
LEMPERTZ

1798



Art of Africa, the Pacific
and the Americas
31 January 2018 Brussels
Lempertz Auction 1103



—
LEMPERTZ
1798

Art of Africa, the Pacific
and the Americas
31 January 2018 Brussels
Lempertz Auction 1103

Including a Dutch private collection and
a Belgian private collection



Preview

Brussels

6 Rue du Grand Cerf

Wednesday 24 January – Saturday 27 January, 10 am – 6 pm

Sunday 28 January, 11 am – 5 pm

Monday 29 – Tuesday 30 January, 10 am – 6 pm

Sale

Brussels

Wednesday 31 January 2018

2 pm

The auction will be streamed live at www.lempertz.com



Property from a Dutch
Private Collection





1

DAN MASK WITH FIBRE COIFFURE

Ivory Coast

26 cm. high

€ 1 000 – 1 500

2

BAMANA ANTELOPE HEADDRESS,
CHI WARA

Mali

50 cm. high

€ 2 000 – 3 000





‡ 3

FIVE ARTEFACTS

West Africa

A Mossi whistle; two ivory bracelets; Dogon double figure finial; and Akan comb

The longest 12 cm.

€ 500 – 800

4

BAMANA DOORLOCK

Mali

35 cm. high

€ 300 – 400





5
LUBA CEREMONIAL SPEAR
Democratic Republic of the Congo

105 cm. long

€ 600 – 800



6
IGBO MALE FIGURE
Nigeria

76 cm. high

€ 600 – 800



7
SENUFO FEMALE FIGURE
Ivory Coast/Mali
24 cm. high
€ 1 000 – 1 500



8
BAULE FEMALE FIGURE
Ivory Coast
28.5 cm. high
€ 800 – 1 200

9

SENUFO FEMALE FIGURE

Ivory Coast/Mali

37 cm. high

€ 1 000 – 1 500





10



11



12

10
BOKI DANCE CREST
Nigeria

28 cm. high

€ 500 – 800

11
LUBA SHANKADI FEMALE HALF FIGURE
Democratic Republic of the Congo

15 cm. high

€ 400 – 600

12
YORUBA SHANGO STAFF
Nigeria

24.5 cm. high

€ 500 – 800



13

IDOMA JANUS DANCE CREST

Nigeria

59 cm. high

Cf. Neyt, F., *The Arts of the Benue, to the roots of tradition*, Tielt, 1985, p.131, fig.III.53, for a similar crest in the Roger Azar collection.

€ 1 500 – 2 000



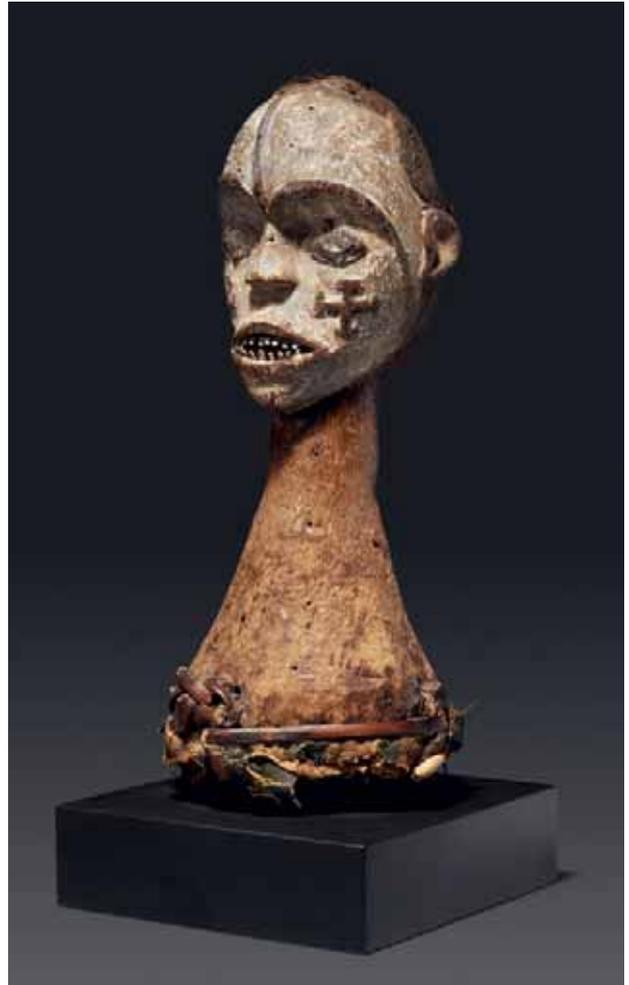
14
SONGYE KIFWEBE MASK
Democratic Republic of the Congo

66 cm. high

€ 3 000 – 5 000



15
NOK TERRACOTTA HEAD
Nigeria
12 cm. high
€ 800 – 1 200



16
IDOMA DANCE CREST
Nigeria
28 cm. high
€ 600 – 800



17

LUBA KIFWEBE MASK

Democratic Republic of the Congo

42.5 cm. high

Provenance

Alain Guisson, Brussels, 1984

€ 2 000 – 3 000



18
LUBA KIFWEBE MASK
Democratic Republic of the Congo
38 cm. high
€ 1 500 – 2 000



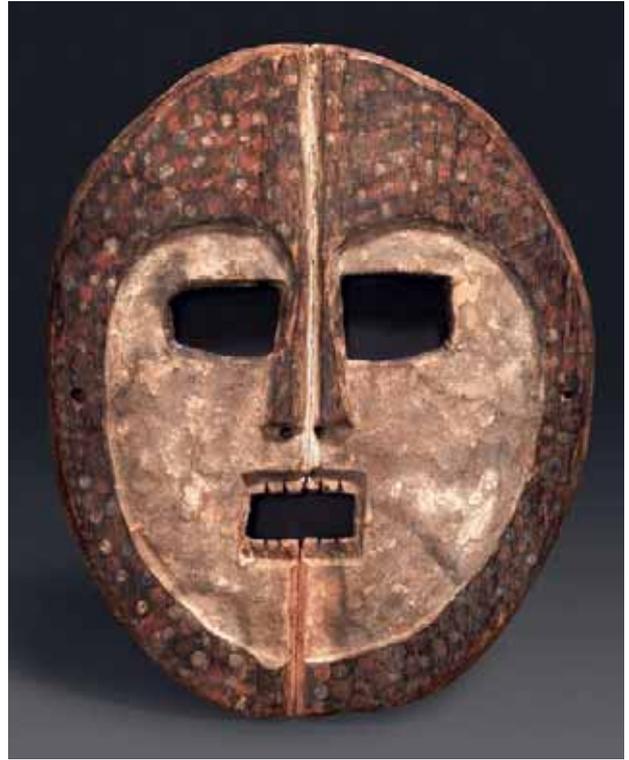
19
LUBA KIFWEBE MASK
Democratic Republic of the Congo
38 cm. high
Provenance
Alain Guisson, Brussels, 1984
€ 1 000 – 1 500





20

20
PENDE MASK
Democratic Republic of the Congo
34 cm. high
€ 800 – 1 200



21

21
ITURI MASK
Democratic Republic of the Congo
33.5 cm. high
€ 800 – 1 200



22

22
LEGA MASK
Democratic Republic of the Congo
27 cm. high
€ 600 – 800



23

LELE MASK

Democratic Republic of the Congo

30 cm. high

€ 5 000 – 8 000



24

SONGYE KIFWEBE MASK

Democratic Republic of the Congo

49.5 cm. high

€ 2 000 – 3 000



25

LUBA KIFWEBE MASK

Democratic Republic of the Congo

35.5 cm. high

€ 1 500 – 2 000



‡ 26

HEMBA JANUS FIGURE

Democratic Republic of the Congo

31 cm. high

€ 800 – 1 200

‡ 27

THREE CONGO KNIVES

Democratic Republic of the Congo

36, 46 and 47 cm. long

€ 1 000 – 1 500





28
CONGO KNIFE WITH FIGURE HILT
Democratic Republic of the Congo

45 cm. long

€ 800 – 1 200



29
LUBA STAFF FINIAL
Democratic Republic of the Congo

39,5 cm. high

€ 800 – 1 200

30

LUBA KIFWEBE MASK

Democratic Republic of the Congo

37 cm. high

Provenance

Alain Guisson, Brussels, 1984

€ 2 000 – 3 000





31

HEMBA JANUS FIGURE, KABEJA

Democratic Republic of the Congo

26 cm. high

€ 5 000 – 8 000



32
SALAMPASU KASANGU MASK
Democratic Republic of the Congo

31 cm. high

€ 800 – 1 200

33
NORTHERN CONGO SHIELD
Democratic Republic of the Congo

138.5 cm. high

€ 1 000 – 1 500



34

WHISTLE

Democratic Republic of the Congo

14 cm. high

€ 800 – 1 200



35

CHOKWE MASK

Angola/Democratic Republic of the Congo

18 cm. high

€ 2 000 – 3 000





36
SALAMPASU KASANGU MASK
Democratic Republic of the Congo
23 cm. high
€ 1 000 – 1 500



‡ 37
TWO FIGURES AND A RATTLE
Democratic Republic of the Congo and Tanzania
The largest 17.5 cm.
€ 800 – 1 200



38
LUBA HEMBA MALE FIGURE
Democratic Republic of the Congo

20 cm. high

€ 800 – 1 200



39
LULA MASK
Democratic Republic of the Congo

43 cm. high

€ 3 000 – 5 000

40

SONGYE FIGURE

Democratic Republic of the Congo

22.5 cm. high

€ 2 000 – 3 000





41
SURINAME BAMBOO FLUTE
57 cm. long
€ 600 – 800

42
TWO CARNIVAL MASKS
Central America
20.5 and 19 cm. high
€ 500 – 800



43
SURINAME SEAT
43.5 cm. wide
€ 2 000 – 3 000



‡ 44

DAYAK EAR ORNAMENT

Kalimantan, Indonesia

10.5 cm. long

€ 600 – 800

‡ 45

NOSE ORNAMENT AND COMB

Solomon Islands and Tonga

9 and 16 cm. long

€ 600 – 800



46

SOLOMON ISLANDS BOWL

42.5 cm. wide

€ 600 – 800



47

NEW GUINEA SPEAR AND SPEAR
THROWER, AND MASSIM AXE
SHAFT

Papua New Guinea

The longest 110.5 cm.

The last with old label inscribed:
Stone tomahawk a Handle Kiriwina Ild BNG

€ 800 – 1 200

48

GOPE BOARD

Papuan Gulf, Papua New Guinea

119 cm. high

€ 3 000 – 5 000





49
ASMAT SHIELD
Papua, Indonesia
148 cm. high
€ 1 500 – 2 000



50
ASMAT SHIELD
Papua, Indonesia
124 cm. high
€ 1 000 – 1 500





‡51
ABELAM CASSOWARY BONE DAGGER
Papua New Guinea
35 cm. long
€ 500 – 800



52
ASMAT SHIELD
Papua, Indonesia
132 cm. high
€ 2 000 – 3 000



53
TWO BOIKEN TALIPUN CEREMONIAL
CURRENCIES

East Sepik River area, Papua New Guinea

47.5 and 42 cm. high

€ 1 500 – 2 000



54
SEPIK RIVER FLUTE MASK

Papua New Guinea

29 cm. high

€ 600 – 800



55



56



57

55
TWO NEW GUINEA HIGHLANDS KINA SHELL
PENDANTS

Papua New Guinea

21 and 21.5 cm. wide

€ 1 000 – 1 500

56
KINA SHELL PENDANT IN BARK CONTAINER
Highlands, Papua New Guinea

20.5 cm. wide

Cf. Heermann, I. and Menter, U., *Schmuck der Südsee: Ornament und Symbol*, Munich, 1990, p.38, fig.31, for similar kina shells in bark carrying cases from the southern highlands. The authors write that particularly valuable shells, often bearing their own names, are kept in sheaths of bark, cloth and leaves. Unlike simpler kina shells, which are stored in less expensive packaging, these often quite old bags are passed along with the shells.

€ 1 000 – 1 500

≠ 57
SIX NEW GUINEA ORNAMENTS
Papua, Indonesia and Papua New Guinea

The longest 78 cm.

€ 1 000 – 1 500



58



59



60

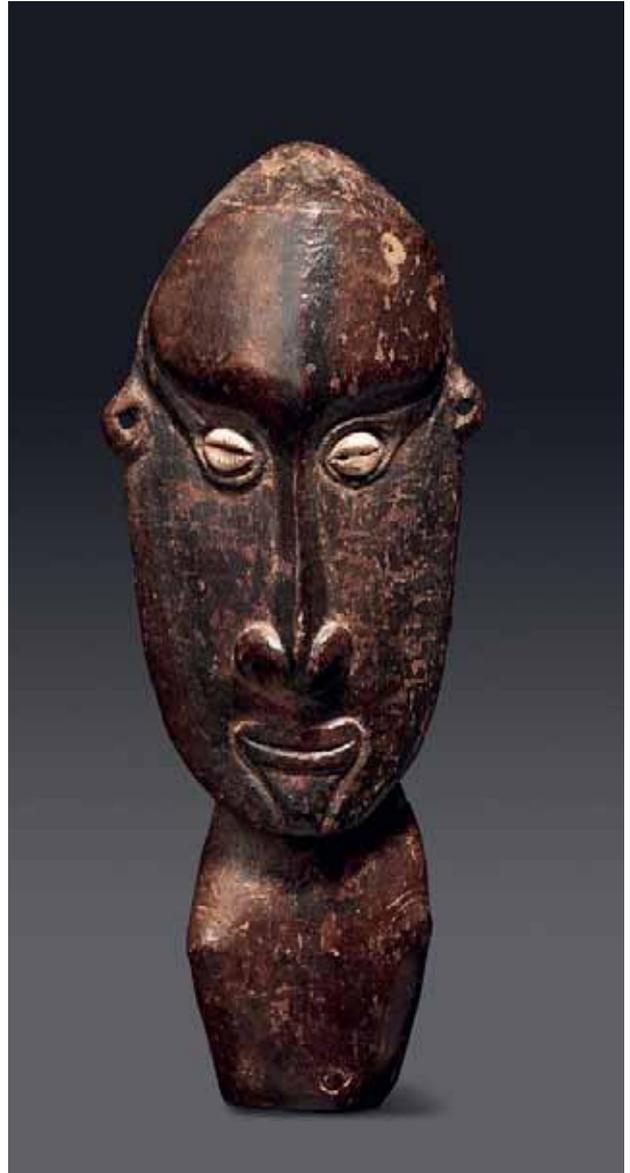
58
SEPIK RIVER BOWL
Papua New Guinea
51 cm. long
€ 1 000 – 1 500

59
SEPIK RIVER BOWL
Papua New Guinea
61 cm. long
€ 1 000 – 1 500

60
TAMI ISLAND BOWL
Papua New Guinea
66 cm. long
€ 800 – 1 200



61
SEPIK RIVER SMALL FIGURE
Papua New Guinea
15 cm. high
€ 1 500 – 2 000



62
SEPIK RIVER SMALL HEAD
Papua New Guinea
29 cm. high
€ 1 000 – 1 500



63
SEPIK RIVER FOOD HOOK
Papua New Guinea
39.5 cm. high
€ 1 500 – 2 000



64
KORWAR CHARM
Cenderawasih Bay, Papua, Indonesia
21.5 cm. high
€ 500 – 800

65

PAPUAN GULF BULLROARER

Papua New Guinea

48.5 cm. high

Provenance

Leo Van Oosterom, The Hague

€ 1 500 – 2 000





66
KORWAR CHARM
Cenderawasih Bay, Papua, Indonesia
18.5 cm. high
€ 1 000 – 1 500



67
MASSIM WAR SHIELD, VAYOLA
Papua New Guinea
71 cm. high
€ 2 000 – 3 000



68



69



70

‡ 68

KORWAR DOUBLE CHARM

Cenderawasih Bay, Papua, Indonesia

17 cm. high

€ 1 000 – 1 500

69

KORWAR CHARM

Cenderawasih Bay, Papua, Indonesia

18 cm. high

€ 600 – 800

70

TWO KORWAR CHARMS

Cenderawasih Bay, Papua, Indonesia

The smaller charm with ink inscription in Asian script

17.5 and 14 cm. high

€ 800 – 1 200



71



72



73

71
DAYAK CHARM FIGURE

Kalimantan, Indonesia

7.5 cm. high

€ 500 – 800

72
KORWAR CHARM

Cenderawasih Bay, Papua, Indonesia

17 cm. high

€ 600 – 800

73
NIAS SMALL FIGURE

Indonesia

24 cm. high

€ 800 – 1 200

74

KORWAR FIGURE

Cenderawasih Bay, Papua, Indonesia

21.5 cm. high

€ 5 000 – 8 000





75
IBAN DAYAK PIG TRAP CHARM,
TUN-TUN
Sarawak, Malaysia
51 cm. high
€ 1 000 – 1 500



76
TWO KORWAR CHARMS
Cenderawasih Bay, Papua, Indonesia
19.5 and 19 cm. high
€ 800 – 1 200



77
KORWAR CHARM
Cenderawasih Bay, Papua, Indonesia
19.5 cm. high
€ 600 – 800

78

SMALL CHARM FIGURE

North Coast New Guinea, Papua, Indonesia

7 cm. high

€ 600 – 800





79
LETI ANCESTOR FIGURE
Southwest Moluccas, Indonesia
14 cm. high
€ 1 000 – 1 500



80
LETI ANCESTOR FIGURE
Southwest Moluccas, Indonesia
19 cm. high
€ 1 500 – 2 000



81

KARO BATAK STAFF TOP

Sumatra, Indonesia

37 cm. high

Cf. Newton, D. and Waterfield, H., *Tribal Sculpture: Masterpieces from Africa, South East Asia and the Pacific in the Barbier-Mueller Museum*, London, 1995, p.214, for a very similar staff top, *tongket malekat*, in the Barbier-Mueller collection.

