

Tribal Art

30 March 2006 Brussels Lempertz Auction 885

LEMPERTZ

1845 SA

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Preview Vorbesichtigung

Cologne

Saturday 18 March

10 am – 5 pm

Monday 20 March – Thursday 23 March

10 am – 1 pm and 2 pm – 5.30 pm

Brussels

Saturday 25 March – Wednesday 29 March

10 am – 5 pm

Thursday 30 March

10 am – 4.30 pm

Sale Versteigerung

Brussels

Thursday 30 March

6 pm

The sale will be transmitted to Cologne via ISDN
so that bidding simultaneously from Cologne is possible

CONDITIONS DE VENTE

1. Les ventes doivent être payées à la livraison, au comptant et en euros ou, en cas d'accord du vendeur, par chèque bancaire certifié. Outre le prix d'adjudication, l'acheteur paie une commission fixe de dix-neuf pour cent (19 %), ainsi que la TVA calculée en fonction des tarifs en vigueur. Le prix d'adjudication sera mentionné au procès-verbal.
2. L'adjudication est attribuée au plus offrant. Le contrat d'achat et de vente entre Lempertz et l'acheteur prend effet au moment de l'adjudication. Chaque acheteur dans la salle des ventes est censé agir en son propre nom et pour son propre compte et sera personnellement responsable du paiement. Lempertz se réserve le droit de ne pas livrer un lot vendu en l'absence du paiement intégral et préalable du prix de vente.
3. À partir de l'adjudication, le risque relatif aux dommages passe à l'acheteur. La propriété n'est transférée qu'au moment du paiement intégral du prix de vente.
4. L'adjudication se fera sans aucune garantie de la part du commissaire-priseur assurant la vente ni de l'huissier de justice instrumentant. Les biens et objets d'art sont vendus dans l'état dans lequel ils se trouvent à l'endroit de l'exposition et de la vente, et sans aucune garantie (de vices cachés ou visibles). Les acheteurs sont censés avoir vu et examiné les biens et les objets d'art et avoir fait leur offre en toute connaissance de cause. Dans le cas exceptionnel d'une falsification prouvée, la vente d'un objet d'art peut être annulée et le prix d'adjudication remboursé à l'acquéreur s'il retourne l'objet acheté dans les trois (3) semaines, avec la preuve qu'il s'agit d'une falsification, et pour autant que l'objet soit resté dans le même état qu'au moment de la vente. Les acheteurs doivent s'assurer eux-mêmes, avant la vente et pendant les jours d'examen, de l'état matériel de chaque lot, en ce qui concerne les éventuels défauts ou restaurations. Lempertz ne peut être tenu responsable des dommages (directs ou indirects) qui seraient la conséquence des biens vendus.
5. L'acquéreur ne peut invoquer ni la compensation, ni la confusion, ni l'article 1653 du Code civil belge concernant le trouble de l'acquéreur.
6. Les acheteurs peuvent retirer les biens vendus à partir du lundi 3 avril et jusqu'au vendredi 7 avril, de 10 h à 12 h 30 et de 13 h 30 à 18 h, dans les bureaux de Lempertz, rue aux Laines 1, 1000 Bruxelles.
7. Si l'acheteur des biens vendus ne vient pas les enlever au moment convenu ou s'il n'effectue pas le paiement du prix de vente total à ce moment-là, Lempertz a le droit à son choix (sans aucune mise en demeure) : (i) soit de demander en justice le paiement du prix de vente ; (ii) soit de considérer le contrat d'achat et de vente comme annulé de plein droit et de procéder à une nouvelle vente des biens concernés.
8. Tous les litiges portant sur la vente relèvent de la compétence exclusive du tribunal de Bruxelles. Le droit belge s'applique au présent contrat d'achat et de vente.

Henrik Rolf Hanstein
 Commissaire-priseur
 Membre de la Chambre belgo-luxembourgeoise des Commissaires-priseurs

VERKOOPSVOORWAARDEN

1. Verkopen dienen contant in Euro of, indien aanvaard door de verkoper, per gecertificeerde bankcheque betaald te worden bij levering. De koper betaalt bovenop de toewijzingsprijs een vaste commissie van negentien percent (19%), en evenals de BTW berekend op grond van de dan geldende tarieven. De toewijzingsprijs zal vermeld staan op het proces-verbaal.
2. De toewijzing geschiedt aan de meestbiedende koper. De koop- en verkoopsovereenkomst tussen Lempertz en de koper zal tot stand komen op het moment van toewijzing. Iedere koper in de veilingzaal wordt geacht in eigen naam en voor eigen rekening te handelen, en zal persoonlijk aansprakelijk zijn voor de betaling. Lempertz behoudt zich het recht voor om geen enkel verkocht lot af te leveren zonder voorafgaandelijke en integrale betaling van de verkoopprijs.
3. Vanaf de toewijzing gaat het risico voor beschadiging over naar de koper. De eigendom gaat slechts over op het moment van volledige betaling van de verkoopprijs.
4. De toewijzing zal geschieden zonder enige waarborg vanwege de optredende veilingmeester en de instrumenterende gerechtsdeurwaarder. De goederen en kunstvoorwerpen worden verkocht in de staat waarin ze zich bevinden op de plaats van bezichtiging en veiling zonder enige waarborg (van verborgen dan wel zichtbare gebreken). De kopers geacht de goederen en kunstvoorwerpen te hebben bezichtigd en onderzocht en hun bod met volledige kennis van zaken te hebben gedaan. In het uitzonderlijk geval van bewezen vervalsing kan de verkoop van een kunstvoorwerp geannuleerd worden en de toewijzingsprijs aan de koper worden terugbetaald als hij het aangekochte voorwerp binnen de drie (3) weken retourneert met het bewijs dat het een vervalsing is, en voor zover dat het voorwerp nog steeds in identiek dezelfde staat en toestand verkeert als op het ogenblik van de veiling. De kopers dienen zich voor de veiling, tijdens de kijkdagen, zelf te vergewissen van de mate-

riële toestand van elk lot, wat betreft eventuele gebreken of restauraties. Lempertz kan niet aansprakelijk gesteld worden voor (rechtstreekse dan wel onrechtstreekse) schade die het gevolg is van de verkochte goederen.

5. De koper kan zich niet beroepen op schuldvergelijking, noch op schuldvermenging, noch op artikel 1653 van het Belgisch Burgerlijk Wetboek in verband met de stoornis van de koper.
6. De kopers kunnen de verkochte goederen afhalen van maandag 3 tot en met vrijdag 7 april van 10u tot 12u30 en van 13u30 tot 18u in het kantoor Lempertz, Wolstraat 1, 1000 Brussel.
7. Indien de koper de verkochte goederen niet komt afhalen op het afgesproken tijdstip, of op dat moment niet overgaat tot de betaling van de volledige verkoops prijs, heeft Lempertz het recht, naar diens vrije keuze, om (zonder enige verdere ingebrekestelling): (i) hetzij de betaling van de verkoops prijs in rechte te vorderen; (ii) hetzij de koop- en verkoopovereenkomst van rechtswege als ontbonden te beschouwen en over te gaan tot wederverkoop van de desbetreffende goederen.
8. Alle geschillen in verband met de veiling vallen onder de uitsluitende bevoegdheid van de rechtbank van Brussel. Het Belgische recht is van toepassing op deze koop- en verkoopovereenkomst.

Henrik Rolf Hanstein
 Veilingmeester
 Lid van de Belgisch-Luxemburgse Kamer van Veilingmeester

TERMS OF SALE

1. All sales shall be cash sales to be paid in Euro currency, or, if so approved by the seller, by certified bank cheque at time of delivery of the articles. In addition to his accepted bid price, the buyer shall pay a fixed commission of nineteen percent (19%), as well as the Value Added Tax calculated on the basis of the rates current at the time. The accepted bid price shall be stated on the report.
2. The sale shall be awarded to the highest bidder. The purchase and sales agreement between Lempertz and the buyer shall be considered concluded at the time the bid is accepted. Every buyer in the auction hall shall be deemed to be acting in his own name and for his own account and he shall be held personally liable for making the payment. Lempertz reserves the right not to deliver any sold article without prior and full settlement of the sales price.
3. As of the time of the awarding of the article to the successful bidder, the risk of damage is transferred to the latter. The property title to the article is transferred only as of the time of full payment of the accepted bid price.
4. The assignment of the article shall be conducted without any guarantee on the part of the acting auctioneer and the executing judicial officer. The auctioned articles and art objects are sold in the condition in which they are found at the location where they can be previewed and will be auctioned off in that condition, and this without any guarantee with respect to latent and patent defects. The buyers are assumed to have viewed and examined the articles and art objects and to have submitted their bid with full knowledge of the conditions obtaining. In the unlikely event of a proven forgery, the sale of an art object can be voided and the paid bid price be refunded to the buyer, with this proviso, however, that the latter return the bought article within three (3) weeks with proof that it is a forgery, and in so far as the object still remains wholly in the same state and condition as it was at the time of its sale at the auction. It shall be incumbent on the buyers themselves to secure assurances prior to the auction, during the days of preview, about the material condition of each lot for what concerns any possible defects or restorations. Lempertz cannot be held liable for (either direct or indirect) damage that results to the sold articles.
5. The buyer cannot invoke either the right of set-off or merger confusion, nor can he have recourse to article 1653 of the Belgian Civil Code with regard to the buyer's disturbance.
6. The buyers can pick up the bought articles from Monday 3 April to and including Friday 7 April from 10:00 AM to 12:30 PM, and from 1:30 PM to 6:00 PM, in the offices of Lempertz, Wolstraat 1, 1000 Brussels.
7. In the event that the buyer fails to pick up the sold articles at the time established, or does not at that moment pay the sales prices in full, Lempertz shall be entitled, at his own discretion and without any further need of a notice of default: (i) either to claim de iure and in good right payment of the sales price; (ii) or to consider de iure and in good right the sales and purchase agreement to be legally dissolved and to proceed to the resale of the articles in question.
8. All disputes arising from the auction shall be entertained under the exclusive jurisdiction of the Court of Brussels. The present sales and purchase agreement is governed by Belgian law.

Henrik Rolf Hanstein
 Auctioneer
 Member of the Belgian-Luxembourg Chamber of Auctioneers

VERKAUFSBEDINGUNGEN

1. Verkäufe sind bei Lieferung in Euro oder, wenn durch den Verkäufer akzeptiert, mit zertifiziertem Bankscheck zu bezahlen. Der Käufer zahlt über den Zuschlagspreis hinaus eine Fixprovision von neunzehn Prozent (19%) sowie die MwSt. nach Berechnung auf Grundlage der dann geltenden Tarife. Der Zuschlagspreis wird auf dem Protokoll vermerkt.
2. Der Zuschlag erfolgt an den meistbietenden Käufer. Der Kauf- und Verkaufsvertrag zwischen Lempertz und dem Käufer kommt zum Zeitpunkt des Zuschlags zustande. Von jedem Käufer im Versteigerungssaal wird angenommen, dass er in eigenem Namen und auf eigene Rechnung handelt. Jeder Käufer haftet persönlich für die Zahlung. Lempertz behält sich das Recht vor, kein einziges verkauftes Los ohne vorherige und vollständige Zahlung des Verkaufspreises auszuliefern.
3. Ab dem Zuschlag geht das Beschädigungsrisiko auf den Käufer über. Das Eigentum wird erst zum Zeitpunkt der vollständigen Zahlung des Verkaufspreises übertragen.
4. Der Zuschlag erfolgt ohne Garantie seitens des agierenden Auktionators und des ausführenden Gerichtsvollziehers. Die Güter und Kunstgegenstände werden ohne jede Garantie (bzgl. verborgener oder sichtbarer Mängel) in dem Zustand verkauft, in dem sie sich am Ort der Besichtigung und Versteigerung befinden. Es wird davon ausgegangen, dass die Käufer die Güter und Kunstgegenstände besichtigt und geprüft haben und ihr Angebot mit vollständiger Kenntnis der Sachlage gemacht haben. Im außergewöhnlichen Fall einer bewiesenen Fälschung kann der Verkauf eines Kunstgegenstands storniert werden und kann der Zuschlagspreis dem Käufer rückerstattet werden, wenn dieser den gekauften Gegenstand innerhalb von drei (3) Wochen mit dem Beweis der Fälschung zurückbringt und sofern der Gegenstand sich noch stets in exakt demselben Zustand befindet, in dem er zum Zeitpunkt der Versteigerung war. Die Käufer müssen sich vor der Versteigerung, während der Besichtigungstage, selbst vom materiellen Zustand jedes Loses in Bezug auf eventuelle Mängel oder Restaurierungen vergewissern. Lempertz kann nicht für (direkte oder indirekte) Schäden haftbar gemacht werden, die Folge der verkauften Güter sind.
5. Der Käufer kann sich weder auf Aufrechnung noch auf Konfusion, noch auf Artikel 1653 des belgischen Zivilgesetzbuches zur Störung des Käufers berufen.
6. Die Käufer können die verkauften Güter von Montag, den 3. bis einschließlich Freitag, den 7. April von 10 bis 12.30 Uhr und von 13.30 bis 18 Uhr in den Räumlichkeiten von Lempertz, Wolstraat / rue aux Laines 1, 1000 Brüssel, abholen.
7. Wenn der Käufer die verkauften Güter nicht zum vereinbarten Termin abholt oder zu diesem Zeitpunkt nicht den vollständigen Verkaufspreis bezahlt, hat Lempertz das Recht, (ohne jegliche weitere Inverzugsetzung) nach eigenem Ermessen: (i) die Zahlung des Verkaufspreises gerichtlich einzufordern; (ii) oder den Kauf- und Verkaufsvertrag von Rechts wegen als gelöst zu betrachten und die betreffenden Güter erneut zu verkaufen.
8. Alle Streitfälle im Zusammenhang mit der Versteigerung unterliegen ausschließlich der Zuständigkeit des Brüsseler Gerichts. Dieser Kauf- und Verkaufsvertrag unterliegt belgischem Recht.

