
LEMPERTZ

1798

Art of Africa, the Pacific
and the Americas
29 January 2020 Brussels
Lempertz Auction 1147





175
YEARS
LEMPERTZ

Art of Africa, the Pacific
and the Americas
29 January 2020 Brussels
Lempertz Auction 1147



Preview

Lempertz Brussels
6 Rue du Grand Cerf
1000 Brussels
Wednesday 22 – Saturday 25 January, 10 am – 6 pm
Sunday 26 January, 11 am – 5 pm
Monday 27 and Tuesday 28 January, 10 am – 6 pm

Sale

Brussels
Wednesday 29 January 2020
2 pm

The auction will be streamed live at www.lempertz.com



1

FOURTEEN WEST AFRICAN CARVINGS

Nine Ewe figures; two Lobi figures; a pair of Yoruba twin figures; and a Bamana doorlock

16 to 23 cm. high

€ 800 – 1.200



2

PAIR OF EWE/ADA FIGURES

Ghana

33 and 35 cm. high

€ 800 – 1.200



3

TOMA MASK

Liberia

77 cm. high

Provenance

Alfred Weissenegger, Austria

€ 4.000 – 6.000

4

THREE STAFFS

Ghana, East Africa and Burkina Faso

90 to 135 cm. long

€ 500 – 800



5

AKAN SWORD

Ghana

77 cm. high

Provenance

Abdoulaye Ousmane, Lomé, in the 1980s

€ 600 – 800



6

AKAN BRASS KUDUO

Ghana

15.5 cm. wide

€ 800 – 1.200



7

THREE BRASS KUDUO

Ghana

13 to 17 cm. wide

€ 600 – 1.000



8

FIVE BRASS FOROWA

Ghana

9 to 18 cm. wide

€ 400 – 600





9
TWO FANTE ASAFO FLAGS
Ghana
102 x 145 cm and 105 x 146 cm.
€ 1.500 – 2.000

10
TWO FANTE ASAFO FLAGS
Ghana
98 x 136 cm and 103 x 169 cm.
€ 1.500 – 2.000



11

AKAN GOLD PENDANT

Ghana

8.5 cm. wide

Provenance

Roger Bédiat (1897–1958), Abidjan

€ 800 – 1.200

12

AKAN GOLD PENDANT

Ghana

15.5 cm. long

Provenance

Roger Bédiat (1897–1958), Abidjan

€ 800 – 1.200

13

AKAN GOLD PENDANT

Ghana

10.5 cm. long

Provenance

Roger Bédiat (1897–1958), Abidjan

€ 800 – 1.200



14

TWO ASHANTI STOOLS

Ghana

53 and 55 cm. high

€ 2.000 – 3.000



15

DAN GAME BOARD

Ivory Coast

59 cm. long

Provenance

René Rasmussen, Paris

Hélène and Philippe Leloup, Paris

€ 1.000 – 1.500



16

DAN GAME BOARD

Ivory Coast

78 cm. long

Provenance

Galerie Kaiser, Stuttgart, 1977

Cf. Fischer, E. and Homberger, L. (Eds.), *African Masters: Art from the Ivory Coast*, Zurich, 2014, p.143, fig.III.183, for a very similar game board, *Ma kpon*, carved by Son, a Dan carver from Nuopie, born circa 1915. The present lot is almost certainly by the same carver.

€ 1.000 – 1.500



17
WE/GUERE MASK
Ivory Coast
28 cm. high
€ 1.500 – 2.000



18
WE/GUERE MASK
Ivory Coast
28 cm. high
€ 1.500 – 2.000



19
DAN GAGON MASK
Ivory Coast
28 cm. high
€ 800 – 1.200



20
WE/GUERE MASK
Ivory Coast
26.5 cm. high
€ 1.000 – 1.500



21

WE MASK

Ivory Coast

24.5 cm. high

Provenance

Harald and Ursula Suhr, Victoria, B.C.

Helmut Zake, Heidelberg

€ 1.500 – 2.000



22

DAN MASK

Ivory Coast

25.5 cm. high

€ 1.000 – 1.500



23
 EIGHTEEN AKAN BRASS
 GOLDWEIGHTS

Ghana
 Cast as fish
 2 to 6.5 cm.
 € 500 – 800

24
 FIFTY-THREE AKAN BRASS
 GOLDWEIGHTS

Ghana
 Cast as birds
 1.5 to 8 cm.
 € 500 – 800



(part lot)



(part lot)

25
TWENTY-SEVEN AKAN BRASS
GOLDWEIGHTS

Ghana
Cast as figures
2.5 to 6.5 cm.

€ 500 – 800

26
FORTY-TWO AKAN BRASS
GOLDWEIGHTS

Ghana
Cast as animals
2 to 12 cm.

€ 500 – 800



(part lot)



Charles Hug was born in St. Gallen in 1899 and at the age of 22 began his career as an artist, firstly in Berlin and from 1926 in Paris, where he first became aware of African Art. In 1931 he attended the exhibition of the sale of the Georges de Miré collection in Paris, making sketches of the works exhibited and possibly acquiring works at the sale. Certainly all the masks in his collection were acquired between 1929 and 1932 in Paris. In 1934 Hug returned to Switzerland and settled in Zurich. He does not seem to have acquired any further masks but those he had acquired in Paris in his youth remained a constant presence throughout his life and an inspiration in his work. Given the prominence of portraits in his oeuvre it is perhaps not surprising that Dan and We masks were such an important focus of his collecting.

Almost all his masks were exhibited in St. Gallen in 1933 in the exhibition *Transoceanische und Negerkunst aus St. Galler Privatbesitz* and many at the Rietberg Museum exhibition *Masken der We und Dan – Elfenbeinküste*.



Ivory Coast Masks
from the
Charles Hug Collection

27

DAN MASK

Ivory Coast

25 cm. high

Provenance

Charles Hug (1899–1979), no.28

Exhibitions

St. Gallen, Industrie-und Gewerbemuseum,
*Transoceanische und Negerkunst aus
St. Galler Privatbesitz*, May/June 1933

Rietberg Museum, Zurich, *Masken der Wè
und Dan – Elfenbeinküste*, 1997

Literature

Homberger, L., *Masken der Wè und Dan –
Elfenbeinküste*, Zurich, 1997, p.64, no.27.

€ 2.000 – 3.000



28

WE MASK

Ivory Coast

32 cm. high

Provenance

Charles Hug (1899–1979), no.51

Exhibitions

St. Gallen, Industrie-und Gewerbemuseum,
*Transoceanische und Negerkunst aus
St. Galler Privatbesitz*, May/June 1933

Rietberg Museum, Zurich, *Masken der Wè
und Dan – Elfenbeinküste*, 1997

Literature

Homberger, L., *Masken der Wè und Dan
Elfenbeinküste*, Zurich, 1997, p.56, no.17.

€ 2.000 – 3.000





29

DAN MASK

Ivory Coast

21.5 cm. high

Provenance

Charles Hug (1899–1979), no.45

Exhibitions

St. Gallen, Industrie-und Gewerbemuseum,
*Transozeanische und Negerkunst aus St. Galler
Privatbesitz*, May/June 1933

Rietberg Museum, Zurich, *Masken der Wè
und Dan - Elfenbeinküste*, 1997

Literature

Homberger, L., *Masken der Wè und Dan –
Elfenbeinküste*, Zurich, 1997, p.71, no.39.

€ 4.000 – 6.000



30

DAN MASK

Ivory Coast

23 cm. high

Provenance

Charles Hug (1899–1979), no.26

Exhibitions

St. Gallen, Industrie-und Gewer-
museum, *Transozeanische und Negerkunst*
aus St. Galler Privatbesitz, May/June 1933

Rietberg Museum, Zurich, *Masken der*
Wè und Dan – Elfenbeinküste, 1997

Literature

Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1997, p.74, no.43.

Neues Bülacher Tagblatt, 30 August 1997.

€ 3.000 – 5.000



31

DAN MASK

Ivory Coast

23 cm. high

Provenance

Charles Hug (1899–1979), no.59

Exhibitions

St. Gallen, Industrie-und Gewerbemuseum,
Transozeanische und Negerkunst aus
St. Galler Privatbesitz, May/June 1933

Rietberg Museum, Zurich, *Masken der Wè*
und Dan – Elfenbeinküste, 1997

Literature

Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1997, p.69, no.36.

€ 2.500 – 3.500



32

DAN MASK

Ivory Coast

23 cm. high

Provenance

Charles Hug (1899–1979), no.58

Exhibitions

St. Gallen, Industrie-und Gewerbemuseum,
Transoceanische und Negerkunst aus
St. Galler Privatbesitz, May/June 1933

Rietberg Museum, Zurich, *Masken der Wè*
und Dan - Elfenbeinküste, 1997

Literature

Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1997, p.72, no.41.

€ 1.500 – 2.000

33

DAN MASK

Ivory Coast

23 cm. high

Provenance

Charles Hug (1899–1979)

Exhibitions

Rietberg Museum, Zurich, *Masken der Wè*
und Dan – Elfenbeinküste, 1997

Literature

Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1997, p.72, no.40.

€ 1.500 – 2.000



34

WE MASK

Ivory Coast
23.5 cm. high

Provenance
Charles Hug (1899–1979), no.42

Exhibitions
St. Gallen, Industrie-und Gewerbemuseum,
Transoceanische und Negerkunst aus
St. Galler Privatbesitz, May/June 1933
Rietberg Museum, Zurich, *Masken der Wè*
und Dan – Elfenbeinküste, 1997

Literature
Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1997, p.53, no.13.

€ 1.500 – 2.000



35

DAN MASK

Ivory Coast
24 cm. high

Provenance
Charles Hug (1899–1979), no.35

Exhibitions
St. Gallen, Industrie-und Gewerbemuseum,
Transoceanische und Negerkunst aus
St. Galler Privatbesitz, May/June 1933
Rietberg Museum, Zurich, *Masken der Wè*
und Dan – Elfenbeinküste, 1997

Literature
Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1997, p.48, no.2.

€ 1.000 – 1.500



36

WE OR DAN MASK

Ivory Coast
22 cm. high

Provenance
Charles Hug (1899–1979), no.57

Exhibitions
St. Gallen, Industrie-und Gewerbemuseum,
Transoceanische und Negerkunst aus
St. Galler Privatbesitz, May/June 1933
Rietberg Museum, Zurich, *Masken der Wè*
und Dan – Elfenbeinküste, 1997

Literature
Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1997, p.68, no.33.

€ 1.000 – 1.500



37

WE MASK

Ivory Coast
32 cm. high

Provenance
Charles Hug (1899–1979), no.44

Exhibitions
St. Gallen, Industrie-und Gewerbemuseum,
Transoceanische und Negerkunst aus
St. Galler Privatbesitz, May/June 1933
Rietberg Museum, Zurich, *Masken der Wè*
und Dan – Elfenbeinküste, 1997

Literature
Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1997, p.57, no.20.

€ 600 – 800



38

TWO KUBA CUPS

Democratic Republic of the Congo
13.5 and 14 cm. high

Provenance
Charles Hug (1899–1979)

€ 300 – 500

Various Properties

39

DOGON FIGURE

Mali

89 cm. high

Provenance

Han Coray, Agnuzzo-Lugano

Roger Budin, Geneva

Alfons Bermel, Berlin

€ 10.000 – 15.000





40

DOGON DOOR

Mali

42 cm. high

Provenance

Christie's, Paris, 13 December 2011, lot 270

€ 2.000 – 3.000

41

DOGON KNEELING FIGURE

Mali

35 cm. high

Provenance

Thomas Waigel, Pfinztal

€ 1.500 – 2.000





42

BAMANA MASK

Mali

38 cm. high

Provenance

Collected before 1920 and kept in the family until 2007

Bernard Dulon, Paris, 2007

Sotheby's, Paris, 11 June 2008, Lot 80

Exhibitions

New York, Barry Friedman and Robert Vallois Gallery,
African masks, May/June 2007

€ 12.000 – 15.000



43
BAMANA HEADDRESS

Mali
17.5 cm. high

Provenance
Thomas Waigel, Pfinztal

€ 2.000 – 3.000



44
BAMANA DOOR LOCK

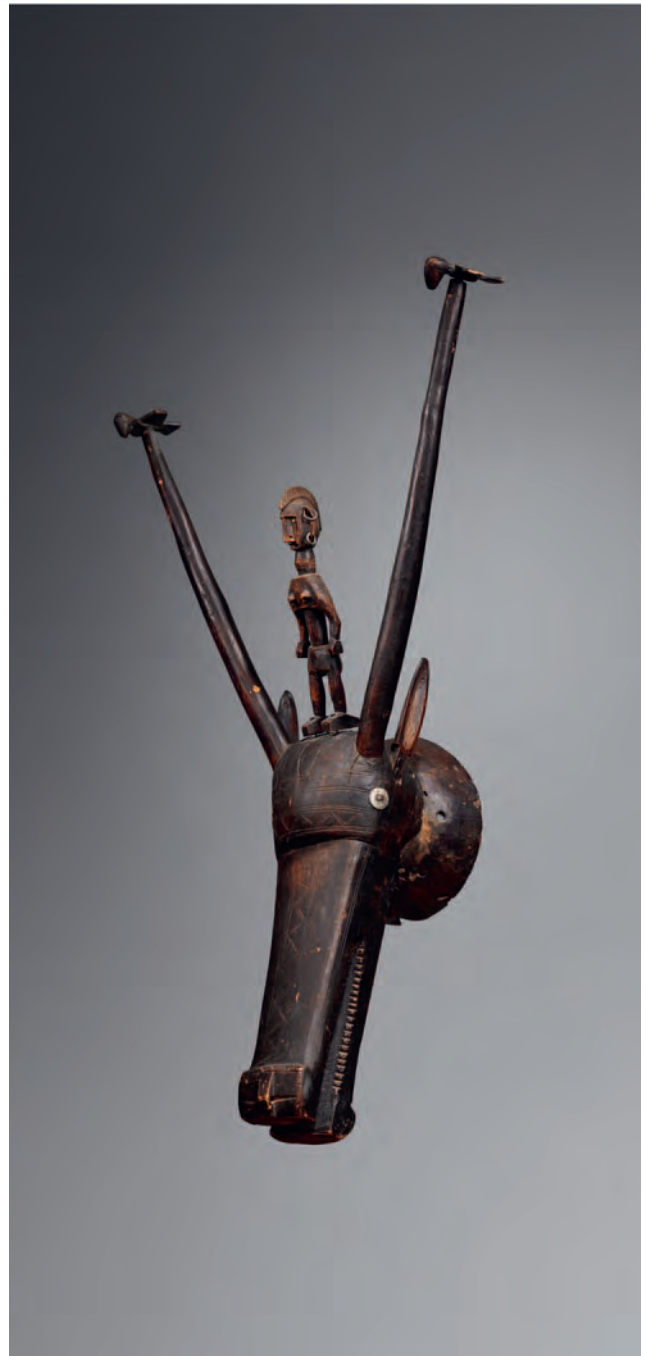
Mali
33 cm. high

Provenance
Thomas Waigel, Pfinztal

€ 1.000 – 1.500



45
DOGON HOUSE POST, *TOGUNA*
Mali
240 cm. high
Provenance
Alain de Monbrison, Paris
€ 3.000 – 5.000



46
BAMANA MASK
Mali
101 cm. high
Provenance
Arno Henseler, Munich
€ 3.000 – 5.000



47

BAMANA DOOR LOCK

Mali

45 cm. high

Provenance

Thomas Waigel, Pfanztal

€ 800 – 1.200

48

SENUFO BIRD

Ivory Coast

141 cm. high

Provenance

Galerie Lauter, Mannheim, 1969

€ 1.500 – 2.500



49

GURUNSI STOOL

Burkina Faso
150 cm. long

Provenance
Galerie Simonis, Düsseldorf

€ 2.000 – 3.000



50

SENUFO BED

Ivory Coast
202 cm. long

€ 2.000 – 3.000





51
SENUFO HORN

Ivory Coast
86 cm. long

Cf. Knops, P., *Les Anciens Senufo*, Berg en Dal, 1980, p.210, fig.61, for a similar example photographed *in situ* by the author.

