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Edited by James Johnson Sweeney

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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
African Negro Art
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The Museum of Modern Art, New York
# CONTENTS

<table>
<thead>
<tr>
<th>Acknowledgements</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art of Negro Africa by James Johnson Sweeney</td>
<td>11</td>
</tr>
<tr>
<td>Previous Exhibitions of African Art</td>
<td>22</td>
</tr>
<tr>
<td>Museums Containing Collections of African Art</td>
<td>23</td>
</tr>
<tr>
<td>Bibliography</td>
<td>25</td>
</tr>
<tr>
<td>Catalog</td>
<td>30</td>
</tr>
<tr>
<td>French Sudan</td>
<td>31</td>
</tr>
<tr>
<td>French Guinea</td>
<td>33</td>
</tr>
<tr>
<td>Upper Volta</td>
<td>33</td>
</tr>
<tr>
<td>Sierra Leone</td>
<td>33</td>
</tr>
<tr>
<td>Liberia</td>
<td>34</td>
</tr>
<tr>
<td>Ivory Coast and Gold Coast</td>
<td>34</td>
</tr>
<tr>
<td>Dahomey</td>
<td>40</td>
</tr>
<tr>
<td>British Nigeria</td>
<td>41</td>
</tr>
<tr>
<td>Cameroon</td>
<td>44</td>
</tr>
<tr>
<td>Gabun</td>
<td>46</td>
</tr>
<tr>
<td>French Congo</td>
<td>48</td>
</tr>
<tr>
<td>Belgian Congo</td>
<td>50</td>
</tr>
<tr>
<td>Angola</td>
<td>58</td>
</tr>
<tr>
<td>British East Africa</td>
<td>58</td>
</tr>
<tr>
<td>Plates</td>
<td>59</td>
</tr>
<tr>
<td>Maps</td>
<td>Inside back cover</td>
</tr>
</tbody>
</table>
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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 fumblings 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. 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 pro-
duced 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, 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 compara-
tively 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 Ger-
many, contains ivories and weapons brought back to Europe before 1600. And
since the middle ages we have heard tales from travellers and explorers of king-
doms 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 king-
dom of Ghana which in the Xth and XIth centuries extended from Senegal

2 Last 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 Forschungsinstittut of Frankfort (Nos. 144-160).

3 Even dating back to the Vth century according to some authors such as Delafosse in "Les Negres,"
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 Jão 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 Nyendael 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 Nyendael 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. How-
ever, 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 con-
sul 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 expedi-
tion 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 Euro-
peans. At the time Africa was held to be the "dark continent" as much in its
enlightenment 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 Ifa\(^5\) 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

\(^4\) In 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.

\(^5\) Plaster casts Nos. 292-302 lent by the Forschungsinstitut of Frankfort 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, peaceloving 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 coco-palm 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 cocopalm 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
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
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

**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
Rømme: 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
Frankfort-on-Main: Völkerkunde Museum
Göttingen: Völkerkunde Museum
Hamburg: Völkerkunde Museum
Heidelberg: Portheim Museum
Kaiserlautern: 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 Volken-
kunde

Hungary
Budapest: Néprajzi Museum

Italy
Florence: Museo d’Antropologia e d’Etno-
grafia
Rome: Missionary and Ethnological Museum of the Lateran; Museo Preistorico-Etno-
grafico

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, Ethnograph-
ische Sammlung der Evangel, Mission-
gesellschaft
Berne: Bernisches Historisches Museum, Kirschenfeld
Neufchatel: Musée Ethnographique
Zürich: Sammlung für Völkerkunde, Univer-
sität
In the following bibliography emphasis is laid on books and articles which deal with Negro art primarily from an esthetic point of view. However, exceptions have been made in the case of certain fundamental ethnographic works.


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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 1/4” high
   Coll. Louis Carré Gallery, Paris

2. **Figure.**
   Reproduced: Basler, pl. 33A.

3. **Figure.**
   Wood, 35” high
   Coll. André Derain, Paris

4. **Figure of Woman.**

5. **Figure of Seated Woman.** Dogon. Wood, 21 1/4” high
   Coll. Louis Marcoussis, Paris

6. **Figure.** Dogon.
   Reproduced: Cunard, p. 659 (center).
   Wood, 30” high
   Coll. Léonce Guerre, Marseilles

7. **Stylized Antelope (top of mask).** Bambara, upper Senegal region. Wood, 17 3/8” high
   Coll. Dr. Stephen Chauvet, Paris

8. **Standing Antelope (top of mask).** Mandé, Suguni, Upper Niger. Wood, 32 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 1/4” high
    Coll. Louis Carré Gallery, Paris

11. **Stylized Antelope.** Bambara, region of the Niger.
    Reproduced: Clouzot & Level, title 5, pl. XVIII.
    Wood, 31 1/4” high
    Coll. Antony Moris, Paris

12. **Figure of Woman.**
    Reproduced: de Zayas, title 2, p. 201.
    Wood

13. **Figure of Woman.** Dogon, region of Bandiagara.
    Wood, 30” high
    Coll. Miss Laura Harden, New York

14. **Figure.**
    Wood, 14 3/4” high
    Coll. Mme. Helena Rubinstein, New York

15. **Figure.**
    Wood, 26 1/2” high
    Coll. Sir Michael Sadler, Oxford

16. **Figure of Woman.** Dogon.
    Wood, 26 3/8” high
    Coll. Tristan Tzara, Paris

17. **Figure of Woman.** Dogon, region of Bandiagara.
    Wood, 25 1/4” high
### French Sudan, Continued

