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# LEMPERTZ

1798

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







175  
YEARS  
LEMPERTZ

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



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## Preview

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

## Sale

Brussels  
Wednesday 29 January 2020  
2 pm

The auction will be streamed live at [www.lempertz.com](http://www.lempertz.com)



1

**FOURTEEN WEST AFRICAN CARVINGS**

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

16 to 23 cm. high

€ 800 – 1.200



2

**PAIR OF EWE/ADA FIGURES**

Ghana

33 and 35 cm. high

€ 800 – 1.200





3

**TOMA MASK**

Liberia

77 cm. high

Provenance

Alfred Weissenegger, Austria

€ 4.000 – 6.000

4

### THREE STAFFS

Ghana, East Africa and Burkina Faso

90 to 135 cm. long

€ 500 – 800



5

### AKAN SWORD

Ghana

77 cm. high

Provenance

Abdoulaye Ousmane, Lomé, in the 1980s

€ 600 – 800



6

AKAN BRASS KUDUO

Ghana

15.5 cm. wide

€ 800 – 1.200



7

**THREE BRASS KUDUO**

Ghana

13 to 17 cm. wide

€ 600 – 1.000



8

**FIVE BRASS FOROWA**

Ghana

9 to 18 cm. wide

€ 400 – 600





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

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



11

**AKAN GOLD PENDANT**

Ghana

8.5 cm. wide

**Provenance**

Roger Bédiat (1897–1958), Abidjan

€ 800 – 1.200

12

**AKAN GOLD PENDANT**

Ghana

15.5 cm. long

**Provenance**

Roger Bédiat (1897–1958), Abidjan

€ 800 – 1.200

13

**AKAN GOLD PENDANT**

Ghana

10.5 cm. long

**Provenance**

Roger Bédiat (1897–1958), Abidjan

€ 800 – 1.200



14

### TWO ASHANTI STOOLS

Ghana

53 and 55 cm. high

€ 2.000 – 3.000



15

### DAN GAME BOARD

Ivory Coast

59 cm. long

**Provenance**

René Rasmussen, Paris

Hélène and Philippe Leloup, Paris

€ 1.000 – 1.500



16

### DAN GAME BOARD

Ivory Coast

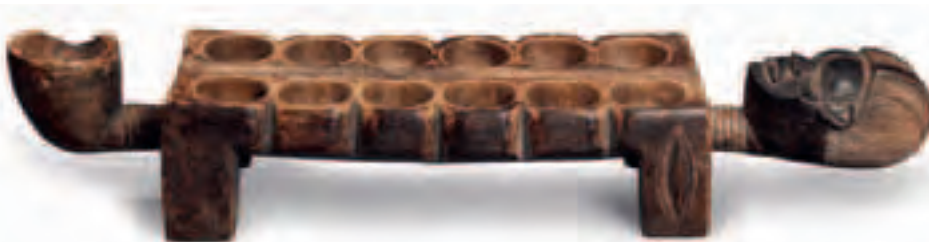
78 cm. long

**Provenance**

Galerie Kaiser, Stuttgart, 1977

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

€ 1.000 – 1.500





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



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



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



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



21

**WE MASK**

Ivory Coast

24.5 cm. high

**Provenance**

Harald and Ursula Suhr, Victoria, B.C.

Helmut Zake, Heidelberg

€ 1.500 – 2.000



22

**DAN MASK**

Ivory Coast

25.5 cm. high

€ 1.000 – 1.500



23  
 EIGHTEEN AKAN BRASS  
 GOLDWEIGHTS

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

24  
 FIFTY-THREE AKAN BRASS  
 GOLDWEIGHTS

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



(part lot)



(part lot)

25  
TWENTY-SEVEN AKAN BRASS  
GOLDWEIGHTS

Ghana  
Cast as figures  
2.5 to 6.5 cm.

€ 500 – 800

26  
FORTY-TWO AKAN BRASS  
GOLDWEIGHTS

Ghana  
Cast as animals  
2 to 12 cm.

€ 500 – 800



(part lot)



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

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

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Ivory Coast Masks  
from the  
Charles Hug Collection



27

## DAN MASK

Ivory Coast

25 cm. high

### Provenance

Charles Hug (1899–1979), no.28

### Exhibitions

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

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

### Literature

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

€ 2.000 – 3.000



28

## WE MASK

Ivory Coast

32 cm. high

### Provenance

Charles Hug (1899–1979), no.51

### Exhibitions

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

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

### Literature

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

€ 2.000 – 3.000





29

### DAN MASK

Ivory Coast

21.5 cm. high

#### Provenance

Charles Hug (1899–1979), no.45

#### Exhibitions

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

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

#### Literature

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

€ 4.000 – 6.000



30

## DAN MASK

Ivory Coast

23 cm. high

### Provenance

Charles Hug (1899–1979), no.26

### Exhibitions

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

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

### Literature

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

Neues Bülacher Tagblatt, 30 August 1997.

€ 3.000 – 5.000



31

## DAN MASK

Ivory Coast

23 cm. high

### Provenance

Charles Hug (1899–1979), no.59

### Exhibitions

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

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

### Literature

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

€ 2.500 – 3.500



32

### DAN MASK

Ivory Coast

23 cm. high

#### Provenance

Charles Hug (1899–1979), no.58

#### Exhibitions

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

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

#### Literature

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

€ 1.500 – 2.000

33

### DAN MASK

Ivory Coast

23 cm. high

#### Provenance

Charles Hug (1899–1979)

