



LEMPERTZ

TRIBAL ART

11 JUNE 2011

BRUSSELS

LEMPERTZ AUCTION 983









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*1845*



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## **PREVIEW VORBESICHTIGUNG**

### **Cologne**

Wednesday 1 June 2011

10 am – 5.30 pm

Thursday 2 June

11 am – 3 pm

Friday 3 June

10 am – 5.30 pm

Saturday 4 June

10 am – 4 pm

Sunday 5 June

11 am – 3 pm

### **Brussels**

Tuesday 7 June – Friday 10 June

10 am – 6 pm

## **SALE VERSTEIGERUNG**

### **Brussels**

Saturday 11 June 2011

11 am

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OCEANIA



1

## A NAGA HOUSE PANEL

Wood, 270 x 80 cm

the rectangular panel of large dimensions showing three horned buffalo heads of abstract style in high relief one upon another, over that eight stylised human heads in three rows; greyish patina with some erosion and damage due to age.

### Provenance

Private collection, Rangoon

### Literature

Julian Jacobs, *Les Naga. Montagnards entre Inde et Birmanie*, p. 51

€ 10 000 – 12 000



2

## AN ABELAM FIGURE

Wood, 195 cm

the standing male figure of full proportions, the arms encircling the torso with the hands resting at the thighs, with accentuated sex, the round head showing compressed facial features, stylised figures of birds at feet, shoulders and on top of head; weathered patina, details painted in red, ochre and black.

Provenance

Michael Hamson, San Francisco

€ 10 000 – 12 000





3

### A FIDJI TAPA

Barkcloth, 190 x 350 cm

of large dimensions, showing geometric designs in ochre and red, at one side a bipartite black panel with star – like pattern and little abstract figures; wear due to age.

€ 2 000



4

### ANOTHER OCEANIC TAPA

Barkcloth, 160 x 130 cm

the rectangular cloth divided in regular fields of geometric designs painted in black on natural coloured ground.

€ 1 000





5

### A FINE LOWER RAMU RIVER DRUM

Wood, 203 cm

of large dimensions, the sides of the sound chamber entirely decorated with extensive panels in low relief representing complex assemblages of human faces, both finials carved as mythological spirits half male, half crocodile figures; weathered patina with remains of red colour and lime.

Coming from Kaian village on the lower Ramu River large slit gongs like our example where used in men's houses and functioned as drums for music as well as for long distance communications.

#### Provenance

Field collected on Kadovar Island by Peter Hallinan in 1959  
(inv. – no.: P750)

#### Published

Anthony J.P. Meyer, *Oceanic Art*, Köln/Gründ/Paris 1996, fig. 181,  
p. 176

€ 12 000 – 15 000









6

### AN ASMAT FIGURE

Wood, 77 cm

showing a female figure with large oblong head giving birth to a smaller male figure placed upside down between her legs, mother and child with the same gesture of one hand touching the chin; blackened patina, details painted white and red.

€ 3 000

AFRICA





7

### A NUNA MASK

Wood, 36 cm

the human face on a massive oval frame, a large diamond shaped open mouth, the facial plane with extensive geometric designs; aged patina, painted black, red and white.

Provenance

Acquired from Marcel Michaud, Lyon in the late 40's.

€ 3 000 – 5 000



8

### A MARKA MASK

Wood and brass, 38 cm

with a slender nose and slit eyes under convex forehead, with a small mouth in pointed chin, the face entirely covered with decorated brass sheets, surmounted by a pair of spiked horns.

€ 3 500 – 4 000

9

### A DOGON FIGURE

Wood, 28 cm

of stylised form, with bent legs on oval base, the arms encircling the columnar torso, the bearded head with arrow – shaped nose; greyish encrusted patina overall.

€ 1 800 – 2000







10

### A BWA MASK

Wood, 54 cm

representing a buffalo's head, with open snout, the round head with bulging eyes surmounted by a voluminous pair of horns curving inwards; fine aged patina, details painted white, red and black.

Provenance  
Christine Philips, Brussels

€ 4 000 – 6 000



11

### A LOBI STOOL

Wood, 44 cm

on three feet, the horizontal seat surmounted by a pair of human heads, medium brown patina.

€ 1 500



12

A FINE LOBI BATEBA FIGURE

Wood, 49 cm

the male figure of strong proportions, with accentuated navel and breasts, the large head showing a face of serene expression; eroded by age, greyish patina overall.

€ 9 000 – 12 000





13

### A LOBI PAIR OF FIGURES

Wood, 17,5 and 18 cm

of abstract cubistic style, the arms encircling the torso with accentuated navel, the round large head with a cap – like coiffure and large coffee – bean eyes; encrusted brown patina.

€ 1 800 – 2 000

14

### A LOBI PAIR OF FIGURES

Wood, 20 and 23 cm

*bateba*, coming from Birifor style region, standing with long bent legs on block feet, the arms in low relief encircling the accentuated abdomen, with small breasts, the head with faces in abstract style surmounted by a high domed striated coiffure; fine aged encrusted patina overall.

€ 6 500

15

### A LOBI TORSO

Wood, 34,5 cm

with round shoulders over the elongated torso, the arms eroded, with a strong neck in hour glass form, the massive round head showing a large elliptical open mouth, with vertical low set ears; fine aged encrusted patina overall.

€ 4 000



16

### A MOSSI DOLL

Wood, 28,5 cm

the staff – like torso with incised details, surmounted by a long neck, with a stylised blade – like head; encrusted dark patina.

€ 1 500 – 1 800

17

### ANOTHER MOSSI DOLL

Wood, 23 cm

the conical stylised body with a pair of diminutive breasts, the head with pointed chin and small mouth, the face with abstract features, surmounted by a coiffure with central crest; fine patina overall.

€ 1 500 – 1 800



18

### ANOTHER MOSSI DOLL

Wood, 31,5 cm

the trunk figure on round base, the torso with accentuated navel and triangular pending breasts, the elongated neck balancing an abstract large head with large triangular ears, incised details; medium brown patina.

€ 1 500 – 1 800



19

### A FINE LOBI MALE BATEBA

Wood, 51 cm

on fragmentary feet, the torso with protruding abdomen and small breasts, the short neck supporting a voluminous head with convex forehead, large coffee bean eyes beside a triangular nose, with a small mouth in a protruding chin; greyish patina, losses due to old age and wear.

€ 9 000 – 12 000





20

### A MINIANKA MASK

Wood, 44,5 cm

*n'domo*, of highly abstract style, the bulging convex forehead surmounted by four long spiked horns, with small round eyes and ridged nose, showing a semicircular open mouth, with round ears set aside the cheeks; medium honey brown patina overall, intensely deep around the mouth, remnants of bees' wax in which cowrie shells and red abrus seeds were once embedded.

A fine and old mask from Koutiala area, probably 19th century.

Provenance

Galerie Fred and Jens Jahn, Munich

Published

Malinke, Marke, Bamana, Minianka. Exhibition catalogue Fred and Jens Jahn gallery, Munich, 1983, no. 1, p. 10

€ 8 000



21

### A LOBI BATEBA FIGURE

Wood, 48 cm

the male figure standing on slightly bent legs on block feet, the arms from angular shoulders attached aside the torso, with small triangular breasts, the conical neck balancing a large head; medium brown encrusted patina overall.

