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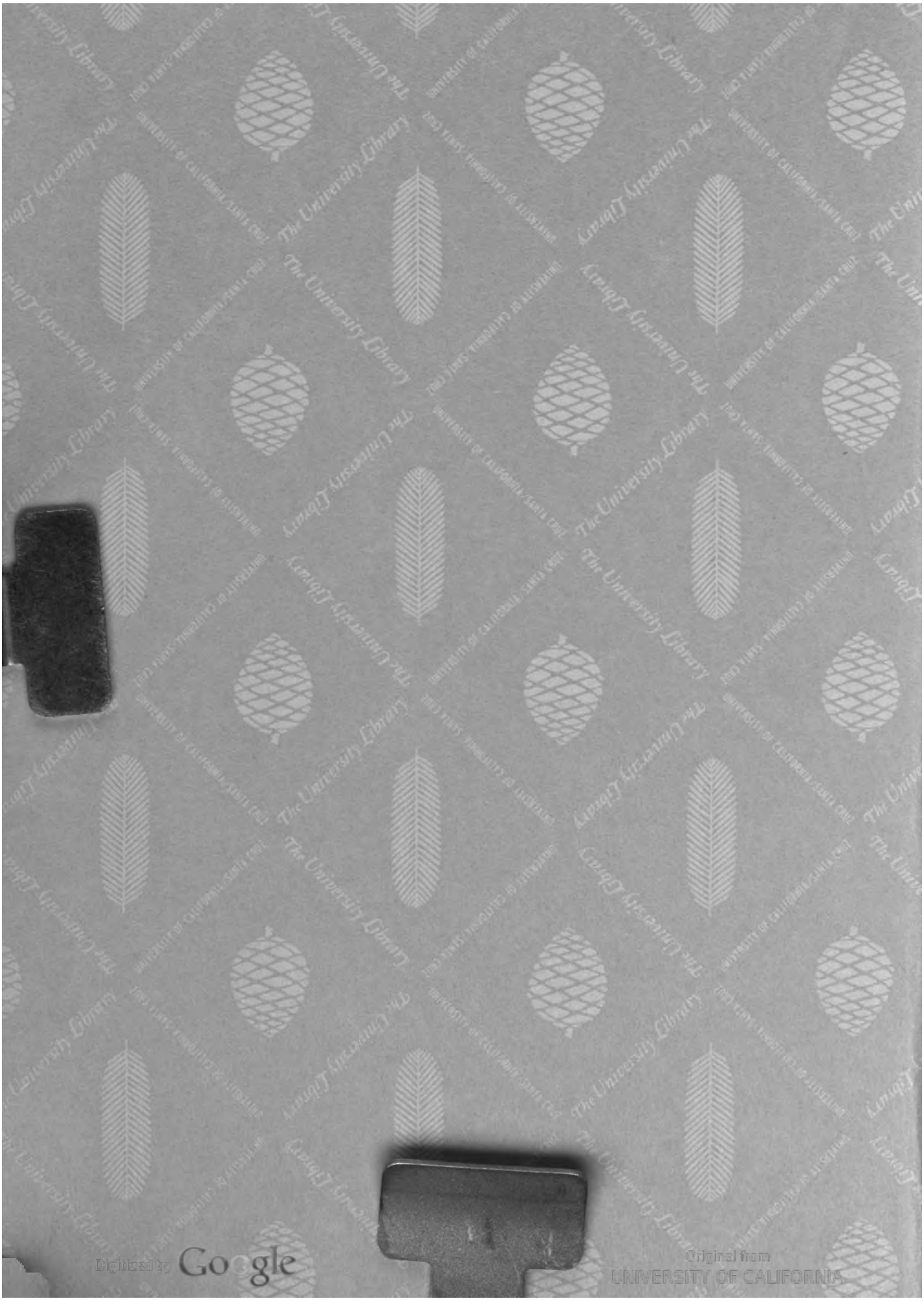
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Masterpieces of

AFRICAN ART



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The Brooklyn Institute of Arts and Sciences
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FOREWORD

In *Masterpieces of African Art* are presented sculpture, ivory, gold work, and textiles of Negro Africa from the French Sudan to the Belgian Congo, selected on an aesthetic basis and exhibited as works of art. The exhibition has been assembled primarily to stimulate the taste of collectors and students and cannot properly be considered an ethnographical exhibit. The African galleries of the Museum contain other excellent examples of African art.

In the last nineteen years since the Museum of Modern Art, under the direction of Mr. James J. Sweeney, put on the magnificent exhibition of African Negro art, a wide popular interest in African Negro art has developed in this country. It seems appropriate therefore, to show again to the Eastern Seaboard a major group of important pieces. The present exhibition has been limited to material from American collections, with the addition of objects from the comprehensive Webster Plass Collection on loan at the British Museum, and the famous Rubinstein Collection in Paris. Included also is a group of Ivory Coast textiles from the Museum für Völkerkunde in Basel.

Through this exhibit it is hoped the visitor will come to a better understanding of the great variety of expression in subject matter, style, and technique in African art. The subject matter ranges from the ritual scenes in low relief of the Senufo to the sensitive idealized ancestral portraits of the Pangwe people. The style varies from the highly abstract cubistic figures of the Dogon to the delicate realism of the Ogowe River ghost masks. The technical presentation varies from the extremely delicately conceived secret society masks of the Ibo to the boldly carved figures of the Cameroons.

In time, the exhibition extends roughly eight hundred years from the Ifé head of Nigeria to the monumental twentieth century mask from the Yoruba made about twenty-five years ago by one of the leading present day sculptors of Africa who works in the ancient tradition. The dates of most of the pieces are uncertain but most of them were probably made in the nineteenth century.

Much is yet to be learned about the technical aspects of African sculpture. Interpretation of the human figure may be realistic, as in the Cameroons or the Belgian Congo region, or it may be abstract, as in the Sudan, but in the most significant pieces aesthetically the style is always consistent. Transitional pieces are interesting ethnographically but are often less unified artistically. In the best pieces the knife work is clean and decisive, though surfaces are not necessarily smooth; there is never a sense of clumsiness in the rendition of the finest pieces. The finish is not necessarily a patinated or an oil finish, though this is common. The surface may be encrusted from being covered with sacrificial materials and in some instances is painted. The best pieces usually look old and worn; if occasionally a documented old piece may look completely new, this is the exception. There is an intensity and vitality of expression in the best pieces, which can often only be appreciated after long association with African art. The sculpture itself is never a hollow vehicle for design.

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On the art historical side there is much work to be done in the field of African art. We need more specific studies, more studies of historical records, more field work in Africa to determine stylistic connections and ethnographical background. We need more accurate documentation of museum collections and general dissemination of photographic material. With this in mind, this catalog is liberally illustrated.

In the hope of making a further contribution, a series of essays on various aspects of African art are presented. The first is by Mr. William Fagg, Assistant Keeper in the Department of Ethnography in the British Museum and an authority on African art, with West Africa as his specialty. The second article on the rare and little known sculptures of the French Sudan is by Mr. F.—H. Lem, author of several books on the art of that region and now curator of African art for Princess Gourielli (Mme. Helena Rubinstein). Mr. Leon Siroto, the author of the next articles, has made extensive studies on style centers of West Africa and French Equatorial Africa. The last article, on the art of the Belgian Congo, is by Mr. E. Clark Stillman, Secretary of the Belgian-American Educational Foundation.

Special thanks are due to Mrs. Webster Plass of London and New York, whose enthusiasm and assistance, including transportation of specimens from London, have so helped the exhibition. Particular thanks are also due to Princess Gourielli, who has shown her interest by bringing to the United States choice objects from her Paris collection and to the Phelps-Stokes Foundation for their contribution.

Special thanks are due also to those who have contributed the articles, to Mr. Eliot Elisofon, who has contributed many of the photographs, and to Mr. Charles Ratton of Paris, Mr. James J. Sweeney, Director of the Solomon R. Guggenheim Museum and Professor Paul S. Wingert, of Columbia University.

FREDERICK R. PLEASANTS, *Curator*
Primitive Art and New World Cultures
The Brooklyn Museum

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The Cleveland Museum of Art

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OBSERVATIONS ON NIGERIAN ART HISTORY

by William Fagg

Assistant Keeper in the Department of Ethnography
The British Museum

It can be argued that with most African sculpture the age of a piece is one of the least useful or necessary facts for us to try to determine about it (although every museum curator knows that this is the first question asked by the visitor who brings an object for identification). Every tribe, every subtribe, almost every clan or village has its own identifiable style, and the work of even the most original sculptors bears the recognizable marks of the tradition which they are carrying on from many generations of past masters. African sculpture is the product of an interplay or counterpoint between unity and diversity, between traditional conformity and individual originality. With rare exceptions the advent of European influence—social, political, religious, philosophical and aesthetic—has the effect of suspending or severely inhibiting the action of both these tendencies equally; the consequent confusion produces results, immediately discernible to the practised eye, which seldom have aesthetic merits by either African or European standards of art. In this context it seems less important to determine the absolute age of a woodcarving than the presence and extent of extraneous influence; provided that it is pure and not corrupt, it matters little whether it was made twenty or a hundred years ago, and critical judgment would be better employed in sifting the wheat from the chaff, the true African tribal art from the much greater volume of corrupt and even forged work which besets us nowadays in America and Europe, than in trying to determine, from internal evidence, the age of tribal woodcarvings.

In a sense, then, we may regard most African art as ageless on the ground that, whereas particular sculptures are in tropical conditions ephemeral, the sculptural traditions of which they are the latest expressions are—or were till recently—permanent and immemorial. This ephemeral nature of African woodcarvings is the very essence of Negro art, providing the machinery of continuous evolution and development— the pursuit of conceptual tendencies to their logical conclusions—which was denied, for example, to the stone-carvers of ancient Egypt, nearly always condemned to play safe within the conventions of the colossal relics of the past.

We may remark here that in estimating the age of African carvings, the first thing to be determined is the length of time they have been out of reach of tropical weather and insect pests, since perceptible deterioration is then arrested. At Ulm, Germany, are preserved some Yoruba works of the seventeenth century which on internal evidence alone could hardly with confidence be placed before the beginning of the twentieth; and the British Museum acquired in 1854 a pair of Yoruba *ibeji* (twin) figures from the Abeokuta region, which in condition and style look no more than six months old. To the known period

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of preservation, then, we must add our estimate of the age at the time of collection. The *ibeji* just mentioned were clearly bought fresh from the carver's workshop; but in most cases it is much more difficult to decide, for so much depends on the care taken of the object by its African owner, on the nature and extent of its exposure to destructive elements, and of course on the character of the wood. The great majority of carvings in Africa perish within fifty years of manufacture (a single night may be long enough for destruction by white ants) ; it is probably rare in the extreme for a piece to attain the century, but if it does so, it may no doubt, with proper care, survive much longer. Even termite-resisting woods like *iroko* (a favourite with Nigerian carvers for this reason and for its property of remaining relatively soft for some days after felling and thereafter hardening up to a firmness like that of mahogany) will lose their immunity when desiccation sets in, though the improvement of the surface with palm oil may prevent this. Patina, produced by rubbing with oil or in other ways, is another unreliable pointer to age, since where it is sought after (as in the Ivory Coast and the Congo), a surface finish suggestive of great age may be obtained in a few months.

This brevity of life of African wood sculptures as distinct from sculptural traditions is the reason why, with very rare exceptions, we have no evidence by which to trace the origin and development of a style back through the centuries. It is useless to argue from the style of ancient works in more durable materials, as is often done, for there is seldom any obvious similarity between the styles adopted for wood, stone and brass, even in a single village. If documentation were completely absent, then what we know as Yoruba woodcarving, brass-casting, ironworking and pottery sculpture would probably be attributed to four separate tribes.

We may, nevertheless, draw a valuable historical lesson from the immense amount of Nigerian traditional art in the world's museums and collections—and from the still greater quantities still existing in Nigeria itself—on the extraordinary variety of woodcarving styles and substyles to be found in that area within the span of a single century. There is no evidence that this variety is of recent growth, and we may reasonably suppose that a thousand or two thousand years ago it was already well established, and perhaps even as marked as it is today; for, if fission seems an obvious process by which to account for a progressive differentiation of all these styles from a single, and purely hypothetical, original style, we must remember the contrary phenomenon of fusion, which may well have exerted an equal influence in African art history. A recent example of this has been the gradual transformation in the style of certain dance masks among the secret societies of the Ibo and Ibibio under the influence of the skin-covered headdresses of similar dance societies among the Ekoi (no. 91, ill.). The truth is that we cannot put any period at all to the antiquity of African woodcarving; we cannot tell whether it was old or as yet unborn, homogeneous or diversified, when Egyptian art was young.

The ground is a little firmer under our feet when we speculate upon the development of sculpture in the durable materials such as bronze (including

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for this purpose brass and copper), pottery, stone and ivory, since we possess a large number of such sculptures spanning several centuries. The art historian can therefore seek to construct his edifice in four dimensions, instead of the three which are available to him when he studies woodcarving. Where he has much material from different epochs of a single culture, as at Benin, he may be able to draw up a relative time scale, and if he is very lucky he may be able to fix a few pieces absolutely in time—as Torday was able to do for the Bushongo of the Kasai through the folk memory of a seventeenth-century eclipse. Yet he must be deeply and constantly aware of the provisional character of his hypotheses, many of which are likely to be tested in the next few years by confrontation with archaeological discoveries such as are now beginning to be made by the antiquities services of West Africa.

Unfortunately even some highly respected ethnologists have not always observed these cautionary maxims of their science, and students of Benin art in particular have been led into much error by the premature crystallization of tenuous hypotheses into firm-looking conclusions. Von Luschan—to whom we owe a great debt for his monumental and copiously illustrated census and classification of known Benin antiquities (*Altertümer von Benin*, Berlin, 1919)—and later Struck with a passion for orderliness which would have been commendable in some less scientific sphere, drew up an absolute time scale, divided into epochs, chiefly based on the defective information collected by the Expedition in 1897, and then fitted all the known sculptures into it, on the basis of what now seems an over-simple interpretation of the internal evidence. This is not the place for a critical examination of these schemes, but they may broadly be said to err on the side of attributing excessive age to many groups of objects. These conjectures hardened into dogma, partly owing to the laconic style of most exhibition catalogues and museum labels, and have been but little disputed. For most collectors and some curators have a pardonable tendency to give their specimens the benefit of any doubt as to the degree of their antiquity; and there is thus some emotional predisposition to the acceptance of dating based on the plausible German reconstructions. It will, however, be best for the future of Benin studies if the Von Luschan-Struck construct is now abandoned and a new start made with the help of research in Nigeria itself.

A brief summary may now be made of present knowledge of Nigerian art history. The earliest Nigerian—and indeed Negro African—sculpture to which a date can be assigned is the art of the Nok Culture which is coming to light, generally in a fragmentary condition, over a wide area in the tin fields of central Nigeria and in the middle Benue valley; these terra-cotta heads and figures, showing an extraordinary variety of stylization within a unitary tradition, are in proved association with a geological level which is considered to be more than 2000 years old. This ancient culture (specimens of which are to be seen only in Nigeria) has come to notice because of its association with workable tin in alluvial gravels at a considerable depth; other such cultures, less fortunate, may be concealed in other parts of Nigeria and West Africa, with but little prospect of being found by archaeological excavations alone.

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The Benue River, flowing from the northern Cameroons to join the Niger in central Nigeria, is of great importance in Nigerian culture history: its valley seems to have one of the chief routes by which tribes migrating probably from the Nile valley region in the early Christian era or earlier passed on their way to the Guinea Coast, leaving behind them various traces, material and linguistic, to guide us in our search for the antecedents of more recent cultures. In particular, it would appear that Yoruba culture, or some important elements of it, may have been introduced into south-west Nigeria along this path, for any close student of Yoruba art, ancient and modern, who examines our regrettably small information about the Benue tribes must be struck by many similar traits: the most mysterious figure in Yoruba (and Bini) iconography, the Abraxas-like representation of a man with mudfish instead of legs (seen for example on the ivory gong (no. 69, ill.) from the Webster Plass Collection in this exhibition), occurs on an antique bronze in the palace of the divine king of the Jukun at Wukari; and the little Afo tribe south of Nassarawa has produced several mother-and-child fertility figures—among the finest of African sculptures—which have been widely mistaken for Yoruba work until their identification three years ago.

