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# AFRICAN ART: A BIBLIOGRAPHIC GUIDE

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RESEARCH GUIDE NO. 4

AFRICAN ART:

A BIBLIOGRAPHIC GUIDE

Janet L. Stanley

## FOREWORD

The Smithsonian Institution Libraries established its Research Guide Series in order to bring the substantive collections of this major research library to the attention of scholars and the public. The present guide is the fourth of the series.

Janet Stanley's bibliographic guide is a selective list of many valuable books touching various aspects of African Art studies and collection. It is designed both for the lay person approaching this rich and varied field for the first time and for the seasoned professional. Scholars will recognize this compilation to be a discriminating reference guide to seminal works in the growing bibliography of African arts, crafts and architecture as well as the state of the art market and collecting.

We earnestly hope that this work will reach the wide audience for which it was intended and that all readers will benefit from the professional judgment Janet Stanley has imposed upon this well organized and carefully arranged bibliographic guide.

Robert Maloy, Director  
Smithsonian Institution Libraries  
September 1984

## INTRODUCTION

### *Purpose.*

This bibliography is an introductory guide to the literature of African art and is intended to be a critical "best books" list. It is addressed both to the newcomer as a beginning reading list, and to the specialist as a bibliographic *aide-memoire* to some of the standard books in the field. As such, it is highly selective, and the very inclusion of a title in this guide constitutes a recommendation, even though particular titles may have limitations. Annotations serve as a guide to the contents.

### *Scope.*

African art, as defined in this bibliographic guide, embraces all the traditional and contemporary visual arts, crafts, body arts, architecture, the art market and collecting. The types of publications included are reference books, monographs, bibliographies, periodicals, exhibition catalogs and journal articles.

The six criteria for selecting titles were:

- (1) *Scholarship and Accuracy of Information.* Though necessarily subjective, a determination was made as to the quality of scholarship, accuracy of information and presentation as primary criteria for selection of a title.
- (2) *Illustrations.* The quality and quantity of illustrations, plates or drawings are major and crucial criteria, since the subject is visual arts. A number of titles have been selected for inclusion primarily because of the quality or uniqueness of their illustrations: indeed, several books are chiefly illustrations.
- (3) *Currency.* More current publications were preferred to less recent ones for obvious reasons of scholarship, although several older standard publications are cited. This bibliography does not attempt to be an historical bibliography of African art.
- (4) *Availability.* Selection preference was accorded to publications which are generally available and likely to be located in libraries, particularly academic libraries. Extremely esoteric or scarce titles have been avoided for this reason, despite their interest and relevance.

(5) *Language*. Generally, English-language titles were chosen, although the bibliography includes several foreign-language titles, primarily French. In some cases, the "best book" is a non-English one and must be included. In cases where books have parallel texts, this fact is noted.

(6) *Audience*. As this bibliography is intended for the initiate as well as for specialists in African art, titles of popular interest have been included. Many of the publications listed may be considered as introductions to their respective subjects. No juvenilia is included.

#### *Arrangement.*

The 167 entries are grouped into nine main categories: Periodicals; Reference Books and Bibliographies; General Surveys; Regional Studies; Crafts and Utilitarian Arts; Architecture; Rock Art, Stone Sculptures and Terracottas; Contemporary and Tourist Art; Art Market and Collecting. The listing of titles within each section follows a general (if not always readily apparent) pattern, beginning with titles of first choice and progressing to more specialized ones. The lengthy section of regional studies (Section IV) adheres to the conventional geographical presentation, commencing from the Guinea Coast and moving counter-clockwise around the continent. No attempt was made to touch all ethnic groups; rather, the selection highlights significant art-producing peoples. There is an author index, which includes works cited within the annotations

#### *Updating.*

It is hoped that this bibliographic guide can be updated from time to time to reflect new research and scholarship in the field, yet maintained as a relatively small, core list of publications on African art. The present list is an enlargement and elaboration of an 80-entry guide which was compiled in November 1981.

Janet L. Stanley  
September 1984

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## AFRICAN ART: A BIBLIOGRAPHIC GUIDE

### I. PERIODICALS

*African Arts*. 1967 -- Los Angeles: African Studies Center, University of California at Los Angeles. (quarterly)

The basic journal in the field containing both scholarly and popular articles on all aspects of African art, book and exhibition reviews and letters to the editor; extensively illustrated with many photographs in color; annual index; cumulative index covering the first ten years of publication, 1967-1977, and a second covering the five years 1977-1982; also indexed in *Art Index* and *ARTbibliographies MODERN*.

*Arts d'Afrique Noire*. No. 1, 1971 -- Arnouville, France. (quarterly)

A French-language counterpart to *African Arts* with one or two long articles in each issue, frequently on subjects from French-speaking areas of Africa, nicely complementing *African Arts* which tends to feature research from English-speaking Africa. Well illustrated with black-and-white photographs; some articles have full English translations. Contains news of art sales, reviews of exhibitions, often European ones, and book notices.

*Primitive Art Newsletter*. Volume 1-6 (8), September 1978 - August 1983. New York: Irwin Hersey Associates. (monthly)

See in section IX. ART MARKET, Page 49

### II. BIBLIOGRAPHIES AND REFERENCE BOOKS

Gaskin, L. J. P. *A Bibliography of African Art*. London: International African Institute, 1965. 120p.

4827 entries arranged geographically with sub-categories where appropriate: "Figures and Masks," "Buildings and Furniture," "Clothing and Adornment," "Rock Art," "Techniques," "Utensils, Tools and Weapons," "African Art Today"; thorough, comprehensive, easy to use, very helpful for earlier literature, but coverage is no later than 1965; includes all languages; author index, subject index and ethnic index.

Western, Dominique Coulet. *A Bibliography of the Arts of Africa*. Waltham, Mass.: African Studies Association, Brandeis University, 1975. 123p.

Although more recent and broader in scope than Gaskin -- "arts" here includes not only sculptural and decorative arts, but also architecture, oral literature, music and dance -- this compilation is much less thorough and less carefully edited; arranged geographically with sub-divisions by ethnic group where there is enough literature to merit a separate listing. Not annotated. Author index.

*Tribal Arts Review*. Volume 1, January 1984 -- Seattle: Tribal Arts Review. (quarterly)

A promising new bibliography of current literature on the arts of Africa, Oceania and Native North America with scope notes or brief annotations for most entries and an index of keywords and authors. Editors plan to expand coverage to include scholarly book reviews and articles.

Robert Goldwater Library. *Catalog of the Robert Goldwater Library, The Metropolitan Museum of Art*. Boston: G. K. Hall, 1982. 4 volumes.

As one of the foremost collections of primitive art, the Robert Goldwater Library catalog offers a major bibliographic tool to students and scholars of African art history representing 25 years of collection development. Access is by author/title (volumes 1, 2), and by subject: that is, geographic/ethnic divisions (volumes 3, 4), where "Africa" occurs in a single block (volume 3, pp. 99-372). Uses inverted headings, e.g., "Africa - West - Nigeria - Yoruba." One very convenient grouping is "Africa - Art - Exhibitions" (volume 3, pp. 156-174) which pulls together the corpus of African art exhibition catalogs by place. Auction sales catalogs are also filed separately (volume 2, pp. 741-757) and represent the most complete single listing of African art auction catalogs compiled to date.

Burt, Eugene C. *An Annotated Bibliography of the Visual Arts of East Africa*. Bloomington: Indiana University Press, 1980. 371p.

Very useful compilation for an area of Africa that has traditionally been dismissed as lacking serious art. 2028 entries arranged by major geographic area: East Africa, Kenya, Tanzania, Uganda and Makonde Group; brief scope notes given. Three indices -- author, culture (i.e., ethnic group) and broad subject.

Eicher, Joanne B. *African Dress: A Select and Annotated Bibliography of Subsaharan Countries*. East Lansing: African Studies Center, Michigan State University, 1969. 134p.

Although somewhat outdated, this bibliography helpfully gathers information on dress, ornamentation and body arts from a great variety of sources, with page annotations where appropriate; includes English-language publications only. Author index.

Mekkawi, Mod. *Bibliography on Traditional Architecture in Africa*. Washington, DC: Mekkawi, 1979. 117p.

Although a very thorough and extensive compilation -- around 1600 entries -- the usefulness of this bibliography is diminished by lack of subject access. Arranged by author. Produced with a difficult-to-read computer typography. Not annotated.

Szwed, John F. and Roger D. Abrahams. *Afro-American Folk Culture: An Annotated Bibliography of Materials From North, Central and South America and the West Indies*. Philadelphia: Institute for the Study of Human Issues, 1978. 2 volumes (American Folklore Society. Bibliographical and Special Series. Publications, Volumes 31-32)

Encompasses within its broad scope publications relating to African cultural retentions in the New World. Arranged by regions with subject and locale indices. Short annotations and scope notes.

*Dictionary of Black African Civilization*. Edited by Georges Balandier and Jacques Maquet. New York: L. Amiel, 1974. 350p. illus.

All aspects of African cultures from "Adornment" to "Zulus" are covered in short encyclopedia-type articles. Very easy to consult with its alphabetic arrangement and ample cross references. Well illustrated. No bibliographies or suggestions for further reading.

Murdock, George Peter. *Africa: Its Peoples and Their Culture History*. New York: McGraw Hill, 1959. 456p. illus., bibliog., maps

Murdock is the *vade mecum* of Africa's ethnic groups. Although more than twenty years old, it remains the standard reference. Recent field work and research have suggested refinements and alternate names in the ethnic groupings, but Murdock continues to be the source of first choice for ethnic identification. A similar attempt to classify Africa's ethnic groups is Walter Hirschberg's *Völkerkunde Afrikas* (Mannheim: Bibliographisches Institut, 1965). Although in German, the clearly labeled sectional maps in the text and the straightforward name index make locating particular peoples considerably easier than in Murdock.

Murray, Jocelyn, editor. *Cultural Atlas of Africa*. New York: Facts-on-File, 1981. 240p. illus. (color), maps

A general introduction to the physical and cultural background of Africa and a country-by-country survey of the continent. Generously illustrated, numerous maps and comprehensive indexes make this an excellent reference guide to the continent. Special-feature spreads highlight different areas of art and culture -- Nigerian bronzes, the Ethiopian church, masks, dance, woodcarving, musical instruments.

*The Horizon History of Africa*. New York: American Heritage, 1971. 544p. illus. (pt. color), bibliog., maps

Featuring the collective scholarship of twelve recognized Africanists, including Philip Curtin, J. Desmond Clark, Basil Davidson, A. Adu Boahen, Jan Vansina, this work provides a major comprehensive and exceptionally well illustrated history of Africa. A volume such as this offers the historical backdrop against which African art can be viewed more fully and meaningfully from Stone Age artists to contemporary visions of Africa. Interspersed at appropriate junctures, "Africa speaks" in the form of folklore, excerpts from early writings and visual montages all carefully documented.