#### Exhibitions

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

#### Literature

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

€ 1.500 – 2.000



34

## WE MASK

Ivory Coast

23.5 cm. high

### Provenance

Charles Hug (1899–1979), no.42

### Exhibitions

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

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

### Literature

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

€ 1.500 – 2.000



35

## DAN MASK

Ivory Coast

24 cm. high

### Provenance

Charles Hug (1899–1979), no.35

### Exhibitions

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

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

### Literature

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

€ 1.000 – 1.500



36

### WE OR DAN MASK

Ivory Coast  
22 cm. high

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

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

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

€ 1.000 – 1.500



37

### WE MASK

Ivory Coast  
32 cm. high

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

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

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

€ 600 – 800



38

### TWO KUBA CUPS

Democratic Republic of the Congo  
13.5 and 14 cm. high

**Provenance**  
Charles Hug (1899–1979)

€ 300 – 500

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# Various Properties

39

## DOGON FIGURE

Mali

89 cm. high

**Provenance**

Han Coray, Agnuzzo-Lugano

Roger Budin, Geneva

Alfons Bermel, Berlin

€ 10.000 – 15.000





40

**DOGON DOOR**

Mali

42 cm. high

**Provenance**

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

€ 2.000 – 3.000

41

**DOGON KNEELING FIGURE**

Mali

35 cm. high

**Provenance**

Thomas Waigel, Pfinztal

€ 1.500 – 2.000







42

## BAMANA MASK

Mali

38 cm. high

### Provenance

Collected before 1920 and kept in the family until 2007

Bernard Dulon, Paris, 2007

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

### Exhibitions

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

€ 12.000 – 15.000



43  
**BAMANA HEADDRESS**

Mali  
17.5 cm. high

**Provenance**  
Thomas Waigel, Pfinztal

€ 2.000 – 3.000



44  
**BAMANA DOOR LOCK**

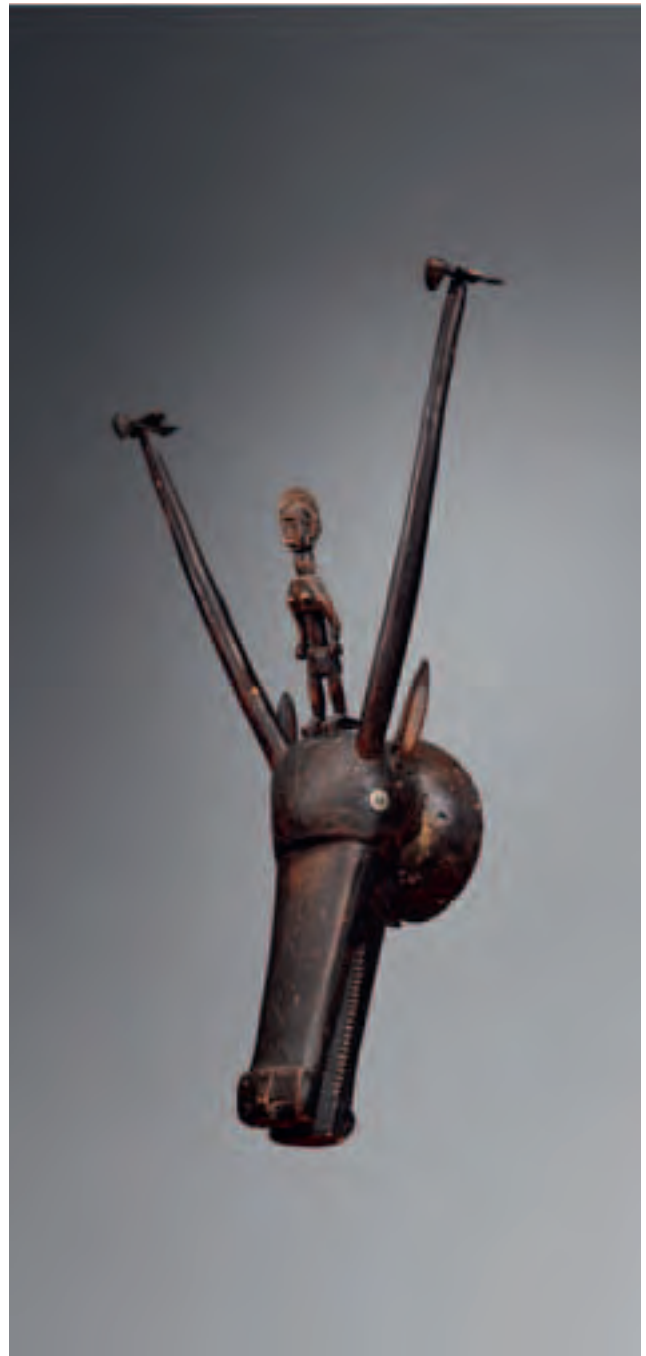
Mali  
33 cm. high

**Provenance**  
Thomas Waigel, Pfinztal

€ 1.000 – 1.500



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



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



47

**BAMANA DOOR LOCK**

Mali

45 cm. high

**Provenance**

Thomas Waigel, Pfinztal

€ 800 – 1.200

48

**SENUFO BIRD**

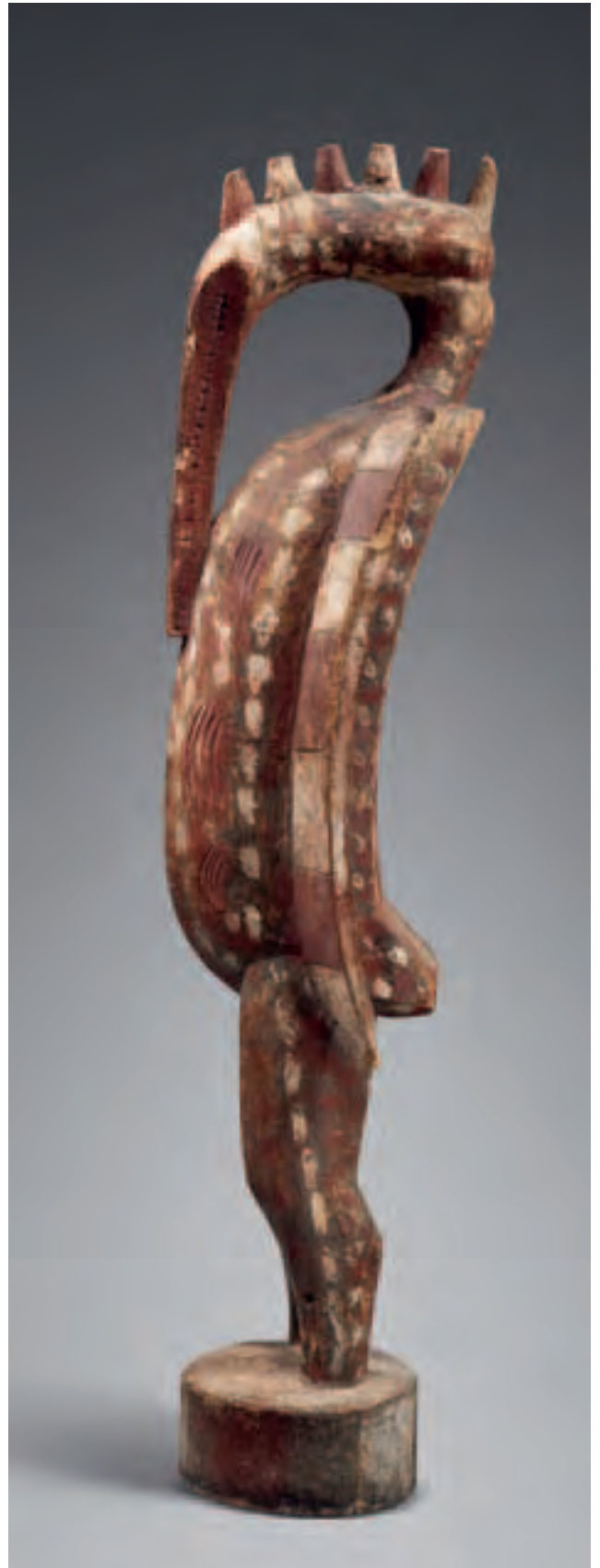
Ivory Coast

141 cm. high

**Provenance**

Galerie Lauter, Mannheim, 1969

€ 1.500 – 2.500



49

**GURUNSI STOOL**

Burkina Faso  
150 cm. long

**Provenance**  
Galerie Simonis, Düsseldorf

€ 2.000 – 3.000



50

**SENUFO BED**

Ivory Coast  
202 cm. long

€ 2.000 – 3.000



51  
**SENUFO HORN**

Ivory Coast  
86 cm. long

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

€ 600 – 800



52  
**SENUFO KPELIE MASK**

Ivory Coast  
37 cm. high

**Provenance**  
Jan Visser, Amsterdam, 1997

€ 1.500 – 2.000

53

**SENUFO FEMALE FIGURE**

Ivory Coast

26 cm. high

€ 4.500 – 5.000





54

**SENUFO BIRD**

Ivory Coast

62 cm. long

**Provenance**

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

€ 1.000 – 2.000



55

**BAULE GONG-BEATER**

Ivory Coast

23.5 cm. long

€ 200 – 300



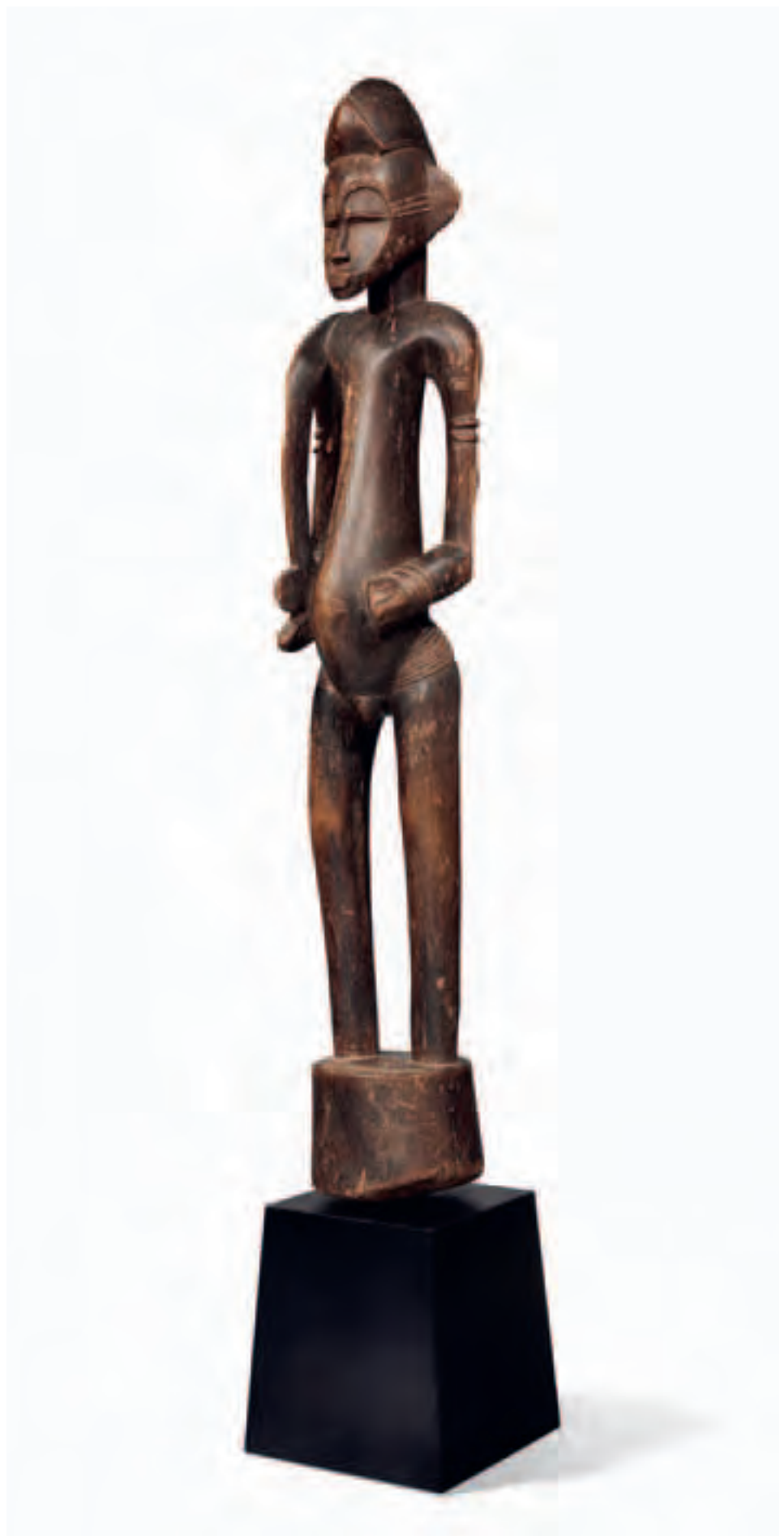
56

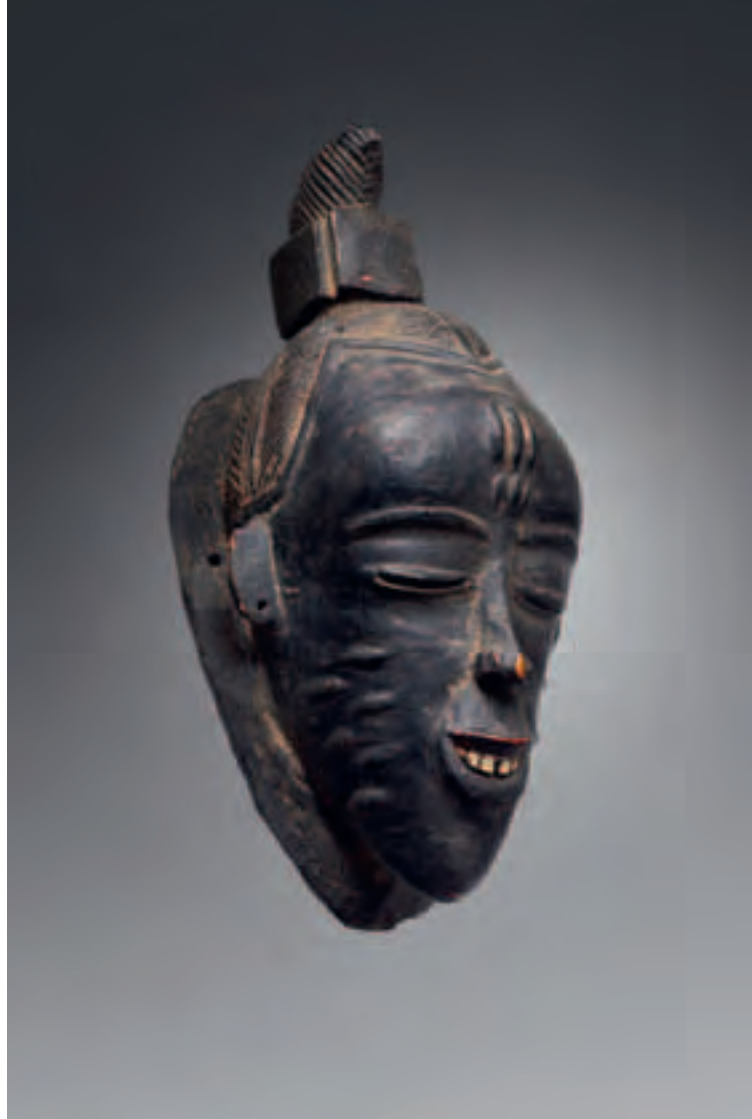
**SENUFO FIGURE, *DEBLE***

Ivory Coast

72.5 cm. high

€ 4.000 – 6.000





57

**SENUFO FIRESPLITTER HELMET MASK**

Ivory Coast

87 cm. high

**Provenance**

George Whenham, Pasadena

Taylor Dale, Sante Fe

Kevin Conru, Brussels

€ 3.000 – 5.000

58

**GURO MASK**

Ivory Coast

36 cm. high

**Provenance**

Probably purchased from Hans Himmelheber,  
Heidelberg, 1971

€ 2.000 – 3.000

60

**BAULE FIGURE**

Ivory Coast  
46.5 cm. high

**Provenance**

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

€ 3.500 – 4.500



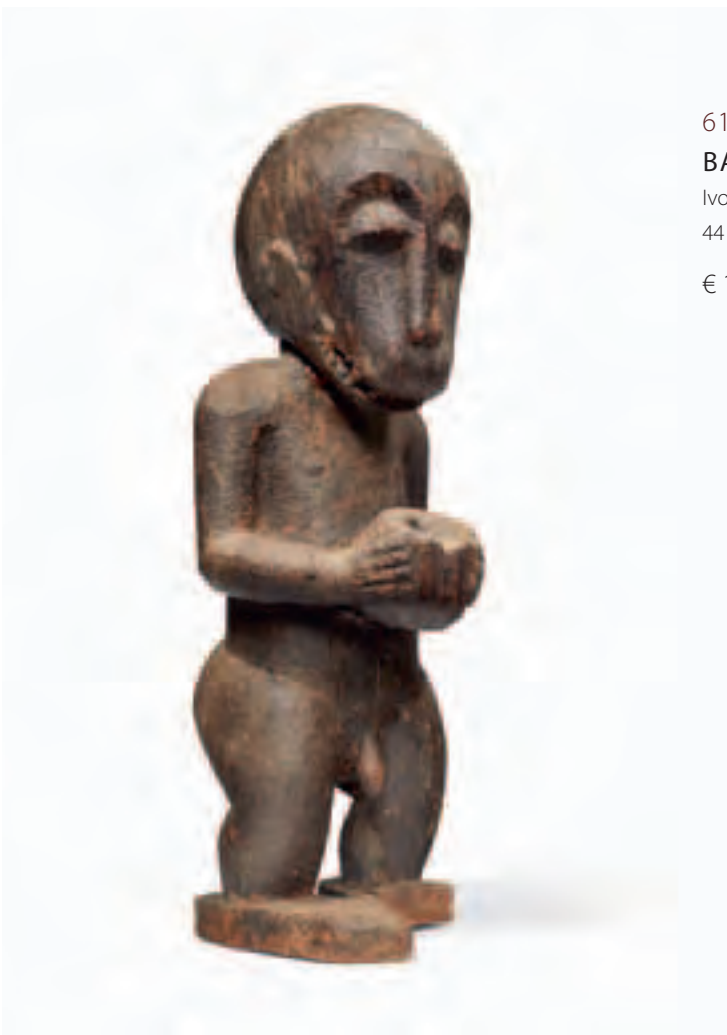
59

**BAULE FEMALE FIGURE**

Ivory Coast  
42 cm. high

€ 1.000 – 1.500





61

**BAULE MONKEY**

Ivory Coast

44 cm. high

€ 1.000 – 1.500



62

**BAULE FEMALE FIGURE**

Ivory Coast

59 cm. high

**Provenance**

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

€ 1.000 – 1.500

63

**BAULE MONKEY**

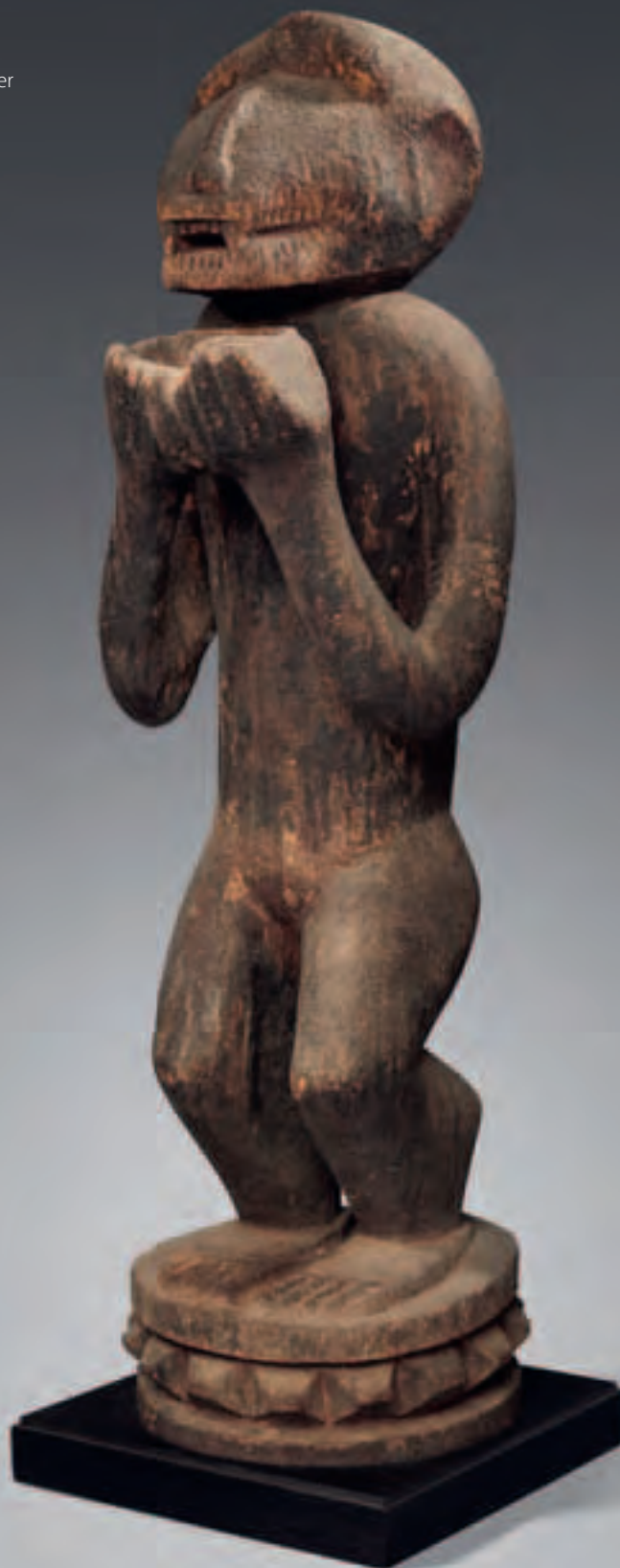
Ivory Coast

71 cm. high

**Provenance**

Inherited by the present owner from his father

€ 8.000 – 12.000





64

**BAULE MASK**

Ivory Coast

47 cm. high

€ 3.000 – 5.000

65

**BWA PLANK MASK, *NWANTANTAY***

Burkina Faso

185 cm. high

€ 2.000 – 3.000

66

**BAULE HEDDLE PULLEY**

Ivory Coast

11 cm. high

€ 800 – 1.200









67

**BWA PLANK MASK, *NWANTANTAY***

Burkina Faso

197 cm. high

**Provenance**

Thomas Waigel, Pfinztal

€ 15.000 – 20.000

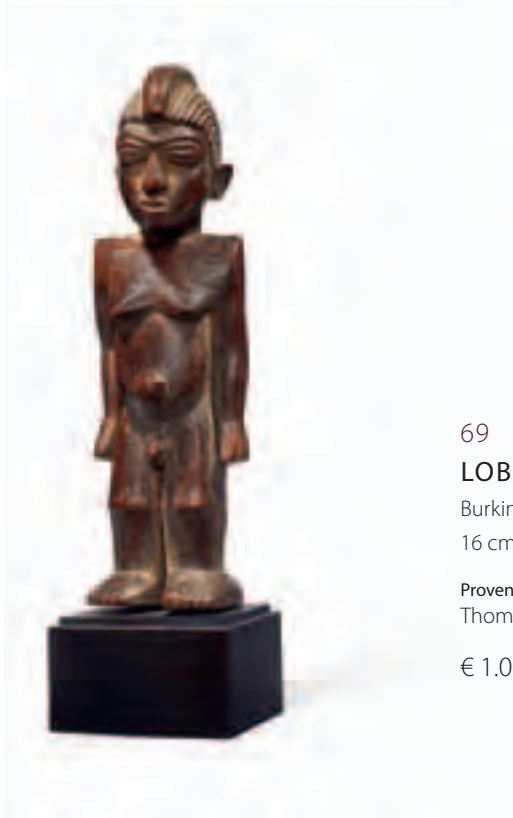
68

**MOSSI ANTELOPE HEADDRESS**

Burkina Faso  
21.5 cm. high

**Provenance**  
Thomas Waigel, Pfinztal

€ 1.500 – 2.500



69

**LOBI FIGURE**

Burkina Faso  
16 cm. high

**Provenance**  
Thomas Waigel, Pfinztal

€ 1.000 – 1.500