These apparent links encourage us to ask whether the sculpture of the Nok Culture can be regarded as related or even ancestral to that of the ancient Yoruba religious centres of Ifé, perhaps a thousand years or more later. If we compare these famous brass and terra-cotta heads of Ifé (no. 113, ill.) with the terra-cotta heads of Nok, we note a marked contrast between the idealized naturalism of the former (with its appreciation of bone structure hardly equalled in European art) and the highly imaginative stylizations of the latter; but the body fragments of the life-size terra-cotta figures of Ifé are only perfunctorily modelled and approximate much more closely to those of Nok. Only in the bronze seated figure of Tada is the body of a figure in the tradition treated as naturalistically as its head. A connection between Nok and Ifé is by no means to be ruled out, but there are some indications that the ancient Nok people may have been the ancestors of the rather primitive pagans who inhabit the area today, and if this is so the more intellectual Ifé art may be in a collateral rather than direct line of descent.

The age of the classical art of Ifé cannot yet be firmly established, although we may now be fairly certain that it is an indigenous art and not a European importation. For its dating we are still dependent on inference from Bini tradition and from stylistic comparison of Ifé and Benin sculpture. If the tradition recorded by Chief Egharevba, that Oba Oguola of Benin applied to the Oni of Ifé in the late thirteenth century for an instructor in bronze-casting, is correct—and there is some corroborative evidence for the occurrence in a small Ifé-style figure found at Benin—then we must assume that the classical style was still flourishing at that time, since the earliest Benin-style work has a readily discernible affinity with the twenty bronzes in the Ifé series. However, these early Benin pieces (supposed by some to have been brought from Ifé) embody some elements of stylization (as distinct from idealization), for example

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in the treatment of the ears; and they are also, unlike the Ifé heads, of an extraordinary thinness, so that the technical craftsmanship required was of a different order. For these reasons we postulate a hiatus of one or two centuries to allow for the development of these differences from the Ifé brasswork which is known to us; but we cannot say yet whether this hiatus is at the beginning of the Benin succession or at the end of the Ifé one.

This essay may conclude with a reinterpretation of Benin art history, an attempt, admittedly hypothetical, to adumbrate a successor to the unworkable Von Luschan-Struck scheme. The first assumption is that the essential Bini style was and has remained not an art of bronze or ivory at all, but of wood, and that it is fairly represented by the altars of the hand and wooden ancestor heads collected by the Expedition in the houses of the town; that in fact it was a rather crude and rustic art, undistinguished for sculptural form, much like that of the other Edo-speaking tribes of modern times, and especially of the Kukuruku. About the thirteenth century there came the legendary Oranmiyan of Ifé, and left behind him a son to be the first Yoruba king of Benin; it was doubtless under this dynasty that Benin became a great power, and that the need came to be felt for a court art to adorn the royal metropolis and to raise the ancestor cult of the Obas above that of ordinary men. So the art of Ifé was transplanted to Benin, but strictly reserved to the Oba's own purposes, so that the plebeian style maintained its modest existence outside the palace walls. The Ifé style, naturalistic but probably not involving actual portraiture, retained its essential character for perhaps two centuries and the thin heads, the earliest that we have, may date from about A.D. 1500; but the work of the different founders now began to lose individuality and to conform more and more to a rather stolid type, much more heavily cast, but still impressive and well proportioned (no. 64). This was the middle period, with a prodigious output of larger figures (including perhaps the two famous dwarfs at Vienna), heads (nos. 59, 68, ill.), and rectangular wall plaques (nos. 58, ill., 62) perhaps suggested by the Portuguese, like the spirally treated bronze figures of Portuguese soldiers, and it probably occupies the late sixteenth, seventeenth and early eighteenth centuries, by which time decadence and flamboyance were becoming more and more evident—although in every period one or two exceptional artists might breathe a temporary life into the failing tradition. In the remaining period more and more elaboration was introduced into the art and doubtless into the court life itself, and at last (according to a well attested tradition) the Oba Osémwede (1816—1848) added "wings" and other ornamental projections to the royal headgear of coral beads; the many large and, usually, graceless bronze heads which bear these excrescences may be confidently assigned, on this and other grounds, to the nineteenth century. So may the great majority of the carved tusks from the Oba's palace, with their highly schematized representations of Europeans; Benin's reputation for ivory work should rest not on these (nor on the Portuguese commissioned chalices and hunting horns, which were certainly not made at Benin, wherever else on the west coast they may have come from), but upon the famous ivory masks and double gongs, whose beauty and admirable design

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suggest the sixteenth century; in later times Benin seems to have imported ivory work (or ivory-carvers) from the Yoruba town of Owo, sixty miles to the north, and this greatly overshadows the contemporary Bini work, which had relapsed towards the plebeian woodcarving style.

From the preceding summary have been excluded several important groups of works which, though found there, do not appear to form part of the main tradition of Benin: among these are provincial styles such as that of Udo (including the bronze heads which Von Luschan supposed to represent girls), and others from neighbouring tribes such as the Yoruba or the Igara (including the fine bronze head from the Webster Plass Collection in this exhibition (no. 126) which are often of much aesthetic merit.

The tale is, then, of a remarkable progression through five or six centuries, of an alien and highly sophisticated art grafted upon a far more primitive artistic stock, and of the hybrid growth gradually losing the original humanistic sensibility of Ifé, yet not acquiring the forceful and poetic qualities which are the essential marks of African creative art. It is an anomaly without parallel in Africa, and for this reason it is to be regretted that Benin should stand so often for Africa at the bar of art history.

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THE ART OF THE SUDAN

by F.—H. Lem

Curator of African Art for Princess Gourielli

Before I knew the Sudan, its name brought to my mind a somber country, black and gold, on the mysterious map of the African continent. When, finally, I came to the region, it appeared quite different to me: a country of intensive light blazing over a soil the color of ochre, interspersed with spots of green. I had dreamed imaginary treasures; I found others, more authentic: austere and savage landscapes, impressive and grandiose; vast tree-covered savannas, dotted with termite hills and here and there a village of thatched huts nesting in fields of millet; dark-skinned peasants at work, shouldering their hoes, balancing sheaves or baskets of grain on their heads; turbaned horsemen in wide, white percale garments ambling along on meager animals; little gray donkeys, carrying heavy loads and trotting slowly along the trails; in the tall grass, along rivulets, herds of cattle with long lyre-shaped horns, led by swarthy shepherds in short garments and strange onion-shaped straw hats. Thus, the Sudan, a land of peasants and cattle breeders, appeared to me rich in human values if no longer in imaginary treasures. The Sudan is a very old country, inhabited by men who have shaped and been shaped by it. It is "the land of Negroes." *Bled-es-Sûdan*, "country of dark people," is the name by which the Arab peoples of Barbary designated the regions of the African hinterland, with which they established relations as far back as the late Middle Ages, in order to obtain exotic products, such as gold, ivory, ostrich feathers, and egrets, as well as slaves. This purely ethnical designation actually would be valid for the entire African continent starting from the Tropic of Cancer, but has been retained as a geographical name only for the region stretching between 10 and 20 degrees latitude north, from the coast of Senegal to the Gulf of Aden. According to the longitude, the Sudan can and should be divided into three major zones, each characterized by a particular configuration and hydrography: the western Sudan extending to the mountain range of Fouta-Djallon and the basin of the Upper Niger; the central Sudan, centering on Lake Chad; the eastern Sudan, the legendary country of the Mountains of the Moon and the great tributaries of the Upper Nile.

With reference to the arts, particularly the plastic arts, only the western Sudan is of interest to us. Geographically it corresponds to the territories of the upper basin of the Niger, to the vast savannas which in the west, north and east hem in that extraordinary river whose course long presented an insoluable problem to geographers. The very name of the river has a significance in the language of the Mediterranean peoples of Latin tradition; its meaning is equivalent to that given by the Semitic peoples to the countries through which it flows—it is the "black river", that is to say" the river of the land of the black people."

These "black people," who are undifferentiated under their generic classification, are, in fact, of very diverse race and appearance. The tribes that occupy

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the western Sudan, although presenting marked differences in types and customs, possess features in common which distinguish them from the groups inhabiting the forest and coastal regions of Western Africa, commonly known as "Guinea" Negroes, as well as from the most important part of the Negro population of Africa—the "Bantu" peoples, dispersed over the entire Congo Basin, the territories of Eastern Africa and the greater part of the South Africa.

The people of the Sudan, typical Negroes, are rather tall, long-skulled (dolycocephalic) and flat-nosed (platyrrhine). They include the Mande, Kassonke, Dialonke, Bambara, Soninke and Malinke Negroes, who live on the northern slopes of the Fouta-Djallon mountain range and in the upper valley of the Niger; the Gongai and Mossi, settled on the Middle Niger; further to the south the Mossi and the Gourounsi attached to the so called vultaic populations (people of the Volta river basin), the various tribes of Senufo and Bobo. In the center of the Niger loop, on the Nigerian central plateau, within a kind of natural fortress formed by steep cliffs isolating them from the plain—territory comparable to that of the Mexican pueblos—is located a more or less heterogeneous group composed of remnants of refugee tribes. Though they are usually called *Habe*—"infidels"—by the Islamized Negroes of the Niger Valley, the anthropologists have restored to them their generic name of "Dogon". Because of their isolation (their mountain villages long remained closed to the representatives of the French Administration occupying the flat lands), these Dogon populations present extremely interesting characteristics of habitat and customs. This district of inner Africa is a veritable ethnographical museum, a treasury of traditions, some of which undoubtedly go back to very remote periods of African life.

Most of the tribes mentioned above—at least those who are still animists, attached to their ancestral traditions and not influenced by Islam—are engaged in the art of wood sculpture. This art is used to make the ritual objects required for the ancestor cult, which is the common basic religion of the African Negroes and also for the rites and games of the associations—"age societies," groups for mutual aid within or among clans, all more or less initiatory, which were and still are flourishing in some of the more backward regions of the Sudan.

The Sudan is the country of "blacksmiths," metal workers, wood carvers and potters, grouped in castes which keep their traditional craft secrets and also certain magic powers associated with their trade, which make them at once feared and despised by the peoples among whom they live and who benefit from their skill. This attitude towards the art and science of the "blacksmiths" is to a certain extent peculiar to the Sudanese regions of Negro Africa. It undoubtedly results from the ethnical and cultural dualism of those regions of contact between the large Negro bloc of continental Africa and the currents of immigration and colonization coming from North and East Africa—from the Mediterranean countries and those of Asia Minor. Such contacts and contributions took place at various periods of history and at different stages of the settlement and civilization of Africa.

Elsewhere in Africa, particularly among the Bantu Negroes, industries are carried on by family and tribal communities without any ethnical differentiation

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and without any specialization other than technical. Thus, in the primitive African societies, which were homogeneous and had not undergone the cleavage resulting from the domination of one group over others as a consequence of conquest and the organization of feudal societies, the art of wood carving was a royal art, the exclusive prerogative of the chiefs and their sons. In fact, the adze, tool of the sculptor, was the insignium symbolic of dignity of the majority of African tribal chiefs.

The art of creating figures, "doubles" representing ancestors or protective spirits (the latter being the images of totem animals the representation of which, if not the cult, has outlived the ritual totemism proper to the hunting and cattle-breeding tribes and has been integrated into the ancestor cult of agricultural peoples)—this art quite obviously was a privilege art, associated in tribal life with the performance of the most sacred and most powerful rites.

It is the intimate and continuous fusion between the formal character of images based on the observation of nature and the expressive character of these images as linked to the performance of a religious rite, which confers upon the sculptures of the Negro their deep significance and value of expression. In this respect they are close to the best creations of Romanesque sculptors of the West as well as to the great traditions of Eastern and Far Eastern peoples in the remote past. A close alliance of sensual and spiritual, concrete and abstract, form and idea, is the fundamental quality of *traditional* Negro art; we stress the adjective, which tends to eliminate all works conceived and created outside of the line of descent. This traditional quality is found in sculptures from the Congo and Guinea as well as in specifically Sudanese carvings. The latter, however, have characteristics of their own.

Actually, the art of the Sudan remains one of the arts least known to Africanists and collectors, one of the most poorly represented in private collections and museums. The comprehensive collection of Mme. Helena Rubinstein (Princess Gourielli), however, contains more than one hundred selected pieces from various regions of the Sudan, with the exception of the Dogon country, some of which are included in this exhibition (nos. 10, 11, ill.). The art of the Sudan is one of the greatest and most original among all the arts of the African Negro. Although it is complex, the work of different tribes producing objects to satisfy their various needs, it offers a certain unity which makes it possible to differentiate it from the art of other great regions of Africa.

It is an art of peasants attached to their soil, living among familiar representations which condition and direct their mental activity. It is an art at once crude and delicate, austere in conception but refined in detail like that of the sculptors of the Middle Ages who embellished the capitals and tympanums of the austere Romanesque edifices. It is an art based on sincere, naive, direct observation, its aim, however, being a strict ideography expressing well-defined concepts designed to ensure a power over the spiritual beings which populate and animate the universe.

Variations of the antelope motif (nos. 5, ill., 8, 10), though all closely related in style, are found on dance masks used by the Bambara in totemic dances at

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the seasons of sowing and harvesting; the early antecedents of these dances can be found on the graphic rock representations of the South African Bushmen. There are large totemic and ancestral masks of the Dogon and Mossi (no. 19, ill.) among which the severely stylized masks with horns are decorated with geometrical designs executed in reserve and in open work. The symbolism of these designs has become hermetic, and represents the beginning of a purely ornamental writing. These works of art are full of individual fantasy but, at the same time, they remain within the strict rules of a common style. There are funerary statuettes of the Dogon (nos. 13, 14, 17), Bambara, Khassonke, of an angular and abstract hieratic style, without equivalent in any other region of Negro Africa. There are carvings in which the representation of the human figure derives from an architecture of forms constructed and visualized according to a deductive geometry, compared with which the Cubism of our modern Western artists appears as timid, derivative, and simply inductive.

This traces very briefly the main lines along which the art of the Sudan seems to have developed in the course of ages, a succinct enumeration of the qualities which help us to assign it a special place among the great geographical styles which characterize the plastic art of the African Negro.

However, in this Sudanese art, the art of the Southern tribes of the Senufo (nos. 20, 21, 23, all ill.) occupies a special place. It is a transitional art classified by certain authors with the art of the Ivory Coast peoples, though the latter is of a different essence, naturalistic and sumptuary, to a certain extent related to the so-called Atlantic art whose great centers of invention and diffusion were Ifé and Benin, among the Yoruba of lower Nigeria. However, because of their geographical situation and historical affinities, the Senufo belong to the Sudanese. They are a peaceful agricultural people to a large extent able to preserve their independence from the warring and conquering tribes who imposed their domination upon the sedentary peasant collectives of the vast savanna. The Senufo possess a very rich and complex art, based on totemic images which they use to decorate or to model a great variety of objects. They make masks of expressive power, of noble hieratic aspect akin to the anthropozoomorphic representations of ancient Egypt, which also transferred the recessive totemism of the ancient hunting and cattle breeding tribes of the Nile valley into the representation of the masked gods of the *nomes* of sedentary agriculture peoples. They decorate magnificent doors to the enclosures of the chiefs with emblematic bas-reliefs which transform them into veritable coats of arms. They fashion a multitude of objects for ritual or daily use, ointment boxes, spoons, tables and chairs supported by caryatids, delicately carved weaving looms with the bird-motif predominant.

The art of the Senufo, though extremely individual in style, is undoubtedly a composite art, an art of amazing richness which has survived the rigors of colonization in a craftsmanship still living but now at the service of the European colonizer's fancies. This has brought about a rapid and total degeneration into amusing forms, without any strictness of style, objects similar to the "curios" of Far-Eastern bazaars. The authentic specimens of Senufo wood carvings, not

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rare in collections containing objects of good period, present one of the most attractive, if not the highest, aspects of Negro plastic art. They are particularly apt to facilitate the initiation of the layman into comprehension of an original and inventive art.

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BAULE AND GURO SCULPTURE OF THE IVORY COAST

by Leon Siroto

The Baule and Guro peoples adjoin each other through a considerable extent of the central Ivory Coast. In certain localities they have come to live in the same villages, occasionally mixing to form hybrid tribes. Their sculpture has several forms in common: beast masks; prognathous human masks with attenuated features and bared teeth; and heddle pulleys in which the handle is carved into a human or animal form. The similarity, however, seems to be of secondary nature, for these tribes are not closely related.

Both groups are intrusive into the area; the Guro from the northwest and the Baule from the northeast. The Guro tongue relates them to the Dan and Ngere peoples. The Baule belong to the Agni language group and are related to the Ashanti and certain peoples of the Upper Volta region. (A recent and inexplicable tendency to bantuize the name "Baule" has culminated in a rendering published as 'Ba-Oule"; Agni is not a Bantu tongue and "Baule" is much more likely to rhyme with "cow lay" than "unruly"). Their similarity may be due to an indigenous people which they might have assimilated. The Guro especially suggest an admixture with a different culture: their religion and art seem to embody different concepts from those of their closest relatives to the west.