Henrik Rolf Hanstein

Auktionator

Mitglied der belgisch-luxemburgischen Kammer von Auktionshäusern

VERSANDANWEISUNG

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

Bei Rückfragen
Tel +49/ (0)2 21/ 92 57 29-19

- Post o.a. } (gemäß Postbestimmungen)
- Luftpost } (gemäß Postbestimmungen)
- Luft/Seefracht
- Spedition
- Abholung persönlich
- Versicherung (nur zum vollen Rechnungsbetrag)

Bilder unter Glas können nicht mit der Post versandt werden.

Versand an:

Telefon

Rechnungsempfänger
(wenn abweichend von Versandadresse)

Datum

Unterschrift

SHIPPING INSTRUCTIONS

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

For information
Phone +49/ (0)2 21/ 92 57 29-19

- Surface Mail } (according postal regulations)
- Airmail } (according postal regulations)
- Air Freight
- Sea Freight
- Shippers/Carriers
- I will arrange collection
- Insurance

Pictures framed under glass cannot be sent by mail

Lots to be packed and shipped to:

Telephone

Charges to be forwarded to

Date

Signature

MEHRWERTSTEUER VAT NO.

Umsatzsteuer-Identifikations-Nummer
Lempertz, Brüssel:
TVA / BTW 476 706 696
HRB: 658 090
Account-No., ING Bank: 310-1745523-94

IMPORT

Keine Umsatzsteuer-Belastung für ausländische
Einlieferer.
No Tax for Foreign Consignors.

EXPORT

Von der Mehrwertsteuer befreit sind Ausfuhrlieferungen in Drittländer (d. h. außerhalb der EU) und – bei Angabe der MwSt.-Identifikations-Nr. – auch an Unternehmen in anderen EU-Mitgliedstaaten. Nehmen Auktionsteilnehmer ersteigerte Gegenstände selber in Drittländer mit, wird ihnen die MwSt. erstattet, sobald dem Versteigerer der Ausfuhr- und Abnehmernachweis vorliegen.

Zur Erleichterung der Formalitäten erteilen wir vormittags unter Tel. +49/ (0)2 21/ 92 57 29 -19 gerne Auskunft.

Exports to third (i. e. non-EC) countries will be exempt from VAT, and so will be exports made by companies from other EC member states if they state their VAT identification number. Persons who have bought an item at auction and export it as personal luggage to any third country will be refunded the VAT as soon as the form certifying the exportation and the exporter's identity has been returned to the auctioneer. Our staff will be glad to advise you on the export formalities.

ART LOSS REGISTER

Das Kunsthaus Lempertz ist Partner von Art Loss Register. Sämtliche Gegenstände in diesem Katalog, sofern sie eindeutig identifizierbar sind und einen Schätzwert von mind. EUR 2.500 haben, wurden von der Versteigerung mit dem Datenbankbestand des Registers individuell abgeglichen.

ZUM KATALOG

PREISE

im Katalog sind Schätzpreise und als Orientierungshilfe für Kaufinteressenten gedacht.

EXPERTE

Michael Vignold

PHOTOGRAPHIE

Helmut Buchen, Köln

DRUCK

Snoeck-Ducaju & Zoon, Gent



1, 2, 3

ANCIENT EGYPT

From an old German private collection, Berlin.

1 A GROUP OF THREE AMULETS

comprising the figures of Thot with the head of an ibis, Amun with a ram's head and Thoris represented as a pregnant hippopotamus; green and blue glazes.

Fayence, 3 and 4 cm

€ 300

2 AN USHEBTI

of typical form, the standing figure on rectangular base wearing a voluminous coiffure, holding two sceptres in his crossed hands, the front inscribed with finely incised horizontal bands of hieroglyphs; with matte greenish coloured glaze.

Fayence, 18 cm

€ 1 800



4, 5, 6

3 AN AMULET

representing Anubis or Seth, in a walking posture, the arms close to the body; green glaze, the snout with chip.

Fayence, 10 cm

€ 350

winged scarab; encrusted green patina.

Bronze, 17 cm

€ 750

4 THE FIGURE OF A CAT

sitting upright, the tail embracing the front legs; dark brown patina, loss of one ear, late dynasty.

Bronze, 9 cm

€ 1 000

6 A GROUP OF ISIS AND HORUS

the sitting goddess breast feeding her son Horus who is sitting on her lap; bronze with various green patina, some old damage to the base, late dynasty.

Bronze, 15 cm

€ 600

5 A FRAGMENT

probably a mounting, with three spikes on reverse for attachment, the half disc surmounted with a finely sculpted female's head with basket-like crown of uraei, the eyes hollowed for inlays, the front with an incised

7 A LURISTAN FINIAL

in form of a standing human figure with lateral openwork projections; dark brown patina.

Without illustration. Bronze, 12 cm

€ 500



8

OCEANIA



9

8 A SEPIK CARYATID MORTAR

the squatting female figure on block base, with stout torso, presenting small pendant breasts, the elongated arms bent up at elbows and framing the oval head to balance a bowl on top of the head, the face with small mouth in pointed chin, an elongated triangular nose and close set eyes; fine black patina.

Wood, 32 cm

€ 3 500

9 A MIDDLE SEPIK CEREMONIAL PESTLE

the oblong stone axe in wooden handle, with a double human face at bottom, the faces with typical shaped nose and slanted eyes, the tapering handle surmounted by a narrow face; dark brown patina, the details of the faces painted black, white and red.

Wood and stone, 67cm

€ 1 200



10

10 AN IATMUL MIDDLE SEPIK HOOK

the double hook terminating in a large human head, the face with linear mouth in relief under an elongated full nose, with painted eyes in deep sockets, small ears emerging at the sides of a massive forehead, the head terminating in a cap-like simple coiffure; aged dark brown patina with traces of white pigments.

Provenance: acquired by Franz K. Panzenbock, Vienna end 50's to beginning 60's from Lemaire gallery, Amsterdam.

Wood, 60 cm

€ 3 000

11 A SEPIK RIVER CANOE PROW ORNAMENT

the panel with two lateral flanges, the mask-like face at the centre with sagittate nose and open oval mouth, with painted circles and wooden spikes and feathers extending from behind, the support tied with reeds at the back; painted, black, white and red.

Provenance: collection of German painter Hubert Berke, Cologne, acquired around 1950.

Wood and various materials, 80 x 120 cm

€ 2 400

12 A LARGE SEPIK FOOD BOWL

the oval bowl tapering at each end, the handles carved intricately and finely in form of abstract crocodile heads with open snouts; fine black aged patina.

Wood, 115 cm

€ 2 800



11



12



13

13 A SEPIK CEREMONIAL BOARD

gope, the oblong board with a stylised human figure in the centre, a curvilinear line in relief representing a pair of abstract arms or legs, the oval mouth with teeth above, a central line in relief representing the spine, framed by a pair of asymmetrical eyes; brown patina, the details painted black, red and white.

Wood, 61 cm

€ 600

14 A SEPIK RIVER MASK

the mask of convex oval form, the dentate beard beneath a crescent-shaped mouth, elongated beak-like nose framed by pierced round eyes in slanted sockets; fine aged patina, painted ochre, red and white.

Provenance: old German private collection, Berlin.

Wood, 23 cm

€ 1 500

15 A MINIATURE SEPIK MASK

the miniature mask of typical form surmounted by a convex panel with incised geometric design; brown patina with remains of yellowish pigmentation.

Provenance: ex collection of German painter Hubert Berke, Cologne.

Wood, 14 cm

€ 300

16 A FINE MIDDLE SEPIK KOREWORI MASK

on round board, the central face with square open mouth showing a protruding tongue, a ridged nose with bulbous accentuated nostrils, the conical eyes set in deep sockets framed by spiralling motifs; fine aged patina, painted white, red and black.

Masks like this are rare and were brought back quite early: examples of this type were collected in the 1912/13 expedition to the Sepik river by Roesecke, compare the examples in the Museum für Völkerkunde, München and in the Museum für Völkerkunde, Berlin.

Cf. exhib. cat. Kunst der Südsee, München 1952, p. 32 and Kelm, 1966, cat. no. 73.

Provenance: old German private collection, Berlin.

Wood, 38 cm

€ 2 000 – 4 000



14



15





17

17 A SEPIK RIVER SHIELD

of convex rectangular form, decorated with five stylised round faces in low relief, each framed by spiral motifs, holes for attachment, surmounted by a flange at top, one large handle at the centre on reverse; painted white, brown and red.

Wood, 212 cm

€ 800

18 AN ADMIRALITY ISLAND SPATULA

the finial of the long spatula surmounted by a finely carved human figure, standing on bent legs, with the arms aside the thighs, the face with prominent mouth, narrow ridged nose and large open eyes; fine black patina.

Cf. exhib. cat. Ozeanische Kunst. Meisterwerke aus dem Museum für Völkerkunde Basel, 1980, fig. 187.

Wood, 51 cm, 9 cm the figure

€ 1 000

19 A FINE SEPIK FIGURE

the figure on conical base, standing on elongated bent legs, the hands held at the sides framing the column-like torso, angular shoulders, the large head with crescent shaped chin, small mouth, the triangular nose with pierced septum, small round eyes, terminating in an arching crested coiffure; dry patina with red pigmentation.

Provenance: ex collection Linden Museum, Stuttgart, with old inventory number: '61624, Sepik, Slg. Haug'. Captian Haug's expedition to the South Sea was in 1907.

Private collection Amsterdam, acquired from Van Bussel gallery.

Wood, 98 cm

€ 12 000



18





20 A FINE NEW BRITAIN MENGAN SHIELD

the large board with two stylised heads opposite the other in low relief, the face in rectangular shape with triangles and concentric discs representing the eyes and the nostrils, with a central handle on reverse and incised geometric designs, with fine raffia mountings across the shield and around the rim; fine aged patina.

The Mengen are a coastal people living on Jacquinot Bay on the southeast coast of New Britain with the Sulka as their northern neighbours and the Mamusi to the south.

Provenance: ex collection Linden Museum, Stuttgart with old inventory number: 'L.1482 / 38, S.-N. Pommern, Dr. Hahl'

Wood, 148 cm

€ 2 500



21

21 A NEW IRLAND MASK

tatanua, of hollowed helmet form, representing a human bearded face, the beard made of fibres painted red and black and inset around an open mouth showing teeth, a narrow nose with pierced septum beneath semi-circular eyes painted in red, the facial plane painted white and set off the domed tapa headdress; dry and aged patina, some old damage to the ears.

Wood and fibres, 26 cm

€ 2 500



22



23



24



25

22 A VANUATU FIBRE HEAD

comprising of tusks and fibres bound into a bundle and a clay mask affixed to the head with smiling mouth, protruding nose with accentuated nostrils, the eyes painted in white beneath hooded overhanging brows, with a pair of wild boars' tusks emerging from the corner of the mouth and from forehead; painted red, white and blue.

Clay and fibres, 19 cm (the head) € 2 400

23 AN ADMIRALITY ISLAND SPOON

Loniu Island, Matankol, of hollow semi-spherical form, with an openwork carved spike to one side serving as handle; dark reddish patina.

Cf. exhib. cat. Ozeanische Kunst. Meisterwerke aus dem Museum für Völkerkunde Basel, 1980, fig. 189 – 194.

Wood, 27 cm € 1 800

24 A TAMI BOWL

of hollow oval form and terminating at each end with carved handles, one sculpted as a horizontal panel of abstract form and openwork design, with elevated decoration at the exterior middle section; dry brown patina, with remains of reddish pigmentation.

Wood, 78 cm € 3 800

25 A DAYAK ANIMAL FIGURE

on high circular base, depicting a monkey or cat, in a squatting posture with slightly inward bent legs, the vertical torso issuing a curved upturned tail, the strong neck supporting a large round head with jutting snout and round holes indicating the eyes; dry weathered patina.

Accompanied by a C14 certificate.

Wood, 58 cm € 4 000



26



27, 28

26 A BAMANA MASK

the triangular facial plane beneath a bulging forehead, with an angular nose between pierced eyes, the prominent open snout tapering at bottom, the mask surmounted by a pair of horns bending forward; fine aged black patina.

Wood, 30 cm

€ 2000

27 A BAMANA MALE ANTILOPE HEADDRESS

standing on a small square base, the legs supporting an elongated body with upturned tail, an arching neck with elaborate openwork mane, the large slender pointed head with upward pointing ears and long curved horns decorated with incised notches and striations, the forehead with openwork brass sheets; brown varied patina, greasy to some areas.

Wood, 100 cm

€ 2 000

AFRICA



29, 30

28 A BAMANA FEMALE ANTILOPE HEADDRESS

standing on rectangular base, the four legs supporting a horizontal body, with curved long neck and pointed head, with elongated horns adorned with feathers at top, carrying the young one of similar shape on back; brown patina with some greasy areas.

Wood, 100 cm

€ 1 800

29 A FINE BAMANA MALE FIGURE

standing with short legs on round base, the arms from massive round chest, the forearms in front of the torso, holding up the hands with outstretched fingers, the strong neck supporting an ovoid head, the concave facial plane encircled by a ridged band framing the face; dark brown patina overall.

Provenance: ex collection M. E. Hurrell, Newcastle, acquired at Reece Gallery, York.

Wood, 29 cm

€ 3 800

30 A BAMANA ANTELOPE HEADDRESS

ci wara, of abstract vertical form with a round base supporting four legs beneath a flat horizontal body and sweeping arching neck, an angular head with slit protruding snout beneath a triangular pierced nose and medial ridge framed by arching horns and tapering ears, incised geometric motifs on body, mane and face; fine black patina, one horn restored.

Wood, 40 cm

€ 600



31

31 A BONGO COMMEMORATIVE POST

with a zigzag carved around the bottom part of the post, with four superposed spheres, surmounted by an ovoid head at top, the concave facial plane showing abstract features; grey weathered patina.

Important Bongo men are honoured with grave markers in figurative forms. The figures commemorate the departed and serve as a monument for the living.