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Material</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Figure of Woman.</td>
<td>Wood, 20(\frac{7}{8})&quot; high</td>
<td>Coll. Patrick Henry Bruce, Versailles</td>
</tr>
<tr>
<td>19</td>
<td>Figure.</td>
<td>Wood, 11&quot; high</td>
<td>Coll. D. H. Kahnweiller, Paris</td>
</tr>
<tr>
<td>23</td>
<td>Headdress. Bamana Beledugu.</td>
<td>Wood, 28(\frac{3}{8})&quot; high</td>
<td>Coll. Museum für Völkerkunde, Hamburg</td>
</tr>
<tr>
<td>26</td>
<td>Polychrome Mask. Dogon.</td>
<td>Wood, 19(\frac{5}{8})&quot; high</td>
<td>Coll. Trocadéro Museum, Paris</td>
</tr>
<tr>
<td>28</td>
<td>Mask Surmounted by Standing Figure. Bambara.</td>
<td>Wood, 28&quot; high</td>
<td>Coll. Dr. Stephen Chauvet, Paris</td>
</tr>
<tr>
<td>29</td>
<td>Mask with Horns.</td>
<td>Wood, 13(\frac{3}{4})&quot; high</td>
<td>Coll. Tristan Tzara, Paris</td>
</tr>
<tr>
<td>30</td>
<td>Animal Mask with Horn.</td>
<td>Wood, 18(\frac{1}{2})&quot; long</td>
<td>Reproduced: von Sydow, title 11, p. 147.</td>
</tr>
<tr>
<td>32</td>
<td>Mask.</td>
<td>Wood, 25&quot; high</td>
<td>Coll. Earl Horter, Philadelphia</td>
</tr>
<tr>
<td>33</td>
<td>Mask. Border of Ivory Coast.</td>
<td>Wood, 17(\frac{1}{2})&quot; high</td>
<td>Coll. Carroll S. Tyson, Jr., Philadelphia</td>
</tr>
<tr>
<td>34</td>
<td>Covered Bowl Surmounted by Equestrian Figure.</td>
<td>Wood, 29(\frac{1}{8})&quot; high</td>
<td>Coll. Mme. Bela Hein, Paris</td>
</tr>
</tbody>
</table>
French Sudan, Continued

35. Door. Dogon.           Wood, 18\(\frac{3}{8}\)" high
Coll. Trocadéro Museum, Paris

36. Latch. Dogon.          Wood, 15" high
Coll. Trocadéro Museum, Paris

37. Latch. Dogon.          Wood, 12\(\frac{3}{8}\)" 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\(\frac{3}{8}\)" high
Coll. Dr. Stephen Chauvet, Paris

47. Mask. "Sozo."          Wood, 26\(\frac{1}{8}\)" high
Coll. Tristan Tzara, Paris

*48. Bellows.              Wood, 24\(\frac{3}{4}\)" high
Coll. Antony Moris, Paris

Upper Volta

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.


Ivory Coast and Gold Coast

*54. Figure of Man.

55. Figure of Man. Baoule.

56. Figure of Woman. Baoule.

57. Figure. Senufo.

58. Figure of Woman. Senufo.

59. Figure. Baoule.

60. Figure. Baoule.

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

62. Figure of Bearded Man.

63. Bobbin.

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

65. Figure of Seated Man. Baoule.

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

67. Figure. Senufo.

68. Figure with Divided Beard.
Ivory Coast and Gold Coast, Continued

*69. Figure of Man. Baoulé.

70. Figure of Standing Woman.

71. Mask. "Dan."

72. Mask with Beard.

73. Mask with Feather Beard.

74. Mask with Horns.

75. Mask with Teeth. "Dan."

*76. Mask with Horns. Senufo.

77. Mask. "Dan."

Reproduced: Maes & Lavachery, pl. 45 (right).

78. Mask. "Dan."

*79. Mask. "Dan."

80. Mask. "Dan."

*81. Polychrome Mask with Horns.

82. Mask.

*83. Black and Red Mask.

*84. Mask. Baoulé.


86. Mask with Two Horns. Sudan region.

Wood, 22\(\frac{7}{8}\)" high
Coll. Charles Ratton, Paris

Wood, 18\(\frac{3}{4}\)" high
Coll. Félix Fénéon, Paris

Wood
Coll. Museum für Völkerkunde, Munich

Wood and iron, 17\(\frac{3}{4}\)" high
Coll. André Lhote, Paris

Wood, 13" high
Coll. André Lhote, Paris

Wood, 16\(\frac{1}{2}\)" high
Coll. André Lhote, Paris

Wood, 12\(\frac{3}{4}\)" high
Coll. André Lhote, Paris

Wood covered with hammered brass, 16\(\frac{1}{2}\)" high
Coll. Léonce Guerre, Marseilles

Wood, 10\(\frac{5}{8}\)" high
Coll. Léonce Guerre, Marseilles

Wood, 8\(\frac{3}{4}\)" high
Coll. Léonce Guerre, Marseilles

Wood, 9\(\frac{1}{2}\)" high
Coll. Dr. Paul Chadourne, Paris

Wood, 7\(\frac{7}{8}\)" high
Coll. Pierre Loeb, Paris

Wood, 22\(\frac{1}{2}\)" high
Coll. Jacques Lipchitz, Paris

Wood, 15" high
Coll. Jacques Lipchitz, Paris

Wood, 15" high
Coll. Félix Fénéon, Paris

Wood, 17\(\frac{3}{4}\)" high
Coll. Félix Fénéon, Paris

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

Wood, 18\(\frac{3}{4}\)" high
Coll. Tristan Tzara, Paris
Ivory Coast and Gold Coast, Continued

87. Small Mask. "Man."

*88. Bird Head Mask.

