



AFRICAN ART

FROM THE SWISS COLLECTION
OF WALTER SCHWAB

13 October 2021, Milan





AFRICAN ART
FROM THE SWISS COLLECTION OF WALTER SCHWAB
Milan, Wednesday 13 October 2021

SESSION

5.00 p.m.

lotti 1 - 73

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For the documentation we thank::
* Roberto Ballarini (Historical Archive)
* The Museum of Cultures (Musec)
Lugano

Graphic project
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Photos
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English language supervision
Kelvin Machell

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Cover photo:

FANG Cameroon, southern region, Byeri male
reliquary figure , 52cm tall (**lotto 18**)

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WALTER SCHWAB (1934 - 2017)

HISTORY OF A COLLECTOR

At the age of 20, he finds himself by chance in the possession of an African object and falls in love with it. It is thus that his interest for tribal art begins. Every now and then, he purchases objects that Swiss galleries exhibit at the time. In Lugano, he meets art dealers Han Coray and Paolo Morigi, as well as Peter Kohler in Ascona.

He gets in contact with Swiss collectors, such as Serge Brignoni, (Bern), René Gardi (Bern), Toni Dähler (Basel), Arnold Koller (Zurich), and Eduard Hess (Oberwil).

He forms a close friendship with Arnold Bamert and Charles Sollberger.

Throughout the '50s and '60s, he visits numerous galleries and museums, which allows him to improve his knowledge of works from Oceanic and African traditions.

At the start of the '60s, he does not let the opportunity to work in South Africa slip by, and leaves Bern with his wife.

He is very quickly struck with awe by the African continent, and suffers from the so-called 'African bug'. In his spare time, he organises expeditions and travels across South Africa and its neighbouring countries during his stay, spanning several years.

When this experience finishes in 1970, he returns to Switzerland. He leaves South Africa alone, on foot and with makeshift means, retracing the steps of the great English explorer David Livingstone and the Anglo-American Henry Morton Stanley who left Bagamoyo to visit it in 1871.

Schwab crosses the countries of the great lakes in east Africa and is as enchanted as Livingstone was by Victoria Falls on the Zambezi when he saw it as the first European.

He carries on finally reaching Mombasa, where he boards a ship to Port Sudan. From there, he continues in a Land Rover across the Nile Valley, following the coast of northern Africa and takes a ship in Morocco to re-enter Europe. This was a long journey of 18,000 kilometres, daring and difficult for that period.

He wanted this long experience as an "explorer" to remain as a permanent image in his memory. Indeed, he wanted to name his two children after the two famous explorers of the 1800s: *Stanley Jr. III.* e *Livingstone Schwab*.

In 1980, with his two children now adults, he meets Davos George Keller and looks through the famous Swiss collector's African and Oceanic art. His nostalgia for the African continent spurs him on to organise subsequent visits, such as crossing the desert to reach Mali, where the Dogon people live.

Throughout his life, Walter Schwab was deeply linked to the African continent because he was able to spend a lot of time there. Throughout the years, his travels were always unpredictable adventures.

He deepened his knowledge of African works by acquiring a library of books which he consulted on a daily basis and in which he made notes on the sections that seemed most interesting to him regarding the sculptures that entered his collection.

His collection of African works represents one of the characteristics which has distinguished him. All marked and numbered with white ink, he would catalogue them with handwritten cards.

He bequeathed an historical testimony of an important part of his life.



WS 334

Stone sculptures from West Africa

These small stone sculptures came to light by farmers who since the early 1900s found them in the fields, along the rivers and in the bushes of the tropical forest. They have been found in a large region of West Africa located south of the Muslim countries.

The first two specimens were collected in colonial times by British administrators and, since 1883, have been part of the collections of the British Museum.

The area of the finds extends over an area of about 500 square km which includes the states of Guinea, Sierra Leone, Liberia up to the Dogon territories in Mali.

These stones, after the terracotta works brought to light with the excavations of Djenné (Mali) and Ife (Nigeria), are considered among the oldest sculptures made by African groups. They reflect stylized figures of characters and, since the early 1900s, have been the subject of a strong collection in Europe and the United States.

To date, even if the features of the characters refer to the somatic characteristics of Negroid and Mandingo groups, it has not been possible to discover the ancient authors who sculpted them. The populations currently inhabiting the locations of the findings are Kissi and Kono (Guinea and Sierra Leone), Sherbro (Coast of Sierra Leone), Mende (Sierra Leone), Toma (Guinea and Liberia), Baga and Temne (Sierra Leone). The farmers who find them are unable to provide explanations as to who may have once made these stones. The Mende, who have settled in the territories of Sierra Leone since 1650, call them "Nomoli". Since they are not the authors, their age is attributed to a period prior to their arrival in the country.

The stones represent characters with a large head, bulbous bulging eyes, a Negroid nose with wide nostrils, bodies depicted in cross-legged or cross-legged positions, others are in an upright position. Some consist only of the head of a human figure. Several figurines have a small hole on the body or on the back of the neck which was perhaps used to store divinatory substances in rituals to obtain good rice harvests. Their size varies from a few centimeters to 50 cm and more. The material is a soft soapstone (steatite), easy to sculpt, which was carved with suitable tools. At the time of the discovery, many stones were broken due to the blows of the farmers' tools.

Some stones called Mahen Yafe which means "Spirit of the Chief" have been found among the Mende. They have different sizes and weights, but the distinguishing feature is the large Negroid face projected horizontally, a powerful neck, protruding eyelids, neat beards, elaborate hairstyles with large chignons. They wear necklaces and have nose rings.

The oldest sculptures are well worked and treated in detail. They are covered with a dense dark translucent patina which, over time, has become soft to the touch.

Some stones recall the stylized faces of the Sapi groups, peoples who inhabited the coastal area of Sierra Leone, before they were reached in 1500 by Dutch and Portuguese ships. The indigenous sculptors, urged by Europeans, stood out in producing valuable portraits of characters with Negroid characteristics with ivory. Objects, at the time in great demand in Europe, generically called "Sapi-Portuguese Ivories".

Reference bibliography:

- TAGLIAFERRI ALDO & HAMMACHER ARNO, *Fabulous ancestors: stone carvings from Sierra Leone & Guinea*, Milan 1974 (7)
- TAGLIAFERRI ALDO, *Stili del Potere - Antiche sculture in pietra dalla Sierra Leone e dalla Guinea*, Milan 1989 (1036)
- ALLISON PHILIP, *African Stone Sculpture*, London 1968 (166)
- LEHUARD RAOUL, *Stili del Potere - Les styles du pouvoir*, articolo sulla rivista Arts d'Afrique Noire n° 73, primavera 1990, pagg. 25 - 29
- VAN DAMNE ANNEMIEKE, *A propos de huit sculptures en pierre decouvertes en territoire Loma*, articolo sulla rivista Arts d'Afrique Noire n° 79, autunno 1991, pagg. 19 - 29
- SOTHEBY'S, *African art from the collection of Daniel and Marian Malcom - Volume one*, New York, asta del 7 maggio 2016, lotto 11 (901)



1*

**SHERBRO,
Sierra Leone, southern region**

Steatite figure,
12cm tall

SOURCE:

- Galleria Paolo Morigi, Lugano (1976)
- Collection of Walter Schwab, Bern (inv. WS 87)

€ 1.200 - 1.400

This depicts a male *Nomoli* figure.
It is a half-bust featured on a circular platform.
The face is sculpted with features that characterise the African style of these artefacts: a large head on a squat neck, a prominent nose with flared nostrils, eyes, large protruding lips, and arms on the bulging stomach with a big hole in the centre.



2*

KONO, Guinea, southern region

Steatite Janus figure with a dark oily patina,
18cm tall

SOURCE:

- Han Coray antique collection, Agnuzzo, Lugano
- Galleria Paolo Morigi, Lugano (1980)
- Collection of Walter Schwab, Bern (inv. WS 334)

€ 1.800 - 2.200

A rare and unusual figure of a head with two faces positioned back-to-back, facing outwards and sculpted with the same features. A large hole penetrates the entire sculpture. The Kono are a people situated in Guinea's mountain region that crosses the river Moa.





3*

SHERBRO, Sierra Leone, southern region

Steatite figure,
14cm tall

SOURCE:

- Galleria Paolo Morigi, Lugano (1976)
- Collection of Walter Schwab, Bern (inv. WS 148)

€ 1.200 - 1.400

This depicts a *Nomoli*, a character depicted kneeling on a circular platform. Its features are faint, with a spherical, neckless head, as if it were almost resting on the body. Its mouth is a circular hole, and its hands hold a rectangular receptacle in a gesture that evokes a religious offering.

The entire sculpture has been produced with volumes marked with sharp edges, a rudimentary form of stylisation.





4*

KISSI, Guinea, central region

Steatite figure,
size: 8.7cm x 5cm

SOURCE:

- Galleria Paolo Morigi, Lugano (1978)
- Collection of Walter Schwab, Bern (inv. WS 235)

€ 1.200 - 1.400

This depicts the head of a male character that the Mende people called *Mahen Yafe*, which means "*Spirit of the Chief*".

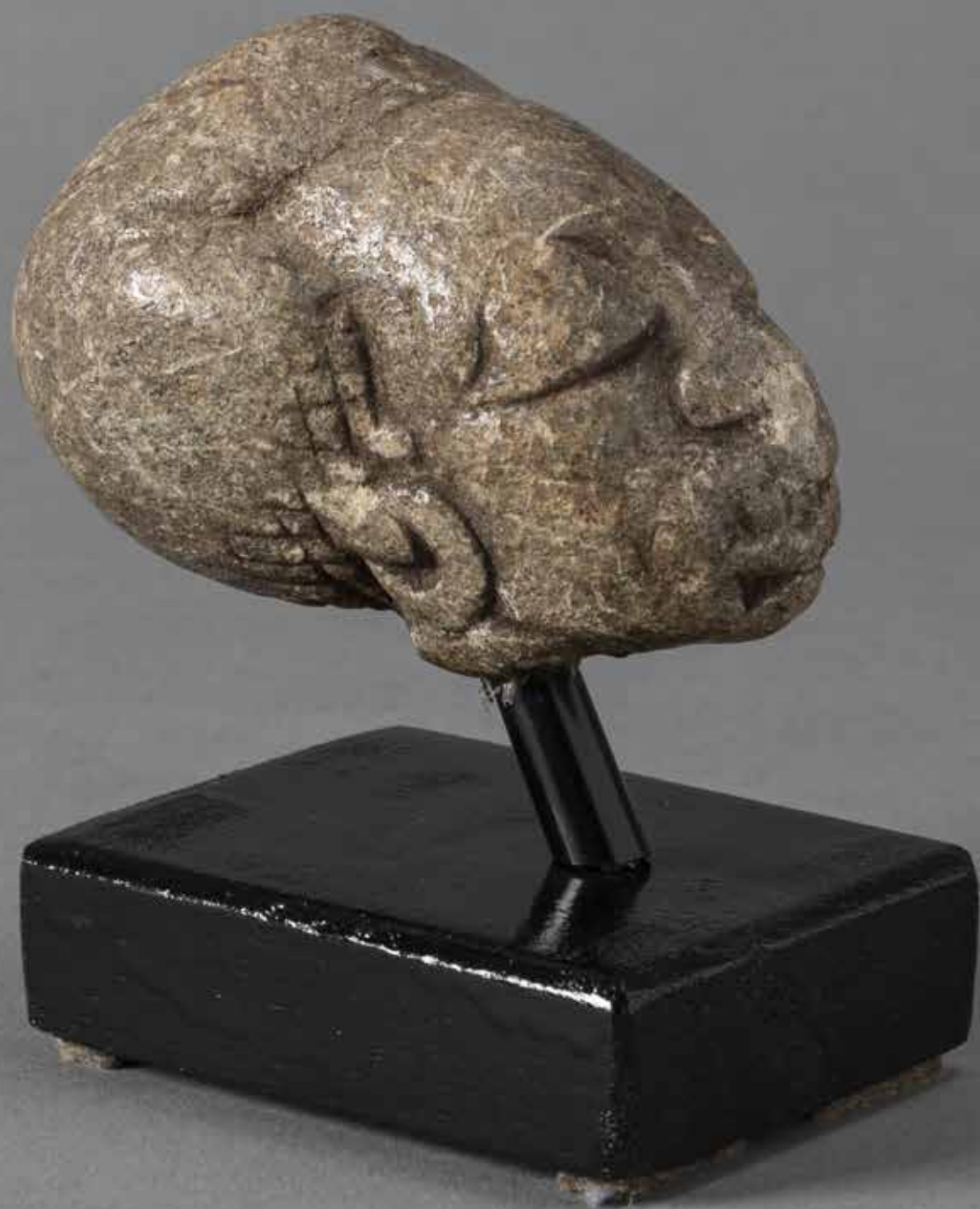
The face is sculpted following styles that characterise these precious stones.

Their function was to depict the faces of the chiefs of the Sapi, groups of people who were already living in Sierra Leone's coastal region before 1500.

They are considered rarer than *Nomoli*.

The characteristics that distinguish them are a large face cast on a horizontal plane; protruding, slanting eyelids; a nose with flared nostrils; large rings on the ears; and an elaborate hairstyle with diamond-shaped incisions.





5*

SHERBRO, Sierra Leone, southern region

Steatite head,
7cm tall

SOURCE:

- Galleria Paolo Morigi, Lugano (1977)
- Collection of Walter Schwab, Bern (inv. WS 205)

€ 1.200 - 1.400

This depicts the head of a male *Nomoli* character.

The face is sculpted with features that characterise the African style of these artefacts: a faint head with a prominent nose with flared nostrils, dome-shaped eyes with protruding eyelids, large lips on the chin which includes a well-groomed beard with small tufts, thick circular ears, and a hole in the centre of the skull.

It is a stylised head that evokes the characteristic face of the chief of a Sapi, a group of people who were already living in Sierra Leone's coastal region before 1500.





6*

SHERBRO, Sierra Leone, southern region

Steatite head,
10.5cm tall

SOURCE:

- Galleria Paolo Morigi, Lugano (1980)
- Collection of Walter Schwab, Bern (inv. WS 230)

€ 1.000 - 1.400

A fragment of the body of a male *Nomoli* character. The left part is missing. The head is sculpted in the classic manner of Sapi chiefs. It has a globular shape with large dome-shaped eyes, protruding eyelids in the shape of an arch, a hooked nose with flared nostrils, a closed mouth with protruding lips, large stylised ears, and a hole in the centre of the skull.





KRAN, Liberia

Dance mask with a moveable jaw

32cm tall

Wood with a dark patina, vegetable fibres, a strip of cloth on the forehead, spikes, residue of monkey skin, indigenous canvas. There is a sequence of holes around the edge, which are the signs of prolonged use, old fractures. Provided without platform.

SOURCE:

- Galleria Paolo Morigi, Lugano (Collected in Liberia between 1956-57 around 20-25 km from the villages around Tchein)
- Collection of Walter Schwab, Bern (inv. WS 156) (1977)

€ 5.000 - 6.000

Reference bibliography:

- FISCHER EBERARD & HIMMELHEBER HANS,
Die Kunst der Dan, Rietberg Museum Zurich, 1976, (64)



Masks produced for tribal dances for the Dan and Kran people. They are famous and well-sought after by African art collectors.

This model depicts the face of a primate, which could perhaps be a chimpanzee, in a stylised manner. It is produced with sharp-edged volumes which alternate – a concept that we would now call “cubist”.

The forehead sticks out in front, its eyes are circular cracks, and at the base of the nose two thick cylinders protrude, which is a representation designed to invoke fear.

The arch-shaped cheekbones enclosed a face where the large mouth, with a moveable jaw, highlight this typical marked feature of primates. Its ears are missing. The profile of the mask presents a series of small holes which were used to attach it to a fibre cloak, the whereabouts of which are unknown, which completely covered the dancer. Monkey skin still covers the lower lip.

In their work published in 1976 after lengthy research, Eberard Fischer and Hans Himmelheber describe how these masks were used for ritual ceremonies, celebratory dances, youth initiations and village festivities etc.



8*

IATMUL, Nuova Guinea, Middle Sepik region

Mask, 55cm tall
Engraved and painted wood
Provided with no platform

SOURCE:

- Galleria Peter Kohler, Ascona 1962 (inv. 127) (*)
- Galleria Paolo Morigi, Lugano (1978)
- Collection of Walter Schwab, Bern (inv. WS 184) (1979)

This model was acquired on-site during the expedition to Papua New Guinea organised in the 1950s/60s by art dealer Peter Kohler (*), alongside Swiss professors Alfred Buhler (**) and René Gardi (***), seasoned travellers and authors of various works, particularly on Papua New Guinea.

The mask, which arrived in Holland in 1962 with other finds from the expedition, was imported in to Switzerland by Peter Kohler and, in 1978, was sold to Paolo Morigi. The following year, it came into Walter Schwab's collection.

€ 12.000 - 16.000



A mask characteristic of the Middle Sepik region, in the land that stretches between the villages of Tambaran, Angoran and Korogo.

It consists of a hard, engraved wooden structure, painted black, covered with elements fixed by a glue made of natural resins, including boar tusks, bird feathers and shells. The shape of the mask recalls the stylised face of a forest bird with a long, beaked nose. A woven raffia palm mesh coats the profile.

These models were the image of the clan's ancestors, both male and female. The masks were used for public displays, particularly rituals that involved the participation of the clan's young people.



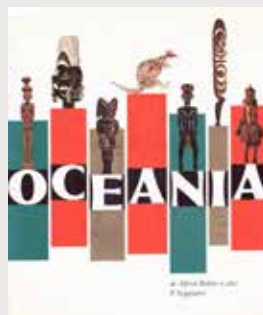
(*) Peter Kohler was a famous dealer of African and Oceanic art, who ran his gallery in Ascona, in the Ticino Canton, which was heavily visited in the 1970s by Swiss collectors. In 1963, the Museum of Amsterdam published this catalogue dedicated to his collection of works from New Guinea.



KOHLER PETER (Ascona)
Kunst uit Nieuw Guinea,
Museum Fodor, Amsterdam 22
May / 30 June 1963, Catalogue
n° 337 (1096)

(**) Alfred Buhler (Zug 1900 - Bern 2000)

In 1927, he graduated in Philosophy in Basel, where he was granted a teaching post in ethnology and the task of reorganising the section of the Ethnology Museum. He travelled around between 1930 and 1959 to the Indo-Pacific region, visiting the Bismarck Archipelago, northern New Guinea, eastern Indonesia (Timor, Rote Island, Flores, Sumba and Bali) and Sepik in New Guinea. He also researched and stayed in Africa (Egypt), Scandinavia and the United States. He published volumes of photographs and books featuring his reports of his travels, as well as works from the collections of Zurich's Rietberg Museum from the findings in the Southern Seas.



**BUHLER ALFRED
& TERRY BARROW
& CHARLES P. MOUNTFORD**
OCEANIA, Il Saggiatore,
Milan 1961 (1094)

(***) René Gardi (Bern 1909 - Bern 2000)

He was a Swiss traveller and writer. From 1928 to 1931, he studied Mathematics, Physics and Zoology at the University of Bern. Until 1945, he was a secondary school teacher in Bruges. Then, self-employed, he made various films which elicited great interest in his reports of his travels: Mandara 1953, Kirdi 1955, Sepik 1958, Sahara 1967. The winner of several literary prizes, in 1967 he was awarded with an honoris causa doctorate from the University of Bern.



**GARDI RENÉ
& BUHLER ALFRED**
OCEANIA - SEPIK, Zurich 1958
(1095)

Reference bibliography:

- VARIOUS AUTHORS, *Sepik, Kunst aus Neuguinea*, Museum fur Volkerkunde, Frankfurt am Main, 1964



- GOLDWATER ROBERT, *Art of Oceania, Africa and the Americas from the Museum of Primitive Art*, New York 1969, n°149 (385)
- CAMPIONE FRANCESCO PAOLO, *La Collezione Brignoni - Catalogo delle opere*, Museo delle Culture Città di Lugano, Secondo volume, Edizioni Mazzotta, Milan 2007, pagg. 96-97 (864)
- GIANINAZZI CLAUDIO & GIORDANO CHRISTIAN, *Culture Extraeuropee: Collezione Serge e Graziella Brignoni*, Edizioni Città di Lugano 1989, pag. 152, fig. 176 (382)
- MEYER ANTHONY J.P., *Oceanic Art*, Volume 1, Colonia Germania 1995, pag.225 (384)



BAULÉ, Ivory Coast, region of Bouaké

Figure with a child, 43cm tall

Wood with a dark patina, painted with a mixture of white colours, a loop of small, coloured pearls around the neck of the child

SOURCE:

- Galleria Paolo Morigi, Lugano (1978)
- Collection of Walter Schwab, Bern (inv. WS 319) (2005)

On the back of the sculpture, a label notes that the work was produced by sculptor Kouassi Kouame around 1945 (*)

€ 12.000 - 16.000

(*) Kouassi Kouame (1910 - 1992)

A sculptor from Bouaké who set himself apart for his ability to sculpt incredibly detailed works in which he favoured an iconographic representation of figures together. The name Kouassi, which precedes the surname, is very common among the Baulé people because it corresponds to the day of the week that marks the birth of an individual. The creator of this sculpture was born in Bouaké in 1910. He passed away in June 1992 at the age of 82, having produced this work in 1945 when he was 35. He is one of the few sculptors from Ivory Coast whose identity is known. Paolo Morigi acquired this work from him in Abidjan in 1978, along with several of his other works. He cites him in his volume on page 150, referring to another Baulé sculpture 56cm tall, sculpted in 1962.



MORIGI PAOLO, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Suisse 1980, pag. 150 (1068)

According to American researcher Susan Vogel, (**) who has documented the world of Baulé art, this sculpture depicts a young woman presenting her newly born child to the community.

It has been preserved for a long time by its owner, who has treated it with a great deal of care, rubbing it gently with ointments and thin cloths, as can be seen on the areas of the wood that appear more polished on account of these actions.

The woman is sitting on a small seat reserved for the community's high-ranking persons. Her face and body show signs of precious tattoos which highlight her elevated social status. She might be the wife of a sovereign or the chief of the village. Her face expresses an attitude of calmness, while still showing great care for her little one, whom she holds in her arms while she breastfeeds it. This may perhaps be her firstborn.

Her hairstyle, very elaborate, depicts that reserved for high-ranking women, just like the tattoos present across her body.

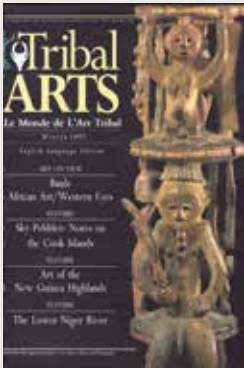
As well as side plaits, which are wrapped around her back, there is a composition of locks of hair engraved with subtle strokes which fall from the top of the nape in gradual steps to cover her ears.

Unlike other Baulé sculptures, which are typically symmetrical, here the work is very complex, both judging from the position of the woman and from the presence of the child. It is well-known that depictions of mothers with children are rare in Baulé art.

The difficulty of the execution of this work, with the alternation of full and empty volumes, crafted with great formal balance, the elegance of the fine details but, above all, the fine engraving work with which the hairstyle has been sculpted, are details that demonstrate the work belongs to a grand master of Baulé art.



(**) American researcher Susan Vogel, who was also in Ivory Coast in 1993 in Kani (a village of 10,000 people in the west of the country above Seguela, at least 250km from Bouaké, interviewed an individual called Kouassi Kouame. He was not a sculptor but a diviner. The images that depict him show a young man, seemingly around 40 – 50 years old, who has no connection to the sculptor from Bouaké. His photo was published by her in her volume on page 69, and in the journal Tribal Art on page 51.



VOGEL SUSAN M.,
Art and the Individual in Baule Life, Article published in
journal Tribal Art, Brussels,
Winter Vol. IV, 3/1997, pag.
44 - 51 (photo on pag. 51)



VOGEL SUSAN M.
L'art Baoulé du visible et de l'invisible, Paris 1999

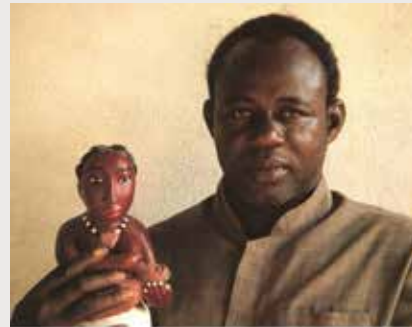
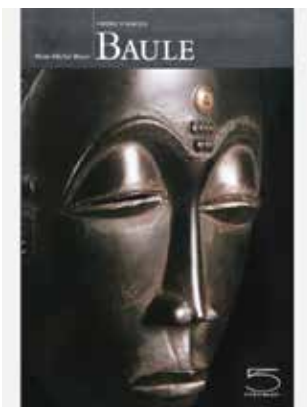


Photo of Kouassi Kouame *diviner* (pag. 69)

Reference bibliography:

- LEUZINGER ELSY, *L'Arte dell'Africa Nera*, Milan 1972, pag. 114, G6 (15)
- VOGEL SUSAN M., *L'art Baoulé du visible et de l'invisible*, Paris 1999 (395)
- BOYER ALAIN-MICHEL, *Visions d'Afrique: Baulé*, Milan 2008 (703)





WS 319

BAULE-Maternität-
Schnitzerei aus Bayaka
Kouame Kouassi
geb. um 1910, lebt heute
in Abidjan, Angehöriger
1945, Abidjan 1945

10*

BAULÉ, Costa d'Avorio, region of Bouaké

Goblet for ointments, 31 cm tall

Wood with a dark patina, painted with a mixture of white, ochre, and black colours

SOURCE:

- Galleria Paolo Morigi, Lugano (1978)
- Collection of Walter Schwab, Bern (inv. WS 320) (1999)

Work made by the sculptor Kouassi Kouame in around 1948.

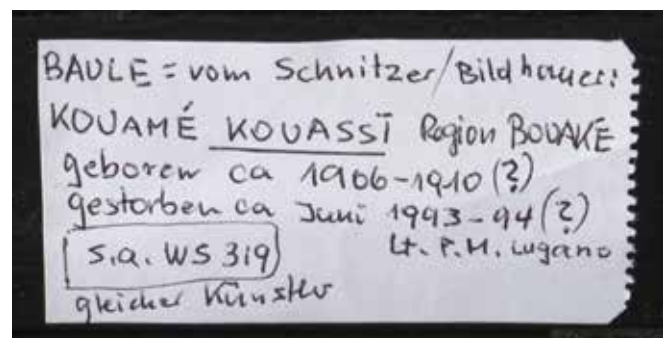
€ 12.000 - 16.000



A goblet for ointments sustained by a series of pierced clamps that keep it raised from its circular base. The cover, with a half-length handle of a female figure, is the notable aspect of this work. Four other smaller figures, sitting on classic Baulé stools, are located in each of the lower corners. Two are female and two are male. The entire work is adorned with a series of engravings that are characteristic of Baulé craftsmanship.

These goblets were used by diviners, both men and women, as receptacles for shea butter and various ointments. A wife, before officiating rituals to recall her imaginary husband's spirit, would spread the propitiatory ointments contained within the goblet over her body. The Baulé tradition of sculpting these ritual goblets, associated with the worship of their ancestors, was developed in the region of Bouaké, a city in the middle of Ivory Coast. In some sculptures, today featured in western collectors, the hand of artists who have worked in workshops can be recognised, as if they have left an indelible signature of their work.

Label attached by the owner after the work was purchased by Paolo Morigi





11*

**GREBO, Liberia, region of Cap Palmas,
Maryland Country**

Wooden comb,

22.5cm tall

Comb sculpture with four points and handle shaped as the head of a female figure.

SOURCE:

- Galleria Paolo Morigi, Lugano (1968/1969)
- Collection of Walter Schwab, Bern (inv. WS 265)
(1980)

€ 1.000 - 1.200



12*

YORUBA, south-eastern region of Abeokuta

Worship figures, pair of “Ibeji” twins

Wood with a dark patina with encrustation of *tukula* powder, metal tacks on the eyes, and a small white pearl necklace on the female figure. Signs of prolonged use.

Male sculpture: 25.5cm tall

Female sculpture: 26.5cm tall

SOURCE:

- Galleria Paolo Morigi, Lugano (1976)
- Collection of Walter Schwab, Bern (inv. WS 249)

€ 1.800 - 2.000



Two sculptures crafted following designs that, with a long tradition, were transmitted across southern Nigeria and in the Republic of Benin. It is a type of art that is recognisable and that has been passed down through time thanks to the creative urge of the many sculptors who worked in workshops, often very far away from one another.

These small sculptures, of both male and female sex, represent two twins. The birth of two or more twins is considered by some Nigerian people to be a significant event. Should such an event occur, the lucky parents ask the village sculptor to prepare the *Ibeji*, the pair of statuettes with the same sex as the newly born twins. These will form a strong spiritual bond with their owners. These sculptures will be guarded and treated with the utmost care throughout their life. If one of the twins dies, their link with the other twin will continue through the statuette, which thus becomes the incarnation of the spirit of the deceased twin. Only after the death of both twins do the statuettes lose their meaning and sacred value and can therefore be given up.

Reference bibliography:

- FAGG WILLIAM & PEMBERTON JOHN 3rd ,
Yoruba Sculpture of West Africa, New York 1982, pag. 81 (56)
- MERLO CHRISTIAN, *Ibedji, hohovi, venavi: Les statuettes rituelles de jumeaux en civilisation beninoise*,
Article published in French journal “Arts d’Afrique Noire”, Estate 1977, n° 22, pagg. 16 - 31
- STOLL MAREIDI & GERT STOLL & Cooperation Ulrich Klever, *IBEJI: Twin Figures of the Yoruba*, Munich, Germany 1980 (1076)



13*

BAMBARA, Mali, region of Segou

Implement in the shape of a four-legged animal,
size: 17cm x 6cm

SOURCE:

- Han Coray antique collection, Agnuzzo, Lugano (inv. HC 98)
- Galleria Paolo Morigi, Lugano (1976)
- Collection of Walter Schwab, Bern (inv. WS 260)

€ 1.000 - 1.200

These implements, made by Bambara blacksmiths, but also common among the Dogon people, had different functions. Here, the shape of an animal from the Sahel savannah seems to be linked to hunting rituals.

They were likely placed inside family altars as a symbol of the family. (Laude, fig. 82)

This is an unusual design that requires a great deal of ability by the blacksmith when working the hot iron. A thick patina owing to the oxidation of the iron confirms how old this artefact is.

A similar implement that also belonged to Han Coray's collection is published in table 20 of Morigi's 1968 volume.

Reference bibliography:

- MORIGI PAOLO, *Meisterwerke altafrikanischer Kultur aus der Sammlung Casa Coray*, Agnuzzo-Lugano 1968, tav. 20 (20)
- LAUDE JEAN, *African Art of the Dogon: The Myths of the Cliff Dwellers*, New York 1973, fig. 82 (116)





The Tellem were an ethnic group settled at the mouth of the river Niger until the Dogon arrived.

The history of this primitive people is not well known, but they left traces through ritual objects sculptured with a unique style that reflects a thorough form of symbolism.

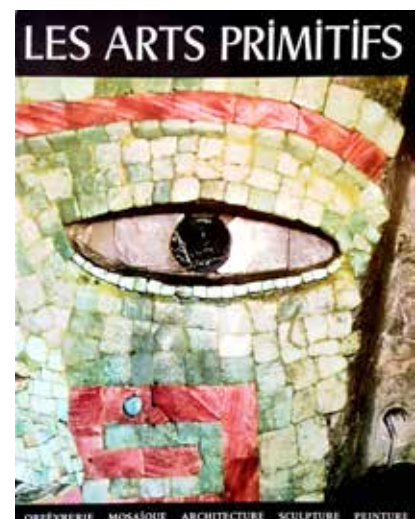
Despite some variation, they often depict characters with their arms raised to the sky, an act that appears to be pleading. The silhouettes of the characters are slender, elevated towards the top, and evoke the trunk of the tree the artist started from. The details of the body are crudely indicated, without any attempt to faithfully represent nature's form, but these deformed features are precisely what enables it to acquire great strength in expression. These statues, despite their rudimentary appearance, strangely hold a mysterious power over those who look at them. The works with their arms raised above their heads share the characteristic of having the rear formed from one vertical plane. This feature

gradually disappeared in the works when the arms were sculpted separately. The notion of the raised arms is correlated with a series of mythological elements then depicted in Dogon culture.

The most evident characteristic of Tellem sculptures – and later of Dogon sculptures – is the thick patina that covers all the statues. It was made from a mixture of cooked millet, beeswax, bat guano, mixed with blood, and certainly had a precise ritual intent. Today, this uneven, rough encrustation bestows an additional archaic flavour upon these statues.

Dogon sculptures share similarities with the oldest styles of the Tellem people. The same austerity that is also found in the customs of this hunter-gatherer people through their mythology, has provided one of the most interesting artistic manifestations in the whole Sudanese area.

⁽¹⁾ Extract from the work of Franco Monti, pag. 1340 - 1346
MONTI FRANCO "Le arti primitive", volume IX of the collection "Capolavori nei secoli", Fratelli Fabbri Publisher, Milan, 1961-1964. Volume dedicated to non-European arts. (French edition) (1087)



300km to the south of Timbuktu, inside the cove of the river Niger, the higher cliffs of Bandiagara rise, which stretch for more than 200km and overhang the Sudanese plain, a plateau with a hot climate and scarce vegetation. On the outskirts of these vertical walls, jagged with deep faults, the first human settlements arrived, going back to the 3rd century B.C. Subsequently, around the 11th century A.D., a very ancient, self-sufficient people called the Tellem appeared: the small men of the cliff.

