

African Negro art

Edited by James Johnson Sweeney

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AFRICAN NEGRO ART

THE MUSEUM OF MODERN ART

The artistic importance of African Negro art was discovered thirty years ago by modern painters in Paris and Dresden. Students, collectors and art museums have followed the artists' pioneer enthusiasm. This volume contains 100 plates reproducing sculptured figures and ceremonial masks in wood, bronze and ivory; three maps; a bibliography of 30 titles; descriptions of 600 works of art; and an introduction by the director of the exhibition,

JAMES JOHNSON SWEENEY



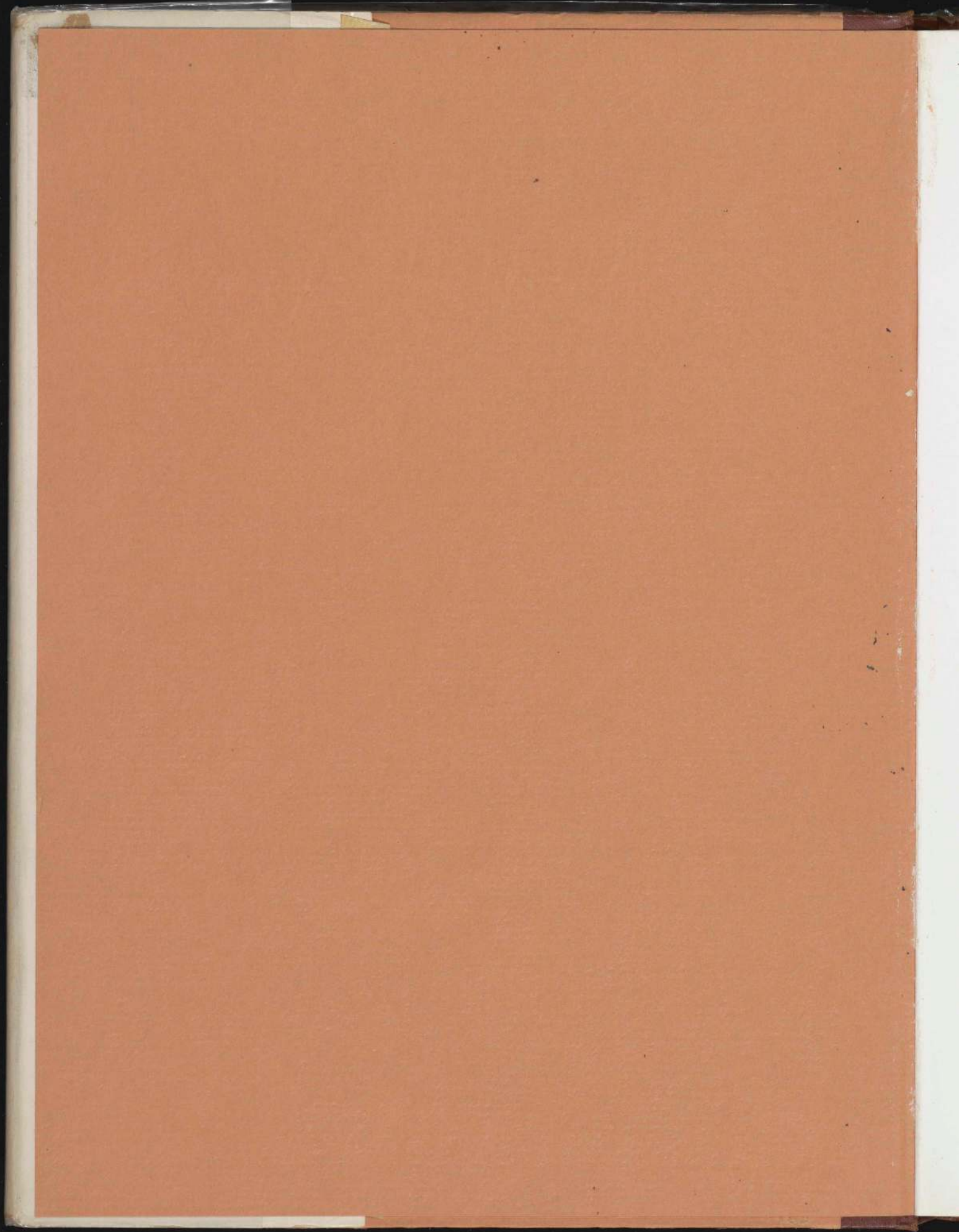
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African Negro Art

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Edited by James Johnson Sweeney

The Museum of Modern Art, New York

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THE ART OF NEGRO AFRICA

"Quand les choses n'étaient pas encore, Mébère, le Créateur, il a fait l'homme avec les terres d'argile. Il a pris l'argile et il a façonné cela en homme. Cet homme a eu ainsi son commencement, et il a commencé comme lézard. Ce lézard, Mébère l'a placé dans un bassin d'eau de mer. Cinq jours, et voici: il a passé cinq jours avec lui dans ce bassin des eaux; et il l'avait mis dedans. Sept jours; il fut dedans sept jours. Le huitième jour, Mébère a été le regarder. Et voici, le lézard sort; et voici qu'il est dehors. Mais c'est un homme. Et il dit au Créateur: Merci.

—Blaise Cendrars: *Anthologie Nègre*

Today the art of Negro Africa has its place of respect among the esthetic traditions of the world. We recognize in it the mature plastic idiom of a people whose social, psychological and religious outlook, as well as history and environment, differ widely from ours. We can never hope to plumb its expression fully. Nevertheless, it no longer represents for us the mere untutored fumbings of the savage. Nor, on the other hand, do its picturesque or exotic characteristics blind us any longer to its essential plastic seriousness, moving dramatic qualities, eminent craftsmanship and sensibility to material, as well as to the relationship of material with form and expression.

Today, the art of Negro Africa stands in the position accorded it on genuine merits that are purely its own. For us its psychological content must always remain in greater part obscure. But, because its qualities have a basic plastic integrity and because we have learned to look at Negro art from this viewpoint, it has finally come within the scope of our enjoyment, even as the art expressions of such other alien cultures as the Mayan, the Chaldaean, and the Chinese.

Whether or not African Negro art has made any fundamental contribution to the general European tradition through the interest shown in it by artists during the last thirty years is a broadly debatable point. In the early work of Picasso and his French contemporaries, as well as in that of the German "Brücke" group, frank pastiches are frequently to be found. But these, like the adoption of characteristically negroid form-motifs by Modigliani and certain sculptors, appear today as having been more in the nature of attempts at interpretation, or expressions of critical appreciation, than true assimilations. When we occasionally come across something in contemporary work that looks as if it might have grown out of a genuine plastic assimilation of the Negro approach, on closer examination we almost invariably find that it can as fairly be attributed to another influence nearer home. Cézanne's researches in the analysis of form, to take an obvious example, not only laid the foundation for subsequent developments in European art but also played an important part in opening European eyes to the qualities of African art.

In any case, it remains a fact that, about the year 1905, European artists began to realize the quality and distinction of the Negro plastic tradition to which their predecessors had been totally blind, and that the conditions which had prepared them for this realization had been at the same time laying the foundations for a freshened European plastic outlook.

In those first years there had been practically nothing yet written on the subject. This fact in itself had an appeal for the younger painters of the time, tired of traditions so overlaid with literature that an approach on purely plastic grounds was difficult. Anthropologists and ethnologists in their works had completely overlooked (or at best had only mentioned perfunctorily) the esthetic qualities in artifacts of primitive peoples. Frobenius was the first to call attention to African art. But his articles *Die Kunst der Naturvölker in Westermann's Monatshefte* (Jahrgang XI, 1895-6); and *Die Bildende Kunst der Afrikaner in Mitteilungen der anthropologischen Gesellschaft in Wien*, 1897-1900, treated the subject primarily from non-esthetic viewpoints. It was not the scholars who discovered Negro art to European taste but the artists. And the artists did so with little more knowledge of the object's provenance or former history than in what junk shop they had been lucky enough to find it and whether the dealer had a dependable source of supply.

Of course many examples were to be found in ethnographical museums but usually lost in a clutter of other exhibits, since their esthetic character was of no interest to their discoverers or possessors at the time. One has only to look over the priced catalogs of W. D. Webster, an auctioneer of ethnographical specimens located in Bicester, Oxford, to realize how little regarded during the years between 1897 and 1904 were those pieces we recognize today as among the most important in collections such as that of the Museum für Völkerkunde, Berlin. Travellers, traders, and soldiers brought objects back to Europe as curiosities. And when the material of which they were made had no value of its own, they eventually fell into the hands of dealers in ethnographical specimens or, as more often occurred, those of curiosity dealers.¹ And it was in these curiosity shops that the first amateurs in France and Belgium made their acquaintance with Negro art.

At first no one heeded the vogue commercially. But gradually as it began to spread and the supply, which was always extremely limited, dwindled, dealers began to take steps to assure themselves of importations. At first the liquidation of estates of old soldiers who had taken part in punitive expeditions against the natives (particularly in England whose African forces had reaped a harvest of

¹Unfortunately, gold objects or wooden figures covered with gold leaf (as were most of the wooden statuettes in the gold-bearing regions originally) were melted down or stripped for their metal. In No. 144 we have an example of a wooden statuette covered with thin leaf gold which was recently brought back from the Aitutu tribe of Ivory Coast. Most of the finer small Ivory Coast figures were probably adorned in this fashion before they fell into European hands.

Benin bronzes) helped to keep the demand satisfied. Traders then took steps to ship to Europe whatever they could prevail on the natives to part with. However, even in Africa the supply was small: fine pieces were no longer being produced due to the decadence of the natives following their exploitation by the whites. Soon the traders were reduced to employing natives to manufacture copies for the market. And when this in turn failed to satisfy the demand, white forgeries that soon outdistanced the native copies in "character" began to be turned out on a quantity production scale in Brussels and Paris.

Today save for some rare, hitherto unexploited regions,² art as we have known it in its purest expression no longer comes out of Africa. So while African art on one hand may be considered modern since very few of the examples we possess, due to the highly perishable character of their material in a tropical climate, could have survived more than a century and a half (excepting of course the Benin bronzes and the terra cotta heads dug up in the neighborhood of Ifa), on another, we may say, the art of Africa is already an art of the past.

But although the greater part of Negro art which we possess is of comparatively recent production, there is no doubt of the antiquity of the tradition. The collection of Armbraser and Weickmann now in the Museum of Ulm in Germany, contains ivories and weapons brought back to Europe before 1600. And since the middle ages we have heard tales from travellers and explorers of kingdoms along the Gulf of Guinea and to the south of the Sahara which in the telling seemed fabulous. Nevertheless, though details were exaggerated, there is sufficient dependable evidence to establish a basis for their accounts. And while the actual sculptures we know are modern, traditional models on which they are based have no doubt been handed down within the tribes for generations.

Long before the Portuguese, encouraged by Prince Henry the Navigator, had actually reached Great-Benin in 1472, or Oedo as the capital was called, we have reports of other great Negro kingdoms to the north and west. In the early XIVth century some Genoese seamen had already worked their way round the west coast of Africa considerably beyond the Canaries; and in 1364 a party of Dieppe sailors are reported to have gone as far as what is probably the Gold Coast today. But it was usually from travellers in the interior and from traders that the more striking descriptions came; for example, of the great negroid kingdom of Ghana which in the Xth and XIth centuries³ extended from Senegal

²Last year Dr. Himmelheber of Karlsruhe brought back several extremely fine objects from the Ivory Coast, mainly from the Aitutu and Guro tribes. Among these objects are the masks, and the gold objects lent by the Forschungsinstitut of Frankfurt (Nos. 144-160).

³Even dating back to the Vth century according to some authors such as Delafosse in "Les Nègres," Paris, 1927, founded as he believes about 300 A.D. by a Judaeo-Syrian colony from which by miscegenation with the natives the Fula race sprang.

across the bend of the Niger; of Melle the successor to Ghana in the XIIIth and XIVth centuries; and of the Songhai empire of Gao which rose from the ruins of Melle to touch the zenith of its power in the XVIth century when it extended from Lake Chad to the Atlantic. To the north lay the Hausa states which grew out of the seven towns of Biram, Gober, Kano, Rano, Zaria, Katsena and Daura, and were originally peopled by a Negro race, apparently related to the early Songhai. These original inhabitants were conquered in the Xth century by another people from the east of obscure affinities. And these conquerors in their turn founded an empire which survived (with intervals such as the conquest by the Songhai in 1512 and by the Moors in 1595) until they were subjected by the Fula in 1807. Further south along the coast lay the kingdom of Yoruba. At its height it comprised the whole region between the middle Niger and the Gulf of Guinea and that between the lower Niger on to the east as far as, and including, Ashantiland on the west. And among the native civilizations of Africa it is with reference to an outgrowth of Yoruba, the kingdom of Great-Benin, that we possess the fullest documentation.

And while this is not really extensive or even historically exact, the fact that we have some actual information on Benin has inclined us to lay an undue importance on its culture in comparison with the other great kingdoms and empires regarding which we are entirely without data beyond the evidence of their artistic genius which some surviving sculptures may offer. This particular road to false valuations the earliest amateurs and artists hoped to avoid through an exaggerated disinterest in the historical and ethnographical sides of African art. But, properly considered, the few facts we have about Benin should help to dissipate the idea that Negro art is a chance production of a people entirely lacking in culture or sense of social organization. And with the products of other lesser known cultures before us to speak for themselves, there should be no likelihood of abusing the approach.

As we saw, the Portuguese were the first Europeans to reach Benin. The chronicler João de Barro tells us that Alonso d'Aveiro who visited Great-Benin in 1472 brought back a native ambassador with him to the court of Portugal. The brothers de Bry, about 1600, following the description of a certain mysterious Dutch traveller, D. R., give the first details regarding the capital, which lay about seventy-five miles inland from the mouth of the Benin or Formosa River. The main street of the city, according to them, was seven or eight times wider than the great street of Amsterdam, and stretched out of sight in the distance. Somewhat later, in 1668, Dr. Olfert Dapper describes the wealth and importance of the city. It was then fortified by a solid rampart ten feet high. A like wall protected the royal palace, "which," as Dapper's informant added, "was as large as the whole city of Harlem." The magnificent structures which composed it were

linked together by long impressive colonnades of wooden pillars covered from top to bottom with bronze plaques depicting battle scenes. Thirty broad streets then ran the length of the city, each lined with carefully constructed houses. The dwellings were low but large, with long interior galleries and numerous rooms, the walls of which were made of smooth red clay polished till it gave the appearance of marble.

A century later, in 1704, another traveller named Nyendaël found the city in ruins,—scarcely inhabited. The corridors of the palace were now supported by wooden pillars so rudely carved that the chronicler was scarcely able to discern what was represented. There was no longer any evidence of the bronze plaques which had formerly attracted so much attention. And it may now be supposed, since no traveller following Nyendaël makes any mention of them despite their extraordinary character, that during the civil war which ravaged Benin in the last years of the XVIIth century they had been hastily pulled down and hidden in the storehouses where the British found them in 1897.

In the course of the XVIIIth century the city rose again from its ruins. However, it never regained its ancient splendor. And in 1820 the palace was again destroyed during an insurrection.

It was not until 1897 that the first bronzes from Benin reached Europe. The British since 1851 had been established at Lagos. Later, in 1897, the British consul Philipps attempted to enter the capital of Benin during a religious festival and in spite of the royal prohibition. He and his party were killed. And the British immediately took advantage of this excuse to despatch a punitive expedition which resulted in the complete destruction of the capital.

However, before their fires had gutted the city the invaders managed to strip the palace of its bronzes and plunder the storehouses. The bronzes and ivories were shipped back to London either as curiosities or scrap. And as we have seen, soon appeared on the market through channels such as Webster, the Oxford auctioneer, or curiosity dealers in England and on the Continent.

The quality of the pieces both artistic and technical at first mystified Europeans. At the time Africa was held to be the "dark continent" as much in its unenlightenment as in the color of its natives. The natives were considered "savages" and their productions hitherto of no interest to Europeans save as illustrations of their barbarism, or at best as souvenirs of a stay in their country happily terminated. When these bronzes appeared, of which von Luschan has said "Cellini himself could not have made better casts, nor anyone else before or since to the present day," an explanation had to be found. The casts in all cases had evidently been produced by the difficult "cire perdue" method. And although this procedure permits only a single proof, to the Europeans of the time expecting nothing the product seemed numberless. Further, the "cire per-

due" technique which may seem simple in a summary explanation,⁴ presents extreme difficulties in execution and requires a thorough familiarity and a technical cleverness which comes only of long practice. Till a representation of figures in Portuguese garb was discovered on certain of the plaques no explanation of the origin of the native knowledge of the process could be offered. Then the explanation seemed obvious: the Portuguese had imported the method. To bear out the theory, an English researcher managed to discover a so-called local tradition to the effect that one Ahammangiva, a member of the first party of white men to set foot in Benin, in the reign of Esige, had introduced bronze casting.

However, since the beginning of the century, other discoveries have brought this theory into question. A better knowledge of African history, an analysis of the stylistic features of the Benin production which shows it to be fundamentally negroid and, finally, the discoveries made by Frobenius during his excavations at Ifa⁵ lead us to believe today that Great-Benin inherited its strange civilization through the ancient realm of Yoruba from the Sudanese empires which were constantly in touch with Egypt.

Despite the greater weight of historical data we possess in regard to the kingdom of Benin, the chronology of its artistic production is still almost as uncertain as that of other regions. Yet we can feel considerable justification in setting the date of the production of the finest bronzes earlier than the decadence which set in after the civil war in the latter part of the XVIIth century. And the material of which the greater part of the Benin objects is constituted is not so perishable as that of the objects from other regions so could easily have survived for several centuries. Again we have certain ivory pieces in Ulm brought back to Europe before 1600 which offer a basis, slight as it may be, for stylistic comparisons.

The German ethnologists von Luschan and Struck have essayed to date the bronzes by a system of reference with the royal chronology of Benin which goes back to the foundation of the capital in the XIIth century. However, such a

⁴In casting by the "cire perdue" method the sculptor prepares a model of wax over an earthen core. The wax model is then covered with numerous thin coats of fine potter's clay in a completely liquid state. Each coat is allowed to dry separately. When the coats offer a satisfactory thickness, the whole is enveloped in earth, which solidifies in drying. When sufficiently dry, the whole is heated. The wax with heating naturally melts and escapes through vents arranged for that purpose. Molten metal is then poured in through these holes and takes the place left empty by the melted wax. After cooling, the mould is broken, reproducing with most exact precision what the artist had originally modelled in wax.

⁵Plaster casts Nos. 292-302 lent by the Forschungsinstitut of Frankfurt reproduce five of the terra cotta heads which, together with one in bronze, were discovered by Prof. Leo Frobenius during his excavation at Ifa in British Nigeria in 1910. The original heads are now in the collection of the Museum für Völkerkunde in Berlin and are probably the most ancient examples of African Negro sculpture we possess. As may be noted, they bear a striking resemblance to the oldest bronze heads of Benin. And in view of the close relations existing between these adjoining regions, it would not be surprising if the Ifa heads had furnished the model for those of Benin. The first kings of Benin came from Ifa and continued long after to recognize its religious authority. The art of casting, it is now held, was understood in Yoruba before it reached Benin. And we know that it was usual for the high priest of Ifa to send a bronze head to each new Obba (king of Benin) on the occasion of his coronation.

classification seems rather unsure. And precision will probably not be possible until scientific excavations on the site of Benin itself have been carried out.

Thus we can see that an historical consideration of African art still remains its least rewarding facet. A summary review however of what we know of Benin, the most powerful kingdom of the Guinea coast over a long period, how it was influenced by Yoruba and in turn exerted its artistic influence over such neighbors as Dahomey, Abomey and Zanganado, gives us a notion of what may have been the culture and power of those greater empires of Melle and Ghana in the north and Lunda in the region now described as Belgian Congo of which we know even less than of Benin. Also it helps us to envisage, at least in part, the standard of culture that doubtless obtained there and its results: a seemingly general prosperity; large populous cities; extensive areas of land under cultivation; and orderly, peace-loving inhabitants keenly sensitive to beauty in their environment, habiliments, and art. And, finally, we may agree with Frobenius who observed that the legend of the barbarous Negro current in Europe during the latter half of the XIXth century is primarily the creation of European exploiters who needed some excuse for their depredations.

The regions concerning the past of which we possess any information (even if only tradition handed down orally) make a very small part of the vast area of central and west Africa producing objects which may be said to offer predominantly negroid characteristics. On the other hand, when we consider the large areas drawn upon, the production seems incredibly small.

For while the finest work from a sculptural viewpoint may be considered as the product of the Negro proper, the area of production embraces the greater part of that region in which the Negro peoples, both Negroes proper and Bantu, predominate in the population. To describe roughly this area, a northern boundary might be drawn from the Atlantic Ocean on the west at the mouth of the Senegal, eastward through the upper bend of the Niger across to Lake Chad, southeast to the upper shores of Lake Victoria Nyanza and from there along the northern border of Tanganyika to the coast. The southern boundary may be said to follow that of the Belgian Congo province of Tanganyika westward, across southern Angola to the Atlantic.

The population of the African continent may be divided into five main stocks: Libyan, Hamite, Himyarite (Semite), Negro and Bushman, exclusive of the modern European population and the Indians and Chinese introduced by them.

The question of the peopling of Africa, the migrations and interminglings of the original stocks, is a difficult one and in the present state of our knowledge it is only possible to put forward a tentative theory.⁶

⁶British Museum *Handbook to Ethnographical Collections*. Refer pp. 191-194 for a fuller discussion from which following paragraphs in main are drawn.

Africa has a central region of dense forest which covers the area drained by the northern tributaries of the Congo and the lower portion of its southern tributaries, and extends along the west coast nearly as far as the Senegal River. Northeast and south of this forest area is a wide region of parkland bordering two deserts—the Sahara to the north and the Kalahari to the south. And since the Negro is primarily an agriculturist, it would seem likely that the cradle of the race was somewhere in the neighborhood of the great lakes.

The race expanded rapidly and without interference until the arrival in Somali-land of the Hamites, a purely pastoral people who crossed over in several migration waves from Arabia. In this way pressure was applied from the east and the Negro stock was forced into the marshes of the Nile Valley and along the open country north of the forest to the west coast, where Negroes of the primitive type are still to be found.

After the Hamites had expelled the Negroes from the "Horn of Africa" one of their pioneer branches, already containing a tinge of Negro blood, found its way south down the eastern strip of parkland and mingled with the Bushmen to form the Hottentot people. However, the route to the south was soon closed by the Negroes and the tribes of mixed blood to which the contact between Negro and Hamite gave rise. Such tribes received no recognition from the true Hamites among whom purity of blood was a matter of highest importance. They were therefore forced to cast their lot with the Negroes. The result was that their Hamitic physical traits became almost totally merged in those of the Negro, since the element of Hamitic blood was so slight when diffused among such a large number of Negro tribes. In this way arose the first Bantu tribes, who seem to approach the Hamites in those points in which they differ from the Negro proper.

Gradually the weaker peoples Bushmen, Pygmy, and Tuareg, were driven into the desert or the heart of the forest. And during the last two thousand years we find the Negro peoples inhabiting mainly the less dense regions of the forest, the forest skirt and the parklands of west and central Africa.

Tribal expansion was the prime stimulus to migration. But we find also another cause among the Negroes: a craving for salt with a concomittant desire to control the sources of its supply. As a result, in west Africa there was a continual movement of tribes toward the sea, where this commodity might be most readily obtained. Naturally this continuous movement had its effect in disseminating tribal traditions. And in the art productions of the Negro peoples the difficulty in allocating stylistic traits with certainty to definite regions or tribes may be in great part attributed to it.

The cultures of the inhabitants of different types of country were also bound to vary with the different conditions of environment. For example, the large

states and federations such as Melle, the Hausa, Yoruba and Lunda were all outgrowths of parkland and forest edge conditions where communication was not difficult. In the denser forest central control of a wide area was impossible and each village remained independent. Architecture in the dense forest areas consequently never received the attention accorded to it in the large capital cities.

Their type of religion, also determined in great part by environment, we find particularly reflected in their art. Ancestor-worship is elaborated primarily among peoples who through seeing men wielding great power in this world come to feel that the souls of the great should still be powerful after death. This is the cult that in many regions of Africa has been productive of the finest sculpture, not only through symbolizing the dead as in the stylized burial fetishes of the Ogove River district in Congo (Nos. 378-387), but also through actual portraits. Without doubt many of the ancestor figures of Sudan, Benin and Congo fall into this category. For example, the famous royal statues of the BaKuba kings which the English ethnologists Torday and Joyce found in Belgian Congo and felt could be dated with confidence on the basis of their portrait character. They were clearly individualized in feature—evidently intended as realistic portraits though somewhat altered in keeping with the plastic conventions of the region—and recognized by the natives as representing certain rulers still known and revered by name.⁷

Ancestor worship is practically confined to the parklands and the forest edge. In the denser jungle where the tribes are split up, we find little evidence of it. There, animistic beliefs predominate. Trees, streams, rocks, even animals, take the character of minor supernatural forces and have their cults celebrated by rituals in which sculptured masks and fetishes play an important part.

Religion with the Negro, as with all other races, has been the main stimulus to artistic expression. And even in minor manifestations we find it as productive in Africa as in Europe. For example, some of the finest expressions take the form of fertility idols such as No. 5 from the Sudan, or No. 403 from French Congo, or No. 443 from Belgian Congo; fetishes for conjuration such as No. 489; the well-known "Konde" nail studded figures (No. 436) used for driving away illnesses by hammering a nail into the figure at the moment of conjuration; representations of the spirit of the dead and figures to insure successful child-birth as well as protect the child till the age of puberty.

Certainly the broadest variety of expression, if not the highest, in Negro art lies in the field of ritual masks. They range from the most realistic, employing

⁷The British Museum collection contains three of these figures. The Musée du Congo Belge at Tervueren two. And one until recently was owned by a Belgian private collector named Renkin. Torday and Joyce set the date of the earliest of them about 1600.

monkey or even human hair to heighten the representation (No. 52), to the most purely architectonic (No. 79) or abstract in form (No. 458); in size from the immense casques of the BaLuba fetish-men, or the "Kifwebe" fetish-man's mask of the same tribe, to the small masks worn by women and children at secret society ceremonies or initiation rituals (No. 388). Some that are to be handed down within the tribe from fetish-man to fetish-man are meticulously carved; others to be worn at one circumcision ceremony, then to be thrown away, may be contrived crudely out of soft wood and painted with gaudy colours in some traditional pattern. And the purposes of the masks are as numerous as their varieties: fetish-men's war masks, hunting masks, circumcision ritual masks; masks worn at funeral and memorial ceremonies—different variations of type in every tribe for every purpose—in wood, wicker, cloth, straw, parchment, ivory and endless combinations of materials.

Still African Negro art is by no means restricted to ritual objects. In practically every accessory of life, even the commonest utensil, the Negro's sensibility and craftsmanship is illustrated: spoons (Nos. 177, 504), bobbins (Nos. 135, 139), headrests (Nos. 468, 472), musical instruments (Nos. 170, 338), even to the form of their bellows as we have it in No. 48. In the Belgian Congo, particularly among the Bushongo along the Kasai, we find textiles woven of cocopalme fibre in elaborate patterns. Even tattooing among the Negroes is art itself. To such an extent that the patterns which we find on the bodies of the natives are often the basis of those with which they decorate their sculptures and permit us in many cases to assign them to styles of specific tribes. And on the northern shore of the Gulf of Guinea, especially on the Gold and Ivory Coasts, we find a curious expression of lyric fantasy in small bronzes produced by the "cire perdue" method (Nos. 180-231) used by the natives for weighing gold-dust, frequently as remarkable in their technical mastery as they are individual in their imaginative conceptions.

Although the materials employed are usually dictated by circumstances of environment and expediency, immediate availability is not always a controlling factor. This we see illustrated by one of the main arguments in favor of the theory of Egyptian rather than Portuguese influence in the Benin bronzes. For while tin is ready to hand in Southern Nigeria, it has been found that the copper employed by the Binis in their earliest work was brought down from Egypt. In most cases, however, we find carving done in wood because of the facility in working it. When stone is used, it is almost universally a steatite or a soapstone. Gold work is practically limited to those regions where the mineral is found in the surface soil or in streams. The finest matting and tufted textiles are produced from the fibre of the cocopalme in the Congo region. However, ivory is widely employed from the Ivory Coast as far east as Tanganyika.

Because of the frequent migrations of tribes from region to region and tribal intermingling, it is difficult to attribute stylistic traits with any confidence to a people or an area. Also, our knowledge of Africa is still so slight that names are frequently as misleading as they are helpful. In an attempt to simplify the classifications of types, names have been applied with very little serious scientific basis. And modern political boundaries dictated by Europeans mean little to influences which have been spreading among the natives for generations. As an example, we find masks of the type commonly described as Dan and associated with the Ivory Coast, in west central Liberia (No. 53) and the characteristics which we might be tempted to associate strictly with Gabun are frequently to be found in Spanish Guinea and Cameroon (No. 322).

Certain features, however, may stand out. For example the definite character of surface decoration in BaKuba cups and boxes (Nos. 493-496) offers a ready contrast to the simpler more architectonic, though somewhat more naturalistic, sculpture of the BaLuba tribe which like the BaKuba is also of the Belgian Congo region. Again in the work from Gabun, both masks and figures, we find a suavity of harmonious relationships in the rounded surfaces and a swelling bulbous character in the volumes (Nos. 350, 356) that contrast distinctly with the severe staccato counterpoint of a statuette (Nos. 1, 13) or a mask (No. 21) from Sudan. Or the surface decoration of even the most ornate Ivory Coast mask (No. 116) may be simply distinguished by the emphasis it lays on relationships among its unit masses from the strictly linear patterns of the BaKuba style.

In the end, however, it is not the tribal characteristics of Negro art nor its strangeness that are interesting. It is its plastic qualities. Picturesque or exotic features as well as historical and ethnographic considerations have a tendency to blind us to its true worth. This was realized at once by its earliest amateurs. Today with the advances we have made during the last thirty years in our knowledge of Africa it has become an even graver danger. Our approach must be held conscientiously in quite another direction. It is the vitality of the forms of Negro art, that should speak to us, the simplification without impoverishment, the unerring emphasis on the essential, the consistent, three-dimensional organization of structural planes in architectonic sequences, the uncompromising truth to material with a seemingly intuitive adaptation of it, and the tension achieved between the idea or emotion to be expressed through representation and the abstract principles of sculpture.

The art of Negro Africa is a sculptor's art. As a sculptural tradition in the last century it has had no rival. It is as sculpture we should approach it.

JAMES JOHNSON SWEENEY.

