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Useable Art: African Aesthetics in Daily Life from the Lowe Art Museum, University of Miami

Marcilene Keeling Wittmer

Brian Dursum

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Useable Art:
African Aesthetics in Daily Life
from the Lowe Art Museum
University of Miami

Organized by Marcilene Wittmer, Ph.D

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Cover:

[Kuba Kingdom (Democratic Republic of the Congo)
*Woman’s Ceremonial Skirt (Nshak)*, not dated
raffia and dye, 31 ½ x 249”
Gift of Alan Potamkin, 2007.48.64]
The African Art Collection at the Lowe Art Museum, University of Miami has developed steadily since the first donation of African Art in 1958 by the renowned German collector, Dr. Werner Muensterberger. Over the next fifty-two years the African Collection has steadily grown in both size and quality. It currently numbers 1,168 objects. Among those objects is a body of utilitarian works including pottery, basketry, wooden and leather goods. All were fashioned, not only as purely utilitarian objects but also to express the decorative spirit of the artist and the community. The result is a wondrous marriage of function and art, which is most elegantly illustrated in the exhibition, *Useable Art: African Aesthetics in Daily Life*.

The idea for this exhibition was first conceived three years ago by the Lowe’s Consulting Curator of African Art, Dr. Marcilene K. Wittmer. The exhibition provided an opportunity for the Museum to highlight one of its most significant collecting areas, and at the same time showcase a part of the collection rarely seen by the general public.

Now retired, Dr. Wittmer has been associated with the University of Miami since 1972. Her first publication with the Lowe was the exhibition, *Images of Authority: From Benin to Gabon* in 1973. She has served for the past twenty-five years as our Consulting Curator in the development of the Lowe’s African Collection. The quality and stature of the collection today speaks volumes of her careful nurturing of the collection during her stewardship.

No exhibition would be possible without the many donors who have, over the years, entrusted their art works and collections to our care for the benefit of our students and the general public. I thank them all. Support for the exhibition and catalogue was made possible through our African Arts Endowment, and the Thea Katzenstein Endowment. Additional programmatic support is provided through the Florida Department of State, Division of Cultural Affairs, the Department of Cultural Affairs, the Miami-Dade Mayor and Board of County Commissioners, Beaux Arts, Friends of Art, and the general membership of the Lowe Art Museum.

Brian A. Dursum
Director and Chief Curator
Useable Art:
African Aesthetics in Daily Life
from the Lowe Art Museum,
University of Miami

Marcilene Keeling Wittmer
The art presented in this exhibition consists of objects that serve some purpose of daily living that can be relatively easily recognized by non-Africans. Unlike the masks and figures used in rituals and whose significance can be fully appreciated only by the initiated, the pottery, textiles, leatherwork and other hand crafted objects presented here can be almost immediately understood. Baskets are for carrying things, hats are for wearing, and stools are to sit on. It takes only an additional word or two to distinguish a water jar, for instance, from a pot used to prepare cassava. The fact that to an African, there may be much more than meets the eye to any of these objects does not necessarily diminish the museum viewer’s experience. The works in this exhibition can be appreciated for the immediate appeal of their forms, the beauty of their patterns, and the quality of craftsmanship they display. The distinctive, insistently handmade-ness; the unmistakable delight in the nature of the material, the sense of touching it, manipulating it, and the still visible traces of the creative process are all characteristically African.

Besides being able to appreciate the objects displayed here in a direct and familiar way, we may also be able to derive some sense of how traditional Africans might appreciate them. A frequently repeated story by the art historian, Roy Sieber, describes an African woman in her town marketplace in Ghana carefully examining many nearly identical pots, taking her time before choosing the one that best satisfies her. He tells us that this kind of evaluation is typical and we can probably assume that her standards reflect those of her community. We wonder what those standards might be.

Objects that find their way into museum collections are not necessarily chosen by the same criteria that guided the lady in the Ghanaian market. Yet there must be consistent qualities that seem to appeal to Western collectors and that also appealed to the previous African owners of the objects because many were clearly used and kept and repaired – a long time. Presumably they were treasured and even handed down from one generation to the next in the traditional African way. And we can see, through examining many African works in collections and still in use in Africa, that certain characteristics are prevalent over and over again across ethnic divisions.

Good workmanship is a first requirement. Mastery of the means of production is important whether made by an individual artist or by a whole workshop. While form, proportion, design and texture are universally evaluated qualities, for Africans, mastery of technique also requires a quality not so easily described in words. The deliberate faceting of surfaces caused by adze or knife strokes, the burnish marks and calligraphic incising on clay, the slight irregularities in weaving; all should communicate a vitality, an extension of the artist’s energy that infuses the object, giving even non-representational works a sense of presence, a tension between movement and stillness, that is a characteristic African quality. Subtle irregularities are signs of life. No edge is perfectly straight, no pattern perfectly regular. Improvisation within the expected is valued.