The slightly asymmetry of the figure together with precisely carved volumes gives the figure a highly sculptural attitude.

€ 9 000

22

### A FINE YAURE MASK

Wood, 40 cm

*bla*, representing a ram's head, with a pair of large horns bending inwards over the oval face, carved with elegant features, the small mouth protruding under a slender triangular nose, with a finely carved beard around the rim; blackened glossy patina overall.

€ 7 500 – 8 500









23

### A FINE GURO MASK

Wood, 48 cm

*zamble*, of elegant curving form, the oblong face with open snout, the half closed eyes in oval discs, surmounted by a pair of curved horns; fine aged patina, the details painted red, ochre, green and blue.

Provenance  
Hendrik Elias, Wieze

€ 5 000 – 7 000



24

### A LOBI BATEBA FIGURE

Wood, 70 cm

the male figure of strong proportions, the long arms from angular shoulders encircling the columnar torso, a compressed head on strong neck, with a crested coiffure terminating in a long tress at the back; encrusted ochre patina.

Provenance  
Harrie Heinemans, Eindhoven

Published  
The Pleasure of Collecting African Art. The  
Harrie Heinemans Collection, Eindhoven  
1986, p. 53

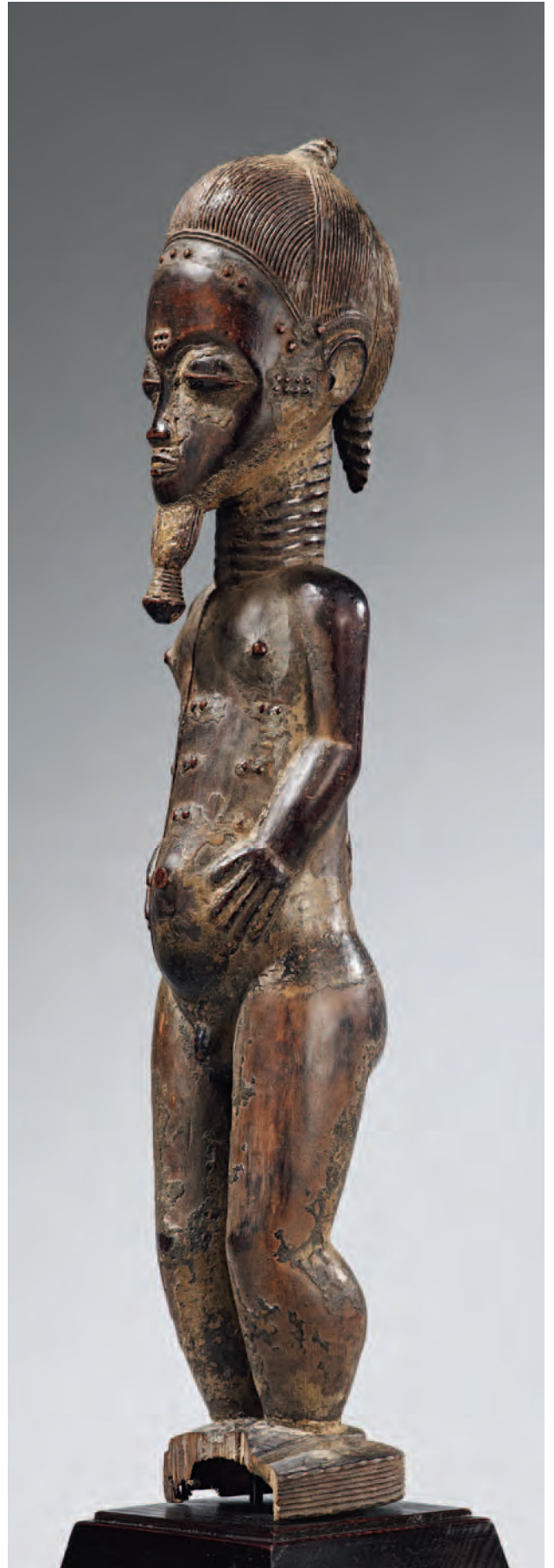
€ 4 000 – 5 000

## A FINE BAULE SPIRIT SPOUSE

Wood, 42 cm

*blolo bian*, of naturalistic proportions, standing on round base with full calws, the smooth body decorated with patterns of scarifications all over, the ringed neck surmounted by a large oval head, the delicately face with harmonious features; fine aged patina with some encrusted areas.

€ 12 000





26

### A FINE DAN MASK

Wood, 23 cm

*zakpai*, of classical elegant form, the oval face showing round eyes, ridged nose with accentuated nostrils, a diamond shaped mouth with prominent lips, with a convex forehead, the rim framed by three incised lines, with an attached coiffure of two long plaited fiber tresses falling aside the face; fine glossy patina.

The large round eyes in *zakpai* masks indicate the full vision of the dancer responsible to guard the fire in a camp of initiates. In case of fire he should be able to alarm the village in a speed race.

The fine quality of the mask can be seen by the perfect harmony in its lines and volumes.

€ 25 000 – 30 000











27

### A FINE BAULE FIGURE

Wood, 42 cm

the female figure sitting on a high Asante stool, the arms carved free from the body and resting on the knees, the short neck balancing a large oval head with a high domed striated coiffure, the face of delicately carved features with open coffee bean eyes; glossy dark brown patina.

The fine quality of the sculpture can be seen by the balanced harmony of the figure. The slender legs and arms focus the viewer's interest on the face as the centre of the sculpture. Asymmetrical aspects are done by purpose by the sculptor and create an individual figure that can be embraced as a real person. It is uncertain if the sculpture served as a spirit wife or was associated with a spirit diviner.

€ 28 000 – 30 000







28

### A BAULE SPIRIT SPOUSE

Wood, 37 cm

sitting on a high stool, the compressed large head showing a finely carved face with delicate smooth features, with elaborate coiffure terminating in a plaited tress at rear; aged glossy patina overall.

€ 3 000



29

### A DIULA / SENUFO MASK

Brass, 26 cm

of hollow oval form, the face with downcast slit eyes, the prominent mouth with t-shaped slender nose, with round flaring ears, the cheeks with crescent extensions, surmounted by five projections and a pair of curved horns at top; varied patina.

Provenance  
Collection Lüders, Stuttgart  
Galerie Franke, Stuttgart

€ 7 000



30

### A SENUFO TROPHY STAFF

Wood, 135 cm overall, the figure 33 cm

the long staff supporting a seated female figure on a four – legged stool, with full pendant breasts, the forward protruding head with fine features, wearing a single crested coiffure with a beak – like projection falling over the forehead; black, partly soothing patina.

€ 4 000 – 6 000

## A SENUFO FIGURE

Wood, 60 cm

the standing female figure of full proportions and naturalistic style, the head showing a heart-shaped face with prominent chin, the eyes closed down, the cap-like coiffure with a beak-like projection hanging down over the face; blackened partly oily patina, details painted red.

€ 5 000





32

### A KRINJABO HEAD

Terracotta, 18 cm

showing a smiling male face, with convex round eyes, the chin with a protruding beard, wearing a circular hat; greyish patina overall.

Provenance

Dr. Marcel Lheureux

Helena Rubinstein, New York

Parke – Bernet Galleries, New York, April 1966,  
lot 141

€ 6 000 – 7 000



33

### A BETE MASK

Wood, 33 cm

the naturalistic face under a domed forehead with attached beard of animal fur; medium brown patina.