PREVIOUS EXHIBITIONS OF AFRICAN ART

- 1912 Hagen, Germany: Folkwang Museum. Collection of Dr. Karl Ernst Osthaus (Collection now in Folkwang Museum, Essen)
- 1914 New York: Gallery "291"
- 1916 New York: The Modern Gallery (Arranged by M. de Zayas)
- 1919 Paris: Galerie Devambez, *Exposition d'Art Nègre et d'Art Océanien* (Organized by Level, Guillaume and Clouzot)
- 1921 Venice: XIIIth International Exposition of Art
- 1922 New York: The Brummer Gallery
- 1923 Brooklyn: Brooklyn Museum of Art (Exhibition arranged by Stewart Culin)
- 1925 Paris: Musée des Arts Décoratifs. *L'Art des Colonies Françaises et du Congo Belge*
- 1927 New York: New Art Circle. Blondiau-Theatre Arts Collection of African Art
- 1929 Cleveland: Cleveland Museum of Art
- 1929 Paris: Galerie Percier
- 1930 Paris: Théâtre Pigalle
- 1930 Brussels: Palais des Beaux-Arts
- 1930 New York: Valentine Gallery. Guillaume Collection
- 1932 Paris: Musée du Trocadéro. *Exposition des Bronzes et Ivoires du Royaume de Bénin*
- 1932 Berlin: Berliner Secession. *Afrikanische Plastik*
- 1933 London: Reid and Lefèvre Galleries
- 1933 Paris: Trocadéro. *Djakar-Djibouti Expedition*
- 1933 Paris: Ratton and Carré Exhibition
- 1933 New York: Durand-Ruel. Pahouin figures.
- 1934 Cambridge, Mass.: Fogg Art Museum
- 1934 Naples: Exhibition of Colonial Art

MUSEUMS CONTAINING COLLECTIONS OF AFRICAN ART

United States

Cambridge, Mass.: Peabody Museum, Harvard University
 Chicago: Field Museum of Natural History; The Art Institute
 Detroit: Detroit Institute of Arts
 Evanston, Ill.: Northwestern University
 Hampton, Va.: Hampton Institute
 Los Angeles: Los Angeles Museum
 Merion, Pa.: The Barnes Foundation
 Nashville, Tenn.: Fisk University
 Newark, N. J.: The Newark Museum
 New York: American Museum of Natural History; The Brooklyn Museum; The New York Public Library, 135th Street Branch
 Philadelphia: Pennsylvania Museum of Art; University Museum
 Washington, D. C.: United States National Museum; Textile Museum of the District of Columbia

Austria

Salzburg: St. Petrus Claven Museum
 Vienna: Museum für Völkerkunde

Belgium

Antwerp: Vleeschhuis Museum
 Tervueren (near Brussels): Musée du Congo Belge

Czechoslovakia

Prague: Narodni Museum

Denmark

Copenhagen: Nationalmuseet den Ethnographiskeet
 Rønne: Nationalmuseet den Ethnographiskeet

Great Britain

Birchington, Kent: Powell Cotton Museum
 Birmingham: City Museum and Art Gallery
 Blandford, Dorset: Pitt-Rivers Museum
 Cambridge: University Museum of Ethnology

Chislehurst, Kent: Cranmore Institute
 Glasgow: Kelvin Grove Museum
 Leicester: Leicester Museum
 Liverpool: Free Public Museums
 London: British Museum; Horniman Museum; Wellcome Museum
 Manchester: Manchester Museum, University of Manchester
 Oxford: Pitt-Rivers Museum

France

Bordeaux: Musée Ethnographique; Institut Colonial
 Lyons: Musée Colonial; Musée des Missions Africaines
 Marseilles: Musée Colonial, Faculté des Sciences
 Paris: Musée d'ethnographie, Palais du Trocadéro; Musée Permanent de l'Exposition Coloniale, Vincennes

Germany

Barmen: Völkerkunde Museum
 Berlin: Völkerkunde Museum
 Bremen: Völkerkunde Museum
 Bremerhaven: Völkerkunde Museum
 Breslau: Ethnographische Sammlung
 Cologne: Rautenstrauch Museum
 Dantzig: Staatliches Museum für Naturkunde
 Dresden: Zwinger Museum
 Erlangen: Ethnographisches Museum
 Essen: Völkerkunde Museum
 Frankfurt-on-Main: Völkerkunde Museum
 Göttingen: Völkerkunde Museum
 Hamburg: Völkerkunde Museum
 Heidelberg: Portheim Museum
 Kaiserlauten: Völkerkunde Museum
 Leipzig: Grassi Museum
 Lübeck: Völkerkunde Museum
 Mannheim: Völkerkunde Museum
 Munich: Völkerkunde Museum
 Offenbach: Deutsches Ledermuseum
 Stuttgart: Linden Museum
 Ulm: Kunstgewerbe Museum

Holland

Amsterdam: Kolonial Instituut

Leyden: Rijks Ethnograaphisch Museum

Rotterdam: Museum von Land en Volkenkunde

Hungary

Budapest: Néprajzi Museum

Italy

Florence: Museo d'Antropologia e d'Etnografia

Rome: Missionary and Ethnological Museum of the Lateran; Museo Preistorico-Etnografico

Norway

Oslo: Nationalmuseet

South America

Bahia, Brazil: Musée de Bahia

Rio de Janeiro, Brazil: Quinto da Bôa Vista

Sweden

Gottenburg: Nationalmuseet

Stockholm: Riksmuseet

Switzerland

Bâle: Museen für Völkerkunde, Ethnographische Sammlung der Evangel, Missiongesellschaft

Berne: Bernisches Historisches Museum, Kirschenfeld

Neufchatel: Musée Ethnographique

Zürich: Sammlung für Völkerkunde, Universität

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CATALOG

The catalog is arranged in approximately geographical sequence beginning with **French Sudan** in the northwest and moving east and then south in this order: **French Guinea, Upper Volta, Sierra Leone, Liberia, Ivory Coast and Gold Coast, Dahomey, British Nigeria** (including **Benin**), **Cameroon, Gabun, French Congo, Belgian Congo, Angola, and British East Africa** (Makonde).

Absolute consistency is difficult in the spelling of African tribal names. Fan, for instance, is spelt variously, Fang, M'Fang, Fanwe, Pahouin, Paouen, Paanway, Panwe, Pangwe, M'Pangwe; and a neighboring but distinct tribe is named Mpongwe. This catalog follows the British Museum's spelling of tribe names as found in the *Handbook to the Ethnographical Collections*, 1925.

An asterisk before a catalog number indicates that the item is illustrated by a plate which bears the same number. The notes following the word *reproduced* refer to items in the bibliography, pages 25-29.

French Sudan

- *1. Figure of Hermaphrodite. Dogon, region of Bandiagara. Wood, 27 $\frac{1}{4}$ " high
Coll. Louis Carré Gallery, Paris
2. Figure. Wood, 35" high
Reproduced: Basler, pl. 33A. Coll. André Derain, Paris
3. Figure. Wood, 26 $\frac{3}{8}$ " high
The Paul Guillaume Coll., Paris
- *4. Figure of Woman. Wood, 19 $\frac{5}{8}$ " high
Coll. André Level, Paris
- *5. Figure of Seated Woman. Dogon. Wood, 21 $\frac{1}{4}$ " high
Coll. Louis Marcoussis, Paris
6. Figure. Dogon. Wood, 30" high
Reproduced: Cunard, p. 659 (center). Coll. Léonce Guerre, Marseilles
7. Stylized Antelope (top of mask). Bambara, upper Senegal region. Wood, 17 $\frac{3}{8}$ " high
Coll. Dr. Stephen Chauvet, Paris
8. Standing Antelope (top of mask). Mandé, Suguni, Upper Niger. Wood, 32 $\frac{3}{4}$ " long
Coll. Louis Carré Gallery, Paris
- *9. Antelope Lying Down (top of mask). Mandé, Suguni, Upper Niger. Wood, 26" long
Coll. Louis Carré Gallery, Paris
- *10. Head of a Mule. Wood, 14 $\frac{1}{2}$ " high
Coll. Louis Carré Gallery, Paris
11. Stylized Antelope. Bambara, region of the Niger. Wood, 31 $\frac{7}{8}$ " high
Reproduced: Clouzot & Level, title 5, pl. XVIII. Coll. Antony Moris, Paris
- *12. Figure of Woman. Wood
Reproduced: de Zayas, title 2, p. 201. Coll. Walter Arensberg, Hollywood, Cal.
- *13. Figure of Woman. Dogon, region of Bandiagara. Wood, 30" high
Coll. Miss Laura Harden, New York
14. Figure. Wood, 14 $\frac{3}{4}$ " high
Coll. Mme. Helena Rubinstein, New York
15. Figure. Wood, 26 $\frac{1}{2}$ " high
Coll. Sir Michael Sadler, Oxford
- *16. Figure of Woman. Dogon. Wood, 26 $\frac{3}{8}$ " high
Coll. Tristan Tzara, Paris
17. Figure of Woman. Dogon, region of Bandiagara. Wood, 25 $\frac{1}{4}$ " high
Courtesy Trocadéro Museum, Paris. Coll. Baron von der Heydt, Zandvoort

French Sudan, Continued

18. Figure of Woman. Wood, 20 $\frac{7}{8}$ " high
Coll. Patrick Henry Bruce, Versailles
19. Figure. Wood, 11" high
Coll. D. H. Kahnweiler, Paris
20. Mask. Bambara. Wood
Coll. Museum für Völkerkunde, Munich
21. Mask. East Bamana. Wood, 23" high
Coll. Museum für Völkerkunde, Hamburg
22. Headdress. East Bamana. Wood, 23" high
Coll. Museum für Völkerkunde, Hamburg
23. Headdress. Bamana Beledugu. Wood, 28 $\frac{3}{8}$ " high
Coll. Museum für Völkerkunde, Hamburg
24. Headdress. Bamana Beledugu. Wood, 16 $\frac{3}{8}$ " high
Coll. Museum für Völkerkunde, Hamburg
25. Polychrome Mask. Dogon. Wood, 41 $\frac{1}{4}$ " high
Coll. Trocadéro Museum, Paris
26. Polychrome Mask. Dogon. Wood, 19 $\frac{5}{8}$ " high
Coll. Trocadéro Museum, Paris
27. Polychrome Mask. Dogon. Wood, 17 $\frac{3}{4}$ " high
Coll. Trocadéro Museum, Paris
28. Mask Surmounted by Standing Figure. Bambara. Wood, 28" high
Coll. Dr. Stephen Chauvet, Paris
29. Mask with Horns. Wood, 13 $\frac{3}{4}$ " high
Reproduced: Ratton, title 1, pl. 7. Coll. Tristan Tzara, Paris
30. Animal Mask with Horn. Wood, 18 $\frac{1}{2}$ " long
Reproduced: von Sydow, title 11, p. 147.
Courtesy Kunstgewerbe Museum, Hamburg. Coll. Baron von der Heydt, Zandvoort
31. Mask. Probably Bamana. Wood, 22 $\frac{7}{8}$ " high
Reproduced: von Sydow, title 11, p. 141.
Courtesy Kunstgewerbe Museum, Zürich. Coll. Baron von der Heydt, Zandvoort
32. Mask. Wood, 25" high
Coll. Earl Horter, Philadelphia
33. Mask. Border of Ivory Coast. Wood, 17 $\frac{1}{2}$ " high
Coll. Carroll S. Tyson, Jr., Philadelphia
- *34. Covered Bowl Surmounted by Equestrian Figure. Wood, 29 $\frac{1}{2}$ " high
Coll. Mme. Bela Hein, Paris

French Sudan, Continued

35. Door. Dogon. Wood, 18 $\frac{7}{8}$ " high
Coll. Trocadéro Museum, Paris
36. Latch. Dogon. Wood, 15" high
Coll. Trocadéro Museum, Paris
37. Latch. Dogon. Wood, 12 $\frac{5}{8}$ " high
Coll. Trocadéro Museum, Paris
38. Latch Representing Standing Woman. Wood and iron, 21 $\frac{1}{4}$ " high
Coll. Raphael Stora, Paris
39. Shield. Crocodile hide, 23 $\frac{1}{4}$ " high
Coll. Antony Moris, Paris

French Guinea (Rivières du Sud)

- *40. Idol. Wood, 40 $\frac{1}{2}$ " high
Coll. Georges Salles, Paris
41. Drum Supported by Four Figures (polychrome). Wood, 44 $\frac{1}{2}$ " high
Coll. Mme. Bela Hein, Paris
42. Figure. River Nuñez basin. Wood, 32 $\frac{1}{4}$ " high
Coll. Félix Fénéon, Paris
43. Bust of a Woman. Futa Djallon, Fula influence. Wood, 19 $\frac{5}{8}$ " high
Coll. Museum für Völkerkunde, Leipzig
44. Figure. Wood, 13 $\frac{3}{4}$ " high
Coll. Dr. Stephen Chauvet, Paris
45. Figure. Stone, 5 $\frac{7}{8}$ " high
Coll. Antony Moris, Paris
46. Mask with Beard. "Guerzé." Wood, 12 $\frac{5}{8}$ " high
Coll. Dr. Stephen Chauvet, Paris
47. Mask. "Sozo." Wood, 26 $\frac{7}{8}$ " high
Coll. Tristan Tzara, Paris
- *48. Bellows. Wood, 24 $\frac{3}{4}$ " high
Coll. Antony Moris, Paris

Upper Volta

49. Mask. Gao. Wood, 14 $\frac{1}{4}$ " high
Reproduced: Cunard, p. 658 (upper right). Coll. Léonce Guerre, Marseilles

Sierra Leone

50. Figure. Mendi, Soro Chiefdom, Pujehun district. Stone
Coll. Pitt-Rivers Museum, Oxford
51. Figure. Mendi. Wood
Coll. Pitt-Rivers Museum, Oxford

Liberia

52. Mask with Monkey Hair.

Reproduced: Ratton, title 1, pl. 1.

Wood, 13" high
Coll. Tristan Tzara, Paris

*53. Polychrome Mask. "Dan," border of Ivory Coast.

Wood, 9" high
Coll. Pierre Loeb, Paris

Ivory Coast and Gold Coast

*54. Figure of Man.

Wood, 42" high
Coll. Richard Bedford, London

55. Figure of Man. Baoulé.

Wood, 12" high
Coll. Richard Bedford, London

56. Figure of Woman. Baoulé.

Wood, 10 $\frac{3}{4}$ " high
Coll. Richard Bedford, London

57. Figure. Senufo.

Wood, 12 $\frac{1}{4}$ " high
Coll. Sir Michael Sadler, Oxford

58. Figure of Woman. Senufo.

Wood, 10 $\frac{1}{4}$ " high
Coll. Tristan Tzara, Paris

59. Figure. Baoulé.

Wood, 17 $\frac{3}{4}$ " high
Coll. Tristan Tzara, Paris

60. Figure. Baoulé.

Wood, 10 $\frac{5}{8}$ " high
Coll. Tristan Tzara, Paris

61. Figure.

Reproduced: de Miré sale cat., pl. 2, #26.

Wood, 12 $\frac{3}{4}$ " high
Coll. Mme. Helena Rubinstein, New York

62. Figure of Bearded Man.

Wood, 17 $\frac{1}{2}$ " high
Coll. Mme. Helena Rubinstein, New York

63. Bobbin.

Wood, 9" high
Coll. Mme. Helena Rubinstein, New York

64. Figure of Woman. Senufo, border of Sudan.

Wood, 53 $\frac{1}{8}$ " high
Coll. Louis Carré Gallery, Paris

65. Figure of Seated Man. Baoulé.

Wood, 18 $\frac{1}{2}$ " high
Coll. Louis Carré Gallery, Paris

66. Figure of Woman with Calabash on Head. Senufo.

Wood, 26 $\frac{1}{8}$ " high
Coll. Louis Carré Gallery, Paris

67. Figure. Senufo.

Wood, 22 $\frac{7}{8}$ " high
The Paul Guillaume Coll., Paris

68. Figure with Divided Beard.

Wood, 24" high
Coll. Galerie Percier, Paris

Ivory Coast and Gold Coast, Continued

- *69. Figure of Man. Baoulé. Wood, 22 $\frac{7}{8}$ " high
Coll. Charles Ratton, Paris
70. Figure of Standing Woman. Wood, 18 $\frac{3}{4}$ " high
Coll. Félix Fénéon, Paris
71. Mask. "Dan." Wood
Coll. Museum für Völkerkunde, Munich
72. Mask with Beard. Wood and iron, 17 $\frac{3}{4}$ " high
Coll. André Lhote, Paris
73. Mask with Feather Beard. Wood, 13" high
Coll. André Lhote, Paris
74. Mask with Horns. Wood, 16 $\frac{1}{2}$ " high
Coll. André Lhote, Paris
75. Mask with Teeth. "Dan." Wood, 12 $\frac{3}{4}$ " high
Coll. André Lhote, Paris
- *76. Mask with Horns. Senufo. Wood covered with hammered brass, 16 $\frac{1}{2}$ " high
Coll. Léonce Guerre, Marseilles
77. Mask. "Dan." Wood, 10 $\frac{5}{8}$ " high
Reproduced: Maes & Lavachery, pl. 45 (right). Coll. Léonce Guerre, Marseilles
78. Mask. "Dan." Wood, 8 $\frac{3}{4}$ " high
Coll. Léonce Guerre, Marseilles
- *79. Mask. "Dan." Wood, 9 $\frac{1}{2}$ " high
Coll. Dr. Paul Chadourne, Paris
80. Mask. "Dan." Wood, 7 $\frac{7}{8}$ " high
Coll. Pierre Loeb, Paris
- *81. Polychrome Mask with Horns. Wood, 22 $\frac{1}{2}$ " high
Coll. Jacques Lipchitz, Paris
82. Mask. Wood, 15" high
Coll. Jacques Lipchitz, Paris
- *83. Black and Red Mask. Wood, 15" high
Coll. Félix Fénéon, Paris
- *84. Mask. Baoulé. Wood, 17 $\frac{3}{8}$ " high
Coll. Félix Fénéon, Paris
85. Mask with Three Noses. "Man." Wood, 10 $\frac{1}{4}$ " high
Coll. Tristan Tzara, Paris
86. Mask with Two Horns. Sudan region. Wood, 18 $\frac{7}{8}$ " high
Coll. Tristan Tzara, Paris

Ivory Coast and Gold Coast, Continued

87. Small Mask. "Man." Wood, $5\frac{7}{8}$ " high
Coll. Tristan Tzara, Paris
- *88. Bird Head Mask. Wood, 8" high
Coll. Mme. Helena Rubinstein, New York
89. Mask. "Dan." Wood, $8\frac{5}{8}$ " high
Coll. Louis Carré Gallery, Paris
90. Mask with Large Round Eyes. "Dan."
Reproduced: *L'Intransigeant*, July 10, 1933. Wood, 9" high
Coll. Louis Carré Gallery, Paris
- *91. Mask with Horns and Square Eyes. Wood, $18\frac{1}{2}$ " high
Coll. Louis Carré Gallery, Paris
92. Mask with Horns. Baoulé. Wood, $13\frac{3}{8}$ " high
Coll. Louis Carré Gallery, Paris
93. Mask Surmounted by a Ram's Head. Baoulé. Wood, $13\frac{1}{4}$ " high
Coll. Louis Carré Gallery, Paris
94. Mask. "Dan." Wood, $13\frac{3}{4}$ " high
The Paul Guillaume Coll., Paris
95. Double Mask. Wood, $14\frac{1}{2}$ " high
Reproduced: Guillaume & Munro, title 2, pl. 7. The Paul Guillaume Coll., Paris
96. Mask. Wood, $10\frac{1}{4}$ " high
Reproduced: Clouzot & Level, title 5, pl. 40. The Paul Guillaume Coll., Paris
97. Mask. "Dan." Wood, $9\frac{7}{8}$ " high
The Paul Guillaume Coll., Paris
- *98. Mask. "Dan." Wood, $10\frac{5}{8}$ " high
The Paul Guillaume Coll., Paris
- *99. Mask. "Dan." Wood, $8\frac{5}{8}$ " high
The Paul Guillaume Coll., Paris
100. Polychrome Mask. Wood, $12\frac{1}{4}$ " high
Reproduced: Clouzot & Level, title 5, pl. 35. The Paul Guillaume Coll., Paris
- *101. Mask Surmounted by Bird. Baoulé. Wood, $15\frac{3}{4}$ " high
The Paul Guillaume Coll., Paris
102. Mask. Baoulé. Wood, $11\frac{3}{4}$ " high
The Paul Guillaume Coll., Paris
103. Mask. Baoulé. Wood, 15" high
The Paul Guillaume Coll., Paris
104. Mask. Baoulé. Wood, $29\frac{1}{2}$ " high
Reproduced: Guillaume & Munro, title 2, pl. 12. The Paul Guillaume Coll., Paris
105. Polychrome Mask. Wood, $12\frac{5}{8}$ " high
The Paul Guillaume Coll., Paris

Ivory Coast and Gold Coast, Continued

- | | |
|-----------------------------------------------------------------------------|-------------------------------------------------------------------|
| 106. Mask. "Dan." | Wood, 9" high
The Paul Guillaume Coll., Paris |
| 107. Mask. "Dan." | Wood, 9" high
The Paul Guillaume Coll., Paris |
| 108. Large Mask. Baoulé.
Reproduced: Guillaume & Munro, title 2, pl. 12. | Wood, 34 $\frac{5}{8}$ " high
The Paul Guillaume Coll., Paris |
| 109. Mask. "Dan." | Wood, 9" high
The Paul Guillaume Coll., Paris |
| 110. Mask with Feather Beard. "Man." | Wood, 8 $\frac{1}{4}$ " high
Coll. Galerie Percier, Paris |
| 111. Mask with Ram's Horns and Birds. | Wood, 18 $\frac{3}{4}$ " high
Coll. Sir Michael Sadler, Oxford |
| 112. Mask with Beard. "Dan." West Ivory Coast. | Wood, 8 $\frac{7}{8}$ " high
Coll. Charles Ratton, Paris |
| 113. Mask. "Dan." West Ivory Coast. | Wood, 9 $\frac{7}{8}$ " high
Coll. Charles Ratton, Paris |
| *114. Mask. Guro. | Wood, 10 $\frac{1}{4}$ " high
Coll. Charles Ratton, Paris |
| 115. Mask. "Dan." West Ivory Coast. | Wood, 9 $\frac{7}{8}$ " high
Coll. Charles Ratton, Paris |
| *116. Mask with Horns. Baoulé, Aitutu. | Wood, 13" high
Coll. Charles Ratton, Paris |
| 117. Antelope Mask. Baoulé, Aitutu. | Wood, 15 $\frac{1}{2}$ " high
Coll. Charles Ratton, Paris |
| 118. Mask. "Man." | Wood, 11" high
Coll. Raphael Stora, Paris |
| 119. Mask with Horns. | Wood, 15 $\frac{1}{2}$ " high
Coll. Raphael Stora, Paris |
| 120. Polychrome Mask. "Dan." (Liberia?) | Wood
Coll. Mrs. C. I. Stralem, New York |
| 121. Mask. "Dan." | Wood, 9 $\frac{1}{2}$ " high
Coll. Albert Rothbart, New York |
| 122. Mask. | Wood, 25 $\frac{1}{2}$ " high
Coll. D. H. Kahnweiler, Paris |
| 123. Mask. "Dan." | Wood, 9 $\frac{1}{8}$ " high
Coll. Miss Laura Harden, New York |
| 124. Carved Bobbin. Baoulé. | Wood, 7 $\frac{1}{8}$ " high
Coll. Dr. Stephen Chauvet, Paris |

Ivory Coast and Gold Coast, Continued

125. Carved Bobbin. Senufo. Wood, 6" high
Coll. Dr. Stephen Chauvet, Paris
- 126-132. Seven Carved Bobbins. Baoulé. Wood, 5¾ to 8" high
Coll. Galerie Percier, Paris
133. Carved Bobbin. Baoulé. Wood, 5" high
Coll. Mme. Helena Rubinstein, New York
134. Head with Horns (part of bobbin?). Baoulé. Wood, 5¾" high
Coll. Charles Ratton, Paris
- *135. Carved Bobbin. Wood, 7¼" high
Coll. Frank Crowninshield, New York
136. Carved Bobbin. Baoulé. Wood, 6¾" high
Coll. Frank Crowninshield, New York
137. Carved Bobbin. Wood, 6⅝" high
The Paul Guillaume Coll., Paris
138. Carved Bobbin. Wood, 7⅛" high
The Paul Guillaume Coll., Paris
- *139. Carved Bobbin. Upper Sassandra region. Wood, 8⅝" high
Coll. Félix Fénéon, Paris
- *140. Bobbin. Wood, 6⅛" high
Coll. Louis Carré Gallery, Paris
- *141. Carved Bobbin. Wood, 5⅞" high
Coll. Louis Carré Gallery, Paris
- *142. Pendant in Form of Ram's Head. Baoulé. Gold, *cire perdue* technique, 3½" high
Coll. Tristan Tzara, Paris
143. Pendant in Form of Crocodile. Baoulé. Gold, *cire perdue* technique, 4½" high
Reproduced: Chauvet, title 3, p. 35, fig. 9. Coll. Tristan Tzara, Paris
- *144. Figure of Woman. Aitutu. Gold leaf over wood, 13" high
Coll. Dr. Hans Himmelheber, Karlsruhe
145. Sceptre. Aitutu. Gold leaf over wood, 50" long
Coll. Dr. Hans Himmelheber, Karlsruhe
- *146-150. Five Fly Whisks with Carved Handles. Aitutu. Gold leaf over wood, handles 6½ to 8½" long
Coll. Dr. Hans Himmelheber, Karlsruhe
- 151-160. Ten Ornaments. Aitutu. Gold leaf over wood, 1½ to 11" long
Coll. Dr. Hans Himmelheber, Karlsruhe
161. Bird. Ashanti, Gold Coast. Gold leaf over wood, 4¼" high
Reproduced: Chauvet, title 3, p. 35, fig. 14. Coll. Charles Ratton, Paris

Ivory Coast and Gold Coast, Continued

162. Five Ornaments. Ashanti, Gold Coast.
(From the King Prempeh treasure.) Gold, $2\frac{1}{2}$ to 4" long
Coll. Charles Ratton, Paris
163. Necklace. Ashanti, Gold Coast.
(From the King Prempeh treasure.) Gold, 49 pieces
Coll. Louis Carré Gallery, Paris
164. Mask. Lobi, Gold Coast. Gold, *cire perdue* technique, $2\frac{7}{8}$ " high
Reproduced: Chauvet, title 3, p. 35; Basler, pl. 22A. The Paul Guillaume Coll., Paris
- *165. Mask. Lobi, Gold Coast. Gold, *cire perdue* technique, $3\frac{1}{2}$ " high
Coll. Georges Keller, Paris
166. Box with Animal on Cover. Ashanti, Gold Coast. Bronze, 7" high
Coll. André Derain, Paris
167. Tripod Box for Gold Dust. Ashanti, Gold Coast. Bronze, 6" diam.
Reproduced: Chauvet, title 3, p. 36, fig. 29. Coll. André Derain, Paris
- *168. Door. Senufo. Wood, 60 x 40"
Coll. Pennsylvania University Museum, Philadelphia
169. Gong Hammer. Wood, 9" high
Reproduced: Clouzot & Level, title 5, pl. 10. The Paul Guillaume Coll., Paris
- *170. Gong Hammer. Wood, $6\frac{7}{8}$ " high
The Paul Guillaume Coll., Paris
171. Gong Hammer. Baoulé. Gold leaf over wood, $7\frac{1}{2}$ " high
Coll. Louis Carré Gallery, Paris
172. Gong Hammer. Baoulé. Gold leaf over wood, $7\frac{7}{8}$ " high
Coll. Louis Carré, Paris
- 173-175. Three Gong Hammers. Wood, $8\frac{1}{2}$, 10 and $11\frac{1}{2}$ " long
Coll. Galerie Percier, Paris
176. Spoon. Wood, $8\frac{5}{8}$ " long
Coll. Félix Fénéon, Paris
- *177. Spoon with Bird. Wood, $8\frac{1}{4}$ " long
The Paul Guillaume Coll., Paris
178. Spoon with Ram's Head. Wood, $6\frac{1}{4}$ " long
The Paul Guillaume Coll., Paris
179. Spoon with Legs. Yakuba. Wood, $19\frac{1}{8}$ " high
Coll. Charles Ratton, Paris
- 180-203. Twenty-four Weights for Measuring Gold Dust. Bronze, 1 to 3" long
Coll. Charles Ratton, Paris
- 204-223. Twenty Weights for Measuring Gold Dust. Bronze, 1 to 3" long
Coll. Tristan Tzara, Paris
- *224. Weight in Form of Fish. Bronze, $2\frac{1}{4}$ " long
Coll. Dr. Avrom Barnett, Brooklyn

Ivory Coast and Gold Coast, Continued

- 225-226. Two Weights for Measuring Gold Dust. Baoulé. Bronze, about 2" long
Coll. Mme. Bela Hein, Paris
- *227-*229. Three Weights, Bird, Fish and Ant-eater. Bronze, $3\frac{1}{2}$, 2 and $3\frac{1}{4}$ " long
Coll. Miss Laura Harden, New York
230. Weight, Woman Playing Drum. Bronze, $3\frac{1}{2}$ " high
Coll. Louis Carré Gallery, Paris
231. Weight, Fish. Bronze, $2\frac{3}{4}$ " long
Coll. J. B. Neumann, New York
232. Bracelet. Ivory, 4" diam.
Coll. Mme. Paul Chadourne, Paris
- 233-234. Two Bracelets. Southeast Ivory Coast. Ivory, $4\frac{1}{2}$ " diam.
Coll. Charles Ratton, Paris
- 235-236. Two Bracelets. Baoulé. Bronze, $3\frac{3}{4}$ and $4\frac{1}{2}$ " diam.
Coll. Charles Ratton, Paris

Dahomey

- *237. Figure, so-called God of War. Wrought iron, 65" high
Coll. Trocadéro Museum, Paris
- *238. Figure, so-called God of War. Abomey. Brass, $41\frac{1}{4}$ " high
Coll. Charles Ratton, Paris
- *239. Polychrome Equestrian Figure. Yoruba. Wood, $15\frac{3}{4}$ " high
Coll. Louis Carré Gallery, Paris
240. Bust of Young Woman. Yoruba. Wood, 10" high
Reproduced: Pijoán, fig. 226. Coll. Louis Carré Gallery, Paris
241. Figure of Woman. Bronze, $47\frac{7}{8}$ " high
Coll. Léonce Guerre, Marseilles
242. Polychrome Casque. Wood, 10" high
Coll. André Lhote, Paris
- *243. Kneeling Woman (top of sceptre). Yoruba. Wood, 17" high
Coll. Félix Fénéon, Paris
244. Sceptre. Ivory, $6\frac{3}{4}$ " high
Coll. Mme. Bela Hein, Paris
245. Sceptre. Abomey. Ivory, 10" high
Reproduced: Chauvet, title 3, p. 38, fig. 50. Coll. Charles Ratton, Paris
246. Casque. Wood, $9\frac{3}{4}$ " high
Coll. Antony Moris, Paris
247. Robe from Béhanzin, Last King of Dahomey. Embroidered cloth
Reproduced: Clouzot. Coll. Mme. Charles Ratton, Paris

