

# LEMPERTZ

1798



Art of Africa, the Pacific  
and the Americas  
10 May 2023  
Brussels



Jerry Zeniuk, *Untitled (Number 174)*, 1994,  
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LEMPERTZ  
1798

Art of Africa, the Pacific  
and the Americas

Brussels 10 May 2023  
Lempertz Sale 1218



## Preview

Brussels

6 rue du Grand Cerf

Thursday 4 – Saturday 6 May, 10 am – 6 pm

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Monday 8 – Tuesday 9 May, 10 am – 6 pm

## Sale

Brussels

Wednesday 10 May 2023

2 pm

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# THE COLLECTION OF JAN FRIESEN



1  
YORUBA GELEDE MASK AND  
TRAY FOR IFA DIVINATION

Nigeria  
28 and 41.5 cm. long and wide respectively  
Provenance  
Jan Friesen, Goor

€ 800 – 1.200



2  
GURO ZAMLE MASK AND  
BAMANA MARIONETTE  
MULE HEAD

Ivory Coast/Mali  
36 cm. high and 35 cm. long respectively  
Provenance  
Jan Friesen, Goor

€ 1.000 – 1.500



3  
PAIR OF YORUBA TWIN FIGURES

*Ere ibeji*  
Nigeria  
28 cm. high  
Provenance  
Jan Friesen, Goor

€ 800 – 1.200

4  
FOUR YORUBA TWIN FIGURES

*Ere ibeji*  
Nigeria  
21.5 to 25.5 cm. high  
Provenance  
Jan Friesen, Goor

€ 800 – 1.200



5  
YORUBA SHRINE FIGURE

*arugba shango*  
Nigeria  
67.5 cm. high  
Provenance  
Collected in the late 1960s by  
Willem E. Geyskens (1923–1989), Diest  
Lucien Van de Velde,  
Antwerp, Belgium, circa 1970  
Jan Friesen, Goor

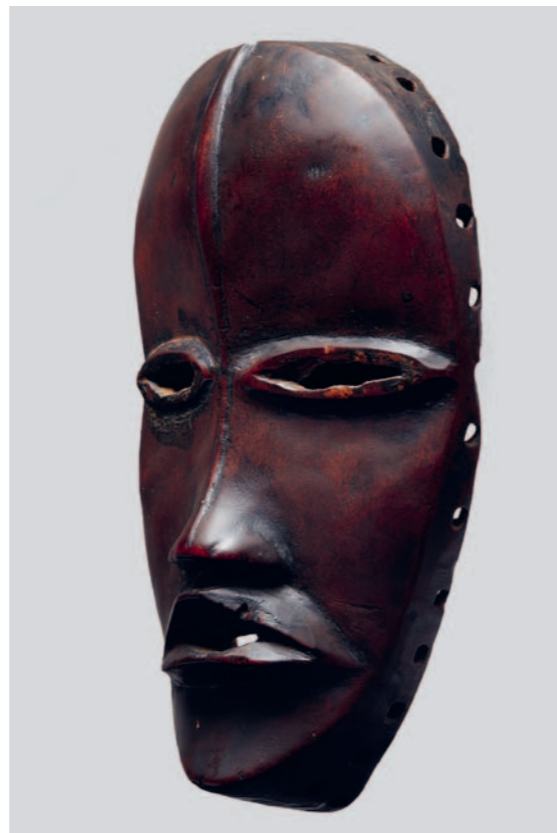
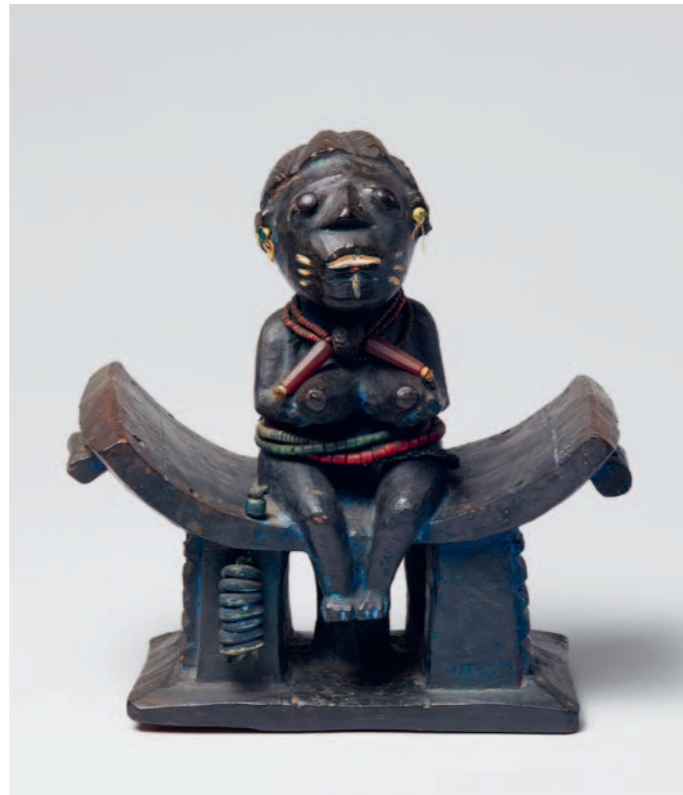
€ 1.000 – 1.500



**6**  
**BAULE FEMALE FIGURE  
 AND TWO AKAN FIGURES**

Ivory Coast and Ghana  
 35 cm. long  
 23, 29 and 35 cm. high  
 Provenance  
 Lucien Van de Velde, Antwerp for the standing Akan figure  
 Jan Friesen, Goor

€ 1.000 – 1.500



**7**  
**DAN MASK**

Ivory Coast  
 19 cm. high  
 Provenance  
 Jan Friesen, Goor

€ 600 – 800



**8**  
**YORUBA AXE AND SHANGO STAFF**

*Aringo jagun and oshe Shango*  
 Nigeria  
 47 and 44.5 cm. high  
 Provenance  
 Collected in the late 1960s by Willem E. Geyskens  
 (1923–1989), Diest  
 Lucien Van de Velde, Antwerp, Belgium, circa 1970  
 (for the Shango staff)  
 Jan Friesen, Goor

€ 1.000 – 1.500



**9**  
**TWO YORUBA SHANGO STAFFS**

*Oshe Shango*  
 Nigeria  
 33 and 33.5 cm. high  
 Provenance  
 Collected in the late 1960s by Willem E. Geyskens  
 (1923–1989), Diest  
 Lucien Van de Velde, Antwerp, Belgium, circa 1970  
 Jan Friesen, Goor

€ 1.500 – 2.000



10  
YORUBA IFA  
DIVINATION BOWL

*Agere ifa*  
Nigeria  
15.5 cm. high  
Provenance  
Jan Friesen, Goor  
€ 600 - 800

11  
TEKE FIGURE

Democratic Republic of the Congo  
37 cm. high  
Provenance  
Lucien Van de Velde, Antwerp,  
circa 1970  
Leendert van Lier, Blaricum, 1973  
Jan Friesen, Goor

€ 600 - 800



12  
PAIR OF YORUBA  
TWIN FIGURES

*Ere ibeji*  
Oke-Iho, Nigeria  
36 cm. high  
Provenance  
Jan Friesen, Goor

€ 4.000 - 6.000



Cf. Witte, H., *A Closer Look: Local Styles in the Yoruba Art Collection of the Afrika Museum, Berg en Dal, Berg en Daal, 2004, p.101, fig.96* for a male figure from the same workshop. The author states: The only objects we know from the town of Oke-Iho, some 80 kilometres north-west of Iseyin, are ibeji, which display strong Shaki influence. The most striking feature of the usually large ibeji made by this particular workshop is the hairstyle, with two or four broad braids that meet above the head.

This has sometimes been taken as evidence that the object comes from Shaki. We can also see large orbital arches with eyelashes marked on the upper eyelids, square shoulders, striped body marks and a square base decorated with a raised line in the middle. A curious feature of the male figures is the string of beads round the hips, which women wear under their skirts as part of their everyday clothing, producing a marked erotic effect that has often been praised in song.





13

**PAIR OF YORUBA  
TWIN FIGURES**

*Ere ibeji*

Igbomina, Nigeria

25.5 cm. high

Provenance

Collected in the late 1960s by Willem E. Geyskens  
(1923–1989), Diest

Lucien Van de Velde, Antwerp, Belgium, circa 1970

Leendert van Lier, Blaricum, 1973

Jan Friesen, Goor

€ 800–1.200



15

**THREE ASHANTI  
DOLLS AND A BONO  
DOLL**

Ghana

24 to 27.5 cm. high

Provenance

Jan Friesen, Goor

€ 1.000 – 1.500



14

**THREE YORUBA  
TWIN FIGURES**

*Ere ibeji*

Nigeria

23.5 to 24 cm. high

Provenance

Jan Friesen, Goor

€ 600 – 1.000

16

**SEVEN YORUBA  
FIGURES**

*Ogo elegba*

Nigeria

6 to 15.5 cm. high

Such figures were used by devotees of Eshu and were attached to their wrists with a leather thong while dancing and during processions.

Provenance

Jan Friesen, Goor

€ 2.000 – 3.000



17

PAIR OF YORUBA  
TWIN FIGURES

*Ere ibeji*

Nigeria

28.5 cm. high

Provenance

Jan Friesen, Goor

€ 1.000 – 1.500



PROPERTY FROM  
A BELGIAN PRIVATE  
COLLECTION

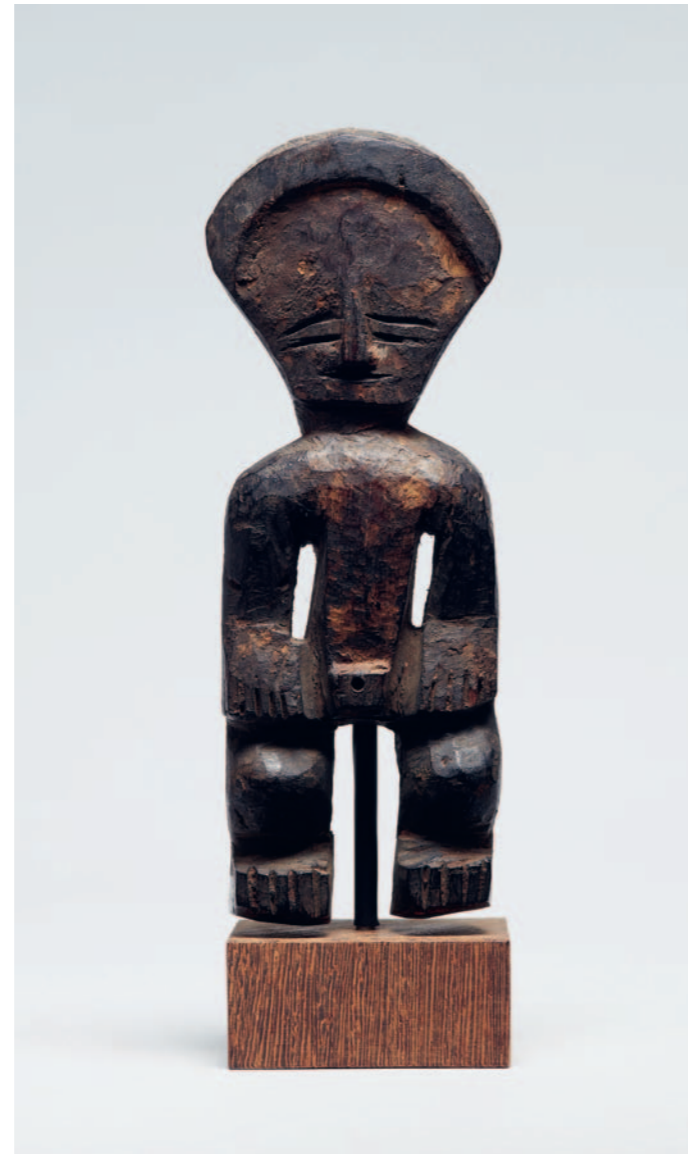


18

### MBOLE FIGURE

Democratic Republic of the Congo  
28 cm. high  
Provenance  
Yannick De Hondt, Bruges

€ 1.000 – 1.500



19

### MBOLE FIGURE

Democratic Republic of the Congo  
19 cm. high  
Provenance  
Museum van de missionarissen van het Heilig Hart, Bergerhout  
Yannick De Hondt, Bruges  
Literature  
*Mongo Cultuur*, Sint-Niklaas, 1984, p.165, fig.16.06

€ 800 – 1.200



20

### KANYOK BOWL

By Master carver Kanda Kanda  
Democratic Republic of the Congo  
16.5 cm. high  
Provenance  
Prosper Lancsweert (1879–1962),  
Chef de Mission Diamant au Kasai,  
1911, and by descent to his son  
Yannick De Hondt, Bruges

€ 5.000 – 8.000



21

**TWO CHOKWE LAMELLAPHONES  
AND A STIRRER**

Democratic Republic of the Congo/Angola

18, 22 and 55 cm. long

Provenance

Col. Cooreman, Congo, 1922–1946

Yannick De Hondt, Bruges

€ 1.000 – 1.500



22

**PUNU KNIFE**

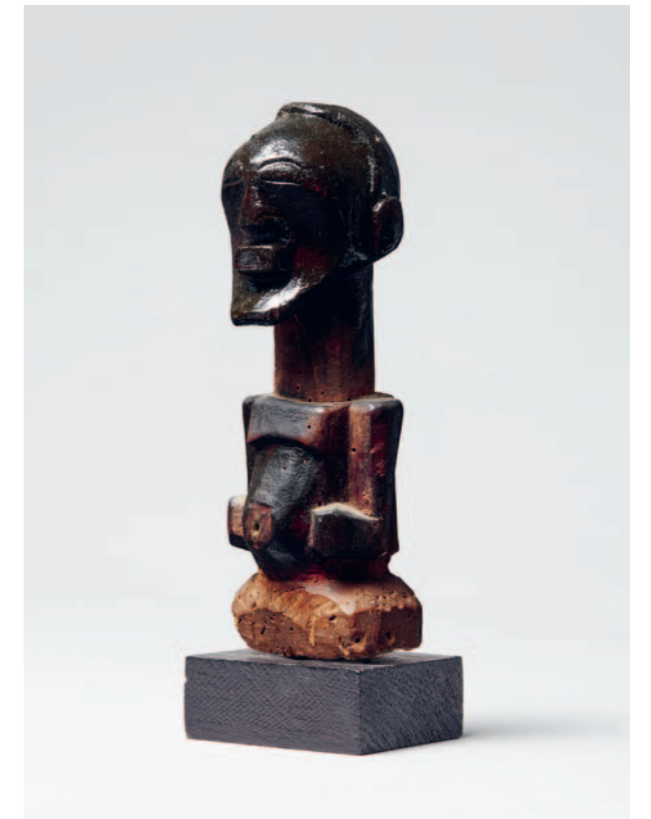
Gabon

50 cm. long

Provenance

Yannick De Hondt, Bruges

€ 1.500 – 2.000



23

**SONGYE POWER FIGURE**

Democratic Republic of the Congo

15.5 cm. high

Provenance

Yannick De Hondt, Bruges

€ 1.000 – 1.500



‡ 24

### LEGA HAT

Democratic Republic of the Congo  
15 cm. high  
Provenance  
Yannick De Hondt, Bruges

€ 800 – 1.200

‡ 25

### IVORY TRUMPET

Democratic Republic of the Congo  
109 cm. long  
Provenance  
Yannick De Hondt, Bruges  
Cf. Laurenty, J.-B., *La Systématique des aérophones de l'Afrique Centrale*, Tervuren, 1974, pl.CVII, fig.1.601, for a trumpet collected in the region of Kasai

€ 800 – 1.200



26

### AKAN POTTERY VESSEL

Ghana  
35 cm. high  
Provenance  
Yannick De Hondt, Bruges

€ 1.000 – 1.500





27

### PAIR OF YORUBA BRASS STAVES

*Edan ogboni*

Nigeria

29 and 21 cm. high

Provenance

Theo A. H. M. Dobbelmann (1906–1984), Amsterdam

Galerie Balolu, Amsterdam

Yannick De Hondt, Bruges, 1993

€ 800 – 1.200



28

### MBALA STAFF

Democratic Republic of the Congo

108 cm. long

Provenance

Yannick De Hondt, Bruges

€ 1.000 – 1.500



29

### YORUBA SCEPTRE

Nigeria

41 cm. long

Provenance

Yannick De Hondt, Bruges

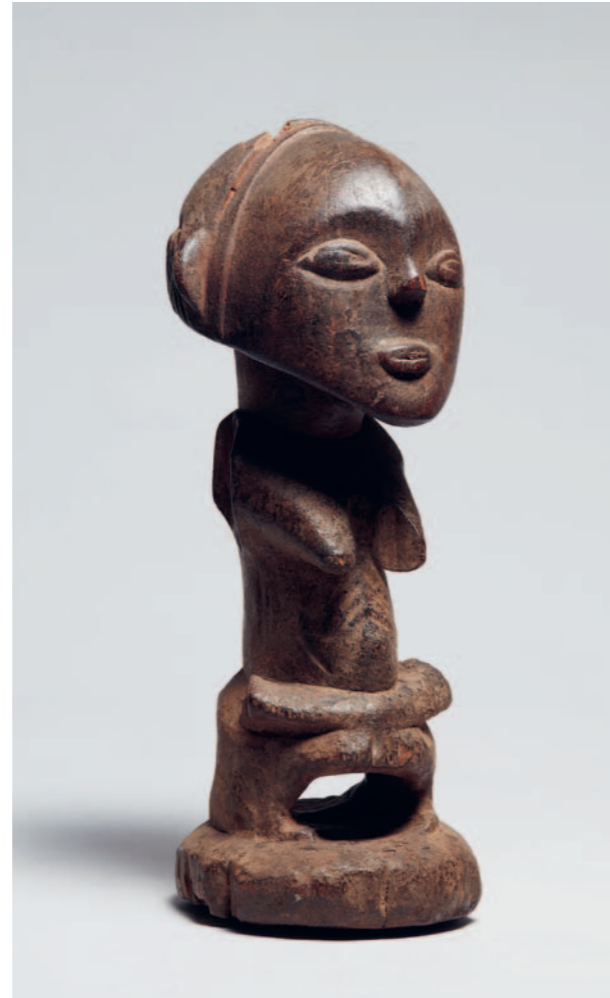
€ 800 – 1.200



**30**  
**SMALL LUBA FIGURE**

Democratic Republic of the Congo  
11.5 cm. high  
Provenance  
Yannick De Hondt, Bruges

€ 800 -1.200



**31**  
**LUBA FIGURE**

Democratic Republic of the Congo  
32 cm. high  
Provenance  
Yannick De Hondt, Bruges

€ 1.000 - 1.500

In his article *A newly identified Mangbetu sculptor: "The Master of the T-shaped brow"*, published on his website on 25 May 2015, Bruno Claessens identifies a new master carver among the Mangbetu, an artist whose production dates back to the very beginning of the 20th century. Claessens describes a small corpus of five figures and three "pedestals" with head finials by the same hand to which we can assuredly add the present sculpture.

The hand of the 'Master of the T-shaped Brow' is characterized by the eyebrows and nose forming a 'T', the scarifications as two small parallel marks which frame the face, the deeply incised collar, the emblematic hairstyle of this tribe, the posture of the hands and the pentagonal base.

The collection history of three of these figures is recorded: a figure now in the Tropenmuseum in Amsterdam was collected in the Uele region by the geologist E. Lefevre in 1925; another was acquired by the Belgian magistrate, Ernest Shreiber, during his stay in the Congo from 1890 to 1913 (Sotheby's, New York, 15 May 2003, lot 56); and a third was collected before 1902 by a Belgian soldier in the service of King Leopold II (von Lintig, B. and Dubois, H. *African Impressions. Tribal Art and Currents of Life*, Milan, 2011, p.77, pl.27).

The two others are a figure formerly in the Dr. Felix Lauwers collection (Bursens, H., *Mangbetu: Art de cour africain de collection privées belges*, Brussels, 1992, p.61, fig.16), and a figure offered at Christie's, Paris, 16 June 2009, lot 302.

**32**  
**MANGBETU FEMALE FIGURE**  
By the Master of the T-shaped brow

Democratic Republic of the Congo  
89 cm. high  
Provenance  
Yannick De Hondt, Bruges