*Cambridge Encyclopedia of Africa*. General Editors: Roland Oliver and Michael Crowder. New York: Cambridge University Press, 1981. 492p. illus. (pt. color), bibliog., maps, tabs.

A major, authoritative reference work covering all areas of African history and society. Thoughtfully and carefully illustrated with photographs, etchings, drawings and political cartoons; thoroughly researched and documented with signed contributions by scholars. The section on Arts and Recreation (pp. 413-456) concisely surveys traditional arts and crafts, traditional architecture, contemporary painting and sculpture, dance, drama and cinema, literature, traditional music, sports, entertainment and leisure with contributions by John Picton, Susan Denyer, Michael Crowder, Peggy Harper, Michael Etherton among others. Sections of related interest include those on pre-colonial history, traditional religions and the Black diaspora.

### III. GENERAL SURVEYS OF AFRICAN ART

Willett, Frank. *African Art: An Introduction*. New York: Praeger, 1971. (World of Art) 288p. illus. (pt. color), bibliog.

Unquestionably one of the best general surveys of African art, this is a thematic approach which considers the history of African art, architecture, form, style and esthetics in African sculpture, art in society and contemporary expressions of African art. Well illustrated. Carefully documented. Inexpensive.

Bascom, William Russell. *African Art in Cultural Perspective*. New York: Norton, 1973. 196p. illus., bibliog., maps

Focuses on sculptural arts of Africa through a regional survey -- e.g., "Western Sudan" "Akan Region" "Central Congo" and so forth, thereby providing a very convenient handbook to the range and varieties of African arts. Well illustrated and inexpensive.

Vansina, Jan. *Art History in Africa: An Introduction to Method*. London: Longman, 1984. 233p. illus. (Longman Studies in African History)

Gillon, Werner. *A Short History of African Art*. New York: Facts on File, [1985].

Laude, Jean. *The Arts of Black Africa*. Translated by Jean Decock. Berkeley: University of California Press, 1971. 290p. illus., bibliog.

Attempts to view African art in its historical context, particularly as it relates to the rise and fall of kingdoms and to the intrusive colonial presence. Reviews the role of the traditional artist, considering method, materials, techniques, clientele and esthetic judgments (pp. 75-100). Looks separately at masks (pp. 137-180) and statuary (pp. 181-213) as the two elemental forms of traditional African art. Amply illustrated with black-and-white photographs. Inexpensive.

Leiris, Michel and Jacqueline Delange. *African Art*. New York: Golden Press, 1968. 453p. illus. (pt. color), bibliog.

Provides a French perspective on African art, surveying by broad theme -- e.g., "The Discovery of African Art in the West," "Art and Aesthetics" or "Arts of the Body" -- and by geographical survey. Lavishly illustrated. Lengthy bibliography and very useful glossary/index.

Delange, Jacqueline. *The Art and Peoples of Black Africa*. New York: Dutton, 1974. 354p. illus., bibliog.

Another French survey, based on regional overviews as in Bascom (above). Useful bibliography, arranged corresponding to regional groupings.

"African Peoples, Arts of." pp. 232-278. In: *New Encyclopaedia Britannica. Macropaedia*. Volume 1. Chicago: Encyclopaedia Britannica, 1980. illus. (pt. color), bibliog.

A comprehensive article on the art form of sub-Saharan Africa -- literature, music, performing and visual arts -- by recognized scholars in the field. In the visual arts section (pp. 254-276), it provides a review of the cultural regions, highlighting the kinds of art produced in each by the chief art-producing groups. All in all, probably the most thorough yet succinct exposition of traditional African art and widely available as well. Followed by the article on "African Peoples and Cultures" (pp. 278-285).

Sieber, Roy. "Traditional Arts of Black Africa," pp. 221-242. In: *Africa* / edited by Phyllis Martin and Patrick O'Meara. Bloomington: Indiana University Press, 1977. illus.

A relatively brief, but cogent overview of traditional African art.

Trowell, Margaret. "Form and Content of African Art," pp. 256-451. In: *Primitive Art: Pre-Columbian, North American Indian, African, Oceanic*. New York: Harry N. Abrams, 1979. illus. (pt. color)

A lengthy, wide-ranging overview of African art forms -- masks, fetishes, reliquaries, antiquities and decorative arts -- with a greater emphasis on illustration than on text. First published in 1968.

Gillon, Werner. *Collecting African Art*. New York: Rizzoli, 1980. 183p. illus. (pt. color), bibliog.

A regional approach to African art which attempts to highlight the particular kinds of artifacts which are produced in given areas, both those objects well-known and long collected and those much less well documented. Amply illustrated.

*For Spirits and Kings: African Art From the Paul and Ruth Tishman Collection* / edited by Susan Vogel. New York: The Metropolitan Museum of Art; distributed by Harry N. Abrams, 1981. 256p. illus. (pt. color), bibliog., maps

The Tishman collection of African art is one of the finest private collections of its kind in the country, reflecting the eclecticism of the connoisseur. All major sculptural traditions

of Africa are exhibited in this catalogue which handsomely documents the collection. Even more important, it imparts the collective scholarship and insights of more than seventy African art historians in signed and illustrated contributions, thus rendering the catalogue a valuable compendium of African art historical research. Arranged by regional and ethnic groupings. Includes some field photographs, an extensive but general bibliography, and several very helpful maps. An excellent index (which most exhibition catalogues lack).

Huet, Michel. *The Dance, Art and Ritual of Africa*. Text by Jean-Louis Paudrat. New York: Pantheon, 1978. 241p. chiefly illus. (color)

Valuable for the excellent color-field photographs of African art in context -- masks being danced, ceremonies and rituals performed. Restricted to West and Central Africa where masking traditions prevail.

*African Arts of Transformation: An Exhibition Organized by Herbert M. Cole, November 24-December 20, 1970, The Art Galleries, University of California, Santa Barbara*. Santa Barbara: The Regents, University of California, 1970. 72p. 138 illus., bibliog., map

Addresses the great variety and expressions of "transformation" in African society: masking traditions in their broadest conception and human acts of transformation by means of decorative arts, body adornment, or dress. Considers such aspects as ritual preparation, materials, forms of masks (e.g., heart-shaped face, multi-headed, ugly, stilts, etc.), function and esthetics.

Sannes, G. W. *African "Primitives": Function and Form in African Masks and Figures*. London: Faber & Faber, 1970. 114p. 40 illus., bibliog.

Focuses on West African masks and figures, presenting forty black-and-white photographs with detailed captions describing form and function of each object. Includes ancestral, portrait and initiation masks, headdresses, staffs and grave images. Select list of museums with collections of African art is appended.

*African Art As Philosophy*. Edited by Douglas Fraser. New York: Interbook, 1974. 140p. 73 b/w illus., bibliog. (pp. 123-140), map

A collaborative work undertaken by graduate students of Douglas Fraser at Columbia University, exploring philosophic concepts as expressed in African art: the cosmic, the natural order, the political and social orders. Discussion focuses on dualities, contrasts and opposites in African forms and cultures (e.g., spiral/checkerboard, male/female, left/right, creative/destructive and so forth). Seeks to approach African art from a non-

traditional view: Art as philosophy, not art as art or art as object of analytic anthropological scrutiny. Signed contributions.

*African Art and Leadership*. Edited by Douglas Fraser and Herbert M. Cole. Madison: University of Wisconsin Press, 1972. 332p. illus., bibliog.

Fourteen substantive studies of African art whose unifying theme is art as embodiment of authority and power used toward political or social ends. Masks, figures, stools, crowns and other regalia are the ritual and emblematic objects examined in the context of leadership among the Lega, Chokwe, Kuba, Kwele, Ibo, Cameroon Grasslands people, Ashanti, Kwahu, Baule, Ancient Ife, Yoruba and Benin.

*African Images: Essays in African Iconology*. Edited by Daniel F. McCall and Edna G. Bay. New York: Africana Publishing Company for the African Studies Center, Boston University, 1975. 326p. illus., plates, bibliog.

Reprints the 1961 Lugard Lecture by Vinigi L. Grottanelli on the meaning of African sculpture (pp. 3-22) and features nine essays by art historians on specific aspects of African iconology including: Benin bronze heads, Benin court carving, *Mbari* houses, Urhobo *ivwri* sculpture, Islamized Mande masking traditions, Nubia house decoration, Yoruba ram symbolism, heart-shaped face masks and hornbill forms.

*Art and Aesthetics in Primitive Societies: A Critical Anthology*. Edited by Carol F. Jopling. New York: E. P. Dutton, 1971. 426p. illus., bibliog.

An anthology of twenty-four essays which address the question of esthetics in traditional art and examine the social values and cultural contexts which these esthetics express and reflect. Of the essays, seven deal specifically with African art: Paul Wingert, "Anatomical Interpretation in African Masks," Harold K. Schneider, "The Interpretation of Pakot Visual Art," Roy Sieber, "The Aesthetics of Traditional African Art," Irvin Child and Leon Siroto, "Bakwele and American Aesthetic Evaluations Compared," Daniel J. Crowley, "An African Aesthetic," James W. Fernandez, "Principles of Opposition and Vitality in Fang Aesthetics," Robert Farris Thompson, "Aesthetics in Traditional Africa." Collectively these studies constitute an important work in the growing body of literature on African esthetics.

*The Traditional Artist in African Societies*. Edited by Warren L. d'Azevedo. Bloomington: Indiana University Press, 1973. 454p. illus., bibliog.



Contains fourteen contributed papers on traditional artists, their roles in society, and esthetics in African art with selected artistic examples drawn from the Yoruba, Akan, Chokwe, Fang, Gola, Anang, Hausa, Marghi and Songye.

Wingert, Paul S. "Style Determinants in African Sculpture," *African Arts* (Los Angeles) 5 (3): 37-43, Spring 1972. illus.

Analyzes the characteristics of form and style in African sculpture which determine its context in time and place. Pays particular attention to the human figure as a sculptural subject: the anatomical forms, the vertical or horizontal elements, interpretation of form ("naturalism," "realism," "schematization"), primary detail, color and patination.

Wingert, Paul S. "Style Analysis in African Sculpture," *African Arts* (Los Angeles) 5 (4): 56-62, 85, Summer 1972. illus.

Analyses of African figurative sculptural styles using examples from the Luba, Songye, Fang, Baule and Chokwe.

Wingert, Paul S. "Further Style Analysis in African Sculpture," *African Arts* (Los Angeles) 6 (1): 35-41, Autumn 1972. illus.

Draws artistic examples from the Cameroon Grasslands, Mende, Dogon, Bambara and Mumuye in his analysis of forms, composition and style of traditional African sculpture.