British Nigeria

- *248. Man's Head. Benin.
Bronze, $6\frac{3}{8}$ " high
Coll. Museum für Völkerkunde, Berlin
249. Figure with Bell at Neck. Benin.
Reproduced: von Luschan, title 5, fig. 450.
Bronze, $13\frac{3}{8}$ " high
Coll. Museum für Völkerkunde, Berlin
250. Snake's Head. Benin.
Bronze, $20\frac{1}{8}$ " long
Coll. Museum für Völkerkunde, Berlin
251. Group of Figures. Benin.
Reproduced: von Luschan, title 5, pl. 81.
Bronze, 22×13 "
Coll. Museum für Völkerkunde, Berlin
252. Relief. Benin.
Reproduced: von Luschan, title 5, fig. 62.
Bronze, $21\frac{5}{8} \times 15$ "
Coll. Museum für Völkerkunde, Berlin
253. Relief. Benin.
Reproduced: von Luschan, title 5, pl. 41 and fig. 3.
Bronze, $18 \times 12\frac{1}{4}$ "
Coll. Museum für Völkerkunde, Berlin
254. Relief. Benin.
Reproduced: von Luschan, title 5, pl. 45.
Bronze, $18\frac{1}{2} \times 11\frac{7}{8}$ "
Coll. Museum für Völkerkunde, Berlin
- *255. Relief with Hunter. Benin.
Bronze, $18\frac{1}{2} \times 12\frac{5}{8}$ "
Coll. Museum für Völkerkunde, Berlin
256. Relief. Benin.
Bronze, $15\frac{1}{8} \times 7\frac{1}{8}$ "
Coll. Museum für Völkerkunde, Berlin
- *257. Relief. Benin.
Bronze, $21\frac{7}{8}$ " high
Coll. Staatliche Museen, Dresden
258. Bell. Benin.
Bronze, $6\frac{1}{2}$ " high
Coll. Museum für Völkerkunde, Leipzig
- *259. Man's Head. Benin.
Bronze, $7\frac{3}{4}$ " high
Coll. Captain A. W. F. Fuller, London
260. Ornament in Form of Mask. Benin.
Reproduced: Roth, p. 34, figs. 47-48.
Bronze, $7\frac{1}{2}$ " high
Coll. Captain A. W. F. Fuller, London
261. Head of a Staff. Benin.
Iron and bronze, $14\frac{1}{4}$ " high
Coll. Captain A. W. F. Fuller, London
262. Bird. Benin.
Bronze, $4\frac{3}{4}$ " high
Coll. Dr. Stephen Chauvet, Paris
263. Leopard. Benin.
Bronze, $6\frac{3}{4}$ " high
Coll. Tristan Tzara, Paris
264. Woman's Head. Benin.
Reproduced: Ratton, title 3, p. 216.
Bronze, $8\frac{7}{8}$ " high
Coll. Louis Carré Gallery, Paris

British Nigeria, Continued

265. **Head of Warrior.** Benin.
Reproduced: Maes & Lavachery, pl. 41.
Bronze, 20½" high
Coll. Louis Carré Gallery, Paris
266. **Head of a Youth.** Benin.
Reproduced: Ratton, title 3, p. 216.
Bronze, 8½" high
Coll. Louis Carré Gallery, Paris
267. **Kneeling Woman.** Benin.
Reproduced: Ratton, title 3, p. 216.
Bronze, 8" high
Coll. Louis Carré Gallery, Paris
268. **Figure of a King.** Benin.
Bronze, 21" high
Coll. Louis Carré Gallery, Paris
269. **Equestrian Figure.** Benin.
Compare: Delafosse, title 2, pl. 49.
Bronze, 18¾" high
Coll. Louis Carré Gallery, Paris
270. **Rooster.** Benin.
Reproduced: Théâtre Pigalle cat., pl. 127.
Bronze, 18½" high
Coll. Louis Carré Gallery, Paris
271. **Figure of a King.** Benin.
Reproduced: Pijoán, fig. 298.
Bronze, 25⅞" high
Coll. Louis Carré Gallery, Paris
272. **Trumpeter.** Benin.
Reproduced: Ratton, title 3, p. 210.
Bronze, 24⅝" high
Coll. Louis Carré Gallery, Paris
273. **Bell.** Benin.
Bronze, 14" high
Coll. Louis Carré Gallery, Paris
274. **Bell in Form of Human Head.** Benin.
Bronze, 7⅛" high
Coll. Louis Carré Gallery, Paris
275. **Bell.** Benin.
Bronze, 6" high
Coll. Louis Carré Gallery, Paris
276. **Oval Box with Warrior's Head.** Benin.
Ivory, 5¾" high
Coll. Louis Carré Gallery, Paris
277. **Musical Instrument.** Benin.
Bronze, 13⅛" long
Coll. Louis Carré Gallery, Paris
278. **Ewer.** Benin.
Bronze, 13¼" high
Coll. Louis Carré Gallery, Paris
279. **Relief with Fish.** Benin.
Reproduced: Baumann, p. 197.
Bronze, 17x7⅛"
Coll. Charles Ratton, Paris
- *280. **Leopard.** Benin.
Bronze, 28" long
Coll. Charles Ratton, Paris
281. **Leopard.** Benin.
Reproduced: von Luschan, title 5, fig. 494.
Bronze, 28" long
Coll. Charles Ratton, Paris
282. **Relief with Figure of European.** Benin.
Reproduced: Pijoán, fig. 295.
Bronze, 19¼" high
Coll. Charles Ratton, Paris
283. **Relief with Figures in European Dress.** Benin.
Reproduced: Pijoán, fig. 296.
Bronze, 13" high
Coll. Charles Ratton, Paris

British Nigeria, Continued

284. **Plaque with Three Figures.** Benin.
Reproduced: Cunard, pl. 661 (upper).
Ivory, $7\frac{5}{8} \times 5\frac{1}{8}$ "
Coll. Sydney Burney, London
285. **Mask.** Benin.
Reproduced: Baumann, pp. 202-203.
Ivory, $7\frac{7}{8}$ " high
Coll. Louis Carré Gallery, Paris
286. **Carved Elephant Tusk.** Benin.
Reproduced: *L'Illustration*, Aug., 1932.
Ivory, $69\frac{3}{8}$ " long
Coll. Louis Carré Gallery, Paris
287. **Ornament in Form of Leopard.** Benin.
Reproduced: Baumann, p. 199.
Ivory, $9\frac{7}{8}$ " long
Coll. Louis Carré Gallery, Paris
288. **Armlet.** Benin.
Ivory, 5" wide
Coll. Louis Carré Gallery, Paris
289. **Collar.** Benin.
Gilded bronze, $9\frac{1}{2}$ " diam.
Coll. Charles Ratton, Paris
290. **Armlet with Heads.** Benin.
Reproduced: von Luschan, title 5, fig. 593.
Gilded bronze, $5\frac{1}{4}$ " wide
Coll. Charles Ratton, Paris
291. **Necklet.** Benin.
Reproduced: Chauvet, title 3, fig. 51.
Bronze, 10" diam.
Coll. Charles Ratton, Paris
- *292. **Plaster Cast of Terra Cotta Head.** Yoruba. Originals of this and Nos. 293-303 were discovered by Frobenius at Ifa in the expedition of 1910, and are now in the collection of Forschungsinstitut, Frankfurt-on-Main.
Reproduced: Frobenius & Breuil; Frobenius, title 4, frontispiece and pl. 83-86.
 $7\frac{1}{2}$ " high
Casts, courtesy Forschungsinstitut
- *293. **Plaster Cast of Terra Cotta Head.** Yoruba. See No. 292
8" high
- *294. **Plaster Cast of Terra Cotta Head.** Yoruba. See No. 292
 $5\frac{1}{2}$ " high
- *295. **Plaster Cast of Terra Cotta Head.** Yoruba. See No. 292
5" high
296. **Plaster Cast of Terra Cotta Head.** Yoruba. See No. 292
 $6\frac{1}{2}$ " high
297. **Plaster Cast of Terra Cotta Head.** Yoruba. See No. 292
 $4\frac{3}{4}$ " high
298. **Plaster Cast of Terra Cotta Head.** Yoruba. See No. 292
 $5\frac{3}{8}$ " high
299. **Plaster Cast of Terra Cotta Sculpture.** Yoruba. See No. 292
 $4\frac{1}{8}$ " high
300. **Plaster Cast of Terra Cotta Sculpture.** Yoruba. See No. 292
4" high
301. **Plaster Cast of Terra Cotta Sculpture.** Yoruba. See No. 292
5" high
302. **Plaster Cast of Terra Cotta Sculpture.** Yoruba. See No. 292
 $6\frac{3}{4}$ " high
303. **Plaster Cast of Terra Cotta Head.** Yoruba. See No. 292
Coll. Christian Zervos, Paris
304. **Polychrome Mask.**
Wood, $11\frac{1}{2}$ " high
Coll. Museum für Völkerkunde, Berlin

British Nigeria, Continued

305. Polychrome Mask. Wood, 55" high
Coll. André Lhote, Paris
- *306. Headdress Representing a Buffalo. Okuni, British Sudan. Wood, 14 $\frac{1}{4}$ " high
Coll. Charles Ratton, Paris
307. Headdress Representing an Antelope. Okuni, British Sudan. Wood, 26" high
Coll. Charles Ratton, Paris
308. Head. Wakari, northern Nigeria. Terra Cotta
Coll. Pitt-Rivers Museum, Oxford
309. Platter. Yoruba. Found at Ifa by Frobenius in 1910. Wood, 16 $\frac{1}{2}$ x21 $\frac{1}{4}$ "
Reproduced: Frobenius, title 3, pl. 185. Coll. Charles Ratton, Paris
310. Rattle. Southern Nigeria, probably Yoruba. Ivory, 17" high
Coll. Captain A. W. F. Fuller, London
311. Ewer. Nupe. Brass, 12 $\frac{3}{4}$ " high
Coll. Arthur B. Spingarn, New York
312. Covered Jar. Nupe. Brass, 8 $\frac{3}{4}$ " diam.
Coll. Arthur B. Spingarn, New York

Cameroon

313. Figure. Bango, Grassland. Wood, 28 $\frac{3}{4}$ " high
Coll. Museum für Völkerkunde, Leipzig
314. Seated Figure with Bowl. Bafum. Wood, 37" high
Coll. Museum für Völkerkunde, Berlin
315. Figure. Ngumba. Borders of Gabun. Wood, 28 $\frac{3}{8}$ " high
Coll. Museum für Völkerkunde, Berlin
316. Seated Figure. Wood, 33 $\frac{7}{8}$ " high
Coll. Dr. Paul Chadourne, Paris
- *317. Head with Traces of Polychrome. Wood, 7 $\frac{1}{2}$ " high
Coll. Mme. Helena Rubinstein, New York
318. Head with Traces of Polychrome. Wood, 6 $\frac{3}{4}$ " high
Coll. Mme. Helena Rubinstein, New York
- *319. Figure of Woman. Bangwa. Wood, 32" high
Coll. Mme. Helena Rubinstein, New York
320. Figure. Bamileke. Wood, 24" high
Coll. Tristan Tzara, Paris
- *321. Figure of Man. Grassland Bamum. Wood, 17 $\frac{1}{4}$ " high
Courtesy Kunstgewerbe Museum, Zürich. Coll. Baron von der Heydt, Zandvoort
- *322. Figure. Southern Cameroon, boundary of Gabun. Wood, 23" high
Coll. Miss Laura Harden, New York

Cameroon, Continued

- *323. Seated Figure of Woman. Bangwa. Wood, 33 $\frac{1}{8}$ " high
Coll. Charles Ratton, Paris
324. Mask. Bangwa. Wood, 18 $\frac{1}{8}$ " high
Coll. Museum für Völkerkunde, Leipzig
- *325. Janus Mask. Wood, 17 $\frac{3}{4}$ " high
Coll. Landesmuseum, Darmstadt
- *326. Mask. Grassland Bamendjo. Wood, 26 $\frac{3}{8}$ " high
Courtesy Kunstgewerbe Museum, Hamburg. Coll. Baron von der Heydt, Zandvoort
327. Mask. Bangwa. Wood, 8 $\frac{1}{4}$ " high
Coll. Tristan Tzara, Paris
- *328. Mask. Wood, 21" high
Coll. Frank Crowninshield, New York
329. Mask. Wood, 14 $\frac{3}{4}$ " high
Coll. Frank Crowninshield, New York
330. Mask with Beard. Wood, 16 $\frac{1}{2}$ " high
Reproduced: Ratton, title 1, pl. 13. Coll. Charles Ratton, Paris
331. Headdress with Shells. Bekom. Wood, 26" high
Coll. Charles Ratton, Paris
332. Janus Mask. Ekoi, Cross River. Parchment over basketwork, 9 $\frac{7}{8}$ " high
Reproduced: Basler, pl. 31A. Coll. Antony Moris, Paris
- *333. Mask with Red Granules. Djumperi. Wood, 12 $\frac{1}{2}$ " high
Coll. Pierre Loeb, Paris
334. Seat. Banka (?). Wood, 37 $\frac{3}{8}$ " high
Coll. Museum für Völkerkunde, Berlin
335. Seat. Bafout. Wood, 39 $\frac{1}{2}$ " high
Reproduced: Einstein, title 4, p. 107 (lower right). Coll. Pierre Loeb, Paris
- *336. Seat. Wood, 22" high
Coll. Etienne Bignou, Paris
337. Seat (grave figure). Bekom. Wood, 71" high
Reproduced: von Sydow, title 5, p. 112 (left). Coll. Museum für Völkerkunde, Berlin
338. Drum. Bamendjo. Wood, 44 $\frac{1}{8}$ " high
Coll. Paul Chadourne, Paris
339. Vase with Four Human Heads. Copper, 8 $\frac{1}{2}$ " high
Coll. Louis Carré Gallery, Paris
340. Pipe Bowl. Bronze, 8 $\frac{5}{8}$ " high
Coll. Tristan Tzara, Paris

Cameroon, Continued

341. Pipe Bowl in Form of Head. Bronze, $9\frac{1}{2}$ " high
Reproduced: de Miré sale cat., pl. 4, #44. Coll. Mme. Helena Rubinstein, New York
342. Pipe Bowl. Bronze, 10" high
Coll. André Lhote, Paris
343. Double Bell. Bamum. Metal, $24\frac{3}{8}$ " high
Coll. Museum für Völkerkunde, Hamburg
344. Bracelet. Bamum. $3\frac{7}{8}$ " diam.
Coll. Tristan Tzara, Paris
345. Armlet with Chameleons. Bamum. Bronze, $5\frac{7}{8}$ " diam.
Reproduced: Maes & Lavachery, pl. 40. Coll. Charles Ratton, Paris
346. Collar with Buffalo Heads. Bamum. Bronze, $10\frac{5}{8}$ " diam.
Coll. Charles Ratton, Paris
347. Armlet. Bamum. Bronze, $4\frac{1}{2}$ " diam.
Reproduced: Maes & Lavachery, pl. 40. Coll. Charles Ratton, Paris
348. Armlet with Serpents. Bamum. Bronze, $4\frac{7}{8}$ " diam.
Coll. Charles Ratton, Paris

Gabun

349. Figure of Man. Pahouin. Wood, $16\frac{1}{2}$ " high
Coll. Patrick Henry Bruce, Versailles
- *350. Half-length Figure, "Bieri." Pahouin. Wood, $11\frac{3}{4}$ " high
Coll. Dr. Paul Chadourne, Paris
351. Figure Surmounting Burial Basket. Pahouin. Metal over wood, $16\frac{1}{2}$ " high
Reproduced: *Cicerone*, 1930, No. 8, p. 216. Coll. Félix Fénéon, Paris
352. Half-length Figure. Pahouin. Wood, $12\frac{1}{4}$ " high
Coll. Pierre Loeb, Paris
353. Figure. Pahouin. Wood, $20\frac{1}{4}$ " high
Coll. Charles Ratton, Paris
354. Figure of Woman. Pahouin, Okak. Wood, 17" high
Coll. Baron Eduard von der Heydt, Zandvoort
355. Figure of Woman. Wood
Coll. Mrs. Eugene Meyer, Washington
- *356. Figure of Young Woman. Pahouin, border of Spanish Guinea. Wood, $24\frac{7}{8}$ " high
Coll. Louis Carré Gallery, Paris
- *357. Figure. Pahouin. Wood, $16\frac{1}{8}$ " high
The Paul Guillaume Coll., Paris
358. Figure. Pahouin. Wood, $15\frac{3}{4}$ " high
Reproduced: Clouzot & Level, title 5, pl. 25. The Paul Guillaume Coll., Paris

Gabun, Continued

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| 359. Figure. Pahouin.
Reproduced: Pijoán, p. 176. | Wood, 20½" high
The Paul Guillaume Coll., Paris |
| 360. Figure. Pahouin. | Wood, 18" high
The Paul Guillaume Coll., Paris |
| 361. Figure. Pahouin. | Wood, 23⅝" high
The Paul Guillaume Coll., Paris |
| 362. Bust. Pahouin. | Wood, 20½" high
The Paul Guillaume Coll., Paris |
| 363. Head. Pahouin. | Wood, 13⅜" high
The Paul Guillaume Coll., Paris |
| 364. Head. Pahouin. | Wood, 11¾" high
The Paul Guillaume Coll., Paris |
| 365. Head. Pahouin.
Reproduced: Clouzot & Level, title 5, pl. 22. | Wood, 8¼" high
The Paul Guillaume Coll., Paris |
| *366. Head, "Bieri." Pahouin. | Wood, 17¾" high
The Paul Guillaume Coll., Paris |
| 367. Head. Pahouin. | Wood, 9" high
The Paul Guillaume Coll., Paris |
| 368. Head.
Reproduced: Pijoán, fig. 235. | Wood, 10¾" high
Coll. Walter Arensberg, Hollywood |
| 369. Head. Pahouin.
Reproduced: Basler, pl. 45. | Wood, 10¼" high
Coll. Félix Fénéon, Paris |
| *370. Head, "Bieri." | Wood, 13½" high
Coll. Mme. Helena Rubinstein, New York |
| 371. Head, "Bieri." | Wood, 7¾" high
Coll. Mme. Helena Rubinstein, New York |
| 372. Head. | Wood, 12½" high
Coll. Mme. Helena Rubinstein, New York |
| 373. Mask. | Wood, 12¾" high
Coll. Sir Michael Sadler, London |
| 374. Head. Pahouin. | Wood, 9⅞" high
Coll. Louis Carré Gallery, Paris |
| 375. Head. Pahouin. | Wood, 8⅝" high
Coll. Louis Carré Gallery, Paris |
| 376. Head. Pahouin. | Wood, 8⅝" high
Coll. Charles Ratton, Paris |

Gabun, Continued

- *377. Figure. Osyeba. Copper over wood, 22½" high
Coll. Trocadéro Museum, Paris
378. Figure. BaKota, OgoWe River. Copper over wood, 17" high
Coll. André Derain, Paris
- *379. Figure. Upper OgoWe. Copper over wood, 22½" high
Coll. Mme. Helena Rubinstein, New York
380. Figure. BaKota. Copper over wood, 29" high
Reproduced: Clouzot & Level, title 5, pl. 26. Coll. André Lhote, Paris
381. Figure. BaKota, OgoWe River. Copper over wood, 25½" high
Reproduced: de Miré sale cat., pl. 7, #52. Coll. C. M. de Hauke, New York
382. Figure. BaKota. Copper over wood, 17¾" high
The Paul Guillaume Coll., Paris
383. Figure. BaKota. Copper over wood, 16½" high
The Paul Guillaume Coll., Paris
384. Figure. BaKota. Copper over wood, 18½" high
Reproduced: Guillaume & Munro, title 2, pl. 16. The Paul Guillaume Coll., Paris
385. Figure. BaKota, OgoWe River. Copper over wood, 22½" high
Coll. Louis Carré Gallery, Paris
386. Figure. BaKota, OgoWe River. Copper over wood, 17¾" high
Coll. Charles Ratton, Paris
387. Figure. BaKota, OgoWe River. Copper over wood, 13¾" high
Coll. Tristan Tzara, Paris
388. White Mask. Mpongwe, OgoWe River. Wood, 13¾" high
Reproduced: Chauvet, title 1, pl. 10, p. 29. Coll. Dr. Stephen Chauvet, Paris
389. White Mask. OgoWe River. Wood, 11¾" high
Coll. Antony Moris, Paris
390. Necklet. Pahouin. Copper, 5¼" diam.
Coll. Louis Carré Gallery, Paris
391. Bracelet. Ivory, 4" diam.
Coll. Mme. Paul Chadourne, Paris
392. Bellows Supported by Figure of a Man. Wood, 8½" high
Coll. Captain A. W. F. Fuller, London

French Congo

393. Figure. Pangwe. Wood, 25½" high
Reproduced: Vatter, pl. 14. Coll. Museum für Völkerkunde, Lübeck
- *394. Figure of Woman. Loango. Wood, 6½" high
Courtesy Miss Jean K. Mackenzie, New York. Coll. Albert G. Adams, Cameroon

French Congo, Continued

- *395. **Funerary Figure.** Agni, Fanti region.
Terra cotta, 15" high
Coll. Tristan Tzara, Paris
396. **Figure.**
Reproduced: Einstein, title 1, pl. 46. Coll. The University Museum, Philadelphia
Wood, 24" high
397. **Figure of Man.**
Wood, 6 $\frac{3}{4}$ " high
Coll. Mme. Helena Rubinstein, New York
398. **Figure of Woman.**
Wood, 7" high
Coll. Mme. Helena Rubinstein, New York
399. **Figure.** Fan, upper Sanga.
Wood, 48" high
The Paul Guillaume Coll., Paris
400. **Figure.** Fan, upper Sanga.
Wood, 50" high
The Paul Guillaume Coll., Paris
401. **Figure of Woman.** Loango.
Wood, 19 $\frac{5}{8}$ " high
Coll. Charles Ratton, Paris
402. **Figure of Woman.** Sibiti (?)
Wood, 13 $\frac{3}{4}$ " high
Coll. Charles Ratton, Paris
403. **Mother and Child.** Loango.
Wood, 3 $\frac{3}{8}$ " high
Coll. Charles Ratton, Paris
- *404. **Bust.** Loango.
Wood, 7 $\frac{7}{8}$ " high
Coll. Charles Ratton, Paris
405. **Head.** Pangwe.
Reproduced: von Sydow, title 11, p. 43.
Courtesy Kunstgewerbe Museum, Zürich. Coll. Baron von der Heydt, Zandvoort
Wood, 12 $\frac{1}{4}$ " high
406. **Figure.** Babembe.
Wood, 15 $\frac{3}{8}$ " high
Coll. Dr. Stephen Chauvet, Paris
407. **Figure.**
Wood, 22" high
Coll. D. H. Kahnweiler, Paris
408. **Polychrome Mask.** From Sette Cama.
Wood, 10 $\frac{5}{8}$ " high
Coll. Museum für Völkerkunde, Leipzig
409. **Polychrome Mask.** Loango.
Wood, 11 $\frac{3}{4}$ " high
Coll. Museum für Völkerkunde, Leipzig
410. **White Mask.** Pangwe.
Wood, 29 $\frac{1}{2}$ " high
Coll. Museum für Völkerkunde, Berlin
411. **White Mask.** Mpongwe.
Wood
Coll. Museum für Völkerkunde, Munich
412. **Mask.**
Wood, 9 $\frac{3}{4}$ " high
Coll. Antony Moris, Paris

French Congo, Continued

413. Round Mask. Wood, 14½" high
Coll. Antony Moris, Paris
- *414. Polychrome Mask. Wood, 9½" high
Coll. Tristan Tzara, Paris
415. Mask. Loango. Wood, 14½" high
Reproduced: Ratton, title 1, pl. 19. Coll. Frank Crowninshield, New York
416. White Mask. Wood, 15½" high
Coll. New York Public Library, 135 Street Branch, New York
417. Mask with Beard. Wood, 12" high
Coll. New York Public Library, 135 Street Branch, New York
418. Four-faced Mask in Form of Casque. Mpongwe. Wood, 13¾" high
The Paul Guillaume Coll., Paris
419. Four-faced Mask in Form of Casque. Mpongwe. Wood, 11" high
Coll. A. Conger Goodyear, New York
- *420. Amulet. Wood, 6⅝" high
Coll. Léonce Guerre, Marseilles
- *421. Monkey (part of a whistle). Loango. Wood, 4¾" high
Coll. Léonce Guerre, Marseilles
- *422. Fan. Wood and leather, 18⅛" high
(Reproduced with No. 394.) The Paul Guillaume Coll., Paris
423. Fan Handle with Two Figures. Wood
Coll. Mrs. Eugene Meyer, Washington
- *424-427. Four Musical Instruments. Loango (?) Wood, 5¾ to 7¾" high
Coll. Mme. Helena Rubinstein, New York
428. Trumpet. Ivory, 15" high
Coll. Antony Moris, Paris
429. Bell in Form of Crouching Figure. Loango. Wood, 6¾" high
Coll. Tristan Tzara, Paris
430. Trumpet. Ivory, 14⅛" long
Coll. Tristan Tzara, Paris
431. Trumpet. Upper OgoWe. Ivory, 18⅛" long
Coll. Charles Ratton, Paris

Belgian Congo

432. Figure. BaLuba, Bena Lulua. Wood, 17¾" high
Reproduced: von Sydow, title 6, pl. 10. Coll. Museum für Völkerkunde, Berlin
433. Figure. Bena Lulua. Wood, 18⅛" high
Coll. Museum für Völkerkunde, Hamburg

Belgian Congo, Continued

434. Half-length Figure of Woman. MaNyema. Wood
Coll. Museum für Völkerkunde, Munich
435. Figure. WaRua. Wood
Coll. Musée du Congo Belge, Tervueren
436. Figure Studded with Nails, called "Konde." Cabinda region. Wood, 42" high
Coll. The University Museum, Philadelphia
- *437. Drum Player. Bena Kanioka. Wood, 15 $\frac{1}{4}$ " high
Coll. Baron Eduard von der Heydt, Zandvoort
438. Figure. BaTeke. Wood, 20 $\frac{1}{8}$ " high
Coll. Dr. Stephen Chauvet, Paris
439. Figure. Wood, 32 $\frac{3}{4}$ " high
Reproduced: Pijoán, fig. 240. The Paul Guillaume Coll., Paris
440. Figure. WaRegga. Ivory, 5 $\frac{1}{4}$ " high
Coll. Mme. Bela Hein, Paris
441. Figure. Wood, 28" high
Coll. Galerie Percier, Paris
442. Figure of Man. (Tanganyika?) Wood, 34 $\frac{5}{8}$ " high
Coll. Pierre Loeb, Paris
443. Woman and Child. BaKuba. Wood, 7 $\frac{7}{8}$ " high
Reproduced: Catalogs, title 1, #19. Coll. Mrs. Edith J. R. Isaacs, New York
444. Idol. BaLuba, Lake Moero. Wood
Coll. Pitt-Rivers Museum, Oxford
- *445. Figure. Bena Lulua. Wood, 21 $\frac{5}{8}$ " high
Coll. Charles Ratton, Paris
- *446. Figure with Arms Raised. WaRegga. Wood, 9 $\frac{1}{4}$ " high
Coll. Charles Ratton, Paris
- *447. Figure. WaRegga. Ivory, 10 $\frac{1}{4}$ " high
Coll. Alphonse Stoclet, Brussels
448. Figure. BaKota. Copper over wood, 25 $\frac{1}{4}$ " high
Coll. Museum für Völkerkunde, Hamburg
- *449. Polychrome Mask. Kanioka. Wood, 11 $\frac{3}{4}$ " high
Coll. Museum für Völkerkunde, Hamburg
450. Mask. WaRegga. Wood, 9 $\frac{7}{8}$ " high
Coll. Museum für Völkerkunde, Berlin
451. Polychrome Mask. Ugoma. Wood, 15" high
Coll. Museum für Völkerkunde, Lübeck

Belgian Congo, Continued

- *452. Polychrome Mask. BaSonge. Wood, 24 $\frac{3}{4}$ " high
Coll. Sydney Burney, London
453. Mask Surmounted by a Crocodile. BaYaka. Wood, 18" high
Reproduced: Catalogs, title 1, #12. Coll. Mrs. Edith J. R. Isaacs, New York
454. Mask Surmounted by an Animal. BaYaka. Wood, 17 $\frac{3}{4}$ " high
Reproduced: Ratton, title 1, pl. 21. Coll. Louis Carré Gallery, Paris
- *455. Mask of "Miwami" Secret Society. WaRegga. Ivory, 7 $\frac{5}{8}$ " high
Reproduced: Chauvet, title 3, p. 40, fig. 62. Coll. Louis Carré Gallery, Paris
456. Headdress Surmounted by an Ant-eater. Wood, 13 $\frac{3}{4}$ " high
Coll. Dr. Paul Chadourne, Paris
457. Polychrome Mask. Wood, 11 $\frac{3}{4}$ " high
Coll. Dr. Paul Chadourne, Paris
- *458. Polychrome Mask. Wood, 11 $\frac{1}{2}$ " high
(Reproduced with No. 414.) Coll. André Derain, Paris
459. Polychrome Double Mask. BaLuba. Wood, 18 $\frac{1}{2}$ " high
Reproduced: Cunard, p. 726. Coll. Félix Fénéon, Paris
460. Polychrome Mask with Cowrie Shells. Cloth and wood, 12 $\frac{3}{4}$ " high
Coll. New York Public Library, 135 Street Branch, New York
461. Mask. WaRegga. Ivory, 7 $\frac{7}{8}$ " high
Coll. Mme. Bela Hein, Paris
- *462. Mask. WaRegga. Wood, 8 $\frac{5}{8}$ " high
Coll. Charles Ratton, Paris
463. Mask. BaKuba, Kasai River. Wood, 23 $\frac{1}{4}$ " high
Coll. Charles Ratton, Paris
464. Mask of "Miwami" Secret Society. WaRegga. Ivory, 8" high
Coll. Charles Ratton, Paris
- *465. Mask. WaRegga. Ivory, 8 $\frac{1}{4}$ " high
Coll. Alphonse Stoclet, Brussels
- *466. Polychrome Mask. Wood, 15 $\frac{1}{2}$ " high
Coll. Tristan Tzara, Paris
467. Mask. Wood, 9 $\frac{1}{2}$ " high
Coll. Dr. Avrom Barnett, Brooklyn
- *468. Head Rest. Urua. Wood, 6 $\frac{3}{4}$ " high
Courtesy Kunstgewerbe Museum, Cologne. Coll. Baron von der Heydt, Zandvoort
469. Head Rest. WaRua, Urua region. Wood, 5 $\frac{5}{8}$ " high
Coll. Dr. Stephen Chauvet, Paris
- *470. Head Rest. WaZimba (MaNyema). Ivory, 6 $\frac{1}{2}$ " high
Coll. Charles Ratton, Paris