€ 10.000 - 15.000





‡ 33

### LUBA IVORY PENDANT

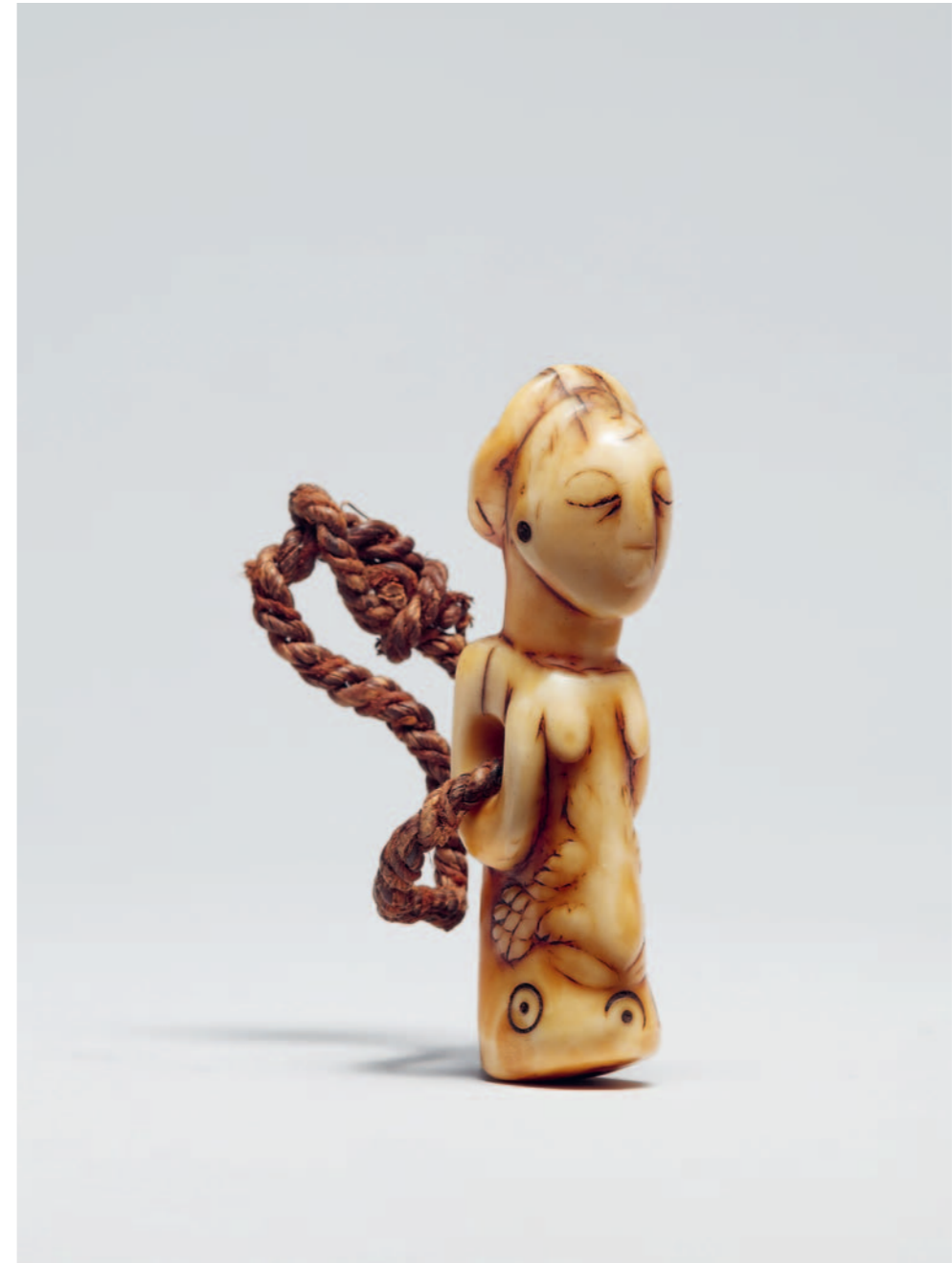
Democratic Republic of the Congo

8 cm. high

Provenance

Yannick De Hondt, Bruges

€ 2.000 – 3.000



‡ 34

### LUBA IVORY PENDANT

Democratic Republic of the Congo

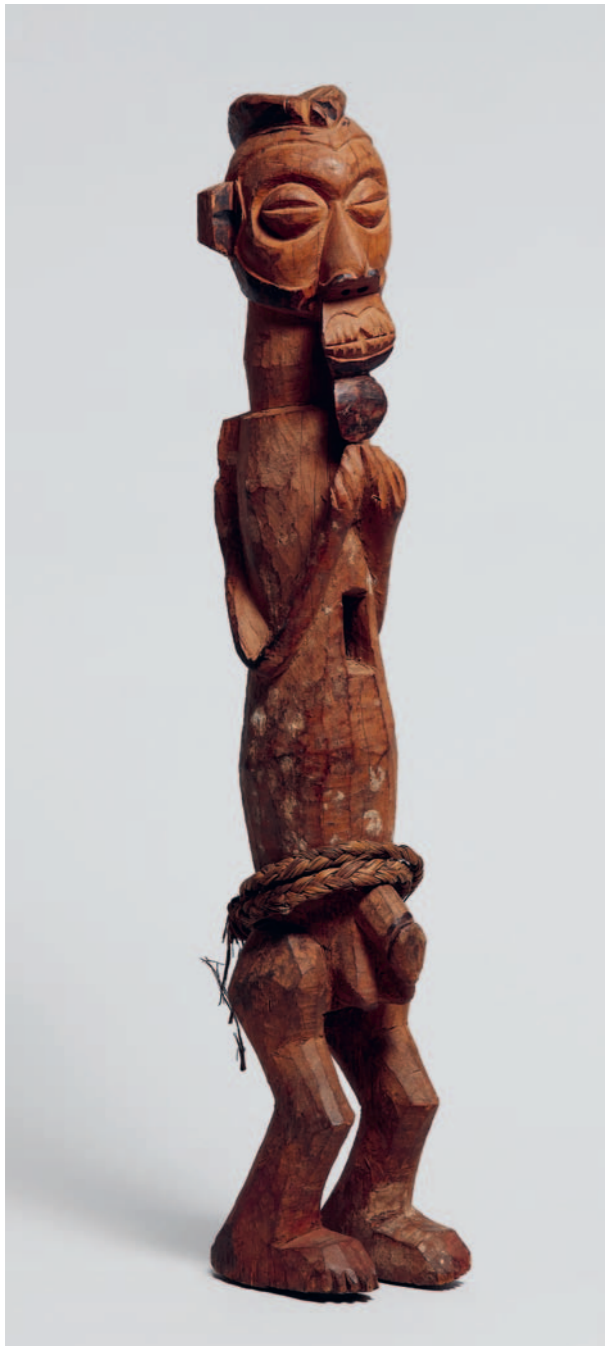
9 cm. high

Provenance

Yannick De Hondt, Bruges

€ 5.000 – 8.000





35

### YAKA FIGURE

Democratic Republic of the Congo

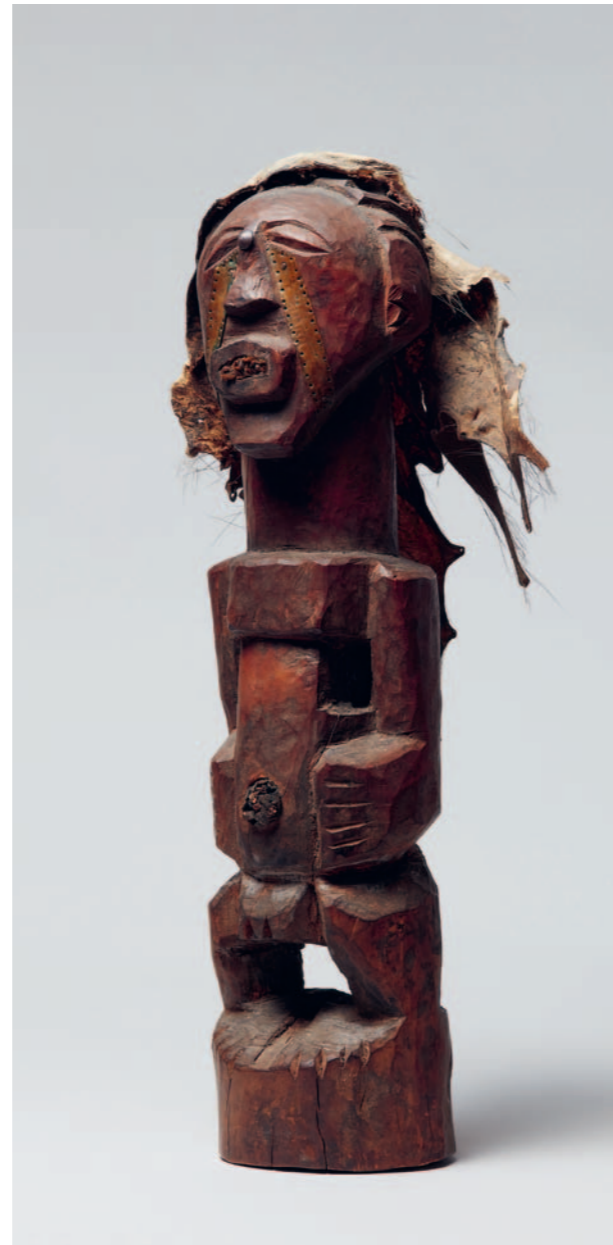
70 cm. high

Provenance

Von Opel family, Germany

Yannick De Hondt, Bruges

€ 2.000 – 3.000



‡ 36

### SONGYE POWER FIGURE

Democratic Republic of the Congo

47 cm. high

Provenance

Yannick De Hondt, Bruges

€ 2.000 – 3.000



37

### SALAMPASU MASK

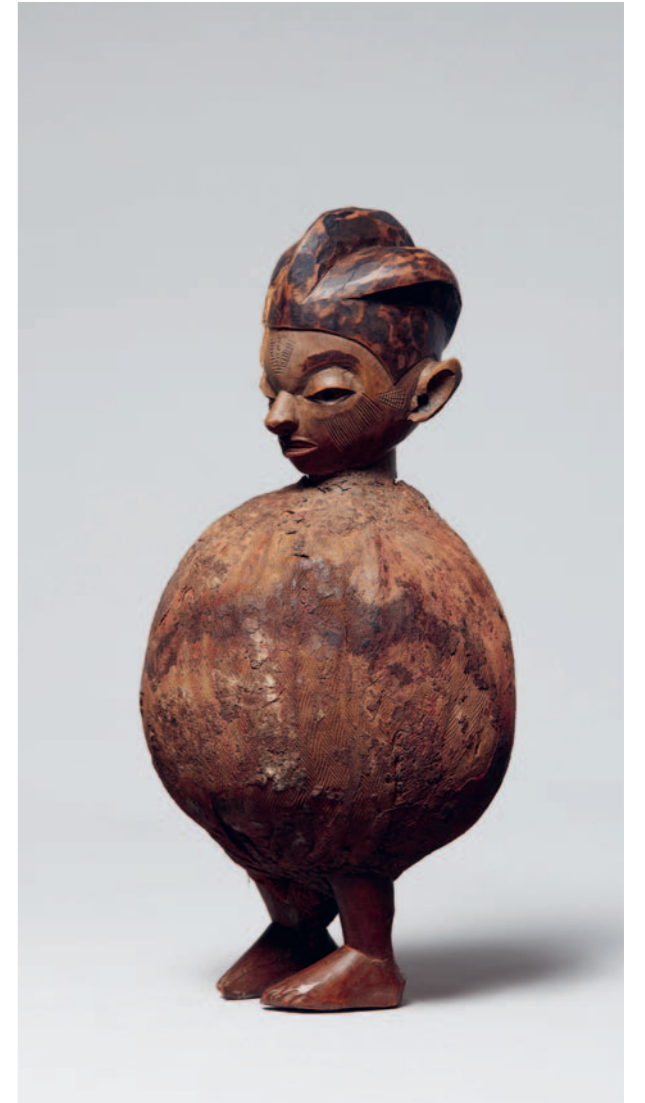
Democratic Republic of the Congo

44 cm. high (without beard)

Provenance

Yannick De Hondt, Bruges

€ 1.000 – 1.500



38

### YAKA FIGURE

Democratic Republic of the Congo

26 cm. high

Provenance

Yannick De Hondt, Bruges

€ 1.500 – 2.000



39  
**TWO SONGYE KNIVES  
& A LUBA KNIFE**

Democratic Republic of the Congo  
26 to 32 cm. long  
Provenance  
Yannick De Hondt, Bruges

€ 1.500 – 2.000



40  
**FOUR AFRICAN KNIVES**

46 to 60.5 cm. long  
Provenance  
Yannick De Hondt, Bruges

€ 1.500 – 2.000

41  
**BARAK MASK**

Papua New Guinea  
53 cm. high  
Provenance  
Yannick De Hondt, Bruges

€ 1.500 – 2.000





# VARIOUS PROPERTIES

Otto Piene, *Mellow Sun*, 1979,  
© Sabam Belgique 2023

42

## LUMBU MASK

*Okuyi*

Gabon

25 cm. high

Cf. Perrois, L. and Grand-Dufay,  
C., *Punu*, Milan, 2008, pl.37,  
for a very close mask, perhaps  
by the same hand

€ 3.000 – 5.000





43

### FANG MASK

Eastern Gabon

45 cm. high

Provenance

Koller, Zurich, 29. November 2010, lot 171

Loed van Bussel, Amsterdam

Udo Horstmann, Zug, 1987

Galerie Walu, Zurich

Ralph Bänziger, Zurich

Literature

*Arts d'Afrique Noire*, vol.64, 1987, p.4

Perrois, L., 'Comments on a Dance Mask from the Lambaréné Region of Gabon', in *Tribal Art Magazine*, no.80, Summer 2016, p.125, fig.6

€ 6.000 – 8.000



44

### KOTA RELIQUARY FIGURE

Gabon

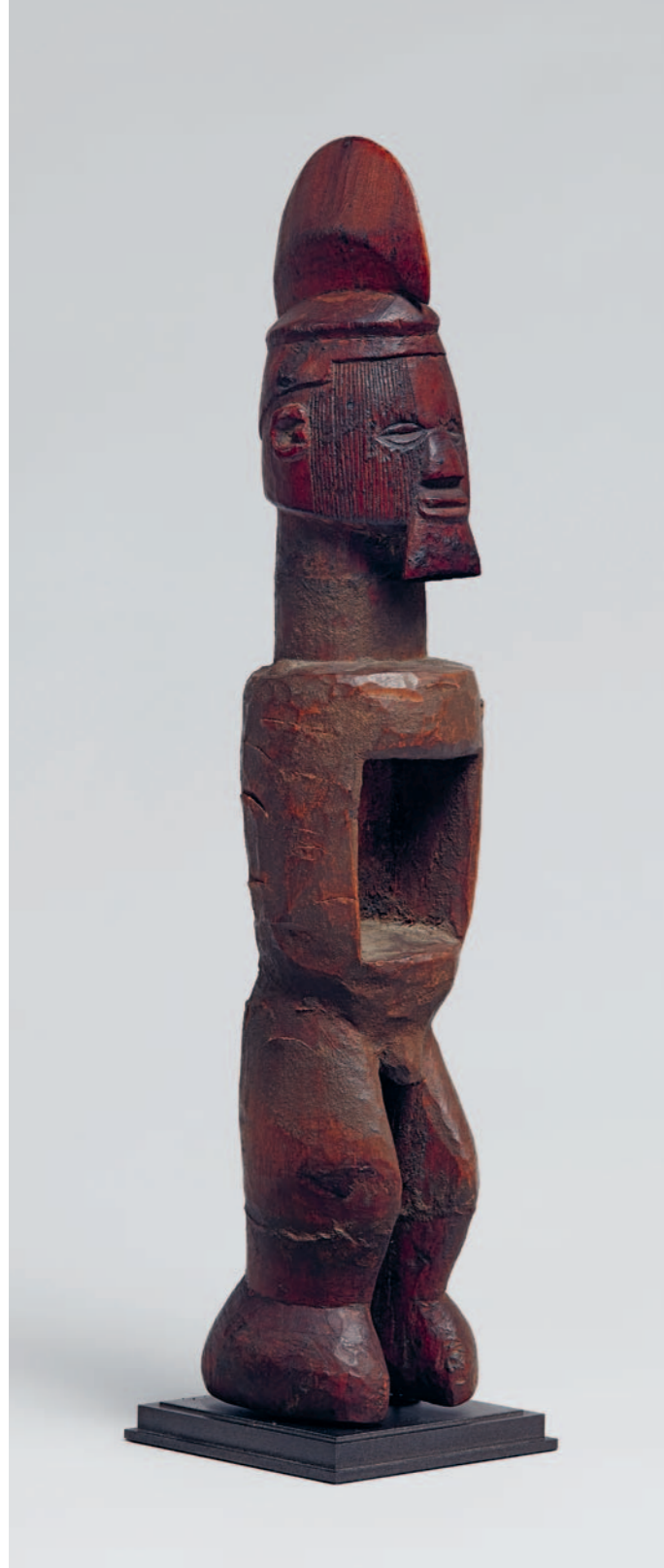
58 cm. high

Provenance

Nouveau Drouot, Paris, 18 June 1984, lot 96

Laurent Dodier, Paris

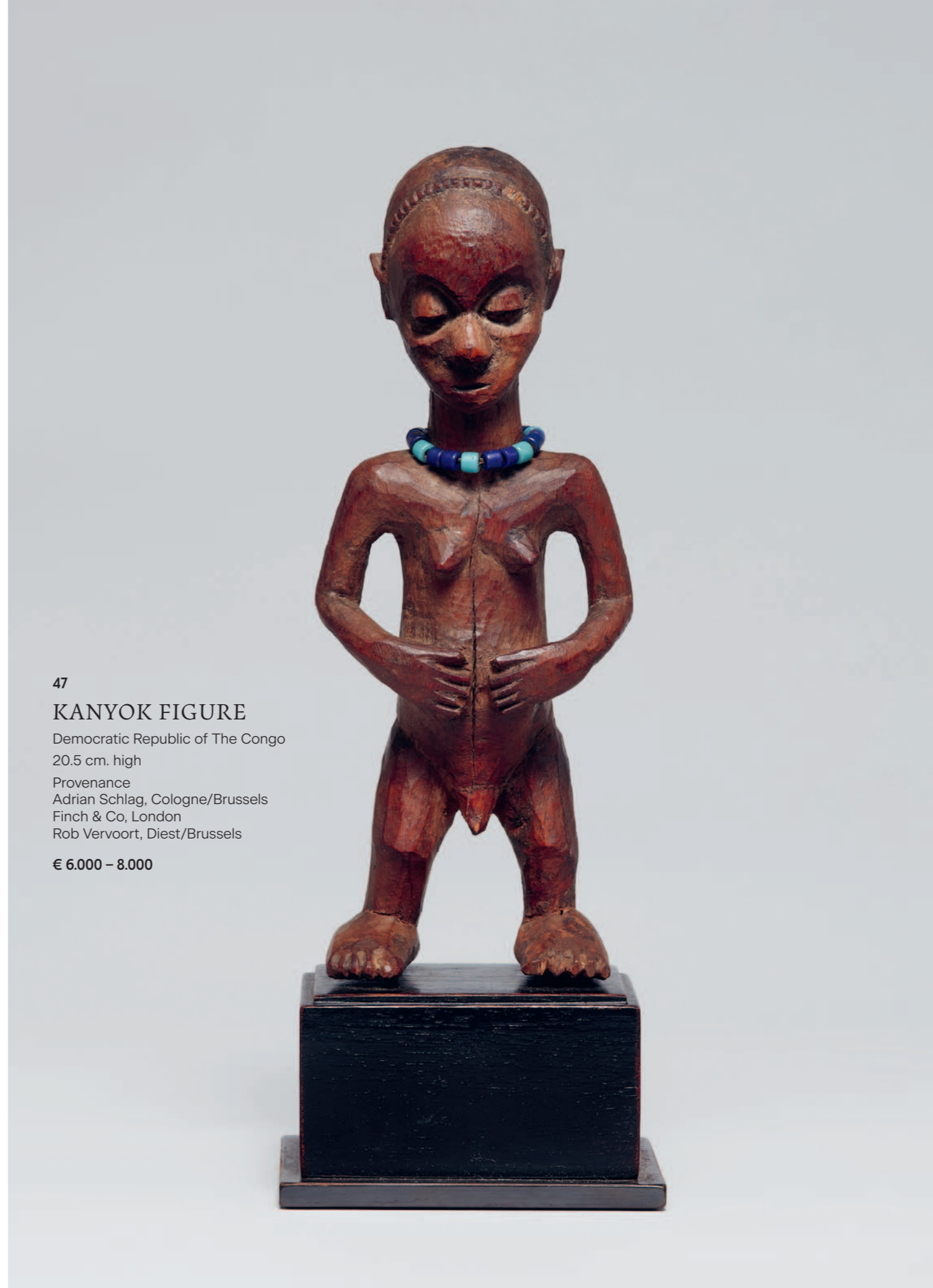
€ 12.000 – 15.000



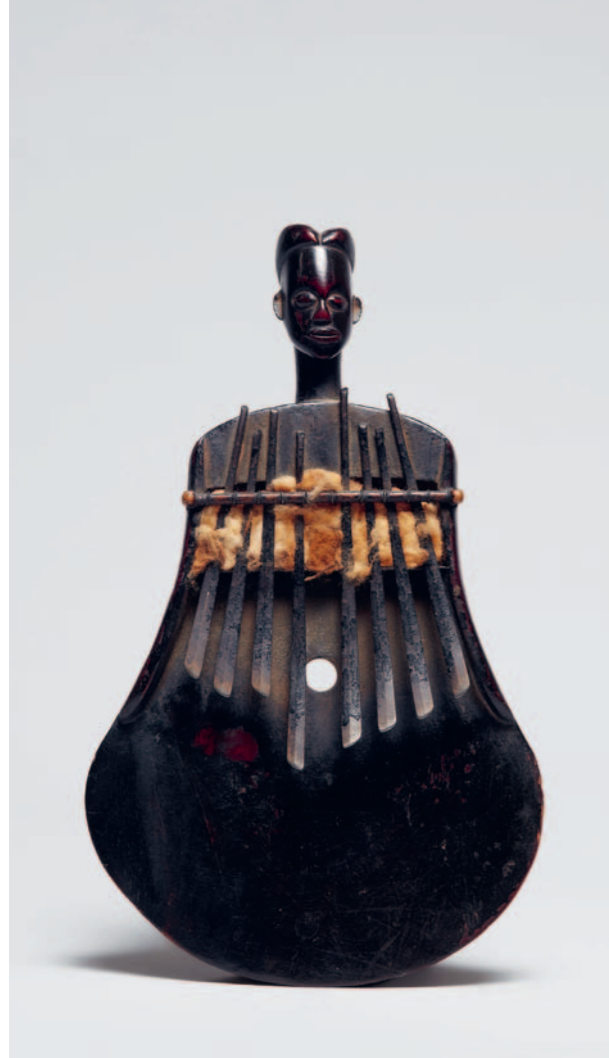
45  
**TEKE MALE FIGURE**  
Democratic Republic of the Congo  
33.5 cm. high  
€ 1.000 – 1.500



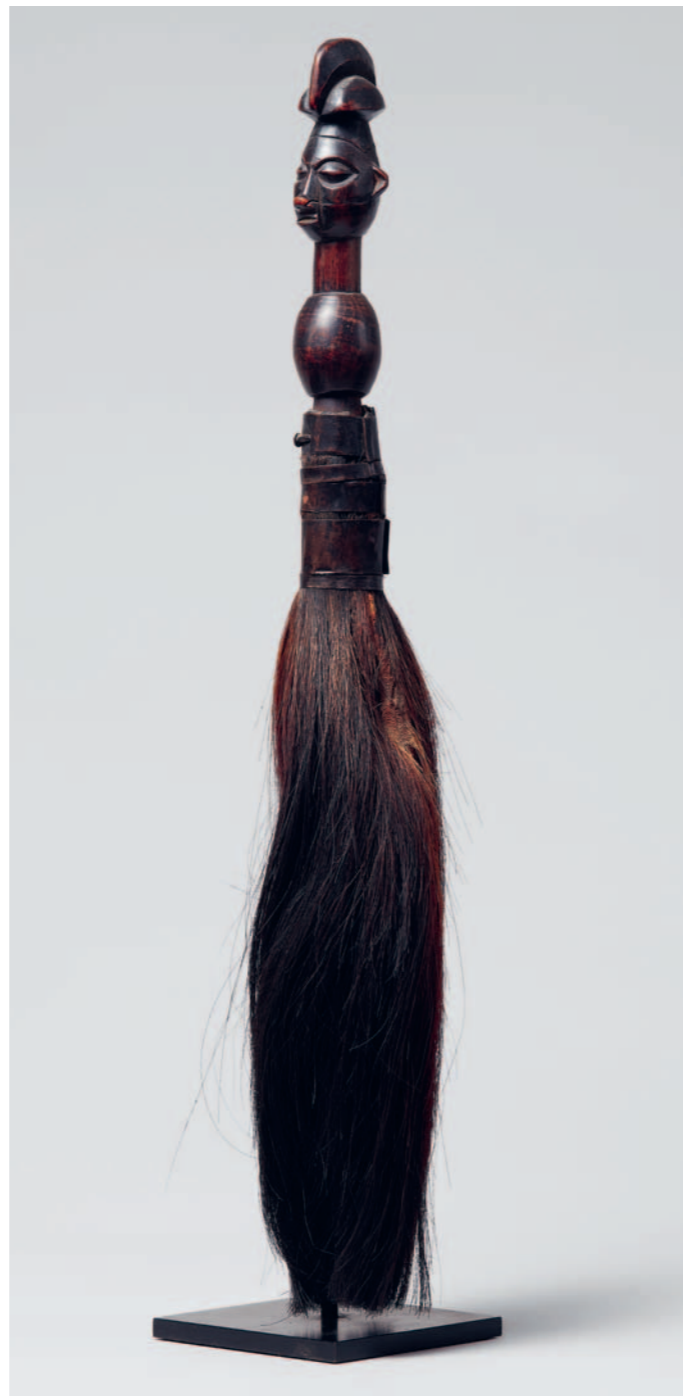
46  
**LULUWA MORTAR**  
Democratic Republic of the Congo  
9 cm. high  
Provenance  
Carel Van Lier (1897–1945), Amsterdam  
Wim Schuhmacher (1894–1986), Artist, Amsterdam  
Max and Wilma Schuhmacher, Amsterdam  
€ 800 – 1.200