Provenance

Galerie Simonis, Düsseldorf

€ 6 000 – 8 000





34

### A FINE FON MONKEY ALTAR FIGURE

Wood, 46 cm

sitting on an oval base, with a round vessel before bent legs, the bent arms grasping a long snout showing a row of teeth, the small round eyes in deep sockets, wearing a fetish necklace made of shells, bark and horns; heavily encrusted patina overall.

Cf. Jacques Kerchache, et alii, *L'Art Africain*, no. 426, p. 392 for an almost similar monkey figure probably by the same hand. See also Fagg and Plass, 1966, p. 136 for another, formerly in the collection of Charles Ratton.

Provenance  
Galerie Bernard Dulon, Paris

€ 15 000 – 20 000





35

### A FINE BAULE MASK

Wood, 40 cm

*ngblo*, presenting a delicately carved face on high collar, the elongated facial plane with slender nose and protruding oval mouth showing teeth, semi-circular eyes under arching brows, terminating in a multicrested domed coiffure of striated tresses and knots; fine aged patina, details painted black and reddish ochre.

Published

K. – F. Schaedler, *Lexikon Afrikanische Kunst und Kultur*, München 1994, p. 66

Literature

Cf. for an almost identical mask by the same hand or workshop see K. – F. Schaedler, *Götter, Geister, Ahnen. Afrikanische Skulpturen in deutschen Privatsammlungen*, München 1992, no. 056, p. 87

€ 15 000 – 20 000





36

### A BAULE CROWN

Wood, covered with goldfoil, diameter 20 cm

the velvet crown with attached small human masks and animals carved in wood, covered with gold foil.

Provenance

1971 collected by Hans Himmelheber from the carver Kuami Kuako in Kanganu.

€ 650

37

### AN ASHANTI GOLD RING AND A PENDANT

Gold, diameter 2 cm and 4 cm

the ring of hollow round form, the top decorated with a rhomboid, the pendant as a spherical pearl, the outside decorated with elevated points.

For the Akan tribes gold symbolises the power of the ancestors and is the material representation of the 'soul' of the family. Golden and gold covered objects belong to the regalia of important persons and chiefs and are often associated with the sacred family shrines.

Provenance

1981 acquired from Galerie Walu, Zurich.

€ 800 – 1 000



38

### A MASSIVE MALINKE GOLD BRACELET

Gold, diameter 8 cm

an open bangle consisting of two joined bands of twisted golden cords, the ends terminating in block – like bars, decorated with three rows showing incised dot-design; 980/1000 refined gold with a total weight of 289 gram.

Gold was digged all over the coast of Guinea since old days. Massive gold jewelry like our bracelet was reserved exclusively to the members of the royal family or the nobility. Gold represents mundane wealth the same as symbolic or mythological power.

€ 12 000 – 14 000





39

### A BAULE FLYWHISK

Goldfoil over wood, 32 cm, the handle only

the handle with a figure of an elephant on top, overall decorated with cross hatched motifs and covered with goldfoil.

Provenance

1971 collected by Hans Himmelheber in Kangonu.

€ 1 200

40

### ANOTHER FLYWHISK

Goldfoil over wood, 43 cm, the handle only

with the figure of a bird catching a snake with its beak, the bottom decorated with human masks in relief.

Flywhisks are often displayed on funerals of high ranking men as gold has not only secular value but also represent spiritual strength.

Provenance

1971 collected by Hans Himmelheber in Kangonu.

€ 1 200



## A FINE BAULE FIGURE

Gold foil over wood, 25 cm

standing on short bent legs, the thin arms held against the columnar body, with disc – like shoulder blades, the hands touching the navel, the long neck balancing a large round head with a finely striated coiffure, a delicately carved and stylised face with a serene expression showing large eyes, small nose and mouth in a projecting chin.

Such precious miniature figures belong to the sacred treasury of Baule chiefs and were displayed alongside with other golden regalia like flywhisks and command staffs during ceremonies like important funerals. „Gold gives force. If it has no power, it is not real gold. That is why all important things include gold (...)Gold represents the force of the ancestors, as a categorial entity. It is the material representation of the soul of the family. When an important person dies, gold honors the deceased. Gold brings strength but calms evil spirits.“, Susan M. Vogel, *African Art, Western Eyes*, New Haven and London, 1997 p. 196

## Literature

Cf. compare a very close example of a similar figure in the collection of Hubert Goldet, Paris.

€ 20 000









## A FINE BENIN PLAQUE

Brass, 46 x 30 cm

the rectangular plaque showing a standing figure of a man as central motif in relief, dressed with a long skirt, with bare chest, the upper part of the body naked, his right arm resting at the skirt's knot, his left arm bent at the elbow, holding an upraised whip in his hand, wearing ringed bracelets around the wrists, a double necklace around his neck; greenish– brown patina overall.

The whip, the round hat and the specific scarification at the corner of the mouth identify the figure as a member of the Ewua palace officials. The Ewua were founded by Oba Esigie (his reign beginning 1504) who wake the Oba each morning and perform a ceremony recalling the origins of the dynasty. The *uwenrhien* – *otan* whip (the squirrel's whip) held by the figure, was manufactured from a type of special medicinally fortified plant deflecting danger. The ritual whip can be found as a ritual implement in the hands of a variety of figures: with the Oba itself (The Metropolitan Museum of Art, Perls collection, inv.-no. 1991.17.16) or with Osuan and Ooton (The Metropolitan Museum of Art, Perls collection, inv.-no. 1991.17.25), palace priests or other court officials (e. g., Perls collection, inv.-no. 1991.17.22).

A related plaque with Osuan holding the ritual whip and flanked by two Ewua officials can be found in the collection of Ethnological Museum Staatliche Museen zu Berlin, inv.-no. III C 8371, a free standing figure of Ewua official e.g. Berlin, inv.-no. III C 8207.

The plaques of the Benin royal court portray the persons and events that animated the court. They were hung on the pillars of the palace by nails punched through them. At the time of the British punitive expedition in 1897, the plaques were no longer on display, but were stored in a part of the court in which the regalia of the king were kept. An elderly chief recalled that "the plaques were kept like a card index (...) and referred to when there was a dispute about courtly etiquette" (Kate Ezra, 1992, p.118).

The background of the plaques are mostly decorated with incised foliate patterns with one to four leaves representing the *ebe – ame*, river leaves, used in healing rites by priestesses of Olokun, the god of the sea. The plaques were probably casted from the middle of the sixteenth to the end of the seventeenth century.

Provenance  
Private collection, Munich

€ 50 000 – 70 000







43

### A YORUBA HOUSEPOST

Wood, 175 cm

depicting a double figure, a female figure sitting breastfeeding her child at bottom, surmounted by a kneeling male figure holding a horn and a whip in his hands; medium brown patina.

€ 3 000



44

### A YORUBA CUP BEARER

Wood, 42 cm

the kneeling female figure on fragmentary base, sitting behind an oval bowl in the form of a bird, the lid missing, balancing two little male figures on the bent arms, with a child's figure on back, grasping the heads of the miniature figures, the mother's large head showing a finely carved face with bulging open eyes, surmounted by crested high domed coiffure; medium brown to reddish patina.

