



# LEMPERTZ

1798

African and Oceanic Art  
9 April 2019 Brussels  
Lempertz Auction 1129







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**Preview**

Brussels

6 Rue du Grand Cerf

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

Sunday 7 April, 11 am – 5 pm

Monday 8 April, 10 am – 6 pm

**Sale**

Brussels

Tuesday 9 April 2019

2 pm

In partnership with *ARTCURIAL*

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

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## VARIOUS PROPERTIES



1

### BOOMERANG

Northern Territories, Australia

77 cm. long

€ 300 – 500



2

### CLUB

Northern Territories, Australia

127 cm. long

Cf. Davies, S., *Collected 150 Years of Aboriginal Art and Artifacts at the Macleay Museum*, Sydney, 2002, p.23, pl.12, for similar clubs attributed to the Iwaidja people, Port Essington area, Cobourg Peninsula, collected before 1878.

€ 800 – 1 200

3

SHIELD

Australia, probably South East Queensland

59 cm. long

€ 1 200 – 1 500



3

4

SHIELD

Western Australia

74 cm. long

€ 600 – 900



4

5

CLUB, *TOTOKIA*

Fiji

A stamped collection number on the shaft reads "MA 3528"

82.5 cm. long

€ 1 200 – 1 500



5

6

6

CLUB, *TOTOKIA*

Fiji

96 cm. long

€ 1 000 – 1 500





7

GUNSTOCK CLUB, *CALI*

Fiji

100 cm. long

€ 1 000 – 1 500



8

GUNSTOCK CLUB, *GATA*

Fiji

98 cm. long

€ 1 200 – 1 500



9

GUNSTOCK CLUB, *KIAKIAVO*

Fiji

With fibre-bound shaft

94 cm. long

€ 800 – 1 200



10

10

CLUB

Northern Pentecost, Vanuatu

126 cm. long

Cf. Speiser, F., *Ethnology of Vanuatu an Early Twentieth Century Study*, Bathurst, 1990, plate 58, no.2.

€ 500 – 800



11

11

CLUB

Eastern Malekua, Vanuatu

111 cm. long

Cf. Speiser, F., *Ethnology of Vanuatu an Early Twentieth Century Study*, Bathurst, 1990, plate 57, no.16.

Provenance

Jean-Yves Coué, Nantes

€ 500 – 600



12



13

12

CLUB

Vanuatu, probably Malekula

77.5 cm. long

€ 400 – 600



14

13

CLUB

Vanuatu

83 cm. long

€ 400 – 600



15

14

POLE CLUB

Tonga

114.5 cm. long

€ 1 500 – 2 000

15

POLE CLUB

Tonga

86.5 cm. long

€ 2 000 – 3 000



16

CLUB, *SUPE*

Malaita, Solomon Islands

61.5 cm. long

€ 500 – 600



17

PHALLIC CLUB

New Caledonia

75 cm. long

€ 800 – 1 200



18

PARRYING SHIELD, *QAUATA*

Eastern Solomon Islands

140 cm. long

Provenance

Jean-Yves Coué, Nantes

€ 1 000 – 1 500



19

CLUB, *ALAFOLO*

Malaita, Solomon Islands

95.5 cm. long

€ 500 – 600



20

### STONE-HEADED AXE

Bougainville, Solomon Islands

A painted inscription on the shaft reads «VELLA LA VELLA .9.43.64»

27 cm. long

Cf. Waite, D. and Conru, K., *Solomon Islands Art: The Conru Collection*, Milan, 2008, p.149, fig.88.

€ 150 – 300

21

### TOLAI CLUB

New Britain, Papua New Guinea

127 cm. long

Provenance

Boris Kegel-Konietzko, Hamburg

€ 1 500 – 2 000

22

### STONE-HEADED CLUB

Papua New Guinea

112 cm. long

Provenance

Boris Kegel-Konietzko, Hamburg

€ 2 500 – 3 500

23

### CLUB, VUNIKAU

Fiji

111 cm. long

Provenance

Boris Kegel-Konietzko, Hamburg

€ 1 500 – 2 000



21

22



23



24

FOUR STONE-HEADED CLUBS

Papua New Guinea

62.5 to 77 cm. long

Provenance

Boris Kegel-Konietzko, Hamburg

€ 2 000 – 3 000

25

MAORI NEPHRITE HAND CLUB, *PATU POUNAMU*

New Zealand

35 cm. long

€ 1 000 – 1 500





25

26

MAORI QUARTER STAFF, *TAIAHA*

New Zealand

155 cm. long

€ 2 000 – 3 000

27

MAORI QUARTER STAFF, *TAIAHA*

New Zealand

130 cm. long

€ 1 000 – 1 500



26

27



28

PADDLE

Austral Islands

105 cm. long

Provenance  
Jean-Yves Coué, Nantes

€ 2 000 – 3 000

29

PADDLE

Austral Islands

96.5 cm. long

€ 1 500 – 2 000

30

MALAGAN FIGURE

Northern New Ireland, Papua New Guinea

51 cm. high

Provenance  
Emil Maetzel (1887-1955), artist and architect, Hamburg

An almost identical figure, formerly in the collection of the artist, Fred Carasso, was sold in these rooms on 31 January 2018 as lot 320.

€ 3 000 – 4 000

28

29





31  
PAINTED BARK PANEL  
Probably New Britain  
70 cm. long  
€ 400 – 600



32  
PAIR OF EAR ORNAMENTS  
Solomon Islands  
7.5 cm long  
Provenance  
Colette Ghysels, Brussels  
€ 800 – 1 200

33  
MALAGAN FIGURE  
New Ireland, Papua New Guinea  
53 cm. high  
Inherited by the present owner from his father  
€ 8 000 – 12 000

34  
MALAGAN FIGURE  
Northern New Ireland, Papua New Guinea  
122 cm. high  
Provenance  
Jean-Yves Coué, Nantes  
€ 3 000 – 4 000



33



34



35

ASMAT FIGURE

Western New Guinea

71 cm. high

Provenance

Taylor A. Dale, Santa Fe

€ 1 000 – 1 500

36

STONE FIGURE, *KULAP*

New Ireland, Papua New Guinea

73.5 cm. high

Provenance

John B. Tichener, Melbourne

Colombus Museum of Art, Columbus, Ohio, acquired from  
the above in 1960

Cf. Conru, K., *Bismarck Archipelago Art*, Milan, 2013, fig.207,  
for another figure with the same history.

€ 2 500 – 3 000





37

### SOUTHERN HIGHLANDS SHIELD

Papua New Guinea

116 cm. high

Cf. Friede, J. et al. (Eds.), *New Guinea Highlands Art from the Jolika Collection*, San Francisco, 2017, p.142, fig.6.32, for a similar shield attributed to the Kewa people.

€ 2 000 – 3 000

38

### MASSIM DRUM

Papua New Guinea

81 cm. high

€ 2 000 – 3 000





39

### CANOE PROW

Humboldt Bay, Western New Guinea

49 cm. long

€ 1 000 – 1 500

40

### KEWA OR MENDI ELBOW BRACELET

Southern Highlands, Papua New Guinea

24 cm. high

Provenance

Anne Vanderstraete, Lasne, Belgium

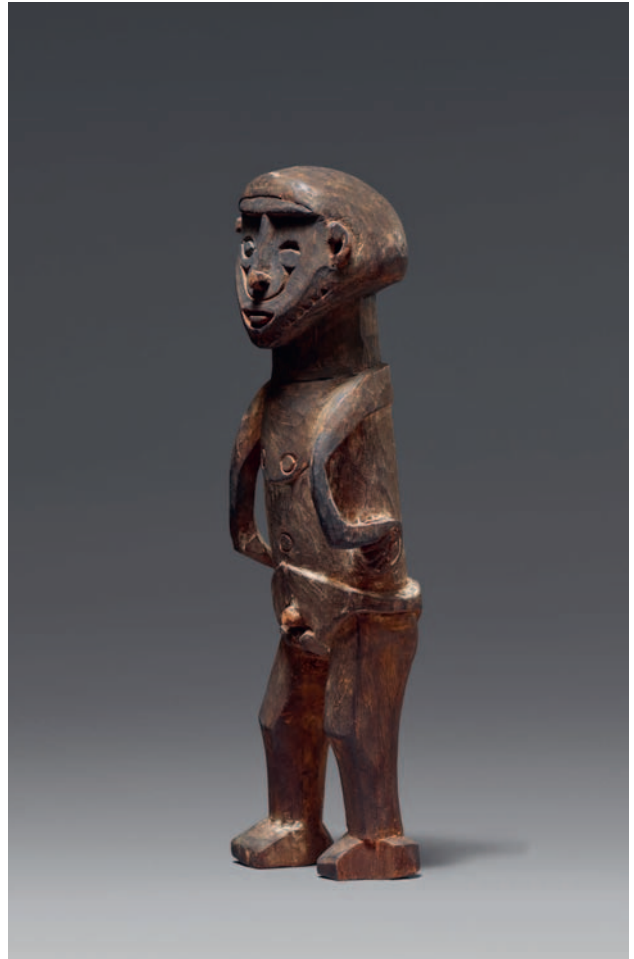
Cf. Friede, J. et al. (Eds.), *New Guinea Highlands Art from the Jolika Collection*, San Francisco, 2017, p.478, fig.15.42A-C.

€ 300 – 500





41



42



41

### LAKE SENTANI FIGURE

Western New Guinea

66.5 cm. high

Provenance

Sold with a black and white photograph showing a serviceman holding the figure at the time of its collection in 1941.

€ 600 – 800

42

### MASSIM FIGURE

Papua New Guinea

33 cm. high

€ 1 000 – 1 500



43

### SEPIK RIVER MASK

Papua New Guinea

28 cm. high

#### Provenance

Rudolph Lepke's Kunst Auctions Haus, Berlin  
Luiza Klabin Lorch (1901-1975), Sao Paulo,  
Brazil, acquired from the above in 1925.

Luiza Klabin Lorch was sister-in-law of the  
painter, Lasar Segall (1891-1957), one of the  
founders of the Dresdner Session along with  
Otto Dix, Conrad Felixmüller and others.

€ 3 000 – 5 000



44

### BAHINEMO CULT HOOK

Hunstein Mountains, Papua New Guinea

91.5 cm. high

Provenance

Ian Auld, London

Sir David Attenborough, London

Literature

Attenborough, D., *Tribal Encounters*, Leicester, 1981, p.64, no.297.

€ 5 000 – 8 000

45

### AMBRYM MASK

Vanuatu

41.5 cm. high

Provenance

Gérard Wahl-Boyer, Paris

€ 1 000 – 1 500

A SCULPTOR'S EYE  
PART II





46

#### FOUR YALI BONE BELTS

Highlands, Western New Guinea

62 to 88 cm. long (without ties)

Cf. Friede, J. et al. (Eds.), *New Guinea Highlands Art from the Jolika Collection*, San Francisco, 2017, p.590, fig.17.43B. The authors state that such ornaments probably pre-date colonization, at which time imported bailer shells appear to have replaced ornaments of bat wing-bones (as in the present lot).

€ 600 – 800



47

#### CENDERAWASIH BAY BEADED APRON

Western New Guinea

41 cm. long

€ 200 – 300



48

TEN DANI PENIS GOURDS  
Central Highlands, Western New Guinea

17 to 42 cm. long

€ 400 – 600

49

ASMAT FEAST VEST  
Western New Guinea

58 cm. long

Cf. Schneebaum, T., *Asmat Images*, Agats, 1985, p.168, fig.f.

€ 300 – 500





51

FIVE ASMAT SHELL NOSE  
ORNAMENTS, *BIPANE*

Western New Guinea

8.5 to 15.5 cm. long

€ 800 – 1 200

52

FIVE ASMAT SHELL NOSE  
ORNAMENTS, *BIPANE*

Western New Guinea

10 to 15 cm. long

€ 800 – 1 200

50

GROUP OF THIRTEEN YALI TOOTH NECKLACES

Highlands, Western New Guinea

The longest necklace: 126 cm.

€ 600 – 800







53

#### FOUR ASMAT DRUMS

Western New Guinea

46 to 68 cm. high

The far left and right drums in the illustration come from Irogo village, Momats River, the second one from the left comes from Esmapan village.

€ 800 – 1 200



54

#### ELEVEN STONE BLADES

Asmat and Lake Sentani areas, Western New Guinea

9.5 to 35 cm. long

€ 1 000 – 1 500



55

ASMAT WAR SHIELD

Western New Guinea

125 cm. long

€ 1 000 – 1 500



56

ASMAT WAR SHIELD

Western New Guinea

160 cm. long

€ 1 000 – 1 500



57

### FIVE TANAHMERAH BAY PADDLES

Western New Guinea

165 to 199 cm. long

€ 800 – 1 200



58

### FIVE LAKE SENTANI PADDLES

Western New Guinea

157 to 190 cm. long

€ 800 – 1 200



# 59

ASMAT CEREMONIAL COSTUME

Western New Guinea

197 cm. high

€ 1 000 – 1 500



# 60

ASMAT CEREMONIAL COSTUME

Western New Guinea

206 cm. high

€ 1 000 – 1 500



61

ASMAT ANCESTOR SKULL

Western New Guinea

20 cm. long

€ 5 000 – 6 000



‡62

ASMAT ANCESTOR SKULL

Western New Guinea

18.5 cm. long

€ 5 000 – 6 000



63

### THREE CANOE PROWS

Humboldt Bay, Western New Guinea

35 to 46.5 cm. long

€ 1 200 – 1 500

64

### MIMIKA DRUM

Western New Guinea

46 cm. high

€ 300 – 500





65

HEADREST TOP

Lake Sentani, Western New Guinea

84.5 cm. long

€ 400 – 600



66

TWO ASMAT FIRE-PLACE DIVIDERS

Western New Guinea

122 and 157 cm. long

€ 400 – 600





67

ASMAT WAR SHIELD

Western New Guinea

125.5 cm. long

€ 1 000 – 1 500

68

ASMAT WAR SHIELD

Western New Guinea

186 cm. long

€ 1 000 – 1 500



69

THREE SPATULAS AND A SPOON

Cenderawasih Bay, Western New Guinea

44.5 to 81.5 cm. long

€ 300 – 500



70

FOUR SAGO POUNDER SHAFTS

Cenderawasih Bay, Western New Guinea

41 to 66 cm. long

€ 500 – 800



71

### FOUR ASMAT DRUMS

Western New Guinea

62.5 to 68 cm. high

The far left drum in the illustration comes from Irogo village, Momats River; the second from the right from Jaun Jufri, Lorentz River; and that on the far right from Weo village in Sawa Erma District.

€ 800 – 1 200

72

### ASMAT TURTLE MASK SUPERSTRUCTURE

Western New Guinea

71 cm. long

€ 300 – 500





73

### FIVE ASMAT BOWLS

Western New Guinea

62.5 to 95 cm. long

€ 300 – 500



74

### THREE DANI MAGIC OBJECTS

Central Highlands, Western New Guinea

47.5 to 57 cm. long

Cf. Friede, J. et al. (Eds.), *New Guinea Highlands Art from the Jolika Collection*, San Francisco, 2017, p.548, figs.17.7A-B, where the authors explain that such objects are used in ancestor worship and for ceremonial payments such as bride price and compensation for killed allies.

€ 800 – 1 200



≠ 75

### ASMAT ANCESTOR SKULL

Western New Guinea

19.5 cm. long

€ 5 000 – 6 000



76

### EIGHT ASMAT WOVEN BAGS

Western New Guinea

28 to 25.5 cm. long

€ 600 – 800



77

### TWO DANI TOBACCO CURRENCIES

Central Highlands, Western New Guinea

92 and 94 cm. long

€ 600 – 800



78

### TWO MARIND ANIM DRUMS

Western New Guinea

81 and 104 cm. high

€ 600 – 1 000



79



80



79

BOAT PROW

Cenderawasih Bay, Western New Guinea

132 cm. long

€ 600 – 800

80

WEDDING BOAT PROW

Cenderawasih Bay, Western New Guinea

170 cm. long

€ 200 – 300

81

FIVE TANAHMERAH  
BAY PADDLES

Western New Guinea

160 to 207 cm. long

€ 800 – 1 200



81



82

SEVEN ASMAT TRUMPETS

Western New Guinea

27 to 54.5 cm. long

€ 1 000 – 1 500



83

THREE DANI MAGIC OBJECTS

Central Highlands, Western New Guinea

42 to 49 cm. long

€ 800 – 1 200



84

ASMAT WAR SHIELD

Western New Guinea

118 cm. long

€ 1 000 – 1 500



85

ASMAT WAR SHIELD

Western New Guinea

174 cm. long

€ 1 000 – 1 500



86

EIGHT LIME GOURDS  
AND TWO COCONUT BOWLS

Lake Sentani, Western New Guinea

11 to 32.5 cm. high

€ 500 – 800



87

THREE SAGO GRUB  
BREEDING TRAYS

Asmat, Western New Guinea

56 to 95 cm. long

€ 100 – 150





‡ 88

ASMAT ANCESTOR SKULL

Western New Guinea

20 cm. long

€ 5 000 – 6 000



‡ 89

ASMAT ANCESTOR SKULL

Western New Guinea

18.5 cm. long

€ 5 000 – 6 000



90

FIVE BOWLS

Western New Guinea

53 to 77 cm. long

€ 300 – 500



91

FIVE LAKE SENTANI PADDLES

Western New Guinea

158 to 168.5 cm. long

€ 800 – 1 200



‡ 92

### DAYAK MASK

Kalimantan, Indonesia

67 cm. high (without feathers)

€ 300 – 500



‡ 93

### ASMAT TURTLE BODY MASK

Western New Guinea

79 cm. high

Cf. Scheenbaum, T., *Asmat Images, Agats*, 1985, p.108, fig.b.  
The mask is called *mbu* and the turtle is a symbol of fertility.

€ 500 – 800



‡ 94

### FOUR TURTLESHELL COMBS

Sumba, Indonesia

15 to 17 cm. high

€ 600 – 800

95

### EIGHT SERAM ARM ORNAMENTS

Mollucas, Indonesia

9 to 10.5 cm. wide

€ 600 – 800





96

FIVE DAYAK BRASS  
HEADDRESS ORNAMENTS

Kalimantan, Indonesia

12 to 15.5 cm. high

€ 1 000 – 1 500



97

TWENTY-TWO DAYAK  
BRASS EAR ORNAMENTS

Kalimantan, Indonesia

3 to 8 cm. long

€ 1 000 – 1 500



‡ 98

### FOUR TURTLESHELL COMBS

Sumba, Indonesia

12 to 16 cm. high

€ 600 – 800

## VARIOUS PROPERTIES



99

### KERALA PROW

South India

75 cm. high

From a *Churulan Vallams*, one of the types of traditional boat used in the famous snake boat races of Kerala. The prow is carved as a *churul*, literally a ring. The narrow boat would usually be powered by approximately forty-five people.