Many styles have been assimilated into the Baule: wherever they touch upon a strange people their sculptural style seems affected by the contact. In northeastern Baule-land certain Senufo groups are encountered: some atypical Baule figures and masks, in their lack of prognathism, their short noses and naturalistically treated mouths, can be better understood through comparison with masks of the Senufo group called Nafana. Work from the western Baule shows considerable borrowing from the Guro styles. The bulbous nature of certain Baule figures can probably be referred to the styles of the lagoon peoples to the south, many of whom speak non-Agni tongues and possibly represent the old indigenous stock of the region.

The Baule are a large group and since their sculptors carve for many purposes, it is no wonder that Baule sculpture is very common, to many the most familiar African style of sculpture. Yet our knowledge of its meaning to the Baule is superficial. Most Baule art forms seem to relate back to their religion, the intricacies of which have not been completely resolved. The Baule mythology is as involved as those of old Europe. An elaborate pantheon is believed to control the tribe's destinies, and a number, if not most, of its gods are embodied in sculptures. Many are personified only by masks, some of which are not worn in the dance, but kept in huts: a number of finely-worked frontal examples suggest this practice by their lack of eyeholes.

One Baule mask type has a human face with protruding mouth, usually with bared teeth, chin beard, and hair dressed in three large crests with the middle one highest (no. 47, ill.). A field study furnishes some reason to believe that

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this mask is a manifestation of the demon Gode. The type has a wide distribution through Baule-land. Very different treatments occur, mainly in coiffure, beard and scars, but the basic features remain constant. When this mask, and others with bared teeth, come from localities near the Guro, the use of polychrome and attenuation of the features often make for a confusion of provenance. Baule masks can be told from Guro works by the group of ornamental scars invariably on the temples and, generally, by the massive treatment of the upper eyelids.

Although many Baule dances are no longer performed, it may not be too late to learn the identity of masks once used in them. Ostensibly a multitude of mask-types prevails. However a conversance with Baule symbolism and the subtleties in different sculptors' approaches may help to reduce this mass to its basic components. A number of masks whose faces are markedly dissimilar may represent but one divinity. The common feature may be only a pair of horns or style of hairdress, but this is sufficient to proclaim identity. Symbolism in masks is not always clear: a horned human mask is said to indicate a god or merely the animal whose horns are shown. The frequent occurrence of different types of horns on masks may relate to a time when animals had a totemic significance to the Baule. Many animal masks show a fusion of features: human brow with tribal scars, eyes, and nose carved atop a beast's open muzzle. (no. 50, ill.).

It is by now a truism that the Baule create art for secular as well as religious purposes. This would apply mostly to figures, although certain dances and their masks are said to have lost their sacred quality. When pieces come to light without documentation, it is almost impossible to ascertain their original function. Figures (no. 45) are said to have been made to represent various deities or demons, to serve as abodes for the souls of deceased kinfolk, to remind friends and relatives of living people, and to entertain children and adults. The dolls last mentioned are well-worked and, but for their smaller size, could not readily be told from commemorative figures. Nothing, moreover, seems to distinguish portrait statues from such figures.

The abundance of secular art work attests to a reasonably high degree of civilization and prosperity among the Baule. Many utilitarian objects are carved and richly ornamented: such things as house doors (no. 51, ill.), window shutters, sword handles, drums and cosmetic boxes. Secret societies, if they exist at all, are not devoloped to the inhibitory extent characteristic of the Mande-speaking tribes to the west. The sculptor's freedom is not always to the aesthetic good: mass production of tribal sculpture almost invariably tends toward duplication and loss of sincerity. Series of almost identical Baule figures are not difficult to find.

The Guro differ more from the Baule in culture than in sculpture. Secret societies are important in their villages and totemic beliefs more obvious. Their religious system seems much simpler than that of the Baule. The level of material culture seems lower; hunting seems to be of greater concern. The time spent in subsistence activity perhaps occasions a comparative dearth of non-essential art.

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Certain writers have noted in Guro art a refinement of features which suggests sophistication, even decadence. The Guro themselves greatly belie these signs. A vigorous, bellicose people, they required considerable pacification by the French. Guro style in sculpture is quite distinctive and, for the region, remarkably pure. Baule works are often thought to be Guro; the reverse hardly ever occurs. The only marked instance of adapting style elements from other tribes is seen in North Guro masks. These are carved with the geometric flanges characteristic of Senufo masks; every other feature in these masks is plainly Guro—even these lateral processes are ornamented and colored in the Guro manner. Despite Guro proximity to the Baule and Senufo, helmet masks seem not to be made.

The sculpturing of heddle-pudlley handles (no. 48) is as common among the Guro as the Baule, if not more so. The pulleys are made for use with the horizontal narrow-band loom, a device of wide distribution in the Guinea area. The presence of sculptured pulleys among the Ashanti and Yoruba to the east of the Baule and their seeming absence among the Dan tribes to the west of the Guro would suggest that the Baule may have been the first to have them.

The refractory nature of the Guro has left Europeans with a very imperfect knowledge of their art. A few of the earlier studies of African sculpture implied that statues were not made by the tribe, but recently three full figures whose features indicate Guro provenance have been noted. This does not indicate carelessness on the part of the writers; such figures indeed seem rare. A student of the tribe has stated that the Guro would prefer that they seem so: where the Baule showed and sold him many figures, the Guro would not allow him within the vicinity of one of their "bush-fetishes". Other writers who visited the Guro mention mask types that we do not find reproduced in the literature of African art.

In most Guro villages there are three societies, one of which, the Guie, is a secret type. The other two are called Gori and Zamle. Masks are used by all three. It is difficult to attribute known masks to any particular society. Possibly the most common type is that of an antelope with some human features; one source found it used in a Zamle dance, another saw this dance performed with a bird mask. Guro masks with human features are generally of two types: (1) an attenuated prognathous face, often with bared teeth (2) a retrognathous face with greatly exaggerated brow, oblique eyes and a small mouth seemingly set in a smile (no. 78). Both types frequently bear animal horns.

Certain Ivory Coast masks suggest Guro provenance, but their course features and a median scar on the brow indicate otherwise. The median scar is said to be characteristic of the Bete, a rather large group to the southwest of the Guro. The Bete have been little studied, a condition which holds true for many probably sculpture-producing groups which live around the Baule and Guro. Pieces made by the peoples of the coastal country south and southwest of Baule-land are often erroneously considered as being in Baule substyles. Our knowledge of these minor styles is such that, although many works are attributed to the Alangua, we search the literature and ethnic maps in vain for mention of this tribe. Probably Alangua is merely a variant of Alladian or Alaguian, a tribe of the

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lagoon area between Grand Lahou and Grand Bassam. Understanding of the major sculptural styles of the Ivory Coast would be vastly enhanced, from the historical point of view as well as the systematic, by a defining of the lesser known peripheral styles.

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NOTES ON THE BAKOTA, PANGWE, AND BALUMBO SCULPTURE OF THE GABON AND THE MIDDLE CONGO

by Leon Siroto

Long familiarity with the art of French Equatorial Africa has not given us any great insight into its background. Sculptures from this region influenced the early Cubist painters and sculptors at the outset of this century, but their relationship to modern art has made them renowned but little-known. Many fine examples were gathered into Europe and quickly sold to dealers and collectors who were too overwhelmed by their beauty and strangeness to think of their history. In the press of buying and selling, bolder similarities between pieces determined style groups and their names. A study of a number of works in the main styles of the region will readily disclose significant differences within the larger frame work. This should not be surprising, for the tribes which have made these sculptures differ, are not in themselves homogeneous. Each tribal group diverges into a number of smaller units. Wide dispersal through dense rain-forest country would militate against any great uniformity of culture.

Of all sculpture from French Equatorial Africa the most familiar types are the funerary figures of the Pangwe and Bakota tribes and the white-faced masks of the Balumbo and related groups. These large groups are, at certain points, contiguous to each other.

At first glance the difference between Pangwe and Bakota figures seems polar: one is conceived as a figure in three dimensions with some intent towards verisimilitude, the other is a flat conventionalization of a human half-figure, made even more unreal by an overlay of metal (no. 148). Yet they must be considered as related to each other. Both tribes keep the skulls of their ancestors in containers—the Pangwe use a barrel fashioned of bark, the Bakota, a large basket, but in both cases the ancestral remains are guarded by a sculpture secured at the top of the reliquary.

The fact that the Bakota sometimes call the guardian figure "the image of the spirit of the dead" has caused Europeans to interpret its unusual form as a purely symbolic manifestation, tending toward abstraction. Such views are widely held despite frequent plausible explanations based on ethnographic data. As the skull baskets of the Bakota are kept against a wall of the men's house, the desired effect in the figures would be frontality: this quality has been gained at the expense of depth in form. This extreme in conventionalization is no less startling than an abstraction for its own sake, particularly when explained by study of Bakota coiffure and graphic representations of the human form which have been found in their tribal area.

The Bakota have been famed for their concern with elaborate headdress: lofty and fantastic structures of hair built up over bolsters. These crests were further distinguished by a rich application of ornament: strings of beads, cowries, pieces of metal, feathers. In arriving at a frontal form the Bakota have

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flattened these crests and locks into the geometric processes which surround the figure's face; these parts are often ornamented with engraved designs which often clearly represent the ornamental material on the actual coiffure.

Wall-drawings in the Bakota huts show a curious conception of the human arms and torso: in these linear figures the arms are held akimbo with the torso as a straight line running through the center of the lozenge which they form. The legs do not form a lozenge. There may be more than analogy between this convention and the lozenge-shaped process at the base of all Bakota figures. If one accepts the premise that the face of the Bakota figure is rimmed by a conventionalized coiffure and that the stalk beneath the face represents a neck, it might follow that the base is intended to indicate nothing more than arms. For functional purposes it is well that the torso is not part of the scheme, as its presence might impede the lashing of the bag of skulls onto the guardian figure.

Several significant variations exist within the limits of the general Bakota form of the figure. The most apparent distinction, which seems based on a divergence in intratribal style, is one of proportion. Figures attributed to the Bakota seem to fall into two not very distinctly defined groups. One type has a rather small head with the coiffure rather narrow and rounded at the bottom; the neck is long and the "arms" long and thick. In the other type the head is enlarged while the "arms" and neck tend to be shorter: the coiffure expands until it becomes the dominant element in the composition. The larger-headed type generally seems to be the larger in size.

A few types of sculpture in the round have been made by the Bakota. Most interesting are the half-figures carved on typical Bakota stools (no. 217); in some of these the face is convex and modelled, in one example it is greatly simplified; the arms are angular and the characteristic three-part headdress is not altered, despite the greater depth of the form. Certain of these pieces show traces of color, but no signs of metal once having been applied. One is tempted to regard them as transitional, showing evolution from a round to a flat form, but they apparently are no older than the more familiar type of figure.

Few examples of sculpture applied to utilitarian objects are attributed to the Bakota. An undocumented harp-handle (no. 213) ending in a Janus head shows features which suggest Bakota provenance: the brow shows high arches above the straight eyes, a feature seen in many guardian figures. Often absence of the characteristic coiffure makes many pieces of Bakota minor art difficult to identify. The heads on this harp-handle are quite similar to those at the ends of some ivory side-blown trumpets from the Mossendjo area (no. 216); these instruments are covered with carved motives which closely resemble those used on the plating of the Bakota skull-guardian figures.

The "Osyeba" style (no. 201, ill.) poses many problems. A figure in this style is known from the Musée de l'Homme and it has been suggested that all related figures derive their name from this one documented piece. The term "related" may give a false sense of variety, for this style is characterized by a rigidity quite unusual for the region. Close scrutiny is required to distinguish a number of examples from each other. This fact, however, does not make for any great

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problem: figures in the "Osyeba" style are remarkable also for their scarcity, perhaps no more than twenty being known in museums and private collections. The examples differ mainly in the length of their "arms", the direction in which strips of metal are applied to the head, and the motives used to decorate the metal. Most known pieces are in surprisingly good condition. These facts point to a rather narrowly circumscribed time and place of origin for the examples we know.

Some authorities regard the Osyeba as a Pangwe people, probably mixed to some considerable extent with the neighboring Bakele (Bakalai). One familiar with the sculptural style of the Pangwe peoples may well be taken aback by the altogether aberrant form used by the Osyeba. Possibly too great a trust is placed in the fact the Musée de l'Homme example was found among the Osyeba: it may not have been made by them. Although the Pangwe occupy a large area in West Africa and are divided into a number of subgroups, all their sculptures, regardless of marked dissimilarities, are designated by such general terms as "Pangwe", "Pahouin" or "Fang". English and American preference in speaking of these sculptures has been for the term "Fang"; probably there are many readers who will here take exception to the use of the word "Pangwe". An important distinction exists between the two words. On cultural and linguistic grounds, the Pangwe people is divided into at least the following groups: Eton, Mwele, Yaunde, Bene, Bulu, Mvai, Ntum, Fang, and Osyeba.

The Fang is the southernmost group in the Pangwe entity; it was probably the first group to go west toward the Gabon coast several centuries ago and thus first to come to the attention of Europeans. The other groups, encountered later, had no name for the larger group in which they were included, so the English came to use the term "Fang" for them all. This usage makes for some confusion in which any figure, whether Mvai or Yaunde, would be attributed to the Fang, who carve only in their own style. The confusion can perhaps be avoided by speaking of "Fang" for the large group and "Fang in the strict sense" for the subgroup which truly bears the name. The German anthropologists, who saw the awkwardness in this approach, chose to describe the complex by the rather arbitrary designation "Pangwe". Linguistically this might not be the best term, but it does make for clarity. Students of this group would be indebted to a philologist who can suggest a more valid name.

Nearly all large Pangwe sculptures are intended for use with the skull barrel. The heads (no. 207, ill.) and half-figures run down into long stalks or widen out into round bases which keep them in full view above the reliquary. Throughout the tribal area full-figures are carved with a stalk continuing the line of the backbone downward, often considerably below the feet; these appendages are intended to give the seated figure a grip on the rim of the barrel. In many full-figures the thighs are so narrowly connected with the trunk that half-figures sometimes come to be made by rough use rather than by the sculptor. This might well be the case with the male and female figures from the coast of Spanish Guinea (nos. 204, 205, ill.); there is extant a female full-figure in the same style in which the trunk and thighs appear to be precariously united.

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A common function makes for considerable homogeneity in the figure sculpture of the Pangwe. This quality, however, is apparent only in the general aspects of the sculpture: a rounded head with prognathous face, hands coming together to close the circuit of the arms, long simple trunk, flexed legs, and the sitting stalk. Within these limits the finer details serve to denote subtribal styles of sculpture. Whatever substyles can be established will never be absolute. The Pangwe groups are closely related and rather acculturative among themselves; many sculptures would have to show an intergrading of style elements.

Northern Pangwe figures are distinguished by a variety of coiffures, inlaid eyes, protruding mouths with teeth very prominently carved, beards, a flat, narrow rendering of the shoulders, the arms held away from the body, with carefully worked hands coming together to clasp a staff or medicine horn, a rather linear treatment of the trunk in contrast to bulbous limbs. This sort of figure is used and probably made by the Benga and Ngumba peoples who are neighbors of several Pangwe groups, a fact which makes for difficulty in attributing some works to the Pangwe. The possibility that the two figures collected in Spanish Guinea mentioned above are of Benga provenance is remote, but it should not be overlooked.

Central and Southern Pangwe figures are often characterized by the helmet type of coiffure, the eye either carved out in relief as two lids almost equal in size or applied to the face in the form of metal discs, the arms held close to the body and the hands, even when holding an object, carved in a very rudimentary manner. Many figures in this style and many heads are distinguished by a black and oily finish which seems unique in the region and, in all of Africa, is perhaps most similar to that used by the very remote Baluba peoples. However, one of the outermost of the Pangwe subtribes, the Mvai, seems to make figures which differ from others in being carved in a reddish wood which is left unstained. This style is also characterized by a high tripartite coiffure, very stylized limbs, and eyes carved out with the upper lid often large and bulging (no. 202, ill.).

A large number of masks from the southern Gabon evince no variety of form. The prevailing type is a naturalistic frontal mask of a female face (no. 200 ill.). The main differences between such masks reside in their coiffures and in the presence or absence of cicatrices on the brow and temples. In some masks scars are absent; their arrangement, where they exist, has been used by some authorities in attributing the masks to certain tribes. The "pea-scars" are usually grouped in a lozenge on the brow and in a square on each temple. The lozenge of scars on the brow may not be a valid indication of tribe, as it occurs among many tribes of different cultures, such as the Bavili, Bayaka, and Babwende. The scars may, however, possibly show rank within a tribe or they may be "beauty scars" freely chosen by the wearer, in much the same way that the diverse coiffures seem to have been chosen.