€ 600 – 800



52
SENUFO KPELIE MASK

Ivory Coast
37 cm. high

Provenance
Jan Visser, Amsterdam, 1997

€ 1.500 – 2.000

53

SENUFO FEMALE FIGURE

Ivory Coast

26 cm. high

€ 4.500 – 5.000





54

SENUFO BIRD

Ivory Coast

62 cm. long

Provenance

Baron Freddy Rolin, Brussels and New York
Christie's, Amsterdam, 2 July 2002, Lot 182

€ 1.000 – 2.000



55

BAULE GONG-BEATER

Ivory Coast

23.5 cm. long

€ 200 – 300

56

SENUFO FIGURE, *DEBLE*

Ivory Coast

72.5 cm. high

€ 4.000 – 6.000





57

SENUFO FIRESPLITTER HELMET MASK

Ivory Coast

87 cm. high

Provenance

George Whenham, Pasadena

Taylor Dale, Sante Fe

Kevin Conru, Brussels

€ 3.000 – 5.000



58

GURO MASK

Ivory Coast

36 cm. high

Provenance

Probably purchased from Hans Himmelheber,
Heidelberg, 1971

€ 2.000 – 3.000

60

BAULE FIGURE

Ivory Coast
46.5 cm. high

Provenance

Didier Claes, Brussels
Fily Keita, Los Angeles
Hans Petereit, Cologne

€ 3.500 – 4.500



59

BAULE FEMALE FIGURE

Ivory Coast
42 cm. high

€ 1.000 – 1.500





61

BAULE MONKEY

Ivory Coast

44 cm. high

€ 1.000 – 1.500

62

BAULE FEMALE FIGURE

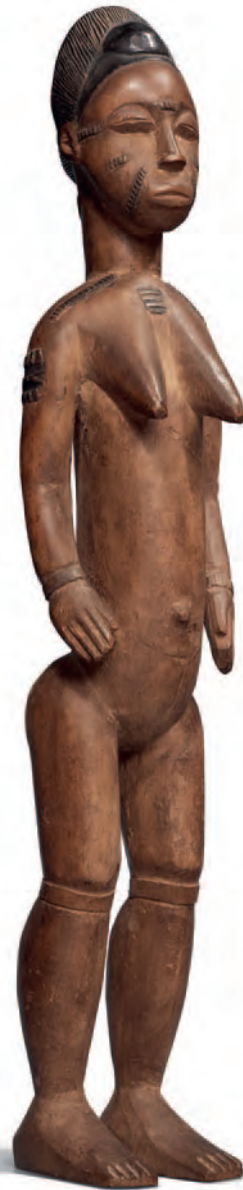
Ivory Coast

59 cm. high

Provenance

Collected by Carl Sonntag (1853–1921),
a German Commander, and by descent to
the present owner

€ 1.000 – 1.500



63

BAULE MONKEY

Ivory Coast

71 cm. high

Provenance

Inherited by the present owner from his father

€ 8.000 – 12.000





64

BAULE MASK

Ivory Coast

47 cm. high

€ 3.000 – 5.000

65

BWA PLANK MASK, *NWANTANTAY*

Burkina Faso

185 cm. high

€ 2.000 – 3.000

66

BAULE HEDDLE PULLEY

Ivory Coast

11 cm. high

€ 800 – 1.200







67

BWA PLANK MASK, *NWANTANTAY*

Burkina Faso

197 cm. high

Provenance

Thomas Waigel, Pfinztal

€ 15.000 – 20.000

68

MOSSI ANTELOPE HEADDRESS

Burkina Faso
21.5 cm. high

Provenance
Thomas Waigel, Pfinztal

€ 1.500 – 2.500



69

LOBI FIGURE

Burkina Faso
16 cm. high

Provenance
Thomas Waigel, Pfinztal

€ 1.000 – 1.500

70

TURKA NESTED MARRIAGE BASKETS

Southwestern Burkina Faso
Two sets of eleven and one of nine baskets
40 cm. high

€ 300 – 500



71
MARKA-DAFING MASK

Burkina Faso
73 cm. high
€ 2.000 – 3.000



72
LOBI FIGURE

Burkina Faso
39,5 cm. high
Provenance
Thomas Waigel, Pfinztal
€ 800 – 1.200



73
YORUBA ARUGBA SHANGO

Nigeria
77 cm. high

Provenance
Mia and Loed van Bussel, Amsterdam

€ 1.500 – 2.000



74
THREE YORUBA IFA DIVINATION TRAYS

Nigeria
34 to 41 cm. wide

€ 400 – 600



75

YORUBA SHANGO STAFF, OSHE SHANGO

Nigeria
61 cm. high

Provenance
Pierre Lévy (1907–2002), Bréviandes
François de Ricqlès, Paris, 6 Juin 1999, Lot 151

€ 1.500 – 3.000



76

YORUBA BRASS STAFF, ELEKU-ORO

Nigeria
43 cm. high

According to William Fagg, the Oro society was a much feared body which among other things served as executioners for the Ogboni, and which held meetings in the bush at which the whirring sound of the bullroarer was heard. Their little known brass equivalents for the *edan* of the Ogboni are often even more sumptuous than the *edan*.

Provenance
Christie's, London, 1 December 1982, lot 179
Lempertz, Brussels, 25 April 2009, Lot 72

Literature
Bastin, M.-L., *Introduction aux Arts d'Afrique Noire*,
Sarcelle, 1990, p.184, fig.166.

€ 1.000 – 1.500



77

TWO YORUBA FIGURES

Republic of Benin
41 and 43.5 cm. high

Provenance

Jan Meijer (1927–1995), Oise
Galerie Khepri, Amsterdam, circa 1985
Ger Lambregts, Amsterdam, 2009

€ 800 – 1.200



78

TWO YORUBA SHANGO STAFFS

Nigeria/Republic of Benin
35 and 48 cm. high

€ 800 – 1.200



79

**YORUBA SHANGO STAFF,
*OSHE SHANGO***

Nigeria/Republic of Benin

54 cm. high

Provenance

Hubert Goldet (1945–2000), Paris,
acquired from him by the present owner

€ 2.000 – 4.000



YORUBA HORSEMAN

Efon-Alaye, Nigeria

The carving is very likely the superstructure for an Epa mask. For a similar mask, also depicting a warrior on horseback, and attributed to the master carver Agbonbiofe of Efon-Alaye, see Fagg, W., *Nigerian Images*, London, 1963, fig.84a.

106 cm. high

Provenance

Pierre Cornette de Saint-Cyr, Paris

€ 2.000 – 4.000



81

FOUR YORUBA TWIN FIGURES

Nigeria/Republic of Benin

21 to 25 cm. high

€ 800 – 1.200



82

FOUR YORUBA TWIN FIGURES

Nigeria/Republic of Benin

25 to 27.5 cm. high

€ 800 – 1.200





83

THREE YORUBA TWIN FIGURES

Nigeria/Republic of Benin

25 to 32 cm. high

€ 800 – 1.200

84

THREE YORUBA TWIN FIGURES

Nigeria/Republic of Benin

25.5 to 28 cm. high

€ 500 – 800





85

FOUR YORUBA TWIN FIGURES

Nigeria/Republic of Benin

27 to 28.5 cm. high

€ 1.000 – 1.500

86

FOUR YORUBA TWIN FIGURES

Nigeria/Republic of Benin

24.5 to 29 cm. high

€ 600 – 800



87

FOUR YORUBA TWIN FIGURES

Nigeria/Republic of Benin

26 to 31 cm. high

€ 600 – 800



88

PAIR OF YORUBA TWIN FIGURES

Nigeria/Republic of Benin

26 cm. high

€ 800 – 1.200



89

PAIR OF YORUBA TWIN FIGURES

Igbomina, Nigeria
28.5 and 28 cm. high

€ 1.000 – 1.500



90

YORUBA TWIN FIGURE

Oyo Region, Nigeria
30 cm. high

€ 600 – 800





91

**YORUBA TWIN FIGURE IN
COWRY SHELL COAT**

Oyo Region, Nigeria

32 cm. high

€ 1.000 – 1.500

92

YORUBA TWIN FIGURE

Shaki region, Nigeria

29 cm. high

€ 1.000 – 1.500



93

PAIR OF YORUBA TWIN FIGURES

Oshogbo, Nigeria

26.5 cm. high

€ 1.000 – 1.500



94

PAIR OF YORUBA TWIN FIGURES

Igbomina, Nigeria

31.5 cm. high

€ 800 – 1.200



95

FOUR YORUBA TWIN FIGURES

Igbomina, Shaki, Eruwa (?), Egbe (Ilorin),
Nigeria

24.5 to 31.5 cm. high

€ 800 – 1.200

96

**TWO PAIRS OF YORUBA
TWIN FIGURES**

Igbomina and Ilorin, Nigeria

29.5 to 30 cm. high

€ 1.000 – 1.500





97

**TWO PAIRS OF YORUBA
TWIN FIGURES**

Oshogbo and Egbe, Nigeria
30 to 30.5 cm. high

€ 800 – 1.200

98

**TWO PAIRS OF YORUBA
TWIN FIGURES**

Igbomina and Ila Orangun, Nigeria
29 to 30 cm. high

€ 800 – 1.200



99

FOUR PAIRS OF YORUBA TWIN FIGURES

Ede, Abeokuta and Shaki, Nigeria

20 to 25.5 cm. high

€ 1.000 – 1.500



100

PAIR OF YORUBA TWIN FIGURES

Abeokuta, Nigeria

23 and 23.5 cm. high

€ 800 – 1.200



101

FOUR YORUBA TWIN FIGURES

Nigeria/Republic of Benin

25.5 to 26.5 cm. high

€ 800 – 1.200



102

FOUR YORUBA TWIN FIGURES

Nigeria/Republic of Benin

26.5 to 30.5 cm. high

€ 800 – 1.200





On the reverse of the drawing is the following legend in the handwriting of Giovanni Battista Belzoni:

Explanation. This represents one of 25 or 30 of the Tombs of the Benin Kings; the number of Elephants Teeth vary from 10 to 24, the largest & best Ivory that can be procured, curiously carved much like the Egyptian style, the thick End of each Tooth is introduced into a Socket of Brass, representing a mans Head. The other figures are also of Brass, cast in moulds of Bees Wax, -

The celebration of the Annual Sacrifices or Customs to the Manes of "Their departed Kings" begin in the Month of June & continue until the Yam custom in October — every three or four days there is a Sacrifice, the number of Victims varying according to the degree of Estimation in which that King is held whose memory they Celebrate: "To one five, another Ten, & a third Twenty Victims — viz. twenty men Slaves, twenty Bullocks, twenty Rams, twenty he goats and twenty Cock Fowls, — The Sacrifice is performed by decapitation, suffering the Blood to Water the Ground or Grave. Princes Island. October 2nd, 1822

Writing about the present lot in Christie's catalogue in 1977 William Fagg states:

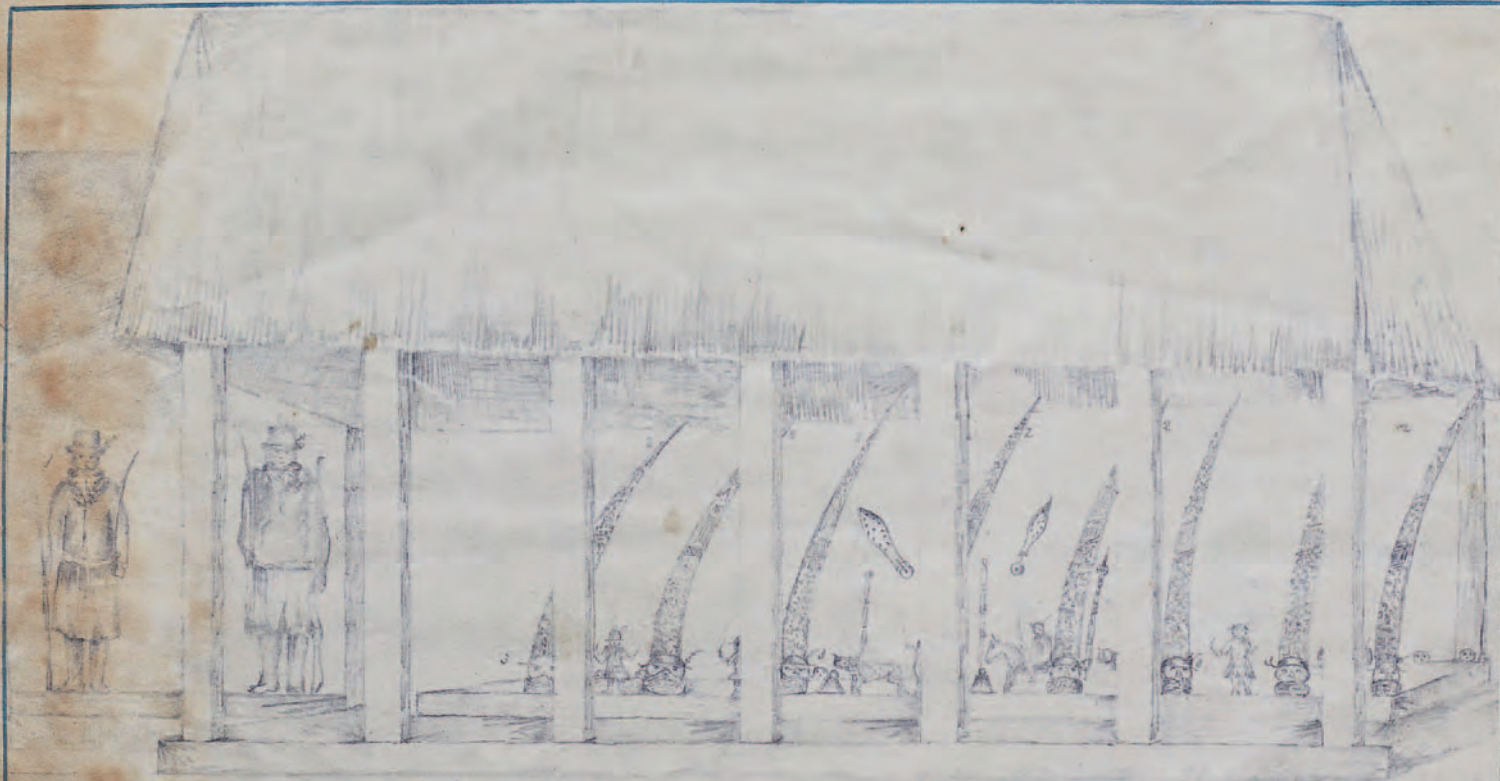
Belzoni was a renowned explorer, hydraulic engineer and showman who began his career as a circus strong man (he was six feet six inches in height and broad in proportion) and went on to make many of the most important discoveries in that great age of Egyptian exploration. Many colossal figures and fragments brought back by him grace the British Museum, the Louvre and elsewhere, and he is especially associated with the discovery and first clearing of the temples at Abu Simbel. See S. Mayes, *The Great Belzoni*, London 1959. In 1823 he

conceived the idea of being the first white man to visit Timbuktu and of tracing the lower course of the Niger, still unknown, after Mungo Park's death at Bussa in 1805. Baulked of progress through Morocco and Sierra Leone, he went around the coast to Cape Coast Castle and thence to the Benin River. Going up to Benin City by way of its river port of Gwato (Ughoton), he obtained an escort to Hausaland from the Oba and set out, but went down the next day with dysentery, was carried back to Gwato and died there on the afternoon of 3 December, 1823.

