque and are not a defect.

The X-rays were produced using 175kV at 10mA for 10s with two overlapping plates.

There is evidence of an original casting defect surrounding the thigh/leg area that extends down to the proper left foot. This has been interpreted as a misrun/cold shut (incomplete pour) followed by corrective action. This interpretation is supported by the increased and uneven thickness evident in the back side photo of the same area (refer to "Analysis of Simpson Back" for an illustration). It is further suggested by the appearance of a lamination on the front of the plaque between the ankles of the figure.

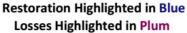
The restorative material (highlighted in blue) is clearly evident in the X-rays as it is lower density than the original copper alloy (brass).

Areas where the original material was very thin and cracks resulting from damage are also clearly illustrated.

There is a curious small rectangular element visible on the X-ray that appears along a line in-between the tip of the sword and the top of the hat. It is not visible from the front or the back but could be (pure speculation) something like a swatch of lead white paint (like the ones that sometimes contain inventory numbers or initials). As it may have been an artifact from the conservation process and would have required destructive analysis, no further investigation was undertaken - it is only being noted for thoroughness sake.

Comparison with 1897/1898 Photo







Plaque in 1897/1898

Observations

The restorative material (highlighted in blue) is clearly evident in the X-rays as it is lower density than the original copper alloy (brass).

The areas highlighted in plum indicated where additional losses have occurred since the 1897/1898 photo. It is speculated that these losses are the result of mishandling whereas opposite corners are likely lifting points and unfortunately also metal fatigue points (e.g. bending and cracks) as suggested in the 1897/1898 photo. The appearance of the breakpoints are suggestive of fragility and post conservation timing (e.g. bright specs of brass whereas the other edges are generally patinated).



233 A royal entourage in brass carrying a king. Republic of Benin, Fon. 20th century. 9½"h x 9¾"w x 31"d. \$600-800

Catalog Notes: Simpson inventory #5028. Acquired April 26,1986. Zemanek, Germany May 28, 2016 Lot 232 sold for 1300 euros wooden plate, 32 brass figures, in the centre the chief, with long pipe and beautiful blanket resting on a hammock, fixed to a long wooden bar supported by especially high towering figures, accompanied by his royal household carrying several insignia such as fans, umbrellas and flags, a group of musicians following, each figure screwed with the wooden plate, supported by four bowl-shaped feet.



234 A knife with ivory handle with inset coins terminating in carved lion head. Republic of Benin, Fon. Late 19th to early 20th century. 19"l x 2"w.

\$100-200

Catalog Notes: The carving of this object suggest that it may be from the Fon people.



235 A standing figure with textiles and fetish material. West Africa, (likely) Fon. 20th century. 18½"h x 7½"w x 7"d.

\$200-300

Catalog Notes: The Fon from the Republic of Benin are known for their fetish figures.



236 A carved wooden crucifix figure without cross. Republic of Benin. Late 19th to early 20th century. 13³/₄"h x 11"w x 2½"d

\$600-800

Catalog Notes: Simpson inventory #5109. Acquired from Charles Miller, July 31, 1986; sold to Anspach June 11, 1987.



237 A Benue River Valley standing wooden figure. Nigeria. 20th century. 19½"h x 7½"w x 3¼"d.

\$300-500

Catalog Notes: This figure is stylistically very atypical but within the canons of what might expect fro the Benue Valley.



238 A hide fan with carved figurative handle. Nigeria. 20th century. 16"l x 6"w.

\$150-250

Catalog Notes: Stylistically this figure appears to originate in the Benue Vally, possibly Urhobo.



240 A lidded divination bowl with two faces. Nigeria. 20th century. 7"h x 13"w x 12 1/3"d

\$200-300

Catalog Notes: It is reasonable to assume that these paddles were used probably in food preparation.



241 A maternity figure caryatid stool. Nigeria, Afo. 20th century. 17³/₄"h x 11¹/₂"dia.

\$500-700

Catalog Notes: An Afo is an attribution can be argued as this piece stylistically matches that of other Afo pieces. It is certainly from the Lower Benue River Valley and was possibly used in a shrine.



242 An ivory oliphant with carved animal motifs. Nigeria. Late 19th to early 20th century. 14"h x 13/4"w x 1 3/8"d

\$300-500



243 An ivory oliphant with human head finial. Nigeria. Late 19th to early 20th century. 2³/₄"h x 17¹/₂"w x 2¹/₄"d

\$300-500

Catalog Notes: This object has been used to the degree that the face has almost been removed.



244 A polychrome horned head dance crest. Nigeria/ Cameroon, Cross Rivers. 20th century. 9"h x 3"w x 4"d. \$300-500

Catalog Notes: These Cross River headcrests were often used in funeral ceremonies.



245 A group of two swords and one Chokwe cooking implement. West and Central Africa. 20th century. Cooking implement: 22½" Triangular sword: 16" Sword with point: 20½".

\$400-600

Catalog Notes: Simpson inventory #7056. African Weapons, Zirngibl, 1978 p. 121 and 17. The Chokwe cooking utensil is well carved and highly patinated.



246 A wooden powder flask with brass tacks and rings. Africa.
19th century. 8"l x 41/2"dia (flask)

\$200-400

Catalog Notes: The form of this item is that of a classical powder flask. The tacking however evokes the art of Northern Africa.



247 An axe handle and an incised club. Africa. 20th century. Longer: 26"l.

\$200-300

Catalog Notes: See African Weapons, Zirngibl, 1978, p. 108 and 109 for a famouns picture of an execution aquired from a Belgian colonial May 31, 1896



248 An Adze with a human torso finial. 20th century. 15"h x 7³/₄"d. **\$200-300**

Catalog Notes: In much of Africa the adze is the carving tool of choice for most wooden objects. The stylistic elements of the adze might dictate what sort of objects would be carved or they might indicate the social status of the carver.



249 A group of six assorted African objects. 20th century. Largest: 5³/₄"h x 1¹/₂"w.

\$300-400



250 A group of three sanza thumb pianos, two with a carved face and one with a geometric design. Africa. 20th century. Largest: 11"l x 5³/₄"w.

\$200-400



251 A group of three sanza thumb pianos, two with carved faces. Africa. 20th century. Largest: 81/4"l x 4"w.

\$200-400

Catalog Notes: Simpon inventory #6617. The thumb piano, a ubiquitous instrument known generally as a mbira in African has origins tracing back to ancient sub Saharan cultures. It is used for a variety of significant events including weddings, funerals, the honoring of important people within society, as well as a multitude of religious purposes.



252 A group of three sanza thumb pianos, two with linear motifs and one with a carved face. Africa. 20th century. Largest: 11"l x 61/4"w.

\$200-400

Catalog Notes: Simpson inventory #6320, 6641.



253 An hour-glass shaped drum with hide top. Africa. 20th century. 44½"h x 12"dia.

\$300-500

Catalog Notes: Simpson inventory #4586. The shape of this drum is typical of many Papua New Guinea drums; however, the pegging is more typical of objects originating from West and Central Africa.



254 An African harp with six strings. 20th century. 251/2"h x 73/4"w x 31/2"d.

\$50-100

Catalog Notes: Harps ranging from the somewhat crude to the very elegant are used across the African content.



255 An iron currency piece. Democratic republic of the Congo, Bangala. 20th century. 19"l x 6"w.

\$200-300

Catalog Notes: With blunt edges and small rounded tip, these heavy iron pieces are not infact weapons but are currency pieces that wer used until the end of the 19th C.



256 A curved sword with wooden handle with a small arrow shaped metal appendage extedning from the base of the blade. Democratic Republic of the Congo, Benge/ Angba. 20th century. 36"1 x 8"w. \$250-350



257 A curved sword with wooden handle with a small arrow shaped metal appendage extending from the base of the blade. Democratic Republic of the Congo, Benge/Angba. 20th century. 34"1 x 8"w. \$250-300



259 A thumb piano with a head finial attached to a gourd soundbox. Democratic Republic of the Congo, Chokwe complex. 20th century. 73/4"h x 6"diam base. \$100-200



260 A staff with maternity figure at top and paddle at bottom. Democratic Republic of the Congo/Angola, Chokwe complex. Late 19th to early 20th century. 26"l.

\$800-1,200

Catalog Notes: Simpson inventory #2456. 146.R printed on the paddle form.



261 A standing figure fragment with loin cloth. Democratic Republic of the Congo, Hemba. 20th century. 21"h x 5"w x 51/2"d.

\$600-800



262 A seated female figure with metal collar around the base. Democratic Republic of the Congo, Luba / Hemba. Late 19th/early 20th century. object: 43/4" h x 31/4" dia, with stand: 53/4"h x 31/4" dia.

\$500-700

Catalog Notes: This figure was probably a small fetish used by a shaman ceremonially



258 A Female Pwo mask with elaborate fiber coiffure Democratic Republic of the Congo, Chokwe. 20th century. Object: $10\frac{1}{2}$ "h x 10"w x 13"d, with stand: $18\frac{1}{2}$ "h

\$10,000-15,000

Catalog Notes: Simpson inventory #8284 acquired from Langalois, for \$20,000 asking price \$60,000. This work is an outstanding example of Pwo, a classic Chokwe mask genre that honors founding female ancestors. Such representations are especially significant given that the Chokwe trace descent through their mothers' lines. Pwo's joint performance with her male counterpart, Cihongo, brings fertility and prosperity to a community. The cultural ideals of these two iconic representations developed during the precolonial period continue to inspire contemporary artists in the region.





263 A seated hermaphroditic figure within an open frame. Democratic Republic of the Congo, Holo. 20th century. object: 8 7/8"h x 51/4"w x 1 5/8"d, with stand: 9"h x 53/4"w x 3 3/8"d

\$1,500-2,500

Catalog Notes: For a similar object see Christie's, Paris, 'Art d'Afrique, d'Océanie et d'Amérique du Nord', December 10, 2013, lot 79, sold for \$11,178. "These panels were associated with the Nzambi cult and kept above the doors of the sacred hut" auction.fr.





264 A brass crucific with multiple figures. Democratic Republic of the Congo, Kongo. Late 19th to earch 20th century. object: 11"h x $6^{1}/4$ "w x $^{3}/4$ "d, with stand: 12 3/8"h x 2 5/8"w x 3 7/8"d

\$2,000-3,000

Catalog Notes: African crucifixes are the result of the adoption and almagmation of disperate relgious views. Christan iconography was first introduced to the African content in the 15th century by the Portuguese. By the early sixteenth century the king of Kongo was baptized and began a partnership with the king of Portugal. To reinforce his power and ties to the Catholic Church, prestige piece were made echoing Christian designs and symbolism. Piece are still made today that blend the traditions of African art with those of the Christian Church. For a similar object see The Metropolitain Museum of Art, "Crucifix", 16th-17th century, 1999.295.7.

265 An ivory figure riding a quadruped. Democratic Republic of the Congo, Kongo. 19th century. object: 6¹/₄"h x 1³/₄"w x 2¹/₂"d, with stand: 7¹/₂"h x 2 3/8"w x 2³/₄"d

\$3,000-5,000

Catalog Notes: For a similar object see See Sotheby's, Paris, June 6, 2005, lot 32, sold for 18,000 euros. This is a very fine Kongo ivory that may have been a staff finial.





266 A Woyo facemask. Democratic Republic of the Congo, Kongo. 1st half 20th century. 10"h x 61/4"w x 51/4"d.

\$600-800

Catalog Notes: These masks represent the earth spirits. See 21/2"d the Kimbell Museum for this type of mask.



267 A carved ivory male drummer figure. Democratic Republic of the Congo, Kongo style. Late 19th to early 20th century. object: 8 3/8"h x 1 7/8"w x 21/4"d, with base: 91/4"h x 23/4"w x

\$100-200

Catalog Notes: This figure was possibly made as a commission piece for a colonial.



268 A staff finial with a seated maternity figure at top. Democratic Republic of the Congo, Kongo/Yombe. Late 19th to early 20th century.

\$1,500-2,500

Catalog Notes: This finial may have been part of a staff that is a symbol of status in the courtly arts.



270 A lidded incised cylindrical shaped container with dark patina. Democratic Republic of the Congo, Kuba. 20th century. 81/2"h x 41/2" diam.

\$100-200

Kuba Boxes

The Kuba used elaborately carved containers of various shapes and sizes that were kept by Kuba to store costume accessories and items used for personal care. These included razors, beads, and camwood powder used to coat and beautify the skin. Surface decoration that cover these vessels and boxes are known as nnaam, a Kuba term referring to the tangled vines and creepers that grow in the fertile forests of this region.



269 A lidded box with a carved face and traces of pigment inside. Democratic Republic of the Congo, Kuba. 20th century. 31/2"h x 15"w x 61/4"d.

\$300-500

Catalog Notes: Simpson inventory #6828.



271 A lidded incised oval shaped box with handle in the form of an arm and hand with footed bottom. Democratic Republic of the Congo, Kuba. 20th century. 53/4"h x 11"w x 51/2"d. \$100-200



272 A lidded incised square wooden box on a foot. Democratic Republic of the Congo, Kuba. 20th century. 31/2"h x 71/4"w x 61/2"d. \$100-200



273 A lidded trapezoidal shaped incised wooden box. Democratic Republic of the Congo, Kuba. 20th century. 21/4"h x 7"w x 4"d.