€ 1 500 – 2 000



82
DAYAK SHIELD
Kalimantan, Indonesia
113 cm. high
3 000 – 5 000



83
DAYAK SHIELD
Kalimantan, Indonesia
124 cm. high
€ 3 000 – 5 000

KALIMANTAN SHIELD

Probably central Kalimantan, Indonesia

66 cm. high

Cf. Ling Roth, H., *The Natives of Sarawak and British North Borneo*, London, 1896, p.131, for a related shield now in the British Museum. Another, collected in 1889, and now in the Topenmuseum, is illustrated in Van Zonneveld, A.G., *Traditional Weapons of the Indonesian Archipelago*, Leiden, 2001, p.151, fig.635. According to the author, the shield, called *utap*, is said to have been the original shield of the sea Dayaks and has been out of use since the beginning of the 20th century.

€ 4 000 – 6 000





85
DAYAK HAMPATONG
Kalimantan, Indonesia
131 cm. high
€ 600 – 1 000



86
FIVE TOPENG MASKS
Java, Indonesia
The largest 18 cm.
€ 1 000 – 1 500



87
SEVEN WAYANG KLITIK
PUPPETS
Java, Indonesia
The largest 69 cm. high
€ 800 – 1 200

88
TWO BALI MASKS
Indonesia
21.5 and 17 cm. high
€ 500 – 800



89



90



91



92

89
DAYAK MASK
Kalimantan, Indonesia
27 cm. high
€ 600 – 800

90
DAYAK MASK
Kalimantan, Indonesia
22 cm. high
€ 600 – 800

91
DAYAK MASK
Kalimantan, Indonesia
31.5 cm. high
€ 1 000 – 1 500

92
DAYAK MASK
Kalimantan, Indonesia
44 cm. high
€ 1 500 – 2 000



93

DAYAK MASK

Kalimantan, Indonesia

58 cm. high

Cf. van Brakel, K., et al., *A Passion for Indonesian Art: The Georg Tillmann Collection at the Tropenmuseum Amsterdam*, p.21, pl.V. According to the author the mask called *bukung* is worn during funeral rites, *tivah*, and other ceremonies.

€ 3 000 – 5 000

94

NIAS ANCESTOR FIGURE

Indonesia

40.5 cm. high

€ 6 000 – 8 000



95

NIAS ANCESTOR FIGURE

Indonesia

43 cm. high

€ 8 000 – 12 000





96
IFUGAO RITUAL BOX AND
COVER

Northern Luzon, Philippines

38 cm. wide

€ 600 – 800



97

IFUGAO RITUAL BOX AND COVER

Northern Luzon, Philippines

66.5 cm. wide

€ 400 – 600



98

BONTOC OR IFUGAO ARMLET

Northern Luzon, Philippines

16 cm. high

Cf. de Monbrison, C. et al., *Philippines: an Archipelago of Exchange*, Paris, 2013, figs.191-193. Known as *baningal* amongst the Ifugao, and *abkil* amongst the Bontoc, these armbands, more commonly known as *tankil*, were worn on warriors' forearms.

€ 800 – 1 200



99

99
PAINTED BARK PANEL

Probably Indonesia

121 cm. long

€ 600 – 800



100



101

100
THREE INDONESIAN
ARTEFACTS

30, 47 and 17 cm.

Balinese hat; Dayak hat; and Batak bamboo
container and cover

€ 800 – 1 200

101
PAIWAN MORTAR AND
DOUBLE WINE CUP

Taiwan

Old painted collection numbers *TH 989*
and *TH 995*.

68 cm and 35 cm. long

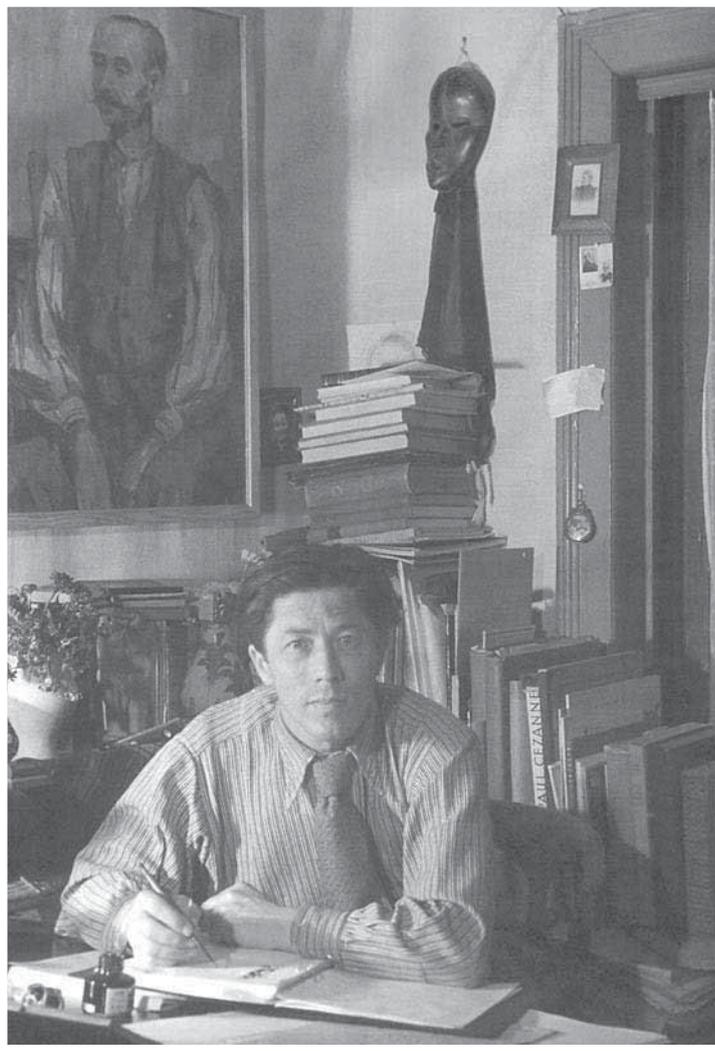
€ 1 000 – 1 500







Ivory Coast Masks
from the Charles Hug
Collection



IVORY COAST MASKS FROM THE CHARLES HUG COLLECTION

Charles Hug was born in St. Gallen in 1899 and at the age of 22 began his career as an artist, firstly in Berlin and from 1926 in Paris, where he was first exposed to African Art. From Paris he also made a number of trips to North Africa. In 1931 he attended the exhibition of the sale of the Georges de Miré collection in Paris, making sketches of the works exhibited and possibly purchasing works at the sale. Certainly all masks in his collection were acquired between 1929 and 1932 in Paris. In 1934 Hug returned to Switzerland and settled in Zurich. He does not seem to have acquired any further masks but those he had acquired in Paris in his youth remained a constant presence throughout his life and an inspiration in his work. Given the prominence of portraits in his oeuvre it is perhaps not surprising that Dan and We masks were such an important focus of his collecting. A number of his masks were loaned to the important exhibition, *Kunst von Schwarz Afrika*, held in Zurich in 1970.



102

DAN MASK

Ivory Coast

21 cm. high

Provenance

Charles Hug (1899–1979), no.15

Exhibited

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

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

Literature

Homberger, L., *Masken der Wè und Dan –
Elfenbeinküste*, Zurich, 197, p.65, n° 30.

€ 4 000 – 6 000



103

WE MASK

Ivory Coast

26 cm. high

Provenance

Charles Hug (1899–1979), no. 46

Exhibited

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

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

Literature

Homberger, L., *Masken der Wè und Dan –*
Elfenbeinküste, Zurich, 1977, p. 52, n° 10

€ 2 000 – 3 000



104

DAN-KONOR/TURA MASK

Ivory Coast

23.5 cm. high

Provenance

Charles Hug (1899–1979), no. 22

Exhibited

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

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

Literature

Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1977, p. 64, n°28

€ 2 000 – 3 000



105

NORTHERN DAN MASK

Ivory Coast

21 cm. high

Provenance

Charles Hug (1899–1979), no.17

Exhibited

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

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

Literature

Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1977, p. 76, n°45

€ 3 000 – 5 000

106

DAN MASK

Ivory Coast

23 cm. high

Provenance

Charles Hug (1899-1979), no.19

Exhibited

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

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

Literature

Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1977, p. 69, n° 35.

€ 1 500 – 2 000



107

WE MASK

Ivory Coast

22.5 cm. high

Provenance

Charles Hug (1899-1979), no. 60

Exhibited

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

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

Literature

Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1977, p. 57, n°19.

€ 1 500 – 2 000

108

WE MASK

Ivory Coast

25.5 cm. high

Provenance

Charles Hug (1899-1979), no. 40

Exhibited

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

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

Literature

Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1977, p. 52, n° 9.

€ 800 – 1 200





109

WE MASK

Ivory Coast

26 cm. high

Provenance

Charles Hug (1899–1979)

Exhibited

Rietberg Museum, Zurich, 1997

Literature

Homberger, L., *Masken der Wè und Dan Elfenbeinküste*, Zurich, 1977, p. 48, n° 3.

€ 2 000 – 3 000



110

WE MASK

Ivory Coast

23 cm. high

Provenance

Charles Hug (1899-1979), no.34

Exhibited

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

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

Literature

Homberger, L., *Masken der Wè und Dan -
Elfenbeinküste*, Zurich, 1977, p.48, n°1.

€ 3 000 – 5 000



111
DAN GAGON MASK

Man Region, Ivory Coast

22.5 cm. high

Provenance
Charles Hug (1899–1979), no.32

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

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

Literature
Homberger, L., *Masken der Wè und Dan - Elfenbeinküste*, Zurich, 1977, p.77, n°46.

€ 1 000 – 1 500



112
WE OR DAN MASK

Ivory Coast

22 cm. high

Provenance
Charles Hug (1899–1979), no.25

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

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

Literature
Homberger, L., *Masken der Wè und Dan - Elfenbeinküste*, Zurich, 1977, p.52, n°8.

€ 1 500 – 2 000



The Collection of Frans and Betty Voss

Frans Voss ran a successful gravel business in the northern part of the province of Zuid-Limburg. He developed an interest in African art in the late 1950s and purchased works from Leendert van Lier and later from Loed and Mia van Bussels who guided him and his wife, Betty, in their collecting. The van Bussels supplied Frans and Betty Voss with many of the fine works offered here for sale.





113
FOUR YORUBA TWIN FIGURES
Nigeria

29 to 29.5 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 2 000 – 3 000



114
PAIR OF YORUBA TWIN FIGURES
Ilorin, Kwara State, Nigeria

25.5 and 26 cm. high

Provenance
Frans and Betty Voss, Netherlands

Cf. Chemeche, G., *Ibeji: The Cult of Yoruba Twins*, Milan, 2003, p.158-9, figs.114-115.

€ 1 500 – 2 000



115
PAIR OF YORUBA MALE TWIN FIGURES
Nigeria

30 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 1 000 – 1 500

116

PAIR OF YORUBA TWIN FIGURES

Nigeria

28.5 cm. high

Provenance

Loed and Mia van Bussel, The Hague/Amsterdam

Frans and Betty Voss, Netherlands

€ 2 000 – 3 000





117

PAIR OF YORUBA TWIN FIGURES
Nigeria

29.5 and 31 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 1 000 – 1 500



118

PAIR OF YORUBA TWIN FIGURES
Nigeria

29.5 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 2 000 – 3 000

119

PAIR OF YORUBA MALE TWIN FIGURES

Omu Aran, Nigeria

27 cm. high

Provenance

Loed and Mia van Bussel, The Hague/Amsterdam

Frans and Betty Voss, Netherlands

€ 2 000 – 3 000





120
PAIR OF YORUBA MALE TWIN FIGURES
Nigeria

24.5 cm. high

Provenance
Loed and Mia van Bussel, The Hague/Amsterdam
Frans and Betty Voss, Netherlands

€ 800 – 1 200



121
YORUBA MALE TWIN FIGURE
From the Igbuke carving house, Oyo, Nigeria

27 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 400 – 600





122

PAIR OF YORUBA FEMALE TWIN FIGURES

From Ayetora, to the west of Abeokuta, Nigeria

22 and 22.5 cm. high

Provenance

Frans and Betty Voss, Netherlands

€ 1 500 – 2 000

123

PAIR OF YORUBA MALE TWIN FIGURES

Nigeria

27 cm. high

Provenance

Loed and Mia van Bussel, The Hague/Amsterdam

Frans and Betty Voss, Netherlands

€ 1 000 – 1 500



YORUBA FEMALE FIGURE

Oyo, Nigeria

By one of the master carvers of the Igbuke Carving House in Oyo

69 cm. high

Provenance

Lucien van de Velde, Antwerp

Loed and Mia van Bussel, Amsterdam/The Hague

Frans and Betty Voss, Netherlands

€ 30 000 – 50 000

This remarkable and magnificent large female figure displays the unmistakable characteristics of one of the most recognisable of regional styles in Yorubaland.

Oyo, located near the River Niger and therefore straddling an important trading route, was one of the earliest and most powerful of Yoruba kingdoms, dominating a vast territory for over nine centuries with its feared cavalry. Founded in the 14th century by Oranyan, the first oba (king) of Oyo he was succeeded by Oba Ajaka, Alaafin of Oyo. When Ajaka's weakness resulted in his being deposed, he was replaced by his brother, Shango, who would later be defined as the deity of thunder and lightning.

The Empire's capital was to move more than once during its long and turbulent history. The original capital, Oyo-Ile or Old Oyo was abandoned following its defeat by the Nupe in the 16th century and a new capital, Oyo-Igboho, constructed during the reign of the Alaafin Eguguojo. The capital moved back to the original site of Old Oyo under the reign of Alaafin Abipa but was destroyed by the Fulani in circa 1835 after which the capital moved once again further south to Ago d'Oyo..

William Fagg suggests that the Igbuke compound in Oyo was probably the only carving house operating in the town after its removal from Old Oyo c.1835. Although there is a great consistency of style its output was prolific and there were perhaps around twenty different hands working in the compound in the 1920s.

This figure's function has unfortunately not been recorded. Peter Morton-Williams (personal communication) has suggested that the presence of red pigment on the skirt may point to an association with Shango, and perhaps the figure's function changed at a later date, a practice no unknown amongst the Yoruba. The figure has subsequently been covered in blue, a colour associated with Eshu, resulting in its very dark surface today. A similar figure from the Marshall Mount collection is published by Robert Farris Thompson (in *Black Gods and Kings: Yoruba Art at UCLA*, Los Angeles, 1977, fig12). The author states that it represents a devotee of Yemoja but no further explanation is given for the attribution. Whatever its original function it is without doubt a masterpiece of Oyo carving.







125
PAIR OF YORUBA MALE TWIN FIGURES
Nigeria

29.5 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 1 000 – 1 500



126
PAIR OF YORUBA FEMALE TWIN FIGURES
Oro/Omu Aran, Nigeria

26 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 2 500 – 3 500



127

YORUBA MALE TWIN FIGURE

Abeokuta, Nigeria

23,5 cm. high

Provenance

Frans and Betty Voss, Netherlands

A note in the owner's possession, almost certainly based on information supplied by William Fagg, states that this twin figure is from the carving house founded by Eshubiyi in Abeokuta in 1862, but by a rare hand. It lacks the signature of concentric squares on the base, which Eshubiyi's son, Akinyode, was the first to use.

€ 300 – 500

128

YORUBA FEMALE TWIN FIGURE

Oro, Nigeria

28 cm. high

Provenance

Frans and Betty Voss, Netherlands

€ 800 – 1 200



129

YORUBA MALE TWIN FIGURE

Nigeria

27,5 cm. high

Provenance

Frans and Betty Voss, Netherlands

€ 600 – 1 000



130

YORUBA MALE TWIN FIGURE

Oke Eho, Nigeria

29.5 cm. high

Provenance

Willem Geyskens, Diest

Lucien van de Velde, Antwerp

Frans and Betty Voss, Netherlands

€ 1 000 – 1 500

PAIR OF YORUBA SHRINE FIGURES

By Aina Obembe Alaye, Chief Ologunde

Efon Alaye, Nigeria

68 and 75 cm. high

Provenance

Loed and Mia van Bussel, The Hague/
Amsterdam

Frans and Betty Voss, Netherlands

According to William Fagg this fine pair of figures represents the Chief Priest of Ifa and his wife. They were carved by one of the two most famous masters of the great carving centre of Efon-Alaye, Aina Obembe Alaye, Chief Ologunde. Writing about a very similar female figure by Chief Ologunde, which he dated to circa 1910 or earlier (Christie's 13 June 1978, lot 257), William Fagg wrote: Almost all Chief Ologunde's known carvings are houseposts, such as the magnificent series in the house of the former Chief Lisa of Ondo. Ologunde's figures are notable for a certain cheerfulness, not to say occasionally comicality, deriving from an element of caricature... Chief Ologunde's first name, Aina, denotes that he was born with a caul (the Amnion of membrane enclosing the foetus which sometimes envelops a child's head at birth), in Yorubaland as in Europe regarded as a sign of good omen, but requiring special religious observances. He died, according to his son, Zaccheus Ogunleye, in 1939 at the age of 70.