€ 2 000 – 3 000



100

PAIR OF MENTAWAI CEREMONIAL PADDLES

Indonesia

159 to 163 cm. long

Provenance

Collected in Simatalu, Indonesia by the present owner,  
an anthropologist.

€ 3 000 – 5 000

101

NIAS SHIELD, *BALUSE*

Indonesia

116 cm. high

€ 1 500 – 2 000



102

## DAYAK SHIELD

Kalimantan, Indonesia

118 cm. high

Exhibited

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

Literature

Avé, J.B., *Les Dayak dans la collection  
François Coppens*, Solutré Pouilly, 1996,  
p.23.

€ 3 000 – 5 000



103

DAYAK SHIELD

Kalimantan, Indonesia

118 cm. high

€ 1 000 – 1 500



104

SIX DAYAK BAMBOO CONTAINERS

Kalimantan, Indonesia

8.5 to 40.5 cm. long

€ 300 – 500



105

### DAYAK DRINKING CUP

Kalimantan, Indonesia

21 cm. high

Exhibited

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

Literature

Avé, J.B., *Les Dayak dans la collection François  
Coppens*, Solutré Pouilly, 1996, p.62.

€ 5 000 – 6 000





106

TIMOR MASK

Indonesia

31 cm. high

Provenance

Annie et Jean-Pierre Jernander, Brussels

€ 3 000 – 4 000



107

NEPAL MASK

38 cm. high

Provenance

Alain de Monbrison, Paris

€ 3 000 – 6 000





108

### DAYAK FIBRE JACKET

Kalimantan, Indonesia

49 cm. long

€ 300 – 500

109

### DAYAK SHIELD

Kalimantan, Indonesia

126.5 cm. long

#### Provenance

The grandparents of the present owner were living in Borneo during the late XIXc/early XXc. They obtained the shield in exchange for pins and clothes.

€ 3 000 – 5 000



110

FLORES FIGURE

Indonesia

47 cm. high

Provenance

Collected by Mark Johnson in the 1980s

Marc and Sharib Grebanier, San Francisco

Thomas Murray, Mill Valley

€ 5 000 – 8 000









111

TWO DJUKA WINNOWING TRAYS

Suriname

54.5 and 60 cm. wide

Provenance  
Frans Faber, Amsterdam

€ 500 – 800

112

TWO SARAMAKA STOOLS

Suriname

50 and 53 cm. long

Provenance  
Frans Faber, Amsterdam

€ 500 – 800

113

TWO WAYANA FEATHER HEADBANDS

Brazil/Suriname

18 cm. wide

Provenance  
Nelly van den Abbeele, Belgium  
Christie's, Amsterdam, 29 May 2001, lot 320  
Wayne Heathcote, Oxfordshire

Literature  
Biebuyck, D. and Van den Abbeele, N., *The Power of Headdresses*,  
Brussels, 1984, p.269, pl.217, for the headband with tassel.

€ 1 500 – 2 000



‡ 114

### FIVE INUIT IVORY ARTEFACTS

Nunavut, Canada

Four rings, each with carved animal; and a seated figure

2.5 to 5.5 cm. high

€ 300 – 500

115

### HAIDA ARGILLITE FIGURE

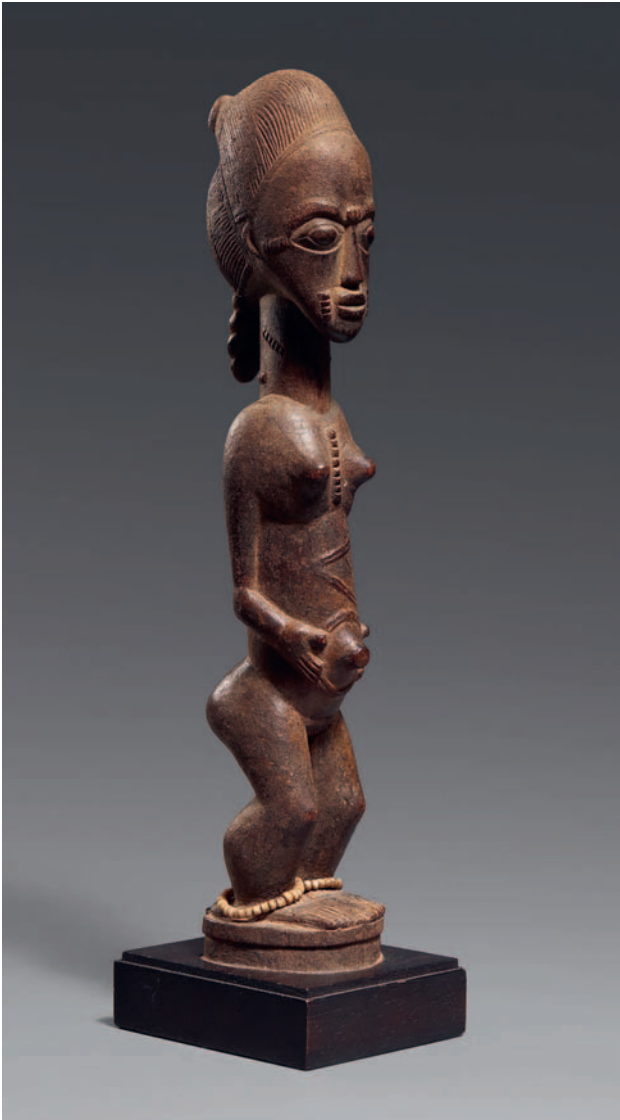
North West Coast of America

21 cm. high

Cf. Macnair, P.L. and Hoover, A.L., *The Magic Leaves a History of Haida Argillite Carving*, Victoria, 2002, p.58, fig.69. Such European figures are said to date from the 1840s. A related figure in the Julius Brenchley collection at Maidstone Museum is believed to date from the mid 19th century.

€ 2 000 – 3 000





116



117



118

116

### BAULE FEMALE FIGURE

Ivory Coast

35.5 cm. high

€ 1 000 – 1 500

117

### BAULE MALE FIGURE

Ivory Coast

40 cm. high

€ 800 – 1 200



118

ASHANTI STOOL

Ghana

58 cm. wide

€ 200 – 300

119

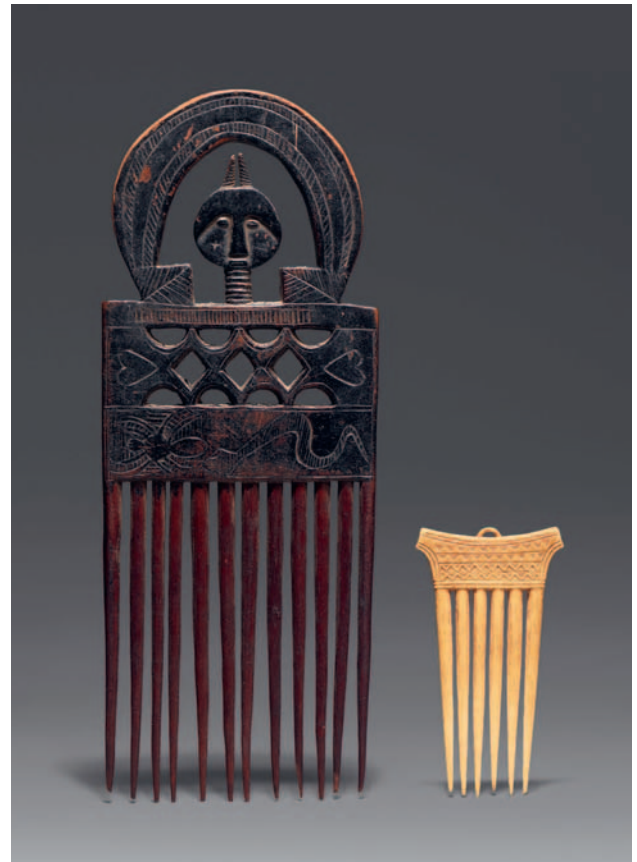
SENUFO STAFF, *TEFALIPITYA*

Ivory Coast

112.5 cm. long

€ 4 000 – 6 000





120

### BAULE MALE FIGURE

Ivory Coast

62 cm. high

Provenance

Jan and Lucienne Dierickx, Brussels, acquired in the 1960s  
Lempertz, Brussels, 31 March 2012, lot 47

€ 8 000 – 10 000

≠ 121

### AKAN COMB AND BAULE IVORY COMB

Ghana and Ivory Coast

28 and 10.5 cm. long

Provenance

Joseph Hirshhorn, Connecticut, USA

€ 800 – 1 200



122

## BAMANA FIGURE

Mali

49.5 cm. high

Provenance

Lucas Ratton, Paris

Acquired during *Parcours des Mondes*,  
2008

Cf. Bastin, M.-A., *Introduction aux Arts de l'Afrique Noire*, Arnouville, 1984, p.80, fig.50, for a similar figure in the collection of the Musée d'Arts Africains, Océaniens, Américains, Marseille.

€ 10 000 – 15 000



123

BAMANA ANTELOPE HEADDRESS, *CHIWARA*

Mali

54 cm. long

Literature

Massa, G., *Masques animaliers d'Afrique noire*, Paris, 2011, p.81.

€ 2 500 – 3 000

124

PAIR OF LOBI FIGURES

Burkina Faso

52 and 53 cm. high

Provenance

Bernd Muhlack, Kiel

Lucien Van De Velde, Antwerp, 1990

Literature

Beaulieux, D., *Belgium Collects African Art*, Brussels, 2000, p.299.

€ 20 000 – 30 000





125

KRINJABO TERRACOTTA HEAD

Ghana

Sold with an expertise signed by Maurice Ratton,  
dated 28 November 1952

15 cm. high

€ 1 000 – 1 500



126

AKAN TERRACOTTA FUNERARY HEAD

Ghana

23 cm. high

Provenance  
Fritz Hirsch, Munich  
Neumeister, Munich, 26 May 2011, lot 1027

€ 1 800 – 2 000



127

AKAN TERRACOTTA FUNERARY HEAD

Ghana

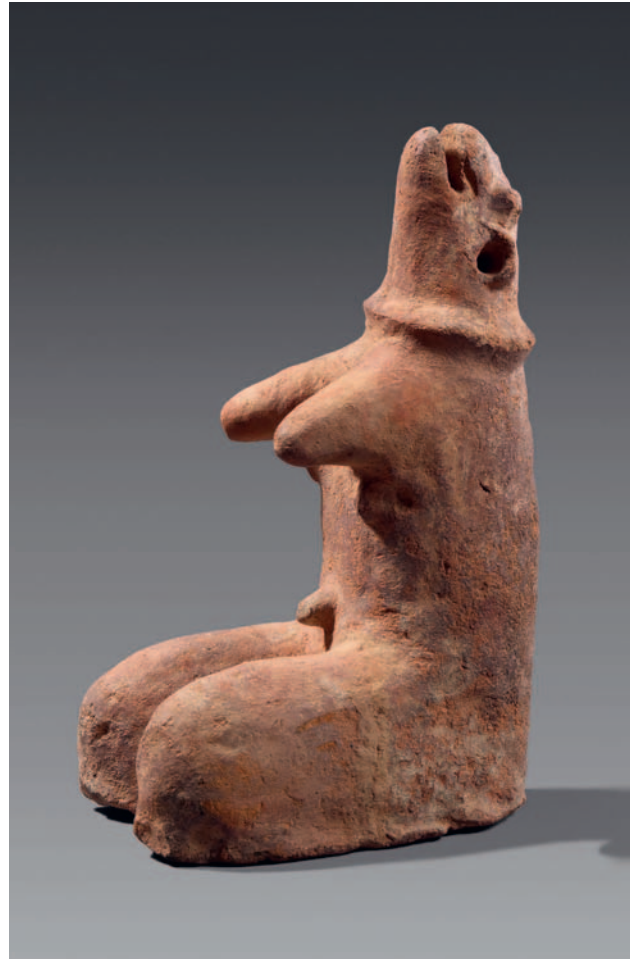
30 cm. high

Provenance

Pierre and Claude Vêrité, Paris

Enchères Rive Gauche, Paris, 18 June 2006, lot 375

€ 1 500 – 3 000



128

TENENKOU TERRACOTTA ZOOMORPHIC FIGURE

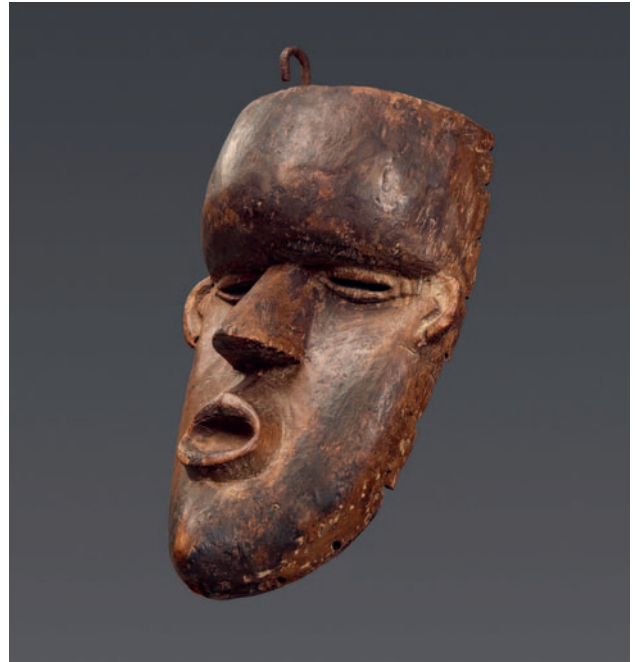
Mali

32 cm. high

€ 1 000 – 1 500



129



130

129

### DAN PASSPORT MASK

Liberia/Ivory Coast

12 cm. high

Provenance

Harald & Ursula Suhr, Victoria, British Columbia

€ 400 – 600

130

### BASSA OR DEI MASK

Liberia

21.5 cm. high

Provenance

Samir Borro, 1985

Rainer Linnhoff, Munich

Literature

Schaedler, K.-F., *Afrikanische Kunst von der Frühzeit bis heute*, Munich, 1997, Pl.2.

€ 1 000 – 1 500

131

### SMALL KARABORO FIGURE

Burkina Faso

23.5 cm. high

€ 600 – 800



131





132

132

GURO HEDDLE PULLEY

Ivory Coast

28 cm. high

€ 500 – 800



133

133

SENUFO HEDDLE PULLEY

Ivory Coast

16 cm. high

€ 500 – 800

134

BAULE HEDDLE PULLEY

Ivory Coast

16 cm. high

Provenance

Pierre Guerre, Marseilles

Loudmer, Paris, 20 June 1996, lot 32

€ 1 000 – 2 000



134



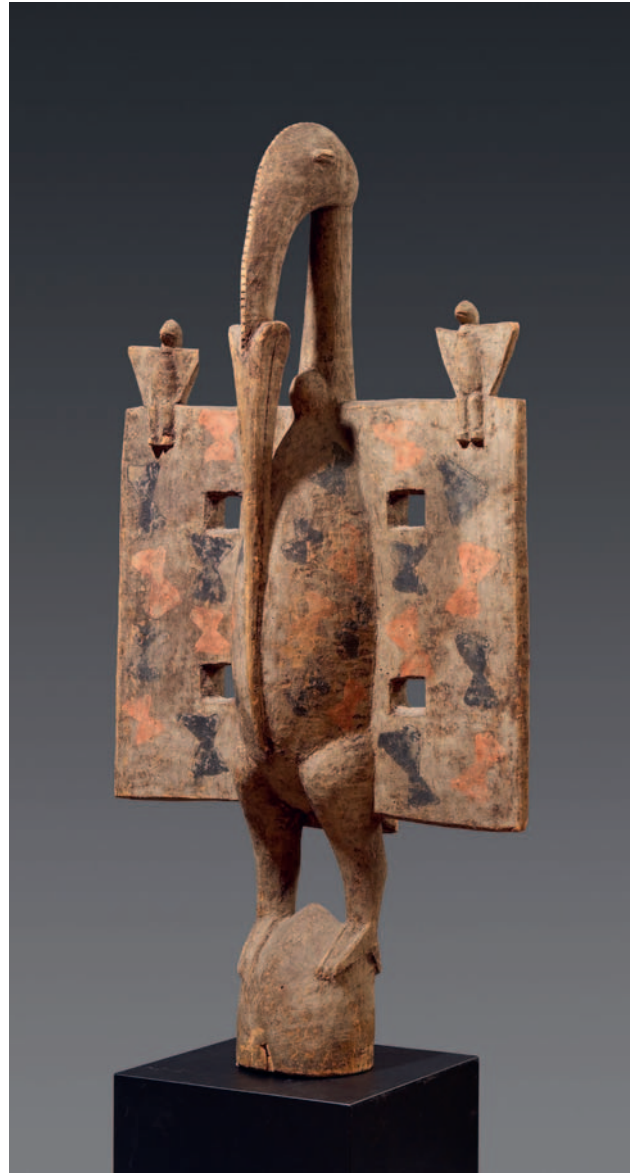
135

DOGON MASK

Mali

147 cm. high

€ 1 000 – 1 500



136

SENUFO BIRD

Ivory Coast

141 cm. high

Provenance

Alan Davie (1920-2014), Scottish artist

€ 2 000 – 3 000



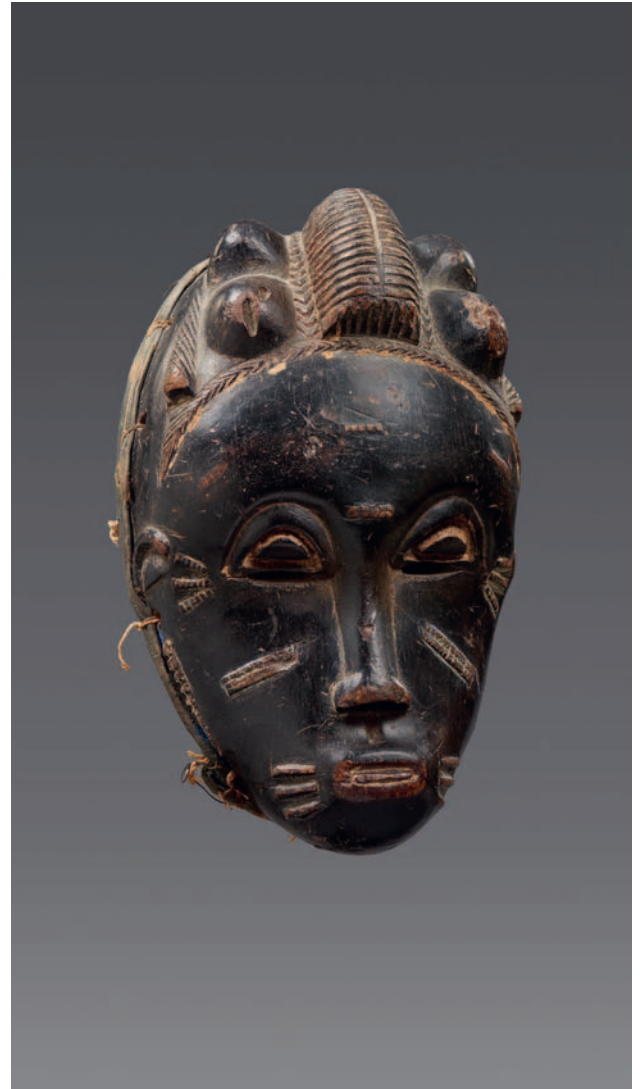
137

MENDE MASK

Sierra Leone

40 cm. high

€ 1 000 – 1 500



138

BAULE MASK

Ivory Coast

28 cm. high

Provenance  
Jo De Buck, Brussels, 2010

€ 3 000 – 4 000



139

ABRON OR KULANGO FIGURE

Ivory Coast

28.5 cm. high

€ 800 – 1 200



140

BAMANA DOLL

Mali

43 cm. high

€ 800 – 1 000



141

### GREBO OR KRAN MASK

Liberia

28 cm. high

Provenance

Collected by Jan Rolff in Liberia between 1949 and 1952

€ 2 000 – 3 000

142

### BAMANA FEMALE FIGURE

Mali

67 cm. high

Provenance

Ole Christensen, Copenhagen

€ 3 000 – 5 000





143

SMALL LOBI FIGURE

Burkina Faso

21.5 cm. high

Provenance

Joseph Herman, London/Suffolk, artist  
Christie's, Amsterdam, 12 December 2000, Lot 119  
Kunsthandel Aalderink, Amsterdam