89. Mask. "Dan."

90. Mask with Large Round Eyes. "Dan."
Reproduced: L’Intransigeant, July 10, 1933.

*91. Mask with Horns and Square Eyes.


93. Mask Surmounted by a Ram’s Head. Baoule.

94. Mask. "Dan."

95. Double Mask.
Reproduced: Guillaume & Munro, title 2, pl. 7.

96. Mask.
Reproduced: Clouzot & Level, title 5, pl. 40.

97. Mask. "Dan."

*98. Mask. "Dan."


100. Polychrome Mask.
Reproduced: Clouzot & Level, title 5, pl. 35.


Reproduced: Guillaume & Munro, title 2, pl. 12.

105. Polychrome Mask.

Wood, $\frac{5}{6}$" high
Coll. Tristan Tzara, Paris

Wood, 8" high
Coll. Mme. Helena Rubinstein, New York

Wood, $\frac{85}{6}$" high
Coll. Louis Carré Gallery, Paris

Wood, 9" high
Coll. Louis Carré Gallery, Paris

Wood, $\frac{18}{6}$" high
Coll. Louis Carré Gallery, Paris

Wood, $\frac{13}{6}$" high
Coll. Louis Carré Gallery, Paris

Wood, $\frac{13}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{14}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{10}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{9}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{10}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{85}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{12}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{15}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{11}{6}$" high
The Paul Guillaume Coll., Paris

Wood, 15" high
The Paul Guillaume Coll., Paris

Wood, $\frac{29}{6}$" high
The Paul Guillaume Coll., Paris

Wood, $\frac{125}{6}$" high
The Paul Guillaume Coll., Paris
Ivory Coast and Gold Coast, Continued

106. Mask. "Dan."


Reproduced: Guillaume & Munro, title 2, pl. 12.


110. Mask with Feather Beard. "Man."

111. Mask with Ram’s Horns and Birds.


118. Mask. "Man."

119. Mask with Horns.

120. Polychrome Mask. "Dan." (Liberia?)

121. Mask. "Dan."

122. Mask.

123. Mask. "Dan."

Ivory Coast and Gold Coast, Continued


134. Head with Horns (part of bobbin?). Baoule.

*135. Carved Bobbin.


137. Carved Bobbin.


*140. Bobbin.

*141. Carved Bobbin.

*142. Pendant in Form of Ram’s Head. Baoule. Gold, cire perdue technique, 3½" high


*144. Figure of Woman. Aitutu.


*146–*150. Five Fly Whisks with Carved Handles. Aitutu. Gold leaf over wood, handles 6½ to 8½" long


Ivory Coast and Gold Coast, Continued

162. Five Ornaments. Ashanti, Gold Coast.
    (From the King Prempeh treasure.)
    Gold, 23/4 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, 27/4" high
    Reproduced: Chauvet, title 3, p. 35; Basler, pl. 22A. The Paul Guillaume Coll., Paris

*165. Mask. Lobi, Gold Coast.
    Gold, cire perdue technique, 31/2" 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.
    Coll. André Derain, Paris

*168. Door. Senufo.
    Wood, 60 x 40"
    Coll. Pennsylvania University Museum, Philadelphia

169. Gong Hammer.
    Reproduced: Clouzot & Level, title 5, pl. 10.

*170. Gong Hammer.

    Gold leaf over wood, 71/2" high
    Coll. Louis Carré Gallery, Paris

    Gold leaf over wood, 73/8" high
    Coll. Louis Carré, Paris

173–175. Three Gong Hammers.
    Wood, 81/2, 10 and 113/2" long
    Coll. Galerie Percier, Paris

176. Spoon.
    Wood, 81/2" long
    Coll. Félix Fénéon, Paris

*177. Spoon with Bird.

178. Spoon with Ram’s Head.
    Wood, 61/4" long
    Coll. Charles Ratton, Paris

    Wood, 191/8" high
    Coll. Charles Ratton, Paris

    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, 21/2" long
    Coll. Dr. Avrom Barnett, Brooklyn
Ivory Coast and Gold Coast, Continued


*227-*229. Three Weights, Bird, Fish and Ant-eater. Bronze, 3½, 2 and 3½" long Coll. Miss Laura Harden, New York


231. Weight, Fish. Bronze, 2½" long Coll. J. B. Neumann, New York


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, 41½" high Coll. Charles Ratton, Paris

*239. Polychrome Equestrian Figure. Yoruba. Wood, 15⅔" high Coll. Louis Carré Gallery, Paris


Reproduced: Pijoán, fig. 226. Bronze, 43⁄8" high Coll. Léonce Guerre, Marseilles

241. Figure of Woman. Wood, 10½ high Coll. André Lhote, Paris


244. Sceptre. Ivory, 10" high Coll. Charles Ratton, Paris


Reproduced: Chauvet, title 3, p. 38, fig. 50. Embroidered cloth Coll. Mme. Charles Ratton, Paris

246. Casque


Reproduced: Clonzot.
British Nigeria

*248. Man’s Head. Benin.

249. Figure with Bell at Neck. Benin.
    Reproduced: von Luschan, title 5, fig. 450.

250. Snake’s Head. Benin.

    Reproduced: von Luschan, title 5, pl. 81.

    Reproduced: von Luschan, title 5, fig. 62.

    Reproduced: von Luschan, title 5, pl. 41 and fig. 3.

    Reproduced: von Luschan, title 5, pl. 45.


256. Relief. Benin.

*257. Relief. Benin.


*259. Man’s Head. Benin.

    Reproduced: Roth, p. 34, figs. 47–48.