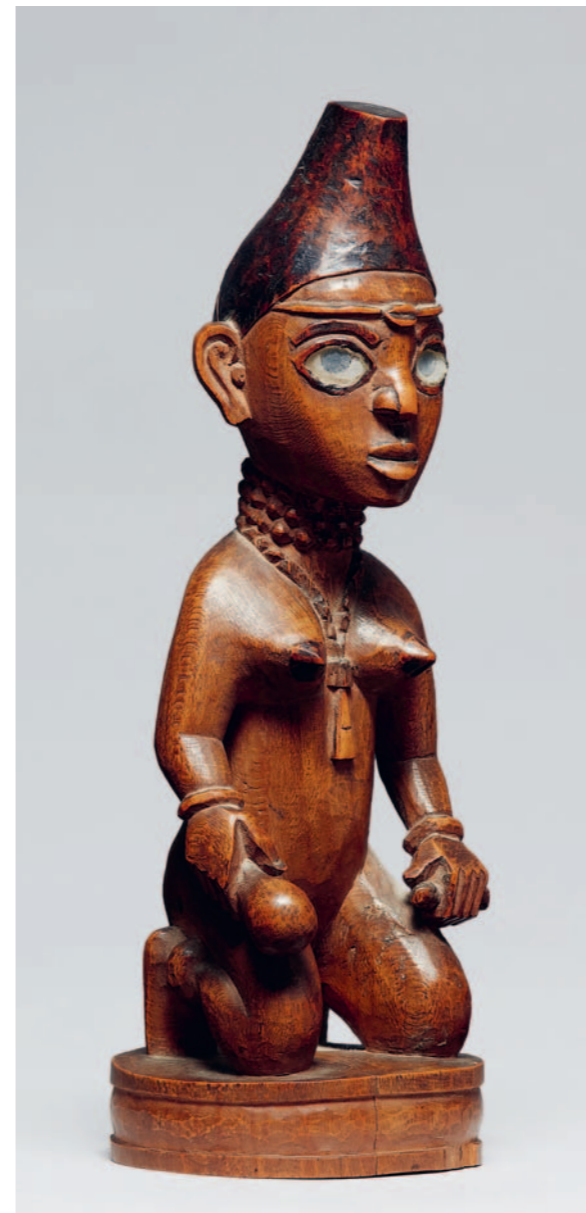
47  
**KANYOK FIGURE**  
Democratic Republic of The Congo  
20.5 cm. high  
Provenance  
Adrian Schlag, Cologne/Brussels  
Finch & Co, London  
Rob Vervoort, Diest/Brussels  
€ 6.000 – 8.000



48  
**BEMBE THUMB PIANO**  
Republic of the Congo  
24 cm. high  
€ 2.000 – 3.000

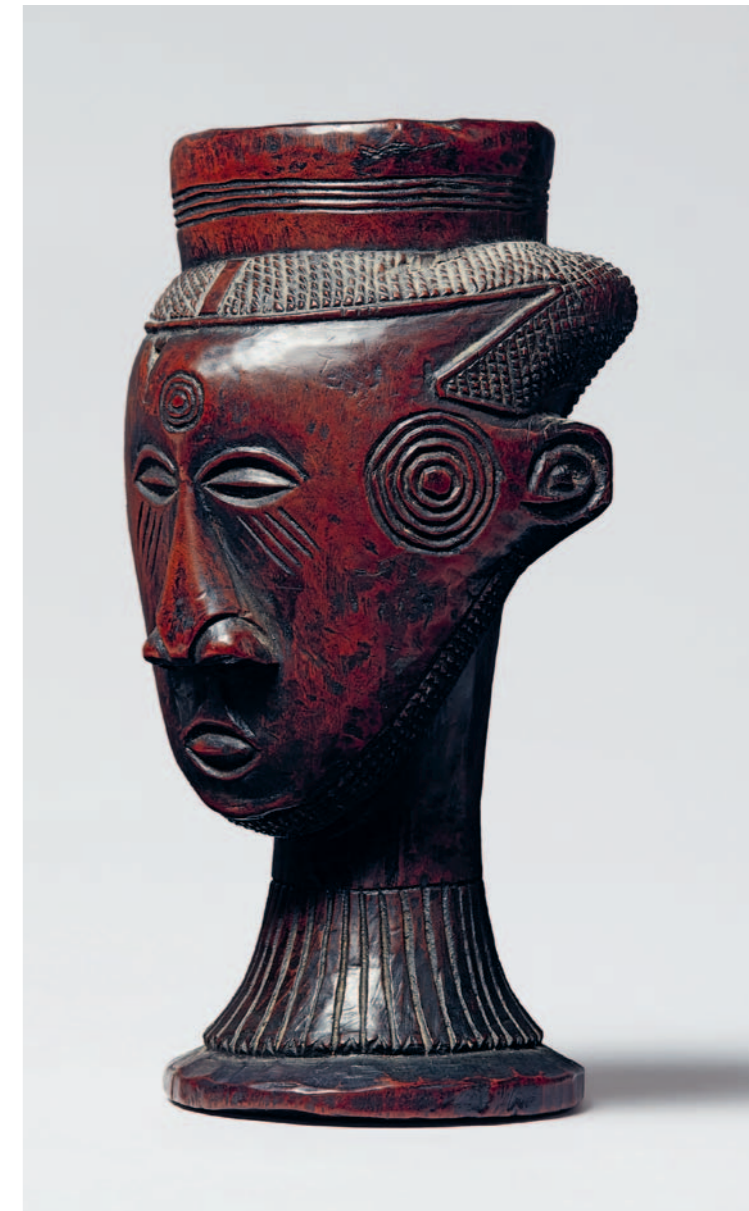


49  
**YAKA FLYWISK**  
Democratic Republic of the Congo  
50.5 cm. long  
Provenance  
Nina and Henrikus Simonis, Dusseldorf  
€ 600 – 1.000



51  
**KUBA CUP**  
Democratic Republic of the Congo  
19.5 cm. high  
€ 2.000 – 3.000

50  
**KONGO VILI FEMALE FIGURE**  
Democratic Republic of the Congo  
22 cm. high  
€ 2.500 – 3.500



52

### CONGO ADZE AND PIPE STEM

Democratic Republic of the Congo

33 cm and 31 cm. long

Provenance

Compagnie du Kasai

Private collection, Belgium

€ 1.000 – 1.500



42

53

### KONGO VILI WHISTLE FINIAL

Democratic Republic of the Congo

8 cm. high (without base)

€ 4.000 – 6.000



43



55  
**LARGE KUBA DRUM**  
Democratic Republic of the Congo  
117.5 cm. high  
Provenance  
Jo de Buck, Brussels  
€ 2.000 – 3.000

54  
**KUBA DRUM**  
Democratic Republic of the Congo  
68 cm. high  
Provenance  
Jo de Buck, Brussels  
€ 1.500 – 2.000



56  
**KUBA MASK**  
*pwoom itok*  
Democratic Republic of the Congo  
37 cm. high  
Provenance  
Compagnie du Kasai  
Private collection, Belgium  
Exhibited  
Palais du Heysel, Brussels, *Exposition Universelle et Internationale de Bruxelles*, "L'Art au Congo", 17 April–19 October 1958  
Literature  
Maurice, A., *Arts Africains et Monde Moderne*, Bruxelles, 1951, p.50  
"Art Traditionnel", *Exposition Universelle et Internationale de Bruxelles*, Brussels, 1958, p.54, fig.3  
€ 2.000 – 3.000





57

### HEMBA FIGURE

Democratic Republic of the Congo  
55.5 cm. high

€ 3.000 – 5.000



58

### CHOKWE CHAIR

Kikwit area, Democratic Republic of the Congo  
94 cm. high

Provenance  
François Jean-Baptiste Emile Meurice, Brussels,  
before 1935  
Clovis Pierard (1896–1974), Mons

€ 1.000 – 1.500



59

### KONGO POWER FIGURE

Democratic Republic of the Congo  
43.5 cm. high

Provenance  
Ulrich Klever (1922–1990), Munich  
Lempertz, Brussels, 25 April 2009, lot 174  
Koller, Zurich, 29 November 2010, lot 172

Literature  
Klever, U., *Bruckmann's Handbuch der  
afrikanischen Kunst*, Munich, 1975,  
p.112, fig.103

€ 15.000 – 20.000

60

### TWO YANZI KNIVES

Democratic Republic of the Congo

42 cm. long

Provenance

Compagnie du Kasai

Private collection, Belgium

€ 1.000 – 1.500



61

### FOUR KNIVES

Democratic Republic of the Congo

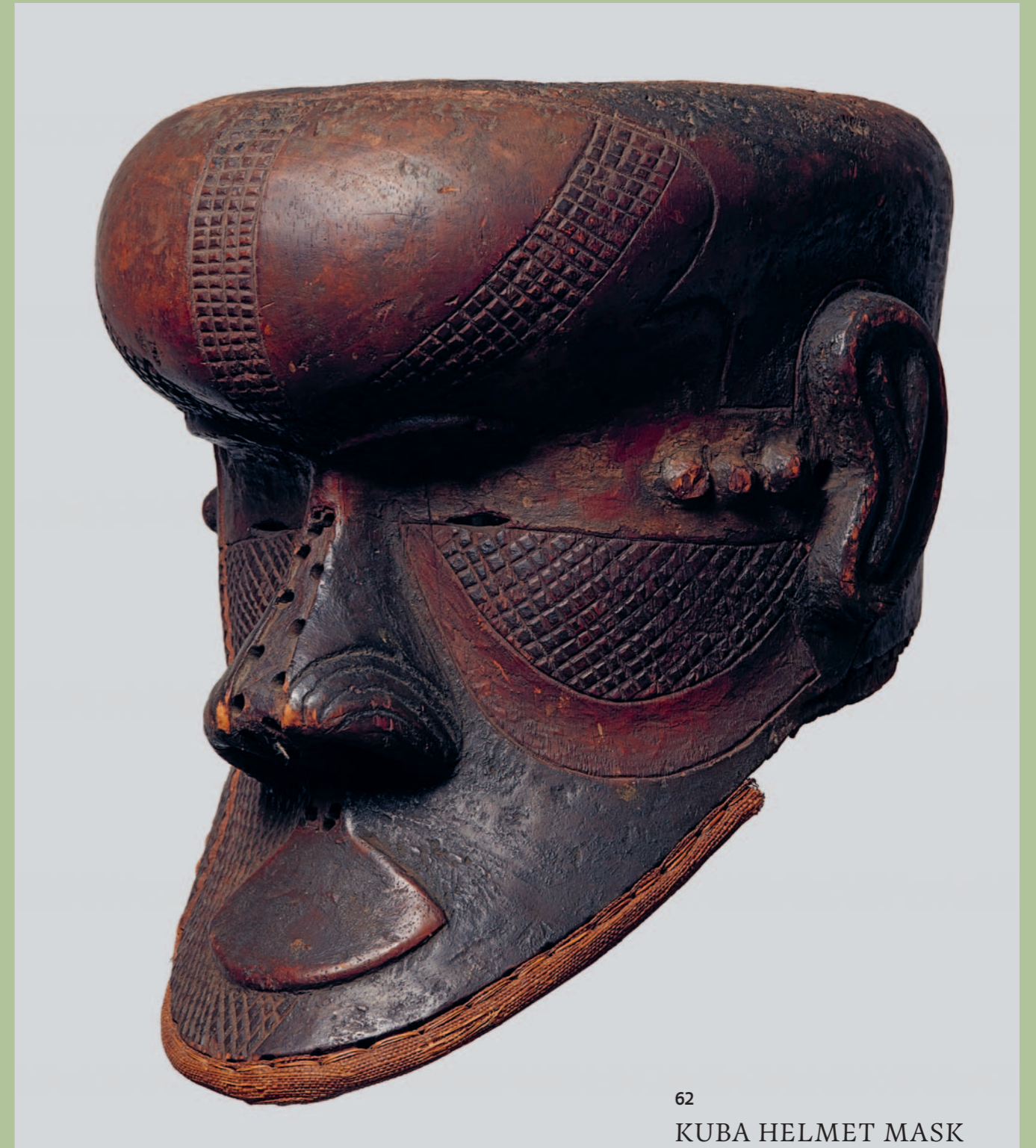
42 to 53 cm. long

Provenance

Compagnie du Kasai

Private collection, Belgium

€ 1.000 – 1.500



62

### KUBA HELMET MASK

Democratic Republic of the Congo

29 cm. high

Provenance

Compagnie du Kasai

Private collection, Belgium

Literature

Maurice, A., *Arts Africains et Monde Moderne*, Brussels, 1951, p.57

€ 1.500 – 2.000

# Luluwa

This rare mask, which has only recently come to light, can be added to a very small corpus discussed by Constantine Petridis in *Luluwa: Central African Art between Heaven and Earth*, (Brussels, 2018, pp.191–197). The corpus is distinguished by its slender form, concave eye sockets, saw-toothed superstructure and minimal painted surface ornament. Only one of these masks has its precise origin recorded. It is today in the Museum am Rothenbaum/Kulturen und Künste der Welt in Hamburg and was collected by Leo Frobenius in 1905 in the village of Matama from the Baqua Kadiobo (in the southern Luluwa region). Frobenius recorded that the mask was called *Muschiani* (museum accession number 5472:06, illustrated in von Sydow, E., *Afrikanische Plastik*, Berlin, 1954, pl.85A). Petridis illustrates two other masks from this corpus in private collections; the first, now in the collection of Udo and Wally

Horstmann, was formerly in the collection of the Musée des Pères de Scheut in Brussels, and the second now in a private collection had passed through the hands of a number of well-known western collectors and dealers, the first of whom was Denise and Jacques Schwob in Belgium (*op.cit.* pp.196–7, figs.170 and 171).

A further group of related masks, similar in style to the three discussed above, was collected by Albert Maesen for the RMCA in the village of Tshibombi, and according to Maesen, were carved by Ntumba Tshasuma of the Bakwa Kasaanzu subgroup, who died in 1978. They are wider in style than the earlier slender group. Other masks apparently also by Ntumba Tshasuma were collected by Paul Timmermans (*op.cit.* pp.198–99, figs.173–175).

The style of the present lot clearly indicates its closer affinities with the earlier corpus to which this newly-discovered mask can now be added.



63

## LULUWA MASK

Democratic Republic of the Congo

45 cm. high

Provenance

Compagnie du Kasai

Private collection, Belgium

€ 6.000 – 8.000



64  
**SONGYE KIFWEBE MASK**

Democratic Republic of the Congo  
37 cm. high  
Provenance  
Kunsthandel Aalderink, Amsterdam, 2001

€ 1.000 – 2.000



65  
**KUBA MASK**

*mukyeem*  
Democratic Republic of the Congo  
44 cm. high  
Provenance  
Alain Guisson, Brussels

€ 1.000 – 1.500



66  
**CHOKWE CHAIR**

Angola/Democratic Republic of the Congo  
74 cm. high  
Provenance  
Reputedly van Echelpoel, on loan to a  
museum in Mechelen, in 1925  
Neumeister, Munich, 26 May 2011, lot 1123  
Neumeister, Munich, 8 June 2018, lot 1019

€ 5.000 – 8.000



67

## KONGO ZOOMORPHIC POWER FIGURE

*Nkisi*

Democratic Republic of the Congo

27 cm. high

Provenance

Collected by Wilhelm Micholitz (1854–1932),  
orchid hunter, in 1885/6

€ 25.000 – 30.000



Wilhelm Micholitz, born in Saxony, had a keen desire to work for “The Orchid King”, Frederick Sander, a fellow German by birth, but living in St Albans where he presided over one of the greatest orchid nurseries in Europe. “Please forgive my eagerness but for many years it has been my strong desire to join your firm” Micholitz wrote from Tottenham in in 1882. His persistence paid off and in the same year he was sent on his first expedition to the Philippines. He would continue in Sander’s employ, until 1914. The many letters he wrote to his employer from his travels over thirty years have survived and are a fascinating window into to the arduous and perilous work of an orchid hunter in the Victorian era. Competition was fierce so secrecy concerning travel plans was essential and the challenge of ensuring plants arrived home in good condition was colossal. The quantity of plants lost whilst awaiting shipment, that died during the long transit to England, or were lost in shipwrecks was enormous.

Almost all Micholitz’s trips in search of orchids were to the east – the Philippines, the Aru Islands, Maluku, New Guinea and Sumatra to name but a few. In 1885/6 he did make one trip to Africa which is rarely referred to in biographical texts, perhaps mainly due to its lack of success.

On 28 July 1885 he writes to Sander from Liverpool from where he was about to embark on the trip but first needs to buy a tent. On 15 September he is in Banana (at the mouth of the Congo River) “Here the vegetation is very poor. The terrain is hilly and covered with grass 10–15 ft high, which is burnt down once a year by the natives. No chance of orchids here. In the close vicinity of the river, there is forest, but from there to Stanley pool the area is dry and nothing but grass can be found there. I don’t think it will be worthwhile to go to Stanley pool. I shall therefore limit myself to searching the lower Congo, then as soon as possible go to Loango and up the Kwilu river which has very rich vegetation. Later I shall travel to the Ogowe.”

His fortunes had not improved by 13 October when he writes from Boma – “I have carried out my stated intent to travel up the Congo river until Vivi, but I cannot report good results. Between Banana and Boma there is some vegetation, but nothing other than *Lissochilus giganteus*, which I have not collected thus far. I also found 2 or three parasitic orchids, one of which looks like a *Bulbophyllum* but has very small flowers. Otherwise, there was nothing ...”.

Two weeks later – “Tomorrow I shall depart from here with 20 people to go to Quilo and I shall arrive in Luango within 2 or 3 months. I hope to find something good.”

On 18 April 1886 Micholitz writes from Loango “I received your letter a few days ago and was pleased to hear that you want me to return to Europe. Here there is nothing to be done, especially with regard to orchids. I have spent nearly 6 weeks beside the Quilon river, yet apart from a few bouts of fever, I have achieved nothing of note. Despite an abundance of vegetation I discovered only 2 insignificant orchids, and it was not worth picking them off the trees. Unfortunately I did not find the *Angraecum*. My health is in a very bad state. I have had a fever for the last 3 days and my head seems to want to part company with me. I have just taken 18 grains of quinine, because I have 20 people here and tomorrow, come what may, I intend to start an exploration into the centre to collect the variegated *Philodendron* and the *Costus*. In 12 to 14 days, unless I die, I shall be back and will depart for England on the 14th, 15th or 16th May.”

Although his African trip was not a great success, Micholitz proved to be one of Sander’s most successful plant hunters. He returned from his final trip in 1914 by which time Sander & Co was in considerable financial trouble and Frederick Sander’s health was failing. Micholitz retired to Saxony shortly before the outbreak of the First World War. With his savings invested in government funds which became worthless after the end of the war in 1918, he lived the rest of his life in relative poverty.

Micholitz’s name would be perpetuated in his many finds; *Aerudes micholitzii*, *Phalaenopsis micholitzii*, *Coelogyne Memoria Wilhelm Micholitz*, &c.

Micholitz can perhaps best be summed up in the words of Arthur Swinson in *Frederick Sander: The Orchid King*, (London, 1970, p.82) – “There are few men whose spirit is conveyed powerfully in every-thing they write, even on the most mundane matters, and Micholitz was one of them. From these scribbled letters on poor paper, often smudged by the jungle rains, his personality emerges with astonishing clarity and force. Obviously he was a man of enormous integrity, energy and loyalty; a man of knowledge and vast experience in his chosen field. At the same time he was ill-starred and knew it; the great prizes of life would always elude him. But he struggled on with dogged courage, occasionally protesting against the arrows of misfortune, or the careless neglect of the firm of Sander & Company, but always doing his duty as he saw it.”



Portrait of Wilhelm Micholitz by Philip Adolphe Klier, Rangoon, circa 1888.



‡ 68

### SONGYE IVORY BRACELET

Democratic Republic of the Congo

11 cm. long

Provenance

Alain Guisson, Brussels

Rob Vervoort, Diest/Brussels

€ 1.500 – 2.000

69

### FIVE SONGYE AXES

Democratic Republic of the Congo

39 to 46 cm. long

Provenance

Compagnie du Kasai

Private collection, Belgium

€ 1.000 – 1.500



70

### PENDE HEADDRESS

*mukhot*

Democratic Republic of the Congo

29 cm. long

Provenance

Alain Guisson, Brussels

Cf. Volper, J. et al., *La part de l'ombre, Sculptures du sud-ouest du Congo*, Paris, 2021, p.159, fig.132 for a similar headdress collected by a Jesuit missionary probably in the 1930s.

€ 2.500 – 3.500



Berliner Tageblatt, 11 May 1926



The 1926 exhibition, *Exoten, Kakteen und Janthur*, (*Exotica, Cacti and Janthur*), at the gallery of Neumann & Nierendorf was a significant one as it was the first time the close-up photographs of plants by Karl Blossfeldt were exhibited. They were displayed alongside African and Oceanic art, cacti, and dyed cloths by Richard Janthur. Two years later it was Nierendorf who would publish the highly successful first book of Blossfeldt's photographs, *Urformen der Kunst*, later published in English as *Art Forms in Nature*.

The exhibition included works owned by the gallery and also loaned by Alfred Flechtheim, Arthur Speyer, and the "Der Sturm" collection of Nell and Herwarth Walden. It is not clear to which of these the present mask belonged at the time.

The Nierendorf brothers, Karl (1889–1947) and Josef (1898–1949) opened their first gallery in Cologne in 1920. Karl Nierendorf established the gallery, Neumann-Nierendorf GmbH, in Berlin in 1925 and managed the gallery from 1926 to 1933 with his brother Josef.



71

## DUALA MASK

Cameroon

91 cm. high

Provenance

Leonard Rautenberg, Berlin, 1985

Acquired from the above by the present owner, circa 1985

Literature

"Kunst-Spiegel", in *Berliner Tageblatt*, 11 May 1926, p.24

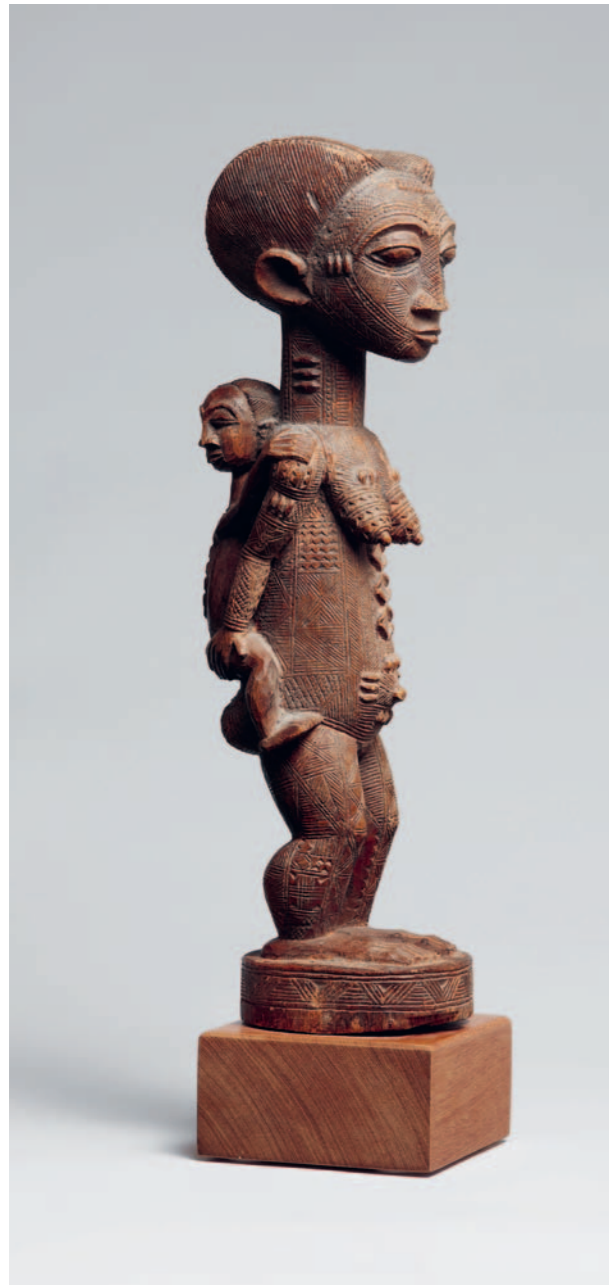
Schindlbeck, M. *Gefunden und Verloren: Arthur Speyer, die dreissiger Jahre und die Verluste der Sammlung Südsee des Ethnologischen Museums Berlin*, Berlin, 2012, p.141, fig.74