€ 1 000 – 1 500



144

SMALL LOBI FIGURE

Burkina Faso

17 cm. high

€ 1 000 – 1 500



145

DOGON HOUSE POST, *TOGUNA*

Mali

240 cm. high

Provenance

Alain de Monbrison, Paris

€ 6 000 – 10 000

## BAGA SHOULDER MASK

Republic of Guinea

94 cm. high

## Provenance

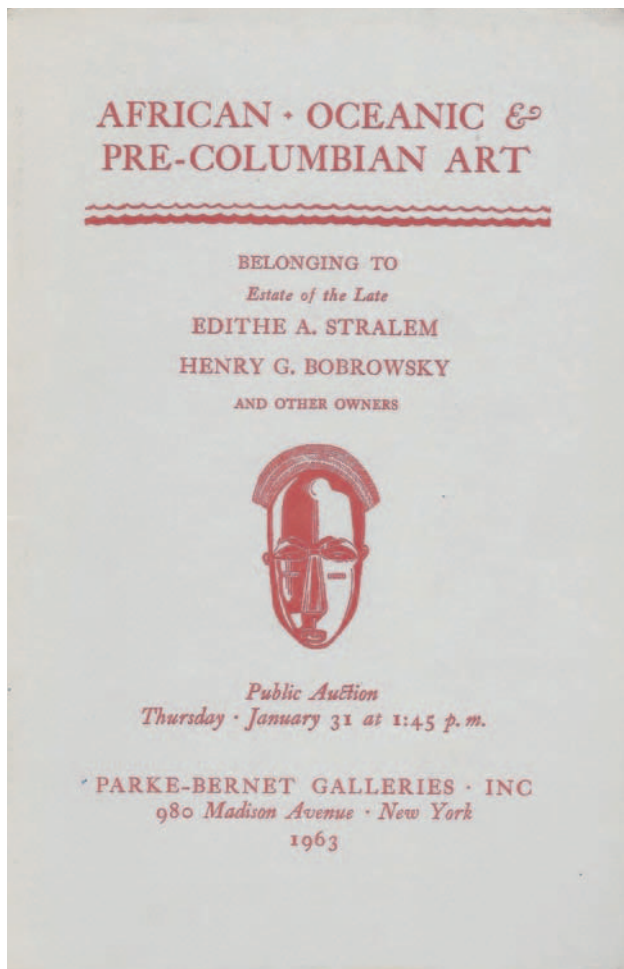
Ernst Ascher, Paris

Parke-Bernet, New York, 31 January 1963, lot 120

Mrs. Sheldon M. Tucker, Houston

After Mrs Sheldon Tucker purchased this lot in the Parke-Bernet sale in 1963 she received a letter shortly afterwards from Ernst Ascher from the Rue des Beaux-Arts in Paris to congratulate her on her purchase. He wrote "I am very pleased to know that you bought the large Nimba figure. We had that piece direct from Africa, as almost all the sculptures we have now." He went on to invite her to visit him on her next trip to Paris in order to inspect more possible items for her collection.

€ 10 000 – 15 000









148

SPOONS FROM THE  
COLLECTION OF  
LIUBA & ERNESTO WOLF

LIUBA WOLF (1923 – 2005), SCULPTOR  
ERNESTO WOLF (1918 – 2003)  
COLLECTOR, BRAZIL

147

DAN SPOON

Ivory Coast

50 cm. long

€ 800 – 1 200

148

DAN SPOON

Ivory Coast

32.5 cm. long

€ 800 – 1 200



149

149

DAN SPOON

Ivory Coast

33 cm. long

€ 800 – 1 200

150

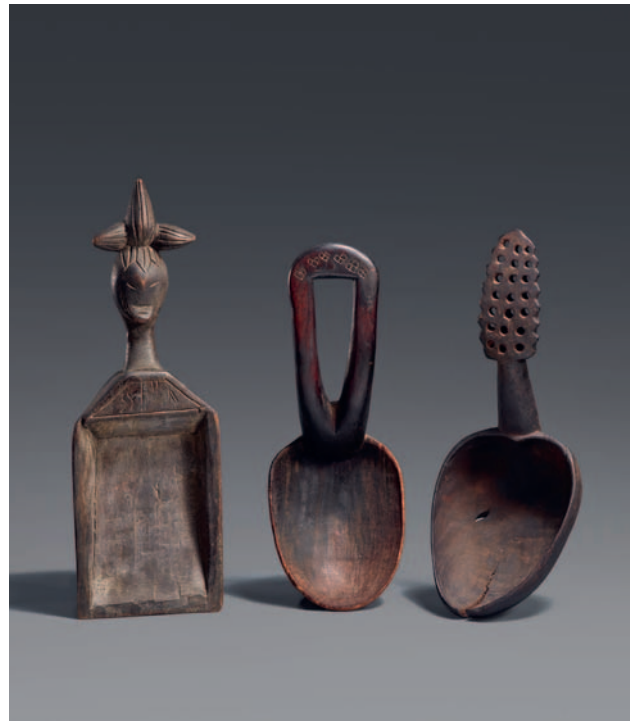
DAN SPOON

Ivory Coast

86.5 cm. long

€ 2 000 – 3 000





151

SENUFO LADLE

Ivory Coast

20 cm. long

€ 2 000 – 3 000

152

THREE GURO SPOONS

Ivory Coast

29 to 34.5 cm. long

€ 600 – 800



153

TWO GURO SPOONS

Ivory Coast

29 and 21 cm. long

€ 1 000 – 1 500

154

DAN SPOON

Ivory Coast

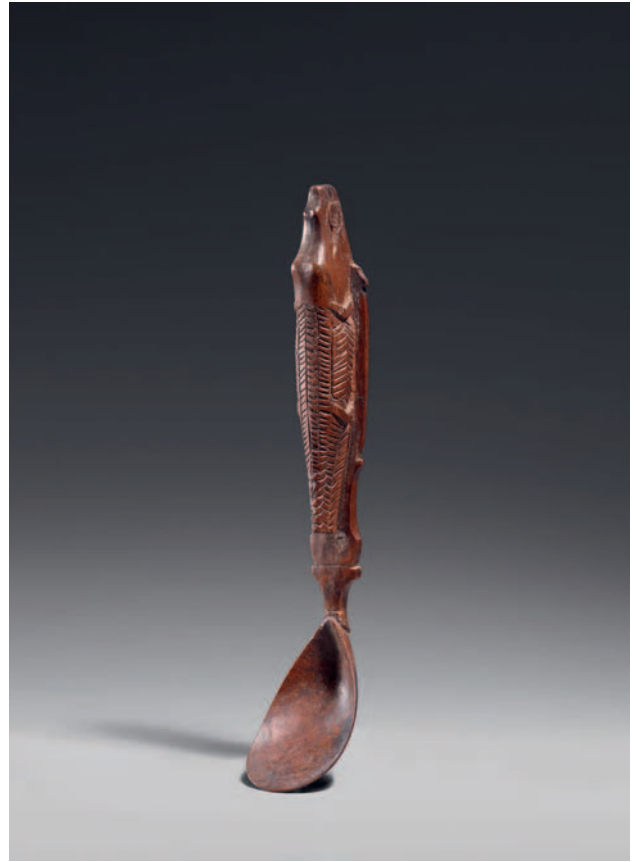
54 cm. long

€ 1 000 – 1 500





155



156



157

155

BAULE SPOON

Ivory Coast

19 cm. long

€ 800 – 1 200

156

BAULE SPOON

Ivory Coast

26 cm. long

€ 400 – 600

157

DAN SPOON

Ivory Coast

36.5 cm. long

€ 600 – 800



158

158

TWO DAN SPOONS

Ivory Coast

40 and 46.5 cm. long

€ 1 500 – 2 000



159

159

DAN SPOON

Ivory Coast

42.5 cm. long

€ 1 000 – 1 500



160

160

SOMALI SPOON

36 cm. long

€ 200 – 300



161



162



163

161

### TANZANIA SPOON AND KULANGO SPOON

Tanzania and Ivory Coast

29 and 26 cm. long

€ 800 – 1 200

162

### IGBO SPOON

Nigeria

54.5 cm. long

Exhibited  
Musée Dapper, Paris, *Cuillers Sculptures*, 1991.

Literature  
Falgayrettes, C. et al., *Cuillers Sculptures*, Paris, 1991, p.105.

€ 2 000 – 3 000

163

### FOUR SOMALI SPOONS

20 to 24 cm. long

€ 600 – 900





164

PUNU SPOON

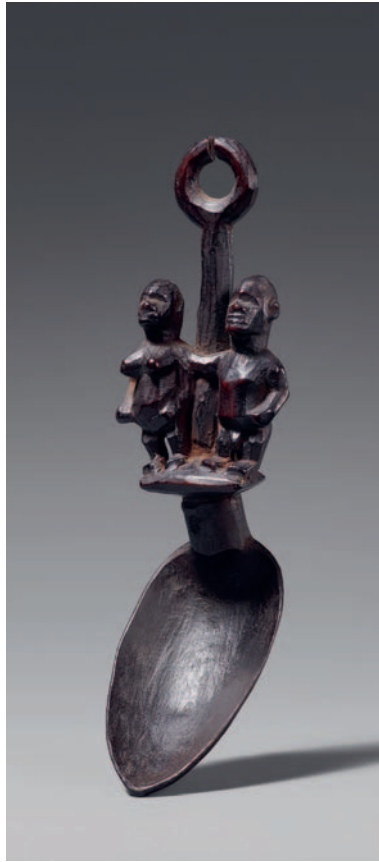
Gabon

13 cm. long

Exhibited  
Musée Dapper, Paris, *Cuillers Sculptures*,  
1991.

Literature  
Falgayrettes, C. et al., *Cuillers Sculptures*,  
Paris, 1991, p.129.

€ 1 500 – 1 800



165

BEMBE SPOON

Democratic Republic of the Congo

16 cm. long

€ 2 000 – 3 000



≠ 166

BANGO OR BOA IVORY SPOON

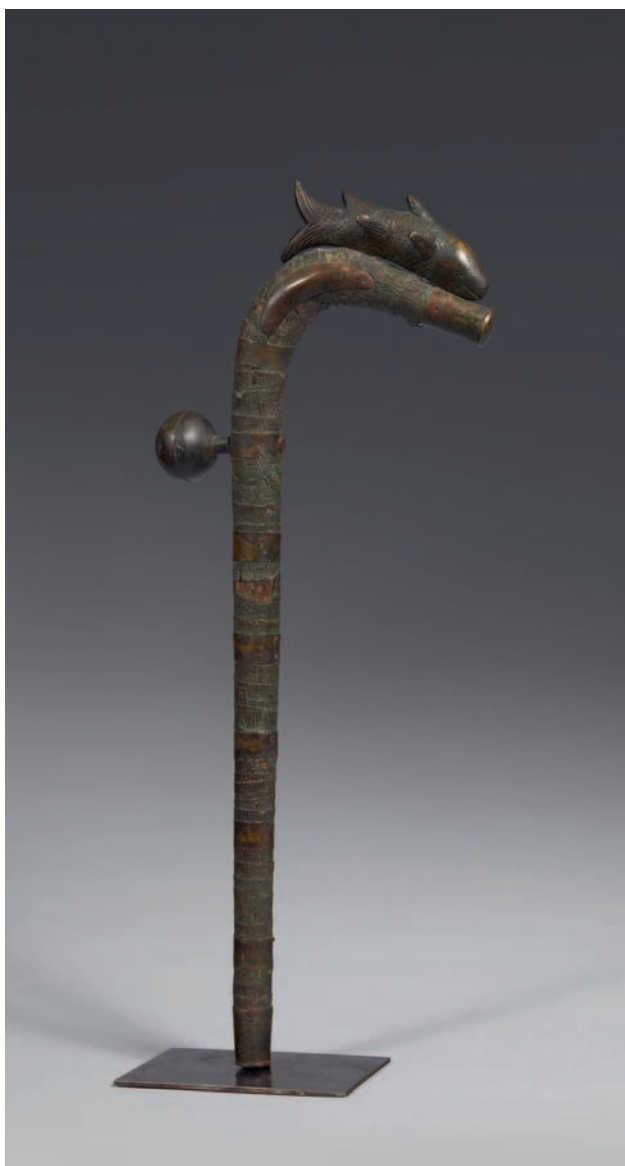
Democratic Republic of the Congo

19 cm. long

Julian Volper (in 'The Concave and the Convex Ivory Spoons of the Northeastern Congo', *Tribal Arts Magazine*, 2013, no.70, pp.102-109) discusses the attribution of these ivory spoons. He found little evidence for their attribution to the Boa, although they certainly come from that broad geographical area. Five ivory spoons of this type in the British Museum were collected by and English officer, G. Burrows in the 1890s. Burrows wrote that the Mabongo [Bango] differed from other tribes around them in that they used "little ivory spoons, very delicately carved and often gracefully designed, which they use for eating their meal" (Burrows, G., *The Curse of Central Africa*, London, 1903, p.236).

€ 800 – 1 200

## VARIOUS PROPERTIES



167

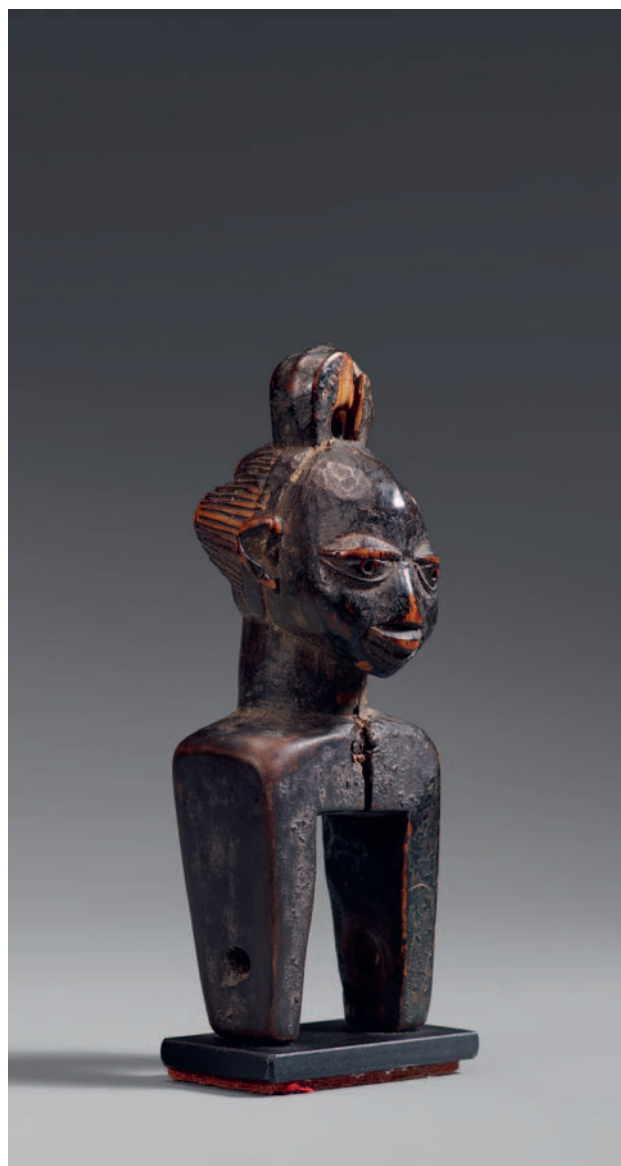
FON SCEPTRE

Benin

58 cm. high

Provenance  
Bernard Dulon, Paris

€ 1 000 – 1 500



168

YORUBA HEDDLE PULLEY

Nigeria

13 cm. high

Provenance  
Gert Stoll, Berchtesgaden

€ 400 – 600

169

PAIR OF YORUBA FIGURES

Nigeria

18.5 and 19 cm. high

Provenance

Acquired by Stefan Buzas, circa 1950

Leslie Sacks (1952-2013), Los Angeles

Sotheby's, New York, 17 May 2002, Lot 96

Native, Brussels, 22 October 2016, Lot 99

Literature

Maples, A.(ed.), *African Art from the Leslie Sacks Collection: Refined Eye, Passionate Heart*, Milan, 2013, pp.166-167.