€ 25 000 – 35 000







132
PAIR OF EWE TWIN FIGURES
Togo

16 cm. high

Provenance
Loed and Mia van Bussel, The Hague/
Amsterdam
Frans and Betty Voss, Netherlands

Literature
Cf. Simonis, H., *Ewe Twin Figures*, Cologne,
2008, p.122

€ 300 – 500

133
YORUBA FEMALE TWIN FIGURE
Nigeria

24.5 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 600 – 800

134
ASHANTI AKUA'BA DOLL
Ghana

34 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 1 000 – 1 500



135
YORUBA FEMALE TWIN FIGURE
Nigeria
23 cm. high
Provenance
Loed and Mia van Bussel, The Hague/
Amsterdam
Frans and Betty Voss, Netherlands
€ 400 – 600



136
HEMBA HALF FIGURE
Democratic Republic of the Congo
38.5 cm. high
Provenance
Frans and Betty Voss, Netherlands
€ 2 000 – 3 000



137
SENUFO STAFF WITH FIGURE FINIAL
Ivory Coast/Mali

124 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 1 500 – 2 000

138
KORWAR CHARM FIGURE
Cenderawasih Bay, Papua Indonesia

17 cm. high

Provenance
Frans and Betty Voss, Netherlands

€ 800 – 1 200

139

DAN MALE FIGURE

Ivory Coast

43.5 cm. high

Provenance

Loed and Mia van Bussel,

The Hague/Amsterdam

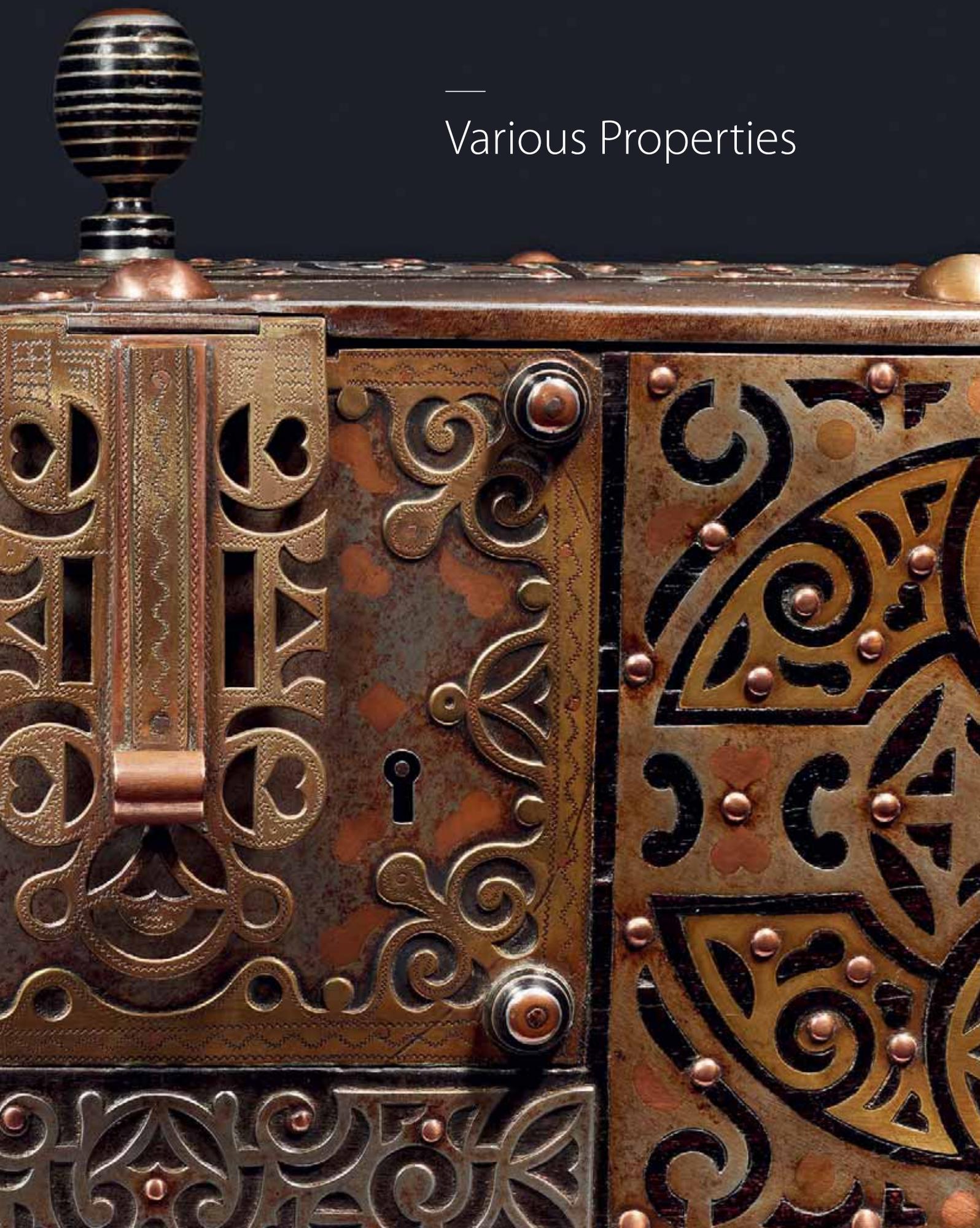
Frans and Betty Voss, Netherlands

€ 1 500 – 2 000





Various Properties





140
TENENKOU TERRACOTTA
ZOOMORPHIC FIGURE
Mali
36.5 cm. high
€ 1 500 – 2 000



141
SENUFO FEMALE FIGURE
Ivory Coast/Mali
20.5 cm. high
Provenance
Carel van Lier, Amsterdam
Fred Carasso (1899–1969), artist,
Netherlands
€ 1 500 – 2 000

142

SENUFO FEMALE FIGURE

Ivory Coast/Mali

34 cm. high

Provenance

Philippe Laeremans, Brussels

€ 4 000 – 6 000





143
FON MALE FIGURE

Benin

39 cm. high

Provenance
Christie's Paris, 14 June 2004, lot 125

Literature
Schaedler, K.-F., *Encyclopedia of African Art and Culture*, Munich, 2009, p. 238

€ 800 – 1 200



144
FON CEREMONIAL STAFF

Benin

53 cm. long

€ 600 – 800



145
SENUFO FEMALE FIGURE

Ivory Coast/Mali

26.5 cm. high

Provenance

Josef Mueller, Solothurn

Christie's, London, 20 March 1979, lot 27

Charles Milton, painter and textile designer, London (1911–1993)

Bonhams London, 20 July 2005, lot 215

Didier Claes, Brussels

€ 3 000 – 5 000



146
SENUFO HEDDLE PULLEY

Ivory Coast/Mali

21.5 cm. high

Provenance

René and Mercedes Lavigne, Geneva

Christie's London, 24 March 1988, lot 114

Colin Sayers ("The Collector"), Cape Town

Exhibited

La Chaux-de-Fonds, *Afrique Noire: Sculptures des collections privées suisses*, 1971, no. 266

Geneva, *Arts africains dans les collections genevoises*, 1973/4, no. 18

Literature

Lehuard, R., "La collection René Lavigne" in *Art d'Afrique Noir*, n°7, 1973, fig.15

€ 800 – 1.200



147



148



149

147
GUERE/WOBE MASK

Liberia/Ivory Coast

33 cm. high

Provenance
Loed and Mia van Bussel,
Amsterdam/The Hague

€ 1 000 – 1 500

148
GUERE MASK

Ivory Coast

30 cm. high

Provenance
Neumeister, 11 May 2005, lot 273

Literature
Schaedler, K.-F., *Encyclopedia
of African Art and Culture*,
Munich, 2009, p. 457

€ 800 – 1 200

149
FIVE FON IRON
VOTIVE ELEMENTS

Benin

The largest 12.5 cm. high

€ 300 – 500



150
FON/EWE TERRACOTTA
MALE FIGURE

Togo/Benin

52 cm. high

Literature
Schaedler, K.-F., *Encyclopedia
of African Art and Culture*,
Munich, 2009, p. 439

€ 600 – 800



† 151
IVORY SWORD HANDLE

Cameroon

12 cm. high

Provenance
Pierre Bergé et Associés,
Brussels, 9 December 2009, lot 10

€ 2 000 – 3 000



152



153



154

152
MENDE HELMET MASK

Sierra Leone

44 cm. high

€ 600 – 800

153
MENDE HELMET MASK

Sierra Leone

40 cm. high

€ 600 – 800

154
DAN/KRAN KAGLE MASK

Liberia

24 cm. high

Provenance

Lucien van de Velde, Antwerp

Wolfgang Ketterer, Munich, 10 November 1979, lot 75

Harald and Ursula Suhr, Victoria, BC

€ 800 – 1200

‡ 155

FON BOCIO POWER FIGURE

Benin

100 cm. high

Provenance

Galerie Simonis, Dusseldorf

Thomas Olbricht, Essen

Literature

Grootaers, J.-L. (Ed.), *Forms of Wonderment: the History and Collections of the Afrika Museum, Berg en Dal*, Berg en Dal, 2002, vol.1, p.267

€ 3 000 – 5 000

Writing about this figure (op. cit. p. 267) the author states: The red colour of the fabric wrapped round the front of this impressive figure is only barely visible through the crust of sacrificial matter. A heavily charged bocio like this one is an example of what Suzanne Blier has termed 'alchemical art'. There is a small male figure carved on the belly. Its torso is covered with strips of fabric and pieces of iron, and it has a vessel nailed to its head. A crocodile's lower jaw has been fastened in between the two figures. The crocodile summons up all kinds of different associations in Fon culture; among other things, it is associated with water, knowledge and power.





156



157



158

156
 IVORY TRUMPET WITH
 SILVER MOUNTS

Sierra Leone

73 cm. long

Inscriptions on the trumpet read: *PAR. CHIEF T.C.B. CAULKER KONG TAM BOMPEH CHIEFDOM 1918* and on the mounts: *TO KONG TAM Jarbarme FROM P.C. Korjor.*

The Corker family's links with West Africa can be traced back to the 17th century when Thomas Corker (1669–1700) left Falmouth, Cornwall, in 1684 for the Sherbro area on behalf of the Royal African Company. He married an African princess and their descendants, the name having been changed to Caulker, are still to be found in Sierra Leone today.

€ 2 000 – 3 000

157
 DAN GAME BOARD

Ivory Coast

66 cm. long

€ 800 – 1 200

158
 NIGER DELTA BOTTLE

Nigeria

31 cm. high

€ 100 – 150



159

159
THREE DAN PASSPORT MASKS
Ivory Coast
12 to 16 cm. high
€ 1 000 – 1 500

160
DAN PASSPORT MASK
Ivory Coast
9 cm. high
€ 1 500 – 2 000



160



161
DOGON LADDER
Mali

212 cm. high

Provenance
Galerie Majestic
(Jean-Michel Huguenin),
Paris

€ 1 000 – 1 500

162
DAN LADLE
Ivory Coast

48 cm. long

Cf. *Corps sculptés, corps parés, corps masqués*, Paris, 1985,
p. 176 for a similar ladle

€ 800 – 1 200



163

DAN FEMALE FIGURE

Ivory Coast

50 cm. high

Provenance

Colonial collection, France

Bernard Dulon, Paris

Henri Guldemond, Liège

Philippe Laeremans, Brussels

Christian Boulangé

Exhibited

BRUNEAF, Brussels Non European

Art Fair XVII, 2006, p. 71

Literature

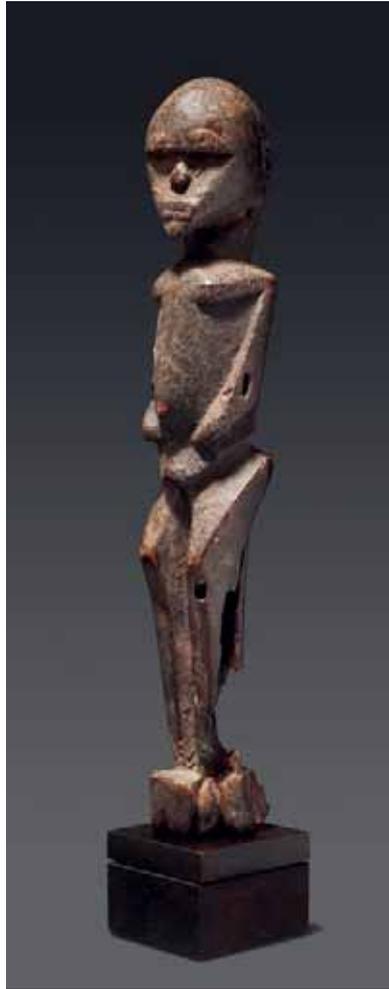
Beaulieux, D., *Belgium Collects African Art*,

Brussels, 2000, p. 244

€ 10 000 – 15 000



164



165



166

164
TELLEM FIGURE
Mali

21.5 cm. high

Provenance
Renaud Vanuxem, Paris

€ 200 – 300

165
LOBI FIGURE
Ivory Coast/Burkina Faso

20.5 cm. high

Provenance
Renaud Vanuxem, Paris

€ 500 – 800

166
DOGON BRONZE FIGURE
Mali

10 cm. high

€ 600 – 800



167

JIMINI MASK

Ivory Coast

36.5 cm. high

Provenance

Lucien van de Velde, Antwerp

Literature

Schaedler, K.-F., *Encyclopedia of African Art and Culture*, Munich, 2009, p. 309

€ 5 000 – 8 000



168

PAIR OF BAULE MASKS

Dimbokro region, Ivory Coast

30 and 32 cm. high

Provenance

Galerie Gerbrand Luttik, Soest

Galerie Simonis, Dusseldorf

Hessberg collection, Essen

Four pairs of masks appear at the Baule *goli* spectacle. The *goli* dance is performed as entertainment and also for sacred functions such as the funeral of an important man. The masks appear two by two in a fixed order; first a pair of disk-faced masks, *kple kple*, next a pair of animal helmet masks, *goli glen*, thirdly a pair of horned face masks, *kpan pre*, and finally two human-faced masks with crested hairdos, *kpan*. Our *kpan* masks show the carvers skilful play of repetition and variety as in the similarities of the faces and the differences in the coiffures.