Wood, 165 cm

€ 2 800



32

32 A MALINKE / MARKA MASK

carved in form of an abstract animal's head, the collar supporting a narrow tapering face, with small protruding mouth, with elongated angular nose between domed eyeholes, the tall domed forehead surmounted by a pair of pointed, slightly curved horns; covered with brass bands and sheets overall the face.

Wood and brass sheet, 46 cm

€ 2 400



33, 34

33 A BAMANA DOORLOCK

in form of a stylised human figure, standing on zigzag legs, the rectangular body surmounted by an abstract face, a pair of upturned horns at top; black patina.

Wood, 49 cm

€ 300



35

34 A BAMANA DOORLOCK

the lozenge-shaped body surmounted by a small round head with upturning curved horns; brown glossy patina.

Wood, 45 cm

€ 300

35 A BAMANA MASK

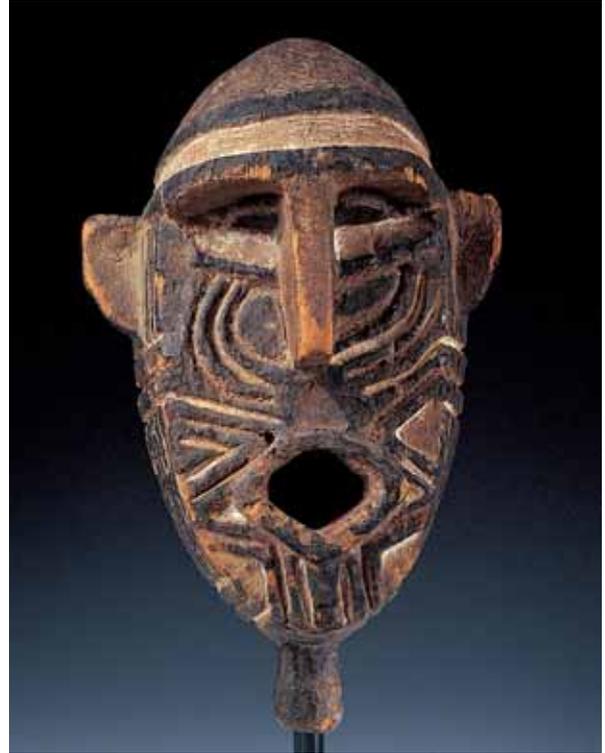
sukuru, of abstract animal form, with a square pierced snout beneath a concave facial plane with elongated triangular nose framed by pierced eyes, the mask terminating in an elongated pair of horns above; fine black patina, restoration to the snout.

Wood, 48 cm

€ 3 200



36



37



38

36 A BWA MASK

consisting of an abstract round face at bottom and an openwork plank at top, the face with round eyes and a cylindrical protruding mouth, three human figures inset to the open volumes of the board, the plank decorated with a geometric cross design, four beak-like projections emerging from the board and bent downwards, surmounted by a trapezoid element at top; varied patina, painted white, red and black.

Wood, 137 cm

€ 3 500

37 A FINE BOBO / NUNA FACE MASK

the abstract human face on massive oval frame, with a short handle beneath the chin, a large diamond-shaped open mouth, with an angular nose between close set triangular eyes under a convex forehead, large triangular ears, the facial flat plane with an extensive geometric design of parallel lines; slightly weathered aged patina, painted black, white and red.

Provenance: private collection, Paris, acquired from Marcel Michaud, Lyon in the late 40's, with the information that the mask came from the collection of



39

Pablo Picasso. Peter Stepan, Munich, publishing Picasso's collection of African and Oceanic art this autumn, kindly informed us, that he could not trace the mask, but states also, that there could be objects leaving the collection during Picasso's lifetime.

Wood, 36 cm

€ 3 000 – 5 000

38 A BWA / MOSSI MASK

the abstract face with round eyes, diamond shaped open mouth and triangular ears projecting to the sides surmounted by a free carved female figure, standing on bent legs, the bent arms from angular shoulders, with exaggerated pointed breasts, the tapering head on short neck, with a diamond-shaped mouth, the ridged nose running to the domed coiffure, with large projecting ears; varied patina, painted, white, red and black.

Wood, 64 cm

€ 2 500

39 A KURUMBA / MOSSI POST

the rectangular plank surmounted by a pair of elongated pendant breasts, with a compressed double sphere above, terminating in an u-shaped element for imposing the lintel; weathered dry patina, some damage to bottom.

Provenance: collected in Kongussi region, Bam province.

Wood, 155 cm

€ 3 000



40

40 A MOSSI AXE

the long handle surmounted by an abstract round head with a large blade in zigzag shape emerging from mouth; brown patina overall.

Wood and iron, 68 cm

€ 450



41

41 A HIGHLY IMPORTANT MOSSI MASK

karan wemba, the hollow mask with a concave face, a vertical notched elevation between round pierced eyes, a forward turning projection above the forehead, with a large female figure at top, the figure standing on slender bent legs, the narrow thighs issuing a narrow body, the abdomen with accentuated navel, the chest with a pair of exaggerated full and pendant breasts, the attenuated arms from rectangular board-like shoulders bent at elbows and held aside the thighs, the back in an elegantly concave curved shape, the massive head with a concave facial plane showing a small mouth, a triangular nose and small round eyes, with vertical scarification marks at temples, surmounting a large single crested coiffure with pendant plaits; medium brown patina, dry at the mask and glossy at the figure.

Masks like this are used only once a year during royal ceremonies and represent ancestors of the royal family, who will guarantee the continuity of traditions for the benefit of the whole tribe. The figures are called *ninande* and are kept in ancestral shrines called *kimse-roogo* presented in the royal courtyard.

The mask originates from the Yatenga style region and is extremely rare. A closely related example from the Barbier - Mueller collection, Geneva, was bought by

Josef Mueller in 1968 and possibly is coming from the same source. The style of the mask is highly individual and demonstrate its high artistic quality by the unusual way to play with the proportions of the human body. Without any doubt our piece belongs to the only small known corpus of masterpieces by this individual hand.

Provenance: private collection, Brussels, acquired in the late 60's from Jan Dierickx gallery.

Cf. W. Schmalenbach (ed.), *Afrikanische Kunst aus der Sammlung Barbier – Mueller*, München, 1988, p. 77, cat-no. 18.

Wood, 115 cm

€ 80 000 – 100 000





42



43



44, 45

42 A DOGON FIGURE

standing on fragmentary feet, the narrow torso with accentuated navel and encircled by the elongated bent arms, the hands resting between the knees, a strong neck supporting the abstract helmet-shaped head with pendant beard, the triangular face with arrow shaped nose; fine medium brown patina, encrusted in some areas.

Provenance: Emil Storrer, Zürich.

Wood, 36 cm

€ 7 000

43 A FINE TELLEM FIGURE

the fragment depicting a standing, hermaphrodite figure, the narrow torso with pointed navel at the protruding abdomen, the pendant breasts beneath a bearded face with abstract features below a compressed narrow forehead, the figure framed by attenuated upraised arms, one missing by old damage; weathered encrusted fine patina, grey in some areas.

Wood, 39 cm

€ 9 500

44 A DOGON FIGURE

of elongated form and standing on fragmentary feet with long thin legs, with abstract phallus and navel, the cylindrical torso with small breasts at the narrow shoulders and tapering arms in relief, below a thick neck and ovoid head with a rectangular face; dark brown resinous patina.

Provenance: Ludwig Bretschneider, München

Wood, 36 cm
€ 4 000

45 A DOGON FIGURE

rising from block-like feet and bent angular legs, with block-like hands below a narrow torso with pointed abdomen, the arms from raised breasts and shoulders, the neck below a dome-shaped head with a broad ribbed beard; varied brown patina with some erosion.

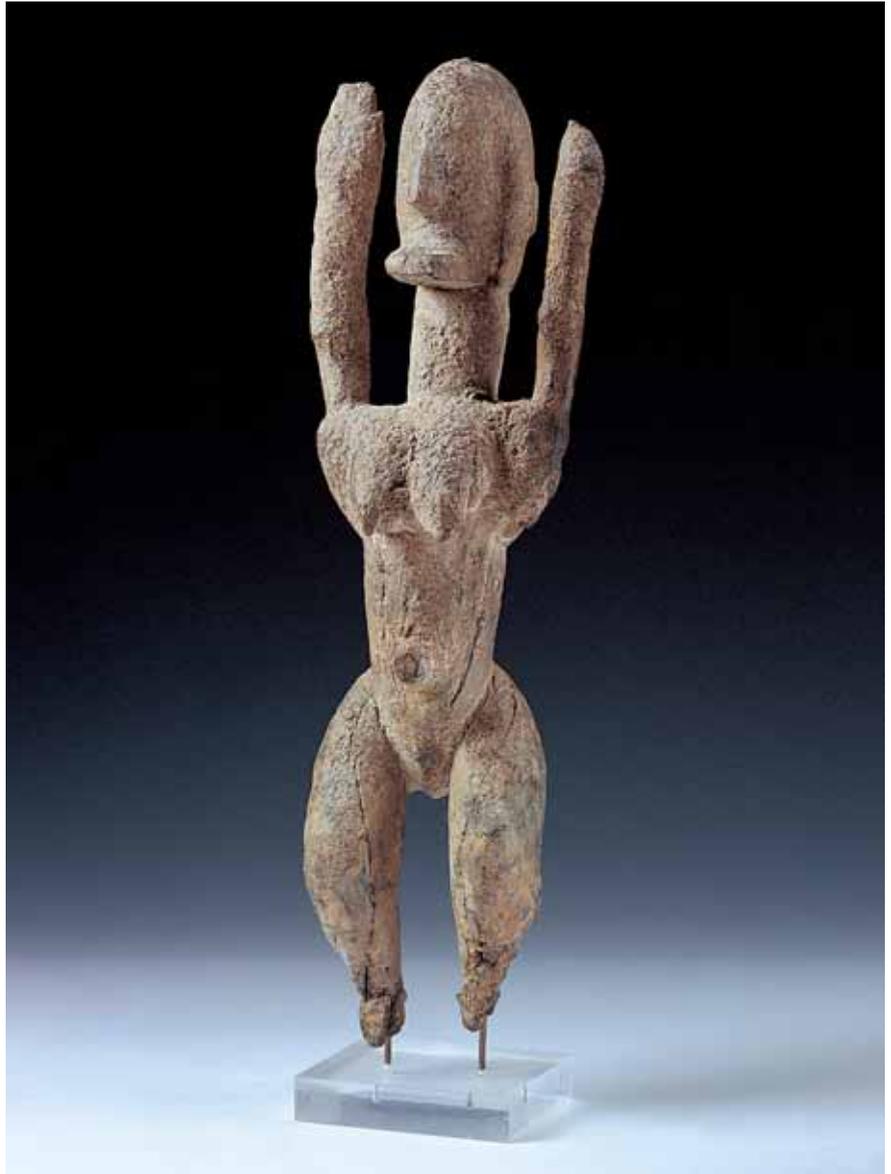
Wood, 20 cm
€ 4 000

46 A FINE DOGON FEMALE FIGURE

rising from fragmentary legs, the round thighs flanking the compressed torso with protruding navel beneath pendant conical breasts framed by abstract arms held erect, the strong cylindrical neck supporting the oval head with jutting square chin and full nose; heavy encrusted patina.

Provenance: Ludwig Bretschneider, München

Wood, 40 cm
€ 14 000



46



47

47 A FINE DOGON MALE FIGURE

of highly abstract features, standing with bent knees on round base, the angular arms framing the column-like torso, with hands resting on thighs beside prominent sex, the short neck supporting a voluminous tapering head, with diminutive facial features, small round eyes and ears, an arrow-shaped nose, the head terminating in a flat disc; black resinous patina.

Provenance: private collection Amsterdam, acquired from Harvey Menist gallery.

Wood, 34 cm

€ 8 000



48



49



50



51

50 A DAGARI FIGURE

the highly abstract figure standing on two elongated legs from rounded hips, the thighs encircled by a ring, with prominent sex and navel, the columnar torso surmounted by a round head; aged dry patina overall.

Wood, 71 cm

€ 2 400

51 A LOBI FIGURE

of compressed proportions, standing on block-like feet, with elongated legs, the arms closely attached to the torso, the oval head with a vertical ridge, abstract insect-like facial features; medium brown patina.

Wood, 68 cm

€ 600

52 A GROUP OF LOBI FIGURES

comprising five *ti puo* figures with outstretched arms; varied patina.

Wood, 14 – 25 cm

€ 1 600

48 A DOGON HYENA MASK

the protruding tapering snout beneath a slit open mouth with a pair of close set rectangular eye holes under a ridged convex forehead, the forehead with parallel bands of incised decoration, the face framed by two large oval ears; reddish – brown patina, encrusted in some areas.

Wood, 31 cm

€ 2 000

49 A DOGON FIGURE

kneeling on flat circular base with compressed legs, the cylindrical torso with long slender arms resting on the knees, the (damaged) breasts emerging from rectangular shoulders, the rounded head with a block-like mouth, flattened nose and inset raised eyes beneath a flat disc-like top; aged encrusted patina with white greasy areas.

Provenance: ex collection of German painter Hubert Berke, Cologne.

Wood, 21 cm

€ 1 600



52



53

53 A FINE LOBI MALE FIGURE

standing with wedge-like feet on slightly bent legs, the arms carved free from the torso with full abdomen and pointed navel, accentuated pectorals on chest, the strong short neck supporting a round head with heart-shaped facial plane, with small open mouth in jutting chin, presenting projecting a spike-like beard, short triangular nose between almond-shaped eyes, with a single crested, cap-like coiffure; brown and grey patina, encrusted in some areas.

Wood, 80 cm

€ 20 000





54

54 A LOBI MALE FIGURE

the angular legs with accentuated pointed knees, round muscular buttocks, the thin arms emerging from small breasts encircling the torso, the large head with a single crested coiffure, the stylised face on flat plane with close set mouth, nose and eyes; fine encrusted patina.