On the same plateau, around the 15th century A.D., the Dogon, a hunter-gatherer group from Mande (Guinea) arrived from the west, and built their settlements with characteristic granaries on the edges of the cliff.

In Dogon language, the word Tellem means “we found them”. It is the name that was used by the Dogon to describe these people.

The difficulties in accessing the region and the dryness of the climate protected the indigenous people for centuries from Islamic and European invasion.

Along the cliff, various types of primitive habitation abandoned by the Tellem were found, which the Dogon then re-used as funeral caves and places of worship. Inside, they found masses of statuettes sculptured in a unique style. These artifacts were the subject of great veneration by the Dogon. Their rarity is confirmed by the fact that these caverns were practically inaccessible. In 1900, only a handful of Europeans had been able to access them. Furthermore, the Dogon, for religious reasons, considered selling them to be a sacrilege.

Other than the occasional finds in the '20s-'30s thanks to the work of researchers like Marcel Griaule and others, it was a French trader from Lille, Pierre Langlois, who was the first to recognise the aesthetic value of these sculptures. From 1950 to 1954, he undertook numerous journeys to Mali to search for Tellem artefacts. He would find these sculptures in the caves along the cliff face, above the Dogon granaries between the villages of Ireli and Bamba, separated by several kilometres. They were all gathered in containers, so it is likely these acted as sacred altars used since time immemorial.

Pierre Langlois, after having collected a dozen Tellem sculptures and around twenty ancient Dogon artefacts,

organised in Lille the first exhibition/sale of these findings brought back from his journeys.

The works were illustrated in the catalogue he wrote for the occasion:

“Langlois Pierre: Art soudanais, Tribus Dogons” Lille & Bruxelles 1954, Librairie-Galerie Marcel Evrard. (1088)

However, this first event exhibiting Mali’s ancient material did not have much success! The exhibition was later put on in Brussels, at the Palais des Beaux Arts and there elicited great interest from collectors. The following year, in 1955, the exhibition was put on again in Paris at the Galerie La Hune.

A second Tellem exhibition was organised in London in 1959 at the Hanover Gallery

“Sculpture of the Tellem and the Dogon” Leiris Michel & Damase Jaques. (1104)

The oldest Tellem sculptures were crafted around the 11th century, while some date back to the 15th century. The Dogon, in their artistic production linked to complex mythology, assumed much of the stylistic influence of Tellem works. Indeed, many Tellem objects were later re-used by the Dogon in their sacred altars. The styles of the two forms of production overlap for at least four centuries.

Tellem works made of wood depict androgenous figures, with a rudimentary appearance, in an upright position with a compact body that emerges in high-relief from a small board at their shoulders. In many cases, the figure has their hands raised in an act that seems to be pleading to their ancestors.

Facial features such as the eyes, nose, and beard have little detail. The side profile of the small boards is marked with ridged incisions.

Made with hardwood, Tellem sculptures have an average height of between 30 and 60cm. They are covered with a dark, sacrificial glaze with an encrusted appearance. As well as its sacred function, this also protected them from parasites. The patina is a mixture of cooked millet and blood, which makes the surface uneven and cracked. It is made from one layer which covers the entirety of the wood. Its imperfections might have been caused by sudden increases in temperature in the caves, as with the passage

of the centuries, it could easily reach 50 degrees. Conversely, the oldest Dogon works are covered with an encrusted- looking patina which has a number of older layers.

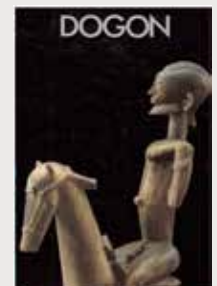
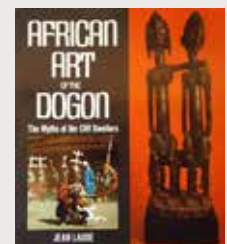
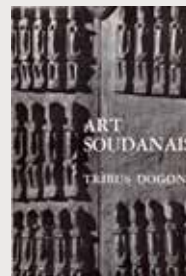
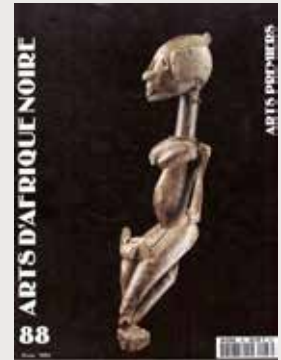
The Tellem, despite their cultural isolation, created sculptures stylised from magic power, because it is associated with symbolic sacrifices. They protected and hid them so they could be preserved and passed down to their descendants as their cultural heritage. After the works of the ancient Egyptian civilisations, Tellem sculptures are considered to be Africa's oldest works in wood. Some sculptures that underwent carbon dating show they are more than a thousand years old.

The natural cliffs of Bandiagara, with the characteristic Dogon villages, have been protected by UNESCO as a natural cultural heritage of humanity, just like the archaeological sites of ancient Egypt, ancient Greece and many places in Central America. This recognition makes Mali a unique country in Africa.

Reference bibliography:

- LANGLOIS PIERRE , *Art soudanais: Tribus Dogons*, Brussels & Lille 1954, Librairie-Galerie Marcel Evrard (1088)
- LEIRIS MICHEL & DAMASE JACQUES, *Sculpture of the Tellem and the Dogon*, Hanover Gallery, London 12 october 1959 (1104)
- MONTI FRANCO, *Le arti primitive*, volume IX of the collection "Capolavori nei secoli", Fratelli Fabbri Editore, Milan, 1961-1964. Volume dedicated to non-European art. (French edition) (1087)
- LAUDE JEAN, *African Art of the Dogon: The Myths of the Cliff Dwellers*, New York 1973 (116)
- CENTRE NATIONAL DE RICHERCHE D'ANIMATION ET DE CREATION POUR LES ARTS PLASTIQUES (CRACAP), *Les Dogon*, Paris 1974 (44)
- BEAUDOIN GERARD, *Les Dogons du Mali*, Paris 1984 (138)
- EZRA KATE, *Art of the Dogon: Selection from the Lester Wundermann collection*, MET, New York 1988 (423)
- VARIOUS AUTHORS, *Dogon*, Musée Dapper, Paris 1994 (322)
- LELOUP HELEN, *Dogon*, Musée du Quay Branly, Paris 2011 (712)
- HOMBERGER LORENZ, *Die Kunst der Dogon*, Museum Rietberg Zurich 1995

(2) Extract from the work of Bernrd De Grunne, pag. 19 - 30 De Grunne Bernrd "La sculpture classique Tellem" article in the journal Arts d'Afrique Noire n° 88, Winter 1993, pag. 19 - 30



14*

TELLEM, Mali, region of Bandiagara

Ritual figure,
37.8 cm tall
Hardwood covered with a mixture of sacrificial
substances which give the sculpture its black colour

SOURCE:

- Galleria Peter Kohler, Ascona (1961)
- Galleria Maria Wyss, Basel (*)
- Collection of Walter Schwab, Bern (Inv. WS 24)

€ 12.000 - 16.000

The rudimentary face enables you to see eyes, a mouth and a thick beard. It seems to be a vague image of a deceased member of the group, after the shroud that enveloped them from time immemorial was opened.

The sculpture represents the ancestral figure of a human body in a standing position.

The arms raised high recall the gesture of a *Nommo*, a frequently used image in Dogon statue work because it depicts one of the primal beings of their complex mythology. They are people that French anthropologist Marcel Griaule, on his missions to French Sudan between 1928 and 1956, made known to the rest of the world.

(*) Maria Wyss

Active in Basel since the '50s, she became famous as a photographer and dealer of primitive African, Oceanic, and American art. Some of her pieces have been sold in Christie's and Sotheby's auctions.

During her career, she has sold significant works to collectors and museums.

She has worked with the Rietberg Museum of Zurich and a dozen of her Dan and Guro African sculptures are featured in each of the following catalogues published by the Museum:

- FISCHER EBERHARD & HIMMELHEBER HANS, *Die Kunst der Dan*, Rietberg Museum Zurich 1976
- FISCHER EBERHARD & HOMBERGER LORENZ, *Die Kunst der Guro*, Rietberg Museum Zurich 1985





15*

TELLEM, Mali, region of Bandiagara

Androgynous figure,

38.2 cm tall

Hardwood covered with a mixture of sacrificial substances that give the sculpture its dark colour

SOURCE:

- Han Coray antique collection (inv. HC 3)
(*) Life of Han Coray on page 48
- Galleria Peter Kohler, Ascona (1961)
- Collection of Walter Schwab, Bern (inv. WS 25)

€ 12.000 - 16.000

The body seems to be the representation of a *Nommo*, one of the first spirits of the waters, divine beings who possess both male and female sexual characteristics.

They were considered to be the ancestors of the human race by the Dogon people, because they were the bearers of life on earth.

Reference bibliography:

- MORIGI PAOLO, *Meisterwerke altafrikanischer Kultur aus der Sammlung Casa Coray*, Agnuzzo-Lugano 1968, tav. 1 (Tellem of 40 cm) (20)





(*) **Han Coray**

(Thai, Suisse 1880 - Zurich 1974)



Han Coray in 1928

Han Coray was born in east Switzerland, the son of a medic and a nurse. When his mother died, he was entrusted to the care of San Gallo orphanage. He studied at the Evangelical Teaching Institute of Unterstass in Zurich, and graduated as a teacher. Years of work followed as an elementary school teacher and tutor, which culminated in a posting as the headmaster of two significant private schools in Zurich. At little older than thirty, Han Coray – then called Heinrich Corray – was considered an innovator in the teaching field, having written numerous pieces on reforming pedagogy. He published books on this topic which enjoyed great success.

A multifaceted figure, he was a collector of both ancient and modern African art, as well as an art dealer and sponsor of young artists in the Swiss avant-garde. At the beginning of the 1900s, he was one of the most important Swiss collectors of modern artworks, and became a gallery owner in 1916 in Zurich and Basel.

His intuition for business and ability to interpret the times led him to exhibiting great artists like Gauguin and Van Gogh, avant-garde artists of the calibre of Kandinsky, Klee, and numerous Dadaists. In those times, Coray became a reference point for Dadaist and avant-garde culture. Among his friends who visited his gallery were Arp, Janco, Lehmbruck, Tzara, Richter and the two founders of the Cabaret Voltaire, Ball and Hennings.

In 1917, in the inaugural exhibition of dadaism, he exhibited the first “Black Art” works in Switzerland. In 1910, at the age of thirty, he had already started to collect African art.

In 1919, after his second marriage to the rich Dutch young woman Dorrie Stoop, Han Coray started his intense work as a collector. Dorrie was the daughter of an engineer who had made his fortune in oil. In the light of the great wealth at his wife’s disposal, Han Coray-Stoop accumulated an immense portfolio of artistic treasures which included European artwork from the 15th to the 18th century, as well as a vast collection of African sculptures and objects largely acquired from his friend Paul Guillaume, the Parisian gallerist and connoisseur of African art and culture, whom he met thanks to their common friendship with Tristan Tzara. He made nu-

merous journeys to Paris, and Guillaume became his supplier. He was able to collect thousands of sculptures and precious objects from all over Africa without ever stepping foot there, a strange destiny for a man who loved Africa so much.

They were the years in which collectors and dealers like Charles Ratton (1895-1986), Louis Carré (1897-1977), René Rasmussen (1911-1979), George Keller (1899-1981), Jacob Epstein (1880-1959) and others in Paris understood the importance of African works, both because of their new content and the great fascination that these forms elicited in young artists, the spokespeople of the avant-garde, giving life to the stimulating French period of the beginning of the ‘1900s which changed the history of art.

In 1928, Coray possessed more than 2,000 objects of African art. Ancient Tellem sculpture; Dogon ancestors (Mali); Dan and Guro sculptures (Ivory Coast); bronze sculptures from Benin (Nigeria); Fang, Kota and Mahongwe reliquaries; Punu masks (Gabon); Yombe maternity sculptures; Bakongo religious sculptures (Congo); Yaka, Pende, Lega, Kuba, Luba, Songye, Mangbetu sculptures (Congo); Chokwe masks (Angola), and countless other objects from the greatest African sculptors active in the 19th century.

Thanks to this portfolio, Coray became the top Swiss collector of African art, and set up a private museum in his wife’s luxury estate in Erlenbach (ZH). The aim of this initiative was for it to become a universal museum of the history of human art. This dream was shattered when Dorrie passed away in 1928. Coray, unable to sustain his wild expenditure caused by the purchases, had to sell the vast majority of his collections to state museums and collectors.

To get back on his feet again economically, in 1931, he had to put his collection of the old European greats up for action, which was valued at around 1.2 million Swiss francs.

In the same year in Zurich, Basel, Winterthur and at the Volkerkunde Museum in Munich, his giant “Black collection” was exhibited, which included more than 2,000 objects. These works no longer belonged to him, because

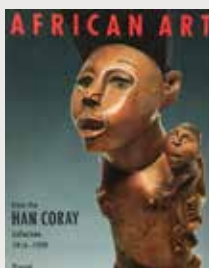
they were seized by the bank which had foreclosed his house as reparation for his debts.

For him, this was a great loss, but by the end of 1930 he had decided to change his life, settling down in Agnuzzo in the Ticino Canton, where he bought an abandoned estate on Lugano lake. So, in 1931, he had the Casa Coray Hotel built, a unique place which he furnished with great taste. Through the years, as a lakeside resort, he gradually got back on his feet economically. It became more than just a hotel, transforming itself into an art gallery that hosted the works he still owned, and new acquisitions of ancient and modern paintings, pieces from Africa, ancient America and the Far East.

In the same year, anthropologist Miklòs Szalay, from the Volkerkundemuseum at the University of Zurich, offered him the chance to exhibit 200 African works, selected from the 500 which still formed part of his extraordinary collection.

In memory of this event in 1995, the Museum's staff, under the supervision of Rudolf Koella, put on an exposition of Coray's significant African works that came from the many collectors, foundations and museums who had acquired them at the time.

SZALAY MIKLOS, *Afrikanische Kunst:*
Aus der Sammlung Han Coray 1916-
1928, Munich 1995 (801)



In Lugano, Han Coray met and became friends with Paolo Morigi. Throughout the years, he sold many African works to the young Italian. In 1968, at the age of 88, he had no desire to work on a publication, so asked Morigi to select 100 sculptures from his impressive collection to illustrate them in a catalogue. Morigi agreed to the initiative, selected Coray's works and signed the catalogue.

MORIGI PAOLO,
Meisterwerke altafrikanischer Kultur aus der
Sammlung Casa Coray, Agnuzzo-Lugano 1968



In 1970, in Museum zu Schaffhausen in Allerheiligen, an exhibition of works belonging to Han Coray was put on. Among the pieces of African art, there was an old Luba seat, 58cm tall (n° 108), with the work coming from the village of Buli in the Congo, which entered into the collection of the MET in New York in 1990.

Museum zu Allerheiligen, Schaffhausen 217
Werke aus der Sammlung, Han Coray,
Agnuzzo 26 April - 2 August 1970



LUBA 58 cm (tav. 108)
Seggiolino a cariatide Buli



Han Coray died in 1974 at the age of 94. Despite his personal disappointment at having lost many works, in the course of his career, he made a great contribution to the knowledge of African art and culture in Europe, particularly Switzerland. This is an outstanding outcome if you consider that he never stepped foot in Africa. Something similar you might only expect from a man with such an exceptional story as his. Han Coray lived his life following the motto "make the impossible possible". This motto was perfect for him who, with his start in life as an orphan with nothing to his name, ended his life having it all. Having survived for 94 long years, he lived more lives than just the one: a teacher, an educator, a gallery owner, a bookseller, an art dealer, a hotelier, and even then, a father to 7 children, husband to 4 women and friend to a vast array of artists and intellectuals. The exceptional was always the ordinary for him!

In 2002, the Museo Cantonale di Lugano (Musec) wanted to dedicate an exhibition of African works belonging to his collection to him.

200 pieces tracked down from foundations, museums, and the many collectors who had acquired them throughout Coray's golden years were exhibited.

MUSEO CANTONALE DI LUGANO
Arte africana dalla collezione Han Coray
Lugano 2002



16*

KONGO / YOMBE, Republic of the Congo

Commemorative statuette of a female chieftain, depicted with a living child in her arms

17.6cm tall

Hardwood with a dark patina, old fractures.

SOURCE:

- Merton Simpson Gallery, New York (1928 - 2013)
(*) Life of Merton Simpson
- Galleria Paolo Morigi, Lugano (1978)
- Collection of Walter Schwab, Bern (inv. WS 333) (2004)

€ 18.000 - 24.000



These sculptures, which represent the subject of a mother with her child, which is still an ever-present theme in the work of many other African people, were made in the coastal region of the Lower Congo, Pointe-Noire and Cabinda, by the Kongo, Vili, Yombo, and other Congolese groups, as they all adopt a system of matrilineal descent.

The sculpture represents a mythological figure, the founding lady of the clan.

These works take their name from the indigenous term for kaolin (*Phemba*), a type of white clay, spread across their surface which, other than carrying out a protective function, had a symbolic and therapeutic function.

The work was preserved by the head of a family in a chapel above an altar where it would be occasionally honoured by scattering protective ointments over it.

It played an active role in the worship of the group's ancestors, as offerings and prayers directed at them were dedicated to it. As well as its religious function, the sculpture had the socio-political role of bearing witness to the village that the wife of the chief possessed the gift of fertility. This theme has always preoccupied African peoples, and often led to the disowning of infertile women. These works have made this group's statue work famous throughout the world.

This sculpture, crafted with a reduced size (17.6cm), was reserved for the grand masters as these models were usually 25-55cm tall. It depicts a complex iconography that was handed down for centuries.

The figure of the mother is kneeling on her right leg while she holds her child with a hand placed on her left leg. With the other hand, she is searching for the container that is located at her side to anoint her child with protective substances. It is the image of a customary gesture, a miniature representation, depicted with an alternation of volumes which highlight





(*) Old label stuck on the bottom of the base

Reference bibliography:

- LEHUARD RAOUL, *Les Phemba du Mayombe*, Arnouville, France, 1977 (59)
- LEHUARD RAOUL, *Art Bakongo: Les centres de style*, Arnouville, France 1989, volume II°, Yombe, pag. 579, K6-1-1, 30 cm (233 bis)
- Arts d'Afrique Noire n° 71, Arnouville, France, Autumn 1989, pag. 12



an expert technique carried out by few other sculptors!

The whole body is marked with tattoos on the chest and back engraved with precision. This way of decorating the body is characteristic of these groups. An elegant necklace is carved around the woman's neck. Above her breast, one can see the twine that Congolese women wore to tone their pectoral muscles that relax after breastfeeding. On her wrists and forearms she wears large rings, which are symbols of nobility and prestige. As in all Kongo, Yombe and Vili sculptures of females, the face looks upwards, and the open mouth shows a row of filed teeth, a common style in the works of many African groups. Her eyes are marked by two pieces of white ceramic, with her ears in the shape of the number 9. The woman wears a circular hat, and on her lower back, a loincloth is sculpted with a drawstring around the pelvis. Her swollen breasts demonstrate she has been breastfeeding. The rectangular cushion the figure is sitting on is also adorned with a series of engravings with geometric patterns. The delicate image of the female figure, which the Congolese grand masters sculpted in a symmetrical seated position, has made them famous throughout the world for the sublime beauty of this maternal act.

Kongo, Yombe and Vili sculptors have known how to interpret the human figure depicted in positions where unusual positions of the limbs predominate, which end up misaligned and asymmetrical. This is a sculptural feature, perhaps more advanced, which is differentiated from the vast majority of tribal African production which, conversely, depicts a perfect symmetry of the human figure.



(*) Life of **Merton Simpson** (1928 - 2013)

Born in Charleston in South Carolina in 1928 to an African American family, he had a difficult start to life. However, he managed to study and demonstrated a clear talent for painting and jazz music.

In 1949, he enrolled at New York University and explored the world of contemporary art. Observing the works of European greats like Picasso, Mirò, Modigliani, and others, he grasped the aspects that share similarities with the world of African works of art. He acquired his first object of African art and thus started a passion that, in short, would lead him to having his own collection. In New York in the '50s, he opened a gallery where, as well as works of contemporary art, he exhibited original artefacts of African and Oceanic art. In the creative fervour of the time, he set himself up as one of the greatest American art dealers. After various trips to Paris, he got in contact with the world of French art dealers. He formed a close friendship with Raoul Lehuard in particular, the director of the legendary journal "Arts d'Afrique Noire", as well as with Marceau Riviere, in Galerie Sao, from whom he bought high quality African works. In the '70s, he travelled to western Africa several times, where he acquired the last traditional works of African sculptors before they were 'contaminated' by the western world. This gave him a noteworthy ability to judge the authenticity of the objects that were offered to him.

In the '80s, he exhibited his collections of traditional African arts in American galleries. These evenings featured private showings and jazz music, where Simpson played the saxophone alongside other musicians, entertaining the guests in the warm African American environment.

Some works that have passed through his hands were put up at significant auctions and today form part of famous collections.

In 1989, on the occasion of the volume that his friend Raoul Lehuard was preparing on Bakongo art, he sent him the photos of two Yombe sculptures with children.

- LEHUARD RAOUL, *Art Bakongo: Les centres de style*, Arnouville, France 1989, volume II°, Yombe pag. 580, K 6-1-2, K 6-1-3 (233 bis)

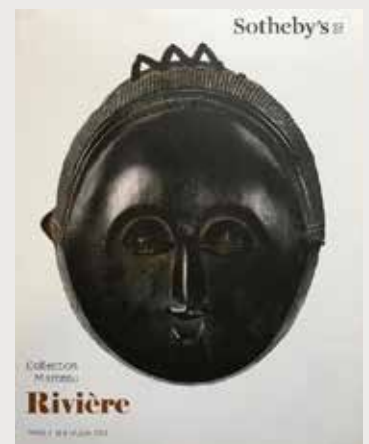
His private life always saw him involved in the civil rights movement and in the fight for black liberation in the United States. As an art dealer, he tried to give the rightful place to the works of African sculptors which today, without a shadow of a doubt, find themselves as part of the Universal History of Art. He died in New York in 2013.



Photo of Merton Simpson, in the centre, taken from "Arts d'Afrique Noire" n° 64, Winter 1987, pag. 24

Reference bibliography:

- SOTHEBY'S, *Collection Marceau Rivière*, Paris, auction on 18 and 19 June 2019 Life of Merton Simpson on pag. 419) (1047)





FANG, Cameroon, southern region, Gabon

Byeri reliquary head

40cm tall

Wood with a black, crusty patina with traces of oily substances with continuous exudation on the bottom part. Old iron nail with a square section on the front, metal tacks on the eyes.

SOURCE:

- Former collection of Walter Glaser (Basel)
- Former collection of Eduard Hess (2001) (*)
- Collection of Walter Schwab, Bern (inv. WS 544) (2002)
Etichette di antica Source sono ancora incollate
sul retro della scultura

Wooden head that has a mouth with closed lips pushed forwards in the act of frowning. The hairstyle, with a large tuft that descends behind the nape and the two smallest sides, shows a style common in the region.

The roundness of the brow, the well-proportioned nose, the tacks on the eyes, and the absence of ears are elements that place this work among the classic typology of Betsi heads. The large cylindrical name is adjusted to attach the head to the box of relics, now disappeared.

The wood shows signs of prolonged use, particularly on the head, as well as fractures from the era owing to the fact that this work was exposed for a long time to the equatorial climate.

€ 16.000 - 20.000

These sculptures were placed atop a circular box made of woven vegetable fibres that contained some of the remains from the group's founders: a skull cap, relics, bands from their inauguration. The combination of the *Byeri* head and the box was preserved in a place of worship dedicated to ancestors.

Every family possessed a *Byeri*, which they jealously preserved, because it represented a close bond with the world of the deceased. During the period of the anniversaries of the deceased, the *Byeri* was involved in a ritual that took the form of the presentation of relics, and the sculpture was smeared with oils and vegetable substances. Traces of these practises are evident on the surface of the wood. Fang statue work is a stylistic combination uniform across African sculptural production. *Byeri* sculptures, often considered true masterpieces, are appreciated and sought after across the world on account of the sobriety of their shape, their harmonious and expressive style, and the deep sense of calmness that they transmit. Fang heads are not true depictions of their ancestors, but rather they represent the receptacles of the relics of their deceased. In some sculptures, inside the brow, small pieces of relics are hidden away.

The origin of Fang heads has been the object of much research by many academics.

The American John McKesson believes that the heads are the oldest works of the Fang people in relation to the sculptures that would appear in subsequent years.

The specialist Louis Perrois is of the opinion that the heads are a local representation of the Betsi, a Fang sub-group located in western Central Gabon, who would also have produced them in statue form.

French academic Jean Laud also notes that the Fang have been located in the region since the first half of the 18th century. The sculptors would have suspended the production of ritual objects from 1934, as this was prohibited by the French authorities and the counteraction of missionaries. (Jean Laud 1971, pag. 59)



Reference bibliography:

- PERROIS LOUIS, *La statuaire Fang du Gabon*, sulla rivista "Arts d'Afrique Noire" n° 7, winter 1973, pagg.22 - 42
- PERROIS LOUIS, *Arts du Gabon*, Arnouville 1979 (119)
- PERROIS LOUIS, *Art ancestral du Gabon*, Geneva 1985 (106)
- PERROIS LOUIS, *Byeri Fang: sculptures d'ancêtres en Afrique*, Marseille 1992 (1002)
- McKESSON JOHN, *Réflexions sur l'évolution de la sculpture des reliquaires Fang*, Article published in French journal "Arts d'Afrique Noire" n° 63, autunno 1987, pagg.7 - 21
- LABURTHE TOLRA P. & FALGAYRETTES LEVAU C., *Fang*, FONDAZIONE DAPPER Edition; Parigi 1991 (277)
- LAUDE JEAN, *The Arts of Black Africa*, Los Angeles 1971, pag. 59 (115)
- VARIOUS AUTHORS, *Les forêts natales: Arts d'Afrique équatoriale atlantique*, Musée du Quai Branly, Parigi 2017, pagg. 180 - 185 (966)

(*) Eduard Hess (Oberwil 1921 – Basel 2009)

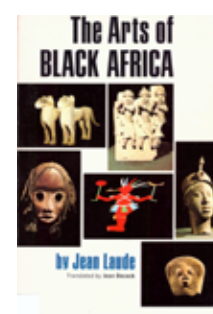
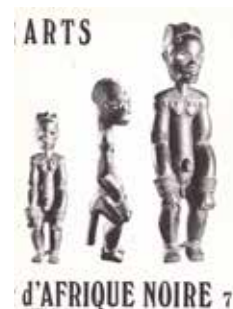
Eduard Hess, or 'Bob', as he has always been known, who is not to be mistaken for his namesake, Hans Hess, another collector, received his first African art statuette as a gift from his wife when he was 40. He was so fascinated by this work that he cultivated this passion throughout his whole life. He visited numerous museums and met collectors who introduced him to the most characteristic works of African art. His various travels to Africa since the start of the 1960s made him realise how rich and varied the production of traditional works was. In 1990 he organised an exhibition in Oberwil.

He went on to own a rich collection of books on Primitive Art.

He had a long-lasting friendship with Hans Hess, Toni Dähler, Walter Glaser, and Walter Schwab, all passionate Swiss collectors with whom he attended exhibitions, visited art galleries, took part in art sales and auctions. He used to exchange, purchase and sell tribal objects to them. Works by famous artists such as Pierre Veritè, Emil Storrer, Alain de Mombrison, René Rasmussen, Maria Wyss, were added to his collection.

He shared an adventurous trip to Indonesia with his friend Toni Dähler.

Throughout his life, he contacted renowned specialists and he came to be considered as an expert in his field. Some of the works from his collection were published and sold. Over the years, he also donated some of his works to the Rietberg Museum in Zurich.





18*

FANG, Cameroon, southern region

Byeri male reliquary figure

52cm tall

Light-coloured medium-dense wood covered with a black patina, traces of erosion, old fractures, and indigenous restorations. It has a hand-crafted iron necklace and a fitted copper belt.

SOURCE:

- Former collection of Walter Glaser (Basel)
- Former collection of Eduard Hess (2002)
- Collection of Walter Schwab, Bern (inv. WS 542) (2002)

An old label stuck on the back reads “Africa Camerun 1890” A second handwritten note on the wood displays the date 1912 2



€ 30.000 - 36.000

This represents an ancestral figure (*byeri*), sculpted following the style that the specialist Louis Perrois has identified as *Ntumu*, a subgroup of the Fang people located in South Cameroon, north-west of Gabon and around Equatorial Guinea.

The main characteristics of this group are:

Head of average proportion to a prominent brow, a sleek, slender torso, arms extended from the body, short legs, the trunk of the body sitting on a support beam.

These sculptures, preserved in a family sanctuary, were placed on wicker boxes that contained the skulls and remains of the ancestors who had founded their clan's lineage. During commemoration ceremonies, a mixture of magic substances, sacrificial blood, palm oil, and resins were dripped onto the wood, as this granted the statue its life force.

The Ntumu people are a group from Central Africa who, moving from north to south at the start of the 12th century, eventually settled in the lands of south Cameroon, Equatorial Guinea, and north Gabon up to the village of Oyem between the 18th and 19th centuries.

This group was surrounded by other people like the Bulu, Ngumba, Mabea, Okak, Mvai, and there are many sculptures that depict humans of this sort – the custodians of the reliquaries – both standing and with the supporting beam behind them. The styles influenced each other, which makes an appropriate classification somewhat difficult, despite the many pieces of research carried out.

In the westernmost area of Gabon, the Okak and Betsi groups have been identified. These groups crafted their sculptures with the head of a reliquary, and had in common a streaked hairstyle with a wing on each side which start from the middle of the forehead, and continues round to the tufts of hair on the side, and carries on down to the bottom of the nape. This style is well-known but a fairly rare style limited to three heads and a Fang torso, the custodians of reliquaries. (Tolra, in Dapper 1992, pag. 120 - 123).





Fig. 25 on page 54
Ntumu sculpture 60 cm tall



Fig. 26 on page 55
Detail of the hairstyle

Referring to the production of the group *Ntumu*, works that depict this type of hairstyle with tufts of hair on the sides are rare.

One sculpture 60cm tall was illustrated by Dr. Louis Perrois in his volume "Arts du Gabon" Arnouville 1979, on pages 54 and 55.

As you can see from the documentation here to the side, there are substantial similarities between this sculpture and the one from Schwab's collection, 52cm tall.

Both are male, with a strong neck on a slim figure, a prominent head with a high brow, its mouth open pushed forward with smoothed teeth, globular eyes, raised eyebrows, a streaked hairstyle with large diagonal tufts of hair. The ears are hidden by these tufts from the streaked hairstyle, which also continues down to the nape. In the middle of the head, a thick cylinder emerges which completes the hairstyle. The arms, extended from the body, feature thick rings sculpted on the biceps. The hands have been cut off up to the wrists, like a slice of salami. They have a thick, cone-shaped navel.



Reference bibliography:

- PERROIS LOUIS, *La statuaire Fang du Gabon*, Articolo published on French magazine Arts d'Afrique Noire n° 7, Autumn 1973, pagg. 22 – 42
- PERROIS LOUIS, *Arts du Gabon*, Arnouville 1979 (119)
- LABURTHER-TOLRA PHILIPPE & FALGAYRETTES-LEVEAU CHRISTIANE, *Fang*, includes an extract from the work of Gunther Tessmann "Les Pahouins" of 1913, translated into French, Fondation Dapper Paris 1991, pagg. 120 - 123 (277)



19*

HEMBA, Democratic Republic of the Congo Kinshasa

Two-faced figure,
22cm tall

Wood covered with a dark, thick patina, traces of
sacrificial substances

SOURCE:

- Galleria Paolo Morigi, Lugano
- Collection of Walter Schwab, Bern (inv. WS 213)
(1980)

€ 4.000 - 6.000

Reference bibliography:

- NEYT FRANCOIS & DE STRYCKER LOUIS, *Approche des
art Hemba*, Villiers-le Bel, France 1975, pagg. 38 - 40 (49)
- FELIX MARC LEO, *100 Peoples of Zaire and their sculpture:
Hemba* pagg. 34 - 35, Brussels 1986 (201)
- MORIGI PAOLO, *Raccolta di un amatore d'arte primitiva*,
Magliaso, Lugano & Kunstmuseum Bern, Suisse 1980,
pag. 332, fig. 294 (1068)



Figure with a religious, magical character
which represents a man and a woman
positioned back-to-back.

Original name: *Kabeja*

Common among the Luba, Hemba and Tabwa
people, these sculptures belonged to the
head of a family and were associated with
the worship of their ancestors. Their function
was to protect the couple against infertility,
safeguard their children from the danger of
disease, find a husband for their daughters to
marry and so on.

The magic nature of these objects is confirmed
by the receptacle located on its head,
which typically contained substances
considered auspicious during rites.





20*

LUBA, Democratic Republic of the Congo Kinshasa

Janus figure, 20 cm tall

Hardwood with a dark patina, old fractures.

SOURCE:

- Galleria Paolo Morigi, Lugano (Etichetta inv. 380)
- Collection of Walter Schwab, Bern (inv. WS 514) (2000)

€ 1.200 - 1.400

This depicts a Janus figure sculpted in a "cubist" style, an unusual technique in the Luba and Hemba tradition. The bodies, with a gap in between them, are sitting on a circular base, held together by a series of geometric volumes.

The face evokes the classical figures of the groups of the eastern Congo.