\$100-200

Catalog Notes: Simpson inventory #8555. Acquired January 26, 1998 from Alain Dufour.



274 A semi-circular shaped lidded box with detailed carved motifs of knots and a face. Having red pigment residue inside. Democratic Republic of the Congo, Kuba. 20th century. 21/2"h x 15"w x 53/4"d.

\$800-1,200

Catalog Notes: For a similar object see Sotheby's, New York, "In Pursuit of Beauty: The Myron Kunin Collection of African Art", November 11, 2014, lot 109.

According to scholar William Fagg women received ivory pestles as wedding presents and from then on used them for a lifetime which leads to dark patination, cracks. chips, and additional curvature of the ivory.



with two lizards. Democratic 20th century.

\$100-200

Catalog Notes: Simpson inventory #3648.



275 A semicircular lidded box 276 A semicircular shaped lidded box with traces of yellow and red pigment Republic of the Congo, Kuba. inside. Democratic Republic of the Congo, Kuba. 19th centurty. 2"h x 11"w x 41/2"d.

\$800-1,200

Catalog Notes: For a similar object see Sotheby's, New York, "In Pursuit of Beauty: The Myron Kunin Collection of African Art", November 11, 2014, lot



277 An ivory pounder with a dark patination. Democratic Republic of the Congo, Kuba. Early 20th century. 27"l. \$200-300



278 An ivory pounder would strations. Democratic Republic of the Congo, Kuba. Late 19th to early 20th century. 24" h x 21/4" diam \$400-600



279 An ivory pounder. Democratic Republic of the Congo, Kuba. Late 19th to early 20th century. 201/2"1. \$300-500



280 An ivory pounder. Democratic Republic of the Congo, Kuba. Late 19th to early 20th century. 221/2"h x 21/4" diam \$200-400



281 An ivory pounder. Democratic Republic of the Congo, Kuba. Late 19th to early 20th century. 201/2"h x 21/4" diam.

\$300-500



282 A helmet mask with cowries, beads, rafia, and wood. Democratic Republic of the Congo, Kuba. 20th century. 211/2"h x 161/2"dia.

\$400-600

Catalog Notes: Sothebys New York, May 13, 2011, Lot 268. This style of mask, known as a moshambwooy mask, represetns the Woot, founder of the Kuba kingdom. Each Kuba chind and chief owns a mask of this style and wears it during important ceremonies and initiation rites. They are decorated in a manner elluding to the high status of the owner. When a king or chief dies they are burried with their moshambwooy mask. This mask shows signs of having ben used.



283 A double incised neckrest. Democratic republic of the Congo, Kuba. 20th century. 71/2"h x 221/4"w x 4"d. \$400-600

Catalog Notes: This is a nice example of a double Kuba neckrest that shows wear indicating use.



284 A curved incised wooden pipe with metal mouthpiece. Democratic Republic of the Congo, Kuba. 20th century. 18"l. \$100-150



286 A sword with wooden handle and brass tacked sheath. Democratic Republic of the Congo, Kuba. 20th century. 19½"1 x 5½"w. \$100-150

Catalog Notes: Ceremonial axes with figurative representations are considered symbols of status and importance of the owner.



287 An axe with a carved face wooden handle. Democratic Republic of the Congo, Kuba. 20th century. 10"h x 9"w. \$200-400 Catalog Notes: Ceremonial axes with figurative

axes with figurative representations are considered symbols of status and importance of the owner.



288 A knife with a wooden handle. Democratic Republic of the Congo, Kuba complex. 20th century. 16"l. \$100-200



289 A wooden incised metal banded axe handle with a decorated blade. Democratic Republic of the Congo, Possibly Kuba complex. 20th century. 151/4"l x 101/2"w.

\$200-300



290 A staff with male head wearing a hat a top. Democratic Republic of the Congo, Kuba complex. 20th century. 241/4"1.

\$200-300

Lega Hats

"The Lega live in the rain forests of the eastern Congo region. They comprise numerous subgroups that are collectively linked through Bwami, an adult association that serves as the political, social, economic, religious and moral authority of Lega society. Bwami is divided into a hierarchy of five grades for men and three for women. At each level, members of that and higher grades school candidates in the knowledge and wisdom appropriate for that particular level. At the close of initiation, new members are presented with their insignias, including hats. Hats decorated with cowrie shells and elephant tails were probably worn by men who have reached kindi, the highest level of Bwami. The hat can be worn as part of daily attire or on special occasions. The materials from which a hat is made as well as the objects that are attached to it signify a Bwami member's position within the association. Cowrie shells, for example, which were once used as a form of currency, signify wealth. An elephant's tail symbolizes the animal's great strength. During certain kindi rituals, an initiate's wife may wear his hat while carrying her own. Buttons, which began to replace cowrie shells in the 1940s, cover the hats worn by women who reach the highest level of Bwami. A woman wears such a hat on special occasions and as part of her everyday attire." Smithsonian National Museum of African Art, "Hats Off! A Salute to African Headwear", July 18—December 26, 1999, "Hat (mukuba wa bifungo)", 96-4-1.



291 A hat with elephant hair, buttons, and shells. Democratic Republic of the Congo, Lega. early 20th century. 8"h x 61/2"dia.

\$300-500



292 A hat with elephant hair, buttons, and shells. Democratic Republic of the Congo, Lega. early 20th century. 8½"h x 7"dia.

\$300-500



293 A hat with elephant hair, buttons, and shells. Democratic Republic of the Congo, Lega. early 20th century. 7½"h x 6½"dia.

\$300-500



294 A standing ivory figure with apparent facial damage. Democratic Republic of the Congo, Lega. Late 19th/early 20th century. 5"h x 1 5/8"w x 1 3/8"d \$2,500-3,500

Catalog Notes: The Jay Last collection which was donated to the Fowler Museum at UCLA has a few figures similar to this one. The damage to the face is most probably not accidental and was the work of the shaman who need material for his ceremonial use. This figure would have had great power in the Bwami society and attests to contant interaction with the objets by their owners. In this sense this relationship is similar to that of the Kong nkisi nkonde nail fetish "oath taking" figures.



295 An Islamic prayer board with a carved bird figure on top. Nigeria. 20th century. 20"h x 81/4"w.

\$50-100

Catalog Notes: Prayer boards such as this are seen throughout West Africa where an Islamic presence has been seen. The boards vary in design. Often they have simple Islamic writings and prayers but can also have complex charts, figurative, and geometric motifs either carved or painted onto the board. They also may or may not have a geometric or figural carving at the top of the board.



296 An ivory carved sculpture 297 A ceremonial sword in with silhouetted figures around the tusk and a seated maternity figure at top. Democratic Republic of the Congo, Loango. Late 19th century. 10"h x 11/4"w x 11/2"d Catalog Notes: Simpson \$200-400



an anthropomorphic form. Democratic Republic of the Congo, Lobala. Early 20th century. 201/2"h \$200-400 inventory #4211.



298 A knife with a brass wire wrapped handle. Democratic Republic of the Congo, Lobala. Late 19th to early 20th century. Object size: 151/2" h x 6"w. \$150-250



299 An ivory harp fragment with carved snake and human head finial. Democratic Republic of the Congo, Mangbetu. Late 19th to early 20th century. 201/2"1.

\$300-500

Catalog Notes: Elegant Mangbetu harps with head or full body finial are important objects within the courtly arts of this group. The harp is missing the strings and sound box.



300 An ivory oliphant with male head terminus. Democratic Republic of the Congo, Mangbetu. early 20th century.

\$400-600

Catalog Notes: The Mangbetu of northeastern Democratic Republic of the Congo are known for their ivory prestige objects that reflect the the importance and status of their owners.



301 A two legged stoll with brass tack embellishment. Femocratic Republic of the Congo, Ngombe. 20th century. 9½"h x 16½"w x 5¾"d

\$200-300

Catalog Notes: This type of Ngombe stool is often reffered to as a "tip-stool" but as been known to be called a Kuba stool or Hgombe backrest as well.



302 An executioner's sword with wire wrapping above a wooden handle. Democratic Republic of the Congo, Ngombe. Early 20th century. 30½"l x 11"w.

\$200-400

Catalog Notes: See African Weapons, Zirngibl, 1978, p. 108 and 109 for a famous picture of an execution acquired from a Belgian colonial May 31, 1896.



303 An executioner's sword with wooden handle. Democratic Republic of the Congo, Ngombe. Early 20th century. 27"l x 7"w.

\$200-300

Catalog Notes: See African Weapons, Zirngibl, 1978, p. 108 and 109 for a famous picture of an execution acquired from a Belgian colonial May 31, 1896.



304 A sword in axe form with wire wrapped blade and wooden handle. Democratic Republic of the Congo, Nsakara. 20th century. 23"l. \$200-400

Catalog Notes: The blade is very close to those used by the Nzakara.



305 A sword with curved blade and wood, metal, and plant fiber handle. Democratic Republic of the Congo, Nsakara. 20th century. 241/2"1 x 41/4"w (at end of blade).

\$300-500

Catalog Notes: See Rare African Short Weapons, Zirngibl, 1983 plate 50.



306 A red painted maternity figure. Democratic Republic of the Congo, Pende. 20th century. 31"h x 8"w x 8"d **\$600-900**

Catalog Notes: Simpson inventory #1641. This maternity figure would have been placed in the house of an important elder. It should be noted that there was large scale production of these figures in the 1950s specifically

for the trade market. The carving on this figure is somewhat crude and there is some insect damage; however, the old breaks and wear suggest that this figure pre-dates the 1950s mass production period. The serene and beautifully rendered expression of the mother's face is in stark contrast to her roughly blocked hands and may indicate the work of more than one carver. Another example, published in a Sotheby's (Sotheby's: 1997) catalogue, has a body virtually identical to this yet a face rendered in a completely different style of carving (though still within the eastern Pende tradition).



307 A polychrome seated figure caryatid stool. Democratic Republic of the Congo, Pende. 20th century. 11³/₄"h x 9¹/₄"dia.

\$300-500

Catalog Notes: Simpson inventory #5458. Acquired for \$2,200 John Arieta July 27, 1988 asking price \$5,350. This stool probably dates to the mid 20th century. It is extremely well carved but shows little signs of wear or use.



308 A grostesque black and white face mask. Democtatic Republic of the Congo, Possibly Pende. 20th century.

\$200-300



309 A rectangular painted wooden lintel with a human head, animal head, and a frog. Democratic Republic of the Congo, Salampasu. 20th century. 20"h x 47½"w x 11"d.

\$600-900

Catalog Notes: This lintel would have been the horizontal element above the doorway of an important leader.



310 A wooden mask embellished with metal tiles. Democratic Republic of the Congo, Salampasu. 20th century. 9"h x 7½"w x 5½"d. \$300-500



311 A polychrome Kifwebe face mask. Democratic Republic of the Congo, Songe. 20th century. 17"h x 9"w x 8"d.

\$300-500

Catalog Notes: Among the Songe people Kiwfebe masks are used for a variety of practices.



312 A polychrome Kifwebe mask. Democratic Republic of the Congo, Songe. 20th century. 25"h x 10"w x 11"d. **\$200-400**

Catalog Notes: Among the Songe people Kiwfebe masks are used for a variety of practices.



313 A wooden bellows with carved head at one end.
Democratic Republic of the Congo, Songe. 20th century.
16½"h x 12½"w x 6½"d.

\$200-400

Catalog Notes: Bellows are used by blacksmiths throughout Africa.



314 A wooden axe with metal blade. Democratic Republic of the Congo, Songe. Late 19th to early 20th century.

\$400-600

Catalog Notes: Simpson inventory #8166.



316 A trapezoidal shaped drum with a band of metal brads extending horizontally across the upper center and braided textile band. Democratic Republic of the Congo, Tetela. Early 20th century. $28^{1}/4$ "h x $43^{1}/4$ "w x 8"d.

\$300-500

Catalog Notes: This form is somewhat similar to that of the Mangbetu. It is clearly well used and traditional.





315 A round wood mask with oval shaped eyes outlined in blue pigment Democratic Republic of the Congo, Teke. Late 19th to early 20th century. $12^3/4$ "h x $12^1/2$ "w.

\$10,000-15,000

Catalog Notes: Simpson inventory #9211. ex Riviere collection asking price \$50,000 Published in Afrique Noire issue 124, 2002 p. 15 fig 2 comparing this mask to the example from the Barbier collection. Published Yale African art Van Rijn archive # 0040660-01. See Sothebys Paris June 18, 2014 Lot 66 a Teke mask sold for 36,250 euros. "According to Cornet (1978: p. 96), "Flat masks are for the most part strictly confined to the Tsai group of the Teke tribe and portray an abstractly interpreted human face. They are used by the members of the Kidumu society. The facial features, eyes, nose, and mouth, are only minor elements in a decorative whole accentuated by polychrome. At the same time, the design is a composition of symbols. The headdress ranges from simple to elaborate costumes of woven fiber and cloth, trimmed with feathers and fringes of raffia." Cornet, 1978. Examining the back, holes, and surface of this mask suggest, unlike the large numbers seen in the literature and on the market, that this mask has been used traditionally.