€ 4 000 – 6 000



45

### A YORUBA ESHU FIGURE

Wood, 29 cm

standing on square base, wearing a pair of trousers, holding a calabash in his left hand, with a whip over his right shoulder, the domed coiffure with a long tress of hair touching his back, the full face with worn features by long use, carrying numerous strands of cowries around his neck. In the olympus of Yoruba gods Eshu represents the trickster, bearing god and evil forces.

Provenance

Michel Huguenin, Galerie Majestic, Paris

€ 3 500 – 4 500



46

### A CHAMBA MASK

Wood, 70 cm

in form of an abstract animal's head, the semi-circular head terminating in an open massive snout, surmounted by a pair of large horns curving inwards at top; brown patina with details painted in red.

€ 5 000 – 6 000



47

## AN URHOBO SHRINE FIGURE

Wood, 104 cm

on round base, the sitting female figure of natural proportions, with strong feet, the eroded arms with typical anklets carved free encircling the torso, with pending full breasts, showing an oval mouth in square chin, the semicircular eyes under curved brows, with scarification marks at neck and on forehead, surmounted by a high domed coiffure; weathered aged patina, with remains of white, yellow and red pigments.

Provenance

Acquired around 1970 from Karl – Ferdinand Schaedler, Munich

€ 7 500





48

### AN OGONI MASK

Wood, 26 cm

*ekpo* society, the oval face showing a large open mouth presenting teeth, slit eyes and a short nose, surmounted by a central back-swept coiffure; heavy encrusted black patina.

€ 800 – 1 000



49

### AN IGBO FIGURE

Wood, 56 cm

*ikenga*, the fragmentary male figure sitting on a stool, presenting a sword in his right hand, the head showing a face of stylised features, flanked by two fragmentary curling horns; encrusted dark patina overall.

€ 1 000 – 1 200



## A RARE MONTOL MASK

Wood, 76 cm

the mask of massive dimensions representing an animal's head of abstract style, with large open snout, a bulging forehead with small round eyes placed at the side, surmounted by numerous spiked horns; varied patina with traces of white paint, decorated with abrus seeds.

Provenance

Karl – Ferdinand Schaedler, Munich

Published

K.-F. Schaedler, *Afrikanische Kunst*, Munich 1975, fig. 243, p.175

€ 8 000 – 10 000







51

### A BOKI HEAD

Wood, 23 cm

the spherical head presenting a face of grotesque features, the open mouth showing a fleshy tongue, a diminutive nose between close set round eye sockets; varied patina, details painted in red.

Typical mask of this area in the shape of a skull or monkey head with deep eye sockets reminding of the habit of headhunting common to the Igbo and neighbouring tribes east of the Cross River.

#### Literature

Cf. *Afrikanische Masken aus der Sammlung Barbier* – Mueller, München, 1997, cat. no. 156, p. 264

#### Provenance

Private collection, Germany

€ 8 000 – 10 000



52

### A KEAKA FIGURE

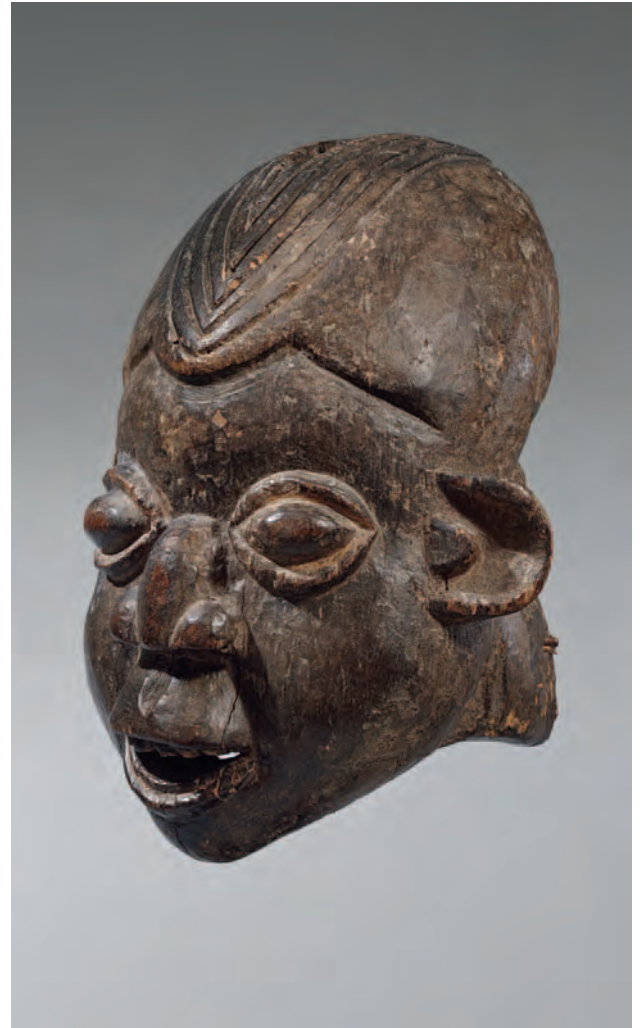
Wood, 36 cm

of angular style, the figure on block – like feet supporting a strong torso, the head of abstract features; encrusted black patina.

Provenance

Collected for a German collection in the field around 1930

€ 1 500



53

### A BEKOM MASK

Wood, 33 cm

a fine example of a classical *ngoin* helmet mask, representing a noble woman, varied brown patina, eroded in some parts.

Provenance

Private collection Germany

€ 3 000





54

## AN IMPORTANT CAMEROON THRONE ENSEMBLE

Wood with beads, 38 cm and 76 cm

the stool on a ring base, the round seat supported by a quadruped, probably a leopard, the rim of the stool adorned with cowrie shells, the figure sitting upright with open legs to surround the stool, the arms held in front of the torso, with a large round head; entirely covered with multicoloured glassbeads.

Objects and figures adorned with beads and pearls were reserved exclusively for the royal court. Life – size figures and thrones surmounted by figures had to commemorate important kings and queens. As well one can find headdresses, masks, stools, bowls and footrests entirely covered with beads of different colours as part of the royal treasury. Long before the contact with Europeans pearls made of glass were traded to subsaharian Africa. Red tubular glass pearls replaced mediterranean coral beads already in the VXIII. century, round pearls of massive size and of multicoloured designs were manufactured in Venice or Bohemia playing an important role in

the trade of slaves and became thus a symbol of wealth and power. Pearled objects from Cameroon were admired since their discovery by Europeans and entered museum collections quite early. A most famous example for such an *objet de prestige* is the beaded throne in the collection of Ethnological Museum Berlin, given to the German emperor Wilhelm II by king Njoya from Bamum kingdom in 1908.

### Provenance

Hans Klinkmüller, Berlin, 1930's  
with old inv. no. ,170' on paper label

### Literature

Cf. Pierre Harter, *Arts anciens du Cameroun*, Arnouville 1986, p. 63 ff.  
See also Harter, p. 119 for beaded objects as part of the royal treasury and Sandro Boccola (ed.), *Afrikanische Sitze*, München, 1994, p. 86-107.

€ 50 000 – 70 000







55

A PYGMEES BARKCLOTH

75 x 40 cm

divided in two sections, with triangular and linear designs; mounted in frame.