€ 15 000 – 20 000



169

SENUFO DRUM

Ivory Coast

115 cm. high

Provenance

Galerie Simonis, Dusseldorf

Hessberg collection, Essen

Exhibited

Galerie Simonis, *Afrikanische Kunst*, Düsseldorf, 1980s

€ 12 000 – 18 000



170 No lot

171
LOBI DANCE WAND

Burkina Faso/Ivory Coast

91 cm. long

€ 500 – 800



172
TWO AFRICAN CATAPULTS
Guro, Ivory Coast and Yoruba, Nigeria

22.5 cm and 18.5 cm. high

Provenance
Martial Bronsin, Brussels,
for the Yoruba catapult

€ 500 – 800



173
BAULE GONG BEATER
Ivory Coast

24.5 cm. long

Provenance
Neumeister Munich,
14 November 2012, lot 1015

€ 500 – 800



174
BAMANA KONO MASK
Mali

88 cm. high

Provenance
Didier Claes, Brussels

€ 5 000 – 8 000



175
YORUBA BODY MASK
Nigeria
53 cm. high
Provenance
Manfred Schäfer, Ulm
€ 1 000 – 1 500



176
BENIN OR OWO BOWL AND COVER
Nigeria
39 cm. diameter
€ 800 – 1 200



177

YORUBA GELEDE MASK

Nigeria

34 cm. high

Provenance

Ketterer Munich, 31 October 1992, lot 269

Karl-Ferdinand Schaedler, Munich

Sotheby's New York, 25 May 1999, lot 42

Exhibited

Oberösterreichisches Landesmuseum,
Linz, 1992

Literature

Eisenhofer, S., *Kulte, Künstler,*

*Könige in Afrika – Tradition und Moderne in
Südnigeria*, Linz, 1997, p. 245

€ 3 000 – 5 000



178
URHOBO MASK
Nigeria

53 cm. high

Provenance
Johan Henau, Antwerp
Piet Blanckaert, Knokke
Lempertz Brussels, 28 January 2014, lot 8

€ 3 000 – 5 000



179
TWO YORUBA ESHU STAFFS
Nigeria

33.5 and 22.5 cm. high

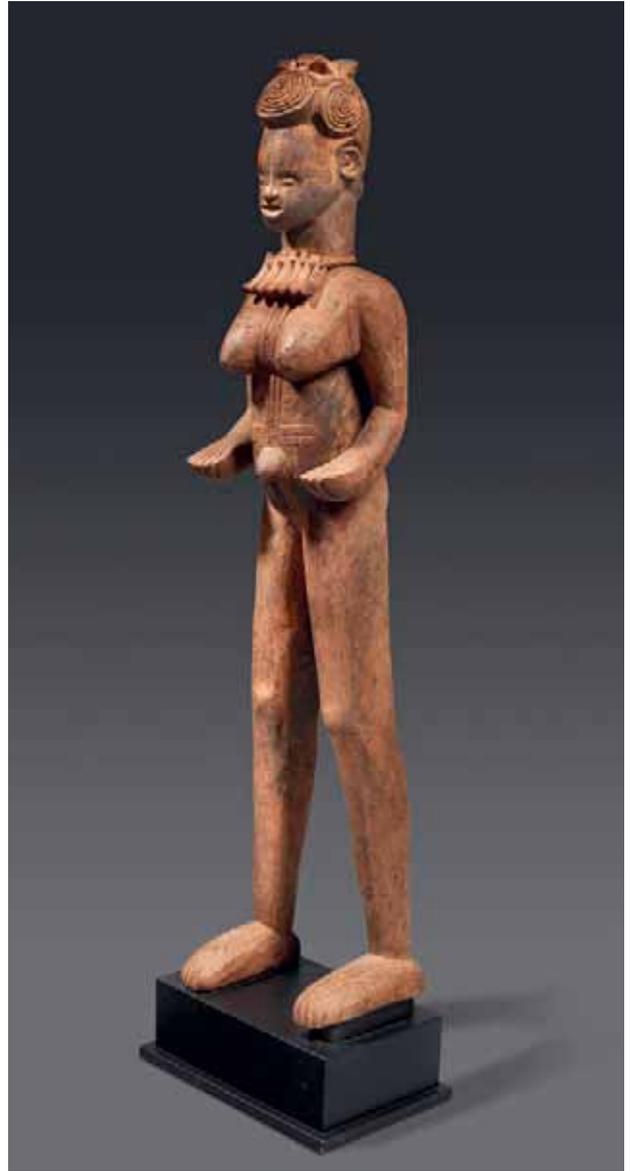
€ 500 – 800



180



181



182

180
SOKOTO TERRACOTTA HEAD
Nigeria

24 cm. high

€ 800 – 1 200

181
NOK TERRACOTTA HEAD
Nigeria

22.5 cm. high

€ 1 000 – 1 500

182
IGBO MALE FIGURE
Nigeria

140 cm. high

Provenance
Manfred Schäfer, Ulm
Neumeister Munich, 14 October 2009, lot 1073

Literature
Schaedler, K.-F., *Encyclopedia of African Art and Culture*,
Munich, 2009, p. 281

€ 3 000 – 5 000



183

IJO WATER SPIRIT HEADADDRESS

Nigeria

48 cm. high

Provenance

Pierre Langlois, Paris, 1984

Lempertz Cologne, 26 April 2003, lot 109

Cf. Lamp, F.J., et al., *Accumulating Histories: African Art from the Charles B. Benenson Collection at the Yale University Art Gallery*, New Haven, 2012, p.215, no.2006.51.307

€ 800 – 1 200



184

IGBO MASK

Nigeria

25 cm. high

Provenance

Lempertz Cologne, 26 April 2003, lot 116

€ 500 – 800



185
IGBO MALE FIGURE
Nigeria

110 cm. high

Provenance
Gisela Pichler, Munich
Neumeister Munich, 16 November 2006, lot 161

€ 1 000 – 1 500



186
BENIN BRASS SCEPTRE
Nigeria

29,5 cm. high

Provenance
Pace Primitive, New York
Sotheby's New York, 6 May 1994, lot 92

€ 1 000 – 1 500



187

187
PAIR OF YORUBA TWIN FIGURES

Oro/Omu Aran, Igbomina, Nigeria

27.5 and 28 cm. high

€ 1 500 – 2 000



188

188
PAIR OF YORUBA TWIN FIGURES

Igbomina, Nigeria

28 and 29 cm. high

Provenance
Gert Stoll, Galerie Schwarz-Weiss, Munich

Literature
Stoll, M. and G., *Ibeji Zwillingsfiguren der Yoruba*,
Munich, 1980, p.311

€ 2 500 – 3 000



189
YORUBA FEMALE TWIN FIGURE

Nigeria

23 cm. high

Provenance
Manfred Schäfer, Ulm

€ 600 – 800



190

190
PAIR OF YORUBA TWIN FIGURES

Oro/Omu Aran, Igbomina, Nigeria

28 and 28.5 cm. high

€ 1 000 – 1 500



191

191
PAIR OF YORUBA TWIN FIGURES

Oro/Omu Aran, Igbomina, Nigeria

27 cm. high

Literature
Stoll, M. and G., *Ibeji Zwillingsfiguren der Yoruba*, Munich, 1980, p.313

€ 1 500 – 2 000



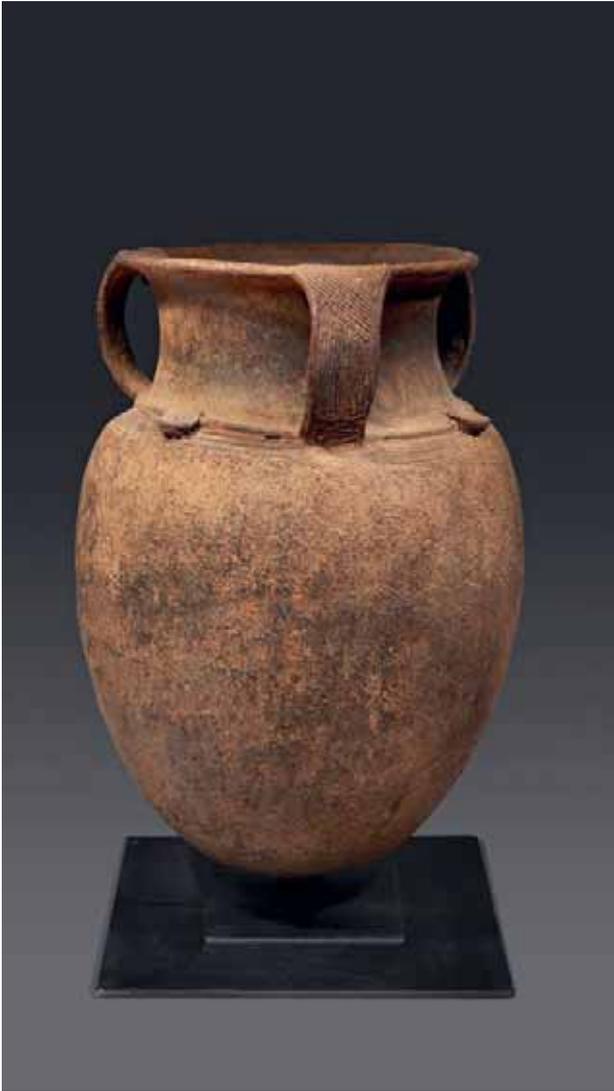
192

192
PAIR OF YORUBA TWIN FIGURES

Nigeria

23 cm. high

€ 800 – 1 200



193

193
BAMUN TERRACOTTA VESSEL

Cameroon

62 cm. high

Exhibited
Munich, 1997
Burgrieden-Rot, 1998

Literature
Schaedler, K.-F., *Earth and Ore*,
Munich, 1997, p.282, no. 546.
Schaedler, K.-F., *Afrikanische Kunst,
Von der Frühzeit bis heute*, Munich,
1997, p. 217, pl. 139.
Schaedler, K.-F., *Encyclopedia
of African Art and Culture*, Munich,
2009, p. 70

€ 800 – 1 200



194

194
BAMILEKE TERRACOTTA
VESSEL

Cameroon

23 cm. high

Literature
Schaedler, K.-F., *Encyclopedia
of African Art and Culture*,
Munich, 2009, p.135

€ 300 – 500



195

195
BAMUN BOWL

Cameroon

26 cm. high

Provenance
Galerie Charles Wesley Hourdé, Paris

Cf., Ginzberg, M., *African Forms*,
Milan, 2000, p. 60

€ 2 000 – 3 000



196
PENDE STAFF
Democratic Republic of the Congo
96 cm. long
€ 400 – 600

197
PENDE MASK
Democratic Republic of the Congo
21 cm. high
Provenance
Dieter Moors, Germany
€ 2 000 – 3 000



198

198
YORUBA SHANGO STAFF
Nigeria

74 cm. high

Provenance
Hessberg collection, Essen

€ 6 000 – 8 000



199

199
YORUBA BOWL BEARER
Nigeria

31 cm. high

Provenance
Hessberg collection, Essen

€ 2 000 – 4 000



200

200
SENUFO-NAFARA HEADDRESS
Ivory Coast

41 cm. high

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

Provenance
Hessberg collection, Essen

€ 2 500 – 3 500



201

LUBA STOOL

Democratic Republic of the Congo

38 cm. high

Provenance

Galerie Simonis, Dusseldorf
Hessberg collection, Essen

€ 30 000 – 50 000



202

‡ 202
TOPASA IVORY BELL
AND NECKLACE
Sudan

7.5 and 9 cm. high

Provenance
Pierre Darteville, Brussels

€ 600 – 800



203

‡ 203
SEVEN OVAMBO IVORY
EKIPA ORNAMENTS
Namibia

3 to 7.5 cm. long

€ 800 – 1 200



204

‡ 204
THREE PENDE IVORY AND
BONE PENDANTS, IKHOKO
Democratic Republic of the Congo

4.5 to 5 cm. high

€ 500 – 800



‡ 205

PENDE IVORY PENDANT, IKHOKO

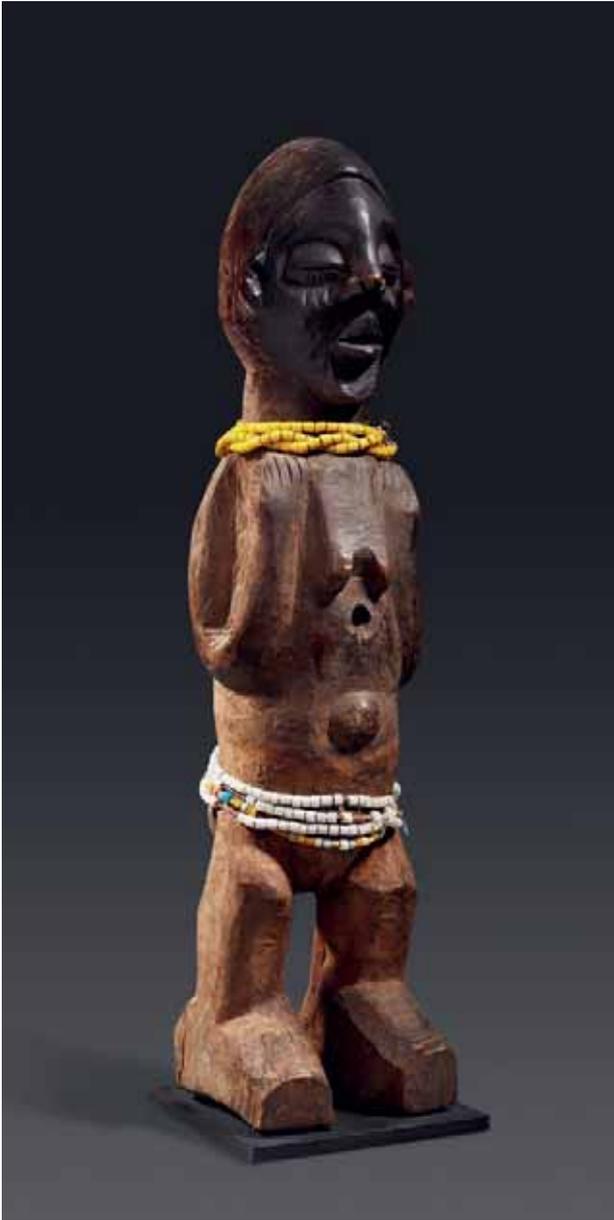
Democratic Republic of the Congo

5 cm. high

Provenance

Given as a gift to the vendor's
grandparents before WWII.

€ 2 500 – 3 500



206
SUKU FIGURE
Democratic Republic of the Congo
39 cm. high
Provenance
Galerie 20.21, Essen
€ 1 500 – 2 000



207
SONGYE POWER FIGURE
Democratic Republic of the Congo
25.5 cm. high
€ 1 500 – 2 500



‡ 208
TSOGHO OR SANGO RELIQUARY FIGURE
Gabon

36 cm. high

Provenance
René and Mercedes Lavigne, Geneva
Christie's London, 24 March 1988, lot 180

Exhibited
Musée d'Ethnographie Geneva, *Arts Africains dans les Collections Genevoises*, 1973, no.151

Cf. Goy, B., *Tsogho: Les Icônes du Bwiti*, Paris, 2016, figs. 83/84 for related figures

€ 800 – 1 200

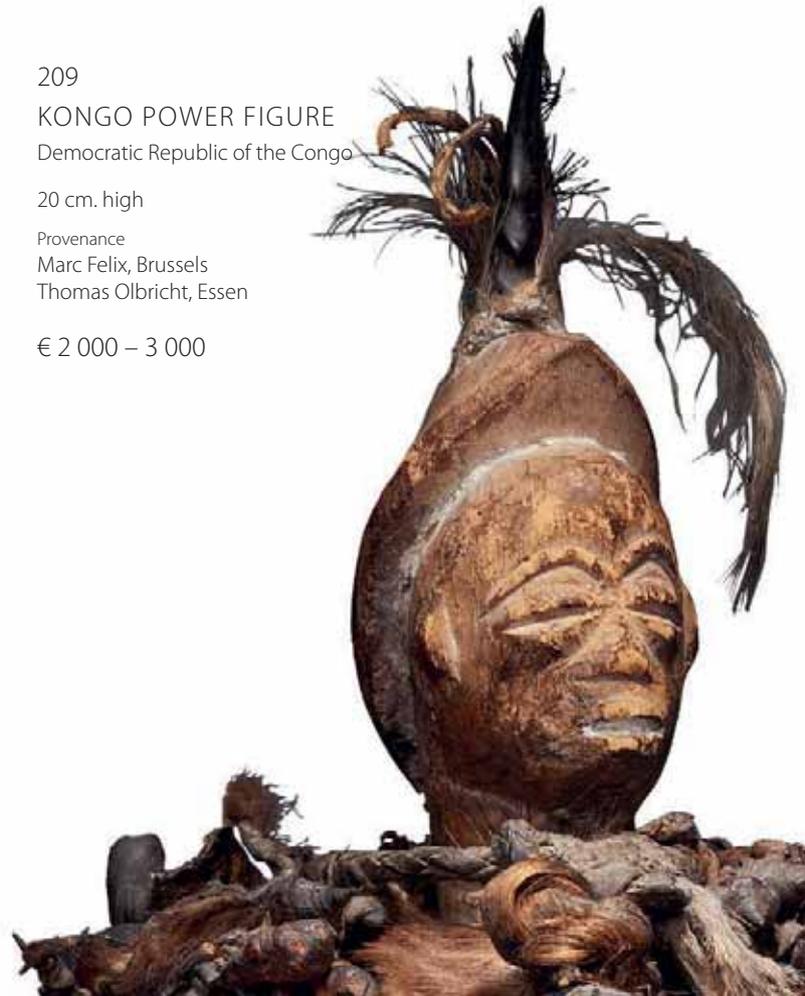


209
KONGO POWER FIGURE
Democratic Republic of the Congo

20 cm. high

Provenance
Marc Felix, Brussels
Thomas Olbricht, Essen

€ 2 000 – 3 000



210

TWO KUBA RAFFIA DANCE SKIRTS

Democratic Republic of the Congo

142 and 158 cm. long

Provenance

Bern Muhlack, Kiel, for one

€ 800 – 1 200



211

KUBA RAFFIA DANCE SKIRT

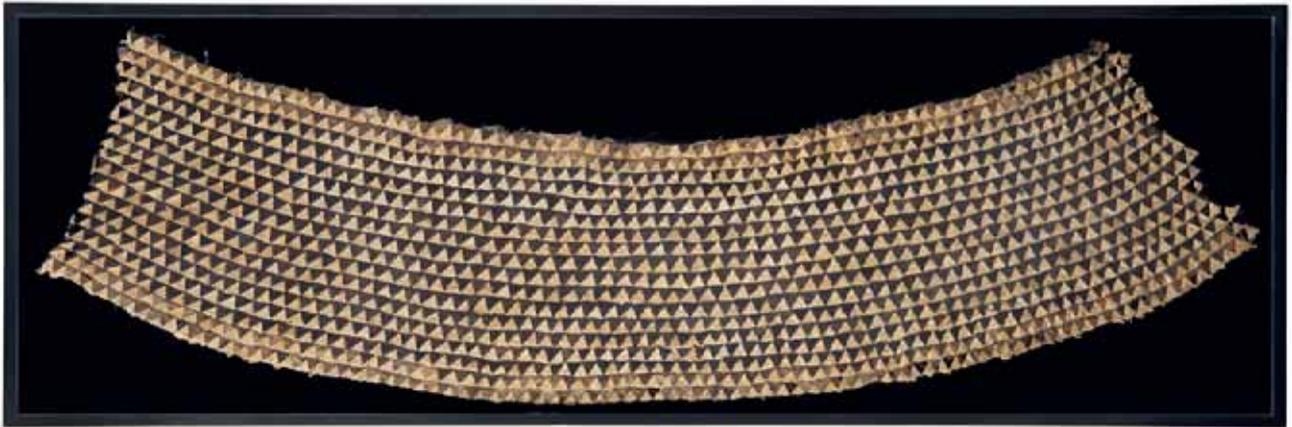
Democratic Republic of the Congo

192 cm. long

€ 600 – 800



210



211

212

SONGYE AXE

Democratic Republic of the Congo

43 cm. long

Provenance

Walter Bareiss Family

Neumeister Munich, 10 November 2005,
lot 127

€ 500 – 800



212



213

MANGBETU SHIELD

Democratic Republic
of the Congo

116 cm. high

Provenance

Collected by Ernest Shreiber,
magistrate in the
Independent Congo State
between 1890 and 1913
Sotheby's Paris,
12 December 2012, lot 11

€ 2 000 – 3 000



214
TWO TOPOKE CURRENCY
KNIVES, TWO SPEARS AND
A GUN

Democratic Republic of the Congo

104 to 173.5 cm. long

€ 600 – 1 000

215
NGOMBE SPOON
AND TUTSI PIPE

Democratic Republic of the Congo
and Rwanda/Burundi

14 and 19.5 cm. long

€ 800 – 1 200



≠ 216

MANGBETU IVORY HAIR PIN

Democratic Republic of the Congo

31 cm. long

€ 600 – 800

217

THREE MONGO KONGA BELTS

Democratic Republic of the Congo

23 to 25 cm. wide

Provenance

The Pen and Palette Club, Newcastle upon Tyne, for two; the third from the collection of a Belgian colonial administrator.