Wingert, Paul S. "African Masks: Structure, Expression, Style," *African Arts* (Los Angeles) 6 (2): 56-64, 92, Winter 1973. illus., bibliog.

A stylistic analysis of African masks which discusses examples from the Dan, Ngerere, Bangwa, Kwele, Ibo, Songye, Bambara and Ibibio.

#### IV. REGIONAL STUDIES OF AFRICAN ART: A. GUINEA COAST AREA

Van Geertruyen, Godelieve. "La Fonction de la Sculpture Dans Une Société Africaine: Les Baga, Nalu et Landuman (Guinea)," *Africana Gandensia* (Ghent, Belgium) 1: 63-117, 1976. illus. English summary, pp. 114-117

Examines the little understood art of the Baga and the related Nalu and Landuman peoples of Guinea-Bissau and Guinea about which relatively little is known, even though their

images are famous and have been collected since the 19th century. The *Bansonyi* snake headdress, the *Nimba* shoulder mask, the *Banda* horizontal animal mask, and the *Elek* bird mask are among the nine sculptures studied.

Hommel, William L. *Art of the Mende*. College Park: University of Maryland Art Gallery, 1974. 48p. illus., bibliog.

Surveys Mende art forms including masks (Bundu, Poro, Gongoli), figures (medicine figures, musical staffs), and utilitarian objects (spoons, mortars, heddle pulleys, game boards) as documentation for an exhibition of these objects.

Siegmann, William C. *Rock of the Ancestors: Namôa k ni: Liberian Art and Material Culture From the Collection of the Africana Museum, Cuttington University College*. Suacoo, Liberia: Cuttington University College, 1977. 102p. illus., bibliog., map

Liberian masks, figurative sculpture, household objects, personal adornment, and musical instruments are exhibited in this catalog with representative examples drawn from all major ethnic groups of Liberia, including Mende, Gola, Bassa, Vai, Loma, Mano, Kran, Dan, Grebo, Kpelle, Bandi, Kissi, Gbi, Mandingo. Black-and-white illustrations; bibliography, pp. 99-102.

Fischer, Eberhard and Hans Himmelheber. *The Arts of the Dan in West Africa*. Zürich: Museum Rietberg, 1984. 192p. illus., bibliog.

A major scholarly work on the art of the Dan people of Liberia (including the culturally related Kran and Gere) covering masks and masquerades, the sculptor's role in society and his artistic techniques, other forms of Dan sculpture, such as ladles, combs, miniatures, gameboards and drums. Discusses also pottery and jewelry. Translated from the 1976 German edition.

Ravenhill, Philip L. *Baule Statuary Art: Meaning and Modernization* and Susan Vogel. *Beauty in the Eyes of the Baule: Aesthetics and Cultural Values*. Philadelphia: Institute for the Study of Human Issues, 1980. 36p. and 43p. illus., bibliog., map. Special issue on Baule aesthetics (Working Papers in the Traditional Arts, 5 and 6)

Two very specialized studies on Baule esthetics, one by an anthropologist examining the modernization of an African art form (through the addition of Western dress) which is consistent with broader esthetic values, and the other by an art historian examining Baule esthetic preferences as a means to understanding their religious, social and political values.

Another major study of Baule art is also by Vogel -- *Baule Art As the Expression of a World View* (PhD dissertation, New York University, 1977).

Cole, Herbert M. and Doran H. Ross. *The Arts of Ghana*. Los Angeles: University of California at Los Angeles, Museum of Cultural History, 1977. 230p. illus., bibliog.

The arts of Ghana, although commonly but erroneously regarded as exclusively Asante arts, are multifarious both in their origins and in form and content, as this volume amply demonstrates. This is a major and substantive survey of the plethora of Ghanaian arts, including the sculptural, textile, metal and utilitarian arts, architecture, personal adornment, festivals and regalia. Abundantly illustrated and thoroughly documented. No index.

Rattray, Robert S. *Religion and Art in Ashanti*. Oxford: Clarendon Press, 1927. Reprinted 1969. 414p. illus., bibliog.

The seminal study of Asante art which remains a major and comprehensive source book for our understanding of the religion and art of the Asante. Covers rites of passage, religious beliefs, craft technologies and esthetics, including chapters on weaving, stamped cloth ("adinkra"), woodcarving, pottery, metal-casting. Many illustrations. Rattray, an ethnologically attuned colonial civil servant, is also author of *Ashanti* (1923) and *Akan-Ashanti Folk Tales* (1930) among others.

#### IV. REGIONAL STUDIES OF AFRICAN ART: B. WESTERN SUDAN

Gabus, Jean. *Au Sahara: Arts et Symboles*. Neuchâtel: A La BaconniPre, 1958. 408p. illus., maps

This is the second volume of a trilogy, the other two volumes dealing with man and his tools, weapons and jewelry. The present volume looks at the arts and materials culture of the Maure, the Tuareg and the Fulani with particular reference to their interaction. The author is especially preoccupied with symbolic design and motifs as they reflect cultural diffusion. Handsomely illustrated with many line drawings and a few photographs of leatherwork, metal work, swords, architectural façades, textiles, calabashes and other utilitarian objects.

Lem, F. H. *Sudanese Sculpture*. Paris: Arts et Métiers Graphiques, 1949. 110p. 64 illus., bibliog., map

One of the earlier surveys of sculpture from the Western Sudanic peoples: Dogon, Mossi, Bobo, Bambara and Senufo. Illustrated with objects which were selected *in situ* in the French Sudan in 1934 and 1935. The most important of these objects were then reproduced by African sculptors, and the originals left in Africa. The copies, intended for a museum in West Africa, ultimately ended up in various private and public French collections.

Goldwater, Robert. *Senufo Sculpture From West Africa*. New York: Museum of Primitive Art, 1964. 126p. illus., bibliog., map

Although published almost twenty years ago, this remains one of the major expositions in English of the rich and varied sculptures of the Senufo, including masks, figures, staves, doors, drums and other sculptural forms. Amply illustrated (black-and-white) including field photographs.

Glaze, Anita J. *Art and Death in a Senufo Village*. Bloomington: Indiana University Press, 1981. 267p. illus., bibliog.

Intensive, detailed study -- based on the author's field research for a doctoral dissertation - of women's divination organizations, men's initiation societies and funeral rites as manifested in a still traditional Senufo village. Many field photographs.

Goldwater, Robert. *Bambara Sculpture From the Western Sudan*. New York: Museum of Primitive Art, 1960. 64p. chiefly illustrated, map

A frequently cited survey of Bambara sculpture published in conjunction with a major 1960 exhibition of masks and figures of the Bambara (Bamana) of Mali. Embraces the variety of Bambara art including animal masks (especially the *chi-wara*), fertility figures, staves, ancestral figures, door locks, face masks and helmet masks.

Zahan, Dominique. *Antilopes Du Soleil: Arts et Rites Agraires d'Afrique Noire*. , Vienna: Editions A. Schendl, 1980. 196p. illus., bibliog., map

The definitive study on the *chi-wara*, or antelope headdress of the Bambara masking society associated with agricultural rituals. Profusely illustrated with the complete range of iconographic varieties of male and female *chi-wara* in keeping with the French penchant for minute and detailed stylistic analysis.

Davis, Charles B. *Animal Motif in Bamana Art*. New Orleans: Davis Gallery, 1981. 76p. chiefly illustrated, bibliog.

African art is replete with animal imagery and symbolism -- a topic of intrinsic and universal interest and appeal. Although focusing on only one ethnic group, this catalog exhibits the range and variety of zoomorphic sculpture found in *Bambara* (Bamana) masquerades, figurines, puppets and doorlocks from antelope to hornbill to monkey to horse.

Laude, Jean. *African Art of the Dogon: The Myths of the Cliff Dwellers*. New York: Brooklyn Museum in association with Viking Press, 1973. 60p. illus. (pt. color), bibliog.

Based on an exhibition of the Lester Wunderman collection of Dogon art, the catalog and accompanying essay explore the stylistic, iconographic and symbolic meanings and varieties of Dogon artistic endeavor.

Demott, Barbara. *Dogon Masks: A Structural Study of Form and Meaning*. Ann Arbor: UMI Research Press, 1982. xviii, 202p. illus., bibliog.

A published edition of a doctoral dissertation based on field work in Mali, this study of *Dogon* masquerades and their ritual and religious contexts also includes separate chapters on Dogon sculpture, cults, and social systems. Several appendices on oral recitations, praise poems and chants. Black-and-white illustrations.

Skougstad, Norman. *Traditional Sculpture From Upper Volta An Exhibition of Objects From New York Museums and Private Collections*. New York: African-American Institute, 1978. 47p. illus., bibliog.

Serves as an introductory text to the forms and varieties of Upper Voltan sculpture, encompassing the art of the *Mossi, Kurumba, Bobo, Bwa, Gurunsi, Samo, Lobi*. Black-and-white illustrations.

#### IV. REGIONAL STUDIES OF AFRICAN ART: C. NIGERIA AND CAMEROON

Eyo, Ekpo and Frank Willett. *Treasures of Ancient Nigeria*. New York: Alfred A. Knopf in association with the Detroit Institute of Arts, 1980. 162p. illus. (pt. color), bibliog. (pp. 159-162), map

The best and most readily available single volume on the spectacular antiquities of Nigeria: Nok, Ife, Tsoede, Benin, Owo, Esie and Igbo-Ukwu. Although the introduction by Eyo (Director of the Federal Department of Antiquities) and the essay on Nigerian art by Frank Willett overlap considerably, together they provide a cogent survey of our present knowledge and understanding of these different art traditions. All of the 100 objects in the exhibition of the same name are illustrated in the catalog, some in color. Bibliography arranged by subject (Nok, Ife, etc.).

Drewal, Henry John. *Traditional Art of the Nigerian Peoples: The Milton D. Ratner Family Collection*. Washington, DC: Museum of African Art, 1977. 58p. illus., bibliog., map

Provides a basic handbook to the major sculptural traditions of Nigeria, particularly those of Southern Nigeria and the Benue River area. Illustrates and describes 57 objects with informative captions ("mini-essays"). Bibliographic references.

Thompson, Robert Farris. *Black Gods and Kings: Yoruba Art At UCLA*. Bloomington: Indiana University Press, 1976. 1 volume (various pagings) illus. (pt. color), bibliog., maps Reprint of the 1971 edition

The Yoruba and their art are endlessly fascinating to Westerners, and Professor Thompson superbly conveys a spirited and at times impressionistic view of their complex world. Covers all forms of Yoruba sculptural and decorative arts, sacred and secular. Many illustrations, though not all of superior quality, including field/context photographs. For a definitive study of one Yoruba mask type, see Henry John Drewal and Margaret Thompson Drewal, *Gelede: Art and Female Power Among the Yoruba* (Bloomington: Indiana University Press, 1983).