€ 3 000 – 5 000





170

### YORUBA MALE TWIN FIGURE

Shaki area, Nigeria

30.5 cm. high

Cf. Lebas, L. et al., *Arts du Nigeria dans les collections privées françaises*, p.95, no.33.

€ 1 200 – 1 500



171

### PAIR OF YORUBA TWIN FIGURES

Nigeria

24 and 24.5 cm. high

Provenance  
Gert Stoll, Berchtesgaden  
Zemanek, Muenster, 23 September 2006, lot 235

Cf. Chemeche, G., et al., *Ibeji: The Cult of Yoruba Twins*, Milan, 2003, p101, fig.46, for a similar pair attributed to the Oke Eho/Isayin, Oyo area.

€ 1 500 – 2 000



172

YORUBA GELEDE MASK

Nigeria

21 cm. high

Provenance  
Gert Stoll, Berchtesgaden

€ 3 000 – 5 000



173

### YORUBA HORSEMAN

Efon-Alaye, Nigeria

106 cm. high

Provenance  
Pierre Cornette de Saint-Cyr, Paris

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

€ 4 000 – 8 000

174

### FIFTEEN ABIA DICE AND YORUBA DIVINATION TRAY

Cameroon and Nigeria

3 to 30 cm. long

€ 800 – 1 200

175

YORUBA SHANGO STAFF,  
*OSHE SHANGO*

Nigeria

61 cm. high

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

€ 3 000 – 6 000

176

YORUBA SHANGO STAFF,  
*OSHE SHANGO*

Nigeria

54 cm. high

Provenance  
Hubert Goldet (1945-2000), Paris

€ 5 000 – 10 000



175



176



177



178



179

177

PAIR OF YORUBA TWIN FIGURES

Egbe, Nigeria

29.5 cm. high

€ 1 500 – 2 000

178

PAIR OF YORUBA TWIN FIGURES

Baba Magba, Nigeria

25.5 cm. high

€ 1 200 – 1 500





179

PAIR OF YORUBA TWIN FIGURES

Oke-Eho area, Nigeria

24 and 25 cm. high

Provenance

Gert Stoll, Berchtesgaden

€ 4 000 – 6 000



180

## YORUBA IFA BOWL BY AREOGUN OF OSI

Nigeria

63 cm. high

Provenance

Mareidi and Gert Stoll, Berchtesgaden (Nr.5845)

Literature

Carroll, K., *Yoruba Religious Carvings: Pagan & Christian sculpture in Nigeria & Dahomey*, London, 1967, pl.48.

Schaedler, K.-F., *Encyclopedia of African Art and Culture*, Munich, 2009, p.36.

Cf. Wardwell, A.(ed.), *Yoruba: Nine Centuries of African Art and Thought*, New York, 1989, p.19.fig.8, for a similar bowl also attributed to Areogun. The authors state that the figures shown on the bowl symbolize the Yoruba experience of the universe as one of continuous change and transformation, and interdependence and interaction.

€ 25 000 – 30 000







181

PAIR OF YORUBA TWIN FIGURES

Abeokuta, Nigeria

23 and 23.5 cm. high

€ 1 000 – 1 500



182

YORUBA TWIN FIGURE

Nigeria

30 cm. high

€ 500 – 800



183

OGONI ANTELOPE MASK

Nigeria

78 cm. high

€ 800 – 1 200



184

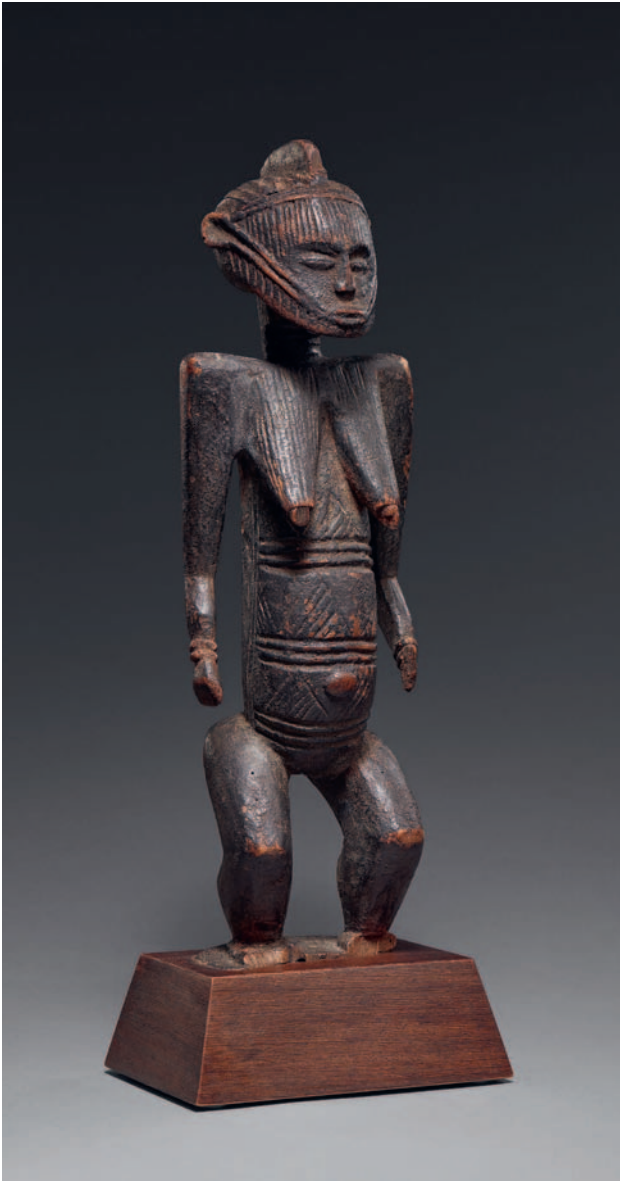
YORUBA GELEDE MASK

Nigeria

24 cm. high

Provenance  
Gert Stoll, Berchtesgaden

€ 1 000 – 1 500



185

AFO OR IGALA FIGURE

Nigeria

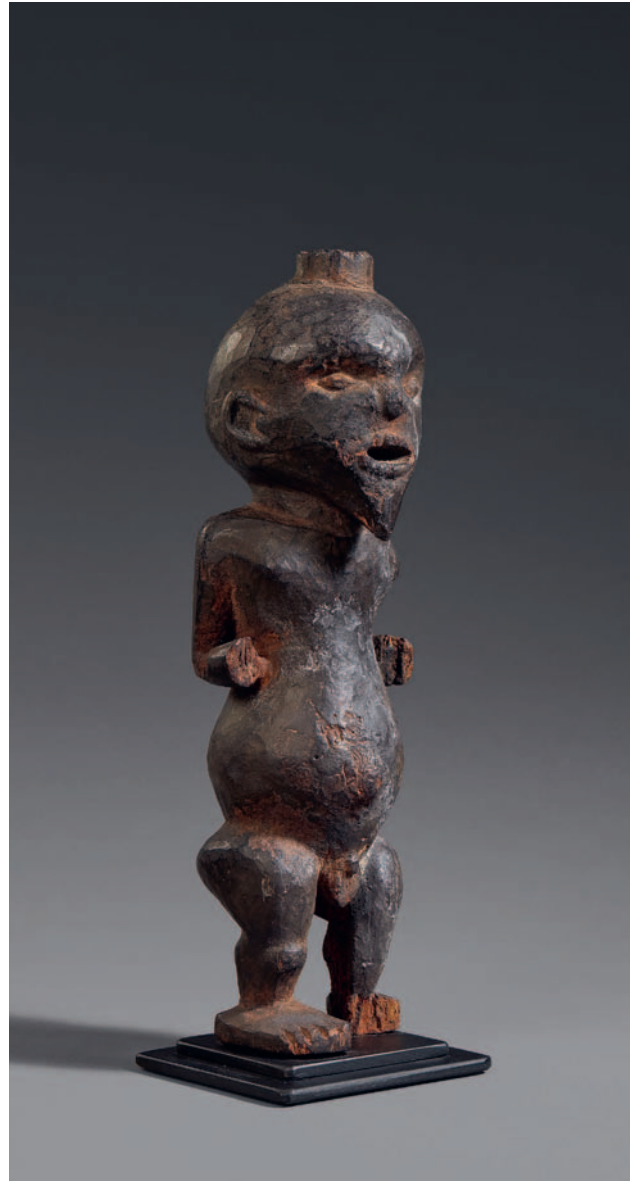
41 cm. high

Provenance

Neumeister, Munich, 24 May 2007, lot 192

Michael Schauer, Munich

€ 1 000 – 1 500



186

KEAKA FIGURE

Nigeria

35 cm. high

Provenance

German Private Collection, acquired in situ between 1972 and 1979

€ 600 – 800



187

IGBO IZZI MASK

Nigeria

34 cm. high

Provenance

Merton Simpson, New York

Sotheby's New York, 6 May 1998, lot 191

Literature

Schaedler, K.-F., *Encyclopedia of African Art and Culture*, Munich, 2009, p.306.

€ 2 000 – 3 000



188

IBIBIO MASK

Nigeria

31.5 cm. high

Provenance

Boris Kegel-Konietzko, Hamburg

€ 1 000 – 1 500



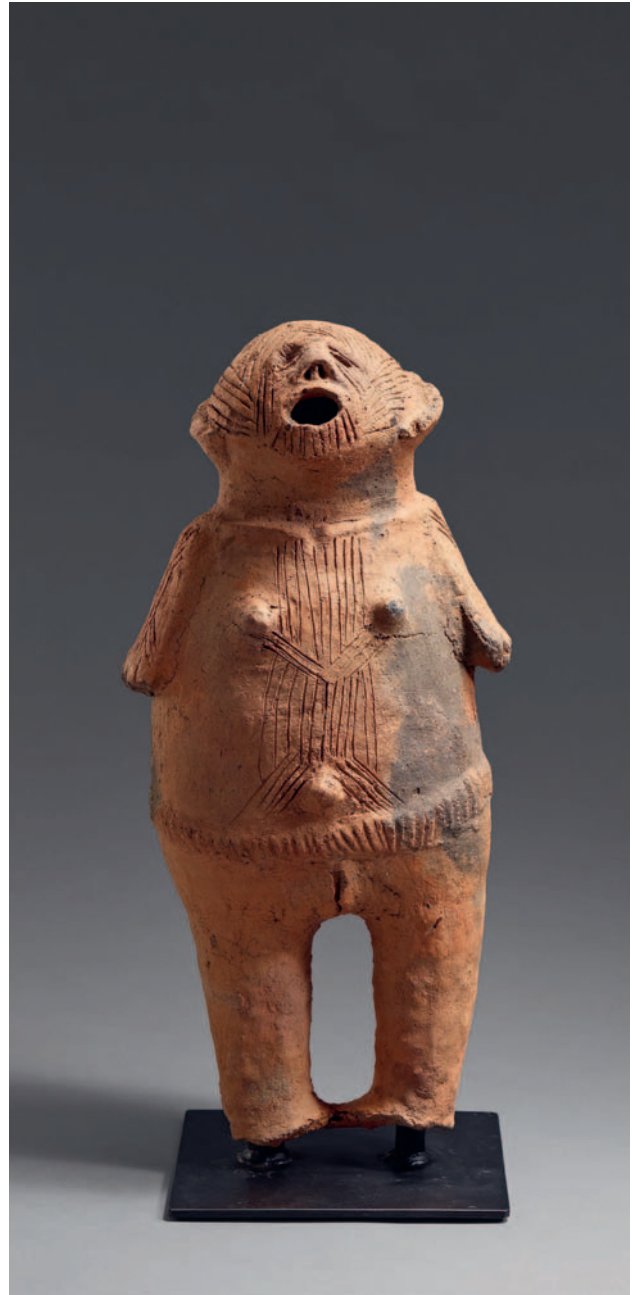
189

IGBO STANDING FIGURE

Nigeria

88 cm. high

€ 800 – 1 200



190

DAKAKARI TERRACOTTA FIGURE

Nigeria

44.5 cm. high

Provenance

Acquired in Cotonou circa 1987

Benigna Schädler, Munich

Literature

*Götter Geister Ahnen Afrikanische Skulpturen in deutschen Privatsammlungen im Museum für Völkerkunde Wien*, 1994, p.23, fig.28.

€ 1 000 – 1 500





191

191

PAIR OF IGBO BRASS ANKLETS

Nigeria

35 and 33 cm. wide

€ 800 – 1 200



192

192

IGALA MASK

Nigeria

32 cm. high

Provenance

Ketterer, Munich, 20 April 1991, lot 374

€ 600 – 800

193

IGBO HELMET MASK

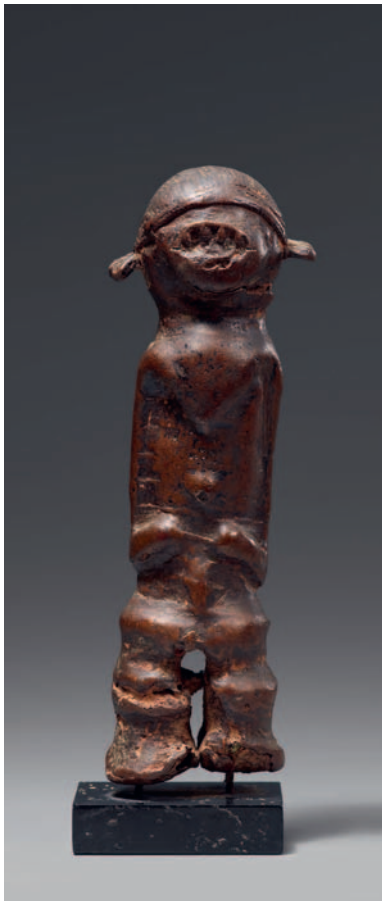
Nigeria

44 cm. high

€ 1 000 – 1 500



193



194

LOWER NIGER FIGURE

Cross River region, Nigeria

18 cm. high

€ 1 000 – 1 500

195

BENIN BRONZE SWORD

Nigeria

62.5 cm. high

Provenance

W. D. Webster, Bicester, no.6936

Lt.Gen. A.H.L.F. Pitt Rivers, Farnham, Dorset

Thomas Alexander, St. Louis and New York

Merton Simpson, New York

Literature

Webster, W.D., *Illustrated Catalogue of Ethnographical Specimens*, Bicester, 1899, catalogue 21, no. 6.

Pitt-Rivers, A.H.L.F., *Antique works of art from Benin*, London, 1900, plate XLIV, fig. 339.

€ 2 000 – 3 000





196

## BENIN SEAT

Nigeria

70.5 cm. long

### Provenance

Julius Carlebach, New York, purchased 7 December 1961  
 Christie's London, 4 December 1990, lot 106  
 Mr. and Mrs. Klaus G. Perls, New York  
 Sotheby's, New York, 8 May 1996, lot 147  
 Pace Primitive, New York, 2007, Inventory no.54-3101  
 Robert M. and Lillian Montalto Bohlen, Brighton, Michigan  
 Bonhams, New York, 20 November 2012, lot 177

Writing about this seat in Christie's catalogue in 1990, William Fagg wrote:

*On first appearances this fine old seat would appear to be a classic example of those found in Benin City at the end of the last century, the top carved in the same manner as those shown in von Luschan (1919,*

*pp.490, 491, figs.845-852). But as we examine it more closely we find unusual figures each end, whose heads just clear the top; they each hold a weapon with curved blade in the right hand (the weapon has been broken off together with the forearm of one figure), which appears to be an ada; they wear short skirts tied at the back, large collars, bracelets and anklets, the tops of their bodies left naked (the diagonal bands on one figure indicate body paint or some other decorative element).*

*These unusual figures and the freedom with which the side struts have been carved and decorated with bold notches would indicate that the seat may have been used by a dignitary in the sphere of Benin influence, if not in the city itself. A very likely place would be Owo (see a fine seat from that City which was sold in Christie's sale of 2 December 1986, lot 289).*

€ 2 000 – 3 000



197

PAIR OF LOBI FIGURES

Burkina Faso

13 and 13.5 cm. high

Provenance

Saul and Marsha Stanoff, Tarzana  
David DeRoche, San Francisco

Cf. Herkenhoff, P. and S., *Schnitzer der Lobi*, Osnabrück, 2013,  
pp.174-5, fig.35.11.

€ 3 000 – 4 000

198

FALI DOLL

Cameroon

24 cm. high

€ 200 – 300



199

### BANGWA MASK

Cameroon

33 cm. high

Provenance  
Hendrik Elias, Wieze

Literature  
De Buck, J., *Hendrik Elias' Legacy Archives*, Brussels, 2018, p.21, fig.7.

€ 1 000 – 1 500



200

### BOKI FIGURE

Nigeria

17 cm. high

Provenance  
Joseph Herman, London/Suffolk, artist  
Christie's, Amsterdam, 12 December 2000, Lot 119  
Kunsthandel Aalderink, Amsterdam

€ 3 000 – 5 000

## PAIR OF BAMUM POSTS

Cameroon Grasslands

157 and 154 cm. high

## Provenance

El Hadji Amadou Yende and El Hadji

Salifou Jikom, Cameroon

Acquired by the owner *in situ* in the 1980s

€ 15 000 – 20 000

A series of black and white photographs in Défap (the Service Protestant de Mission archives) depict a man embroidering seated on a veranda. The roof is supported on carved posts, two of which can be clearly identified as being in this and the following lot. The photos are attributed to Daniel Broussous, Fernand Perret and Anna Wuhrmann. One of the images, said to be by Anna Wuhrmann, was used in the Evangelical Missions calendar of 1951. At the time the photographs were taken the posts were already eroded and must have been some decades old. They very likely date from the 1930s or earlier.



Foumban : a embroiderer in front of his hut  
Courtesy of Défap, Paris / D. Broussous



202

PAIR OF BAMUM POSTS

Foumban, Cameroon Grasslands

174 and 172 cm. high

Provenance

El Hadji Amadou Yende and El Hadji

Salifou Jikom, Cameroon

Acquired by the owner *in situ*

€ 20 000 – 25 000





203

## THRONE

Cameroon Grasslands

111 cm. high

Provenance

David Barrett, New York, probably acquired in London in the 1960s

Tim Hunt, New York

€ 3 000 – 5 000





‡ 204

IVORY TRUMPET

Democratic Republic of the Congo

50.5 cm. long

€ 300 – 500



‡ 205

PUNU OR LUMBO IVORY TRUMPET

Gabon

40.5 cm. long

€ 400 – 600



‡ 206

IVORY TRUMPET

Cameroon Grasslands

26 cm. long

€ 500 – 800

## KOTA RELIQUARY FIGURE

Otala village, Gabon

35.5 cm. high

## Provenance

Robert Lehuard, France

Laurent Dodier, Avranches

Sotheby's, New York, 16 November 2001,  
lot 100

## Literature

Perrois, L., *Arts du Gabon: Les Arts  
Plastiques du Bassin de l'Ogooué*,  
Arnouville, 1979, p.173, no.168.