The masks are generally given three different attributions: Mpongwe, Balumbo or Ogowe River style. Actually they seem to be from a number of tribes of similar culture. None of these attributions are entirely incorrect but they tend to give too simple a view of provenance. The type is but one of several distinct

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ones occurring along the Ogowe River system. Most pieces probably come from south of the Mpongwe, who have for some time been a dwindling and culturally vitiated people. The Balumbo are a large coastal tribe who doubtless make some of the masks, but it is probable that many others were made by related inland tribes and came into European hands through the Balumbo. However, "Balumbo" may be a useful term in designating masks made by the complex of tribes.

There is extant a collection of masks from the Mashango tribe who live considerably to the east of the Balumbo; the collector states that they were used in dances of a male secret society known as "Mukui". If this society also exists among such tribes as the Balumbo and Ashira, perhaps the masks can be most aptly called "Mukui Society masks" as "Poro Society" has been used as an attribution for the masks of the rather involved complex of tribes in northeastern Liberia.

Sculpture in the round from the southern Gabon is not well known. There are some sizeable full-figures which seem sculpturally weak: their faces appear to be copied from the masks, arousing suspicion that they are not sincere or traditional works. On the other hand a number of sculptures in miniature from the region are worthy of our admiration. These are small figures carved on thin high openwork bases which simulate interwoven rope (no. 146). In these our attention is often drawn to the prolongation of the hairdress into a downward-curving queue. This process has been interpreted by many as making a hook, thus giving a functional character to the sculpture.

The more unfamiliar sculptures of French Equatorial Africa are yearly becoming better known. Material gathered within the last forty years in the remote hinterland of the colony has been coming to light in Europe. Eventually the sculptures of such tribes as the Kuyu, Bakwele, Ambete (nos. 136, 137, ill.), Baduma and Babangi may become well enough known to engage widespread interest and study.

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THE TRADITIONAL ART OF THE BELGIAN CONGO

by E. Clark Stillman

Secretary, Belgian American Educational Foundation

Our direct knowledge of the Belgian Congo and adjoining parts of Central Africa dates from 1482, when the Portuguese, followed later by other Europeans, landed and established settlements near the mouth of the Congo River. The white men, traders and missionaries, stayed near the coast however, and it was not until about four hundred years later that any systematic penetration and exploration of the interior was undertaken.

We know what people are found occupying the region in modern times. We know from their physical characteristics and cultural traits that they are a mixture of peoples of the black race ranging from pygmies (thought to be very old inhabitants), through the Bantu and semi-Bantu groups that form the bulk of the population, to Sudanese and Nilotic groups. We know from observation in modern times and from traditions of the natives that there have been numerous migrations into the area through the centuries and even more numerous migrations and displacements within the area. About where the people came from and when, about the development and interplay of groups and cultures, there are nearly as many guesses as there are writers on the subject. We know, too, of a few empires or federations of tribes that have flourished and faded. All in all, we have only a very obscure and confused picture of the last five hundred years, practically nothing about the centuries before. When more thorough study has been made of the oral traditions of the natives—they had no writing—and when the methods of archaeology, physical anthropology and other sciences have been used extensively, we shall know considerably more about the history of this "heart of darkness" in the middle of Africa.

When the white man pushed through the different parts of the Congo, he found some tribes, like the pygmies, who made no art objects and did not seem to decorate their utilitarian objects at all. Other tribes, also living in a primitive fashion, showed man's usual urge to ornament his possessions and to make especially attractive objects for social and religious functions. And in some regions there was such a profusion of striking carvings that even traders and missionaries, who usually had their minds on other things, were moved to comment. The Congo is indeed one of the richest art-producing sections of Africa and perhaps the richest in variety of styles.

Probably the past tense should be used here. What we are concerned with is the older traditional art of Negro Africa, and in the Congo that is practically a closed period. Except at the west end of the territory, by the Atlantic coast, the white man came late to the Congo, but it so happened that in the main the tribes outstanding in art were the ones most quickly affected by his activities. Their way of life was changed, many of their social and religious customs disappeared, and with them the call for many traditional carvings was gone. Other objects fashioned by the natives were replaced by imported articles. By

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and large, the old art traditions are dead in the Congo and only weak imitations of old styles and tourist pieces are made. Gifted natives are beginning to express themselves in other forms, but that is a new and different art.

The art that concerns us here is to be defined geographically as that produced in the Belgian Congo and certain borderline regions, principally of French Equatorial Africa and Portuguese Angola—the Europeans did not have the habit of taking tribal boundaries and art styles into consideration when they drew their political frontiers in Africa. Chronologically we are interested in the art produced by the natives before European enterprise influenced and disrupted their traditions and practices. For most of the Congo this means up to the early years of this century or, roughly, up to the First World War. Accordingly, some good pieces of the old Congo art are not more than forty or fifty years of age. Others are much older, but in most cases our present knowledge and means of estimating do not permit us to set any age for them. A few ivory carvings were taken to Europe from the West Coast in the sixteenth century, and some wood figures are known that were brought back to Italy from the same region at the very beginning of the eighteenth century. Probably some ivories collected at the end of the last century or in this century go back at least a couple of hundred years, and perhaps a few important wood pieces, cherished and well cared for by a line of chiefs or notables, are as old. But the life of carvings is usually not a long one in the Congo. A destructive climate, voracious insects and hard wear take such a toll that we must assume most of the pieces we prize were made in the nineteenth century, more often than not well into the century.

Our corpus of Congo art, as described geographically and chronologically above, was largely brought out of Africa years ago and is in museums and private collections in Europe and other parts of the world. Little is left in the Congo itself, though no doubt there are some old pieces still in native hands. All pieces stemming from the old tribal life are grist to the mills of ethnographic collections. But the objects that appeal to us as having superior artistic qualities (and by and large the same objects would be considered choice by the natives) are only a fraction of the enormous production, much of which was weak and stumbling in rendering if not in concept and most of which served its brief term and perished in the heart of Africa. But the quantity of rightly conceived and finely executed sculpture was very considerable and deserves the recognition it has obtained as an important expression of true art.

Pieces actually used by the natives are preferred by collectors and museums. Wear gives the wood or ivory a rich and beautiful finish, a patina that does not come otherwise, and the consecration of use means the piece is authentic and from the good period. However, some pieces made a good many years ago by the natives for their own use were acquired new at that time by white men and are authentic and old though unused and unworn. And, to make the matter more complicated, some apparently used pieces are of recent origin. These are modern imitations, either so-called "trade pieces" made in Africa or fakes made elsewhere and artificially aged. Often only the practiced eye can distingush them from the genuine.

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words in our languages. The main thing is that a fairly clear and consistent set of terms should gain general acceptance with only minor variations.

East of the Bakongo style group lies a belt of territory often called the Kwango from one of its main rivers. Here there is a rather bewildering mixture of styles showing some affinities with each of the three main style groups but hardly classifiable in any one of them. The Bayaka (nos. 190 and 194) and the Bapende (nos. 180, ill. and 181, ill.) are among the main styles. The Bahuana with their ivory or bone amulets (no. 140) are here also.

There was a kingdom grouping several tribes in the Bakongo region when the Portuguese arrived in the fifteenth century. Also we know of three or four empires that held sway in the Baluba country, but the empire that apparently lasted the longest and that reached the greatest development was that of the Bakuba in central Congo. Originally these people called themselves Bushongo, but their neighbors to the south called them Bakuba and that name has tended to prevail. What caused Bakuba art to flower so intensely is difficult to determine. No doubt unusual political stability, unbroken traditions, formalized court life were among contributing circumstances. At any rate it is a decorative art of a richness and homogeneity which is not found in the other style groups. Harmoniously ornamented articles of everyday life were turned out in profusion, such as cosmetic boxes for the red pigment the men used on their bodies (no. 151) and pipes (no. 167). Wooden cups, known in numerous cultures round the world, were nowhere so elaborately or imaginatively carved as by the Bakuba (nos. 160, ill., 163, ill.). In general, Bakuba art gives the impression of being less bound up with religious motives than the Bakongo and Baluba sculpture.

The range of form is widest in the Baluba style group. Several of the styles in group's this extensive area are full styles in their own right, easily distinguishable in form and important in quantity of production. Yet they are clearly related to the influential Baluba style, which is shown in wood and ivory figures (nos. 168, 169), stools (no. 176, ill.) and other objects. More angular, often cubistic is the Basonge sculpture in the northern part of the Baluba style region (no. 184 ill.). In southern Congo and northern Angola the Batshioko (Badjok, Vatchivokwe or a dozen other spellings) have their own style (nos. 186, 188, ill.).

Between the Baluba and the Bakuba are the Bena Lulua, a people with an individual style whose figures displaying overall tattooing have been called Congo baroque by some Europeans (nos. 196, ill., 197). They are Baluba by blood but their style shows both Baluba and Bakuba traits and at the same time is so much their own that it cannot be put neatly in either group.

The northern part of the country is much poorer in sculpture than the central and southern part. There is some similarity of style over much of the north but no important style group to rank with those of the south. Distinctive in the northeast corner are the related Azande and Mangbetu styles. Farther south, also near the eastern border, is the Warega tribe whose simple but effective ivory carvings show an individual style (no. 211, ill.). Ivory and bone figures and half-figures (no. 210) are insignia of grades in the men's society, in which the striking ivory masks (no. 212) mark the highest grade.

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In this article no attempt has been made to praise or qualify the pieces as art. Their aesthetic value can be appreciated, in personal fashion and measure, by anyone who looks at them. It is impossible in this limited space to describe the characteristics of the various styles and how they are distinguished; in fact, it is possible to mention only the major styles. In this article the aim has been to present a few facts and to indicate some of the problems in this comparatively unknown field. The more that is known about the peoples of Central Africa and their history, the better can this traditional sculpture of the Belgian Congo be understood, described and, in the broadest sense, appreciated.

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CATALOG

Unless otherwise mentioned the objects are of wood. Since tribal boundaries often do not exactly coincide with political boundaries, the objects are listed alphabetically by tribe under the comprehensive area designations of French Sudan, West Africa, Central Africa, and South Africa. No attempt has been made to assign definite dates because of the uncertainty of dating in African art.

FRENCH SUDAN

1. FERTILITY FIGURE, BAGA, FRENCH GUINEA.
   Height: 45½ in.
   Lent by Private Collection, New York.

2. MASK, BAGA, FRENCH GUINEA.
   Height: 52 in. Illustrated.
   Lent by Private Collection, New York.

3. STANDING FIGURE, BAGA, FRENCH GUINEA.
   Height: 21½ in.
   Lent by The Philadelphia Commercial Museum.

4. SCEPTRE WITH HUMAN FIGURE, BAGA, FRENCH GUINEA.
   Height: 30½ in. (with base). Illustrated.
   Lent by The Philadelphia Commercial Museum.

5. HEADDRESS IN FORM OF ANTELOPE, BAMBARA, FRENCH SUDAN.
   Height: 31 in. Illustrated.
   Lent by Mr. Russell Barnett Aitken.

6. CLOTH, BAMBARA, FRENCH SUDAN.
   Cotton. Length: 55½ in.
   Lent by the Museum für Völkerkunde, Basel.

7. FIGURE, BAMBARA, FRENCH SUDAN.
   Height: 20½ in. Illustrated.
   Lent by The University Museum of the University of Pennsylvania.

8. HEADDRESS IN FORM OF ANTELOPE, BAMBARA, FRENCH SUDAN.
   Length: 27 in.
   Lent by Mr. Chaim Gross.

9. FIGURE, BAMBARA, FRENCH SUDAN.
   Height: 25 in.
   Lent by Mr. Chaim Gross.

10. HEADDRESS IN FORM OF MALE ANTELOPE, BAMBARA, FRENCH SUDAN.
    Height: 27 in.
    Lent by Princess Gourielli.

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11. **FEMALE FIGURE, BAMBARA, FRENCH SUDAN.**
Height: 43 in. Illustrated.
Lent by Princess Gourielli.

12. **HEADDRESS IN FORM OF ANTELOPE, BAMBARA, FRENCH SUDAN.**
Height: 23 in. Illustrated.
Lent by Mr. Eliot Elisofon.

13. **DOUBLE FIGURE, DOGON, FRENCH SUDAN.**
Height: 23¼ in.
Lent by Mrs. C. S. Cutting.

14. **SEATED FIGURE, DOGON, FRENCH SUDAN.**
Height: 22¾ in.
Lent by The University Museum of the University of Pennsylvania.

15. **LOCK, DOGON, FRENCH SUDAN.**
Height: 16 in.
Lent by Mr. and Mrs. Ben Heller.

16. **MASK, DOGON, FRENCH SUDAN.**
Height: 23¼ in. Illustrated.
Lent by The Webster Plass Collection. Courtesy of the British Museum.

17. **STANDING MALE FIGURE, DOGON, FRENCH SUDAN.**
Height: 59⅝ in.
Lent by Mr. James Johnson Sweeney.

18. **KNEELING MAN, KISSI, FRENCH GUINEA.**
Stone. Height: 5 in.
Lent by the J. J. Klejman Gallery.

19. **MASK, MOSSI, FRENCH SUDAN.**
Height: 43 in. Illustrated.
Lent by Princess Gourielli.

20. **DOOR WITH RITUAL SCENE, SENUFO, FRENCH SUDAN OR IVORY COAST.**
Height: 48 in. Illustrated.
Lent by The University Museum of the University of Pennsylvania.

21. **MASK REPRESENTING AN APE, SENUFO, FRENCH SUDAN.**
Length: 17 in. Illustrated.
Lent by the Seattle Art Museum, Eugene Fuller Memorial Collection.

22. **FEMALE FIGURE, SENUFO, FRENCH SUDAN OR IVORY COAST.**
Height: 10½ in.
Lent by Private Collection, New York.

23. **HELMET MASK REPRESENTING A BULL, SENUFO, FRENCH SUDAN.**
Height: 28 in. Illustrated.
Lent by the J. J. Klejman Gallery.

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24. FEMALE FIGURE, POMPORO GROUP OF THE SENUFO, FRENCH SUDAN.
Height: 36 in. Illustrated.
Lent by Princess Gourielli.

25. BIRD, SENUFO, FRENCH SUDAN.
Height: 17 in.
Lent by Princess Gourielli.

26. MASK WITH HORNS, UNDETERMINED TRIBE, FRENCH SUDAN.
Height: 14 in.
Lent by Mrs. George W. Crawford.

27. CLOTH, UNDETERMINED TRIBE, FRENCH SUDAN.
Cotton. Length: $51\frac{3}{16}$ in.
Lent by the Museum für Völkerkunde, Basel.

28. CLOTH, UNDETERMINED TRIBE, FRENCH SUDAN.
Cotton. Length: $59\frac{1}{16}$ in.
Lent by the Museum für Völkerkunde, Basel.

WEST AFRICA

29. DOLL, ASHANTI, GOLD COAST.
Height: 12¾ in.
Lent by Mr. and Mrs. Ben Heller.

30. MASK, ASHANTI, GOLD COAST.
Gold. Height: $2\frac{11}{16}$ inches.
Lent by Mr. and Mrs. Robert Woods Bliss.

31. CIRCULAR PLAQUE WITH RAISED DESIGN, ASHANTI, GOLD COAST.
Gold. Diameter: $4\frac{5}{16}$ in.
Lent by The Cleveland Museum of Art, J. H. Wade Collection.

32. HOLLOW ORNAMENT WITH RAISED DESIGN, ASHANTI, GOLD COAST.
Gold. Length: $1\frac{11}{16}$ in.
Lent by The Cleveland Museum of Art, Dudley P. Allen Collection.

33. HOLLOW ORNAMENT WITH RAISED DESIGN, ASHANTI, GOLD COAST.
Gold. Length: $3\frac{7}{16}$ in.
Lent by The Cleveland Museum of Art, Dudley P. Allen Collection.

34. CIRCULAR PLAQUE WITH RAISED DESIGN, ASHANTI, GOLD COAST.
Gold. Diameter: $3\frac{13}{16}$ in.
Lent by The Cleveland Museum of Art, Dudley P. Allen Collection.

35. HOLLOW ORNAMENT WITH RAISED DESIGN, ASHANTI, GOLD COAST.
Gold. Length: $2\frac{9}{16}$ in.
Lent by The Cleveland Museum of Art, Dudley P. Allen Collection.

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36. HOLLOW ORNAMENT WITH RAISED DESIGN, ASHANTI, GOLD COAST.
Gold. Length: 2 1/8 in.
Lent by The Cleveland Museum of Art, Dudley P. Allen Collection.