Wood, 45 cm

€ 2 500 – 3 500



55

55 A LOBI MALE FIGURE

standing on fragmentary wedge-like feet and long legs, the short arms from narrow rectangular shoulders, the large oval head on stout neck, encrusted sacrificial patina.

Cf. Meyer 1981, p. 64, figs 17 – 19 for figures by the same hand.

Wood, 42 cm

€ 2 000 - 3 000

56 A LOBI FIGURE

on wedge-like feet, the strong legs bent and set apart, the body with pointed abdomen encircled by diminutive arms, the buttocks pointed, small breasts between angular shoulders, the head with stylised face on elongated neck; glossy, reddish-brown patina overall.

Wood, 34 cm

€ 600

57 A LOBI FIGURE

with arms resting on the upper section of the bent legs, the torso with prominent navel and triangular pendant breasts, the small oval head with raised facial features, surmounted by a simple cap-like coiffure; black patina.

Wood, 21 cm

€ 500

58 A LOBI JANUS FIGURE

standing on fragmentary legs, the short arms from angular shoulders carved in relief to the sides of the narrow body, with a compressed janus head with abstract features on long neck; encrusted grey sacrificial patina.

Wood, 38 cm

€ 600

59 A LOBI DOUBLE FIGURE

the pair of figures rising from the joint legs, emerging to each side with cylindrical torso, varied brown encrusted patina.

Wood, 24 cm

€ 300



56, 57



58, 59



60

60 A LOBI MALE FIGURE

standing on slightly bent legs, the feet missing, the arms from full breasts and shoulders carved free and framing the narrow torso, the strong neck supporting a round head surmounted by a *phisa* coiffure, with jutting chin and square mouth, the short nose between close set eyes; black encrusted sacrificial patina.

Wood, 48 cm

€ 3 800



61

61 A LOBI FIGURE

standing on (fragmentary) bent legs, the elongated arms from rectangular shoulders carved free from the body and placed aside a column-like torso with accentuated navel, two pointed breasts, the long and strong neck supporting a round head with tapering chin, small projecting mouth, long triangular nose and prominent coffee-bean eyes, the coiffure in form of a plain semi-spherical cap; light brown patina with some insect damage.

Wood, 80 cm

€ 5 000



62

62 A MAGNIFICENT AND IMPORTANT LOBI FIGURE

bateba yadawora, the male figure standing on wedge-like feet, the elongated slightly bent legs leading to a full torso with accentuated navel and sex, with muscular and full bottom, heavy pendant breasts from round shoulders, one arm at side of torso resting at hips, the other arm bent at the elbow and grasping the protruding chin, the ringed neck supporting a large head with projecting mouth, triangular nose, the large almond-shaped eyes in deep sockets under curving brows, large semi-circular ears, wearing a single crested and striated coiffure *yupia*; heavy encrusted sacrificial patina overall, with an iron chain with animal's horn attached.

For the traditional believe *bateba* figures incorporate living spirits, the so-called *thila*. In Lobi cosmos, god created the *thila* in order to protect and to care for the human beings. But man also has to respect and to obey to the social and individual rules of the *thila*. *Batebas* are carved by a Lobi according to the directions of the healer and are kept on altars or in shrine houses to receive

worship and offerings. The gesture of a figure with one hand placed at the chin is a mourning gesture and refers to the function of this special group of *bateba* figures to take away the pain after the death of a beloved person.

Cf. Meyer 1981, p.104f and Scanzi, 1993, p. 262 for a sculpture by the same hand.

Wood, 110 cm

€ 35 000





63

63 A SENUFO PAIR OF FIGURES

the couple sitting on a foot-stool, the elongated arms bowed at the elbows, the hands resting on the thighs, with slender curved torsos, the female with conical breasts, with a large head on a long neck, the protruding chin showing a small mouth, the heart-shaped face with half-closed eyes, the male wearing a cap, the female the typical crested coiffure; black patina with fine chisel marks.

Wood, 40 cm each

€ 1 000

64 A SENUFO / JIMINI HEDDLE – PULLEY

the angular frame surmounted by a finely carved animal's head, the flat face with abstract features, showing a pointed nose, slender elongated nose, slit eyes and small ears projecting to the sides, terminating in a pair of inwardly curved horns; fine and aged patina.

Wood, 21 cm

€ 800



69

65 A GURO HEDDLE-PULLEY

the frame with a finial in form of a human head on long neck with an accentuated Adam's apple, with a face carved with stylised features, with long rabbit ears projecting from the sides; fine and glossy patina.

Provenance: ex collection General Liotard, Auction Drouot Paris, 06. Dezember 1986, lot no. 52.

Wood, 16 cm

€ 600

66 A GURO HEDDLE PULLEY

the tapering frame with two small pendant breasts, the oval head with a pointed chin on a long neck, the face



64, 65, 66, 67



70

with abstract features, a long ridged nose and small rectangular eyes; fine dark patina.

Provenance: ex collection General Liotard, Auction Drouot Paris, 06. Dezember 1986, lot no. 30.

Wood, 20 cm

€ 1 000

67 A SENUFO HEDDLE PULLEY

the broad frame surmounted by a neck bending forward wearing a miniature *kpelle* mask with lateral projections, some of which fragmentary, around a human face of fine and smooth features; fine aged patina in various shades of brown.

Wood, 19 cm

€ 1 000

68 A SENUFO PAIR OF LOVE NAILS

the sticks surmounted by a pair of abstract male and female heads; encrusted brown patina

Without illustration.

Wood, 17 and 19 cm

€ 400



71

69 A BASSA MINIATURE MASK

of concave oval form, terminating in a pointed chin, with small projecting mouth and large half shut eyes under curved brows, with a plaited coiffure and an iron implement at top; black resinous patina.

Wood, 12 cm

€ 600

70 A SENUFO MASK

kpelle, the narrow tapering face on an oval frame, with a square mouth, ridged nose and slit eyes, with projections at bottom and at sides, surmounted by a pair of downward curved horns and a medial backswept horn on top; black patina overall.

Wood, 38 cm

€ 1 800

71 A GURO MASK

the abstract animal's head on broad oval collar, the rectangular snout open to present small teeth, a ridged nose between large round eyes, beneath a convex forehead and surmounted by a pair of curved projecting horns; blackened patina, details painted white, red and blue.

Wood, 46 cm

€ 1 600



72

72 A WOBE MASK

of hollowed oval form, the face on deep collar with exaggerated features, the protruding mouth with full lips and inset animal's teeth beneath a triangular voluminous nose and downcast pierced bulbous eyes beneath the overhanging forehead; fine aged and black glossy patina, the eyes painted ochre.

Cf. M.-N. Verger-Fèvre, Cote d'Ivoire: Masques du pays Wè, in: Tribal, no. 9, p. 96ff.

Provenance: Maria and Paul Wyss, Basel.

Collection Brommer, Stuttgart.

Wood and fibres, 32 cm

€ 9 000

73 A GUÈRE / WOBE MASK

Wè society, of abstract form, showing exaggerated animal's features, a protruding beak-like snout with an open jaw presenting inset square teeth, large triangular nose with pointed nostrils, protruding pierced cylindrical eyes, encircled by two pairs of massive horns, pointing outwards, the overhanging forehead with a set of hanging spikes; fine aged brown patina, with brass tacks and a raffia fibre beard.

Cf. M.-N. Verger-Fèvre, Cote d'Ivoire: Masques du pays Wè, in: Tribal, no. 9, p. 96ff.

Provenance: Julius Konietzko, with old attached label: 'Stamm Bete, Franz. Sudan'.

Wood, 30 cm

€ 8 000



73

74 A DAN SPOON

the oval hollowed ladle issuing a lozenge faceted handle terminating in a large faceted ring, the ring decorated with a row of little notches at the rim; very fine dark brown, glossy patina.

Wood, 40 cm

€ 2 000

75 A DAN MASK

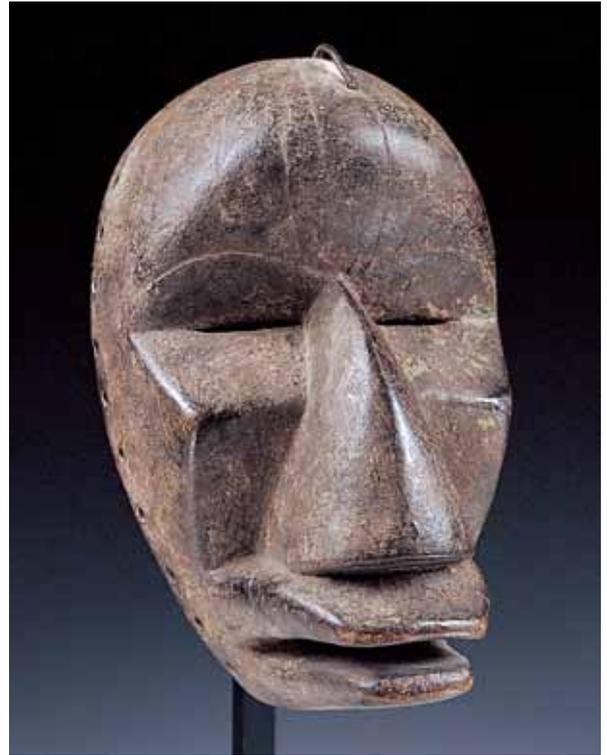
of abstract cubistic forms, with a large protruding mouth, a voluminous triangular nose, angular and faceted cheeks, with small slit eyes under a large convex forehead; greyish encrusted patina.

Wood, 25 cm

€ 2 400



74



75

76 A DAN MASK

gagon, the hollow mask of oval shape, with an elongated beak-like mouth projecting forward, the ridged snout with attached monkey's fur leading to the upward turning forehead, with large slanting eyes and bulbous lids, the forehead with a row of abstracted animal horns; black glossy patina overall, encrusted in some areas.

The *gagon* masks symbolise the calao bird and are danced for the purpose of entertainment.

Cf. Fischer, Himmelheber, 1976, p. 119f

Provenance: collected in Toubia, western Ivory Coast.

Wood, 25 cm

€ 3 500



76



77



78, 79

77 AN EBRIE FEMALE FIGURE

standing on large feet, the strong legs supporting a column-like torso, the tapering chin beneath a full and elongated nose, with large coffee-bean eyes under arching brows; medium brown patina.

Provenance: old German collection, Berlin.

Wood, 28 cm

€ 800



80, 81

78 AN ASHANTI AKUABA DOLL

the disc-like head with unusual naturalistic face, with smiling mouth, short triangular nose, almond-shaped eyes beneath curving brows; fine glossy blackened patina.

Wood, 26 cm

€ 1 400



82

79 ANOTHER AKUABA DOLL

the tapering torso with conical outstretched arms, the slender ringed neck with a large head with abstract facial features set down to the tapering chin; glossy, blackened patina.

Wood, 37 cm

€ 1 200

80 AN ASHANTI FEMALE FIGURE

standing on apart set legs, with prominent breasts and navel, the fragmentary arms carved free from the body, the round head with abstract features; blackened patina.

Wood, 29 cm

€ 300

81 AN ASHANTI FERTILITY DOLL

akuaba, of stylised form with outstretched arms, with three elevated points indicating the navel and breasts, the ringed neck supporting the disc-like head; medium brown patina.

Wood, 37 cm

€ 800



83

82 AN AKAN ROYAL STAFF

the ebony staff with fine turnery, inlays and elevated decorations in ivory, the ebony top encircled by a crown with petal-like projections, with a free carved miniature Akan stool on top; fine aged patina with some old damage.

The stool is a central symbol of royalty among all the Asante peoples. Particular types of stools were once associated with one or other sex: our stool belongs to the *mmarima* type, that is the 'men's stool'.

Cf. M.D. McLeod, 1981, p. 112.

Wood and ivory, 102 cm

€ 1 500

83 AN AKAN / ASANTE ROYAL CROWN

consisting of single elements of ivory joined together forming a crown, the central element carved with a British Victorian crown on top, the opposite element decorated with the outline of an Asante royal stool, two elements depicting a walking lion; yellow cream coloured ivory.

Ivory, diameter 20 cm

€ 3 000



84

84 A BAULE MALE FIGURE

standing on round base with short muscular legs, the arms from narrow shoulders closely attached to the elongated column-like torso, the long neck supporting a round head, the face with a pendant beard, protruding small mouth with scarification marks emerging from corners, triangular nose and coffee-bean eyes, with a backswept coiffure ending in two tresses; light patina, glossy black in some areas.

Provenance: Galerie Valluet – Ferrandin, Paris.

Wood, 38 cm

€ 3 800

85 A BAULE PAIR OF FIGURES

asie usu, the couple of similar posture, standing on small bases, the hands resting on the abdomen with prominent accentuated navel, the heart shaped faces with half shut eyes, elongated nose and small mouth set at bottom of the tapering chin, the male with projecting beard, wearing a domed and striated coiffure; with a fine aged patina, encrusted in some areas.

Wood, 22 and 25 cm

€ 4 500



85

86 A BAULE FEMALE FIGURE

standing on a ribbed oval base, the short muscular legs and prominent buttocks beneath a tapering torso, the rounded shoulders and relief carved arms below a long neck and ovoid head, surmounted by a crown-like coiffure consisting of chignons and a pendant tress at reverse; fine dark brown patina, glossy in some areas.

Wood, 44 cm

€ 4 600

87 A BAULE CEREMONIAL SPOON

the large semi-spherical scoop surmounted by an elongated handle, terminating to a human head with finely carved face, small mouth, slender nose and close-set eyes; fine dark brown glossy patina overall.

Wood, 38 cm

€ 800

88 A BAULE MONKEY FIGURE

gbekre, standing on a circular base, the elongated feet supporting bent legs beneath a cylindrical torso, one arm embracing the body, the hand resting at the shoulder, the head with protruding jaws showing teeth, deep set round ears, the circular eyes looking up; thick sacrificial encrusted patina.

Wood, 47 cm

€ 1 000



86



87

89 A BAULE MALE FIGURE

asie usu, the male figure standing on muscular bent legs, the arms attached to the full torso and bent at the elbows, the hands resting on back, the long neck with a voluminous head with elaborate coiffure and beard, encrusted sacrificial patina.