Robert Lehuard, author of *Notes d'un  
voyage au Moyen-Congo 1924-1933*,  
lived for twelve years in Brazzaville  
and collected three figures of this type  
amongst the southern Kota. One of the  
others is published in Chaffin, A. and  
F., *L'Art Kota. Les figures de reliquaire*, Meu-  
don, 1979, p.249, fig.145.

Louis Perrois, in *Arts du Gabon: Les Arts  
Plastiques du Bassin de l'Ogooué*, Arnou-  
ville, 1979, p.172-3, explains that we can  
pinpoint the precise origin of this style of  
Kota as the family of sculptors producing  
them has been located in the village of  
Otala, to the north of Akiéni on the Lekoni  
River. The Otala clan (from which the  
name of the village derives) is related to  
the Obamba of Séré. The most notable  
artist from the village was chief Okwéré,  
an important figure in the *Ndjobi* initiation  
cult. Perrois states that Okwéré, at the  
time of writing a very old man, came from  
a family of chiefs and artists. He was the  
grandson of the renowned artist, Aligni,  
who died circa 1920 at a very advanced  
age.

€ 6 000 – 8 000





208

KOTA RELIQUARY FIGURE

Gabon

69 cm. high

Provenance

Charles Ratton, Paris

Helene Leloup, Paris

Galerie Walu, Zurich

Exhibitions

Galerie Hélène and Philippe Leloup,

Paris, June 1988

Literature

Perrois, L., Gabon, *L'Ordre du Sacré Masques*

*et Statues des Peuples de L'Ogoué*, Paris,

1988, p.18.

€ 8 000 – 12 000



209

KOTA RELIQUARY FIGURE

Gabon

64.5 cm. high

Provenance

Boris Kegel-Konietzko, Hamburg

Ludwig Bretschneider, Munich, acquired from the above circa 1967

€ 600 – 800



210

LULUWA FIGURE

Democratic Republic of the Congo

Old painted number on the back of the left foot "L12"

19.5 cm. high

Provenance

Ludwig Bretschneider, Munich

€ 2 000 – 3 000



211

LWALWA MASK

Democratic Republic of the Congo

29 cm. high

Provenance

Reputedly collected by Constant Ringlet in 1911

Jacques Van Overstraeten, Brussels

Alain Naoum, Brussels

Guy Van Rijn, Brussels

€ 8 000 – 12 000



‡ 212

**TWO LOANGO IVORY TUSKS**

Democratic Republic of the Congo/Angola

80 and 81 cm. long

€ 800 – 1 200

‡ 213

**FIVE LOANGO IVORY TUSKS**

Democratic Republic of the Congo/Angola

16 to 45.5 cm. long

€ 800 – 1 200

‡ 214

**GROUP OF LOANGO IVORY FIGURES**

Democratic Republic of the Congo/Angola

6 to 27.5 cm. long

€ 200 – 300



215

KUBA HELMET MASK, *MUKYEEM*

Democratic Republic of the Congo

58 cm. high

€ 1 000 – 1 500



216

217

‡ 216

KUBA IVORY POUNDER

Democratic Republic of the Congo

58 cm. long

Provenance

Pierre Loos, Brussels

Patrick Mestdagh, Brussels

Rob Vervoort, Brussels

€ 1 500 – 2 000

‡ 217

KUBA IVORY POUNDER

Democratic Republic of the Congo

70 cm. long

Provenance

Pierre Loos, Brussels

Patrick Mestdagh, Brussels

Rob Vervoort, Brussels

€ 1 500 – 2 000



218

### YAKA MASK

Democratic Republic of the Congo

43 cm. high

Provenance

Emmanuel Ameloot, Brussels

Rob Vervoort, Brussels

€ 5 000 – 8 000





219

### YAKA WHISTLE

Democratic Republic of the Congo

16 cm. high

#### Provenance

Françoise and Jean Corlay, Paris  
Sotheby's, Paris, 18 June 2013, lot 8  
Pierre Darteville, Brussels  
Rob Vervoort, Brussels

€ 3 000 – 5 000

‡ 220

### LARGE ZANDE IVORY TRUMPET

Democratic Republic of the Congo

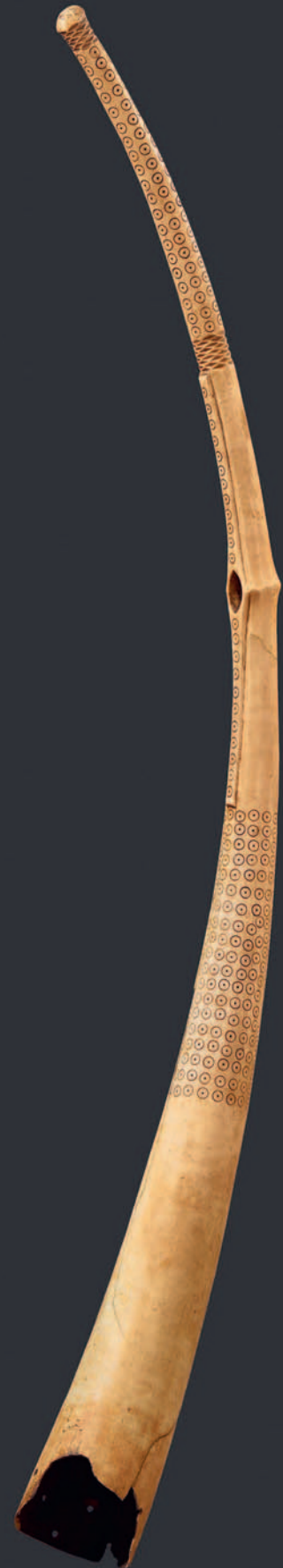
155.5 cm. long

#### Provenance

Dick Meijer, Amsterdam  
Rob Vervoort, Brussels

Cf. Laurenty, J.-S., *La Systématique des Aérophones de l'Afrique Centrale*, Tervuren, Annales no.7, 1974, Pl.CIV, no.1.556, for a similar trumpet acquired by the museum in 1927.

€ 2 000 – 3 000





221

TWO TEKE BRASS ARM ORNAMENTS

Democratic Republic of the Congo

12.5 cm. long

Cf. Lehuard, R., *Les Arts Bateke*, Arnouville, 1996, pp.160-161, for related arm ornaments with central motif surrounded by four claws. The author reproduces a photo of the chief, Muko, visiting the Swedish Mission in Brazzaville in the 1920s. He wears a similar bracelet on his upper arm.

€ 800 – 1 200



222

TEKE FIGURE AND LWENA FIGURE

Democratic Republic of the Congo/Angola

37 and 15.5 cm. high

€ 2 000 – 3 000

## ZANDE FEMALE FIGURE

Democratic Republic of the Congo

45 cm. high

Cf. Schildkrout, E. and Keim, C.A., *African Reflections Art from Northeastern Zaïre*, New York, 1990, p.224, 11.8 and 11.9 for similar figures in the British Museum, from Yambio, a Zande chiefdom. The authors state that little is known about the artists who carved these figures or the purpose for which they were made. It is possible they were made by Balanda artists who sought sanctuary in the court of the Zande king Gbudwe at Yambio.

€ 10 000 – 15 000





224

### NGBAKA HARP

Democratic Republic of the Congo

101 cm. high

Provenance

Alan Davie (1920-2014), Scottish artist

€ 1 000 – 1 500



225

### LUBA STAFF

Democratic Republic of the Congo

108.5 cm. long

Provenance

Galerie Schulz, Kamp-Lintfort, 1999

€ 800 – 1 200



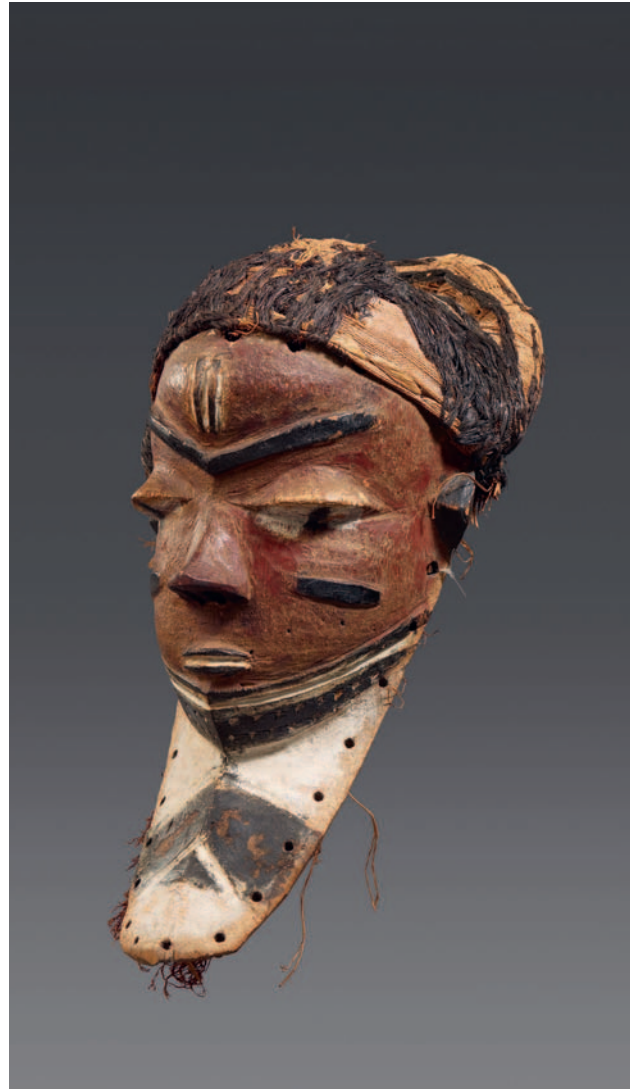
226

PENDE MASK

Democratic Republic of the Congo

43 cm. high

€ 2 000 – 3 000



227

PENDE MASK

Democratic Republic of the Congo

36 cm. high

€ 1 000 – 1 500



228

POTO STOOL

Democratic Republic of the Congo

28 cm. long

Provenance

Andre Vanhecke, Brugge/Brussels

Rob Vervoort, Brussels

€ 3 000 – 5 000



229

SONGYE MINIATURE MASK

Democratic Republic of the Congo

13.5 cm. high

Provenance

Peter Loebarth, Hamelin, 1996

Hans Dietrich Rielau, Hösbach

€ 800 – 1 200



230

### LUBA HALF FIGURE

Democratic Republic of the Congo

21 cm. high

€ 800 – 1 200

231

### LUBA KNIFE

Democratic Republic of the Congo

45 cm. long

Provenance

Emmanuel Ameloot, Brussels

Galerie Bernard Dulong, Paris

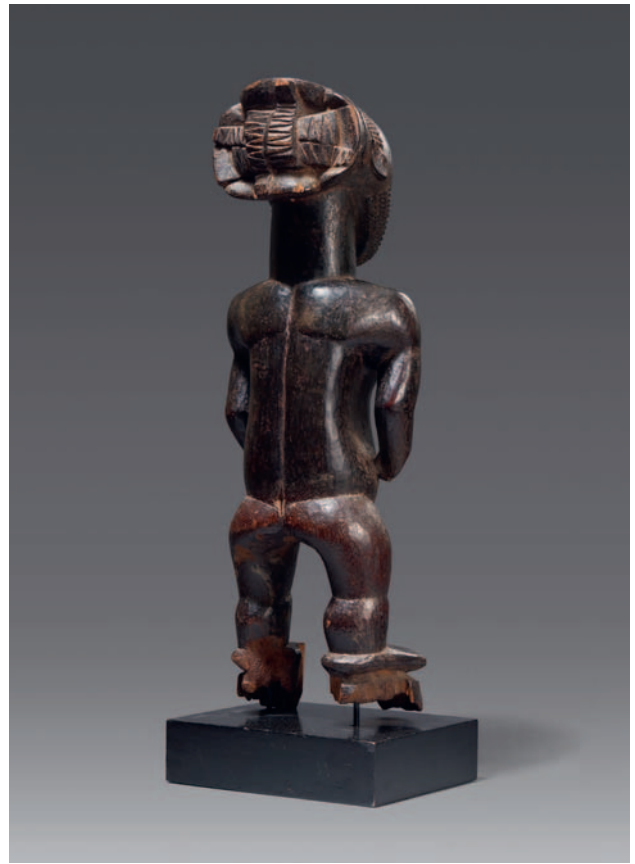
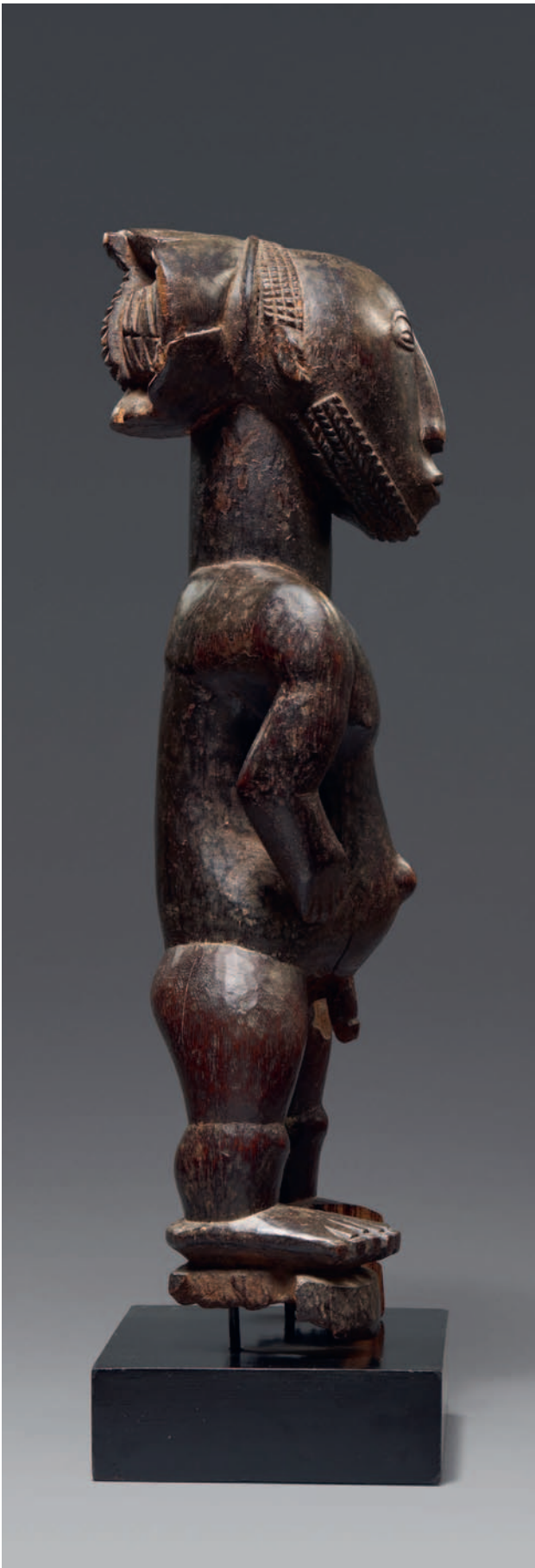
Joseph Christiaens, Bruges

Salle des Ventes de Chinon, 21 September 2013, lot 102

Rob Vervoort, Brussels

€ 3 000 – 5 000





232

### HEMBA ANCESTOR FIGURE

Democratic Republic of the Congo

54 cm. high

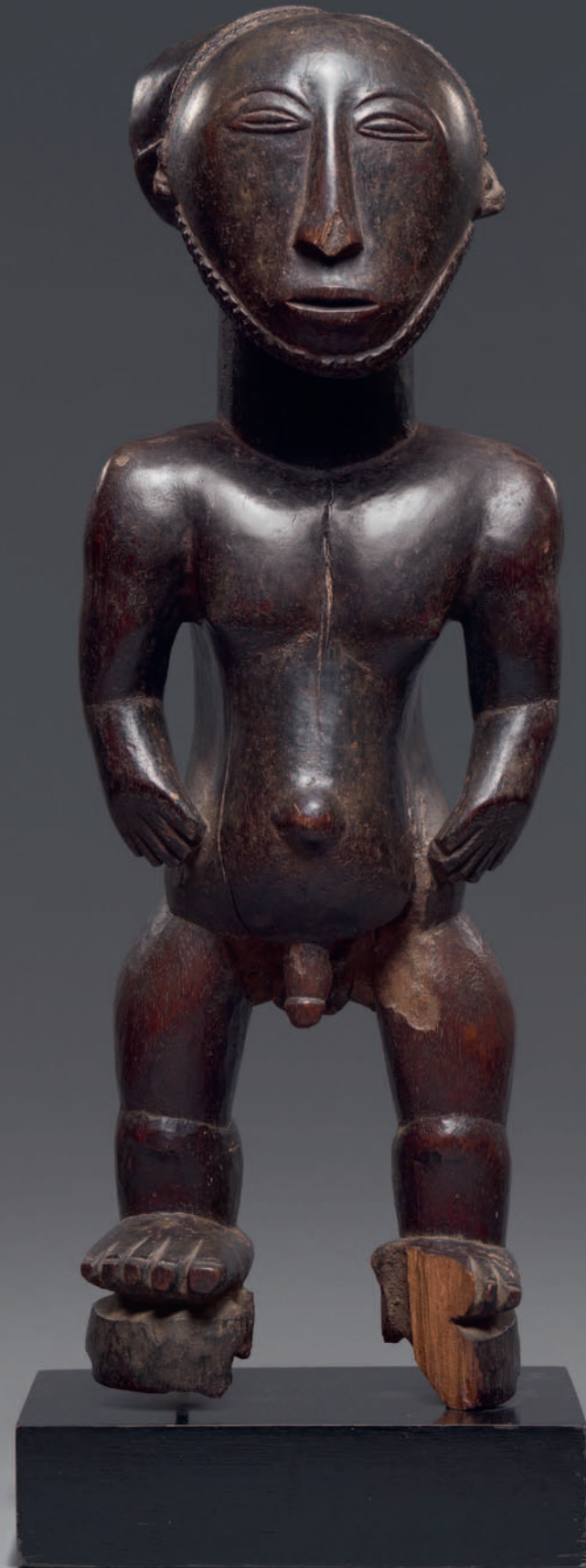
Provenance

Collected by the father of the present owner in the 70s

Cf. Neyt, F., *La Grande Statuaire Hamba du Zaïre*, Louvain-la-Neuve, 1977, pp.78-81, no.10, for a similar figure in the Sidney and Bernice Clyman collection. The figure is attributed to the classic style of the Southern Niembo. The Clyman figure with similar coiffure and similar proportions is further attributed to the Mbulula region, near Kahusi, the area where the Kahela and Niembo groups meet. The most famous figure from the Mbulula region is the male in the collection of the MAS museum in Antwerp, widely regarded as the quintessential Hamba sculpture.

