



BERNARD DE GRUNNE  
TRIBAL FINE ARTS

## GOURO BETE MASK, IVORY COAST

H : 24.8 cm

### Provenance :

Léonce and Pierre Guerre collection, 1928, inv. no. 36,  
Loudmer, Pierre Guerre collection, Paris, Drouot Montaigne, June 20, 1996 (lot 26)

### Publications :

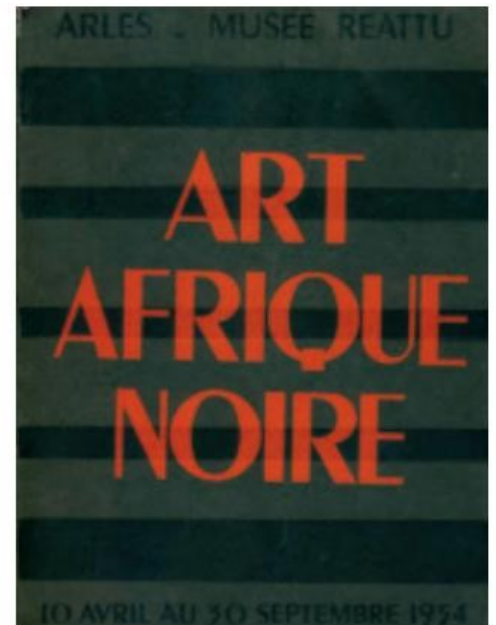
- *L'Art Negre*, Brussels, Palais des Beaux Art, 1930, no. 532
- *Art Afrique Noire*, Arles, Musée Reattu, 1954, no.59, plate II
- *Les Arts Africains*, Paris, Cercle Volnay, 1955, no. 154J
- *Exposition Internationale des Arts d'Afrique et d'Océanie*, Cannes, Palais Miramar, 1957, no.68
- *Arts Africains*, Marseille, Musée Cantini, 1970, no.62
- Lehuard, R., "La Collection Léonce-Pierre Guerre." *Arts d'Afrique Noire*, no. 13, Printemps 1975, p. 10, no. 4
- *Pierre Guerre : Un Erudit en Son Temps*, Marseille, Centre de la Vieille Charité, 1992, p. 77, no. 16

### Exhibitions :

- *L'Art Negre*: Palais des Beaux-Arts, Brussels, November 15 - December 31, 1930
- *Art Afrique Noire* : Musée Réattu, Arles, 1954
- *Les Arts Africains* : Cercle Volnay, Paris, 1955
- *Exposition Internationale des Arts d'Afrique et d' Océanie* : Palais Miramar, Cannes, 1957
- *Angola - Côte d'Ivoire* : Musée Cantini, Marseille, 1959
- *Arts Africains* : Musée Cantini, Marseille, 1970
- *Pierre Guerre : Un Erudit en Son Temps* : Centre de la Vieille Charité. Marseille, 1992



Art Afrique Noire. Arles : Musée Reattu, 1954, no.59, plate II



Pierre Guerre, Marseille

## JANUS RELIQUARY FIGURE, KOTA, GABON

H : 55.5 cm

### Provenance :

Armand Arman collection, 1980, Vence, begin of the 1990s

Alfred Weissenegger collection, Amstetten, Austria, circa 1990

Philipp Konzett collection, Vienna, since 2000

Austrian private collection



The Arman collection of Kota in New York





## THE THREE GRACES FROM ROME TO MOZAMBIQUE

circa A.D. 1900



From left to right :

### 1. FEMALE FIGURE, MAKONDE, MOZAMBIQUE

H : 69 cm

#### Provenance:

Daniel Hourdé, Paris, circa 1980

#### Publications :

- *Art Afrique Noire*, Printemps 1985, N° 53, p. 35
- Hélène Joubert et alii., *Images de la Femme dans l'Art Africain*, Château de Tours, 2000, cat. n° 95

### 2. FEMALE FIGURE, MAKONDE, MOZAMBIQUE

H : 65 cm

#### Provenance :

Saint-Germain-en-Laye, Hôtel de Vente, *Arts Premiers*, M.C. Daffos et J.L. Estournel experts, 23 novembre 1997, lot 315  
David Henrion, Belgium

### 3. FEMALE FIGURE, MAKONDE, MOZAMBIQUE

H : 72 cm

#### Provenance:

Willy Mestach, Brussels, before 1966  
Baudouin de Grunne collection, Wezembeek-Oppem, 1970-2011  
Private collection

#### Publications :

- Ladislav Holy, *La Sculpture Africaine. Afrique Orientale et Méridionale*, Edition Cercle d'Art, Paris, 1967, cat. n° 82
- Philippe Guimiot et Lucien Van de Velde, *Arts Premiers d'Afrique Noire*, Studio 44, Centre Culturel Crédit Communal de Belgique, Brussels, 1977, p. 122, cat. n° 122



Three Roman Graces, copy of the first half of 2nd century CE after a Hellenistic original (Credit 2013 Photo I. Sh.)



Three Graces by Rubens



Three Graces by Canova





## THE 'DU PUY LE PARMENTIER' BAMILEKE ROYAL COUPLE

### FEMALE FIGURE WITH CHILD

H : 97 cm

### MALE FIGURE WITH CHIEFLY INSIGNIA

H : 94 cm

#### Provenance:

Collected *in situ* by Raymond Lecoq, circa 1948

Given to his close friend Gaston Du Puy Le Parmentier (1901-1975) circa 1950

By family descent

Both Bamileke mother and child figures and the chief are rendered seated, which indicates their high rank. They are to be understood as "portraits", which is to say commemorative figures of a chiefly dynasty. They are not really a couple in the Western sense of the word. Bamileke chiefs generally had polygamous relationships with numerous wives and with far-reaching clan affiliations, and only a few selected women were actually symbolically depicted - in this case perhaps the chief's first wife to give birth to a child, or a favorite.

Both figures were masterfully carved, each from a large block of wood, probably by a single very talented sculptor. The arms are long and very slender, just as the feet and the individual phalanges of fingers are rendered on their short and powerful hands.

The male figure presented here holds a skull in its right hand, probably showing respect to an ancestor, and a gourd calabash in its left hand.

Engraved designs adorn the female figure's upper arms and upper chest. Women had emblems of their social status engraved into their skin, which were sometimes indicative of their family status or of the number of children they had, or simply decorative.

Examples of tattooing on the upper bodies of women from the Bamileke area are known from field photos published by F. Clement Egerton; *African Majesty. A Record of Refuge at the Court of the King of Banganté in the French Cameroons*. London, 1938, p. 247, fig. 83 & 84.

The stools are shaped like pie wedges and they are constructed like the three-legged rounded stools seen on a sketch in Lecoq's study on the Bamileke.<sup>1</sup>

From what is known about its collection history, it can be assumed that this figural couple was originally in a Bamileke chiefdom's "treasury". Raymond Lecoq discovered the two sculptures and they were given to him sometimes towards the end of the 1940s.

As the male figure was chosen to be published on the cover of Raymond Lecoq's seminal study *Les Bamiléké. Une Civilisation Africaine*, Présence Africaine, 1953, fig. 96-97 -which remains the most extensive study on the arts of the Bamileke chiefdoms -, one must conclude that Lecoq considered this sculpture the most important of the entire corpus he studied.

Dr. Bettina von Lintig  
Ethnologist  
December 2017



*Les Bamiléké, Une Civilisation Africaine* par Raymond Lecoq, 1953, fig. 96-97

1. See Lecoq 1953, Fig. 170





# BRAFA

A R T F A I R

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