317 A Kakuungu face mask. Democratic Republic of the Congo, Suku. late 19th/early 20th century. \$10,000-15,000

Catalog notes: "A Kakuungu mask that instills instant fear—whether seen from afar or close up—is well made according to the Suku. So it is not surprising that the yisidika, the charm specialist of the initiation camp, calls forth this mask to teach obedience and respect to initiates and to threaten those who might inflict harm on his charges. Immortalized in song for its jumping feats, the huge Kakuungu performer could leap from village to forest and travel great distances in record time. The oldest and most powerful of Suku masks, it could also be called on to cure impotence and sterility, control severe weather, or intervene in other crises." Yale.edu

Exhibited Los Angeles County Museum of Art 1979 - 1981; Sothebys Parke Bernet, New York April 18, 1973 Lot 343; Yale Van Rijn African art archive # 0033849-01







318 A polychrome wood and fiber mask. Democratic republic of the Congo, Yaka. 20th century. 19"h x 17"w x 15½"d.

\$3,000-5,000

Catalog Notes: Simpson acquired this item from the Bill Moore collection in Los Angeles, California after Moore's death in the mid-1980's. This mask was exhibited in African Arts, University of California, Berkeley, 1967, National Gallery of Art, Washington, D.C., William Rockhill Nelson Gallery of Art, Kansas City, The Brooklyn Museum of Art, NY, 1970, and the Santa Barbara Museum of Art, 1973.

Publication(s): Exhibition catalog: "African Sculpture", by Fagg (William), Washington, D.C.: International Exhibitions Foundation, 1970.

Auction(s): Christie's, New York, 22 November 1996. Lot 160. Sotheby's, Paris, 11 June 2008. Lot 168, According to the Metropolitan Museum of Art, for the Yaka and Suku peoples, after year or more of initiation and testing adolescent boys become men at the end of mukanda and through the performing of kholuka helmet masks. The imagery exhibited in these masks visually translates important songs to the ceremonies. Figural representations of humans and animals are used to celebrate male virility. For a similar object see The Metropolitan Museum of Art, "Helemt Mask (Hemba)", 19th-20th century, 1997.456.



320 A handheld slit drum with male head. Democratic gameboard with a three Republic of the Congo, Yaka/Suku. 20th century. \$200-300



321 A rectangular mancala dimensional head extending from one side. Democratic republic of the Congo, (likely) Luba. 1st half 20th century. \$300-500



322 A encrusted, seated wooden fetish with button eves and rectangular opening at center. Democratic Republic of the Congo. 20th century. 81/2"h x 21/2"w x 21/2"d. \$150-250



323 A polychrome standing wood male figure. Democratic Republic of the Congo. 20th century.

\$300-500

Catalog Notes: Simpson inventory #8989. Stylistically this figure probably comes from Gabon. The heart shaped face, the kaolin, and the shape of the nose suggest Kwele; however there are elements that are atypical that might even be a basis for arguing a Congo origin.



324 A carved wood face mask. Democratic Republic of the Congo. 1st half 20th century. 17"l x 61/4"w x 41/2"d. \$400-600 Catalog Notes: Simpson

inventory #5556.



325 A crescent shaped drum with animal head and tail at either end of the top opening and tack and carved star design around drum base. Democratic Republic of the Congo. Early 20th century. 141/2"h x 18"w x 61/2"d.

\$2,000-3,000

Catalog Notes: A Mangbetu king's sovereignty was symbolized by a flatten, bell-shaped slit drum. Though played during dances and as a sign of royal arrival, the objects primary function was as a symbol of power. Thusly, they were given by kings as gifts to invest others with authority.



326 A wooden pipe with brass mouthpiece. Democratic Republic of the Congo, . 1st half 20th century. 141/2"l.

\$50-100

Catalog Notes: One can see close connections between the pipe and the traditional Kuba cups even so far as seeing similiariteis in designs by specific carvers.



327 A low round wooden stool with brass tack motif. Democratic Republic of the Cong, Mangbetu, 20th century. 7"h x 10½"w x 11"d \$150-250

Catalog Notes: Tacked stools were prestige items in the Congo.



328 A wooden stool with tack embellishment on top and metal repair on base.

Democratic Republic of the Congo. 20th century. 10¹/₄"h x 9"w x 7¹/₄"d.

\$200-300

Catalog Notes: The wood, style, and brass tacks suggest that this stool is from the Congo.



329 A flat round blade with handle wrapped in copper and brass tacks. Democratic Republic of the Congo. Late 19th to early 20th century. 16"l x 5"w.

\$150-250

Catalog Notes: This object is elaborately wrapped in copper wire suggesting that it is an object of status and power.



330 A wired wrapped knife with a wooden handle. Democratic Republic of the Congo. 20th century. 15"l x 3½"w.

\$200-300

Mangbetu Shields

Shields from the Mangbetu, known as nengama, are characterized by being both a weapon and a symbol of political institutions. The vertically rectangular shield is made of wood planks with woven reinforcements. Sometimes the shields were even used as doors for the homes in the community.



331 An arched rectangular shaped polychrome wicker shield. Democratic Republic of the Congo. 20th century. 42"h x 15½"w.

\$400-600

\$400-600

332 An arched rectangular shaped polychrome wicker shield. Democratic Republic of the Congo. 20th century. 37 3/4'h x 16''w.





333 An axe with a wire wrapped handle and tacked shoulder.

Democratic Republic of the Congo. Early 20th century.

16¹/₄" x 1¹/₂"w x 8 5/8"d

\$200-400

Catalog Notes: The tacking and the wire wrapping which has become loose suggests a Congo attribution.



334 Two swords metal tacked sheaths. Democratic Republic of the Congo, . Early 20th century. Larger: 24"l.

\$400-600

Catalog Notes: See African Short Weapons, Zirngibl, 1983 p. 101 and African Weapons, Zirngibl, 1978 p. 141



335 An axe with tacked shoulder and patinated handle. Democratic Republic of the Congo, . 20th century. 171/2"1 x 10"w.

\$200-300

Catalog Notes: Axes like this fine example were considered prestige objects.



336 A carved wooden effigy figure of St. Antoine, a Franciscan Monk Possibly Democratic Republic of the Congo. Late 19th to early 20th century. 10½"h x 3"w x 3½"d.

\$400-600



337 A polychrome fetish with rectangular shaped opening at center. Central, (likely)
Ambete style. 20th century.
18"h x 4"w x 3"d.

\$150-250



338 A pipe with a seated figure with an elaborate headdress. Angola, Chokwe. Late $19th/early\ 20th\ century.\ 12^1/4$ "h x 3"w x $2^3/4$ "d.

\$5,000-7,000

Catalog Notes: The Democratic Republic of the Congo and Northern Angola saw the rise of a number of wealth and powerful states in the sixteenth and seventeenth centuries. In these cultures art objects just as chairs, stool, ceremonial tools and weapons, staffs, and pipes are all used to show the power of chiefs. There is often fine detail in the depictures of tattoos, headdresses, and coiffures to represent the chiefs. See Yale Van Rijn African archive # 0029101-01 for an almost identical example published by Cornet in 1972 and Bastin in 1982.







339 A Wooden pipe with mounted human head.
Angola, Chokwe Complex.
20th century. object: 8½"h x 1 7/16"w x 2¼"d, with stand: 10"h x 2¾"w x 2¾"d
\$800-1,200

340 A pair of cooking utensils importance of the even



with heads at the ends of each handle. Angola, Chokwe complex. 20th century. Longer: 23"1.

\$200-300

Catalog Notes: Cooking utensils adorned with head finials would indicate the importance of the even where they were used or the importance of the owner.



341 A staff with male and female torsos figures. Angola, Chokwe complex. 20th century. 25"l

\$200-400

Catalog Notes: Staffs such as this were an important part of courtly arts in this region of Central Africa. As with other forms of staffs these indicate power and prestige for the owner.



342 A wooden staff with head carved just below the knob finial. Angola, Chokwe complex. 20th century. 32"l. \$200-400

Catalog Notes: Simpson inventory #4497. This staff is certainly an indication of the owner's status and power.



343 A staff with twist carved shaft and female figure on top. Angola, Lunda. 20th century. 161/4"1

\$800-1,200

Catalog Notes: Staffs such as this were an important part of courtly arts in this region of Central Africa. As with other forms of staffs these indicate power and prestige for the owner.



344 A group of thirty-six ivory disks. Angola, Cuanhama. Late 19th to early 20th century.

\$3,000-5,000

Catalog Notes: These dress ornaments called omakipa, ekipa, or bridal badges are given by Ovambo men to their fiances as status symbols indicating herd size. In turn women would wear them from a leather belt. For a similar object see Bonhams, New York, "Fine African and Oceanic Art", May 15, 2008, lot 795Y.



345 A night mask. Cameroon Grasslands, Bacham. 20th century. \$600-800

"Perhaps the most famous of all masks from the Cameroon grasslands is a sculpture so formally compelling that many scholars consider it to be one of the masterpieces of African Art. This style of forcefully abstracted mask probably dates at least to the eighteenth century. While similar masks have been found in several grassland kingdoms, the historical center of production seems to have been the kingdom of Bandjoun. There the mask, called Tsesah, are instruments of a closed association known as Msop. They were brought out to participate in the enthronement of a king or to act in the mourning festivities of great personages. They also came out to perform the tso dance at the palace, accompanied by ritual flutes. The tso dance symbolizes the sovereignty of the kingdom and took place at the funeral of a king or queen, at annual agricultural rituals that marked the end of the harvest and the new year, at special rituals that had to do with transcendent power, and at certain meetings of the Msop." A History of Art in Africa. One must consider the famous photograph in Arts Anciens du Cameroun, Harter, 1986 p. 276 where in 1967 sculptor Paul Tahbou displays 3 Bacham night masks for sale.



346 An elephant mask with tusks. Cameroon, Babanki. 20th century. 32"h x 12"w x 131/4"d.

\$400-600

Catalog Notes: Though occasional used a lineage mask during memorial cermonies for the dead, the elephant mask is rarely used as like the leopard, the elephant is considered a royal animal and can only be worn and represented by particular familial lines. Because of the signifigance of the elephant, when the dance mask is used it follows second after the dance leader of the ceremony and is one of the last figures to exit. For a similar object see Sotheby's, New York, "African, Oceanic and Pre Colubmian Art", May 16, 2013, lot 58.



347 A Cameroon Grasslands helmet mask. Cameroon, Bamileke. 20th century. 16"h x 12"w x $9\frac{1}{2}$ "d. \$800-1,200

Catalog Notes: Cameroon royal masks are distinctive in their design. "Monumental in size with bulging cheeks and openwork hairstyle, Cameroon royal masks represent the power and nobility of their owner. Some examples were so massive that they were never danced but only carried in procession. The masker peers through a scarf-like fabric positioned below the mask. The elegant carving and highly refined features of this mask may point to it having been created in or near Laikom." (Bourgeois and Rodolitz, Remnants of Ritual: Selections from the Gelbard Collection of African Art, Ethnos, New York, 2003, p.27, fig.60). For a similar object see Bonhams, New York, "Fine African and Oceanic Art", November 13, 2007, lot 2186



348 A helmet mask with two round studded coiffure elements, teeth bared, and arching eyebrows. Cameroon, Bamileke/Bamum. 20th century. 13½"h x 11"w x 9½"d.

\$800-1,200



349 A standing desiccated male figure. Cameroon, Bangwa. Late 19th to early 20th century. 33"h x 9"w x 9"d.

\$400-600

Catalog Notes: Stylistically this figure appears to be from the Cameroon Grasslands and possibly Bangwa. There are several in this sale that have square or rectangular openings suggesting that they were architectural elements.



350 A four legged cloth animal with cowries and red tube beads. Cameroon, Cameroon Grasslands. 20th century. 25"l (with tail).

\$150-250

Catalog Notes: This animal was probably attached to a dance headdress.



351 A desiccated male figure. Cameroon, Cameroon Grasslands. Late 19th to early 20th century. 38½"h x 11"w x 10"d.

\$300-500



352 A seated figure resting its hand on its face. Cameroon, Cameroon Grasslands. 20th century. 24"h x 9"w x 7"d. \$300-500

Catalog Notes: Seated figures often when not adorned in royal garb are meant to be ancestor figures.



353 A beaded buffalo mask. Cameroon, Cameroon Grasslands. 20th century. 27"h x 10½"w x 5½"d **\$600-900**

Catalog Notes: "Particular to the Bamileke country, if not just to its northern border (Bagam), wooden masks entirely adorned with beads are normally found in the northern kingdoms. As a general rule, they are unique items used by royalty." Pierre Harter This is a fine mask that could be early 20th century.



354 A buffalo mask headdess. Cameroon, Cameroon Grasslands. 20th century. 7½"h x 10"w x 19"d.

\$300-500

Catalog Notes: There is some wear on this mask and an interesting old repair.



355 A helmet mask with a two part oval shaped coiffure with small cylindrical projections. Cameroon, Cameroon Grasslands. 20th century. 15"h x 9½"w x 8"d.