70

**TURKA NESTED MARRIAGE BASKETS**

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

€ 300 – 500



71

**MARKA-DAFING MASK**

Burkina Faso

73 cm. high

€ 2.000 – 3.000



72

**LOBI FIGURE**

Burkina Faso

39,5 cm. high

**Provenance**

Thomas Waigel, Pfinztal

€ 800 – 1.200



73  
**YORUBA ARUGBA SHANGO**

Nigeria  
77 cm. high

**Provenance**  
Mia and Loed van Bussel, Amsterdam

€ 1.500 – 2.000



74  
**THREE YORUBA IFA DIVINATION TRAYS**

Nigeria  
34 to 41 cm. wide

€ 400 – 600



75

**YORUBA SHANGO STAFF, OSHE SHANGO**

Nigeria

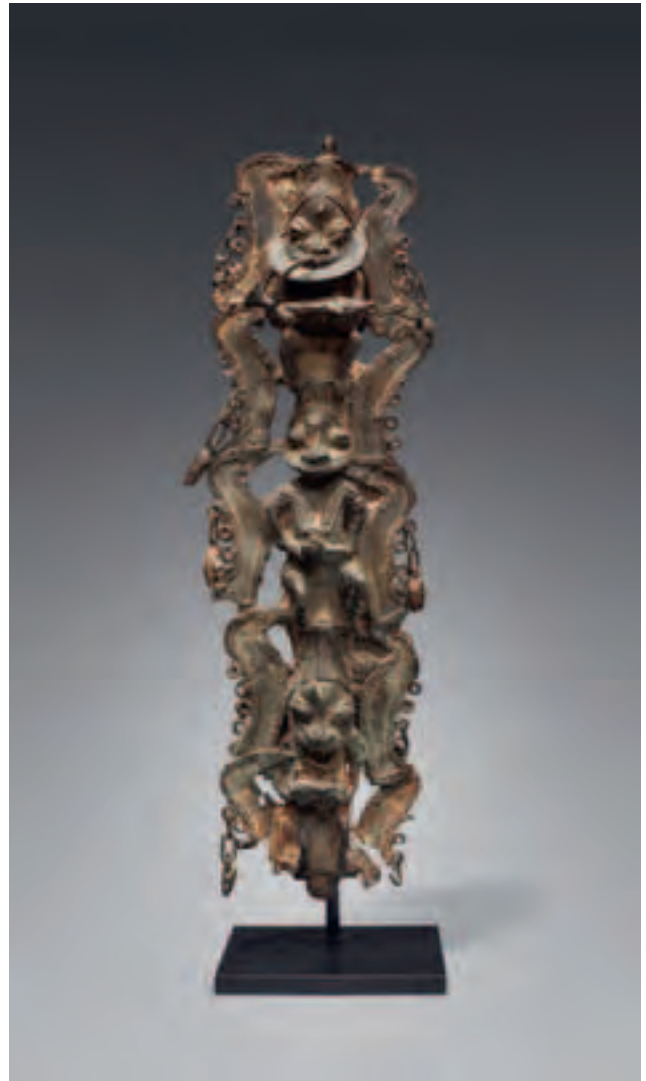
61 cm. high

**Provenance**

Pierre Lévy (1907–2002), Bréviandes

François de Ricqlès, Paris, 6 Juin 1999, Lot 151

€ 1.500 – 3.000



76

**YORUBA BRASS STAFF, ELEKU-ORO**

Nigeria

43 cm. high

**Provenance**

Christie's, London, 1 December 1982, lot 179

Lempertz, Brussels, 25 April 2009, Lot 72

**Literature**

Bastin, M.-L., *Introduction aux Arts d'Afrique Noire*,

Sarcelle, 1990, p.184, fig.166.

€ 1.000 – 1.500



77

**TWO YORUBA FIGURES**

Republic of Benin  
41 and 43.5 cm. high

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

€ 800 – 1.200



78

**TWO YORUBA SHANGO STAFFS**

Nigeria/Republic of Benin  
35 and 48 cm. high

€ 800 – 1.200



79

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

Nigeria/Republic of Benin

54 cm. high

**Provenance**

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

€ 2.000 – 4.000



**YORUBA HORSEMAN**

Efon-Alaye, Nigeria

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

106 cm. high

**Provenance**

Pierre Cornette de Saint-Cyr, Paris

€ 2.000 – 4.000





81

**FOUR YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

21 to 25 cm. high

€ 800 – 1.200



82

**FOUR YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

25 to 27.5 cm. high

€ 800 – 1.200





83

**THREE YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

25 to 32 cm. high

€ 800 – 1.200

84

**THREE YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

25.5 to 28 cm. high

€ 500 – 800





85

**FOUR YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

27 to 28.5 cm. high

€ 1.000 – 1.500

86

**FOUR YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

24.5 to 29 cm. high

€ 600 – 800



87

**FOUR YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

26 to 31 cm. high

€ 600 – 800



88

**PAIR OF YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

26 cm. high

€ 800 – 1.200



89

**PAIR OF YORUBA TWIN FIGURES**

Igbomina, Nigeria  
28.5 and 28 cm. high

€ 1.000 – 1.500



90

**YORUBA TWIN FIGURE**

Oyo Region, Nigeria  
30 cm. high

€ 600 – 800





91

**YORUBA TWIN FIGURE IN  
COWRY SHELL COAT**

Oyo Region, Nigeria

32 cm. high

€ 1.000 – 1.500



92

**YORUBA TWIN FIGURE**

Shaki region, Nigeria

29 cm. high

€ 1.000 – 1.500

93

**PAIR OF YORUBA TWIN FIGURES**

Oshogbo, Nigeria

26.5 cm. high

€ 1.000 – 1.500



94

**PAIR OF YORUBA TWIN FIGURES**

Igbomina, Nigeria

31.5 cm. high

€ 800 – 1.200



95

**FOUR YORUBA TWIN FIGURES**

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

24.5 to 31.5 cm. high

€ 800 – 1.200

96

**TWO PAIRS OF YORUBA  
TWIN FIGURES**

Igbomina and Ilorin, Nigeria

29.5 to 30 cm. high

€ 1.000 – 1.500







97

**TWO PAIRS OF YORUBA  
TWIN FIGURES**

Oshogbo and Egbe, Nigeria  
30 to 30.5 cm. high

€ 800 – 1.200

98

**TWO PAIRS OF YORUBA  
TWIN FIGURES**

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

€ 800 – 1.200



99

**FOUR PAIRS OF YORUBA TWIN FIGURES**

Ede, Abeokuta and Shaki, Nigeria

20 to 25.5 cm. high

€ 1.000 – 1.500



100

**PAIR OF YORUBA TWIN FIGURES**

Abeokuta, Nigeria

23 and 23.5 cm. high

€ 800 – 1.200



101

**FOUR YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

25.5 to 26.5 cm. high

€ 800 – 1.200



102

**FOUR YORUBA TWIN FIGURES**

Nigeria/Republic of Benin

26.5 to 30.5 cm. high

€ 800 – 1.200





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

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

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

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

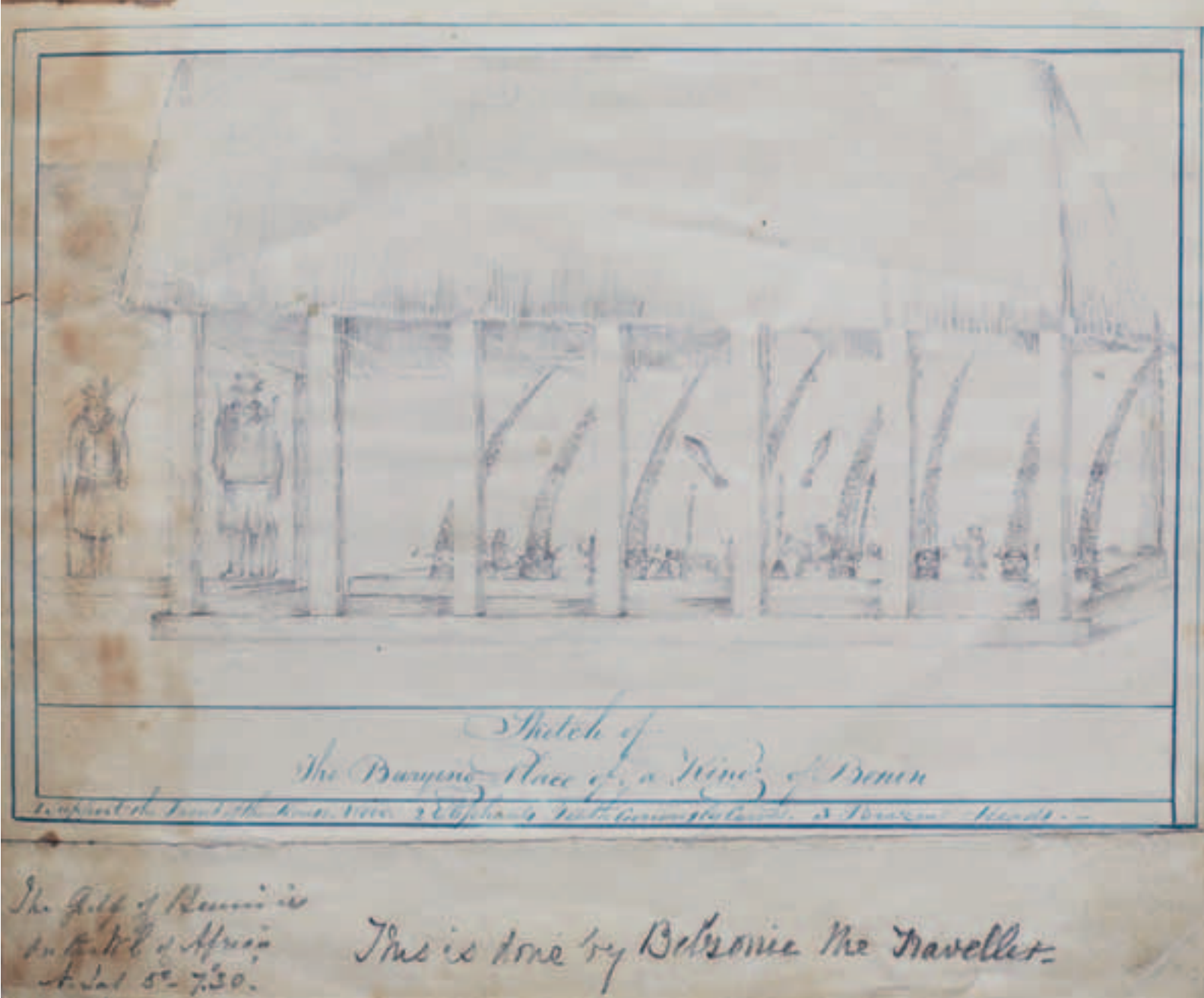
Belzoni was a renowned explorer, hydraulic engineer and showman who began his career as a circus strong man (he was six feet six inches in height and broad in proportion) and went on to make many of the most important discoveries in that great age of Egyptian exploration. Many colossal figures and fragments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

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

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

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

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



103

### SKETCH OF THE BURYING PLACE OF A KING OF BENIN

A unique drawing of a royal ancestor altar at Benin, by Giovanni Battista Belzoni (1778–1823)  
23 x 27 cm

#### Provenance

Christie's London, 13 July 1977, lot 176  
John Hewett, London

#### Literature

Ben-Amos, P., *The Art of Benin*, London, 1980, p.38, fig.38.  
William B. Fagg: 'One Hundred Notes on Nigerian Art from Christie's Catalogues 1974–1990', *Quaderni Poro*, no.7, Milan, 1991, pl.1.