€ 500



56

ANOTHER ITURI TEXTILE

50 x 80 cm

the panel with curvilinear and linear motifs; mounted in frame.

€ 500



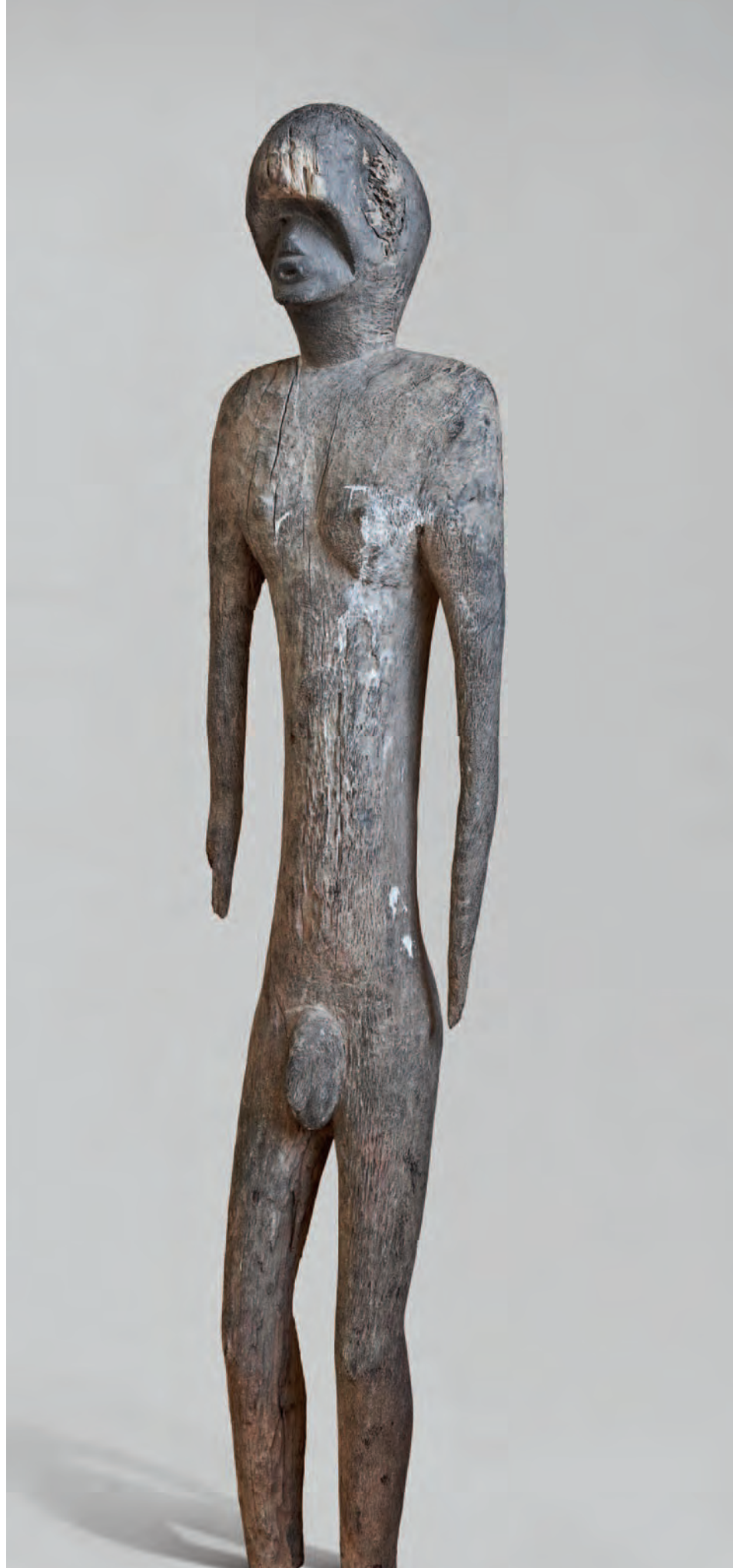
57

### A SUDANESE FIGURE

Wood, 156 cm

standing on slightly bent legs without feet, the slender body with a voluminous chest, the elongated arms from angular shoulders, with an abstract head, the face showing a small mouth in a protruding chin, the small eyes in a deep concave socket under an overhanging forehead; weathered greyish patina.

€ 10 000 – 12 000





58

### A LWENA FIGURE

Wood, 14 cm

probably a staff figure, the little female figure *kaponya* sitting, the angular arms in front of the body encircling the slender torso, the round head showing a small face with typical round scarification marks at the cheeks; medium brown patina overall.

#### Literature

Cf., for a similar figure in the former Bareiss collection from the same area see Christopher D. Roy, Kilengi, Hannover 1997, cat. – no. 79, p. 148

€ 900 – 1 200



59

### A PRE – BEMBE STICK

Wood, 82 cm

with a standing figure beneath the round handle, the male figure on zigzag legs, the arms resting on the body, the abdomen accentuated in a s-line, the face with pointed profile and large elliptical eyes, with a similar head at bottom looking to the rear, a snake in relief curling around the bottom part of stick; medium brown patina.

#### Provenance

Marc Leo Felix, Brussels, Inv.-no.: FC 9100  
Bareiss Collection, Munich

#### Literature

Cf., for a very similar stick see Sotheby's auction 11. November 2005, lot 132

€ 1 500 – 2 000

60

### A FINE CHOKWE MASK

Wood, 25 cm

*mwana pwo*, representing the face of a young maiden, with an open mouth, ridged nose and bulging slit eyes underneath arching brows, with high set ears, with scarification marks around the mouth, at cheeks and on forehead, with an attached coiffure made of fiber; reddish patina, the details painted in blue.

#### Provenance

Marc Felix, Brussels; Inv. – no. FC 3184  
K. – F. Schaedler, Lexikon Afrikanische Kunst und Kultur, Munich, 1994, p. 109

€ 10 000 – 15 000







61

### A LWENA MASK

Wood, 21 cm

*mwana pwo*, representing the face of a young maiden, the round face with delicately carved features, the open mouth with full lips, a small nose between convex slit eyes, showing bands of scarification marks under the eyes, surmounted by a striated and crested coiffure; reddish patina overall.

*Mwana pwo* masks appear in dances together with the male character *chongo*.

€ 10 000 – 12 000



62

### A PENDE MASK

Wood, 44 cm

the abstract triangular face flanked by a pair of long spiked horns; blackened patina, details painted in red and white.

€ 2 800 – 3 500



63

### A PENDE MORTAR

Wood, 34 cm

the conical mortar on top of a human head, the face of stylised features, with a striated backswept coiffure, the head on a long handle with a round base; brown glossy patina.

€ 2 800 – 3 200





64

### A PENDE MASK

Wood, 17 cm

a small *mbuya* – mask showing a human face divided in two halves, one painted white and the other black, representing sickness.

Provenance

Galerie Simonis, Düsseldorf

Published

K.-F. Schaedler, *Lexikon Afrikanische Kunst und Kultur*, Munich 1994, p. 237

€ 3 000 – 5 000



65

### A TSOGHO PAIR OF BELLOWS

Wood, 62 cm

with two round air chambers, surmounted by a long neck with a small head showing an abstract face; black encrusted patina.