261. Head of a Staff. Benin.


263. Leopard. Benin.

264. Woman’s Head. Benin.
    Reproduced: Ratton, title 3, p. 216.

Bronze, 63/4” high
Coll. Museum für Völkerkunde, Berlin

Bronze, 133/4” high
Coll. Museum für Völkerkunde, Berlin

Bronze, 203/4” long
Coll. Museum für Völkerkunde, Berlin

Bronze, 22x13”
Coll. Museum für Völkerkunde, Berlin

Bronze, 215/8x15”
Coll. Museum für Völkerkunde, Berlin

Bronze, 18x121/4”
Coll. Museum für Völkerkunde, Berlin

Bronze, 181/2x113/4”
Coll. Museum für Völkerkunde, Berlin

Bronze, 181/2x125/8”
Coll. Museum für Völkerkunde, Berlin

Bronze, 151/4x71/8”
Coll. Museum für Völkerkunde, Berlin

Bronze, 211/2” high
Coll. Staatliche Museen, Dresden

Bronze, 61/2” high
Coll. Museum für Völkerkunde, Leipzig

Bronze, 73/4” high
Coll. Captain A. W. F. Fuller, London

Iron and bronze, 143/4” high
Coll. Captain A. W. F. Fuller, London

Bronze, 43/4” high
Coll. Dr. Stephen Chauvet, Paris

Bronze, 63/4” high
Coll. Tristan Tzara, Paris

Bronze, 83/8” high
Coll. Louis Carré Gallery, Paris
British Nigeria, Continued

265. Head of Warrior. Benin.
   Reproduced: Maes & Lavachery, pl. 41.

266. Head of a Youth. Benin.
   Reproduced: Ratton, title 3, p. 216.

   Reproduced: Ratton, title 3, p. 216.

268. Figure of a King. Benin.

269. Equestrian Figure. Benin.
   Compare: Delafosse, title 2, pl. 49.

   Reproduced: Théâtre Pigalle cat., pl. 127.

271. Figure of a King. Benin.
   Reproduced: Pijoán, fig. 298.


274. Bell in Form of Human Head. Benin.


276. Oval Box with Warrior’s Head. Benin.


279. Relief with Fish. Benin.
   Reproduced: Baumann, p. 197.


   Reproduced: von Luschan, title 5, fig. 494.

282. Relief with Figure of European. Benin.
   Reproduced: Pijoán, fig. 295.

283. Relief with Figures in European Dress. Benin.
   Reproduced: Pijoán, fig. 296.
British Nigeria, Continued

   Reproduced: Cunard, pi. 661 (upper).


287. Ornament in Form of Leopard. Benin.
   Reproduced: Baumann, p. 199.

   Coll. Louis Carré Gallery, Paris

   Gilded bronze, 9½" diam.
   Coll. Charles Ratton, Paris

   Reproduced: von Luschan, title 5, fig. 593.

   Reproduced: Chauvet, title 3, fig. 51.

*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, Frankfort-on-Main.
   Reproduced: Frobenius & Breuil; Frobenius, title 4, frontispiece and pi. 83–86.
   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
   5½" 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
   6½" high

297. Plaster Cast of Terra Cotta Head. Yoruba. See No. 292
   4¾" high

298. Plaster Cast of Terra Cotta Head. Yoruba. See No. 292
   5¾" high

299. Plaster Cast of Terra Cotta Sculpture. Yoruba. See No. 292
   4½" 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
   6½" high

303. Plaster Cast of Terra Cotta Head. Yoruba. See No. 292
   Coll. Christian Zervos, Paris

304. Polychrome Mask.
   Wood, 11½" 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, 14½" 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, 16½x21½"
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, 12¾" high
Coll. Arthur B. Spingarn, New York

Coll. Arthur B. Spingarn, New York

Cameroon

313. Figure. Bango, Grassland. Wood, 28¾" 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, 28¼" high
Coll. Museum für Völkerkunde, Berlin

316. Seated Figure. Wood, 33¾" high
Coll. Dr. Paul Chadourne, Paris

317. Head with Traces of Polychrome. Wood, 7½" high
Coll. Mme. Helena Rubinstein, New York

318. Head with Traces of Polychrome. Wood, 6¾" 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, 17¾" 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