37. ORNAMENTED DISK, ASHANTI, GOLD COAST.
Gold. Diameter: 4½ in.
Lent by the J. J. Klejman Gallery.

38. GOLD WEIGHTS (30 pieces), ASHANTI, GOLD COAST.
Brass. Height: 1 in.–4 in.
Lent by Miss Suzanne C. Klejman.

39. BIRD, ASHANTI, GOLD COAST.
Height: 9 in.
Lent by Mr. Chaim Gross.

40. CEREMONIAL VESSEL, ASHANTI, GOLD COAST.
Brass. Height: 11 in. Illustrated.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

41. BOWL, BAFUM, CAMEROONS.
Length: 22 in. Illustrated.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

42. HELMET MASK, BAMUM, CAMEROONS.
Height: 20½ in. Illustrated.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

43. FEMALE DANCING FIGURE, POSSIBLY BANGWA, CAMEROONS.
Height: 34 in. Illustrated.
Lent by Princess Gourielli.

44. SNAKE WITH TOAD IN ITS MOUTH, BAULE, IVORY COAST.
Gold. Diameter: 3¾ in. Illustrated.
Brooklyn Museum Collection.

45. FIGURE, BAULE, IVORY COAST.
Height: 14½ in.
Lent by Mr. Russell Barnett Aitken.

46. MASK IN FORM OF ANIMAL HEAD, BAULE, IVORY COAST.
Length: 15¾ in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

47. MASK, BAULE, IVORY COAST.
Height: 20½ in. Illustrated.
Lent Anonymously.

48. HEDDLE PULLEY, BAULE, IVORY COAST.
Height: 8¼ in.
Lent by Mr. Chaim Gross.

49. MASK, BAULE, IVORY COAST.
Height: 10 in.
Lent by Mrs. George W. Crawford.

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50. MASK, BAULE, IVORY COAST.
Height: 34¼ in. Illustrated.
Lent by Mr. and Mrs. Ben Heller.

51. DOOR WITH FISH CARVED IN RELIEF. BAULE, IVORY COAST.
Height: 61 in. Illustrated.
Lent by Mr. and Mrs. Frederick Stafford.

52. MASK, BAULE, IVORY COAST.
Height: 13 in.
Lent by Mrs. George W. Crawford.

53. CLOTH, BAULE, IVORY COAST.
Cotton. Length: $59\frac{1}{16}$ in.
Lent by the Museum für Völkerkunde, Basel.

54. CLOTH, BAULE, IVORY COAST.
Cotton. Length: 58¼ in.
Lent by the Museum für Völkerkunde, Basel.

55. CLOTH, BAULE, IVORY COAST.
Cotton. Length: $64\frac{3}{16}$ in.
Lent by the Museum für Völkerkunde, Basel.

56. CLOTH, BAULE, IVORY COAST.
Cotton. Length: 59⅞ in.
Lent by the Museum für Völkerkunde, Basel.

57. SKIRT, BAULE, IVORY COAST.
Palm leaf fiber. Length: $53\frac{5}{16}$ in.
Lent by the Museum für Völkerkunde, Basel.

58. PLAQUE, BINI, NIGERIA.
Bronze. Height: 19⅜ in. Illustrated.
Lent by The Cleveland Museum of Art, John L. Severance Collection.

59. HEAD, BINI, NIGERIA.
Bronze. Height: 9⅝ in.
Lent by The Albright Art Gallery.

60. FIGURE, BINI, NIGERIA.
Bronze. Height: 24 in. Illustrated.
Lent by Mrs. George W. Crawford.

61. EQUESTRIAN FIGURE, BINI, NIGERIA.
Ivory. Height: 4¼ in.
Lent by the Heeramaneck Galleries.

62. PLAQUE, BINI, NIGERIA.
Bronze. Height: 16½ in.
Lent by Mr. and Mrs. Ben Heller.

63. GIRDLE MASK WITH CROCODILE, BINI, NIGERIA.
Bronze. Height: 5 in. Illustrated.
Lent by the J. J. Klejman Gallery.

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64. FLUTE PLAYER, BINI, NIGERIA.
Bronze. Height: 23½ in.
Lent by Mr. and Mrs. Alastair B. Martin.

65. GIRDLE MASK WITH RAM'S HEAD. BINI, NIGERIA.
Bronze. Height: 7 in. Illustrated.
Lent by the J. J. Klejman Gallery.

66. GIRDLE MASK WITH HUMAN HEAD. BINI, NIGERIA.
Bronze. Height: 7 in.
Lent by the J. J. Klejman Gallery.

67. ROOSTER, BINI, NIGERIA.
Bronze. Height: 18 in. Illustrated.
Lent by the Metropolitan Museum of Art, Bequest of Mary Stillman Harkness, 1950.

68. HEAD OF BOY, BINI, NIGERIA.
Bronze. Height: 8¼ in. Illustrated.
Lent by The University Museum of the University of Pennsylvania.

69. CARVED DOUBLE GONG, BINI, NIGERIA.
Ivory. Height: 14½ in. Illustrated.
Lent by The Admiral Sir George Egerton Collection, exhibited through the courtesy of Mrs. Webster Plass.

70. PENDANT MASK, BINI, NIGERIA.
Bronze. Height: 9 in.
Lent by The Admiral Sir George Egerton Collection, exhibited through the courtesy of Mrs. Webster Plass.

71. SHIELD-SHAPED PLAQUE, BINI, NIGERIA.
Bronze. Height: 8 in. Illustrated.
Lent by The Admiral Sir George Egerton Collection, exhibited through the courtesy of Mrs. Webster Plass.

72. PLAQUE WITH LEOPARD, BINI, NIGERIA.
Bronze. Length: $17\frac{5}{16}$ in.
Lent by Mr. and Mrs. Frederick Stafford.

73. HORN, BINI, NIGERIA.
Ivory. Height: 14½ in.
Lent by Mr. and Mrs. E. Clark Stillman.

74. MASK, DAN, IVORY COAST, FRENCH GUINEA, OR LIBERIA.
Height: 13¾ in.
Lent by Mr. Paul Rabut.

75. MASK, DAN, IVORY COAST, FRENCH GUINEA, OR LIBERIA.
Height: 9 in.
Lent by Mrs. George W. Crawford.

76. MASK, DAN, IVORY COAST, FRENCH GUINEA, OR LIBERIA.
Height: 10 in.
Lent by Mrs. George W. Crawford.

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77. **BUST, POSSIBLY FON, DAHOMEY.**
Height: 10 in.
Lent by The Albright Art Gallery.

78. **MASK, GURO, IVORY COAST.**
Height: 19⅞ in.
Lent by The University Museum of the University of Pennsylvania.

79. **HEDDLE PULLEY, GURO, IVORY COAST.**
Height: 7 in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

80. **HEDDLE PULLEY, GURO, IVORY COAST.**
Height: 7½ in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

81. **HEDDLE PULLEY, GURO, IVORY COAST.**
Height: 6½ in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

82. **HEDDLE PULLEY, GURO, IVORY COAST.**
Height: 7¼ in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

83. **OBJECT WITHDRAWN.**

84. **OBJECT WITHDRAWN.**

85. **HEADDRESS, IBO, NIGERIA.**
Length: 24 in. Illustrated.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

86. **MASK, IBO, NIGERIA.**
Height: 23 in. Illustrated.
Lent by Mrs. Webster Plass Collection, New York.

87. **MASK, IBO, NIGERIA.**
Height: 24 in.
Lent by Mrs. Webster Plass Collection, New York.

88. **MASK, IBO, NIGERIA.**
Height: 18 in. Illustrated.
Lent by the J. J. Klejman Gallery.

89. **MASK, IBO, NIGERIA.**
Height: 13 in. (wooden portion).
Lent by Mr. Eliot Elisofon.

90. **MASK, IBO, NIGERIA**
Height: 19 in. Illustrated.
Lent by Mrs. George W. Crawford.

91. **HEADDRESS, IBIBIO, NIGERIA.**
Height: 29 in. Illustrated.
Lent by Mrs. Webster Plass Collection, New York.

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92. **HEADDRESS, IBIBIO, NIGERIA.**
Height: 24 in.
Lent by Mrs. Webster Plass Collection, New York.

93. **HEADDRESS COVERED WITH SKIN, IBIBIO, NIGERIA.**
Height: 22 in. Illustrated.
Lent by Mr. Eliot Elisofon.

94. **MALE ANCESTOR FIGURE, IBIBIO, NIGERIA.**
Height: 17 in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

95. **MASK, NGERE, IVORY COAST.**
Height: 13 in.
Lent by Mr. Chaim Gross.

96. **MASK, NGERE, IVORY COAST.**
Height: 14½ in.
Lent by Mr. Chaim Gross.

97. **MASK, NGUMBA, CAMEROONS.**
Height: 24 in.
Lent by The Peabody Museum, Harvard University.

98. **MASK, NGUMBA, CAMEROONS.**
Height: 21 in.
Lent by The Peabody Museum, Harvard University.

99. **CLOTH, YORUBA, NIGERIA.**
Cotton. Length: 66⅛ in. Illustrated.
Lent by the Museum für Völkerkunde, Basel.

100. **CLOTH, YORUBA, NIGERIA.**
Cotton. Length: 80⅜ in.
Lent by the Museum für Völkerkunde, Basel.

101. **MASK SURMOUNTED BY EQUESTRIAN FIGURE, YORUBA, NIGERIA.**
Height: 47¼ in.
Lent by The University Museum of the University of Pennsylvania.

102. **HELMET MASK SURMOUNTED BY EQUESTRIAN FIGURE AND FOLLOWERS, CARVED BY BAMBOYE, YORUBA, NIGERIA.**
Height: 54 in. Illustrated.
Lent by Mr. and Mrs. Vincent Price.

103. **RATTLE, YORUBA, NIGERIA.**
Ivory. Length: 17 in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

104. **EQUESTRIAN FIGURE, YORUBA, NIGERIA.**
Height: 11¾ in.
Lent by The Newark Museum.

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105. BOWL, YORUBA, NIGERIA.
Height: 25 in. Illustrated
Lent by Mr. William Moore.

106. STAFF, YORUBA, NIGERIA.
Brass. Height: 16¾ in. Illustrated.
Lent by Mr. Jacques Lipchitz.

107. STAFF, YORUBA, NIGERIA.
Brass. Height: 15¼ in.
Lent by Mr. Jacques Lipchitz.

108. HORN, YORUBA, NIGERIA.
Ivory. Height: 15½ in.
Lent by the Heeramaneck Galleries, Courtesy of the Seattle Art Museum.

109. SCEPTRE SURMOUNTED BY MOTHER AND CHILD, YORUBA, NIGERIA.
Height: 15 in. Illustrated.
Lent by Mr. René d'Harnoncourt.

110. MASK, YORUBA, NIGERIA.
Height: 16 in.
Lent by Mr. Russell Barnett Aitken.

111. EQUESTRIAN STATUE, YORUBA, NIGERIA.
Height: 15¼ in. Illustrated.
Lent by Mr. Russell Barnett Aitken.

112. STANDING FEMALE FIGURE, YORUBA, NIGERIA.
Height: 20 in.
Lent by Mr. and Mrs. E. Clark Stillman.

113. HEAD, YORUBA OF IFE, NIGERIA.
Terra cotta. Height: 6¼ in. Illustrated.
Lent by the J. J. Klejman Gallery.

114. HEAD, UNDETERMINED TRIBE, CAMEROONS.
Height: 12 in.
Lent by Mr. Russell Barnett Aitken.

115. DRINKING HORN, UNDETERMINED TRIBE, CAMEROONS.
Ivory. Length: 14 in.
Lent by Mr. Chaim Gross.

116. CLOTH, UNDETERMINED TRIBE, CAMEROONS.
Cotton. Length $72\frac{7}{16}$ in.
Lent by the Museum für Völkerkunde, Basel.

117. MALE FIGURE, UNDETERMINED TRIBE, CAMEROONS.
Height: 10 in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

118. CLOTH, UNDETERMINED TRIBE, DAHOMEY.
Cotton. Length: $70\frac{1}{16}$ in.
Lent by the Museum für Völkerkunde, Basel.

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119. OBJECT WITHDRAWN.

120. HEAD, UNDETERMINED TRIBE, IVORY COAST.
Clay. Height: 6 in.
Lent by The Buffalo Museum of Science.

121. HEAD, UNDETERMINED TRIBE, IVORY COAST.
Clay. Height: 11½ in.
Lent by The Buffalo Museum of Science.

122. HEAD, UNDETERMINED TRIBE, IVORY COAST.
Clay. Height: 7 in.
Lent by The Buffalo Museum of Science.

123. HEAD, UNDETERMINED TRIBE, IVORY COAST.
Clay. Height: 14 in.
Lent by The Buffalo Museum of Science.

124. HEDDLE PULLEY, UNDETERMINED TRIBE, IVORY COAST.
Height: 6 in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

125. PENDANT IN SHAPE OF CROCODILE, UNDETERMINED TRIBE. IVORY COAST.
Gold. Length: $4\frac{9}{16}$ in. Illustrated.
Lent by The Cleveland Museum of Art, John L. Severance Collection.

126. HEAD, UNDETERMINED TRIBE, NIGERIA.
Brass or bronze. Height: 6¾ in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

127. CUP WITH SEATED FIGURE ON COVER, UNDETERMINED TRIBE, WEST AFRICA.
Ivory. Height: 8¼ in. Illustrated.
Lent by the Heeramaneck Galleries.

128. ROYAL CUP WITH COVER, UNDETERMINED TRIBE, WEST AFRICA.
Ivory. Height: 13½ in. Illustrated.
Lent by the J. J. Klejman Gallery.

129. SEATED MAN, UNDETERMINED TRIBE, SIERRA LEONE.
Stone. Height: 6 in. Illustrated.
Lent by the J. J. Klejman Gallery.

130. ORNAMENT IN FORM OF HUMAN FACE WITH BRAIDED BEARD, UNDETERMINED TRIBE, GOLD COAST.
Gold. Height: $2\frac{3}{16}$ in.
Lent by the Pierre Matisse Gallery Corp.

131. BUFFALO MASK DONE IN WIRE TECHNIQUE, UNDETERMINED TRIBE, GOLD COAST.
Gold. Height: 4¼ in.
Lent by the Pierre Matisse Gallery Corp.

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132. ORNAMENT IN FORM OF HUMAN FACE, UNDETERMINED TRIBE, GOLD COAST.
Gold. Height: 3¼ in.
Lent by the Pierre Matisse Gallery Corp.

133. MASK WITH HORNS, UNDETERMINED TRIBE, GOLD COAST.
Gold. Height: 4 in. Illustrated.
Lent by the Pierre Matisse Gallery Corp.

134. ORNAMENT IN FORM OF HUMAN FACE WITH LONG BEARD, UNDETERMINED TRIBE, GOLD COAST.
Gold. Height: 2½ in.
Lent by the Pierre Matisse Gallery Corp.

135. MASK, UNDETERMINED TRIBE, GOLD COAST.
Gold. Height: 3½ in.
Lent by the Pierre Matisse Gallery Corp.

CENTRAL AFRICA

136. FIGURE, AMBETE, GABON.
Height: 32½ in.
Lent by the Pierre Matisse Gallery Corp.

137. FIGURE, AMBETE, GABON.
Height: 27½ in. Illustrated.
Lent by the Pierre Matisse Gallery Corp.

138. STANDING MALE FIGURE, BABWENDE, BELGIAN CONGO.
Height: 5¼ in.
Lent by Mr. Russell Barnett Aitken.

139. SQUATTING MALE FIGURE, BABWENDE, BELGIAN CONGO.
Height: 6¾ in. Illustrated.
Lent by Mr. and Mrs. E. Clark Stillman.

140. AMULET IN FORM OF KNEELING FIGURE, BAHUANA, BELGIAN CONGO.
Ivory. Height: 3½ in.
Lent Anonymously.

141. KNEELING FIGURE OF WOMAN WITH CHILD, BAKONGO, BELGIAN CONGO.
Height: 10¼ in.
Lent by Mr. and Mrs. E. Clark Stillman.

142. FEMALE FIGURE HOLDING CHILD, BAKONGO, BELGIAN CONGO. No. 22.1138
Height: 10½ in. Illustrated.
Brooklyn Museum Collection.

143. STANDING FIGURE WITH FEATHERS, BAKONGO, BELGIAN CONGO.
Height: 10½ in. Illustrated.
Lent by Mr. and Mrs. E. Clark Stillman.

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144. FIGURE OF STANDING DOG, BAKONGO, BELGIAN CONGO.
Length: 11½ in. Illustrated.
Lent by Mr. and Mrs. E. Clark Stillman.