Provenance

Acquired 1968 from Georges Vidal, Cannes

€ 1 500



## A PENDE MASK

Wood, 79 cm

*mbologoto*, or *phumbu a mfumu*, the helmet mask of large dimensions, showing an abstract face given as a long tube, with elongated nose, the eyes under curved brows carved as projecting rings, the facial plane decorated with rows of incised decoration; blackened patina, painted red and white.

## Literature

Cf. L. de Sousberghe, *L'Art Pende*, Brussels 1958, fig. 103, p. 55

€ 3 000





67

## A SONGYE POWER FIGURE

Wood and various materials, 122 cm

the stylised body of large dimensions on block base, covered almost entirely with animals' furs and attached fetish material, with a large iron blade inset in the navel, the short arms bent and placed aside the abdomen, the strong neck supporting a large head, the face of block – like aggressive features, partly covered with stripes of copper and brass, with a crown of inset blades at forehead, the coiffure with various animal fur, with a spiked antelope's horn at top.

### Provenance

Charles Wentinck, Saumane, France. Wentinck was the author of 'Modern and Primitive Art', London 1979 (first published in German, Freiburg 1974)

Private collection, Munich

€ 16 000 – 18 000







68

#### A LEGA MINIATURE FIGURE

Ivory, 11 cm

of stout proportions, with diminutive arms attached firmly to the body, with incised details; creamy – white patina overall.

€ 1 500

70

#### A LEGA ANIMAL

Ivory, 16 cm

depicting a pangolin; fine aged glossy patina.

The ivory carvings of the Lega in form of human figures, heads or animals are associated to the *bwame* society.

€ 2 000 – 2 500

69

#### ANOTHER LEGA IVORY

Ivory, 20 cm

carved from the hollow upper part of the elephant's tusk, showing a figure of abstract features; honey brown patina.

€ 1 000 – 1 500



71

### A KUBA MASK

Wood, 25 cm

*ishendemala*, the abstract face with broad triangular nose, the conical projecting pupils with a circle of pierced holes around, the overhanging forehead pointed; aged black encrusted patina, details painted in white, yellow and red.

€ 4 000 – 4 500



72

### A LEGA IVORY

Ivory, 10 cm

the figure standing on angular legs, the arms attached firmly aside the torso adorned with incised circle and dot motifs, with a round head; medium brown patina.

€ 2 000





73

### A KAMBA MATERNITÉ

Wood, 28 cm

the mother sitting on a tripod stool, the child on her knees, the left arm touching the cheeks; medium brown patina.

Provenance

Colin Sayers, Cape Town

Bert Garrebeek, Brussels

Christophe Evers, Brussels

€ 1 200 – 1 500



74

### THREE TUTSI BASKETS

Straw, 50, 42 and 40 cm

three lidded baskets *agaseki* or *ibeseke* decorated with checkered and classical spiraling motif *umulenzi*, each with conical high lids.

Provenance

Pierre Dartevelle, Brussels

Literature

Cf., Marc Ginzberg, *African Forms*, Milan 2000, p. 111

€ 1 500



75

## A LUBA CUP BEARER

Wood, 25 cm

the female figure sitting with elongated legs, grasping a round bowl with outstretched arms, the spherical head with large eyes, the classical coiffure of cross shape; with glossy honey brown patina overall.

Provenance

Pierre Darteville, Brussels

€ 6 000 – 8000







76


### A MAKONDE BELLY MASK

Wood, 55 cm

of hollow form, representing a female torso with pointed breasts and protruding navel, the abdomen with incised linear scarifications; painted red overall; aged patina.

€ 4 000

THE  
HESSBERG COLLECTION

The background of the entire page is a large, textured sculpture of a human figure. The figure is rendered in a dark, almost black material with a rough, wood-grain-like texture. The face is particularly prominent, with large, wide eyes and a wide, open mouth showing teeth. The figure's arms are outstretched, and the overall style is reminiscent of African traditional art. The lighting is dramatic, highlighting the contours and textures of the sculpture.

The following collection of African art was formed by Dr. Klaus Hessberg, 1910 – 2010. Hessberg was a medical doctor in Essen and he assembled the small but fine collection since the 70's, mostly acquired from the renowned gallery for African art Simonis in Düsseldorf. Several travels led him to the African continent, to gain more information and knowledge on the cultures creating the works of art. The interest for the fine arts was inherited and fueled by his father Richard Hessberg, who collected Modern Art, in particular paintings by the German Expressionists.



77

### A MALI VESSEL

Terracotta, 66 cm

the massive oblong vessel on three feet, showing an abstract decoration in relief at front.

€ 250 – 350



78

### A NIGER DELTA VESSEL

Terracotta, ... cm

of spherical form, the shoulders with geometric designs and abstract figures in relief.

€ 250 – 350



79

### A MALI VESSEL

Terracotta, 62 cm

of red ware, the spherical pot with tapering rim showing various incised geometric designs.

€ 250 – 350



80

A LOBI MATERNITÉ

Clay or terracotta, 50 cm

the shrine figure representing a mother holding a child in her lap breastfeeding; with a greyish patina overall.

Literature

Cf. for very similar figures see Piet Meyer, *Die Kunst der Lobi*, Zürich 1981, cat.-nos 213, 214.

€ 2 000 – 3 000





81

### A MALE LOBI FIGURE

Wood, 72 cm

*bateba yadawora*, standing on fragmentary feet, the left arm elongated and bent, touching the chin, the coiffure consisting of a high central chignon; greyish encrusted patina overall. Touching the chin with the hand is a gesture of mourning. The owner of such a *sad' bateba* wants to incorporate and ban all bad and negative forces in the sculpture.

Provenance  
Galerie Simonis, Düsseldorf

€ 15 000 – 20 000





82

## A FINE SENUFO DRUM

Wood, 115 cm

with a maternité figure as stand, the mother sitting on a low stool breastfeeding her child, the body of the drum decorated with various instruments, animals and figures in relief. *Plievo* drums are used in burial ceremonies and commemorate *katieleo*, the primordial mother.

Provenance

Galerie Simonis, Düsseldorf

Literature

Cf. Elsy Leuzinger, *Die Kunst von Schwarz – Afrika*, Recklinghausen 1972, D 12, p. 78

€ 12 000 – 18 000





83

### A SENUFO / NAFARA HEADDRESS

Wood on a fiber basket, 41 cm

*kworo*, the board showing a crocodile as a cut out motive, the board decorated with painted triangles in white; encrusted patina overall.

The mask is connected with the *Poro* society. The *Poro* educates young men in three levels, in which the *kworo* ceremony marks the transgression from the first to the second class.

€ 2 500 – 3 500

84

### A GWANO FIGURE

Wood, 115 cm

the figure on top of a long staff with round ringed base, the stylised figure with long torso, with accentuated navel and small narrow set pointed breasts, a round head with abstract features, inset eyes and angular nose; blackened patina.

€ 1 500 – 2 000







85

### A BASSA MASK

Wood, 28 cm

*geh – naw*, the compressed face with tipped chin surmounted by a coiffure of parallel tresses, medium brown patina.

Used in ceremonies of a men's society *geh – naw* masks were danced on entertainment and mundane purposes rather than used in sacred rituals.