The Pen and Palette Club was founded in 1900 for men with an interest in the arts and law, and from 1908 was located next to the Laing Art Gallery in Higham Place, Newcastle. The club's small ethnographic collection was sold in 2012 following a move to new premises.

Cf. Sieber, R., *African Textiles and Decorative Arts*, New York 1972, p. 52

€ 1 000 – 1 500





218
HEMBA HALF FIGURE
Democratic Republic
of the Congo

26.5 cm. high

Provenance
Jo Christiaens, Brussels
Karl-Ferdinand Schaedler, Munich

€ 800 – 1 200



219
CHOKWE FIGURE
Angola

30 cm. high

Provenance
Robert van der Heyden,
Amsterdam

€ 1 000 – 1 500



220
LWENA FIGURE
Angola/Democratic Republic
of the Congo

28.5 cm. high

Provenance
Neumeister, Munich,
18 May 2006, lot 211

€ 800 – 1 200

221

CHOKWE WHISTLE

Angola

11.5 cm. high

Provenance

Merton Simpson, New York

€ 2 000 – 3 000





222

UBANGI FEMALE FIGURE

Democratic Republic of the Congo

32.5 cm. high

Provenance

Michel Thieme, Amsterdam

€ 3 000 – 5 000

223

LUBA KATATORA

Democratic Republic of the Congo

11.5 cm. high

€ 400 – 600



224

KONGO POTTERY VESSEL

By Voania Muba
Democratic Republic of the Congo

38 cm. high

Cf. Grootaers, J.-L. (Ed.),
*Forms of Wonderment: the History
and Collections of the Afrika Museum, Berg
en Dal*, Berg en Dal, 2002, vol. 2, p. 569

As the author points out (op. cit.), the work of Voania (Chief of) Muba is unusual in that his name is known through his signature on his works and also because in Africa pottery is generally the work of women rather than men. Voania's work first appeared in Europe around 1910 and he is thought to have died around 1928.

€ 4 000 – 6 000





225



226



227
(part lot)

‡ 225

LEGA MASK

Democratic Republic of the Congo

26 cm. high

Provenance

Jean-Pierre Lepage (1921-1994)/Galerie Alpha, Brussels
Lode van Rijn/Galerie Khepri/Khepri van Rijn, Amsterdam, 1968
Alfons Keller (1924-2003), St Gallen

€ 1 500 – 2 000

226

BEMBE FIGURE

Democratic Republic of the Congo

27 cm. high

Provenance

Philippe Laeremans, Brussels

€ 2 000 – 3 000

‡ 227

GROUP OF AFRICAN ARTEFACTS

Yoruba beadwork; Mangbetu knife; small circumcision
knife; Fali doll and Songye necklace

The longest 33 cm.

€ 400 – 600



228
LUBA AXE
Democratic Republic of the Congo
39.5 cm. high
€ 2 000 – 3 000



229
LUBA KABEJA
Democratic Republic of the Congo
22 cm. high
Provenance
Ruef auction house, Munich, 2004
€ 400 – 600

LIGURU THRONE

East of Morogoro, Tanzania

104 cm. high

Provenance

Galerie Fred Jahn, Munich
Thomas Olbricht, Essen

Literature

Meurant, G., 'La Sculpture Tanzanienne Traditionnelle Révélée par le Marché de l'Art Primitif', in *Creer en Afrique*, Paris, 1993, p.38, fig.9 (line drawing)Jahn, J., Tanzania. *Meisterwerke Afrikanischer Skulptur*, Munich, 1994, pp. 338–339Ewel, M. and Outwater, A. (Eds.), *From Ritual to Modern Art: Tradition and Modernity in Tanzania Sculpture*, Dar es Salaam, 2001, p.67, fig. 9

€ 20 000 – 30 000

Stools in Africa signify the authority of their owners and tell us much about the social, cultural, political and aesthetic values of a society. The addition of an elaborate high back transforms this stool into a throne. Such high-backed stools are found amongst various peoples in Africa, such as the Kom of Cameroon and the Chokwe of Angola, but they are most prevalent amongst the peoples of east Africa, from Ethiopia to South Africa (see Nancy Ingram Nooter, 'East African High-Backed Stools a Transcultural Tradition' in *From Ritual to Modern Art: Tradition and Modernity in Tanzania Sculpture*, Dar es Salaam, 2001, p. 61).

The attribution of many early East African stools in European museums is problematic as a result of the area's turbulent history due to migrations and caravan trading routes. A number of stools collected at the end of the 19th and early 20th centuries in the former German East Africa and are to be found today mostly in German and Austrian museums. Perhaps the most famous is the Nyamwezi stool in the Museum für Völkerkunde in Berlin collected by Lt. von Grawert in 1898 from the Sultanate (or chiefdom) of Buruku in eastern Nyamweziland where it had been the property of the Sultana (or chief's consort).

Such high-backed stools from East Africa were sometimes used in pairs, one for the chief and one for his consort, and generally display male and female attributes (see Nancy Nooter, *op.cit.* p. 66). However most surviving high-backed stools from the Liguru are female, as is the case with the present lot, perhaps reflecting the matrilineality of the Liguru people but possibly, as is the case among the patrilineal Luba, as a reflection of the belief that the spirits respond more favourably to women; hence most Luba sculptures are female. The characteristic features of Liguru stools are the sagittal crest to the head, facial scarification, small protruding ears, small breasts, geometric patterns to the backs and tripartite bases.

A high-backed stool similar to the present lot, now in the National Museum of African Art, Washington, D.C., was formerly attributed to the Hehe but has now been redefined as Liguru. It was collected in the town of Dodoma by a Belgian military officer stationed in Tabora immediately after World War I, when Belgian and British troops occupied the former German colony.





231

THREE KATANGA COPPER
CURRENCY CROSSES

Zimbabwe/Democratic Republic of the Congo

29 cm. long

Provenance
Gallery Simonis

€ 1 000 – 1 500



232

SANDUQ COFFER ON STAND

North Africa, probably Mauritania

The chest 60 cm. wide

€ 1 200 – 1 500





‡ 233
ZULU RHINOCEROS HORN KNOBKERRIE
South Africa
45 cm. long
Provenance
Presented to Leonard King, Kenya, circa 1920
€ 1 500 – 2 000



‡ 234
SOUTHERN AFRICA IVORY ADZE SHAFT
South Africa
48 cm. long
€ 800 – 1 200

235

DOE THRONE

Tanzania

111 cm. high

Provenance

Pieter Loebarth

Galerie Fred Jahn, Munich

Galerie 20.21, Essen

Literature

Felix, M., *Mwana Hiti: Life and Art of the Matrilineal Bantu of Tanzania*, Munich, 1990, pp. 374–375, figs.183a and 183b

Meurant, G., 'La Sculpture Tanzanienne Traditionelle Révélée par le Marché de l'Art Primitif', in *Creer en Afrique*, Paris, 1993, p. 38, fig.14 (line drawing)

Jahn, J., Tanzania. *Meisterwerke Afrikanischer Skulptur*, Munich, 1994, pp.346–347.

Ewel, M. and Outwater, A. (Eds.), *From Ritual to Modern Art: Tradition and Modernity in Tanzania Sculpture*, Dar es Salaam, 2001, p. 68, fig.11

€ 25 000 – 35 000

This rare high-backed stool is from the Doe people who live near the coast of Tanzania to the north of Dar es Salaam and who neighbour the Kwere and Zaramo. It shows stylistic similarities with the Mijikenda who live some distance to the north on the coast of Kenya. The back of the throne with its panels of bold chip-carved design surmounted by a stylised head is reminiscent of Mijikenda memorial posts.

A related stool, formerly in the Bareiss collection and attributed to the Kwere, was collected by Pierre Darteville and David Henrion (see Roy, C., *Kilengi: African Art from the Bareiss Family Collection*, Seattle, 1997, p. 97, fig. 44).







236

236
SEVEN MAASAI
BEADED ORNAMENTS

Kenya
The longest 32 cm.

€ 500 – 800



237

237
SIX PAIRS OF ZULU
EARPLUGS

South Africa
6 to 7.5 cm. diameter

€ 1 000 – 1 500

‡ 238
FIVE EAST AFRICAN
SNUFF BOTTLES

8 to 15 cm. long
€ 500 – 800



238

‡ 239

TALL IVORY BRACELET

Possibly Igbo, Nigeria

10 cm. high

Provenance

John Hewett, London

€ 1 000 – 1 500





240

241



242

₣ 240
FOUR AFRICAN IVORY BRACELETS
10 to 13 cm. wide

Provenance
John Hewett, London
One with inscription: *From Maka. White Nile 24.6.?? Soudan;*
another with label inscribed: *Bracelets from Zulu War 1879*

€ 600 – 800

₣ 241
SIX IVORY BRACELETS
Cameroon

10 to 13 cm. wide
Provenance
John Hewett, London

€ 500 – 800

₣ 242
SIX AFRICAN IVORY BRACELETS AND A PENDANT
7.5 to 12 cm. wide

Provenance
The worn dark bracelet on the right of the illustration was collected
by Merton Simpson in Africa, the others from John Hewett, London

€ 800 – 1 200



243



244

‡ 243
TWO SONGYE IVORY BRACELETS
Democratic Republic of the Congo

9.5 and 11 cm. wide

Provenance
John Hewett, London

€ 1 000 – 1 500

‡ 244
TWO AFRICAN IVORY BRACELETS
8.5 and 11.5 cm. wide
One with painted collection number in red: 1592A

Provenance
John Hewett, London

€ 1 000 – 1 500



245



246

₺ 245
PAIR OF IVORY BRACELETS
Sumba, Indonesia
11 and 11.5 cm. wide
Provenance
John Hewett, London
€ 500 – 800

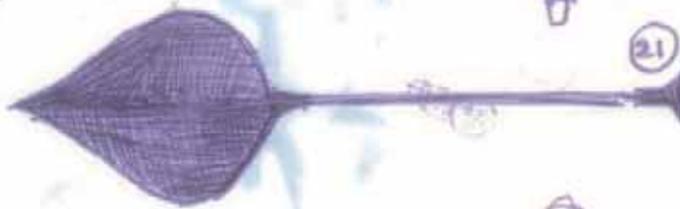
₺ 246
THREE AFRICAN BRACELETS
Probably Sudan
7 to 13 cm. wide
Provenance
John Hewett, London
€ 600 – 800

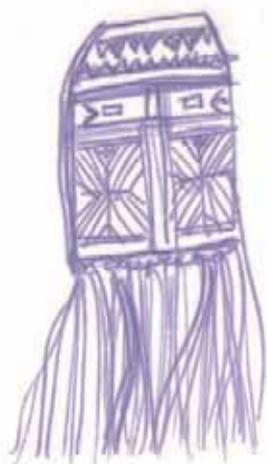


247
AMARRO HIDE SHIELD
Ethiopia
69 cm. wide
€ 500 – 800

248
MAKONDE TERRACOTTA MASK
Mozambique/Tanzania
23.5 cm. high
€ 800 – 1 200







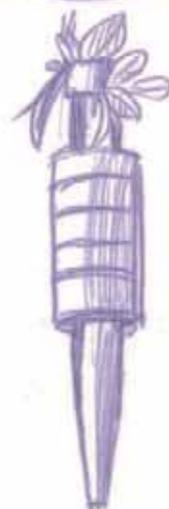
29



30



31



32



34



36



35



33



37



38



41



39



40



Harald Schultz (1909–1966) was a Brazilian anthropologist who dedicated his career to the study of native South American Indians. He worked for the Indian Protection Service in the early 1940s and his research amongst the Umutina of the Upper Paraguay resulted in an acclaimed film, a publication and a collection of artefacts now housed in the Paulista Museum in Sao Paulo. In 1947 he was appointed Assistant Ethnologist at the museum where he remained until his death in 1966. His many field trips, amongst the Karaja, Kraho, and numerous other tribes, often made with his wife, Wilma Chiara, enriched the collections of his own museum and others in Brazil. His acclaimed book, *Hombu: Indian Life in the Brazilian Jungle*, was published in 1962 and he was also largely responsible for the *Revista do Museu Paulista*, an essential publication for students of Brazilian Indian life and culture.



Alicia Rossi was born in Buenos Aires in 1928 and graduated from the Academy of Fine Art there in 1948. She moved to Sao Paulo in 1963 and studied engraving. In 1973 she published *Coisas do Brazil* (Things of Brazil). Since then she has had several solo exhibitions and her works are held in museums such as MASP (Museu de Arte de Sao Paulo).

Pages from her sketchbooks are shown on the previous pages of this catalogue.

249

WAURA MASK

Upper Xingu River, Brazil

29 cm. high

Provenance

Harald Schultz, anthropologist

Alicia and Guglielmo Rossi, acquired from the above in the 1960s

Cf. Von den Steinen, K., *Unter den Naturvölkern Zentral-Brasiliens. Reiseschilderung und Ergebnisse der Zeiten Schingú-Expedition 1887–1888*, Berlin 1894, p. 314–316 plates 110–114, for similar masks attributed to the Auetó and Kamayurá.

An old label attached to the mask reads: *Wauja R. Batovi Alto Xingu*.

€ 1 500 – 2 000





250
KRAHO FIBRE MASK
Brazil

65 cm. high

Provenance

Harald Schultz, anthropologist

Alicia and Gugliemo Rossi, acquired from the above in the 1960s

This is a small version of the large masks used by the Kokrit society of the Kraho, Timbira and related groups. They represent water spirits and are danced during initiation rituals. For a discussion of such masks amongst the Timbira Indians see Francisco Simões Paes, *Rastros do espírito: fragmentos para a leitura de algumas fotografias dos Ramkokamekrá por Curt Nimuendajú* in *Revista de Antropologia*, vol. 47, no.1, São Paulo, 2004. The author discusses a series of photographs of similar masks taken by Curt Nimuendajú in 1935.

€ 1 000 – 1 500



251
TUKUNA MASK
Brazil

56 cm. high

Provenance

Harald Schultz, anthropologist

Alicia and Gugliemo Rossi, acquired from the above in the 1960s

€ 600 – 1 000



252

UPPER XINGU RIVER MASK

Probably Wauja (Waurá), Brazil

50 cm. high

Provenance

Harald Schultz, anthropologist
Alicia and Guglielmo Rossi, acquired
from the above in the 1960s.

An almost identical mask in the Musée du quai Branly – Jacques Chirac (71.1967.63.6) is attributed to the Wauja or Waurá and its name is recorded as Pirarara (the Brazilian name for the red-tailed catfish). As in the present example the teeth of the mask are formed from the jaws of a piranha. According to the museum the mask was used to cure the sick. The mask wearer would chase the shadow or the spirit that caused the disease.