145. SEATED FIGURE OF WOMAN WITH CHILD, BAKONGO, BELGIAN CONGO.
Height: 4¾ in.
Lent by the Heeramaneck Galleries.

146. HOOK WITH FIGURE OF DRUMMER, PROBABLY BALUMBO, FRENCH EQUATORIAL AFRICA.
Height: 6 in.
Lent by Mr. and Mrs. E. Clark Stillman.

147. STANDING FIGURE, BAKONGO, BELGIAN CONGO.
Height: 12½ in.
Lent by Mr. and Mrs. Frederick Stafford.

148. FIGURE, BAKOTA, GABON.
Height: 19½ in.
Lent by Mr. Chaim Gross.

149. FIGURE, BAKOTA, GABON.
Height: 16½ in.
Lent by Mr. Russell Barnett Aitken.

150. COSMETIC BOX, BAKUBA, BELGIAN CONGO.
Length: 8¼ in.
Lent by Mr. and Mrs. E. Clark Stillman.

151. COSMETIC BOX, BAKUBA, BELGIAN CONGO.
Length: 11¼ in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

152. COSMETIC BOX, BAKUBA, BELGIAN CONGO.
Length: 8½ in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

153. MASK, BAKUBA, BELGIAN CONGO.
Length: 13 in.
Lent by The Newark Museum.

154. DIVINATION ANIMAL, BAKUBA, BELGIAN CONGO.
Length: 12 in.
Lent by Mr. Chaim Gross.

155. DRUM, BAKUBA, BELGIAN CONGO.
Height: 27¾ in.
Lent by Mr. Eliot Elisofon.

156. BOX, BAKUBA, BELGIAN CONGO.
Length: 13 in.
Lent by Mr. Eliot Elisofon.

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157. BOX, BAKUBA, BELGIAN CONGO.
Height: 10½ in.
Lent by Mr. Eliot Elisofon.

158. BOX, BAKUBA, BELGIAN CONGO.
Height: 9 in.
Lent by Mr. Eliot Elisofon.

159. MASK, BAKUBA, BELGIAN CONGO.
Height: 14 in.
Lent by Mr. Eliot Elisofon.

160. CUP IN FORM OF HEAD, BAKUBA, BELGIAN CONGO.
Height: 10½ in. Illustrated.
Lent Anonymously.

161. STANDING MALE FIGURE, BATEKE, BELGIAN CONGO.
Height: 26 in.
Lent by Mr. Eliot Elisofon.

162. CONTAINER, BENA LULUA OR BAKUBA, BELGIAN CONGO.
Ivory. Height: 7⅜ in. Illustrated.
Lent Anonymously.

163. CUP IN FORM OF MALE FIGURE, BAKUBA, BELGIAN CONGO.
Height: 12¼ in. Illustrated.
Lent by Mr. and Mrs. Ben Heller.

164. PIPE, BAKUBA, BELGIAN CONGO.
Length: 12 in.
Lent by Mr. Eliot Elisofon.

165. GONG, BAKUBA, BELGIAN CONGO.
Height: 4¾ in.
Lent by Mr. and Mrs. E. Clark Stillman.

166. CUP WITH HANDLE IN FORM OF HAND, BAKUBA, BELGIAN CONGO.
Height: 6 in.
Lent by Mr. and Mrs. E. Clark Stillman.

167. PIPE WITH BOWL IN FORM OF HEAD, BAKUBA, BELGIAN CONGO.
Length 14¼ in.
Lent by Mr. and Mrs. E. Clark Stillman.

168. PAIR OF HALF-FIGURES, BALUBA, BELGIAN CONGO.
Ivory. Height: 3 in.
Lent by Mr. and Mrs. E. Clark Stillman.

169. STANDING FEMALE FIGURE, BALUBA, BELGIAN CONGO.
Height: 13 in.
Lent by Mr. and Mrs. E. Clark Stillman.

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170. FEMALE FIGURE, BALUBA, BELGIAN CONGO. No. 22.1452.
Height: 9⅞ in.
Brooklyn Museum Collection.

171. CEREMONIAL AXE WITH HEAD ON END OF HANDLE, BALUBA, BELGIAN CONGO.
Height: 15¾ in. Illustrated.
Lent by The Smith College Museum of Art.

172. MASK, HUMAN FACE WITH PROTRUDING EYES AND RAFFIA FRINGE, BALUBA, BELGIAN CONGO.
Height: 14½ in. Illustrated.
Lent by Mr. Eliot Elisofon.

173. POLYCHROME MASK, HUMAN FACE WITH FEATHERED HEADDRESS, BALUBA, BELGIAN CONGO.
Height: 19 in. Illustrated.
Lent by Mr. Eliot Elisofon.

174. STOOL SUPPORTED BY QUADRUPED, BALUBA, BELGIAN CONGO.
Height: 6 in.
Lent by Mr. Chaim Gross.

175. KNEELING FEMALE FIGURE HOLDING BOWL, BALUBA, BELGIAN CONGO.
Height: 15 in.
Lent by The Peabody Museum, Harvard University.

176. STOOL SUPPORTED BY KNEELING FEMALE FIGURE, BALUBA, BELGIAN CONGO.
Height: 20 in. Illustrated.
Lent by The Peabody Museum, Harvard University.

177. DOUBLE CUP IN FORM OF HEAD, BALUBA, BELGIAN CONGO.
Height: 4 in.
Lent by Mr. and Mrs. E. Clark Stillman.

178. FEMALE HALF-FIGURE, BALUBA, BELGIAN CONGO.
Bone. Height: 9 in.
Lent by Mr. and Mrs. E. Clark Stillman.

179. AMULET IN FORM OF MASK, BAPENDE, BELGIAN CONGO.
Ivory. Height: 2¾ in.
Lent by Mr. and Mrs. E. Clark Stillman.

180. MASK, BAPENDE, BELGIAN CONGO.
Height: 21½ in. Illustrated.
Lent by Private Collection, New York.

181. AMULET IN FORM OF MASK, BAPENDE, BELGIAN CONGO.
Ivory. Height: 2⅝ in. Illustrated.
Lent by Mr. and Mrs. Robert Woods Bliss.

182. AMULET IN FORM OF MASK, BAPENDE, BELGIAN CONGO.
Ivory. Height: 3¼ in.
Lent Anonymously.

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183. MASK, BASONGE, BELGIAN CONGO.
Height: 27 in.
Lent by The Peabody Museum, Harvard University.

184. STANDING MALE FIGURE, BASONGE, BELGIAN CONGO.
Height: 18½ in. Illustrated.
Lent by Mr. and Mrs. E. Clark Stillman.

185. STANDING MALE FIGURE, BASONGE, BELGIAN CONGO.
Height: 31 in.
Lent by Mr. Russell Barnett Aitken.

186. SEATED WOMAN, BATSHIOKO, BELGIAN CONGO. No. 22.1089.
Height: 5½ in.
Brooklyn Museum Collection.

187. TOP OF COMB WITH THREE HEADS, BATSHIOKO, BELGIAN CONGO OR ANGOLA.
Height: 1½ in.
Lent by Mr. and Mrs. E. Clark Stillman.

188. STANDING MALE FIGURE, BATSHIOKO, BELGIAN CONGO OR ANGOLA.
Height: 16 in. Illustrated.
Lent by The Philadelphia Commercial Museum.

189. SCEPTRE, BATSHIOKO, BELGIAN CONGO OR ANGOLA .
Height: 23⅝ in.
Lent by The University Museum of the University of Pennsylvania.

190. WHISTLE WITH HEAD, BAYAKA, BELGIAN CONGO.
Height: 6 in.
Lent by Mr. and Mrs. E. Clark Stillman.

191. MASK, BAYAKA, BELGIAN CONGO.
Height: 7½ in.
Lent by Mr. Chaim Gross.

192. MASK, BAYAKA, BELGIAN CONGO.
Height: 21 in. Illustrated.
Lent by Mr. Eliot Elisofon.

193. MASK, BAYAKA, BELGIAN CONGO.
Height: 20 in.
Lent by Mr. Eliot Elisofon.

194. MASK, BAYAKA, BELGIAN CONGO.
Height: $14\frac{9}{16}$ in.
Lent by The University Museum of the University of Pennsylvania.

195. SQUATTING FEMALE FIGURE, BENA-KANIOKA, BELGIAN CONGO.
Height: 10 in. Illustrated.
Lent by Mr. and Mrs. E. Clark Stillman.

196. FEMALE FIGURE HOLDING CHILD, BENA LULUA, BELGIAN CONGO. No. 50.124.
Height: 14 in. Illustrated.
Brooklyn Museum Collection.

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197. STANDING FIGURE, BENA LULUA, BELGIAN CONGO.
Height: 16¾ in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

198. MASK, LIKUALA, FRENCH EQUATORIAL AFRICA. No. 52.160.
Height: 14¼ in. Illustrated.
Brooklyn Museum Collection.

199. STRINGED MUSICAL INSTRUMENT, PROBABLY MASHANGO, GABON.
Height: 26¼ in. Illustrated.
Lent Anonymously.

200. MASK, OGOWE RIVER STYLE, GABON.
Height: 11 in. Illustrated.
Lent by the Albright Art Gallery.

201. FIGURE, OSYEBA, GABON.
Height: 25 in. Illustrated.
Lent by Mr. and Mrs. Ben Heller.

202. MALE FIGURE, PROBABLY MVAI OF THE PANGWE, GABON. No. 51.3.
Height: 23 in. Illustrated.
Brooklyn Museum Collection.

203. FEMALE FIGURE, PANGWE, GABON.
Height: 15¼ in.
Lent by Mr. Russell Barnett Aitken.

204. HALF-LENGTH MALE FIGURE, PANGWE, GABON.
Height: 22 in.
Lent by The Peabody Museum, Harvard University.

205. HALF-LENGTH FEMALE FIGURE, PANGWE, GABON
Height: 20 in. Illustrated.
Lent by The Peabody Museum, Harvard University.

206. MALE FIGURE, PROBABLY MVAI OF THE PANGWE, GABON.
Height: 18½ in.
Lent by Mr. Russell Barnett Aitken.

207. HEAD, PANGWE, GABON.
Height: 12½ in. Illustrated.
Lent Anonymously.

208. STANDING FIGURE, WAREGA, BELGIAN CONGO.
Ivory. Height: 3¼in.
Lent by Mr. and Mrs. E. Clark Stillman.

209. COLUMNAR FIGURE WITH HEAD, WAREGA, BELGIAN CONGO.
Ivory. Height: 6 in.
Lent by Mr. and Mrs. E. Clark Stillman.

210. STANDING FEMALE FIGURE, WAREGA, BELGIAN CONGO.
Ivory. Height: 4 in.
Lent by Mr. and Mrs. E. Clark Stillman.

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211. SPOON, WAREGA, BELGIAN CONGO.
Ivory. Height: 7½ in. Illustrated.
Lent by Mr. and Mrs. E. Clark Stillman.

212. MASK, WAREGA, BELGIAN CONGO.
Ivory. Height: 5½ in.
Lent by Mr. and Mrs. E. Clark Stillman.

213. ORNAMENT FOR TOP OF HARP, UNDETERMINED TRIBE, PROBABLY FRENCH EQUATORIAL AFRICA.
Height: 11 in.
Lent by The Webster Plass Collection, Courtesy of the British Museum.

214. TRUMPET, UNDETERMINED TRIBE, GABON.
Ivory. Length: 19¾ in.
Lent by Mr. Ernest Erickson.

215. STANDING FEMALE FIGURE, UNDETERMINED TRIBE, BELGIAN CONGO.
Height: 23⅞ in.
Lent by The University Museum of the University of Pennsylvania.

216. TRUMPET, UNDETERMINED TRIBE, FRENCH EQUATORIAL AFRICA.
Ivory. Length: 10½ in.
Lent by Mr. and Mrs. Robert Woods Bliss.

217. FIGURE ON STOOL, BAKOTA, GABON.
Height: $22\frac{9}{16}$ in.
Lent by the University Museum of the University of Pennsylvania.

218. GONG WITH HANDLE IN FORM OF HEAD, UNDETERMINED TRIBE, GABON.
Metal and Wood. Height: 16¾ in. Illustrated.
Lent by Mr. Ernest Erickson.

219. CARVED TUSK WITH HUMAN FIGURE, UNDETERMINED TRIBE, CAMEROONS.
Ivory. Height: 43¼ in.
Lent by the Carlebach Gallery.

SOUTH AFRICA

220. ROCK DRAWING, BUSHMAN, SOUTH AFRICA.
Stone. Height: 20 in.
Lent by the American Museum of Natural History.

221. HEADREST, UNDETERMINED TRIBE, SOUTH AFRICA.
Length: 22 in.
Lent by The Peabody Museum, Harvard University.

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2. **Mask, Baga, French Guinea. Lent by Private Collection, New York.**

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4. Sceptre with Human Figure. Baga, French Guinea. Lent by The Philadelphia Commercial Museum.

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5. **Headdress in Form of Antelope, Bambara, French Sudan. Lent by Mr. Russell Barnett Aitken**

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7. Figure, Bambara, French Sudan. Lent by The University Museum of the University of Pennsylvania.

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11. **Female Figure, Bambara, French Sudan. Lent by Princess Gourielli.**

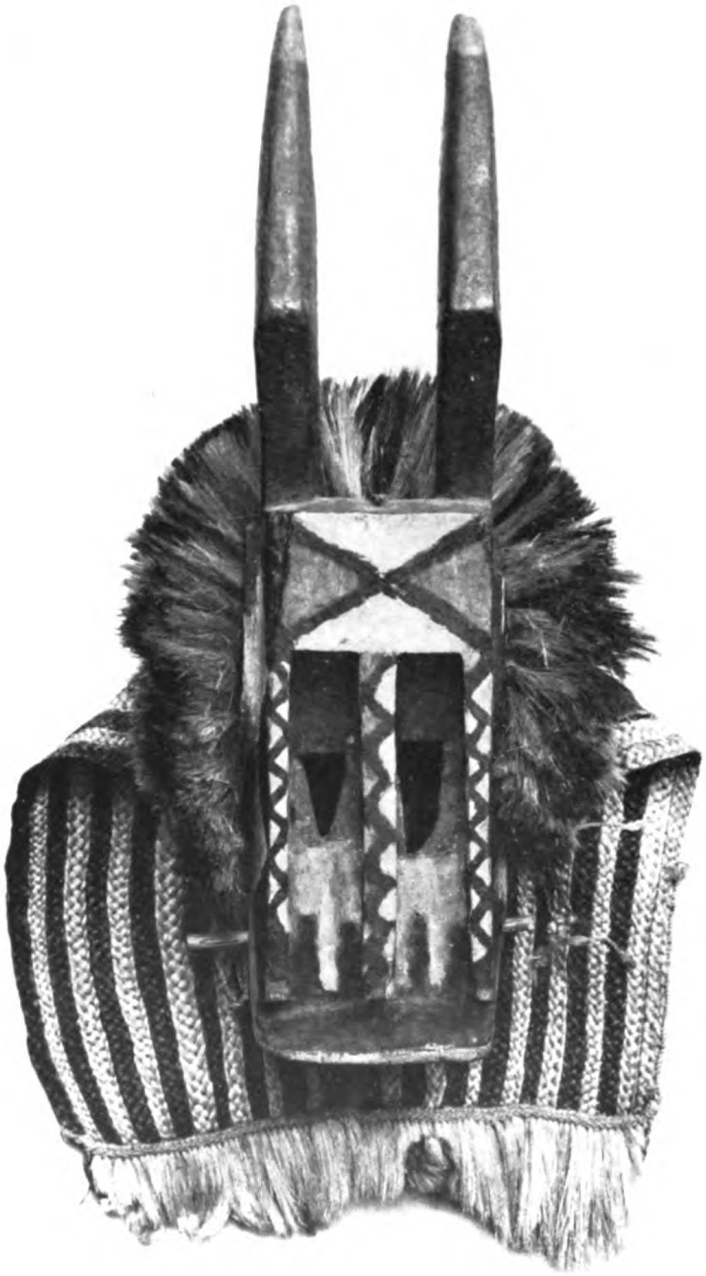
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Photo by Eliot Elisofon