\$800-1,200

Catalog Notes: "This mask displays the typical prestige cap associated with Fonship and title-holders, thus symbolizing the established social order. The mask often dances with a flywhisk and a traditional vestment of royal cloth." The Art of Cameroon, Northern, 1984 plate 78 This is a very fine example of this type of mask.





357 A red face mask with teeth bared. Eshu, Yoruba. 20th century. 16½"h x 6"w x 4"d. \$200-400



358 A red face mask with teeth bared. Cameroon, Egungun. 20th century. 16½"h x 6"w x 4"d. \$200-400

Catalog Notes: While the costumes and rituals for Odun Egungun festivals are distinct and usually quite diverse within each region, these celebrations universally commemorate the ancestors who founded the lineage and continue to affect the daily existence of the living. Through rituals lasting several weeks, the masqueraders may visit lineage compounds to bless or punish their descendants.



359 A bulbous shaped face mask accented with white pigment. Cameroon Grasslands. 20th century. 13½"h x 9½"w x 6½"d.

\$100-200

Catalog Notes: This dance crest appears to have some age inidcating that it may have been used ceremonially.



360 An ivory oliphant with seated human figure at top and metal repair. Cameroon, Cameroon Grasslands. Late 19th to early 20th century. 2½"h x 22" w x 1¾"d

\$400-600

Catalog Notes: This oliphant appears to have extensive wear. The old repair suggests that this was a valued piece not to discarded when it was broken.



361 An ivory oliphant with seated human figure finial and red patination. Possibly Cameroon. Late 19th to early 20th century. 10"l

\$200-400

Catalog Notes: Oliphants have been documented in Africa as far back at the 15th century, but may have been used even earlier. They were often included as parts of royal regalia and sybmbols of power and status.



362 A metal gong with textile wrapped handle and male head finial. Cameroon, Cameroon Grasslands. Late 19th to early 20th century. 17"h x 4"w x 3½"d.

\$400-600

Catalog Notes: The condition on this gong indicates that it has been used extensively.



363 A sword with figural ivoy handle. Cameroon, Cameroon Grasslands. 20th century. 22"l.

\$300-500

Catalog Notes: The blade form suggests a Tikar attribution; however, it is certainly from the Cameroon Grasslands and is a prestige sword.



365 A hoe iron currency piece. Cameroon, Mambila. 20th century. \$150-250

366 A hoe iron currency piece. Cameroon, Mambila. 20th century.

\$150-250



367 A hoe iron currency piece. Cameroon, Mambila. 20th century.

\$150-200



368 A hoe iron currency piece. Cameroon, Mambila. 20th century.

\$150-250

Catalog Notes: Simpson inventory #8159.







364 A crouching male Bulu monkey figure with armsbent at the elbow. Cameroon, Fang. 20th century. 21"h x 8½"w x 9"d. \$3,000-5,000

Catalog Notes: Simpson inventory# 8254 acquired August 29, 1996 asking \$100,000. "From 1880-1910 the Bulu, like the Fang practiced an ngi ritual against sorcery, in particular against poisonings. The "ngi" is the gorilla a fearful animal, with which the candidate identifies after he has been accepted into the association. Fewer than ten monkey statues are existing that we know of. The inventiveness of their round, simple forms is striking and the artists have captured with great precision the animal's posture."" L. Perrois, La Sculpture Traditionanelle du Gabon. (1973) A.R.Walker and R. Sillans, Rites et Croyances des Peuples du Gabon's (1962)

Paul Du Chaillu already wrote in 1891 about gorilla stories he had heard from the Fang and Bulu people. For example, the Fang were convinced that if a pregnant woman or her husband were to see a gorilla, even a dead one, she would give birth to a gorilla, rather than to a human child. It is very difficult to find published information on this subject, as little has been written since about the importance of gorillas for African peoples. One exception is Gunter Tessmapn's study of the Pangwe (Cameroon and Gabon) published in 1913. It contains a detailed description of a secret society whose cult centres around the gorilla. It was widely spread and called Ngi or Ngui among the Fang and Nji among the Bulu. Ngi means gorilla and is the symbol of fire and positive power (the chimpanzee represents evil). During the Ngi celebration, a large sculpture was made after the vigorous dance of a healer. Certain objects were placed in and around that sculpture, for example, parts of dead people (but not gorillas), and rituals were performed. For the members of the Ngi secret society, Ngi was watching their manners. He punished them with illness, for example with leprosy, if they broke the rules. Ngi also protected the society members as he rose at night to fight sorcerers who had left their bodies to kill people. According to Jordi Sabater Pi, the Ngi cult has disappeared completely. However, Klaus Paysan heard from a chief's son in Cameroon, far away from the present gorilla distribution area, that the Ngi society was still active, but all information was kept absolutely secret." Exquisiteafricanart. com"



369 A standing figure with blue and red painted face. Cameroon, Mambila. 20th century. 23³/₄"h x 9"w x 7"d. **\$1,500-2,500** Catalog Notes: For a simliar

item see Sotheby's, New York, "African, Oceanic and Pre-Columbian Art", May 16,

2013, lot 118.



370 A sword with tri-headed wooden handle. Cameroon, Tikar. 20th century. 25"l x 4"w.

\$400-600



371 A polchrome helmet mask with heart shaped face. Gabon, Fang. 20th century. 13¹/₄"h x 7¹/₂"w x 5"d. \$100-200



372 A staff top with female figure finial. Gabon, Fang. 20th century. 19"l \$200-300



373 A chair with lions head arms and paw feet. East Africa. 20th century. 43"h x 20"w x 20"d.

\$200-300

Catalog Notes: This chair form is seen in Tanzania.



374 A wooden staff with carved head top. East Africa. 20th century.

\$300-500



375 A pair commemorative figures. Ethiopia, Konso. 20th century. Tallest: 78"h

\$2,000-4,000

Catalog Notes: The Konso people of Ethiopia are known for their simple and elongated carved sculptures. These sculptures are often grouped together in order to honor the memory of prominent members of society by the men of the tribe. The carved figures can represent many different things including the deceased, wives, animals that have been killed, or defeated enemies.



376 A handheld hide shield. Ethiopia. 20th century. 4½" d x 18½"diam. \$200-300



377 A rhino or elephant hide round shield. Ethiopia. 19th/20th century. 25"dia. \$200-300

Catalog Notes: There is a small tear on the edge. Otherwise this is a nice example of a shield from this region.



378 A round elephant or rhino hide shield. Ethiopia. 20th century. 26½"dia x 8½"d.

\$300-500

Catalog Notes: This shield has some very interesting old repairs and a missing handle.



379 A round elephant or rhino hide shield. Ethiopia. 20th century. 28"dia x 5"d. **\$200-400**



380 A hat with feathers, money fur, and clay. Kenya, Karamojong. 20th century. 7½"h x 7½"w x 6½"d.

\$300-500

Catalog Notes: Among a selection of groups, including the Karamogon and Turkana, status and rank are indicated by the color of ostrich feather attached to their coiffure. Upon the warriors death, his hair was removed and used in the creation of a helmet of great prestige.



381 A polychrome hide shield. Kenya, Masai. 20th century.

\$300-500

Catalog Notes: These shields were carried by Masai warriors. The handle and back supports indicates some wear.



382 A body mask with beaded adornment. Tanzania, Makonde. 20th century. 24"h x 11½"w x 5"d.

\$200-300

Catalog Notes: Simpson inventory #8254. Acquired August 29,1996.



383 A wooden plank mask. Mali, Dogon. 20th century. 51½"h \$300-500



384 A standing female figure bent slightly at the waist. Tanzania, possibly Kwere or Zaramo. 20th century. 11"h. **\$600-800**

Catalog Notes: This was possibly a staff top. Regardless it is a very elegant and fascinating figure that undoubtedly originates with one of the groups from East Africa.



385 A three legged chair with high open rectangular shaped back. Tanzania. 20th century. 36"h x 17½"dia.

\$200-400

Catalog Notes: This chair is well carved and a very good example of this type of object with obvious signs of use.



386 A staff with brass and silver bands. Ethiopia. 20th century. Tallest: 75"l.

\$100-200

Catalog Notes: Staff for a pilgrim to the Shrine of Sheikh Hussein, Ethiopia.





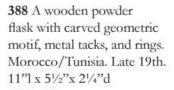


387 A standing commemorative figure. Sudan, Bongo. Late 19th to Early 20th century. $58\frac{1}{2}$ "h x 14"w x 8"d. \$10,000-20,000

Catalog Notes: Simpson inventory #8720. Acquired January 21, 1999 from Alain Dufour. Simpson archives: purchased \$34,000 / asking price \$150,000. While today the Bongo people, a tribe of hunters and farmers, live scattered throughout south-western Sudan, in the second half of the nineteenth century the culture was nearly annihilated. Traditionally, the men of the culture gain higher standing in their culture through recognition of their talents. Those seen as the greatest in their ability are honored in effigy upon their death as a carved wooden ngya is erected to mark their tomb. As Sir Edward Evans-Pritchard noted in his journey in the Tonj region in the late 1920s, each community has its own master sculptures that create the effigies (1929, 1061).

Unknown until the latter half of the twentieth century, Bongo sculptures were represented in museum collections by only a small group. For a similar object see Sotheby's, New York, "Oceanic and Pre-Columbian art including property from the Lerner, Shoher and Vogel Collections", May 11, 2012, lot 204.





\$300-500

Catalog Notes: Simpson inventory #4519. This wooden and tacked powder horn indicated status and wealth of the owner.



389 A saddle with round embellishments and incised metal stirrups. Likely North Africa. 20th century. 32"h x 101/2"w x 291/2"d.

\$200-300

Catalog Notes: Simpson inventory #8909.



390 A commemorative post figure. Sudan, Bongo. Late 19th to early 20th century. 77"h x 10"dia.

\$600-900



391 A wired wrapped wooden handle axe with elaborate curvilinear blade w/ horizontal and vertical oval shaped blades. South Africa, (likely) Shona. 20th century. 31"l x 91/2"w.

\$200-300

Catalog Notes: This is a 20th century example; however, it does illustrate how very elaborate blades have become an indication of status and power of the owner.



392 A group of 4 wooden lip plugs. South Africa, Zulu. 20th century. Largest: 6"dia. \$150-250



393 A group of four wooden spoons. South Africa, Zulu. 20th century. Largest: 15"l \$200-400



394 A wood pipe with wrapped beads on the stem. South Africa, Zulu. 20th century. Object: 3 1/8"h x 93/4"w x 1"d, with stand: 51/2"h x 10 3/8"w x 1 7/8"d \$200-400

Catalog Notes: This is very good example of a Zulu adorned with traditional beadwork that shows good wear and use.



395 A stone amorphous figure. 231/2"h x 91/2"w x 10"d. \$100-200 Catalog Notes: Stylistically this stone seems to suggest an origin in West Africa possibly Nigeria.



396 A stone seated male figure. 19"h x 9"w x 13"d. \$100-200 Catalog Notes: Stylistically this stone seems to suggest an \$150-300 origin in West Africa possibly Nigeria.



397 A female figure astride a vessel with four legs and a round opening. 20th century. 10"h x 31/2"w x 2"d.



398 A black face mask with side striations. 20th century. 10"h x 6"w x 5"d. \$200-300

Catalog Notes: Simpson inventory #5739.



399 A woden head with teeth bared. 20th century. \$300-500 Catalog Notes: This object has some insect damage on

the nose and neck.



400 A carved stone obelisk with a face. 20th century. 24"h x 9"w x 6"d. \$100-200



401 A staff with inset brass brads. Late 19th to early 20th century. 271/2"h x 21/2"dia at top.

\$300-500

Catalog Notes: This fine old prestige staff may originate from the southern part of Africa.



402 A staff with cone shaped element attached to two triangular forms covered in brass tacks and sheeting. 20th century. 14"h x 121/2"w x 63/4"d.

\$400-600

Catalog Notes: See African Forms, Marc Ginzberg, 2,000, p. 67 "After firearms were introduced in Morocco in the sixteenth century, local forms of powder horns were developed. Usually made of wood, they were frequently decorated with brass upholstery tacks and wire, the styles varying regionally. The wood flasks were hollowed out by making an opening in the back or side and then cunningly placing an almost invisible plug.



403 A stool with two male and two female figure supports and inlaid bone on seat. 20th century. 20"h x 16½"dia. **\$300-500**



404 A wooden scepter with a brass animal finial. 20th century. 10"h x 21"l. **\$200-400**

Catalog Notes: Though the form of this object suggests that it is a ceremonial pipe, may or may not have functioned. However the surface of the wood indicates that it has been handled regularly.



405 An iron animal trap. 20th century. Object: 72"h, base 17"w x 171/4"d. **\$100-200**



406 A walrus ivory human torso. St. Lawrence Island, Okvik. 200 BC - 100 AD. 7¹/₄"h.

\$6,000-8,000

Catalog Notes: Though Eskimo art was first observed and record in the nineteenth century, it has been noted there are three early period of prehistoric Eskimo art are referred to as Old Bering Sea I or Okvik art, which created simply carved human heads and torsos as well as engraved hunting tools; Old Bering II which saw the creation of elegant motifs carved in shallow relief; and Old Bering III which saw bold, thick designs in high relief. It is believed that many of the decorations on utilitarian objects were reminders of myths and legends from the oral tradition. For similar object see Bonhams, San Francisco,"Native American Art", December 9, 2013, lot 1121Y



407 A Salish totem pole, 144"h(Approx.) x 88"w x 16"d. \$200-400



408 A pictographic deer skin robe. USA, Southern Plains, Apache. 20th century. 30"l. \$600-900

Catalog Notes: probably used like a shawl.