€ 3 000 – 5 000



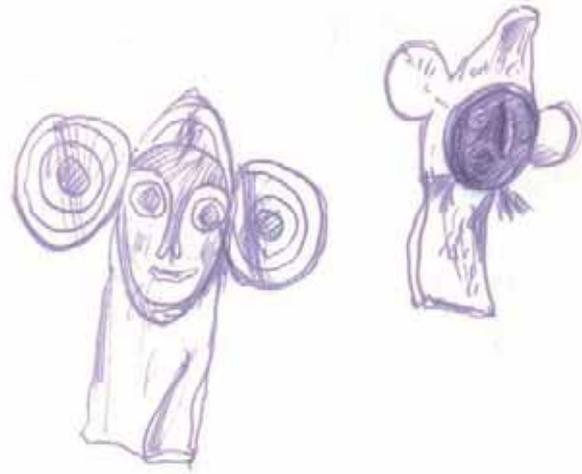


253
TUKUNA MASK
Brazil

45 cm. high

Provenance
Harald Schultz, anthropologist
Alicia and Guglielmo Rossi, acquired
from the above in the 1960s

€ 1 000 – 1 500



254
KARAJA MINIATURE MASK
Brazil

28 cm. high

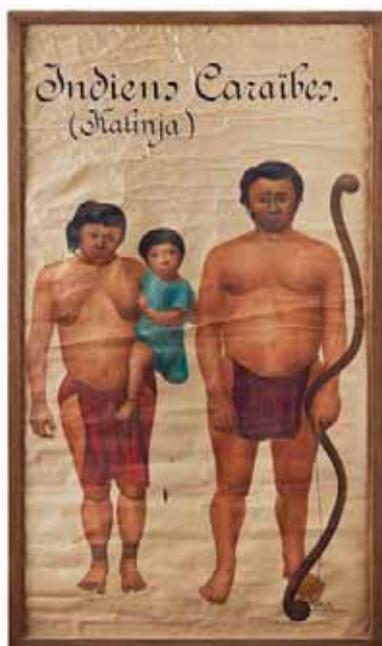
Provenance
Harald Schultz, anthropologist
Alicia and Guglielmo Rossi, acquired
from the above in the 1960s

€ 1 000 – 1 500





255



256

255
PLAINS INDIAN MEDICINE
POUCH, UMBILICAL CHARM
AND PAIR OF CHILD'S
MOCASSINS

Canada/United States of America

14 to 17.5 cm. long

€ 600 – 800

256
INDIENS CARAIBES (KALINGA)

Signed H. Wellis, Paramaribo, Surinam

Framed 148 x 86 cm.

€ 600 – 800

257
GUYANA MACANA CLUB

68.5 cm. long

€ 1 800 – 2 000





‡ 258
INUIT PADDLE
Greenland

212 cm. long

Provenance
Edric Van Vredenburgh, Brussels, acquired
from a Danish private collection.

€ 2 000 – 3 000



‡ 259
YUPIK HARPOON
Nunivak Island, Alaska

160.5 cm. high

Provenance
Webb's Auckland, 14 September 2013,
lot 302

€ 1 500 – 2 000



260

EASTERN WOODLANDS
BALL-HEADED CLUB

Great Lakes or Ontario, New York,
Canada/United States of America

55.5 cm. long

€ 4 000 – 6 000

The base of the club is pierced with a hole which probably suspended decorative quill wrapped buckskin ties attached to feathers. Decorative elements would have been attached to the two further holes above and below the head. A hair-line across the forehead perhaps indicates a shaved head. The four-sided spike has been re-inserted into the mouth.

Stylistically this club relates to two famous and much earlier examples in Scandinavian collections; one in the Skokloster Castle, Sweden, collected by Johan Björnsson Printz, governor of New Sweden from 1643 to 1653, and another which entered the collections of the Royal Danish Kunstkammer before 1737 (Dam-Mikkelsen, B., *Ethnographic Objects in the Royal Danish Kunstkammer 1650–1800*, Copenhagen, 1980, p. 31). Closest in style is perhaps the Elgin club, in the National Museums of Scotland, collected by James Bruce, 8th Earl of Elgin, whilst Governor-General of Canada from 1847 to 1854 (illustrated on the cover of Harrison, J. et al., *The Spirit Sings: Artistic Traditions of Canada's First Peoples*, Ottawa, 1988). The clasping of the ball, and flattened shaft is also reminiscent of clubs of the Ojibwe and other western Great Lakes peoples in the United States. A related club in the National Museum of the American Indian and thought to date from the first half of the 19th century (no. 3/4643) was acquired by George Heye from W.O. Oldman in 1914.





261

PAIR OF TIMOR FIGURES

Democratic Republic of Timor Leste

155 and 175 cm. high

Provenance

Galerie Willem Zwiep, Amsterdam

Literature

Cinatti, R., *Motivos artísticos Timorenses e a sua integração*,
Lisbon, 1987, p. 60

€ 25 000 – 30 000

According to the author (op. cit., p. 60), the figures represent the founders of a lineage and were discovered in a sacred forest not far from Balibo under a palm leaf shelter. In one of the cross beams the lower jaws of sacrificed pigs were arranged and on a small platform above the heads of both figures were Chinese ceramic vessels.

When collected in the field the village elders insisted on the removal of the male figure's moustache and beard and the cylindrical superstructures in order to desacrilise the figures.





262
BATAK FIGURE
Sumatra, Indonesia
34.5 cm. high
€ 800 – 1 200



263
TWO DAYAK CHARM FIGURES
Kalimantan, Indonesia
23 cm. high
Provenance
Willem Zwiep, Amsterdam
€ 1 000 – 1 500

264

NIAS FIGURE

Indonesia

31 cm. high

Provenance

Lau (Laurits) Sunde, Copenhagen

€ 3 000 – 5 000

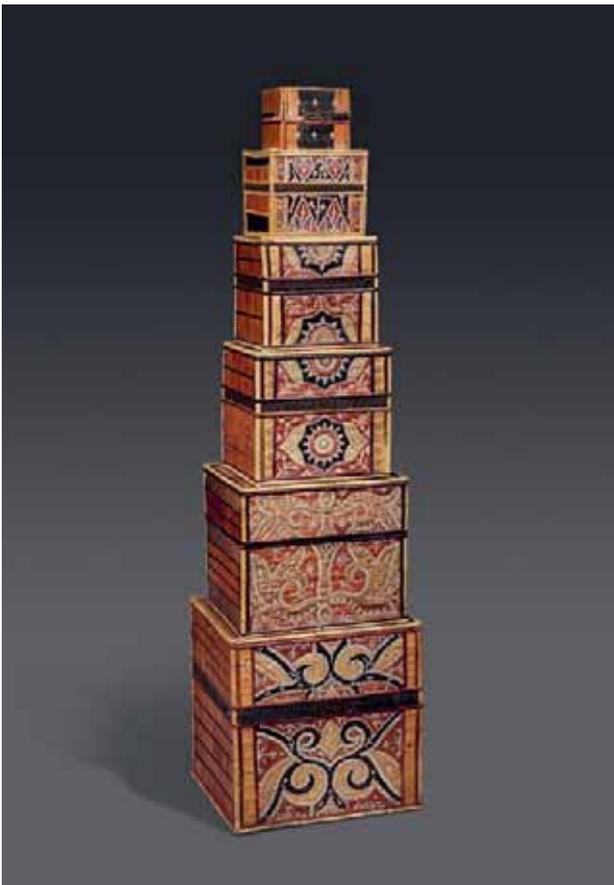




265



266



267

265

THREE INDONESIAN ARTEFACTS

A Dayak figure stopper; a Batak hilt; and a Dayak hilt

7.5 to 17 cm. high

Provenance

Tatiana Gallery, Singapore

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

€ 600 – 800

‡ 266

DAYAK BONE MANDAU HILT

Kalimantan, Indonesia

14 cm. long

€ 400 – 600

267

SIX MOLUCCAS MARRIAGE BOXES

Indonesia, perhaps Seram

The largest 55 cm. high

€ 600 – 800

268

NIAS FIGURE

Indonesia

32 cm. high

Provenance

Loed and Mia Van Bussel,

Amsterdam/The Hague

Michel Thieme, Amsterdam

€ 4 000 – 6 000





269

PAPUAN GULF GOPE BOARD

Wapo Creek, Papua New Guinea

162 cm. long

Provenance

Loed and Mia van Bussel,
The Hague/Amsterdam

€ 5 000 – 8 000

270

BALI KRIS HILT

Indonesia

10.5 cm. high

Provenance

Bruce Frank, New York

€ 150 – 250



≠ 271

TWO ILONGOT HORNBILL HEADDRESSES

Luzon, Philippines

21 and 32 cm. high

Cf. de Monbrison, C. et al., *Philippines: an Archipelago of Exchange*, Paris, 2013, fig.194. The author states that such headdresses, called *panglao*, were worn by dancers at feasts to celebrate the return from a victorious head-hunting expedition. The dancers would mimic the flight of birds. The right to wear such headdresses was part of the rites of passage from boy to manhood.

€ 1 500 – 2 000





272
ASMAT SHIELD
Papua, Indonesia
123.5 cm. high
€ 2 000 – 3 000

273
NEW GUINEA ADZE
48.5 cm. high
Provenance
Tenants, Militaria and Ethnographica,
9 August 2017, lot 407
€ 400 – 600



274

274
ADMIRALTY ISLANDS
SPEAR POINT

An old label reads: *Obsidian (Volcanic Glass) pointed Spear/Admiral Islands 16.2.31 From the Collection of a former German Governor of New Guinea*

47.5 cm. high

Provenance
Koos Knol, Holland

€ 500 – 800

275
NEW BRITAIN CLUB
Papua New Guinea

144.5 cm. long

€ 800 – 1 200



275



276

276
VANUATU CLUB
Probably Epi

73.5 cm. long

Cf. Speiser, F., *Ethnology of Vanuatu: an Early Twentieth Century Study*, Bathurst, 1990, pl. 57, fig. 27, for a similar club in the Muséum d'Histoire Naturelle du Havre.

€ 800 – 1 200



277



278

277
AUSTRAL ISLANDS PADDLE
93.5 cm. long
€ 2 500 – 3 000

278
AUSTRAL ISLANDS PADDLE
69.5 cm. long
€ 1 500 – 2 000

279

MALEKULA SPEAR

Vanuatu

147.5 cm. high

Provenance

Binoche et Giquello Paris, *Art de Nouvelle-Guinée Collection d'un Amateur*, 6 November 2015, lot 49

Cf. Speiser, F., *Ethnology of Vanuatu an Early Twentieth Century Study*, Bathurst, 1990, pl. 49, figs.18–22. The author states that such spears were tipped with human tibia bone points.

€ 2 000 – 3 000





280
FIJI POLE CLUB
103 cm. long
€ 800 – 1 200



281
SOLOMON ISLANDS CLUB
125 cm. long
Provenance
William Oldman, London, 1931
John Woodman Higgins (1874–1961),
Higgins Armoury Museum, Worcester,
MA, Inv. No. 1575
€ 400 – 600



282
RENNEL ISLAND CLUB
Solomon Islands
71.5 cm. high
Provenance
Leo Fleischmann, Sidney
(inventory number LF/C 165)
Renaud Vanuxem, Paris
Binoche et Giquello Paris, *Art de
Nouvelle-Guinée Collection d'un
Amateur*, 6 November 2015, lot 57
Cf. Force, R.W. and M., *The Fuller Collection
of Pacific Artefacts*, London, 1971, p. 268,
no. 275077
€ 1 500 – 2 000

283

SEVEN SOLOMON
ISLANDS CLUBS

100 to 132 cm. long

€ 2 000 – 3 000





284 and 285



287



286

† 284

TWO FISH HOOKS

Solomon Islands

These fish hooks were sold by Lempertz on 5 April 2017 as lot 250 along with a Tahitian necklace with an old label inscribed: *Fish Hook and necklace, brought to England by Sir Joseph Banks in Capt'n Cook's Ship from Pacific*. The label was written on a fragment of printed card connected with an election and polling meeting at the Angel Inn in support of William? Graham.

7.5 and 8 cm. long

€ 400 – 600

† 285

SOLOMON ISLANDS KAPKAP

9 cm. diameter

€ 400 – 500

286

MAORI NEPHRITE EAR ORNAMENT, KURU

New Zealand

22 cm. long

Provenance

David Rosenthal, San Francisco

€ 800 – 1 200

287

PAIR OF DAYAK EARPLUGS

Kalimantan, Indonesia

4.5 cm. diameter

Provenance

Tilburg Museum

An old label attached to the earplugs is inscribed: *Oorsieraden van ijzerhout in gebruik van de Embaloek Dajaks. De gaten in oorlellen zijn zoo groot dat daar klosjes juist in passen*. (Ironwood Earplugs used by the Embaloek Dayaks. The holes in their earlobes are so large that those coils fit perfectly.)

Cf. Bock, C., *The Head-Hunters of Borneo: a Narrative of Travel up the Mahakkam and Down the Barito; also Journeyings into Sumatra*, London, 1882, pl.19, fig. 5, for a similar earplug collected by the author in the village of Mallar on the Mahakam River.

€ 600 – 800



288



289



290

≠ 288

SOLOMON ISLANDS ORNAMENT

43 cm. long

Cf. Burt, B., *Body Ornaments of Malaita, Solomon Islands*, Honolulu, 2009, p. 83, fig.43. The author states that on Malaita such ornaments are called *barulifai'a* or 'fish-teeth cluster'. Worn around the brow or neck of both men and women they were also used in exchanges, their value being established by the number of teeth. Their use extended beyond Malaita to Guadalcanal and Makira.

€ 1 500 – 2 000

≠ 289

SEPIK RIVER TURTLESHELL ARMLET

Papua New Guinea

13 cm. high

€ 300 – 400

290

IFUGAO BOARS TUSK ARMLET

Luzon, Philippines

11 cm. high

€ 150 – 200



291

MAORI MODEL WAR CANOE

New Zealand

168 cm. long

Provenance

Sotheby's London, 4 December 1973, lot 222

Leo Van Oosterom, The Hague

Literature

Mack, C.W., *Polynesian Art at Auction*
1965–1980, Northboro, 1982, p. 117, fig. 4

€ 5 000 – 8 000



292

MAORI PANEL

New Zealand

60 cm. high

Provenance

Todd Barlin, Sydney

€ 10 000 – 15 000

293

MAORI QUARTER STAFF, TAIHAHA

New Zealand

158 cm. high

Provenance

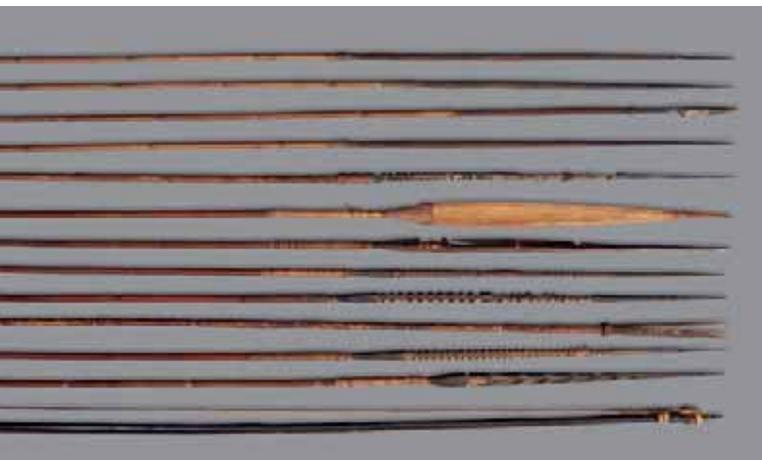
Bonhams Oxford, 14 May 2014, lot 320

€ 1 500 – 2 000





294 and 295



297



296

294
NEW GUINEA STONE-HEADED CLUB

Papua New Guinea

65 cm. long

Provenance

Hinrich Bolten, Hamburg, owner of a sawmill in Papua New Guinea from 1905 until the beginning of WWI

€ 500 – 800

295
TWO ADZES

Papua New Guinea

63 and 55 cm. long

Provenance

Hinrich Bolten, Hamburg, owner of a sawmill in Papua New Guinea from 1905 until the beginning of WWI

€ 100 – 150

296
TWO MASSIM LIME SPATULAS AND A COMB

Papua New Guinea

27 to 43 cm. long

Provenance

Hinrich Bolten, Hamburg, owner of a sawmill in Papua New Guinea from 1905 until the beginning of WWI

€ 800 – 1 200

297
NEW GUINEA BOW AND ARROWS

Papua New Guinea

114 to 188 cm. long

Provenance

Hinrich Bolten, Hamburg, owner of a sawmill in Papua New Guinea from 1905 until the beginning of WWI

€ 300 – 500



‡ 298
NEW GUINEA DRUM

Papua New Guinea

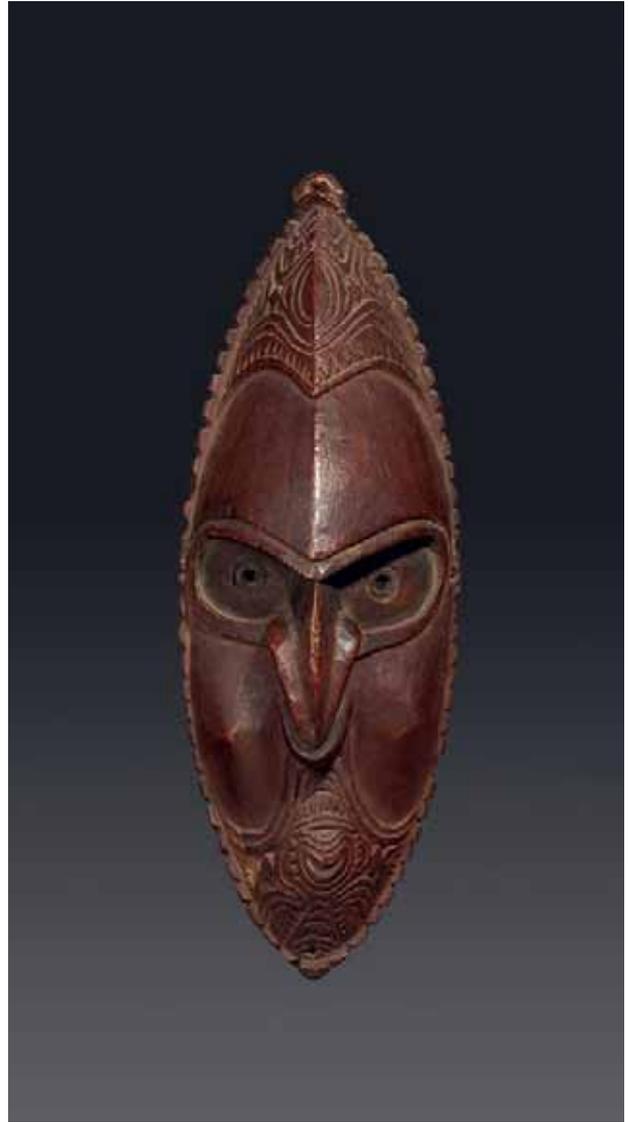
58 cm. long

Provenance

Hinrich Bolten, Hamburg, owner of a sawmill in Papua New Guinea from 1905 until the beginning of WWI.