Fagg, William and John Pemberton. *Yoruba: Sculpture of West Africa*. Edited by Bryce Holcombe. New York: Alfred A. Knopf, 1981. 209p. 70 plates, bibliog.

A catalog by John Pemberton illustrating and documenting the impressive range and variety of Yoruba sculptural artists -- among the most prolific in West Africa. Introductory essays by William Fagg "On the Art of the Yoruba," "The Yoruba and Their Past," and "The Yoruba Artist: Regional Styles" represent definitive expositions of our present knowledge of Yoruba art. Bibliography by Caroline Owerka (pp. 201-208).

Carroll, Kevin. *Yoruba Religious Carving: Pagan and Christian Sculpture in Nigeria and Dahomey*. New York: Frederick Praeger, 1967. 172p. illus., bibliog., map

Based on study and observation of many years living among the Yoruba, this is a perceptive and sympathetic view of Yoruba woodcarving, traditional and modern, its themes, functions, technical mastery, ritual significance and contemporary forms. Reviews the work of the well known families of Ekiti carvers, Areogun, Bandle, Lamidi, and the Ketu carver, Otooro. Generously illustrated with many *in situ* photographs.

Ben-Amos, Paula. *The Art of Benin*. New York: Thames & Hudson, 1980. 96p. illus. (pt. color), bibliog.

An excellent, lucid and well illustrated exposition of the art of Benin in its historical, religious and social context. Thoroughly documented yet highly readable, this is perhaps the best single volume on Benin art. Considers, too, religious and artistic expression in contemporary Benin, the annual cycle of royal rituals, and cult worship, particularly of the popular Benin deity Olokun. The main corpus of Benin art -- that which was removed at the time of the British Punitive Expedition in 1897 -- was published in Augustus Pitt-Rivers' *Antique Works of Art From Benin* (New York: Dover, 1976, reprint of the original 1900 edition).

Ottenberg, Simon. *Masked Rituals of Afikpo: The Context of an African Art*. Seattle: University of Washington Press, 1975. 229p. illus. (pt. color), bibliog., maps

An in-depth study of one art form -- masks and masquerades -- of one people, an Igbo sub-group, the Afikpo. Considers first the masks themselves, their forms, designs, variations and uses; then focuses on the sculptors with a portrait of a particular carver. Finally, the author moves on to a consideration of the masquerades as dance, drama and performance and as part of a larger community festival, concluding with an interpretation of the role of the masquerades in the society.

Cole, Herbert M. *Mbari: Art and Life Among the Owerri Igbo*. Bloomington: Indiana University Press, 1982. 262p. illus. (pt. color), bibliog.

The summation of field work and extensive research, this definitive study shows *mbari* art to be a highly distinctive and very localized art form. Found only among the Owerri Igbo, the *mbari* clay shrines are populated by colorful statues depicting masquerades, real people, fanciful figures and deities, satirical characters and animals. Discusses the integral part these shrines play in the social and religious life of the community.

Wittmer, Marcilene K. and William Arnett. *Three Rivers of Nigeria: Art of the Lower Niger, Cross and Benue From the Collection of William and Robert Arnett*. Introduction by Roy Sieber. Atlanta: High Museum of Art, 1978. 112p. illus., bibliog., maps

Surveys the sculptural traditions of the Lower Niger (Ibo, Igala, Bini, Ijo, Abua, Urhobo, Ogoni), the Cross River (Ibibio, Oron, Ejagham, Boki) and the Benue River (Wurkun, Mumuye, Chamba, Montol, Tiv, Jukun, Afo, Idoma). Also discusses terra cottas of these regions (pp. 105-111). Chiefly illustrated.

Heathcote, David. *The Arts of the Hausa*. London: World of Islam Festival Publishing Co., 1976. 100p. illus. (pt. color), bibliog., maps

A delightful, visually appealing catalog of the crafts for which the Hausa are so well known: indigo dyeing, embroidery, leatherwork, pottery, calligraphy, basketry and wall decoration, among others. A fine contribution to the literature of Islamic arts in Africa. Excellent bibliography (pp. 87-95); English-Hausa vocabulary.

Gebauer, Paul. *Art of Cameroon*. Introduction by Roy Sieber. Portland: Portland Art Museum in association with the Metropolitan Museum of Art, 1979. 375p. illus., bibliog.

The richness of Cameroonian art is well documented here by a connoisseur and collector who lived in that country for many years. This volume illustrates his personal collection of Cameroon art (now in the Portland Art Museum) together with numerous field photographs. There are separate chapters covering royal art, crafts ("minor arts"), sculpture, architecture, music, the artist's role in society, and new art forms.

Northern, Tamara. *Art of Cameroon*. Washington, D.C.: Smithsonian Institution; London: Ethnographica, 1984. 207p. illus. (pt. color), bibliog.

A masterful exhibition catalog of Cameroonian art addressed both to the scholar and the layperson in which the author/curator illustrates and documents superb examples of art from all parts of the country, drawn from museum collections around the world. Northern mines the valuable German ethnographic data from the early decades of this century and includes field photographs from this period. Earlier catalogs by the same author on the Cameroon are: *The Sign of the Leopard: Beaded Art of Cameroon* (Storrs, Ct.: The William Benton Museum of Art, University of Connecticut, 1975) and *Royal Art of Cameroon: The Art of the Bamenda-Tikar* (Hanover: Hopkins Center Art Galleries, Dartmouth College, 1973).

Etienne-Nugue, Jocelyn. *Crafts and the Arts of Living in the Cameroon*. Baton Rouge: Louisiana State University Press, 1982. 156p. illus. (color), map



Although the commentary in this volume tends to be light and nugatory, the all-color photographs are visually appealing and do succeed in conveying the richness and variety of Cameroonian art forms and lifestyles.

#### IV. REGIONAL STUDIES OF AFRICAN ART: D. CENTRAL AFRICA

Perrois, Louis. *Arts Du Gabon: Les Arts Plastiques Du Bassin de l'Ogooué*. Paris: ORSTOM, 1976. 287p. Annexes. illus. (pt. color), bibliog., map

The arts of Gabon are largely those of the Fang, Kota and Shogo. Their predomination is reflected in this French study, although the white-faced masks found in Southern Gabon are also featured. Many illustrations. Text in French.

Chaffin, Alain and Françoise Chaffin. *L'Art Kota: Les Figures de Reliquaire*. Meudon: Chaffin, 1979. 348p. illus. (pt. color), map

Attempts a stylistic classification of the Kota funerary statuary, a typical French approach to the study of art history. Relatively little attention given to the ethnological context of the art. Extensively illustrated. Text in French and English.

*Masterpieces of the People's Republic of the Congo*. Introduction by C. Duponcheel. New York: African-American Institute, 1980. 58p. 60 illustrations, bibliog., map

This country survey of a rich art-producing area features sculpture of the Vili, Yombe, Bembe, Punu, Teke, Kota, Kuyu and Kwele. Bibliography (pp. 55-57) arranged by ethnic group.

Cornet, Joseph. *Art of Africa: Treasures from the Congo*. London: Phaidon, 1971. 365p. illus. (pt. color), bibliog.

Aims to provide a wide survey of the arts of ZaVre, discussing representative pieces and the cultural environment which inspires them. Arranged by geographic/ethnic regions: Lower-Congo, Kwango-Kwilu, Kuba, Tshokwe, Luba, Songye, Lega, Uele, and the Oubangui regions. Superb color plates. Cornet also put together the exhibition catalog *Art From ZaVre. L'art Du Zaïre: 100 Masterworks from the National Collection* (New York: African-American Institute, 1975).

Neyt, François. *Arts Traditionnels et Histoire Au ZaVre: Cultures ForestiPres et Royaumes de la Savane. Traditional Arts and History of ZaVre: Forest Cultures and Kingdoms of the Savannah.* Preface by Jan Vansina. Brussels: Société d'Arts Primitifs, Institut Supérieur d'Archéologie et d'Histoire de l'Art, 1981. 335p. illus. (pt. color), bibliog.

Seeks to establish an historical framework with which to view traditional ZaVrian art, utilizing recent ethnological, archaeological and linguistic data. Discusses the origins and history of many objects, identifies workshops and styles, and relates style trends to population migrations and other historical events. Though broad in scope, the author regards his work as an introductory exploration of the art in its historical context. Arranged by ethnic/regional groupings. More than 200 illustrations, many of which are heretofore unpublished.

Cornet, Joseph. *Art Royal Kuba.* Milan: Edizioni Sipiell, 1982. 343p. 308 b/w & 45 color illus., bibliog., maps

The royal art of the Kuba -- particularly the *ndop* figures, the decorative motifs and designs, and the kingly costumes -- is the subject of this comprehensive, if not definitive, study by a museum curator/priest who has collected and studied ZaVrian art for many years. Establishes a new chronology for the *ndop* king figures. Discusses Kuba masks and masquerades, regalia, royal burial ceremonies, architecture of the capital city. Well illustrated; extensive bibliography.

Rogers, Donna Coates. *Royal Art of the Kuba.* Austin: University Art Museum, University of Texas at Austin, 1979. 39p. illus. (pt. color), bibliog.

A concise summary of Kuba court arts and everyday artifacts with a preface on the history of the Kuba people and a concluding segment on "Patterns, Motifs and Symbols." This catalog provides an introduction to the arts of the Kuba which the preceding book treats in great depth.

Bourgeois, Arthur P. *Art of the Yaka and Suka.* Meudon: Editions A. & F. Chaffin, 1984. 271p. illus. (pt. color), bibliog.

Sousberghe, Leon de. *L'Art Pende.* Brussels: Palais Des Academies, 1959. 165p. plates, bibliog., map

The standard authority on Pende art embracing all forms of artistic expression among the Pende -- masks, figures, staves, whistles, canes, thrones, door frames, snuff boxes, ax handles, cups -- with an extensive catalog of black-and-white plates.

Biebuyck, Daniel P. "The Art of Bwami," pp. 142-230. In the author's *Lega Culture: Art, Initiation and Moral Philosophy Among a Central African People*. Berkeley: University of California Press, 1973. plates, bibliog.

The definitive scholarly study of the art of the Bwami association, a widespread and pervasive voluntary organization among the Lega of Eastern ZaVre with which are associated many art forms: wooden and ivory masks, human and animal figures, spoons, various miniatures, stools, dress and regalia.

Biebuyck, Daniel P. "Bembe Art," *African Arts* (Los Angeles) 5 (3): 12-19, 75-84, Spring 1972. illus., bibliog.

Redressing the paucity of information on Bembe art, this article examines the social and cultural milieu which produces Bembe masks and figures -- the initiation/circumcision rites, the voluntary associations, ancestral cults, and spirit worship. The author takes an anthropological approach to understanding the art of the Bembe. Biebuyck has more recently examined *Statuary From the Pre-Bembe Hunters* (Tervuren: Musée Royal de l'Afrique Centrale, 1982).