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

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

€ 3.000 – 5.000



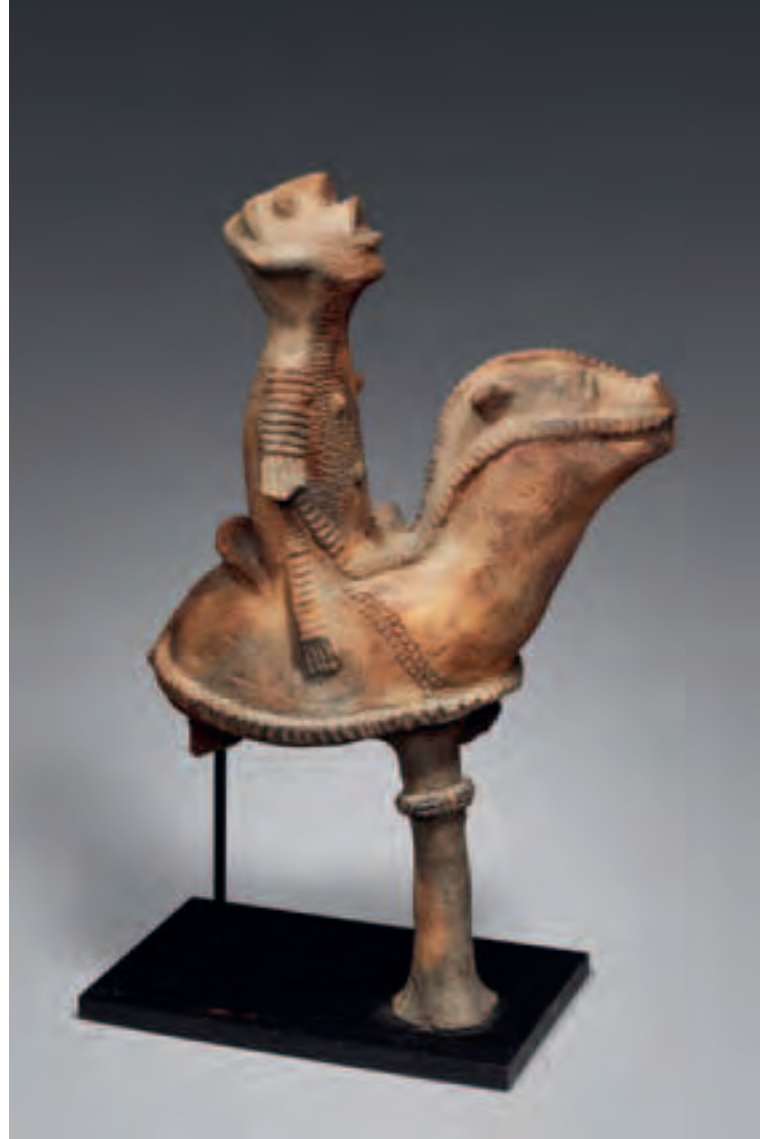
104

**IGBO MASK**

Nigeria

27 cm. high

€ 1.000 – 1.500



105

**DAKAKARI TERRACOTTA HORSE AND RIDER**

Nigeria

52 cm. high

**Provenance**

Galerie Khepri, Amsterdam, 1970

Kees Keus (1905–1987), Amsterdam

€ 500 – 800



106

**IBIBIO/EKET FIGURE**

Nigeria  
63 cm. high

Provenance  
René and Maud Garcia, Paris  
Alfons Bermel, Paris

€ 3.000 – 5.000

107

**MUMUYE FIGURE**

Nigeria

92 cm. high

€ 3.000 – 5.000





108

**IBIBIO MASK**

Nigeria

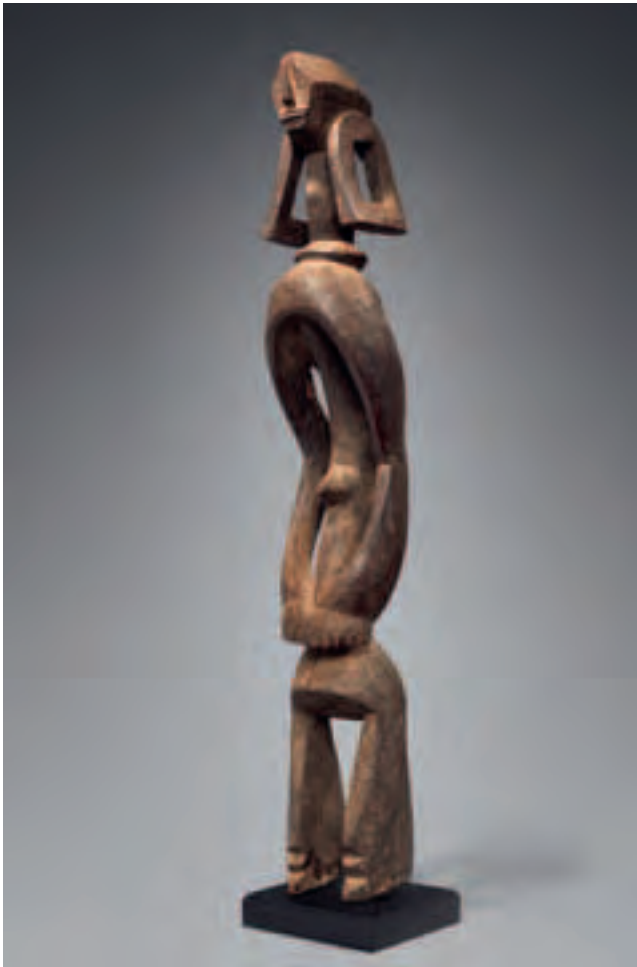
24 cm. high

Provenance

Pierre Dartevelle, Brussels

€ 7.000 – 9.000





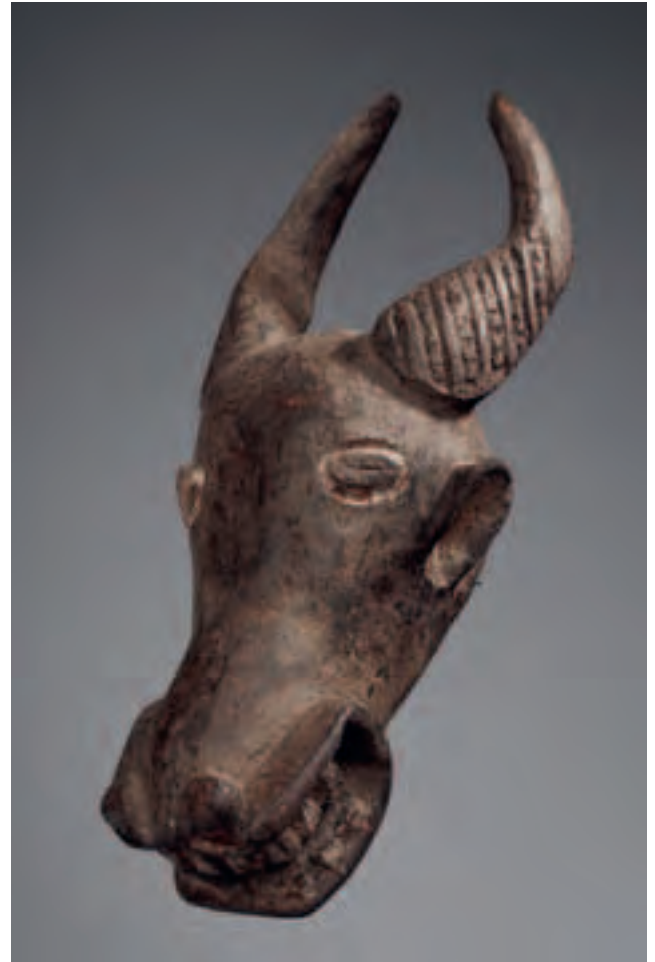
109

**MUMUYE FIGURE**

Nigeria

89 cm. high

€ 1.000 – 1.500



110

**BUFFALO MASK**

Cameroon Grassfields

63.5 cm. high

**Provenance**

Harry Franklin, Los Angeles

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

**Exhibitions**

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

**Literature**

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

€ 1.500 – 2.000

111

**IBIBIO HELMET MASK**

Nigeria

28.5 cm. high

**Provenance**

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

Lucien Van de Velde, Antwerp  
Galerie Khepri, Amsterdam

€ 3.000 – 5.000



112

**MAMBILA FIGURE**

Nigeria/Cameroon

40 cm. high

€ 800 – 1.200



113

**MAMA HEADDRESS**

Nigeria

54 cm. high

€ 1.500 – 2.000





114  
**MAMA HEADDRESS**

Nigeria  
48 cm. high

**Provenance**  
Galerie Kaiser, Stuttgart, 1977

€ 2.000 – 3.000



115  
**EJAGHAM HELMET MASK**

Lower Cross River region, Nigeria  
48 cm. high

**Provenance**  
Hauswedell und Nolte, Hamburg

€ 2.000 – 3.000





116

### PAIR OF WUM DOORFRAME POSTS

Cameroon Grassfields

134.5 cm. high

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

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

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

€ 3.000 – 5.000

117

### DRUM TERMINAL

Cameroon Grassfields

68 cm. long

€ 5.000 – 8.000

118

**CARVED WOOD DOORFRAME**

Cameroon Grassfields

289 cm. high

€ 1.500 – 2.000





119

**PAIR OF WUM  
DOORFRAME POSTS**

Cameroon Grassfields

129 and 132 cm. high

€ 2.000 – 3.000





120

**BEADED CLOTH ELEPHANT  
HEADRESS**

Cameroon Grassfields

138.5 cm. high

€ 1.500 – 2.000

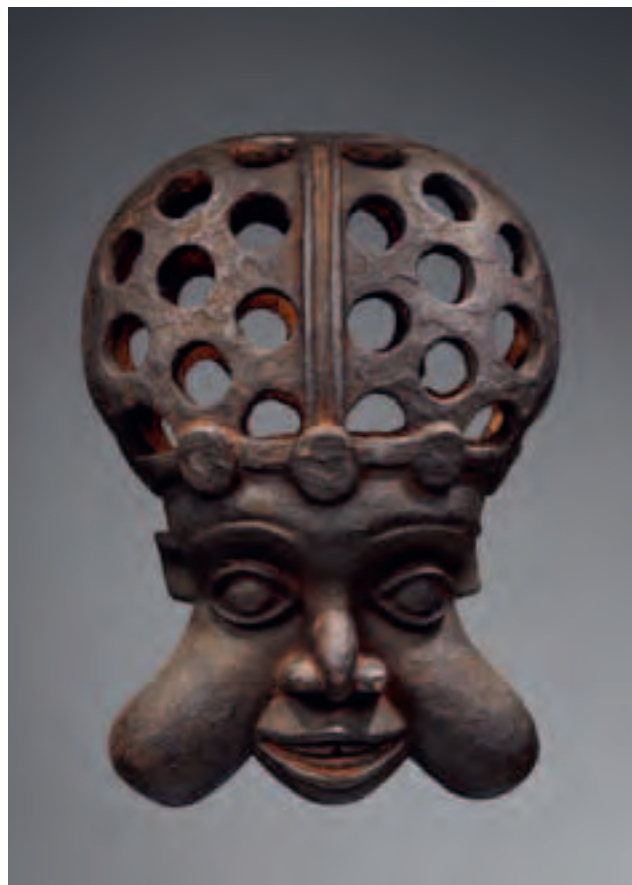


121  
**CAMEROON GRASSFIELDS  
HELMET MASK**

40.5 cm. high

**Provenance**  
Schulz family, Berlin, before 1904

€ 1.000 – 1.500



122  
**KOM HELMET MASK**

Cameroon Grassfields

65 cm. high

**Provenance**  
Lempertz, Brussels, 23 February 1991, lot 105

€ 3.000 – 5.000

123

**PUNU MASK**

Gabon

30 cm. high

€ 1.000 – 1.500





124

### KOTA RELIQUARY FIGURE

Okonja Region, Gabon

47 cm. high

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

€ 3.000 – 5.000



125  
**POSTCARDS**

9.5 x 15 cm.

Comprising fifteen albums of postcards

€ 200 – 300



126

**TEKE FIGURE**

Democratic Republic of the Congo

24.5 cm. high

**Provenance**

Galerie Balolu, Amsterdam

€ 800 – 1.200



127

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

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

280 cm. high

**Provenance**

Jean-Philippe Demeyer, Bruges, 2008

€ 600 – 1.000





128

**KUYU HEAD**

Democratic Republic of the Congo  
32 cm. high.

**Provenance**  
Alain Schoffel, Paris

€ 1.500 – 2.000

129

**TEKE POWER FIGURE**

Democratic Republic of the Congo  
19 cm. high.

€ 1.200 – 1.500





‡130

**YAKA POWER FIGURE**

Democratic Republic of the Congo  
27 cm. high.