409 A Hampatong figure. Borneo, Dayak. 1st half 20th century. 58"h x 111/2"w x 9"d.

\$1,000-1,500 Catalog Notes: The Hampatong is the name for a carved standing figural sculpture created and used by one of the over two hundred ethnic subgroups that make up the Dayak, from the island of Borneo, Indonesia. Often carved from a singular piece of iron wood, they represent ancestor and guardian figures. The Dayak place groups of these memorial sculptures both at burial sites and as guardians of their homes. For a similar object see Dorotheum-Palais Dorotheum Wien, Tribal Art auction May, 26, 2015, Lot 255.



410 A wooden club. South Pacific. 26"l. \$200-300



411 A slit drum fragment. Vanuatu (New Hebrides), Malekula. Late 19th to early 20th century. 453/4"h x 131/2"w x 12"d.

\$600-900

Catalog Notes: According to the Metropolitan Museum of Art the Vanuatu a silt drum instrument commonly played by men of high social rank. Most have little to no decoration. However, on the islands of Ambrym, Malekula, and some others nearby the drums have a carved face with large disc style eyes that represent ancestral figures. The drums are traditionally carved from the breadfruit trees. They are hollowed out to create a resonatings columnar shaped chamber and a thin slit shape is removed. The edges of the slit are hit with wooden beaters that produce a deep, gong-like tone. The drums are used for various occasions including dances and funerals. For a similar object see The Metropolitan Museum of Art, "Slit Gong (Atingting kon)", mid to late 1960s, 1975.93.





412 A ceremonial axe with stone blade attached by plant fibers. Papua New Guinea, Mt. Hagen. 20th century. 18³/₄"l x 19"w. \$150-250

Catalog Notes: Most axes such as this are made in the villages of the Jimi Valley, northest of Mount Gagen where the stone is quarried. The stone is meticulously grinded into a blade with a length of approx. 30 cm and is highly polished. The stone itself can come in a variety of colors with different banding in the stone. This axe appears to have some age and was likely not made for trade purposes. Due to the risk of destroying the thin blade, these axes were often prestige items carried or worn in the belt as adornment during special occasions. However, they were also used to cut off fingers as signs of grief, used as money, and occasionally in close combat situations. Today axes are nearly identicaly to those of the past with one exception. Today the stone used is much softer adn fragile which is easier to work with and allows for a quicker production of blades.



413 A Sepik River handheld drum with hide covered top. New Guinea. 1st half 20th century. 17"l x 41/2"dia.

\$300-500

Catalog Notes: Drums are commonly found in nearly all of musical traditions of Melanesia. The drums of the area are often hand-held with a sigular head of an hour glass shape. In many highland communities of Papua New Guines drums are played by large groups of men during ceremonial gatherings.



414 A polychrome woven Yam mask. Papua New Guinea, Abelam. 20th century. 28"h x 13"w x 13½"d.

\$150-250

Catalog Notes: A key part of ceremonial life for the Abelam people of New Guinea is the cultivation and exchange of enormous yams, the staple crop of the country. In the culture men compete and gain social standing by growing the best yams. During the yam festival men ceremonilaly present yams to each other. For the ceremony the yams themselves are transformed into human images and decorated in full regalia including objects like these reffered to as yam masks. They are made exclusively for the large tubers and never worn by a human. For a similar object see The Metropolitan Museum of Art, "Yam Mask", early to mid-20th century, 1978.412.858.





415 A bowl with figure and serpent. Papua New Guinea, Siassi Island/Tami Island. 20th century.

\$150-250

416 A harp with seated human figure at top. Sumatra, Batak. 18th/19th century. 231/2"l.

\$500-700

Catalog Notes: According to the Metropolitan Museum of Art, the Toba Batik people of northern Sumatra create a unique two string musical instrument called a hasapi (also know as kacapi, hapitan, and kulcapi). Once used for relgion rituals the lute is now primiarly used in orchestral environments or private indor settings. This is in stark contrast to the outdoor ceremonial use of other instruments such as wooden gongs in the culture. For a similiar object see The Metropolitan Museum of Art, "Lute (Hasapi)", late 19th / early 20th century, 1999.47.44.`



417 A wooden coconut grater. Caroline Islands, Nukuoro. 20th century. 151/2"h x 24"w x 101/4"d

\$400-600

Catalog Notes: Simpson inventory #6796. Simpson archives: offered for \$18,000. For a similar item see Bonhams, "Art Tribal", November 9, 2011 Lot 16,



418 A semi-flattened standing figure arms resting on thighs and open looped ear lobes. Indonesia, Paiwan or Dayak Style. 20th century.

\$200-300



419 A plank comprised of sheet metal decorated with punctured holes and curvilinear designs. Indonesian. 20th century. 443/4"l x 4"w.

\$100-200



420 A zen Forest Spirit walking stick. China. c.1900. 351/2"l x 71/2"w.

\$100-150

Catalog Notes: "Every Zen master has a staff that he cuts for himself in the mountains. It is about seven feet long, perhaps with some of its twigs left untrimmed, and is quite ungainly in appearance. It is a symbol of the master's status as mountain steward- for every Zen temple is a mountain and has a mountain name, even those located in the heart of busy cities in Japan'." - Robert Aitken Roshi, The Gateless Barrier,

Case 44, "Pa-chiao's Staff," p. 266. "

Items from Other Coollectors Lots 501-599



514 A metal hip mask with nine stylized animals cast into the beard and a large openwork headdress with three decorative elements probably representing coral. The eyes are open and oval-shaped. The lips are full and the mouth is slightly open. The nose is broad and quite pronounced. Nigeria, Benin. 18th century. 6½"h.

\$12,500-15,000

Catalog Notes: "Masks such as this were worn by certain high ranking officials or chiefs in Benin over a tie on the costume at the left hip. The beard shows the typical border of stylized mudfish represent prosperity, peace, well-being and fertility (Ben Amos, 1976: 245). The mudfish are also one of the symbols relating to the Oba or chief in Benin iconography. For related examples see Pitt-Rivers, (1900: figures 86-87) and Von Luschan, (1919: 375-376)" randafricanart.com. This mask was acquired by Mort Lipkin in the mid 1990's from a Los Angeles collector who purchased it from Harry Franklin in the late 1950's or early 1960's.



500 A Hombo dance mask with sacrificial patina has a center semi circular shaped crest mounted on the forehead and extending over the face terminating at the mouth. This crest represents the comb of a rooster. The ears are triangular and have feline characteristics. The eyes are outlined by concentric circles and are connected by horizontal parallel lines. The mouth is open with teeth bared. A stylized rectangular element extends from the chin. Burkina Faso, Bwa. c.1900. Ht. 10"

\$9,500-12,500

Catalog Notes: Ex of a Private European Collection. This is a very fine old mask that has great balance and elegance. Considering the age and use this piece is in very fine condition. These mask reptresented the spirit of Hombo that helped the blacksmiths. Sacrifices were made to the masks.



501 A rooster head crest with a long beak and a flaring tail extending from the top and expanding to the rear. Burkina Faso, Mossi. Late 19th/early 20th century. 9½"h. \$4,000-6,000

Catalog Notes: Ex-Duperrier Collection, Ex-Tom Wheelock Collection. Sotheby's auction, NYC #NO7902,Lot No. 121 May 15, 2003. \$4,180 The Mossi peoples wear rooster masks during important events in the society such as funerals, intiations, and annual rituals. The humans and animals represented in the rooster masks tell takes from the origins of the tribes lineages. They commonly have a bird form crest ro a central ribbed lobe. The masks are worm on top of the head with rafia costumes.





502 A Bushcow mask with a triangular shaped snout, a bulging head, and horns that almost touch, forming a circle. Light colored triangles create interesting design elements on the dark field. Burkina Faso, Nunuma. c.1940. 20^{3} /4"h x 10^{3} /4"w x 4"d

\$2,000-3,000

Catalog Notes: This is a fine mask with good balance, power, and sculptural quality.



503 A chair with a double horizontal **504** A chair with conventional slat back. Ghana, Asante. 20th century. 351/2"h x 30"w x 26"d \$1,200-1,200



western back. Ivory Coast/Ghana. 20th century. 37"h x 20"w x 19"d \$600-800



505 A chair with four figures Ivory Coast, Senufo. 20th century. 321/4"h x 271/2"w x 28"d \$800-1,200

Dan Masks

Mask are the most important form of art to the Dan people and much of their other artwork derives from their exceptional masks. To the Dan, their masks have the strongest spirit forces. Known as gle, these forces are in the darkest parts of the forest and they long to be part of the human world but cannot until their form is seen. This comes through a dream to an initiated member of the men's society who then recalls the dream to the elders. The elders then decided if the gle should be allowed to come forth in a carved mask. The Dan believes that each gle has its own distinctive personality. Additionally, because the gle comes from the darkest and unknown realms of the forest it's unpredictable and somewhat dangerous. Therefore, while a mask is danced, there needs to be an accompanying attendant to control the spirit and interpret its unique speech.



506 An animal facemask with short 507 A face mask Liberia, Dan. 20th vertical ears turned outward, an open fanged mouth, and parallel banded lines forming the eyebrows. Ivory Coast. 20th century. 16"h x 8"w x 4"d \$600-800



century. 83/4"h x 5"w x 3"d \$800-1,200

508 No Lot



509 A round eye "runner" mask with pronounced forehead, arching eyebrows, slightly open mouth. Liberia, Dan. 20th century. 15"h. \$4500-6,500

Catalog Notes: Ex-Vincent Price Collection. The runners mask, known as a gunyeya mask for the Dan people is characterized by a pointed face and circular eyes. The mask was historically used in races to help train warriors. The wearer of the mask is pursued by an unmasked man, if the masked man is caught the pursuer then wears the mask and the cycle begins anew.

510 A horned animal mask with a long narrow animal snout accentuated by round open eyes and horns that almost touch forming a circle. Mali, Bamana. 20th century. $20\frac{1}{2}$ "h. \$4,000-6,000

Among the Bamana, the six initiation societies called jow are of profound social significance. "The completion of intellectual and spiritual education offered by these societies takes place within the final one, the kore. Here each adolescent man has to pass through specific rituals in order to enter into manhood. The kore society comprises eight classes or grades, each with a different level of initiation and having its own emblem" (van Damme in Kooten and Heuvel 1990: 42). The hyena (suruku) is the emblem of one of these classes and represents greed and insatiableness. As van Damme (loc. cit.) explains, this symbolizes "the limited, day-to-day human knowledge far removed from divine wisdom. He who wishes to attain this wisdom - and this is the goal of the initiated - should be equipped with self-knowledge and self-control [...] and willing to devote [himself] to the search for true wisdom." Acquired at Sothebys Paris 1/25/03 Lot 78 \$4,000





511 An animal headdress in the form of a hyena. The snout and mouth are rectangular and slightly open with teeth bared. The eyes are narrow and close set low on the crest of the headdress. Long pointed parallel ears extend from the back of the head. Mali, Bamana. Late 19th century. 20"l.

\$6,500-8,500

Catalog Notes: This very dramatic mask clearly predates 1900 and certainly represents a very early example of this type of mask.



512 An animal headdress with long ears. Mali, Bamana. First half of the 20th century. 16"h.

\$4500-5,500

Catalog Notes: In Bamana society a boy becomes a man when he is initiated into the Kore society. The intiiation is a time to acquire adult knowledge and test the resolve and courage of the adolescent. Boys are divided into three groups hyenas, lions, and monkeys. The groups are distinguished by a particular carved mask that has received sacrfices and hold spirit power. These mask are worn in ritual dacnes at the end of the initiation process.

513 An African gourd and raffia mask with vertical slits and painted black and white vertical bands. Attached to the mask is a rectangular fiber element painted in yellow, white, and black. The round fiber finial element and looped fiber extensions gives the mask an anthropomorphic character. Nigeria, Afikpo. 20th century. 27"h.

\$9.500-12.500

Catalog Notes: Private Alabama collection. These masks are for circumcision ceremonies and men's secret societies concerned with warfare and with the invocation of the spirits.





514 A metal hip mask with nine stylized animals cast into the beard and a large openwork headdress with three decorative elements probably representing coral. The eyes are open and oval-shaped. The lips are full and the mouth is slightly open. The nose is broad and quite pronounced. Nigeria, Benin. 18th century. 6½"h.

\$12,500-15,000

Catalog Notes: "Masks such as this were worn by certain high ranking officials or chiefs in Benin over a tie on the costume at the left hip. The beard shows the typical border of stylized mudfish represent prosperity, peace, well-being and fertility (Ben Amos, 1976: 245). The mudfish are also one of the symbols relating to the Oba or chief in Benin iconography. For related examples see Pitt-Rivers, (1900: figures 86-87) and Von Luschan, (1919: 375-376)" randafricanart.com. This mask was acquired by Mort Lipkin in the mid 1990's from a Los Angeles collector who purchased it from Harry Franklin in the late 1950's or early 1960's.