Exhibited

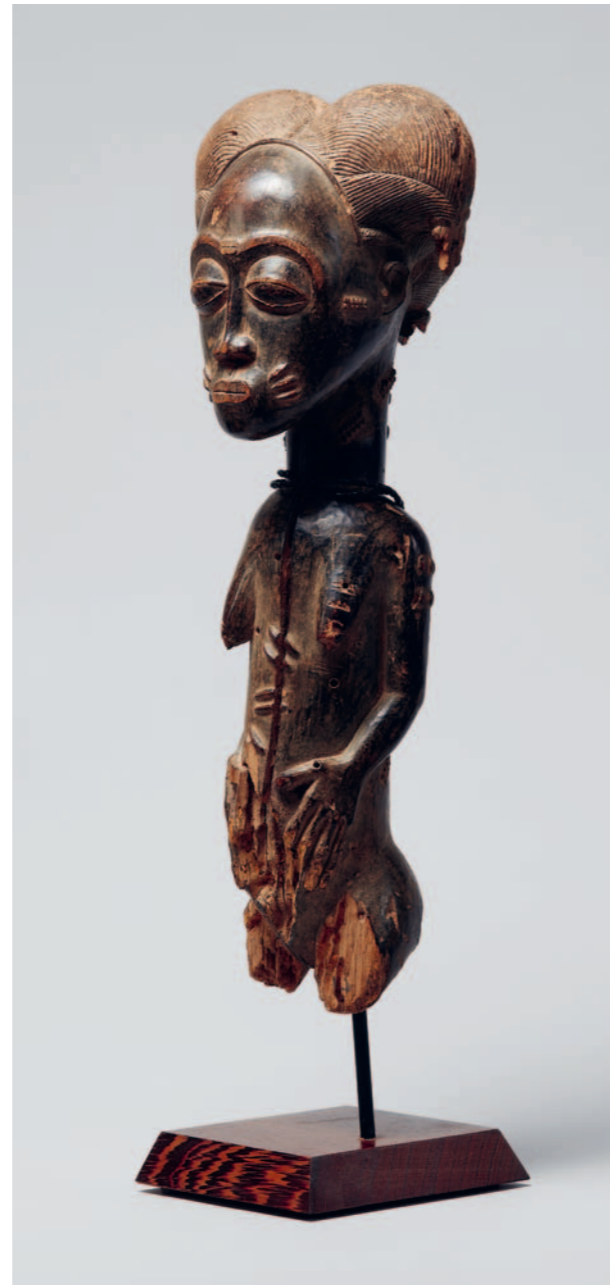
Neumann & Nierendorf Gallery, Berlin, *Exoten, Kakteen und Janthur*, April–May, 1926

€ 10.000 – 15.000





72  
BAULE MATERNITY FIGURE  
Ivory Coast  
35.5 cm. high  
€ 1.200 – 1.500



73  
BAULE FEMALE FIGURE  
Ivory Coast  
38 cm. high  
€ 2.000 – 3.000



74  
ASHANTI DOLL  
*Akua 'ba*  
Ghana  
21.5 cm. high  
Provenance  
Nadia Levy, Antwerp  
Aquired from the above in the 1960s  
€ 1.000 – 1.500

75

FOUR GOLD PENDANTS

Ghana/Ivory Coast  
5.5 to 11 cm. long

€ 4.000 – 5.000



76

FOUR GOLD PENDANTS

Ghana/Ivory Coast  
6.5 to 9.5 cm. long

€ 4.000 – 5.000



77  
GOGO CLUB AND NYAMWEZI STAFF

Tanzania  
54 and 132.5 cm. Long  
Provenance  
Nina and Henrikus Simonis, Dusseldorf

€ 1.000 – 1.500

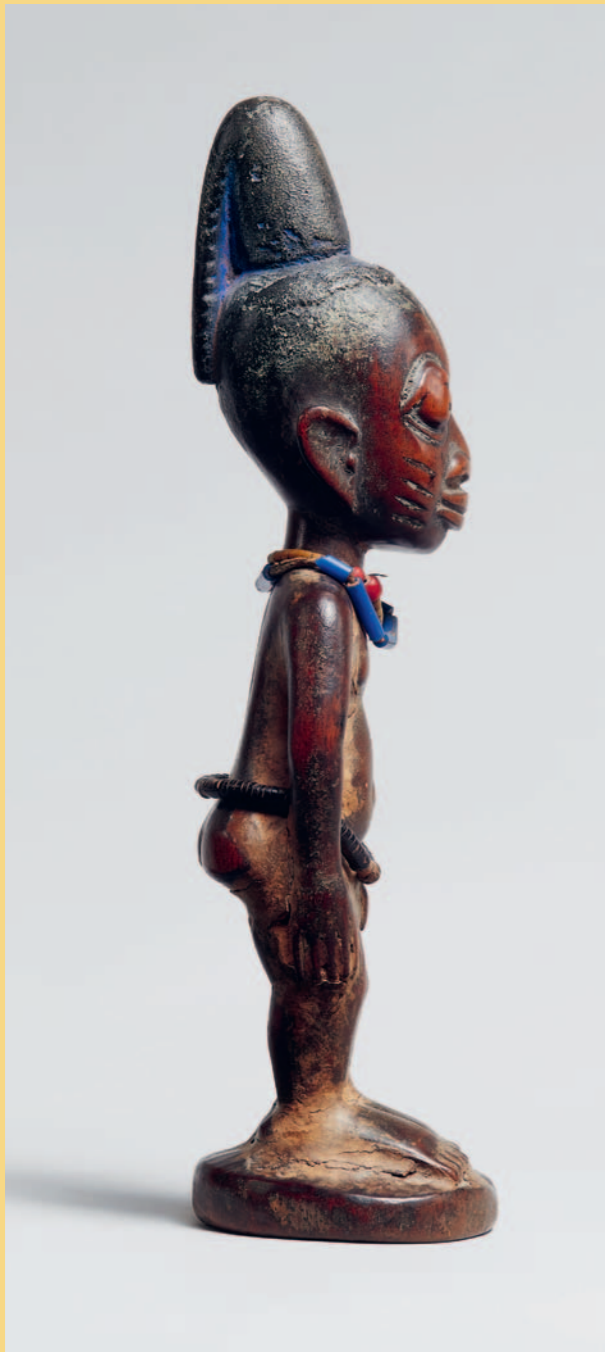


78  
PAIR OF YORUBA TWIN FIGURES

*Ere ibeji*  
From the area of Asa, near Ilorin in Kwara State, Nigeria  
25.5 cm. high  
Provenance  
Collected by the present owner in the early 1980s

€ 2.000 – 3.000

This pair of *ibeji*, carved on a single base, appears to be unique.



79

### YORUBA MALE TWIN FIGURE

*Ere ibeji*

Igbomina, Nigeria

26.5 cm. high

€ 2.500 – 3.500



80

### YORUBA FEMALE TWIN FIGURE

*Ere ibeji*

From the Oro/Omu Aran area, Igbomina, Nigeria

27 cm. high

Cf. Chemeche, G., *Ibeji: The Cult of Yoruba Twins*, Milan, 2003, p.229, fig.196

€ 2.500 – 3.500



81

### PUNU MASK

*okuyi*

Gabon

30 cm. high

Provenance

François Coppier, Annecy, administrator in

French Congo and Gabon, collected in

the field in 1905 Émile-François Chambon

(1905–1993), artist, Carouge (Geneva)

Jean-Pierre Grom, St. Aubin, artist, 1953

Gilbert Huguenin, Colombier

Koller, Zurich, 20 June 2009, lot 203

Literature

Seylaz, P., *Afrique Noire: Sculptures des collections*

*privées suisses*, La Chaux-de-Fonds, 1971, no.97

Savary, C., *Arts africains dans les collections*

*privées neuchâteloises*, Fondation Le Grand-

Cachot-de-Vent, 1985, p.63, no.105

Exhibited

Musée des Beaux-Arts La Chaux-de-Fonds,

*Afrique Noire: Sculptures des collections*

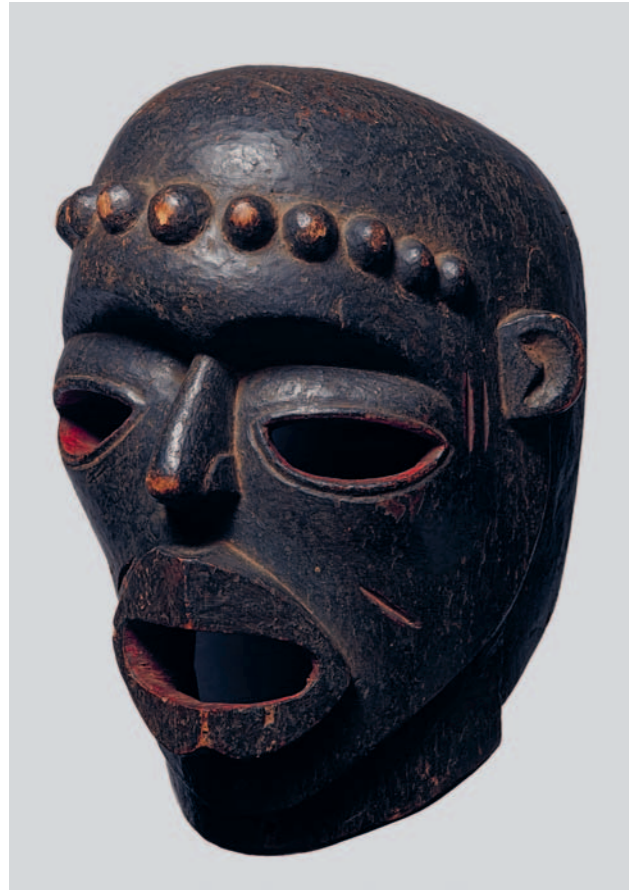
*privées suisses*, 27 March–6 June, 1971, no.97

Fondation Le Grand-Cachot-de-Vent, Neuchâtel,

*Arts africains dans les collections privées*

*neuchâteloises*, 8 June–11 August, 1985

€ 15.000 – 20.000



82

### IBIBIO MASK

Nigeria

37 cm. high

Provenance

Wolfgang Klein (1950–2017), Vienna

Koller, Zurich, 29 November 2010, lot 165

€ 2.000 – 3.000

83

### IDOMA HELMET MASK

Nigeria

39 cm. high

Provenance

Dr. Karl-Ferdinand Schaedler, Munich

Ketterer, Munich, 20 April 1991, lot 371

Neumeister, Munich, 14 October 2009, lot 1078

Literature

Schaedler, K.-F., *Lexikon Afrikanische Kunst und Kultur*, Munich, 1994, p.190

Schaedler, K.-F., *Götter Geister Ahnen: Afrikanische Skulpturen in deutschen Privatsammlungen im Museum für Völkerkunde Wien* (supplement to *Gods Spirits Ancestors, African sculpture from private German collections*, Vienna, 1994, p.20, no.269

Schaedler, K.-F., *Afrikanische Kunst. Von der Frühzeit bis heute*, Munich, 1997, p.179, no.110

Schaedler, K.-F., *Afrikanische Masken*, in Neumeister (ed.), *Afrikanische Masken & Werke aus dem Nachlass der Galerie Heinz Herzer*, Munich, Galerie Neumeister, 2007, p.55

Schaedler, K.-F., *Encyclopedia of African Art and Culture*, Munich, 2009, p.287

Exhibited

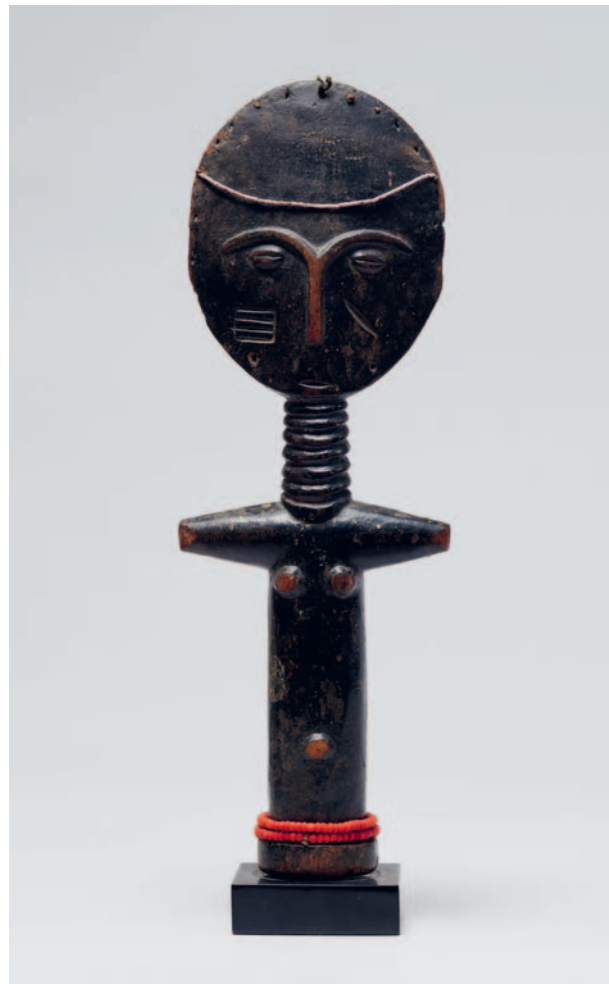
Neue Hofburg, Vienna, *Götter Geister Ahnen. Afrikanische Skulpturen in deutschen Privatsammlungen im Museum für Völkerkunde Wien*, 23 March–24 July, 1994

Villa Rot, Burgrieden-Rot, *Masken der Welt-Sammlerstücke aus fünf Jahrtausenden*, 9 April–10 September, 2000

Galerie Neumeister, Munich, *Afrikanische Masken*, June–July, 2007

€ 3.000 – 5.000



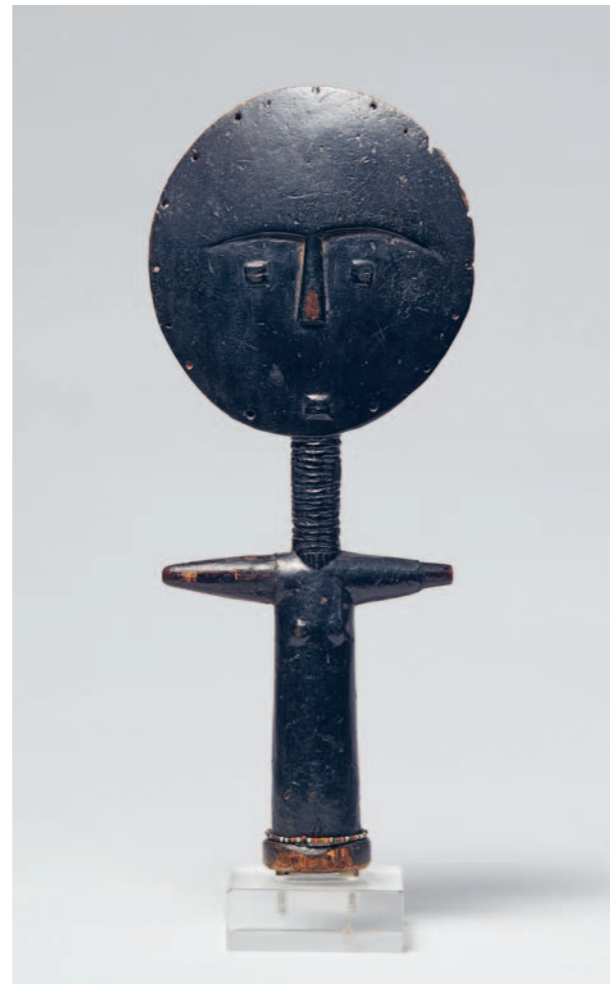


84

ASHANTI DOLL

Akua 'ba  
Ghana  
24 cm. high  
Provenance  
Nina and Henrikus Simonis, Dusseldorf

€ 1.000 – 1.500



85

ASHANTI DOLL

Akua 'ba  
Ghana  
31.5 cm. high  
Provenance  
Nadia Levy, Antwerp  
Acquired from the above in the 1960s

€ 1.000 – 1.500

IVORY COAST MASKS FROM THE CHARLES HUG COLLECTION



86

WE MASK

Ivory Coast  
24.5 cm. high  
Provenance  
Charles Hug (1899–1979)  
Literature  
Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1977, p.49, no.4  
Exhibited  
Industrie und Gewerbemuseum, St. Gallen, *Transsazeanische und Negerkunst aus St. Gallen Privatbesitz*, May–June 1933  
Rietberg Museum, Zurich, *Masken der Wè und Dan – Elfenbeinküste*, 1997, no.4

€ 4.000 – 6.000



87

## DAN MASK

*deangle*

Ivory Coast

For the deangle masquerade, the  
masquerade of the circumcision camp

24.5 cm. high

Provenance

Charles Hug (1899–1979), no.18

Literature

Homberger, L., *Masken der Wè und Dan –  
Elfenbeinküste*, Zurich, 1977, p.62, no.25

Exhibited

St. Gallen Industrie- und Gewerbemuseum,  
*Transazeanische und Negerkunst aus*

*St. Gallen Privatbesitz*, May/June 1933

Rietberg Museum, Zurich, *Masken der  
Wè und Dan – Elfenbeinküste*, 1997, no.25

€ 8.000 – 12.000





88

### SENUFO HELMET MASK

Ivory Coast/Mali

81 cm. high

Provenance  
Charles Hug (1899–1979)

€ 2.000 – 3.000

89

### DAN MASK

*kaogle*

Ivory Coast

For the kaogle (chimpanzee) masquerade

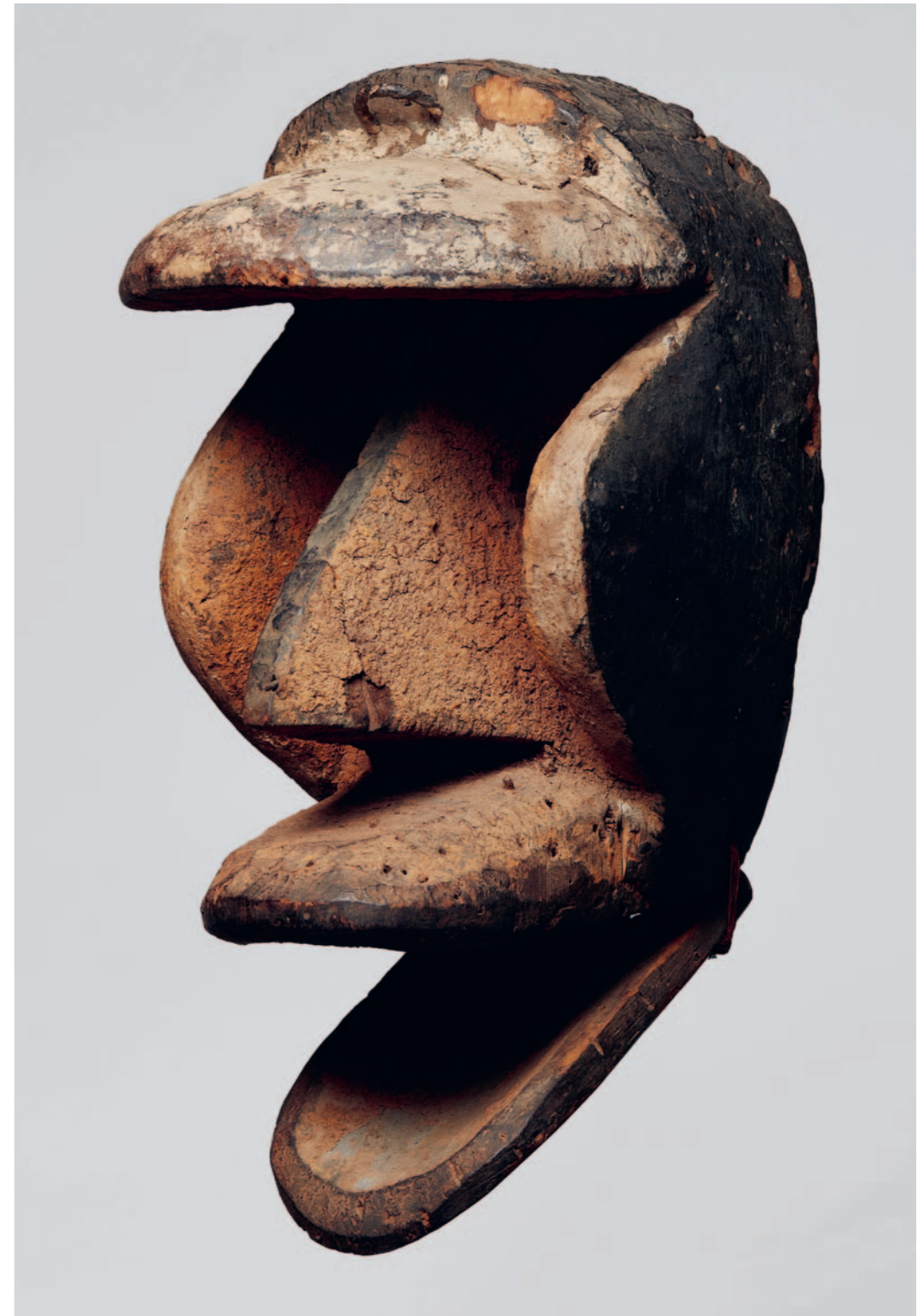
26 cm. high

Provenance  
Charles Hug (1899–1979), no.41

Exhibited  
Industrie und Gewerbemuseum, St. Gallen, *Transsazeanische und Negerkunst aus St. Gallen Privatbesitz*, May–June 1933  
Kunsthau Zurich, *Die Kunst von Schwarz-Afrika*, October 1970 – January 1971  
Rietberg Museum, Zurich, *Masken der Wè und Dan – Elfenbeinküste*, 1997, no.44

Literature  
Leuzinger, E., *Die Kunst von Schwarzafrika*, Zurich, 1970, p.103, no.19  
Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1977, p.75, no.44

€ 3.000 – 5.000





# VARIOUS PROPERTIES



90  
EKET MASK  
Nigeria  
19.5 cm. high  
€ 2.000 – 3.000

91  
YORUBA TRAY FOR  
IFA DIVINATION

Nigeria  
46.5 cm. diameter  
€ 800 – 1.200



92  
IGBO MASK  
*agbogho mmwo*  
Nigeria  
45 cm. high  
€ 2.500 – 3.500



93  
**SUKUMA MASK**

Tanzania  
31 cm. high  
Provenance  
Edward and Marianne Jaeger-Booth, Baden-Baden  
Exhibited  
Städtische Galerie im Lenbachhaus/Kunstabau, Munich,  
*Tanzania: Meisterwerke afrikanischer Skulptur*,  
September–November 1994  
Literature  
Jahn, J., *Tanzania : Meisterwerke Afrikanischer Skulptur*,  
Munich, 1994, p.409, no.219

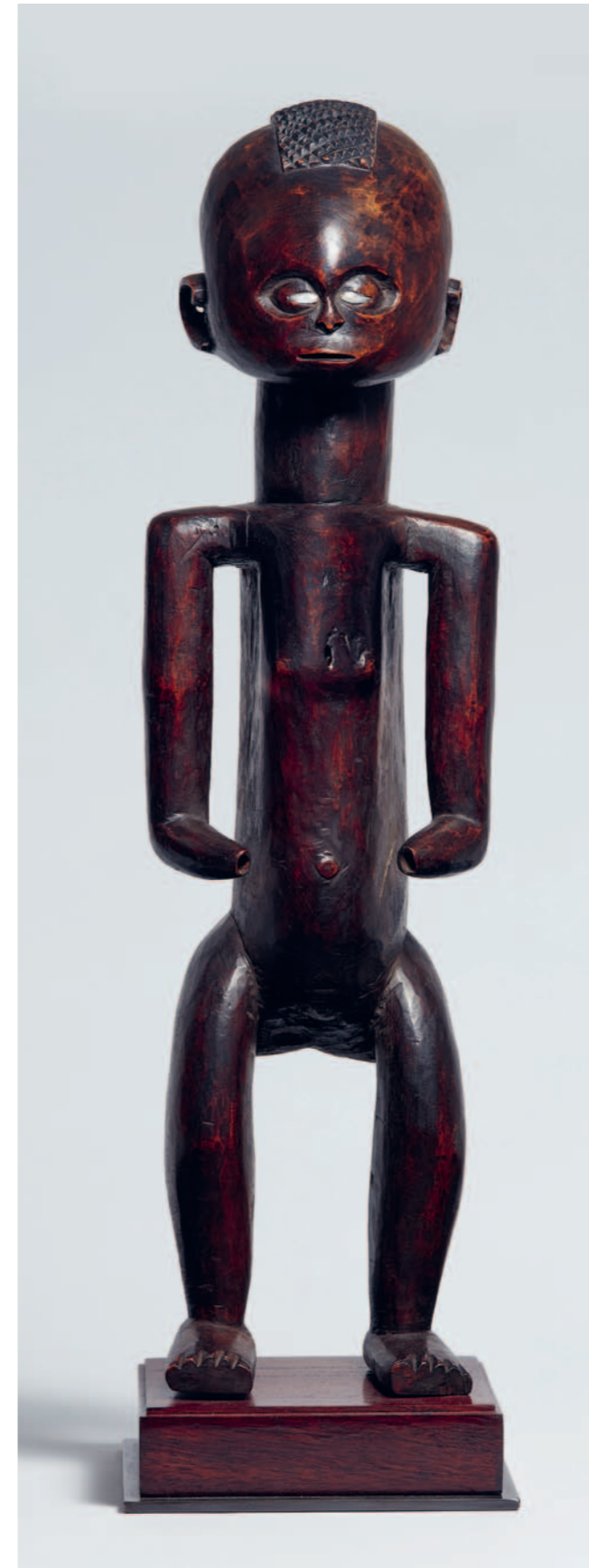
€ 1.000 – 1.500



94  
**KWERE STAFF**

Tanzania  
119 cm. long  
Provenance  
Edward and Marianne Jaeger-Booth, Baden-Baden  
Exhibited  
Städtische Galerie im Lenbachhaus/Kunstabau, Munich,  
*Tanzania: Meisterwerke afrikanischer Skulptur*,  
September–November 1994  
Literature  
Jahn, J., *Tanzania : Meisterwerke Afrikanischer Skulptur*,  
Munich, 1994, p.126, no.27

€ 800 – 1.200



95  
**SOUTH-EAST AFRICA FIGURE**

68 cm. high  
€ 2.000 – 3.000

96  
**MAKONDE STAFF**

Mozambique/Tanzania  
104.5 cm. long  
Provenance  
Edward and Marianne Jaeger-Booth,  
Baden-Baden

€ 800 – 1200





97  
**PUNU MASK**

*okuyi*  
Gabon  
32 cm. high  
Provenance  
French military officer, Louis  
Gainon-Philippe, stationed in Africa until 1920  
Christie's, Paris, 11 December 2007, lot 45  
Lucien Van de Velde, Antwerp

€ 10.000 – 15.000



98  
**KOTA RELIQUARY FIGURE**

Gabon  
51 cm. high  
Provenance  
James Willis Gallery, San Francisco, 1982  
Private collection, France, 1997  
Cornette de Saint Cyr, Paris,  
20 June 1999, lot 79  
Exhibited  
James Willis Gallery, San Francisco,  
*The Art of Gabon*, August-September 1982  
Literature  
*African Arts*, 1983, Vol.XI, No.2, p.77  
Held, S., *Promesses d'éternité*,  
Paris, 2014, p.99

€ 20.000 – 30.000



99  
**THREE BRASS PROCESSIONAL CROSSES**  
Ethiopia  
25 to 30 cm. high  
€ 2.000 – 3.000

100  
**DAN GAME BOARD**  
Ivory Coast  
67 cm. long  
€ 1.200 – 1.500



101  
**BAMANA ANTELOPE  
HEADDRESS**

*ciwara*  
Mali  
83 cm. high  
Provenance  
Pierre Vêrité, Paris  
Koller, Zurich, 29 November 2010, lot 107  
Literature  
Elisofon, E. and Fagg, W., *The Sculpture of  
Africa*, London, 1958, p.48, fig.42

€ 10.000 – 15.000





The following three lots were given as a gift to Samuel Mañá, grandfather of the present owner, by Eulàlia Soler, circa 1958.