Biebuyck, Daniel P. "Sculpture From the Eastern ZaVre Forest Regions," *African Arts* (Los Angeles) 9 (2): 8-15, 79-80, January 1976. illus., bibliog., map

For a more concentrated study of ZaVrian art, this article provides a penetrating and tightly woven synthesis of the cultural traditions in the Province Oriental, the Kivu and Katanga areas as well as a thorough bibliographic review of the literature. Not for the uninitiated.

De Maret, Pierre; Nicole Dery and Cathy Murdock. "The Luba Shankadi Style," *African Arts* (Los Angeles) 7 (1): 8-15, 88, Autumn 1973. illus. (pt. color), bibliog., map

Attempts a stylistic and morphological classification of the very heterogeneous Luba art with particular reference to the Shankadi style which is distinguished by its facial markings, style of headdress, scarification, and geometric decorative motifs.

Bastin, Marie-Louise. "Arts of the Angolan Peoples: 1. Chokwe; 2. Lwena; 3. Songo; 4. Mbundu," *African Arts* (Los Angeles) 2 (1): 40-47, 63-64, Autumn 1968; (2): 46-53, 77-78, Winter 1969; (3): 50-57, 77-78, Spring 1969; (4): 30-37, 74-76, Summer 1969. illus.

A four-part survey of the major art-producing groups of Angola which not only discusses the kinds of art for which each ethnic group is known, but also reviews the findings of earlier ethnographers in these areas of Angola. Text in English and in French.

Bastin, Marie-Louise. *La Sculpture Tshokwe*. Paris: Editions Alain et Françoise Chaffin, 1982. 293p. illus. (pt. color), bibliog., map, glossary

A definitive work bringing to English-language readers an authoritative exposition of the highly refined and distinctive sculptural arts of the Chokwe. Represents the culmination of many years of study and research of the Chokwe people. Covers the whole range of sculptural arts, including the lesser forms, such as whistles, stoppers, snuff mortars or pipes as well as the well known masks, thrones and scepters. Supersedes the first part of the preceding entry. Text in English and French.

#### IV. REGIONAL STUDIES OF AFRICAN ART: E. EAST AFRICA

Trowell, Margaret and K. P. Wachsmann. *Tribal Crafts of Uganda*. London: Oxford University Press, 1953. 422p. 115 plates, bibliog.

This is a masterly ethnographic survey of the material culture of the peoples of Uganda, focusing on such utilitarian and functional arts as pottery, basketry, clothing, ornaments, weaponry and in Part One; an extensive array of musical instruments is discussed in Part Two. Illustrated primarily with line drawings.

Wolfe, Ernie. *An Introduction to the Arts of Kenya*. Washington, DC: Museum of African Art, Smithsonian Institution, 1979. 36p. illus. (color), bibliog.

Handsomely illustrated exhibition catalog of utilitarian and ritual arts of Kenya, featuring decorated gourds, bead work, jewelry, stools and headrests, walking sticks and grave markers.

Fedders, Andrew. *Peoples and Cultures of Kenya*. Photographs by Cynthia Salvadori. Nairobi: Transafrica, 1979. 167p. illus., bibliog., map

This is an ethnographic survey of the peoples of Kenya with very interesting black-and-white photographs of environments and material culture (although their faded washed-out appearance detracts somewhat from their visual impact). The focus is on traditional lifestyles, and this work covers some of the less well known peoples. Fedders and

Salvadori have also collaborated in producing *Turkana Pastoral Craftsmen* (same imprint, 1977).

Cole, Herbert M. "Vital Arts in Northern Kenya," *African Arts* (Los Angeles) 7 (2): 12-23, 82, front cover, Winter 1974. illus. (pt. color), bibliog.

The "vital arts" considered here are those of dress, coiffure, adornment, jewelry and body painting as found among the nomadic Turkana, Samburu and Pokot of Northern Kenya. As with other non-sedentary peoples, their visual arts are wearable or portable. Well illustrated. A more developed treatment of this topic by the same author is "Living Art Among the Samburu," pp. 87-102 in *The Fabrics of Culture: The Anthropology of Clothing and Adornment*, edited by Justine M. Cordwell and Ronald A. Schwarz (The Hague: Mouton, 1979).

Saitoti, Tepilet Ole. *The Maasai*. Photographs by Carol Beckwith. New York: Harry N. Abrams, 1980. 276p. illus. (color), map

The perennially popular and indomitable Maasai are showcased in this grand book of color photographs with explanatory text which provides adequate but not in-depth documentation. Arranged by Maasai age-group -- youth, warrior, elders -- with emphasis on body arts and environmental arts.

Holy, Ladislav. *Masks and Figures From Eastern and Southern Africa*. London: Hamlyn, 1967. 69p. 121 plates, 155 illus. (pt. color), bibliog., map

This volume is of interest because it features sculptural arts of the two regions in Africa not noted for masks and figurative sculpture -- Eastern and Southern Africa. With plates, descriptive captions and a fairly summary commentary, the art of Sudan, Tanzania, Mozambique, Malawi, Zambia, Zimbabwe and South Africa are surveyed. Kenya, oddly, is omitted.

#### IV. REGIONAL STUDIES OF AFRICAN ART: F. ETHIOPIA

Langmuir, Elizabeth Cross; Stanislaw Chojnacki and Peter Fetchko. *Ethiopia: The Christian Art of an African Nation: The Langmuir Collection, Peabody Museum of Salem*. Salem: Peabody Museum of Salem, 1978. 30p. illus. (pt. color), bibliog.

The catalog of a collection of Ethiopian religious art unique in the United States, which presents in abbreviated form the kinds of art dealt with in-depth in *Religious Art of Ethiopia* [see below] -- the icons, paintings on wood, crosses (processional, hand, neck) and other ritual paraphernalia. Introductory essay, brief text and descriptive captions provide adequate elucidation.

*Religious Art of Ethiopia*. Stuttgart: Institut für Auslandsbeziehungen, 1973. 324p. illus. (pt. color), bibliog.

A thorough exposition of the Orthodox Christian art of Ethiopia, featuring principally the paintings and illuminated manuscripts, crosses (processional, hand, and neck), and other icons (bells, incense burners, lamps, ewers). The objects illustrated are from two Addis Ababa collections. Text in English and German. Bibliography (pp. 310-324).

Mercier, Jacques. *Ethiopian Magic Scrolls*. New York: George Braziller, 1979. 119p. illus. (40 color plates)

Examines in graphic detail the "talismanic art" of ancient Ethiopian scrolls expounding their meaning and symbolism and commenting on colors, inscriptions and motifs.

Gerster, Georg. *Churches in Rock: Early Christian Art in Ethiopia*. London: Phaidon Press, 1970. 148p. illus., 211 figures (pt. color), bibliog.

A splendid photographic record of the remarkable Ethiopian stone churches, monasteries and monuments hidden in rock ledges, in caves or excavations, hewn quite literally out of rock. These early Christian buildings preserve exquisite frescoes, exhibit distinctive architectural details and design elements and stand in silent tribute to the civilization that built them. Introductory essays by selected scholars set the background of Ethiopian history and archaeology.

McKay, Roger. "Ethiopian Jewelry," *African Arts* (Los Angeles) 7 (4): 36-39, Summer 1974. illus. (pt. color)

Accents the silversmith's art in creating Ethiopian crosses and other personal adornment, giving a bit of historical background on the Ethiopian empire. Avers that it is incorrect to refer to these crosses as "Coptic crosses." Touches briefly on the use of amber.

*Ethiopie d'Aujourd'hui: La Terre et les Hommes*. Paris: Laboratoire d'Ethnologie, Museum National d'Histoire Naturelle, 1975. 128p. illus.

The arts of Ethiopia are too often viewed as exclusively Coptic or Amharic arts, but, as this exhibition catalog demonstrates, there are many other traditional art forms within the country. See especially "Poteries Ethiopiennes," by Hervé de Roux (pp. 53-60) and "Le Statut des Artisans en Ethiopie," by Jacques Bureau (pp. 38-44).

#### IV. REGIONAL STUDIES OF AFRICAN ART: G. SOUTHERN AFRICA

Garlake, Peter S. *Great Zimbabwe*. New York: Stein & Day, 1973. 224p. illus. (pt. color), bibliog., maps

This has become one of the standard works on the civilization of Great Zimbabwe and its archaeological ruins; it represents a lucid, scholarly exposition of the frequently complicated and controversial and mystery of Great Zimbabwe. Looks not only at the archaeology and artifacts but also at the history and social context of the civilization and the story (not always an admirable one) of its "discovery" and exploitation.

Arnold, Marion I. *Zimbabwean Stone Sculpture*. Bulawayo: Books of Zimbabwe, 1981. xxvi, 230p. illus., bibliog., map

Although Shona stone sculpture is largely a twentieth century phenomenon, its artistic roots lie in the medieval culture that produced Great Zimbabwe. The first two chapters of this study explore the famous stone sculptures of Great Zimbabwe -- the mythical bird figures -- while the remaining chapters survey the forms of modern Shona stone carving. Appendices list biographies and public exhibitions of the sculptors.

Tyrrell, Barbara and Peter Jurgens. *African Heritage*. Johannesburg: Macmillan of South Africa, 1983. 276p. illus. (pt. color), map, bibliog.

In this and Tyrrell's earlier *Tribal Peoples of Southern Africa* (Cape Town: Books of Africa, 1968), we are introduced to the peoples of Southern Africa through a series of mini-essays and many impressionistic but pleasing color drawings done by the author. Emphasis is on the visual presentation of body arts, clothing, and adornment. The ethnic groups surveyed are: Bhaca, Bushmen, Cele, Herero, Hlubi, Pengu, Karanga, Leya, Lovedu, Lozi, Ndebele, Ngwane, Ovambo, Pedi, Pondo, Shangane, Sotho, Swazi, Tsonga, Valley Tonga, Venda, Xesibe, Xhosa, and Zulu.

Becker, Peter. *Inland Tribes of Southern Africa*. London: Granada, 1979. 188p. illus. (pt. color), maps

The "inland tribes" featured in this ethnographic trek the Sotho, the Ndebele, the Northern Transvaal peoples and the Venda. Although not primarily an art book, the photographer's eye succeeds in capturing much of the richness of the material culture of these peoples -- their beadwork, dress, headgear, architecture, wall murals (Ndebele), pottery and musical instruments -- as well as their natural physical environment.

West, Martin. *Abantu: An Introduction to the Black People of South Africa*. Photographs by Jean Morris. Cape Town: C. Struik, 1976. 184p. illus., bibliog., map

Though not strictly an art book, this volume treats the major ethnic groups of Southern Africa -- Xhosa, Zulu, Swazi, Ndebele, Venda, Tsonga, Tswana, Sotho -- providing excellent color photographs. Visual emphasis on body and environmental arts with adequate, though not in-depth captions.