Wood, 42 cm

€ 1 200

90 A FON FETISH FIGURE

on block base, the body entirely covered in a thick bundle of magical material, decorated with strings of cowrie shells and glass beads, the round head with a protruding mouth, thick nose and bulbous eyes; encrusted sacrificial patina.

Wood, 32 cm

€ 1 000

91 A BAMANA FEMALE FIGURE

on short legs, the elongated arms encircling a narrow torso, with full pointed breasts, the compressed narrow head surmounted by a single crested coiffure; brown glossy patina.

Wood, 26 cm

€ 200



88, 89



90, 91



92

92 A YORUBA TRIPLET IBEJI

of slender form, one male, two female, the arms aside to the column-like torso, the round heads with striated coiffures, strings of glass beads around ankles, hands, waist and neck; fine brown patina with remains of *tukula* powder.

Wood, 25 – 27 cm

€ 2 000



93

93 A YORUBA IFA BOARD

or lid of a ceremonial box, the rim decorated in relief with Eshu's face at centre top and bottom, surrounded by numerous animals e.g. a turtle, a ram, a mudfish, a bird and a stylised elephant's head; varied brown patina, encrusted in some areas.

Wood, diameter 50 cm

€ 1 600

94 A YORUBA QUADRUPLE IBEJI

consisting of two male and two female figures, standing on round base, the short legs supporting a slender torso, framed by arms from round shoulders, the females with pendant breasts, the compressed heads surmounted by a domed cap-like coiffure; brown patina with remains of *tukula* powder, the coiffure with blue pigmentation.

Wood, 28 cm

€ 2 000

95 A YORUBA GELEDE MASK

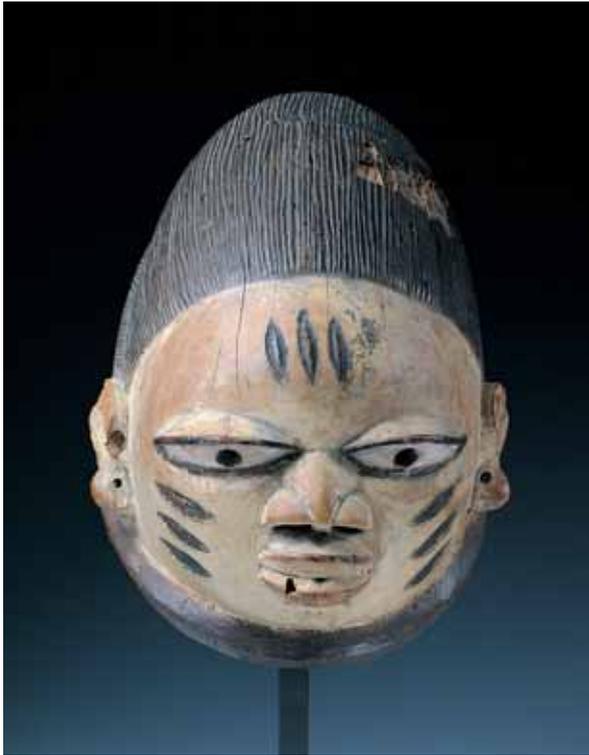
ere gelede, the ochre painted face with compressed protruding features, pierced convex eyes, large forehead, scarifications on cheeks and forehead, the helmet-like coiffure incised with parallel rows of plaits; varied patina.

Wood, 25 cm

€ 600



94



95



96

96 A YORUBA GELEDE MASK

ere gelede, the hollow helmet with a pointed bearded chin, a broad nose and semi-circular pierced eyes, surmounted by a tapering projection at each side; dark brown glossy patina overall with remains of blue pigmentation.

Wood, 24 cm

€ 3500



97

97 A YORUBA SHANGO STAFF

the female figure standing on cylindrical handle, holding a bowl and a fowl in her hands, the long neck supporting an elongated tapering head with high domed coiffure, the naturalistic face with scarification marks at cheeks and temples, the massive thunderbolt decorated with interlocking knotted motif; reddish patina, the coiffure with indigo pigmentation.

Wood, 74 cm

€ 4 000



98

98 A YORUBA DIVINATORY BOARD

open ifa, from Ekiti style region, the broad rim of the tray decorated extensively in finely carved relief with three faces of Eshu and Eshu playing the flute at bottom centre, flanked by two similar scenes of a man guiding an animal and a man holding a woman from behind, the central face of Eshu is flanked by the scene of an Ifa priest with the string of sixteen palm nuts and a couple in sexual intercourse; fine aged dark brown patina.

Cf. for a related tray Fagg, Pemberton, Holcombe, 1982, plate 31, p. 114.

Wood, diameter 42 cm

€ 6 500

99 A YORUBA FEMALE FIGURE

on round base, the female figure crouching and sitting on her ankles, presenting her pendant breasts with her hands, the short neck supported by an oval head with abstracted mouth, broad nose and large semi-spherical eyes, surmounted by a high domed coiffure with crosshatched incisions; fine honey coloured patina.

Ivory, 12 cm

€ 3 000



99



100, 101

100 A YORUBA EDAN RATTLE

the triangular base with lateral openwork structures for attachment of (lost) bells, the tapering long handle leading to a janus head, the disc-like head with bulbous closed eyes; varied brown and green patina.

Bronze, 34 cm € 1 600

101 A YORUBA IVORY TAPPER

with a kneeling female figure grasping her pendant breasts; yellow patina overall.

Ivory, 30 cm € 300

102 A YORUBA IFA TAPPER

the tapering handle surmounted by a human head with abstract facial features, a block-like nose beneath a t-shaped nose and oval eyes, with an incised striated coiffure, a hollow cylinder with inset clapper at top; fine honey coloured patina.

Ivory, 24 cm € 2 400



102



103 A YORUBA SHANGO STAFF

oshe Shango, of massive form, with a female figure sitting on a voluminous tapering handle, the naked figure crouching and presenting her pendant breasts, a large round head on short neck, with large bulging eyes, balancing a large adze on her head; greyish dry patina.

Shango is the god of thunder and of violent power. The devotees of Shango have to face the reality of violence and death in human experience, that Shango embodies. His symbol is the explosive thunderaxe, *edun ara*.

Accompanied by a C14 certificate.

Wood, 78 cm

€ 6 000

104 A FINE YORUBA IFA TAPPER

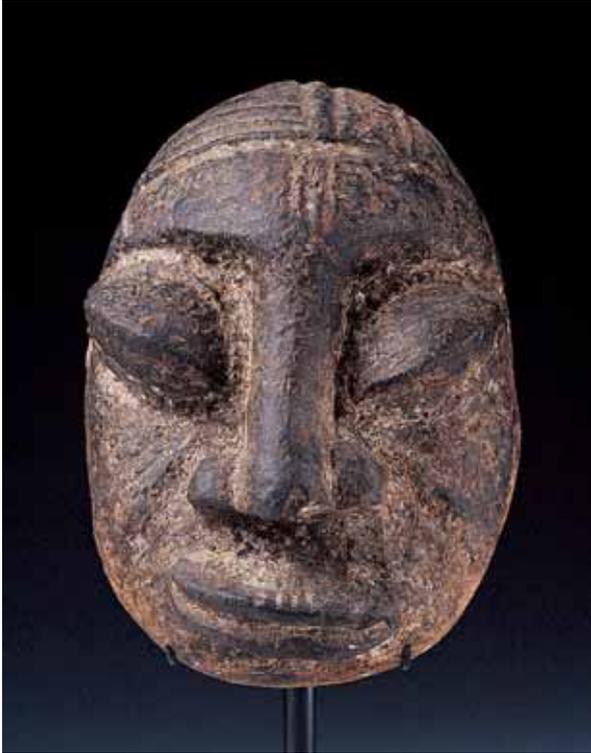
iroke ifa, the tapering horn with a finely carved human head in the middle section, the head on a tapering collar showing a naturalistic face with round cheeks, a small mouth with full lips, the nose with accentuated nostrils, with large almond shaped open eyes, the pupils inset in black, with diamond shaped scarification mark in the middle of forehead, with elevated scarifications on cheeks and over the arching eyebrows; fine and aged dark red patina overall.

The ritual of Ifa divination is most central in the traditional religion of the Yoruba. The rite of divination is performed on occasion when a person comes to a priest of Ifa, who is called *babalawo*, 'the father of the secrets', with a serious problem. Ifa will be cast also to establish the dates of festivals for the numerous Yoruba deities, *orisha*, and for the ancestors. The *iroke ifa* rests in the right hand of the priest who is communicating with the orisha Orunmila, the deity of all hidden knowledge about a person's destiny. Our *iroke ifa* is a fine example showing the classic style of Owo region, known for the best ivory carvers in Yorubaland.

Ivory, 31cm

€ 6 000





105



106

105 A YORUBA MASQUETTE

in form of a human face rising from oval flat ground, the smiling mouth in relief beneath a broad full nose, with large slanting convex eyes under a low forehead with vertical scarification mark, terminating in a striated coiffure; varied encrusted patina, greasy in some areas.

Terracotta, 20 cm

€ 2 400

106 A YORUBA PAIR OF STAFFS

the short cylindrical staffs surmounted by a female and male figure, the kneeling female with a child riding on her back, holding a large round lidded bowl, the standing bearded male holding a staff in his hands; eroded by insect damage, partly greasy patina.

Wood, 30 and 31 cm

€ 2 200



107



108, 109, 110

107 A YORUBA HEADDRESS

the hollowed bowl decorated with a band of a running interwoven motif, a head of *eshu* at top, the head with a striated beard, broad mouth and nose, bulbous open eyes, wearing a domed coiffure, terminating in a long plait on reverse; blackened patina, painted white and red.

The headdress is a work by Obembe Alaye (1869 – 1939) or his workshop; cf. Holcombe (ed.) 1982, fig. 47, p. 42.

Wood, 34 cm

€ 800

108 A YORUBA PAIR OF TWIN FIGURES

ere ibeji, the two male figures of slender proportions, the hands joining in front of the torso, the elongated heads with large open eyes under a fourpartite coiffure, adorned with strings and metal rings; with a fine, aged patina.

Wood, 27 cm

€ 1 500

109 A YORUBA TWIN FIGURE

the male figure standing on a small base, the strong arms from full shoulders resting at the hips, the head emerging from a short strong neck, surmounted by a high domed coiffure consisting of four lateral tresses joining at top; fine aged brown patina.

Wood, 31 cm

€ 1 200

110 A YORUBA PAIR OF IBEJI

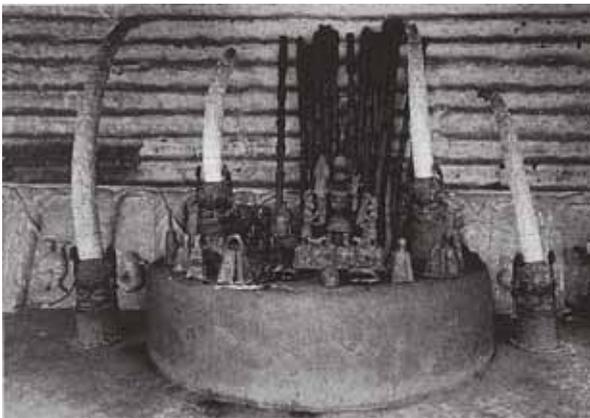
in Abeokuta style, naked and female, the figures of compressed features, standing with large feet on square base, the arms aside the body, with large hands, the large heads showing smooth facial features, wearing a high domed coiffure with a medial ridge; fine brown patina.

Wood, 23 and 24 cm

€ 2 000



Felix von Luschan, Die Altertümer von Benin, plate 61



A Benin royal ancestor altar

111 A BENIN COMMEMORATIVE HEAD OF AN OBA

uhmw-elao, representing the head of a Benin Oba in his royal regalia, 31 strings of coral beads covering the neck of the king forming a massive base for the face, the mouth in naturalistic features with full lips, the broad nose with accentuated nostrils, the face dominated by big bulbous eyes wide open, the pupils indicated by iron inlays, with vertical *ikao* scarification marks on the forehead, wearing a cap of coral bead strings with pearls emerging from the sides of the cap, with a central hole for attachment of a carved ivory tusk, the round base ornamented with an interwoven geometric motif and with typical Benin iconography: mudfishs, elephant's heads, ram's heads and leopard's skulls.

"Representations of the head are a major feature of Benin art, just as the head itself is a central focus of Benin ritual. Benin traditions state that cast brass heads were introduced for royal ancestors during the reign of Oba Oguola, the fifth Oba, or king, in the current dynasty, who probably reigned in the late fourteenth century. (...) Before 1897 cast brass heads were placed on altars dedicated to each of the past Obas of Benin, while heads in terracotta and wood were placed on the ancestral shrines of brasscasters and chiefs respectively. One of a new Oba's first ritual responsibilities was to establish an altar commemorating his father and to commission brasscasters and ivory carvers to create objects to decorate it. Such an altar is a tribute to the achievements of the deceased father, and a point of contact with his spirit", Kate Ezra, *Royal Art of Benin*, New York 1992, p. 29.

According to scholars the chronology of Benin art can be divided into early, middle and late periods progressing from the most naturalistic to elaborate and stylised features. The high collar of numerous rows of coral strings, the coral-bead crown, the decorated ring-base and the dotted line under the eyes of the present example make a mid 19th century date of manufacture probable.

Provenance: old German collection, acquired between 1935 and 1940 in Berlin.

Brass, iron inlays, 34 cm

€ 15 000 – 20 000

112 FELIX VON LUSCHAN

Die Altertümer von Benin, Staatliche Museen zu Berlin, Berlin und Leipzig, 1919, three volumes, private binding, good condition (3)

€ 1 000





113, 114, 115



116, 117

113 A YORUBA ANKLERING

saworo, for Ogboni society, the massive cast ring decorated with four masquettes representing human faces, the faces with large slanting convex eyes, mouths in smiling attitude, two crested scarification marks on forehead, wearing triangular caps, the ring decorated with zigzag band in relief; fine varied green patina overall.