€ 4.000 – 5.000



131

**YAKA SLIT DRUM**

Democratic Republic of the Congo  
39 cm. high

**Provenance**

Lempertz, Brussels, 1 April 2004, lot 133

€ 500 – 800



132

**LULUWA FIGURE**

Democratic Republic of the Congo  
17 cm. high

€ 1.000 – 1.500



≠ 133

**LEGA BONE FIGURE**

Democratic Republic of the Congo  
14 cm. high

**Provenance**

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

€ 1.000 – 1.500

134

**TWO YAKA HEADS**

Democratic Republic of the Congo  
9 and 13.5 cm. high

**Provenance**

Collected by Antoine Autru before 1937

€ 1.000 – 1.500



135

**PENDE PIPE**

Democratic Republic of the Congo  
10 cm. high

**Provenance**

Hans van Witteloostuijn, Delft

€ 2.000 – 3.000



136

**TWO LULUWA FIGURES**

Democratic Republic of the Congo  
21 and 25 cm. high

€ 800 – 1.200



137

**PENDE CUP**

Democratic Republic of the Congo

9.5 cm. high

€ 1.000 – 1.500



138

**LUBA FIGURE ON ANTELOPE**

Democratic Republic of the Congo

21 cm. high

€ 600 – 800



139

**PENDE MASK**

Democratic Republic of the Congo

23 cm. high

€ 600 – 800

140

**PENDE MASK**

Democratic Republic of the Congo  
29 cm. high

**Provenance**

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

€ 1.500 – 2.000



141

**PENDE MASK**

Democratic Republic of the Congo  
30 cm. high

**Provenance**

René Withofs, Brussels

€ 1.500 – 2.000



142

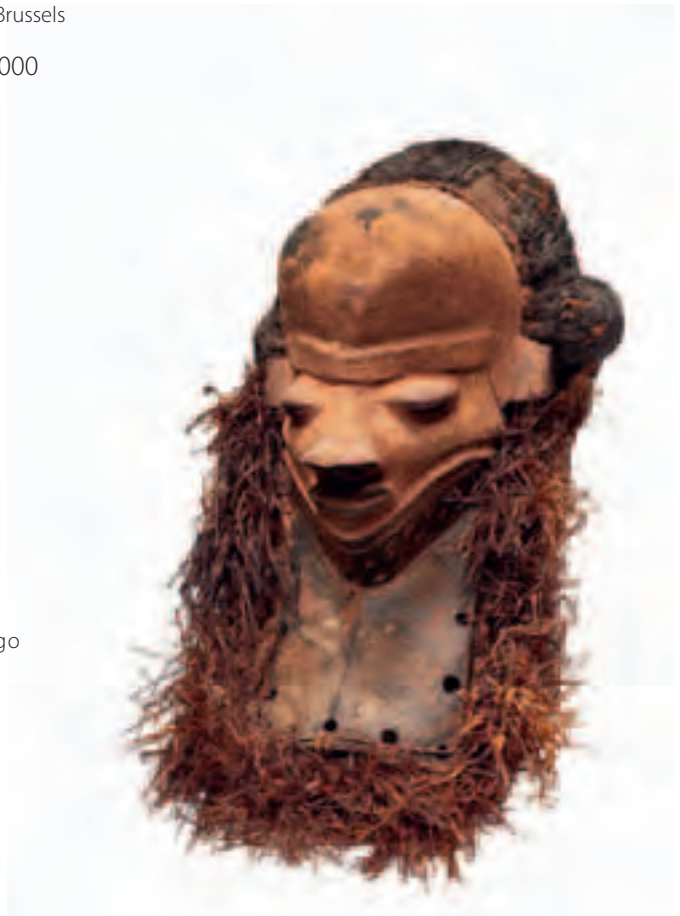
**PENDE MASK**

Democratic Republic of the Congo  
30 cm. high

**Provenance**

Hans van Witteloostuijn, Delft

€ 2.000 – 3.000





‡ 143

**PENDE IVORY PENDANT, *IKHOKO***

Democratic Republic of the Congo  
6 cm. high

**Provenance**

Jean-Pierre Jernander, Brussels

€ 3.000 – 5.000

‡ 144

**PENDE IVORY PENDANT, *IKHOKO***

Democratic Republic of the Congo  
6 cm. high

€ 800 – 1.000

‡ 145

**FOUR PENDANTS AND A NECKLACE**

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

€ 400 – 600



146

**LUBA FEMALE FIGURE**

Democratic Republic of the Congo

29 cm. high

**Provenance**

René Withofs, Brussels

€ 2.000 – 3.000

147

**LUBA FEMALE FIGURE**

Democratic Republic of the Congo

37 cm. high

**Provenance**

Lempertz, Brussels, 23 February 1991, lot 136

€ 2.000 – 3.000





148

**LUBA STOOL**

Democratic Republic of the Congo

41 cm. high

**Provenance**

Ludwig Bretschneider (1909–1987), Munich

Josef Schmidt (1920–1995), Munich

€ 1.500 – 2.000

149

**LUBA ROYAL TITLEHOLDER STAFF, *DILANGA***

Democratic Republic of the Congo

158 cm. long

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

€ 600 – 800





150

**LUBA AXE**

Democratic Republic of the Congo

41 cm. long

€ 3.000 – 5.000





151

**TWO SONGYE AXES**

Democratic Republic of the Congo  
36.5 and 47 cm. long

€ 1.500 – 2.000

152

**SONGYE MASK**

Democratic Republic of the Congo  
21 cm. high

€ 2.000 – 3.000



153

**SONGYE POWER FIGURE**

Democratic Republic of the Congo

78 cm. high

€ 4.000 – 6.000





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## Songye Figures from the Collection of Leo Stappers

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

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

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

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



154

**SONGYE POWER FIGURE**

Democratic Republic of the Congo

23 cm. high

**Provenance**

Leo Stappers (1918–1977)

€ 3.000 – 5.000



155

**SONGYE POWER FIGURE**

Democratic Republic of the Congo

18.5 cm. high

**Provenance**

Leo Stappers (1918–1977)

€ 3.000 – 5.000



156

**SONGYE POWER FIGURE**

Democratic Republic of the Congo

16 cm. high

**Provenance**

Leo Stappers (1918–1977)

€ 2.500 – 3.500





157

**SONGYE POWER FIGURE**

Democratic Republic of the Congo

20.5 cm. high

**Provenance**

Leo Stappers (1918–1977)

€ 3.000 – 5.000



158

**SONGYE POWER FIGURE**

Democratic Republic of the Congo

16.5 cm. high

**Provenance**

Leo Stappers (1918–1977)

€ 1.000 – 1.500



159

**SONGYE POWER FIGURE**

Democratic Republic of the Congo

15 cm. high

**Provenance**

Leo Stappers (1918–1977)

€ 2.500 – 3.500





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# Various Properties



160

## CHOKWE MASK, *MWANA PWO*

Angola

22 cm. high

### Provenance

Hans Himmelheber Heidelberg, collected  
between May 1938 and July 1939

Probably Kegel-Konietzko, Hamburg,  
Germany

Pace Primitive, New York

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

€ 20.000 – 30.000

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



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



163

**KUBA HELMET MASK**

Democratic Republic of the Congo

50 cm. high

€ 1.500 – 2.000

164

**CHOKWE CHAIR**

Angola

85.5 cm. high

**Provenance**

Alain Guisson, Brussels

€ 800 – 1.200



165

**KUBA SWORD**

Democratic Republic of the Congo

64 cm. long

**Provenance**

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

€ 800 – 1.200





166

### KUBA KUP

Democratic Republic of the Congo

16 cm. high

#### Exhibited

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

#### Literature

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

€ 1.000 – 1.500



167

### HOLO POWER FIGURE

Angola / Democratic Republic of the Congo

25 cm. high

#### Provenance

Walter Bareiss, Salach

Neumeister, Munich, 10 November 2005, lot 106

#### Exhibited

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

#### Literature

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

€ 1.500 – 2.000

168

**TWO STAFFS WITH HEAD  
FINIALS**

Ovimbundu, Angola and Luguru, Tanzania

64 and 147 cm. long

€ 800 – 1.200



169

**STAFF**

South Africa

88 cm. long

**Provenance**

Alain Guisson, Brussels

€ 800 – 1.200





170

### MAKONDE MASK

Tanzania

21 cm. high

**Provenance**

William Ohly, London, before 1950

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

€ 3.000 – 5.000



‡171

**LOTUKO HELMET**

South Sudan

18.5 cm. high (without the feathers)

**Provenance**

Ruud de Ruijter and Anneke van Santen, Katlijk

€ 600 – 800

172

**TSONGA HEADREST**

South Africa

19.5 cm. long

€ 800 – 1.200



173

**MAKONDE BUST**

Mozambique/Tanzania

15.5 cm. high

€ 800 – 1.200

174

**TWO ZULU BEER POTS,  
UKHAMBBA**

South Africa

32 and 33 cm. high

**Provenance**

Collected by Kevin Conru and Frank Jolles  
circa 1990

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

€ 2.000 – 3.000



175

**THREE ZULU BEER POTS,  
*UKHAMB***

South Africa

29 to 31 cm. high

**Provenance**

Collected by Kevin Conru and Frank Jolles  
circa 1990

€ 2.000 – 3.000





176

**MAHAFALY POST**

Madagascar

182 cm. high

**Provenance**

François Coppens, Sint Niklaas

**Exhibited**

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

€ 5.000 – 6.000



177

**MAHAFALY POST**

Madagascar  
165 cm. high

**Provenance**  
François Coppens, Sint Niklaas

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

€ 2.000 – 3.000



178

**SAKALAVA FIGURE**

Madagascar  
85 cm. high

**Provenance**  
Jo de Buck, Brussels

€ 1.500 – 2.000



179

**SAKALAVA FIGURE**

Madagascar

71 cm. high

**Provenance**

Frederique Decroos, Normandy, circa 1920

François Coppens, Sint Niklaas

€ 5.000 – 6.000







‡ 180

### TAPIRAPE FEATHER MASK

Mato Grosso, Brazil

71 cm. high

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

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

€ 2.000 – 3.000



181

**TUKUNA MASK**

Brazil

20 cm. high (without the bark cloth)