Mertens, Alice. *The Zulus*. Text by Hilgard Schoeman. Cape Town: Purnell, 1975. 1 volume (unpaged) 116 illus. (pt. color), bibliog.

This collection of color photographs justly documents Zulu life and culture. It focuses on the well known Zulu beadwork and basketry, including much data on their life style and environment.

Grossert, John Watt. *Zulu Crafts*. Pietermaritzburg: Shuter and Shooter, 1978. 64p. illus.

An introductory survey of ritual and utilitarian arts of the Zulu people of Southern Africa, who are noted for their basket and fiber work, pottery and beadwork. Some woodcarving is also done, e.g., headrests, ceremonial sticks, spoons and ladles, meat trays. Line drawings.

Kennedy, Carolee. *The Art and Material Culture of the Zulu-Speaking Peoples*. Los Angeles: University of California at Los Angeles, Museum of Cultural History, 1978. 16p. illus., bibliog., map

The coverage of this slim exhibition catalog is similar to the Grossert pamphlet: basketry, pottery, wood, iron, beadwork and dress.



Wannenburgh, Alf. *The Bushmen*. Photographs by Peter Johnson and Anthony Bannister. New York: Mayflower Books, 1979. 64p. 172 color plates

A journalistic/photographic safari among the San of the Kalahari which follows the Bushmen as they gather food, hunt and trap, cook and eat, sit by the campfire, groom themselves, treat illness and injury, dance, sing, tell stories, play, build a hut and draw water. The excellent photography conveys quite well the meagerness and simplicity of Bushman material culture and acclaims the harmony of man and nature which the Bushman way of life exemplifies.

#### IV. REGIONAL STUDIES OF AFRICAN ART: H. NORTHERN AFRICA

Aldred, Cyril. *Egyptian Art in the Days of the Pharaohs, 3100-320 BC*. New York: Oxford University Press, 1980. 252p. illus., bibliog., maps

One of the standard World of Art series, this volume introduces Egyptian art of the pharaonic period. Provides the best single source for embarking on a study of ancient Egyptian art. Arranged chronologically by dynasty. Well illustrated and documented.

Willett, Frank. "Egypt in Africa," pp. 109-114. In the author's *African Art: An Introduction*. New York: Praeger, 1971. illus.

A capsulized overview of the influence of Pharaonic Egypt on sub-Saharan Africa which cautions against drawing of direct parallels and lines of cultural diffusion between the two.

*Africa In Antiquity: The Arts of Ancient Nubia and the Sudan*. New York: The Brooklyn Museum, 1978. 2 vols. (Volume 1: Essays; Volume 2: Catalog) illus.

A major contribution to Nubian and Sudanic art studies with nine essays by recognized scholars and an exemplary catalog documenting each object in the exhibition organized by the Brooklyn Museum.

Sijelmassi, Mohamed. *Les Arts Traditionnels Au Maroc*. Paris: Flammarion, 1974. 257p. illus. (pt. color), bibliog.

Surveys rural and urban arts of Morocco including tattooing, tapestries, embroidery, jewelry, ornamental knives and swords, dress, mosaics, calligraphy, ceramics and dolls.

Chiefly illustrated. A useful source for studying the impact of Islam on traditional African arts.

Liu, Robert K. and Liza Wataghani. "Moroccan Folk Jewelry," *African Arts* (Los Angeles) 8 (2): 28-35, 80, Winter 1975. illus. (color), bibliog.

Morocco is well known for its metal and semi-precious stone jewelry which is examined here -- the several techniques employed and the styles and designs incorporated. Good illustrations.

Reswick, Irmtraud. "Traditional Textiles of Tunisia," *African Arts* (Los Angeles) 14 (3): 56-65, 92, May 1981. illus. (pt. color), bibliog.

Tunisian textiles were the subjects of an exhibition (at the Craft and Folk Art Museum in Los Angeles) and a major exhibition catalog both of the same title as this article. The present article offers a full summary of the contents of those larger undertakings. Weaving throughout Tunisia is varied in purpose, design and motif, type of loom used, and dye colors. A related volume (also an exhibition catalog) is *From the Far West: Carpets and Textiles of Morocco*, edited by Patricia L. Fiske, W. Russell Pickering and Ralph S. Yohe (Washington, DC: The Textile Museum, 1980).

Micaud, Ellen. "The Craft Tradition in North Africa," *African Arts* (Los Angeles) 3 (2): 38-43, 90-91, Winter 1970. illus. (pt. color), bibliog.

Briefly discusses the artisan in urban North Africa whose craft works -- whether weaving, metalwork, pottery, tattooing -- represent the intermingling of peoples and cultures over many generations and whose designs and motifs reflect these wide ranging influences. Considers the role of government in supporting the continuance of these craft traditions. Another older but still valuable and interesting study on the changing social role and economic position of the artisan in North Africa is Lucien Golvin's *Aspects de l'Artisanat en Afrique du Nord* (Paris: Presses Universitaires de France, 1957).

## V. AFRICAN CRAFTS AND UTILITARIAN ARTS

Jefferson, Louise E. *The Decorative Arts of Africa*. New York: Viking Press, 1973. 191p. illus. (pt. color), bibliog., maps

This book is a visual catalog of African decorative arts which serves as a very useful starting point for comparative study of any of the art forms surveyed: dress, ceremonial costume, fabrics, hair styles, body decoration, metalwork, carving, basketry and pottery, beadwork, and wall decoration. Emphasis is on design and style rather than on techniques and materials. Initial chapter on "Symbols, Patterns and Motifs." Chiefly illustrated; minimal text.

Newman, Thelma R. *Contemporary African Arts and Crafts: On-Site Working With Art Forms and Processes*. London: George Allen & Unwin, 1974. 306p. illus. (pt. color), bibliog., maps

The so-called "minor arts" or crafts can be as reflective of the spirit of a people as the exalted art of sculptured figures and masks. Responding to the "new awareness of the significance of craft forms," the present volume emphasizes the role of the craftsman, his techniques and materials in surveying the "minor arts" of Africa: Pottery, Textiles, Baskets and Calabashes, Hides, Skins and Feathers, Beads, Shells and Bones, Metal, Ivory and Wood. Each section encourages the reader to "Try It", with tips on the how-to use of everyday common materials. Extensively illustrated.

Trowell, Margaret. *African Design*. New York: Praeger, 1960. 78p. 76 plates

Recognizing that traditional African craftsmanship and skills risk being forgotten or viewed as retrogressive in the push for progress, Trowell has compiled an extensive visual inventory of African designs hoping to stimulate fresh interest in traditional crafts and their preservation. Arranged in chapters by type of object/design, it covers wall decorations, textile design, patterns on mats and screens, ornamental basketry, beadwork, decoration of hides and leather, cicatrization and body painting, calabash painting, decoration on wood, ornamental ivory carving, decorative metalwork, pottery design and concluding with motifs in African design.

Gardi, Rene. *African Crafts and Craftsmen*. New York: Van Nostrand Reinhold, 1970. 243p. illus. (pt. color), map

A personal yet insightful memoir focusing on artisans from Western Africa: Cameroonian iron workers, Tuareg silversmiths, Senufo brass casters, Akan goldsmiths, Nupe glassmakers, Cameroonian potters, Kuba and Senufo woodcarvers, Fulani calabash carvers, Tuareg leatherworkers and stone jewelry makers, Senufo weavers, fabric dyers and painters, and Fon applique cloth sewers.

Sieber, Roy. "Ede: Crafts and Surveys," *African Arts* (Los Angeles) 6 (4): 44-49, 94, Summer 1973. illus.

Attempts to provide a model for craft surveys, using the traditional Yoruba city of Ede as a case study. This inventory identifies eleven craft traditions existing in Ede and suggests possible uses for the accumulation of such data in comparative research. See also the new introductory text entitled *Nigeria's Traditional Crafts* by Alison Hodge (London: Ethnographica, 1982).

Sieber, Roy. *African Textiles and Decorative Arts*. New York: Museum of Modern Art, 1972. 240p. illus. (pt. color), bibliog., map

The arts of African apparel and adornment are featured in this impressive and visually appealing exhibition catalog. Robes, gowns, headgear, footwear, body painting and scarification, jewelry, coiffure, combs and hair ornaments, woven and embroidered cloth, appliqué and painted and dyed textiles -- all are presented in not only their social context, but, where possible, in an historical one as well. Well documented and handsomely illustrated, this stands as an authoritative book on the subject.

Picton, John and John Mack. *African Textiles: Looms, Weaving and Design*. London: British Museum Publications, 1979. 208p. illus. (pt. color), bibliog.

Choosing the textiles of Africa as a broad sweeping theme, the authors focus on a few representative examples to illustrate different kinds of weave made from different types of loom (vertical or horizontal); the raw materials (silk, cotton, raphia, barkcloth and so forth); pattern dyeing; stencilled cloth; appliqué and embroidery. Carefully illustrated and helpful, convenient bibliography.

Lamb, Venice. *West African Weaving*. London: Duckworth, 1975. 228p. illus. (pt color), bibliog., maps

A scholarly and well illustrated discussion of Ashanti and Ewe weaving, with an additional piece on the ancient Tellem textiles and early written documentation of West African textiles.

Lamb, Venice and Judith Holmes. *Nigerian Weaving*. Roxford, England: H. A. and V. M. Lamb, 1980. 276p. illus. (pt. color), bibliog., maps

Within Nigeria alone, one finds a tremendous variety of weaving styles, forms and materials, and uses for woven cloth. This definitive work is grouped by loom type (horizontal and vertical) and arranged by ethnic group. All aspects of the weaving process

are discussed: weaving, spinning, looms, yarns, weavers, patterns, cloth. Profusely illustrated and well documented. There is also a companion volume on *Cameroun Weaving* by Venice Lamb (same imprint, 1981).

Polakoff, Claire. *Into Indigo: African Textiles and Dyeing Techniques*. Garden City: Anchor Press/Doubleday, 1980. 269p. illus., bibliog.

An enthusiastic easy to read "how to" of West African textiles: (1) Yoruba *adire* tie and dye; (2) Ashanti handprinted *adinkra*; (3) Bambara *bokolanfini*; (4) Senufo Korhogo cloth. Discusses techniques, symbolism and social usage of the textiles, concluding with a look at several textile experts and aficionados -- African and non-African.