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Material</th>
<th>Height</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>323</td>
<td>Seated Figure of Woman</td>
<td>Wood, 33⅓&quot; high</td>
<td></td>
<td>Coll. Charles Ratton, Paris</td>
</tr>
<tr>
<td>324</td>
<td>Mask</td>
<td>Wood, 18⅓&quot; high</td>
<td></td>
<td>Coll. Museum für Völkerkunde, Leipzig</td>
</tr>
<tr>
<td>325</td>
<td>Janus Mask</td>
<td>Wood, 17⅓&quot; high</td>
<td></td>
<td>Coll. Landesmuseum, Darmstadt</td>
</tr>
<tr>
<td>326</td>
<td>Mask</td>
<td>Wood, 26⅓&quot; high</td>
<td></td>
<td>Courtesy Kunstgewerbe Museum, Hamburg, Coll. Baron von der Heydt, Zandvoort</td>
</tr>
<tr>
<td>327</td>
<td>Mask</td>
<td>Wood, 8⅔&quot; high</td>
<td></td>
<td>Coll. Tristan Tzara, Paris</td>
</tr>
<tr>
<td>328</td>
<td>Mask</td>
<td>Wood, 21&quot; high</td>
<td></td>
<td>Coll. Frank Crowninshield, New York</td>
</tr>
<tr>
<td>329</td>
<td>Mask</td>
<td>Wood, 14⅔&quot; high</td>
<td></td>
<td>Coll. Frank Crowninshield, New York</td>
</tr>
<tr>
<td>330</td>
<td>Mask with Beard</td>
<td>Wood, 16½&quot; high</td>
<td></td>
<td>Coll. Charles Ratton, Paris</td>
</tr>
<tr>
<td>331</td>
<td>Headdress with Shells</td>
<td>Wood, 26&quot; high</td>
<td></td>
<td>Coll. Charles Ratton, Paris</td>
</tr>
<tr>
<td>332</td>
<td>Janus Mask</td>
<td>Parchment over basketwork, 9½&quot; high</td>
<td>Coll. Antony Moris, Paris</td>
<td></td>
</tr>
<tr>
<td>333</td>
<td>Mask with Red Granules</td>
<td>Wood, 12½&quot; high</td>
<td></td>
<td>Coll. Pierre Loeb, Paris</td>
</tr>
<tr>
<td>334</td>
<td>Seat</td>
<td>Wood, 37⅔&quot; high</td>
<td></td>
<td>Coll. Museum für Völkerkunde, Berlin</td>
</tr>
<tr>
<td>335</td>
<td>Seat</td>
<td>Wood, 39½&quot; high</td>
<td></td>
<td>Coll. Pierre Loeb, Paris</td>
</tr>
<tr>
<td>336</td>
<td>Seat</td>
<td>Wood, 22&quot; high</td>
<td></td>
<td>Coll. Etienne Bignou, Paris</td>
</tr>
<tr>
<td>337</td>
<td>Seat (grave figure)</td>
<td>Wood, 71&quot; high</td>
<td></td>
<td>Coll. Museum für Völkerkunde, Berlin</td>
</tr>
<tr>
<td>338</td>
<td>Drum</td>
<td>Wood, 44⅓&quot; high</td>
<td></td>
<td>Coll. Paul Chadourne, Paris</td>
</tr>
<tr>
<td>339</td>
<td>Vase with Four Human Heads</td>
<td>Copper, 83½&quot; high</td>
<td></td>
<td>Coll. Louis Carré Gallery, Paris</td>
</tr>
<tr>
<td>340</td>
<td>Pipe Bowl</td>
<td>Bronze, 83½&quot; high</td>
<td></td>
<td>Coll. Tristan Tzara, Paris</td>
</tr>
</tbody>
</table>
Cameroon, Continued

341. Pipe Bowl in Form of Head. Bronze, 93/8" 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


   Reproduced: Maes & Lavachery, pl. 40.


   Reproduced: Maes & Lavachery, pl. 40.


Gabun

349. Figure of Man. Pahouin.

350. Half-length Figure, “Bieri.” Pahouin.
   Wood, 161/2" high
   Coll. Patrick Henry Bruce, Versailles

351. Figure Surmounting Burial Basket. Pahouin.
   Reproduced: Cicerone, 1930, No. 8, p. 216.

352. Half-length Figure. Pahouin.

353. Figure. Pahouin.

354. Figure of Woman. Pahouin, Okak.

355. Figure of Woman.

356. Figure of Young Woman. Pahouin, border of Spanish Guinea. Wood, 247/8" high
   Coll. Louis Carré Gallery, Paris

357. Figure. Pahouin.

358. Figure. Pahouin.
   Reproduced: Clouzot & Level, title 5, pl. 25

46
Gabun, Continued

359. Figure. Pahouin.  
Reproduced: Pijoán, p. 176.

360. Figure. Pahouin.

361. Figure. Pahouin.


364. Head. Pahouin.

Reproduced: Clouzot & Level, title 5, pl. 22.


368. Head.  
Reproduced: Pijoán, fig. 235.

Reproduced: Basler, pl. 45.


372. Head.

373. Mask.

374. Head. Pahouin.

375. Head. Pahouin.

376. Head. Pahouin.

Wood, 20\frac{1}{2}" high
The Paul Guillaume Coll., Paris

Wood, 18" high
The Paul Guillaume Coll., Paris

Wood, 23\frac{3}{4}" high
The Paul Guillaume Coll., Paris

Wood, 20\frac{1}{2}" high
The Paul Guillaume Coll., Paris

Wood, 13\frac{3}{4}" high
The Paul Guillaume Coll., Paris

Wood, 11\frac{3}{4}" high
The Paul Guillaume Coll., Paris

Wood, 8\frac{3}{4}" high
The Paul Guillaume Coll., Paris

Wood, 17\frac{3}{4}" high
The Paul Guillaume Coll., Paris

Wood, 9" high
The Paul Guillaume Coll., Paris

Wood, 10\frac{3}{4}" high
Coll. Walter Arensberg, Hollywood

Wood, 10\frac{1}{4}" high
Coll. Félix Fénéon, Paris

Wood, 13\frac{3}{4}" high
Coll. Mme. Helena Rubinstein, New York

Wood, 7\frac{3}{4}" high
Coll. Mme. Helena Rubinstein, New York

Wood, 12\frac{1}{2}" high
Coll. Mme. Helena Rubinstein, New York

Wood, 12\frac{3}{4}" high
Coll. Sir Michael Sadler, London

Wood, 9\frac{7}{8}" high
Coll. Louis Carré Gallery, Paris

Wood, 8\frac{3}{4}" high
Coll. Louis Carré Gallery, Paris

Wood, 8\frac{3}{8}" high
Coll. Charles Ratton, Paris
**Gabun, Continued**

*377. Figure. Osyeba. Copper over wood, 22⅔" 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, 22⅔" 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, 25⅞" 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, 13½" high Coll. Tristan Tzara, Paris

388. White Mask. Mpongwe, OgoWe River. Wood, 13½" high Reproduced: Chauvet, title 1, pl. 10, p. 29. Coll. Dr. Stephen Chauvet, Paris


392. Bellows Supported by Figure of a Man. Wood, 8¾" high Coll. Captain A. W. F. Fuller, London

**French Congo**


*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.
    Wood, 24" high
    Coll. The University Museum, Philadelphia