Cf. Peltier, P. and Morin, F. (Eds.), *Shadows of New Guinea: Art of the Great Island of Oceania from the Barbier-Mueller Collections*, Paris, 2006, p. 336, cat.166a, for a similar drum attributed to Awar or Manam Island, Bogia coast, Madang Province.

€ 1 000 – 1 500



299
LOWER SEPIK RIVER SMALL MASK

Papua New Guinea

25 cm. long

Provenance

Hinrich Bolten, Hamburg, owner of a sawmill in Papua New Guinea from 1905 until the beginning of WWI

€ 1 500 – 2 000

300

ARAWE SHIELD

South Coast New Britain,
Papua New Guinea

136.5 cm. high

Provenance

Hinrich Bolten, Hamburg, owner of a
sawmill in Papua New Guinea from 1905
until the beginning of WWI

€ 1 500 – 2 000



301

EAST SEPIK RIVER
KNEELING FIGURE

Lower Sepik/Ramu River area,
Papua New Guinea

26 cm. high

Provenance

Hinrich Bolten, Hamburg, owner of a
sawmill in Papua New Guinea from 1905
until the beginning of WWI

Cf. Menter, U., *Ozeanien: Kult und Visionen:
Verborgene Schätze aus deutschen Völker-
kundemuseen*, Munich, 2003, p. 34, fig. 7,
for a figure of similar size and posture in
the Umlauff collection before 1925 and
now in the Museum der Weltkulturen,
Frankfurt.

€ 15 000 – 20 000







302



303



304

302
ABELAM BASKETRY CREST

Papua New Guinea

39 cm. high

€ 500 – 800

303
ABELAM BASKETRY MASK

Papua New Guinea

34 cm. high

€ 800 – 1 200

304
WASHKUK CULT MASK

Papua New Guinea

154 cm. high

Provenance
Galerie Dieter Wilbrand, Cologne

€ 800 – 1 200

305

TOLAI DANCE WAND

New Britain, Papua New Guinea

60 cm. high

Provenance

Herz Jesu Mission, Hiltrup, Germany

Loed and Mia van Bussel, The Hague/
Amsterdam

€ 10 000 – 15 000

The figure represented in this fine and rare dance wand is a *tubuan* dancer. As explained by Ingrid Heermann (in Conru, K. (Ed.) *Bismarck Archipelago Art*, Milan, 2013, p.174), "the *tubuan* society is an almost public institution. At the end of the nineteenth century, in proceedings cloaked by secrecy and anonymity, the society took on legal functions and could punish misdeeds with death. Colonial authorities were asked to disband this society as well, and its rights were curtailed. But it was so deeply anchored in social life that it still exists today. Its spiritual sources are attributed to certain places where the *tubuan* (who is considered female) 'sleeps', until awakened among other means, by the playing of flutes, whereupon it 'gets up', wearing a dark-coloured circular mask with large painted eyes and a large dress made of leaves. This takes place at burials, for example, where it joins mourners and leaps onto the grave, and also plays an important role in the subsequent division and distribution of tabu.





306
MALEKULA DANCE STAFF
Vanuatu
108 cm. high
€ 800 – 1 200



307
KWOMA BIRD FIGURE
Papua New Guinea
163 cm. high
Provenance
Reputedly Gertrude Stein Gallery,
New York
€ 3 000 – 5 000



308
WASHKUK CULT HEAD
Papua New Guinea
58.5 cm. high
€ 300 – 500



309
AUSTRALIAN ABORIGINE
SPEAR-THROWER
61 cm. high
Provenance
Galerie Dogon, Berlin
€ 200 – 300



310
VANUATU TREE
FERN FIGURE
41 cm. high
Provenance
Peter van Drumpt, Amsterdam
€ 3 000 – 4 000



311
COCO-DE-MER
Republic of the Seychelles
34 cm. high
Provenance
Edward Alexander (Eddy) Hof/The Hague
€ 1 000 – 1 500



312
CENDERAWASIH BAY
CANOE ORNAMENT

Papua, Indonesia

30 cm. high

Provenance
Christie's Amsterdam,
12 May 1998, lot 123
Anthony Meyer, Paris
Serge Schoffel, Brussels

€ 3 000 – 4 000



313
CENDERAWASIH BAY
CANOE ORNAMENT

Papua, Indonesia

77.5 cm. high

€ 1 500 – 2 000

314

PAPUAN GULF TROPHY SKULL

Papua New Guinea

47 cm. long

Provenance

Thomas Olbricht, Essen

Exhibited

Museum Folkwang, Essen,
April – October 2016

Literature

Badke, A. et al., *Gediegenes und Kurioses – Aus der Sammlung Olbricht*, Essen, 2016, p. 73, pl. 5/6

Cf. Carlier, J.-E., *Art de Papouasie Nouvelle-Guinée*, p.153, fig.124, for a similar skull attributed to the Fly River area, collected by B.L. Hornshaw (1878–1937).

€ 3 000 – 5 000



315

LARGE PAINTED BARK CLOTH

Tonga

437 x 250 cm.

€ 400 – 600





316



317

316

MALEKULA OVER-MODELLED SKULL

Vanuatu

24 cm. long

Provenance

Collected in the Pacific at the end of the 19th or early 20th century
by the uncle of the present owner

€ 3 000 – 5 000

317

MALEKULA OVER-MODELLED SKULL

Vanuatu

23 cm. long

Provenance

Collected in the Pacific at the end of the 19th or early 20th century
by the uncle of the present owner

€ 3 000 – 5 000



318
 FIJI LARGE OIL DISH
 66 cm. long
 € 1 000 – 1 500

Such large dishes called *sedre ni waiwai* were used to hold scented coconut oil when priests or those at the centre of important rituals were being anointed.



319
 VANUATU PLATTER, ROVA
 68 cm. long

Provenance
 Jan and Anita Lundberg, Malmö
 Zemanek-Münster, 31 October 2015, lot 105

Cf. Howarth, C., *Kastom Art of Vanuatu*, Canberra, 2013, p. 96 for a similar platter from Sanma Province, Espiritu Santo. The author writes : During special festive events, and in ritual circumstances, shallow decorated platters were used to prepare and serve Nalot, a pudding made from grated yam, taro, breadfruit and other ingredients. Very fine platters were visual links to the owner's prestige and power within the community. The loops at the top of the platter [which are similar to the ones in the present lot] are likely to be stylisations of prized pigs' circular tusks, a ubiquitous symbol of wealth and status across northern Vanuatu.

Cf. Huffman, K. et al., *Arts of Vanuatu*, Bathurst, 1996, p. 227 for similar dishes from Santo.

€ 5 000 – 8 000



320

NEW IRELAND MALAGAN
FIGURE

Papua New Guinea

50 cm. high

Provenance

Carel van Lier, Amsterdam

Fred Carasso (1899–1969), artist, Holland

€ 9 000 – 10 000

321

NEW IRELAND MALAGAN
CARVING

Papua New Guinea

27.5 cm. high

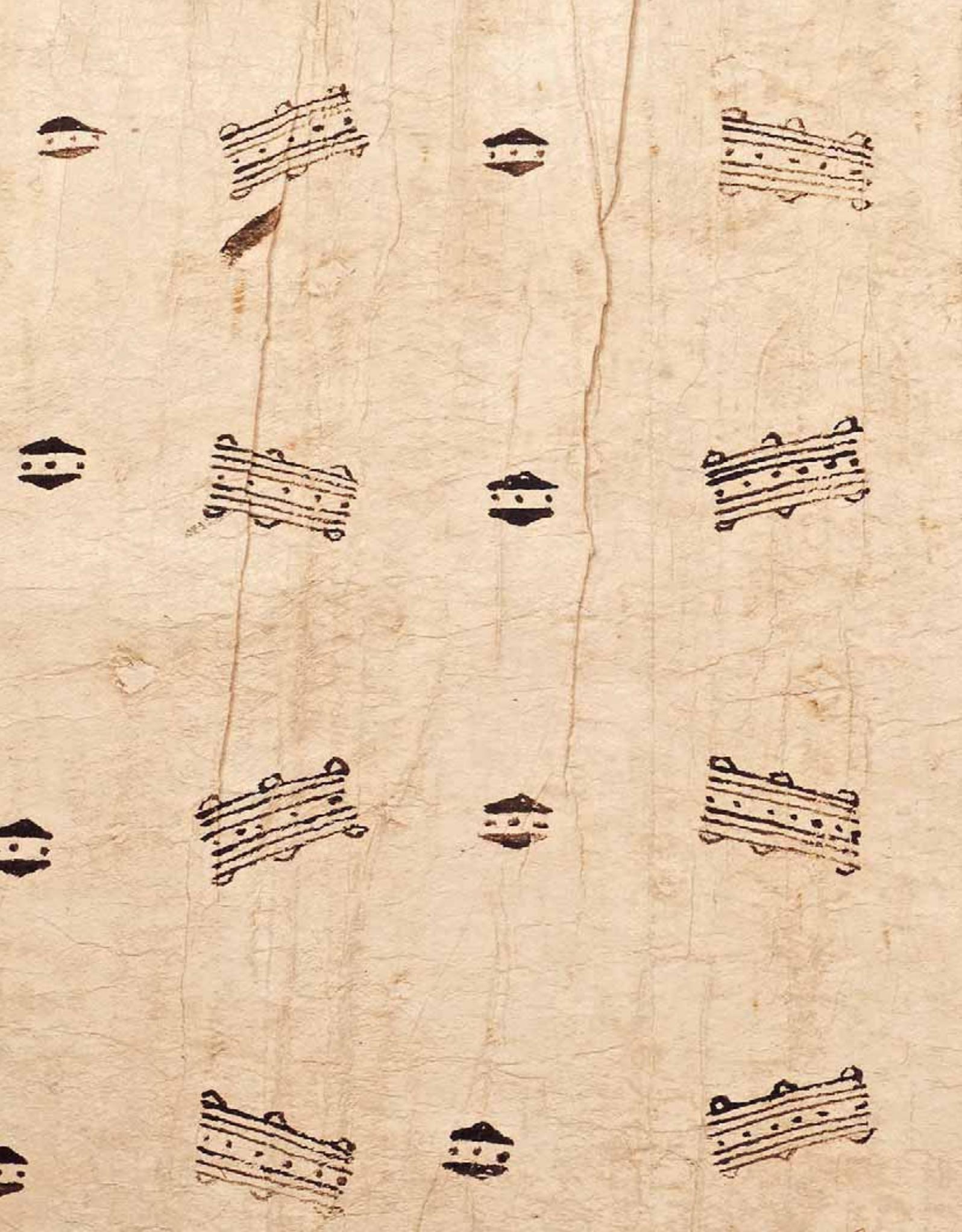
Provenance

Leendert van Lier, Amsterdam

Christie's Amsterdam, 15 April 1997, lot 203

€ 18 000 – 20 000





Oceanic art from a
Belgian Private Collection





322



323

‡ 322

MELANESIAN SHELL
BRACELET, HOUE

Papua New Guinea

9.5 cm. wide

Provenance

Anne Vanderstraete, Lasne

Cf. Hamson, M. (Ed.), *Between the Known and Unknown: New Guinea Art from Astrolabe Bay to Morobe*, Palos Verdes Estates, 2016, p. 280, fig.148, for two similar bracelets attributed to the Huon Gulf area. Another in the British Museum (Oc1944,02.1966) has been identified as from the Nekgini language group, Madang province; and a third, attributed to the Cape Merkus area, at the west end of New Britain, was collected by A.B. Lewis between 1909 and 1913 (Welsch, R.L., *An American Anthropologist in Melanesia*, Honolulu, 1998, vol.1, p.184, fig.3.24).

€ 800 – 1 200

‡ 323

ADMIRALTY ISLANDS
BRACELET

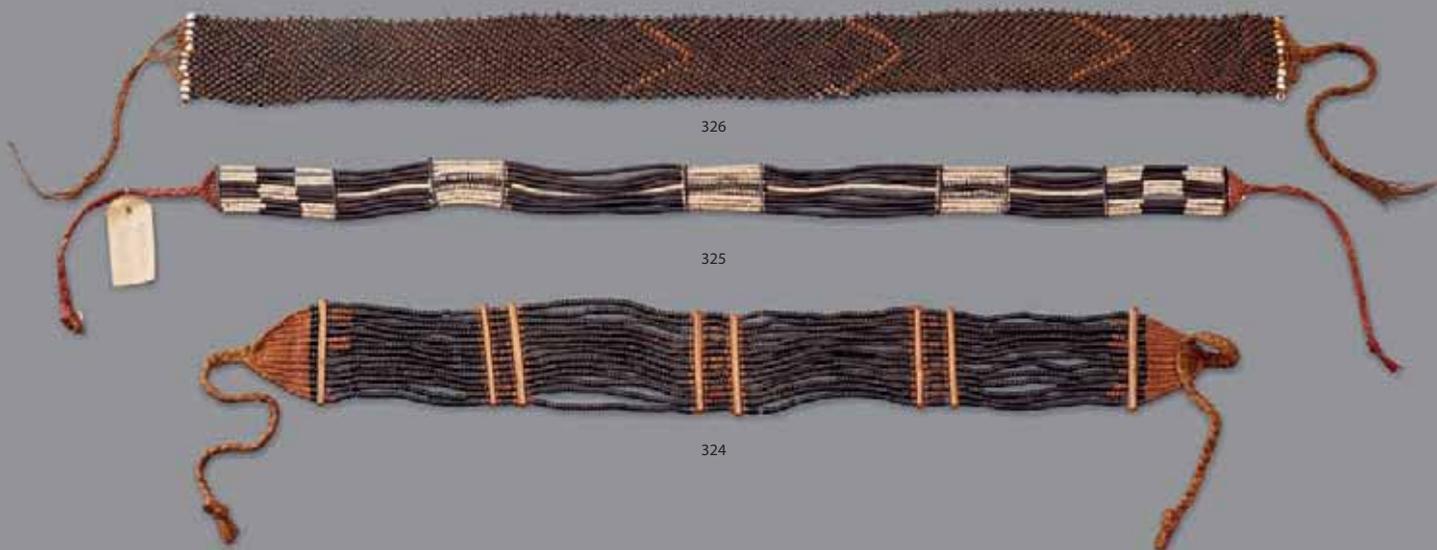
9 cm. wide

Provenance

Herbert Tischner (1906–1984), Oceanic curator at the Museum für Völkerkunde, Hamburg

Grusenmeyer Gallery, Brussels

€ 800 – 1 200



324
 CAROLINE ISLANDS
 MAN'S BELT
 Federated States of Micronesia/Palau
 62 cm. long
 Provenance
 Jeff Vanderstraete, Lasne
 Cf. Treide, B., *In Den Weiten des Pazifik
 Mikronesien*, Wiesbaden, 1997, pl. 36,
 for a similar belt from Chuuk.
 € 800 – 1 200

325
 CAROLINE ISLANDS BELT
 Federated States of Micronesia/Palau
 72 cm. long
 Provenance
 Herbert Tischner (1906-1984), Oceanic
 curator at the Museum für Völkerkunde,
 Hamburg
 Jeff Vanderstraete, Lasne
 € 1 000 – 1 500

326
 CAROLINE ISLANDS BELT
 Federated States of Micronesia/Palau
 75 cm. long
 Provenance
 Rat Kolb, before 1927
 Herbert Tischner (1906–1984), Oceanic
 curator at the Museum für Völkerkunde,
 Hamburg
 Jeff Vanderstraete, Lasne
 Cf. Treide, B., *In Den Weiten des Pazifik
 Mikronesien*, Wiesbaden, 1997, fig.116,
 for a similar belt from Woleai Atoll
 € 1 500 – 2 000



327

328

‡ 327

NEW BRITAIN FEATHER CHARM

An old label reads: *Liebeszauber* [love charm] *a vavulvul* N.Br.

20 cm. long

Provenance

Richard Parkinson (1844–1909), explorer and anthropologist, collected before 1909

Herz Jesu Mission, Hilstrup, Germany

Anne Vanderstraete, Lasne

€ 500 – 800

‡ 328

NEW BRITAIN FEATHER CHARM

An old label reads: *Liebeszauber* [love charm] *a vavulvul* N.Br.