What I have described so far are visual qualities. They can be detected by looking with the eyes, the primary sense used in Western culture. That cultural value limits the experience of the museum visitor—you can’t touch the art! You can’t run your
hand over the surface or pick up the pot, for instance, and feel the way it communicates its weight and balance to your hands and arms, the way the woman in the market in Ghana tested and tried the pot she finally chose. You are missing a significant portion of the aesthetic experience of African art. Vision alone cannot adequately assess the tactile and kinetic qualities an object may possess.

Another aesthetic criterion we can’t easily apply from our Western perspective is appropriateness to locale and function. We can use information about Africa, its environment and cultures but the true test of appropriateness unfolds over time. From the first adze strokes that remove the bark from a piece of wood to reveal the grain underneath so the carver can select the best portion to prevent cracks from developing, to the surface that develops through constant handling, exposure to heat and humidity, oils and powders, to repairs of cracks with artistic stitching and repairs of holes with appliqué creating new designs; the well-made African object lives in harmony with its social and environmental setting. As a used, personal object it is an extension of its owner’s life. So close is the association that sometimes the object is believed to absorb part of its owner’s soul.

Materials are locally derived. The few fairly limited modern substitutions—silk and rayon for wool and cotton, buttons for cowry shells, vinyl for leather—introduce a shininess and hard-edged quality that is not characteristic of traditional African works. The materials used, whether clay, gourds, or a particular kind of wood should have an appropriateness to environment, lifestyle, and use that is part of a community aesthetic harmony superbly characteristic of Africa. Look, for example, at the similarity of pottery to hand built mud architecture, granaries, and body scarification of traditional West African family compounds. Or consider the Kuba People of Central Africa whose houses, clothing, body art, and containers reflect the primacy of basket making. Even nomadic people display aesthetic harmony in their lightweight, assembled, easily portable households.

Asante people (Ghana)
Stool (Mnam), ca. 1960. 91.0088
Good craftsmanship and appropriateness are qualities linked to morality. African languages, almost always, have one word that means “good” as well as “beautiful,” “pleasing,” “virtuous,” “correct,” and in conformance with societal standards. Another word means both “ugly” and “evil,” “unacceptable,” “useless,” and the like. One can prove good moral standing and self-respect by working hard. This leads to the production or acquisition and presentation of objects of good and appropriate use that will be treasured and admired for generations. Desirable social status is confirmed by beauty of the personal environment—the door to a man’s house, the stacks of pots in a woman’s kitchen, the garments one wears.

Morality is linked to the concept of “coolness,” a concept essential to understanding African aesthetics. Coolness equals intensity kept in check, to be used in just the right way at just the right moment. It is a quality inherent in the best human conduct. It can even be conveyed by the appropriateness and usefulness of objects about the home. It is a moral value that equates with skill and suitability. It can also be applied to human responses such as pleasure and appreciation. It is emotion under control; control of self in the face of provocation or even intense pleasure.

Africans associate coolness with elderhood and, by extension of that thinking, coolness is ancestral. Because an object of personal use is linked to the soul of its owner—one of the best known examples is the Akan stool—it is kept and venerated long after the owner’s death, not only as a memorial, but also as a source of continued contact with the ancestor. Maintaining contact with ancestors is important to Africans, a fact dramatized by the use of pieces of old worn textiles in the inside parts of Yoruba Egungun masquerade costumes touching the dancer’s body and forming a conduit between ancestors summoned by the dance and the living community. The desire for the blessing of ancestral coolness can even be extended through time and space to the African-American practice of sleeping wrapped in a quilt made from old family clothing to receive guidance from ancestors in dreams.

Moral and ancestral values, invisible to the naked eye, can be detected through appropriateness of fabrication and use, balance of form, harmony of pattern, and harmony with surroundings, including people. These containers, textiles, tools, and assorted furnishings speak across cultures in a satisfying aesthetic language we can all appreciate even if we do not understand every nuance. No single word, such as “art” or “craft” seems adequate; Africans themselves do not employ such Western categories. Excellence of design has a universal and timeless appeal that is further enhanced by the patina of use and the venerability of age.

Even today, when mass produced wares, clothing, and tools are readily available in African markets and stores, there continues to be a local demand for and appreciation of hand made useful objects from traditional artisans who often have outstanding regional reputations as individuals or who work in respected family or shop contexts. African consumers still buy in their local marketplaces works that are aesthetically appealing, intimately satisfying, and usefully appropriate in ways that foreign wares can never be.