397. Figure of Man.
    Wood, 6½" 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.
    The Paul Guillaume Coll., Paris

400. Figure. Fan, upper Sanga.
    Wood, 50" high
    The Paul Guillaume Coll., Paris

401. Figure of Woman. Loango.
    Wood, 19½" high
    Coll. Charles Ratton, Paris

402. Figure of Woman. Sibiti (?)
    Wood, 13¾" high
    Coll. Charles Ratton, Paris

403. Mother and Child. Loango.
    Wood, 3½" high
    Coll. Charles Ratton, Paris

    Wood, 7½" 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

406. Figure. Babembe.
    Wood, 15½" high
    Coll. Dr. Stephen Chauvet, Paris

407. Figure.
    Wood, 22" high
    Coll. D. H. Kahnweiler, Paris

408. Polychrome Mask. From Sette Cama.
    Wood, 10½" high
    Coll. Museum für Völkerkunde, Leipzig

    Wood, 11¾" high
    Coll. Museum für Völkerkunde, Leipzig

    Wood, 29½" high
    Coll. Museum für Völkerkunde, Berlin

    Wood
    Coll. Museum für Völkerkunde, Munich

412. Mask.
    Wood, 9¾" high
    Coll. Antony Moris, Paris
French Congo, Continued

413. Round Mask.

414. Polychrome Mask.

   Reproduced: Ratton, title 1, pl. 19.

416. White Mask.

417. Mask with Beard.

418. Four-faced Mask in Form of Casque. Mpongwe.

419. Four-faced Mask in Form of Casque. Mpongwe.

420. Amulet.

421. Monkey (part of a whistle). Loango.

422. Fan.
   (Reproduced with No. 394.)

423. Fan Handle with Two Figures.

424-427. Four Musical Instruments. Loango (?)

428. Trumpet.

429. Bell in Form of Crouching Figure. Loango.

430. Trumpet.

431. Trumpet. Upper OgoWe.

Belgian Congo

432. Figure. BaLuba, Bena Lulua.
   Reproduced: von Sydow, title 6, pl. 10.

433. Figure. Bena Lulua.
Belgian Congo, Continued

434. Half-length Figure of Woman. MaNyema. Wood
       Coll. Museum für Völkerkunde, Munich

435. Figure. WaRua. Wood

436. Figure Studded with Nails, called “Konde.” Cabinda region. Wood, 42" high
       Coll. The University Museum, Philadelphia

       Coll. Baron Eduard von der Heydt, Zandvoort

438. Figure. BaTeke. Wood, 20¼" high
       Coll. Dr. Stephen Chauvet, Paris

439. Figure. Reproduced: Pijoán, fig. 240. Wood, 32¾" high
       The Paul Guillaume Coll., Paris

440. Figure. WaRegga. Ivory, 5½" high
       Coll. Mme. Bela Hein, Paris

441. Figure. Wood, 28" high
       Coll. Galerie Percier, Paris

442. Figure of Man. (Tanganyika?) Wood, 34½" high
       Coll. Pierre Loeb, Paris

443. Woman and Child. BaKuba. Wood, 7½" 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, 21½" high

*446. Figure with Arms Raised. WaRegga. Wood, 9½" high

*447. Figure. WaRegga. Ivory, 10½" high

448. Figure. BaKota. Coll. Charles Ratton, Paris

*449. Polychrome Mask. Kanioka. Copper over wood, 25½" high


Coll. Museum für Völkerkunde, Berlin

Wood, 9½" high
Coll. Museum für Völkerkunde, Berlin

Wood, 15" high
Coll. Museum für Völkerkunde, Lübeck
Belgian Congo, Continued


   Reproduced: Ratton, title 1, pl. 21.

*455. Mask of “Miwami” Secret Society. WaRegga.
   Reproduced: Chauvet, title 3, p. 40, fig. 62.

456. Headdress Surmounted by an Ant-eater.

457. Polychrome Mask.

*458. Polychrome Mask.
   (Reproduced with No. 414.)

   Reproduced: Cunard, p. 726.

460. Polychrome Mask with Cowrie Shells.
   Coll. New York Public Library, 135 Street Branch, New York

461. Mask. WaRegga.

*462. Mask. WaRegga.


*465. Mask. WaRegga.

*466. Polychrome Mask.

467. Mask.

*468. Head Rest. Urua.
   Courtesy Kunstgewerbe Museum, Cologne. Coll. Baron von der Heydt, Zandvoort

469. Head Rest. WaRua, Urua region.

*470. Head Rest. WaZimba (MaNyema).
Belgian Congo, Continued

471. Head Rest in Form of Animal. Bayaka.

*472. Head Rest. Waregga.

Reproduced: Variétés, p. 357.


Reproduced: Hausenstein, pl. 53.


477. Seat.

478. Seat. Urua (?).
Reproduced: Clouzot & Level, title 5, pl. 36.


Reproduced: Portier & Poncetton, pl. XVI.

481. Seat.

*482. Goblet in Form of Human Head. Kasai.
(Reproduced with No. 498.)

483. Bowl.

484. Cup. BaKuba.


486. Cover of Receptacle. Waruanda.


Belgian Congo, Continued

489. Fetish with Calabash and Shells. Urua.

490. Bowl.

   Reproduced: Basler, pl. 54.