The receptacle on the head was used as a container for magical substances, which are still present in part.





21*

DOGON, Mali, region of Bandiagara

Ritual figure, 30cm tall

Hardwood covered with an earthy mixture of sacrificial substances, restorations to the right hand.

SOURCE:

- Han Coray antique collection (Agnuzzo, Lugano) (inv. HC25)
- Collection of Walter Schwab, Bern (inv. WS 426)

€ 4.000 - 6.000



This sculpture depicts a female figure with her arms raised, a gesture that suggests calling out to the gods. It may perhaps have had a ritual function in sculptures that the Tellem people made.

These sculptures were placed in caverns specifically designated as a communal shrine.

The human figure is depicted with its limbs organised in blocks, assembled without any particular attention to detail. This artefact bears an archaic style that is no doubt rudimentary.





LUBA, Democratic Republic of the Congo Kinshasa

Male figure, 46cm tall
Medium dense wood with light patina.
Iron tack on the base
Work previously not displayed.

SOURCE:

- Collection of Walter Schwab, Bern (inv. WS 471) (1999)

* An old label stuck to the base reads:

"St. P. C. Sodalität, Fribourg 1913 n° 10620" which corresponds to the Saint Peter Claver Missionary Society, Co-operative Fribourg (Switzerland) A second label reads: "Luba Chief, Buli" "*Luba Chief, Buli*"

Estimate upon request

This depicts a male figure, who holds a vessel for magic substances in his hands. He is standing in an upright position on a circular base. His head is larger than the other parts of his body. The thick, cylindrical neck, as in almost all Luba and Hemba works depicting males, has no Adam's apple. The face has a high brow, rounded cheeks, a hooked nose with flared nostrils, a pointed chin, protruding lips, large spherical eyes, a hairstyle with four tufts of hair, the central of which is thicker than the remaining smaller three, separated from each other, which is an unusual and rare style.

The surface of the wood is covered with a light, natural patina, which contains a whiteish mixture in the cracks of the muscles. The beard is made of a strip that is marked by rhomboid shapes. A clasp with palmettes (diadem) is engraved on its broad brow. In reality, its function was to support the complex hairstyle like a clasp. These are all elements that bear witness to the high-ranking status of the character, which is reflected in the works of the so-called "*Scuola di Buli*".

(to learn more pag. 196)

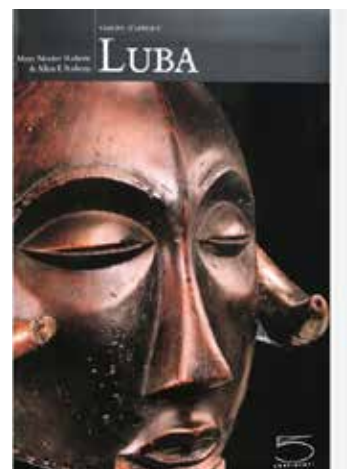
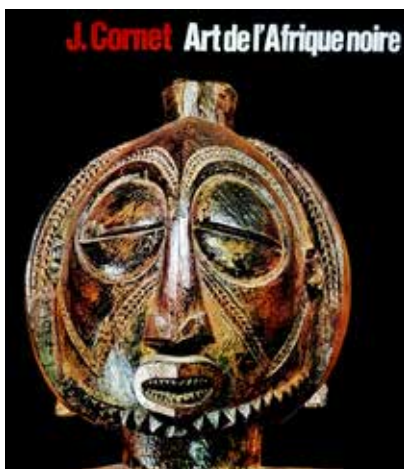






Reference bibliography:

- CORNET JOSEPH, *Art de l'Afrique noire au pays de fleuve Zaire*, Brussels 1972, fig. 117 , 43 cm, Tervuren R.G. 14358 (109)
- NEYT FRANCOIS & DE STRYCKER LOUIS, *Approche des arts Hemba*, Villiers-le Bel, France 1975 (49)
- NOOTER MARY ROBERTS & ALLEN F. ROBERTS, *LUBA*, Five Continent Edition, Milan 2007 (1102)





23*

**KONGO / VILI, Congo Brazzaville,
Congo Kinshasa, Cabinda**

Magic figure

Wood part: 26cm tall, 36cm tall in total

Painted wood covered in magical substances. Shell necklace, bird feathers, pieces of glass on the eyes.

SOURCE:

- Collection of Walter Schwab, Bern (inv. WS 405) (1969)

PUBLICATIONS:

- KERNEVEZ ALAIN, *AFRICA, Begegnungen- Rencontre - Encounters*, Paris, 2000, pag. 25

€ 4.000 - 6.000

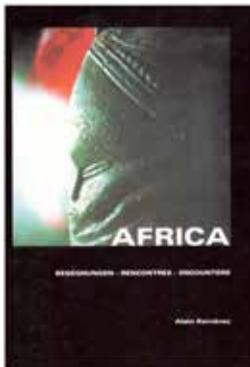
Reference bibliography:

- LEHUARD RAOUL, *Art Bakongo: le centre de style*, Arnouville, France 1989, volume II° (233)
- KERNEVEZ ALAIN, *AFRICA, Begegnungen- Rencontre - Encounters*, Paris, 2000, pag. 25

This depicts a magic figure used by a sorcier (*nganga*) who conducted magic, religious and divination rituals. To make the sculpture active, he would place magic substances inside the receptacles deliberately placed on the statuette's body.

The sculpture, requested by its owner, was accompanied by ritual formulas which were articulated by the sorcerer.

The figure is positioned facing forwards with its body enshrouded in cloth. It is standing on a circular base. Its eyes are protected with pieces of white ceramic. The head is covered with the characteristic headdress common among the people who lived in the region. The open, toothless mouth is depicted passing a verdict, and its ears are sculptured in the shape of the number 9, following tradition.









WORKS COMING
FROM ITALIAN COLLECTIONS

TELLEM, Mali, region of Bandiagara

Figure with a child, 33.5cm tall
Wood covered with a mixture of sacrificial substances.
Old fractures.

SOURCE

- Galleria Franco Monti (1954)
Life of Franco Monti (*)
- Former collection of Dr. Carlo De Chiara, Milan (1959)
- Expertise of Franco Monti on 20th December 1959 (**)
- Private collection of heirs

€ 12.000 - 14.000



The sculpture depicts an androgenous figure with a long, rolled beard and prominent breasts. The body is mutilated, missing its right arm and left hand, but the female elements of the body are nevertheless well-defined.

The breasts are indicative of maternity, confirmed by the child she is carrying on her back. Her young one, attached to her, has her arms open and is resting her feet on her buttocks. The whole sculpture is supported by a thick hemispherical platform.

The figure incorporates elements from both sexes, a representation that features heavily in Dogon mythology in the many *Nommi* works – the divine beings who created the earthly lineage.

This rudimentary proto-Dogon work is a rare representation in the world of Tellem sculptures.

The theme of the mother with her child has been depicted in the sculptures of many African groups. The Dogon in particular produced many works depicting scenes of mothers with their children in their arms or on their backs. There are mothers with three children clinging to or put across their bodies – in Dogon tradition, fertility is considered to be an event of great fortune. Each sculptor interpreted this theme in an original way, where the child, even if they are in the woman's womb, becomes inseparable from the mother.



(*) Life of Franco Monti
(Milan 1931-Ibiza 2008)

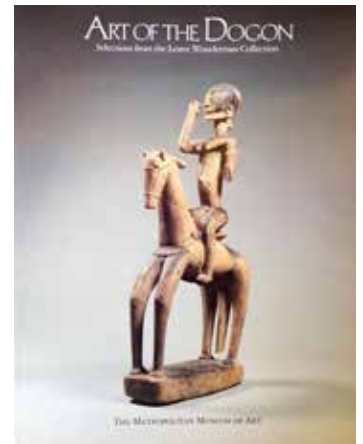
Fascinated by the arts and particularly sculptures, at the start of the 1950s, on the encouragement of sculptor Lorenzo Pepe, who would later become the director of the Accademia di Brera art school in Milan, he started to create models from earth and sculpt anthropomorphic figures in stone, tending to lean towards abstract representations. Present in the cultural world in the '60s, he was particularly active in Milan given the number and quality of artists – both Italian and foreign alike – who were there. He struck up friendships with the most eminent representations of culture in Italy, like Franco Russoli, Lamberto Vitali, Guido Ballo, Luigi Carluccio, Raffaele Carrieri, and many other artists including Alberto Giacometti, Marino Marini, Lucio Fontana, Giorgio De Chirico, Giorgio Morandi, Mario Negri. He also became friends with people in the world of art like Peggy Guggenheim, the director John Huston, the set designer of the Metropolitan Opera House, La Scala and Eugene Bermann.



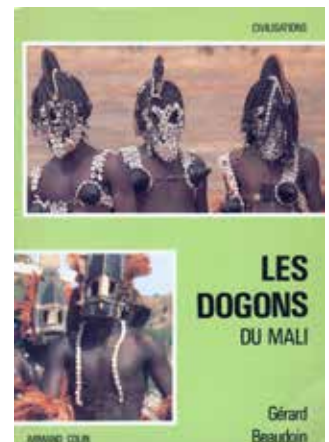
He trained at the French school of ethnological studies in Paris, and his interest in sculptures encouraged him to undertake research trips to West Sub-Saharan Africa between 1950 and 1960 to deepen his study of these cultures which, at the time, were still relatively unknown. He met the famous collector Carlo Monzino and became close friends, providing him with significant works. In the '70s, he acted as his guide during his research trips to Africa.

Following this, Monti's trips to Peru, Mexico and New Guinea contributed to the broadening of his knowledge of cultures labelled "primitive" at the time. In the years to follow, he promoted countless exhibitions and initiatives to make non-European art more widely known in Italy and abroad.

From 1962 onwards, as a member of the "Syndicat Français des Experts Professionnels en Oeuvres d' Art de Paris", he is considered to be a key source of knowledge of African sculptures, to which he dedicated more than 30 years of research in their places of origin. He collaborated as an expert in primitive arts with the publishing houses Fabbri and De Agostini, as well as writing in the Corriere della Sera newspaper in Dino Buzzati's column dedicated to art. In August 1965, Mondadori's "Panorama" paper interviewed him because, thanks to his deep knowledge of the field of primitive arts and his experience in Africa in direct contact with those cultures, he managed to form a circle of collectors in a sector that had been unknown in Italy up to that point. Many African sculptures from his gallery are featured in international bibliography.



EZRA KATE, *Art of the Dogon: Selection from the Lester Wundermann collection*, MET, New York 1988, figure 12, foto a pag. 48, tall 32,7cm (423)



BEAUDOIN GERARD, *Les Dogons du Mali*, Paris 1984, Itzikovitz Collection, illustration on p. 38 unknown dimensions (138)



Franco Monti
Arti Primitive Estremo Oriente

Milano Via Gesù 3 - 201362
Via Mozart 2

Dr. Carlo De Chiara
Corso Sempione 63
M i l a n o

20 dicembre 1959

La presente lettera è a conferma di autenticità del pezzo africano qui sotto descritto:

- Scultura in legno a patina ruvida, raffigurante un personaggio in piedi, che porta sul dorso un bambino.
E' caratterizzato anatomicamente come personaggio femminile, con il mento ornato da una barba lunga e sottile.
- Zona di provenienza: Sudan Francese, regione di Bandiagara, area dei Tallen.
- Epoca: approssimativamente XIV-XV secolo.

La scultura in oggetto è raffigurazione di un antenato Tallen: per le caratteristiche femminili è strettamente legato al concetto di fecondità.

Per qualità, grado di conservazione e patina, il pezzo è da considerare di buona qualità ed importanza.


Franco Monti



TELLEM, Mali, region of Bandiagara

Ritual figure, 42.3cm tall

Hardwood covered with a mixture of sacrificial substances which give the sculpture a greyish colour.

SOURCE:

- Former collection of Emilio Iogna, Milan
Sculpture acquired by him in a gallery in Paris in the '50s
- Private collection of heirs

€ 10.000 - 12.000

The sculpture depicts an ancestral figure that emerges in relief from a small platform polished on the edges with V-shaped grooves. At the bottom, the whole work joins together in a point.

The male character, evident by its thick beard, has its arms raised up high. His body is separated from the platform in the middle and, without showing the lower limbs, joins together in a point at the bottom. The image of the body is defined solely by the torso, the head, and the raised arms. This is a fitting symbolic representation to secure favours from the gods.





TELLEM, Mali, region of Bandiagara

Ritual figure, 32.5cm tall

Hardwood covered with a mixture of sacrificial substances that give this sculpture a greyish colour.

SOURCE:

- Former collection of Emilio Iogna, Milan
Sculpture acquired by him in a gallery in Paris in the '50s
- Former collection of heirs
- Former private collection (2002)

€ 6.000 - 8.000

The sculpture depicts an ancestral figure that rises in relief from a board that originally continued over its head.

The human figure has a body that, in the central part, is separated in an arch shape and then re-joins towards the bottom. This is a rare detail that is found in other Tellem works.

The vague image of a human body formed just from the head appears to emerge from the wood.





TELLEM Mali, region of Bandiagara

Ritual figure,

46.5cm tall

Hardwood covered with a mixture of sacrificial substances that give the sculpture a greyish colour

SOURCE:

- Former collection of Emilio logna, Milan
Work acquired by him in a Parisian gallery in the 1950s
- Former collection of heirs
- Private collection (2002)

€ 8.000 - 10.000

The sculpture depicts a *Nommo*, an ancestral figure that springs upwards from a small plinth. The vague image of a human body appears to emerge from the wood.

The arms raised up high, which have now almost disappeared, evoke an act of pleading to the gods. The rudimentary face allows you to see eyes, a mouth and a pointed beard.

The long breasts suggest this is a supernatural being of both sexes, a form of expression later depicted in Dogon tradition, a people that French anthropologist Marcel Griaule, with his research in Mali, brought to the world's attention.





DOGON Mali, region of Bandiagara

"Sirige" mask, 76cm tall

Hardwood with a natural patina, painted with a white mixture, and a hood made of woven rope

SOURCE:

- Galleria Franco Monti, Milan (1954)
- former collection of Emilio Logna, Milan (1958)
- Private collection of heirs

€ 8.000 - 10.000



Though this sculpture lacks its upper half, which is now missing, this mask was the symbolic representation of the tallest and most beautiful of all the houses in the village. It is sculpted in a classic rectangular shape in which vertical cracks for the eyes dominate. The two large horns, just like the zigzag engravings on the edges of the side, evoke the anatomical features of the animals which lived in the region.

The rope hood was used to wrap around the head of the dancer who, once wearing it, could keep it stuck to his face by biting on the wood with his teeth in the large holes on the side.

Dogon sculptures, particularly the masks, were classified by Marcel Griaule during his stays in Africa between 1930 and 1940. From the information told to him by Dogon elders, he bore witness to their various ceremonies, and among the masks he has featured in his works, he has identified hundreds of them.

Reference bibliography:

- LANGLOIS PIERRE, *Art soudanais: Tribus Dogons*, Brussels & Lille 1954, Librairie-Galerie Marcel Evrard, pag. 44, fig. 31 (1088)
- IMPERATO PASCAL JAMES, *Dogon Cliff Dwellers*, New York 1978, pag. 44, fig. 2 (66)



DOGON Mali, region of Bandiagara

Dance mask, 41.5cm tall

Wood covered with a crusted mixture of black and white paint, signs of use and traces of erosion across the mask, indigenous restorations

SOURCE:

- Former collection of Renato Patetta, Milan
Work acquired by him in Mali around 1980.
From the indications gathered at the place,
the mask was sculptured a long time ago
- Private collection (1999)

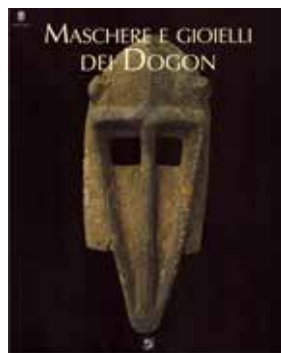
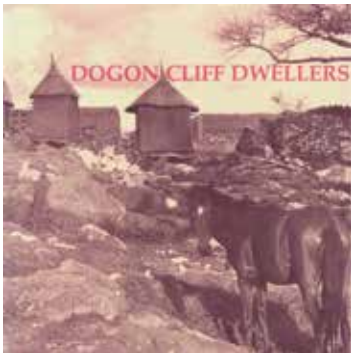
EXHIBITIONS:

- Mask exhibited in Santa Croce sull'Arno, Pisa, June 2004

PUBLICATIONS (Featured in):

- BALLARINI ROBERTO & CECIONI EUGENIO,
Maschere e Gioielli dei Dogon, Exhibition catalogue
from Villa Pacchiani, Santa Croce sull'Arno, Pisa,
Giugno 2004, tav. 2 (486)

€ 4.000 - 6.000



Reference bibliography:

- IMPERATO PASCAL JAMES, *Dogon Cliff Dwellers*, New York 1978, pag. 39 (66)
- BILOT ALAIN & BOHOBOT MICHEL & CALAME-GRIAULE GENEVIEVE & NDAYE FRANCINE, *Masques du pays Dogon*, Paris 2003, Edizioni Adam Biro (424)
- LEUZINGER ELSY, *Art de l'Afrique Noire*, Paris 1979, n° 236 (65)

A large crest-shaped nose divides the mask in two parts. The mouth is a protruding cone, and the eyes are two triangular crevices.

This is a variety of the famous Kanaga mask without the superstructure.

According to Marcel Griaule's research, these masks were associated with the worship of deceased ancestors. They were worn during mourning ceremonies. The dancers were hidden by a colourful raffia garment, with the mask attached to the face.





DOGON, Mali, region of Bandiagara

Granary door,
dimensions of 86.5cm x 52cm

Hardwood board divided in two parts and joined with wooden couplings and iron ties.

The hinges and bolt have been lost. Natural dark patina, traces of erosion.

SOURCE:

- Former collection of Carlo Monzino, Milan / Lugano
Life of Carlo Monzino (*)
Inventory n° 0465, photo by Mario Carrieri
- Private collection (2001)

€ 5.000 - 6.000

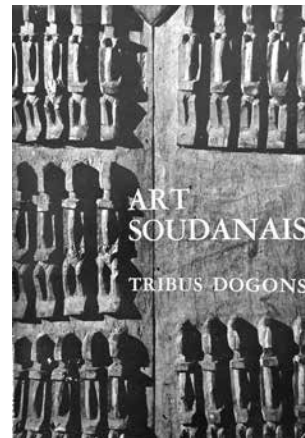
Granary door decorated with a series of figurines sculpted in high relief.

According to an ancient Dogon legend, these are the 44 Mande tribes that settled on the Bandiagara plateau a long time ago.

This symbolism suggests that the door is one that closes the granary of a significant figure, such as a Hogon, the religious leader of the village, who possessed the knowledge of Dogon mythological tradition.

Reference bibliography:

- LANGLOIS PIERRE, *Art soudanais: Tribus Dogons*, Brussels & Lille 1954, Librairie-Galerie Marcel Evrard (1088)
- IMPERATO PASCAL JAMES, *Dogon Cliff Dwellers*, New York 1978 (66)
- LAUDE JEAN, *African Art of the Dogon: The Myths of the Cliff Dwellers*, New York 1973 (116)
- VARIOUS AUTHORS, *Dogon*, Musée Dapper, Paris 1994 (322)
- BILOT ALAIN & BOHOBOT MICHEL & CALAME-GRIAULE GENEVIEVE & NDIAYE FRANCINE, *Serrures du Pays Dogon*, Adam Biro Publisher, Parigi 2003 (474)





(*)Life of Carlo Monzino (1931-1996)

Carlo Monzino discovered his passion for modern art when he was very young.

At the age of thirty, he was fascinated by Japanese works, and subsequently primitive works from Africa, Oceania and Indonesia. On the advice of Charles Ratton, he purchased a large part of Jacob Epstein's collection (1880-1959) in 1964. He was an American sculptor, born in New York but who lived in Paris between 1910 and 1920, in contact with the grand masters of 1900, which gave birth to an incredible adventure of modern art.

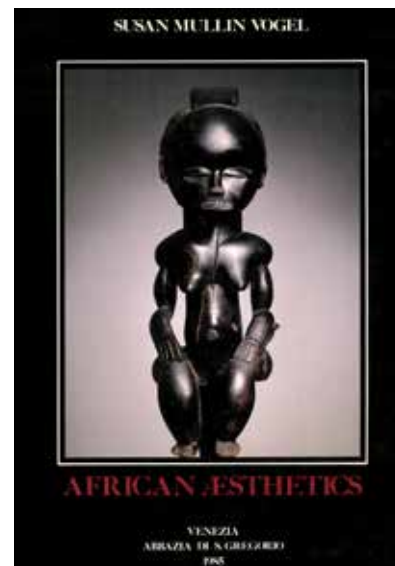
For Carlo Monzino, this was a great fortune because not only did it enable him to own African and Oceanic objects of verified authenticity, but it also enabled him to see several Fang art masterpieces up close too. These works, according to experts, are comparable to what Leonardo da Vinci produced in his Renaissance painting. Carlo Monzino later sold these works, which can today be found in the Musée Dapper in Paris. His adventure continued with the acquisition of other significant works from Franco Monti and Sandro Volta. The call of tribal Africa, about which very little was known at the time, led him to undertake journeys there in the '70s in search of the most authentic Africa that, in that era, was starting to disappear.

Carlo Monzino dedicated much of his energies to making primitive culture more widely known, organising talks and lectures at his own expense. Famous academics in the field from all corners of the world would often attend. Records of these meetings can be found in the series of volumes "Quaderni Poro", periodic publications financed by him and dedicated to the promotion of the study of Africa and Oceania's traditional art.

In 1985, a significant part of his African art collection was presented at The Center for African Arts in New York.

This prestigious exhibition was documented in the volume curated by Susan Vogel

African Aesthetics: The Carlo Monzino Collection, Venice, Abbazia di San Gregorio 1985, First edition includes a preface by Carlo Monzino in Italian. . (452 bis)



0465



Photo of Mario Carrieri

BAMBARA Mali, southern region

Female figure, 55cm tall

Hardwood with a dark, glossy patina, metal disks on the eyes, rough cotton loincloth, signs of prolonged use

SOURCE:

- Private collection (1990)

PUBLICATIONS (FEATURED IN):

- RIZZONI GIANNI, *Catalogo dell'Antiquariato Italiano* n° 9, Milan, Giorgio Mondadori 1996, pag. 181 (699)

€ 8.000 - 12.000

Reference bibliography:

- VARIOUS AUTHORS, *Bamana: The art of existence in Mali*, Museum Rietberg Zurich Editor Calley J. P. 2001 (429)
- COLLEYN JEAN-PAUL, *Visions d'Afrique: Bamana*, Milan 2009 (705)
- DE MEYERE NADINE, *Un idéal humain dans l'art africain: la sculpture figurative des Bamana*, article published in French Journal Arts d'Afrique Noire, Autunno 1986, n° 59, pagg. 11-12
- RIZZONI GIANNI, *Catalogo dell'Antiquariato Italiano* n° 9, Milan, Giorgio Mondadori 1996, pag. 181 (699)

Female figure that might depict *lonyeleni*, the most physically attractive woman idealised by young boys during their initiation rites.

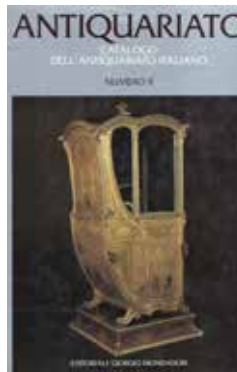
The work is sculptured following the classical style that we would define as "cubist".

The figure is facing forward, standing on a thick circular platform.

The sharp-edged head has a long, protruding nose and a hairstyle with a central lock of hair, and a strand on each side that falls down in front of the ears. The cylindrical neck is grafted onto the square-shouldered torso, where the volumes of the various body parts amalgamate to form a balanced composition. The large protruding breasts demonstrate the importance given to breast-feeding children.

The surface of the wood is marked with small zig-zag engravings which characterises many Bambara works.

The Bambara comprise a people of 1.5 million who live in Mali along the middle course of the river Niger. They are essentially farmers and livestock breeders. They follow an animist religion, but Christianity and particularly Islam are also practised by a large number of believers. Bambara sculptures are crafted with designs that favour depicting the human figure in an abstract manner. Many female figures are associated with rituals to bless births and women's fertility.





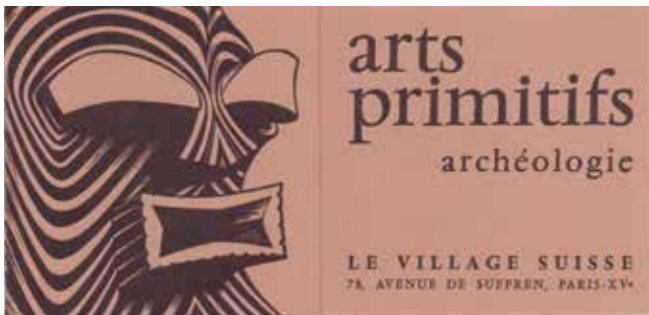
MOSSI Burkina Faso (formerly Upper Volta)

Dance mask,
24cm tall, 42cm tall

Wood sculpted with a geometric pattern carved and painted in polychrome with white, red and black colours of natural origin. Animal-shaped helmet mask, with a bird's beak and a rooster's crest.

SOURCE:

- "Le Village Suisse" Gallery of René Garcia (Paris)
- Former collection of Orio Ciferri (Pavia) Acquired by René Garcia in January 1990, with expertise
- Private collection (1999)



€ 3.000 - 5.000

Reference bibliography:

- SKOUGSTAD NORMAN, *Traditional Sculpture from Upper Volta*, New York The African American Institute 1978 (47)
- ROY CHRISTOFER D., *Forme & signification des Masques Mossi*, article published in journals: *Arts d'Afrique Noire* n° 48, inverno 1983, pagg. 9 - 23 (prima parte)
Arts d'Afrique Noire n° 49, primavera 1984 pagg. 11 - 21 (seconda parte)
- PLASS MARGARET, *African Tribal Sculpture*, The University Museum of Philadelphia 1956, n° 3C (388)

The geographical region in which these masks are found is the section of the villages where the Mossi live, which goes from south and west of the White Volta River, also extending north into the Yatenga kingdom, with the villages of Kebesa, Moundia, and Tarmounouma, south-west of Gourcy.

These masks, worn as a head covering for dances during funeral ceremonies, belong to a young person in *Wango* society.

They are sculpted following the style that Christopher Roy has called the "*style of Ouagadougou*".

They are small wooden masks which have the shape of an animal, coloured with red, black and white geometric patterns, which depict stylised animals typically living in the savannas of Mossi villages. Animals depicted include birds, chickens, antelopes etc., with the masks also portraying certain aspects from the animals.

Each mask belongs to an individual and practically all types of masks can be found in a village made up of different clans. They were always worn with heavy raffia garments that hid the identity of the dancer.

Mossi masks of this sort are closely related from a stylistic point of view with the red, black and white animal-shaped masks used by the Nouma, Lela and Ko groups, who the Mossi call Gurunsi.



MOSSI, Burkina Faso (formerly Upper Volta)

Dance mask,

20cm tall, 39cm long

Wood sculpted with triangle-shaped engravings painted in polychrome.

Animal-shaped helmet mask that combines the form of a bird with a beak and an antelope with a curved horn on the back.

SOURCE:

- “Le Village Suisse” Gallery of René Garcia (Paris)
- Former collection of Orio Ciferri (Pavia) Acquired by René Garcia in 1990, with expertise
- Former private collection (1999)

€ 3.000 - 5.000

Animals depicted include birds, chickens, antelopes etc., with the masks also portraying certain aspects from the animals.

Each mask belongs to an individual and practically all types can be found in a village made up of different clans.

They were always worn with heavy raffia garments that hid the identity of the dancer.



SENUFO Ivory Coast, region of Korhogo

Pair of figures

Male sculpture: 74cm tall. Female figure: 72cm tall

Hardwood with a dark, glossy patina

SOURCE:

- Private collection (1993)

€ 16.000 - 20.000

Reference bibliography:

- FRIEDMAN MIRIAM, *African art: Collection Samuel Dubiner*, Tel Aviv Museum 1960, n° 25 (455)
- FRASER DOUGLAS, *Arte Primitiva*, Editore Il Saggiatore, Milan 1962, pag. 96 (26)
- GOLDWATER ROBERT, *Senufo sculpture from West Africa*, New York 1964, pag. 21 and figure 84 (1081)
- VARIOUS AUTHORS, *The Art of a Continent*, Editore Tom Phillips, Jonn Picton, London 1995, notes from Timothy Garrard on pag. 454 (853)
- DERBIER ALAIN, *Arte e Cultura Africana: Il Museo SMA di Lione*, Publication from the Società Missioni Africane (Society of African Missions), Genoa, January-March 2002, n° 53 (696)
- MEYER LAURE, *Black Africa: Masks, Sculpture, Jewelry*, Paris 2001, pagg. 102 and 103 (773)
- FISCHER EBERHARD & HOMBERGER LORENZ, *Les Maitres de la sculpture de Cote d'Ivoire*, Musée du Quai Branly Paris 2015, pagg. 159 – 167 (870)
- HAHNER-HERZOG IRIS & KECSKESI MARIA & VAJDA LASZLO, *L'Autre Visage: Masques africains de la collection Barbier-Mueller*, Geneva 1997, pag. 64 (605)



According to an ancient Senufo tradition, these two characters represent the image of the forest's spirit protectors. The body, which has no feet, is supported by a hemispherical base. These works are rare and the style is similar to the famous pair from Samuel Dubiner's collection.

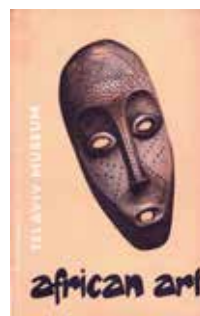
It is likely that this pair of sculptures were preserved as part of a shrine, covered by a piece of protective fabric.

The wood has been carefully polished with abrasive leaves to smoothen the surfaces, on which residues of a light dust are still present.

Carved copper disks are nailed into the base of the female sculpture.

Some reference images have been sculpted on top of the dance helmets used by those belonging to "Lo" society, a sect that regulated the social and religious life of the entire Senufo people. The dance helmets, which emerged together with the famous *Deble* sculptures, were worn during the funerals of important figures in the community. The rarity of these helmets is suggested not just by the few sculptures we know of, but also by their purpose, as they were only used for a "grand funeral" that the whole community would attend to commemorate all their deceased ancestors of the past 4 or 5 years.

These sculptures are very abstract in nature, with only the face showing a certain similarity to the tradition of Senufo works. The structure of the body, with the spiral neck and the absence of arms, is very rare in Senufo statue work. This style is echoed in some *Déguélé* dance helmets, which also come from the region of Korhogo. They would have been crafted by the *Kiembara* subgroup, who worked in the community of *Fodombélé*. The rooster-crest hairstyle suggests a reference to "the sacred bird of the souls".





PENDE, Democratic Republic of the Congo, region of Kasai

Figure with a child, 72cm tall
Wood covered with black and red colours of plant origin

SOURCE:

- Private collection (1990)

€ 6.000 - 8.000

Reference bibliography:

- ABBATE FRANCESCO & MONTI FRANCO, *Arte dell'Africa e dell'Oceania*, Milan 1966, pag. 105 (11)
- DELANGE JACQUELINE & LEIRIS MICHEL, *Africa nera*, Milan 1967, pag. 173 (3)
- FELIX MARC LEO, *100 Peoples of Zaire and their sculpture: Pende Kasai*, pag. 141, fig. 15 Brussels 1987 (201)



The Pende of the East, or Pende Kasai as this group is often called, live in a vast southern area of the Democratic Republic of the Congo near its borders with Angola.

This figure of a mother holding her child in her right arm is an unusual depiction in Pende craftsmanship. In particular, it is extremely rare in this group's cultural tradition, which typically expresses itself in the more common Mbuya masks worn during ceremonies to circumcise their young boys.

Sculptures of females with their child in their arms were placed atop the huts of the heads of the village to decorate the house. This would convey who their favourite wife was.

These works, which are typically around a metre tall, were sculpted only in the upper three quarters. The bottom is positioned on a thick rectangular base which acted as a support.

This sculpture was created without the support base and, with all likelihood, was jealously kept in the house of the head of the village along with other ritual objects. Both the mother and her child wear a hat, something which characterises these works.

Her eyelids pointing downwards and the nose upwards are details that are often found in this type of dance masks.

The vertical markings on the face of the women are also very common in Suku and Bambala masks, two groups who live in neighbouring areas.



BAMBARA, Mali meridionale, regione di Segou

Mask, 64cm tall

Hardwood with a dark patina, small rope around the legs of the female figure

SOURCE:

- Private collection (2001)

€ 6.000 - 8.000

Reference bibliography:

- WILLET FRANK, *African Art*, London 1971, pag. 14, n°5 (18)
- LEUZINGER ELSY, *L'Arte dell'Africa Nera*, Milan 1972, pag. 49, B10 (15)
- VARIOUS AUTHORS, *Bamana: The art of existence in Mali*, Museum Rietberg Zurich Editor Calleyn J. P. 2001, pag. 105 (429)



This depicts the stylised face of an antelope sculpted in a single block of wood, upon which the image of a female figure is located on its brow in front of the animal's horns. The "cubist" style of the miniature figure is in line with great Bambara works. The face of the mask is marked by geometric engravings. The seven horns have a specific meaning: four is the number that distinguish the male sex from the female sex.

These masks have an animal sculpted on the brow (an antelope, a gazelle etc.) or, more rarely, a human figure who, in this sculpture, is female.