Belgian Congo, Continued

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| 471. Head Rest in Form of Animal. BaYaka. | Wood, 7½" high
Coll. Louis Carré Gallery, Paris |
| *472. Head Rest. WaRegga. | Ivory, 4¾" high
Coll. Louis Carré Gallery, Paris |
| 473. Seat. WaRua.
Reproduced: Variétés, p. 357. | Wood
Coll. Musée du Congo Belge, Tervueren |
| 474. Seat. WaRua. | Wood
Coll. Dr. Henri Schouteden, Tervueren |
| 475. Seat. Katanga region.
Reproduced: Hausenstein, pl. 53. | Wood
Coll. Landesmuseum, Darmstadt |
| *476. Seat. MaNyema. | Wood, 18½" high
Coll. Museum für Völkerkunde, Leipzig |
| 477. Seat. | Wood
Coll. The Art Institute of Chicago |
| 478. Seat. Urua (?).
Reproduced: Clouzot & Level, title 5, pl. 36. | Wood, 13⅜" high
The Paul Guillaume Coll., Paris |
| 479. Seat. Border of Tanganyika. | Wood, 13¾" high
Coll. Dr. Stephen Chauvet, Paris |
| 480. Seat. BaLuba.
Reproduced: Portier & Poncetton, pl. XVI. | Wood, 18⅛" high
Coll. Charles Ratton, Paris |
| 481. Seat. | Wood
Coll. Charles Ratton, Paris |
| *482. Goblet in Form of Human Head. Kasai.
(Reproduced with No. 498.) | Wood
Coll. Trocadéro Museum, Paris |
| 483. Bowl. | Wood
Coll. Musée du Congo Belge, Tervueren |
| 484. Cup. BaKuba. | Wood
Coll. Musée du Congo Belge, Tervueren |
| 485. Bowl. Aruwimi River. | Wood
Coll. Dr. Henri Schouteden, Tervueren |
| 486. Cover of Receptacle. WaRuanda. | Straw, 20½" high
Coll. Museum für Völkerkunde, Hamburg |
| 487. Bell-shaped Cup. BaSongo Mino. | Wood
Coll. Museum für Völkerkunde, Munich |
| 488. Milk Vessel. WaRuanda. | Wood
Coll. Museum für Völkerkunde, Munich |

Belgian Congo, Continued

- *489. Fetish with Calabash and Shells. Urua.
Wood, $14\frac{1}{8}$ " high
Coll. Tristan Tzara, Paris
490. Bowl.
Wood, 14" diam.
Coll. Richard Bedford, London
491. Cup with Hand. Kasai.
Reproduced: Basler, pl. 54.
Wood, $5\frac{7}{8}$ " diam.
Coll. André Level, Paris
492. Cup in Form of Human Head. Kasai.
Wood, $7\frac{1}{2}$ " high
Coll. Charles Ratton, Paris
493. Cup. BaKuba.
Wood, $8\frac{1}{4}$ " high
Coll. Arthur B. Spingarn, New York
494. Cup. BaKuba.
Wood, $8\frac{1}{4}$ " high
Coll. Arthur B. Spingarn, New York
495. Box. BaKuba.
Wood, 9" square
Coll. Arthur B. Spingarn, New York
496. Box. BaKuba.
Wood, $15\frac{1}{2}$ " long
Coll. Arthur B. Spingarn, New York
497. Vase. BaKuba.
Wood, $6\frac{1}{4}$ " high
Coll. Arthur B. Spingarn, New York
- *498. Cup. Probably BuShongo.
Wood, $5\frac{1}{2}$ " high
Coll. Prof. C. G. Seligman, Oxford
499. Two-headed Vessel. BuShongo.
Wood, $6\frac{3}{4}$ " high
Coll. Prof. C. G. Seligman, Oxford
500. Drinking Vessel. BuShongo.
Wood, $5\frac{1}{4}$ " high
Coll. Prof. C. G. Seligman, Oxford
501. Drinking Vessel. BuShongo.
Wood, 5" high
Coll. Prof. C. G. Seligman, Oxford
502. Box with Woman's Head on Cover. Mangbetu.
Wood, 22" high
Coll. Félix Fénéon, Paris
503. Ladle. BaKuba, Ikoka.
Wood, $16\frac{1}{8}$ " long
Coll. Museum für Völkerkunde, Hamburg
504. Spoon. WaRegga.
Ivory, $8\frac{1}{4}$ " long
Coll. André Lhote, Paris
505. Spoon. WaRegga.
Ivory, $6\frac{7}{8}$ " long
Coll. Tristan Tzara, Paris
506. Spoon. WaRegga.
Ivory, 8" long
Coll. Charles Ratton, Paris

Belgian Congo, Continued

507. Spoon. Wood, $6\frac{1}{4}$ " long
Coll. J. B. Neumann, New York
508. Figure. BaLuba(?). Ivory, 9" high
The Paul Guillaume Coll., Paris
509. Figure. WaRegga(?). Ivory, $7\frac{1}{2}$ " high
The Paul Guillaume Coll., Paris
510. Figure. WaRegga(?). Ivory, 9" high
The Paul Guillaume Coll., Paris
511. Figure. Ivory, $7\frac{1}{2}$ " high
The Paul Guillaume Coll., Paris
512. Small Head. WaRegga. Ivory
The Paul Guillaume Coll., Paris
513. Trumpet. Mossendjo. Ivory, $21\frac{1}{4}$ " long
The Paul Guillaume Coll., Paris
- *514. Head with Cowrie Shell Eye. WaRegga. Ivory, $6\frac{1}{4}$ " high
Coll. Mme. Bela Hein, Paris
515. Head. WaRegga. Ivory, $4\frac{3}{4}$ " high
Coll. Mme. Bela Hein, Paris
516. Figure. WaRegga. Ivory, 5" high
Coll. Mme. Bela Hein, Paris
517. Head of a Bird. WaRegga. Ivory, $4\frac{3}{4}$ " high
Coll. Mme. Bela Hein, Paris
518. Amulet, Figure with Two Masks. WaRegga. Ivory, $5\frac{1}{8}$ " high
Coll. Alphonse Stoclet, Brussels
519. Amulet, Two Figures Embracing. WaRegga. Ivory, $5\frac{1}{2}$ " high
Coll. Alphonse Stoclet, Brussels
520. Carving. Ivory, $4\frac{3}{4}$ " long
Coll. Dr. Paul Chadourne, Paris
- *521. Pendant in Form of Mask. BaPende.
(Reproduced with No. 462) Ivory, $2\frac{3}{8}$ " high
Coll. Prof. C. G. Seligman, Oxford
522. Baton with Three Faces. Ivory, $5\frac{7}{8}$ " high
Coll. Tristan Tzara, Paris
523. Sceptre. BaLuba. Wood, $52\frac{1}{2}$ " long
Coll. Landesmuseum, Darmstadt
524. Monkey (head of a baton). Wood, $4\frac{3}{4}$ " high
Coll. Dr. Paul Chadourne, Paris

Belgian Congo, Continued

525. Tom-tom. Bashilele.
Coll. Dr. Henri Schouteden, Tervueren
Wood
526. Armlet.
Coll. Mrs. Edith J. R. Isaacs, New York
Brass, $4\frac{1}{2}$ " diam.
- 527-534. Eight Scalpels.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron, copper and brass, $5\frac{1}{4}$ to 8" long
535. Throwing Knife. BaKuba.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron, $18\frac{1}{2}$ " long
- 536-538. Three Knives. Kasai.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron, $15\frac{1}{4}$, $20\frac{1}{4}$ and $15\frac{1}{2}$ " long
- 539-540. Two Knives. Ubangi.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron, $24\frac{1}{2}$ and $22\frac{1}{2}$ " long
541. Ceremonial Ax. Kasai.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron and copper, $16\frac{1}{4}$ " long
542. Knife. Azande.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron and ivory, $15\frac{1}{2}$ " long
543. Knife. BaKuba.
Reproduced: Blondiau-Theatre Arts cat.
Coll. Mrs. Edith J. R. Isaacs, New York
Brass and ivory, $13\frac{1}{4}$ " long
- 544-550. Seven Knives. BaNgala.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron and wood, $16\frac{1}{2}$ to $23\frac{1}{2}$ " long
551. Ceremonial Ax. MaNyema.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron and wood, $16\frac{1}{2}$ " long
552. Scimitar. Sanga.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron, $27\frac{1}{4}$ " long
553. Knife. Aruwimi River.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron, wood and brass, $28\frac{1}{4}$ " long
- 554-559. Six Straight Daggers.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron, brass, copper and wood, $15\frac{1}{2}$ to $30\frac{1}{2}$ " long
560. Curved Dagger.
Coll. Mrs. Edith J. R. Isaacs, New York
Iron and copper, 16" long
561. Sickle Knife.
Coll. Miss Margaret Scolari, New York
Iron, 26" long
562. Ax with Woman's Head on Handle. Urua.
Reproduced: Lefèvre Galleries cat., pl. 95.
Coll. Louis Carré Gallery, Paris
Wood and iron, $15\frac{3}{4}$ " long
563. Ceremonial Ax.
Coll. Mrs. W. Murray Crane, New York
Iron and copper, $16\frac{1}{2}$ " long

Belgian Congo, Continued

- | | |
|------------------------------------------------------------|---------------------------------------------------------------------------------------|
| 564. Bark Cloth. BaKuba. | Coll. Musée du Congo Belge, Tervueren |
| 565. Mat with Animal Design. Kasai. | Fibre, 45 x 62"
Coll. The University Museum, Philadelphia |
| 566. Mat with Animal Design. BaKongo. | Fibre
Coll. Musée du Congo Belge, Tervueren |
| 567. Tufted Cloth. BaKuba. | Palm fibre, 54 $\frac{1}{4}$ x 21 $\frac{1}{4}$ "
Coll. Charles Ratton, Paris |
| 568. Tufted Cloth. BaKuba. | Palm fibre, 44 x 20"
Coll. Charles Ratton, Paris |
| 569. Tufted Cloth. BaKuba.
Reproduced: Clouzot. | Palm fibre, 24 $\frac{3}{4}$ x 13 $\frac{3}{4}$ "
Coll. Charles Ratton, Paris |
| 570. Tufted Cloth. BaKuba.
Reproduced: Clouzot. | Palm fibre, 26 x 26"
Coll. Charles Ratton, Paris |
| 571. Tufted Cloth. BaKuba. | Palm fibre, 54 x 20 $\frac{1}{2}$ "
Coll. Charles Ratton, Paris |
| 572. Tufted Cloth. BaKuba. | Palm fibre, 28 $\frac{1}{4}$ x 16 $\frac{1}{2}$ "
Coll. Charles Ratton, Paris |
| 573. Tufted Cloth. BaKuba. | Palm fibre, 35 $\frac{3}{4}$ x 23 $\frac{1}{2}$ "
Coll. Charles Ratton, Paris |
| 574. Tufted Cloth. Kasai. | Palm fibre, 20 x 6 $\frac{3}{4}$ "
Coll. Pierre Loeb, Paris |
| 575. Tufted Cloth. Kasai. | Palm fibre, 13 $\frac{3}{4}$ x 27 $\frac{1}{4}$ "
Coll. Louis Carré Gallery, Paris |
| 576. Tufted Cloth. Kasai. | Palm fibre, 13 $\frac{3}{4}$ x 26 $\frac{3}{4}$ "
Coll. Louis Carré Gallery, Paris |
| 577. Tufted Cloth. Kasai. | Palm fibre, 11 $\frac{1}{2}$ x 27 $\frac{1}{2}$ "
Coll. Louis Carré Gallery, Paris |
| *578. Tufted Cloth. BaKuba.
Reproduced: Salles, p. 248. | Palm fibre, 24 x 14"
Coll. Henri-Matisse, Nice |
| *579. Tufted Cloth. BaKuba.
Reproduced: Salles, p. 229. | Palm fibre, 22 x 15"
Coll. Henri-Matisse, Nice |
| 580. Tufted Cloth. BaKuba. | Palm fibre
Coll. The Brooklyn Museum |
| 581. Tufted Cloth. | Palm fibre
Coll. Louis Marcoussis, Paris |
| 582. Basket. | Coll. Musée du Congo Belge, Tervueren |

Angola

583. Figure of Man Holding Gun. Vatchivokoe. Wood, 13" high
Coll. Richard Bedford, London
584. Figure. Vatchivokoe. Wood, 23¼" high
Coll. Museum für Völkerkunde, Berlin
- *585. Figure (head of a sceptre). Vatchivokoe. Wood, 5¾" high
Coll. Frank Crowninshield, New York
586. Figure of Woman. Possibly from Vimbundu, southern Angola. Wood, 18½" high
Coll. Sir Michael Sadler, Oxford
587. Cup with Figure. Bone, 2¾" high
Coll. Richard Bedford, London
- *588. Sceptre with Head of Woman. Vatchivokoe. Wood, 20½" high
Coll. Louis Carré Gallery, Paris
589. Sceptre. Ivory, 6¼" high
Coll. Mme. Bela Hein, Paris
590. Sceptre. Vatchivokoe. Wood, 15¾" high
Reproduced: Maes & Lavachery, pl. 37 (center). Coll. Charles Ratton, Paris
591. Sceptre. Vatchivokoe. Wood, 17" high
Coll. Sir Michael Sadler, Oxford

British East Africa

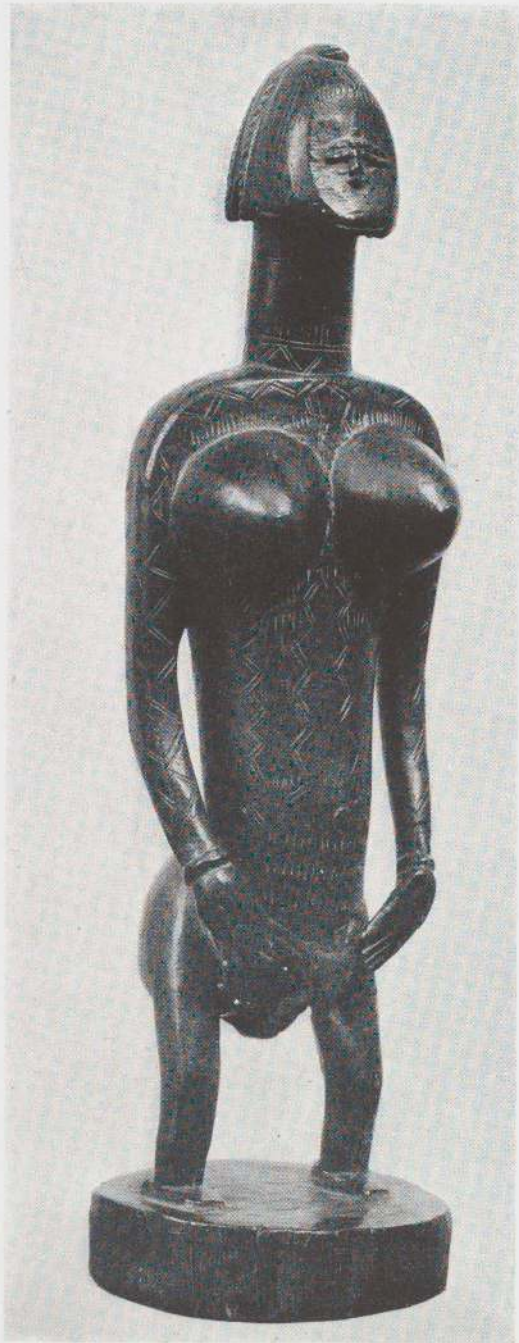
592. Mask. Tanganyika Lake district. Cedar wood, 21" high
Roger Fry Bequest, Courtauld Institute of Fine Arts, London
593. Mask. Makonde. Wood, 17½" high
Coll. Museum für Völkerkunde, Leipzig
594. Mask. Makonde, Wamuera. Wood, 23¼" high
Coll. Museum für Völkerkunde, Berlin
595. Mask. Makonde. Wood, 7½" high
Coll. Museum für Völkerkunde, Lübeck
596. Mask. Makonde. Wood, 16½" high
Coll. Charles Ratton, Paris
597. Mask. Wood, 7¾" high
Coll. Captain A. W. F. Fuller, London
- 598-603. Six Charm Cases with Carved Heads. Wood, 2½ to 3⅞" high
Coll. Captain A. W. F. Fuller, London

PLATES

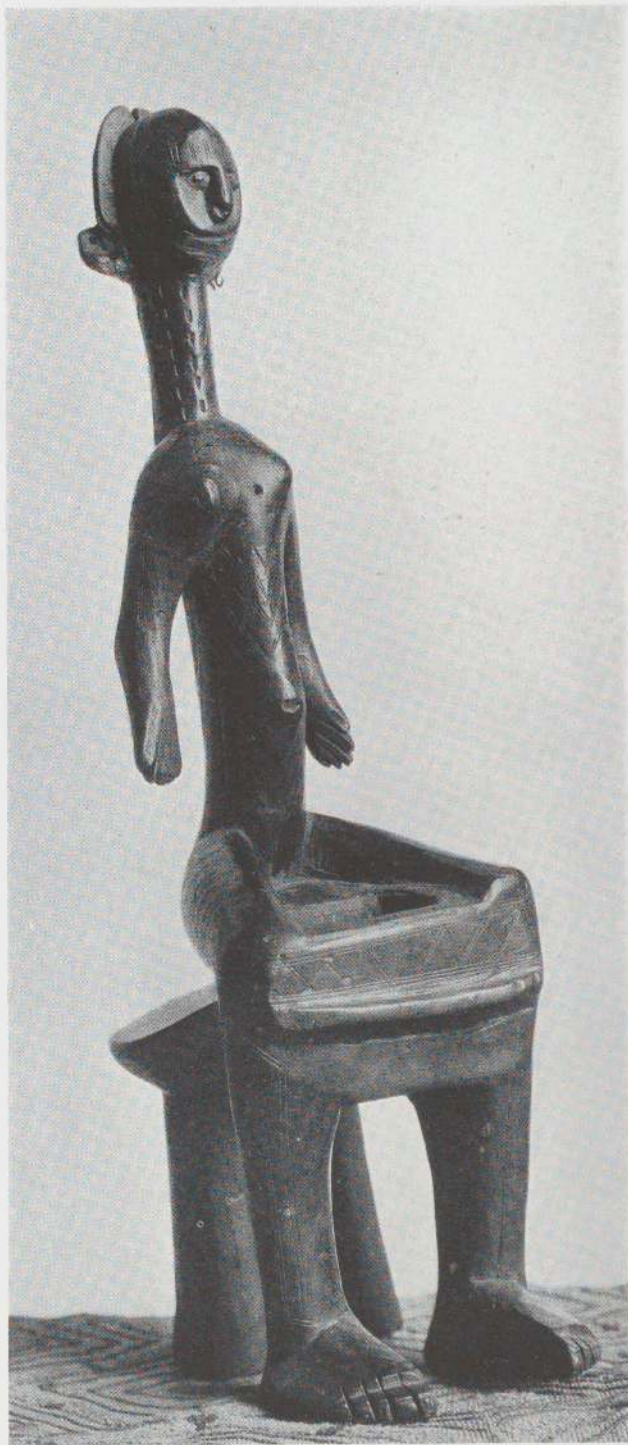
The plates bear the same numbers as the items of the catalog. Not all the items are illustrated.



1. Figure of hermaphrodite. French Sudan. Collection Louis Carré Gallery, Paris



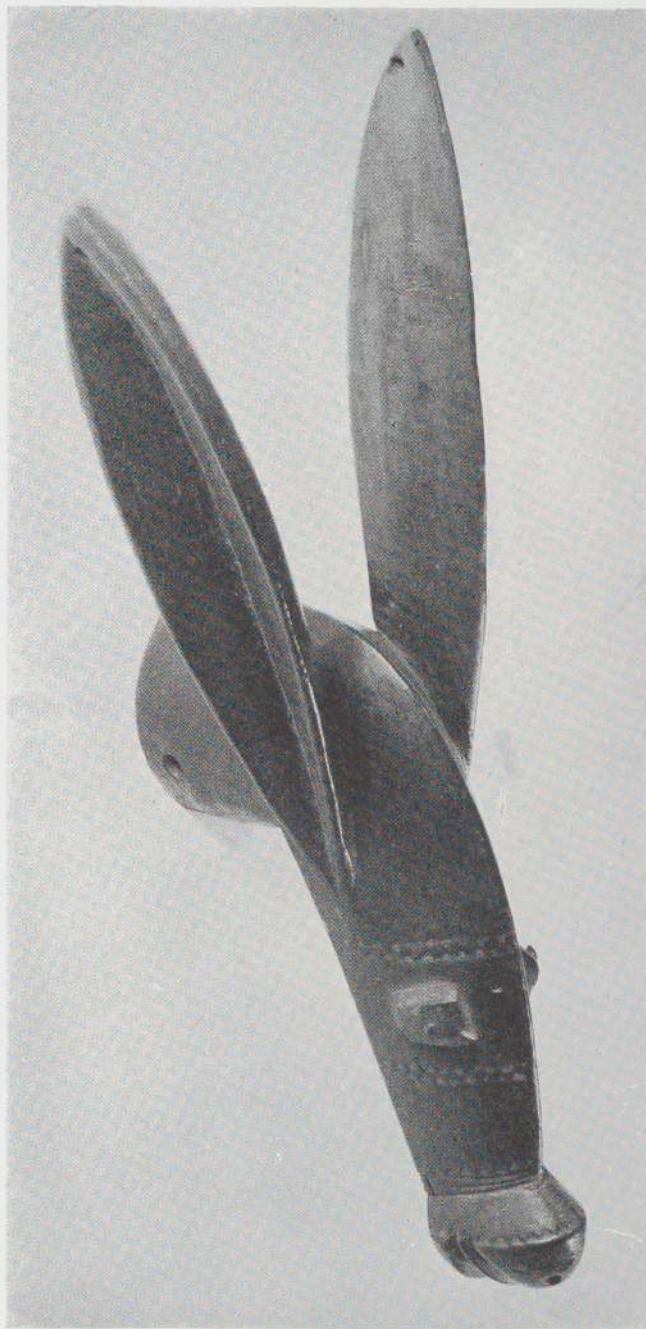
4. Figure of woman. French Sudan. Collection André Level, Paris



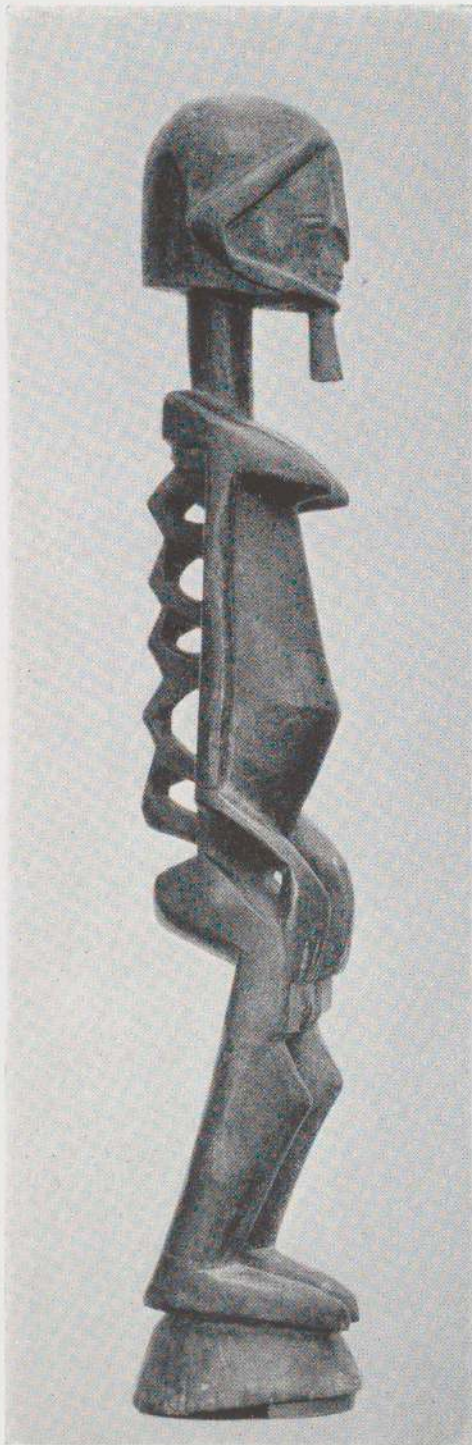
5. Figure of seated woman. French Sudan. Collection Louis Marcoussis, Paris



9. Antelope lying down. French Sudan. Collection Louis Carré Gallery, Paris



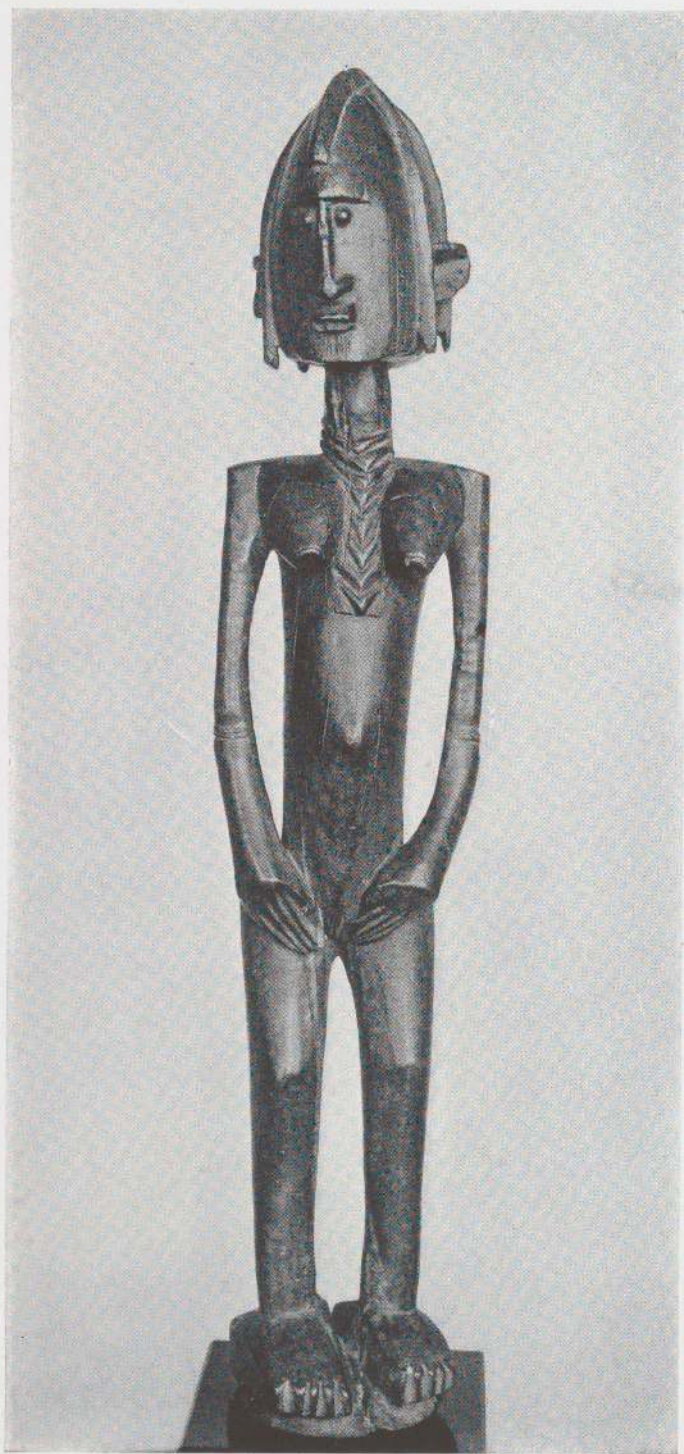
10. Head of a mule. French Sudan. Collection Louis Carré Gallery, Paris



13. Figure of woman. French Sudan. Collection Miss Laura Harden, New York



12. Figure of woman. French Sudan. Collection Walter Arensberg, Hollywood, Cal.



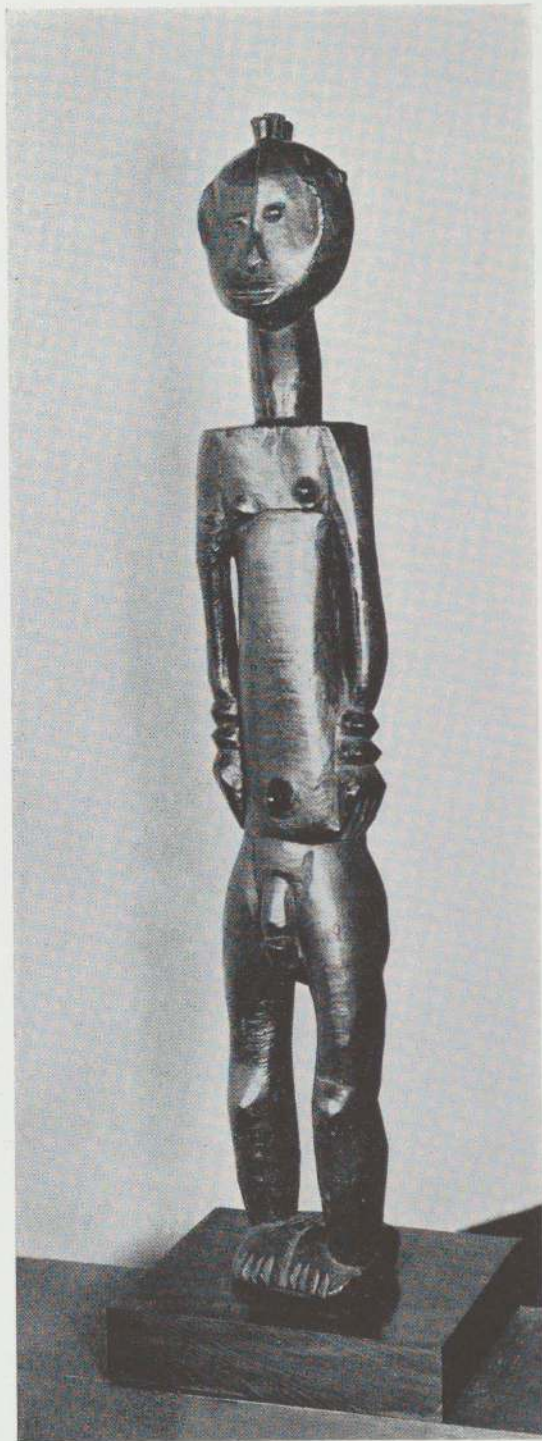
16. Figure of woman. French Sudan. Collection Tristan Tzara, Paris