Considerable research has been carried out on this drawing. It was first established beyond doubt that the legend is in Belzoni's fine hand, but there was doubt whether the drawing was an original by him or by another, or was a copy by him of another's original. While research is not yet complete, the last appears to be the most likely and the most probable observer is Lieut. John King, R.N., whom Belzoni almost certainly met at Cape Coast Castle between 15 and 23 October, 1823, and whose experience and advice would have been most valuable to him since he had been to Benin City in 1820 (see account of his experiences in French, in the third person, in *Journal des Voyages*, Vol. XIII, Paris, 1823).

The importance of the drawing and its legend can hardly be over estimated. It is thought to be the only Benin drawing extant from before 1890, and undistorted by the engraver's ethnocentric art. Perhaps the first thing to be noticed is the firm statement in the title that it represents 'the burying place of a King of Benin'. While this is not quite certainly correct, it is a very plausible notion which does not seem to have been entertained by modern researchers, even by the late Dr. R.E. Bradbury, (It is however also mentioned in the French account of King's visit to Benin.) The practice may have ceased or changed in this century. If we turn to the objects shown on the altar, some of them are of types that have not previously been recorded as placed on the ancestor altars, even by the Expedition of 1897, which was usually careful to preserve information; among these are two leopards, a horseman, and standing figures of men (probably messengers bearing crosses). The heads have projections from the headdresses suggesting that they are of the type said to have been introduced by Oba Osemwede, who at the time this drawing was made had been on the throne four to six years; this tomb-altar may therefore be that of his father Obanoso. The two heads at the left show an exaggeration of the extent to which the coral choker by this time often covered the mouth, a feature which would be very striking to a European.

The living figures of guards to the left of the altar are wearing billycock hats, presumably of European origin. Finally, the statement that in about 1820 there were 25 or 30 such tombs shows that (after a bitter civil war) they were still kept up for all or nearly all the Obas — Osemwede was the 34th — whereas by 1897, according to the present Oba, there were only 13 compounds for the principal Obas. (These are now reduced to a single one, with altars to the three last Obas and a general one for all others). The decline of the Benin Kingdom and its traditions throughout the 19th century could not be more strikingly illustrated.



Sketch of
The Burying Place of a King of Benin

1. support the front of the house, wood. 2. Elephants Teeth curiously carved. 3. Bronze Heads. —

The Gulf of Benin is
on the W. of Africa
Lat. 5° 7' 30".

This is done by Belzoni the Traveller.

103

SKETCH OF THE BURYING PLACE OF A KING OF BENIN

A unique drawing of a royal ancestor altar at Benin,
by Giovanni Battista Belzoni (1778–1823)

23 x 27 cm

Provenance

Christie's London, 13 July 1977, lot 176

John Hewett, London

Literature

Ben-Amos, P., *The Art of Benin*, London, 1980, p.38, fig.38.

William B. Fagg: 'One Hundred Notes on Nigerian Art from Christie's
Catalogues 1974–1990', *Quaderni Poro*, no.7, Milan, 1991, pl.1.

Szalay, M., *Die Kunst Schwarzafrikas. Kunst und Gesellschaft. Werke aus
der Sammlung des Völkerkundemuseums der Universität Zürich*, Munich,
1994, no.69, fig.3.

Plankensteiner, B. (Ed.), *Benin Kings and Rituals: Court Arts from
Nigeria*, Vienna, 2007, p.157, fig.8.

€ 3.000 – 5.000



104

IGBO MASK

Nigeria

27 cm. high

€ 1.000 – 1.500



105

DAKAKARI TERRACOTTA HORSE AND RIDER

Nigeria

52 cm. high

Provenance

Galerie Khepri, Amsterdam, 1970

Kees Keus (1905–1987), Amsterdam

€ 500 – 800



106

IBIBIO/EKET FIGURE

Nigeria
63 cm. high

Provenance
René and Maud Garcia, Paris
Alfons Bermel, Paris

€ 3.000 – 5.000

107

MUMUYE FIGURE

Nigeria

92 cm. high

€ 3.000 – 5.000



108

IBIBIO MASK

Nigeria

24 cm. high

Provenance

Pierre Dartevelle, Brussels

€ 7.000 – 9.000





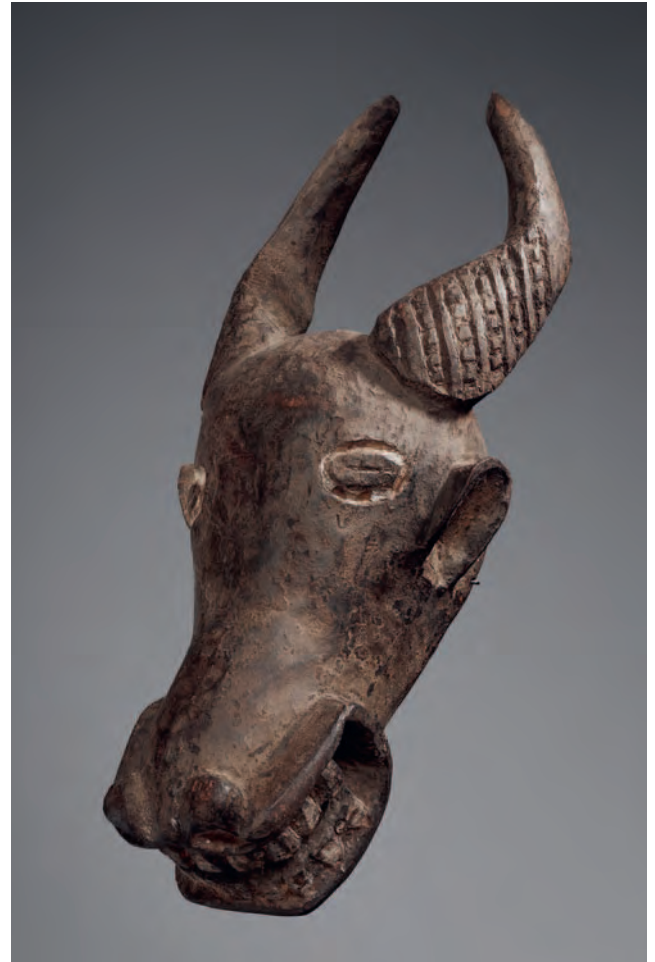
109

MUMUYE FIGURE

Nigeria

89 cm. high

€ 1.000 – 1.500



110

BUFFALO MASK

Cameroon Grassfields

63.5 cm. high

Provenance

Harry Franklin, Los Angeles

Sotheby's New York, 21 April 1990, lot 146

Exhibitions

Los Angeles, Los Angeles County Museum of Natural History; The Baltimore Museum of Art; Hood Museum of Art; Dayton Art Institute; Flint Institute of Arts; Palo Alto Cultural Center, *Expressions of Cameroon Art: The Franklin Collection*, 1986–1989

Literature

Northern, T. *Expressions of Cameroon Art: The Franklin Collection*, Los Angeles, 1986, p. 63, fig.56.

€ 1.500 – 2.000

111

IBIBIO HELMET MASK

Nigeria

28.5 cm. high

Provenance

Galerie Afrique (Alain Dufour),
Saint-Maur/Ramatuelle

Lucien Van de Velde, Antwerp
Galerie Khepri, Amsterdam

€ 3.000 – 5.000





112
MAMBILA FIGURE
Nigeria/Cameroon
40 cm. high
€ 800 – 1.200



113
MAMA HEADDRESS
Nigeria
54 cm. high
€ 1.500 – 2.000





114
MAMA HEADDRESS

Nigeria
48 cm. high

Provenance
Galerie Kaiser, Stuttgart, 1977

€ 2.000 – 3.000

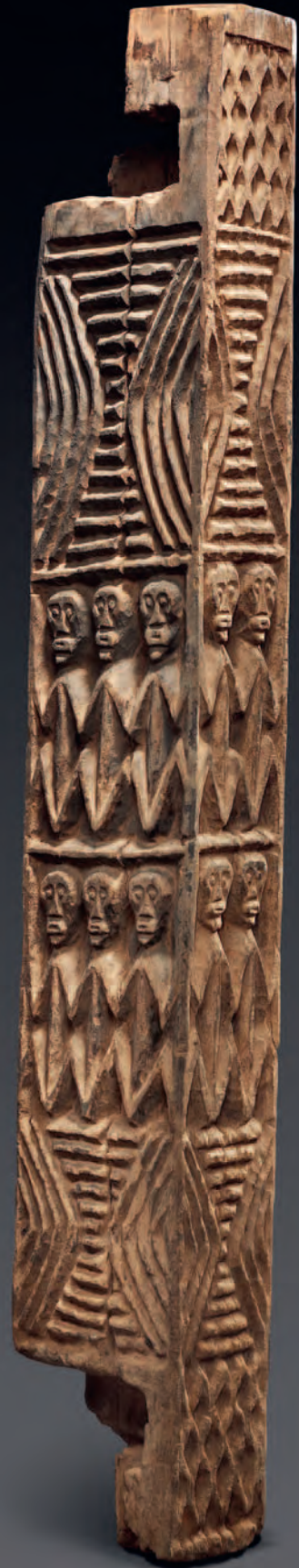


115
EJAGHAM HELMET MASK

Lower Cross River region, Nigeria
48 cm. high

Provenance
Hauswedell und Nolte, Hamburg

€ 2.000 – 3.000





116

PAIR OF WUM DOORFRAME POSTS

Cameroon Grassfields

134.5 cm. high

Cf. Kecskési, M., *African Masterpieces and Selected Works from Munich: The Staatliches Museum für Völkerkunde*, New York, 1987, p.207, figs.213–216 for similar posts acquired in Weh, Fungom area, Northwest Province. According to the author doorways of old Fungom buildings resemble those of the Bamileke but the thresholds were often higher and had a stone step. As in Bamileke doorways, the decoration was identical for right and left.

In the past, all dignitaries and well-to-do citizens had carved doorframes, but today this art, like the traditional architecture, is dying out. No new doorframes have been carved since about 1945.

For a similar pair of posts, photographed *in situ*, see Gebauer, P., *Art of Cameroon*, New York, 1979, p.68.

€ 3.000 – 5.000

117

DRUM TERMINAL

Cameroon Grassfields

68 cm. long

€ 5.000 – 8.000

118

CARVED WOOD DOORFRAME

Cameroon Grassfields

289 cm. high

€ 1.500 – 2.000



119

**PAIR OF WUM
DOORFRAME POSTS**

Cameroon Grassfields

129 and 132 cm. high

€ 2.000 – 3.000





120

**BEADED CLOTH ELEPHANT
HEADRESS**

Cameroon Grassfields

138.5 cm. high

€ 1.500 – 2.000

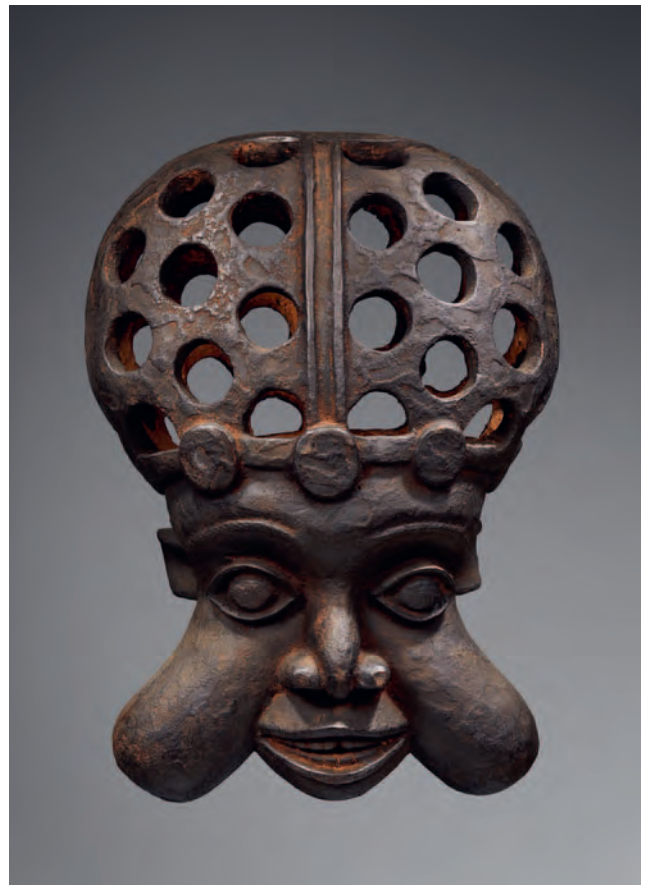


121
**CAMEROON GRASSFIELDS
HELMET MASK**

40.5 cm. high

Provenance
Schulz family, Berlin, before 1904

€ 1.000 – 1.500



122
KOM HELMET MASK

Cameroon Grassfields

65 cm. high

Provenance
Lempertz, Brussels, 23 February 1991, lot 105

€ 3.000 – 5.000

123

PUNU MASK

Gabon

30 cm. high

€ 1.000 – 1.500





124

KOTA RELIQUARY FIGURE

Okonja Region, Gabon

47 cm. high

Cf. Perrois, L. et al., *Les Forêts Natales: Arts d'Afrique Equatoriale Atlantique*, Paris, 2017, p.100, fig.229, for a similar Kota in the Musée du Quai Branly-Jacques Chirac donated by André Even in 1935. The authors date the Kota to the 19th century or early 20th century. A similar Kota, formerly in the collection of André Lhote, was sold by Sotheby's Paris, 22 June 2016 as lot 80. Another, from the collection of André Malraux, was sold by Artcurial Paris on 19 June 2019 as lot 41.