In *Ndomo* society, they were used during young people's initiation rites and were worn by a member of the community during circumcisions that would take place around the time of millet harvests. The dance occurred in the middle of the village and spectators gathered in a circle around the dancer. During the ceremony, the young people offered food to those taking part, and to demonstrate their maturity during the procedure, would whip each other's legs trying not to cry, thus overcoming the pain.

During the ceremony, the body of the dancer was completely covered with a raffia fabric costume and, during the dance, they performed a "pantomime" that showed how humankind lost their original innocence and gained greater knowledge of the world.



BAMBARA, Mali, region of Sikasso and Kutiala

Dance headwear, 96 cm tall

Hardwood with a dark patina, wrought brass strips, strips of skin, indigenous restorations, erosion.

SOURCE:

- Private collection (2002)

€ 10.000 - 14.000

Reference bibliography:

- GOLDWATER ROBERT, *Bambara sculpture from the Western Sudan*, New York 1963, n° 55 e 56 (1080)
- VARIOUS AUTHORS, *Bamana: The art of existence in Mali*, Museum Rietberg Zurich Editor Calley J. P. 2001, pagg. 200 - 233 (429)
- BASSANI EZIO, *La Grande Scultura dell'Africa Nera*, Florence 1989, fig. 29 (231)
- MONTI FRANCO, *Le arti primitive*, volume IX della collezione "Capolavori nei secoli", Fratelli Fabbri Editore, Milan, 1961-1964 dedicato alle arti extraeuropee. (Edizione francese), pag. 1349 (1087)
- IMPERATO PASCAL JAMES, *Sogoni Koun*, Articolo pubblicato su African Arts (UCLA) Febbraio 1981, pagg. 38-47
- COLLEYN JEAN-PAUL & HOMBERGER LORENZ, *Ciwara - Chimères Africaines*, Musée du Quay Branly, Five Continent Edition, Milan 2006, pag. 48, fig. 32 (868)



Chy-Wara dance headwear that represents the female version of the *Kober* antelope, a species from the savanna, which carries its young on its back during weaning: in this case, it is female. The sculpture is crafted vertically and is adorned with engraved wrought metal strips. This is characteristic of Marka works. There are also a series of incisions in the wood which are typical of Bambara works. The straight horns appear to be engraved in a spiral shape. There are various examples known, which differ based on which animal is depicted.

These Bambara sculptures, on account of the abstract form of the animals depicted and of how original the designs are, gave artists from this group worldwide fame.

During the festivities that were held in honour of *Chy-Wara*, the mythical divinity who was half-man and half-animal, this was worn on the head of a dancer by means of a wicker band on the base of the sculpture.

This deity, considered by the Bambara to be the bearer of agriculture on earth, was invoked during a ritual dance by a couple of young people from the village, one of whom wore the male animal on their head, and the other wore the female equivalent. The dancers, covered with ceremony robes and watched by the rest of the villagers, imitated the movement of the animals during the dance.



BAMBARA, Mali, regione di Segou

Female figure, 78cm tall

Hardwood covered with residues of a black patina, signs of erosion.

SOURCE:

- Private collection (2002)

€ 14.000 - 18.000

Reference bibliography:

- BASSANI EZIO, *Una bottega di grandi artisti Bambara*, pagg. 207 - 228, Articolo pubblicato sulla Rivista edita da Carlo Ludovico Ragghianti "Critica d'arte, Anno XLIII, fascicolo 157 - 9, gennaio - giugno 1978 (1092)
- GOLDWATER ROBERT, *Bambara sculpture from the Western Sudan*, New York 1963, n° 78 (1080)
- SOTHEBY'S, *African, oceanic & Pre-Columbian Art including property from Lerner, Shoher and Vogel collections*, New York asta del 11 Maggio 2012, lotto 81 (Henri Matisse, Paris 1915) (741)
- VARIOUS AUTHORS, *Bamana: The art of existence in Mali*, Museum Rietberg Zurich Editor Calleyn J. P. 2001, pagg. 158 e 159 (429)



Bambara sculpture 61cm tall belonging to Henri Matisse, Paris 1915.
Photo taken from Sothebys, N.Y. 11 May 2012, lot 81

This is the representation of a female figure sitting on a two-legged stool. The head resembles a "cubist" style, characterised by straight, pointed lines which bestows a sense of noble pride upon it. The body, which lacks any definition of the muscles, has a long neck, large breasts and a slender chest, rounded shoulders, a prominent navel, short arms with no joints, and open hands facing outwards, with the fingers pressed together. The base of the long nose, which divides the flat face in two, joins together at the ridge of the brow. The ears are two semi-circles in relief. The hairstyle is formed of three semi-arcs positioned horizontally on the top of the head. The surface of the wood has been decorated with engraved geometric lines and a series of cuneiform incisions.

In the region of the district of Segou, a city along the middle course of the river Niger, art historian Ezio Bassani located a school of sculptors who created works with peculiar characterises that he defined the "Segou sub-style".

After examining this group of works, which respect the canons of classic Bambara sculptors but with original additions, Bassani claims it is likely they were made in a "workshop of great Bambara artists".

In his 1978 study, he examines 17 sculptures, including 8 female figures in a standing position, 1 male figure in a standing position, 6 female figures sitting down, and 2 male figures on horseback. All these sculptures would have entered Europe in the first 25 years of the 20th century. They can be distinguished by a bare, imposing style and more naturalistic treatment of the human figure. The slender bodies have pointed breasts, hanging arms separated from the body, and the palms of the hands facing forwards. Those sitting down have their legs bent at right angles and are sculpted atop a circular stool supported by 4 legs.

The majority of these works have surfaces blackened with scorching iron, which then have oil rubbed over them, a treatment that gives them a beautiful translucent black glaze.

All these sculptures are the result of the genius of several artists working in a "local workshop", who would have influenced each other. These widely appreciated works are hotly contested by museums and famous collectors alike.



DJIMINI, Ivory Coast

Mask, 33.5cm tall

Hardwood with a glossy black patina, with red, white and blue decorations.

SOURCE:

- Private collection (2001)

€ 26.000 - 30.000



Ill. 19. Masque de l'ivoire noir poli du Senufo (peinture de l'époque, Chab & Tournier, 1991) • Senufo mask of black polished wood from Senegal. Photograph by A. Tournier, (1991).

Old Djimini mask from the British Museum Photo taken by Goy, 2012, pag. 36 ill. 19



This small ethnic group which lives in the north-east of Ivory Coast, on its border with Ghana, is culturally linked to the Senufo, but their masks represent an incredibly rare body of work in the African artistic portfolio.

Produced by Djimini sculptors, they are essentially dance masks that take inspiration from the common Senufo *Kpelié* masks, from which they lifted several stylistic similarities.

Here, this is particularly evident in the fine engraving of the eyes, the long nose, the mouth with small, protruding lips and the appendages on the sides of the face. The horizontal markings which outline the mouth can also be found on many Senufo masks.

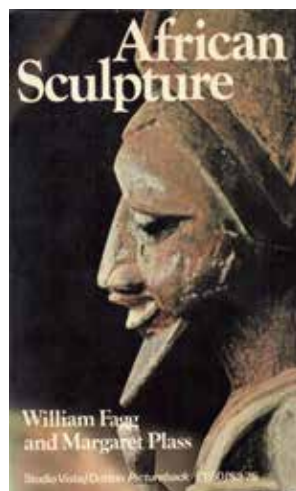
The asymmetrical markings on the cheeks are also very interesting, typical of Djimini masks. The keloid scar in the middle of the brow represents the symbol of the female sex. The hairstyle is formed of thick tufts of hair on the sides of the head, adorned with small, coloured braids. Similarly to other masks from this group, the surface of the wood is thoroughly polished and painted with a polychrome decoration, which covers it with red, white and blue pigments. On the back, there are holes that a cloak would be attached to. The erosion of the wood indicates signs of prolonged use. In 1898, Richard Austin Freeman, an English doctor, following a colonial mission to west Africa with other colleagues, explored the territories inside the village of Bondoukou located in the north-east of Ivory Coast, on its borders with the Gold Coast, or modern-day Ghana. This vast expanse of land was inhabited by the Abron, Bondoukoi and Djimini groups. In Abron, he attended a masked ceremony organised by the locals in his honour and, as a memento, crafted the designs of two masks with large buffalo horns that he saw dance. These are examples of the Nafana Bedou. Furthermore, during his expedition, he had the chance in 1898 to take a photograph of a Djimini mask, which is perhaps the first photograph we have of one. This mask bears all the stylistic hallmarks that Djimini sculptors have passed down in the production of their masks (Goy, pag. 36, ill. 19). Today, this belongs to the collections of the British Museum in London.





Reference bibliography:

- FAGG WILLIAM & PLASS MARGARET, *African Sculpture*, London 1964, pag. 150 (10)
- GOY BERTRAND, *Côte d'Ivoire - Premières regards sur la sculpture - 1850/1935*, Paris 2012, pagg. 34 - 36 (998)
- GOLDWATER ROBERT, *Senufo sculpture from West Africa*, New York 1964, fig.34 (1081)
- GUY LOUDMER, *Arts Primitifs*, Paris Hotel auction on 14 May 1990
- SOTHEBY'S, *Collection Brian et Diane Leyden: Art Bété et Senufo*, Paris auction on 5 December 2007, lot 10 (625)
- SOTHEBY'S, *Collection Marceau Rivière*, Paris, auction on 18 and 19 June 2019, lot 94 (1047)





CHOKWE, Angola, northern region

Dance mask of the society *Pwo*

Height of the wooden part: 21 cm

Hard wood with a natural shiny patina, decorated with a braided hairstyle, knitted cord collar, decorated with glass beads and brass tacks.

A copper ring attached to the right ear holds a pierced coin of 10 cents and marked *Congo Belge 1911*.

ORIGIN:

- Private Collection (2016)

€ 6.000 - 8.000

Reference Bibliography:

- VARIOUS AUTHORS, *Art et Mythologie: Figures Tshokwe*, Fondation Dapper Paris 1988 (223)
- BASTIN MARIE-LOUISE, *Ritual masks of Chokwe*, saggio pubblicato sulla rivista *African Arts* (UCLA), Agosto 1984, pagg. 40 - 45
- SOTHEBY'S, *Collection Marceau Rivière*, Paris, asta del 18 e 19 giugno 2019, lotto 194 (1047)
- WASTIAU BORIS, *Visions of Africa: Chokwe*, Milan 2006 (561)



Hard wood with a natural shiny patina, decorated with a braided hairstyle, knitted cord collar, decorated with glass beads and brass tacks.

A copper ring attached to the right ear holds a pierced coin of 10 cents and marked *Belgian Congo 1911*.

This mask was created by a master Chokwe sculptor who was able to give to the face a strong emotional power. Shows signs of delicate tattoos, on the front and on the cheeks, on the half-opened eyes, the slender nose. The mouth shows teeth which have been filed down according to the fashion widespread among the population of central Africa. Shiny patina through use.

The dance masks of the Chokwe ethnic group, occupying also the southern Congo, are known for the portraits of young ancestors. The masks *Pwo*, which in the local language mean "young woman", represent the female ancestor of the clan of the matrilineal society.

The professional sculptors carved these masks using the beauty of a young girl from the village for inspiration.

The tattoos reproduced on the mask are the same shown on the face of the young girl and served to show the clan to which she belonged. When organizing dances for the young girls of the village the mask, complete with decoration of raffia, was worn by a male dancer dressed in female clothes. The mask was fixed on top of the head so that the dancer could see the public attending the ceremony through the knitted cord. Through the movements of the dance, he taught the young girls the correct way to behave in the various situations they met with in the social life of the village.

At the end of the ceremony the young girls received from those present good wishes for their future maternity.



LOVALE, Zambia, northern region

Dance mask. Height 26 cm.

Hard wood with dark patina, old fractures and signs of use.

SOURCE:

- Galleria André Kirbach, Dusseldorf
- Private collection (2009)

€ 4.000 - 6.000

Reference bibliography:

- MEUR CHARLES, *Peoples of Africa: Ethno - linguistic map*, Brussels 2001, Edited by Marc Leo Felix (47 tavole) – tavola di riferimento n° 41 (589)
- HAHNER-HERZOG IRIS & KECSKESI MARIA & VAJDA LASZLO, *L'Autre Visage: Masques africains de la collection Barbier-Mueller*, Geneva 1997, pagg. 208 e 209 (605)
- ROY CHRISTOFER D., *Kilengi: Afrikanische Kunst aus der Sammlung Bareiss*, Hannover 1997, pagg. 141 - 144 (816)



A mask covered with a thick dark patina which in the places where it has been rubbed excessively, shows the traces of the original wood underneath.

Holes have been made around the edge of the mask, which the sculptor intended to use to attach the cloth hood, now disappeared.

On the cheeks there are tattoos which indicate the clan to which the owner belonged and around the mouth small holes, hidden by the dark patina, have been made.

The tattoos correspond to the canons of female beauty, such as the filed teeth which follows a long-standing fashion common among many groups of central Africa. The masks were worn by men during festivities to entertain those present and to initiate sexual encounters.

The Lovale is an ethnic group which occupy north eastern Zambia, on the borders with Angola, along the courses of the rivers Lungwe, Bongo and Zambesi. They have been influenced culturally by their neighbours Luchazi, Lwene, e Chokwe, peoples which live in the southern part of Angola.

The Lovale masks are very rare and even now, little known, because they do not appear in african bibliography.



DOGON, Mali, region of the escarpment in Bandiagara

Ancestral figure, 30.5cm tall
Hardwood covered with a black oily patina with a uniform exudation.

SOURCE:

- Ex collezione Pierre Langlois, Parigi
- Ex collezione Albert Bitran (France)
- Private collection

PUBLICATIONS:

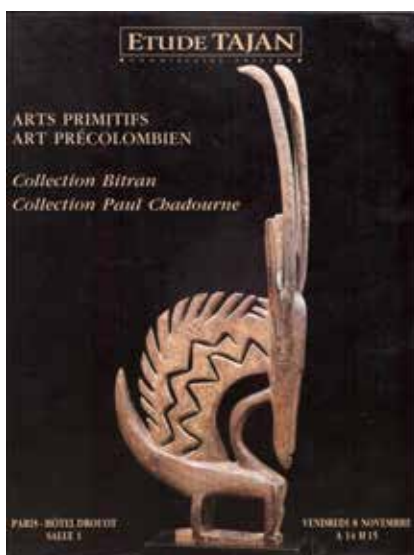
- TAJAN *ETUDE Arts Primitifs, Arts Précolombien: Collections Bitran & Paul Chadourne*, Paris Hotel Drouot auction on 8 November 1996, lot 60 (337)

€ 4.000 - 5.000

According to Dogon tradition, this sculpture represents a mythological character, perhaps a *Nommo*, one of five primordial beings who have both male and female characteristics. Their historical tradition believes they are forefathers of the human race.

The archaic style of this sculpture places it among the classical works produced by Dogon sculptors.

The figure is sculpted in a style that unites the various parts of the body with geometric volumes atop one another. The oblong head, crossed by the long nose in relief, is characteristic of this "cubist" style. The long arms folded on the hands contrast with the smaller length of the legs. A curved piece of iron, which ends with a small rattle, is affixed on the head. According to Dogon mythology, the cylindrical base that supports the sculpture represents the Earth deity, the place where human beings live now. The rectangular wood support has been engraved to house the interlocking sculpture, a common assembly technique in French galleries until the start of the 1900s.





NGBANDI, Democratic Republic of the Congo (Kinshasa), region of Upper Ubangi

Male sculpture, 40cm tall
Wood with a dark patina
Local name: *Ngbirondo*

SOURCE:

- Former private collection (in the '70s)
- Private collection

€ 2.500 - 3.000



Sculpture with a strong abstract structure, where a triangular prism head is supported by a cylindrical body depicted with all anatomical features. The arms, extended away from the body, are very long, as opposed to the legs which are shorter. The eyes are small glass beads. The entire figure is decorated with a series of zigzag engravings.

The shape of the triangular face, marked by parallel lines carved on the brow and the cheeks, is a common characteristic of this group's sculptures.

The statues were placed in a small hut at the entrance to villages. They represented the spirit *Ngbirondo* who, according to villagers' beliefs, protected the villages. They were also used as diviners during clairvoyance ceremonies.

Reference bibliography:

- FELIX MARK LEO, *100 Peoples of Zaire and their sculpture: Ngbandi*, pagg. 122 -123, Brussels 1987 (Ngbirondo) (201)
- BACQUART JEAN-BAPTISTE, *The Tribal Arts of Africa*, London 1998, pag. 142 (916)



ZANDE, Democratic Republic of the Congo (Kinshasa), region of Upper Ubangi

Anthropomorphic animal, 30cm tall
Wood with a thick black patina
Glass beads on the eyes, copper earrings, tacks and iron
twin lead across the whole body

Local name: *Yanda*

SOURCE:

- Former private collection (in the '70s)
- Private collection

€ 2.500 - 3.000

Reference bibliography:

- FELIX MARK LEO, *100 Peoples of Zaire and their sculpture: Zande*, pagg. 202 -203, Brussels 1987 (Yanda) (201)
- CORNET JOSEPH, *Art de l'Afrique noire au pays du fleuve Zaire*, Brussels 1972, pagg. 302 -310 (109)
- KERCHACHE JACQUES & PAUDRAT JEAN-LOUIS & STEPHAN LUCIEN, *L'Art africain*, Paris 1988, Mazenod Editions, pagg. 438, fig. 647 (273)

Sculpture with a strong abstract structure, where a triangular prism head is supported by a cylindrical body. The legs complete it as a human figure.

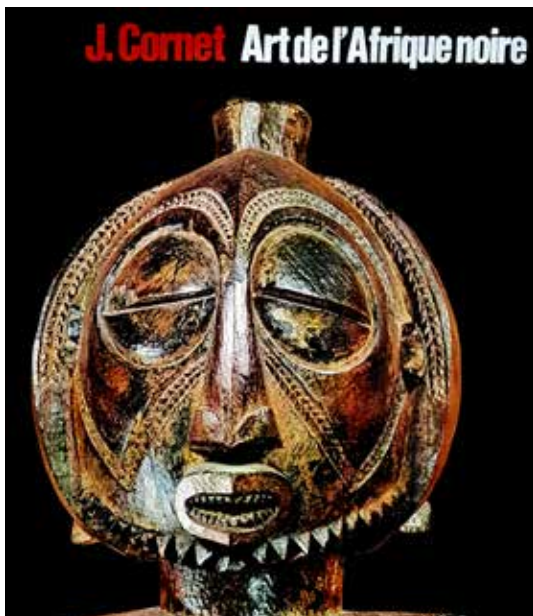
Many western-style iron tacks have been placed all around the body. Thick iron twin lead rings surround the waist. The eyes are formed of small, white glass beads, and the copper wire rings are hung from the holes in the ears.

Some of these statuettes were discovered in 1920, but the majority were found around 1950.

They were essentially associated with the rituals of a sect, known by different names depending on location, but most often by *Mani*, a secret society active in the Central African Republic until 1920, which has deep roots in the Zande people.

The members of the sect, who the authorities sought, aimed to combat the terrible Zande king *Avurungura* and later to oppose foreign colonial invasion.

The sculpture's role was to protect its owner from illness, curses, improve their fortune when hunting, ensure fertility, influence the course of trials, cause damage to personal enemies and, in short, to keep members of the society safe throughout their life and provide success in everything they do.





BEMBE, Republic of the Congo, southern region

Figure of an ancestor, 16.5cm tall

Hardwood with a clear, natural patina with black encrustation.

White ceramic splinters on the eyes. Small restoration on the crest of the hair.

SOURCE:

- Former private collection (in the '70s)
- Private collection

€ 2.500 - 3.000

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- FALGAYRETTES LEVEAU CHRISTIANE, *Chasseurs et guerrier*, Musée Dapper, Paris 1998, pag. 192 (529)

This depicts a hunter standing on a circular platform.

All the small dimensions of Bembe sculptures stand out thanks to the scarification on the body, which highlight which clan the sculpture belongs to, as well as their brilliant patina.

This statuette was consecrated by the diviner, who would place magical substances in the space at the bottom of the back. This ritual guaranteed the presence of their ancestor's soul inside the figure. Thus, the small sculpture became an amulet that extended their protection to its owner and their relatives.

The figure of the hunter with his European-style rifle and a knife in its right hand is a theme found in some Bembe work.

The hairstyle with a central crest is a typical characteristic of people with a high social status, a rank confirmed by the rich scarification on the body and the presence of a rifle, a precious object reserved for hunting which few individuals could afford at the time.





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African weapons

This Catalogue offers a series of selected works gathered by a collector from Udine, a lover of Italian cultural traditions, who, having stumbled across these African tools by chance, has been charmed by them and collected them for years.

These weapons belong to groups from Central Africa where the land is covered, by and large, with the thick vegetation of the sub-tropical forest.

For centuries, the people of Africa have dedicated themselves to the production of forged iron weapons, following their own ethnic group's cultural traditions. Through these, they demonstrate their creativity and their unmatched ability produce refined work, given the scarce availability of adequate implements to make them with.

In European museums, the oldest works that explorers and curators brought back home from their travels are preserved.

The first exhibitions exposed these metal artefacts to the world, and today, many collectors have focused their attention solely on them.

The first significant exhibition of weapons from Equatorial Africa was organised in Holland in 1975 by the Museum of Rotterdam. Together with their vast collection of artefacts, they also put those of the Museum of Leiden and the Belgian Museum of Tervuren on display too.

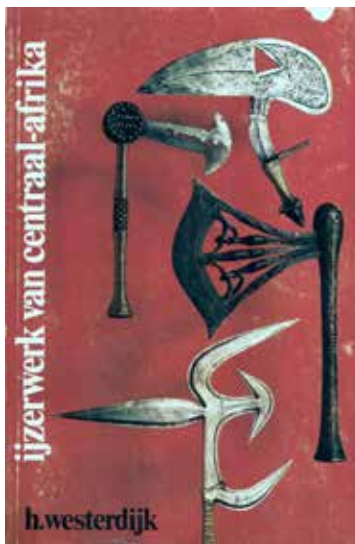
The catalogue published for the occasion was curated by Dr. Heinrich Westerdijk who systematically classified the exhibited works based not on where they were found but on which ethnic group the weapons belonged to.

The knives, divided into 14 territorial groups, were illustrated with elegant sketches. This contributed to the identification of the many indigenous groups and sub-groups that produced them.

This important work was originally published in Flemish. However, thanks to my dear friend Pier Giorgio Cerrini from Brussels, I managed to have the manuscript translated into French.

Today, there are many publications available, which help to guide us and which have opened our minds to this unchartered territory of tribal works produced with incredible creativity and technique by African blacksmiths.

Roberto Ballarini



WESTERDIJK HEINRICH, *Ijzerwerk van Centraal-Afrika*, Lochem 1975 (199)

Groep I (vervolg)

Fig. 20 verh. $\pm 1 : 9$; fig. 22a, 22b, 23 verh. $\pm 1 : 10$; fig. 12, 15 verh. $\pm 1 : 13$; fig. 16, 17, 18a, 18b, 19, 21 verh. $\pm 1 : 14$; fig. 14 verh. $\pm 1 : 16$; fig. 13 verh. $\pm 1 : 17$.



Groep II

Fig. 6 verh. \pm



NGOMBE, DOKO, IBOKO, Democratic Republic of the Congo Kinshasa

Northern region, right-hand banks of the river Ubangi

Parade knife, 70cm tall

Forged iron blade with external shearing engraved on both sides.

Wooden handle wrapped with spirals of iron twin lead.

Brass tacks.

Traces of rust and glaze from use.

€ 800 - 1.200

This belonged to the head of a tribe and was used as a symbol of power.

The style is hybrid, as the shape of the blade derives from Lobala knives, while the handle work is similar to that found on Ngala and Ngombe knives.

The refined engravings on the blade are characteristic of these groups' weapons.

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BENGE, Democratic Republic of the Congo Kinshasa, region of the Uele River

Parade sabre,
75 cm tall
rope and iron twin lead.

An attachment in the shape of a half-moon on the lower part of the blade was used to fasten it with a leather lace, enabling the user to keep the weapon at their wrist.

€ 400 - 600

The Benge, also known as Mobenge in the past, live in an area between 23° and 24° latitude, marked by the Uele River to the north and the Likati River to the south.

Their culture was influenced by neighbouring groups, such as the Ngbandi, Zande, Boa and Ababoa.

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LUBA, KETE, BENA LULUA
Democratic Republic of the Congo Kinhsas,
southern region

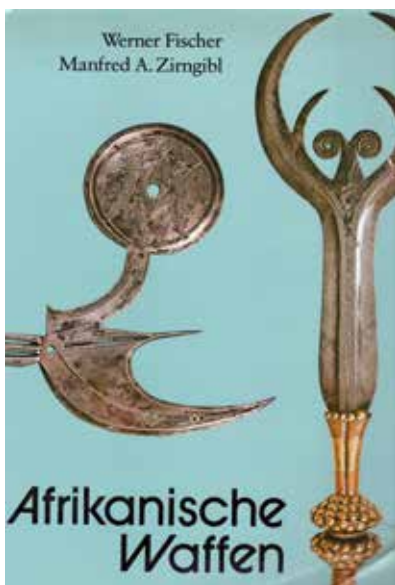
Short sword,
 51cm tall

Forged iron blade with dual shearing and a beautiful series of engravings running vertically on both sides. Moulded wooden handle, in which many small plates of metal have been inserted with a refined interlocking production. These reproduce designs of Kuba works. For example, on the head, there is the characteristic design of the double four-leaf clover. Traces of rust and a good glaze from use. Object denotes prestige

€ 800 - 1.200

Reference bibliography:

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EKONDA (KONDA), KUNDU, SENGELE, LIA Democratic Republic of the Congo Kinshsa

Region of Lake Mai-Ndombe

Knife / Currency,
tall 45 cm

Structure of sheet metal worked along its edging.
Wooden handle with a black glaze.

€ 500 - 600

It belongs to the artistic tradition of Konda knives, used during dances and also exchanged as currency by people from the Mongo group.

These belong to the series of works made from iron, tin and copper by Mongo blacksmiths, such as the Ekonda, Konda, Kundu (Nkundu), Sengele, and Lia people, who live in western Congo located to the north of Lake Mai-Ndombe.

The strange shape of these blades has amazed travellers who have had contact with these people since the 1800s. These most unlikely and extravagant works were created by African blacksmiths, at least until the '60s, more to attract white art dealers than for real indigenous needs.

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- ELSSEN JAN, *De fer et de fierté: Armes blanches d'Afrique Noire du Musée Barbier-Mueller*, Geneva & Milan 2003, pag. 198 (524)





ZANDE, BOA, Democratic Republic of the Congo Kinshasa, northern region

Sword,
tall 74 cm

Forged iron blade with double shearing worked in
vertical strips.

Wooden handle wrapped with copper twin lead.

Good glaze from use. Object denotes prestige

€ 600 - 800

This long sword belongs to the artistic tradition of Boa o Ababoa knives, as this sub-group, the Zande, were once known as. In the middle of the blade, there are up to three holes running vertically along the central shaft.

Reference bibliography:

- ZIRNGIBL MANFRED A., *Seltene Afrikanische Kurz Waffen*, Grafenau 1983, pag. 80 (238)



MBANZA (MBANDJA), Democratic Republic of the Congo

Region of the Ubangi River on the border with the Central African Republic

Throwing knife / Currency

Dimensions: 46 x 39 cm

Forged iron blade engraved on the front, traces of an "orange peel" effect on the metal due to rusting. The refined engravings on the blade are characteristic of this group's works.

PUBLICATIONS (FEATURED IN):

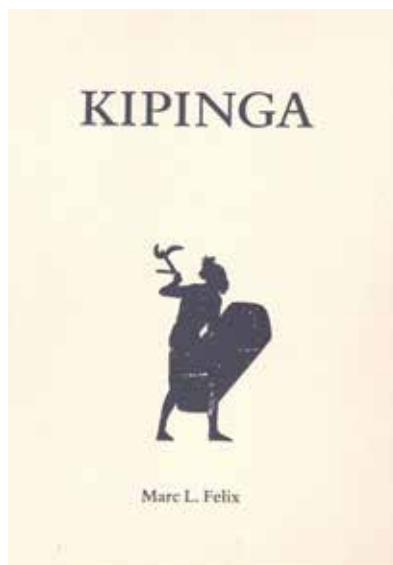
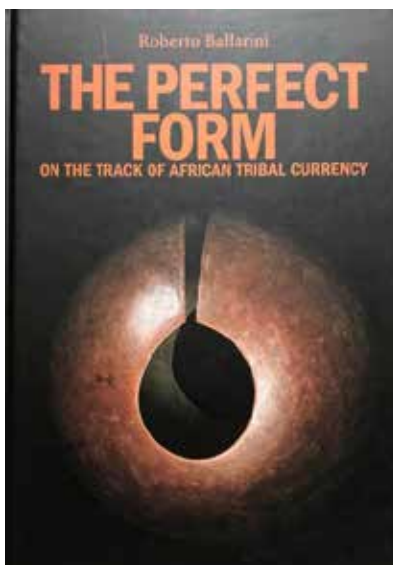
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€ 800 - 1.200

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A type of knife also produced and used by neighbouring groups such as the Togbo, Ngbaka and Ngombe. It was used both as a weapon and as an object to show off during tribal ceremonies. It was also used as currency during business transactions and in wedding contracts. In this case, the iron is softer, the working of the blade is refined in a superficial way and in general lacks any covering on the handle.





NGOMBE, DOKO, IBOKO, Democratic Republic of the Congo Kinshasa

Northern region, high course of the Ngiri River (Ngombe),
on the meander of the Congo River (Doko)

Knife, tall 62 cm

Forged iron blade with external shearing engraved on both sides.
Wooden handle covered with iron twin lead on the grip
and brass tacks on the lower part. A brass chain, suitable
for keeping the knife close to the wrist, is present under
the handle. This aspect is rare for knives of this type.
The refined engravings on the blade are characteristic of
these groups' weapons.

Traces of rust and good glaze from use. Object denotes
prestige.

Local name: *Ngwolo*

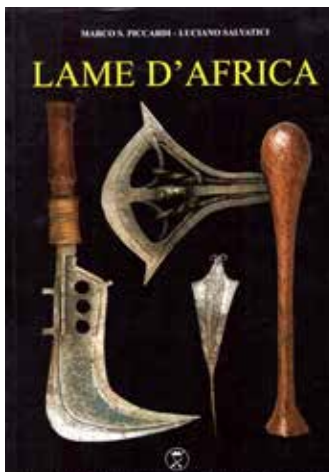
€ 800 - 1.200

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- PICCARDI MARCO S. & SALVATICI LUCIANO, *Lame d'Africa*, Florence 2002, pag. 34 (682)

Weapons of this sort are often known as
"execution knives" because they were used
to decapitate criminals, thus also becoming a
symbol of power. They were also used during
tribal disputes to unnerve enemies.

Considered to be precious objects, they were
also used to find a wife whose dowry might
consist of 20 pieces. Ngbaka women would
hold them during their dances.





NZOMBO, LOBALA, NGBAKA

Central African Republic, southern region bordering with the Democratic Republic of the Congo (Kinshasa) in the area between the Rivers Ubangi, Mbari and Koto

Sabre, 56 cm tall, 31 cm long

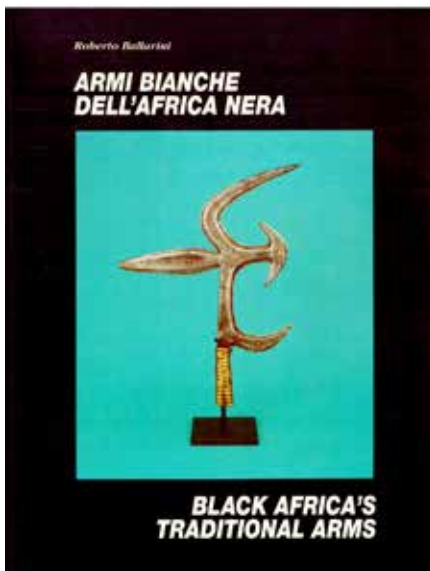
Forged iron blade with internal shearing with veining, and characteristic engravings present on the front.

Wooden clad handle with a spiral of brass twin lead and copper tacks. Good glaze from use. Object denotes prestige.

€ 400 - 600

Reference bibliography:

- BALLARINI ROBERTO, *Armi bianche dell'Africa Nera / Black Africa's Traditional Arms*, Milan 1992, pag. 79, n° 37 (276)
- ELSEN JAN, *Tribal arms monographs: Les armes-faucilles - Vol. I, N°1 partie I*, Brussels 1996, pagg. 28 - 30 (525)





YAKA, Democratic Republic of the Congo (Kinshasa), region of the River Kwango

Knife with sheath

Height of the blade 66,5 cm

Height of the sheath 52 cm

Forged iron blade with double shear worked in a burin on both sides.

Wooden handle adorned with a metal cone, a series of iron arches and a row of rolled copper wire.

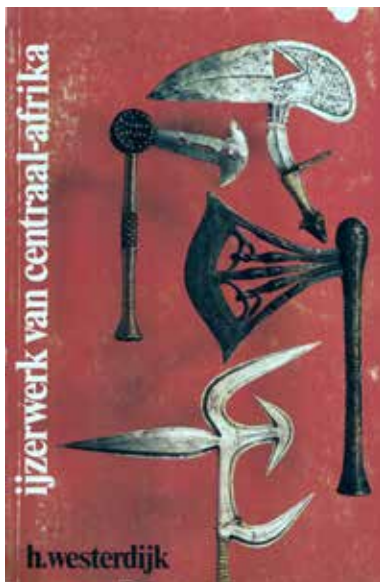
The sheath is formed of sheets of wood covered with hide. The rope enabled the weapon to be carried on the user's shoulder.