Brass, 21 cm

€ 4 500

114 A YORUBA CEREMONIAL RATTLE

for Ogboni society, the triangular base with lateral bells, a long cylindrical handle leading to a large janus head, with lozenge scarifications beneath wide open convex eyes, double crested scarification marks on forehead, wearing a cap with bands of decoration in relief, with numerous lateral bells attached; metal coloured patina.

Cf. Dobbelmann 1976, for an almost similar example, fig. 82.

Exhibited: Yoruba. Das Überleben einer Westafrikanischen Kultur, Augsburg and Bamberg, 1991/1992.

Brass, 29 cm

€ 3 500

115 A YORUBA EDAN STAFF

with a sitting female figure, a bird in front of her knees, embracing her breasts with her hands, wearing a high crown on her head, with a spoon in front of her torso and two pairs of half-moon projections; brown and green patina.

Cf. Dobbelmann 1976, for a pair of edan staffs in a similar style.

Exhibited: Yoruba. Das Überleben einer Westafrikanischen Kultur, Augsburg and Bamberg, 1991/1992.

Brass, 35 cm € 3 500

116 A BENIN BELL

cast in slender quadrangular form, surmounted by a strap handle, the flaring sides decorated with overall geometric designs, the front with a finely sculpted human face in relief; fine dark patina.

Brass, 22 cm € 2 800

117 A BENIN BELL

of tapering triangular form, the sides decorated with three human naturalistic faces and one animal head, probably a frog; varied green patina overall.

Brass, 20 cm € 3 000

118 A BENIN COMMEMORATIVE TUSK

a band of interwoven knotted parallel lines at bottom, the above section with a human figure, standing on short legs wearing an apron decorated with geometric designs, a collar of coral beads on chest and shoulders, the arms bent at elbows and holding a staff in each hand, with a stylised elephant's head holding, followed by an ornamental band, the section above with the figure of an Oba in apron and wearing the royal coral beads across the chest and the high collar around his neck, holding a ceremonial sword *eben* in his right hand and a proclamation staff *isevbere igho* in the form of a gong *egogo*, the reverse with serpent and mudfish, the horn terminating in two bands of geometrical relief designs; clear white patina.

A commemorative head of an Oba always was embellished with an extensively decorated tusk inset in the crown. The size and diameter of our example refers probably to a later date of production to the end of the 19th century or beginning of 20th century. According to Barbara W. Blackmun our tusk was carved during the reign of Oba Eweka II.

Ivory, 78 cm € 12 000





119 A YORUBA TWIN FIGURE

from Igbomina region, standing on round base with short legs, the arms from round shoulders, the elongated head surmounted by tripartite coiffure; medium brown patina.

Without illustration.

Wood, 31 cm

€ 250

120 A YORUBA DANCEHEADDRESS

egungun, the round head with naturalistic features, wide open eyes and scarification marks on cheeks and forehead, with median crested coiffure with projecting lateral thick plait; brown patina with details painted black.

Without illustration.

Wood, 25 cm

€ 400

121

121 A YORUBA SHANGO STAFF

the male figure on top of a cylindrical handle, sitting on his knees, placing his hands across the chest, the head with finely carved face, smiling mouth, broad nose, large half closed eyes, wearing a high backswept coiffure; black and glossy patina overall.

Wood, 33 cm

€ 2 000



122 A YORUBA FEMALE FIGURE

kneeling and sitting on her ankles, presenting a staff and an egg-shaped bowl in her hands, with accentuated pointed breasts, the sharp chin with diamond shaped mouth, with large semi-circular eyes under arching brows and beside the broad nose, wearing a high single crested coiffure with extensively incised geometric design; reddish-brown patina, details blackened, with old vertical crack and some insect damage to base.

Provenance: collected in the fields in Nigeria around 1955.

Wood, 73 cm

€ 2 800

122

123 AN IGBO (?) BRONZE MASK

in form of a small hollow helmet representing a human face, with a pierced open mouth under a triangular nose, the convex lidded eyes pierced, the domed upper part with decoration of zigzag lines, discs and bands; dark brown and black patina.

Brass, 16 cm

€ 1 000



123



124

124 AN EKOI HEADDRESS

in form of a stylised buffalo's head, the flat triangular head with a tapering jutting snout, open and showing teeth, with small oblong eyes with painted pupils set to the side of the head, with the large ears carved separately and fixed at top, surmounted by a pair of massive inward turning horns; covered overall with animal's skin, the horns painted black.

Wood, 46 cm

€ 4 500

125 AN IDOMA HEADDRESS

the tapering neck leading to a cylindrical neck supporting a heart-shaped head with oval mouth showing teeth, small nose between arching brows and lozenge eyes, surmounted by a tripartite coiffure, with a pair of downward curved horns at the sides, with an abstract bird's figure on top; light patina with remains of kaolin, partly blackened, details painted in red.

Wood, 35 cm

€ 1 600



125



126



127



128

126 AN IGBO / IDOMA MASK

mmwo, in form of a voluminous hollow helmet, the heart shaped face with naturalistic features, a small almond-shaped mouth with teeth beneath a triangular nose, small slit eyes under arching brows, linear scarification marks from the corners of the eyes running up behind the ears to horn-like projections, terminating to miniature heads of similar design at each side, separated by a disc-like coiffure in the middle; light wood, with details painted in white, ochre and black.

The white masks of the Idoma are ideal portraits of feminine beauty and refer to the social role of women in the traditional society.

Wood, 45 cm

€ 4 500

127 AN IGBO MALE FIGURE

ikenga, sitting on a stool, holding a sword in his right hand and presenting a head of a killed enemy in his left, the strong neck supporting a round head with finely carved facial features, the mouth with full lips, a ridged nose and almond shaped eyes, with a pair of massive spiralling horns; medium brown sacrificial patina with encrustations.

Wood, 48 cm

€ 2 200

128 AN IGBO MASK

with long tapering snout, ridged nose issuing in an arching brow, the lozenge eyes inset with mirror glass, hollowed oval ears and a pair of horns emerging from the forehead and curving backwards, with incised geometric designs; painted with kaolin, the incised details painted brown and red.

Wood, 43 cm

€ 600

129 A MUMUYE FIGURE

of highly abstract style, the slender torso emerging from the short feet, the long arms from round shoulders encircling the body and resting in front of abdomen forming a zigzag line with the joined hands, prominent triangular abdomen, the narrow head tapering to an angular profile of chin, mouth and nose, with small

round eyes, the coiffure in form of a medial ridge; brown patina, shiny in some areas.

Provenance: private collection, Amsterdam, acquired from Galerie Simonis, Düsseldorf

Wood, 58 cm

€ 5 500



129



130



131



132

130 AN IBIBIO MASK

of hollowed oval form, the off centre vertical mouth with raised lips beneath a zigzag curving nose and pierced almond shaped eyes below a domed forehead, and surmounted by a transverse crested coiffure; blackened with traces of white pigment.

Wood, 29 cm

€ 1 200

131 A CAMEROON MASK

in form of a voluminous round human head, the oval mouth open to show teeth, with ridged nose with full nostrils, large open eyes in concave sockets under accentuated brows, terminating in a striated coiffure; aged and encrusted black patina overall.

Wood, 26 cm

€ 1 200

132 A TEKE CEREMONIAL AXE

the long handle leading to a human elongated head with typical features, a large triangular nose, small close-set eyes, the face with striated scarification, surmounted by a cap-like coiffure, with a large iron semi-circular blade emerging from the head's mouth; covered entirely with brass sheet, decorated with finely incised geometric motifs overall; fine patina.

Iron, copper and brass, 42 cm

€ 2 800



133

133 A FINE KOTA RELIQUARY

with fragmentary pierced diamond shaped body and concave oval head with flaring crescent above, semi-circular side panels with slanted projections at bottom, covered with applied brass sheets, dotted motifs at the rim, a ribbed collar on the neck, the concave face divided into quadrants of applied brass strips, overlaid by crossed brass sheets, triangular nose and conical eyes; fine aged patina.

According to Perrois, 1979, this type of Kota reliquary figure belongs to the Bakota people of the south and could be placed in his classification in group I,1b.

Provenance: Private collection, Paris

Wood, brass, 43 cm

€ 14 000 – 16 000



134

134 A CONGO MAGICAL FIGURE

standing on square base, the short legs on flat feet, with a cylindrical container for magical substances at front, covered with mirror glass and fixed with black resin, the arms from round shoulders carved free from the body and held *akimbo*, the narrow compressed head looking slightly upwards, with a jutting chin and protruding mouth, small triangular nose and round open eyes inlaid with mirror glass, large semicircular ears projecting at the

side, the head terminating in a cap-like coiffure made of black resin as container for magical substances; glossy brown patina overall.

Wood, 28 cm

€ 6 000 – 8 000



135, 136

136 ANOTHER GROUP

of three Kuba vessels, with extensive geometric designs; with fine glossy aged patina.

Wood, 5 – 15 cm

€ 1 300

137 A PENDE MASK

the heart-shaped face framed by a beard with zigzag motif, with a pierced through oval mouth, the triangular nose running to arching brows, with slanting slit eyes projecting; medium brown glossy patina.

Wood, 23 cm

€ 600



137, 138

138 A YOMBE VESSEL

of unusual form joining three spherical units, a semi-spherical handle in the middle; reddish-brown patina.

Terracotta, 17 cm

€ 800

139 A KUBA GROUP OF VESSELS

of four vessels, one without decoration, the other with rich geometric designs; fine aged patina overall.

Wood, 8 – 14 cm

€ 1 500



139, 140, 141

140 A KUBA PALM WINE CUP

of cylindrical form and with typical interwoven motifs, the handle with a finely carved human head; fine brown patina.

Wood, 16 cm

€ 950

141 A KUBA BOWL

the round bowl standing on a cylindrical openwork base; fine aged black patina overall.

Wood, 12 cm

€ 300

135 A KUBA GROUP OF VESSELS

tutukipfula, two large and one small, one large without decoration, the two with finely incised geometric design of typical form; fine aged dark brown patina.

Wood, 6 – 12 cm

€ 1 300

142 A YOMBE WHISTLE

in form of a crouching male figure, sitting on its legs, dressed in a coat, joining its arms across abdomen, the face with finely carved features; fine aged patina overall.

Wood, 6 cm

€ 1 500



142



143

143 A SUKU MASK

hembra, of large helmet form, the facial features on white painted ground, with a small mouth, and a projecting angular nose, the large semi-spherical eyes pierced beneath curved brows and framed by the hollowed ears, surmounted by a simple cap-like coiffure, with a free carved figure of an antelope on top; voluminous raffia collar round neck.

The white colour of *hembra* masks indicates the connection with the spiritual world of the ancestors and are worn by initiates during ceremonies which are connected to fertility and hunting.

Wood, 42 cm

€ 3 200

144 A SUKU FEMALE FIGURE

the figure on fragmentary leg with a full torso, prominent navel, the arms resting on the abdomen, showing hands with finely carved fingers, the large head with an open mouth showing teeth under a triangular ridged nose, with coffee bean eyes in deep inset eye sockets, the ears placed high aside the head, with a cap-like coiffure over a high domed forehead, reddish brown patina overall.

Wood, 32 cm

€ 2 800



144



145

145 AN IMPORTANT SUKU MAGICAL FIGURE

the male figure standing on bent legs and wedge-like feet, the arms carved free from the tapering torso, with a massive bundle of magical material and miniature figures in Yaka and Suku style attached round the thighs, the round head with a tripartite coiffure tapering to the chin, with diminutive abstract facial features; encrusted

with sacrificial patina, reddish at body, glossy to the face.

Provenance:

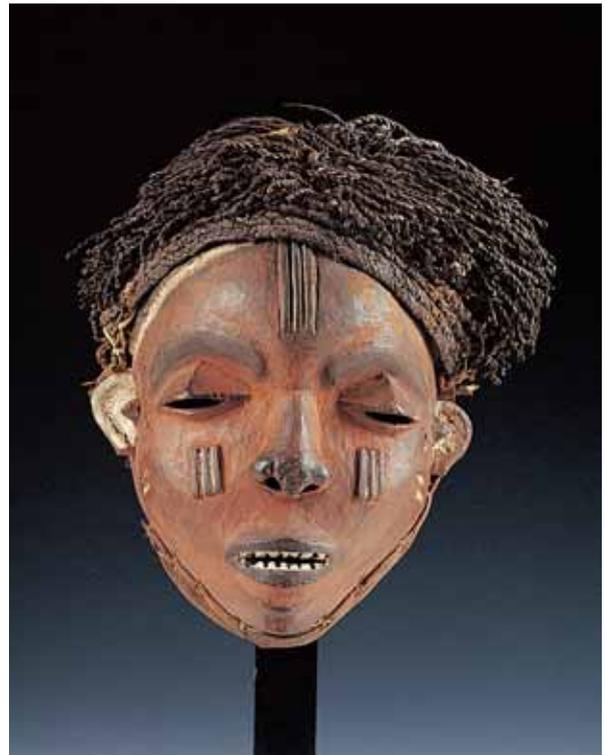
Slg. Hofmann, Hilzingen; Andreas Lindner, München; Adrian Schlag, Brüssel; Helga Redlich, Gelsenkirchen.

Wood, 68 cm

€ 16 000



146



147

146 A PENDE MASK

mbuya, wearing a long beard, the face of triangular form with triangular nose, large downcast eyes under arching brows, a convex forehead, the cap-like coiffure tapering, terminating in a large node; brown glossy patina, with details blackened and painted white.

Wood, 49 cm

€ 1 000

147 A FINE PENDE MASK

of hollowed heart-shaped form, the protruding mouth pierced and with rows of triangular teeth, beneath a naturalistic nose, the cheeks with vertical scarifications, the heavily-lidded eyes beneath voluminous brows, the convex forehead with vertical raised scarifications, with an attached raffia coiffure; fine aged patina with red pigments, the details painted white and black.