€ 3.000 – 5.000



125
POSTCARDS

9.5 x 15 cm.

Comprising fifteen albums of postcards

€ 200 – 300



126

TEKE FIGURE

Democratic Republic of the Congo

24.5 cm. high

Provenance

Galerie Balolu, Amsterdam

€ 800 – 1.200



127

**WOOD COLUMN
FROM THE BRUSSELS WORLD
FAIR, 1958**

The Brussels World's Fair of 1958 (Exposition Universelle et Internationale de Bruxelles), was held from 17 April to 19 October. Best known for the Atomium, it is today also remembered for the Congolese Village, one of the last examples of the long practice of dehumanizing Africans at universal exhibitions by displaying them in a 'primitive' state to be observed by visitors – a "human zoo". No traditional Congolese art was exhibited but rather works made by Europeans in a Congolese style. In mid-July the Congolese "exhibits" protested the condescending treatment they were receiving from spectators and demanded to be sent home, abruptly ending the exhibit.

280 cm. high

Provenance

Jean-Philippe Demeyer, Bruges, 2008

€ 600 – 1.000





128

KUYU HEAD

Democratic Republic of the Congo
32 cm. high.

Provenance
Alain Schoffel, Paris

€ 1.500 – 2.000

129

TEKE POWER FIGURE

Democratic Republic of the Congo
19 cm. high.

€ 1.200 – 1.500



†130

YAKA POWER FIGURE

Democratic Republic of the Congo
27 cm. high.

€ 4.000 – 5.000



131

YAKA SLIT DRUM

Democratic Republic of the Congo

39 cm. high

Provenance

Lempertz, Brussels, 1 April 2004, lot 133

€ 500 – 800



132

LULUWA FIGURE

Democratic Republic of the Congo

17 cm. high

€ 1.000 – 1.500



‡ 133

LEGA BONE FIGURE

Democratic Republic of the Congo

14 cm. high

Provenance

Collected by Alexandre Safiannikof (1903–1988), Belgium, and by descent to the present owner

€ 1.000 – 1.500

134

TWO YAKA HEADS

Democratic Republic of the Congo
9 and 13.5 cm. high

Provenance

Collected by Antoine Autru before 1937

€ 1.000 – 1.500



135

PENDE PIPE

Democratic Republic of the Congo
10 cm. high

Provenance

Hans van Witteloostuijn, Delft

€ 2.000 – 3.000



136

TWO LULUWA FIGURES

Democratic Republic of the Congo
21 and 25 cm. high

€ 800 – 1.200

137

PENDE CUP

Democratic Republic of the Congo

9.5 cm. high

€ 1.000 – 1.500



138

LUBA FIGURE ON ANTELOPE

Democratic Republic of the Congo

21 cm. high

€ 600 – 800

139

PENDE MASK

Democratic Republic of the Congo

23 cm. high

€ 600 – 800



140

PENDE MASK

Democratic Republic of the Congo
29 cm. high

Provenance

Loudmer, Paris, 24 June 1981, lot 141
Paolo Morigi, Magliaso

€ 1.500 – 2.000



141

PENDE MASK

Democratic Republic of the Congo
30 cm. high

Provenance

René Withofs, Brussels

€ 1.500 – 2.000



142

PENDE MASK

Democratic Republic of the Congo
30 cm. high

Provenance

Hans van Witteloostuijn, Delft

€ 2.000 – 3.000





‡ 143

PENDE IVORY PENDANT, *IKHOKO*

Democratic Republic of the Congo
6 cm. high

Provenance
Jean-Pierre Jernander, Brussels

€ 3.000 – 5.000

‡ 144

PENDE IVORY PENDANT, *IKHOKO*

Democratic Republic of the Congo
6 cm. high

€ 800 – 1.000

‡ 145

FOUR PENDANTS AND A NECKLACE

Democratic Republic of the Congo
The longest pendant: 21 cm.

€ 400 – 600



146

LUBA FEMALE FIGURE

Democratic Republic of the Congo

29 cm. high

Provenance

René Withofs, Brussels

€ 2.000 – 3.000

147

LUBA FEMALE FIGURE

Democratic Republic of the Congo

37 cm. high

Provenance

Lempertz, Brussels, 23 February 1991, lot 136

€ 2.000 – 3.000





148

LUBA STOOL

Democratic Republic of the Congo

41 cm. high

Provenance

Ludwig Bretschneider (1909–1987), Munich

Josef Schmidt (1920–1995), Munich

€ 1.500 – 2.000

149

LUBA ROYAL TITLEHOLDER STAFF, *DILANGA*

Democratic Republic of the Congo

158 cm. long

Cf. Nooter Roberts, M. and Allen F. R., *Luba Art and the Making of History*, New York, 1996, p.167, fig.159.

€ 600 – 800



150

LUBA AXE

Democratic Republic of the Congo

41 cm. long

€ 3.000 – 5.000





151

TWO SONGYE AXES

Democratic Republic of the Congo
36.5 and 47 cm. long

€ 1.500 – 2.000

152

SONGYE MASK

Democratic Republic of the Congo
21 cm. high

€ 2.000 – 3.000



153

SONGYE POWER FIGURE

Democratic Republic of the Congo

78 cm. high

€ 4.000 – 6.000





Songye Figures from the Collection of Leo Stappers

Leonardus Johannes Stappers, C.I.C.M., was born in Blerick, Limburg, the Netherlands, on June 6, 1918. After six years at the Seminary, in 1943 he became a priest in the order of the 'Paters van Scheut' (Congregatio Immaculati Cordis Mariae). At that time he already showed a great interest in African languages and after a two-year study at the School of Oriental and African Studies in London, he completed a degree in Bantu languages. As a missionary, he served as headmaster of a primary school in Ngongo, province of Kasai in Congo from 1948–1951, and from 1951–1957 as a teacher in the Jan Berchmans College in Kamponde.

A philologist, Leo Stappers mapped out the Songye language, and published its first grammar as his PhD thesis at KU Leuven in 1964, entitled *Morfologie van het Songye*. In his research he worked closely with people from the Milembwe villages, whom he acknowledged in the introduction to his thesis.

After completing his PhD, he returned to Zaire to become a professor at the universities of Kinshasa (1964–1971) and Lubumbashi (1971–1974). After this he returned to Europe, and took up a professorship in the Johannes Gutenberg University in Mainz, where he taught until his death in 1977 in 's-Hertogenbosch, the Netherlands, aged 59.

The group of figures offered here was almost certainly acquired during Leo Stappers' teaching period from 1948 to 1957, and has remained in the family to this day.



154

SONGYE POWER FIGURE

Democratic Republic of the Congo

23 cm. high

Provenance

Leo Stappers (1918–1977)

€ 3.000 – 5.000



155

SONGYE POWER FIGURE

Democratic Republic of the Congo

18.5 cm. high

Provenance

Leo Stappers (1918–1977)

€ 3.000 – 5.000



156

SONGYE POWER FIGURE

Democratic Republic of the Congo

16 cm. high

Provenance

Leo Stappers (1918–1977)

€ 2.500 – 3.500



157

SONGYE POWER FIGURE

Democratic Republic of the Congo

20.5 cm. high

Provenance

Leo Stappers (1918–1977)

€ 3.000 – 5.000



158

SONGYE POWER FIGURE

Democratic Republic of the Congo

16.5 cm. high

Provenance

Leo Stappers (1918–1977)

€ 1.000 – 1.500



159

SONGYE POWER FIGURE

Democratic Republic of the Congo

15 cm. high

Provenance

Leo Stappers (1918–1977)

€ 2.500 – 3.500





Various Properties



160

CHOKWE MASK, *MWANA PWO*

Angola

22 cm. high

Provenance

Hans Himmelheber Heidelberg, collected
between May 1938 and July 1939

Probably Kegel-Konietzko, Hamburg,
Germany

Pace Primitive, New York

Sotheby's New York, 15 May 2003, lot 91

€ 20.000 – 30.000

161
HOLO MASK
Democratic Republic of the Congo
54 cm.
€ 1.000 – 1.500



162
KUBA SPOON
Democratic Republic of the Congo
36.5 cm. long
Provenance
Joop M. Felijs, Delft
€ 1.000 – 1.500



163

KUBA HELMET MASK

Democratic Republic of the Congo

50 cm. high

€ 1.500 – 2.000

164

CHOKWE CHAIR

Angola

85.5 cm. high

Provenance

Alain Guisson, Brussels

€ 800 – 1.200



165

KUBA SWORD

Democratic Republic of the Congo

64 cm. long

Provenance

Collected by an ancestor of the present owner and passed by descent through the family

€ 800 – 1.200



166

KUBA KUP

Democratic Republic of the Congo

16 cm. high

Exhibited

Berg en Dal, Afrika Museum, *Tribal Treasures in Dutch Private Collections*, October 2008/ January 2009

Literature

Rossel, S. and Wentholt, A. (Eds.), *Tribal Treasures in Dutch Private Collections*, Berg en Dal, 2008, p.106.

€ 1.000 – 1.500



167

HOLO POWER FIGURE

Angola / Democratic Republic of the Congo

25 cm. high

Provenance

Walter Bareiss, Salach

Neumeister, Munich, 10 November 2005, lot 106

Exhibited

Hannover, Kestner Gesellschaft, *Kilengi. African Art from the Bareiss Family collection*, 30 Augustus-19 October 1997

Literature

Roy, C. *Kilengi. African Art from the Bareiss Family collection*, Seattle, 1997, p.225, fig.137.

€ 1.500 – 2.000

168

**TWO STAFFS WITH HEAD
FINIALS**

Ovimbundu, Angola and Luguru, Tanzania

64 and 147 cm. long

€ 800 – 1.200



169

STAFF

South Africa

88 cm. long

Provenance

Alain Guisson, Brussels

€ 800 – 1.200





170

MAKONDE MASK

Tanzania

21 cm. high

Provenance

William Ohly, London, before 1950

Cf. Krieger, K., *Ostafrikanische Plastik*, Berlin, 1990, fig.435, for a related mask attributed to the Lindi area, acquired by the Museum für Völkerkunde, Berlin, in 1935.

€ 3.000 – 5.000



‡171

LOTUKO HELMET

South Sudan

18.5 cm. high (without the feathers)

Provenance

Ruud de Ruijter and Anneke van Santen, Katlijk

€ 600 – 800

172

TSONGA HEADREST

South Africa

19.5 cm. long

€ 800 – 1.200



173

MAKONDE BUST

Mozambique/Tanzania

15.5 cm. high

€ 800 – 1.200

174

**TWO ZULU BEER POTS,
UKHAMBBA**

South Africa

32 and 33 cm. high

Provenance

Collected by Kevin Conru and Frank Jolles
circa 1990

Cf. Klopper, S., Nel, K. and Conru, K., *The Art
of Southeast Africa from the Conru Collection*,
Milan, 2002, p.115, fig.56 and p.125, fig.64.

€ 2.000 – 3.000



175

**THREE ZULU BEER POTS,
*UKHAMBBA***

South Africa

29 to 31 cm. high

Provenance

Collected by Kevin Conru and Frank Jolles
circa 1990

€ 2.000 – 3.000





176

MAHAFALY POST

Madagascar

182 cm. high

Provenance

François Coppens, Sint Niklaas

Exhibited

Berg en Dal, Afrika Museum, *Madagascar, Zeboe als gids door heden en verleden*, April/November 1998

€ 5.000 – 6.000



177

MAHAFALY POST

Madagascar
165 cm. high

Provenance
François Coppens, Sint Niklaas

Exhibited
Berg en Dal, Afrika Museum, *Madagascar,*
Zeboe als gids door heden en verleden,
April/November 1998

€ 2.000 – 3.000



178

SAKALAVA FIGURE

Madagascar
85 cm. high

Provenance
Jo de Buck, Brussels

€ 1.500 – 2.000

179

SAKALAVA FIGURE

Madagascar

71 cm. high

Provenance

Frederique Decroos, Normandy, circa 1920

François Coppens, Sint Niklaas

€ 5.000 – 6.000







‡ 180

TAPIRAPE FEATHER MASK

Mato Grosso, Brazil

71 cm. high

Cf. Braun, B. (Ed.), *Arts of the Amazon*, London, 1995, pp.58–59.

The author states that such masks, called *upé* ("enemy warrior"), are the largest produced in the lowlands.

€ 2.000 – 3.000



181

TUKUNA MASK

Brazil

20 cm. high (without the bark cloth)

Provenance

Harald Schultz (1909–1966),
Brazilian anthropologist

Literature

"I Tucuna dell'Alta Amazzonia",
in *Atlante*, n°4, Novara, 1963

€ 1.000 – 1.500



182

HAIDA HORN SPOON

British Columbia, Canada

25.5 cm. long

Provenance

Jaap Hillenius, artist, Amsterdam
Galerie Lemaire, Amsterdam

€ 2.000 – 3.000



183

MACANA CLUB

Guyana
40.5 cm. long

€ 2.000 – 3.000

184

MACANA CLUB

Guyana
54.5 cm. long

Provenance

Collected by Carl Sonntag (1853–1921),
a German Commander, and by
descent to the present owner

€ 1.500 – 2.000



183



184



185
NEPAL MASK
26 cm. high
Provenance
Pace Primitive Gallery, New York
€ 800 – 1.200



186
NEPAL MASK
19.5 cm. high
Provenance
Pace Primitive Gallery, New York
€ 800 – 1.200

187

NEPAL MASK

38 cm. high

Provenance

Alain de Monbrison, Paris

€ 1.500 – 3.000



188
KERALA CANOE PROW
India
42 cm. high
€ 1.500 – 2.500



189
NEPAL FIGURE
57 cm. high
€ 1.000 – 1.500



190

FIGURE

Probably Southeast Asia

53 cm. high

Provenance

René Withofs, Brussels

€ 800 – 1.200

191

NURISTAN PRESS

Afghanistan

61 cm. high

Provenance

Ger Lambregts, Amsterdam

€ 500 – 800





192
NIAS SHIELD

Indonesia
133 cm. long

Provenance
Léon van de Velde, The Hague

€ 1.000 – 1.500



193
**TWO MENTAWAI CEREMONIAL
PADDLES**

Indonesia
115 and 134 cm. long

€ 1.000 – 1.500

194

HALMAHERA SHIELD

Moluccas Islands, Indonesia

95 cm. long

Provenance

Léon van de Velde, The Hague

€ 1.000 – 1.500

195

HALMAHERA SHIELD

Moluccas Islands, Indonesia

76 cm. long

Provenance

Alain Guisson, Brussels

€ 1.000 – 1.500



194



195

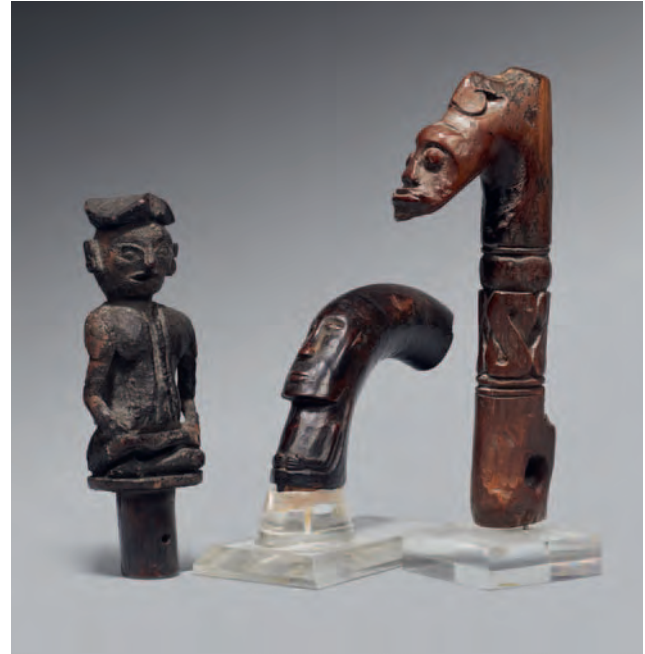


196
**SUMBA GOLD MAMULI
 EARRING**

Indonesia
 7 cm. long
 € 1.000 – 1.500

197
DAYAK BAMBOO CONTAINER

Kalimantan, Indonesia
 Containing cock fighting blades
Provenance
 Ursula Voorhuis, Berg en Dal, 1976
 Instituut voor Culturele Antropologie van
 de Katholieke Universiteit, Nijmegen
 € 300 – 500



198
**THREE INDONESIAN
 ARTEFACTS**

Dayak figure stopper; Batak hilt;
 and Dayak hilt
 7.5 to 17 cm. high

Provenance
 Galerie Ile du Démon, Paris, 1988 for the
 Dayak hilt; Tatiana Gallery, Singapore, 1990,
 for the other two.
 Cf. Schoffel, A., *Arts Primitifs de l'Asie du
 Sud-Est*, Meudon, 1981, p.150, for a pair of
 similar stoppers described as stoppers for
 bamboo lime containers. The figures are
 said to represent a rich Chinese couple.