This is a knife of prestige that belonged to the head of a village.

€ 1.200 - 1.400

Reference bibliography:

- FISCHER WERNER & ZIRNGIBL MANFRED A., *Afrikanische Waffen*, Passau 1978, pag. 141, n° 252 (202)
- WESTERDIJK HEINRICH, *Ijzerwerk van Centraal-Afrika*, Lochem 1975, Group XI, pag. 94, fig. 15 (199)
- BOURGEOIS ARTHUR P., *The Yaka and Suku*, Leiden Holland 1985, tav. 5 (165)
- ELSSEN JAN & VARIOUS AUTHORS, *Beauté Fatale: Armes d'Afrique Centrale*, Crédit Communal, Brussels 1992, pag. 253, n°501 e 502 (292)





**LUBA,
Democratic Republic of the Congo (Kinshasa),
central region**

Parade axe, 36,5 cm tall

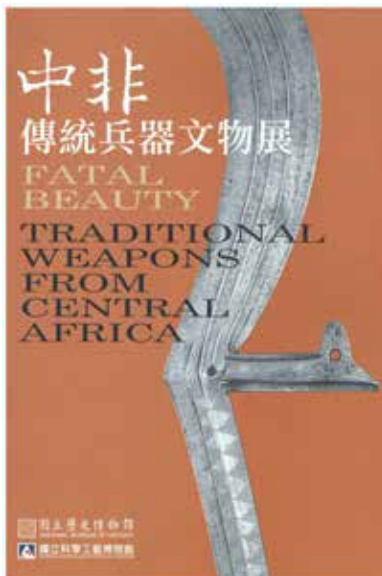
Forged iron blade, wooden handle with a patina glaze.

Object denotes prestige.

€ 1.800 - 2.200

Reference bibliography:

- FISCHER WERNER & ZIRNGIBL MANFRED A., *Afrikanische Waffen*, Passau 1978, pag. 137, n° 247 (202)
- CARDELLI ANTINORI ALESSANDRA & COSSA EGIDIO, *Africa: Guida alle sale espositive*, Museo Etnografico Pigorini, Rome 1995, pag. 45 (353)
- ROY CHRISTOFER D., *Kilengi: Afrikanische Kunst aus der Sammlung Bareiss*, Hannover 1997, pag. 162 (816)
- BASSANI EZIO, *Arte dell'Africa Nera*, Milan 2000, pag. 108 (405)
- SOTHEBY'S, *Collection Paolo Morigi (2° parte) Art Africain et Océanien*, Paris asta del 6 Dicembre 2005, lotto 130 (512)
- ELSEN JAN, *Fatal Beauty: Traditional weapons from Central Africa*, Brussels 2009, pag. 41, fig. 35 (643)



The tradition of parade axes among the Luba, Hemba and Songye groups who live in the southern regions of the Congo often includes a short handle, sculpted to the hilt with the head of a human figure, as well as the depiction of an entire person, as in this case. The blade, which tends to be long, emerges vertically from the mouth of the person depicted. They are considered royal symbols, and were used during dances in the religious Mbudye sect.

The miniature figures sculpted on the handle highlight the characteristics of the Luba Shankadi group's statue work, in which female figures possess the famous hairstyle of strands of hair flowing down.





SONGYE, Democratic Republic of the Congo (Kinshasa)

Parade axe,
43,8 cm tall

Asymmetrical forged iron blade with a series of knotted veining, wrapped in a spiral shape. Wooden handle covered with copper foil.
Local name: *Kasuyu*

€ 1.400 - 2.000

Reference bibliography:

- SOTHEBY'S, *Art Africain et Océanien*, Paris auction on 5 May 2003, lotto 45 (472)
- SOTHEBY'S, *Art Africain et Océanien: Collection Peter et Veena Schnell - Vol. II*, Paris auction on 3 December 2004, pag. 64, lotto 50 (494)

The Songye (Basonge) are a group of around 100,000 people who live in a vast area of south-eastern Zimbabwe (formerly Zaire), marked by the courses of the Lwlaba and Lomami rivers.

For many years, they have developed an impressive ability to produce iron weapons, particularly parade swords.

These valuable objects were reserved for the heads of clans, shamans, judges, famous sculptors etc. and were used during community ceremonies to show off the prestige and social rank of their owners. These grand axes grew in fame at the start of the 1900s, and many were produced by Songye and Nsapo Nsapo blacksmiths, who made them with great ability.

The support rods for the blade were first decorated with a chisel, then welded together at one end and finally joined to the blade.

Some of the rods, as is the case in this example, were twisted around in a spiral shape.

The blade is adorned with a series of pointed patterns made with a burin.

The asymmetrical shape is less common.



KUBA, Democratic Republic of the Congo (Kinshasa), region between the Kasai and Sankuru rivers

Parade knife, 43 cm tall

Iron blade with central veining in relief on the two sides along the vertical plane.

Wood "button" handle with a beautiful dark glaze. With a refined interlocking production, many very small plates of metal that reproduce the classic designs of Kuba works have been inserted.

Object denotes prestige

Local name: Ikula

€ 1.000 - 1.200

Reference bibliography:

- FISCHER WERNER & ZIRNGIBL MANFRED A., *Afrikanische Waffen*, Passau 1978, pag. 149, n° 265 202)
- WESTERDIJK HEINRICH, *Ijzerwerk van Centraal-Afrika*, Lochem 1975, Group XII, pag.96, figure 7 b (199)
- ZIRNGIBL MANFRED A., *Seltene Afrikanische Kurzwaffen*, Grafenau 1983 pag. 61, fig. 59 (238)
- TORDAY EMIL & JOICE THOMAS A., *Notes Ethnographiques sur les peuples communément appelés Bakuba, ainsi que sur les peuplades apparentées. Les Bushongo*, Annales du Musée du Congo Belge, Brussels 1910, pag.193, fig. 278 f (Ikula) (235)

Knife produced by the Kuba is a shape that also exists with copper and wooden blades. The holes on the blade are rare for this type of knife.

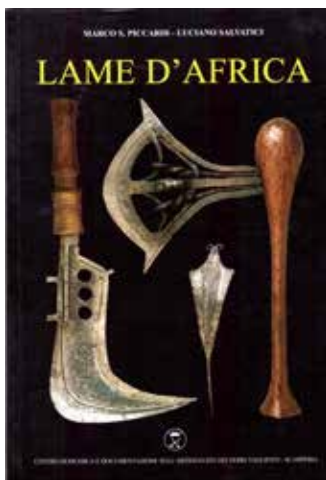
It also had a monetary value. Emil Torday speaks of this in his volume after his expedition to the Congo between 1907 and 1909.

"The Knife of Peace"

The origin of this knife, named "ikula", dates back to the ninety third king of the Kuba Shamba – Bolongongo, who ruled during the first two decades of the 17th century. A lover of peace, on his return from Benin, he decided to banish the terrible throwing knives that were typically used by the Kuba, and to replace them with a knife with a less aggressive appearance, which became a symbol of peace. Indeed, it is clear that this ceremonial knife appears similar to those that appear in Benin, and that the tip, as well as being anything but sharp, is completely missing in some works. Examples of this and other Kuba knives identical in shape but with a wooden or copper blade are known, which were used during ceremonies where contact with steel had to be avoided, as this was strongly viewed negatively."

Extract taken from:

- PICCARDI MARCO S. & SALVATICI LUCIANO, *Lame d'Africa*, Florence 2002, pag. 30 (682)



Sword from Benin



FANG, outhern Cameroon, Gabon, Equatorial Guinea

Knife with sheath

Height of the knife: 45cm. Height of the sheath: 33.4cm.

Local names: *Ntsakh, Fa*

Knife with a double shearing iron blade. Wooden handle covered with wire, twin lead and brass tacks. The sheath is formed of two wooden bars covered in deerskin and adorned at the bottom with a brass plate. The end is decorated with a strip of tacks. Glaze from use. Object denotes prestige.

€ 2.000 - 2.400

Reference bibliography:

- FISCHER WERNER & ZIRNGIBL MANFRED A., *Afrikanische Waffen*, Passau 1978, pag. 190, fig. 148 (202)
- ELSEN JAN & VARIOUS AUTHORS, *Beauté Fatale: Armes d'Afrique Centrale*, Crédit Communal, Brussels 1992, pag. 146 (292)
- ELSEN JAN, *De fer et de fierté: Armes blanches d'Afrique Noire du Musée Barbier-Mueller*, Geneva & Milan 2003, pagg. 90 and 91 (Ntsakh, Fa) (524)
- PERROIS LOUIS, *Art ancestral du Gabon dans les collections du Musée Barbier-Mueller*, Geneva 1985, pag. 159 (Ntsakh) (106)
- SPRING CHRISTOPHER, *African arms and armour*, London 1993, pag. 16, fig. 9 (558)





LIA, KUNDU, KONDA, Democratic Republic of the Congo (Kinshasa)

Western region of Lake Mai-Ndombe

Parade knife, 54.5cm tall

Forged iron blade engraved on two sides with a series of vertical lines.

Wooden handle decorated with a sheet, twin lead and brass tacks.

Traces of "orange peel" rust.

Object denotes prestige.

€ 2.000 - 2.400

Reference bibliography:

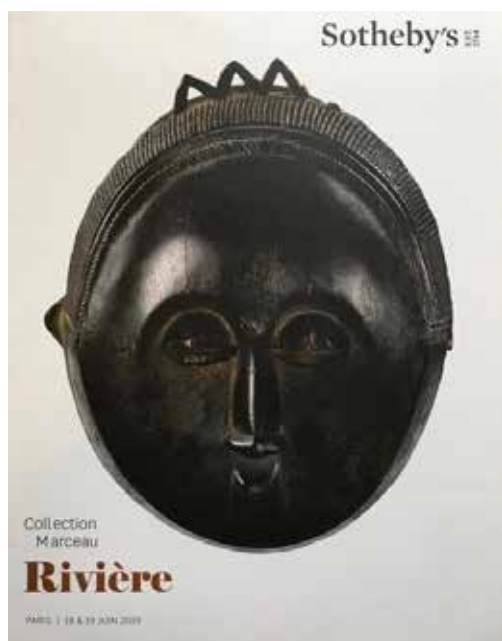
- ELSEN JAN & VARIOUS AUTHORS, *Beauté Fatale: Armes d'Afrique Centrale*, Crédit Communal, Brussels 1992, pag.133 (292)
- GOSSEAU CHRISTIAN, *Tribal arms monographs: Le couteau d'exécution et ses dérivés, Vol. I, N° 2, partie II*, Brussels 1997, pag. 60 (527)
- SOTHEBY'S, *Art Africain et Océanien*, Paris auction on 5 May 2003, lotto 40 (472)
- SOTHEBY'S, *Arts of Africa, Oceania & The Americas*, New York auction on 15 May 2003, lotto 78 (461)
- SOTHEBY'S, *Collection Marceau Rivière*, Paris, auction on 18 and 19 June 2019, lotto 230 (1047)

Knife in an anthropomorphic shape that depicts a **male figure** with their hands raised. With niello work, two brass plates representing the eyes have been inserted.

Knives of this sort were made by the Lia, Kundu or Nkundu, and Konda people, located in the western Congo to the north of Lake Mai-Ndombe.

They are knives that carry prestige, showing their owner's social rank. They appear to have been reserved for the heads of tribes.

In the endless production of bladed weapons from the Iron Age to today, metal-workers have produced throughout the Earth, this solution of a metal artefact that depicts a human figure is an idea that only the genius of African artists has developed.





**LIA, KUNDU, KONDA,
Democratic Republic of the Congo (Kinshasa)**

Western region of Lake Mai-Ndombe

Parade knife, 60.5cm tall

Forged iron blade engraved on two sides with a series of vertical lines.

Wooden handle decorated with a sheet, twin lead, and brass tacks.

Traces of "orange peel" rust.

Object denotes prestige.

Knife in an anthropomorphic shape that

depicts a female figure with their hands raised.

With niello work, two brass plates representing the eyes have been inserted.

€ 2.000 - 2.400



61

**CHOKWE, Democratic Republic of the Congo
(Kinshasa), southern region, northern Angola**

Parade axe, 45cm tall

Forged iron blade covered with old glaze.

Wooden handle decorated with the head of two characters, a male sculpted on the upper half, the other a female sculpted in relief halfway down the axe.

Iron and brass tacks adorn the axe. Beautiful glaze from use.

Object denotes prestige.

€ 1.200 - 1.400





**MANGBETU,
Democratic Republic of the Congo (Kinshasa),
northern region**

Knife, 46cm tall

Copper blade with a series of eleven holes, wooden handle wrapped with twin lead and copper sheets

Local names: *Mambere*, *Mambélé*

€ 1.200 - 1.400

Knife in the shape of a billhook used as a symbol of power by Mangbetu nobles.

In the centre of the blade, there are 11 holes, which are rare for knives of this sort. Legend has it that each hole corresponds to one of the owner's wives.

Object denotes prestige

Reference bibliography:

- WESTERDIJK HEINRICH, *Ijzerwerk van Centraal-Afrika*, Lochem 1975, Group VI, pag. 86, figg. 6 - 7 (199)
- FISCHER WERNER & ZIRNGIBL MANFRED A., *Afrikanische Waffen*, Passau 1978, pag. 64 (202)
- ELSEN JAN & VARIOUS AUTHORS, *Beauté Fatale: Armes d'Afrique Centrale*, Crédit Communal, Brussels 1992, pag.189, fig. 312 (292)
- ELSEN JAN, *Tribal arms monographs: Les armes-faucilles - Vol. I, N° 3 partie III*, Brussels 2000, pag. 30 (526)
- ELSEN JAN, *De fer et de fierté: Armes blanches d'Afrique Noire du Musée Barbier-Mueller*, Geneva & Milan 2003, pag. 120 (524)
- ELSEN JAN, *Fatal Beauty: Traditional weapons from Central Africa*, Brussels 2009, pag. 202, fig. 211 (643)



**MFINU, TEKE,
Democratic Republic of the Congo (Kinshasa),
area around the mouth of the Congo River**

Axe of high rank, 36.5cm tall, 43cm long
Local Teke name: *Ibia*

Large forged iron blade in the shape of a halfmoon with an attachment at the bottom of the polygonal section. Moulded wooden handle completely wrapped in a long spiral of copper twin lead decorated with a series of burin points. The bottom has a conical shape and is also covered with stapled copper foil. Glaze from use. Object denotes prestige

€ 3.600 - 4.000

Reference bibliography:

- WESTERDIJK HEINRICH, *Ijzerwerk van Centraal-Afrika*, Lochem 1975, Group XI, pag.93, fig. 14 (199)
- ZIRNGIBL MANFRED A., *Seltene Afrikanische Kurzwaffen*, Grafenau 1983, pagg. 96 and 97 (238)
- SCHAEGLER KARL-FERDINAND, *Erde und Erz*, Panterra Verlag Edition Minerva, Munich 1997, pag. 337, n° 662 (537)
- DUPRE' MARIE-CLAUDE, *Batéké: peintres et sculpteurs d'Afrique Centrale*, Musées Nationaux, Paris 1998, pagg. 106 and 107 (*Ibia*) (813)
- FALGAYRETTES LEVEAU CHRISTIANE, *Chasseurs et guerriers*, Musée Dapper, Paris 1998, pagine 202 and 208 (529)
- ELSAN JAN, *De fer et de fierté: Armes blanches d'Afrique Noire du Musée Barbier-Mueller*, Geneva & Milan 2003, pag. 213 (524)
- ELSAN JAN, *Fatal Beauty: Traditional weapons from Central Africa*, Brussels 2009, pag. 289, n° 374 (643)

A rare example produced by the blacksmiths of the ethnic Mfinu group, a people of the Congo located along the left-hand banks of the Congo River, to the north of Kinshasa.

This type of axe was made in similar shapes by the Teke, a group that lives on the two banks at the mouth of the Congo.

The semi-circular-shaped blade, with a long graft, are characteristic of axes made by blacksmiths in this region.

The purpose of these axes was to demonstrate the owner's high social rank: they were reserved for the heads of tribes, the heads of clans, people of noble lineage etc.

These works entered museums and great collections because of their shape of great effect.





**NGOMBE, DOKO,
Democratic Republic of the Congo (Kinshasa)**

Northern region, on the meander of the Congo River
Throwing knife, size: 37.5cm x 25cm

Forged iron blade, with double shearing, decorated with copper twin lead

Knife produced and used by groups who live along the northern meander of the Congo River.

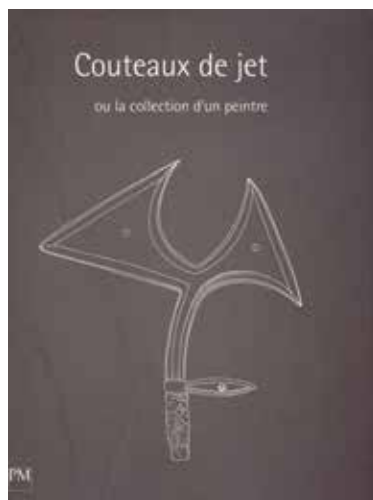
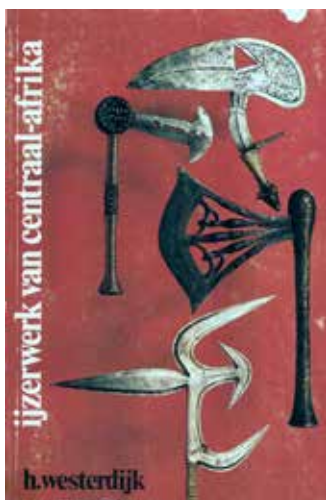
The two main elements and the hook are adorned, on both sides, with small incisions that follow their outline.

The balance of this knife's composition and the copper twin lead applied with great precision demonstrate the work of a master forger and make it clear this is an object of value. The quality of the metal and the glaze, which enables you to see its usage in part, show just how old this throwing knife is.

€ 800 - 1.200

Reference bibliography:

- FISHER WERNER & ZIRNGIBL MANFRED A.
Afrikanische Waffen, Passau 1978, pag. 91, n° 159 (202)
- WESTERDIJK HEINRICH, *Ijzerwerk van Centraal-Afrika*, Lochem 1975, Group I, pag. 74, figure 15 (199)
- MESTDAGH PATRICK, *Couteaux de jet: Ou la collection d'un peintre*, Brussels 2003, group 12 (528)





**KONDA, Democratic Republic of Congo
(Kinshasa), equatorial region,
mouth of the Congo River**

Knife / Currency
39.5 cm tall

Structure of sheet metal worked along the outlines.
Wooden handle with a natural patina. Object denotes
prestige

€ 400 - 600

Reference bibliography:

- FISHER WERNER & ZIRNGIBL MANFRED A.
Afrikanische Waffen, Passau 1978, pag. 91, n° 159
(202)

This belongs to the artistic tradition of Konda knives, used in dances, and also exchanged as currency by the various Mongo groups.

The blade has the typical pattern working that characterises the knives of these groups. A series of pointed incisions makes the work more precious. The moulded handle enables you to see a clear patina owing to prolonged use.



**NGATA, NGOMBE,
Democratic Republic of the Congo (Kinshasa)**

Northern region, high course of the Ngiri River (Ngombe),
mouth of the Congo River (Doko)

Knife, 71cm tall

Forged iron blade with external shearing engraved on
both sides.

Wooden handled wrapped on its lower part with iron twin
lead and decorated with brass tacks. Original glaze.

€ 500 - 600

Reference bibliography:

- GOSSEAU CHRISTIAN, *Tribal arms monographs:*
Le couteau d'exécution et ses dérivés, Vol. I, N° 2, partie
II" Brussels 1997, pag. 34 (527)



NGOMBE, Democratic Republic of the Congo (Kinshasa)

Region of the Ubangi River to its border with the Central African Republic

Throwing knife, 45cm tall

Forged iron blade engraved on the front, traces of "smallpox" on the metal owing to rusting

Local name: *Ngwolo*

€ 400 - 500

Knife produced and also used by the neighbouring Togbo, Banja and Ngbandi groups.

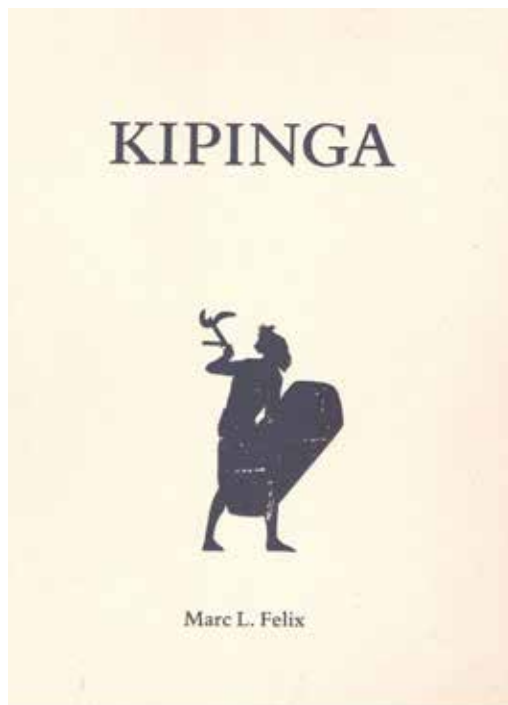
It was used both as a weapon and as an object with which to show off during tribal ceremonies. During combat, it was thrown horizontally at enemies. The blades, rotating like a circular cutter, became a terrible attacking weapon for whoever was unfortunate enough to be hit by one.

It was also used as currency during business transactions and in marriage contracts.

The refined incisions on the blade are characteristic of the weaponry of this group.

Reference bibliography:

- FISCHER WERNER & ZIRNGIBL MANFRED A.,
Afrikanische Waffen, Passau 1978, pagg. 98 and 99 (202)
- FELIX MARC LEO, *Kipinga: Throwing-Blades of Central Africa*, Munich 199, pag. 149 (268)





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**NGOMBE,
Democratic Republic of the Congo (Kinshasa)**

Region of the Ubangi River on the border with the
Central African Republic

Throwing knife, size: 49 cm x 32cm

Forged iron blade engraved on the front, traces of
“smallpox” on the metal owing to rusting. Handle
decorated with woven plant fibres.

Local name: *Ngwolo*

€ 400 - 500



MBUM, East Cameroon

Throwing knife,
size: 52cm x 44cm

€ 500 - 600

This type of object, made from iron, which is in the shape of throwing knives, was also produced by the groups who live in the region of the Ubangi and in the Central African Republic.

On the front of the blade, there are small decorative engravings.

The designs of the blades can differ from one weapon to another. We know of some made instead of brass. They typically lack the coating that covers the handle.

Similar examples made in soft iron were exchanged as currency.



KOTA, FANG, Gabon

Ritual knife, sizes: 29 cm x 29 cm

Forged iron blade, handle wrapped with copper plate, spur covered with metal mesh. Original glaze

Local Kota names: *Osele o Musele*

Local Fang name: *Onzil*

€ 800 - 1.000

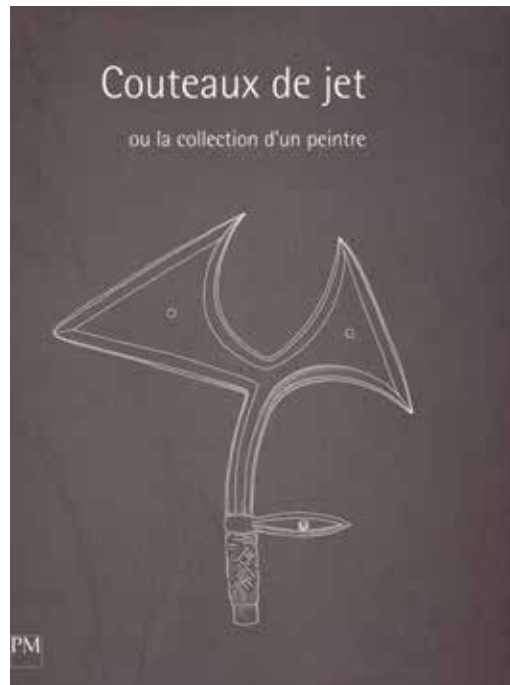
Reference bibliography:

- FISCHER WERNER & ZIRNGIBL MANFRED A.
Afrikanische Waffen, Passau 1978, pag. 187, fig. 343 (202)
- PERROIS LOUIS, *Art ancestral du Gabon dans les collections du Musée Barbier-Mueller*, Geneva 1985, pagg. 62, 63 e 187 (Osele, Musele, Onzil) (106)
- ELSSEN JAN, *Les haches à tête d'oiseau. Société secrète et rites d'initiation*, . Su Arts & Cultures 2020, Geneva, pagg. 152 - 157
- MESTDAGH PATRICK, *Couteaux de jet: Ou la collection d'un peintre*, Brussels 2003, group XIV (528)

This is a Kota weapon that was also made by the Fang in similar styles.

Its purpose is associated with young people's initiations rites. During their circumcision ceremonies, they brandish the weapon, which thus becomes a symbol of their maturity.

The shape of this knife evokes the head of a bird, where the triangle carved out constitutes the eye. Its origin is perhaps connected to spurred throwing knives common in Chad, along the middle course of the Sangha River and the Upper Ubangi.





71

**SOMALI, Somalia,
region of the Horn of Africa**

Knife with sheath

Knife: 59cm tall

Sheath: 38cm tall

Symmetrical double-edged blade made with forged steel.

Handle covered with animal horns. Sewn leather sheath.

€ 500 - 600



SOMALI, Somalia, region of the Horn of Africa

Knife with sheath

Knife: 45.5cm tall

Sheath: 27cm tall

Local name: *billawo*

Symmetrical double-edged blade made with steel.

Handle made of bone that ends in a metal cone.

The leather sheath is decorated with strips of deerskin.

It was attached to the waist as a weapon for show by Arab males.

It was used not just as a defensive weapon and for war, but also for hunting and domestic use.

€ 500 - 600

REFERENCE BIBLIOGRAPHY:

- CARDELLI ANTINORI ALESSANDRA & HOHENEGGER MARGHERITA, *Lo Splendore del Guerriero: Le armi africane antiche del Museo Pigorini*, Rome 1999, pag. 14 (billawo) (642)





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SOMALI, Somalia, region of the Horn of Africa

Knife with sheath

Knife: 42.5cm tall

Sheath: 28cm tall

Asymmetrical double-sided blade made from steel. Handle made of bone that ends in a metal cone. The leather sheath is decorated with strips of deerskin.

€ 500 - 600



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- BALLARINI ROBERTO "Armi bianche dell'Africa Nera / Black Africa's Traditional Arms" Milan 1992 (276)
- Ballarini Roberto "La Forma Perfetta: Sulle tracce della moneta tribale africana" Milan 2009 (638)
- BASSANI EZIO "Arte dell'Africa Nera" Milan 2000 (405)
- BOURGEOIS ARTHUR P. "The Yaka and Suku" Leiden Olanda 1985 (165)
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- DUPRE' MARIE-CLAUDE "Batéké: peintres et sculpteurs d'Afrique Centrale" Musées Nationaux, Paris 1998 (813)
- ELSEN JAN & VARIOUS AUTHORS "Beauté Fatale: Armes d'Afrique Centrale" Crédit Communal Brussels 1992 (292)
- ELSEN JAN "Tribal arms monographs: Les armes-faucilles - Vol. I, N°1 partie I" Brussels 1996 (525)
- ELSEN JAN "Tribal arms monographs: Les armes-faucilles - Vol. I, N° 3 partie III" Brussels 2000 (526)
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- ELSEN JAN "Fatal Beauty: Traditional weapons from Central Africa" Brussels 2009 (643)
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- FISCHER WERNER & ZIRNGIBL MANFRED A. "Afrikanische Waffen" Passau 1978 (202)
- GOSSEAU CHRISTIAN "Tribal arms monographs: Le couteau d'exécution et ses dérivés", Vol. I, N° 2, partie II" Brussels 1997, pag. 60 (527)
- MESTDAGH PATRICK "Couteaux de jet: Ou la collection d'un peintre" Brussels 2003 (528)
- PERROIS LOUIS "Art ancestral du Gabon dans les collections du Musée Barbier-Mueller" Geneva 1985 (106)
- * PICCARDI MARCO S. & SALVATICI LUCIANO "Lame d'Africa" Florence 2002 (682)
- ROY CHRISTOFER D. "Kilengi: Afrikanische Kunst aus der Sammlung Bareiss" Hannover 1997(816)
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- SOTHEBY'S "Art Africain et Océanien" Paris auction of May 5, 2003 (472)
- SOTHEBY'S "Arts of Africa, Oceania & The Americas" New York auction of May 15, 2003 (461)
- SOTHEBY'S "Art Africain et Océanien: Collection Peter et Veena Schnell - Vol. II" Paris auction of December 3, 2004 (494)
- SOTHEBY'S "Collection Paolo Morigi (2° parte) Art Africain et Océanien" Paris auction of 6 December 2005 (512)
- * SOTHEBY'S "Collection Marceau Rivière" Paris, auction of 18 and 19 June 2019 (1047)
- SPRING CHRISTOPHER "African arms and armour" London 1993 (558)
- TORDAY EMIL & JOICE THOMAS A. "Notes Ethnographiques sur les peuples communément appelés Bakuba, ainsi que sur les peuplades apparentées. Les Bushongo" Annales du Musée du Congo Belge, Brussels 1910, pag.193, fig. 278 f (Ikula) (235)
- WESTERDIJK HEINRICH "Ijzerwerk van Centraal-Afrika" Lochem 1975 (199)
- ZIRNGIBL MANFRED A. "Seltene Afrikanische Kurz Waffen" Grafenau 1983 (238)

(*) The texts reported here can be consulted on appointment





A NEW BULI-STYLE WORK

THE MASTERS OF THE PRINCIPALITY OF BULI, LUBA, EASTERN CONGO

While trying to identify similarities that might allow us to discover the identity of the 46cm tall (lot 22) sculpture of the Schwab collection with works of the Buli school, here we analyse, in chronological order, the summary of publications by some of the authors who wrote about it.

- A) Frans Olbrechts (1946)
- B) Albert Maesen (1950)
- C) Françoise Neyt (1977)
- D) John A. Mckesson (1980)
- E) Pol Pierre Gossiaux (1990)
- F) Hans-Joachim Koloss (1990)
- G) Pierre Petit (1996)
- H) Claude Henry Pirat (1996)
- K) Bernard De Grunne (2001)
- L) Castantin Petridis (2001)
- M) François Neyt in Sotheby's (2010)
- N) Alisa LaGamma (2011)

From a corpus of 25 works attributed to the Buli style, the following are analysed:

- * **Ref. 1** Female figure kneeling down holding a vase, 43.5 cm tall (Tervuren)
- * **Ref. 2** Caryatid seat with female figure/character/woman kneeling down, 53.5 cm tall (Tervuren)
- * **Ref. 3** Caryatid seat with female figure/character/woman kneeling down, 51 cm tall (Coll. Bombeeck)
- * **Ref. 4** Big standing male figure, 83.5 cm tall (Berlin Museum)
- * **Ref. 5** Sculpture of a standing young ancestor, 30 cm tall (Gossiaux coll.)
- * **Ref. 6** Sculpture of a standing young ancestor, 30 cm tall (Gossiaux coll.)
- * **Ref. 7** Statuette head, 8.1cm tall (Gossiaux coll.)
- * **Ref. 8** Female figure curled up holding a vase, 37 cm tall (Private coll.)
- * **Ref. 9** Sculpture of a standing female ancestor, 23 cm tall (Tervuren)
- * **Ref.10** Sculpture of a standing male ancestor, 21 cm tall (Tervuren)



A) Frans Olbrechts

Way back in 1929, a Luba sculptor was identified. He had been active for the first half of the 19th century around the village of Buli and became famous for the high quality of his works, which portrayed both male and female figures. The features of the faces sculpted make these works easily recognisable, like the permanent signature of the sculptor. The first concrete hypothesis was outlined by the Director of the Belgian Congo Museum in his book.

- Olbrechts Frans "Les Arts Plastiques du Congo Belge" Brussels 1946

After examining a dozen of the works collected from museums and private collections, Olbrechts identifies the style of an artist active in Congo during the first half of 1800. As a prototype, he identifies the sculpture of a female figure kneeling down carrying a cup, 43.5 cm tall, which is the famous sculpture of Tervuren Museum (Ref. 1)



This is how he describes its characteristics:

"The head is much more voluminous compared to the usual Baluba model; the face is elongated, narrow and has angular features; the nose is not wide but thin, pointed and slightly snub; the mouth is wide and the lips protruding; the upper lip joins the base of the nose through an inclined line; two pronounced wrinkles stretch from the sides of the nose to the corners of the mouth; the cheekbones are very pronounced. It features a big and curved forehead, and an arched line above the eyes, which is in relief, that resembles superciliary arches more than eyebrows; the eyes aren't completely closed.

On the short head, from one ear to the other, there is a double braid with a lovely hairdo towards the back of the head, made by braiding four locks into the shape of a cross, Overall, this slightly inclined face with its prominently arched eyebrows, its half-closed eyes and its mouth framed by deep wrinkles conveys the idea of reflection, resignation, and humility.

This group of sculptures has many other features. These straight and slim figures visibly contrast with the rounded and plump Baluba sculptures. It is only while sculpting their feet and, in particular, hands that the sculptor abandons such fragile shapes."