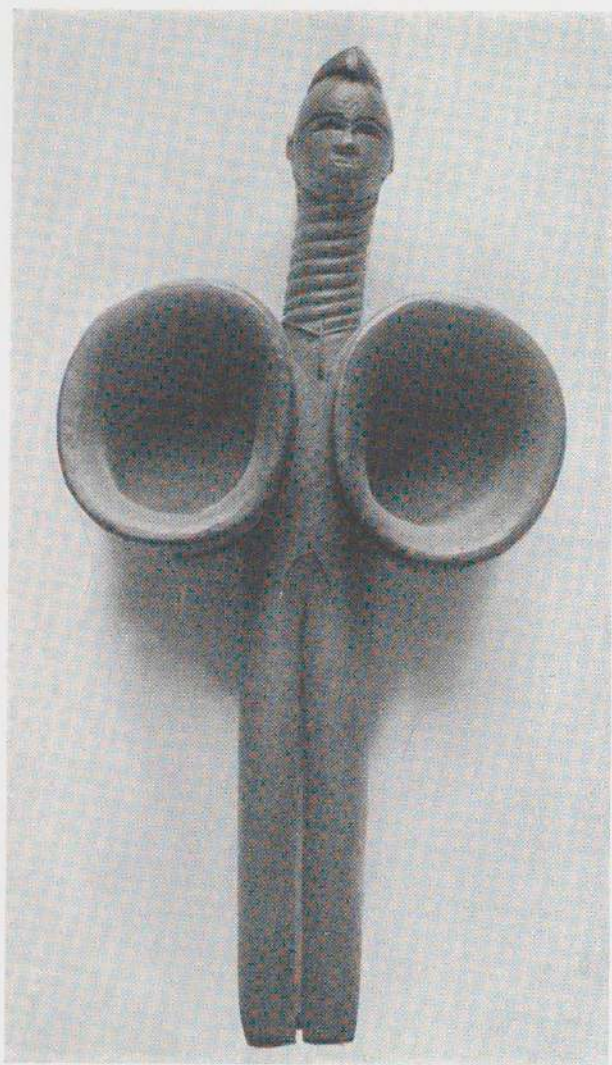
34. Covered bowl with equestrian figure. French Sudan. Collection Mme. Bela Hein, Paris



40. Idol. French Guinea. Collection Georges Salles, Paris



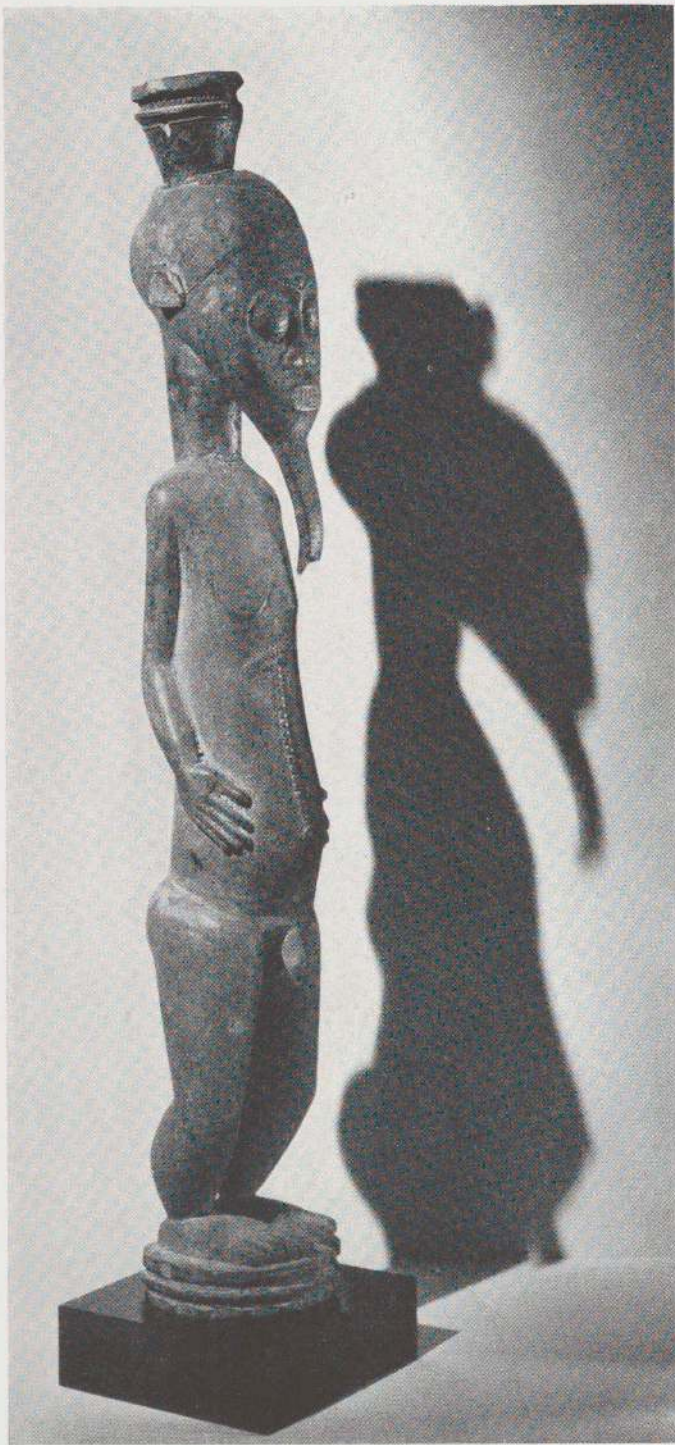
54. Figure of man. Ivory Coast. Collection Richard Bedford, London



48. Bellows. French Guinea. Collection Antony Moris, Paris



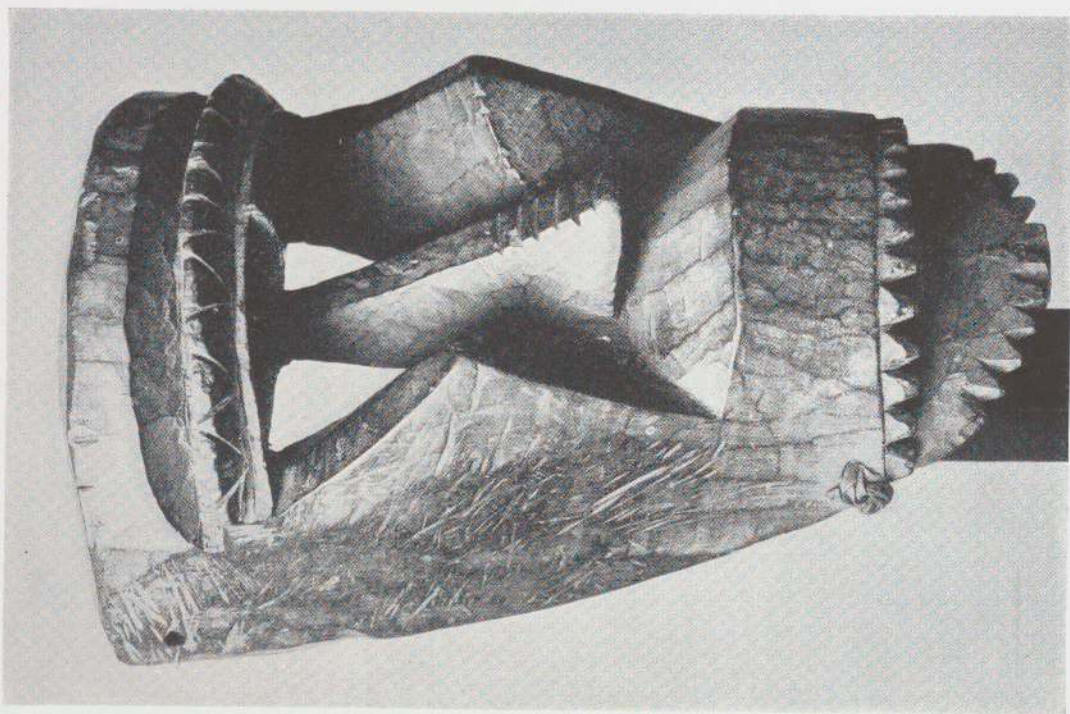
53. Polychrome mask. Liberia. Collection Pierre Loeb, Paris



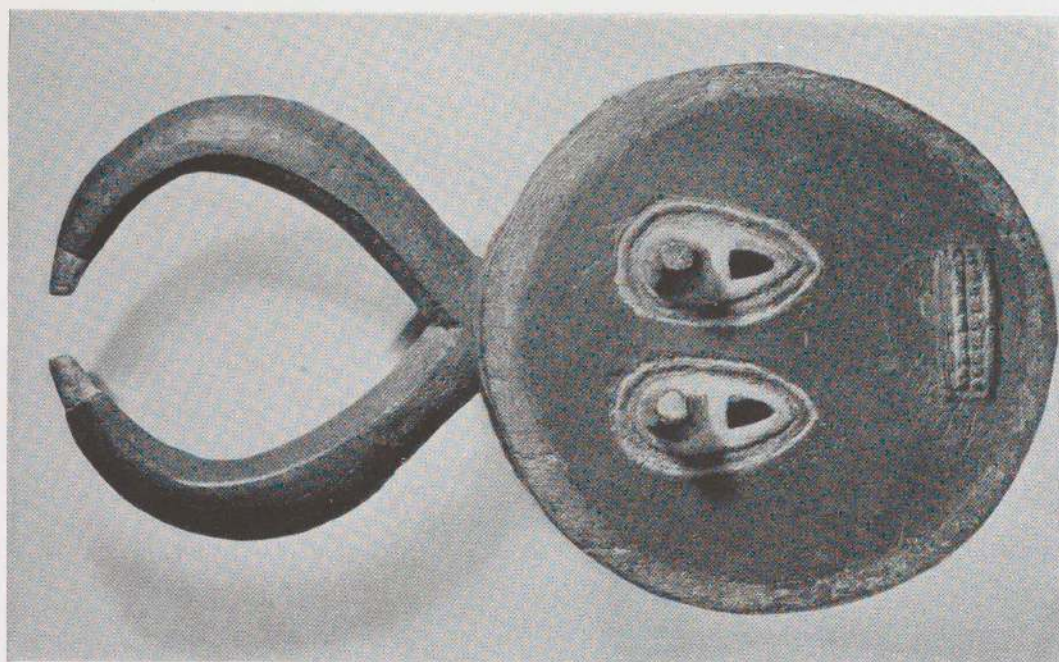
69. Figure of man. Ivory Coast. Collection Charles Ratton, Paris



76. Mask with horns. Ivory Coast. Collection Léonce Guerre, Marseilles



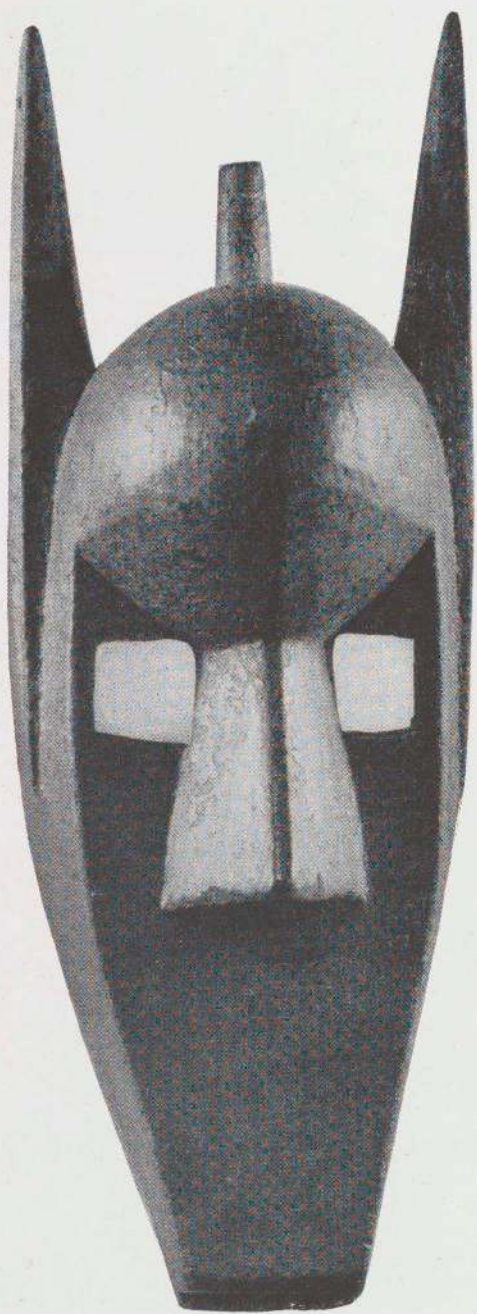
79. Mask. Ivory Coast.
Collection Dr. Paul Chadourne, Paris



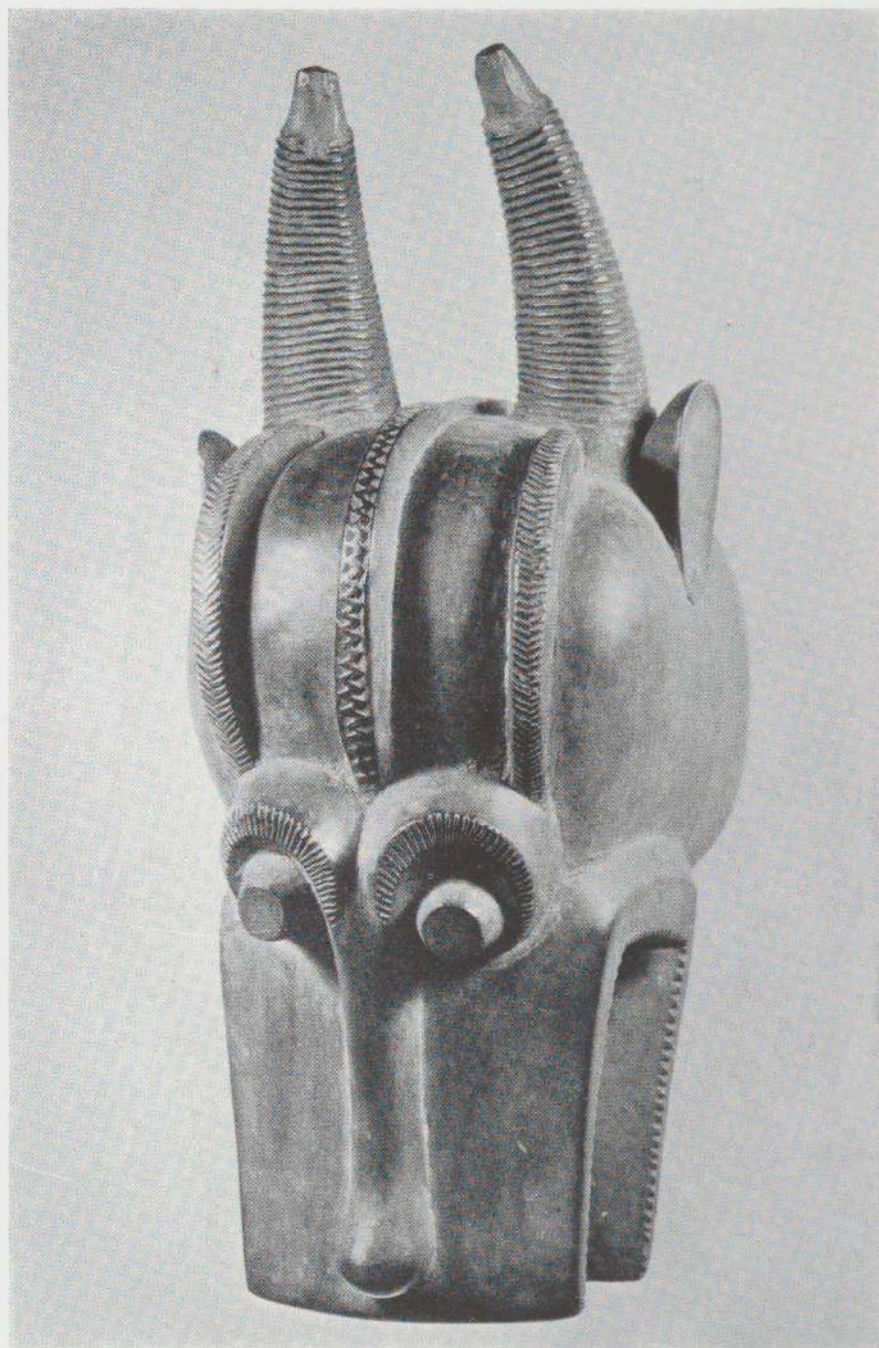
83. Black and red mask. Ivory Coast.
Collection Félix Fénéon, Paris



81. Polychrome mask with horns. Ivory Coast. Collection Jacques Lipchitz, Paris



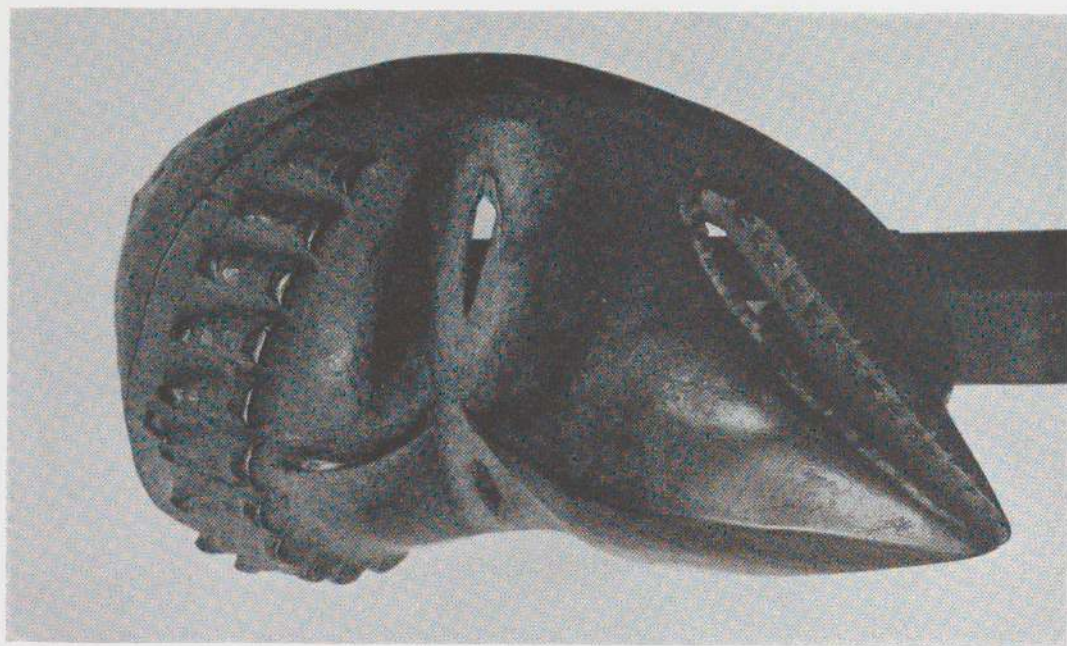
91. Mask with horns and square eyes. Ivory Coast. Collection Louis Carré Gallery, Paris



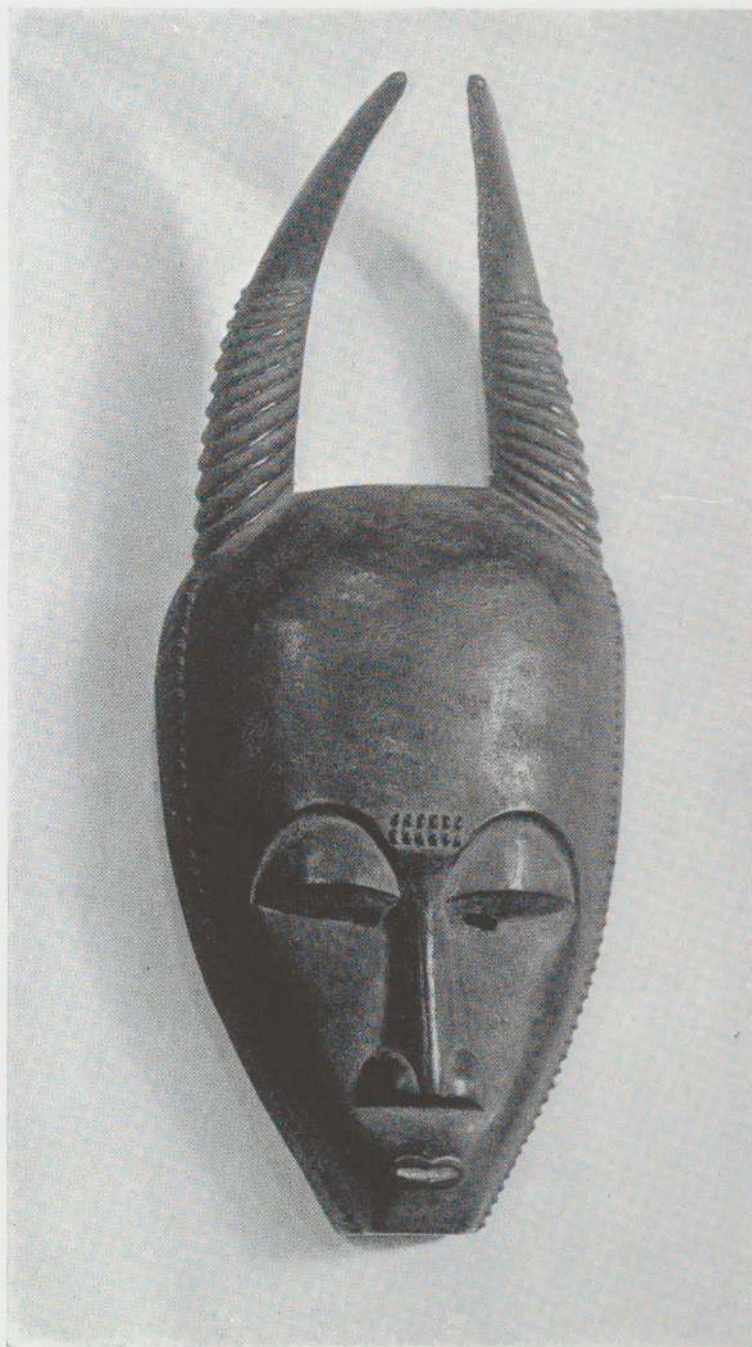
84. Mask. Ivory Coast. Collection Félix Fénéon, Paris



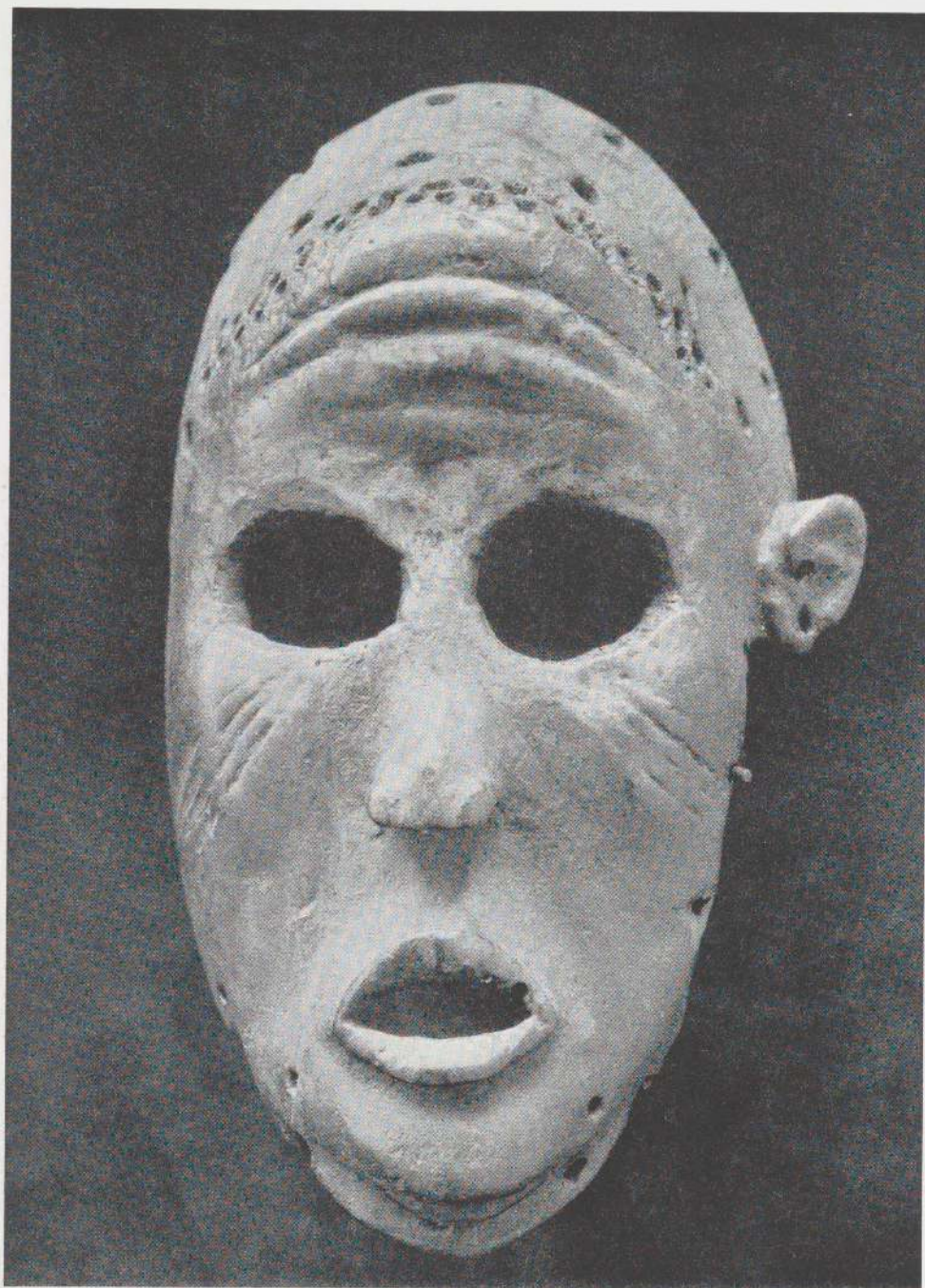
114. Mask. Ivory Coast. Collection Charles Rattou, Paris



88. Bird head mask. Ivory Coast.
Collection Mme. Helena Rubinstein, New York



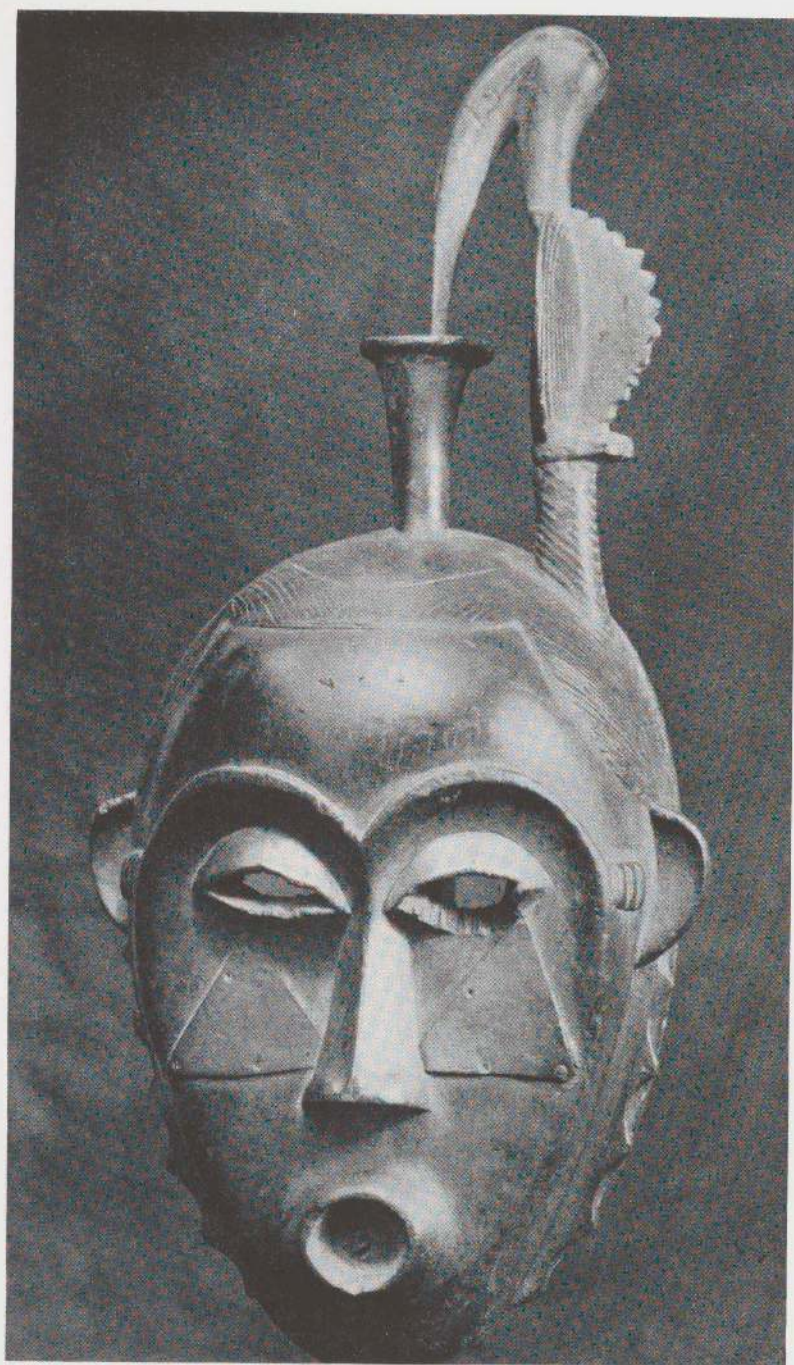
116. Mask with horns. Ivory Coast. Collection Charles Ratton, Paris