€ 300 – 500

199

LETI FIGURE

Moluccas Islands, Indonesia

15 cm. high

Provenance

J. Groenhuizen, 1969

Leo van Oosterom, The Hague

€ 6.000 – 8.000





200

TORAJA DOOR

Sulawesi, Indonesia

63.5 cm. high

€ 3.000 – 4.000



201

TORAJA DOOR

Sulawesi, Indonesia

59.5 cm. high

€ 2.500 – 3.500

202

SUMBA STONE STELA

Sumba, Indonesia

164 cm. high

€ 4.000 – 6.000





203

CLOVE BOAT

Moluccas Islands, Indonesia

64 cm. long

Provenance

Leo van Oosterom, The Hague

€ 300 – 500

204

BATAK POWDER HORN

Sumatra, Indonesia

15 cm. long

€ 800 – 1.200

205

BATAK MASK

Sumatra, Indonesia

26 cm. high

€ 1.500 – 2.500





206
NIAS ANCESTOR FIGURE

Indonesia
25 cm. high

€ 1.300 – 1.500



207
DAYAK FIGURE

Kalimantan, Indonesia
42.5 cm. high

Provenance
Collected by Jac Hoogerbrugge
(1923–2014), The Netherlands
Michel Thieme, Amsterdam

€ 1.500 – 2.000



208
**NIAS WOOD
BRACELET**

Indonesia
18.5 cm. high

€ 800 – 1.200

‡ 209

**BATAK MAGIC STAFF,
*TUNGGAL PANALUAN***

Sumatra, Indonesia

168 cm. high

Provenance

Helmut Paasch, Jakarta

François Coppens, Sint Niklaas

€ 7.000 – 9.000



210

NIAS CEREMONIAL STONE

"SEAT" OSA OSA

Central Nias, Indonesia

70 cm. high

€ 5.000 – 8.000





211

BATAK STONE ELEPHANT AND RIDER

Sumatra, Indonesia

70 cm. high

Provenance

Lionel Morley, Brussels

Cf. Barbier, J.P. and Newton, D., (Eds.), *Islands and Ancestors: Indigenous Styles of Southeast Asia*, New York, 1988, p.61, fig.65, for an *in situ* photograph taken near Sibolga of a similar statue, also depicting an elephant and rider. The image is taken from the 1941 publication, Schnitger, F.M., 'Megalithen vom Batakland und Nias' in *Ipek, Jahrbuch für prähistorische und ethnographische Kunst*. Such stones were erected either during the lifetime of the important person represented or following his death.

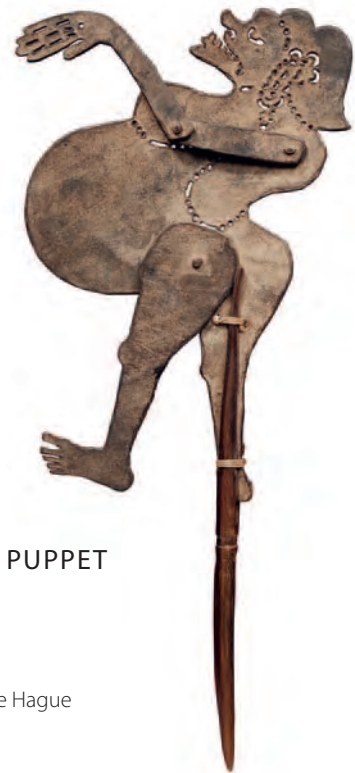
€ 3.000 – 4.000



213
DAYAK PIG MASK
Kalimantan, Indonesia
65.5 cm. high
€ 1.000 – 1.500



212
TWO TOPENG MASKS
Java, Indonesia
17 and 18.5 cm. high
Provenance
Leo van Oosterom, The Hague
€ 300 – 500



214
WAYANG KULIT PUPPET
Java, Indonesia
40 cm. high
Provenance
Leo van Oosterom, The Hague
€ 150 – 200

215

**PAIR OF BATAK HOUSE
ORNAMENTS**

Sumatra, Indonesia

83 and 87 cm. high

Provenance

Léon van de Velde, The Hague

€ 1.200 – 1.500





216

FIBRE HAT

South-East Kalimantan, Indonesia

45 cm. high

€ 1.500 – 2.000



217

DAYAK BEADED COSTUME

Kalimantan, Indonesia

27 to 47 cm. wide

Provenance

Arie de Jong (1882–1966), The Hague

€ 1.500 – 2.000

218

DAYAK HAMPATONG

Kalimantan, Indonesia

155 cm. high

€ 5.000 – 8.000



219

DAYAK SHIELD

Kalimantan, Indonesia

115.5 cm. long

Provenance

François Coppens, Sint Niklaas

Exhibited

Musée Départemental de Préhistoire,
Solutrée Pouilly, *Les Dayak dans la collection
François Coppens*, June/October 1996

€ 5.000 – 6.000



220

**IBAN DAYAK PIG-CHARM,
*TUNTUN***

Sarawak, Malaysia
51 cm. high

€ 2.000 – 3.000

221

**IBAN DAYAK PIG-CHARM,
*TUNTUN***

Sarawak, Malaysia
52 cm. high

Provenance

Leo van Oosterom, The Hague

€ 2.000 – 3.000

222

**IBAN DAYAK PIG-CHARM,
*TUNTUN***

Sarawak, Malaysia
52 cm. high

€ 1.500 – 2.000





224

**FOUR DAYAK BRASS
HEADDRESS ORNAMENTS**

Kalimantan, Indonesia

13.5 to 16.5 cm. high

€ 800 – 1.200



223

ATAURO FIGURE

Democratic Republic of Timor-Leste

19.5 cm. high

Provenance

James Willis, San Francisco, 1980

€ 1.000 – 1.500

225

**PAIR OF FLORES POSTS,
ANA DEO**

Indonesia

133 and 135 cm. high

Cf. Barbier, J.P. and Newton, D.,
(Eds.), *Islands and Ancestors:
Indigenous Styles of Southeast Asia*,
New York, 1988, p.279, pl.43.

€ 6.000 – 8.000





226

DAYAK FIGURE

Kalimantan, Indonesia

92 cm. high

Provenance

Leo van Oosterom, The Hague

Cf. Murray, T., *C-14 Dating of Dayak Art*,
Hong Kong, 2015, p.109, fig.18, for a similar
figure whose C-14 test result indicates an
age of 700 years.

€ 5.000 – 6.000





227

FOUR PRINTS

England

Double page print *Weapons used by the New Zealanders called Patoo Patoo*; *Various Instruments used by the Natives of Otaheite*; double page print *Habit of a Young Woman of Otaheite Dancing* and *Habit of a Young Woman of Otaheite bringing a Present*; and a portrait of Vice Admiral Cuthbert Collingwood

23.5 x 19 cm.

24 x 17.5 cm.

38 x 24 cm.

€ 300 – 500



228

PHALLIC CLUB

New Caledonia

An old partially legible label is inscribed: *War Club used by South Sea Islanders ...*

67 cm. long

€ 1.000 – 1.500



229

MALAITA CLUB, ALAFOLO

Solomon Islands

91.5 cm. long

€ 500 – 600

230

FOUR CLUBS

Vanuatu and New Caledonia

73 to 95.5 cm. long

€ 2.000 – 3.000





231

NISSAN ISLAND TAPA MASK

Solomon Islands
60 cm. high

Provenance
Ulrich Kortmann, Dortmund

Literature
Waite, D. et al., *Solomon Islands Art: The Conru Collection*, Milan, 2008, p.20, fig.7.

€ 1.500 – 2.000

232

TWO POSTERS

Musée de l'Homme Nouvelle Guinée; and
Office National du Tourisme de la France
d'Outre-Mer, Nouvelles Hébrides
77 x 56.5 cm. and 60 x 40 cm.

€ 600 – 800

233

RAMBARAMP FIGURE

Malekula, Vanuatu

198 cm. high

Provenance

Field collected by Paul Gardissat and Kal Muller in 1971 at Lendombwey among the Small Nambas

€ 12.000 – 15.000



234

RENNEL ISLAND CLUB

Solomon Islands

63.5 cm. long

€ 800 – 1.200



‡235

SHARKSKIN RASP

Probably Santa Cruz

49 cm. long

€ 800 – 1.200



‡236

**SOLOMON ISLANDS SHELL,
BARAVA**

Choiseul Island

23 cm. high

Provenance

Acquired in Germany in 1996

Literature

Waite, D. et al., *Solomon Islands Art: The Conru Collection*, Milan, 2008, p.66, fig.30.

€ 1.000 – 1.500



‡237

BAMBOO SKULL HOUSE

Solomon Islands

32 cm. high

Provenance

Kevin Conru, Brussels

Cf. Waite, D. et al., *Solomon Islands Art: The Conru Collection*, Milan, 2008, p.74, fig.37, for a similar skull house attributed to Marovo Lagoon.

€ 7.000 – 9.000



238

SANTA CRUZ DANCE WAND

Solomon Islands

81.5 cm. long

€ 1.000 – 1.500



‡239

SOLOMON ISLANDS CHARM

70 cm. high

€ 800 – 1.200

240

**SOLOMON ISLANDS FEMALE
FIGURE**

Probably Guadalcanal

142 cm. high

Provenance

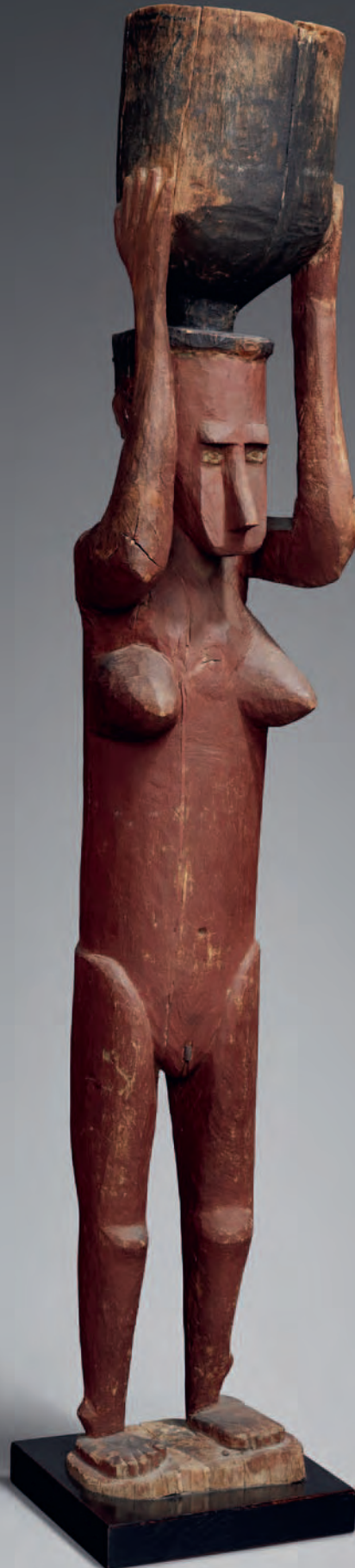
Taylor Dale, Santa Fe

Literature

Waite, D. et al., *Solomon Islands Art:*

The Conru Collection, Milan, 2008, p.54, fig.24.

€ 3.000 – 5.000





241

BUKA PADDLE

Solomon Islands

180 cm. long

€ 1.500 – 2.500

242

BUKA PADDLE

Solomon Islands

173 cm. long

Provenance

Ludwig Bretschneider (1909–1987), Munich

Josef Schmidt (1920–1995), Munich

€ 800 – 1.200

243

SOLOMON ISLANDS MODEL CANOE

South-East Solomon Islands

105 cm. long

Provenance

Eric Coote, Mieagong

Literature

Conru, K., *African and Oceanic Arts*, 2004.

Waite, D. et al., *Solomon Islands Art: The Conru Collection*, Milan, 2008, pp.82–85, fig.42.