**Provenance**

Harald Schultz (1909–1966),  
Brazilian anthropologist

**Literature**

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

€ 1.000 – 1.500



182

**HAIDA HORN SPOON**

British Columbia, Canada

25.5 cm. long

**Provenance**

Jaap Hillenius, artist, Amsterdam  
Galerie Lemaire, Amsterdam

€ 2.000 – 3.000



183

**MACANA CLUB**

Guyana  
40.5 cm. long

€ 2.000 – 3.000

184

**MACANA CLUB**

Guyana  
54.5 cm. long

**Provenance**

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

€ 1.500 – 2.000



183

184



185

**NEPAL MASK**

26 cm. high

**Provenance**

Pace Primitive Gallery, New York

€ 800 – 1.200



186

**NEPAL MASK**

19.5 cm. high

**Provenance**

Pace Primitive Gallery, New York

€ 800 – 1.200

187

**NEPAL MASK**

38 cm. high

Provenance

Alain de Monbrison, Paris

€ 1.500 – 3.000



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



189  
**NEPAL FIGURE**  
57 cm. high  
€ 1.000 – 1.500





190

**FIGURE**

Probably Southeast Asia

53 cm. high

**Provenance**

René Withofs, Brussels

€ 800 – 1.200



191

**NURISTAN PRESS**

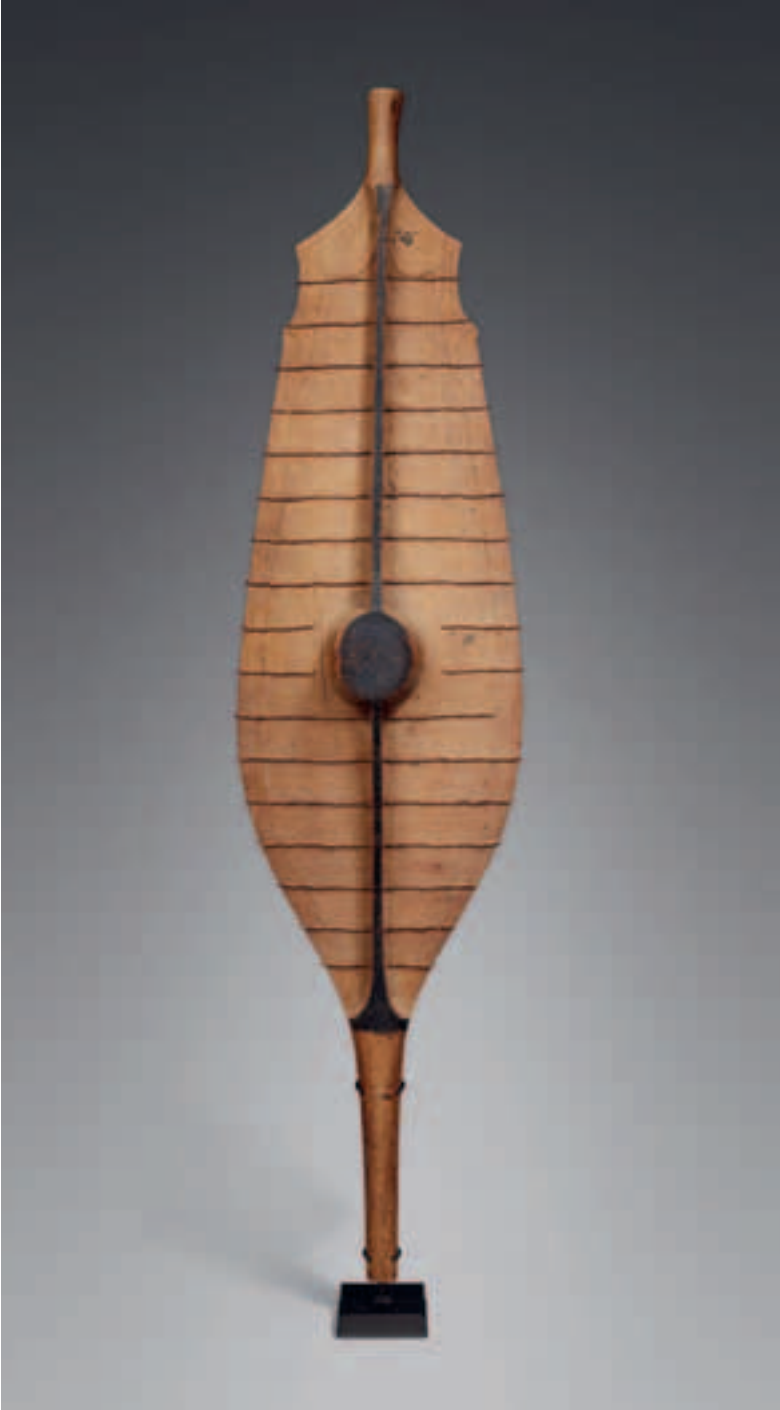
Afghanistan

61 cm. high

**Provenance**

Ger Lambregts, Amsterdam

€ 500 – 800



192

### NIAS SHIELD

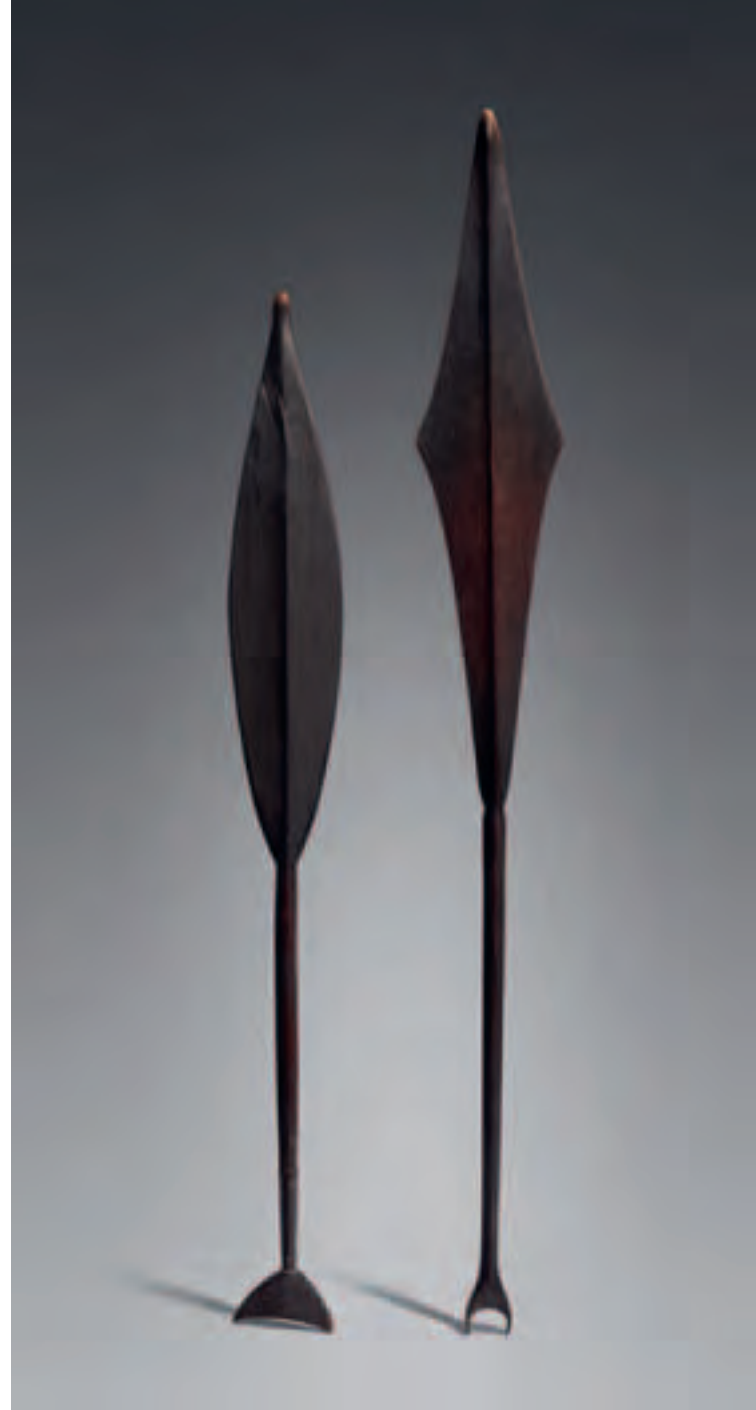
Indonesia

133 cm. long

#### Provenance

Léon van de Velde, The Hague

€ 1.000 – 1.500



193

### TWO MENTAWAI CEREMONIAL PADDLES

Indonesia

115 and 134 cm. long

€ 1.000 – 1.500

194

**HALMAHERA SHIELD**

Moluccas Islands, Indonesia

95 cm. long

**Provenance**

Léon van de Velde, The Hague

€ 1.000 – 1.500

195

**HALMAHERA SHIELD**

Moluccas Islands, Indonesia

76 cm. long

**Provenance**

Alain Guisson, Brussels

€ 1.000 – 1.500



194

195



196  
**SUMBA GOLD MAMULI  
 EARRING**

Indonesia  
 7 cm. long  
 € 1.000 – 1.500



198  
**THREE INDONESIAN  
 ARTEFACTS**

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

**Provenance**  
 Galerie Ile du Démon, Paris, 1988 for the  
 Dayak hilt; Tatiana Gallery, Singapore, 1990,  
 for the other two.

Cf. Schoffel, A., *Arts Primitifs de l'Asie du  
 Sud-Est*, Meudon, 1981, p.150, for a pair of  
 similar stoppers described as stoppers for  
 bamboo lime containers. The figures are  
 said to represent a rich Chinese couple.

€ 300 – 500

197  
**DAYAK BAMBOO CONTAINER**

Kalimantan, Indonesia  
 Containing cock fighting blades

**Provenance**  
 Ursula Voorhuis, Berg en Dal, 1976  
 Instituut voor Culturele Antropologie van  
 de Katholieke Universiteit, Nijmegen

€ 300 – 500



199

**LETI FIGURE**

Moluccas Islands, Indonesia

15 cm. high

**Provenance**

J. Groenhuizen, 1969

Leo van Oosterom, The Hague

€ 6.000 – 8.000





200

**TORAJA DOOR**

Sulawesi, Indonesia

63.5 cm. high

€ 3.000 – 4.000



201

**TORAJA DOOR**

Sulawesi, Indonesia

59.5 cm. high

€ 2.500 – 3.500

202

**SUMBA STONE STELA**

Sumba, Indonesia

164 cm. high

€ 4.000 – 6.000





203

**CLOVE BOAT**

Moluccas Islands, Indonesia

64 cm. long

**Provenance**

Leo van Oosterom, The Hague

€ 300 – 500

204

**BATAK POWDER HORN**

Sumatra, Indonesia

15 cm. long

€ 800 – 1.200



205

**BATAK MASK**

Sumatra, Indonesia

26 cm. high

€ 1.500 – 2.500





206  
**NIAS ANCESTOR FIGURE**  
Indonesia  
25 cm. high  
€ 1.300 – 1.500



207  
**DAYAK FIGURE**  
Kalimantan, Indonesia  
42.5 cm. high  
**Provenance**  
Collected by Jac Hoogerbrugge  
(1923–2014), The Netherlands  
Michel Thieme, Amsterdam  
€ 1.500 – 2.000



208  
**NIAS WOOD  
BRACELET**  
Indonesia  
18.5 cm. high  
€ 800 – 1.200

‡ 209

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

Sumatra, Indonesia

168 cm. high

**Provenance**

Helmut Paasch, Jakarta

François Coppens, Sint Niklaas

€ 7.000 – 9.000



210

**NIAS CEREMONIAL STONE**

*"SEAT" OSA OSA*

Central Nias, Indonesia

70 cm. high

€ 5.000 – 8.000





211

### BATAK STONE ELEPHANT AND RIDER

Sumatra, Indonesia

70 cm. high

#### Provenance

Lionel Morley, Brussels

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

€ 3.000 – 4.000



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



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



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

215

**PAIR OF BATAK HOUSE  
ORNAMENTS**

Sumatra, Indonesia

83 and 87 cm. high

**Provenance**

Léon van de Velde, The Hague

€ 1.200 – 1.500





216

**FIBRE HAT**

South-East Kalimantan, Indonesia

45 cm. high

€ 1.500 – 2.000



217

**DAYAK BEADED COSTUME**

Kalimantan, Indonesia

27 to 47 cm. wide

**Provenance**

Arie de Jong (1882–1966), The Hague

€ 1.500 – 2.000



218

**DAYAK HAMPATONG**

Kalimantan, Indonesia

155 cm. high

€ 5.000 – 8.000



219

**DAYAK SHIELD**

Kalimantan, Indonesia

115.5 cm. long

**Provenance**

François Coppens, Sint Niklaas

**Exhibited**

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

€ 5.000 – 6.000



220

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

Sarawak, Malaysia  
51 cm. high

€ 2.000 – 3.000

221

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

Sarawak, Malaysia  
52 cm. high

**Provenance**

Leo van Oosterom, The Hague

€ 2.000 – 3.000

222

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

Sarawak, Malaysia  
52 cm. high

€ 1.500 – 2.000





224  
**FOUR DAYAK BRASS  
HEADDRESS ORNAMENTS**

Kalimantan, Indonesia  
13.5 to 16.5 cm. high

€ 800 – 1.200



223  
**ATAURO FIGURE**

Democratic Republic of Timor-Leste  
19.5 cm. high

**Provenance**  
James Willis, San Francisco, 1980

€ 1.000 – 1.500

225

**PAIR OF FLORES POSTS,  
ANA DEO**

Indonesia

133 and 135 cm. high

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

€ 6.000 – 8.000





226

## DAYAK FIGURE

Kalimantan, Indonesia

92 cm. high

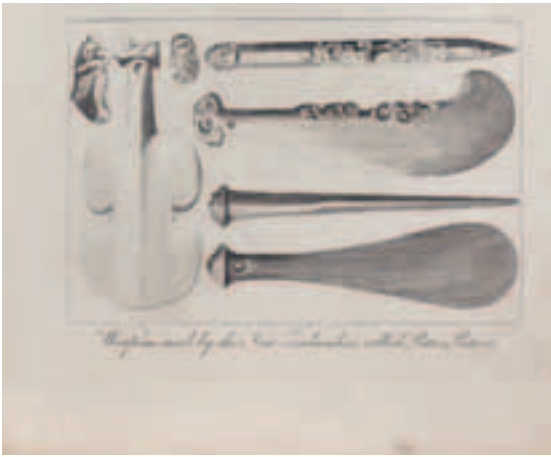
### Provenance

Leo van Oosterom, The Hague

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

€ 5.000 – 6.000





227

#### FOUR PRINTS

England

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

23.5 x 19 cm.

24 x 17.5 cm.

38 x 24 cm.

€ 300 – 500



228

#### PHALLIC CLUB

New Caledonia

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

67 cm. long

€ 1.000 – 1.500



229

#### MALAITA CLUB, ALAFOLO

Solomon Islands

91.5 cm. long

€ 500 – 600



230

**FOUR CLUBS**

Vanuatu and New Caledonia

73 to 95.5 cm. long

€ 2.000 – 3.000





231

### NISSAN ISLAND TAPA MASK

Solomon Islands  
60 cm. high

**Provenance**  
Ulrich Kortmann, Dortmund

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

€ 1.500 – 2.000

232

### TWO POSTERS

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

€ 600 – 800

233

## RAMBARAMP FIGURE

Malekula, Vanuatu

198 cm. high

### Provenance

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

€ 12.000 – 15.000



234

**RENNEL ISLAND CLUB**

Solomon Islands

63.5 cm. long

€ 800 – 1.200



‡235

**SHARKSKIN RASP**

Probably Santa Cruz

49 cm. long

€ 800 – 1.200



‡236

**SOLOMON ISLANDS SHELL,  
BARAVA**

Choiseul Island

23 cm. high

**Provenance**

Acquired in Germany in 1996

**Literature**

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

€ 1.000 – 1.500



‡237

### BAMBOO SKULL HOUSE

Solomon Islands

32 cm. high

#### Provenance

Kevin Conru, Brussels

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

€ 7.000 – 9.000



238

**SANTA CRUZ DANCE WAND**

Solomon Islands

81.5 cm. long

€ 1.000 – 1.500



‡239

**SOLOMON ISLANDS CHARM**

70 cm. high

€ 800 – 1.200

240

**SOLOMON ISLANDS FEMALE  
FIGURE**

Probably Guadalcanal

142 cm. high

**Provenance**

Taylor Dale, Santa Fe

**Literature**

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

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

€ 3.000 – 5.000





241

**BUKA PADDLE**

Solomon Islands

180 cm. long

€ 1.500 – 2.500

242

**BUKA PADDLE**

Solomon Islands

173 cm. long

**Provenance**

Ludwig Bretschneider (1909–1987), Munich

Josef Schmidt (1920–1995), Munich

€ 800 – 1.200



243

## SOLOMON ISLANDS MODEL CANOE

South-East Solomon Islands

105 cm. long

### Provenance

Eric Coote, Mieagong

### Literature

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

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

€ 3.000 – 5.000





245  
**ARAWE SHIELD**

New Britain  
136 cm. long

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

€ 800 – 1.200

244

**SPEAR**

Admiralty Islands  
174 cm. long

€ 1.000 – 1.500



246

**MALAGAN CARVING**

New Ireland

133.5 cm. high

**Provenance**

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

Ed Smith, The Netherlands

€ 20.000 – 30.000





247

**CLUB**

New Britain  
138 cm. long

€ 1.000 – 1.500



248

**CLUB**

New Ireland  
98.5 cm. long

**Provenance**

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

€ 800 – 1.200

249

**STONE-HEADED CLUB**

New Britain

An old inscription reads *9420,*  
*Bismark-Archipel*

111 cm. long

€ 600 – 1.000

250

**SPEAR POINT**

Admiralty Islands

52.5 cm. high

€ 3.000 – 5.000





#251

**AMBRYM TREE FERN FIGURE**

Vanuatu

210 cm. high

**Provenance**

Sekou Keita, Amsterdam

€ 1.000 – 1.500

252

**CANOE PROW**

New Ireland

26 cm. long

**Provenance**

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

€ 2.000 – 3.000



253

**PAIR OF YAP CURRENCIES**

Caroline Islands

26 and 38 cm. long

€ 1.000 – 1.500

254

**MALAGAN FIGURE**

New Ireland

53 cm. high

**Provenance**

Inherited by the present owner  
from her father

€ 5.000 – 8.000







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



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



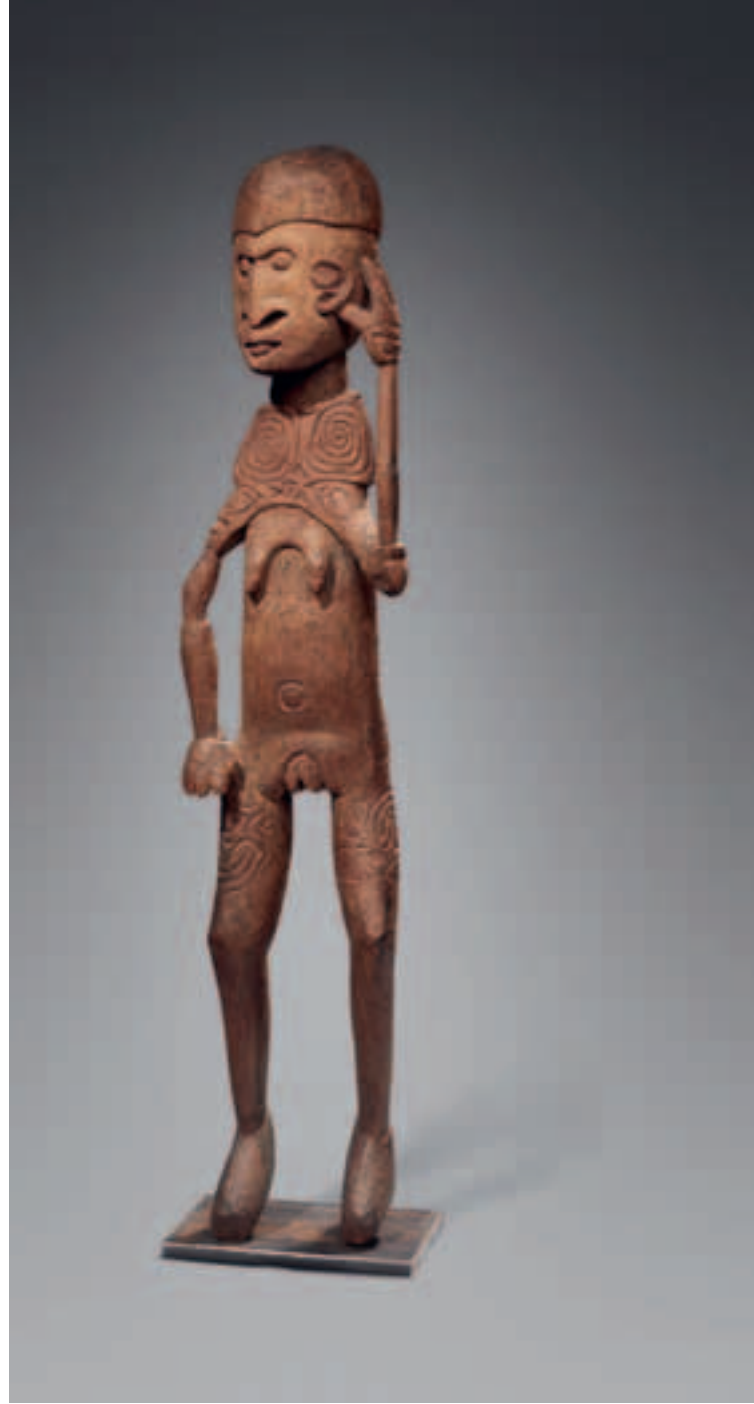
257  
**ASMAT WAR SHIELD**  
Western New Guinea  
130 cm. long  
€ 1.000 – 1.500