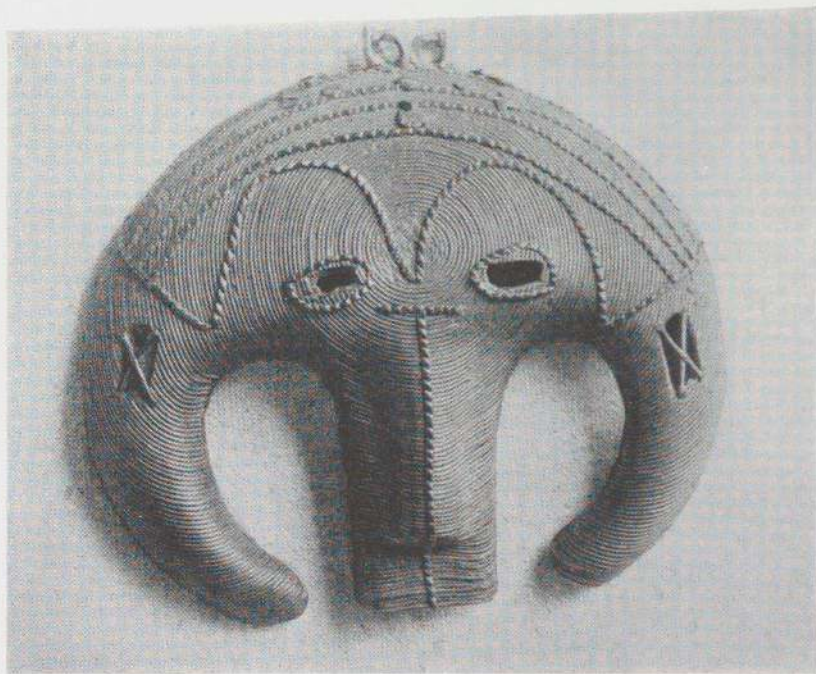
98. Mask. Ivory Coast. The Paul Guillaume Collection, Paris



99. Mask. Ivory Coast. The Paul Guillaume Collection, Paris



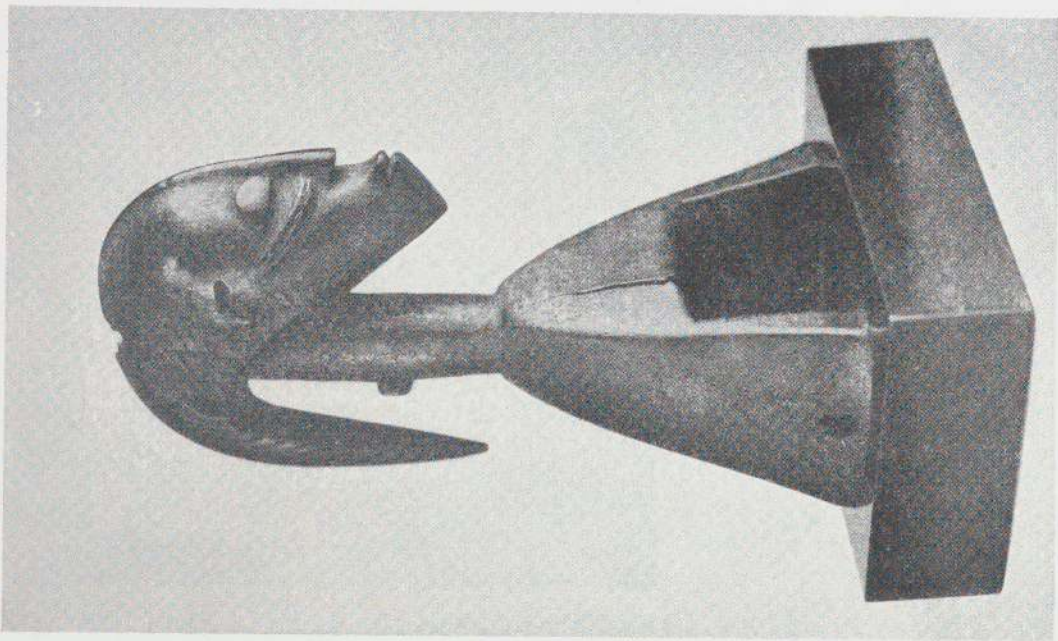
101. Mask surmounted by bird. Ivory Coast. The Paul Guillaume Collection, Paris



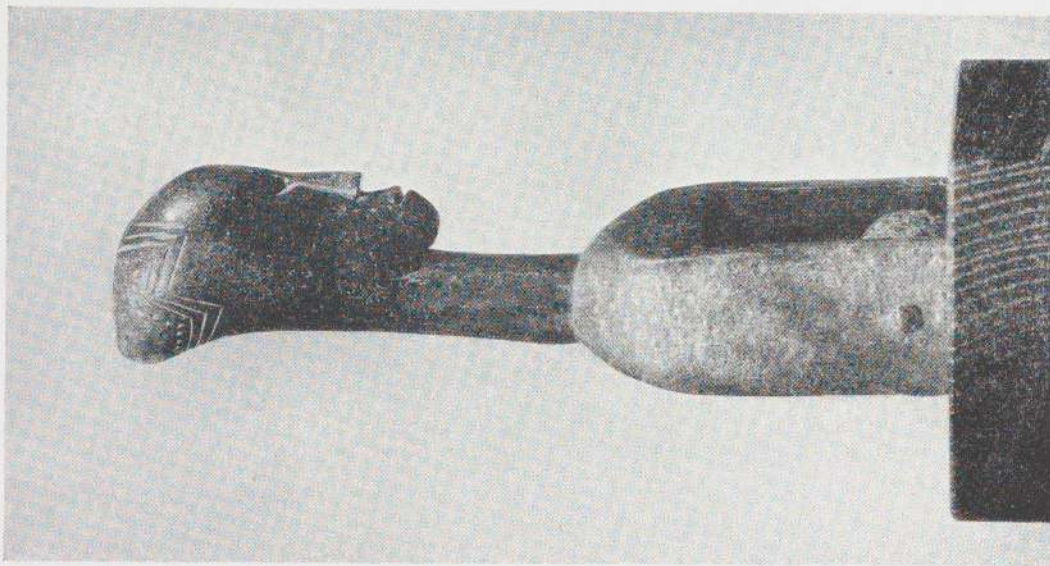
142. Pendant in form of ram's head. Ivory Coast. Collection Tristan Tzara, Paris



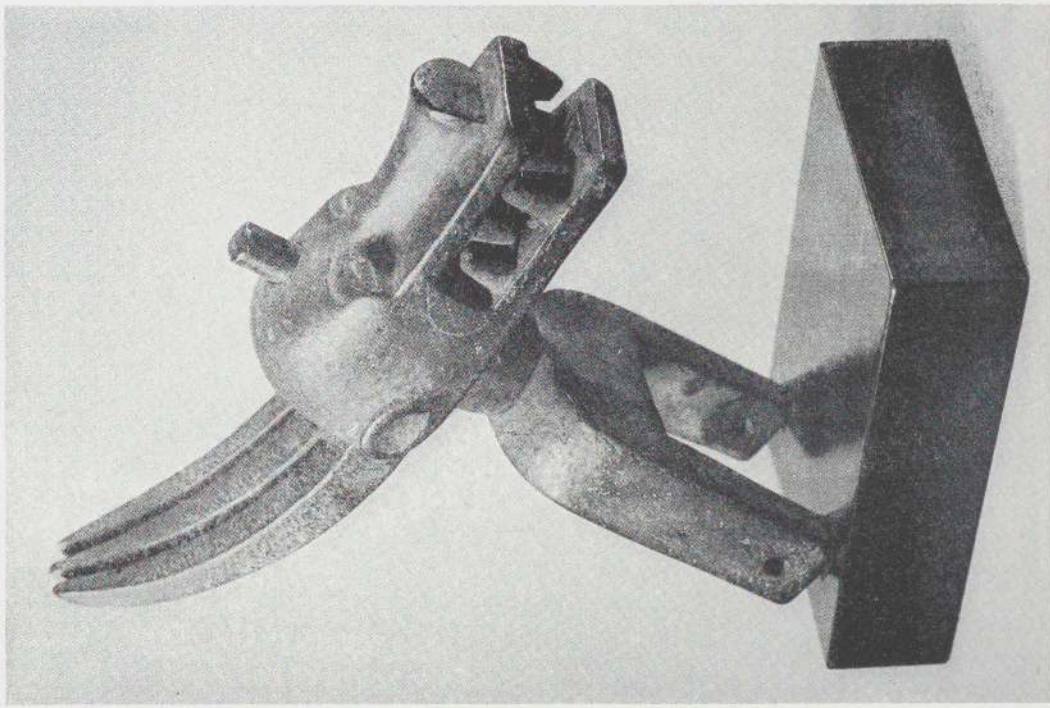
165. Mask. Gold Coast. Collection Georges Keller, Paris



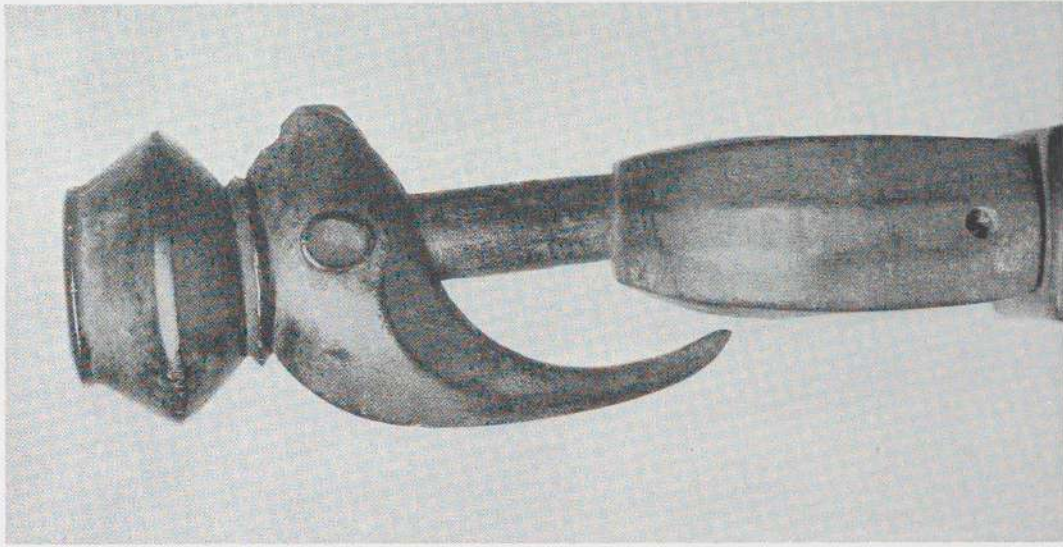
141. Carved bobbin. Ivory Coast.
Collection Louis Carré Gallery, Paris



135. Carved bobbin. Ivory Coast.
Collection Frank Crowninshield, New York



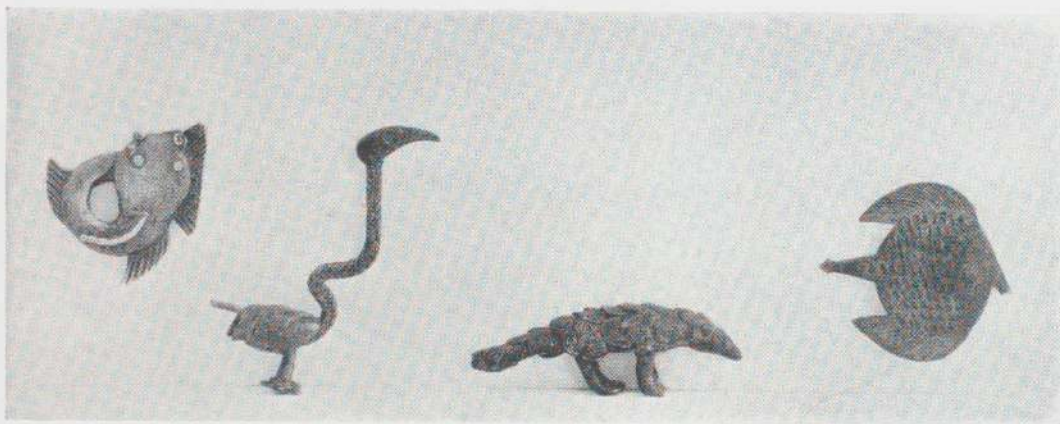
140. Bobbin. Ivory Coast.
Collection Louis Carré Gallery, Paris



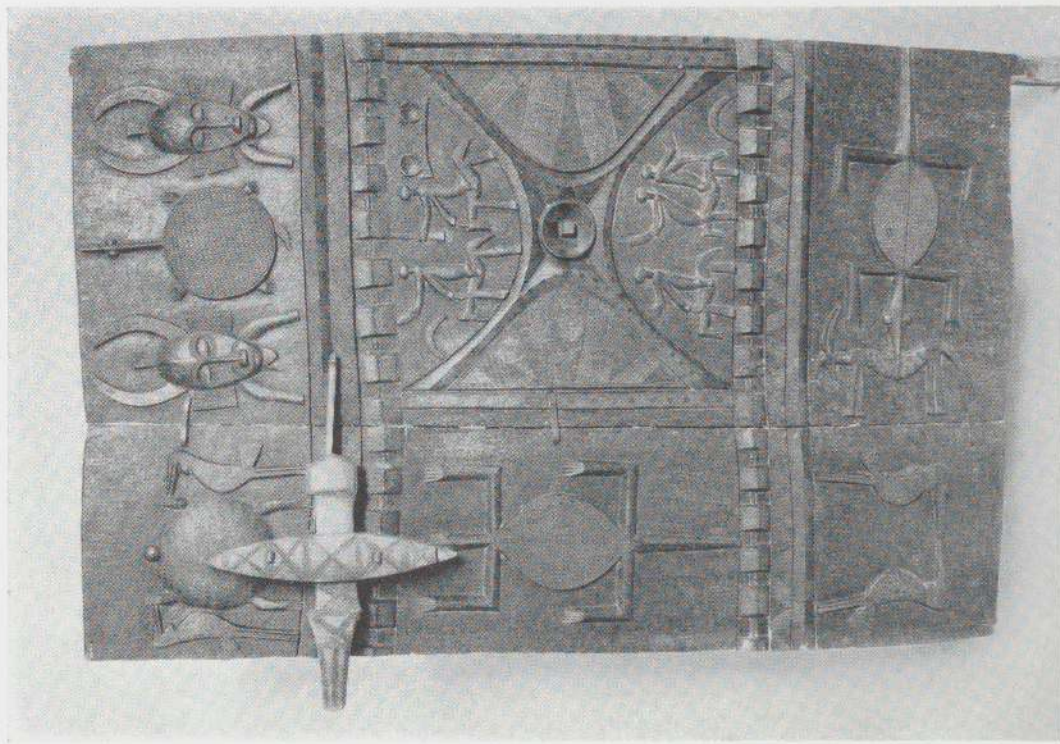
139. Carved bobbin. Ivory Coast.
Collection Félix Fénéon, Paris



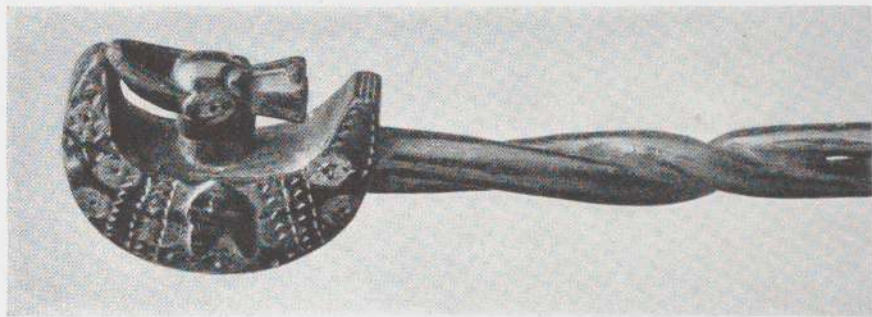
144, 146, 150. Figure and two fly whisks. Ivory Coast.
Collection Dr. Hans Himmelheber, Karlsruhe



224, 227-229. Four weights for measuring gold dust. Ivory Coast.
Collections Miss Laura Harden, New York, and Dr. Avrom Barnett, Brooklyn



168. Door. Ivory Coast.
Collection The University Museum, Philadelphia



170. Gong hammer.
Ivory Coast.



177. Spoon with bird.
The Paul Guillaume Collection



237. "God of War." Dahomey. Collection Trocadéro Museum, Paris



238. "God of War." Dahomey. Collection Charles Ratton, Paris



243. Kneeling woman. Dahomey. Collection Félix Fénéon, Paris



239. Polychrome equestrian figure. Dahomey. Collection Louis Carré Gallery, Paris



255. Relief with hunter. Benin. Collection Museum für Völkerkunde, Berlin



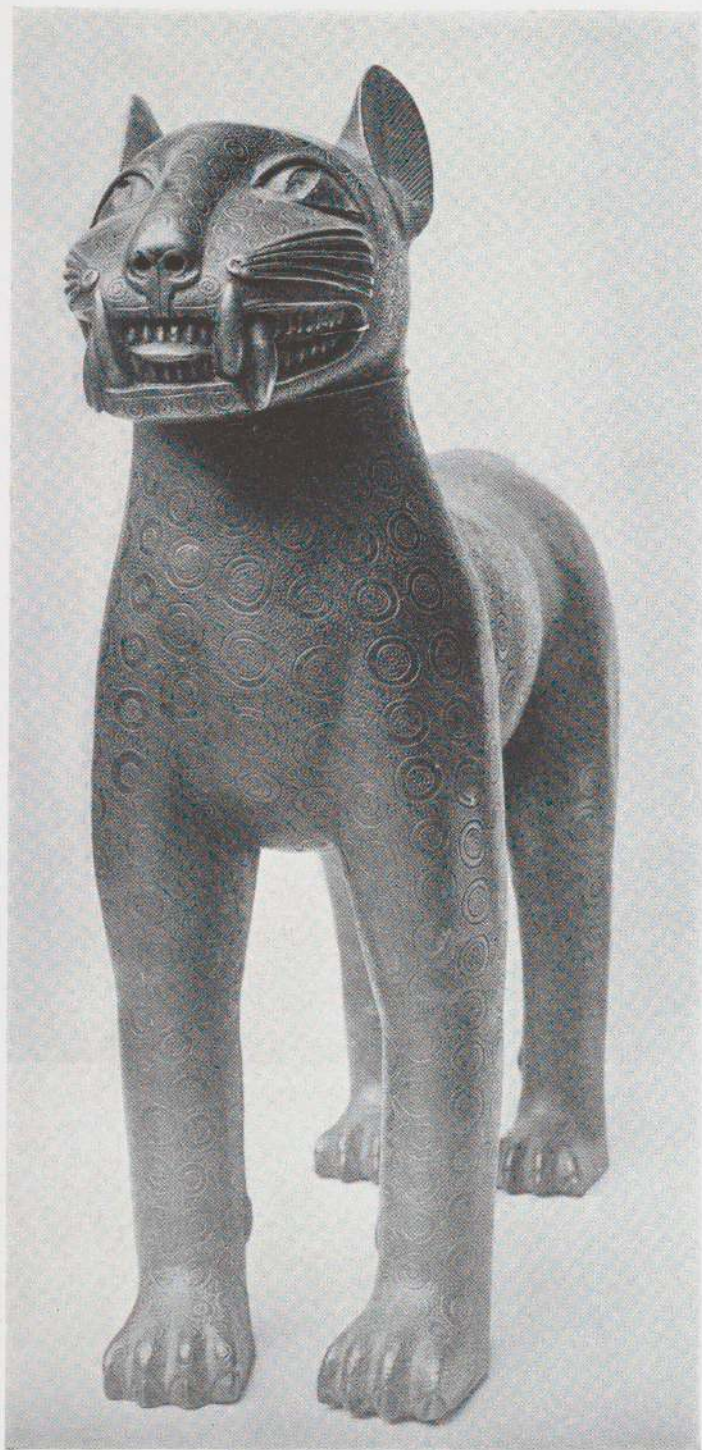
248. Man's head. Benin. Collection Museum für Völkerkunde, Berlin



257. Relief. Benin. Collection Staatliche Museen, Dresden



259. Man's head. Benin. Collection Captain A. W. F. Fuller, London



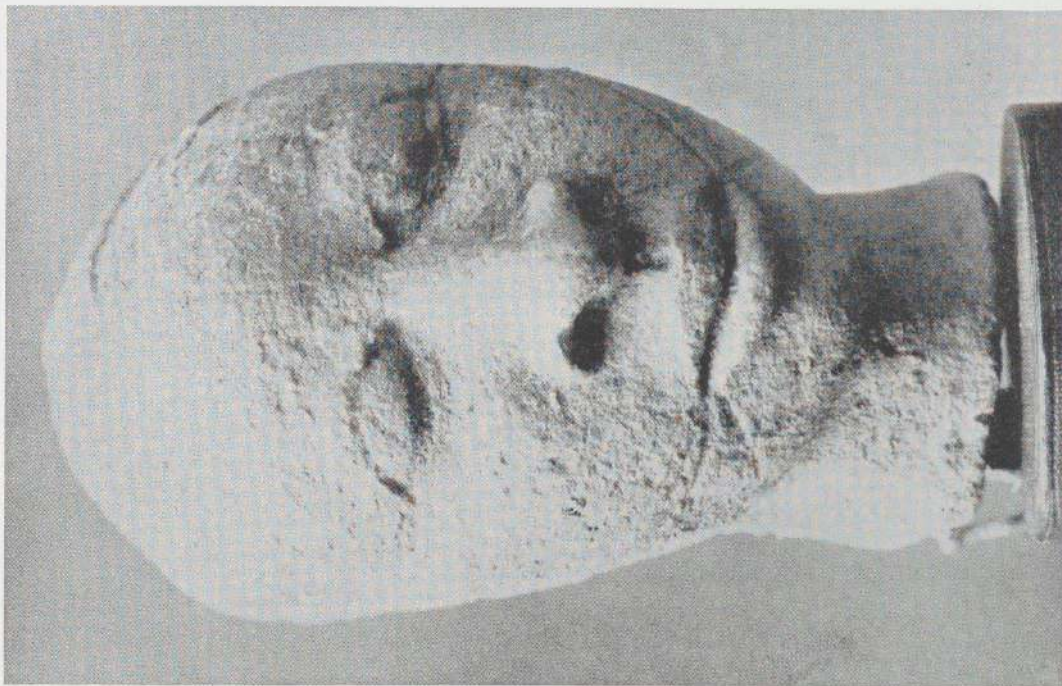
280. Leopard. Benin. Collection Charles Ratton, Paris



306. Headdress representing a buffalo. British Nigeria. Collection Charles Ratton, Paris



292, 294. Terra cotta heads from Ifa. British Nigeria. Collection Forschungsinstitut, Frankfurt-on-Main



295, 293. Terra cotta heads from Ifa. British Nigeria. Collection Forschungsinstitut, Frankfurt-on-Main



317. Head with traces of polychrome. Cameroon.
Collection Mme. Helena Rubinstein, New York



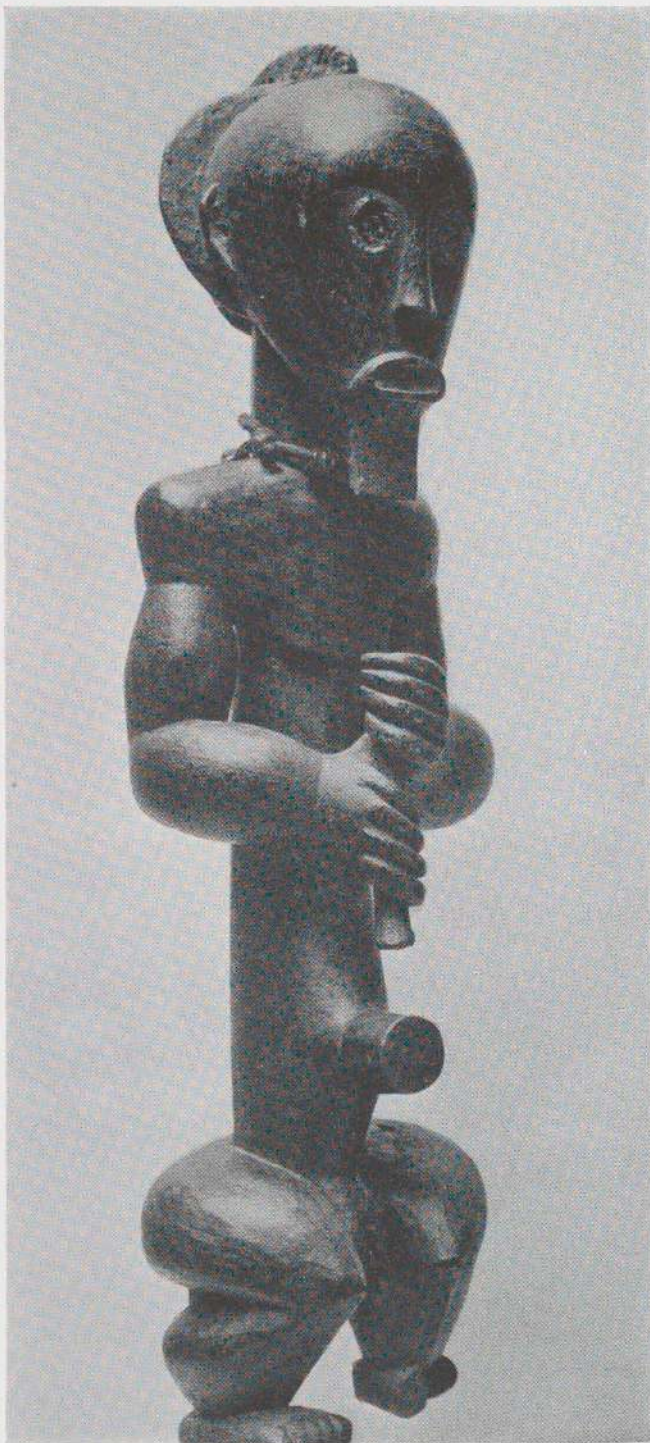
319. Figure of woman. Cameroon Collection Mme. Helena Rubinstein, New York



321. Figure of man. Cameroon. Collection Baron Eduard von der Heydt, Zandvoort



323. Seated figure of woman. Cameroon. Collection Charles Ratton, Paris



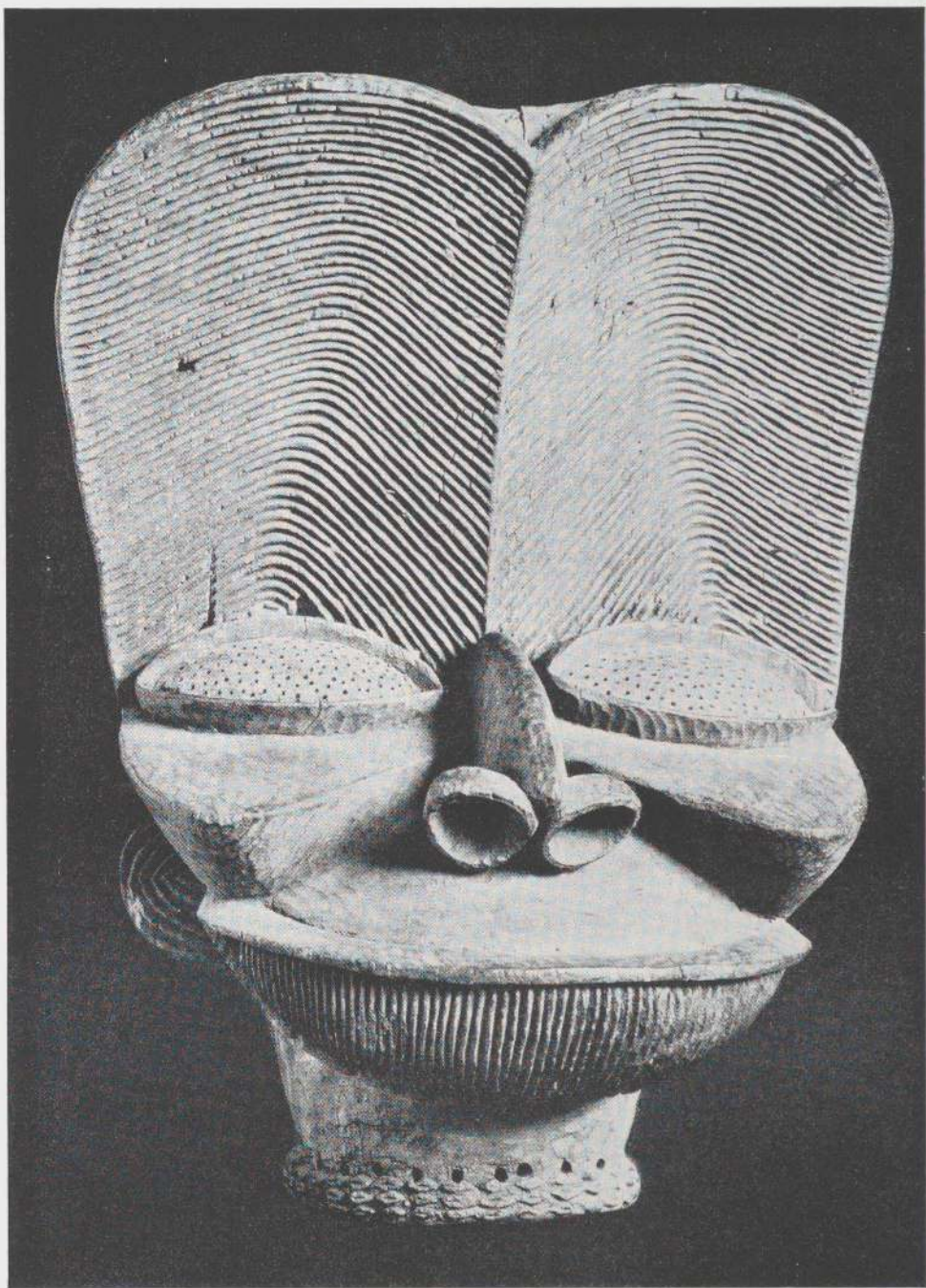
322. Figure. Cameroon. Collection Miss Laura Harden, New York



325. Janus mask. Cameroon. Collection Landesmuseum, Darmstadt



328. Mask. Cameroon. Collection Frank Crowninshield, New York



326. Mask. Cameroon. Collection Baron Eduard von der Heydt, Zandvoort



333. Mask with red granules. Cameroon. Collection Pierre Loeb, Paris



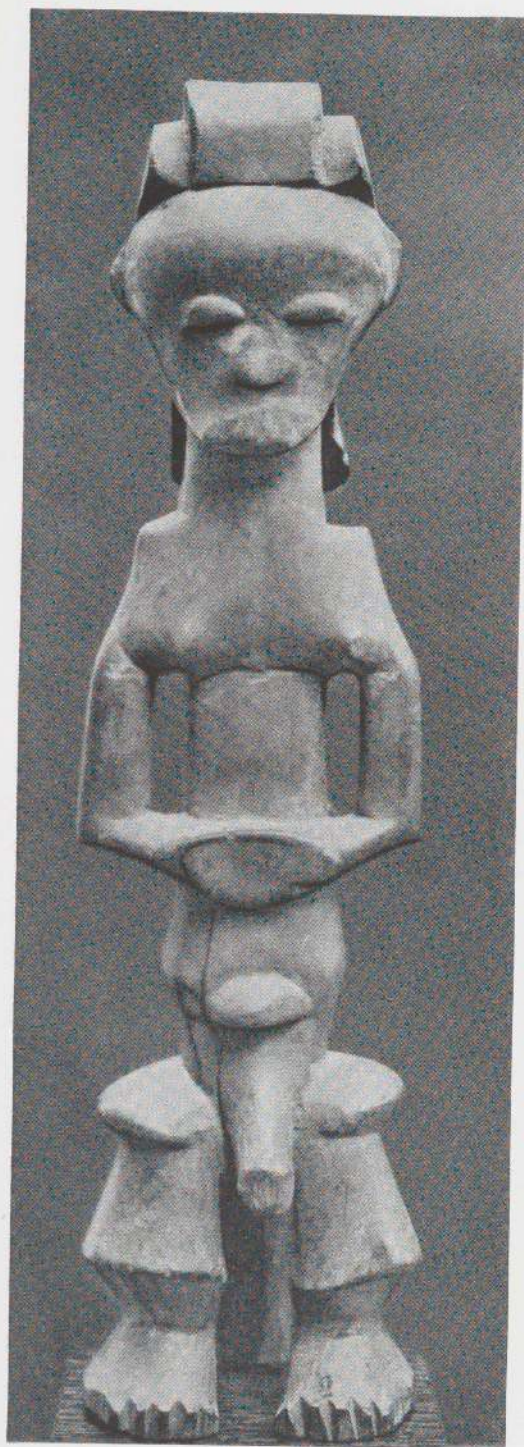
336. Seat. Cameroon. Collection Etienne Bignou, Paris