515 A round face mask with a banded border at the edge consisting of equilateral triangles. The brows are heavy and horizontal while the eyes are semi-circular slits. The nose is proportionally small for the face. The mouth is not represented. Nigeria, Eket. c.1900. 11"h.

\$15,000-18,000

Catalog Notes: Eket masks are quite rare. Francois Neyt illustrated some interesting examples in his book Eket, which is comprised almost entirely of objects from Roger Azar's Collection in Paris. In my judgment this mask is superior to almost anything in this book. "The round masks of the Eket are worn at funerals and agricultural festivals for the Ekong Society. Studies by anthropologists suggest that their shape may symbolize the moon." mfa.org.



516 An orange face mask with with open oval-shaped eyes accentuating heavy brows, an open mouth with teeth bared, and a nose with flaring nostrils. Ridged incised bands of scarification extends from the upper cheek to the lower jaw on both sides of the face and from the central forehead in a vertical line to the eyebrows. Nigeria, Idoma. 20th century. 9"h.

\$6,500-8,500

Catalog Notes: The quality of the carving, the sculptural quality and the color of this mask makes it a very unusual object.

517 A helmet mask with oval shaped eyes, arching eyebrows, and oval-shaped mouth with teeth bared. The goatee extends down and lies flat on the chin. Nigeria, Igala. c.1900. 13"h.

\$12,500-15,000

Catalog Notes: This very unusual mask is reminiscent of the Luba helmet masks. It is also very powerful and certainly had a presence when danced.





518 A headdress comprised of a conical base and a white head with three vertical marks on the forehead, a long thin nose, a jutting jaw with a horizontal closed mouth, and narrow horizontal eyes. An umbrella stands vertically between two conically shaped slightly curving horns. Nigeria, Igbo. 20th century. 17"h. \$8,500-10500

Catalog Notes: This crest is one of the headdresses used in the Igbo masquerade dances. This particular horned crest represents a young man who is a troublemaker creating chaos and keeping peopl+e stirred up. This superb headdress represents the very best of Igbo carving.

519 A janus helmet mask with cream colored faces with open mouths and teeth bared. Two figures stand adored between two wheel like forms with red and green spokes. A red comb like motif is presented horizontally high on the forehead. Nigeria, Igbo. c.1920. 21"h x 8½"w x 11"d \$8,500-1,2,000

Catalog Notes: "These Janus-faced helmet masks are rare among the Ibo and occur only in their northeastern area of settlement among the subgroups of the Izzi, Ezza and Ikwo. They are intended to represent important ancestors." dorotheum.com Lit.: 'Igbo Arts' by Cole & Aniakor, ill. 267; 'Igbo' by Cole, ill. 47.





520 A horned mask with large, triangular-shaped ears extending from the back of the mask, a long animal snout with flared nostrils and horns that originate from the base of the ears and curve back towards the animal snout. Traces of geometric polychrome designs can still be seen on the mask. Nigeria, Ijebu. 1930 - 1950. 23"l.

\$4,000-6,000

Catalog Notes: The Ijebu Yoruba are well known for their very colorful masking tradition and masquerades that honor spirits of both water and the land.

521 A water spirit mask with applied red and white pigments, a long, rectangular-shaped snout decorated with parallel white lines, and an ear-like form extending from the back of the head. The nose is flat and broad, and the eyes are round, accentuated by white pigment. Nigeria, Ijo. 1910 - 1940. 283/4"l.

\$8,000-1,2,000

Catalog Notes: This Ijo water spirit mask is a fine example of these works found in the delta region along Nigeria's coast.





522 A mask with articulating jaw, two conical shaped coiffure elements on either side of the head, and a ridge shaped coiffure element extending from the center forehead to the back of the head. The eyes are partially open slits. Nigeria, Ogoni. 20th century. 6"h.

\$900-1,500

Ex-Ray Collection, Dallas Catalog Notes: The Ogoni are thought to be one of the oldest settelers of the Eastern Niger Delta. They Ogoni peoples have recieved less western education as there were introduced to the British much later than many others (c.1901). Thusly, they have maintained far more of their pre-colonial culture. They artwork and crafts focus on small face masks, large grotesque face masks that represent spritis, and small animals masks.

523 A Gelede society headdress with an oval shaped cap like form with a face and a circular platform with six kneeling figures and a central vertical post. The face has a broad flat nose, indigo accentuated eyes and upper lip. Banded cheek scarification is also decorated with indigo. Nigeria, Yoruba. 1920 -1940. 22"h \$4500-6,500

Vincent Price Collection. Catalog Notes: "Masks like this are worn by men in elaborate masquerade performances known as "Gelede." This ritual takes place each year between March and May, at the beginning of a new agricultural season. The purpose of the performance is to pay tribute to the special power of women, both elders and ancestors, who are known affectionately as "our mothers." Women can use a spiritual life force, ase, which can be creative or destructive. When these powers are used destructively, women are called aje (witch), and, if angered, are believed to have the capacity to destroy individuals or entire communities. The masquerade provides an opportunity for "our mothers" to be placated or pampered so that they do not use their destructive powers against the Yoruba people; instead



they encourage rain and fertile soil. The masks are worn at an angle on the top of the head, with pairs of men wearing similar masks. The masquerade has an elaborate and bulky costume, emphasizing the breasts and buttocks of the woman it represents, showing the desired fatness of a beautiful and graceful woman. The identity of the wearer is not secret; he can be seen through the transparent cloth worn over the face, and he can unmask in public. The name of the dancer may be given in the song which accompanies his act, making him the subject of praise or criticism, depending on the skill and rhythm of his performance. Drumming and singing, essential features of the performance, accompany the strictly choreographed dance. The harmony and balance demonstrated by good dancers shape a metaphor for social perfection, where people help one another, share their wealth and talents, and enjoy the life they have been given. The Gelede headdress often consists of two parts, a lower mask and an upper superstructure. The lower mask depicts a woman's face, its composure expressing the qualities of calmness, patience, and "coolness" desired in women. The static expression and simplicity of this portion of the headdress contrasts with vitality and diversity of the superstructure. The design of the superstructure is intended to placate the mothers by displaying their inner powers for all to see, thus pleasing them and ensuring the well-being of the community." See Rand African Art, "Yoruba Gelede headdress with 3 birds - probably pigeons".

524 A Gelede society mask with an elaborate structure with three birds. Nigeria, Yoruba. 20th century. 13"h x 9½"w x 9"d

\$3,000-5,000

Christie's, Paris, October 12, 2003, lot 289; Alan Frumkin Parke Bernet 012768 lot 24. Catalog Notes:





525 A Gelede society mask. This is an oval-shaped dark red headdress with a rectangular platform mounted on top of the head. The platform supports a single marionette with strings attached that can be manipulated by the dance. The head has open semi circular-shaped eyes vertical oval-shaped scarification on the cheeks, and a flat broad nose. The lips are full and the mouth is closed. The janus headed puppet is dressed in a dirty white outfit. Nigeria, Yoruba. 20th century. 12"h.

\$2,500-4500

Private US Collection Catalog Notes: Though known for their imaginative and creative art forms, this particular Gelede mask stands of from other Yoruba pieces witht its use of an articulating marionette.

526 An Egungun headdress with a dome-shaped base, a long cylindrical neck that curves forward and supports a head with an elaborately conical-shaped carved coiffure. The face has a prominent forehead with deep set eyes and high cheek bones. The full-lipped mouth is closed, creating a very serene posture to the piece. Nigeria, Yoruba. c.1930. 12"h.

\$4,000-6,000

Private North Carolina collection Catalog Notes: This is a very elegant headdress that no doubt has been carved by a very accomplished Yoruba carver.





527 A beaded Cameroon elephant mask. Fabric mask with multi colored beads. A white crossed design is separated by a vertical band with rectangular blue and white beaded elements. White triangular beaded elements extend down the edge. A U-shaped blue triangular beaded band encircles the red cloth circular eyes and oval-shaped mouth. A vertical red cloth band separates the eyes. Cameroon, Cameroon Grasslands. 20th century. 36"l.

\$3,500-5,500

Catalog Notes: "Roy Sieber always felt that the longer beaded elephant masks were much later than this shorter version. Regardless this traditional piece is a very good example and in fine condition. "Elephant masks comprise cloth panels and hoods woven from plantain fiber over raffia. On this background multicolored beads are stitched in geometric patterns. The basic form depicts salient features of the elephant—a long trunk and large ears. The hood fits tightly over the masker's head, and two hanging panels, one behind and one in front, partially conceal the body. The front panel is the elephant trunk, and the two large, stiff circles hinged to either side of the head are its ears, which flap as the masker dances. While the mask symbolizes an elephant, the face is human. Eyeholes provide visibility, and a nose and mouth with teeth are normally present.

Such masks are often worn with robes of dark woven fiber covered with small fiber knobs or indigo and white tie-dyed ""royal"" cloth. The robes contrast greatly with the maskers' bright red legs, dyed with camwood. Costumes also include beaded vests with broad belts and leopard pelts attached at the back. Since a chief owns or controls the masking society, both leopards and elephants are apt metaphors for symbolic impersonation." Randafricanart.com"

528 A dance headdress with a very heavy brow-line, accentuating the swirling, heavily carved coiffure. The nose is large with flaring nostrils. The mouth has teeth bared and is upturned. The eyes are oval-shaped and slant downwards to the outside. Cameroon, Kom. Early 20th century. 13"l.

\$6,500-8,500

Catalog Notes: This is a fine headdress with classic wear patterns.





529 An antelope headdress with bulging eyes and horns that extend out and down from the back of the head. It has a long narrow snout and open mouth. Cameroon, Mambila. Early 20th century. 13"l.

\$2,500-4,000

Catalog Notes: Mambila masks of this age and quality are not commonly seen on the market. This mask has extensive use and wear.



530 A helmet mask with a beaded animal. Cameroon. 20th century. 19½"h x 27"w x 12"d

\$400-800

Catalog Notes: This strange mask with the beaded animal frequently see in the Cameroons undoubtedly came from the border area with Nigeria.





531 A helmet mask with oval shaped eyes, arching eyebrows, and oval-shaped mouth with teeth bared. The goatee extends down and lies flat on the chin. Democratic Republic of the Congo, Kuba. Early 20th century. 14"h x 14"w.

\$4,000-6,000

Catalog Notes: Kuba arts primarily address status, prestige, and the court. Rank and wealth are expressed in extensive displays of regalia and masks. This is a very fine old mask

533 A yellow Ishyeen imaalu helmet mask. Democratic Republic of the Congo, Kuba. Early 20th century. Ht. 9"

\$13,000-18,000

Ex-Pierre Loos. Collection. Catalog Notes: "The Ishyeen imaalu mask is ranked within a hierarchy of masking, as are most Kuba masks, that perform during activities associated with the men's initiation society called Babende. Ishyeen imaalu appears most often at funerals of members of the initiation society. The masquerade, together with other critical aspects of funerary rites, is considered to be a critical element of a properly conducted funeral. "David Binkley This is a very fine Kuba mask that was seen by David Binkley, Deputy Director of the National Museum of African Art in Washington, D.C.. Dr. Binkley considered this object a very fine example and worthy of inclusion in the National Museum's collection. This mask is far superior to the comparable cited in this major publication.



532 A Mboom helmet mask with yellow painted coffee bean shaped eyes, a full broad nose, a raised bulbous forehead, and a dome shaped element that expands as it extends to the top rear of the head. Parallel yellow lines decorate the cheeks under the eyes. A flange like form extends along the edge of the base of the mask. A yellow rectangular shape decorates the forehead. Democratic Republic of the Congo, Kuba. c.1900. 14½"h.

\$22,000-25,000

"Mark Felix Coll Brussels; Robert JacobsCollections Detroit Catalog Notes: This is a superb Kuba mask, it easily could be a 19th century example.

"Bwoom is a wooden helmet mask elucidated by varied oral traditions. The Kuba feel that one "" 'understands' the why of something if one knows how it 'began'; something is known if it is explained"" (Vansina 1978:15). Thus Bwoom is the spirit first seen by nkan initiates; he is a hydrocephalic prince, a commoner, a pygmy, or one who opposes the king's authority. Two traditions trace Bwoom's origin to the reign of King Miko mi-Mbul, who had gone mad after killing the children of his precedessor. Although he finally became sane, Miko would lapse into madness each time he wore Mwaash aMbooy, the most important royal mask and until then the only one worn by the king himself. A pygmy offered the king Bwoom as an alternative. Suffering no ill effects with the new mask, Miko accepted it. A less dramatic version is that

Miko, known as a great dancer, was simply seduced by the pygmy's despite its humble character. In both cases the King is credited with improvements to the mask that justify its inclusion in the royal repertoire (Cornet 1982:269).

As inconsistent as they may seem, each account expresses an aspect of the mask or its character. The identification of Bwoom as a pygmy or a hydrocephalic man is often cited to explain the mask's enlarged forehead and broad nose. Bwoom appears in initiation and is always considered a spirit. The lowly origin of the character is reflected in its description: ""a person of low standing scarcely worthy of being embodied by the king"" (Cornet 1975:89) and conversely in its defiant performance opposite the regal Mwaash aMbooy. The two may act out a competition for the affections of the one female in the royal mask trio, Ngady mwaash aMbooy (Cornet 1982:255).