€ 3.000 – 5.000





245
ARAWE SHIELD

New Britain
136 cm. long

Provenance
Steyler Mission, Sankt Augustin
Kunstauktionshaus August Bödiger,
Bonn, November 1985, lot 3867

€ 800 – 1.200

244

SPEAR

Admiralty Islands
174 cm. long

€ 1.000 – 1.500



246

MALAGAN CARVING

New Ireland

133.5 cm. high

Provenance

Sotheby's, New York, 22 April 1980, lot 130

Ed Smith, The Netherlands

€ 20.000 – 30.000





247

CLUB

New Britain
138 cm. long

€ 1.000 – 1.500



248

CLUB

New Ireland
98.5 cm. long

Provenance

Collected by Carl Sonntag (1853–1921),
a German Commander, and by descent
to the present owner

€ 800 – 1.200



249

STONE-HEADED CLUB

New Britain

An old inscription reads *9420,*
Bismark-Archipel

111 cm. long

€ 600 – 1.000

250

SPEAR POINT

Admiralty Islands

52.5 cm. high

€ 3.000 – 5.000





‡251

AMBRYM TREE FERN FIGURE

Vanuatu

210 cm. high

Provenance

Sekou Keita, Amsterdam

€ 1.000 – 1.500

252

CANOE PROW

New Ireland

26 cm. long

Provenance

Collected by Carl Sonntag (1853–1921),
a German Commander, and by descent
to the present owner

€ 2.000 – 3.000



253

PAIR OF YAP CURRENCIES

Caroline Islands

26 and 38 cm. long

€ 1.000 – 1.500

254

MALAGAN FIGURE

New Ireland

53 cm. high

Provenance

Inherited by the present owner
from her father

€ 5.000 – 8.000





255
ASMAT WAR SHIELD
Western New Guinea
153 cm. long
€ 1.000 – 1.500



256
ASMAT WAR SHIELD
Western New Guinea
150 cm. long
€ 1.000 – 1.500



257
ASMAT WAR SHIELD
Western New Guinea
130 cm. long
€ 1.000 – 1.500



258
ASMAT SAGO BOWL

Western New Guinea
67.5 cm. long

€ 1.000 – 1.500



259
ASMAT FEMALE FIGURE

Western New Guinea
66 cm. high

€ 1.500 – 2.000

260

SEPIK HOOK

Papua New Guinea

73 cm. high

Provenance

Philip Goldman, London

Mia and Loed van Bussel, Amsterdam

François Coppens, Sint Niklaas

€ 8.000 – 12.000





≠261

ASMAT SKULL

Western New Guinea

20 cm. long

€ 5.000 – 6.000



‡ 262

ASMAT SKULL

Western New Guinea

20 cm. long

€ 5.000 – 6.000



263

JOSEPHSTAAL SHIELD

Madang Province, Papua New Guinea

53 cm. long

Cf. Beran, H. and Craig, B., *Shields of Melanesia*, Honolulu, 2005, p.109.

€ 800 – 1.200

264

BIWAT WAR SHIELD

Yuat River, Papua New Guinea

190 cm. long

Provenance

Collected in the early 1960s by Richard Dalton, patrol office in Papua New Guinea from 1963 to 1971

Jonathan Saussherd

€ 1.500 – 2.000

265

COASTAL SEPIK MASK

Papua New Guinea

41 cm. high

Provenance

René Withofs, Brussels

€ 2.000 – 3.000



266

ABELAM HEAD ORNAMENT

Papua New Guinea

85 cm. high

€ 1.800 – 2.200



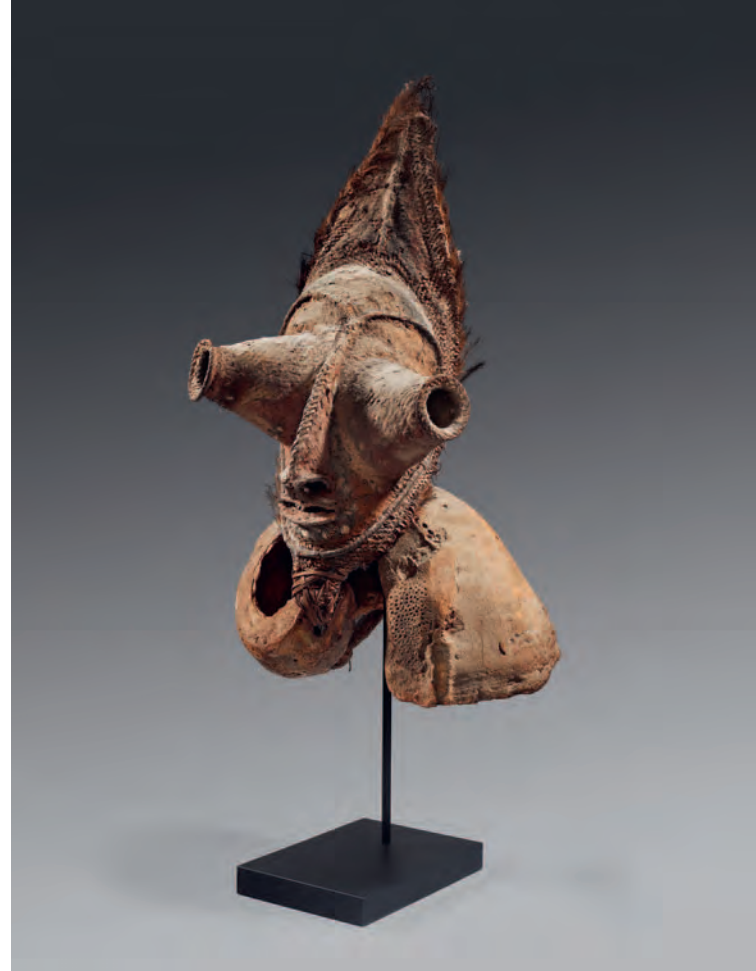
267

BOIKEN BRIDE PRICE, TALIPUN

Papua New Guinea

28 cm. high

€ 1.300 – 1.500



268

BOIKEN BRIDE PRICE, TALIPUN

Papua New Guinea

40 cm. high

€ 1.500 – 2.000

269

MAPRIK BASKETRY MASK

Papua New Guinea

46 cm. high

€ 1.300 – 1.500



270

**LOWER SEPIK-RAMU RIVER
MASK**

Papua New Guinea

31 cm. high

Provenance

Governor Albert Hahl (1868–1945),
German New Guinea

Oscar van Weerdenburg, Hilversum

Anthony Meyer, Paris

€ 4.000 – 6.000





271
ABELAM MASK
Papua New Guinea
32 cm. high
€ 1.300 – 1.500

272
ABELAM DANCE MASK
Papua New Guinea
50 cm. high
€ 1.400 – 1.600

273
**MAPRIK BASKETRY MASK,
BAPA MENE**
Papua New Guinea
34 cm. high
€ 1.400 – 1.600



274
**FIVE TANAHMERAH BAY
PADDLES**

Western New Guinea
154 to 194 cm. long

€ 1.500 – 2.000



275
FIVE LAKE SENTANI PADDLES

Western New Guinea
146 to 166 cm. long

€ 800 – 1.200



276

**IATMUL HEADDRESS,
AMBUSAB**

Papua New Guinea
83 cm. long

Provenance

Nelly Van den Abbeele, Brussels

Christie's Amsterdam, 6 December 1999,
lot 432

Literature

Biebuyck, D. and Van den Abbeele, N., *The
Power of Headdresses*, Brussels, 1984, p.229,
pl.182.

€ 1.300 – 1.500



277

**KINA SHELL PENDANT IN
BARK CASE**

Papua New Guinea
22 cm. long

€ 600 – 800



‡ 278

MASSIM LIME SPATULA

Trobriand Islands, Papua New Guinea
27.5 cm. long

€ 500 – 800



280

TWO SPEAR POINTS

Papua New Guinea and Fiji

109 and 108 cm. long

Provenance

Patrick Mestdagh, Brussels for the Sepik
spear point

€ 1.000 – 1.500

279

MANAM ISLAND LADDER

Papua New Guinea

207 cm. high

€ 1.600 – 2.000

281

PAPUAN GULF BULLROARER

Papua New Guinea

35 cm. long

€ 800 – 1.200



282

FOUR MASSIM LIME SPATULAS

Tobriand Islands, Papua New Guinea

26 to 33.5 cm. long

€ 800 – 1.200

283

MURIK LAKES MASK

Papua New Guinea

26 cm. high

Provenance

François Coppens, Sint Niklaas

€ 1.500 – 2.000





†284

**PAPUAN GULF ANCESTOR
SKULL**

Papua New Guinea
44 cm. high

Provenance
Henri Verne, Belgian novelist, Brussels

€ 5.000 – 8.000



285

PAPUAN GULF GOPE BOARD

Papua New Guinea

122.5 cm. long

Provenance

Hans Sonnenberg, The Hague

Venduehuis, The Hague, *Galerie Delta, The Heritage of a Passionate Collector*, 21 March 2018, lot 135

Literature

Webb, V., Haraha S. and Welsch, R.L., *Coaxing the Spirits to Dance: Art And Society in the Papuan Gulf of New Guinea*, Hanover, 2006, p.78, fig.132, for an *in situ* photograph of a man holding the present lot.

€ 2.000 – 3.000



286

**NUKUMA DISPLAY FIGURE,
MINDJA**

Papua New Guinea

89 cm. high

Provenance

Taylor Dale, Santa Fe

Literature

Conru, K. et al., *Sepik Ramu Art*, Brussels, 2019, p.127, fig.54.

€ 2.000 – 3.000

287

PAPUAN GULF TAPA MASK

Papua New Guinea

45 cm. high

€ 2.000 – 3.000





288

**MASSIM CANOE
SPLASHBOARD**

Tobriand Islands, Papua New Guinea

112 cm. high

€ 2.000 – 2.500



289

**MASSIM WAVE SPLITTER FOR
KULA CANOE**

Tobriand Islands, Papua New Guinea

92 cm. high

€ 1.400 – 1.600



290

MASSIM YAM HOUSE PLANK

Trobriand Islands, Papua New Guinea

134 cm. long

Cf. Craig, B. et al., *Living Spirits with Fixed Abodes*, Honolulu, 2010, p.88.

€ 1.200 – 1.500



291

MASSIM CANOE SPLASHBOARD

Trobriand Islands, Papua New Guinea

30.5 cm. high

€ 1.000 – 1.500





292

KORWAR CHARM

Cenderawasih Bay, Papua New Guinea

13 cm. high

Provenance

Pierre Verger, French photographer and ethnologist (1902–1996), Paris

€ 1.500 – 2.000



293

FIVE ASMAT SHELL NOSE ORNAMENTS, *BIPANE*

Western New Guinea

9 to 13.5 cm. long

€ 800 – 1.200

294

TAMI HEADREST

Huon Gulf, Papua New Guinea

14.5 cm. high

Provenance

Ludwig Bretschneider (1909–1987), Munich

Josef Schmidt (1920–1995), Munich

€ 3.000 – 5.000





296

MAORI QUARTER STAFF, *TAIAHA*

New Zealand

154.5 cm. long

€ 1.500 – 2.000



‡ 295

MAORI-STYLE BONE WEAPON

Possibly England

49 cm. long

Provenance

René Withofs, Brussels

Cf. Altman, R., *Masterpieces from the Sir Henry Wellcome Collection at UCLA*, Los Angeles, 1965, p.12, for two similar clubs also made from sawfish rostrums

€ 1.000 – 1.500

297

MAORI HEAD

New Zealand

16 cm. high

Provenance

Cornette de Saint-Cyr, Paris,
8 December 1980, lot 97

€ 6.000 – 8.000





298
BONE DAGGER

Perhaps Polynesia
40.5 cm. long

Provenance
John Giltsoff, London

€ 300 – 500



299
SAMOA CLUB

48 cm. long

€ 800 – 1.200



300
**THROWING-CLUB,
ULA**

Fiji
41.5 cm. long

Provenance
David Rosenthal, Paris

€ 800 – 1.200



301
CLUB, U'U

Marquesas Islands
98 cm. long

Provenance
Ludwig Bretschneider (1909–1987), Munich
Josef Schmidt (1920–1995), Munich

€ 1.500 – 2.000



302
GUNSTOCK CLUB
Fiji
110 cm. long
€ 1.300 – 1.500



303
GUNSTOCK CLUB
Fiji
99 cm. long
€ 1.500 – 2.000



304
GUNSTOCK CLUB
Fiji
98 cm. long
Provenance
Jean-Yves Coué, Nantes
€ 800 – 1.200



305
**PINEAPPLE CLUB,
TOTOKIA**
Fiji
86 cm. long
Provenance
Jean-Yves Coué, Nantes
€ 1.200 – 1.500



306

PADDLE

Austral Islands
101.5 cm. long

Provenance
Bonhams, New York,
9 February 2014, lot 134

€ 2.000 – 3.000



307

PADDLE

Austral Islands
89 cm. long

€ 1.500 – 2.000



308

PADDLE

Austral Islands
112 cm. long

€ 2.000 – 3.000



309

CLUB

Tonga

111 cm. long

Provenance

Alain Guisson, Brussels

€ 3.000 – 5.000

310

TWO FIJI POTTERY VESSELS

13 and 20 cm. high

€ 800 – 1.200



311

LARGE FIJI KAVA BOWL

95 cm. long

Provenance

Guy van Rijn, Brussels

€ 5.000 – 6.000





312
KAPA BEATER
Hawaii
41.5 cm. long
€ 1.800 – 2.000



313
KAPA BEATER
Hawaii
43 cm. long
€ 2.000 – 3.000



314
STONE KUKUI NUT OIL LAMP

Hawaii
18 cm. high

Provenance
Found near Hulihe'e Palace in Kona,
Big Island

€ 400 – 600



315
STONE POUNDER/LAMP

Hawaii
12 cm. wide

Provenance
Acquired from a collection in Kawaihae,
Big Island.

€ 400 – 600



317
STONE POUNDER

Hawaii
46 cm. long

€ 800 – 1.200



316
**TWO GAME STONES,
*ULU MAIKA***

Hawaii
7 to 7.5 cm. wide

€ 600 – 800



318



319



320

318
STONE MEDICINE POUNDER

Hawaii
18 cm. high

Provenance
Glover collection, Big Island

€ 800 – 1.200

319
STONE RING POUNDER

Kauai, Hawaii
16 cm. long

€ 2.000 – 3.000

320
STONE POUNDER

Hawaii
19 cm. high

€ 800 – 1.200



321

GOURD DRUM, *IPU HULA*

Hawaii

41 cm. high

Provenance

From an old New England collection

€ 1.500 – 2.000



322



323

322

FISH HOOK CONTAINER

Probably Hawaii

Old printed label on the underside
from J.H. Fisher, Auctioneer, Honolulu.
20.5 cm. high

€ 800 – 1.200

323

STONE GOD IMAGE, *AUMAKUA*

Hawaii

21.5 cm. wide

€ 1.000 – 1.500



324

STONE MIRROR, *KILO POHAKU*

Hawaii

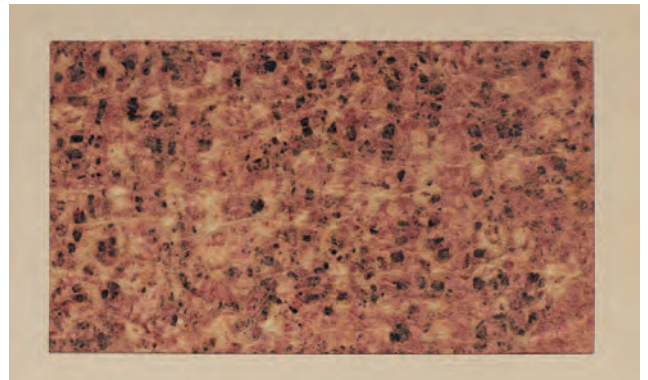
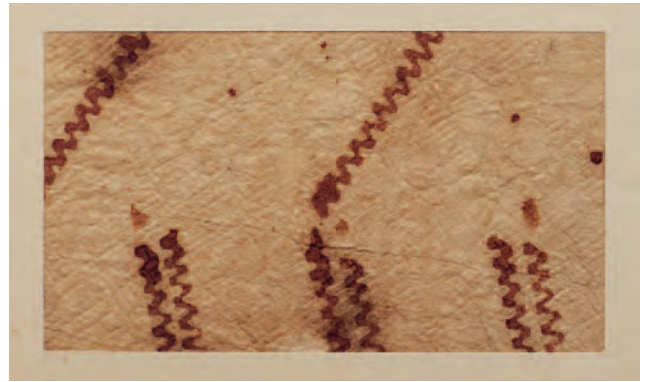
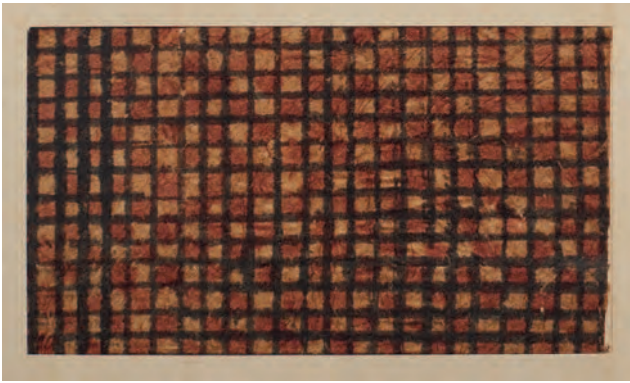
8.5 cm. wide

Provenance

Bonhams, Los Angeles, 5 May 2015, lot 100

At the time of its sale at Bonhams the catalogue related that the mirror was discovered by a sports diver on the South Coast of Oahu, near Maunalua Bay, approximately thirty years previously.

