AFRICAN ART: A BIBLIOGRAPHIC GUIDE
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RESEARCH GUIDE NO. 4

AFRICAN ART:

A BIBLIOGRAPHIC GUIDE
Janet L. Stanley
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.

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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.


See in section IX. ART MARKET, Page 49

II. BIBLIOGRAPHIES AND REFERENCE BOOKS


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.

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.


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.


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.

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.


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.


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.


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 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.

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.


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.


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

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.


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.


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.


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.

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


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).


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


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.


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.


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).


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.


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.


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.


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.


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, *Mbardi* houses, Urhobo *ivwri* sculpture, Islamized Mande masking traditions, Nubia house decoration, Yoruba ram symbolism, heart-shaped face masks and hornbill forms.


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.


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.


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


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


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

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


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.


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.


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.


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.


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).


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 Ghanian arts, including the sculptural, textile, metal and utilitarian arts, architecture, personal adornment, festivals and regalia. Abundantly illustrated and thoroughly documented. No index.


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**


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.

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.


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.


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.


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.


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.
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.

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.

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.

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

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.).


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.


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).


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).

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, Bandele, Lamidi, and the Ketu carver, Otooro. Generously illustrated with many in situ photographs.


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).


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.


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.

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.


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.


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.


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).

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.  

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.  

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.


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.  

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).

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.


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.


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.


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.

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.


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).


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.


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.

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.


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


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.


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.


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).


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).


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.


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

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.


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).


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


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.


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.

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


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.


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.


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.

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.


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.


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.


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.


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

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


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.


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.


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.


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.


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.


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).


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

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.


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.


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.


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.

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).


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.


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.


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.


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).


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.


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.


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.


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

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.


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).


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.


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.

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.


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.


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.


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.

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


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.


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


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.

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.


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.


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).


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

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.


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.


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.


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.
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.

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.

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.

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

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.


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).


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.


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.


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.


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


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.


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.


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


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.


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.


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.


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.

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.


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.


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).


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).

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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