Mwaash aM-booy's dance is calm and stately, while Bwoom acts with pride and aggression (Cornet 1982:255). The masks are easily differentiated by material, for Bwoom is carved from a single piece of wood and Mwaash aMbooy is made from cloth and raffia textiles.

Bwoom appears on the nkan "initiation fence" of the Bushong (Vansina 1955:150-151) and in other initiation contexts. Little is known of this mask (or indeed most Kuba arts) outside of the royal Nsheng tradition.

A royal mask, Bwoom is sometimes worn by the king. Yet unlike Mwaash aMbooy, Bwoom does not appear at funerals, and it is never interred with the king or other dignitaries (Cornet 1982:270). The costume is similar to that of Mwaash aMbooy: heavy with profuse layers of raffia-cloth, bead and cowrie decoration, leopard skins, anklets, armlets, and fresh leaves. Eagle feathers or other prestigious media are added to the crown of the head when the mask is danced.

Despite regional variations, the Bwoom mask conforms to a distinct type. All styles feature strongly rendered proportions dominated by an enlarged brow, broad nose, and usually naturalistic ears. Typical features include the metal work on the forehead, cheeks, and mouth, bands of beads that embellish the face, and an expanse of beadwork at the temples and back of the head. Plate 8 has these plus patterned raffia-cloth covering the top of the head, with a fringe of hair. The blue beads set into the white band at the temples imitate ethnic tattoo patterns (Cornet 1982:266), and the design at the back of the head is one associated with royalty." Randafricanart.com"

534 A Bwami Society face mask with arching eyebrows accentuating slightly open, cowrie-shaped eyes. The nose is long and thin, terminating in an oval-shaped, slightly open mouth. Democratic Republic of the Congo, Lega. 1900 - 1950. 111/4"h x 8"w x 3 1/3"d

\$3,000-5,000

Ex Jay Last Collection, Beverly Hills Catalog Notes: This piece wasvetted by David Binkley of the National Museum of African Art as being one of the great examples of this culture. This is a major mask worn by a very senior member of the Bwami Society. See Art of the Lega, Elizabeth Cameron for the Lega.





535 A Bwami Society wooden face mask with a long, vertical, thin nose separating two open oval-shaped eyes and terminating just above a slightly upturned mouth. Democratic Republic of the Congo, Lega. c.1920. Ht. 5 3/8"

\$5,000-7000

Ex Jay Last Collection, Beverly Hills.

536 A wooden mask covered with small copper sheets. The forehead is bulbous almost obscuring the horizontal eyes. The nose is triangular shaped and the mouth is rectangular shaped and open with teeth bared. The top of the head is covered with openwork fiber balls. Democratic Republic of the Congo, Salampasu. 20th century. 12"h x 7"w x 10"d

\$3,500-5,500

Catalog Notes: These masks are for circumcision ceremonies and men's secret societies concerned with warfare and with the invocation of the spirits.





537 A wooden mask covered with copper plates. The top of the head is flat, the brow line is heavy and pronounced. The nose is thick and rectangular shaped and does not continue to the brow line. The mouth is closed and horizontal. Democratic Republic of the Congo, Walwa. Late 19th century. Ht. 11½"

\$7,500-9,500

Catalog Notes: The Walwa mask was previously owned by Jay Last, a quiet, unassuming man who lives in a modest home in what is now Beverly Hills. Last, who received his PhD in Physics from MIT in 1956, was one of 8 founders of Silicon Valley, and made his money in the emerging market in computer chips. Recruited by William Shockley, who won the 1956 Nobel Prize for his role in the invention of the transistor.

A prolific collector of African art, Last is regarded as one of the foremost experts in the art of the Lega from the Democratic Republic of the Congo. Last has been a major supporter of the Fowler Museum of Art on the UCLA campus and the Huntington Library in San Marino California, which houses his extensive lithography collection. Jay Last is a genius that values philanthropy as much as what he has accomplished in his professional life. When I look at the Walwa, I strive to understand what Jay sees and feels in this tough and powerful work of art.

538 A helmet mask embellished with cowries and a band black and white beads extending vertically and horizontally across the forehead. Democratic Republic of the Congo. 20th century. 26"h x 9"w x 12"d **\$1,000-1,500**

Catalog Notes: "Three royal mask types exist: the tailored Mwaash aMbooy, representing Woot and the king; the wooden face mask, Ngady Mwaash aMbooy, the incestuous sister-wife of Woot; and the wooden helmet mask, Bwoom ,the commoner. These characters appear in a variety of contexts including public ceremonies, rites involving the king, and initiations. Although their dances are generally solo, together the three royal masks reenact Kuba myths of origin (Cornet 1982:254,256; Roy 1979:170)."





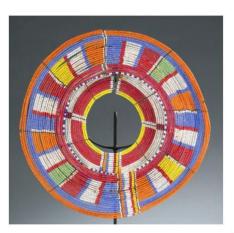
539 A white faced mask with arching eyebrows, coffee shaped eyes, a long narrow nose, and a full lipped open mouth. An elaborate coiffure is evident with a central and larger element moving front to back that is placed between two similar but smaller elements. Gabon, Lumbo. c.1900. Ht. 13"h x 8"w x 9"d

\$3,500-5,500

This mask was purchased by John Paynter in Montreal in the late 60s to early 70's. Catalog Notes: Since the late nineteenth century the Ashiru, Punu, Lumbo, and neighboring groups in the south Gabon and southwester regions of the Democratic Republic of the Congo have used white kaolin on their masks. Known as Mukudj, the masks are used during important community events such as funerals. They are danced by a male on stilts with a fiber costume and the Mukudj mask. It take great skill

Masai Shields

"Shields remain one of the Maasai warrior's most important tools. They were used in warfare and hunting as well as practice and training. Outside of the warring context, however, shields were used in rites of passage and also functioned as prestige objects and symbols of identification. Maasai society is organized into distinct age and sex grades. Early twentieth-century studies revealed that spear markings and shield designs were once used to differentiate some of these Maasai subgroups and also hinted at a larger, complex lineage identification system. Shield designs are known as sirata, many of which have fallen into disuse and are poorly understood even by the Maasai themselves." Metmuseum.org



540 A group of Masai jewelry. Kenya, Masai. 20th century. 141/4"diam \$600-900



541 A hide shield. Kenya, Masai. 20th century. 34"h x 241/4"w x 3"d **\$1,200-1,500**



542 A hide shield. Kenya, Masai. 20th century. 36"h x 22½"w x 3"d **\$1,200-1,500**



543 A hand knife. Kenya, Turkana. 20th century. 5½" x 4½" \$600-900 Catalog Notes:



544 A ochre-dyed bridal hat made of a combination of human hair and plant fiber stretched over a basketry frame. South Africa, Zulu. 20th century. Diam 21" \$3,000-5,000

Catalog Notes: These hats were presented to a woman at her wedding. As a married woman she would keep this throughout her life and would ony be worn during cereminial occasions



mask. Borneo, Dayak. 20th century. Ht. 13"
\$1,000-2,000
Catalog Notes: .This mask was used in welcoming and agricultural ceremonies.
Aesthetically it is quite strong and an a very good example of this type of mask.

545 A Indonesian Hudock

Rengong Horse Masks

Renggong Horse is a performing art of horse dancing coming from the ronggeng word in Sudanese which refers to a skill of walking a horse where it has been trained to dance to music. The performance is usually part of welcoming ceremonies or those that accompany the ingauration of a village head. However, Renggong Horse is most often seen during circumcision ceremonies. They perform Renggong with the delivery of speeaches and then after the circumsions are perfomed the children are paraded on horse along with traditional music played on native instruments.



547 A horse head caplokang barengan ceremonial mask. Indonesia, East Java. 20th century. $8^{1/2}$ "h x 7"w x $9^{1/4}$ "d

\$400-600.



548 A face mask. Indonesia, Java. 19th century. **\$1,500-2,500**

Catalog Notes: There is a wide range of mask theatre and dance traditions in Java. The traditions are generally called wayang topend or shadow mask. They are thought to have come from early shamanistic beliefs but have been incorporated to contempory belief structure. One such belief is that when and actor portrays a figure with a mask he fully embodies the spirit or being, giving up his own identity in the process.



549 A green face mask panji theatrical mask. Indonesia, Java. 19th century. $7^3/4$ "h x $5^1/2$ "w x 5"d **\$4500-6,500**

Catalog Notes: There is a wide range of mask theatre and dance traditions in Java. The traditions are generally called wayang topend or shadow mask. They are thought to have come from early shamanistic beliefs but have been incorporated to contempory belief structure. One such belief is that when and actor portrays a figure with a mask he fully embodies the spirit or being, giving up his own identiy in the process.

550 A highlands gourd mask with a white triangle on the chin placed in between two orange triangles. The mouth is upturned, open and smiling. The eyes are oval shaped and open. A yellow horizontal streak extends to both cheeks over the bridge of the nose. A horizontal row of buttons extends across the forehead. A feather headdress extends across the top of the head from ear to ear. Papua New Guinea, Eastern Highlands. c.1950. 18"h x 9"w x $3\frac{1}{2}$ "d

\$3,500-5,500

Catalog Notes: This whimsical mask comes from the Eastern Highlands of Papua New Guinea. In the Kompri Valley the masks are called "boni kofi kanebo" and are said to represent evil spirits that cause leprosy.





551 A ceremonial headdress. Papua New Guinea, New Britain. Early 20th century. Height: 38 inches Width: 17 5/8 inches Depth: 11 1/2 inches. \$13,500-16,000

Catalog Notes: Ex coll. John Giltsoff, Spain "In its conical shape and in the prominence given the eyes in the painted facial area, this Kilenge mask shows a kinship to the conical masks of the Dukduk Society of nearby Vanuatu. Many groups living in close proximity shared ritual organizational structures known as grade societies, through which a man's progress upward through a sequence of grades increased both his prestige and power. Masking was an important part of grade-level initiations. If the parallel with Dukduk holds closely, a mask such as this one would have been one of a group of essentially like male masks who performed as a unit. The overall condition is excellent, though the pigment remains fugitive." ha.com

552 A Baining Bark cloth mask. Papua New Guinea, New Britain. c.1900. Height: 37 inches Width: 13 _ inches Depth: 27 inches

\$1,200-1,500

Catalog Notes: "Most Baining masking was done in connection with rituals related to such life crisis situations as harvests, births, initiations, and mourning. Some of the rites were performed at night, others during the day. Each mask embodied a spirit, some were spirits of objects and animals, but others were of important segments of larger nature such as leaf spirits or the spirit of a pig vertebra. A quite similar published example to this one represented the spirit of a tree fork "which is signified by the two large winglike forms that project above the eyes. Tree forks were used by the Baining as support posts for houses, garden huts, and shelters in which masks were made. The remains of the dead were also placed in tree forks near streams" (Allen Wardwell. Island Ancestors. Oceanic Art from the Masco Collection. Seattle: University of Washington Press, 1994, pp.128-129)." ha.com





553 A Sepik River mask. Papua New Guinea, Ramu River. 1910 - 1940. Ht. 17"

\$4500-6,500

Catalog Notes: The Ramu River is a tributary of the Sepik River and is located in the Madang province in northeastern Papa New Guinea. Ancestor mnasks are danced at initiations and cult ceremonies. This is a fine old mask with ceremonial use and wear.



554 A moka kina currency with over modeled red clay and a centrally placed crescent-shaped kina shell. There is a a broad fiber strap of the same color as the clay. Papua New Guinea, Western Highlands. 20th century. 17"h x 15"w x 1½"d \$2,500-3,500

Catalog Notes: These currency forms are called "moka kina" and are from the western Highlands of Papua New Guinea.

Himalayan Masks

The masks made by Nepalese and Tibetan people are some of the pieces of artwork that best represent the believes and crafts of those living in the Himalayan region. The masks are used to pay tribute and honor the nature spirits and guardians of the mountains. Shamans evoke the spirits while wearing the mask during rituals to protect villages, compact illness, rid a home or person of evil spirits, and more. However, the masks are also used in ceremonies and performances decidated to ancestors. As Hindusim and Buddism became the dominant believe systems in the Himalayan region much of the shamistic culture was lost. However, some objects and believes still survive.