Eulàlia Soler lived in Fernando Poo (present day Boiko) with her father and moved to Barcelona, circa 1920, to settle in the neighbourhood of Sarrià. She and Samuel Mañá became neighbours in Sarrià circa 1954/5. Research has identified a Francisco Soler who requested land in Fernando Poo in 1887/8 but we have not established with certainty that this was the ancestor of Eulàlia Soler.

102

### SOUTHERN FANG MALE RELIQUARY FIGURE

Okak, Republic of Equatorial Guinea

36.5 cm. high

Provenance

Eulàlia Soler, Sarrià, Barcelona

Samuel Mañá, Sarrià, Barcelona, grandfather of the present owner, acquired from the above, circa 1958

Cf. de Santos, F., 'Rediscovered Byeri at the Museo Nacional de Antropología in Madrid', in *Tribal Art Magazine*, no.94, Winter, 2009, pp.112, fig.3 and p.115, fig.8, for two similar figures collected in 1901 by Manuel Martínez de la Escalera. Manuel Martínez de la Escalera travelled on an expedition with Amado Ossorio, the aim of which was to establish the border of Spanish Guinea and to collect museum specimens. After they parted company de la Escalera travelled through the 'itemu' villages in the valleys of the rivers Kongüe and Outamboni. Four figures collected by him are preserved in the museum and are recorded as coming from the villages of Akan, Alan and Nkol in the region of the river Kongüe from groups identifying as Atamakèk and Ngama, Okak Fang groups to the south of the River Benito (called Woleu in Gabon).

The figure displays the classic traits of the Okak with its naturalistic proportions, large head with brass eyes and rounded shoulders.

€ 15.000 – 20.000





103

### FANG MALE RELIQUARY FIGURE

Ntumu, Republic of Equatorial Guinea

38 cm. high

Provenance

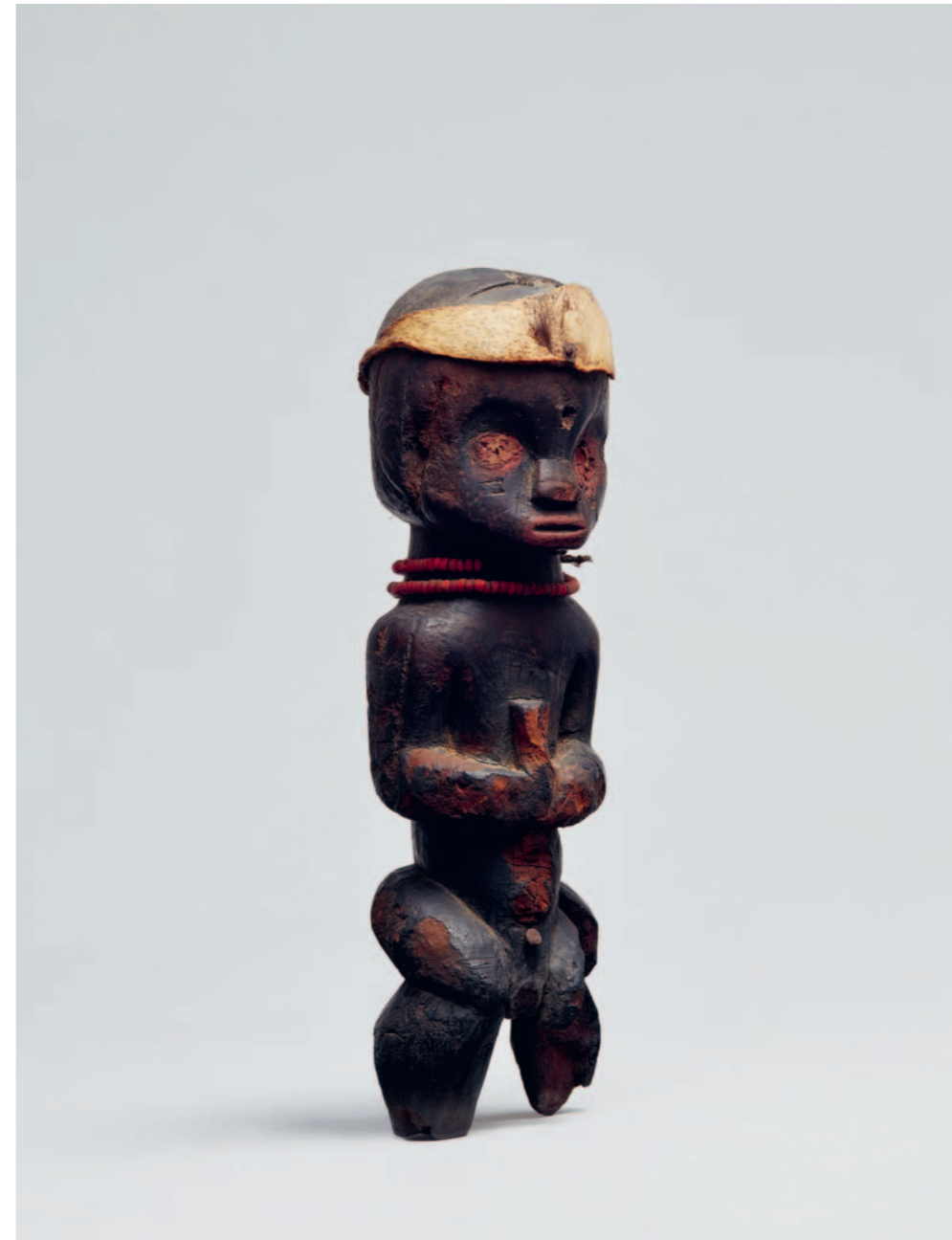
Eulàlia Soler, Sarrià, Barcelona

Samuel Mañá, Sarrià, Barcelona, grandfather of the present owner, acquired from the above, circa 1958

€ 2.000 – 3.000

The figure displays the classic traits of Ntumu sculpture, with its elongated torso and slender arms detached from the body with the hands before the chest. The calves and thighs are short, the head with its concave face has a large domed forehead and large eyes, the mouth is without visible teeth.

A similar figure, carved from alstonia wood and also with extensive erosion, was collected by Captain Augustin Cottés in 1905 in the north of Equatorial Guinea or southern Cameroon and is now in the Musée du quai Branly-Jacques Chirac (Perrois, L. et al., *Les Forêts natales, Arts d'Afrique équatoriale atlantique*, Paris, 2017, p.194).



104

### SMALL FANG FIGURE

Rio Muni area, Republic of Equatorial Guinea

17.5 cm. high

Provenance

Eulàlia Soler, Sarrià, Barcelona

Samuel Mañá, Sarrià, Barcelona, grandfather of the present owner, acquired from the above, circa 1958

€ 4.000 – 6.000

105

PAIR OF YORUBA  
MALE TWIN FIGURES

*Ere ibeji*

From Oro, Igbomina, Nigeria  
28 and 27.5 cm. high

€ 3.000 – 5.000



106

PAIR OF YORUBA MALE  
TWIN FIGURES

*Ere ibeji*

Oro/Omu Aran, Igbomina, Nigeria  
28.5 and 30 cm. high

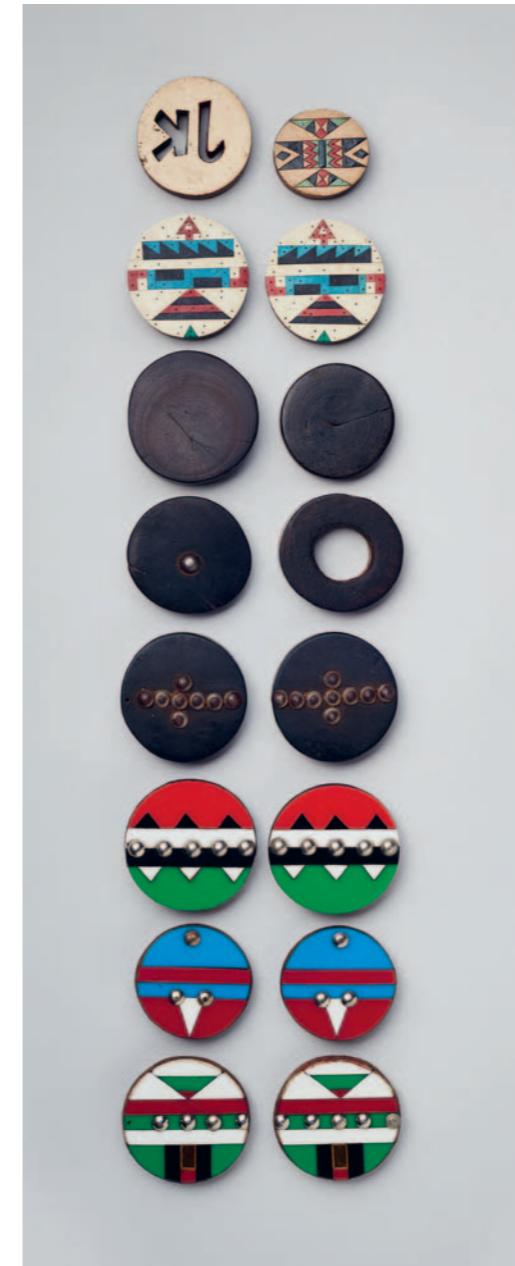
€ 3.000 – 5.000



107  
**YORUBA BOX/  
PEDESTAL**  
Nigeria  
45 cm. high  
Provenance  
Neumeister Munich,  
16 November 2006 lot 213  
€ 2.000 – 3.000



108  
**STONE MONOLITH**  
*akwanshi*  
Cross River Region  
51 cm. high  
Provenance  
Corneille Guillaume Beverloo ("Corneille")  
(1922–2010), belgian artist, Paris  
€ 1.000 – 1.500



109  
**SIXTEEN ZULU  
EARPLUGS**  
*iziqhaza*  
South Africa  
5 to 7.5 cm. diameter  
Provenance  
Alain Guisson, Brussels  
€ 800 – 1.200

110  
**FANTE DOLL**  
*Akua 'ba*  
Ghana  
32.5 cm. high  
€ 1.000 – 1.500







This rare figure container was given to a relative of the previous owner who was stationed in Madagascar in the early 1960s. The figure was sealed as evidence in a criminal case and is believed to have been held by the court since the 1950s. The previous owner's relative acquired the figure on its release by the Public Prosecutor.

We have been unable to find a close parallel for this container. The treatment of the coiffure is reminiscent of a figure surmounting a staff attributed to the Antandroy (Bertrand Goy, *Arts Anciens de Madagascar*, Milan, 2015, pp.34-35, pls.6-7). Inlaid eyelashes and brows are to be seen on a number of amulets from the Bara of southern Madagascar (*op. cit.* p.151, pl.86, p.153, pl.88, and p.154, pl.89). Goy also illustrates a male figure with a small cavity on its chest, now in the Barbier Mueller Museum (*op.cit.*, p.174, pl.107) although its function is unknown. An attribution to southern Madagascar seems most likely.

111  
MADAGASCAR FIGURE  
74 cm. high  
€ 6.000 - 8.000





112  
KOTA RELIQUARY  
FIGURE

Gabon  
55 cm. high  
Literature  
Held, S., *Promesses d'éternité*,  
Paris, 2014, p.99

€ 30.000 – 50.000

113  
KOTA RELIQUARY  
FIGURE

Gabon  
60 cm. high  
Provenance  
Alain de Monbrison 17 juin 1982  
Paul Colin (1892–1985), artist, Paris  
Olivier Le Corneur, Paris  
Literature  
Held, S., *Promesses d'éternité*,  
Paris, 2014, p.98, pp.100-101

€ 15.000 – 20.000



114

## PAIR OF YORUBA TWIN FIGURES

*Ere ibeji*

From the Esie Town area, Kwara State, Nigeria

28 and 28.5 cm. high

According to the previous owner, from whom the present owner acquired them in the 1980s, they had formed part of his family shrine since the mid 19th Century.

€ 1.500 – 2.000



## THE COLLECTION OF CORNEEL DE VLEESCHOUWER



Corneel De Vleeschouwer was born in Antwerp into a family of modest means. He trained as a chef and at the end of the 1950s started work on the Congo boats of the CMB (Compagnie Maritime Belge) making regular trips between Antwerp and the Belgian Congo. It was during these trips to Africa that his interest in African art developed. His particular interest in African iron weapons would lead him to train as a blacksmith.

At least twelve of this rare and distinctive form of Northern Mbala headrest are known in museum collections, with their squat Janus figure support with elongated arms supporting the broad top. Those examples with collection information were collected in the early years of the 20th century.

Three were collected by Emile Torday, presumably during his two-year stay in the small Northern Mbala community of Kolokoto in 1905. Torday spent two years in the Kwilu area becoming fluent in Kimbala. One of the headrests he recorded as coming from Putubumba (BM Af1907,0528.14) and another from Mossonge (perhaps Mosenge) (BM Af1907,0528.13). The third Torday headrest is in the Pitt Rivers Museum, Oxford (1907.21.1). Two Mbala headrests in the Royal Museum for Central Africa, Tervuren, were donated in 1917 by Nicolas Arnold, Secrétaire Général du Ministère des Colonies from 1911 to 1928 (EO.o.o.20154

and EO.o.o.20155) and a third in the MRAC was donated by Mr. and Mrs. J. Stoclet in 1945 (EO.o.o.40543).

A third Mbala headrest in the British Museum was donated by the Wellcome Institute for the History of Medicine in 1954 (Af1954,23.1856).

Two are in German museums; one in the Staatliches Museum für Völkerkunde, Munich, was purchased from William Oldman in 1926 (26-3-32) and one in the Ethnologisches Museum (SMPK), Berlin, was purchased from Julius Konietzko in 1919 (III C 31989).

Three are in museums in the USA, one in the Penn Museum was purchased from J. F. G. Umlauff in 1912 (AF796); another in the Metropolitan Museum of Art was gifted by Nelson A. Rockefeller in 1970 (1978.412.617) and finally an example formerly in the Jerome Joss collection is now in the Fowler Museum at UCLA (FMCH 90.453).



115

## NORTHERN MBALA HEADREST

Democratic Republic of the Congo

17 cm. high

Provenance

Corneel de Vleeschouwer, Antwerp

€ 10.000 – 15.000



**116**  
**SIX POTO/NGOMBE/  
 DOKO SWORDS**  
*Mopamba*  
 Democratic Republic of the Congo  
 56 to 62.5 cm. long  
 Provenance  
 Corneel De Vleeschouwer, Antwerp  
**€ 600 – 1.000**

**117**  
**TEN CENTRAL AFRICAN SWORDS**  
 Salampasu/Yaka/Suku/Chokwe/Lunda  
 Angola/Democratic Republic of the Congo  
 46.5 to 66.5 cm. long  
 Provenance  
 Corneel De Vleeschouwer, Antwerp  
**€ 600 – 800**



**118**  
**EIGHT THROWING KNIVES**  
 Democratic Republic of the Congo  
 39.5 to 46.5 cm. long  
 Provenance  
 Corneel De Vleeschouwer, Antwerp  
**€ 800 – 1.200**





**119**  
**TWO CONGO WHISTLES  
 AND TWO AMULETS**

Democratic Republic of the Congo  
 10 to 23 cm. long  
 Provenance  
 Corneel de Vleeschouwer, Antwerp

€ 800 – 1200

‡ 120  
**SIX CONGO FIBRE ORNAMENTS**

Democratic Republic of the Congo  
 11 to 97 cm. long  
 Provenance  
 Corneel de Vleeschouwer, Antwerp

€ 500 – 800



**121**  
**TWO MOMVU KNIVES**

Democratic Republic of the Congo  
 53.5 to 57 cm. long  
 Provenance  
 Corneel de Vleeschouwer, Antwerp  
 Cf. Elsen, J. et al., *Beauté fatale: armes d'Afrique Centrale*, Brussels, 1992, p.192, figs.32, 52 and 324.

€ 600 – 1.000

122

### MANGBETU STOOL AND LUBA DRUM

Democratic Republic of the Congo  
32 and 42 cm. high  
Provenance  
Corneel de Vleeschouwer, Antwerp

€ 600 – 1.000

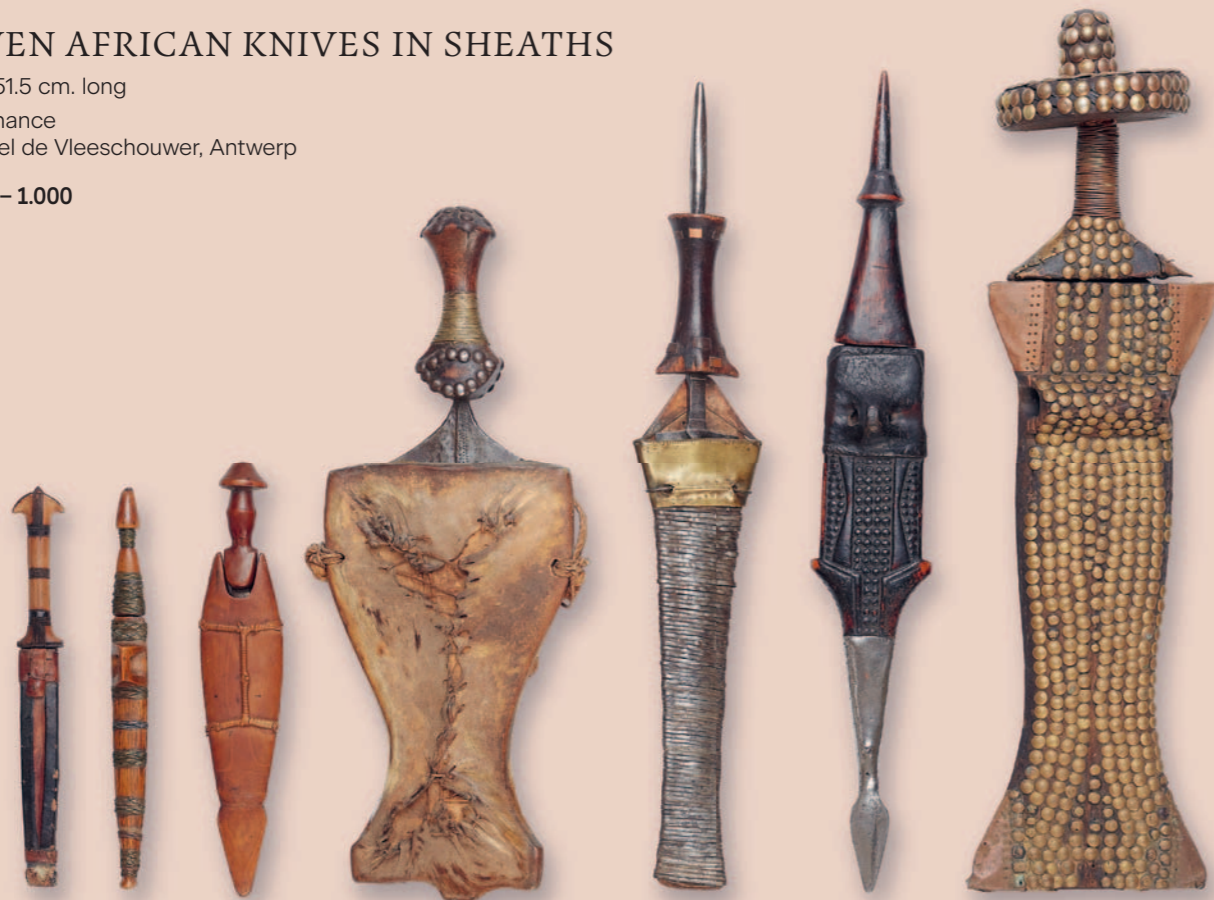


123

### SEVEN AFRICAN KNIVES IN SHEATHS

24 to 51.5 cm. long  
Provenance  
Corneel de Vleeschouwer, Antwerp

€ 600 – 1.000



124

### NORTH-EAST CONGO KNIFE

*epalang*

Democratic Republic of the Congo  
27.5 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp

Cf. Elsen, J. et al., *Beauté fatale: armes d'Afrique Centrale*, Brussels, 1992, p.76, fig.51, where the author attributes such knives to the Yanzi, Ngul, Lwer, Dzing and Mbuun