B) Albert Maesen

In 1950, under the direction of Frans Olbrechts, the Catalogue of the works of art of the Mission Countries was published in Brussels for the Vatican Exhibition of Rome to celebrate the Holy Year.

- MAESEN ALBERT "Exposition Vaticane: Les Arts au Congo Belge et au Ruanda-Urundi" Brussels 1950 (8)

The texts of the catalogue were edited by Albert Maesen, assistant curator of Tervuren Museum, who, on page 23, describes the Buli style as follows:

"The series of sculptures from Buli, on the Lualaba River, has a special place in Ba-Luba production. The most famous sculpture is that of a female figure kneeling down, holding a cup in her open hands. The work belongs to the Belgium Congo Museum in Tervuren (Ref.1). Their faces have typical features of black people and their expressiveness contrasts with the flexibility of most Ba-Luba works."



Ref. 1 Female figure kneeling down holding a cup, Tervuren Museum, 43.5 cm tall



Ref. 2 Caryatid seat, 53.5 cm tall, Tervuren Museum, former Louis Bertrand coll., Antwerp

C) Françoise Neyt

Professor Emeritus at the Catholic University of Louvain and member of the Royal Academy of Overseas Sciences in Belgium. As a scholar and missionary in Africa, he devoted his life to the culture of this continent. He is the author of numerous publications and articles about the works of African sculptures, not only in Congo but also Nigeria and Ivory Coast.

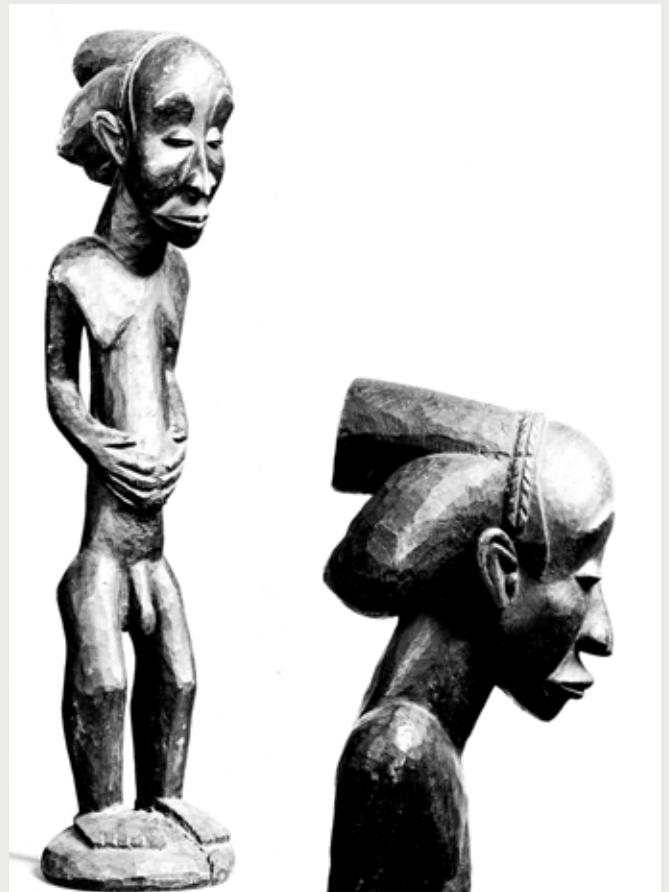


- NEYT Françoise "La Grande Statuaire Hemba du Zaïre" 1977, Louvain-la-Neuve (1105)

Ref. 4 Buli-style statue of a standing male ancestor, 83.5cm tall, shoulder width: 15.5cm
Wolkerkunde Museum, Berlin,
dark brown semi-hard wood
Unknown origin, typical Buli-style statue

This is how Neyt describes this work in Chapter 9, num. 4, page 317

"Standing male ancestor with oval and very oblong face, with characteristic hollows and reliefs. On the rounded and smooth forehead, it features pronounced orbital hollows, visibly modelled by very arched eyebrows and cheekbones folded in below the eyes. Half-moon shaped closed eyes in relief, pronounced eyelids. Triangular and flat nose with pronounced nostrils. Protruding lips that follow a diamond-shaped pattern. Double helix ears connected through a diadem with two lines of lozenges (that matches the choker on the beard). Four big braids: one on the top of the head, below which another one is fixed, and two lateral ones. Inclined short neck, rounded shoulders and arms bent on the navel area, fingers spread wide. Chest with female features, lifted along the breast line. Very elongated, cylindrical body with a light protuberance on the navel area. Very elongated lower extremity, racket-shaped feet on a rounded circular base."
(page 317)



Ref. 5 Buli-style statue of a standing ancestor. Height from head to half the length of the leg: 69cm.
Maximum width: 19cm
Origin: Kankunde, semi-hard wood, dark colour, blackened and, covered with a layer of fat. Private Collection. Never before displayed.

This is how Neyt describes this work in Chapter 9, num. 5, page 321

"The effigy of this standing male ancestor is very similar to the masterpiece at the Berlin Museum described in Chapter 9, num. 4, page 317. (Ref. 4)

Famous throughout Nkuvu region and Kankunde village, this sculpture is known as Kalala Luhembwe.

It belongs to the Lubusu clan, whose guardian, Sungura, is still alive. The list of the guardians of the statue is kept in the memory of the clan leaders and was disclosed to me. Four generations of two or three successors seem to date back to about 150 years ago. The statue was sculpted by Ngongo ya Chintu, who had previously lived in Kateba, with the Hemba people.

Compared to the previous statute, however, the body is better proportioned and wider (shoulder width: 19 cm), and the fingers are spread wide on a more swollen naval area. The lower part of the legs and the base are missing." (page 321)



Ref. 6 Buli-style standing male ancestor, 30cm tall
Baudoin de Grunne Collection (Belgium)
Unknown origin
Publications: Gossiaux, Mestach

This is how Neyt describes this work in Chapter 9, num. 6, page 325

“Standing small male ancestor with polymorphous, oblong and slightly oval face. Compared to the two masterpieces, 83.5 cm (Ref. 4) and 69 cm tall respectively, it is less sharp-cornered and the technique used is less developed. Smooth rounded forehead, wide and hollow orbits that emphasize the eyebrows, well-modelled cheeks. Half-moon shaped eyes that are half-closed and in relief, hollow eyelids. Curved nose, diamond-shaped enlarged/ swollen lips; slightly polygonal chin with no choker on the beard. On a diamond-shaped diadem, between the ears with double auricles, there are four locks closed with a kind of knot made from four criss-crossed braids. Forward head posture with cylindrical and elongated neck. Curved shoulders, not much developed. The chest line follows that of the breast and reaches the back, with the spine hollowed out by the shoulder blades in an X shape. Completely destroyed thighs. The lower extremity and the base are missing.”

This sculpture, which is probably the portrait of a Buli Prince, was found in 1970 by Pol Pierre Gossiaux in Sola, near Kongolo. Its photos were published in his study in 1990 (fig. 2a and 2b).

In 2001, it was also published by De Grunne (2001, page 206, cat. 61)



D) John A. McKesson

American ambassador to Gabon from 1970 to 1975 and Associate Editor of 'Arts d'Afrique Noire' magazine, edited by Raoul Lehuard. He collaborated as a specialist publishing numerous articles on African Art.

• Arts d'Afrique Noire n° 34, Summer 1980, pages 37- 39
Article published by McKesson for the 'Le maître de Buli au Metropolitan Museum of Arts' exhibition in New York

Summary of the article: :

'In the eastern region of the former Belgian Congo, along the Lualaba River, the Hemba and Shankadi people from the eastern Luba were settled in the villages of Kabalo, Buli, Kateba and Kongolo.

These people had occupied a territory that belonged to the great Luba Empire from the 16th to the 19th century. In the Kateba village, 100km north of Buli, the oral tradition has identified in Ngongo Ya Chintu as the artist who had allegedly sculpted the works of the Buli school. (page 37)

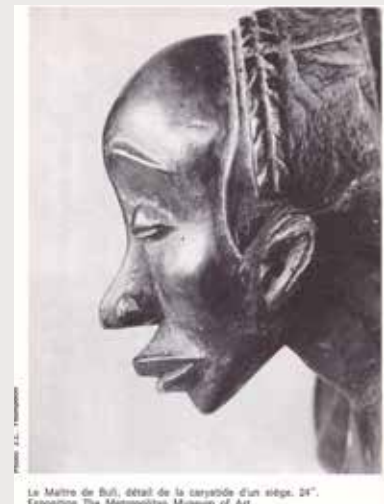
The works by these sculptures are characterized by the realism of the human figure: big head, well-structured body, pronounced hands, decorated surfaces, four-strand hairstyle, short legs, no ankles, flat feet with rectangular toes. Today, in the whole world, at least twenty works are attributed to the so-called 'Buli Master'. The ones displayed in this exhibition are between 13 and 61cm tall.

They have a particularly refined style, as they were reserved for kings, household heads, and nobles. There are Caryatid seats, headrests, women kneeling down holding a vase, men standing. These individuals have complicated and very particular hairdos. The figures holding a vase always portray a woman holding a pumpkin (calabash), which was used by fortune-tellers to store kaolin, a white clay that had significant symbolic and therapeutic functions. (Ref. 1 e Ref. 8)

The headrests were used as cushions to protect hairdos during sleep. Such complicated ornamental hairdos would sometimes take up to 50 hours to be made and would usually last between one and three months.' (page 39)



Arts d'Afrique Noire n° 34



Buli Master, detail of a 24" at the Metropolitan Museum of Art
(photo by J.L. Thompson)



Buli Master, 7 1/2"-tall headrest. Private collection
(photo by J.L. Thompson)

E) Pol Pierre Gossiaux

Professor of History and Ethnic Semiology of African Art at the University of Liège. As well as this, in 1990, he published an in-depth study on the works by Buli Masters, listing and describing some never-before-seen sculptures, among which is a 'Figure of a 30cm-tall Buli Prince', which he discovered in 1971. (Ref. 6)

•Gossiaux Pol
Pierre "Les Maitres
de Buli - Esthétique
et Ethno-histoire"
su Art et Exotisme,
n° 9, Liegi
1990, pages 38 -
61 (1104)



Ref. 6 Buli-style standing young ancestor,
30cm tall
Figure of a Buli Prince (Fig. 2b) discover
ed in Congo by Gossiaux in 1971
Publications: Neyt 1977, pages 322 – 325

Gossiaux carried out further research in the field during his travels to the region around Buli in 1970, 1983 and 1990. Specifically, he focused on an area along the Lualaba River, between Kabalo, Buli and Kongolo.

What follows is the summary of his publication:

'These works have probably been produced for over a century by two or three generations of the same family, between 1810 and 1915 with sculptures having different styles.

Presumably, the Master died not long before 1913 or no later than 1916.

The function of the art which developed around the Buli village was allegedly inspired by the tradition attributed by the bantu culture to magic statues. The sculptures were part of the Private Council of the Prince reigning over a vast territory of about 250 km around Buli. This was not just a village but rather a State with its own borders.

The works had a clearly political – religious meaning. Seats, women holding cups, ancestor effigies, etc.

were destined to the rituals held at Court. This type of art is linked to the dynastic family.

As for the statues portraying men holding a cup (mboko), three examples () made by Buli sculptures are known. The cups, which were actually pumpkins, had a political and social value, as they were used for the ritual of the king's investiture (bulohwe). Legal insignia for the holy accession of the heads, the cups contained kaolin, offered by the emperor himself. Such material would ensure the loyalty of women, sovereignty over the subjects, successful hunting, protection against illnesses and victory over enemies.*

Terverun statue of a woman holding a cup (Ref. 1), according to its last legitimate owner, chief Kanunu, it would help receive many more offers of palm wine and sorghum beer. These products belonged to the category of goods to be gifted to the heads of the community. They were stored in jars placed in the house reserved for sculpted portraits of Royal Ancestors. These were offered beverages in mboko cups, which would watch over them during the night. After these rituals, the ancestors were asked to ensure the survival of the chieftdom, to watch over the Prince and help him extend his empire and subjects. This confirms that Buli Masters belonged to the class of these sculptors, involved in the political and religious life of the State, and who were part of the Prince Council by right.

Their art and the aesthetic which inspired it, was perfectly in keeping with the dominant ideology of the Court.

The accentuated expressionism of such sculptures symbolises the willingness to represent traditional sculpted motifs – ancestors, spirits – seen on living models and human bodies, which corresponded to the aesthetic model/ideal imposed by Kunda and Luba culture.

During the colonial period, missionaries and State officials continued to highlight the importance and resilience of 'sorcery sects and initiation societies' in the Kabalo – Kongolo region, the heart of the ancient Buli' chieftdom."

(*) Here, Prof. Gossiaux is referring to the two statues of women holding a cup, Ref. 1 and Ref. 8, while the third example has not been identified yet.

Ref. 7 Luba head attributed to the Buli Master, 8.1cm tall Discovered in Congo by Gossiaux

According to a family tradition, it was discovered in 1910 by Léon Guébels, a young magistrate working in the Kabinda and Kongolo territory.

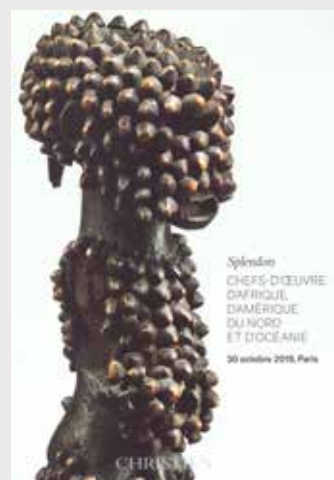
This small head of 8.1cm, contained a mixture of magic substances within its cross-shaped hairstyle, fixed together with resin. It also contained a claw, a canine tooth from a monkey, and a fragment of quartz. These were all objects used in divination.

It was put forward at the auctions of:

- SOTHEBY'S "Arts d'Afrique et d'Océanie" Paris, auction of 14 December 2011, lot 62 (726)
- CHRISTIE'S "Splendors: Chefs d'œuvre d'Afrique, d'Amérique du Nord et d'Océanie" Paris, auction of 30 October 2019, lot 28 (1059)



Photo taken from Sotheby's lot 62



F) Hans-Joachim Koloss

German anthropologist specialising in African culture. In 1973 he became Head of Department at the Linden Museum in Stuttgart, and later, from 1985 to 2001, at the Ethnological Museum in Berlin. He organised important exhibitions and created their respective catalogues.

- KOLOSS HANS-JOACHIM 'Art of Central Africa: Masterpieces from the Berlin Museum für Völkerkunde' The Metropolitan Museum of Art, New York 1990 (258)

"This figure of a man standing, discovered in the village of Kateba (Ref. 4), the first or probably the second one associated with the Buli school, belongs to the Berlin Museum. It was donated by Goring in 1903. However, there is no useful information about the identity of the anonymous Buli Master.

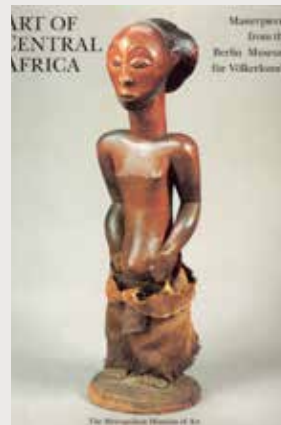
The other male figure, 69cm tall (Ref. 5) which seems to belong with this example, was discovered in 1972 in a village called Kankunde, east of the Lualaba River and south of Luika River.

According to the genealogy associated with the last owner, the 83.5cm-tall work (Ref. 4) was created in 1830. Apparently, it was sculpted by 'Ngongo Ya Chintu', who lived in Kateba, not far from the village of Kankunde. This information reveals the mobility of the artists to us and the works made in the region south-east of Zaire, and how they travelled across borders.

Kankunde and Kateba are both around 60 miles from the city of Buli, where the two sculptures of this type were found, and their inhabitants are more Hemba than Luba. The leaders would look for the most renowned artists to commission sculptures and other royal objects from them, even if this meant travelling long distances.

This 83.5-tall sculpture resembles some of the Hemba figures, portrayed while standing with their hands on their belly, like the 81 cm-tall Hemba male figure with a small skirt on its sides.

However, it is not clear if the Hemba figures they kept portrayed a single ancestor or if they were images of chiefs' heads of or heads of clans.



Ref. 4 Male figure, 83.5cm tall
Berlin Museum



Hemba male figure, 81cm tall
Berlin Museum



Caryatid seat, 54cm tall with
male and female figure
Berlin Museum

G) Pierre Petit in Luc De Heusch, Brussels 1996, pagg. 111 - 131

Pierre Petit, an anthropologist from Brussels, carried out a study in the field while he was staying with the eastern Luba. In his article he describes the ritual use of kaolin (*mpemba*) in the Luba region and the function of this white clay in relation to kings and ancestors.

“The sacred Kaolin and the bowl-bearers Luba of Shaba”

‘This friable mineral has always been stored in receptacles for its important symbolic function in the Luba culture. Until the first half of 1800, Luba people and those leaving nearby would keep the sacred kaolin inside each sculpture, which, in its classic version was represented by a woman holding a cup, often keeping it on her knees, as it can be seen in the masterpiece of Central African Art, portraying a 43.5cm-tall female figure holding a cup, now kept at the Tervuren Museum . (Ref. 1)

‘This mboko container was considered an important object throughout the region. It portrays a pumpkin (calabash) but also a terracotta cup, as an instrument to connect mediums with the spirits that could intercede with the ancestors. In particular, they were asked to provide protection for pregnant women. In the Buli district, the appointed head would receive this mboko as a symbol of the holy power of the King. (Petit, page 115)

Families used to reserve a place in the small shed dedicated to ancestors for this clay container, which was probably kept inside a statue. In politics, the calabash with kaolin represented the alliance between the king and the spirits protecting the prosperity of their reign. Finally, it was used as a divination instrument by mediums, who would shake the calabash to decipher their messages.’

Pier Petit, in his long description of divination rituals, explains the various uses of the mboko container in the regions of eastern Congo. In his article, he published 17 photos of female sculptures holding the cup. However, the works, which started to be displayed in European museums in the first half of 1900, do not reflect the style of the Buli region.

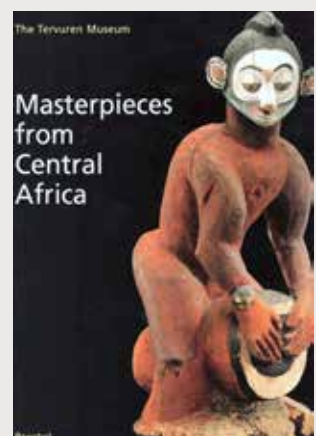
Pier Petit wrote a detailed description for the volume dedicated to the masterpieces of the Belgian Museum about the sculpture of the woman holding a cup of the Tervuren Museum (Ref. 1)

- VARIOUS AUTHORS “Masterpieces from Central Africa” The Tervuren Museum, Brussels, Edited by Prestel, Munich - New York 1996 (831)



Ref. 1

1 Bowl-bearer (female figure) of the “Buli master”, obtained from the Kanunu chiefdom by H. Bure (MT 14358). Acquired by the Museum in 1913. Ht.: 435 mm.



Ref. 1 Female figure kneeling down holding a cup: 44 x 22cm

Buli master. Collected by H. Bure between 1891 and 1912

Purchased by the Tervuurn Museum in 1913

Wood: *Ricinodendron rautanenii*

What follows is a summary of the divinatory function of this type of sculpture, described by Pier Petit (page 183).

'The woman holding a cup can cure you simply by touching it, protecting the village against adversities and other misfortunes. The statues are also used in divination rituals, during which the medium makes the statue speak through ventriloquism. They can be classified in the general category of "nkishi", fetishes.

These objects help make the sculpture effective during a ritual in which statues are "activated" by placing some magic substances inside them or inside a horn attached to their head, as if a spirit was forced to go inside the statue to give it power.'



Photo Tervuren n° 97

H) Claude-Henry Pirat

The Belgian professor Claude-Henry Pirat has travelled regularly to Africa and is the author of important publications on great African sculptures. He carried out an interesting study on the Buli Masters, published in two parts in the Belgian magazine Tribal Arts:

- “Le Maître de Buli, Maître isolé ou “atelier” Article published on Tribal Arts, summer 1996, n° 10, pages 54 - 77 (first part)
- “Le Maître de Buli, Réouverture du dossier” Article published on Tribal Arts, summer-autumn 2001, n° 26, pages 82 - 95 (second part)

Many of the works that made the sculptors of the Buli region famous are Caryatid seats:

- * seats with female figures, both kneeling down and standing
- * seats with a couple, a male and a female figure, standing
- * seats with a couple standing back to back
- * female figures kneeling down holding a vase
- * single male figures standing

The seats are very well-structured and particularly complex - true masterpieces.

Claude-Henry Pirat describes a corpus of 19 works, known until 2001, which arrived in Europe between 1890 and 1910.

He believes that 13 works were made by the so-called ‘Buli Master’, while the others were created by the atelier’s pupils, whom he calls ‘copycats’. With the collaboration of museum directors, he directly examined works at:

Tervuren Museum, Brussels (M. Ile Huguette Van Geluwe)
 Harry Bombkeek private collection (Brussels)
 Berlin Museum (Hans-Joachim Koloss)
 Darmstadt Museum (Théo Julich)
 Leipzig Museum (Lothar Stein & Pieter Gobel)
 Linden Museum, Stuttgart (Herman Forkl)
 British Museum, London (M.N. Barley)
 Museum of Mankind, London (John Mack)



Ref. 8 Female figure kneeling down holding a vase, 37 cm.
 Collected between 1894 and 1896 by the explorer Ferdinand Louis Miot
 Private collection, photo by J.L. Thompson (Photo Tribal Arts Summer-Fall 2001, n° 26, page 85)



Ref. 9



Ref. 10



- Rif. 9** Statuette of a standing female ancestor, 23cm, hardwood
It belongs to the couple of figures collected in 1897 (Tervuren). (Photo Pirat 1996, page 85)
- Rif. 10** Statuette of a standing male ancestor, 21 cm, hardwood

This 21-cm tall male figure is characterised by large shoulders, a neck slightly bent forwards, bent arms, exaggerated hands, bent and short legs, fingers and toes spread open, defined back muscles, round base. The pointed long beard suggests that the character is old. The hairdo with four buns is a model of the high-ranking Hemba people, which can also be found in other male figures.



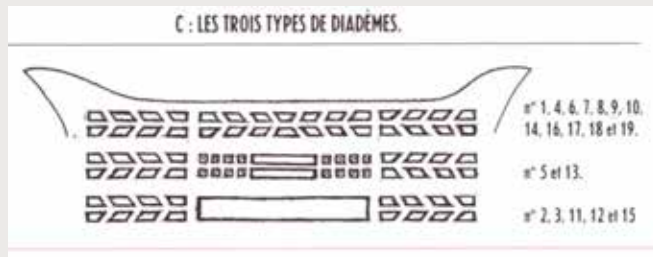
The female figure holding a vase belongs to the Luba tradition. Many women were portrayed while seated or kneeling down.

The details of her face are: wide forehead, big orbits, semi-open eyes with protruding eyelids, pronounced eyebrows, crooked nose with wide nostrils, protruding mouth with thin lips, pronounced lips pointed chin, double-helix ears, hair clip with palm leaf motif on the forehead, before the hairdo (diadem).

- Ref. 1** Female figure, 43.5cm, kneeling down holding a cup
Buli-style elongated face, Luba (Shaba), holy symbol of the authority of chiefs, used as a divination object (Photo Tervuren 1972, n° 14358, close-up)

TYPES OF DIADEMES:

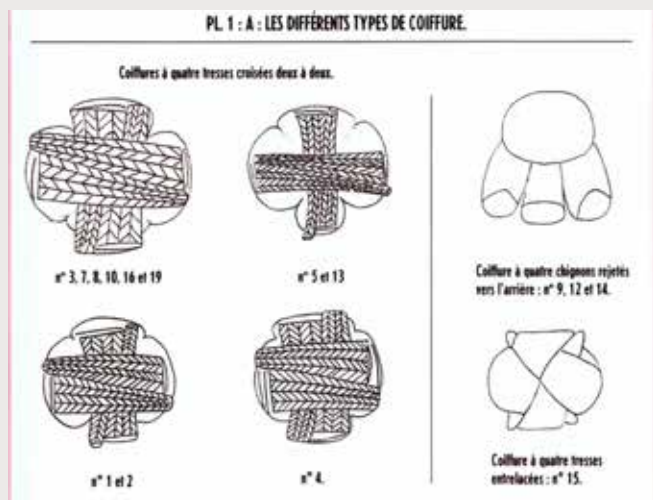
Pirat describes three types of diadems with his own drawing, on page 66. The motif of the upper line recalls the one sculpted on the two male figures of ancestors, 83.5 cm (**Ref. 4**) and 69 cm (**Ref. 5**) respectively.



Lot 22, detail of the diadem

TYPES OF HAIRDOS::

Pirat describes some types of hairdos with his own drawing. The drawing on the right – the hairdo with four buns – is that of the male statues: **Ref. 4** - **Ref. 5** - **Ref. 10**



Lot 22, hairdo close-up

Ref. 5

Effigy of a male ancestor from Kankunde, among the Hemba-Nkuvu people
Sculpted by Ngongo ya Chintu (Hemba about 1810 – 1870), residing in Kateba (Photo Pirat, page 59)





Ref. 5 Effigy of a male ancestor, 69 cm Photo used by Karl-Ferdinand Schaedler in "Lexicon Afrikanische Kunst und Kultur" Munich, 1994, page 95



Ref. 4 Big statue of a male ancestor, 83.5cm, arrived at the Berlin Museum in 1903 (Photo Pirat, 1996, page 60)

These two male sculptures, 83.5 and 69cm respectively, sculpted in the same way, portray the head of a clan. The Master sculpted them in different periods, as the 83.5cm statue (**Ref. 4**) has the body of an old man. The face is well-finished but the orbits are more hollow. The other parts of the body show the signs of the cutting tool (adze), the wood surface is not as well-finished as in the other sculptures of the Luba tradition.

The male statues, all portraying men standing, have the typical hairdo made with four locks of hair and fixed on the back of the head, following the Hemba fashion of the time. Compared to the female sculptures, these male sculptures do not have any sign of markings on their body. Well-built shoulders, strong neck and slightly bent forwards, chest muscles in relief and sculpted in the shape of the letter 'W'. On the back the relaxation of the shoulder blades can be seen.

The male statues, all portraying men standing, have the typical hairdo made with four locks of hair and fixed on the back of the head, following the Hemba fashion of the time.

Hemba-Nkuvu high-ranking man with hairdo made of four locks of hair, like the ones of the male sculptures **Ref. 4**, **Ref. 5** and **Ref. 10**

Photo taken in Sola at the beginning of the year 1900 (Archivi dei Padri Bianchi, Rome) Pirat, page 61 and De Grunne, page 181

In this photo, taken at the beginning of the year 1900 in Sola, a village near Buli, an old dignitary can be seen, with a well-trimmed beard, while proudly posing for the photographer.

He is wearing a skirt in a fine fabric; he is holding a long walking stick in one hand, symbol of authority, while the other has fingers spread open, laying on the belly. The head is adorned with four buns that shows the high class status of the figure.



Hemba-Nkuvu high-ranking man with hairdo made of four locks of hair, like the ones of the male sculptures **Ref. 4**, **Ref. 5** and **Ref. 10**
Photo taken in Sola at the beginning of the year 1900 (Archivi dei Padri Bianchi, Rome) Pirat, page 61 and De Grunne, page 181



Ref. 4 Large statue of an ancestor of 83 cm. Luba, Zaire, 19th century
Berlin Museum, gift of Goring 1903. Photo No. 168 of the volume



• VARIOUS AUTHORS "Kings of Africa: Art and Authority in Central Africa - Collection Museum fur Volkerkunde, Berlin", MECC, Maastricht, Olanda 1992, Editori Erna Beumers & Hans-Joachim Koloss (1981)

K) Bernard De Grunne

- De Grunne Bernard "Mains des Maitres - Masterhands: A la decouverte des sculpteurs d'Afrique"
Brussels 2001 (1107)

An important catalogue of the exhibition organised by Bernard De Grunne in 2001 at the BBL cultural centre in Brussels. It is a study on the search of personal styles of the various sculptors of African ethnicities that created recognisable works.

Renowned specialists contributed to the catalogue providing insights into the major workshops in Mali, Ivory Coast, Nigeria, Cameroon, Gabon, Congo, and Sudan.

As a tribute to Olbrechts' studies on the attribution of the works to single sculptors, Ezio Bassani goes back over the history of the Buli workshop in his publication "Ngongo Ya Chintu o Maestro di Buli" (Ngongo Ya Chintu or Buli Master) (pages 24 - 26).

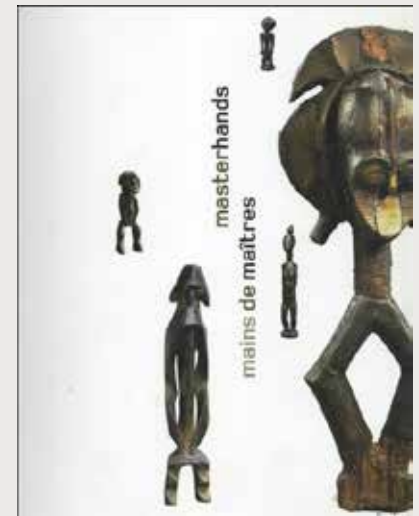
From page 185 to 213, Bernard de Grunne describes in detail, using photos and historical references, his theory of the three Masters behind the Buli school.

According to De Grunne, the appellative 'Buli Master' is not correct. It would be more correct to say 'Kateba Master', from the name of the village where the most famous work was discovered; the Tervuren sculpture of a woman holding a cup (**Rif. 1**), discovered in Kanunu chiefdom, 130km north of Buli village. This work is considered the prototype of this style. Of the 21 works exhibited in Brussels, only 6 seem to be attributable to the Kateba Master. Among these works are:

- * Tervuren statue of a woman holding a cup, 43.5cm (**Rif. 1**)
- * Statue of an ancestor, 69 cm (Kankunde – Kateba Master), described by De Grunne on page 205 (**Rif. 5**)
- * Statuette of an ancestor, 30 cm, described by De Grunne on page 206 (**Rif. 6**)

This work (**Rif. 6**) had already been published and described by Neyt (1977) in chapter 9, no. 6, page 325, and also by Gossiaux (1990, fig. 2a and 2b)

Although he had read the studies published by Claude Henry-Pirat in 1996 and 2001, de Grunne still had doubts about many attributions. The debate on how many works can actually be attributed to the 'Kateba Master'



Rif. 6 Statuette of an ancestor, 1760 - 1840 (*)
Luba – Hemba, wood, 30cm tall, private collection Kateba Master : he was thought to be active between 1820 and 1860 (page 190) (photo de Grunne, page 206, Cat. 61)

(*) This date, 1760 – 1840, probably refers to the age of the person. Therefore, the Kateba Master would seem to have created the portrait of a young man, as described by Gossiaux, when the sculptor was only 20!

or rather to two of his pupils is still open. These two people presumably worked in the same workshop and are identified by De Grunne as 'Older Buli Master' and 'Younger Buli Master'.

The works of the great Kateba Master presumably date back to the period between 1810 and 1870, however, according to De Grunne, he seems to have lived even before then. Therefore, his activity could in theory date back to the years between 1800 and 1860, which was a period of expansion and glory for the Luba empire and the neighbouring Hemba people.

With reference to the two big male statues attributed to him, 83.5 cm (Rif. 4) and 69 cm (Rif. 5), respectively, they probably portray what seem to be portraits where the model was undoubtedly an old clan chief with elongated and sharp-cornered features. Therefore, the style of the Master does not reflect the tragic political situation of the colonial era, but rather that of a period of expansion and glory for the Luba Empire and the neighbouring Hemba people. His works would have been made of light wood, while those of his disciples, younger and lesser skilled people, were of semi-hard wood.

As for the other two pupils, 'Older Buli Master' and 'Younger Buli Master', two artists active at least from 1830 to 1915, which was the probable year of the death of the last sculptor, may have created the other works known from the so-called Buli workshop.

The Tervuren statuette couple, discovered by the explorer Eduard Foa in 1897, according to De Grunne is to be attributed to the Older Buli Master.

* Statuette of a standing female ancestor, 23cm (Tervuren), described by De Grunne on page 210 (Rif. 9)

* Statuette of a standing male ancestor, 21cm (Tervuren), described by De Grunne on page 211 (Rif.10)



* Rif.10 Statuette of an ancestor
Luba – Hemba, wood, 21cm tall (Tervuren)
Buli Master The Older
(photo De Grunne, page 211, Cat. 66)

L) Castantin Petridis

Belgian Professor of Art History and Archaeology and member of the Belgian Royal Academy for Overseas Sciences, he continued his career in the United States, where he worked as a researcher. The successful author of numerous publications, he is a curator at the Research Foundation – Flanders, the Metropolitan Museum of Art, the Cleveland Museum of Art, the Case Western Reserve University, the Art Gallery of Ontario and the Indianapolis Museum of Art.

With the contribution of many specialists, he wrote a volume in memory of the famous Belgian anthropologist Frans Olbrechts, specifically about his many studies and research carried out to acquire deeper knowledge of non-European works of art.

- VARIOUS AUTHORS “Frans. M. Olbrechts, 1899-1958: In search of art in Africa” Antwerp Ethnographic Museum, 2001 (815)

In particular, Costantine Pedrins, in Part 4, ‘Congolese Art’ (pages 170 – 186) describes the 91 Congolese works presented in 1937-1938 at the Antwerp Museum Exhibition.