€ 20 000 – 30 000







233

SONGYE POWER FIGURE

Democratic Republic of the Congo

23.5 cm. high

€ 2 000 – 3 000



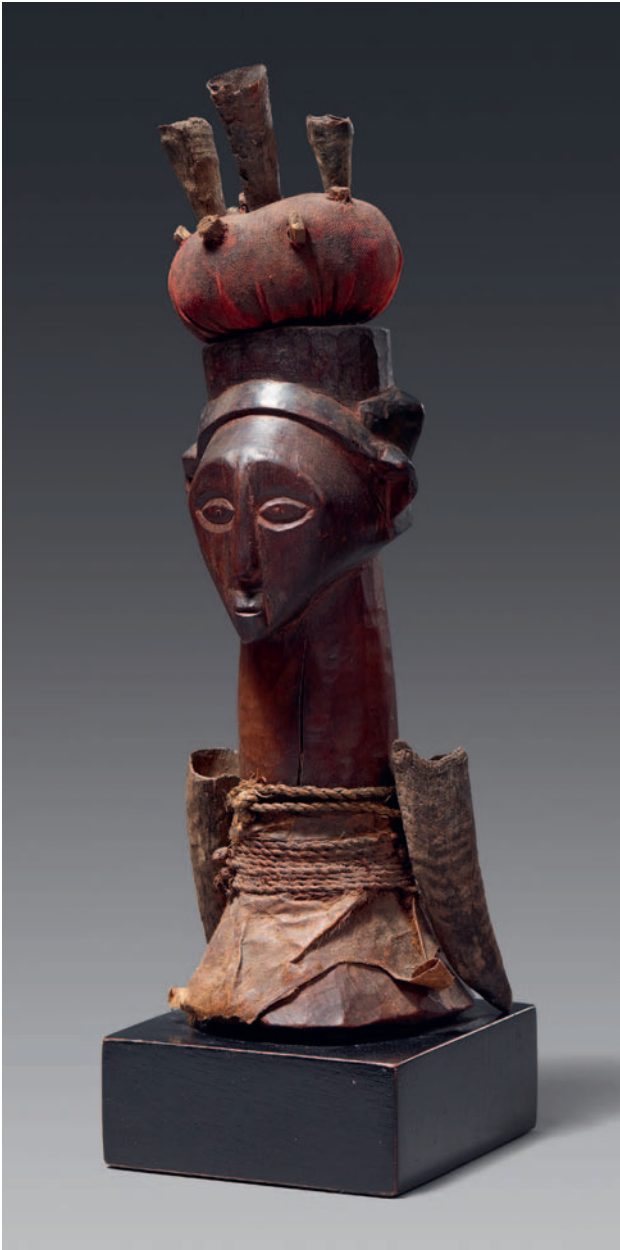
234

SONGYE POWER FIGURE

Democratic Republic of the Congo

21 cm. high

€ 2 500 – 3 000



235

SONGYE POWER FIGURE

Democratic Republic of the Congo

32 cm. high

€ 2 500 – 3 000



236

SONGYE POWER FIGURE

Democratic Republic of the Congo

24 cm. high

€ 3 000 – 4 000



237

LUBA KASAI POWER FIGURE

Democratic Republic of the Congo

21 cm. high

€ 2 000 – 3 000



238

SONGYE POWER FIGURE

Democratic Republic of the Congo

35.5 cm. high

Provenance

Michael Oliver, New York

Guilhem Montagut, Barcelona

Renaud Riley, Brussels

Roger Bourahimou, Brussels

€ 5 000 – 6 000

## KONGO VILI FEMALE FIGURE

Democratic Republic of the Congo

28 cm. high

## Provenance

Jay Leff, Pittsburg

Sotheby Parke Bernet, New York,

22 April 1967, lot 95

Mary Bert Gutman, Pennsylvania

## Exhibited

Carnegie Institute, Pittsburg,

*Exotic Art*, 1960, no.363

Mercersburg Academy, Mercersburg,

Pennsylvania, 1966

## Literature

Leff, J. et al., *Exotic Art*, Pittsburg, 1959,

p.57, no.363 (not illustrated).

Mercersburg Academy Alumni

Quarterly, Mercersburg, Pennsylvania,

Autumn 1966, Vol.LXII.

€ 15 000 – 20 000





240

LEGA MASK

Democratic Republic of the Congo

14.5 cm. high

Provenance  
Galerie Dogon, Berlin

€ 800 – 1 200



241

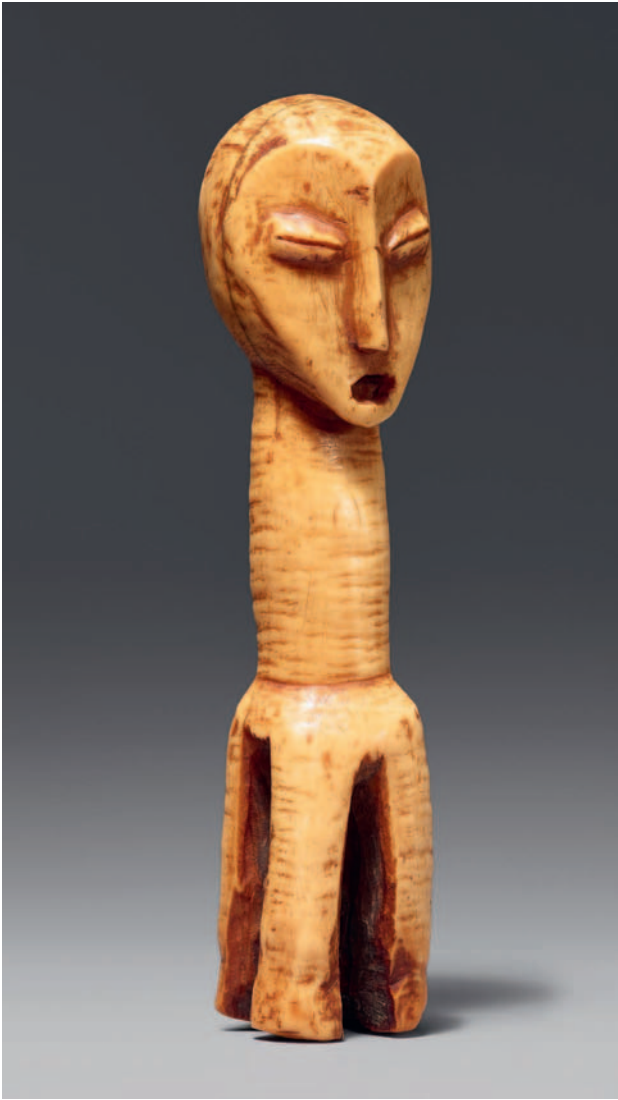
LEGA MASK

Democratic Republic of the Congo

15 cm. high

Provenance  
Peter Loebarth, Hamelin  
Bernd Muhlack, Kiel  
Walter Schmidt, Würzburg/Innsbruck

€ 1 800 – 2 200



† 242

### LEGA IVORY FIGURE

Democratic Republic of the Congo

18.5 cm. high

Provenance

Raoul Piron, Bukavu, Belgian lawyer and founder of the Athénée Royal de Bukavu in 1946

€ 5 000 – 8 000



243

### LEGA BONE FIGURE, *GINGA*

Democratic Republic of the Congo

11 cm. high

Provenance

Eugène or Paul Van Acker and by descent to the present owner

Eugène Van Acker was an engineer sent by Leopold II to the Congo in the 1890s to assist in the construction of the railroad between Leopoldville and Matadi. He returned to Belgium in 1914. His son, Paul, born in Belgium in 1898, travelled to the Congo in 1925 as a geologist to search for diamond and gold deposits. He created an independent mining company in the Congo, the failure of which resulted in his return to Belgium in 1929.

€ 2 000 – 3 000



‡ 244

LEGA IVORY FIGURE

Democratic Republic of the Congo

7 cm. high

€ 2 000 – 3 000

‡ 245

LEGA IVORY FIGURE

Democratic Republic of the Congo

12 cm. high

Provenance  
Jouan, Paris, 30 April 2006, lot 148

€ 2 500 – 3 500

246

LEGA BONE FIGURE

Democratic Republic of the Congo

12 cm. high

Provenance  
Benoît Rousseau, Brussels

€ 2 000 – 3 000



‡ 247

LUBA FEMALE PENDANT

Democratic Republic of the Congo

Inventory number: DM40-77A

12 cm. high

Provenance

Admiral and Mrs. French Moore

Palm Springs Art Museum

Bonhams, San Francisco, 5 December 2005, lot 1391

Michel Gaud, Saint-Tropez

Castor & Hara, Paris, 30 May 2011, lot 152

€ 10 000 – 15 000





248

### BEMBE FEMALE FIGURE

Republic of the Congo

15 cm. high

#### Provenance

Collected by a French colonial administrator between 1913 and 1923, by descent through the family Native, Brussels, 7 June 2014, lot 74

€ 2 000 – 3 000



249

### BEMBE MALE FIGURE

Republic of the Congo

12.5 cm high

#### Provenance

Collected by a French colonial administrator between 1913 and 1923, by descent through the family Native, Brussels, 7 June 2014, lot 70

€ 2 000 – 3 000



250

BEMBE MALE FIGURE

Republic of the Congo

19.5 cm. high

Provenance

Boris Mirski, Boston, 1950

Edith Halpert, Boston

€ 2 000 – 3 000



251

### LWENA FIGURE

Angola

28.5 cm. high

Provenance

Artcurial Briest Poulain Le Fur, Paris, 8 December 2003, lot 72

Literature

Schaedler, K.-F., *Encyclopedia of African Art and Culture*, Munich, 2009, p.392.

€ 1 000 – 1 500



252

### LWENA FEMALE FIGURE

Angola

40 cm. high

Provenance

Neumeister, Munich, 23 May 2012, lot 1077

€ 800 – 1 200



253

### LUVALE FIBRE MASK

Zambia

30 cm. high

#### Provenance

Collected *in situ* by Wolfgang and Martin Teuscher, the father and the uncle of the present owner, circa 1960.

Cf. Jordan, M., *Makishi Mask Characters of Zambia*, Los Angeles, 2006, pp.17 and 48, fig.1.3 and cat. no.17, where a similar mask is identified as *Chisaluke*, a male guardian and tutelary ancestor.

€ 1 000 – 1 500



254

### ANGOLA MASK

26 cm. high

€ 2 000 – 3 000





‡ 255

### SHILLUK IVORY BRACELET

Sudan

14 cm. wide

€ 1 500 – 2 000

‡ 257

### LARGE NUER IVORY BRACELET

Sudan

18.5 cm. wide

Cf. Fisher, A., *Africa Adorned*, London, 1984, p.64, fig.2.

€ 8 000 – 12 000

‡ 256

### SEVEN AFRICAN IVORY BRACELETS

Including a Shilluk bracelet with raised ridge  
and a Nupe bracelet with dotted ornament

4 to 14.5 cm. wide

€ 1 000 – 1 500

‡ 258

### PAIR OF IVORY TUSKS

203 and 204 cm. long

Each uncarved ivory tusk is accompanied by a CITES permit which  
allows its movement within the European Union.

€ 15 000 – 20 000



259

BURA TERRACOTTA

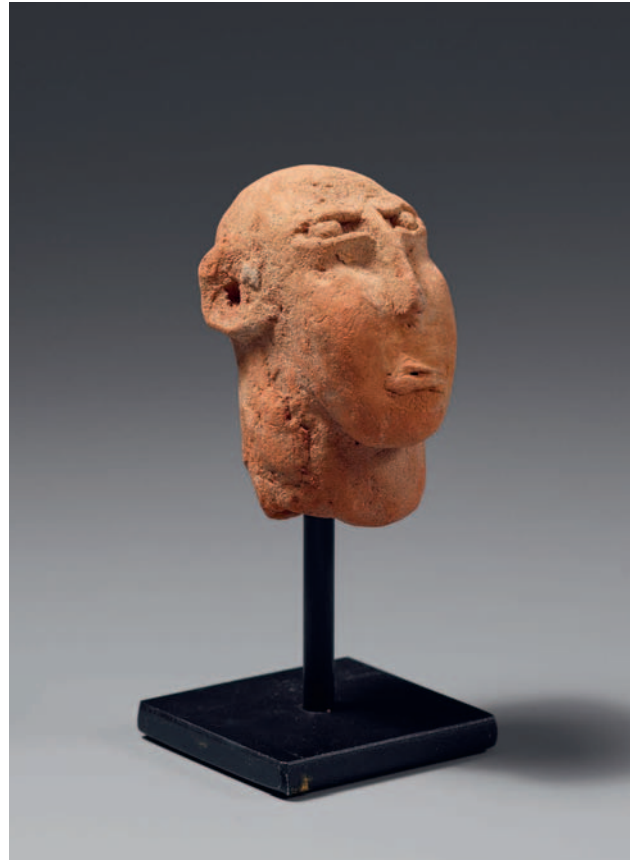
Niger

80 cm. high

Provenance

Pierre Bergé, Brussels, 5 June 2008, lot 999

€ 2 000 – 3 000



260

FALASHA TERRACOTTA HEAD

Ethiopia

7 cm. high

Provenance

Galerie Dogon, Berlin

€ 800 – 1 200





261



261

261

CAMEROON FIBRE COSTUME  
AND TWO PHOTOGRAPHS

100 cm. high (the costume)  
62 x 52 cm. (each frame)

Provenance  
Galerie Alfred Kren, Cologne

Cf. Umlauf, J., *Kamerun-Sammlung*, Vol.II, Hamburg, 1914, plate 95, for a similar costume, at the time of publication in the collection of the Völkerkundliches Institut und Museum, attributed to the Fungong.

€ 1 000 – 1 500

262

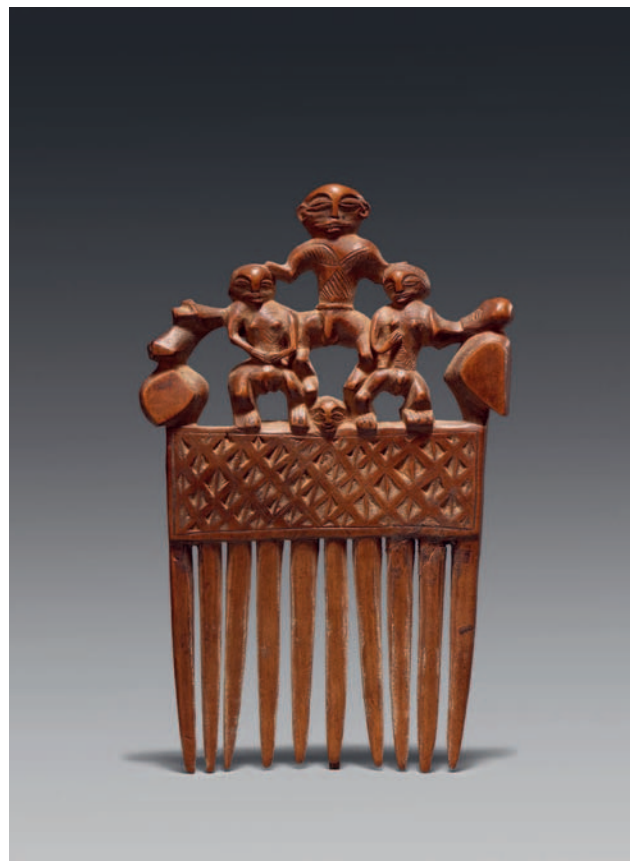
SONGO COMB

Angola

15.5 cm. long

Provenance  
Joseph Hirshhorn, Connecticut, USA  
Parke-Bernet, New York, 8 March 1969, lot 127

€ 1 000 – 1 500



262



263



264



265

263

### OVAMBO BELT AND BONE BRACELET

Angola/Namibia and Ethiopia

93 cm long and 6.5 cm. wide

€ 300 – 500

264

### DINKA MAN'S CORSET

South Sudan

73 cm. high

Exhibited

MAAS, Powerhouse Museum, Sydney, *A Fine Possession: Identity and Jewellery*, September 2014 - May 2016

€ 800 – 1 200



266

265

### TWO LABRETS AND SIX MURSI EAR PLUGS

Ethiopia and Sudan

5 to 18 cm. wide

€ 400 – 600

266

### TWO EAST AFRICAN SHIELDS

Rwanda and Tanzania

62 and 78.5 cm. long

Provenance

Linden Museum, Stuttgart, inventory numbers 26714 and 15036

The basketwork shield was donated to the museum by Rudolf Gansser in 1902 and the hide shield by Friedrich Robert von Beringe in 1901. Both shields were de-accessioned in 1970.

€ 800 – 1 200

267

### KARAGWE QUIVER AND SEVENTEEN ARROWS

Tanzania

114 cm. high

Cf. Kollmann, P., *The Victoria Nyanza: The Land, the Races and their Customs, with Specimens of some of the Dialects*, London, 1899, p.57, fig.69. The author writes: "I also received a piece of Karagwe-work in the shape of an eminently beautiful quiver, from Sultan Ruhiga in German Buddu. This is 3 1/2 feet long, made of black wood, and scratched with various triangular and linear ornamentations. It is shut above and below by two cup-shaped lids sewn over with skin."