356. Figure of young woman. Gabun. Collection Louis Carré Gallery, Paris



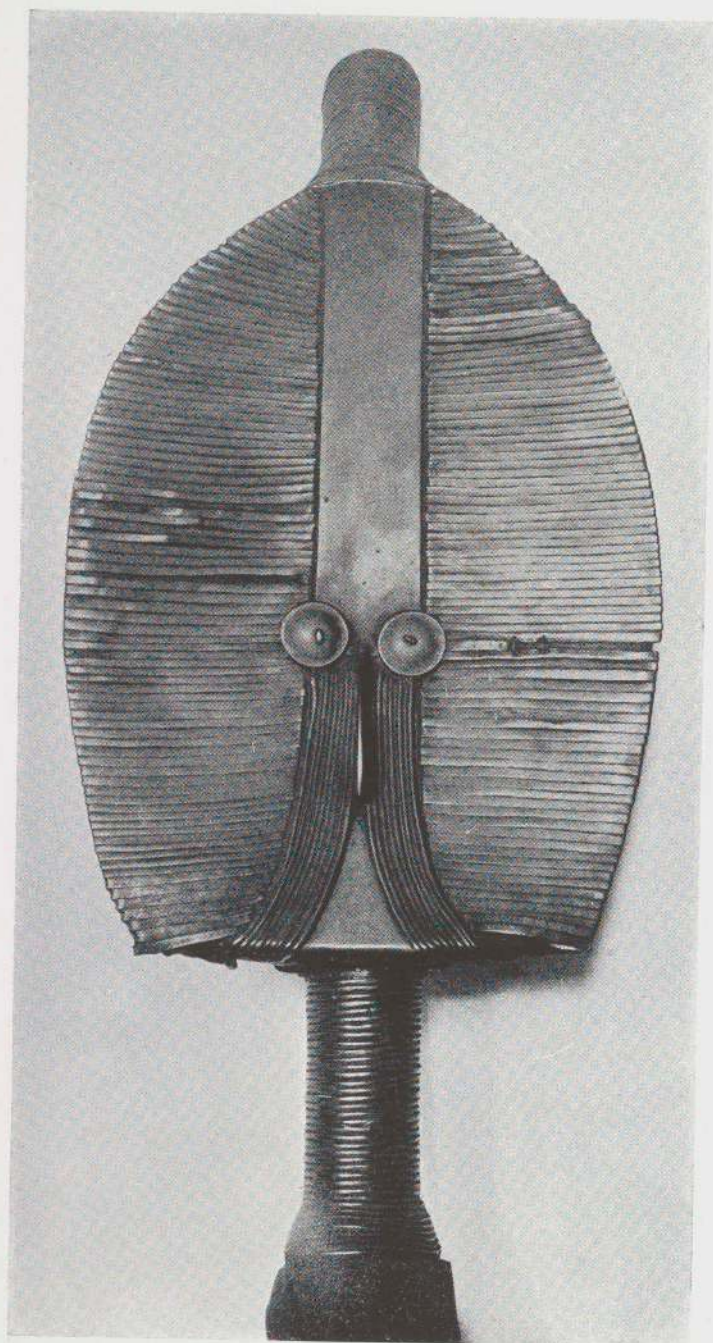
350. Half-length figure, "Bieri." Gabun. Collection Dr. Paul Chadourne, Paris



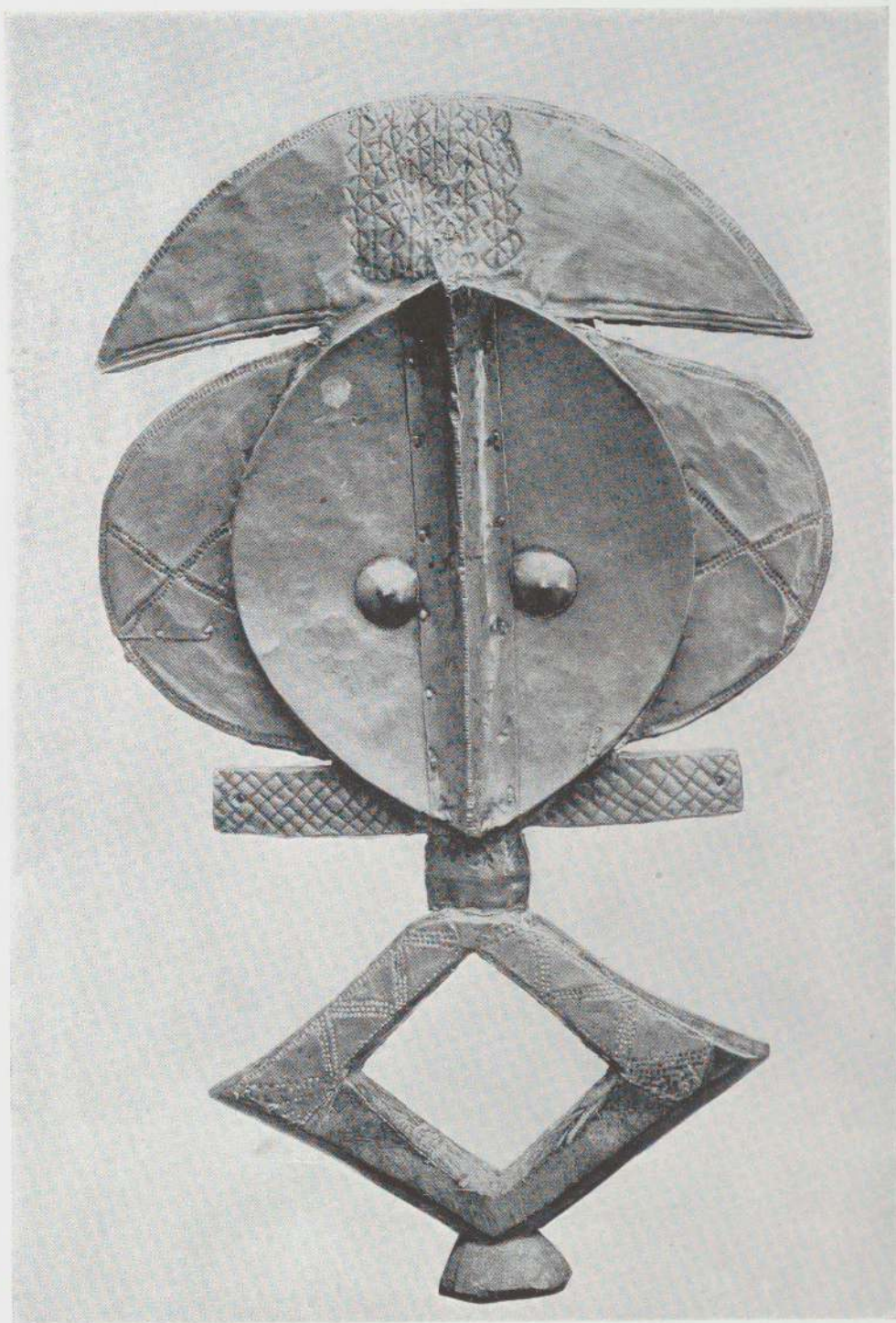
357. Figure. Gabun. The Paul Guillaume Collection, Paris



366. Head, "Bieri." Gabun. The Paul Guillaume Collection, Paris



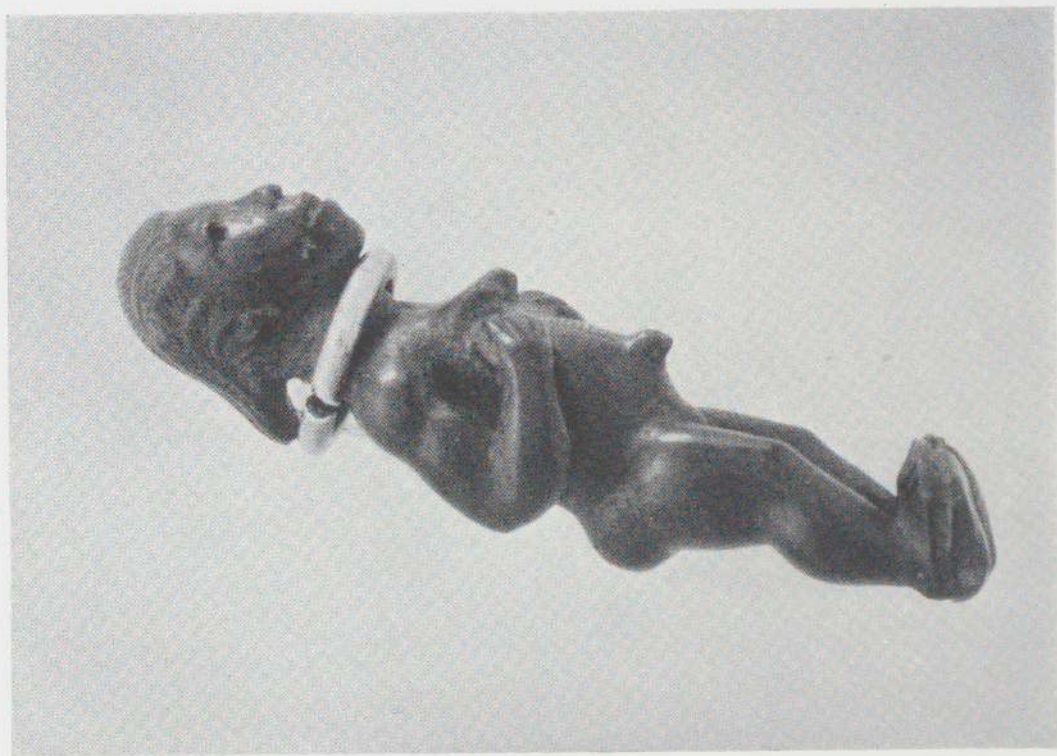
377. Figure. Gabun. Collection Trocadéro Museum, Paris



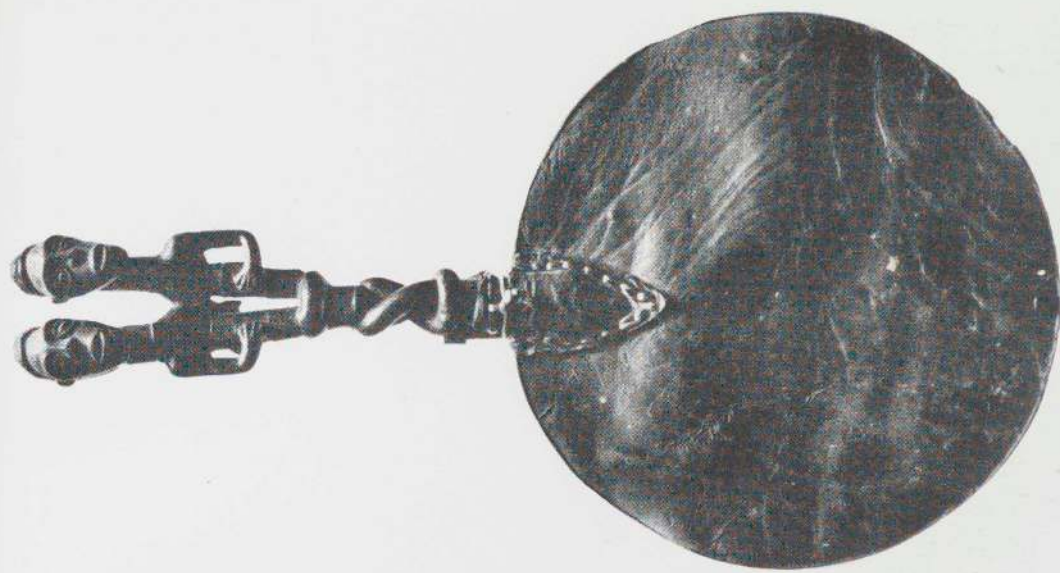
379. Figure. Gabun. Collection Mme. Helena Rubinstein, New York



370. Head, "Bieri." Gabun. Collection Mme. Helena Rubinstein, New York



394. Figure of a woman. French Congo.
Collection Albert G. Adams, Cameroon



422. Fan. French Congo.
The Paul Guillaume Collection, Paris



395. Funerary figure. Ivory Coast. Collection Tristan Tzara, Paris



404. Bust. French Congo. Collection Charles Ratton, Paris



458. Polychrome mask. Belgian Congo. Collection André Derain, Paris



414. Polychrome mask. French Congo. Collection Tristan Tzara, Paris



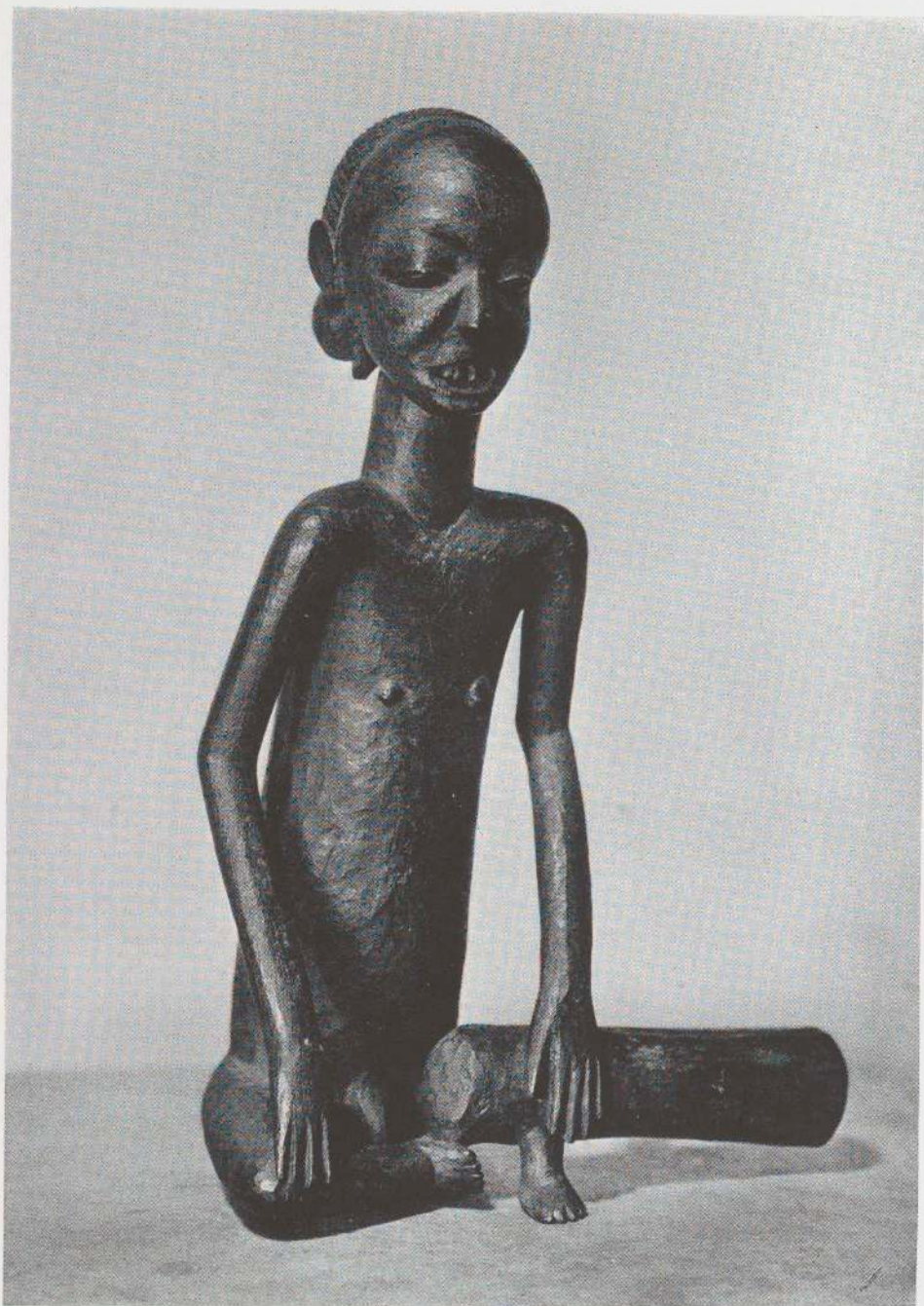
421
420.

Monkey and Amulet. French Congo. Collection Léonce Guerre, Marseilles

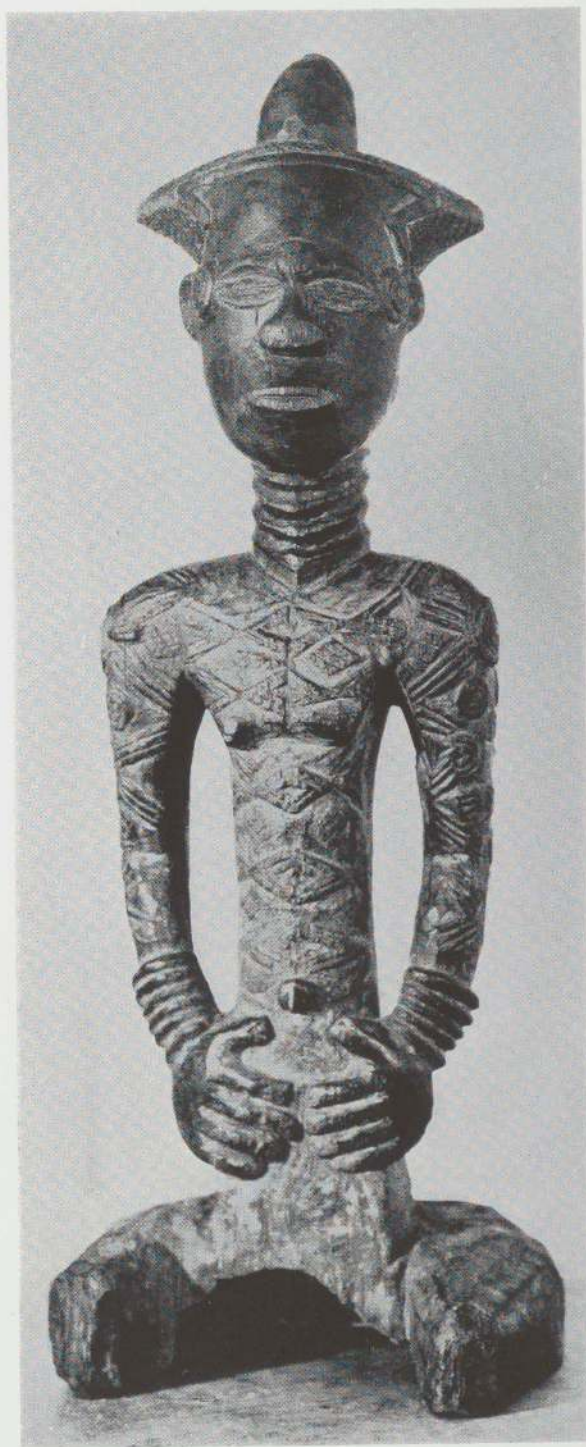


424-
427.

Musical instruments. French Congo. Collection Mme. Helena Rubinstein, New York



437. Drum Player. Belgian Congo. Collection Baron Eduard von der Heydt, Zandvoort



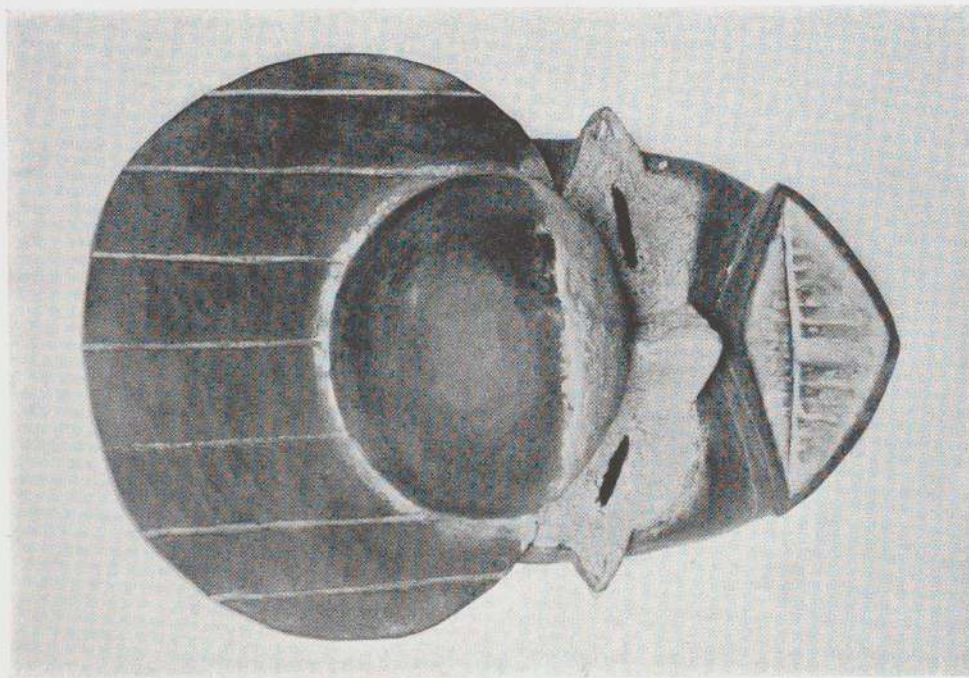
445. Figure. Belgian Congo. Collection Charles Ratton, Paris



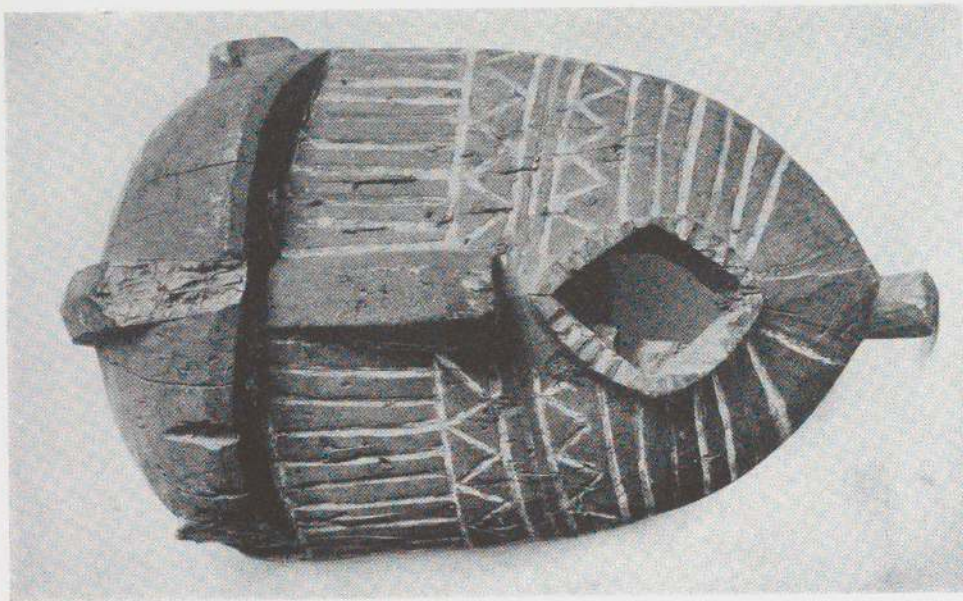
446. Figure with arms raised. Belgian Congo. Collection Charles Ratton, Paris



447. Figure. Belgian Congo. Collection Alphonse Stoclet, Brussels



449. Polychrome mask. Belgian Congo.
Collection Museum für Völkerkunde, Hamburg



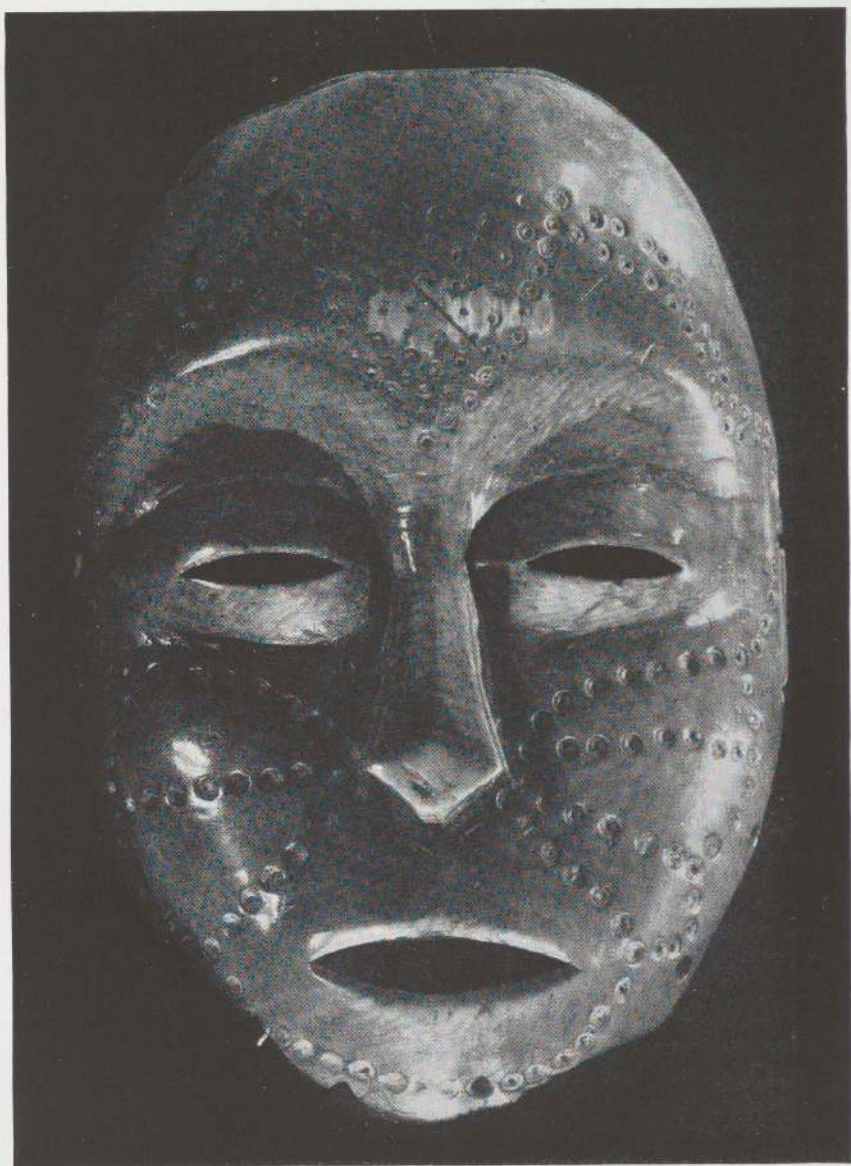
466. Polychrome mask. Belgian Congo.
Collection Tristan Tzara, Paris



452. Polychrome mask. Belgian Congo. Collection Sydney Burney, London



465. Mask. Belgian Congo. Collection Alphonse Stoclet, Brussels



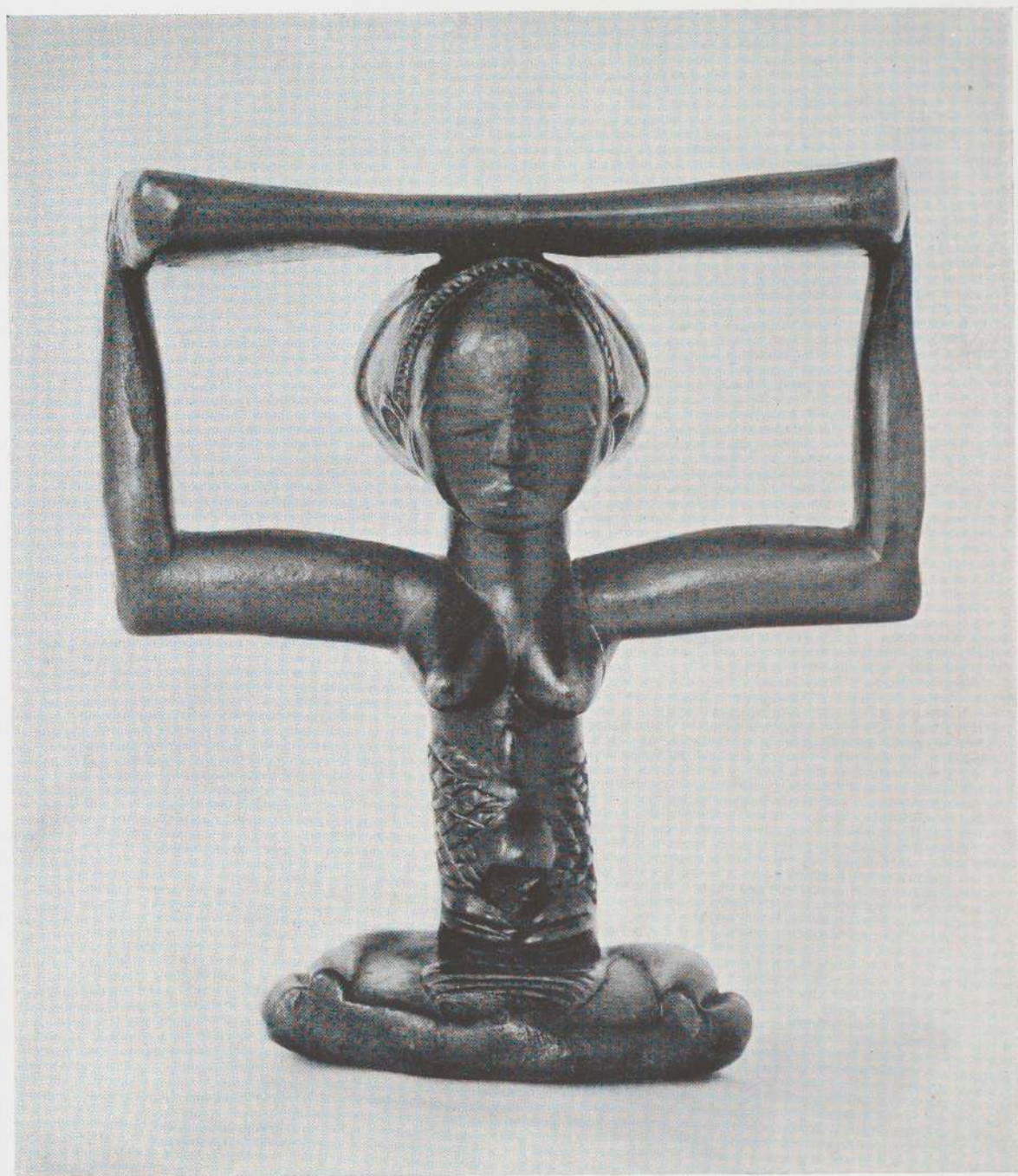
455. Ivory mask. Belgian Congo. Collection Louis Carré Gallery, Paris