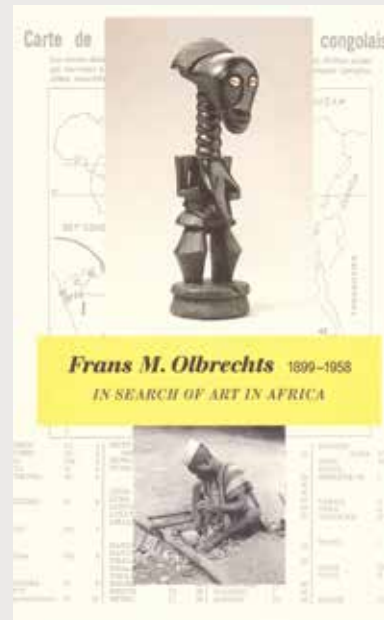
In chap. 51, he analyses the Caryatid seat with female figure kneeling down, 53.5cm, of the Louis Bertrand collection in Antwerp, which is now at the Tervuren Museum.

‘This outstanding sculpture plays a key role in Olbrechts’ writings on the Congolese art. This particular sub-style has captured his attention since 1929.

Initially described as ‘Kabila style’, after seeing the famous 43.5cm-tall “statue of a woman kneeling down” at the Tervuren Museum (Rif. 1), Olbrechts used the term “Long face style of Buli” (1946).

Buli is the name of a village on the Lualaba River, south of Kongolo, where two of the ten sculptures known to belong to this style were purchased. Today, more than 20 have been identified.

Olbrechts was practically certain that these ten works had been sculpted by the same artist. He considered the Caryatid seat of the Antwerp collection of Louis Bertrand, hereby described, as the prototype of this sub-style.



The shape of the face is among the most characteristic features. According to Olbrechts, it belongs to the “Armenian” style, thus indicating that the artist was inspired by a model of the Camiti bloodline.

Various other authors have later tried to find out if the works were sculpted by a single individual or a workshop in which the style of the master and his pupils could be identified.

François Neyt (1977) identifies the artist under the honorary name of Ngongo Ya Chintu and his activity in the Kateba village, in the Hemba territory rather than Luba.

Based on further research, Bernard De Grunne and Louis De Strycker (1966) renamed the artist ‘Master of Kateba’.

More recently, Bernard De Grunne (2001) affirmed that together with the ‘Kateba Master’, the style of an ‘Old Buli Master’ and of a ‘Young Buli Master’ can also be identified.

The figure hereby described was probably made by the latter. However, the theories proposed to confirm the work of three different artists are not convincing at all.



Ref. 2 Caryatid seat with female figure kneeling down, 53.5 cm high (Tervuren)

As for the position of the Buli village in the Hemba territory, it should be pointed out that the name Hemba is a relatively new name to describe the East. In the past, it was commonly used to identify the various ethnic social groups living east of the Luba Empire.

People living east of the Lualaba River, which were probably called "Hemba" during the colonial period, differentiated themselves from the powerful neighbouring Luba people.

It is a fact that there are unique stylistic similarities between the Hemba and Luba-Katanga art, and this could suggest that they used to work for customers on both banks of the Lualaba River.

This would once again explain why both the figures

of male ancestors typical of the Hemba people, and the Caryatid female figures, together with the Luba sculptures of women holding a vase, belong to this sub-style.'

M) François Neyt in Sotheby's (2010)

For Sotheby's, François Neyt wrote a very detailed discourse for the Caryatid seat from Harry Bombeeck's collection. He examines 5 such examples, comparing them with Bombeeck's collection. These sculptures are present in the British Museum in London, Tervuren (Belgium), Linden (Germany), Leipzig (Germany) and Oslo (Norway).

After having explored the history of these five works in detail, which share common characteristics, he examines the characteristics of their shapes. (pag. 72)

- SOTHEBY'S "Arts d'Afrique et d'Océanie" Paris asta del 30 Novembre 2010, lotto 97 "Capolavoro del "Maestro di Buli"- Sedia a Cariatide Luba di Harry Bombeeck", pagg. 68 - 75 (691)

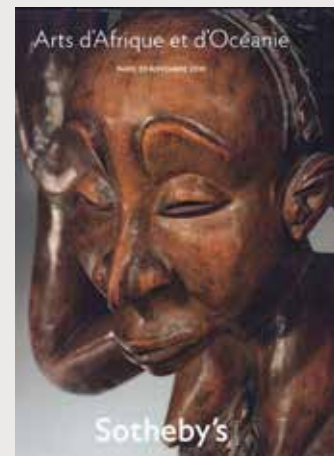
"The works of the Buli Master have an eminently emblematic character, and Frans Olbrechts, in a study published in 1946, was the first to reveal their importance in the history of African art. The works raise a fundamental question, namely the artistic individuality of African sculptors. They are not signed, but the technique of the engraving and the style enable us to highlight the craftsmanship of one or more famous sculptors appreciated by members of the Luba royal court. The identity of one or two "Buli Masters" still remains an open question". (pag. 68)

The plastic excellence of the Caryatid seat of the Harry Bombeeck collection, reflects the history of the Luba royal arts – deeply connected with the reign and its expansion – with the characteristic Luba and Hemba features.

First of all, the Luba features reflect the same style of the Caryatid seats and of the female figure kneeling down on her heels (Ref. 8) as well as the light-coloured wood with a plain patina on the tiara.

There is also the four-weave hairdo towards the back, fixed on the upper part of the forehead by a tiara composed of two prominent thin surfaces decorated with two lines of lozenges on the ribs, which join in the centre.

The main Hemba features are the elongated oval face, a plump and rounded silhouette, deeply hollow orbits, arched eyebrows in relief. In this empty space, we can see half-closed open almond-shaped eyes with prominent upper eyelids. The curvilinear plane of the cheeks in relief accentuates the cheekbones; the hooked nose, the large sides of the nose and the mouth with protruding lips complete this face with a slightly projecting chin.



Ref. 3 Caryatid female seat by the Buli Master, 51cm tall Luba, Democratic Republic of the Congo, Harry Bombeeck collection, (Photo taken from Sotheby's, pages 69 and 73)

Luba sculptures reflect great realism, which conveys the grandeur of the character portrayed. This realistic beauty stands out for the excellent ability of the sculptor, characterised by outstanding vigour and strength, making it one of his most successful works (Ref. 3). (Neyt pag. 72)

As for the identification of two or more Buli Masters, William Fagg (1948), Denis Paulme (1969), Albert Maesen (1969), Susan Vogel (1990) discussed this topic. Among the numerous correspondence and historical researches, names of various sculptors associated with the different chiefdoms, who had links with influential members of the royal family and the court, emerged. However, there are still many uncertainties as to the real identity of the Buli Master.'

Despite the various names that can be found in the literature, in 2010, François Neyt affirmed that of the various masters mentioned, only one remained! (page 75).

N) Alisa LaGamma

Alisa LaGamma has been the curator of the Metropolitan Museum of New York since 1996. She is Head of the African, Oceanic and American Art Department. She specialises in sub-Saharan African art and culture.

After a year of research in south Gabon, in 1995 she presented a thesis at Columbia University with the title 'The Art of the Punu Mukudj Masquerade: Portrait of an Equatorial Society'

- LaGAMMA ALISA "Heroic Africans" The Metropolitan Museum of Art, New York 2011, Cap. VI

"Sublime Chiefs and the Persistence of Memory: The Hemba" pagg. 225 - 270 (911)

"Master of Buli" pagg. 262 - 265"

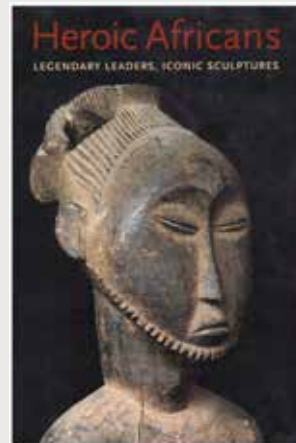
The chapter on the Luba – Hemba art was edited by Bernard De Grunne

'The Belgian specialist Bernard de Grunne (1980) agrees with William Fagg (1948) that the Buli corpus was produced by a workshop of three consecutive generations of sculptors, whom he identifies in the Kateba Master, the Older Buli Master and the Younger Buli Master. He suggests that the Older Buli Master had been active until 1915, which is about fifty years after the death of the original master, and that his customers were mainly European visitors.' (Alisa La Gamma, page 262)

In her valuable volume, Alisa LaGamma describes the other two works that were apparently made by the Buli Master *Ngongo Ya Chintu*:

* Female figure kneeling down holding a vase, 37cm (page 262) **Ref. 8**

* Caryatid seat with standing female figure, former Han Coray collection, 58-61cm (page 263)



Ref. 5 Commemorative figure. Democratic Republic of the Congo
Dimensions: 72 x 22.9 x 14cm
Buli Master, possibly Ngongo Ya Chintu (Hemba, about 1810 - 1870)
Daniel and Marian Malcolm collection

Final considerations

Origin

This 46cm tall sculpture was probably brought to Europe in 1913 by a missionary of the Saint Petrus Claver Congregation. It was a European humanitarian congregation that in 1800 sent many missionaries to Africa with the aim of helping the apostolic and social development of local populations.

Before coming back to Europe, some missionaries would take with them different objects that the indigenous people would give them.

This influx of works continued until 1913, but later stopped due to the terrible events affecting Europe during the First World War. In particular, the missionary headquarters in Vienna was moved, together with the objects collected, to Switzerland, to the headquarters in Freiburg and Zug, as in 1914, Austria was about to enter the war.

The many benefactors of the Congregation, who used to give offerings to help the Africans, as a symbol of gratitude, would receive objects that the locals gave the missionaries.

Mr. Walter Schwab has had this sculpture in his collection since 1999. In his notes, he did not leave any precise indication on how he came into possession of it.

The writing with the Buli name is present on the base of the sculpture, where engravings in the wood and old labels can be seen. Therefore, since 1913 this work may have had different owners. It is known that Walter Schwab used to purchase, sell and exchange African art works with some Swiss collectors and merchants. However, despite in-depth research, as of today, it has not been possible to identify who this sculpture belonged to before him.

Conclusion

People observing this male character, whose eyes recall the one of a Western man, even with experience and knowledge of the style of the Luba ancestors, find themselves before an unusual image. The scene of a man holding a cup on his belly may arouse their curiosity. It is a figure that, in the sculptures of the Ancestors, cannot be found in the Luba production. In fact, it is still unknown and never before seen.

The refined elegance of the idealised face of the Luba Ancestors, who amazed the world with their beauty, is not found here. The face is instead the one of a real, adult character portrayed with a solemn bearing.

This work is to be interpreted based on the standards of the Luba sculptures reserved for the social and religious rituals performed in 1800 at the Princes' courts. The sculptor, faithful to tradition, mainly focused on the instrument the figure is holding, the cup, which is what fostered the cult of the ancestors. (Pol Pierre Gossiaux).

This tradition also spread in the Hemba territories east of the Buli Principality, and many sculptures – for instance, the female ones holding a cup – published by Pierre Petite, were created by sculptors that were not inspired by the Buli school. These are female figures, seated or kneeling down, portrayed while holding a cup. (Pierre Petit)

On the contrary, the sculptor of this male sculpture portrayed him in a standing position. He focused on the head and the rich buns of the hairdo. The body is disproportionate and rests on a pedestal, which helps keep the work stable wherever it is placed.

The whole wood surface was sanded to hide the signs of the cutting tool (adze) and finally coated with a white mixture (flour or kaolin fat), still present in the holes in the wood.

The treatment is certainly linked to a precise divination ritual. Furthermore, on the cup that the character is holding, dried residues of a dark mixture and animal hairs are still present.

There is a hollow irregular hole on the forehead, which seems to have always been used to hide magical substances according to a widespread practice used for these divinatory sculptures. (Gossiaux)

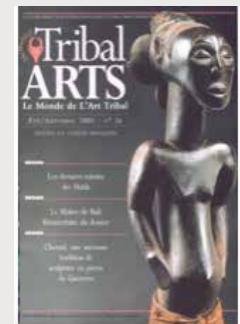
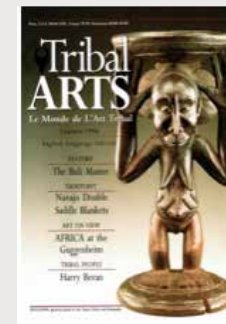
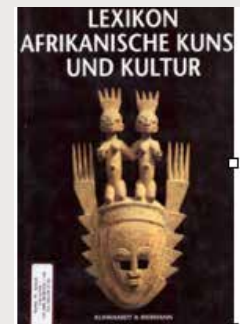
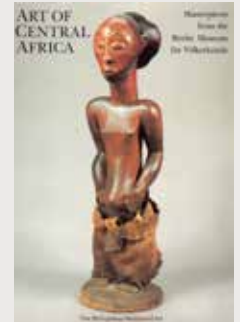
It is likely that these substances were voluntarily removed from the head when this holy sculpture was given to a European.

Roberto Ballarini



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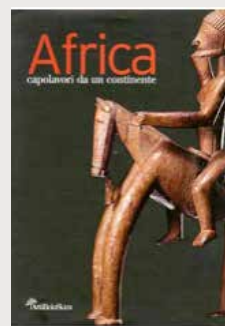
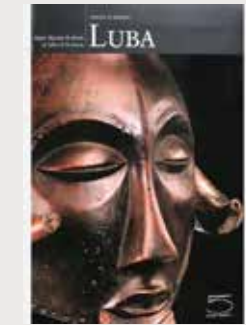
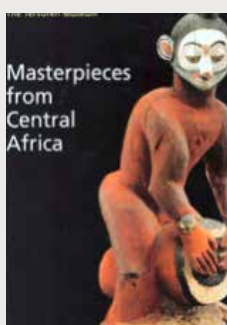
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(*) The texts reported here can be consulted on appointment



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2.6 Currency. During some auctions, the latest exchange rates for the main foreign currencies, concurrently with the bids made in the auction room, may be shown on a screen. Exchange rates are approximate, and all bids made in the saleroom will be expressed in Euro. Finarte may not be held liable for any error or omission in the data shown on the screen. The payment of the purchased lots will be in Euro currency. The equivalent amount in other currencies will be accepted only if calculated on the basis of the exchange rate of the day when payment is made.

2.7 Safety. In order to protect the safety of potential Buyers and Buyers when they are in our exhibiting areas, Finarte will display all artworks in such a way as to prevent any danger. However, should a potential Buyer handle any lot displayed on our premises, he/she will do so under his/her own responsibility. Some heavy and bulky objects can be dangerous if handled improperly. In the event that you wish to closely examine an object, please seek assistance from our staff. Some artworks on display could be marked with a "Please don't touch" note or other similar expressions. If you wish to examine such objects, please ask assistance from Finarte's staff. In any event, except in case of wilful misconduct or gross negligence, Finarte shall in no way be liable for any damage suffered by a potential Buyer, a Buyer or any of its scholars or independent experts during inspection of a lot.

3. BEFORE THE AUCTION

3.1 Estimates Published in the Catalogue. The estimates published in the catalogue serve only as an indication to potential buyers and are subject to review. The Hammer Price may be higher or lower than the given estimates. It is understood that estimates in the auction catalogue are not inclusive of the Buyer's Premium and VAT. Prospective Buyers are required to consult the Website to view the most up-to-date classification of the lots in the catalogue.

3.2 Symbols. The auction catalogue may contain the following symbols:

0 Minimum Guaranteed Amount.

If a lot is marked with this symbol, the Seller has been guaranteed a minimum price in connection with one or more auctions.

P Lots owned by Finarte.

Lots marked with this symbol are wholly or partially owned by Finarte.

PI Concerned Party.

It means that, in connection with a certain lot, bids may also be made by entities having a direct or indirect interest in the same, such as a beneficiary or will executor that has sold the lot, or a co-owner of the lot, or any other party having provided a guarantee in relation to the same.

SR Without Reserve.

Lots in the catalogue that are not marked with the (SR) symbol are subject to a sale with reserve. Generally, the Reserve corresponds to a percentage of the Minimum Pre-Sale Estimate and does not exceed said amount. In the event that the lot is sold without Reserve, it will be marked with this symbol.

® Artist's Resale Right.

For lots marked with this symbol, the Buyer undertakes to pay the "artist's resale right", payable by the seller under Article 152, first paragraph, of Law 633 of 22 April 1941, as amended and supplemented, in the amount set out in the "artist's resale right" section above.

I Lot sold by a company.

For lots marked with this symbol, the Hammer Price is subject to (and includes) VAT.

TI Lot imported under temporary import regime.

Lot imported under temporary import regime pursuant to Article 72 of the Urbani Code or in connection with which a temporary import has been requested.

ID Lot under temporary customs import.

TO BE CHARGED TO THE BUYER:

ITALIAN RESIDENTS

For each buyer:

customs operations for the regulation of the temporary import

lot € 100.00 + VAT;

customs fees calculated (10%) on the amount paid and the resale right

authorisation for conversion to permanent import € 90.00 + VAT;

Z20 customs form € 65.00 + VAT;

EU RESIDENTS

For each buyer:

customs operations for the regulation of the temporary import

lot € 100.00 + VAT;

customs fees calculated (10%) on the amount paid and the resale right

authorisation for conversion to permanent import € 90.00 + VAT

Z20 customs form € 65.00 + VAT;

Free circulation certificate application € 250.00 + VAT;

Any shipping costs will be charged separately

NON-EU RESIDENTS

Fees for re-exportation to the foreign country will be calculated;

Free circulation certificate application € 250.00 + VAT;

IA Lot under temporary artistic import.

4. THE AUCTION

4.1 CONDUCT OF THE AUCTION

4.1.1 The auction is regulated by the General Terms and Conditions of Sale and by the General Terms and Conditions of Mandate. The General Terms and Conditions of Sale can be amended by a saleroom notice posted in the auction room or an announcement made by the auctioneer before the auction begins. If Finarte also allows online biddings, such amendments will be disclosed also through the Website before the auction begins.

4.1.2 Bids can be made in person by using a paddle at the auction, in writing prior to the auction, over the telephone or via the Internet (in the latter case, only if allowed in the specific auction).

4.1.3 If the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, sales made by means of written, telephone or online bids shall be deemed as distance contracts within the meaning and for the purposes of Articles 45 et seq. of the Italian Consumer Code.

4.1.4 The speed of the auction may vary between fifty (50) and one hundred and twenty (120) lots per hour.

4.1.5 Generally, each bid is made by offering a ten per cent (10%) increase over the previous one.

4.1.6 Finarte shall be entitled, at its exclusive discretion, to refuse any person from participating in the auctions.

4.1.7 With respect to any prospective Buyer, Finarte reserves the right to make the participation in the auction subject to the prior submission of a letter of reference from banks or the deposit of a sum as a security for due performance of the obligations set out in these General Terms and Conditions of Sale, to be returned once the auction is over.

4.1.8 Anyone making a bid at an auction will be considered a party directly concerned by the purchase unless otherwise agreed between Finarte and the same by a written agreement, where the latter declares to act in the name and on behalf of a third party, and this is accepted by Finarte.

4.1.9 In the event that a person, who has been given the possibility of making a bid in connection with a lot, has a direct or indirect interest in the same, e.g. a beneficiary or a will executor who has sold the lot, a co-owner of the same or any other party having provided a guarantee in relation to the lot, Finarte will include such information in the catalogue.

4.1.10 The auctioneer conducts the auction starting from the bid he considers suitable, taking into account the value of the lot and any competing bids. The auctioneer can open the bids on each lot by making an offer in the interest of the Seller. The auctioneer can also make bids on behalf of the Seller up to an amount corresponding to the Reserve, by putting consecutive bids or in reply to other bids.

4.1.11 The fall of the auctioneer's hammer determines the acceptance of the highest bid, the Hammer Price and, consequently, the conclusion of the purchase contract between the Seller and the Buyer.

4.1.12 The auctioneer may, at its sole discretion and at any time in the course of the auction:

- (a) withdraw a lot from the auction;
- (b) review a sale offer relating to a lot, whenever the same may deem that it contains mistakes and/or could give rise to disputes; and/or
- (c) adopt any measures that the same deems adequate to the

circumstances of the case, e.g. to combine or separate lots, or vary the order of sale from the one set out in the catalogue, provided that the lot is not offered for sale any day prior to the one set out in the auction catalogue.

4.1.13 At some auctions, a video screen may be operated. Finarte will not be held liable for both the correspondence to the original of the image displayed on the screen and any malfunction of the video screen.

4.1.14 Finarte represents that the lot can be declared an object of cultural interest by the Italian Ministry of Cultural Heritage and Activities and Tourism under Article 13 of the Urbani Code. In such case, or in the event that a procedure has been undertaken in order to declare the lot an object of cultural interest under Article 14 of the Urbani Code, Finarte will announce said circumstance before the sale. Should the lot be declared of cultural interest, the Seller shall notify the sale to the competent Ministry under Article 59 of the Urbani Code. The sale shall be subject to the condition precedent that the Ministry does not exercise its pre-emption right within 60 (sixty) days as of the date of receipt of the relevant notice, or within the 180- (one hundred and eighty-) day period under Article 61, second paragraph, of the Urbani Code. In the period when the pre-emption right may be exercised, the lot cannot be delivered to the Buyer in accordance with Article 61 of the Urbani Code.

4.1.15 Generally, the Reserve does not exceed the Minimum Pre-Sale Estimate announced or published by Finarte, except in the event that the Reserve is the Reserve is expressed in a currency other than Euros and there are significant fluctuations in exchange rates between the time when the Reserve is agreed and the day of the auction. In such case, unless otherwise agreed between Finarte and the Seller, the Reserve shall be an amount equal to the Euro equivalent based on the closing exchange rate on the business day immediately preceding the auction.

4.1.16 No "without limit" bids, "upon examination" bids or any bids covering lots alternative to the one indicated will be accepted.

4.2 ROOM BIDS

4.2.1 To participate in a saleroom auction, all potential Buyers are required to take – before the auction begins – a numbered paddle to make their bids.

4.2.2 The numbered paddle shall be provided to each potential Buyer by Finarte's staff at the registration desk subject to showing an identity document, filling in and signing the relevant registration and paddle allotment form.

4.2.3 By filling in and signing the registration and numbered paddle allotment form, each potential Buyer will accept the General Terms and Conditions of Sale included in the catalogue.

4.2.4 Registration for auction will be allowed also on the days of the exhibition preceding the auction.

4.2.5 Participation in the auction in the name and on behalf of another natural person or legal entity is allowed. In such case, upon registering for the auction, the agent must show a valid power of attorney granted by the principal, including an identity document of the principal as

an attachment. The person participating in the auction will be jointly and severally liable with the third party concerned to Finarte for all the obligations arising from these General Terms and Conditions of Sale. If the principal is a legal entity, the power of attorney must be signed by the legal representative of the same or by an attorney authorised to sign whose identity card must be enclosed to the power of attorney. Finarte reserves the right to prevent a representative from participating in the auction when considering, at its sole discretion, that his/her representation powers are not duly proved.

4.2.6 Numbered paddles must be used to indicate the bids to the auctioneer during the Auction.

4.2.7 If you are the highest bidder for a lot, you must be sure that your paddle can be seen by the auctioneer, and that the number announced is your number.

4.2.8 In case of doubt concerning the Hammer Price or the Buyer, promptly call the auctioneer's attention.

4.2.9 All sold lots will be billed to the person and address indicated upon allotment of the numbered paddle and cannot be transferred to other persons and addresses.

4.2.10 In case of loss of the paddle, please inform the auctioneer's assistant, who will provide any potential buyer with a new paddle.

4.2.11 At the end of the auction, the paddle must be returned at the registration desk.

4.3 WRITTEN BIDS

4.3.1 Written bids can be made by filling in and sending the relevant bid form attached to the auction catalogue and downloadable from the Website (with the documentation requested therein).

4.3.2 Finarte shall place bids on behalf of the potential Buyer.

4.3.3 The above service is free and confidential.

4.3.4 The bid form must be sent to Finarte at least twenty-four (24) hours ahead of the auction.

4.3.5 Written bids will be accepted by Finarte only if sufficiently clear and complete, notably with respect to the lot and the price at which the bidder intends to purchase it.

4.3.6 In the event that Finarte receives multiple written bids of the same amount on a specific lot, the same will be allotted to the bidder whose bid has been received first by Finarte.

4.3.7 In submitting bids on behalf of potential Buyers, Finarte shall take into account both the Reserve and the other bids, so as to obtain the sale of the lot at the most favourable Hammer Price.

4.3.8 The amounts set out in the bid form must be considered as maximum amounts. Bids for unlimited amounts or bids for an unspecified amount will not be accepted by Finarte.

4.3.9 Each bidding form should contain bids for one auction only. Alternative bids may be accepted when using the word "OR" between lot numbers.

4.3.10 After the auction, those who have made their bids in writing will have to promptly check with Finarte if their bids have been successful.

4.3.11 Where a lot is sold, if the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, the Buyer shall not have – pursuant to Article 59, first paragraph, m), of the Italian Consumer Code – the right to withdraw provided for by distance agreements as the contract of sale is concluded at a public

auction in accordance with the definition contained in Article 45, first paragraph, o) of the Italian Consumer Code.

4.4 TELEPHONE BIDS

4.4.1 Telephone bids can be made by filling in and sending the relevant bid form attached to the auction catalogue and downloadable from the Website (with the documentation requested therein).

4.4.2 The bid form must be sent to Finarte at least twenty-four (24) hours ahead of the auction.

4.4.3 Following the receipt of the form, Finarte will contact the potential Buyer at the telephone number specified in the form.

4.4.4 Should Finarte be unable, for whatever reason, to contact the potential Buyer on the telephone, Finarte may submit bids on behalf of the potential Buyer up to the maximum amount for the bid specified in the form ("Covering Bid"). In such case, in submitting bids on behalf of potential Buyers, Finarte shall take into account both the Reserve and the other bids, so as to obtain the sale of the lot at the most favourable Hammer Price.

4.4.5 Finarte reserves the right to record telephone bids and, in any event, will not be liable to the participants in the auction for any problem or inconvenience with the telephone line (for example, for interruption or suspension of the telephone line).

4.4.6 Finarte will not accept telephone bids for lots whose Minimum Pre-Sale Estimate specified in the catalogue is less than Euro 500.00.

4.4.7 In any event, Finarte will not accept telephone bids for any amount less than the Minimum Pre-Sale Estimate.

4.4.8 Finarte's staff will be available for phone calls in English and French.

4.4.9 Where a lot is sold, if the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, the Buyer shall not have – pursuant to Article 59, first paragraph, m), of the Italian Consumer Code – the right to withdraw provided for by distance agreements as the contract of sale is concluded at a public auction in accordance with the definition contained in Article 45, first paragraph, o) of the Italian Consumer Code.

4.5 ONLINE BIDS

4.5.1 At least seventy-two (72) hours before the auction day, Finarte will specify on the Website and/or in the auction catalogue the auctions in connection with which bids can also be made via the Internet.

4.5.2 In case of participation in the auction via the Internet, the potential Buyer shall be able to see and hear the auctioneer as well as to make bids in real time.

4.5.3 Participation in an auction through the Internet is subject to your registration with the Website and the subsequent registration for the auction at least twenty-four (24) hours before the auction begins.

4.5.4 Once the registration with the Website has been completed, each potential Buyer will receive a password by email (which he/she undertakes to safeguard with due care and diligence and not to disclose or communicate to third parties) necessary to access the Website as a registered user and to participate in the auction.

4.5.5 Each registered user will be held liable for any activity carried out on the Website by using his/her access credentials and undertakes

to immediately notify Finarte of any unlawful use of his/her password or any loss of the same. In the latter event, Finarte will provide the registered user with a new password granting access to the Website, and he/she will no longer be able to use the previous password for access to the Website or participation in auctions.

4.5.6 Finarte does not guarantee that the Website is always operational and that there will be no disruptions during participation in an auction, or that the Website and/or the relevant server is free from viruses or any other hazardous or potentially hazardous materials. Consequently, except in case of wilful misconduct or gross negligence, Finarte may not be held liable for any technical problems arising when the auction is under way (including, but not limited to, slow browsing speed or disruptions in the server managing participation in the auction through the Internet).

4.5.7 Finarte will not be held liable for any damage or inconvenience suffered as a consequence of any improper use of the Website in accordance with these General Terms and Conditions of Sale.

4.5.8 Each potential Buyer will refrain from using any kind of software or tool affecting or interfering (even potentially) with the conduct of the auction, and undertakes to use the Website and any related application in good faith and in a proper manner.

4.5.9 If Finarte allows also online participation in the auction, these General Terms and Conditions of Sale will regulate also the bidding for sale and award of lots through the websites/ platforms through which submission of bids is allowed. The online auction regulated by these General Terms and Conditions of is a public auction (defined in Article 45, first paragraph, o) of the Italian Consumer Code as the method of sale where goods or services are offered by a professional to consumers, who attend or are given the possibility to attend the auction in person, through a transparent competitive bidding procedure run by an auction house and where the successful bidder is bound to purchase the goods or services), and is the same public auction which may be attended in the saleroom, by telephone o by a written pre-auction bid.

4.5.10 The lots purchased through the Internet are offered and sold by Finarte, who acts as an agent of the Seller.

4.5.11 The offer and sale by Finarte of lots offered for sale over the Internet constitutes a distance contract, regulated by Chapter I, Title III (Article 45 *et seq.*) of the Italian Consumer Code and by Legislative Decree 70 of 9 April 2003 on electronic commerce.

4.5.12 Where a lot is sold, if the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, the Buyer shall not have – pursuant to Article 59, first paragraph, m), of the Italian Consumer Code – the right to withdraw provided for by distance agreements as the contract of sale is concluded at a public auction in accordance with the definition contained in Article 45, first paragraph, o) of the Italian Consumer Code.

4.6 BIDS MADE BY EMPLOYEES

4.6.1 Finarte's employees can make bids at Finarte's auctions only if they are not aware of the Reserve and if the bid is made in full compliance with internal regulations governing auction bids by employees.

5. FINARTE'S OBLIGATIONS TO THE BUYER

5.1 Finarte acts in the name and on behalf of the Seller, as an agent of the Seller, except for the cases in which Finarte is the owner of a lot, either in part or in full.

5.2 Upon request of the Buyer, Finarte may provide, at its own discretion and, if the case may be, upon payment, a written report ("condition report") on the condition of the lot.

5.3 In the event that, after a sale by auction, it emerges that a lot is a Counterfeit, Finarte will refund any Buyer who has requested termination of the sale contract, after returning the lot to Finarte, the Total amount due, provided that, no later than five (5) years of the date of the sale, the Buyer:

(a) provides Finarte in writing, within three (3) months of the date when the same received information inducing him to believe that the lot is a Counterfeit, with the lot number, the date of the auction where the lot was purchased, and the reasons why the Buyer considers the lot to be a Counterfeit;

(b) is able to return the lot to Finarte, free from third party claims of any kind, after the date of the sale, and the lot is in the same condition as it was at said date;

(c) provides Finarte with the reports prepared by two independent scholars or experts of acknowledged expertise, indicating the reasons why the lot is considered a Counterfeit.

5.4 Finarte reserves the right to proceed with the termination of the sale even in total or partial absence of one or more of the aforesaid conditions.

5.5 Finarte will not be bound by the opinions provided by the Buyer and reserves the right to request the opinion of further experts at its own expense. Should Finarte decide to terminate the sale, it may reimburse the Buyer, in a reasonable amount, for the costs incurred to obtain the opinion of the two independent experts accepted by both Finarte and the Buyer.

5.6 The Buyer will not be entitled to terminate the contract for sale and Finarte will not make the reimbursement, in the following circumstances:

(a) if the catalogue description were consistent with the opinion of scholars and experts generally accepted at the date of the sale, or the catalogue description indicated the authenticity or attribution of the lot as controversial; or

(b) if, as of the date of publication of the catalogue, the fact that the lot was counterfeit could be verified only by way of examinations generally considered unsuitable for the purposes concerned or difficult to carry out, whose costs were unreasonable or that could have reasonably damaged or resulted in a loss of value of the lot.

6. BUYER'S OBLIGATIONS AND FINARTE'S LIABILITY TO THE BUYER

6.1 The Buyer undertakes to examine the lot and the relevant documentation before the purchase in order to check if the same is compliant with the catalogue description, and, where appropriate, to request the opinion of a scholar or an independent expert, to verify its authorship, authenticity, provenance, attribution, origin, date, age, period, cultural origin or source, condition, completeness and quality,

including its price and value.

6.2 Any representations provided by Finarte, either verbally or in writing, including those contained in the catalogue, reports, comments or evaluations concerning any characteristic of a lot such as authorship, authenticity, provenance, attribution, origin, date, age, period, cultural origin or source, condition, completeness and quality, including its price and value, exclusively reflect opinions, and can be reviewed and possibly changed by Finarte before the lot is offered for sale. Except in case of wilful misconduct or gross negligence, Finarte and its employees, co-workers, directors or consultants cannot be held liable for any mistake or omission contained in these representations..

6.3 Lots are sold as “seen and liked”, expressly excluding any warranty against hidden defects, and with any gap, defect, flaw and description error.

6.4 All the lots, including those having - either in part or in full - an electrical or mechanical nature, must be considered purely for their artistic, decorative and/or collective value and must not be deemed working. The functioning and safety of the lots having, either in part or in full, an electrical or mechanical nature have not been checked before the sale, and such lots are bought by the Buyer at his own risk.

6.5 The descriptions contained in the catalogues and in the condition reports under Article 5.2 above are merely approximate and are provided for the sole purpose of identifying the lot(s) concerned.