555 A face mask with a moustache, oval shaped eyes, horizontal incised lines on the forehead, and an open mouth with teeth bared. Himalayan. Early 20th century. 10"h x 41/2"w x 3"d \$1,000-1,500



556 A face mask with a partially open mouth , vertical striations , and a long thin triangular shaped nose. The arching eyebrows are accentuated with a single deep incised line. Himalaya. Early 20th century. 8"h x 5"w x 1³/₄"d **\$1,000-1,500**



557 A face mask with moustache. Himalaya. 20th century. 11½"h x 6½"w x 3½"d \$400-600



558 A face mask with striations on the forehead and cheeks. The eyes are irregular in shape and pierced ears. Himalaya. Early 20th century. $7\frac{1}{2}$ "h x $5\frac{3}{4}$ "w x $2\frac{1}{4}$ "d \$1,000-1,500



559 A face mask with large arching eyebrows accentuating oval-shaped eyes with large defined pupils. The nose is long and prominent. The mouth is open with teeth bared. The mask appears to have a stylized crown that blends into the upper forehead. Nepal. 1900 - 1920. Ht. 15½" \$2900-3900

Tony Berlant, Santa Monica, California Catalog Notes:



560 A West Mexican clay mask with eyebrows angled down to the center, large indented ovoid grey eyes, a straight thin vertical nose, an open slightly upturned mouth, large ears, and an incised coiffure line extending from ear to ear. The mask is slightly curved and holes are drilled at each ear lobe. Mexico, Colima. 200 BC to 200 AD. 9"h x 7"w x 3"d

\$6,000-8,000

Ex-Mackey Collection, Fort Worth Texas. Catalog Notes: It is very unusual to see Colima masks of this quality on the market now. This mask is in very good condition and has great balance and modeling.



561 A dance mask with horizontal rectangular-shaped nose with a large triangular-shaped nose that dominates the face. There is a horizontal ridge across the forehead. The mouth is closed and not well defined. Mexico. 20th century. Ht. 7" **\$600-900**

Catalog Notes: The Mexican dance mask tradition still exists today throughout Mexico. This particular mask hasd a refinement and elegance that is not present in most of these objects that do tend to be a bit crude.



563 A corn husk mask with round bulging eyes and a round bulging mouth. With strands of raffia extend from the edges of the entire mask. USA, Iroquois. c.1950. 16"h x $11\frac{1}{2}$ "w x 4"d

\$1,500-2,500

Catalog Notes: Iroquois corn husk masks have become increasingly rare over the years. Part of this is due to some extent to a marketing campaign to return material like this to the tribes. One wonders how much of this is politically inspired.



562 A Mexican dance mask with a heavy brow line accentuating oval shaped eyes slanting downward to the inside towards the small thin vertical nose. The mouth is horizontal and oval shaped. The mask is painted with curvilinear forms in brown and green. Mexico. c.1930. Ht. 8"

\$500-700

Private Collection, Santa Fe New Mexico Catalog Notes: This unusual Mexican dance mask has a form similar to that of a Nootka face mask from the Pacific Northwest Coast



564 A corn husk mask with round bulging eyes and a round bulging mouth. With strands of raffia extend from the edges of the entire mask. USA, Iroquois. c.1950. 12½"h x 1-½"w x 2½"d

\$1,500-2,500

Catalog Notes: Iroquois corn husk masks have become increasingly rare over the years. Part of this is due to some extent to a marketing campaign to return material like this to the tribes. One wonders how much of this is politically inspired.



565 A triangular shaped found art piece in the form of a mask, was part of an engine block. USA. 20th century. 10½"h x 9"w x 3¾"d

\$1,000-1,500

Catalog Notes: "The amassment and display of found objects for their aesthetic qualities dates back to at least the 16th century, when the collections of individual enthusiasts were displayed in private "cabinets of curiosities," or what the Germans called "Wunderkammer." But it wasn't until the 1900s that artists began to incorporate found objects into sculptural works as an artistic gesture. The term "found object" is a literal translation from the French objet trouvé, meaning objects or products with non-art functions that are placed into an art context and made part of an artwork; what we now call "the readymade" is an updated version of that idea.

Marcel Duchamp is usually credited as inventing the readymade, but the essential idea of taking something preexisting and elevating it into art

did exist before he created his first one (a bicycle wheel atop a kitchen stool) in 1913: in Pablo Picasso's Still Life With Chair Caning from 1912, for example, the artist collaged a piece of woven chair backing onto a two-dimensional canvas, and before that Degas clothed his Little Dancer of Fourteen Years (1881) in a real tutu. Much of early modern art was concerned with representation and how to reconcile art's illusionism with its real object status (think of René Magritte's Ceci n'est pas une pipe from 1929). As part of that greater conversation, the objet trouvé was understood to be a raw material used in an assemblage in a way that called attention to its real material qualities and inherent aesthetic. Taking this idea one step further, Duchamp's readymades invented a new category of artworks composed entirely out of manufactured, pre-made objects that stood on their own as autonomous works of art. THE READYMADE Marcel Duchamp's Fountain, 1917



566 A Dzonokwa mask with a large open round mouth with thick lips. The eyes and cheeks are painted green while the arching eyebrows are black with red lines. White hair streams down both sides of the face. A tuft of raffia is attached to the chin. The eyes are round, outlined in white and inlaid with shell. Canada, Kwakiutl. c.1990. 26½"h x 14½"w x 7"d

\$3,500-5,500

Catalog Notes: This mask was carved and signed by Joe Peters, Jr., who is a Canadian, born in 1960 on Cormorant Island, British Columbia, Canada. He is the grandson of artist, Jack James and is highly thought of in the Vancouver area as a carver.



567 A contemporary Northwest Coast mask Bill Bouchard. Canada, Tsimshian. 20th century. tsmishian m. 32"h x 12"w x 5½"d

\$300-500

Catalog Notes: Most of work found by Bouchard was carved after 1990.

568 No Lot



569 A kneeling female figure. Guinea, Kissi style. 20th century. $7\frac{1}{2}$ "h x $2\frac{1}{4}$ "w x $3\frac{1}{2}$ "d

\$60-80



570 A standing female figure astride a quadruped. Guinea, Kissi style. 20th century. 14"h x 3½"w x 5¾"d \$80-120



571 A horned face mask. Liberia, Dan style. 20th century. \$150-250 Catalog Notes:



century. 18"h x 2½"w x 8"d \$80-120 Catalog Notes: Chiwara headdresses are danced in male and female pairs at harvest and planting.

572 An antelope headdress.

Mali, Bamana style. 20th



Nigeria, Baga. 1st half 20th century. \$500-700 Catalog Notes: This Baga female figure probably represents a young initiate.

573 A standing female figure.



574 An oval shaped face mask. Nigeria, Igbo style. 20th century.\$60-80Original cost \$3800.



575 An ivory divination taper. Nigeria, Yoruba. 19th/20th century. 10"h x 1"diam \$2,500-3,500

Catalog Notes: "A tapper is an essential tool in Yoruba divination. It is struck against a diviner's tray to call Orunmila, the god of fate, to the proceedings." artic.edu This is a very good example of a Yoruba tapper.



576 A face mask with a female figure. Baule style. 20th century.

\$100-150

Catalog Notes: Face mask with figures such as these are seen both among the Baule and the Yaure in the Ivory Coast.



577 A standing female figure. Baule style. 20th century. **\$200-300**



578 A face mask with horizontal tusk elements. Dan Gere. 20th century. 14"h x 13"w x 7"d \$100-150 Catalog Notes:



579 A face mask. Ogoni. 20th century. **\$200-300**

Catalog Notes: The Ogoni are thought to be one of the oldest settlers of the Eastern Niger Delta. They Ogoni peoples have recieved less western education as there were introduced to the British much later than many others (c.1901). Thusly, they have maintained far more of their pre-colonial culture. They artwork and crafts focus on small face masks, large grotesque face masks that represent sprits, and small animals masks.



580 A staff finial. The Democratic Republic of the Congo, Songe style. 20th century.

\$40-60

Catalog Notes: Stylistically this staff finial is very unusual



581 A female "pwo" face mask. Chokwe. 20th century. **\$2,500-3,500**

Catalog Notes: "Such representations are especially significant given that the Chokwe trace descent through their mothers' lines. Pwo's joint performance with her male counterpart, Cihongo, brings fertility and prosperity to a community. The cultural ideals of these two iconic representations developed during the precolonial period continue to inspire contemporary artists in the region. This is a beautifully carved mask that represents the best of what the Chokwe carvers can accomplish. This mask is late and only shows modest wear.



582 A face mask with vertical and horizontal black bands with holes. The Democratic Republic of the Congo, Congo. 20th century.

\$600-900

Catalog Notes: Stylistically this mask seems to come from the Congo; however, the banded holes are somewhat unusual and may suggest an attribution from Gabon.



583 An ivory tusk carving with figures. The Democratic Republic of the Congo, Kongo. 19th/20th century. 9"h x 1"diam.

\$600-900

Catalog Notes: This piece was carved for the market in the same tradition as those from the Loango area of the Congo.



584 A face mask. The Democratic Republic of the Congo, Lega. 20th century.

\$1,500-2,500

Catalog Notes: "In the forests of the Democratic Republic of the Congo art is created primarily for semisecret associations of men and women, such as the Bwami society of the Lega peoples. The teachings of Bwami permeate all aspects of life, guiding the moral development of the individual and governing relations with others. Bwami doctrine is represented by wood and ivory masks, heads, and small figures, all of which play a vital role during initiation into the society's highest grades. Although simple in form, these carved objects embody complex and multiple meanings, elaborated through proverbs, skits, and dances. The masks refer to ancestors and are passed from one generation of initiates to the next as symbols of continuity. For the Lega, physical beauty and moral excellence are inseparable. The dotted-circle motifs on many Lega works represent body markings, which enhance both the carvings and the characters they depict. The smooth polished surfaces of these sculptures allude to the refined and perfected nature of the Bwami initiate.



585 A standing female figure. The Democratic Republic of the Congo, Songe style. 20th century. 151/4"h x 23/4"w x 23/4"d

\$200-300

Catalog Notes: The Songye people are best known for their nkisi which are figures embued with magical substances and act as mediators and spirtual proctors from evil forces. The care for the owner acting as balancing forces captable of both good and harm. A Nkisi is made through collaboration of a ritual expert and carver. Common

characteristics of Nkisi figure including circular bases, large heads with square chins and open mouth, and hand held on the belly. They can also have metal adornment on the face and head. Cavities are created in the head and belly and filled with magical substances. They are then sealed with protruding horn. Figures can be small and used for personal use or large and used to protect an entire village.



586 A face mask with attached basketry. Biombo. 20th century. 13"h x 8½"w x 9"d

\$1,000-1,500

Catalog Notes: The Biombo are influenced culturally and politically by the Kuba. They too wear masks at funerals and initiations with large slit eyes and polychrome geometic patterns on the face. This example is presented as mask with a basketry attachment that creats the same function as a helmet, possibly a later stylistic adaptation.



587 A standing figure. Bena Lulua/ Songe. 20th century.

\$800-1,200

Catalog Notes: This is a stylistically aberrant figure that's seems to be a cross between Bena Lulua and Songe. The oily material on the surface is typical of both the Songe and the Bena Lulua. Figures from this region are considered to be power figures that possess both malevolent and benevolent powers.



588 A group of 2 brass figures. Chokwe. 20th century. Largest: 9"h x 3"w x 33/4"d **\$50-100**

Catalog Notes: Cast brass figures are most closely associated with Hontondji clan of smiths from Abomey. They are known mostly for the elongated figures. Due to the cost of figures from the Hontondji some families turn to cheaper smiths and less expensive materials, sometimes using recycled metals. This item, with it's use of beads and brass suggest that cost was not a problem for the family that had it comissioned.



589 A face mask with a prominent nose. Walwa style. 20th century.

\$150-250 Catalog Notes:



590 A cylindrical figure. 20th century. \$40-60



591 A face mask with textile at 592 A knife or staff handle the outer edge. 20th century. 16"h x 12"w x 15"d \$400-600



with head finial. 20th century. With base: 91/4"h x 21/4"w x 21/2"d



\$200-300 Catalog Notes: The coiffure on this piece seems to suggest a Gabon origin.



593 A pair of facing bronze dragons. 43/4" x 21/2" \$50-100



594 A terracotta pipe with multiple faces. 20th century. 61/2"h x 31/2"w x 41/2"d \$100-200 Catalog Notes: This very

elaborate prestige pipe is stylistically a bit exaggerated; however, the clay has taken on a surface that appears to have been extensively handled



595 An avian headcrest. Probably a Bwa Hombo mask, Burkina Faso. 20th century. 12"h x 63/4"w x 91/2"d

\$60-80



596 A Kris handle. Indonesia, Java. 19th/20th century.

\$100-150

Catalog Notes: Kris, a type of asymmetrical dagger have been made by the peoples of Indonesia for centuries. However the kris is most closely associted with cultural significantce in Central Java where they are use for a variety of rituals and in their traditional mythogy and epic poems.



597 A Kris handle. Indonesia, Java. 19th/20th century. **\$100-150**

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598 A Kris handle. Indonesia, Java. 19th/20th century.

\$100-150

Catalog Notes: Kris, a type of asymmetrical dagger have been made by the peoples of Indonesia for centuries. However the kris is most closely associted with cultural significantce in Central Java where they are use for a variety of rituals and in their traditional mythogy and epic poems.



599 A transitional weaving. United States, Navajo. c. 1900. approx. 821/2" x 55"

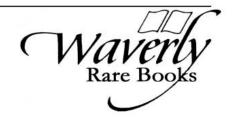
\$400-600

Catalog Notes:

Notes



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Lot 222: Shango staff with female figure, 16.5" A Shango staff with female figure. Nigeria, Yoruba. 1st half 20th century. For additional details and information see page 53. Presale Estimate: 3,000.00 - 5,000.00 USD



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