€ 3.000 – 5.000



325

ALBUM OF KAPA SAMPLES

Hawaii

Containing 48 samples of dyed and printed
bark cloth, *kapa*

11.5 x 16.5 cm.

€ 4.000 – 6.000



‡326

**COLLECTION OF FISH HOOKS,
MAKAU**

Hawaii

Framed and glazed, the frame 30.5 x 46 cm.

€ 3.000 – 5.000

‡ 327

HANDLE FOR
ROYAL STAFF,
KAHILI

Hawaii

83.5 cm. long

€ 2.000 – 3.000



‡ 328

TWO HANDLES
FOR ROYAL STAFFS,
KAHILI

Hawaii

61 and 44.5 cm. long

€ 4.000 – 6.000



329

BOWL

Hawaii

30.5 cm. wide

€ 1.500 – 2.000



330

BOWL

Hawaii

39.5 cm. wide

€ 1.500 – 2.000



331

BOWL

Hawaii

40 cm. wide

€ 2.000 – 3.000



332

TWO ABORIGINE BOOMERANGS

Australia

70 and 85 cm. long

€ 1.800 – 2.000





333
ABORIGINE SHIELD
Western Australia
67 cm. long
€ 1.000 – 1.500



334
ABORIGINE SHIELD
Australia
66 cm. long
€ 1.500 – 2.000



335
ABORIGINE SHIELD
Western Australia
84 cm. long
€ 1.000 – 1.500





336
**THREE ABORIGINE
BOOMERANGS**

Australia

62 to 80 cm. long

€ 1.000 – 1.500

337
ABORIGINE SHIELD

Western Australia

66.5 cm. long

Provenance

Bishop Otto Raible (1887–1966), First Pallottine bishop in Australia. He was sent to the Kimberley region in 1928 and returned to Germany in 1935.

Prof. Müller, Düsseldorf

€ 800 – 1.200



338
ABORIGINE SHIELD

Western Australia
78 cm. long

€ 1.000 – 1.500



339
ABORIGINE CHURUNGA

Western Australia
An old partially legible label reads:
*Keule Australien erh. d. Bischof
Raible. Kimberley*
65 cm. long

Provenance
Bishop Otto Raible (1887–1966),
First Pallottine bishop in Australia.
Prof. Müller, Düsseldorf

€ 1.500 – 2.000



340
ABORIGINE CHURUNGA

Australia
66 cm. long

€ 2.000 – 3.000





Lot 356 (Detail)



A Private European
Collection

341

YORUBA MALE TWIN FIGURE

Nigeria

21 cm. high

Provenance

Group 2 Vanhevel, Brussels, 2005

€ 800 – 1.200



342

YORUBA MALE TWIN FIGURE

Nigeria

29 cm. high

€ 800 – 1.200



343

BAULE FEMALE FIGURE

Ivory Coast

33 cm. high

Provenance

Galerie Lemaire, Amsterdam

€ 2.000 – 3.000



344

BAULE FEMALE FIGURE

Ivory Coast
40.5 cm. high

Provenance
Karim Grusenmeyer & Joaquin Pecci,
Brussels, 2003

Literature
Grusenmeyer, K. and Pecci, J.,
Spirals and Ancestors, Brussels,
2003, fig.31.

€ 3.000 – 5.000





**William Fagg discusses this figure
in Christie's 1985 catalogue:**

This ephebic youth — to use R.F. Thompson's useful word (denoting that Yoruba artists' subjects are conventionally depicted in the full bloom of youth-like Apollo) — is not an *orisha* or god never or very seldom directly represented in art — but rather an anonymous devotee, who, however, stands for the god in his unblemished ephebism.

He is the male member of an otherwise identical pair (and Professor Armstrong used to say how bitterly he regretted, for lack of having cash let the female slip through his fingers in a Paris gallery in 1969). They are worn in the dance hung about the neck of the priest of Eshu.

The piece was taken at first for a *oshe shango* rather than an *ogo elegba*, the remaining extremity of the damaged club on the right shoulder having been interpreted as a very small, and misplaced neolithic axe. But the *oshe shango* do not come in pairs. Indeed it would be a most fortunate thing if the female could be found and united with the male for the pair would be one of the finest in existence.

The Igbomina style, and especially that of the village of Oro, is beginning to enjoy a belated fame as one of the supreme carving centres of Yorubaland. Most of the other major sculptural centres are based on the main population concentrations (not an imported concept, but a characteristic trait of Yoruba culture since the apogee of Ife), such as Oyo, Abeokuta, Ogbomosho, Owo, Oshogbo or Iseyin. But Oro works were until recently (notably in the catalogue of Fagg and Pemberton, 1982, where as many as eight Oro or Ijomu pieces were identified), generally listed as 'Yoruba' or perhaps 'central Yoruba' — echoing Kenneth Murray's dictum that the more proficient Yoruba sculptors become, the more they approach the ideal style of Yoruba sculpture. Professor Armstrong seems to have had a special affinity for the Oro style, long before it was publicly named.

345

**AN IGBOMINA YORUBA
FIGURE, FOR THE CULT OF
ESHU, *OGO ELEGBA***

Nigeria

49 cm. high

Provenance

Acquired in Paris, 1969

Dr. Robert Plant Armstrong (1919–1984),
Dallas

Christie's, New York, 15 May 1985, lot 44

Christie's, Paris, 8 December 2004, lot 161

Literature

Armstrong, R.P., "My Collection", in *African Arts*, Vol.VII, no.3, 1974, p.42, fig.9.

Armstrong, R.P., "Wellspring: On the Myth and Source of Culture", in *African Arts*, 1975, pl.21.

Armstrong, R.P., *The Powers of Presence. Consciousness Myth and Affecting Presence*, Philadelphia, 1981, pl.10.

Bassani, E. (Ed.), William B. Fagg:
"One Hundred Notes on Nigerian Art from Christie's Catalogues 1974–1990", *Quaderni Poro*, no.7, Milan, 1991, pl.87.

€ 3.000 – 5.000





346

LUBA FEMALE FIGURE

Democratic Republic of the Congo

23.5 cm. high

Provenance

Galerie Lemaire, Amsterdam

€ 1.500 – 2.000



347

BAMANA FEMALE FIGURE

Mali

22 cm. high

Provenance

Galerie Esatuk, Paris

€ 800 – 1.200



348

IATMUL FLUTE STOPPER

Papua New Guinea

Inscribed inventory number 1305

55 cm. high

Provenance

Pierre Dartevelle, Brussels, 1976

€ 3.000 – 5.000



349

ABELAM FIGURE

Papua New Guinea

292 cm. high

Provenance

Galerie Dierickx, Brussels, 1972

€ 10.000 – 15.000



350

NIAS STONE FIGURE

Indonesia

95 cm. high

Provenance

Emile Deletaille, Brussels, 1979

€ 4.000 – 6.000



351

**SULU MAN'S GRAVE MARKER,
*SUNDUK***

Philippines

121 cm. long

Provenance

Philippe Guimiot, Brussels, 1974

€ 2.000 – 3.000



352

LETI FIGURE

Moluccas Islands, Indonesia

Inscribed inventory number on base:

81/0658

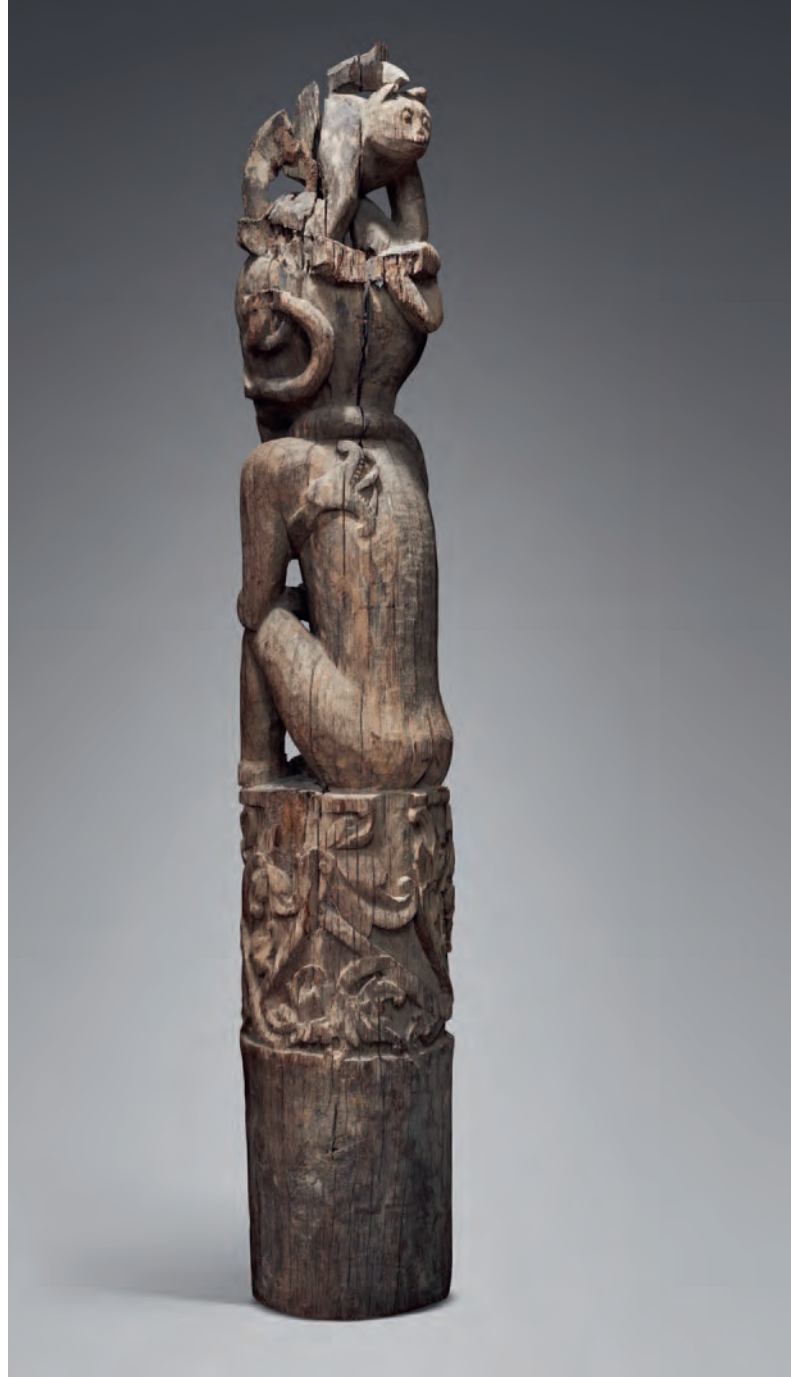
19.5 cm. high

Provenance

Philippe Guimiot, Brussels, 1973

€ 3.000 – 5.000





353

DAYAK HAMPATONG

Kalimantan, Indonesia

122 cm. high

Provenance

Emile Deletaille, Brussels, 1973

€ 5.000 – 8.000

354

LETI ANCESTOR POST

Moluccas Islands, Indonesia

177 cm. high

Provenance

Philippe Guimiot, Brussels

€ 10.000 – 15.000





355

BABAR ANCESTOR POST

Moluccas Islands, Indonesia

131 cm. high

Provenance

Philippe Guimiot, Brussels, 1975

€ 10.000 – 15.000

356

JORAI FUNERARY FIGURE

Central Highlands, Vietnam

79 cm. high

Provenance

Collected by Philippe Guimiot in 1973 in the Jorai village of Plei Kiep, east of Kon Tum and acquired from him by the present owner in 1975

Literature

«Des Survivants du Sud-Vietnam», in *Connaissance des Arts*, September 1975, p.70.

€ 15.000 – 20.000

After returning from his time in Africa, Philippe Guimiot made a number of trips to Southeast Asia in the early 1970s; to Indonesia, the Philippines, Formosa and Vietnam. These trips resulted in a number of works of art appearing on the market which were unfamiliar to tribal art collectors at the time. One of the most notable was the funerary sculptures of the Jorai, one of the hill tribes of the Central Highlands of Vietnam. These powerful carvings, most often depicting a human figure in a fetal position, were carved atop posts which surrounded the graves of notable individuals. Following the death and burial of important persons the grave would be surrounded by familiar objects and possessions of the deceased and over a relatively short period daily offerings of food would be left on the grave. Several months or even years after this initial burial phase, when the family had raised sufficient funds to pay for the required sacrificial buffaloes and pigs, a final important farewell ceremony was held which could last up to a week and as part of which carved posts like the present lot were erected around the grave. Following this final farewell ceremony the deceased's spirit was believed to leave the area to join the other spirits in the ancestral forest or ghost village and never to return. At this time the grave was ritually abandoned and was no longer visited by relatives and the carved figure posts were left to return to nature.

For another Jorai post, collected by Philippe Guimiot in 1975, see Sotheby's Paris, 17 June 2009, lot 58.





Conditions of Sale

I. In General

The art auction house, Lempertz N.V. (henceforth referred to as 'Lempertz') conducts public auctions as commissioning agent in its own name and on behalf of the accounts of the submitter. The identity of the submitter remains in principle unknown.

These conditions of sale are applicable to all contracts concluded by Lempertz. Anyone who makes a commitment with Lempertz or who attends an art auction, viewing day or any other similar event, acknowledges and accepts these conditions of sale.

These conditions of sale are originally drawn up in the Dutch language. In case of conflict or discordance between the Dutch version and the translated version, the Dutch version is conclusive.