#### Provenance

Collection Josef Herman (1911 – 2000), London  
Galerie Simonis, Düsseldorf

#### Published

Robert Bleakley, *African Masks*, London 1982, no 9

€ 8 000 – 12 000



86

## A GURO MASK

Wood, 35 cm

*gu*, the elongated face with protruding small mouth on a massive collar, showing a slender triangular nose, slit eyes under curved brows, the convex forehead with a row of scarification marks, the coiffure consisting of a central knot, flanked by two lateral tresses framing the cheeks; medium brown patina with details painted in white, ochre and blue.

Provenance

Galerie Simonis, Düsseldorf, acquired 1987

€ 8 000 – 10 000





## A PAIR OF BAULE MASKS

Wood, 30 and 32 cm

representing a female and a male face, each on a massive frame, with a slender nose and accentuated coffee – bean eyes with holes for perception, the male with a small beard under elliptical protruding mouth, showing scarification marks at cheeks, forehead and temples, with elaborate coiffures; blackend patina, details painted white. From Dimbokro region, southern Baule area.

Four pair of masks appear at the Baule *goli* spectacle. The *goli* dance is performed both for entertainment and for the sacred e.g. the funerals of important men as well. The masks appear two by two in a fixed order: first a pair of disk-faced masks (*kple kple*), next a pair of animal helmet masks (*goli golen*), third a pair of horned face masks (*kpan pre*) and finally two human – faced masks with crested hairdos



(*kpan*). Our *kpan* masks show the carvers skillfull play with repetition and variety as can be seen in the similarities of the faces and the differences in the coiffures.

Provenance  
Galerie Simonis, Düsseldorf

€ 15 000 – 20 000





88

### A YORUBA CUP BEARER

Wood, 31 cm

the female figure on oval base sitting on her legs, the arms grasping a large bowl in front, the long neck balancing a compressed elongated head with high domed coiffure; brown patina, the details painted in white, blue and red.

€ 2 000 – 4 000



89

### A YORUBA ALTAR

Iron, 53 cm

emblem of the *osanyin* cult, the spiked staff with sixteen *odu* figures, surmounted by an abstract bird at top; with rusty patina.

€ 800 – 1 000



90

### A YORUBA ALTAR PIECE

Wood, 52 cm

on round base depicting a rider on horse-back, surmounted with a large double – axe, the symbol of *shango* on its head; medium brown patina, with traces of white colour.

€ 2 500





91

### A YORUBA SHANGO FIGURE

Wood, 74 cm

the female figure on round base with pending breasts, a massive double axe balancing with the two upraised arms and on top of the high domed coiffure, a small child riding on horseback; black encrusted patina.

€ 6 000 – 8 000







92

### A FINE CROSS RIVER MASK

Wood, leather, 31 cm

the helmet mask of massive dimensions with janus face, the wooden carving entirely covered with antelope's skin, the dark male face with a beard of human hair, the female face of natural beige colour. Skin – covered masks can be found at different tribes of the Cross River region, mostly classified as Ekoi, a group name for different tribes like the Ejagham, the Keaka, the Anyang, the Banyang, the Obang, the Boko, the Widekum and others.

Provenance

Galerie Simonis, Düsseldorf

Published

Oude Kunst uit Afrika en Oceanie, Sint-Niklaas, 1979, p. 16  
Utotombo. L'Art d'Afrique noire dans les collections privées belges, Bruxelles 1988, illustrated no. XVIII, p. 86

€ 20 000 – 25 000





93

### A LEGA MASK

Wood, 31 cm

*kayamba*, the mask representing a horned animal in abstract style, the t-shaped face with slit eyes and small mouth, flanked by two horns; whitened patina.

Other than *lukwakongo* and *lukungu*, the wooden and ivory or bone masquettes of the Lega that are mounted on wooden racks or fences for display, *kayamba* masks are much bigger in size and are worn by the dancer in front of the face. They are more rare, mostly completely whitened and wear an attached beard made of fiber. *Kayamba* masks signalise the highest rank of the *bwame* secret society.

Provenance  
Galerie Simonis, Düsseldorf

€ 7 000 – 9 000



94

### A KOTA RELIQUIARY

Wood and brass, 42 cm

*bwete*, the body of diamond shape, supporting the ovoid head, the concave face covered with copper and brass strips, flanked by semi-circular panels, surmounted by a crescent at top; fine aged patina.

The highly abstract *bwete* figures were used as guardian figures protecting the relics of important clan founders kept in baskets. According Perrois' classification our example belongs to type I, 4 a and originates from the southern Kota.

€ 25 000 – 35 000



95

### A FINE KONGO POWER FIGURE

Wood and various materials, 28 cm

*nkishi*, standing on a square base, the body entirely encircled with fetish material, the container closed with a mirror at front, the expressive face with finely carved features showing mirror in set eyes, the head surmounted by a cap of magical material; medium brown patina encrusted in some areas. The figure was shown in Frans M. Olbrechts' 1937/38 epoch – making exhibition of African art, which was focused on the art of the Congo with 1525 catalogue numbers on the art and artifacts of this region only.

#### Provenance

Collection Jean Octave Sohier (1897 – 1942), Brussels  
Galerie Simonis, Düsseldorf

#### Exhibited

Tentoonstelling Kongo Kunst, Antwerpen 1937/38, no 412

€ 10 000 – 15 000







96

## A FINE LUBA SCEPTRE

Wood, 172 cm

*kihano*, the staff surmounted by a janus head, the faces of abstract features, with a panel of incised cross hatched decoration with a snake in the middle, the panel with the heads of the mythological twins *mpanga* and *mbanze*; reddish brown glossy patina overall.

Provenance  
Galerie Simonis, Düsseldorf

€ 8 000





## A FINE AND IMPORTANT LUBA CARYATID

Wood, 38 cm

the female figure of strong proportions, crouching with bent legs on a fragmentary base, the body with accentuated abdomen and small pending breasts, the body and back decorated with fine scarification motifs, the arms framing the round head supporting a seat at top, the back of the head showing a classical Luba openwork coiffure; fine black oily patina overall, soothing in some areas.

Luba caryatid – stools are part of each Luba king's royal treasure and their function is symbolic. The female figure carrying its own commemorates the matrilinear succession of dynastic ancestors and guarantees the lineage traditions. The oily patina is the result of libations with palmoil and witnesses the idea to nourish and feed the ancestral spirits incorporated in the sculpture.

€ 30 000 – 50 000





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Saša Fuis, Cologne

**PRINTER**

Grafische Werkstatt Druckerei Gebr. Kopp, Cologne





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**3.** Der Zuschlag erfolgt an den Meistbietenden (den Käufer). Der Kauf- und Verkaufsvertrag zwischen Lempertz SA und dem Käufer kommt mit dem Zuschlag zustande. Von jedem Käufer im Versteigerungssaal wird angenommen, dass er in eigenem Namen und auf eigene Rechnung handelt. Jeder Käufer haftet persönlich für die Zahlung. Lempertz SA behält sich das Recht vor, kein einziges verkauftes Los ohne vorherige und vollständige Zahlung des Verkaufspreises auszuliefern.

**4.** Mit dem Zuschlag gehen alle Risiken bezüglich des erworbenen Gegenstands auf den Käufer über. Das Eigentum wird erst zum Zeitpunkt der vollständigen Zahlung des Verkaufspreises übertragen.