492. Cup in Form of Human Head. Kasai.

493. Cup. BaKuba.

494. Cup. BaKuba.

495. Box. BaKuba.

496. Box. BaKuba.


502. Box with Woman's Head on Cover. Mangbetu.

503. Ladle. BaKuba, Ikoka.

504. Spoon. WaRegga.

505. Spoon. WaRegga.

506. Spoon. WaRegga.

Wood, 14 3/8" high
Coll. Tristan Tzara, Paris

Wood, 14" diam.
Coll. Richard Bedford, London

Wood, 5 3/8" diam.
Coll. André Level, Paris

Wood, 7 1/2" high
Coll. Charles Ratton, Paris

Wood, 8 3/4" high
Coll. Arthur B. Spingarn, New York

Wood, 9" square
Coll. Arthur B. Spingarn, New York

Wood, 15 1/2" long
Coll. Arthur B. Spingarn, New York

Wood, 6 3/4" high
Coll. Arthur B. Spingarn, New York

Wood, 5 1/2" high
Coll. Prof. C. G. Seligman, Oxford

Wood, 6 3/4" high
Coll. Prof. C. G. Seligman, Oxford

Wood, 5 1/4" high
Coll. Prof. C. G. Seligman, Oxford

Wood, 5" high
Coll. Prof. C. G. Seligman, Oxford

Wood, 22" high
Coll. Félix Fénéon, Paris

Wood, 16 1/3" long
Coll. Museum für Völkerkunde, Hamburg

Ivory, 8 1/2" long
Coll. André Lhote, Paris

Ivory, 6 3/4" long
Coll. Tristan Tzara, Paris

Ivory, 8" long
Coll. Charles Ratton, Paris
Belgian Congo, Continued

507. Spoon.

508. Figure. BaLuba(?).

509. Figure. WaRegga(?)

510. Figure. WaRegga(?).

511. Figure.

512. Small Head. WaRegga.


*514. Head with Cowrie Shell Eye. WaRegga.

515. Head. WaRegga.

516. Figure. WaRegga.

517. Head of a Bird. WaRegga.

518. Amulet, Figure with Two Masks. WaRegga.

519. Amulet, Two Figures Embracing. WaRegga.

520. Carving.

*521. Pendant in Form of Mask. BaPende.
(Reproduced with No. 462)

522. Baton with Three Faces.


524. Monkey (head of a baton).
Belgian Congo, Continued


526. Armlet.

527–534. Eight Scalpels.


Reproduced: Blondiau-Theatre Arts cat.


551. Ceremonial Ax. MaNyema.

552. Scimitar. Sanga.


560. Curved Dagger.

561. Sickle Knife.

562. Ax with Woman’s Head on Handle. Urua. 
Reproduced: Lefèvre Galleries cat., pl. 95.

563. Ceremonial Ax.

Wood

Coll. Dr. Henri Schouteden, Tervueren

Brass, 4 1/2” diam.
Coll. Mrs. Edith J. R. Isaacs, New York

Iron, copper and brass, 5 1/4 to 8” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron, 18 1/2” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron, 15 1/4, 20 1/4 and 15 1/2” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron, 24 1/2 and 22 1/2” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron and copper, 16 1/4” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron and ivory, 15 1/2” long
Coll. Mrs. Edith J. R. Isaacs, New York

Brass and ivory, 13 1/4” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron and wood, 16 1/2 to 23 1/2” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron and wood, 16 1/2” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron, 27 1/4” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron, wood and brass, 28 1/4” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron, brass, copper and wood, 15 1/2 to 30 1/2” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron and copper, 16” long
Coll. Mrs. Edith J. R. Isaacs, New York

Iron, 26” long
Coll. Miss Margaret Scolari, New York

Wood and iron, 15 3/4” long
Coll. Louis Carré Gallery, Paris

Iron and copper, 16 1/2” long
Coll. Mrs. W. Murray Crane, New York

56
### Belgian Congo, Continued

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Collection Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>564</td>
<td>Bark Cloth. BaKuba.</td>
<td>Coll. Musée du Congo Belge, Tervueren</td>
</tr>
<tr>
<td>565</td>
<td>Mat with Animal Design. Kasai</td>
<td>Fibre, 45 x 62”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coll. The University Museum, Philadelphia</td>
</tr>
<tr>
<td>566</td>
<td>Mat with Animal Design. BaKongo</td>
<td>Fibre</td>
</tr>
<tr>
<td>567</td>
<td>Tufted Cloth. BaKuba.</td>
<td>Coll. Musée du Congo Belge, Tervueren</td>
</tr>
<tr>
<td></td>
<td>Reproduced: Clouzot.</td>
<td>Palm fibre, 243/4 x 133/4”</td>
</tr>
<tr>
<td></td>
<td>Reproduced: Clouzot.</td>
<td>Palm fibre, 26 x 26”</td>
</tr>
<tr>
<td>574</td>
<td>Tufted Cloth. Kasai.</td>
<td>Palm fibre, 54 x 201/2”</td>
</tr>
<tr>
<td>575</td>
<td>Tufted Cloth. Kasai.</td>
<td>Palm fibre, 283/4 x 161/2”</td>
</tr>
<tr>
<td>576</td>
<td>Tufted Cloth. Kasai.</td>
<td>Palm fibre, 353/4 x 231/2”</td>
</tr>
<tr>
<td>577</td>
<td>Tufted Cloth. Kasai.</td>
<td>Palm fibre, 20 x 63/4”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coll. Pierre Loeb, Paris</td>
</tr>
<tr>
<td>*578</td>
<td>Reproduced: Salles, p. 248.</td>
<td>Palm fibre, 133/4 x 273/4”</td>
</tr>
<tr>
<td>*579</td>
<td>Reproduced: Salles, p. 229.</td>
<td>Palm fibre, 113/2 x 273/4”</td>
</tr>
<tr>
<td>581</td>
<td>Tufted Cloth.</td>
<td>Palm fibre, 24 x 14”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coll. Henri-Matisse, Nice</td>
</tr>
<tr>
<td>582</td>
<td>Basket.</td>
<td>Palm fibre</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coll. Louis Marcoussis, Paris</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coll. Musée du Congo Belge, Tervueren</td>
</tr>
</tbody>
</table>
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.