462. Mask. Belgian Congo. Collection Charles Ratton, Paris



521. Pendant in form of mask. Belgian Congo. Collection Prof. C. G. Seligman, Oxford



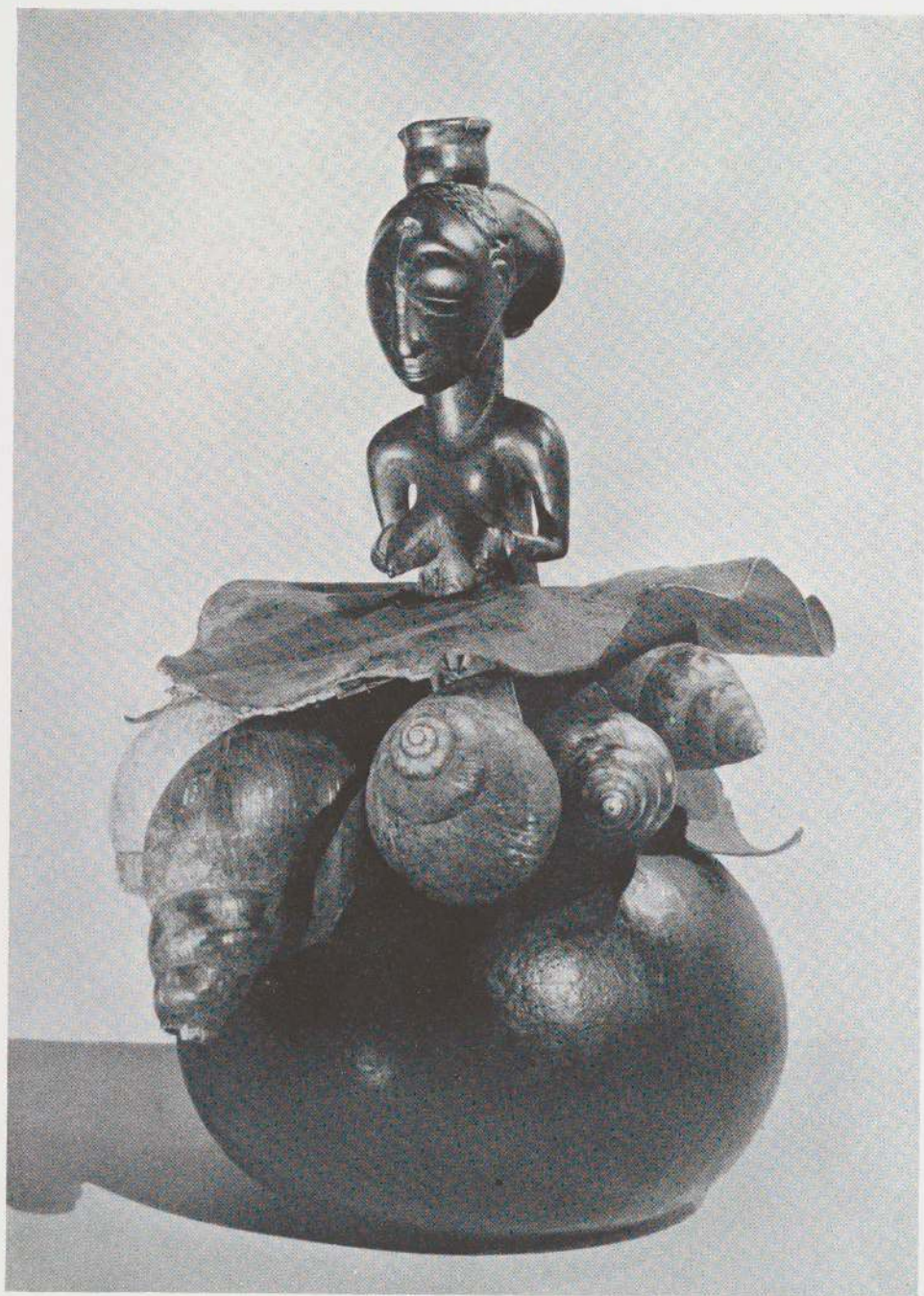
468. Head rest. Belgian Congo. Collection Baron Eduard von der Heydt, Zandvoort



472. Head rest. Belgian Congo. Collection Louis Carré Gallery, Paris



470. Head rest. Belgian Congo. Collection Charles Ratton, Paris



489. Fetish with calabash and shells. Belgian Congo. Collection Tristan Tzara, Paris



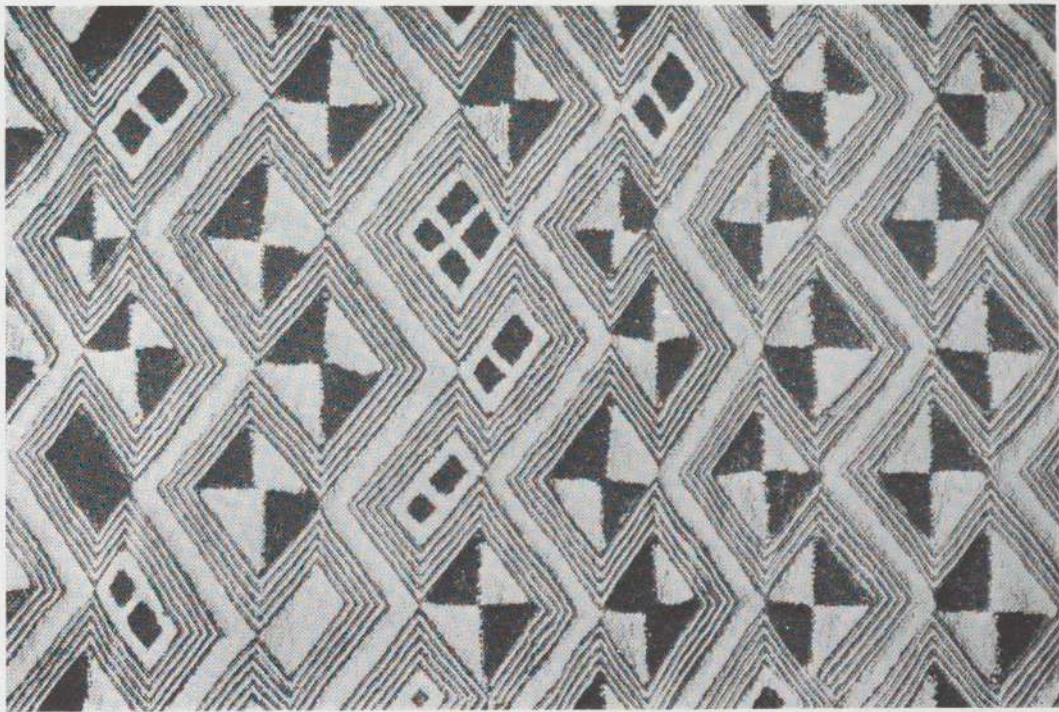
476. Seat. Belgian Congo. Collection Museum für Völkerkunde, Leipzig



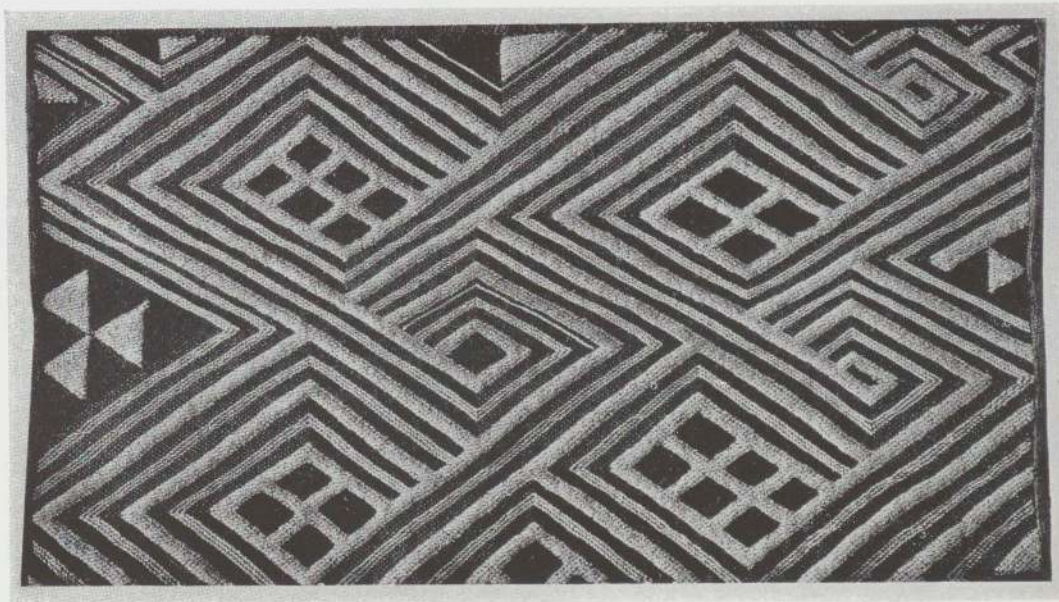
482. Goblet in form of human head. Belgian Congo.
Collection Trocadéro Museum, Paris



498. Cup. Belgian Congo.
Collection Prof. C. G. Seligman, Oxford



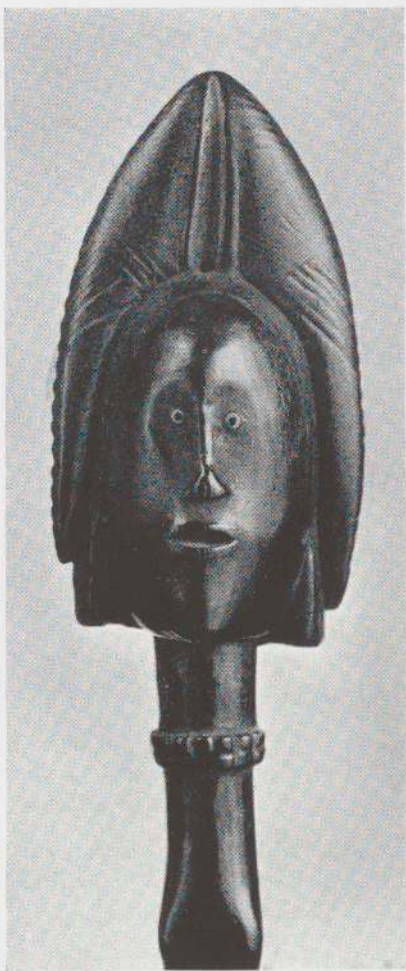
579. Tufted cloth. Belgian Congo. Collection Henri-Matisse, Nice



578. Tufted cloth. Belgian Congo. Collection Henri-Matisse, Nice



514. Head with cowrie shell eye. Belgian Congo. Collection Mme. Bela Hein, Paris



588. Sceptre with head of woman. Angola.
Collection Louis Carré Gallery, Paris



585. Figure (head of a sceptre). Angola.
Collection Frank Crowninshield, New York

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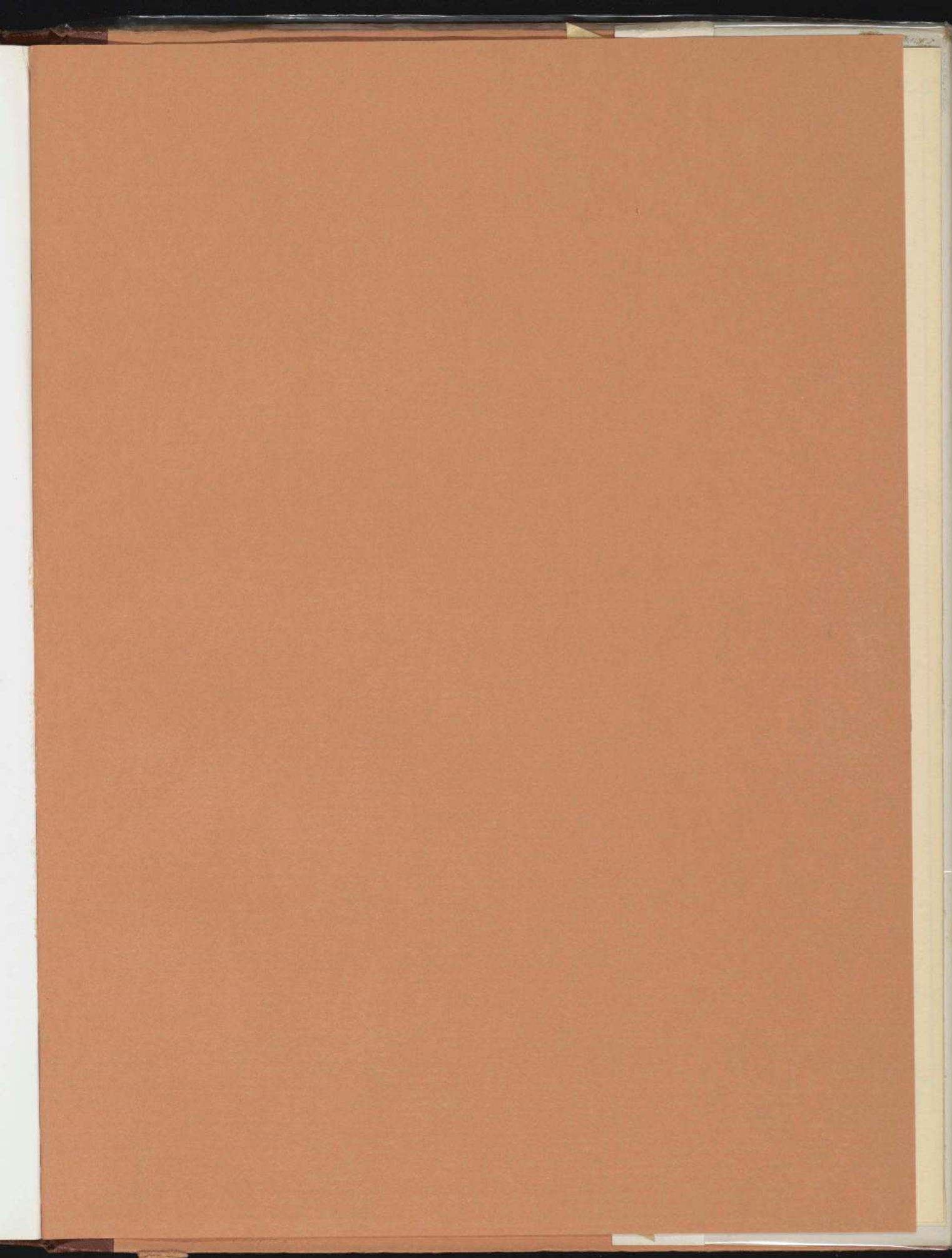
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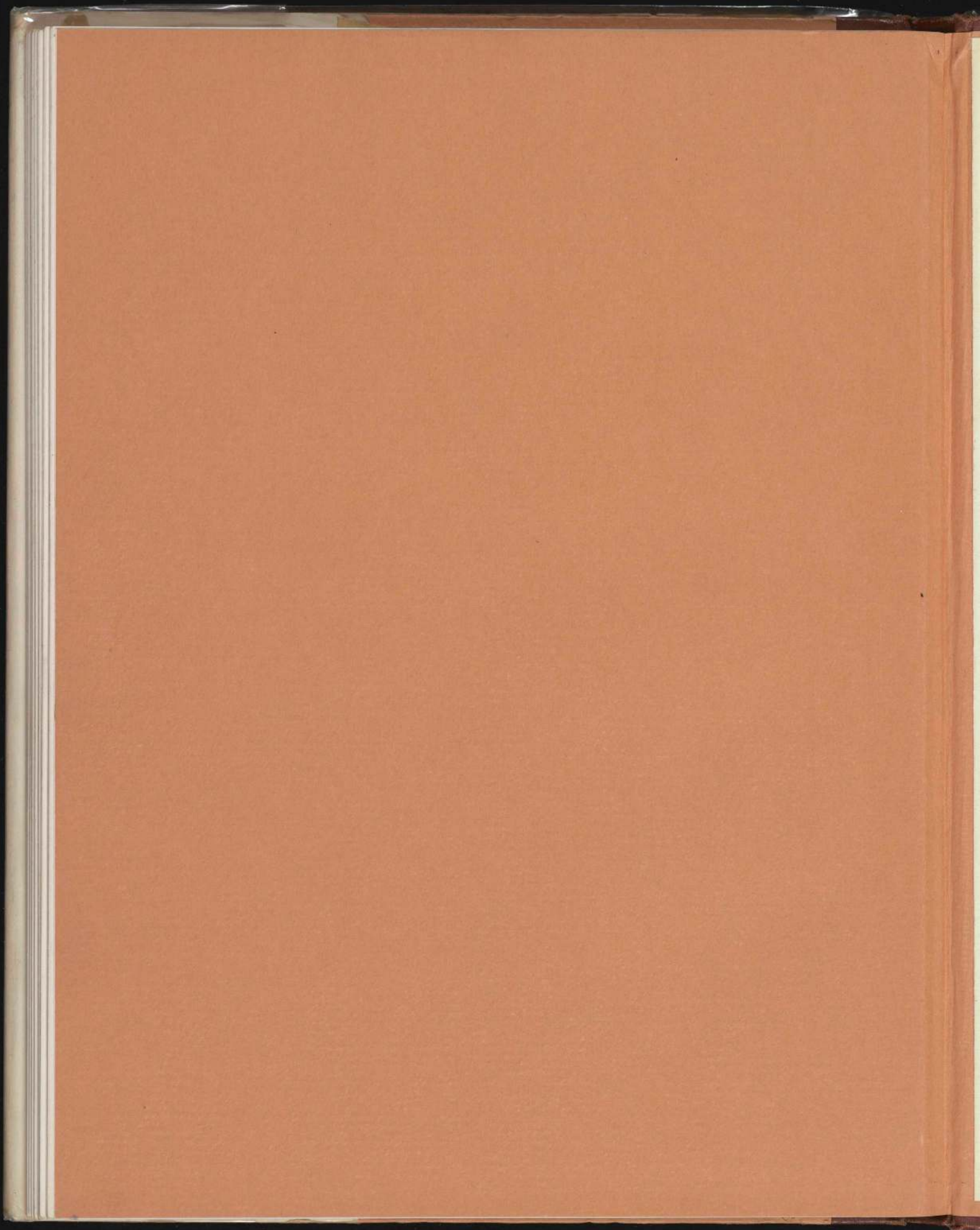
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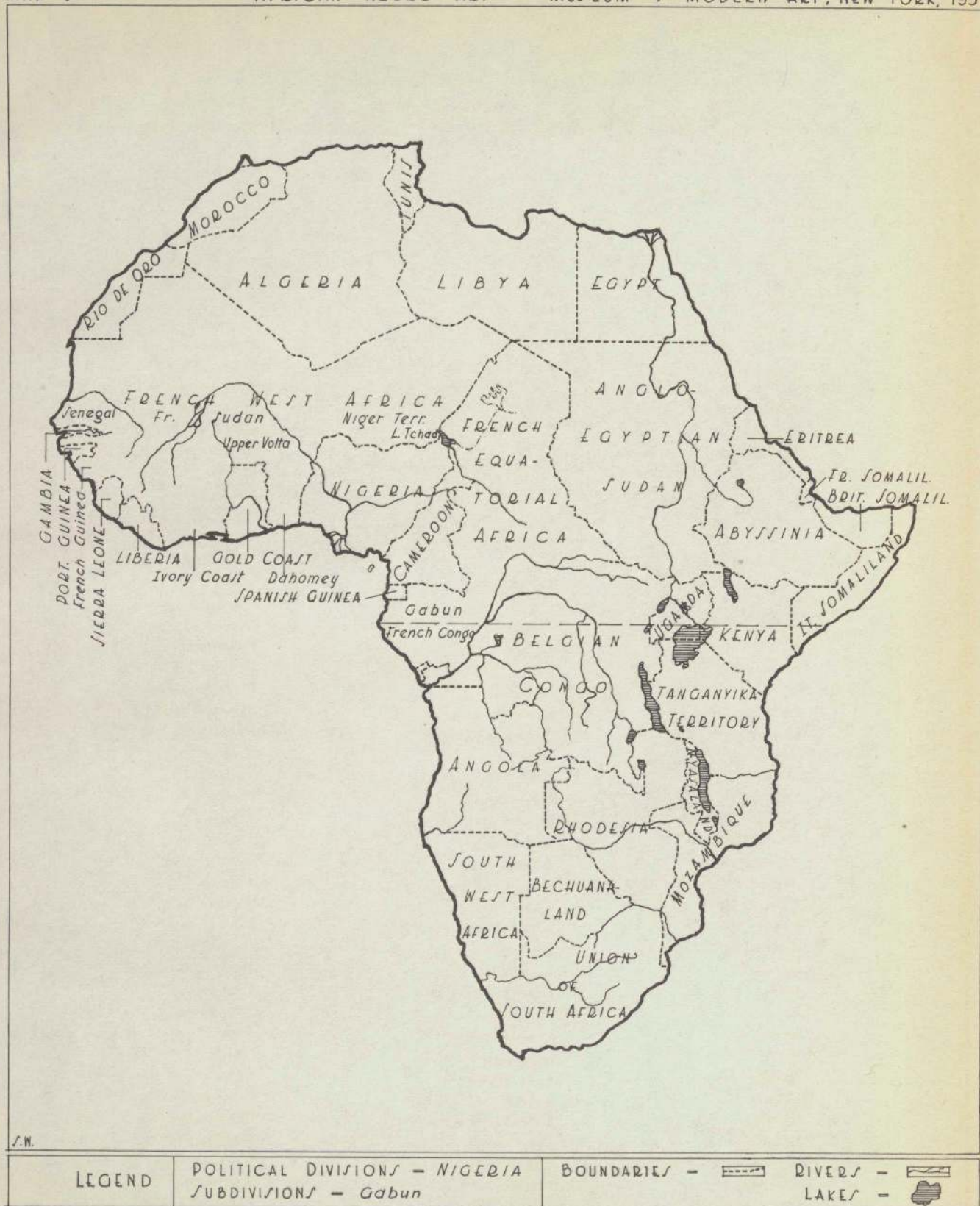
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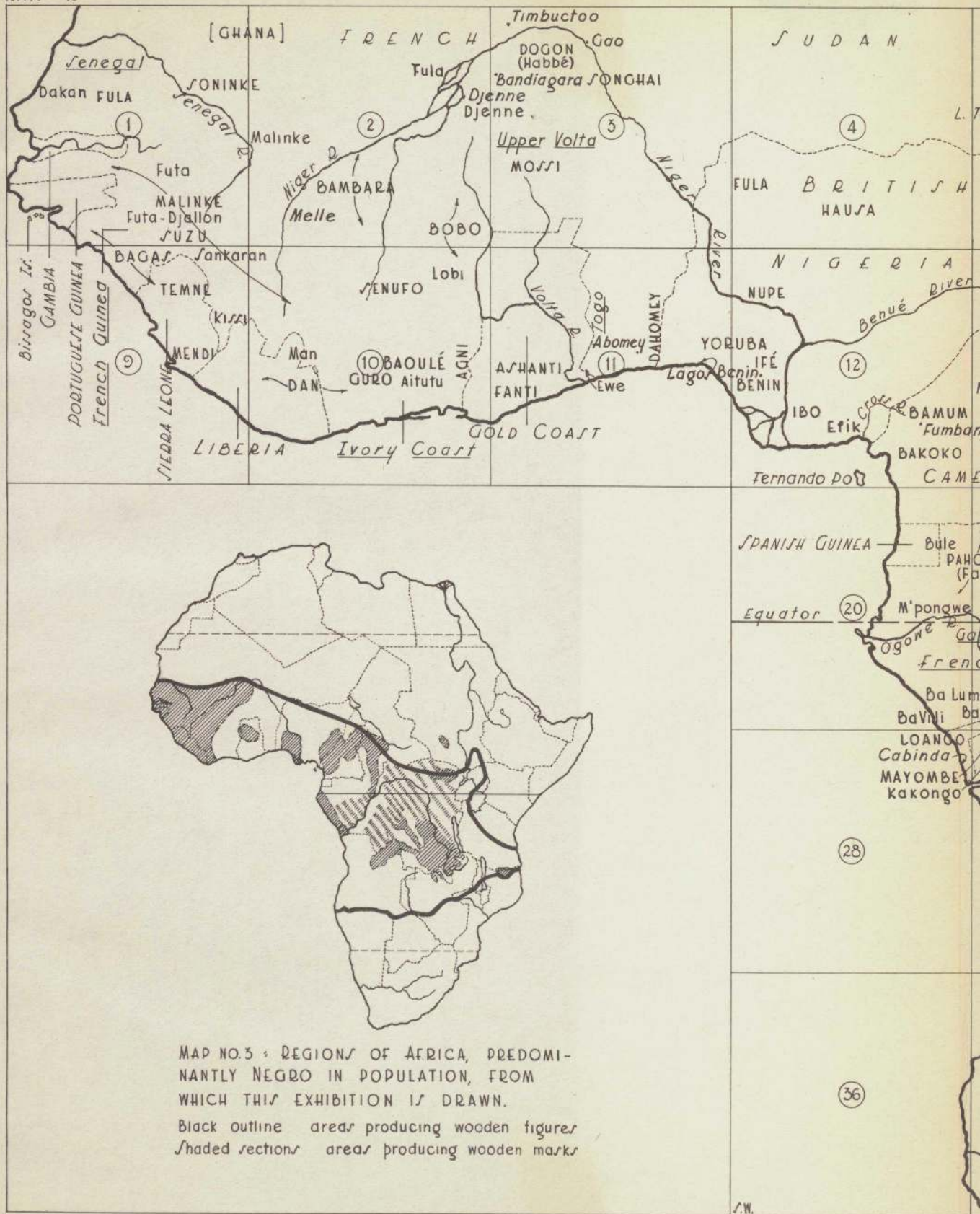


AFRICAN NEGRO ART: THREE MAPS.

Key to Map 2. The numbers refer to the numbered squares of the map.

- | | | |
|----------------------|----------------------------------------|--------------------------------|
| Aboma 21 | Cross River 12 | Lobi 10 |
| Abomey 11 | Dahomey 11 | MaKere 22 |
| Agni 10 | Dakan 1 | MaKonde 32 |
| Aitutu 10 | Dan 10 | Malinke 1-2-9-10 |
| Ashanti 11 | Djenne 2 | Man 10 |
| Azande 14 | Dogon (Habbé) 3 | Mangbetu 23 |
| BaBindi 30 | Ewe 11 | MaNyema see WaZimba |
| Bagas 1-9 | Fang (Pahouin, Pangwe, Fan)
20-21 | MaYombe 29 |
| BaKete 30 | Fanti 11 | M'bum 13 |
| BaKoko 12 | Fernando Po 12 | M'Fang see Fang |
| BaKonde 38-39 | French Congo 20-21 | Mendi 9 |
| BaKongo 29 | French Guinea (Rivières du Sud)
1-9 | Melle (14th century) 2 |
| BaKota 21 | French Sudan 2-3 | Mongo 22 |
| BaKuba (BuShongo) 30 | Fula 1-2, 4 | Mossi 3 |
| BaKuni 21 | Fumban 12 | Mpongwe 20 |
| BaLuba 30-31 | Futa 1 | Nigeria 11-12 |
| BaLumbo 20 | Futa-Djallon 1 | Niger River 12-11-3-2 |
| BaLunda 29-30-38 | Gabun 20 | Nupe 12 |
| BaMbala 29 | Gambia 1 | OgoWe River 20 |
| BaMbara 2 | Gao 3 | Osyeba 21 |
| BaMbiri 29-30 | Ghana (10th century) 1-2 | Pahouin (Fang) 20-21 |
| Bamum 12 | Gold Coast 2 | Pangwe see Pahouin |
| BaNdiagara 3 | Guro 10 | Portuguese Guinea 1 |
| BaNgala 21 | Habbé see Dogon | Rivières du Sud see Fr. Guinea |
| Baoulé 10 | Hausa 4 | Ruanda 23 |
| BaPende 30 | Ibo 12 | Sanga River 21 |
| BaPoto 22 | Ifa or Ifé 12 | Sankaran 9 |
| BaRotse 38 | Ivory Coast 10 | Sankuru River 30 |
| Barumbi 23 | Kakongo 29 | Senegal 1 |
| Bashilele 29-30 | Kanem 5 | Senufo 10 |
| BaSonge 30 | Kanioka 30 | Sierra Leone 9 |
| BaSongo Meno 21-22 | Kasai River 21-30 | Songhai 3 |
| BaSundi 29 | Kioko 29-30, 37 | Soninke 1 |
| BaTeke 21 | Kissi 9 | Sozo 1 |
| BaTetela 30 | Kundu 22 | Spanish Guinea 20 |
| BaVili 20 | Kwango River 29 | Tanganyika 31-32 |
| BaYaka 29 | Lagos 11 | Temne 9 |
| Bena Lulua 30 | Lake Bangwelo 31 | Timbuctoo 3 |
| Benin 12 | Lake Leopold II 21 | Togo 11 |
| Benué River 12-13 | Lake Moera 31 | Ubangi River 21-14 |
| Bissagos Islands 1 | Lake Nyasa 39-40 | Upper Volta 3 |
| Bobo 2 | Lake Tanganyika 31 | Urua see WaRua |
| Bornu 5 | Lake Tchad 5 | Vatchivokoe 30 |
| Bule 20 | Lake Victoria Nyanza 23 | WaRegga 23 |
| BuShongo see BaKuba | Liberia 9-10 | WaRua (Urua) 31 |
| Cabinda 28 | Loango 28 | WaZimba (MaNyema) 23-31 |
| Cameroon 12-13 | Lomani River 22-30 | Yoruba 11-12 |
| Congo River 29-21-22 | | Zambezi River 38-39 |

MAP 2



MAPS 2 and 3 : LEGEND

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MAJOR TRIBES - BATEKE
 MINOR TRIBES - Aboma

POLITICAL DIVISIONS -