€ 800 – 1.200



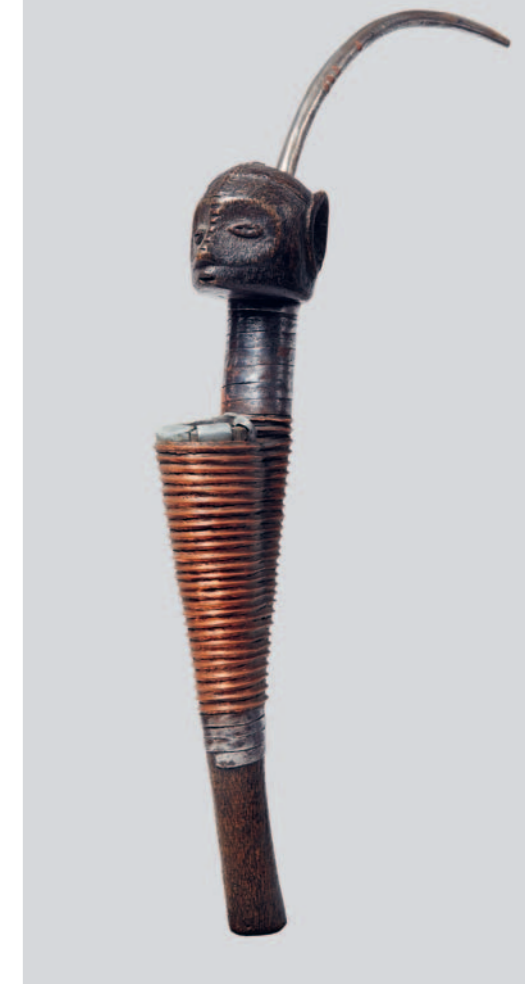


**125**  
**EIGHT KUBA WEAPONS**  
 Democratic Republic of the Congo  
 30 to 67 cm. long  
 Provenance  
 Corneel de Vleeschouwer, Antwerp  
 € 600 – 800

**126**  
**TEN AFRICAN WEAPONS**  
 26 to 77 cm. long  
 Provenance  
 Corneel de Vleeschouwer, Antwerp  
 € 300 – 500



**127**  
**NGBAKA PIPE**  
 Democratic Republic of the Congo  
 37 cm. high  
 Provenance  
 Corneel de Vleeschouwer, Antwerp  
 € 600 – 800



**128**  
**SONGYE KIFWEBE MASK**  
 Democratic Republic of the Congo  
 64 cm. high  
 Provenance  
 Corneel de Vleeschouwer, Antwerp  
 € 2.000 – 3.000





**129**  
**SEVETEEN AFRICAN  
 METAL CURRENCIES**

26 to 54.5 cm. long  
 Provenance  
 Corneel de Vleeschouwer, Antwerp

€ 500 – 800

**131**  
**NINETY-THREE  
 AFRICAN METAL  
 ARTEFACTS**

(part of the lot illustrated)  
 3 to 30 cm. long  
 Provenance  
 Corneel de Vleeschouwer,  
 Antwerp

€ 500 – 800



**130**  
**LUBA FEMALE FIGURE**

Democratic Republic of the Congo  
 22 cm. high  
 Provenance  
 Corneel de Vleeschouwer, Antwerp

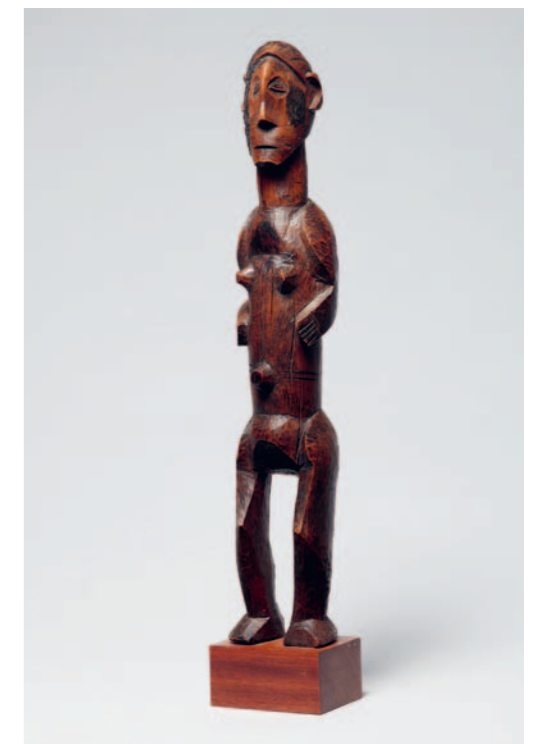
€ 800 – 1.200



**132**  
**FEMALE FIGURE**

Zambia  
 46 cm. high  
 Provenance  
 Corneel de Vleeschouwer, Antwerp

€ 1.000 – 1.500





133  
**TEN MANGBETU KNIVES**

Democratic Republic of the Congo  
32 to 40 cm. long  
Provenance  
Corneel de Vleeschouwer, Antwerp

€ 1.000 – 1.500



134  
**TWELVE SICKLE WEAPONS**

From the Ngombe and the Boa/Yakoma  
Democratic Republic of the Congo  
53 to 83.5 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 1.000 – 1.500



**135**  
**FIVE AFRICAN AXES**  
 32.5 to 63 cm. long  
 Provenance  
 Corneel de Vleeschouwer, Antwerp  
 € 400 – 600

**136**  
**GBAYA THROWING-KNIFE**  
 Democratic Republic of the Congo/Central African Republic  
 66 cm. long  
 Provenance  
 Corneel De Vleeschouwer, Antwerp  
 € 400 – 600



**137**  
**KOTA THROWING-KNIFE**  
 Gabon  
 23.5 cm. long  
 Provenance  
 Corneel De Vleeschouwer, Antwerp  
 € 300 – 500



**138**  
**FIVE KNIVES**  
 24.5 to 49.5 cm. long  
 Provenance  
 Corneel De Vleeschouwer, Antwerp  
 Cf. Felix, M.L., *Fatal beauty, traditional weapons from Central Africa*, 2009, p.209, where the author attributes a sickle-weapon similar to the third one from the left in the lot illustration below to the Bodo and Baali  
 € 600 – 800





139  
**NINE CONGO KNIVES**

*Tetela and Mongo*  
Democratic Republic of the Congo  
31 to 62 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 1.000 – 1.500

140  
**FIVE CONGO KNIVES**

Democratic Republic of the Congo  
27 to 42.5 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp  
Cf. Elsen, J. et al., *Beauté fatale: armes d'Afrique Centrale*, Brussels, 1992, pp.155-156, figs.206, 207, for two knives similar to the three at the centre, attributed to the Nzombo, Lobala, Ngiri and Ngbaka

€ 500 – 800



141  
**SIXTEEN AFRICAN KNIVES**

20 to 55.5 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 800 – 1.200

142  
**FOURTY-SEVEN AFRICAN SPEARS**

109.5 to 215.5 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 1.000 – 1.500



143

## RAZORS AND METAL IMPLEMENTS

7.5 to 32 cm. long

Provenance  
Corneel De Vleeschouwer, Antwerp

€ 1.000 – 1.500



144

## TWO PAIRS OF YORUBA TWIN FIGURES

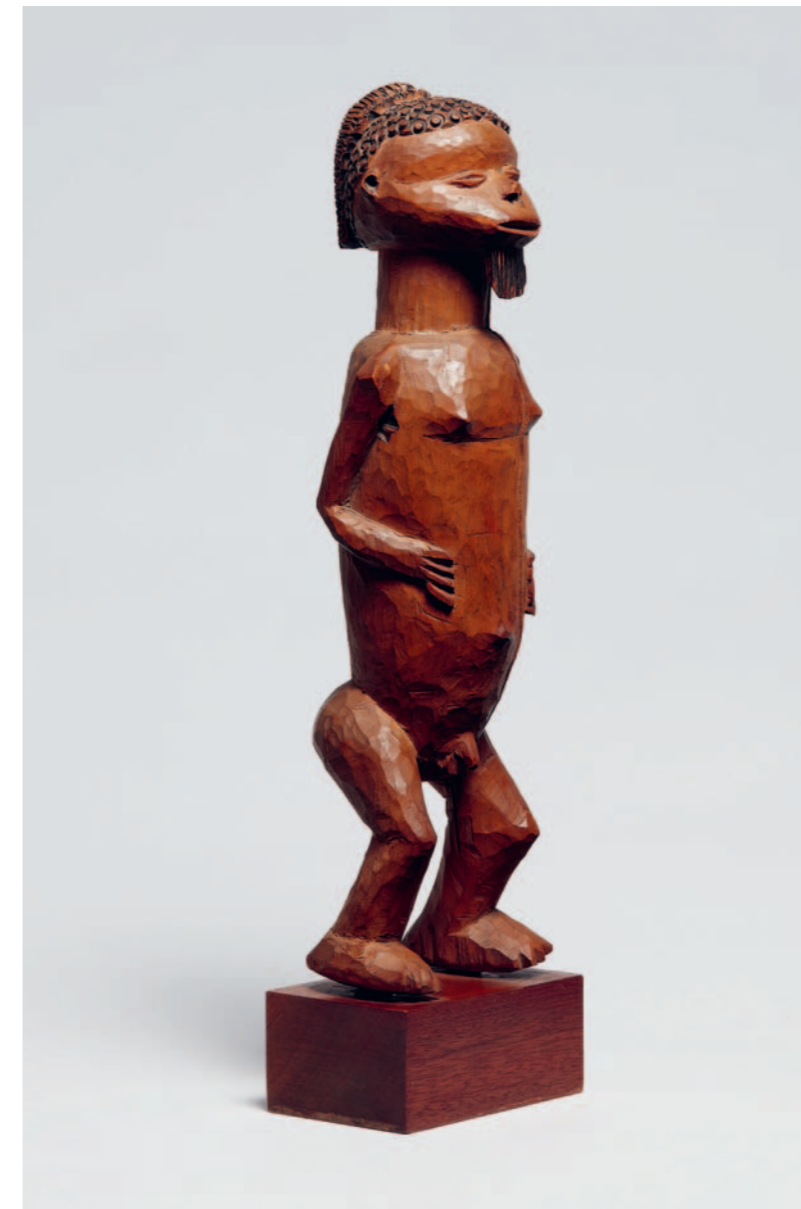
*Ere ibeji*

Osogbo/Erin area, Oyo, and Igbuke  
Carving House, Oyo, Nigeria

27.5 to 29 cm. high

Provenance  
Corneel De Vleeschouwer, Antwerp

€ 1.000 – 1.500



145

## KWESE FIGURE

Democratic Republic of the Congo

35 cm. high

Provenance  
Corneel De Vleeschouwer, Antwerp  
Cf. Szalay, M. (Ed.), *Afrikanische Kunst  
aus der Sammlung Han Coray 1916–1928*,  
Munich, 1995, p.119, fig.65

€ 1.000 – 1.500

146

### TWELVE SONGYE AXES

Democratic Republic of the Congo  
34 to 47 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 2.000 – 3.000



‡ 147

### LEGA IVORY FIGURE

Democratic Republic of the Congo  
10 cm. high  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 800 – 1.200



‡ 148

### SONGYE IVORY BRACELET

Democratic Republic of the Congo  
11.5 cm. diameter  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 1.000 – 1.500



149

### THIRTEEN CONGO KNIVES

Democratic Republic of the Congo  
26 to 50 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 1.000 – 1.500



150

### ELEVEN CONGO KNIVES

*Yakoma, Boa and Mongo*  
Democratic Republic of the Congo  
36.5 to 61.5 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp

€ 1.000 – 1.500



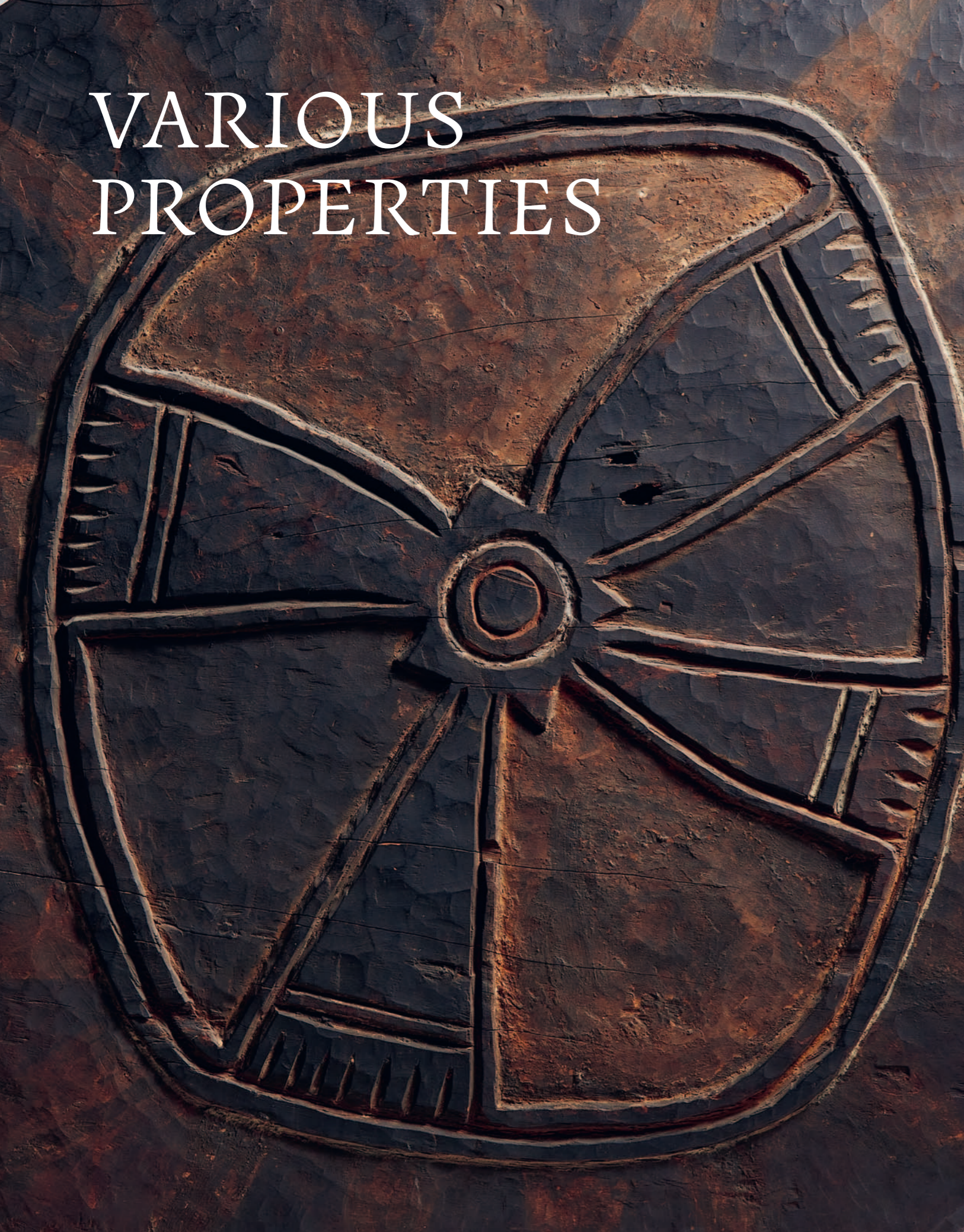
151

### FOUR CONGO KNIVES

*Ngombe and Teke*  
Democratic Republic of the Congo  
49 to 59.5 cm. long  
Provenance  
Corneel De Vleeschouwer, Antwerp  
Cf. Felix, M.L., *Fatal beauty, traditional weapons from Central Africa*,  
2009, p.288 for a similar Teke knife

€ 800 – 1.200

# VARIOUS PROPERTIES



152

## ASTROLABE BAY SHIELD

Papua New Guinea

93 cm. diameter

Provenance

John Friede, Rye/New York

Exhibited

ING Cultuurcentrum, Brussels, *Oceanië: tekens van riten, symbolen van gezag/Océanie:*

*Signes de Rites, Symboles d'Autorité*, 2009–2010

Literature

Herreman, F. (ed.), *Oceanië: tekens van riten, symbolen van gezag /Océanie:*

*Signes de Rites, Symboles d'Autorité* Brussels, 2009, p.68, fig.54

€ 30.000 – 40.000





153  
ASMAT WAR SHIELD  
Western New Guinea  
149 cm. long  
€ 800 – 1.200



154  
ASMAT WAR SHIELD  
Western New Guinea  
118 cm. long  
€ 800 – 1.200



155  
ASMAT WAR SHIELD  
Western New Guinea  
181.5 cm. long  
€ 800 – 1.200



156  
LOWER SEPIK FIGURE  
Papua New Guinea  
31.5 cm. high  
Provenance  
Cornelis Pieter Meulendijk (1912–1979),  
Rotterdam  
Gros & Delettrez, Paris,  
17 November 2003, lot 96  
€ 3.000 – 5.000



157  
**MALEKULA FIGURE**

*Temes Nevimbur*  
Vanuatu  
75 cm. high  
Provenance  
Alexander Kubetz, Munich  
€ 2.000 – 3.000

158  
**SKULL HOUSE**

Solomon Islands  
54 cm. high  
€ 800 – 1.200



‡ 159  
**RAMBARAMP  
FIGURE**

Malekuka, Vanuatu  
181 cm. high  
Provenance  
Paul Gardissat, Vanuatu  
€ 10.000 – 15.000



160

### MASSIM CANOE BAILER

Kitava, Tobriand Islands, Papua New Guinea

57 cm. long

Provenance

Peter Hallinan, collected on the island of Kitava, circa 1972

Harry Beran, Cambridge

John Friede, Rye/New York

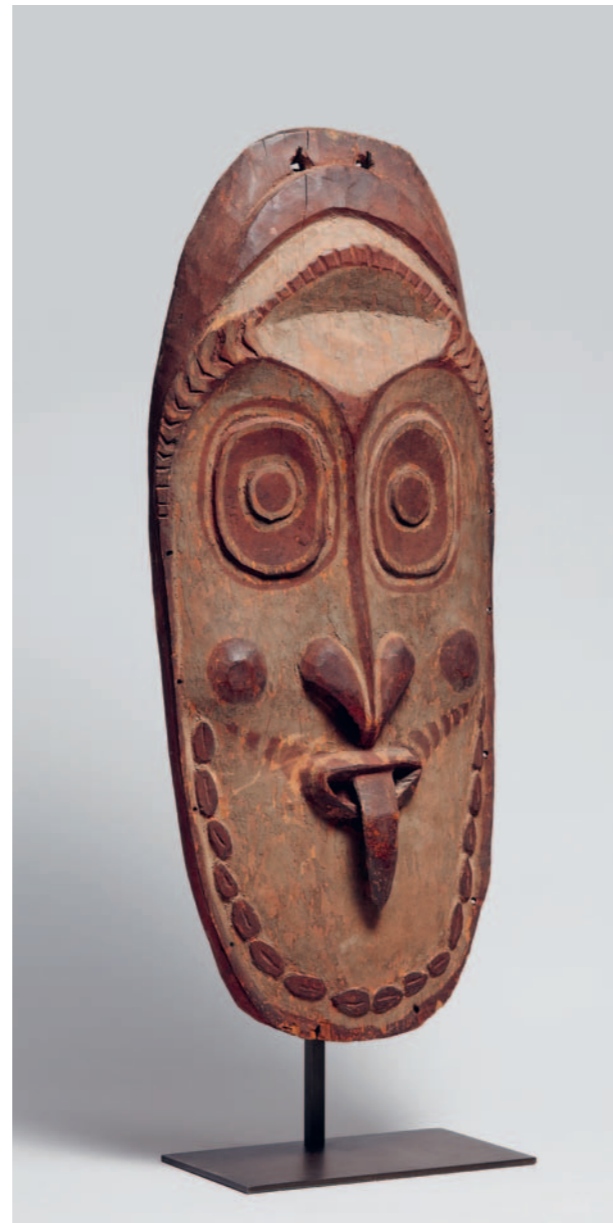
Literature

Beran, H., *Art of the Massim Region of Papua New Guinea*, Wollongong, 1980, p.34, no.77

Exhibited

Wollongong City Gallery, *Art of the Massim Region of Papua New Guinea*, 15 October–6 November 1980, no.77

€ 800 – 1.200



161

### SEPIK GABLE MASK

Papua New Guinea

69.5 cm. high

Provenance

Lorenz Eckert, Basel

€ 1.000 – 1.500

162

### AITAPE MASK

North Coast of Papua New Guinea

38 cm. high

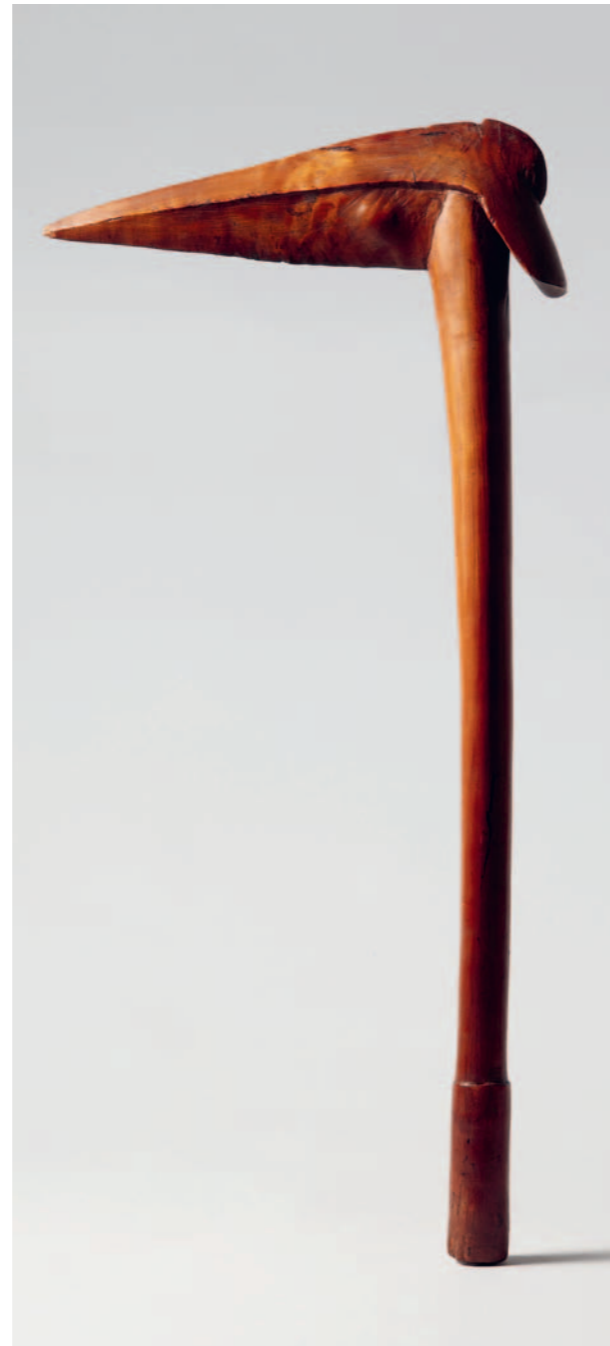
€ 3.000 – 4.000

A very close example to this rare mask, possibly by the same hand, was collected circa 1904, and was sold at Sotheby's, London, 13 Dec. 1977, lot 327. An Aitape maternity figure in a similar style was collected in 1909 by Father Franz Kirschbaum, a missionary of the Catholic Order from the Society of the Divine Word, who stayed in German New Guinea from 1907 until his death in 1939. It is today part of the Vatican collection (no. 109841). Another mask is published in Höltker, G., *Anthropos, Neue materielien über der todenzauber in Neuguinea*, 1963, pp.348–355.