258  
**ASMAT SAGO BOWL**

Western New Guinea  
67.5 cm. long

€ 1.000 – 1.500



259  
**ASMAT FEMALE FIGURE**

Western New Guinea  
66 cm. high

€ 1.500 – 2.000

260

## SEPIK HOOK

Papua New Guinea

73 cm. high

### Provenance

Philip Goldman, London

Mia and Loed van Bussel, Amsterdam

François Coppens, Sint Niklaas

€ 8.000 – 12.000





‡261

**ASMAT SKULL**

Western New Guinea

20 cm. long

€ 5.000 – 6.000



‡ 262

**ASMAT SKULL**

Western New Guinea

20 cm. long

€ 5.000 – 6.000



263

**JOSEPHSTAAL SHIELD**

Madang Province, Papua New Guinea

53 cm. long

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

€ 800 – 1.200

264

**BIWAT WAR SHIELD**

Yuat River, Papua New Guinea

190 cm. long

**Provenance**

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

Jonathan Saussherd

€ 1.500 – 2.000



265

**COASTAL SEPIK MASK**

Papua New Guinea

41 cm. high

**Provenance**

René Withofs, Brussels

€ 2.000 – 3.000



266

**ABELAM HEAD ORNAMENT**

Papua New Guinea

85 cm. high

€ 1.800 – 2.200



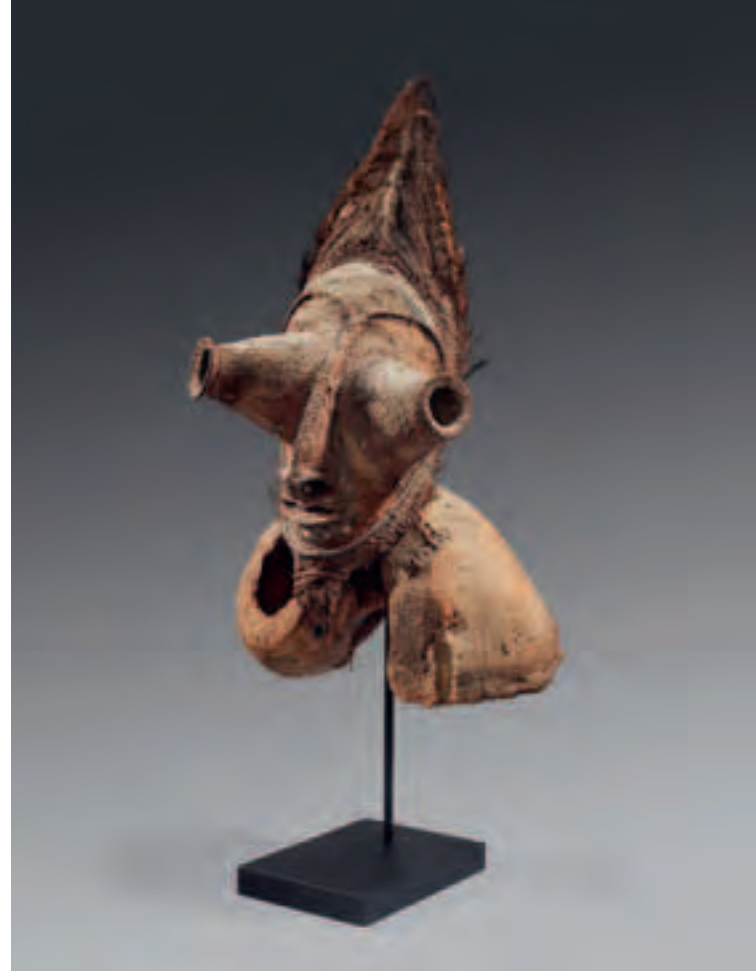
267

**BOIKEN BRIDE PRICE, TALIPUN**

Papua New Guinea

28 cm. high

€ 1.300 – 1.500



268

**BOIKEN BRIDE PRICE, TALIPUN**

Papua New Guinea

40 cm. high

€ 1.500 – 2.000

269

**MAPRIK BASKETRY MASK**

Papua New Guinea

46 cm. high

€ 1.300 – 1.500





270

**LOWER SEPIK-RAMU RIVER  
MASK**

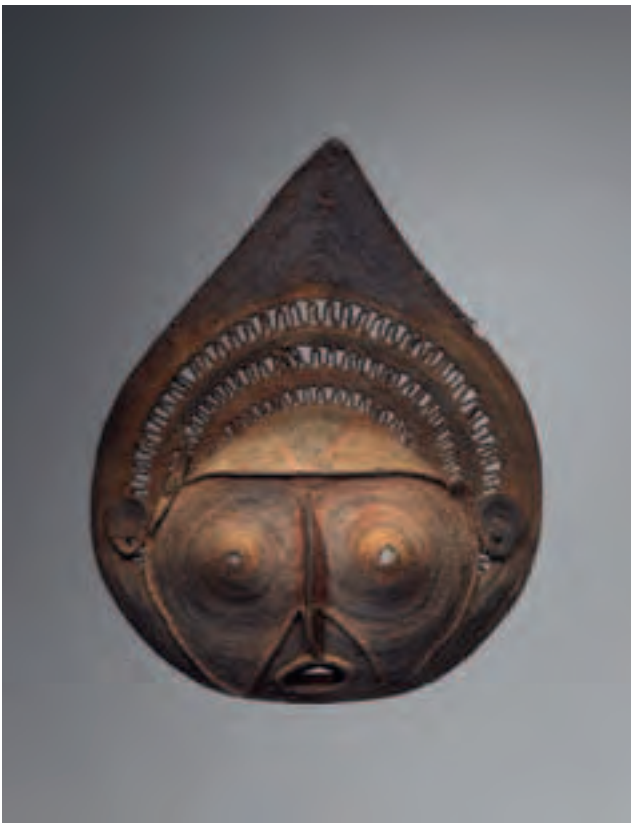
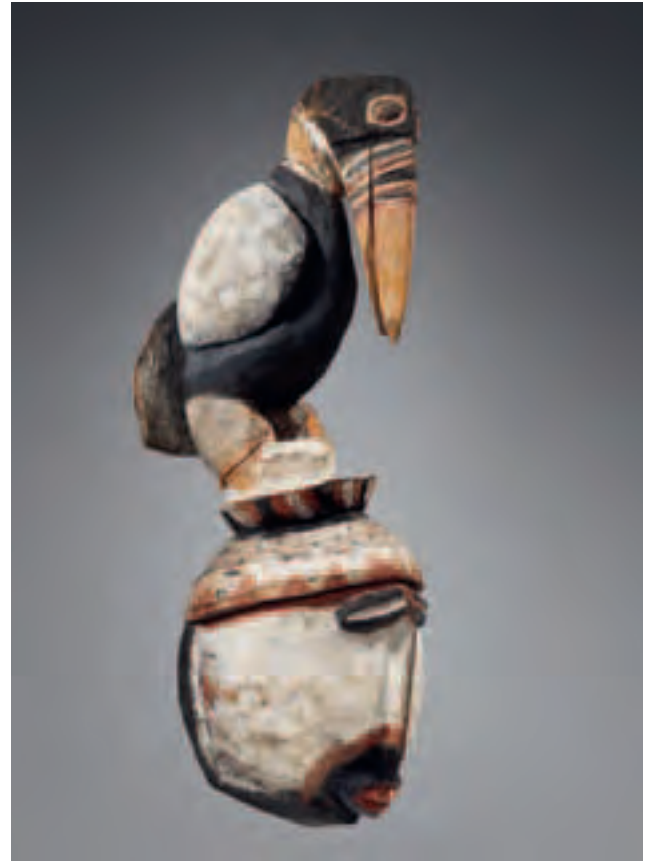
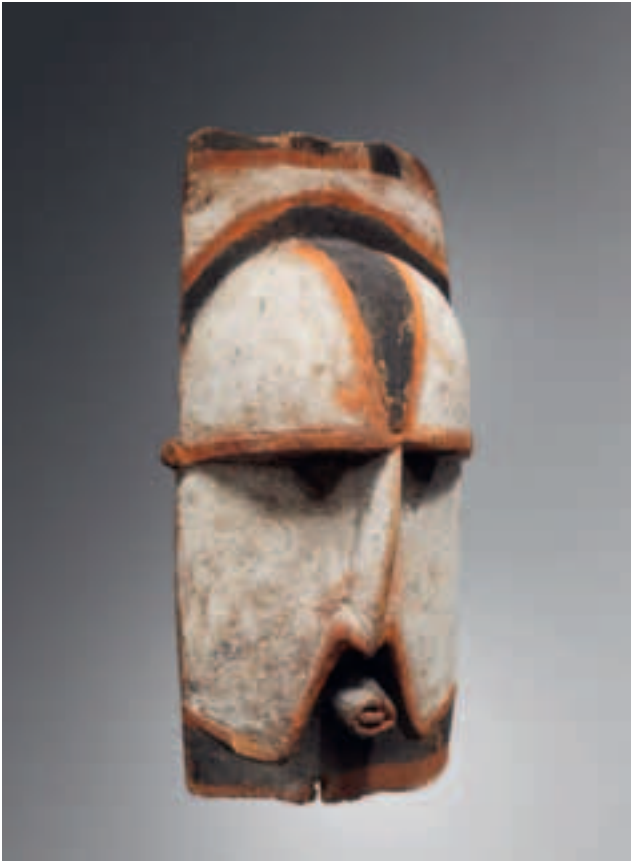
Papua New Guinea  
31 cm. high

**Provenance**

Governor Albert Hahl (1868–1945),  
German New Guinea  
Oscar van Weerdenburg, Hilversum  
Anthony Meyer, Paris