Wood, 22 cm

€ 7 000



148



149

148 A PENDE MASK

the triangular face with a pointed chin, the triangular nose with ridge joining the arching brows, with large, half closed diamond-shaped eyes, with scarification marks in crescent shapes on cheeks and the bulbous forehead, with a quadripartite coiffure of attached conical spikes; ochre pigmentation, the details blackened and painted in white.

Wood, 46 cm

€ 4 000

149 A KUBA FIGURE OF A KING

ndop, sitting with his legs crossed, one hand resting on the right knee, with a tortoise in his other, a girdle of cowries around the torso, wearing a 'secret' girdle with double knot, the large head with smooth and finely carved facial features; aged honey coloured patina overall.

The *ndop* are portraits of kings in royal regalia and were carved since the 1750's, one figure to represent each king and memorialise the lineage of Kuba kings. Each ruler claimed this set of sculptures as part of his royal treasury.

Provenance: private collection Colorado, USA.

Wood, 34 cm

€ 4 500

150 A SUKU / YAKA FIGURE

on bent legs, the arms framing the torso and placed beside the abdomen, a strong neck supporting a round head, with finely carved mouth showing teeth, slit eyes, the full nose emerging to a vertical ridge running up to the tapering head, wearing a collar of fibres around neck, a small animal's horn attached; honey brown light patina, with blackened details.

Wood, 33 cm

€ 1 000

151 A MBALA WHISTLE

the long shank terminating in a large oval head with finely carved face; medium brown glossy patina.

Wood, 19 cm

€ 400



150, 151



152



153



154

152 A LUBA STAFF FINIAL

the handle with spiralling aluminium metal band, surmounted by a compressed narrow head with finely carved features, wearing a cascade coiffure, with tapering panel of lozenge incised decoration at top; fine resinous patina.

Wood, 35 cm

€ 1 800

153 A LUBA DRUM

the hollow bowl on cylindrical base, decorated with spiral motifs; brown patina.

Wood, 58 cm

€ 1 500

154 A SONGYE KIFWEBE MASK

of massive hollowed form, the mouth carved as a square bar projecting beneath the triangular nose leading to a raised medial ridge and flanked by protruding truncated conical eyes pierced by square holes, extensively decorated entirely with repeating incised lines; painted black, red and white.

Wood, 52 cm

€ 3 000



155

155 A FINE LUBA SHANKADI FEMALE CUPBEARER

in crouching position, the large feet beneath zigzag-shaped bent legs, with slender column-like torso bearing extensive scarification designs, the arms from block-like shoulders bent at the elbows, holding a bowl in her hands, the small head on short neck, with delicately carved facial features, small protruding mouth, triangular nose, and large almond-shaped eyes, with a coiffure consisting of backswept crescents; fine and aged dark brown patina.

"Bowl figures are owned by both chiefs and diviners to honour and remember the critical role played by the first mythical diviner in the founding of kingship (...) usually these figures are the prerogative of royal diviners called *bilumbo* who used them as oracles", Roberts and Roberts 1996, p. 70.

Wood, 33cm

€ 6 000 - 8 000



156

156 A ZAIRIAN HEAD OF CHRIST

the head carved from a solid block of ivory or bone, the small mouth framed by a striated beard, the slender nose between a pair of downcast eyes, wearing the crown of thorns; medium brown patina.

Provenance: collected in Munga Mutate, Luiza, western Zaire.

Ivory, 12 cm

€ 2 000

157 A HOLO PAIR OF FIGURES

both female, raising from a round base with short legs, the slender torso with diminutive breasts and attenuated arms encircling the shoulders, the domed head tapering to the chin, with a heart-shaped face with abstract features, one with a crescent coiffure, the other with a coiffure terminating in a round projection; blackened glossy patina.

Cf. Neyt, L'Art Holo du Haute-Kwango, 1982, figure 24 for a related example.

Wood, 29 and 30 cm

€ 1 800



157

158 A CHOKWE FEMALE FIGURE

standing with bent legs and accentuated calfs on rectangular base, the torso framed by a pair of round encircling arms emerging from round shoulders in front of the body, the long neck balancing a small head, the jutting face with highly abstract features, the head surrounded by an elaborate concentric coiffure with lateral flanges; medium brown glossy patina.

Wood, 26 cm

€ 4 000

159 A CHOKWE FEMALE MASK

the oval face with round chin, a large naturalistic mouth with finely curved lips, the nose with inserted stick through septum between convex lidded eyes under arching brows, with linear scarification marks on chin, cheeks and forehead; reddish glossy patina, rim partly restored.

Wood, 20 cm

€ 2 400



158



159



160

160 A CHOKWE CHIEF'S CHAIR

the rungs between the legs decorated with groups of carved figures, the back rung showing two men carrying an European in a sedan chair, at the side rungs persons watching a couple in sexual intercourse, a scene before a chief, a horse and two men in the front rung, the backrest decorated with a female figure standing with the arms at her thighs, in a panel of extensive incised geometric motifs; black patina.

Our fine example of a chief's chair with numerous carved scenes is characteristic for Chokwe chairs made after European models. The carvings depict scenes from the everyday's life, history and cosmology. The scenes are often connected to the person who has commissioned the chair and allude to the chief's office and status.

Cf. exhib. cat. African art from the Han Coray collection, München, no. 110.

Provenance: old Belgian collection, collected before 1924.

Wood, 82 cm

€ 5 000



161



162



163

161 A LEGA IVORY FIGURE

*iging*a, standing on abstract bent feet, the elongated body with old abrasions on front and framed by attached diminutive arms, the small head with typical stylised features, extensive dot and circle motifs on back; fine aged dark patina.

Cf. Daniel Biebuyck, Lega. Ethics and beauty in the heart of Africa, Brussels 2002, p.144ff

Provenance: collected in Shabunda, Maniema, Kivu Province.

Ivory, 17 cm

€ 1 500

162 A MANGBETU KNIFE

the hammered blade of typical form with two pierced holes, inset in Ivory handle, the handle terminating in a human head on ringed neck, with finely carved face.

Iron and ivory, 39 cm

€ 800

163 A MANGBETU TRUMPET

of large dimensions, the tapering tusk with a lozenge embouchure, the tusk with geometric dotted designs; fine cream patina, two vertical cracks.

Ivory, 78 cm

€ 2 000

164 A FINE LOBALA / YANGUERE SLIT DRUM

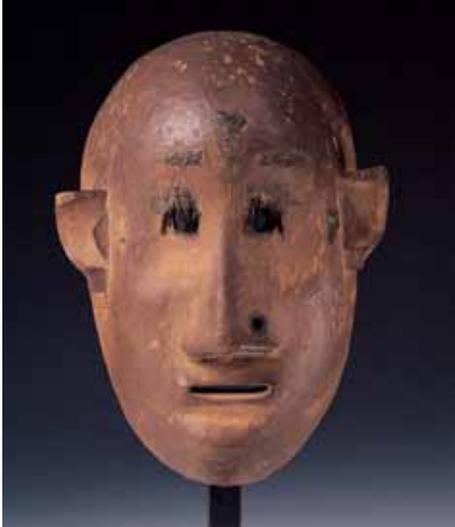
the massive monoxyle drum in form of a stylised buffalo, standing on four rectangular legs decorated with incised concentric rings, the hollow body serving as sounding chamber, the long outstretched neck with a stylised animal's head with jutting snout, long tapering tail, the sides decorated with a double band of zigzag lines in relief; fine aged dry and weathered patina overall.

The large zoomorphic drums from the middle Oubangi region are exclusively reserved for a chief's purposes and are used to transmit important messages over a long distance.

Wood, 230 cm

€ 15 000





165



166



167

165 A MAKONDE MASK

the shallow oval mask with narrow slit mouth beneath a broad nose, small pierced eyes with eye-lashes made of fibres, with large semi-circular ears framing the smoothly carved face; with fine red patina overall.

Wood, 19 cm

€ 1 800

166 AN EASTERN AFRICAN MASK

the large round head with abstract features, the mouth pierced showing rows of teeth, with a broad nose between the oval eye holes, buckles indicating the ears, with a vertical ridge running up the high forehead; covered overall with natural coloured leather.

Wood, leather, 32 cm

€ 2 000

167 A DOE/ZIGUA FEMALE FIGURE

the bent legs emerging from round buttocks and thighs, the tapering torso with elevated navel and diminutive breasts, old loss of both arms, the strong neck surmounted by a large round head with deep set ears, protruding mouth, short ridged nose between the eye sockets below a convex forehead; fine aged brown patina overall, with an iron bell attached around hips.

Cf. Felix, 1990, fig. 242 for a figure of similar style.

Wood, 39 cm

€ 1 000



168

168 A SAKALAWA COMMEMORATIVE POST

depicting a bird, standing on a massive rectangular base, the legs supporting a voluminous body with elegantly curved concave back, the long neck terminating in a small head with long beak; weathered dry patina overall.

Wood, 88 cm

€ 4 500

169 A ZULU STAFF

the long staff with spiralling handle and surmounted by an openwork disc; fine dark patina.

Wood, 130 cm

€ 550



169

170 A FINE MADAGASCAR COUPLE

the large female figure sitting on the lap of the male figure, their arms wrapped around one another, with naturalistic smooth faces, the male wearing an elaborate coiffure with numerous knobs, the female with a cap-like coiffure and a vessel (?) on her head; naturally weathered patina.

Many of the Sakalava or Vezo figures show an erotic embrace. They express human fertility and the continuity of life and are a symbol of life rising above the death.

Wood, 83 cm € 5 000

171 A MADAGASCAR MALE FIGURE

from a commemorative post, standing on a rectangular base, wearing a pair of trousers, the arms from angular shoulders placed aside the strong torso, the head with smooth naturalistic features surmounted by a high cap; weathered dry patina.

Wood, 88 cm € 3 000



171



170

172 A PYGMEES BARK CLOTH

the panel with curvilinear and linear motifs; mounted on board.

Barkcloth, 50 x 80 cm € 300

173 ANOTHER PYGMEES CLOTH

the panel subdivided in two sections decorated with triangular and linear patterns; mounted and framed.

Barkcloth, 75 x 40 cm € 300



172



173

BOOKS

174 CARL KJERSMEIER

Centres de style de la Sculpture Nègre Africaine, Copenhagen, 1935 – 1938, four volumes, excellent condition; including exhibition catalogue, Afrikansk Kunst Kjersmeiers samling, Nationalmuseet Kopenhagen, 1968 (5).

€ 350

175 CARL EINSTEIN

Negerplastik, München 1920, in good condition; Afrikanische Plastik, orbis pictus, Vol. 7, Berlin, o.J.

€ 120

176 TWO BOOKS ON THE ART OF BENIN

Philip Dark, Die Kunst von Benin, Prag, 1960; Willy Fröhlich, Die Benin-Sammlung des Rautenstrauch-Joest-Museums, Köln 1966 (2)

€ 50

177 ECKART VON SYDOW

Handbuch der Afrikanischen Plastik, I. Band, Berlin, 1910; Die Kunst der Naturvölker und der Vorzeit, Berlin, 1932 (2)

€ 50

178 FOUR BOOKS ON TRIBAL ART

William Fagg, Nigeria. 2000 Jahre Plastik, München 1961; Die Kunst des Kongo, Katalog Weltausstellung Brüssel 1958; Auktionskatalog Ketterer, 3. 5. 1957; Kunst aus Zentralafrika, Ausstellung des Dt. Kunstrates, 1960/61 (4)

€ 20

179 FOUR BOOKS ON TRIBAL ART

Ernst Vatter, Religiöse Plastik der Naturvölker, Frankfurt, 1926; Leonhard Adam, Sammlung Joe Hloucha, Prag, Berlin, 1930; Ralph Eberl-Elber, Westafrikas letztes Rätsel, Salzburg 1935; Otto Nuofer, Afrikanische Plastik, Dresden (4)

€ 30



180

180 A SOUTHERN INDIAN PECTORAL

the centre consisting of a large ovoid silver bead between two conical elements, the lateral ropes decorated with alternatively set of round and hexagonal silver beads, ending in two discs adorned with concentric rings of cowrie shells.

L.: 130 cm

€ 300

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181 A RARE DAFING / WINIAMA MASK

a large board tapering to the top and turning backwards emerging from the semi-spherical mask with small pierced round eyes, vertical handle projecting at bottom, with three horizontal projections for abstract facial features, painted with curvilinear shapes and geometric designs; the details painted in black, red and white.

Zoomorphic mask representing a spirit to protect the village, family or clan; Boromo region, central Upper Volta.

Cf. Roy 1987, p. 239, fig. 197.

Provenance: acquired from the Pères Blancs Missionaries, 1978.

Wood, 110 cm

€ 3 500





182 A FINE BWA MASK

nwantantay, of vertical form with a disc-like face with a circular convex mouth framed by round eyes, supporting a plank like structure with a bold crescent at the top, decorated with painted and incised dynamic lines in black and white, geometric decoration in red, black and white colour at the reverse.

Provenance: ex collection Jef Vanderstraete, acquired between 1975 and 1980 from Rabier gallery, Brussels.

Wood, 158 cm

€ 3 500 – 5 000

183 A FINE MOSSI MASK

karan wemba, the box-like face with rectangular eye sockets and notched medial ridge surmounted by a female figure, a pair of horns emerging from top of mask, the figure on large feet, with bending knees and a curved torso, the arms carved free from the body and bending forward with angular elbows, with a round head on short neck, the eyes inset; black and varied patina, resinous in some areas.

This type of mask is characterised by a purely stylised oval mask supporting a female figure and originates from the northern regions of Mossi masks from Yatenga, Risiam or Kaya.

Provenance: acquired between 1970 and 1975 from Georges Vidal, Brussels.

Wood, 115 cm

€ 6 000 – 8 000





184



185

184 A FINE DOGON MASK

of highly abstract form, the narrow face with a slender arrow shaped nose between rectangular eye sockets, the head flanked by two spike-like ears, surmounted by a slender plank, painted with geometric motifs in black, red and white; weathered patina.

Provenance: acquired 1975 from Jef Vanderstraete.