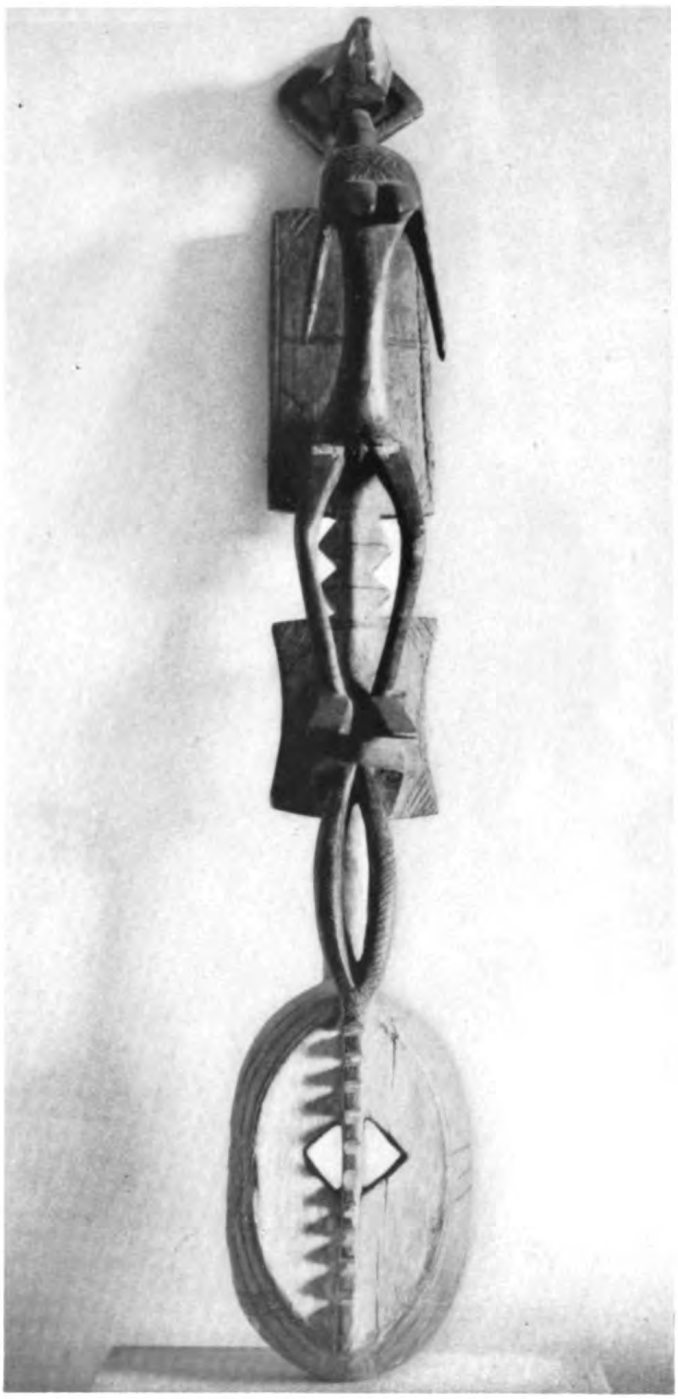
12. Headdress in Form of Male Antelope, Bambara, French Sudan. Lent by Mr. Eliot Elisofon.

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16. **Mask, Dogon, French Sudan. Lent by The Webster Plass Collection, Courtesy of the British Museum.**

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19. Mask, Mossi, French Sudan. Lent by Princess Gourielli.

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20. **Door with Ritual Scene, Senufo, French Sudan or Ivory Coast. Lent by The University Museum of the University of Pennsylvania.**

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21. Mask Representing an Ape, Senufo, French Sudan. Lent by the Seattle Art Museum, Eugene Fuller Memorial Collection.

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23. **Helmet Mask Representing a Bull, Senufo, French Sudan. Lent by the J. J. Klejman Gallery.**

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24. Female Figure, Pomporo group of the Senufo. French Sudan. Lent by Princess Gourielli.

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40. **Ceremonial** Vessel, Ashanti, Gold Coast. Lent by The Webster Plass Collection, Courtesy of the British Museum.

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41. Bowl, Bafum, Cameroons. Lent by The Webster Plass Collection, Courtesy of the British Museum.

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42. **Helmet Mask, Bamum, Cameroons. Lent by The Webster Plass Collection, Courtesy of the British Museum.**

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43. Female Dancing Figure, possibly Bangwa, Cameroons. Lent by Princess Gourielli.

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44. **Snake with Toad in its Mouth, Baule, Ivory Coast. Brooklyn Museum Collection.**

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Photo by Eliot Elisofon

47. Mask, Baule, Ivory Coast. Lent Anonymously.

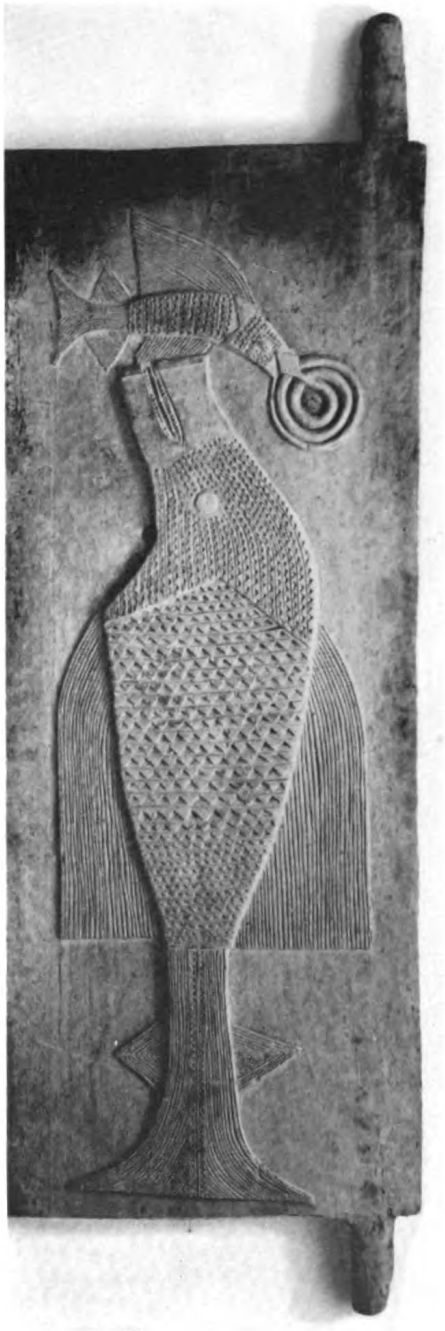
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Photo by Eliot Elisofon

50. **Mask, Baule, Ivory Coast. Lent by Mr. and Mrs. Ben Heller.**

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51. Door with Fish Carved in Relief, Baule, Ivory Coast. Lent by Mr. and Mrs. Frederick Stafford.

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58. **Plaque, Bini, Nigeria. Lent by The Cleveland Museum of Art, John L. Severance Collection.**

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60. Figure, Bini, Nigeria. Lent by Mrs. George W. Crawford.

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63. **Girdle Mask with Crocodile, Bini, Nigeria. Lent by the J. J. Klejman Gallery**

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65. Girdle Mask with Ram's Head, Bini, Nigeria. Lent by the **J. J. Klejman** Gallery.

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67. **Rooster, Bini, Nigeria. Lent by the Metropolitan Museum of Art, Bequest of Mary Stillman Harkness, 1950.**

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68. Head of Boy, Bini, Nigeria. Lent by The University Museum of the University of Pennsylvania.

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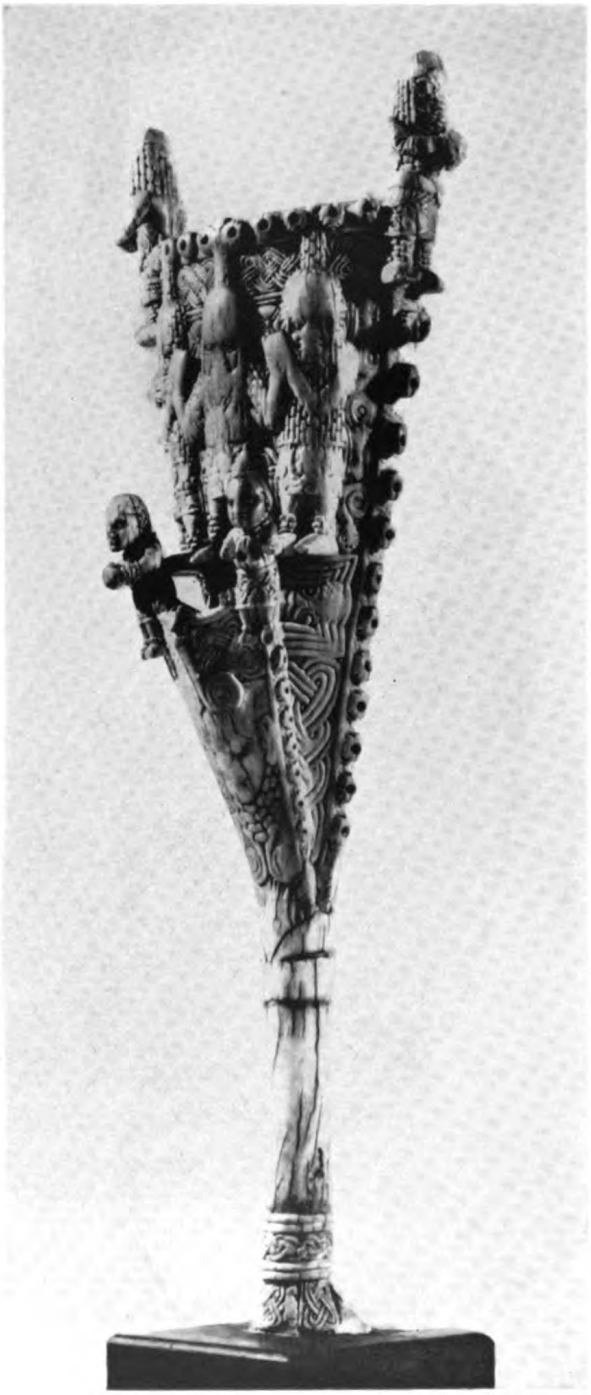


Photo by Eliot Elisofon

69. **Carved Double Gong, Bini, Nigeria. Lent by The Admiral Sir George Egerton Collection, exhibited through the courtesy of Mrs. Webster Plass.**

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Photo by Eliot Elisofon

71. Shield-Shaped Plaque, Bini, Nigeria. Lent by The Admiral Sir George Egerton Collection, exhibited through the courtesy of Mrs. Webster Plass.

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Photo by Eliot Elisofon

85. **Headdress, Ibo, Nigeria. Lent by The Webster Plass Collection. Courtesy of the British Museum.**

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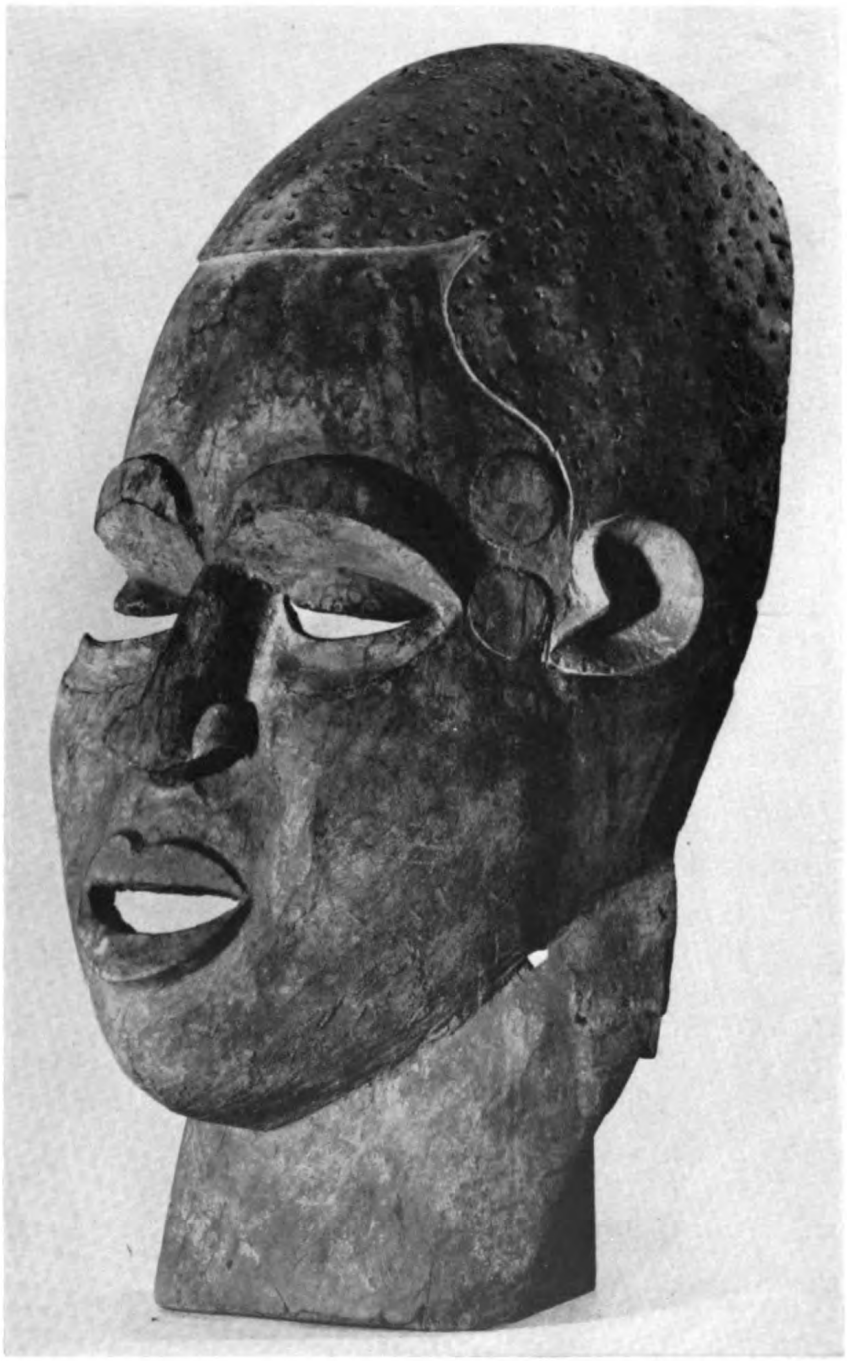


Photo by Eliot Elisofon

86. **Mask, Ibo, Nigeria. Lent by Mrs. Webster Plass Collection, New York.**

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88. **Mask. Ibo, Nigeria. Lent by the J. J. Klejman Gallery.**

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90. Mask, Ibo, Nigeria. Lent by Mrs. George W. Crawford.

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Photo by Eliot Elisofon

91. **Headdress, Ibibio, Nigeria. Lent by Mrs. Webster Plass Collection, New York.**

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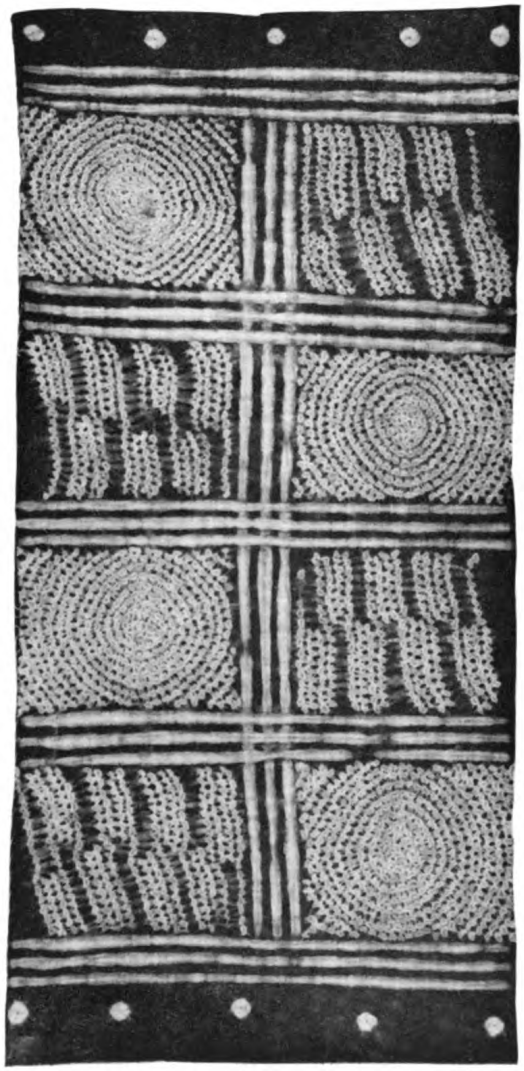
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Photo by Eliot Elisofon

93. Headdress Covered with Skin, Ibibio, Nigeria. Lent by Mr. Eliot Elisofon.

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99. **Cloth, Yoruba, Nigeria. Lent by the Museum für Völkerkunde, Basel.**

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102. Helmet Mask Surmounted by Equestrian Figure and Followers, carved by Bamboye, Yoruba, Nigeria. Lent by Mr. and Mrs. Vincent Price.