6.6 The lack of any express reference to the condition of the lot in catalogues and condition reports does not imply the absence of any defects.

6.7 Except for the case of gross negligence or misconduct, Finarte or its employees, co-workers, directors or consultants may not be held liable for acts or omissions concerning the preparation or conduct of the auction or any issue relating to the pre-sale of the lots.

6.8 Except in case of wilful misconduct or gross negligence, Finarte's liability and the liability of Finarte's employees, co-workers, directors or consultants to the Buyer in connection with the purchase of a lot by the latter is limited to the Hammer Price and the Buyer's Premium paid to Finarte by the Buyer.

6.9 The descriptions for cars and motorcycles, including in relation to their history, age, model, changes of ownership, state of preservation and possible restoration processes, technical characteristics, internal and external components, including the engine number (matching number or not) and chassis number of the car – present in the catalogue and/or in any condition report – are given by Finarte in good faith as guidelines to the potential Buyer on the basis of the indications and information received from the Seller, but may not be considered exhaustive and/or verified. All cars and motorcycles – together with the relevant documents accompanying them – must therefore be properly examined by the potential buyer in order to fully ascertain their condition. Failure to indicate any defect, restoration work or of the presence of any non-original part does not preclude the possibility that any such defect, restoration work or presence of a non-original part exist.

The descriptions, in the catalogue and/or in the condition report, for watches and gemstones including in relation to the state of preservation and any restoration, are given by Finarte as guidelines to the potential Buyer on the basis of the indications and information received from the Seller, but may not be considered exhaustive and/or verified.

All the watches and gemstones must therefore be appropriately examined by the potential buyer in order to be able to ascertain their status. Failure to indicate any defect, restoration work or of the presence of any non-original part does not preclude the possibility that such defect, restoration work or presence of a non-original part exist. Wristwatches declared by the manufacturer as water-resistant may have been opened for examination; Finarte therefore suggests that such watches be controlled by an authorised dealer to check their resistance before using the same in conditions where water is present. Straps made of organic material are associated with the watch for display purposes only. Prospective buyers are aware that the importation to foreign countries of materials derived from endangered or otherwise protected species (e.g. tortoiseshell, ivory) are subject to CITES international rules; prospective buyers should therefore acquire the necessary information on such restrictions before participating in the auction for lots containing, even partially, materials falling within the scope of the above rules.

6.10 In the event of sale of cars and/or motorcycles, pursuant to the relevant laws and regulations, the Buyer undertakes to initiate and manage, at its own care and expenses, via a competent agency indicated by Finarte, the procedure of transfer of ownership and/or, if applicable, the registration procedure, within and no later than fifteen (15) days from the date of sale of the Lot. All of the above without prejudice to the provisions of art. 7.11 below.

6.11 In case of permanent export abroad of cars and/or motorcycles registered in Italy, pursuant to the relevant laws and regulations, the Buyer undertakes to ask the competent office to remove them from the national vehicle archive and from the Public Vehicle Register, returning the license plate and the registration certificate of the Lot within and no later than 15 (fifteen) days after the sale of the Lot.

7. PAYMENT

7.1 In case of sale, the Buyer shall pay to Finarte the Total amount due immediately – and in any event no later than five (5) days – after the conclusion of the auction.

7.2 If a lot is the subject of the declaration under Article 4.1.14 above, the Buyer shall pay the total amount due upon expiry of the period for the exercise of the pre-emption right by the competent Ministry.

7.3 Invoicing of the Hammer Price to the Buyer shall be the exclusive responsibility of the Seller.

7.4 The payment of the Buyer's Premium and of any Expenses can be made in cash, by bank draft, cheque, bank transfer, debit or credit card (American Express, Visa or Mastercard) or Paypal.

7.5 Finarte may accept single or multiple payments in cash only for amounts up to Euro 1,999.99.

7.6 In case of bank transfer, the bank details are the following:

Finarte Auctions S.r.l.

banca: BANCO BPM

IBAN numero IT65 G 05034 01748 000000002588

SWIFT numero BAPPIT21677

7.7 In case of bank transfer, in the payment description the Buyer's name and surname and the invoice number must be specified.

7.8 Payment by debit card, American Express, Visa or Mastercard can be made only by the card holder or, in case of PayPal, by the account holder.

7.9 Finarte reserves the right to check the origin of payment received and reject payments received from any persons other than the Buyer.

7.10 In limited circumstances, and in any event subject to the Seller's consent, Finarte may offer any Buyer deemed reliable the possibility of paying the lots in instalments. The conditions for payment in instalments must be agreed before the auction. Before deciding whether to grant the possibility of paying in instalments or not, Finarte can request references in connection with the Buyer's reliability as well as documentation proving his/her identity and residence.

7.11 Also pursuant to and for the purposes of Article 1523 of the Italian Civil Code, the transfer of the ownership of a lot from the Seller to the Buyer shall take place only upon payment by the Buyer of the Total amount due.

7.12 In case of non-payment or late payment by the Buyer – within the time limit set out in Article 7.1. above – of the Total amount due, either in full or in part, Finarte shall be entitled, at its discretion, to ask for due performance or terminate the contract for sale pursuant to Article 1456 of the Italian Civil Code, without prejudice, in any event, to its right to claim damages and the right to have the lot sold on behalf and at the expense of the Buyer, pursuant to Article 1515 of the Italian Civil Code.

7.13 In case of delay in the payment of the Total amount due for a period of more than five (5) business days as from the auction date, Finarte may store the lot with a third party at the Buyer's risk and expense and charge the Buyer interest on arrears to Finarte at the 3-month Euribor rate provided by law plus five per cent (5%), without prejudice to Finarte's right to claim further damages.

7.14 In case of non-payment or late payment by the Buyer, Finarte may reject any bids made by the Buyer or any representative of the Buyer in the course of following auctions, or request that the Buyer lodges a sum in cash as security before accepting any bids.

7.15 Finarte may offset any amount due for whatever reason to the Buyer against whatever sum owed for whatever reason by the Buyer to Finarte.

7.16 Cash desk time: Monday - Friday 10:00 am - 1:00 pm; 2:00 pm - 05.30 pm.

8. DELIVERY AND COLLECTION OF THE LOT

8.1 The lot will be delivered at Finarte's registered offices no later than five (5) business days of the date of the sale.

8.2 The lot will be delivered to the Buyer (or to any third party authorised by the Buyer by a written power of attorney) only after Finarte has received the Total amount due.

8.3 Upon delivery of the lot, Finarte will ask the Buyer or any third-party appointee to provide a document proving his/her identity.

8.4 Before organising the collection, please check with Finarte where the lot is stored.

8.5 In case of death, interdiction, inability, cessation/winding up, for whatever reason, of the Buyer, duly notified to Finarte, the latter agrees to return the lot, subject to prior consent of all the Buyer's assignees, or in accordance with the terms established by the judicial authority.

8.6 Should the Buyer fail to collect the lot within five (5) business days of the date of the sale, Finarte may:

- (a) charge the Buyer an amount corresponding to one per cent (1%) of the Hammer Price for each month of delay in the collection of the lot, from the fifth business day following the sale; or
- (b) store the lot with a third party at the Buyer's risk and expense.

9. TRANSFER OF RISK

9.1 A purchased lot is entirely at the risk of the Buyer starting from the earliest to occur of the following events:

- (a) when the Buyer receives the purchased lot; or
- (b) when the Buyer pays the Total amount due for the lot; or
- (c) from the date when the five (5) business day payment period after the sale starts to run.

9.2 The Buyer will be indemnified for any loss or damage occurring to the lot after the sale but before the risk is transferred, but said indemnity may not exceed, except in case of wilful misconduct or gross negligence, the Hammer Price along with the Buyer's Premium received by Finarte.

9.3 Except in case of wilful misconduct or gross negligence, Finarte may not be held liable for the loss or damage to the frame or the glass containing or covering prints, paintings or other artworks, unless the frame or glass constitute the lot sold at auction.

9.4 In no circumstance may Finarte be held liable in case of loss or damage due to any work (including restoration, work on the frame and cleaning operations) carried out by independent experts designated by Finarte with the Seller's consent, or in case of any loss or damage directly or indirectly caused by, or arising from:

- (a) changes in humidity or temperature;
- (b) normal wear and tear or gradual deterioration due to operations on the lots and/or hidden faults and defects (including woodworms);
- (c) improper treatment;
- (d) war, nuclear fission, radioactive contamination, chemical, biochemical or electromagnetic weapons;
- (e) acts of terrorism; and
- (f) other force majeure events.

10. SHIPMENT

10.1. Upon written request of the Buyer, Finarte may arrange the packaging and shipment of the lot, on condition that the Buyer:

- (a) has fully paid the Total amount due;
- (b) provides Finarte with any certificate of free circulation or export licence or any statement and/or certification required for such purpose.

10.2. Unless otherwise agreed with the Buyer:

- (a) packaging and shipment expenses shall be for the account of the Buyer, who may request, at least twenty-four (24) hours before the beginning of the auction, estimates of costs should the Buyer decide to entrust Finarte with the packaging and shipping of the lot;
- (b) the insurance coverage concerning any risk for (even partial) loss and/or damage caused to the lot during transport must be agreed between the Buyer and the carrier without any liability for Finarte;
- (c) the cost of insurance shall be for the account of the Buyer.

10.3. The shipment and packaging of the lot to the Buyer shall be entirely at the risk and expenses of the Buyer and Finarte shall in no event be held liable for any action or omission of packaging workers or carriers.

11. EXPORTATION FROM THE REPUBLIC OF ITALY

11.1 Export of cultural goods outside the territory of the Republic of Italy is regulated by the provisions of the Urbani Code. Likewise, export of cultural goods outside the territory of the European Union is regulated to the provisions of Regulation (EC) 116/2009 of 18 December 2008 and of Commission Implementing Regulation (EU) 1081/2012.

11.2 The export of a lot from the territory of the Republic of Italy may require a certificate of free circulation or an export licence.

11.3 Obtaining a certificate of free circulation and/or export license is the responsibility of the Buyer. In case of non-obtainment or delay in the obtainment of a certificate of free circulation and/or an export license, said circumstance shall not constitute a reason for the termination or cancellation of the sale, nor a justification for late payment of the Total amount due by the Buyer.

12. PROTECTED SPECIES

12.1 All lots consisting of, or containing, parts of plants or animals (e.g.: coral, crocodile, ivory, whalebone, turtle), regardless of their age or value, may require a licence or certificate before export, and/or additional licences or certificates for importation into non-EU countries. The granting of a license or certificate for import does not guarantee the obtainment of a license or certificate for export, and vice versa. Please note that obtainment of an import licence or certificate does not guarantee any export licence or certificate and vice versa. Finarte recommends that potential Buyers check the requirements under their national legislation for the import of goods made of, or containing, protected species into their country. It is the Buyer's responsibility to obtain such import or export licences/certificates as well as any other document required before making any bid. Please refer to Article 11 of the General Terms and Conditions of Sale.

13. SAMPLE TERMINOLOGY

13.1 Please pay attention to the following sample terminology:

- *"SANDRO BOTTICELLI"*: in Finarte's opinion, the work is a work by the artist (when the artist's forename is not known, whether the surname is preceded by a series of asterisks or by an initial or not, it indicates that the work is by the named artist).
- *"ATTRIBUTED TO SANDRO BOTTICELLI"*: in Finarte's opinion, the work is probably a work by the artist, but there is less certainty than in the above category.
- *"SANDRO BOTTICELLI'S STUDIO/WORKSHOP"*: in Finarte's opinion, the work is a work by an unknown hand in the artist's studio/workshop who may have undertaken the painting under the artist's supervision.
- *"SANDRO BOTTICELLI'S CIRCLE"*: in Finarte's opinion, the work is by an unidentified but distinct hand, closely associated with the named artist but not necessarily a pupil of the artist.

- *"FOLLOWER OF SANDRO BOTTICELLI"*: in Finarte's opinion, the work has been made by a painter working in the artist's style, contemporary or nearly contemporary to the artist, but not necessarily a pupil.

- *"SANDRO BOTTICELLI'S MANNER"*: in Finarte's opinion, a work of the style of the artist and of a later date.

- *"AFTER SANDRO BOTTICELLI"*: in Finarte's opinion, the work is a copy of a known work of the artist.

- *"IN THE STYLE OF ..."*: in Finarte's opinion, the work is in the style mentioned, but of a later date.

13.2 The term "signed" and/or "dated" and/or "inscribed" means that, in Finarte's opinion, the signature and/or date and/or inscription are from the hand of the artist.

13.3 The terms "bearing signature" and/or "date" and/or "inscription" means that, in Finarte's opinion, the signature and/or date and/or inscription seem to have been added or from another hand.

13.4 The dimensions given are height first, width and, possibly, depth.

13.5 Paintings and photographs are not to be considered framed unless otherwise specified.

14. CONTACTS

14.1 The prospective Buyer and the Buyer may request any information and/or send any communication and/or submit any complaint by contacting Finarte as follows:

- (i) by filling in and sending the form available at the "Contacts" section of the Website;
- (ii) by post, addressed to: Finarte Auctions S.r.l., Via Paolo Sarpi, n. 6 – 20154 – Milan, Italy;
- (iii) by calling the following phone number: (+39) 02 3363801.

14.2 Finarte will reply to the complaints submitted within five (5) business days of the receipt thereof.

14.3 For assistance with online auction participation, please contact Finarte at the following email address: bidonline@finarte.it or on the following telephone number: +39 02 3363801.

15. LEGAL GUARANTEE OF CONFORMITY

15.1 If the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, and the lot sold can be deemed a "consumer good" within the meaning of Articles 128 et seq., of the Italian Consumer Code, such lots sold through Finarte are covered by the legal guarantee of conformity provided for in Articles 128-135 of the Italian Consumer Code ("**Legal Guarantee**").

15.2 The Legal Guarantee is reserved for consumers. It therefore applies only to anyone who has bought a lot for purposes unrelated to his/her business, commercial, craft or professional activities.

15.3 The Seller is liable to the consumer Buyer for any lack of conformity existing at the time of delivery of the product "consumer good" that becomes apparent within two (2) years of that delivery. The lack of conformity must be reported to the Seller, under penalty of forfeiture of the guarantee, within two (2) months of the date of which it was discovered. Unless proved otherwise, it is assumed that any lack of conformity which becomes apparent within six (6) months of delivery of the product already existed on the delivery date, unless

such assumption is incompatible with the nature of the product or with the nature of the lack of conformity. From the seventh month following the delivery of the lot, it becomes the consumer's burden to prove that the defect existed at the time of delivery. In order to avail himself/herself of the Legal Guarantee, therefore, the consumer shall first give proof of the date of the sale and the delivery of the lot. To be able to provide this proof, the consumer should, therefore, keep the order confirmation, the purchase invoice or the DDT or any other document suitable to demonstrate the date of purchase and delivery.

15.4 With reference to the definition of "lack of conformity", please refer to the provisions of Article 129, second paragraph, of the Consumer Code. Excluded from the scope of the Legal Guarantee are any defects caused by accidental events or by responsibilities of the Buyer - consumer, or by any use of the lot that is incompatible with its intended use. In this regard, it is specified that all the lots, including those having - either in part or in full - an electrical or mechanical nature, must be considered purely for their artistic, decorative and/or collective value and must not be deemed working.

15.5 In the event of a lack of conformity duly reported in the appropriate terms, the consumer Buyer will be entitled: (i) first, to the repair or replacement of the lot, at his/her discretion, free of charge, unless the remedy requested is objectively impossible or excessively onerous compared to the other; (ii) second (in cases where repair or replacement is impossible or excessively onerous, or the repair or replacement did not take place within a reasonable time or the repair or replacement made previously caused significant inconvenience to the consumer), to a reduction in the price or termination of the contract, at his/her discretion. The remedy requested shall be deemed excessively onerous if it imposes unreasonable costs upon the Seller compared to any other applicable remedy, taking into account: (i) the value that the lot would have if there were no lack of conformity; (ii) the nature of the lack of conformity; (iii) the possibility to implement the alternative remedy without significant inconvenience to the consumer.

15.6 If, during the period of validity of the Legal Guarantee, the lot shows any lack of conformity, the consumer may contact Finarte according to the terms of Article 14. Finarte will promptly reply to any notice of alleged lack of conformity and inform the consumer of the specific procedure to be followed.

16. APPLICABLE LAW AND JURISDICTION

16.1 These General Terms and Conditions of Sale are governed by the laws of Italy.

16.2 Any dispute relating to the application, performance and interpretation of these General Terms and Conditions of Sale shall be submitted to the exclusive jurisdiction of the courts of Milan.

16.3 The above is without prejudice of the applicability to Buyers who are consumers under Article 3 of the Italian Consumer Code and who do not have their habitual residence in Italy of any more favourable and mandatory provisions of the law of the country in which they have their habitual residence. For any dispute relating to the application, performance and interpretation of these General Terms and Conditions of Sale, the court of competent jurisdiction shall be the court of the place where the consumer Buyer resides or is domiciled.

16.4 Furthermore, any consumer Buyer residing in a Member State of the European Union other than Italy may access, for any dispute relating to the application, performance and interpretation of these General Terms and Conditions of Sale, the European Small Claims procedure under Regulation (EC) 861/2007 of the Council of 11 July 2007, provided that the value of the claim, disregarding all interest, expenses and disbursements, does not exceed Euro 2,000.00. The text of the Regulation is available on the website .eur-lex.europa.eu.

16.5 Under Article 141-sexies, paragraph 3 of the Italian Consumer Code, Finarte informs any user who can be classified as a consumer within the meaning of Article 3, first paragraph, a) of the Italian Consumer Code that, in the event he/she has filed a complaint directly with Finarte, as a result of which, however, it was not possible to resolve the dispute arising therefrom, Finarte will provide information about the Alternative Dispute Resolution entity or entities in charge of out-of-court settlement of any dispute concerning the obligations arising from a contract concluded under these General Terms and Conditions of Sale (so-called ADR entities, as specified in Articles 141-bis et seq. of the Italian Consumer Code), specifying whether or not it intends to make use of such entities to resolve the dispute. Finarte also informs any user who can be classified as a consumer within the meaning of Article 3, first paragraph, a) of the Italian Consumer Code that a European platform for online resolution of consumer disputes has been established (the so-called "ODR platform"). The ODR platform is available at <http://ec.europa.eu/consumers/odr/>. On the ODR platform, a consumer Buyer may consult the list of ADR bodies, find the link to the website of each of them and start an online dispute resolution procedure for the dispute in which he/she is involved.

17. PERSONAL DATA PROTECTION INFORMATION

17.1 Pursuant to Article 13 of Regulation (EU) 2016/679 ("GDPR"), Finarte – as data controller (hereinafter also "Controller") – informs you that the personal data ("Data") provided by you to Finarte shall be processed lawfully and fairly by the same, mainly through electronic, automated and/or video-recording means (using modalities and devices suitable to ensure the security and confidentiality of the Data), for the following purposes: (a) to perform the obligations of the contracts to which you are a party or for the adoption of any pre-contractual measures taken at your request; (b) to manage the relationship with sellers and buyers (e.g. management of sales proceeds, invoices and shipping operations); (c) to perform any check and assessment concerning the auctioning relationship and the risks associated therewith; (d) to fulfil any tax, accounting and legal obligations and/or orders issued by public bodies; (e) for the purposes of applicable anti-money laundering regulations under Legislative Decree 231/2007, as amended; (f) with reference to video-surveillance systems, for the purposes of protecting the safety of persons and the company's assets; (g) to ascertain, exercise or defend a right in judicial proceedings; (h) to send commercial communications on products and services similar to those already purchased (so-called "soft spam"); (i) subject to your consent, to send advertising and information material on Finarte's products and services by automated systems such as e-mail, fax, sms or MMS, or by postal service or telephone calls with operator; (l) to

carry out profiling activities for performance of the activities referred to in (h) and (i) above.

17.2 The provision of Data for the purposes under Article 17.1, (a), (b), (d), (e) is not subject to your consent, it being necessary for the performance by the Data Controller of its contractual and legal obligations pursuant to Article 6, first paragraph, b) and c) of the GDPR.

17.3 The provision of Data for the purpose under Article 17.1, (c), (f), (g), (h) is not subject to your consent, it being necessary for the purposes of the legitimate interests pursued by the Controller pursuant to Article 6, first paragraph, f) of the GDPR.

17.4 The provision of Data for the purposes under Article 17.1, (i) and (l) is, instead, subject to your consent, pursuant to Article 6, first paragraph, a) of the GDPR. The consent to the processing of Data for such purpose is optional; in case of refusal, it will be impossible for Finarte to carry out the activities specified. For such purposes, Finarte will collect your consent by electronic and/or paper means, e.g. through the Website or the relevant forms.

17.5 The provision of Data is optional. However, the failure to provide Data for the purposes from (a) through (g) will prevent participation in the auction or due performance by Finarte of its obligations; the failure to provide Data for the purposes from (h) through (m) will likewise prevent Finarte from carrying out the activities specified.

17.6 The Data will be processed by Finarte's employees or co-workers as persons in charge of data processing.

17.7 Your Data may also be communicated to the following persons, who will be designated by Finarte as data processors or will act as independent controllers:

- (a) any entities (including Public Authorities) having access to personal data by virtue of statutory or administrative provisions;
- (b) any companies or third parties in charge of printing, enveloping, shipment and/or delivery services in connection with the lots purchased;
- (c) any post offices, couriers or carriers in charge of delivering the lots;
- (d) any companies, consultants or professionals in charge of the installation, maintenance, updating and, in general, the management of Finarte's hardware and software, or of whom Finarte avails itself, including the Website;
- (e) any companies or internet providers in charge of sending documentation and/or information or advertising material;
- (f) any companies in charge of processing and/or sending information or advertising material on behalf of Finarte;
- (g) any public and/or private entities, natural persons and/or legal entities (e.g. legal, administrative and fiscal consulting firms, Courts, Chambers of Commerce, Employment Chambers and Offices), if such disclosure is necessary or functional to the due performance of Finarte's obligations.

Your Data will be processed and disseminated, in anonymous and aggregate form only, for statistical or research purposes.

17.8 The Data Controller is Finarte Auctions S.r.l., with offices in via Paolo Sarpi 6, (20154) Milan, Italy, to which any requests or demands

in connection with the processing of Data may be made by sending an email to info@finarte.it. An up-to-date list of any data controllers is available, on written request, at Finarte's registered offices.

17.9 Data will be retained for a maximum period of time corresponding to the period of the statute of limitations for the rights enforceable by Finarte, as applicable from time to time. If Data are processed for marketing and profiling purposes under i) and l), Data shall be stored for a maximum period of time equal to, respectively, 24 and 12 months. Images collected through video-surveillance systems shall be retained for a maximum of 24 hours following their collection, without prejudice to special needs for further retention in connection with public holidays or closure of offices, or where it is necessary to comply with a specific investigation request from the judicial authority or the judicial police.

17.10 Pursuant to Articles 13 and 15 et seq. of the GDPR, you have the right, inter alia:

- (a) to obtain confirmation that processing of personal data concerning you is or is not in progress;
- (b) if a processing is in progress, to obtain access Data and information relating to the processing and request a copy of personal data;
- (c) to obtain the correction of inaccurate Data and the integration of incomplete Data;
- (d) if any of the conditions foreseen by Article 17 of the GDPR is met, to obtain cancellation of the Data concerning you;
- (e) to obtain, in the cases provided for by Article 18 of the GDPR, the restriction of processing;
- (f) if the conditions set forth in Article 20 of the GDPR are met, to receive Data concerning you in a structured format, commonly used and readable by automatic devices and request their transmission to another Controller, if technically feasible;
- (g) to object, at any time, wholly or partially, to processing of Data for marketing purposes. Objection to processing through automated contact means also includes sending commercial communications by postal service or telephone calls with operator, without prejudice to the possibility to partially exercise such right, for example by objecting only to processing done by automated communication systems;
- (h) to object, at any time, to processing of Data done to pursue a legitimate interest of the Controller, provided that there are no legitimate reasons for doing the processing prevailing on the interests, rights and freedoms of the data subject, or for ascertaining, exercising or defending any right in judicial proceedings;
- (i) to withdraw your consent at any time, without prejudice to the lawfulness of the processing that occurred prior to the withdrawal.
- (j) to lodge a complaint with the Personal Data Protection Authority, according to the terms specified in the Authority's website, accessible at the address www.garanteprivacy.it;

The aforesaid rights may be exercised by making an email request to the Controller to the following address: **info@finarte.it**.

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**ABSENTEE / TELEPHONE BIDDING****N°10021****African Art****13 October 2021**

☐ Absentee bidding ☐ Telephone bidding
(Please thick the relevant option)

All bids must be received within 24 hours
before the start of the sale and sent to:

Finarte Auctions S.r.l.**Via Paolo Sarpi 6****20154 Milan****Tel.: +39 02 3363801****Fax :+39 0228093761****Email: info@finarte.it**

Finarte reserves the right not to accept bids
that are not received within 24 hours before
the start of the sale.

Paddle number (for office use only)

Notice to bidders

Please attach hereto a copy of your identity card
or passport. Corporate clients should provide a
copy of their articles of association together with
a letter of authority authorizing them to bid on
the company's behalf. Failure to provide said
documentation may result in your bids not being
processed. For high value lots you may be asked
to provide a bank reference.

I, the undersigned First name and last name/Company _____

Client number _____

Address _____

City _____

Postcode _____

E-mail _____

Telephone _____

Fiscal code – VAT number _____

by signing this form, declare that I have read and fully accept the General Conditions of Sale delivered to me by Finarte S.p.A. and printed in the auction catalogue, published on **Finarte Auctions S.r.l.** ("Finarte") website and posted in the auction room, and authorize Finarte to:

(a) bid on my behalf at the above sale for the following lot(s) up to the price(s) set out below;

(b) contact me by telephone - at the telephone number indicated above - when the following lot(s) will be offered for sale in order to be able to make one or more telephone bids. Should Finarte be unable to contact me by telephone or the line break down during the sale, Finarte may execute the covering bid(s) listed below on my behalf.

LOT N°	ITEM	ABSENTEE BID (EURO) (buyer's premium excluded)	COVERING BID* (€) (OPTIONAL)

*The maximum bid amount (excluding premium) that Finarte S.p.A. is authorised to execute only if Finarte is unable to reach the client by telephone or if the line breaks down during the sale.

I, the undersigned, understand that the telephone bidding may be recorded.

For further bids, please submit a separate form.

If you register for the telephone bid, it is assumed that you will cover the lot starting price.

Telephone bids: (i) referring to lots whose minimum pre-sale estimate indicated in the catalogue is less than Euro 500,00; (ii) for an amount lower than the minimum pre-sale estimate, shall not be accepted.

Signature _____**Place, date and time** _____

I, the undersigned, declare to specifically approve, pursuant to Article 1341 of the Italian Civil Code, the following clauses of the General Terms and Conditions of Sale: 2.8. (limitation of liability for data shown on video screen); 2.9 (limitation of liability for damages incurred during the display of lots); 4.1.6 (right of Finarte to refuse any person from participating in the auction); 4.1.12 (right of the auctioneer); 4.1.13 (limitation of liability for video screen); 4.2.5 (right of Finarte to refuse the agent from participating in the auction); 4.3.5 (right of Finarte not to accept written bids which are deemed not sufficiently clear or incomplete); 4.3.8 (exclusion of written bids for unlimited amounts or for an unspecified amount); 4.4.6 (limitation of liability for telephone bids); 4.4.7 (validity of telephone bids); 4.4.8 (validity of telephone bids); 4.5.6. (limitation of liability for the website); 4.5.7 (limitation of liability for the website); 5.6 (restrictions to termination in case of "counterfeiting"); 6 (Buyer's obligations and Finarte's liability to Buyers); 7.11 (retention of title); 7.12 (express termination clause); 7.13 (effects of late payment by the Buyer); 7.14 (effects of non-payment or late payment by the Buyer); 8.6 (consequences of late collection); 9.1. (transfer of risk); 9.2 (limitation of liability); 9.3 (limitation of liability for damage to the frame or the glass); 9.4 (limitation of liability for force majeure events); 10.3 (limitation of liability for packaging and shipment); 16 (applicable law and jurisdiction).

Signature _____ **Place and date** _____

I have read and understood the information on the processing of personal data, contained in Article 17 of the General Terms and Conditions of Sale published in the catalogue of Finarte S.p.A. and issued in accordance with Article 13 of Regulation (EU) 2016/679 and

☐ I give consent ☐ I do not give consent

for advertising and information material on products and services of Finarte to be sent by means of automated systems, such as e-mail, fax, SMS or MMS, or by postal service or telephone calls with operator

☐ I give consent ☐ I do not give consent

to the processing of data for profiling activities aimed at sending commercial communications on products and services similar to those already purchased (so-called "soft spam"), as well as for advertising and information material on products and services of Finarte to be sent by means of automated systems, such as e-mail, fax, SMS or MMS, or by postal service or telephone calls with operator .

Signature _____ **Place and date** _____

Pursuant to and for the purposes of Legislative Decree 231/2007 containing, among other things, measures on the prevention and combating of money laundering, aware of the criminal and civil liabilities as well as of the administrative effects deriving from making false or incomplete declarations, I, the undersigned represent and warrant that:

1. I am acting personally, or – if acting on behalf of third parties – I am acting exclusively in the name and on behalf of the person indicated in the power of attorney supplied to Finarte S.p.A.;
2. that the funds that I will use in the event of an award are not of an illegal origin;
3. if the undersigned is a legal entity, the beneficial owner is

Mr. _____**fiscal code** _____**born in** _____**on** _____**residing in** _____

(If there is more than one beneficial owner, please inform Finarte so that it can provide you with a form with more boxes.)

4. neither the undersigned nor the beneficial owner of the undersigned is a Politically Exposed Person, or a family member of a Politically Exposed Person, or a person known to be close associate with a Politically Exposed Person .

Signature _____ **Place and date** _____

1) Pursuant to Article 20, paragraphs 1 to 5, of Legislative Decree 231/2007, the criteria for determining the beneficial ownership of clients other than natural persons are as follows: "1. For clients other than natural persons the beneficial owner is the natural person or persons to whom direct or indirect ownership or control of the entity is ultimately attributable. 2. If the client is a joint-stock company: a) the ownership of more than 25 per cent of the client's capital, held by a natural person, is considered as direct ownership; b) the ownership of more than 25 per cent of the client's capital, held through subsidiaries, trust companies or third parties, is considered as indirect ownership. 3. In cases where an examination of the ownership structure does not allow the unambiguous identification of the natural person or persons to whom the direct or indirect ownership of the entity is attributable, the beneficial owner is the natural person or persons to whom the control of the entity is ultimately attributable by virtue of: a) control of the majority of the votes exercisable in ordinary shareholders' meetings; b) control of votes sufficient to exercise a dominant influence in ordinary shareholders' meetings; c) the existence of particular contractual obligations that allow the exercise of a dominant influence. 4. In the event that the client is a private legal entity, as per Presidential Decree No. 361 of 10 February 2000, the following are cumulatively identified as beneficial owners: a) the founders, if alive; b) the beneficiaries, if identified or easily identifiable; c) the holders of management and administration functions. 5. Where the application of the criteria set out in the preceding paragraphs does not enable one or more beneficial owners to be clearly identified, the beneficial owner(s) shall correspond to the natural person(s) holding, in accordance with their respective organisational or statutory structures, legal representation, administration or management powers of the company or client in any case other than the natural person".

2) Pursuant to Article 1, lett. dd), paragraph 2, of Legislative Decree 231/2007: "A) **POLITICALLY EXPOSED PERSONS**: are natural persons who hold office or have ceased to hold office for less than one year as: (a) President of the Republic, Prime Minister, Minister, Deputy Minister and Undersecretary, President of the Region, Regional Minister, Mayor of a provincial capital or metropolitan city, Mayor of a municipality with a population of not less than 15,000 inhabitants and similar offices in foreign States; (b) Member of Parliament, Senator, Member of the European Parliament, Regional Councilor and similar offices in foreign States; (c) Member of the central governing bodies of political parties; (d) Judge of the Constitutional Court, magistrate of the Court of Cassation or the Court of Auditors, State Councilor and other members of the Administrative Council of Justice for the Region of Sicily and similar offices in foreign States; (e) Member of the governing bodies of central banks and independent authorities; (f) Ambassador, Chargé d'Affaires or equivalent offices in foreign States, senior officer in the armed forces or equivalent offices in foreign States; (g) member of the administrative, management or control bodies of companies controlled, even indirectly, by the Italian State or by a foreign State or companies in which the Regions, provincial capitals and metropolitan cities and municipalities with a total population of not less than 15,000 inhabitants hold a majority or total interest; (h) general manager of ASL (Local Health Authorities) and of a hospital, university hospital and other bodies of the national health service; (i) director, deputy director and member of the management body or person performing equivalent functions in international organizations; B) **FAMILY MEMBERS**: are (a) parents and spouse; (b) the person bound to the politically exposed person in a civil partnership or de facto cohabitation or similar institutions; (c) children and their spouses; (d) persons bound to children in a civil partnership or de facto cohabitation or similar institutions; C) **PERSONS KNOWN TO BE CLOSE ASSOCIATES WITH A POLITICALLY EXPOSED PERSON**: are (a) natural persons who, under this Decree, hold jointly with politically exposed person the beneficial ownership of legal entities, trusts and similar legal institutions or entertain close business relationships with the politically exposed person; (b) natural persons who hold only formally the total control of an entity known to have been incorporated, de facto, in the interest and for the benefit of a politically exposed person".