Sieber, Roy. *African Furniture and Household Objects*. New York: American Federation of Arts; Bloomington: Indiana University Press, 1980. 280p. illus. (pt. color), bibliog., maps

A masterful compendium of the utilitarian arts of Africa which brings together an enormous amount of heretofore scattered information on the everyday objects of traditional life in Africa: cooking and farming implements (hoes, mortars, traps, spoons), containers of all kinds (gourds, baskets, pots), toys and games, and furniture (stools, chairs, headrests, mats, beds). Thoughtfully and intelligently illustrated with numerous photographs and early engravings showing various objects in use.

Bravmann, Rene A. *African Islam*. Washington, DC: Smithsonian Institution Press; London: Ethnographica, 1983. 120p. illus., bibliog.

Certainly one of the most comprehensive volumes to date on the complex artistic interactions of Islam and the cultures of Black Africa spawned through centuries of trade and holy wars. Building on his personal reflections, Bravmann looks at a wide variety of Islamic influenced art forms and exquisitely decorated utilitarian objects, including military, domestic, ceremonial and personal artifacts.

Fischer, Werner and Manfred A. Zirngibl. *African Weapons: Knives, Daggers, Swords, Axes, Throwing Knives*. Passau: Prinz-Verlag, 1978. 204p. chiefly illus. (pt. color), bibliog., map  
Text in German and English.

Although critically reviewed [*African Arts* 13 (3): 15, 1980], *African Weapons* impressively illustrates the wide array of weaponry in Africa, providing a visual, documentary record of one kind of material culture. Two other books on African arms, less lavish but equally informative are: Tamara Northern, *Ornate Implement; An Exhibition of African Knives, Swords, Axes, and Adzes From the Collection of Frederick*

and Claire Mebel (Hanover, NH: Dartmouth College Museum and Galleries, 1981) and Alain Jacob, *Armes Blanches de l'Afrique Noire* (Paris: C.P.I.P., 1974).

Levinsohn, Rhoda. *Basketry: A Renaissance in Southern Africa*. Cleveland Heights: Protea Press, 1979. 94p. illus., bibliog.

Southern Africa is well known for its basketry traditions and, in recent years, for the revival and renewal of those craft forms for the contemporary market. This survey looks at four such traditions: the Bayei and Hambukusku of Botswana, the Sotho of Lesotho and the Zulu of South Africa. Discusses form and function, relationships of basketry to pottery and design symbolism. Amply illustrated. Critically reviewed in *African Arts* 13 (4): 17, 1980.

Fagg, William and John Picton. *The Potter's Art in Africa*. London: British Museum Publications, 1978. 48p. illus. (pt. color)

A synopsis of the potter's art in Africa highlighting examples of pottery and terracotta from the Museum of Mankind in London -- on which the accompanying exhibition was based. Touches summarily on ancient pottery traditions in Africa, on pottery techniques, and on instances of male potters -- uncommon exceptions to the reality that "women are makers of pottery in Africa." A briefer overview of pottery in Africa is found in Charlotte F. Speight's *Hands in Clay: An Introduction to Ceramics* (Sherman Oaks, Calif.: Alfred Publishing Co., 1979).

Chappel, T. J. H. *Decorated Gourds in North-Eastern Nigeria*. London: Ethnographica in association with the Federal Department of Antiquities, Lagos, Nigeria, 1977. 222p. illus. (pt. color), bibliog.

Although dealing primarily with calabash carving among the Fulani, this book provides an exemplary and beautifully illustrated ethnographic study of one particular art form. Discusses the gourd and its uses, the decorative techniques and designs, carving and symbolism.

Gordon, Albert F. and Leonard Kahan. *The Tribal Bead: A Handbook of African Trade Beads*. New York: Tribal Arts Gallery, 1976. 25p. illus., map

A succinct but very useful identification guide to African trade beads which represents the distillation of much information on all kinds of beads found in Africa -- those existing naturally, those indigenously crafted, and those imported from Europe. Illustrated with black-and-white line drawings.

Erikson, Joan Mowat. *The Universal Bead*. New York: Norton, 1969. 191p. illus.

This volume, the outgrowth of the author's personal interest in jewelry design and her extensive research on beads, successfully demonstrates the universality of beads. For example, many "African" beads are of European manufacture. Beads of the same material may be found worldwide, may serve similar purposes and may have "traveled" all over the globe. *The Universal Bead* takes a thematic rather than a geographical approach, discussing dispersion, use, materials, craftsmanship, manufacture, meaning and symbolism of beads. Hence, beads in Africa are treated throughout. Good illustrations.

Fisher, Angela. *Africa Adorned*. New York: Harry N. Abrams, 1984. 304p. 470 illus. (430 in color), bibliog.

Scholarly interest and casual curiosity converge in appreciation of *Africa Adorned*, a stunning collection of color photographs of African clothing, jewelry and body-markings. The presentation, a mixture of field and art shots, sweeps broadly across the continent celebrating photographers' favorites -- the Maasai, Fulani, Dogon, Ashanti, Berbers, among others. The text is minimal and perfunctory, but as a visual document it is first rate.

Ebin, Victoria. *The Body Decorated*. London: Thames & Hudson, 1979. 94p. illus. (pt. color), bibliog.

Although not devoted exclusively to African body ornamentation, this slim volume lightly surveys the multifarious means of marking the human body: tattooing, painting, scarification, tooth filing, shaving, hair dressing, body wrapping and adornment using objects and materials such as rings, plugs, beads, cowries, feathers, mud and ochre. Examines comparatively the social significance of these bodily decorations.

Sagay, Esi. *African Hairstyles: Styles of Yesterday and Today*. London: Heinemann, 1983. 212p. illus., bibliog.

A two-part guide to hairstyles and hairdressing of Africa: first, surveying traditional styles around the continent, and second, providing instructions on "cornrowing" and hair threading in their contemporary manifestations.

Faris, James C. *Nuba Personal Art*. Toronto: University of Toronto Press, 1972. 130p. illus. (pt. color), bibliog.

Presented as an anthropological case study of personal art traditions -- among the Nuba of the Sudan -- the author reviews the functions and forms of their elaborate body-painting and cicatrization and its evolution. Considers also the substances, techniques and colors used.

## VI. AFRICAN ARCHITECTURE

Denyer, Susan. *African Traditional Architecture: An Historical and Geographical Perspective*. New York: Africana Publishing Co., 1978. 210p. illus., bibliog.

One of the most useful, general surveys of traditional African architecture to date, bringing together hundreds of examples of architectural and building styles. Arranged topically: rural settlements; states and towns; sacred, ceremonial and community buildings; defense; building process; decoration; house form taxonomy; distribution of styles; the impact of modernization. Interspersed are Illustrated Sections featuring specific building types, e.g., mosques, round huts, courtyard houses and shrines. Adequately but not remarkably illustrated with black-and-white photographs only.

Willett, Frank. "African Architecture," pp. 115-137. In the author's *African Art: An Introduction*. New York: Praeger, 1971. illus. (pt. color)

A recommended introductory reading on African architecture which highlights house forms, Sudanic mosques, impluvial compounds of Nigeria, and stone ruins of Zimbabwe.

Guidoni, Enrico. *Primitive Architecture*. New York: Harry Abrams, 1978. 382p. illus., bibliog.

A massive treatise on primitive architecture which views the constructional and esthetic characteristics of traditional buildings worldwide. Sees them not only as examples of "pure beauty" but also as models of sophisticated adaptation of available materials utilizing exemplary building techniques. Thematic approach, profusely illustrated with diagrams and black-and-white photographs. Valuable for comparative architectural studies.

Leiris, Michel and Jacqueline Delange. "Environmental Arts," pp. 163-195. In the authors' *African Art*. New York: Golden Press, 1968. illus. (pt. color)



Begins with a review of stone ruins in Africa (as evidence of pre-colonial achievement) and proceeds to list with examples the various construction methods and materials, house shapes, ornamental elements and façades found in traditional African architecture. Well chosen photographs.

Gardi, Rene. *Indigenous African Architecture*. New York: Van Nostrand Reinhold, 1973. 249 p. illus (pt. color)

Inspired by the innate beauty of indigenous architectural forms in West Africa, seasoned photographer Rene Gardi narrates a journey through remote villages across the Sahel into Cameroon where these traditional forms survive.

Oliver, Paul, editor. *Shelter in Africa*. New York: Praeger, 1971. 240p. illus., bibliog.

Contains sixteen contributed papers on aspects of house construction, layout and design, architectural ornamentation and urban planning from several parts of the continent, including Ashanti houses, Zulu domed dwellings, Zanj mosques, Kosi round houses in Cameroon, tent dwellings in Morocco and stilted houses in Ganvie, Dahomey (Benin) among others. Certain symbolic aspects of African architecture are dealt with in another collection of papers edited by Oliver (*Shelter, Sign and Symbol*, Woodstock, NY: Overlook Press, 1975).

Kulterman, Udo. *New Directions in African Architecture*. New York: George Braziller, 1969. 128p. illus., bibliog.

Whether there is a distinctive modern African architecture or not is a question yet to be resolved, and the present volume stands as a solid contribution to that debate. Reviews some of the growing number of new, essentially modern buildings found on the continent which are both functional to the needs of twentieth century Africa and adapted to the climate of the tropics. Considers in particular the profession of architecture in Africa as practiced both by Africans and by Europeans. Many photographs and plans.

## VII. ROCK ART, STONE SCULPTURES AND ANCIENT TERRACOTTAS

Willett, Frank. "Drawings and Paintings On Rock," pp. 43-65. In the author's *African Art: An Introduction*. New York: Praeger, 1971. illus. (pt. color)

A very good short summary of African rock art, dealing with the "animal" periods of cave paintings, the stone implements and radiocarbon dates. The major rock art regions in Africa are the Sahara and Southern Africa, although rock paintings and engravings are found elsewhere.

Willcox, Alex R. *The Rock Art of Africa*. New York: Holmes and Meier, 1984. 287p. illus., bibliog.

The first major state-of-the-art survey of African rock art, Willcox consolidates our admittedly deficient knowledge with an encyclopedic review of the literature. He examines the artists' techniques, documents the methods used in analyzing the paintings and engravings, and discusses the mobiliary art, the non-representational art, and the handprints. Little rock art is datable, so the discussion of dating is tentative. Nor are the motives which inspired these petroglyphs more than conjecture. Yet the great diffusion of rock art and the variety of subjects depicted allow thought provoking analysis. Extensive bibliography.

Pericot-Garcia, Luis. "Rock Art of Africa," pp. 112-124. In *Prehistoric and Primitive Art* by Luis Pericot-Garcia, John Galloway and Andreas Lommel. New York: Harry N. Abrams, 1967. illus.

Part of a global survey of rock art, African prehistoric art is rather summarily treated in geographical sections: North Africa, Libya and Egypt, West-Central Regions, East Africa, Southern Africa. Allows comparative study of rock art from other parts of the world, particularly Europe.

Ritchie, Carson I. A. *Rock Art of Africa*. South Brunswick: A. S. Barnes, 1979. 157p. illus.