**5.** Außer in den im zweiten Absatz dieses Artikels genannten Fällen, erfolgt der Zuschlag ohne Garantie für (verborgene oder sichtbare) Mängel, Fehler oder Haftung seitens der Lempertz SA, seitens des agierenden Auktionators oder des ausführenden Gerichtsvollziehers. Die Güter und Kunstgegenstände werden in dem Zustand verkauft, in dem sie sich am Ort der Besichtigung und Versteigerung befinden. Die Beschreibungen und Schätzungen im Katalog werden von der Lempertz SA rein informativ zur Verfügung gestellt und führen unter keinen Umständen zu Haftungsansprüchen gegen die Lempertz SA. Es wird davon ausgegangen, dass die Käufer die Güter und Kunstgegenstände besichtigt und geprüft haben und ihr Angebot in vollständiger Kenntnis der Sachlage gemacht haben. Im außergewöhnlichen Fall einer bewiesenen Fälschung kann der Verkauf eines Kunstgegenstands storniert werden und kann der Zuschlagspreis dem Käufer rückerstattet werden, wenn dieser den gekauften Gegenstand innerhalb von drei (3) Wochen nach dem Versteigerungsdatum mit dem Beweis der Fälschung zurückbringt und sofern der Gegenstand sich noch stets in exakt demselben Zustand befindet, in dem er zum Zeitpunkt der Versteigerung war. Die Käufer müssen sich während der Besichtigungstage, selbst vom materiellen Zustand und vom rechtlichen Status jedes Loses in Bezug auf eventuelle Mängel, Restaurierungen oder eventuelle Übertragungs- oder Ausfuhrbeschränkungen vergewissern. Lempertz SA kann nicht für (direkte oder indirekte) Schäden haftbar gemacht werden, die eine Folge des materiellen Zustands oder des rechtlichen Status der verkauften Güter sind.

Bezüglich der Verkäufe, die Art. 1649 des belgischen Zivilgesetzbuchs unterliegen, ist die Lempertz SA als Verkäufer für jeden Konformitätsmangel haftbar, der bei Lieferung der Güter besteht, und der innerhalb einer Frist von einem Jahr ab dem Datum dieser Lieferung in Erscheinung tritt. Der Käufer muss die Lempertz SA, bei Strafe des Verfalls seiner Ersatzansprüche, über den Konformitätsmangel innerhalb von zwei Monaten nach Feststellung des Mangels durch den Käufer informieren.

**6.** Der Käufer kann sich nicht auf Aufrechnung oder auf Konfusion berufen, noch kann er die Zahlung des Verkaufspreises aufgrund einer Störung im Sinne von Artikel 1653 des belgischen Zivilgesetzbuchs aufschieben.

**7.** Die verkauften Güter sind von den Käufern innerhalb von zehn Kalendertagen nach dem Tage der Versteigerung in den Räumlichkeiten der Lempertz SA, Wolstraat 1, 1000 Brüssel abzuholen.

**8.** Wenn der Käufer die verkauften Güter nicht zum vereinbarten Termin abholt oder zu diesem Zeitpunkt nicht den vollständigen Verkaufspreis bezahlt, hat die Lempertz SA das Recht, ohne jegliche weitere Inverzugsetzung und ohne Einschränkung ihrer Schadensersatzansprüche, nach eigenem Ermessen: (i) die Zahlung des Verkaufspreises gerichtlich einzufordern; (ii) oder den Kauf- und Verkaufsvertrag von Rechts wegen als gelöst zu betrachten und die betreffenden Güter erneut zu verkaufen.

**9.** Die Ausfuhr von Gütern aus Belgien und/oder die Einfuhr in ein anderes Land können einer Genehmigungs- oder Zulassungspflicht unterliegen und/oder Grenzkontrollen unterzogen werden. Jeder Käufer ist für die Erledigung der erforderlichen Formalitäten sowie für die Einhaltung der diesbezüglichen gesetzlichen und behördlichen Vorschriften ausschließlich selbst verantwortlich. Eine Weigerung oder Verzögerung bezüglich der Erlangung einer erforderlichen Ausfuhr- oder Einfuhrgenehmigung bzw. -zulassung kann weder Anlass für die Aufhebung oder Auflösung des Verkaufs sein, noch für eine Verzögerung der Bezahlung der Güter durch den Käufer.

**10.** Alle personenbezogenen Daten, die von der Lempertz SA im Rahmen der durch sie organisierten Versteigerungen gesammelt werden, werden in den Dateien der Lempertz SA, Wolstraat 1, 1000 Brüssel (Belgien) gespeichert und werden von ihr in ihrer Eigenschaft als für die Datenverarbeitung verantwortliche Organisation für die Verwaltung ihrer aktuellen, künftigen oder alten Kundendaten verwendet, sowie zur Information ihrer Kunden mittels Werbekampagnen bezüglich ihrer Dienstleistungen und aller aktuellen und künftigen von ihr organisierten Aktivitäten und Veranstaltungen, für buchhalterische Zwecke und zur Streitfallabwicklung. Die personenbezogenen Daten werden in keinem Fall an Dritte weitergeleitet, außer an Gesellschaften, die zu derselben Gruppe wie die der Lempertz SA gehören, und die die personenbezogenen Daten für die gleichen Zwecke erwerben und verwenden.

Laut Gesetz ist der Käufer zu jedem Zeitpunkt berechtigt, die sich auf ihn beziehenden Daten kostenlos an der oben genannten Adresse einzusehen und zu korrigieren. Wenn die für die Verarbeitung verantwortliche Organisation die personenbezogenen Daten für das Versenden von Werbemitteilungen verwendet, ist der Käufer zu jedem Zeitpunkt berechtigt, sich dem Erhalt solcher Werbemitteilungen kostenlos und ohne weitere Rechtfertigung zu widersetzen. Dieser Anspruch kann mittels eines einfachen schriftlichen Antrags an dieselbe Adresse geltend gemacht werden

**11.** Diese Verkaufsbedingungen sowie die Rechte und Pflichten der Parteien, die aufgrund dieser Verkaufsbedingungen, dieser Versteigerung und der im Rahmen dieser Versteigerung abgeschlossenen individuellen Kauf- und Verkaufsverträge entstehen, unterliegen belgischem Recht.

Alle Streitfälle im Zusammenhang mit den im ersten Absatz dieses Artikels genannten Angelegenheiten unterliegen ausschließlich der Zuständigkeit der Brüsseler Gerichte.





## SHIPPING INSTRUCTIONS

Kunsthuis Lempertz is prepared to instruct Packers and Shippers on your behalf and at your risk and expense upon receipt of payment and instructions.

For information:  
Phone +31//25140586 brussel@lempertz.com

- Surface Mail
- Airmail
- Air Freight
- Shippers/Carriers
- I will arrange collection
- Insurance

Pictures framed under glass cannot be sent by mail.

Lots to be packed and shipped to:

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Telephone

Charges to be forward to:

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Date and signature:

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Der Versand der ersteigerten Objekte wird auf Ihre Kosten und Gefahr nach Zahlungseingang auf Ihre Anweisung vorgenommen.

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- Post o.a.
- Luftpost
- Luftfracht
- Abholung persönlich
- Versicherung (nur zum vollen Rechnungsbetrag)

Bilder unter Glas können nicht mit der Post versandt werden.

Versand an:

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Telefon

Rechnungsempfänger:  
(wenn abweichend von Versandadresse)

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Datum und Unterschrift:

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