Wood, 122 cm

€ 2 500

185 A DOGON FIGURE

the male figure of highly abstract form, standing on a round base, the legs with pointed knees, the long arms encircling the slender torso with pointed navel and triangular breasts, the circular neck supporting a large domed head with a triangular face and a long arrow nose; medium brown patina.

Provenance: acquired 1970 from Mamadou Silla.

Wood, 40 cm

€ 2 500



186

186 A FINE DOGON MATERNITÉ FIGURE

the female figure with large feet and slightly bent knees standing on a round base, with pendant pointed breasts, holding a child in her free carved arms, with round shoulders, the long neck supporting a large oval head with diminutive facial features, small ears set down to bottom of face, with a tripartite coiffure; medium brown patina, one hand and part of child restored.

Provenance: acquired 1968 from Keletigui or Mamadi Touré.

Wood, 60 cm

€ 5 000

187 A FINE AND RARE DOGON CEREMONIAL VESSEL

the horse of abstract shape on rectangular base supporting a large hollow bowl on its back, the domed lid supporting a male equestrian figure, the figure of abstract style, with one elongated arm reaching forward on the neck of the horse, with a large crested head wearing a striated coiffure, arrow nose, slit eyes, small open mouth, with a pointed and bearded chin, the shoulders and breasts in shape of a horizontal collar, the bowl and lid decorated with fine and varied incised motifs overall; aged, dry patina with some old damage to bowl, horse and figure.

The present bowl is very close in style and decoration to the group of fifteen known examples of Dogon bowls of which the one in the former collection of Bela Hein is probably the earliest example documented and published. The function of the ceremonial vessels was to receive sacrifices from the Hogon, assuring rain and to guarantee a good harvest. The figure of the rider on horseback is a symbol of great power and patrilinear heritage.

Provenance: acquired 1968 from Keletigui or Mamadi Touré.

Wood, 85 cm

€ 20 000





188

188 A FINE SENUFO FEMALE FIGURE

standing on a massive round base, with slightly bent legs, the block-like hands beside a full concave belly with pointed navel, the slender torso framed by free carved arms from round shoulders, with pointed breasts, the strong neck supporting a narrow face with prominent rectangular mouth, triangular nose and half closed eyes under arching brows, the head surmounted by a massive coiffure of abstract form, showing four lateral faceted tresses, with an overhanging crescent representing a hornbill's beak; black, partly resinous patina.

Senoufo art knows large scale sculptures under the name of *pombibele*. Such statues are used mainly in static or dynamic ways, corresponding to the two cultural groups in the Senoufo language family. Sculptures used in dances and processions as rhythm pounders are commonly used in the southern Senoufo groups. In northern and central Senoufo groups *pombibele* are found to be statically displayed on ritual occasions. The word *debele*, which has been used as a class name for both the rhythm pounder and the display sculpture subtypes, is a short form of *madebele* (bush spirits) and is used in Senoufo country as a generic term for all figurative images of

supernatural reference. The sculptures are mainly used at funerals exclusively by men's and women's Poro societies. Sometimes figures appear in pairs and allude to the primordial man and woman as the ideal social unit. As rhythm pounders generally are of more slender proportions, the massive shapes and volumes of our expressive sculpture make a display use probable.

Provenance: acquired 1965 / 67 from Keletigui or Mamadi Touré.

Wood, 88 cm

€ 15 000





189 A YORUBA CARYATID BOWL

on large circular base, the female caryatid figure sitting on her knees, the torso issuing full pointed breasts, the long neck supporting a round head with jutting chin, mouth with full lips below a triangular nose with accentuated nostrils, large eyes under half-closed heavy lids, showing vertical Yoruba scarification marks on cheeks, high domed striated coiffure, with a child riding on her back, balancing a massive round bowl on her head, holding it with her strong elongated arms, the hands placed at the upper rim, with three smaller figures rising from the base; painted red, with circle and linear motifs painted in ochre and blue.

Provenance: acquired from Mamadou Silla.

Wood, 83 cm

€ 4 000 – 6 000



190 A YORUBA ALTAR GROUP

in the style of Ekiti region, on round base, the central female figure riding a horse, with a sacrificial fowl in one, a fan in her other hand, wearing a beaded torque and cylindrical stone beads in her ears, the smiling mouth beneath large almond-shaped eyes and wearing an elaborate quadripartite conical coiffure terminating in a knot, the figure encircled at the base by a complex series of smaller figures with various attributes and activities; red, white and blue pigmentation.

Female equestrian figures are extremely rare in Yoruba art. Our group most probably is a sculpture for a shrine of orisha Oya, the faithful wife of Shango, deified king of

old Oyo. The figure on horseback demonstrates her royal privilege by the fan and grasping the bird with her right hand, the hand of ritual activity. The reins of the horse are held by an *ilari*, a king's servant and messenger, a smaller figure sitting on the rump of the horse carrying the bags of a priest of Shango.

Provenance: acquired around 1978/79.

Cf. for a group of similar iconography compare Fagg, Pemberton, Holcombe, 1982, p. 126/127, plate 37.

Wood, 72 cm

€ 4 000 – 6 000



191, 192

191 AN ASANTE TERRACOTTA HEAD

on fragmentary neck, with an elongated slit mouth and small ridged nose with pierced nostrils, coffee bean eyes gazing below raised brows, with large semi-circular ears set at bottom of the head, terminating in an asymmetrical coiffure of elevated knobs; varied patina.

Provenance: acquired 1977 from Boua Traore.

Terracotta, 17 cm

€ 600

192 AN ANYI HEAD

Krinjabo style, on fragmentary ribbed neck, the expressive face with protruding linear mouth, broad triangular nose, the eyes in form of convex bulbs, terminating in an asymmetrical coiffure; grey varied patina, tip of nose restored.

Provenance: acquired 1963 from Jef Vanderstraete.

Terracotta, 23 cm

€ 800



193

193 A MAMBILA POTTERY VESSEL

in shape of a human figure, the stylised arms and hands placed on top of the large bowl, the head with circular open mouth and eyes, the half crescent ears beneath a rim turning outwards; dark brown patina, damages to border and extensive restorations to bowl.

Provenance: acquired 1960 from Jef Vanderstraete.

Terracotta, 55 cm

€ 600

194 A MUMUYE FIGURE

standing on wide angular legs beneath round hips, the column like torso leading to the voluminous chest with long pending arms, the neck tapering to an abstract diminutive head with a small mouth and a ridged nose, round incised eyes, surmounted by a single crested coiffure falling to either side representing the ears; fine and varied patina.

Provenance: acquired 1966 from Georges Vidal, Brussels.

Wood, 95 cm

€ 8 000





195

195 A FINE DAN MASK

zakpäi of hollowed oval form, with pointed chin and diamond shaped protruding mouth emerging from the facial plane, large wide open round eyes under arching brows, a broad nose with small nostrils, with a convex forehead, the frame with three incised lines and holes for attachment; with fine aged glossy patina.

Our mask is a fine example of the classic Dan mask from the Northern Dan with its round eye holes, once adorned with metal discs. The round shape of the eyes indicates a need for good vision: it was worn by the best racer in the initiates' camp, who has to warn and prevent from a fire.

Provenance: acquired 1965 from Keletigui or Mamadi Touré.

Wood, 24 cm

€ 4 000 – 6 000



196

196 A FRAGMENT OF A YOMBE SCEPTRE

a tapering staff with two sitting male figures on top, back opposite to the other, holding a staff behind their shoulders, the delicately carved heads surmounted by a block; brown patina, eroded by insect damage.

Provenance: acquired around 1975 from Georges Vidal.

Wood, 40 cm

€ 1 500

197 A PUNU MASK

the heart shaped face with pointed chin and small mouth set on an oval collar, with a small triangular nose leading to arching brows with elongated slit eyes, domed forehead, with crescent ears set apart beneath a two partite coiffure ending in two spikes at top; yellow cream patina with traces of white pigments, the coiffure painted black, one spike restored.

Provenance: acquired 1970 from Jef Vanderstraete.

Wood, 55 cm € 2 500



197

198 A CONGO HORN

the finial of the ivory tusk carved with a seated male figure at top, the figure crouching, one hand placed at hip-belt, with a finely carved face, broad nose and mouth, and coffee-bean eyes, wearing a fourpartite cap; fine aged reddish-brown patina.

Provenance: 1977 acquired from Boua Traore.

Ivory, 36 cm € 600



198



199

199 A SONGYE MAGICAL FIGURE

the male figure standing on a round massive base, with short legs, the angular arms carved free from the body, with accentuated navel and prominent sex, the stout neck supporting a large head with typical features, with an animal horn inserted to top of head for insertion of magical substances, head and body decorated with brass tags, partly greasy patina.

Wood, 29 cm

€ 1 500



201

200 A LUBA CEREMONIAL STAFF

the long staff with a double rhomboid element above the tapering handle, with elongated trapezoid structure at top, with incised lozenge interwoven linear motifs on either side of the panels; fine dark brown patina overall.

Wood, 130 cm

€ 500

**201 A VUVI / TSOGHO PAIR OF BELLOWS**

two tubes leading to the large round air chambers, surmounted by a long neck with a small head on top, the abstract face with small mouth, triangular nose, slit eyes beneath ridged brows, with a crested coiffure; black encrusted patina.

Provenance: acquired around 1968 from Georges Vidal.

Wood, 62 cm

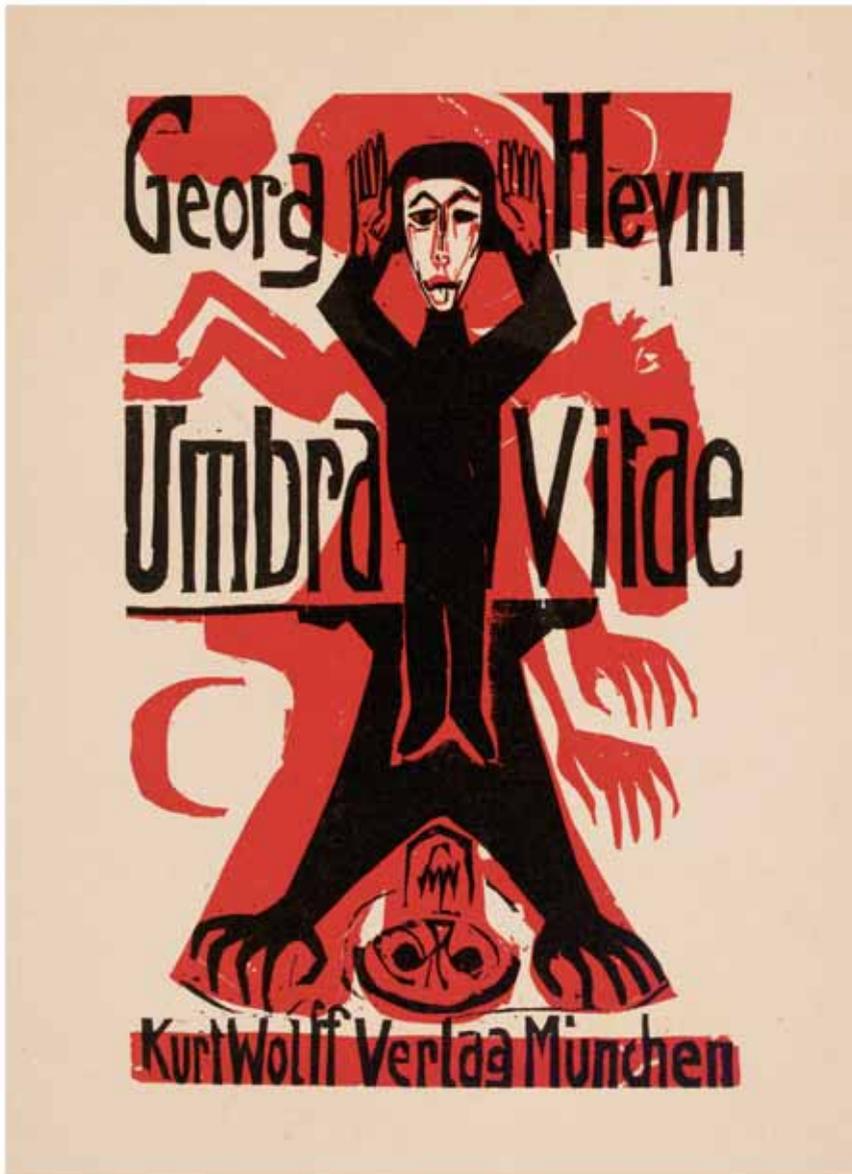
€ 1 500

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17.–23. März

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G. Heym. Umbra Vitae. 1924.
Mit 47 Holzschnitten von E. L. Kirchner.
Schätzpreis: € 6.500,-



Sasha Stone. Nu. 1930er Jahre. Vintage, Gelatinesilberabzug, 29 x 39,6 cm

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Jugendstil & 20 th C. Arts & Crafts	20.03.	Dorotheum			
Art Déco	27.03.	Artcurial <i>Brest le Fur Poulain F. Tapan</i>			
Asian Art					
Asian Art	22.03.	Dorotheum			
Asian Art	25.03.	Koller			
Books & Manuscripts					
Art & Illustrated Books	09.03.	Swann			
Medical Books	16.03.	Swann			
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Books, Old Master Prints, Maps & Drawings	24.03.	Koller			
Antiquarian Books & Prints	24./25.03.	Lempertz			
Photographic Books	29.03.	Artcurial <i>Brest le Fur Poulain F. Tapan</i>			
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Carpets	22.03.	Koller			
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Château du Martinet: 18 th & 19 th C. Furniture	14.03.	Artcurial <i>Brest le Fur Poulain F. Tapan</i>			
Furniture, Objects of Art, Ceramics & Jewelry	14.03.	Artcurial <i>Brest le Fur Poulain F. Tapan</i>			
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Furniture, Objects of Art, Ceramics & Jewelry	14.03.	Artcurial <i>Brest le Fur Poulain F. Tapan</i>			
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Modern & Contemporary Art	08.03.	Dorotheum			
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