**163**  
**KANAK PHALLIC CLUB**  
New Caledonia  
75 cm. long  
Provenance  
Contre-Amiral Jean-Victor Pradier (1855–1930)  
**€ 800 – 1.200**



**164**  
**KANAK BIRD-HEAD CLUB**  
New Caledonia  
74 cm. long  
Provenance  
Contre-Amiral Jean-Victor Pradier (1855–1930)  
**€ 800 – 1.200**



**165**  
**FIJI PADDLE CLUB**  
*kinikini*  
106 cm. long  
**€ 4.000 – 6.000**



**166**  
**NIAS ARMOUR AND HELMET**

Indonesia  
Helmet : 35 cm. high  
Cuirass : 64 cm. high  
Provenance  
Galerie Kanaga, Paris, 2005

€ 2.000 – 3.000

**167**  
**NIAS ANCESTOR FIGURE**

*adu zatua*  
Indonesia  
36 cm. high  
Provenance  
Jeanne de Loos-Haaxman (1881–1976),  
Dutch writer and art historian specialized  
in Indonesian Art, before 1924  
Venduehuis der Notarissen, The Hague,  
9 September 2021, lot 859

€ 2.000 – 3.000



**168**  
**MOI SHIELD**  
Vietnam  
58 cm. diameter  
€ 1.000 – 1.500





169  
**BATAK STONE FIGURE**

Sumatra, Indonesia  
53 cm. high  
Provenance  
Lionel Morley, Brussels/London

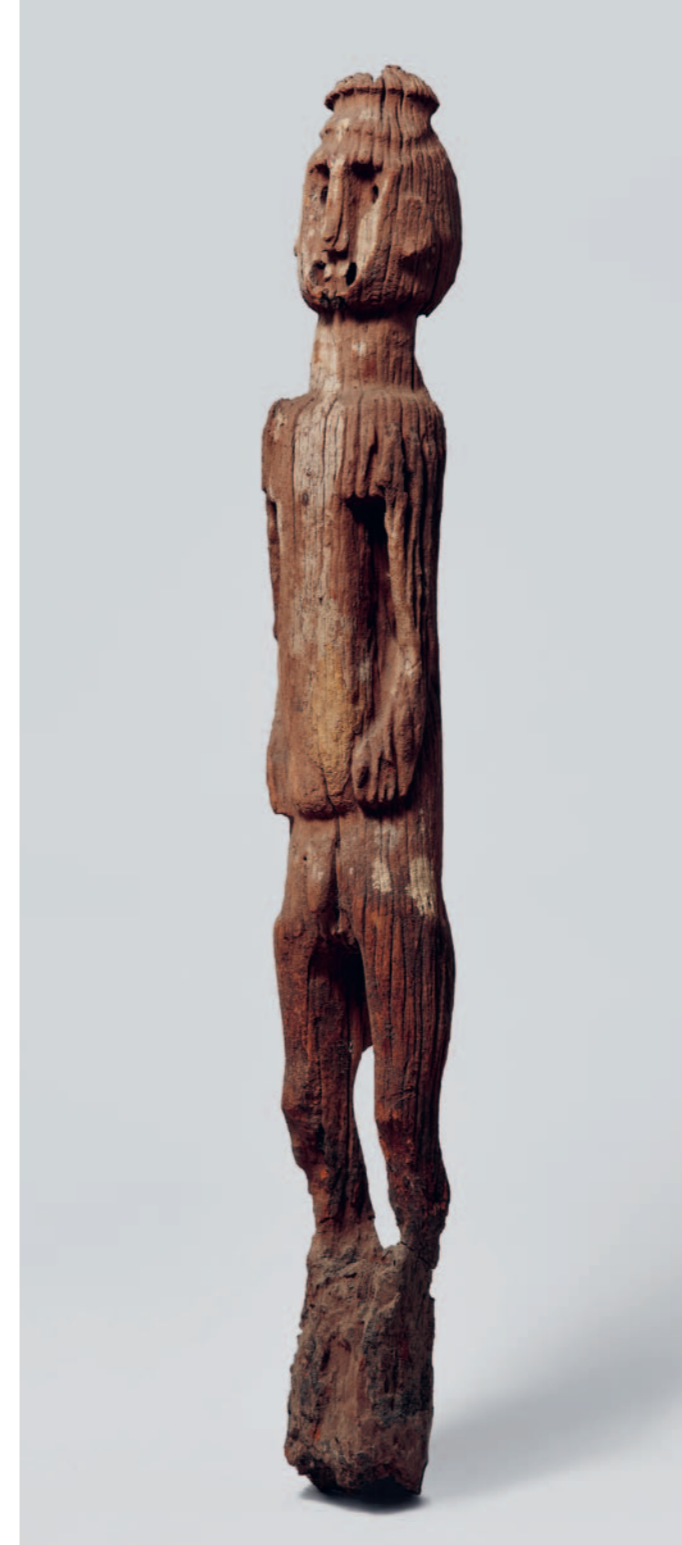
€ 2.000 – 3.000



170  
**BATAK STONE FIGURE**

Sumatra, Indonesia  
52 cm. high  
Provenance  
Lionel Morley, Brussels/London

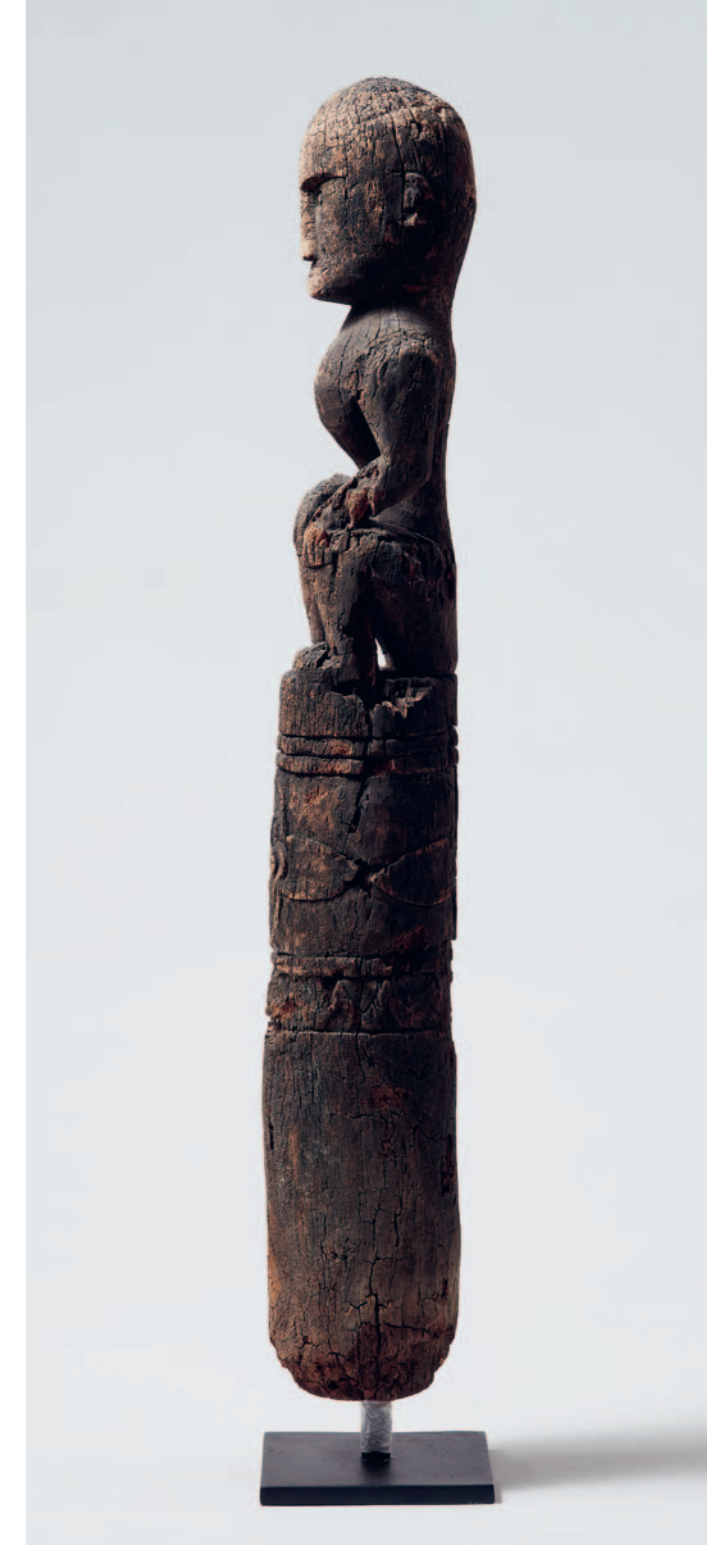
€ 2.000 – 3.000



171  
**DAYAK HAMPATONG**

Kalimantan, Indonesia  
132 cm. high  
Provenance  
Lionel Morley, Brussels/London

€ 1.000 – 1.500



172  
**FLORES ISLAND POST**

Indonesia  
112 cm. high  
Provenance  
Lionel Morley, Brussels/London

€ 2.000 – 3.000



173

AUSTRAL ISLANDS  
PADDLE

115 cm. long

Provenance  
Seymour Lazar, Palm Springs

€ 2.000 – 3.000

174

FIJI OR TONGA CLUB

91 cm. long

Provenance  
Heinz Scharpf (1940–2018),  
Zookeeper at Wilhelma zoo, Stuttgart  
Yves Siebers auktionen, Stuttgart

€ 1.000 – 1.500

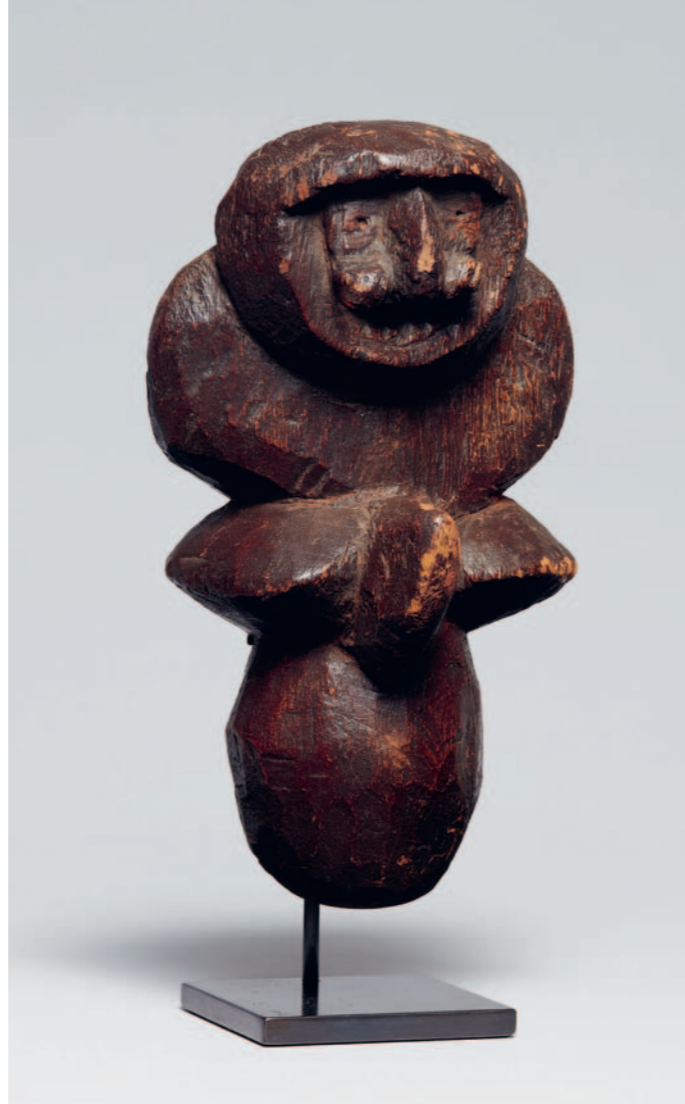


175

ADMIRALTY ISLANDS BOWL

45.5 cm. long

€ 6.000 – 8.000



**176**  
**NEW CALEDONIA CHARM FIGURE**  
24 cm. high  
€ 800 – 1.200

**177**  
**DAYAK TRAP STICK**  
Kalimantan, Indonesia  
51 cm. long  
€ 800 – 1.200



**178**  
**CHURINGA**  
Australia  
57 cm. long  
Provenance  
Collected by the owner's father in Western Australia after 1956  
Old inscription on the back reads *ca.1886*  
€ 800 – 1.200



**179**  
**CHURINGA**  
Australia  
49.5 cm. long  
Provenance  
Collected by the owner's father in Western Australia after 1956  
€ 1.500 – 2.000





**180**  
**TOLAI MASK**  
New Britain  
49 cm. high (without beard)  
Provenance  
Luk Linut  
Mia and Loed Van Bussel, Amsterdam  
Gary Hendershott, Dallas

€ 1.000 – 1.500



**181**  
**AUSTRAL ISLANDS PADDLE**

86 cm. long  
Provenance  
Seymour Lazar, Palm Springs

€ 2.000 – 3.000



**182**  
**AUSTRAL ISLANDS PADDLE**

80 cm. long  
Provenance  
Seymour Lazar, Palm Springs

€ 2.000 – 3.000



**183**  
**TOLAI MASK**

New Britain  
30 cm. high  
Provenance  
Stan Moriarty, Sydney, before 1970  
Literature  
*Collection of S.G. Moriarty, 1970, a privately printed catalogue limited to an edition of eighteen copies*

€ 2.000 – 3.000

‡ 184

### TAPA MASK

Vitu Islands, New Britain,  
Papua New Guinea

98 cm. high

Provenance  
Todd Barlin, Sydney

€ 4.000 – 6.000



185

### ELEMA TAPA MASK

*eharo*

Papuan Gulf, Papua New Guinea

69 cm. long

Provenance

Joris Visser, Brussels/Amsterdam

€ 4.000 – 6.000





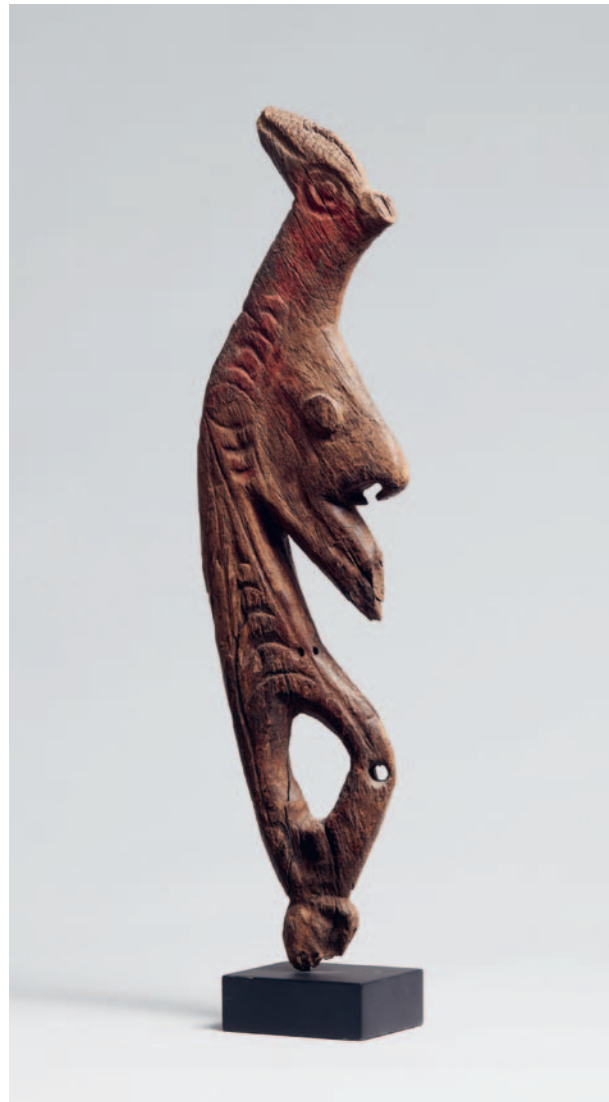
186  
FIVE LAKE  
SENTANI PADDLES  
Western New Guinea  
164.5 to 176 cm. long  
€ 800 - 1.200

188  
EIGHT OCEANIC  
SPEARS  
240 to 314 cm. long  
€ 1.000 - 1.500



187  
HIGHLANDS  
NEW GUINEA  
CEREMONIAL AXE  
Papua New Guinea  
63 cm. long  
€ 600 - 800





**189**  
**KOREWORI FIGURE**  
Papua New Guinea  
39.5 cm. high  
€ 800 – 1.200



**190**  
**KWOMA FIGURE**  
Washkuk Mountains, Papua New Guinea  
51 cm. high  
Provenance  
Joris Visser, Brussels/Amsterdam  
€ 800 – 1.200

**191**  
**SEPIK ORATOR'S STOOL**

Papua New Guinea  
91 cm. high  
Provenance  
Alex Phillips, Melbourne  
€ 10.000 – 15.000

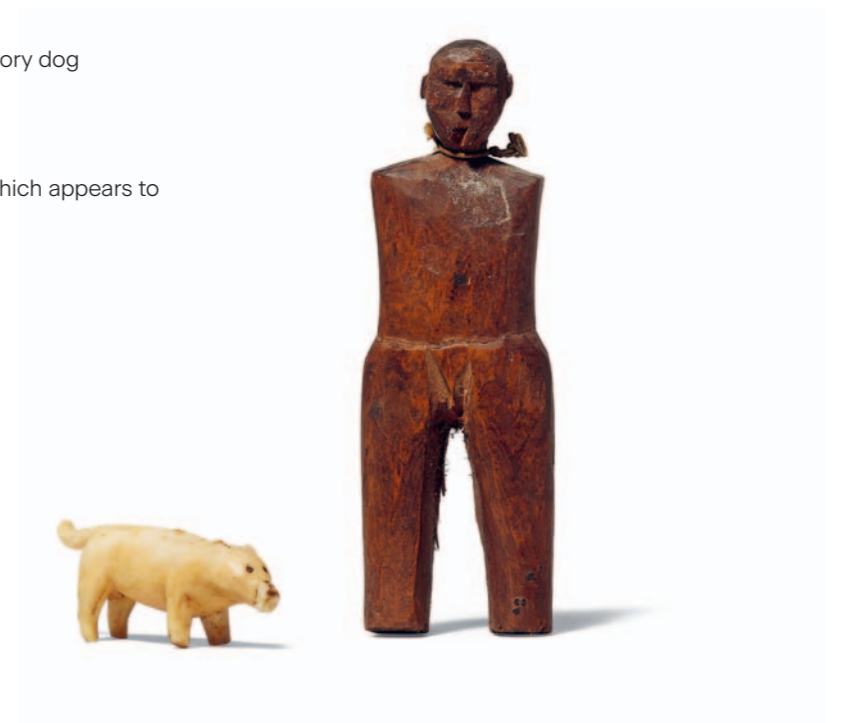




**192**  
**SEPIK CARVING**  
 Papua New Guinea  
 83.5 cm. long  
 Provenance  
 Collected by Albert Hahl (1868–1945),  
 Gern, between 1902–1914  
 Family von Seckendorff, Germany  
 On loan to the Museum für  
 Volkerkunde, Munich  
 Klaus Maaz, Detmold  
 € 3.000 – 5.000



‡ **193**  
**FIVE INUIT ARTEFACTS**  
 Alaska  
 Three harpoon points; a wood figure and a small ivory dog  
 5 to 45 cm. long  
 Provenance  
 John Hewett, London  
 One of the harpoon heads has an old inscription which appears to  
 read "Esquimaux lance head"  
 € 800 – 1.200





‡ 194

### HOPI KACHINA DOLL

United States of America

23 cm. high

Provenance

Given to the Belgian artist,  
Sander Wijnants (1903–1953),  
by an American general after WWII  
Maria Juten, artist, St Niklaas

€ 4.000 – 6.000

# THE COLLECTION OF DR. HANS WALTER LIEBENSCHÜTZ



Gustav Heinrich Ralph von Königswald on the beach in the Netherlands with his wife, daughter, and his nephew, Hans Walter Liebenschütz, c.1955

Dr. H. W. Liebenschütz was born in Jakarta in 1934, his family having lived in Java for some years. His uncle, the renowned palaeontologist and geologist, G. H. R. von Königswald, had been living there since 1930 and made a number of significant discoveries of hominid fossils during his time in Java. Liebenschütz's

family left Java in 1939 and after WWII von Königswald moved to Utrecht where a chair of Palaeontology was created for him at the Rijksuniversiteit. Liebenschütz spent many vacations with his uncle in Utrecht during these years and his interest in non-western art developed with his uncle's encouragement.



195

## TONGA CLUB

The carved ornament incorporating two figures

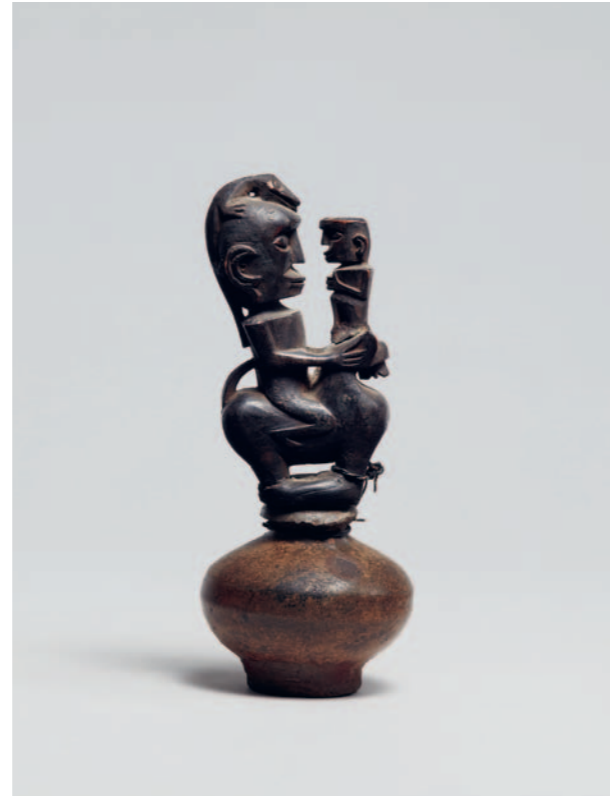
126 cm. long

Provenance

Galerie Lemaire, Amsterdam, 1984

Dr. H. W. Liebenschütz, Berlin

€ 4.000 – 6.000



**196**  
**TWO BATAK ARTEFACTS**  
A steel for fire-making, *santik*, and a container and stopper  
Sumatra, Indonesia  
17 and 58 cm. long  
Provenance  
Dr. H. W. Liebenschütz, Berlin  
**€ 500 – 800**



**197**  
**PAIR OF BATAK FIGURES**  
Sumatra, Indonesia  
33 and 29 cm. high  
Provenance  
Galerie Khepri, Amsterdam, 1974  
Dr. H. W. Liebenschütz, Berlin  
**€ 1.000 – 1.500**

**198**  
**BATAK STAFF**  
Sumatra, Indonesia  
182 cm. long  
Provenance  
Carel Groenevelt (1899–1973), Rotterdam  
Galerie Khepri, Amsterdam, 1973  
Dr. H. W. Liebenschütz, Berlin  
**€ 3.000 – 5.000**







199

### GARUDA FIGURE

Indonesia  
44 cm. high  
Provenance  
Given by G. H. R. von Koenigswald  
to his nephew, H.W. Liebenschütz

€ 800 – 1.2000



200

### TWO BETEL NUT MORTARS AND PESTLES

Lombok, Indonesia  
24 and 25 cm. long  
Provenance  
Dr. H. W. Liebenschütz, Berlin

€ 400 – 600



201

### FOUR INDONESIAN MASKS

15.5 to 19 cm. high  
Provenance  
Dr. H. W. Liebenschütz, Berlin

€ 800 – 1.200



202

ATAORO FIGURE

Indonesia  
25 cm. high  
Provenance  
Possibly Galerie Lemaire, Amsterdam, 1990  
Dr. H. W. Liebenschütz, Berlin

€ 600 – 800



203

TAMI ISLANDS BOWL

Papua New Guinea  
52 cm. long  
Provenance  
Italiaander Galleries, Amsterdam, 1991  
Dr. H. W. Liebenschütz, Berlin

€ 800 – 1.200

204

BATAK STAFF TOP

Sumatra, Indonesia  
39 cm. high  
Provenance  
Galerie Lemaire, Amsterdam, 1984  
Dr. H. W. Liebenschütz, Berlin