The lots are sold in the state in which they are found at the moment of the allocation ('as is'). The absence of any reference to the state of the lot does not mean that the lot is in a good state or is free from damages, defects or restorations.

The United Nations Convention on Contracts for the International Sale of Goods is not applicable.

II. The Auction process & the process of bidding

II.1. Submission of bids

1. Bids in attendance – The floor bidder receives a bidding number on presentation of his identity card. Lempertz reserves the right to grant entry to the auction. Lempertz reserves the right to deny access to her premises or participation in the auction.

2. Bidding in one's own name and on one's own account – Every bidder is considered to act in his own name and on his own account and is personally liable for making the payment.

3. Bids in absentia – Bids can also be submitted either in writing, telephonically or via the internet. The placing of bids in absentia must reach Lempertz at least twenty four (24) hours before the beginning of the auction to ensure the proper processing thereof.

The lot must be mentioned in the bid placed by the bidder, together with ticket number and lot description. In the event of ambiguities, the listed ticket number becomes applicable. The instruction to bid must be signed by the bidder. The buyer does not have a right of withdrawal (art. VII 53,11° and VII 73,11° Belgian economic law code).

Telephonic bids – Lempertz cannot vouch for the establishment and maintenance of a connection. In submitting a bid placement, the bidder declares that he agrees to the recording of the telephone conversation.

Bids via the internet – Lempertz only considers bids via the internet if the bidder has registered himself on the internet website beforehand. Lempertz treats these bids in the same way as placed bids in writing. Lempertz cannot vouch for the establishment and maintenance of a connection.

4. Bank guarantee and other guarantees – Lempertz has the right to require a bank guarantee or any other guarantee from the bidder to prove his creditworthiness.

5. Obligation to provide information (anti-money laundering legislation) – The bidder provides a copy of the identity documents of the bidder and, as the case may be, of the actual buyer on whose account the bidder occurs.

II.2. Carrying out the auction

6. Allocation – The hammer will come down when no higher bids are submitted after three calls for a bid. In extenuating circumstances, Lempertz is entitled to refuse the acceptance of a bid or to reserve the allocation.

The bidder, who places the highest bid (the buyer), himself or through a third person, buys the lot at the hammer price. The sales contract is concluded between Lempertz and the buyer.

7. Bids for an absentee bidder – Bids for absentee bidders are only played to an absolute maximum by Lempertz if this is deemed necessary to out-bid another bid.

8. Reserve – Lempertz can bid on behalf of the submitter up to the agreed limit without revealing this and irrespective of whether other bids are submitted.

9. No liability of Lempertz – Even if bids have been placed, Lempertz is not liable if the hammer has not come down, except in the case of wilful intent.

10. Dispute or error with respect to the allocation – Lempertz decides to whom the lot is allocated in case of error or dispute with respect to the allocation. If several individuals make the same bid at the same time, and after the third call, no higher bid ensues, then the case is decided by lot/fate.

If a higher bid that was submitted on time, was erroneously overlooked and immediately queried by the affected bidder, or if any doubts arise regarding its allocation, Lempertz can cancel the sale and reoffer and resell the lot in dispute.

11. The refusing of bids – Lempertz reserves the right to refuse certain bids.

12. Lempertz's discretion – Lempertz has the right at its absolute and sole discretion to withdraw any catalogue lots from the sale, to offer any lot in an order different from that given in the catalogue, to transfer the catalogue lots to a later auction, and to divide or combine any catalogue lots.

13. Once a lot has been knocked down, the successful bidder is obliged to buy it – The bidder to whom the lot was allocated, is obliged to buy the lot at the purchase price. If a bid is accepted conditionally, the bidder is bound by his bid until four (4) weeks after the auction unless he withdraws from the conditionally accepted bid at the latest one day after the auction.

14. Transfer of ownership and risk – The risk relating the allocated lot is directly transferred to the buyer upon the fall of the hammer. The transfer of ownership to the buyer takes place after the reception of the full purchase price by Lempertz.

III. The Completion of the auction transaction after the allocation of the lots

15. Calculation of the purchase price – The purchase price consists of the hammer price, plus the premium, the VAT and the resale right.

16. Buyers' premium – The Buyer pays a premium of 24 % calculated on the hammer price up to a hammer price of € 400.000 and 22 % on any amount surpassing € 400.000.

17. VAT – The Buyer pays 21 % VAT on the premium (margin scheme – article 58 §4 W.BTW). The Buyer pays a VAT of 21% on the net invoice price (hammer price + premium) for the lots which are characterized in the Catalogue by an asterisk (*) (normal VAT regime).

The exports to third countries (i.e. non-EU) are exempted from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number.

If an auction participant personally exports a lot to a third country (i.e. non-EU), Lempertz refunds the VAT as soon as Lempertz has received the proof of export and import, and provided that it was included in the purchase price.

18. Reservation for invoices – An invoice issued during the auction or immediately after the auction requires verification. Lempertz cannot be held liable for errors in these invoices.

19. Payment – Successful bidders attending the auction in person pay the purchase price to Lempertz immediately after the auction. The purchase price is immediately due and payable, also for buyers who did not attend the auction in person.

Bank transfers are to be made exclusively in Euros. Cheques cannot be accepted. When the purchase price amounts to €3.000,00 or more, the buyer cannot pay in cash (anti-money laundering legislation). This also applies when the purchase price of different lots together amounts to €3.000,00 or more.

The payment is not deemed to have been effected before Lempertz has received it in cash or before the bank account of Lempertz has been duly credited.

The payments of the buyer to Lempertz always firstly serve for the settlement of the oldest outstanding debt of the buyer to Lempertz.

20. An invoice corresponding to another client – The request to issue an auction invoice in the name of a client other than the bidder has to be made immediately after the auction. Lempertz reserves the right to refuse such a request. The bidder and the buyer are jointly and severally bound by all obligations arising from that bid.

21. Late payment and non-payment – In case of late payment, interests amounting to 1% of the purchase price a month are, automatically and without any prior notice of default, charged from the due date onwards.

In case of non-payment within five (5) working days after the auction, Lempertz is entitled (at its discretion):

- o to insist on performance of the agreement; and/or
- o to dissolve the purchase agreement by simple written notification, without any prior notice of default and without any intervention by the courts. Lempertz can reoffer and resell the lot at an auction; and/or
- o to claim damages for non-performance from the buyer in default, such as – but not limited to – the payment of the difference between the agreed purchase price and the new purchase price of the lot after a new auction, plus the cost of resale. Under no circumstances the defaulting buyer is entitled to the possible surplus when the lot is sold at a higher purchase price at the new auction; and/or
- o to retain the lot as well as any lot allocated to the buyer at the same auction or at any other auction. Lempertz has the right to release the lots only when the total amount due for all the lots has been duly paid. Lempertz can transport, store and insure the lots at the expense of the buyer.

Lempertz has the right to reject or not take into account any bids placed by or on the account of the defaulting buyer during future auctions.

22. Collection of purchased lots – The buyer is obliged to collect the purchased lot immediately after the auction. The lot will not be surrendered to the buyer until the reception of full payment by Lempertz. Lempertz is not liable for the purchased lots, except in the case of wilful intent.

23. Transport, dispatch or shipping – Every transport, dispatch or shipping of purchased lots is organised by the buyer on his own responsibility. Without any exception the transport, dispatch or shipping takes place at the expense and the risk of the buyer.

24. Failure to collect purchased lots – In case the buyer does not collect the purchased lots within four (4) weeks after the auction, Lempertz is entitled to store and insure the not-collected lots at the expense of the buyer. In that case, the store and insure costs are 1% of the hammer price a month. Lempertz is not liable in the event of loss or damage, except in case of intentional acts.

IV. State of the purchased lots

25. The Buyer' duty to investigate – All lots put up for sale at the auction can be viewed and inspected prior to the auction. The buyer undertakes to inspect and investigate the lots before the auction. The buyer is considered to be fully and personally informed at its own risk about the state and quality of the lots, as well as about the authenticity of the lots and the conformity of the lots with the description in the catalogue. The buyer bears the risk of the identification of the lot.

26. The awareness of the buyer – The buyer acknowledges that it is not possible for Lempertz to examine all lots in detail. The buyer acknowledges that Lempertz is reliant upon the information of the submitter for the description of the lots such as for example in the catalogue.

The buyer acknowledges that every statement in the catalogue, the brochures or any other publicity, as well as in any condition report from Lempertz, in relation to authorship, origin, creation, age, attribution, quality and state of the lot is only an opinion and not a fact. The buyer acknowledges that Lempertz does not warrant and cannot give any warranty as to the authenticity of the lot.

The buyer acknowledges that the lots submitted are usually from a certain age, so that it is impossible that the lots are in perfect condition.

27. statements and descriptions of the lots – All statements and descriptions in the catalogue and related specifications on the internet are compiled in good faith. They are derived from the status of the information available at the time of compiling the catalogue.

Every statement or description in the catalogue, the brochures or any other publicity, as well as in any condition report from Lempertz, in relation to authorship, origin, creation, age, attribution, quality and state of the lot is an opinion and not a fact and cannot be considered as a reality. The statements and descriptions in the catalogue are provided for information purposes only, without any warranty. The same applies for illustrations and images in the catalogue, as well as any other oral or written information.

The statements, descriptions and illustrations are no part of the contractual agreed characteristics. The certificates or certifications from artists, their estates or

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28. The state of the lot at the moment of the allocation ('as is') – The buyer purchases the lots in the state in which they are found at the moment of the allocation, with their defects and imperfections. The state of the lot is not always mentioned in the catalogue. The absence of any reference to the state of the lot does not imply that the lot is in a good state or that the lot is free from damages, defaults or restorations.

V. Copyright

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VI. Liability and warranty

30. The nature of the obligations – The obligation of the buyer and the submitter resulting from the contractual relation are result obligations ('*obligation de résultat*'), unless expressly provided otherwise. The obligations of Lempertz arising from the contractual relation are best efforts obligations ('*obligation de moyen*').

31. Joint and several liability – The buyer, the bidder and anyone who buys for joint account, are jointly and severally liable for all obligations arising from the sale.

32. No liability/warranty for the lots – The buyer buys the lots in the state in which they are found at the moment of allocation, with their defaults and imperfections. Lempertz does not give any warranties in this regard. Lempertz cannot be held liable for the damages resulting from a default, a loss or a damage to the purchased lot, irrespective of the legal basis, except in the case of wilful intent.

33. No liability for the catalogue or condition report – Lempertz is not liable if the lots differ from the statements, descriptions and illustrations in the catalogue or from any other information (for example online). Lempertz is not liable for a condition report drawn up at the request of bidder.

34. No liability/warranty for non-authenticity – Lempertz does not warrant the authenticity of the lots and is not liable for non-authenticity of the lots, except in case of wilful intent. The liability for bodily injury or damages caused to health or life remains unaffected.

35. Limitation of liability – In any case the liability of Lempertz is limited to the total purchase price which was effectively paid by the buyer.

36. Claims against the submitter – In the event of variances from the catalogue descriptions which result in negation or substantial diminution of value or suitability of the lot, Lempertz is entitled to pursue its rights against the submitter through the courts. In the event of a successful claim against the submitter, Lempertz does only reimburse the buyer the total purchase price paid. Under no circumstances this amount exceeds the amount of the claim against the submitter which was granted and effectively paid.

Lempertz, has the right to transfer its claim for damages against the submitter for any damage arising from the inauthenticity of the auctioned lot to the buyer, without any further liability.

VII. Miscellaneous

37. Place of performance – The place of performance of the obligations resulting from the contractual relations is Brussels.

38. Applicable law – Belgian law is applicable to the contractual relations. The provisions of the United Nations Convention on Contracts for the International Sale of Goods (CISG) are not applicable.

39. Dispute settlement – All disputes resulting from or relating to the contractual relation will be resolved exclusively by the courts and tribunals of Brussels.

40. waiver of set-off or merger confusion – The buyer and the submitter waive their right to invoke set-off or merger confusion. The buyer is not entitled to invoke article 1653 of the Belgian Civil Code in relation to buyer's disturbance.

41. Partial nullity – If one or more provisions of these conditions of sale would be declared completely or partially null and void, then this nullity is limited to this provision and the remaining provisions of these conditions of sale are not affected, unless otherwise provided.

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*Absentee Bid Form auction 1147, Brussels
Art of Africa, the Pacific and the Americas,
29.I.2020*

Aufträge für die Auktion 1147, Brüssel
Art of Africa, the Pacific and the Americas,
29.I.2020

<i>Lot</i>	<i>Title</i> Titel (Stichwort)	<i>Bid price €</i> Gebot bis zu €
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9. November 2019
bis 16. Februar 2020

Museum Schnütgen, Köln

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Lempertz-Auction

Prussian Sale Spring 2020 in Berlin

Invitation to consign

Sumptuous six-flame chandelier. Berlin, KPM, circa 1900. Porcelain, fire-gilded bronze, H circa 100 cm
Estimate: € 40,000 – 60,000



Lempertz-Auction

Jewellery 14 May 2020 in Cologne

Invitation to consign

A platinum and diamond garland necklace. Circa 1950. Total ct 54.27. Weight 124.5 g. Result: € 50,000



Lempertz-Auction

Decorative Arts. Highly Important Mortars from The Schwarzach Coll. II
15 May 2020 in Cologne

Invitation to consign

A very early and important Afghan mortar. Archaeological find from Masar-e Scharif, Northern Afghanistan, circa 8th C. Bronze, H 12,5, D 18 cm. Weight 5,0 kg. Prov.: The Schwarzach Collection Part I. Result: € 6,800



Lempertz-Auction

Paintings, Drawings, Sculpture 15th – 19th Century
16 May 2020 in Cologne

Invitation to consign

Nicolas Maréchal. *Camelus Dromedarius – The Dromedary*. Watercolour on parchment, 25.2 x 20.5 cm. Result: € 33,000



Lempertz-Auction

Photography 29 May 2020 in Cologne

Invitation to consign

Karl Blossfeldt. *Aconitum anthora* (Eisenhut). 1915–1920. Vintage gelatin silver print 29.7 x 23.7 cm. Result: € 47,000



Lempertz-Auction

Modern Art 29/30 May 2020 in Cologne

Invitation to consign

Joan Miró. *Femme et oiseaux dans la nuit*. 1967. India ink, gouache and watercolour over pencil on watercolour laid paper, 20.3 x 15.1 cm. Coll. Will Grohmann. Result: € 161,000



Lempertz-Auction

Contemporary Art 29/30 May 2020 in Cologne

Invitation to consign

Antony Gormley. Iron Baby. 1990. Iron casting, 12 x 17 x 28 cm. Numbered 2/10 (+ 4 A.P.). Result: € 298,000



Lempertz-Auction

Asian Art 3 June 2020 in Cologne

Invitation to consign

A rare Kashmiri or Western Tibetan silver-inlaid dark bronze figure of the crowned Buddha
9th/10th century H 22.3 cm. Result: € 149,000





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