€ 2 000 – 3 000



267



268

TWELVE PAIRS AND TEN SINGLE ZULU EARPLUGS

South Africa

5 to 7.5 cm. wide

€ 1 000 – 1 500



‡ 269

TWO SNUFF SPOONS AND A HAIR PIN

Democratic Republic of Congo and South Africa

Two Zulu bone snuff spoons and a Mangbetu ivory hairpin

15.5 to 20.5 cm. long

€ 300 – 500



270

### SWAZI HEADREST

South Africa

45.5 cm. long

Provenance

Neumeister, Munich, 15 May 2013, lot 123

€ 500 – 800

271

### KAMBA STAFF

Kenya

88.5 cm. long

€ 400 – 600





272

GURAGE CUTTING BOARD

Ethiopia

45.5 cm. high

Provenance  
Galerie Yann Ferrandin, Paris

€ 800 – 1 200



273

MAKONDE MASK

Mozambique/Tanzania

23 cm. high

Provenance  
Galerie Fred Jahn, Munich

€ 600 – 800



274

SAKALAVA FIGURE

Madagascar

93 cm. high

€ 6 000 – 8 000

## SAKALAVA MALE AND FEMALE COUPLE

Attributed to Rasidany, style of  
Antsakoameloka, Morondava area,  
Madagascar

68 cm. high

## Provenance

Freddy Rolin, New York  
Christie's Amsterdam, 2 July 2002, lot 316  
Jan Krugier, Monaco  
Sotheby's New York, 16 May 2014, lot 309

## Exhibited

Institut Valencià d'Art Modern, Valencia,  
*El fuego baja las cenizas: de Picasso a  
Basquiat*, May - August 2005  
Fondation Dina Vierny, Musée Maillol,  
Paris, *Le feu sous les cendres: de Picasso à  
Basquiat*, October 2005 - February 2006

## Literature

Carnero, G. (Ed.), *El fuego baja las cenizas:  
de Picasso a Basquiat*, Valencia, 2005,  
pp.39 and 244-245.  
Krugier, J. and Lorquin, B., *Le Feu Sous les  
Cendres: De Picasso à Basquiat*, Paris, 2006,  
pp.57 and 157.  
Goy, B., *Arts Anciens de Madagascar*,  
Milan, 2015, p.303, pl.179

€ 10 000 – 15 000







276

SAKALAVA FUNERARY POST

Madagascar

185 cm. high

Provenance

Congregation of the Holy Spirit, Berg en Dal

€ 4 000 – 6 000



277

SAKALAVA FUNERARY POST

Madagascar

149 cm. high

Provenance

Congregation of the Holy Spirit, Berg en Dal

€ 3 000 – 5 000

## MAREIDI'S MUSEUM, THE 'GALERIE SCHWARZ-WEISS' IN MUNICH

Sometimes our destiny turns out very differently from our expectations. Mareidi Singer (before her 2nd marriage Mareidi Stoll) an accomplished interpreter of English and French would never have imagined that she might one day trade in African art instead of undertaking skilled language translations. And she would definitely have continued in this work had it not been for her husband, Gert, who had to travel to Africa for Krupp, the world-renowned steel corporation. That was in 1965 – and Mareidi enthusiastically travelled with her six-month-old daughter to join him.

And there, in Lagos, the family immediately discovered a passion for African art – and started to collect and collect ... It was fortunate that all the Nigerians they came across spoke a few scraps of English – the language of figures and money is, after all, international!

Living in Lagos, the Stolls, on their many forays around and up country and through the outskirts of the big city, were able to discover and select items which attracted them. During their home leaves they visited experts and museums in Europe and the US thus learning more about African art and the secrets of Yoruba cults and religion. And as, by lucky chance, they were in the right place, they were able to transfer what they had learned into immediate action.

Sadly – a large part of Mareidi's heart was left in Lagos – the happy sojourn ended too soon and in 1968 the Stolls had to return to Germany; first to Essen, the headquarters of the Krupp company, and later to Munich.

And, of course, they did not arrive empty-handed. In Essen they found a place to establish what they called 'The Galerie Schwarz-Weiß'. But not much time passed and after three years they moved to Munich where in the Widenmayerstraße they found a large apartment which they soon transformed ingeniously into a comfortable home and museum of African art. There 'The Galerie Schwarz-Weiß' for decades attracted African art lovers from around the world,



Mareidi with Hausa-dealer and friend, Mohammed Muritala from Agege, circa 1967.

happy to have found a highly specialized institution where they would learn about Africa and the Yoruba, and at the same time were able to acquire works of art of high quality and – given the fact that at that time no fakes of Yoruba art were around – from reliable sources.

The many ibeji twin figures in their gallery, some carved by famous Yoruba carvers, such as Olowe of Ise (1875-1936), inspired Mareidi Singer and Gert Stoll to write the ibeji book, *Ibeji – Zwillingfiguren der Yoruba (Ibeji – Twin Figures of the Yoruba)*, 1980, which would become the first comprehensive standard work on the subject.

Karl-Ferdinand Schaedler



The Stolls apartment in the Widenmayerstraße, Munich, 1974



278

FIVE YORUBA TRAYS AND A BOX  
FOR IFA DIVINATION

Nigeria

21 to 46 cm. wide

€ 600 – 800





279

YORUBA BRASS EDAN OGBONI

Nigeria

Two pairs and a single stave

12 to 22 cm. high

€ 600 – 800

280

TWO YORUBA BRASS MASKETTES

Nigeria

13 and 9 cm. high

€ 300 – 500





281

YORUBA BRASS EDAN OGBONI

Nigeria

Five pairs and four single staves

9.5 to 29 cm. high

€ 800 – 1 200

282

TWO YORUBA BRASS MEDICINE BOTTLES

Nigeria

6.5 and 12 cm. high

€ 600 – 800





283

TWO YORUBA STAFFS FOR SHANGO, *OSHE SHANGO*

Nigeria

35 and 37.5 cm. high

€ 600 – 800

284

FIVE YORUBA STAFFS

Nigeria

11 to 47 cm. high

€ 800 – 1 200





285

YORUBA BOWL AND FAN

Nigeria

24 and 28 cm. long

€ 600 – 800

286

YORUBA SHANGO STAFF, *OSHE SHANGO*

Nigeria

38.5 cm. high

€ 800 – 1 200



287

### YORUBA DOOR BY OSHAMUKO OF OSI-ILORIN

Nigeria

121 cm. high

Shortly after the Stolls purchased this door in Nigeria they were visited by the carver, George Bandele, who informed them that the door was the work of Oshamuko, his teacher. Bandele was the son of the master carver, Areogun, but had been apprenticed to Oshamuko rather than to his own father, following their estrangement due to Bandele's refusal to marry a wife of his father's choice.

William Fagg saw the door on his visit to the Stolls in Essen when he was assisting Elsy Leuzinger with the selection of objects for her exhibition, *Die Kunst von Schwarz-Afrika*, in 1971. He shared Bandele's view that the door was the work of Oshamuko.

John Picton (in *The Yoruba Artist: New Theoretical Perspectives on African Arts*, Washington, D.C., 1994, p.12, and 'Sculptors of Opini' in *African Arts*, Vol.27, no.3, pp. 46-59) discusses the status of Oshamuko. He is known to have worked with Areogun but probably as an assistant rather than an apprentice as their difference in age was probably only one age grade (approximately seven years), not the usual difference in age between master and apprentice. Picton was told by Oshamuko's own household that he had been apprenticed to another carver, Ajjijola-Ogun. It is recorded that Oshamuko died "before he was old", in other words before he had graduated through the age-grade system, which is likely to have been circa 1945. A pair of posts by Oshamuko, carved for the Atobatele of Iporo, in the 1920s, are now in the Quai Branly Museum (73.1997.4.63 and 64).

€ 3 000 – 5 000



288

### YORUBA IFA DRUM

Nigeria

38 cm. high

€ 800 – 1 200







289

### YORUBA MATERNITY FIGURE

Nigeria

32 cm. high

€ 500 – 800

290

### YORUBA HOUSE POST

Efon-Alaye, Nigeria

132 cm. high

Literature

Galerie Schwarz-Weiss catalogue, 1985, cover

Beier, U., *Yoruba das Überleben einer Westafrikanischen Kultur*, Bamberg, 1991, cover

Exhibited

Historisches Museum, Bamberg, *Yoruba das Überleben einer Westafrikanischen Kultur*, June-September 1991

€ 5 000 – 6 000





291

TWO PAIRS OF YORUBA TWIN FIGURES

Oyo and Abeokuta, Nigeria

27 and 22.5 cm. high

€ 1 000 – 1 500



292

PAIR OF YORUBA TWIN FIGURES

Nigeria

27 cm. high

€ 800 – 1 200



293

TWO PAIRS OF YORUBA TWIN FIGURES

Ibadan, Nigeria

23 and 24 cm. high

Cf. Chemeche, G., et al., *Ibeji: The Cult of Yoruba Twins*, Milan, 2003, pp.148-153, figs.105-110.

€ 1 000 – 1 500

294

PAIR OF YORUBA TWIN FIGURES

Nigeria

24 and 24.5 cm. high

€ 600 – 800





295



296



297

295

TWO PAIRS OF YORUBA TWIN FIGURES

Ede, Nigeria

24 to 27 cm. high

Literature

Stoll, M. and G., *Ibeji: Zwillingsfiguren der Yoruba*, Munich, 1980, p.202, fig.92 and p.204, fig.94.

€ 800 – 1 200

296

PAIR OF YORUBA TWIN FIGURES

Ogbomosho, Nigeria

28.5 cm. 30.5 cm. high

Literature

Stoll, M. and G., *Ibeji: Zwillingsfiguren der Yoruba*, Munich, 1980, p.236, fig.135.

€ 600 – 800

297

TWO PAIRS OF YORUBA TWIN FIGURES

Nigeria

30 to 33.5 cm. high

€ 600 – 800



298

YORUBA FEMALE TWIN FIGURE

Ila Orangun, Nigeria

28 cm. high

Literature  
Stoll, M. and G., *Ibeji: Zwillingfiguren der Yoruba*, Munich, 1980, p.294, fig.188.

€ 800 – 1 200



299

THREE YORUBA TWIN FIGURES

Ijebu Egba, Nigeria

27 and 27.5 cm. high

Literature  
Stoll, M. and G., *Ibeji: Zwillingfiguren der Yoruba*, Munich, 1980, p.54, fig.54.

€ 1 200 – 1 800



300

A YORUBA BEADED PRIEST'S BAG AND TWO YORUBA IBEJI COATS SEWN WITH COWRIES

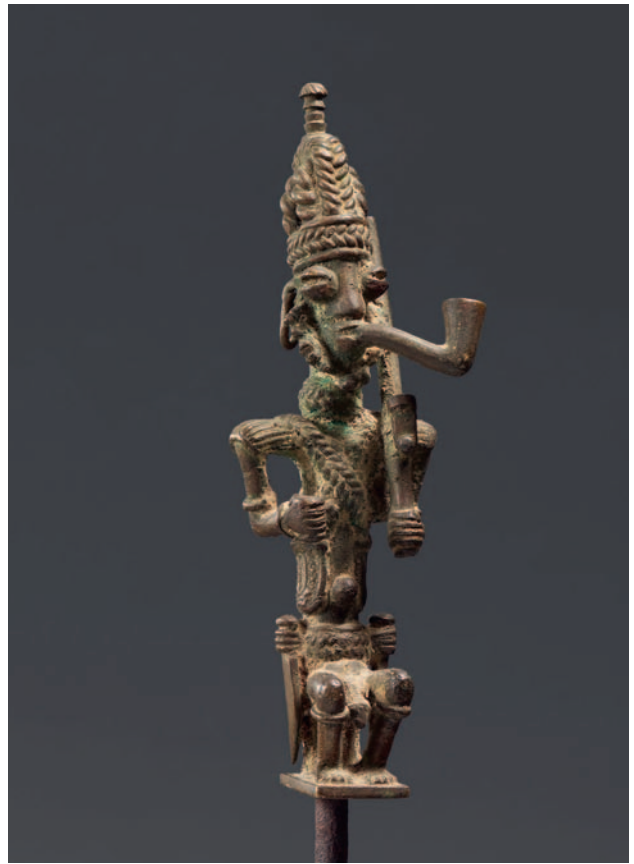
Nigeria

25 to 33 cm. high

€ 400 – 600



301



301

301

### THREE YORUBA STAFFS

Nigeria

71 to 141 cm. high

Cf. Witte, H., *A Closer Look, Local Styles in the Yoruba Collection of the Afrika Museum*, Berg en Dal, Berg en Dal, 2004, p.80, fig.71, for a similar staff with superimposed heads. The author states that the branch below the top is a support for the elbow.

€ 1 000 – 1 500

302

### THREE YORUBA IRON STAFFS WITH BIRD FINIALS

Nigeria

Two herbalist's staffs, *opa osanyin*, and an Ifa priest's staff, *opa osun* or *opa orere*

71, 88 and 95 cm. high

€ 1 000 – 1 500



302

303

### YORUBA TITLE STAFF

Abeokuta area, Nigeria

49 cm. long

Cf. Homberger, L. (Ed.), *Yoruba Art and Aesthetics*, Zurich, 1991, p.62, fig.75, for a staff with an almost identical figure in the Museum für Völkerkunde in Berlin, acquired from Oldman in 1909. The author states: "The design and skill with which this staff was created reveals the artistic achievement of a nineteenth century blacksmith in Abeokuta. The staff would be carried by a high ranking blacksmith as a sign of his office. The seated male figure holds with his left hand (the ritually significant side) a stylized prod, an instrument used to stir burning coals as the blacksmith heats the metal to be forged by his hammer. A knife is suspended from his belt. With his right hand he gestures towards his beard. His head is "crowned" with an elaborate hairstyle. The seated position, gesture and emphasis upon the head symbolize the office and wisdom of the one who carries the staff." Farris Thompson illustrates another staff very close in style (*Black Gods and Kings: Yoruba Art at UCLA*, Los Angeles, 1971, ch.7, fig.10) and relates that the name for such staffs is *Iwana Ogun*.

€ 1 000 – 1 500



303



304

304

### YORUBA FEMALE ALTAR FIGURE

Nigeria

63 cm. high

€ 800 – 1 200

305

### YORUBA FEMALE ALTAR FIGURE

Nigeria

58 cm. high

€ 1 500 – 2 000

306

### YORUBA DOOR

By Areogun or his School, Osi, Nigeria

140 cm. high

Literature

Carroll, K., *Yoruba Religious Carving, Pagan & Christian Sculpture in Nigeria & Dahomey*, London, 1967, pp.60-61, fig.46 and 47, for photographs taken *in situ* in Osi.

Schaedler, K.-F., *African Art in Private German Collections*, Munich, 1973, p.174, fig.234.

Stoll, M. and G., *Yoruba Plastiken*, Privatsammlung Stoll, Munich, 1970, p.17.

Kevin Carroll (op.cit.p.161) describes the scenes depicted in the door as follows –

*“Top panel:* a pipe smoker, a preacher and follower holding books, a woman carrying a calabash, a cyclist (the twisted chain would spin the wheels in the opposite directions!), a flute-player, a soldier with naked prisoner.

*Second panel:* a woman with a calabash, a keeling woman with a child on her back, a horserider with a gun and prisoner, a soldier with a gun, a man carrying two kegs of gunpowder.

*Third panel:* a man and woman embracing, two soldiers fighting over a woman, a *dundun* drummer.

*Fourth panel:* two women pound yam in a mortar, a soldier bends a cross-bow with his knee and holds an arrow in his mouth, a man carrying two kegs of gun-powder, a priest of *Osanyin*.”

Although the door was described by Carroll as “in the style of the Areogun school”, it bears a striking similarity to one in the Nigerian Museum, Lagos, published by William Fagg (in *Nigerian Images*, London, 1963, fig.93) which Fagg attributes to the master himself. Both doors have four tiers of very similar figures and are divided by almost identical bands of carved ornament. It is very possible that the two doors were made as a pair.

€ 15 000 – 20 000



305







307

YORUBA BRASS CASTINGS

Nigeria

A blacksmith's staff : an Oshogbo staff ; a pair of ogboni figures ; two ljebu castings ; a small bell ; and a bird

9 to 34 cm. high

€ 800 – 1 200

308

BENIN BRONZE BELL

Nigeria

16 cm. high

€ 800 – 1 200





309

YORUBA BOX AND COVER

Nigeria

63 cm. long

€ 3 000 – 5 000

310

FOUR YORUBA *ILE ORI*

Nigeria

19 to 49 cm. high

Literature

Beier, U., *Yoruba das Überleben einer Westafrikanischen Kultur*, Bamberg, 1991, for the *Ile Ori* with bird.

Exhibited

Historisches Museum, Bamberg, *Yoruba das Überleben einer Westafrikanischen Kultur*, June-September 1991 (the *Ile Ori* with bird).

The *Ile ori* or 'house of the head' is a container for the 'inner head' or *ipori*, symbol of a person's personal destiny.

€ 800 – 1 200





311

YORUBA FEMALE TWIN FIGURE

Abeokuta, Nigeria

23 cm. high

Literature

Stoll, M. and G., *Ibeji: Zwillingsfiguren der Yoruba*, Munich, 1980, p.112, fig.5.

€ 600 – 800

312

PAIR OF YORUBA TWIN FIGURES

Possibly Ogun state, Nigeria

24 and 21.5 cm. high

Literature

Stoll, M. and G., *Ibeji: Zwillingsfiguren der Yoruba*, Munich, 1980, p.135, fig.33.

€ 1 000 – 1 500

313

THREE YORUBA TWIN FIGURES

Nigeria

26 to 28.5 cm. high

€ 600 – 800



314

LARGE DIVINATION TRAY, *OPON IFA*

Nigeria

73 cm. wide

€ 5 000 – 6 000



315

FIVE YORUBA BRASS  
CHIEFTAIN'S ANKLETS OR CUFFS

Nigeria

8 to 10 cm. wide

Cf. Farris Thompson, R., *Black Gods and Kings: Yoruba Art at UCLA*, Los Angeles, 1971, Ch.6, figs.27 and 28. The author states that the name given by his informant, Salami Akinsanyan, for such objects is Agogo Owo. Similar cuffs are also illustrated by Hans Witte, (*A Closer Look, Local Styles in the Yoruba Collection of the Afrika Museum, Berg en Dal, Berg en Dal*, 2004, p.175, fig.169).

€ 600 – 800



316

SIX YORUBA BRASS CHIEFTAIN'S  
ANKLETS OR CUFFS

Nigeria

Each about 9 cm. wide

€ 600 – 800



317

BENIN CHEST

Nigeria

98 cm. long

€ 1 000 – 1 500



318

## YORUBA CIRCULAR BOX AND COVER

Nigeria

45 cm. wide

Cf. Witte, H., *A Closer Look, Local Styles in the Yoruba Collection of the Afrika Museum, Berg en Dal*, Berg en Dal, Berg en Dal, 2004, p.142, fig.128 for a similar, though rectangular, box. As in our example, the box cover includes the motif of a human figure holding his mudfish legs in his hands, a motif typical of Ijebu and Owo, two Yoruba kingdoms whose art has been influenced by Benin.