28 cm. long

Provenance

Richard Parkinson (1844–1909), explorer and anthropologist, collected before 1909

Herz Jesu Mission, Hilstrup, Germany

Anne Vanderstraete, Lasne

€ 600 – 800

In *Thirty Years in the South Seas* (Honolulu, 1999, originally published in Stuttgart in 1907), Richard Parkinson writes: Decoration of the person by means of ornamental objects is particularly popular among males, but here too sorcery comes once more into evidence, in that many of the objects regarded by us as ornaments also possess allegedly powerful magical effects. I might almost say that there is no single object of adornment that is not connected with some kind of sorcery (op.cit. p. 63).



329



330 and 331

‡ 329

SOLOMON ISLANDS BELT

Vella Lavella, Solomon Islands

77 cm. long

Provenance

Captain Arthur Middenway (1878–1940),
collected between 1920 and 1934

Fiji Museum, Suva

Anne Vanderstraete, Lasne

Arthur Middenway worked for many years for the CSR Company which he left to take up a government position in Fiji. After serving in WWII he was appointed secretary to the British Solomon Islands Protectorate Government and later District Administrative Officer. He served on several stations in the Solomons and retired in 1935.

Cf. Waite, D. and Conru, K., *Solomon Islands Art: The Conru Collection*, Milan, 2008, pp.184/5.

€ 4 000 – 6 000

‡ 330

PAIR OF MARQUESAS ISLANDS IVORY EAR ORNAMENTS

4.5 cm. long

Provenance

Colette Ghysels, Brussels

€ 1 200 – 1 500

‡ 331

MICRONESIAN BONE PENDANT

14 cm. wide

Provenance

Herz Jesu Mission, Hiltrup, Germany

Anne Vanderstraete, Lasne

€ 800 – 1 200



332

NEW GUINEA PUBERTY BELT

Laewomba area, Papua New Guinea

56 cm. long

Provenance

Herbert Tischner (1906–1984), Oceanic curator
at the Museum für Völkerkunde, Hamburg

Cf. Tischner, H., *Dokumente verschollener Südsee-Kulturen*,
1981, Nuremberg, p. 107, fig. 206

€ 500 – 800

333

ADMIRALTY ISLANDS
MAN'S BELT

61 cm. long

Provenance

Julius Konietzko, Hamburg
René Vanderstraete, Lasne
Anne Vanderstraete, Lasne

Cf. Ohnemus, S., *An Ethnology of the Admiralty Islands:
The Alfred Bühler Collection, Museum der Kulturen, Basel*,
Bathurst, 1998, p. 87, fig. 96

€ 600 – 1 000



334

335



336

334

CAROLINE ISLANDS SHELL
NECKLACE

Federated States of Micronesia/Palau

40 cm. long

Provenance

Herz Jesu Mission, Hiltrup, Germany
Jeff Vanderstraete, Lasne

Cf. Heermann, I., *Südseeoasen: Leben und Überleben im Westpazifik*, Stuttgart, 2009, p.115, fig.130, for similar waist ornaments from Yap.

€ 600 – 1 000

335

NEW BRITAIN HEAD RING

26 cm. long

Provenance

Herbert Tischner (1906–1984), Oceanic curator at the Museum für Völkerkunde, Hamburg
Galerie Démons et Merveilles, Paris

Cf. Parkinson, R., *Thirty Years in the South Seas*, Honolulu, 1999 (reprint and translation of the 1907 publication), p. 97, fig. 26, no.17, for similar head rings from the Willaumez Peninsula and the adjacent coast to the north of New Britain.

€ 1 000 – 1 500

‡ 336

NEW BRITAIN TOOTH
NECKLACE, NGUT

24 cm. long

Provenance

Herz Jesu Mission, Hiltrup, Germany
Anne Vanderstraete, Lasne

Cf. Parkinson, R., *Thirty Years in the South Seas*, Honolulu, 1999 (reprint and translation of the 1907 publication), p. 64, fig. 20, no.12.

€ 1 500 – 2 000



337
MALAITA COMB
East Kwaio hill people, Solomon Islands
27 cm. long
Provenance
Anne Vanderstraete, Lasne
€ 600 – 800

338
ADMIRALTY ISLANDS COMB
30 cm. long
Provenance
Herbert Tischner (1906–1984), Oceanic
curator at the Museum für Völkerkunde,
Hamburg
Anne Vanderstraete, Lasne
€ 1 000 – 1 500

339
MALAITA SHELL ARMLET,
ABAGWARO
Solomon Islands
19 cm. wide
Cf. Burt, B., *Body Ornaments of Malaita,
Solomon Islands*, Honolulu, 2009, p.133,
fig.181, for a very similar ornament from
Fata'olo, Baelelea, north Malaita.
€ 800 – 1 200



340

TOLAI SHELL NECKLACE, MIDDEN

New Britain

36 cm. long

Provenance

Herbert Tischner (1906–1984), Oceanic curator at the Museum für
Völkerkunde, Hamburg

Anne Vanderstraete, Lasne

Cf. Heermann, I. and Menter, U.,
*Schmuck der Südsee: Ornament und
Symbol*, Munich, 1990, p. 105, no. 51.

€ 4 000 – 6 000



341



342



343

341
 PAPUA NEW GUINEA BELT
 66 cm. long
 Provenance
 Jeff Vanderstraete, Lasne
 € 1 000 – 1 500

342
 MARSHALL ISLANDS
 HEADBAND
 65 cm. long
 Provenance
 Herz Jesu Mission, Hiltrup, Germany
 Jeff Vanderstraete, Lasne
 Cf. Treide, B., *In Den Weiten des Pazifik
 Mikronesien*, Wiesbaden, 1997, fig. 44
 € 800 – 1 200

343
 CAROLINE ISLANDS NECKLACE
 Federated States of Micronesia/Palau
 57 cm. long
 Provenance
 Jeff Vanderstraete, Lasne
 Cf. Heermann, I., *Südseeoasen: Leben und
 Überleben im Westpazifik*, Stuttgart, 2009,
 p.115, fig.131
 € 800 – 1 000

344

NORTH COAST NEW
GUINEA PECTORAL
ORNAMENT, WAWAPU

Papua New Guinea

22 cm. long

Provenance

Anne Vanderstraete, Lasne

Cf. Heermann, I. and Menter, U., *Schmuck der Südsee: Ornament und Symbol*, Munich, 1990, p. 60, no.6, for a similar ornament attributed to the Aitape region

€ 1 500 – 2 000



345

IATMUL AMBUSAP HEADDRESS

Papua New Guinea

59 cm. long

Provenance

Anne Vanderstraete, Lasne

Cf. Heermann, I. and Menter, U., *Schmuck der Südsee: Ornament und Symbol*, Munich, 1990, p. 76, no. 23

€ 1 500 – 2 000



Usually called a wedding headdress, this ornament is worn by a young woman when she first enters the house of her future husband. It is worn during ritual performances in which men embody mythical female ancestors. Such hoods are always openwork and reach from the hairline down to far below on the back, where the ornament ends in a stylised crocodile head.



346

347

348

‡ 346
KIRIBATI NECKLACE

Republic of Kiribati

49 cm. long

Provenance

Herz Jesu Mission, Hilstrup, Germany
Anne Vanderstraete, Lasne

Cf. Treide, B., *In Den Weiten des Pazifik Mikro-
nesien*, Wiesbaden, 1997, fig.159

€ 1 000 – 1 500

347
ADMIRALTY ISLANDS BELT

66 cm. long

Provenance

Jeff Vanderstraete, Lasne

Cf. Kaufmann, C. (Ed.), *Admiralty Islands Art
from the South Seas*, Zurich, 2002, pp.178/9.

€ 800 – 1 200

348
ADMIRALTY ISLANDS BELT

87 cm. long

Provenance

Jeff Vanderstraete, Lasne

€ 1 000 – 1 500



349
 GILBERT ISLANDS SHELL
 NECKLACE
 47 cm. long
 Provenance
 Jeff Vanderstraete, Lasne
 Cf. Treide, B., *In Den Weiten des Pazifik
 Mikronesien*, Wiesbaden, 1997, fig. 160
 € 1 500 – 2 500

350
 NEW GUINEA PENDANT
 The pendant 13 cm. high
 Provenance
 Colette Ghysels, Brussels
 € 800 – 1 200

₣ 351
 TOLAI TURTLESHELL
 NECKLACE
 New Britain, Papua New Guinea
 41 cm. long
 Provenance
 Richard Parkinson (1844–1909),
 explorer and anthropologist,
 collected before 1909
 Herz Jesu Mission, Hiltrup, Germany
 Jeff Vanderstraete, Lasne
 Cf. Menter, U., *Ozeanien: Kult und Visionen,
 Verborgenen Schätze aus deutschen
 Völkerkundemuseum*, Munich, 2003,
 fig.106, for a similar necklace from
 the Paul Merz collection, now in the
 Naturkunde-Museum, Coburg.
 € 2 000 – 3 000

‡ 352

MALAITA SHELL PENDANT

Solomon Islands

5 cm. wide

Provenance

Colette Ghysels, Brussels

Cf. Burt, B., *Body Ornaments of Malaita, Solomon Islands*, Honolulu, 2009, p. 107, fig. 124. The design called *girimalaile*, represents a mountain-ridge. The pendant, *usi sáeláo kini*, would be worn by women about the neck.

€ 400 – 600

‡ 354

MALAITA SHELL ORNAMENT

Solomon Islands

7.5 cm. wide

Provenance

Colette Ghysels, Brussels

Cf. Burt, B., *Body Ornaments of Malaita, Solomon Islands*, Honolulu, 2009, p.106, fig.121. The author states that such larger discs with fish shoal design are called *sáeláo doe* and were worn by women at the neck.

€ 600 – 800

‡ 353

PAIR OF SOLOMON ISLANDS
EAR ORNAMENTS

7.5 cm. long

Provenance

Colette Ghysels, Brussels

€ 800 – 1 200

‡ 355

SANTA CRUZ ORNAMENT,
TEMA

Solomon Islands

10 cm. wide

€ 2 000 – 3 000

‡ 356

MAILAITA SHELL KAPKAP

Solomon Islands

9 cm. wide

Provenance

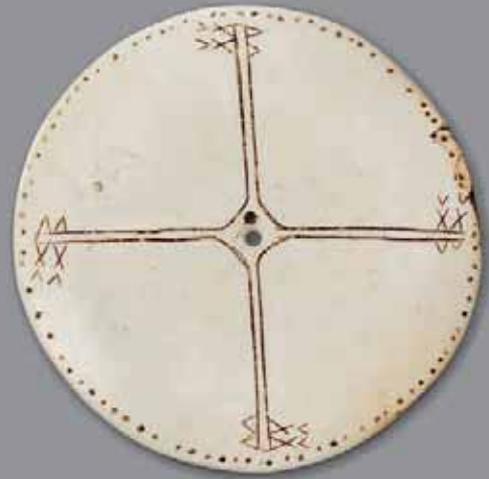
Jeff Vanderstraete, Lasne

€ 4 000 – 6 000





352



354



353



355



356



357
TWO MENDI SEKIP ARMBANDS
Southern Highlands, Papua New Guinea

24 cm. high

Provenance
Pierre Loos, Brussels for one, Anne Vanderstraete, Lasne,
for the other.

Cf. Heermann, I. and Menter, U., *Schmuck der Südsee:
Ornament und Symbol*, Munich, 1990, p. 57, no. 3.

€ 1 000 – 1 500

358
MAORI WOMAN'S DANCE SKIRT, PIUPIU
New Zealand

93 cm. long

Provenance
Galerie Jaap Polak, Amsterdam

Cf. Starzecka, D. et al., *The Maori Collections of the British Museum*,
London, 2010, pl. 181, fig. 1928.

€ 1 000 – 1 500

359

FIJI BARK CLOTH

432 cm. long

Provenance
Pierre Loos, Brussels

€ 4 000 – 6 000



359

360

FUTUNA BARK CLOTH

Wallis and Futuna

431 cm. long

Provenance
Pierre Loos, Brussels

Cf. Neich, R. and Pendergrast, M., *Traditional Tapa Textiles of the Pacific*, London, 1997, p. 64.
The authors state that such textiles, called *lafu*, It is worn over one shoulder and secured at the waist.

€ 3 000 – 5 000



360



‡ 361

FIJI WHALETOOTH NECKLACE

The longest element 15 cm.

Provenance

Colette Ghysels, Brussels

€ 4 000 – 6 000



‡ 362

HAWAII NECKLACE,
LEI NIHO PALAOA

The pendant 10 cm. long

Provenance

Colette Ghysels, Brussels

€ 15 000 – 20 000

Conditions of Sale

I. In General

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

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

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

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

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

II. The Auction process & the process of bidding

II.1. Submission of bids

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

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

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

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

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

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

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

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

II.2. Carrying out the auction

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

IV. State of the purchased lots

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

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

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

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

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

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

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

experts are no part of the agreement, unless if they are explicitly mentioned in the catalogue text.

28. The state of the lot at the moment of the allocation ('as is') – The buyer purchases the lots in the state in which they are found at the moment of the allocation, with their defects and imperfections. The state of the lot is not always mentioned in the catalogue. The absence of any reference to the state of the lot does not imply that the lot is in a good state or that the lot is free from damages, defaults or restorations.

V. Copyright

29. Photography and publicity – The submitter and the buyer grant the right to Lempertz to photograph and publish each lot in its possession in relation to the auction and in any other relation. Lempertz acquires and preserves the copyright on all images and can use them at its own discretion, even after the lot has been sold.

VI. Liability and warranty

30. The nature of the obligations – The obligation of the buyer and the submitter resulting from the contractual relation are result obligations (*'obligation de résultat'*), unless expressly provided otherwise. The obligations of Lempertz arising from the contractual relation are best efforts obligations (*'obligation de moyen'*).

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

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

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

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

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

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

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

VII. Miscellaneous

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

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

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

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

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

VAT No. / BTW Nr. / MWST Nr.

Lempertz SA, BE 476 706 696

Export

Exports to third (i.e. non-EU) 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.

Exports to countries outside the European Community are subject to the regulations of the 1970 UNESCO-Agreement.

CITES

Items marked † are subject to CITES export restrictions. For these items, export licences to non-EU countries are usually not granted.

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

Branches

Berlin
Kilian Jay von Seldeneck
Mag. Alice Jay von Seldeneck
Irmgard Canty M.A.
Christine Goerlipp M.A.
Melanie Jaworski
Poststraße 22
D-10178 Berlin
T +49.30.27876080
F +49.30.27876086
berlin@lempertz.com

Brussels
Henri Moretus Plantin de Bouchout
Emilie Jolly M.A.
Raphäel Sachsenberg M.A.
Dr. Hélène Mund (Alte Meister)
Lempertz, 1798, SA/NV
Grote Hertstraat 6 rue du Grand Cerf
B-1000 Brussels
T +32.2.5140586
F +32.2.5114824
brussel@lempertz.com

Munich
Emmarentia Bahlmann
Hans-Christian von Wartenberg M.A.
St.-Anna-Platz 3
D-80538 München
T +49.89.98107767
F +49.89.21019695
muenchen@lempertz.com

Experts

Tim Teuten
africa@lempertz.com
Emilie Jolly (Junior Specialist)
jolly@lempertz.com

Auctioneer

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

Photographer

Bene Croy, Vienna

Printer

Kopp Druck und Medienservice, Cologne

Representatives

Zurich
Nicola Gräfin zu Stolberg
T +41.44.4221911
F +41.44.4221910
stolberg@lempertz.com

Paris
Raphäel Sachsenberg M.A.
T +32.2.5140586
sachsenberg@lempertz.com

Milan
Carlotta Mascherpa M.A.
T +39.339.8668526
milano@lempertz.com

London
William Laborde
T +44.7912.674917
london@lempertz.com

New York
Drs. Dieuwke Eijer
T +1.917.4467520
eijer@lempertz.com

São Paulo
Martin Wurzmann
T +55.11.38165892
F +55.11.38144986



Shipping Instructions

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

For information:

Phone +31.2.25140586 brussel@lempertz.com

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

Pictures framed under glass cannot be sent by mail.

Lots to be packed and shipped to:

Telephone

Charges to be forward to:

Date and signature:

Versandanweisung

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

Bei Rückfragen:

Tel +31.2.25140586 brussel@lempertz.com

- Post o.a.
- Luftpost
- Luftfracht
- 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 und Unterschrift:

LEMPERTZ

1798

Asian Art

8/9 June 2018

Invitation to consign



A very large gilt lacquer and wood figure
of the Medicine Buddha Bhaishajyaguru
Korea. Joseon dynasty, 17th/18th century
H 135,5 cm
Result: €111,600

Lempertz SA

Grote Hertstraat 6 rue du Grand Cerf Brussels 1000 Bruxelles

T+49.2.5140586 F+49.2.5114824 info@lempertz.com brussel@lempertz.com www.lempertz.com

LEMPERTZ

1798

Art of Central Africa
A highly important exhibition

24 May – 6 July 2018
in Brussels



Lempertz SA
Grote Hertstraat 6 rue du Grand Cerf
Brussels 1000 Bruxelles
T +49.2.5140586 F +49.2.5114824
info@lempertz.com
brussel@lempertz.com
www.lempertz.com

© Vincent Girier Dufournier

LEMPERTZ

1798