€ 4.000 – 6.000





271

**ABELAM MASK**

Papua New Guinea

32 cm. high

€ 1.300 – 1.500

272

**ABELAM DANCE MASK**

Papua New Guinea

50 cm. high

€ 1.400 – 1.600

273

**MAPRIK BASKETRY MASK,  
*BAPA MENE***

Papua New Guinea

34 cm. high

€ 1.400 – 1.600



274  
**FIVE TANAHMERAH BAY  
PADDLES**

Western New Guinea  
154 to 194 cm. long

€ 1.500 – 2.000



275  
**FIVE LAKE SENTANI PADDLES**

Western New Guinea  
146 to 166 cm. long

€ 800 – 1.200



276

**IATMUL HEADDRESS,  
AMBUSAB**

Papua New Guinea  
83 cm. long

**Provenance**

Nelly Van den Abbeele, Brussels

Christie's Amsterdam, 6 December 1999,  
lot 432

**Literature**

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

€ 1.300 – 1.500



277

**KINA SHELL PENDANT IN  
BARK CASE**

Papua New Guinea  
22 cm. long

€ 600 – 800



‡ 278

**MASSIM LIME SPATULA**

Trobriand Islands, Papua New Guinea  
27.5 cm. long

€ 500 – 800



280

**TWO SPEAR POINTS**

Papua New Guinea and Fiji

109 and 108 cm. long

**Provenance**

Patrick Mestdagh, Brussels for the Sepik  
spear point

€ 1.000 – 1.500

279

**MANAM ISLAND LADDER**

Papua New Guinea

207 cm. high

€ 1.600 – 2.000

281

**PAPUAN GULF BULLROARER**

Papua New Guinea  
35 cm. long

€ 800 – 1.200



282

**FOUR MASSIM LIME SPATULAS**

Tobriand Islands, Papua New Guinea  
26 to 33.5 cm. long

€ 800 – 1.200



283

**MURIK LAKES MASK**

Papua New Guinea  
26 cm. high

**Provenance**  
François Coppens, Sint Niklaas

€ 1.500 – 2.000





‡284

**PAPUAN GULF ANCESTOR  
SKULL**

Papua New Guinea  
44 cm. high

**Provenance**

Henri Verne, Belgian novelist, Brussels

€ 5.000 – 8.000



285

**PAPUAN GULF GOPE BOARD**

Papua New Guinea

122.5 cm. long

**Provenance**

Hans Sonnenberg, The Hague

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

**Literature**

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

€ 2.000 – 3.000



286

**NUKUMA DISPLAY FIGURE,  
MINDJA**

Papua New Guinea

89 cm. high

**Provenance**

Taylor Dale, Santa Fe

**Literature**

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

€ 2.000 – 3.000



287

**PAPUAN GULF TAPA MASK**

Papua New Guinea

45 cm. high

€ 2.000 – 3.000





288

**MASSIM CANOE  
SPLASHBOARD**

Tobriand Islands, Papua New Guinea

112 cm. high

€ 2.000 – 2.500



289

**MASSIM WAVE SPLITTER FOR  
KULA CANOE**

Tobriand Islands, Papua New Guinea

92 cm. high

€ 1.400 – 1.600



290

**MASSIM YAM HOUSE PLANK**

Trobriand Islands, Papua New Guinea

134 cm. long

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

€ 1.200 – 1.500



291

**MASSIM CANOE SPLASHBOARD**

Trobriand Islands, Papua New Guinea

30.5 cm. high

€ 1.000 – 1.500





292

**KORWAR CHARM**

Cenderawasih Bay, Papua New Guinea

13 cm. high

**Provenance**

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

€ 1.500 – 2.000



293

**FIVE ASMAT SHELL NOSE ORNAMENTS, *BIPANE***

Western New Guinea

9 to 13.5 cm. long

€ 800 – 1.200

294

### TAMI HEADREST

Huon Gulf, Papua New Guinea

14.5 cm. high

#### Provenance

Ludwig Bretschneider (1909–1987), Munich

Josef Schmidt (1920–1995), Munich

€ 3.000 – 5.000





‡ 295

**MAORI-STYLE BONE WEAPON**

Possibly England

49 cm. long

**Provenance**

René Withofs, Brussels

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

€ 1.000 – 1.500

296

**MAORI QUARTER STAFF, *TAIAHA***

New Zealand

154.5 cm. long

€ 1.500 – 2.000

297

**MAORI HEAD**

New Zealand

16 cm. high

**Provenance**

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

€ 6.000 – 8.000





298  
**BONE DAGGER**

Perhaps Polynesia  
40.5 cm. long

**Provenance**  
John Giltsoff, London

€ 300 – 500



299  
**SAMOA CLUB**

48 cm. long

€ 800 – 1.200



300  
**THROWING-CLUB,  
*ULA***

Fiji  
41.5 cm. long

**Provenance**  
David Rosenthal, Paris

€ 800 – 1.200



301  
**CLUB, *U'U***

Marquesas Islands  
98 cm. long

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

€ 1.500 – 2.000





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

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



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

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



306

**PADDLE**

Austral Islands  
101.5 cm. long

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

€ 2.000 – 3.000



307

**PADDLE**

Austral Islands  
89 cm. long

€ 1.500 – 2.000



308

**PADDLE**

Austral Islands  
112 cm. long

€ 2.000 – 3.000



309

**CLUB**

Tonga

111 cm. long

**Provenance**

Alain Guisson, Brussels

€ 3.000 – 5.000

310

**TWO FIJI POTTERY VESSELS**

13 and 20 cm. high

€ 800 – 1.200



311

**LARGE FIJI KAVA BOWL**

95 cm. long

**Provenance**

Guy van Rijn, Brussels

€ 5.000 – 6.000





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

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

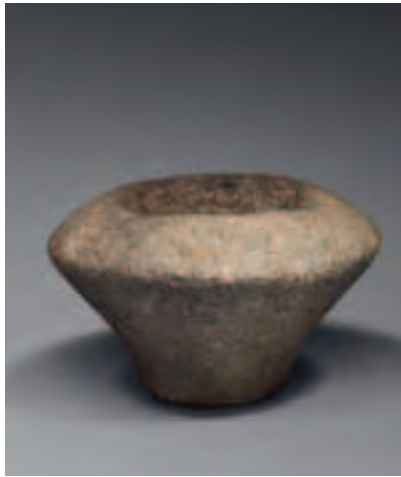


314  
**STONE KUKUI NUT OIL LAMP**

Hawaii  
18 cm. high

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

€ 400 – 600



315  
**STONE POUNDER/LAMP**

Hawaii  
12 cm. wide

**Provenance**  
Acquired from a collection in Kawaihae,  
Big Island.

€ 400 – 600



317  
**STONE POUNDER**

Hawaii  
46 cm. long

€ 800 – 1.200



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

Hawaii  
7 to 7.5 cm. wide

€ 600 – 800



318



319



320

318  
**STONE MEDICINE POUNDER**

Hawaii  
18 cm. high

**Provenance**  
Glover collection, Big Island

€ 800 – 1.200

319  
**STONE RING POUNDER**

Kauai, Hawaii  
16 cm. long

€ 2.000 – 3.000

320  
**STONE POUNDER**

Hawaii  
19 cm. high

€ 800 – 1.200



321

**GOURD DRUM, *IPU HULA***

Hawaii

41 cm. high

**Provenance**

From an old New England collection

€ 1.500 – 2.000



322



323

322

**FISH HOOK CONTAINER**

Probably Hawaii

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

€ 800 – 1.200

323

**STONE GOD IMAGE, *AUMAKUA***

Hawaii

21.5 cm. wide

€ 1.000 – 1.500





324

**STONE MIRROR, *KILO POHAKU***

Hawaii

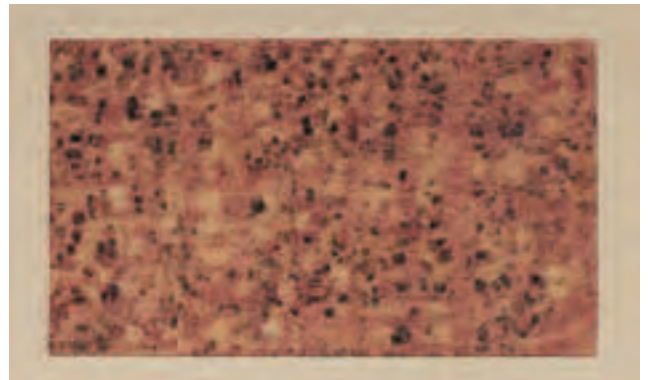
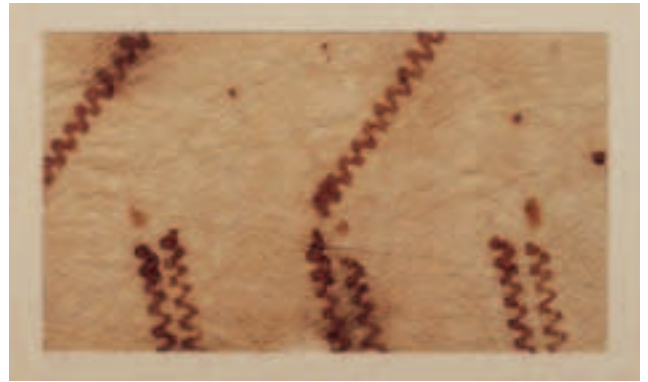
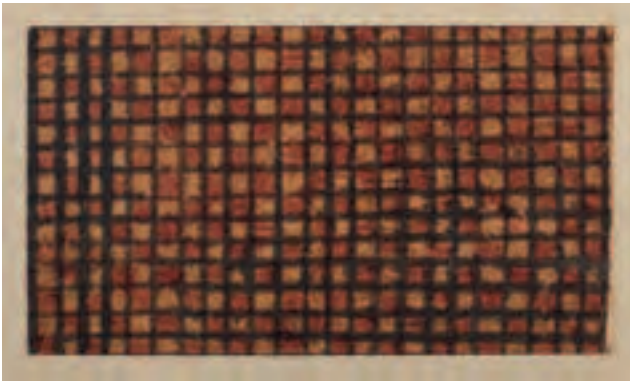
8.5 cm. wide

**Provenance**

Bonhams, Los Angeles, 5 May 2015, lot 100

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

€ 3.000 – 5.000



325

### ALBUM OF KAPA SAMPLES

Hawaii

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

11.5 x 16.5 cm.

€ 4.000 – 6.000



‡326

**COLLECTION OF FISH HOOKS,  
MAKAU**

Hawaii

Framed and glazed, the frame 30.5 x 46 cm.

€ 3.000 – 5.000

‡ 327

HANDLE FOR  
ROYAL STAFF,  
*KAHILI*

Hawaii

83.5 cm. long

€ 2.000 – 3.000



‡ 328

TWO HANDLES  
FOR ROYAL STAFFS,  
*KAHILI*

Hawaii

61 and 44.5 cm. long

€ 4.000 – 6.000



329

**BOWL**

Hawaii

30.5 cm. wide

€ 1.500 – 2.000



330

**BOWL**

Hawaii

39.5 cm. wide

€ 1.500 – 2.000



331

**BOWL**

Hawaii

40 cm. wide

€ 2.000 – 3.000



332

**TWO ABORIGINE BOOMERANGS**

Australia

70 and 85 cm. long

€ 1.800 – 2.000





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



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



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



336  
**THREE ABORIGINE  
BOOMERANGS**

Australia

62 to 80 cm. long

€ 1.000 – 1.500



337  
**ABORIGINE SHIELD**

Western Australia

66.5 cm. long

**Provenance**

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

Prof. Müller, Düsseldorf

€ 800 – 1.200





338  
**ABORIGINE SHIELD**

Western Australia  
78 cm. long

€ 1.000 – 1.500



339  
**ABORIGINE CHURUNGA**

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

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

€ 1.500 – 2.000



340  
**ABORIGINE CHURUNGA**

Australia  
66 cm. long

€ 2.000 – 3.000





Lot 356 (Detail)



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A Private European  
Collection

341

**YORUBA MALE TWIN FIGURE**

Nigeria

21 cm. high

**Provenance**

Group 2 Vanhevel, Brussels, 2005

€ 800 – 1.200



342

**YORUBA MALE TWIN FIGURE**

Nigeria

29 cm. high

€ 800 – 1.200



343

**BAULE FEMALE FIGURE**

Ivory Coast

33 cm. high

**Provenance**

Galerie Lemaire, Amsterdam

€ 2.000 – 3.000



344

### BAULE FEMALE FIGURE

Ivory Coast  
40.5 cm. high

**Provenance**  
Karim Grusenmeyer & Joaquin Pecci,  
Brussels, 2003

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

€ 3.000 – 5.000





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

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

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

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

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

345

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

Nigeria  
49 cm. high

**Provenance**

Acquired in Paris, 1969  
Dr. Robert Plant Armstrong (1919–1984),  
Dallas  
Christie's, New York, 15 May 1985, lot 44  
Christie's, Paris, 8 December 2004, lot 161

**Literature**

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

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

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

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

€ 3.000 – 5.000





346

**LUBA FEMALE FIGURE**

Democratic Republic of the Congo

23.5 cm. high

**Provenance**

Galerie Lemaire, Amsterdam

€ 1.500 – 2.000



347

**BAMANA FEMALE FIGURE**

Mali

22 cm. high

**Provenance**

Galerie Esatuk, Paris

€ 800 – 1.200





348

**IATMUL FLUTE STOPPER**

Papua New Guinea

Inscribed inventory number *1305*

55 cm. high

**Provenance**

Pierre Dartevelle, Brussels, 1976

€ 3.000 – 5.000



349

**ABELAM FIGURE**

Papua New Guinea

292 cm. high

Provenance

Galerie Dierickx, Brussels, 1972

€ 10.000 – 15.000



350

**NIAS STONE FIGURE**

Indonesia

95 cm. high

**Provenance**

Emile Deletaille, Brussels, 1979

€ 4.000 – 6.000



351

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

Philippines  
121 cm. long

**Provenance**  
Philippe Guimiot, Brussels, 1974

€ 2.000 – 3.000



352

### LETI FIGURE

Moluccas Islands, Indonesia

Inscribed inventory number on base:

*81/0658*

19.5 cm. high

#### Provenance

Philippe Guimiot, Brussels, 1973

€ 3.000 – 5.000





353

**DAYAK HAMPATONG**

Kalimantan, Indonesia

122 cm. high

**Provenance**

Emile Deletaille, Brussels, 1973

€ 5.000 – 8.000

354

**LETI ANCESTOR POST**

Moluccas Islands, Indonesia

177 cm. high

Provenance

Philippe Guimiot, Brussels

€ 10.000 – 15.000







355

**BABAR ANCESTOR POST**

Moluccas Islands, Indonesia

131 cm. high

Provenance

Philippe Guimiot, Brussels, 1975

€ 10.000 – 15.000

356

## JORAI FUNERARY FIGURE

Central Highlands, Vietnam

79 cm. high

### Provenance

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

### Literature

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

€ 15.000 – 20.000

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

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





# Conditions of Sale

## I. In General

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

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

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

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

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

## II. The Auction process & the process of bidding

### II.1. Submission of bids

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

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

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

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

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

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

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

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

### II.2. Carrying out the auction

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### IV. State of the purchased lots

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

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

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

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

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

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

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

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 contractual relation are best efforts obligations ('*obligation de moyen*').

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

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

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

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

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

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

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

#### VII. Miscellaneous

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

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

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

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

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

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## CITES

Items marked ‡ are subject to CITES export restrictions. For these items, export licences to non-EU countries are usually not granted. We don't sell ivory less than 50 years old.

All works of art of more than € 2.500 were compared with the database contents of the Art Loss Register Ltd.

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# LEMPERTZ

1798

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

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

<i>Lot</i>	<i>Title</i> Titel (Stichwort)	<i>Bid price €</i> Gebot bis zu €
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*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 printed in the catalogue. Written bids should be received by at latest the day before the auction. Telephone bidding is possible for lots worth at least € 1.000,-.*

Die oben eingetragenen Gebote werden wir nur soweit in Anspruch nehmen, als andere Gebote überboten werden müssen. Die Aufträge sind bindend, es gelten die eingetragenen Katalognummern. Das Aufgeld und die Mehrwertsteuer sind nicht enthalten. Der Auftraggeber erkennt die im Katalog abgedruckten Versteigerungsbedingungen an. Schriftliche Gebote sollen einen Tag vor der Auktion vorliegen. Aufträge für Telefongebote könne erst ab einer Texe von € 1.000,- erteilt werden.

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*References and identification may be required for new clients* Evtl. Referenzen und Identifikation bei Neukunden

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Museum  
Schnütgen

# SKULPTUR IM BLICK DER KAMERA

Alfred Tritschlers Fotografien  
der Sammlung Schnütgen

9. November 2019  
bis 16. Februar 2020

Museum Schnütgen, Köln

 #tritschlerschnütgen

 Kölner Kulturstiftung  
der Kreissparkasse Köln

 Freundeskreis  
Museum Schnütgen

LEMPERTZ  
1845

Kulturpartner  
WDR 5

Ein Museum der

 Stadt Köln 

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# Lempertz-Auction

Prussian Sale Spring 2020 in Berlin

Invitation to consign

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



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# Lempertz-Auction

Jewellery 14 May 2020 in Cologne

Invitation to consign

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



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# Lempertz-Auction

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

Invitation to consign

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



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# Lempertz-Auction

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

Invitation to consign

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



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# Lempertz-Auction

Photography 29 May 2020 in Cologne

Invitation to consign

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



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# Lempertz-Auction

Modern Art 29/30 May 2020 in Cologne

Invitation to consign

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



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# Lempertz-Auction

Contemporary Art 29/30 May 2020 in Cologne

Invitation to consign

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





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# Lempertz-Auction

Asian Art 3 June 2020 in Cologne

Invitation to consign

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







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LEMPERTZ  
1798