€ 5 000 – 6 000





319

319

YORUBA ARTEFACTS

Nigeria

An Ogboni headdress; three bowls for ifa divination; a ladle with head finial; and a pair of heads

9.5 to 33 cm. high

€ 800 – 1 200

≠ 320

TWO YORUBA IVORY TUSKS  
AND TWO IVORY DIVINATION  
TAPPERS

Nigeria

19 to 86 cm. high

€ 1 000 – 1 500



320



320





321

THREE ESHU FIGURES, *OGO ELEGBA*

Nigeria

57 cm. high

Cf. Fagg, W. et al., *Yoruba Sculpture of West Africa*, New York, 1982, p.169, pl.58, where the author illustrates a similar group believed to be an altar hanging for Eshu or Shango. The group includes three figures like the present lot although the author states that it would once have included four figures as Eshu shrine sculptures always comprise paired male and female figures.

€ 800 – 1 200

322

YORUBA DOOR

The Olowe of Ise Carving House, Nigeria

185 cm. high

€ 6 000 – 8 000





323

323

WEST AFRICAN METAL  
ORNAMENTS

Five Yoruba brass anklets; a Senufo brass  
anklet; an iron necklace; three rings;  
twelve bracelets; and three ornaments

2.5 to 19 cm. wide

€ 500 – 800

324

A KONGO WHISTLE FINIAL;  
A YORUBA HEDDLE PULLEY;  
AND A BAULE STAFF

Democratic Republic of the Congo,  
Nigeria and Ivory Coast

11 to 44 cm. long

€ 600 – 800



324



324

325

YORUBA DOOR

Nigeria

153 cm. high

€ 3 000 – 5 000





326

FOUR YORUBA TWIN FIGURES

Abeokuta, Nigeria

21 to 24.5 cm. high

€ 800 – 1 200



327

A PAIR AND TWO YORUBA  
TWIN FIGURES

Nigeria

29 to 34.5 cm. high

€ 800 – 1 200



328

TWO PAIRS OF YORUBA TWIN  
FIGURES

One from Abeokuta, Nigeria

22.5 to 27.5 cm. high

€ 800 – 1 200

329

THREE YORUBA TWIN FIGURES

Nigeria

18 to 28 cm. high

€ 1 000 – 1 500



330

THREE YORUBA FEMALE  
TWIN FIGURES

Nigeria

29.5 to 30.5 cm. high

€ 800 – 1 200



331

THREE YORUBA TWIN FIGURES

Nigeria

21 to 26 cm. high

€ 700 – 900



332

### YORUBA MASK, OLOJUFORO

Probably by Ajere Elewa of Epe, Northeastern Yorubaland, Nigeria

73 cm. high

#### Literature

Stoll, M. and G., *Yoruba-Plastiken aus Privatsammlung Stoll*, 1970

Schaedler, K.-F., *African Art in Private German Collections*, Munich, 1973, p.178, fig.240.

Homberger, L. (Ed.), *Yoruba Art and Aesthetics*, Zurich, 1991, p.65, fig.78.

Schaedler, K.-F., *Gods Spirits Ancestors, African Sculpture from private German Collections*, Munich, 1993, p.119, fig.89.

Schaedler, K.-F., *Encyclopedia of African Art and Culture*, Munich, 2009, p.483.

#### Exhibited

Museum Rietberg, Zürich, *Die Kunst der Yoruba. Skulpturen aus Nigeria*, 6 November 1991-8 March 1992

Villa Stuck, Munich, *Gods Spirits Ancestors, African sculpture from private German collections*, 28 October 1992-10 January 1993

The present mask appears to be one of a group of three similar masks by the same carver. One in the Walt Disney-Tishman collection in the National Museum of African Art, Washington, D.C. is illustrated in *African Vision: The Walt Disney-Tishman African Art Collection*, Washington, D.C., 2007, p.49, no.13. The other, in a private collection, is illustrated in Schaedler, K.-F., *African Art in Private German Collections*, Munich, 1973, p.177, no.239. Writing of the Tishman mask (in *For Spirits and Kings: African Art from the Paul and Ruth Tishman Collection*, 1981, p.121) Kevin Carroll states that the mask was identified by two carvers at Osi, the central village of the Opin Ekiti clan, as *oloyiya*, one of a group of three Epa masks that appeared together. The masks belonged to the Are family and appeared during the funeral rites of the oba of Osi and members of the Are family. *Oloyiya* means "the owner of combs" and the present mask, along with the two others cited, all feature combs in their superstructures. Carroll goes on to say that the wearer of the mask carries a cape of fresh palm fronds and looks through the windows under the eyes. The Tishman mask has been attributed to Ajere Elewa of Epe, an Opin Village near Osi, and it seems highly probable that all three masks are by the same hand.

€ 30 000 – 40 000







333

MANCALA GAMEBOARD

West Africa

82 cm. long

€ 200 – 300



334

IGBO CARVED CIRCULAR  
BOX AND COVER

Nigeria

46 cm. wide

€ 600 – 800



335

TWO YORUBA SHANGO  
PEDESTALS, *ODO SHANGO*

Nigeria

31 and 34 cm. high

€ 800 – 1 000



336

FOUR YORUBA TWIN FIGURES

Nigeria

22 to 25 cm. high

€ 1 000 – 1 500



337

FIVE YORUBA TWIN FIGURES

Nigeria

24 to 30 cm. high

Literature

Stoll, M. and G., *Ibeji: Zwillingenfiguren der Yoruba*, Munich, 1980, p.149, fig.48 for the left one.

€ 800 – 1 200



338

A PAIR AND TWO SINGLE  
YORUBA TWIN FIGURES

Ibadan, Nigeria

20 to 26 cm. high

Literature

Stoll, M. and G., *Ibeji: Zwillingenfiguren der Yoruba*, Munich, 1980, p.176, fig.70 for the tallest.

€ 1 500 – 2 000





339

FIVE YORUBA TWIN FIGURES

Nigeria

20 to 25 cm. high

€ 600 – 800



340

THREE PAIRS OF YORUBA  
TWIN FIGURES

Oyo, Nigeria

25 to 31 cm. high

€ 800 – 1 200



341

A PAIR AND THREE SINGLE  
YORUBA TWIN FIGURES

Nigeria

20 to 24 cm. high

€ 800 – 1 200

342

TWO PAIRS OF YORUBA  
TWIN FIGURES

Nigeria

22.5 and 26 cm. high

€ 800 – 1 200



343

TWO PAIRS OF YORUBA  
TWIN FIGURES

Nigeria

24 to 27 cm. high

€ 800 – 1 200



344

TWO PAIRS OF YORUBA  
TWIN FIGURES

Oshogbo, Nigeria

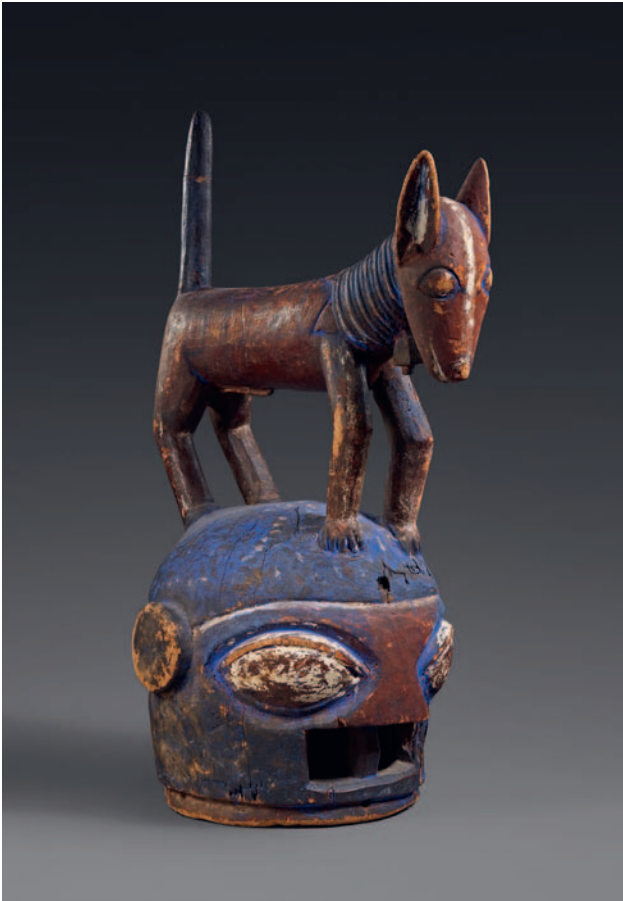
28 and 32 cm. high

Literature

Stoll, M. and G., *Ibeji: Zwillingsfiguren der Yoruba*, Munich, 1980, p.216, fig.103 for the shorter pair.

€ 800 – 1 200





345

YORUBA EPA MASK

Nigeria

77 cm. high

€ 3 000 – 5 000



346

TWO YORUBA SHANGO PEDESTALS, *ODO SHANGO*

Nigeria

38 and 38.5 cm. high

€ 800 – 1 000

347

TWO PAIRS OF YORUBA TWIN FIGURES

Nigeria

27.5 to 30.5 cm. high

€ 800 – 1 200



348

TWO PAIRS OF YORUBA TWIN FIGURES

Abeokuta, Nigeria

24 to 24.5 cm. high

€ 800 – 1 200

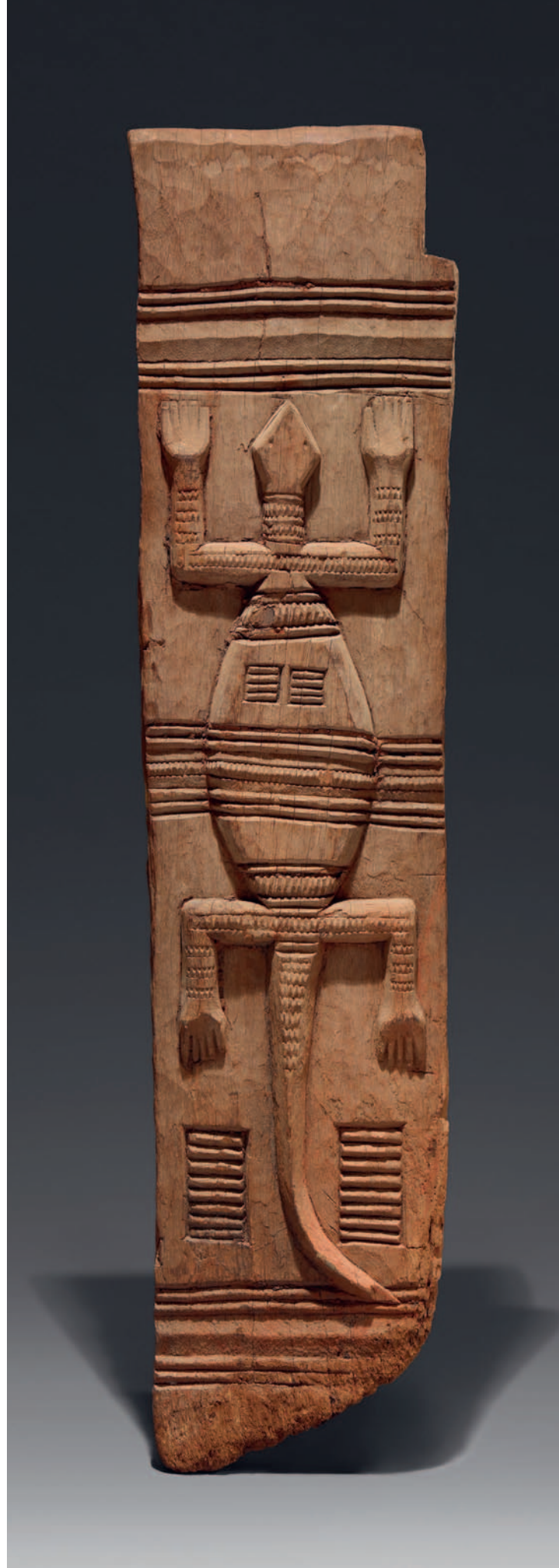
349

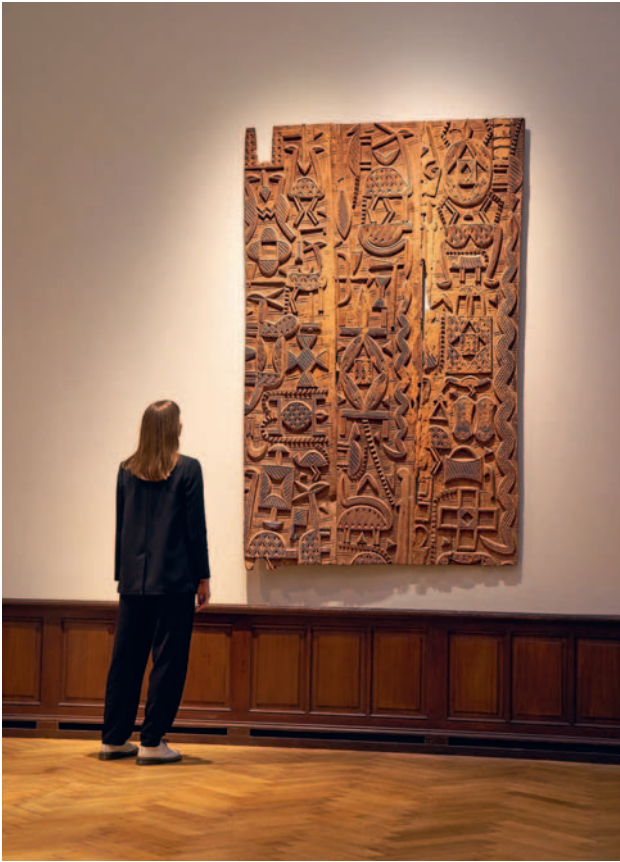
YORUBA ARCHITECTURAL PANEL

Nigeria

153 cm. high

€ 2 000 – 3 000





350

## LARGE NUPE PALACE DOOR

Probably from a carver at Sakiwa's compound in Lapai, Nigeria

243 cm. high

### Literature

Stoll, M. and G., *Galerie Schwarz-Weiss*, Munich, 1986, no.17.

Phillips Stevens, writing in 'Nupe Wood Carving' (*Nigeria Magazine*, no.88, March 1966, pp.29-31) states: "Representational motifs are most commonly used in the carving of door panels, most notably in Lapai (Abuja Emirate) where the carvers of Sakiwa's compound have been instrumental in keeping alive this form of carving, and in Agaie (Bida Emirate) whose carvers operate largely in the Sakiwa tradition. The doors are carved in two, three, four or five separate panels, depending on the size of the door frame and the thickness of available trees. In all cases the background is plain, with the highly stylized forms carved in high-relief. The objects represented fall into five categories: articles made by the carvers, such as canoe paddles, spoons, shoes and Muslim writing boards; common household objects, including fans, smoking pipes, padlocks, keys, weapons such as bows and arrows, guns, sheathed and unsheathed knives and matchets, and the carvers' own tools, the axe, adze, and small knife; symbols; animals; and man. ... Animals represented are Fulani cows, turtles, horses, snakes, chameleons, dogs, duikers, snails, lizards, a variety of birds (some resembling the ostrich), including a strange, double-headed and four-legged bird of no apparent significance. The highly stylized representation of a man seems a recent innovation, not evident on older doors."

The wear on the present lot and the absence of a human figure suggests an early date for this door.

€ 6 000 – 8 000



# Conditions of Sale

## I. In General

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

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

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

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

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

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

### II.1. Submission of bids

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

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

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

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

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

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

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

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

### II.2. Carrying out the auction

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

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

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

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

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

**10. Dispute or error with respect to the allocation** – Lempertz decides to whom the lot is allocated in case of error or dispute with respect to the allocation.

If several individuals make the same bid at the same time, and after the third call, no higher bid ensues, then the case is decided by lot/fate.

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

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

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

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

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

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

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

**16. Buyers' premium** – The Buyer pays a premium of 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.

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**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.

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**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.

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7 Rond-Point  
des Champs-Élysées  
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# Lempertz Auction

The Twinight Collection II on 6 April 2019 in Berlin

Previews: Vienna Porcelain in Vienna at A. E. Köchert,  
Neuer Markt 15, 26 March; Lempertz Berlin 30 March – 4 April

A rare Sèvres porcelain „Basserie Banc-de Cuves“ plate from the „arts industriels“ service. 1821  
Painted by Jean-Charles Develly. Ø 23.6 cm. Estimate: € 30,000 – 40,000



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# Lempertz Auction

Modern Art on 31 May 2019 in Cologne

Invitation to consign

Kurt Schwitters. Untitled (Counterfoil). 1942/1945

Collage, oil, paper and textile on hardboard, 77.5 x 59 cm. Cat. rais.: Orchard/Schulz 2960

Prov.: Ernst Schwitters, Lysaker (1948-1979); Galerie Gmurzynska, Cologne (1979), private collection Berlin

Exhibitions: amongst others New York/London/Hannover 1985/1986 (Museum of Modern Art/Tate Gallery/Sprengel Museum),

Kurt Schwitters, Cat. no. 283 with ill. Estimate: € 300,000 – 500,000





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# Lempertz Auction

Modern Art on 31 May 2019 in Cologne

Invitation to consign

**Kurt Schwitters.** Das Gustav Finzlerbild. 1926/1936

Oil and wood on panel (collage). 73.7 x 61 cm. Cat. rais.: Orchard/Schulz 1359.

**Prov.:** Ernst Schwitters, Lysaker, and Edith Thomas, London (1948); Sidney Janis Gallery, New York (1952-1956); Leon Polk Smith, New York (1956-1970/77); Galerie Gmurzynska, Cologne (1977), private collection, Berlin

**Exhibitions:** Basel 1948; New York 1952; New York 1955; New York 1956; New York 1963; New York 1973; Cologne 1978

Estimate: € 400,000 – 600,000





# Ancestral Visions

Papua New Guinea Art  
from the Sepik Ramu

EXPOSITION ET PRÉSENTATION DU LIVRE  
TENTOONSTELLING EN BOEKPRESENTATIE

24.05

|

28.06

2019

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LEMPERTZ  
1798

6 rue du Grand Cerf / Grote Hertstraat  
Bruxelles / Brussel 1000



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# LEMPERTZ

1798