A specialized but not especially erudite study of rock art in the Sahara and Southern Africa which considers its "discovery," style and form, subject matter, archaeological value and techniques of the artists.

Johnson, R. Townley. *Major Rock Paintings of Southern Africa: Facsimile Reproductions*. Edited by Tim Maggs. Bloomington: Indiana University Press, 1980. 94p. illus. (color)

Attempts to recreate in accurate detail and true color some of the representative rock paintings of Southern Africa. Valuable for depicting the great variety of subject matter found in Africa's rock art.

Woodhouse, H. C. *The Bushman Art of Southern Africa*. London: Macdonald General Books, 1979. 125p. illus. (pt. color)

San rock art is an enduring tradition of great antiquity and constitutes the primary focus of this study in which the author deals extensively with themes found in the paintings especially animal forms. There are, in addition, short chapters treating the Bushmen today, their artifacts, environment, and mythology.

Allison, Philip. *African Stone Sculpture*. London: Lund Humphries, 1968. 71p. illus., bibliog., map

Although most African sculpture is wood or brass, there are several distinctive traditions of stone carving known in Africa; these are ancient and dead art forms enshrouded in mystery whose origins and meanings may not be fully known by the people among whom they are found (often *in situ*). Explores the unrelated extant stone carvings of Esie (Nigeria), the Cross River, Guinea and Sierra Leone, the Kongo, Zimbabwe and southern Ethiopia. There are a number of modern stone sculptures produced in Africa, but these are wholly recent, innovative forms.

Fagg, Bernard. *Nok Terracottas*. Lagos: National Museum, 1977. 40p. 85 leaves of photographs, bibliog., maps

Perhaps the best known African terracotta tradition, Nok terracottas are still an intriguing mystery to art historians. These sculptures combine esthetic excellence with technical mastery as the plates in this volume amply illustrate. Fagg discusses the discovery of the terracottas, their age and manufacture, their forms and functions. Color plates reproduce the objects in actual size.

Grunne, Bernard de. *Ancient Terracottas From West Africa*. Louvain: Institut Supérieur d'Archéologie et d'Histoire de l'Art, 1980. 293p. illus. (pt. color), bibliog., maps

Archaeological discoveries of terracottas, the systematic examination of these finds and their thermoluminescence dating are still areas of unfolding research and study. The present volume attempts a first synthesis of what is known of the ancient terracotta traditions of Mali, the Akan, Nok, Benin and Sao. Illustrated with photographs of terracotta sculptures from private European collections. Text in English and French.

## VIII. CONTEMPORARY AFRICAN ART AND TOURIST ART

Beier, Ulli. *Contemporary Art in Africa*. New York: Praeger, 1962. 173p. illus. (pt. color)

A good early study of contemporary African art focusing on the new artists, that is, those working in non-traditional modes and settings. Covers all the new schools of art with particular emphasis on the author's own experience with the Oshogbo artists.

Mount, Marshall. *African Art: The Years Since 1920*. Bloomington: Indiana University Press, 1973. 236p. illus., bibliog.

Updates Beier's study of new schools of African art (although now in need of being updated itself). Covers survivals of traditional styles, mission-inspired art, souvenir art, art schools from various parts of Africa and independent artists. Sufficiently illustrated but only with black-and-white photographs. Includes a roster of artists (pp. 199-203) with brief identifying note. A much more detailed directory (although now so dated as to be regarded as historical) is Evelyn Brown's *Africa's Contemporary Art and Artists: A Review of Creative Activities in Painting, Sculpture, Ceramics and Crafts of More Than 300 Artists...* (New York: Harmon Foundation, 1966).

Wahlman, Maude. *Contemporary African Arts*. Chicago: Field Museum of Natural History, 1974. 124p. illus., bibliog.

Based on an exhibition at the Field Museum in Chicago, this catalog encompasses contemporary African arts which are both modern (e.g., counter-repoussé panels, graphics and paintings, music, literature, film) and traditional (e.g., dyed textiles, weaving, pottery, calabash carving, leatherwork). Useful bibliography corresponding to chapter headings used in the catalog.

Bravmann, Rene A. "Contemporary Dimensions of African Art," pp. 348-366. In: *Africa*, edited by Phyllis Martin and Patrick O'Meara. Bloomington: Indiana University Press, 1977.

An interesting review of the divergent expressions of artistic creativity in Africa today from Ghanaian truck art to Bobo masking innovations to African artists working exclusively in European traditions.

Lips, Julius E. *The Savage Hits Back*. New Hyde Park: University Books, 1966. First published in 1937. 254p. illus.

The African artist has long created images of the white man both satiric and approbative. This 1937 survey with an intriguing title demonstrates the innovative spirit and perceptive

eye of the African artist and refutes the notion that African art is static and unchanging. The artist has visually captured the "stranger among us" in unequivocal terms.

Miller, Judith von D. *Art in East Africa: A Guide to Contemporary Art*. Nairobi: Africa Books Services, 1975. 125p. illus. (pt. color), bibliog.

Serves as a compendium of modern art in East Africa, covering individual artists, movements, galleries, art schools and training, and associations.

de Jager, E. J. *Contemporary African Art in South Africa*. Cape Town: C. Struik, 1973. 31p. 129 figs., bibliog.

Discusses from an anthropological perspective the Black artist in South Africa, his idiom and his artistic pre-occupation with Man, indeed the Black Man. Biographical data and stylistic information on approximately thirty artists, together with selected reproductions of their works.

*Ethnic and Tourist Arts: Cultural Expressions From the Fourth World*. Edited by Nelson H. Graburn. Berkeley: University of California Press, 1976. 412p. illus., bibliog. [Part 6: Africa (pp. 299-365)]

The social, cultural and economic realities of modern Africa affect how and why art is made and used. The decline of traditional patronage, the diminution of quality workmanship, the rise in tourist art trade, the spread of fakes and forgeries -- all signal major changes. The changing nature of traditional African arts is examined in the essay by William Bascom, "Changing African Art," (pp. 303-319), and the impact of these influences on Benin ebony carvers, Lega sculptural art and tourist art along the Okavango River is explored in separate essays.

Korn, Jörn. *Modern Makonde Art*. Photographs by Jesper Kirknaes. London: Hamlyn, 1974. 95p. illus., bibliog.

The enormously popular Makonde sculpture of East Africa evolved from more traditional kinds of carving among the Makonde of Mozambique and Tanzania. Today they are created primarily in craft centers as tourist pieces. The present volume looks at those in the so-called Shetani style (the spirit or devil), which are highly surrealistic and impressionistic. The work of five Makonde sculptors is featured.

## IX. AFRICAN ART MARKET AND COLLECTING AFRICAN ART

*Primitive Art Newsletter*. Volume 1-6(8), September 1978 -- August 1983. New York: Irwin Hersey Associates. (monthly)

An 8-page monthly newsletter addressed to collectors and connoisseurs which monitors developments in the primitive art market, heavily weighted toward African art. Contains a few short articles, news items, notices of auctions and reports on past sales, exhibition and book reviews and calendar of current exhibitions.

"Auction Sales Catalogs," pp. 741-757. In: *Catalog of the Robert Goldwater Library, The Metropolitan Museum of Art*. Volume 2. Boston: G. K. Hall, 1982.

Unique listing of African art auction catalogs -- more than 350 -- held in the Robert Goldwater Library collection. Arranged by city of auction, then by auction house or place of sale. Information on collector(s) is given.

Baker, Herbert. "On Appraising African and Oceanic 'Primitive' Art," *Valuation Magazine* (Washington, DC) 20 (2): 1-9, December 1973. maps

A noted dealer and collector of African art discusses five basic criteria by which to establish the value of African art objects: (1) Rarity; (2) Age; (3) Condition, Usage; (4) Provenance; and (5) Esthetics.

Lehuard, Raoul. "Is African Art An Investment?," *Arts d'Afrique Noire* (Arnouville) No. 34: 4-16, Eté 1980. illus.

Some personal ruminations and reflections on the state of the African art market today by a French art dealer. Looks back at the fads, fashions and fluctuations in the African art market over the past several decades, paying perfunctory tribute to the names in the field: the collectors, dealers, ethnographers and art critics. Laments the emergence of speculators and amateurs in the African art market, the appearance of fakes and forgeries, and the ineluctable rise in prices. Text in French and in English.

Lehuard, Raoul. "On the Circulation of African Art," *Arts d'Afrique Noire* (Arnouville) No. 45: 4-15, Autumn 1980. illus.

Continuing his soliloquy on the African art market, Lehuard shifts in this article to Africa, taking up the twin issues of colonial exploitation and the repatriation of African art. Text in French and in English.

"Fakes, Fakers and Fakery: Authenticity in African Art," *African Arts* (Los Angeles) 9 (3): 20-31, 48-74, April 1976.

A lively and illuminating forum on the labyrinthine topic of fakes and authenticity in African art with contributions by art dealers, collectors, art historians and curators. Although no consensus arises from this multifaceted debate, it does demonstrate clearly the infinite complexity of these inter-related issues of fakes, forgeries, reproductions, tourist art and "authentic" art, and connoisseurship.

Cornet, Joseph. "African Art and Authenticity," *African Arts* (Los Angeles) 9 (1): 52-55, October 1975. illus.

Cogent and thoughtful discussion of the often clouded and confused issue of authenticity in African art considering both the fine line between "real" and "fake" and the different perceptions of collectors and curators, on the one hand, and art historians and anthropologists, on the other -- esthetics versus art-in-context of place and time. Cites wide ranging examples of traditional art becoming "fake" (e.g., Kuba *ndop* figures), non-traditional African art acquiring "authenticity" (e.g., Afro-Portuguese ivories or Kongo crucifixes), and calculated modifications of traditional objects (e.g., Songye *kifwebe* masks). Arrives at a workable, but not immutable definition of authenticity: "Authentic African art is that which is produced by a traditional artist for a traditional purpose and conforms to traditional forms" (p. 55).

Maquet, Jacques. "Art By Metamorphosis," *African Arts* (Los Angeles) 12 (4): 32-37, 90-91, August 1979. illus., bibliog.

Argues that ritual, power and even utilitarian objects in Africa have been transformed or "metamorphosized" into *objets d'art* by Westerners who view and admire them in contexts apart from their original function and use. Africans consider such objects as functional, possibly to be discarded after use, but never viewed in isolation. These themes are expounded more fully in the author's *Introduction to Aesthetic Anthropology* (2nd edition, Malibu, Udena Publications, 1979).

Robinson, Alma. "The Art Repatriation Dilemma," *Museum News* (Washington, DC) 58 (4): 55-59, March/April 1980. illus.

One article in a growing body of literature on the legal and ethical dimensions of the art repatriation dilemma -- a complex international concern in which UNESCO has taken central and initiatory role.



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