   Reproduced: Maes & Lavachery, pl. 37 (center).
   Wood, 15¾” high
   Coll. Charles Ratton, Paris

   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

   Wood, 17¾” high
   Coll. Museum für Völkerkunde, Leipzig

   Wood, 23¾” high
   Coll. Museum für Völkerkunde, Berlin

   Wood, 7¾” 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 3½” 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
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
54. Figure of man. Ivory Coast. Collection Richard Bedford, London
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
91. Mask with horns and square eyes. Ivory Coast. Collection Louis Carré Gallery, Paris
84. Mask. Ivory Coast. Collection Félix Fénéon, 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

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

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

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
177. Spoon with bird.
The Paul Guillaume Collection

170. Gong hammer.
Ivory Coast.

168. Door. Ivory Coast.
Collection The University Museum, Philadelphia
257. Relief. Benin. Collection Staatliche Museen, Dresden
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
322. Figure. Cameroon. Collection Miss Laura Harden, New York
356. Figure of young woman. Gabun. Collection Louis Carré Gallery, Paris
357. Figure. Gabun. The Paul Guillaume Collection, Paris
377. Figure. Gabun. Collection Trocadéro Museum, Paris
379. Figure. Gabun. Collection Mme. Helena Rubinstein, New York

594. Figure of a woman. French Congo. Collection Albert G. Adams, Cameroon.
Funerary figure. Ivory Coast. Collection Tristan Tzara, Paris

421
420.

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

424–427.

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

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

Collection Trocadéro Museum, Paris

Collection Prof. C. G. Seligman, Oxford
578. Tufted cloth. Belgian Congo. Collection Henri-Matisse, Nice

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

Collection Louis Carré Gallery, Paris
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Theatre


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One thousand additional copies were printed December 1935
AFRICAN NEGRO ART: THREE MAPS.

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

Aboma 21
Abomey 11
Agni 10
Aitutu 10
Ashanti 11
Azande 14
BaBindi 30
Bagas 1-9
BaKete 30
BaKoko 12
BaKonde 30-31
BaKongo 29
BaKota 21
BaKuba (BuShongo) 30
BaKumi 21
BaLuba 30-31
BaLumbo 20
BaLunda 29-30-33
BaLunda 23
BaMbiri 29-30
BaMbara 2
BaMbiri 29-30
Bamum 12
BaNdiagara 3
BaNgala 21
BaPende 30
BaPoto 22
BaRotse 38
Barumbi 23
BaShilele 29-30
BaSonge 30
BaSongo 30
BaSongo Meno 21-22
BaSundi 29
BaTeke 21
BaTetela 30
BaVili 20
BaYaka 29
Bena Lulu 30
Benin 12
Benué River 12-13
Bissagos Islands 1
Bobo 2
Bornu 5
Bule 20
BuShongo see BaKuba
Cabinda 28
Cameroon 12-13
Congo River 29-21-22
Cross River 12
Dahomey 11
Dakan 1
Dan 10
Djemme 2
Dogon (Habbé) 3
Ewe 11
Fang (Pahouin, Pangwe, Fan) 20-21
Fanti 11
Fernando Po 12
French Congo 20-21
French Guinea (Rivieres du Sud) 1-9
French Sudan 2-3
Fula 1-2, 4
Fumhan 12
Futa 1
Futa-Djallon 1
Gabun 20
Gambia 1
Gao 3
Ghana (10th century) 1-2
Gold Coast 2
Guro 10
Habbé see Dogon
Hausa 4
Ibo 12
Ifa or Ifé 12
Ivy Coast 10
Kakongo 29
Kanem 5
Kanioka 30
Kasai River 21-30
Kiko 29-30, 37
Kissi 9
Kundu 22
Kwango River 29
Lagos 11
Lake Bangwelo 31
Lake Leopold II 21
Lake Moera 31
Lake Nyasa 39-40
Lake Tanganyika 31
Lake Chad 5
Lake Victoria Nyanza 23
Liberia 9-10
Loango 28
Lomani River 22-30
Lobi 10
MaKere 22
MaKonde 32
Malinke 1-2-9-10
Man 10
Mangbetu 23
MaNyema see WaZimba
MaYombe 29
M’bun 13
M’Fang see Fang
Melle (14th century) 2
Mongo 22
Mossi 3
Mpongwe 20
Nigeria 11-12
 Niger River 12-11-3-2
Nupe 12
OgoWe River 20
Oyebda 21
Pahouin (Fang) 20-21
Pangwe see Pahouin
Portuguese Guinea 1
Rivieres du Sud see Fr. Guinea
Ruanda 23
Sanga River 21
Sankaran 9
Sankuru River 30
Senegal 1
Senufo 10
Sierra Leone 9
Songhai 3
Soninke 1
Sozo 1
Spanish Guinea 20
Tanganyika 31-32
Temne 9
Timbuctoo 3
Togo 11
Ubangi River 21-14
Upper Volta 3
Urua see WaRua
Vatchivokoe 30
WaRegga 23
WaRua (Urua) 31
WaZimba (MaNyema) 23-31
Yoruba 11-12
Zambezi River 38-39
MAP NO.5: REGIONS OF AFRICA, PREDOMINANTLY NEGRO IN POPULATION, FROM WHICH THIS EXHIBITION IS DRAWN.

Black outline areas producing wooden figures
Shaded sections areas producing wooden masks