€ 2.000 – 3.000

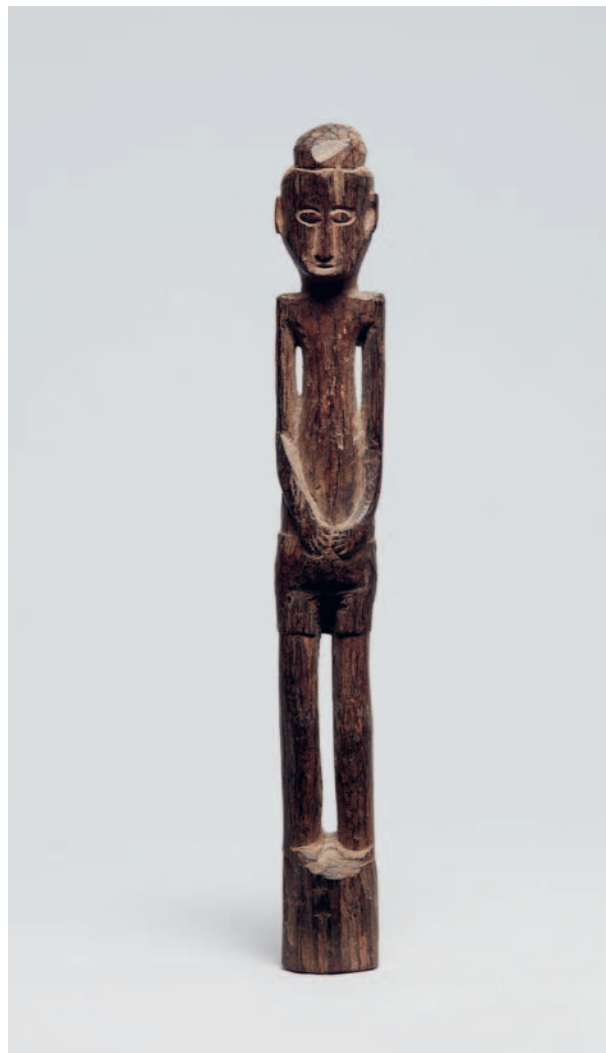




206  
**DAYAK TRAP STICK**

Kalimantan, Indonesia  
 51 cm. long  
 Provenance  
 Dr. H. W. Liebenschütz, Berlin

€ 800 – 1.200



‡ 205  
**FOUR DAYAK ARTEFACTS**

Bowl, figure, Mandau hilt and knife handle  
 Kalimantan, Indonesia  
 11.5 to 43.5 cm. long  
 Provenance  
 Galerie Lemaire, Amsterdam, 1996 for the bowl  
 Dr. H. W. Liebenschütz, Berlin

€ 800 – 1.200



207  
**TWO KORWAR FIGURES**

Cenderawasih Bay, Western New Guinea  
 15.5 to 17 cm. high  
 Provenance  
 Italiaander Galleries, Amsterdam, 1994  
 Dr. H. W. Liebenschütz, Berlin

€ 1.500 – 2.000

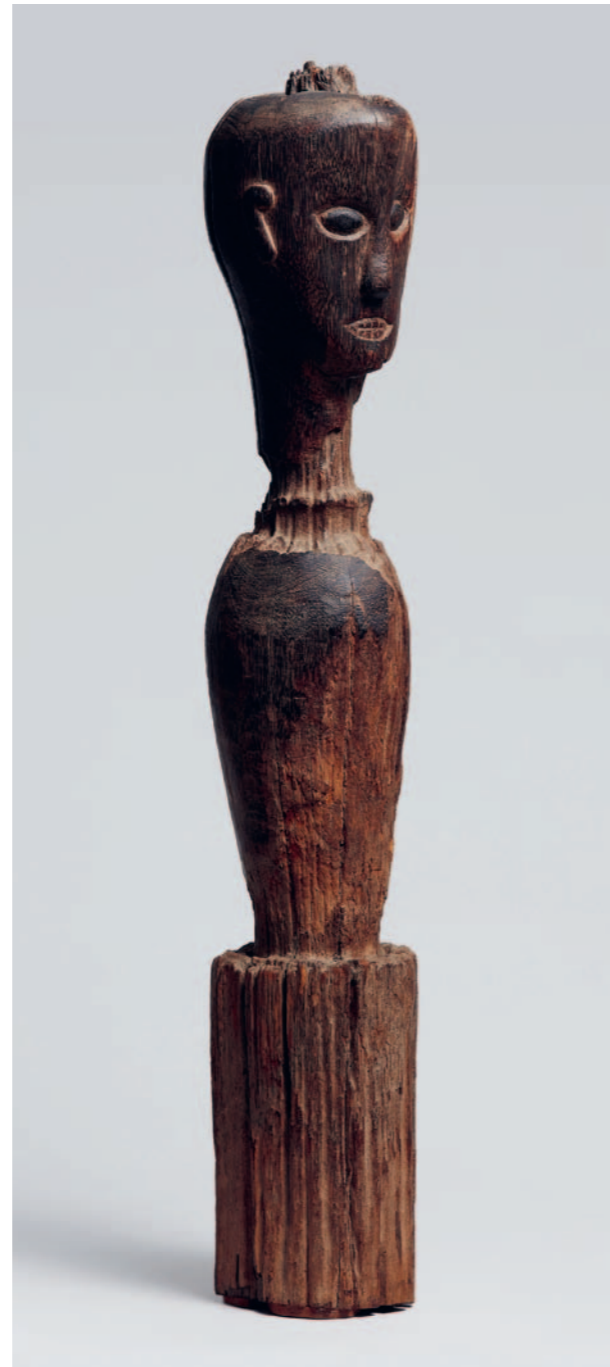


208

### DAYAK MASK

Kalimantan, Indonesia  
26.5 cm. high  
Provenance  
Dr. H. W. Liebenschütz, Berlin

€ 600 – 800



209

### DAYAK HAMPATONG

Kalimantan, Indonesia  
70 cm. high  
Provenance  
Dr. H. W. Liebenschütz, Berlin

€ 1.000 – 1.500



210

### SEPIK PIGMENT DISH

Papua New Guinea  
28 cm. long  
Provenance  
Galerie Lemaire, Amsterdam, 1990  
Dr. H. W. Liebenschütz, Berlin

€ 2.000 – 3.000

211

### BOWL

Solomon Islands  
54 cm. long  
Provenance  
Dr. H. W. Liebenschütz, Berlin

€ 800 – 1.200



213

### CANOE PROW

*nguzu nguzu*  
Solomon Islands  
18.5 cm. high  
Provenance  
Sotheby's, London, 13 December 1977, lot 335  
Galerie Lemaire, Amsterdam, 1989  
Dr. H. W. Liebenschütz, Berlin

€ 8.000 – 12.000



212

### THROWING CLUB

*ula*  
Fiji  
40 cm. long  
Provenance  
Galerie Lemaire, Amsterdam, 1985  
Dr. H. W. Liebenschütz, Berlin

€ 300 – 500





214

**NIAS RASP**

Indonesia

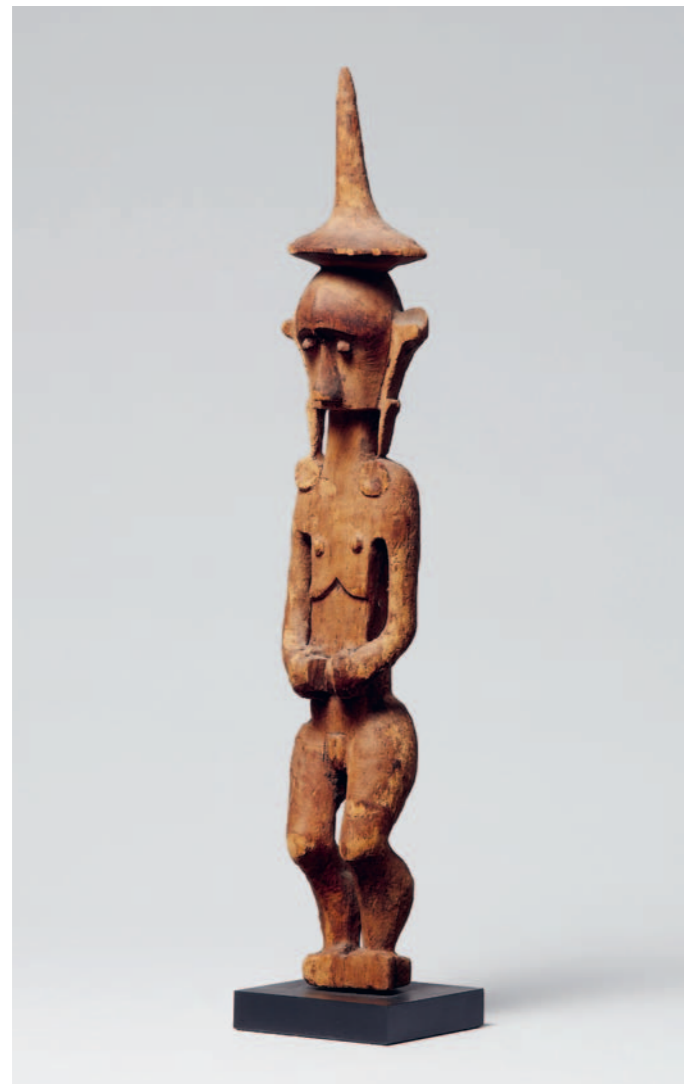
47 cm. long

Provenance

Galerie Lemaire, Amsterdam, 1985

Dr. H. W. Liebenschütz, Berlin

€ 1.000 – 1.500



215

**NIAS FIGURE**

Indonesia

37 cm. high

Provenance

Oudshoorn, artist, (probably Albert Jan Oudshoorn  
(1877–1930))

Italiaander Galleries, Amsterdam, 1991

Dr. H. W. Liebenschütz, Berlin

€ 1.000 – 1.500

216

**NIAS POUNDER**

Indonesia

47 cm. high

Provenance

Galerie Lemaire, Amsterdam, 1983

Dr. H. W. Liebenschütz, Berlin

€ 1.000 – 1.500





217

### MASSIM CANOE SPLASHBOARD

Trobriand Islands, Papua New Guinea

60.5 cm. long

Provenance

Carel Groenevelt (1899–1973), Rotterdam

Galerie Khepri, Amsterdam, 1974

Dr. H. W. Liebenschütz, Berlin

€ 2.000 – 3.000



218

### GOPE BOARD

Papuan Gulf, Papua New Guinea

110 cm. high

Provenance

Dr. Jan Olof Ollers, Stockholm

Sotheby's London, 29 march 1973, lot 9

Galerie Lemaire, Amsterdam, 1973

Dr. H. W. Liebenschütz, Berlin

€ 4.000 – 6.000

‡ 219

### NEW GUINEA ARTEFACTS

Three ornaments and a gourd lime container and spatula

New Guinea

40 to 72 cm. long

Provenance

Dr. H. W. Liebenschütz, Berlin

€ 500 – 800



‡ 221

### BAG WITH CHARMS

New Guinea

27 cm. long

Provenance

Dr. H. W. Liebenschütz, Berlin

€ 300 – 500



220

### SEPIK RIVER HEADREST

Papua New Guinea

36 cm. long

Provenance

Reputedly

Charles Ratton, Paris

Pierre Dartevelle, Brussels

Eric Johnson, Los Angeles

Italiaander Galleries, Amsterdam, 2003

Dr. H. W. Liebenschütz, Berlin

€ 800 – 1.200







222  
**TIMOR BRACELET &  
 SUMBA EARRING**

Indonesia  
 6.5 to 8.5 cm. long  
 Provenance  
 Galerie Lemaire, Amsterdam  
 Dr. H. W. Liebenschütz, Berlin

€ 800 – 1.200



224  
**SIX METAL ARTEFACTS**

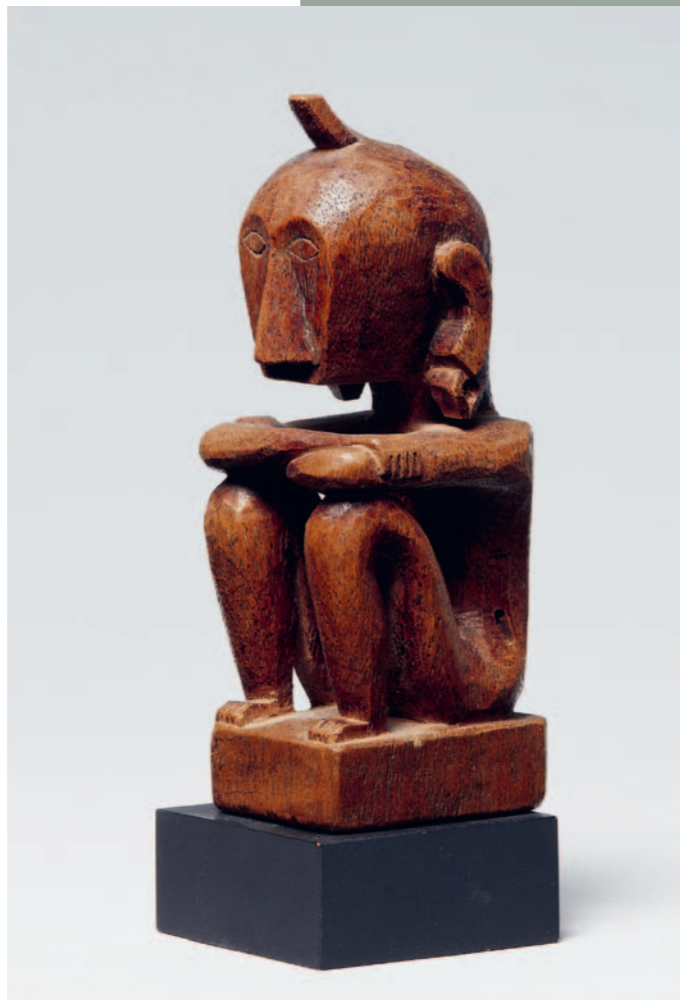
Indonesia  
 9.5 to 24 cm. high  
 Provenance  
 Dr. H. W. Liebenschütz, Berlin

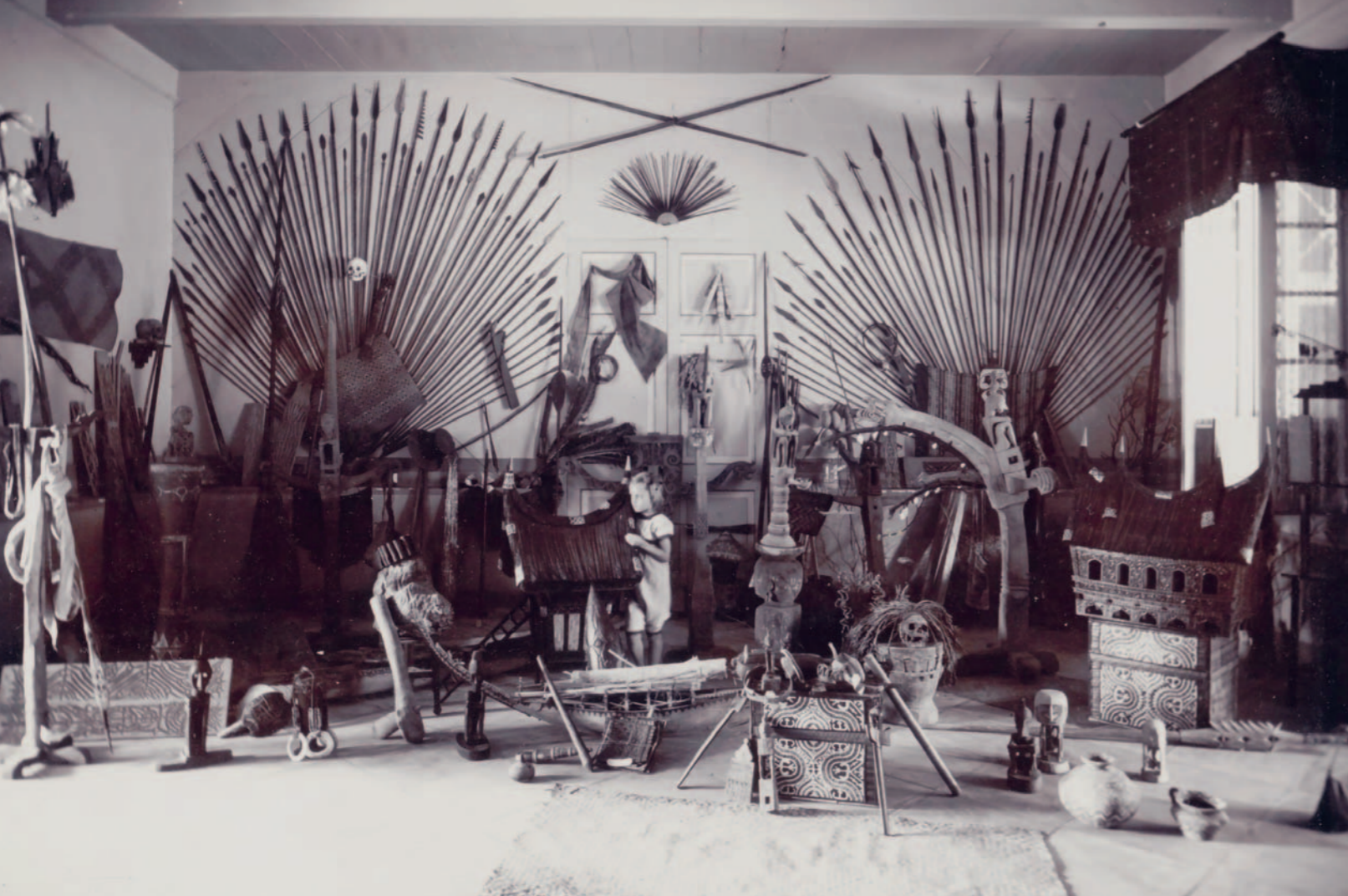
€ 1.000 – 2.000

223  
**LETI FIGURE**

Indonesia  
 13 cm. high  
 Provenance  
 Italiaander Galleries, Amsterdam, 1996  
 Dr. H. W. Liebenschütz, Berlin

€ 800 – 1.200





Room of Curiosities in van Oldenbarnevelt's 'Batu Gajah' residence, April 1915. Dutch National Archives, Archive of the Koninklijk Instituut voor de Tropen (2.20.69), inventory number 4403.



225

### LETI FIGURAL POST

Indonesia

115 cm. high

Provenance

H.J. Raedt van Oldenbarnevelt,  
collected circa 1900

On loan to the Colonial Institute, Amsterdam,  
1915–1982, accession number series 26, no.160

Christie's, Amsterdam, 22 June 1983, lot 378

Galerie Lemaire, Amsterdam, 1984

Dr. H. W. Liebenschütz, Berlin

€ 10.000 – 15.000

This lot and the following two lots were formerly in the collection of H.J.A. Raedt van Oldenbarnevelt (1860–1936) and were on loan to the museum of the Colonial Institute in Amsterdam (later the Tropenmuseum) from 1915 until 1982.

H.J.A. Raedt van Oldenbarnevelt was born in 1860 in Riau, Sumatra. His father was a senior officer in the Royal Netherlands East Indies Army and his mother was from Riau. After serving in a number of posts in various locations in Indonesia he was appointed resident of Amboina (Ambon) in 1910. Following his retirement in 1915 his collection of more than 600 artefacts was loaned to the Colonial Institute in Amsterdam. After his death in 1936 his widow offered to sell the collection to the museum but the offer was declined. It was not until 1982 that his descendants terminated the loan and offered the collection for sale at Christie's in Amsterdam on 22/23 June 1983. At the sale one figural post was acquired by the British Museum and another is now in the Thomas Jaffe collection at the Yale University Art Gallery.

For a detailed history of H.J.A. Raedt van Oldenbarnevelt and the dispersal of the collection see Arnold Wentholt, 'De collectie H.J.S. Raedt van Oldenbarnevelt van museum naar veiling' in *Vereniging Vrienden Etnografica Jaarboek*, 2021, pp.21–41.

We are grateful to Arnold Wentholt for his assistance with this catalogue entry.





226

## MOLUCCAS SEATED FIGURE

Indonesia

23 cm. high

Provenance

H.J. Raedt van Oldenbarnevelt, collected circa 1900  
On loan to the Colonial Institute, Amsterdam, 1915–1982,  
accession number series 26, no.22  
Christie's, Amsterdam, 23 June 1983, lot 358  
Galerie Lemaire, Amsterdam, 1983  
Dr. H. W. Liebenschütz, Berlin

€ 1.000 – 1.500





227

**MOLUCCAS FIGURE WITH BOWL**

Indonesia

16 cm. high

Provenance

H.J. Raedt van Oldenbarnevelt, collected circa 1900  
On loan to the Colonial Institute, Amsterdam, 1915–1982,  
accession number series 26, no.21  
Christie's, Amsterdam, 23 June 1983, lot 358  
Galerie Lemaire, Amsterdam, 1983  
Dr. H. W. Liebenschütz, Berlin

€ 1.000 – 1.500

228

**NIAS HALF FIGURE**

Indonesia

55 cm. high

Provenance

Dirk Rinsema, (1915–1996), Meppel,

pharmacist

Loed van Bussel, Amsterdam

Dr. H. W. Liebenschütz, Berlin

€ 2.000 – 3.000





229

## LOWER SEPIK MASK

Papua New Guinea

37.5 cm. high

Provenance

Herbert Credé, artist, Berlin

Loed van Bussel, Amsterdam, 1988

Dr. H. W. Liebenschütz, Berlin

€ 8.000 – 12.000



## 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 25 % calculated on the hammer price up to a hammer price of € 500.000 and 22 % on any amount surpassing € 500.000.**

**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 experts are no part of the agreement, unless if they are explicitly mentioned in the catalogue text.

**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

**29. Photography and publicity** – The submitter and the buyer grant the right to Lempertz to photograph and publish each lot in its possession in relation to the auction and in any other relation. Lempertz acquires and preserves the copyright on all images and can use them at its own discretion, even after the lot has been sold.

### 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 contractuel 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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LEMPERTZ

1798

Absentee Bid Form auction 1218, Brussels
Art of Africa, the Pacific and the Americas,
10.5.2023

Aufträge für die Auktion 1218, Brüssel
Art of Africa, the Pacific and the Americas,
10.5.2023

Table with columns: Lot, Title Titel (Stichwort), Bid price € Gebot bis zu €

The above listed bids will be utilized to the extent necessary to overbid other bids. The bids are binding, the listed catalogue numbers are valid. The commission and value added tax (VAT) are not included. The bidder accepts the conditions of sale. Written bids should be received by at latest the day before the auction. Telephone bidding is only possible for lots worth more than € 1.000,-.

The used items shall be sold at a public auction in which the bidder or purchaser may personally participate. The provisions regarding the sale of consumer goods shall not be applicable according to § 474 par. 1 sentence 2 of the German Civil Code (BGB).

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References and identification may be required for new clients

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Datum und Unterschrift:

# PAINTINGS DRAWINGS, SCULPTURE 14TH – 19TH C. 20 MAY 2023, COLOGNE

PREVIEWS: 19/20 APRIL, BRUSSELS; 3/4 MAY, MUNICH  
13–19 MAY, COLOGNE



IWAN KONSTANTINOWITSCH AIVAZOVSKY Istanbul: The Golden Horn by Moonlight. 1868  
Oil on canvas, 63.3 x 76.4 cm. Signed and dated. ESTIMATE: € 300,000 – 500,000



# MODERN ART

## 6/7 JUNE 2023, COLOGNE

PREVIEWS: 27/28 APRIL, BRUSSELS; 3/4 MAY, MUNICH; 23/24 MAY, BERLIN  
1-5 JUNE, COLOGNE



HERMANN MAX PECHSTEIN Selbstbildnis, liegend. 1909  
Oil on canvas, 74 x 99 cm. ESTIMATE: € 2m  
Major work of German Expressionism. The artist's most important self-portrait.  
Museum exhibitions: Königsberg 1914, Berlin 1959, Paris/Munich 1966, Düsseldorf 1967, Bonn 1972, Kaiserslautern 1982, Berlin/Tübingen/Kiel 1996/97.

# CONTEMPORARY ART

## 6/7 JUNE 2023, COLOGNE

PREVIEWS: 27/28 APRIL, BRUSSELS; 3/4 MAY, MUNICH  
23/24 MAY, BERLIN; 1-5 JUNE, COLOGNE



A.R. PENCK Ohne Titel (Neuer Raum). 2000  
Acrylic on canvas, 100 x 120 cm. ESTIMATE: € 70,000 – 90,000



# POLYNESIAN ART

*Exhibition*

25 May —  
30 June 2023

LEMPERTZ  
1798

6 Rue du Grand Cerf  
1000 Brussels

LEMPERTZ

1798