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105. **Bowl, Yoruba, Nigeria. Lent by Mr. William Moore.**

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106. Staff, Yoruba, Nigeria. Lent by Mr. Jacques Lipchitz.

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109. **Sceptre Surmounted by Mother and Child. Yoruba, Nigeria. Lent by Mr. René d'Harnoncourt.**

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111. Equestrian Statue, Yoruba, Nigeria. Lent by Mr. Russell Barnett Aitken.

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127. **Cup with Seated Figure on Cover, Undetermined Tribe, West Africa. Lent by the Heeramaneck Galleries.**

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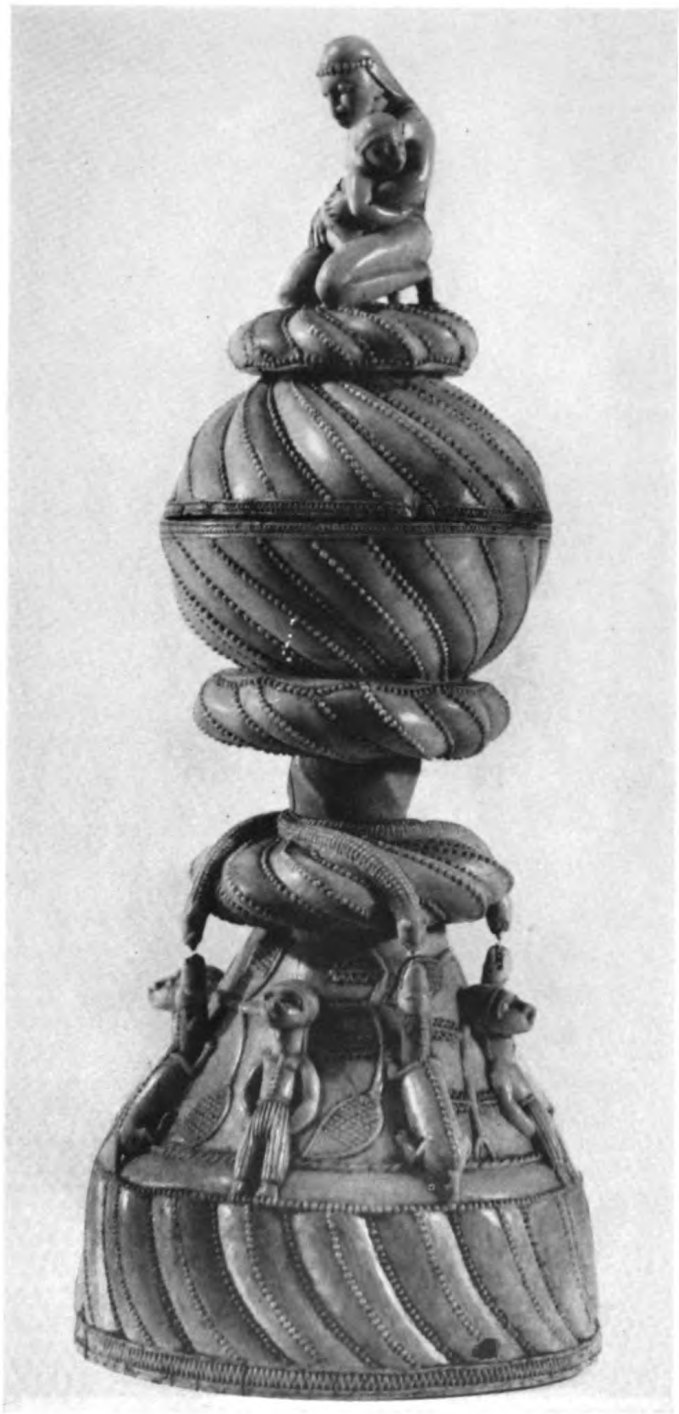


Photo by Eliot Elisofon

128. Royal Cup with Cover, Undetermined Tribe, West Africa. Lent by the J. J. Klejman Gallery.

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129. **Seated Man, Undetermined Tribe, Sierra Leone. Lent by the J. J. Klejman Gallery.**

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133. Mask with Horns, Undetermined Tribe, Gold Coast. Lent by the Pierre Matisse Gallery Corp.

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137. **Figure, Ambete, Gabon. Lent by the Pierre Matisse Gallery Corp.**

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Photo by Ladislas Segy

139. Squatting Male Figure, Babwende, Belgian Congo. Lent by Mr. and Mrs. E. Clark Stillman.

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Photo by Eliot Elisofon

142. **Female Figure Holding Child, Bakongo, Belgian Congo. No. 22.1138. Brooklyn Museum Collection.**

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Photo by Ladislas Segy

143. Standing Figure with Feathers, Bakongo, Belgian Congo. Lent by Mr. and Mrs. E. Clark Stillman.

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144. **Figure of Standing Dog, Bakongo, Belgian Congo. Lent by Mr. and Mrs. E. Clark Stillman.**

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Photo by Eliot Elisofon

160. Cup in Form of Head, Bakuba, Belgian Congo. Lent Anonymously.

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Photo by Eliot Elisofon

162. **Container, Bena Lulua or Bakuba, Belgian Congo. Lent Anonymously.**

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Photo by Eliot Elisofon

163. Cup in Form of Male Figure, Bakuba, Belgian Congo. Lent by Mr. and Mrs. Ben Heller.

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171. **Ceremonial Axe with Head on End of Handle. Baluba. Belgian Congo. Lent by The Smith College Museum of Art.**

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Photo by Eliot Elisofon

172. Mask, Human Face with Protruding Eyes and Raffia Fringe, Baluba, Belgian Congo. Lent by Mr. Eliot Elisofon.

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Photo by Eliot Elisofon

173. **Polychrome Mask, Human Face with Feathered Headdress, Baluba, Belgian Congo. Lent by Mr. Eliot Elisofon.**

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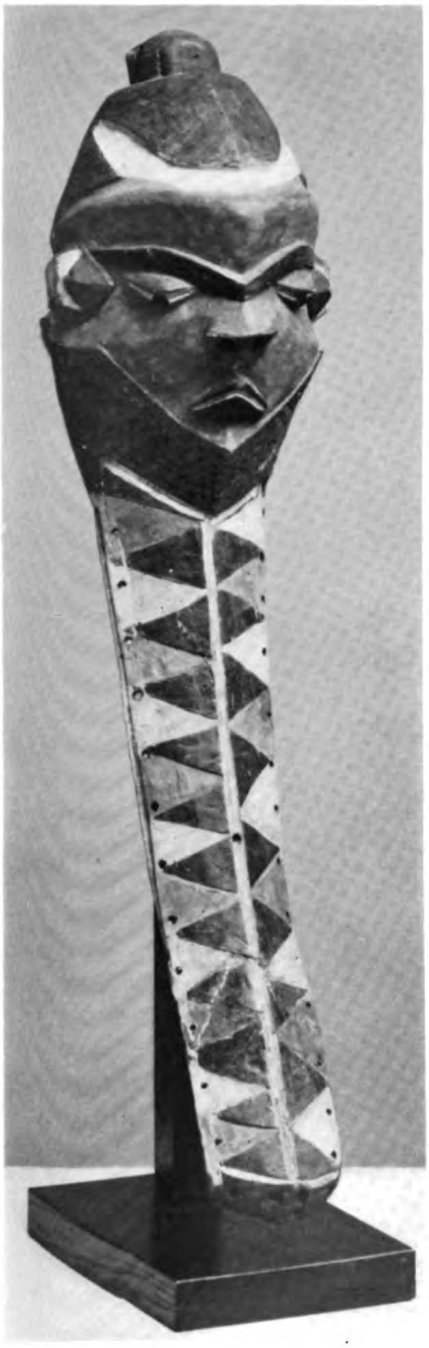
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176. **Stool Supported by Kneeling Female Figure, Baluba, Belgian Congo. Lent by The Peabody Museum, Harvard University.**

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180. **Left:** Mask, Bapende, Belgian Congo. Lent by Private Collection, New York.

181. **Right:** Amulet in Form of Mask, Bapende, Belgian Congo. Lent by Mr. and Mrs. Robert Woods Bliss.

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184. Standing Male Figure. Basonge, Belgian Congo. Lent by Mr. and Mrs. E. Clark Stillman.

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188. **Standing Male Figure, Batshioko, Belgian Congo or Angola. Lent by The Philadelphia Commercial Museum.**

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Photo by Eliot Elisofon

192. Mask, Bayaka, Belgian Congo. Lent by Mr. Eliot Elisofon.

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Photo by Ladislas Segy

195. **Squatting Female Figure, Bena-Kanioka, Belgian Congo. Lent by Mr. and Mrs. E. Clark Stillman.**

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196. Female Figure Holding Child, Bena Lulua, Belgian Congo. No. 50.124. Brooklyn Museum Collection.

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198. **Mask, Likuala, French Equatorial Africa. No. 52.160. Brooklyn Museum Collection.**

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Photo by Eliot Elisofon

199. Stringed Musical Instrument, probably Mashango, Gabon. Lent Anonymously.

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200. **Mask, Ogowe River Style, Gabon. Lent by the Albright Art Gallery.**

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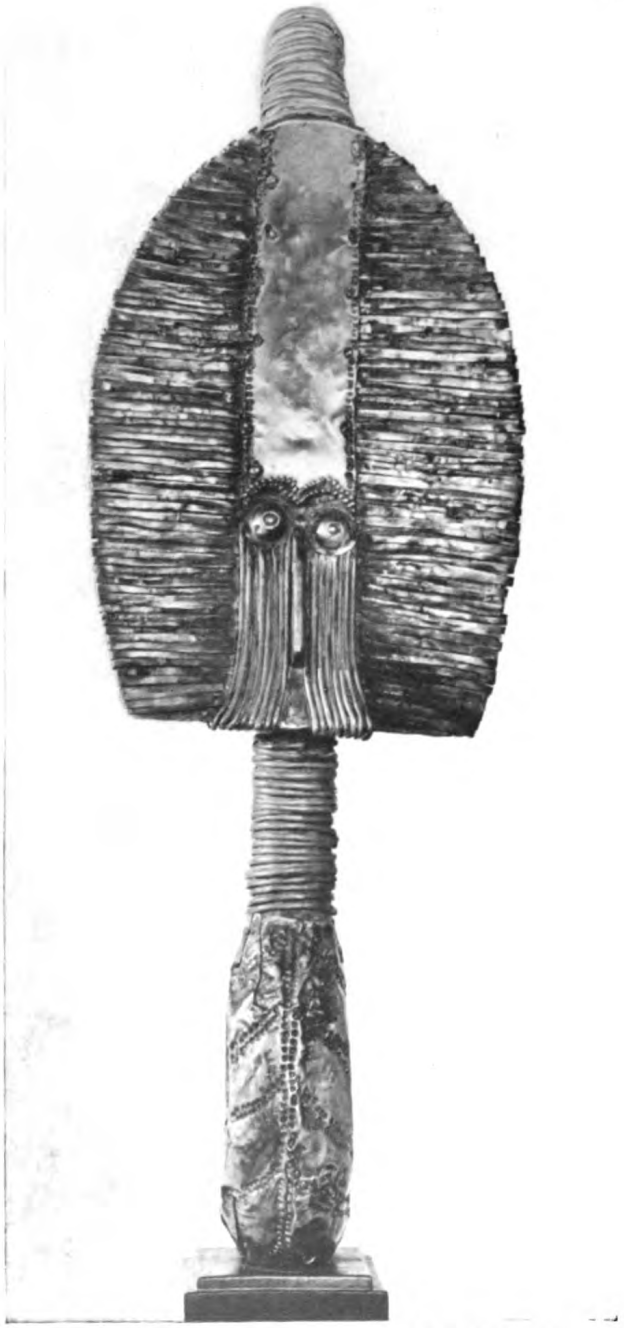


Photo by Eliot Elisofon

201. Figure, Osyeba, Gabon. Lent by Mr. and Mrs. Ben Heller.

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202. Male Figure, probably Mvai of the Pangwe, Gabon. No. 51.3. Brooklyn Museum Collection.

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205. Half-Length Female Figure, Pangwe, Gabon. Lent by The Peabody Museum, Harvard University.

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207. Head, Pangwe, Gabon. Lent Anonymously.

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Photo by Eliot Elisofon

211. Spoon, Warega, Belgian Congo. Lent by Mr. and Mrs. E. Clark Stillman.

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218. **Gong with Handle in Form of Head, Undetermined Tribe. Gabon. Lent by Mr. Ernest Erickson.**

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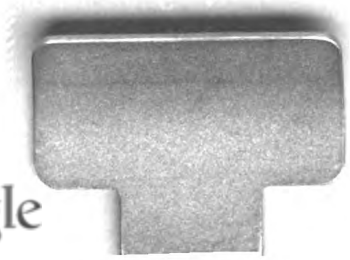
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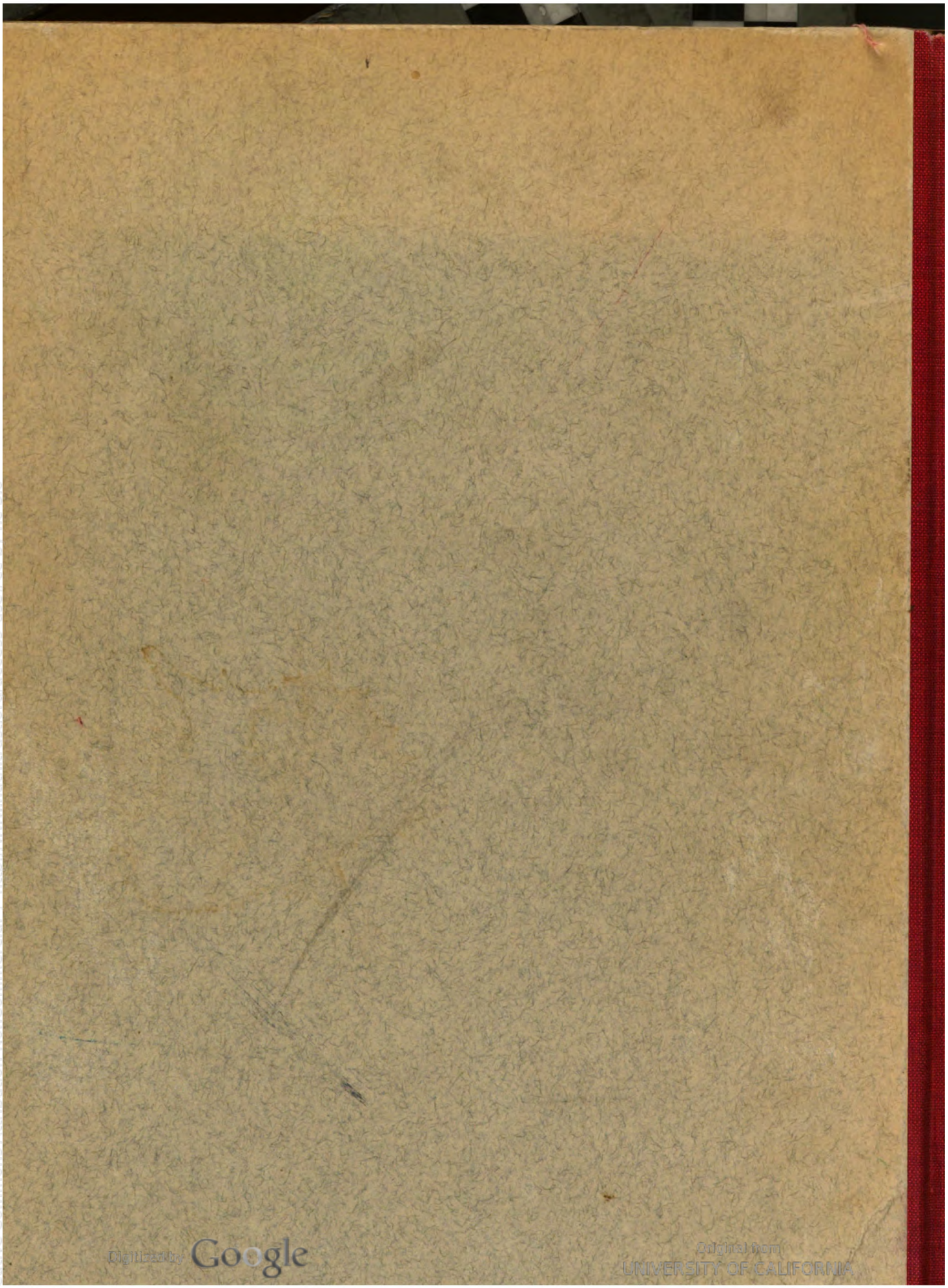




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