Marcilene Keeling Wittmer
There are three main types of loom in Africa. The narrow band loom is used by men in West Africa to weave the long, continuous strips of cloth that are sold as rolls in the market place or produced on commission, and eventually cut into sections of equal length and sewn together to make a large rectangle to be used as a wrapper, men’s robe, blanket or furnishing cloth. Women, who weave on a fixed vertical loom, produce panels of cloth as often as not for their own domestic use, though some women also weave for the market. In Central Africa men weave panels of raffia cloth on a loom that stretches in front of them as they lean back at an angle. Sometimes they lean back so far that the loom is actually above them. In all cases the bodily motion of the weaver is translated directly into the cloth. This is especially true of the narrow band loom where the weaver leans back to increase the tension on the warp threads, changes the shed with movements of his feet, and inserts and beats the weft thread with a rhythm that assures the evenness of the width of the band of cloth.

In West Africa both men’s and women’s cloths can be embellished in a variety of ways. Supplemental weft inlays can be added to create designs that enrich patterns, usually stripes, produced by warp and weft threads in the weaving process. The most familiar of these is the kente prestige cloth of the Akan peoples of Ghana and Togo. The weaver has to be able to visualize how the patterns will match up on the fully assembled wrapper as he weaves them into the continuous narrow strip he is producing.

Resist dying is used throughout West Africa in a variety of ways to create patterned cloth. In the past plain wrappers or panels of cloth woven in the traditional manner would have been used. But more often than not today, lengths of commercially manufactured cotton fabric are used, sewn together if necessary, to make wrappers of the desired size. The fabric is stitched around pebbles, into bunches or seams, tightly so that the bundled cloth resists the dye. Or patterns may be painted freehand or with the use of stencils or stamps using a clear cassava-based starch as paint. The starch resists the dye bath. Adire cloths of the Yoruba are good examples of the variety of resist techniques. Designs cut from pieces of gourd or wood can also be dipped into ink and stamped directly on a prepared cloth: Akan adinkra is the best example of this technique.

In Central Africa the raffia panels woven and softened by men are sewn together and embroidered by women who use several techniques. They work on only a small section of the cloth at a time, keeping the rest covered by a plain cloth for protection. Thus they never see the complete cloth until it is finished and have to visualize their work in their minds as they progress.

(detail, left)
Yoruba people (Nigeria)
Wrapper (Adire), 20th century
Cotton and indigo dye, 65 ½ x 75 ½”
Gift of Diana Altman, 98.0047.04
Adire eleko is a free-hand painted fabric first done c. 1910; the main center of production is Ibadan. This particular pattern arrangement is named “Olokun” and consists of ten large squares on each half (each wrapper consists of two lengths of commercial cotton cloth sewn together) bordered by smaller rectangles. The letters OK appear somewhere among the patterns. The mark on the outer edge is the signature of the woman who painted the cloth.
Akan or Asante people (Ghana)
*Wrapper (Kente)*, 20th century
cotton, rayon and dye, 82 ½ x 128 ¾"
Gift of Dr. Marcilene Wittmer, 2006.32.1
*Kente* is a prestige cloth once limited to royal males but now worn by anyone who can afford it. It is a strip-woven cloth with weft patterns at intervals that must be matched up when sewn together, creating a pattern somewhat like a checkerboard with borders at both ends.

Yoruba people (Nigeria)
*Wrapper*, collected between 1960-1973
cotton and dye, 35 ½ x 65 ¾"
Gift of Professor and Mrs. Robert R. Ferens, 91.0179

Asante people (Ghana)
*Wrapper (Adinkra)*, ca. 1960
cotton and dye, 48 ¼ x 71"
Gift of Professor and Mrs. Robert R. Ferens, 91.0181
Originally a royal cloth worn during mourning, *Adinkra* cloth is now more widely used. Each block is filled in with stamped patterns. The double curves are derived from ram’s horns, a symbol of royalty. The concentric circles mean eternal kingship. Most other meanings have been forgotten. The word *adinkra* means message and also refers to leave-taking or separation.

Dogon people (Mali)
*Blanket*, 20th century
cotton and indigo dye, 91 ½ x 48 ¼"
Museum purchase, 92.0038
Similar strip-woven cotton and wool cloth has been found in burial caves in Mali dating to the 11th century. The technique of narrow-strip loom weaving may be 2000 years old in the Sahara. The patterns are made with supplementary weft threads creating a raised texture.

Kuba Kingdom (Democratic Republic of the Congo)
*Woman’s Ceremonial Skirt (Nshak)*, not dated
raffia and dye, 31 ½ x 249"
Gift of Alan Potamkin, 2007.48.64
Each natural raffia panel was embroidered with undyed raffia thread and, when assembled, the entire cloth was dyed red. All designs are visualized in the mind, not sketched or pre-planned. The occasional small appliquéd patch may cover a hole made from pounding the cloth in the softening process.

Kuba Kingdom (Democratic Republic of the Congo)
*Woman’s Ceremonial Skirt (Nshak)*, not dated
raffia and dye, 32 ½ x 169"
Gift of Alan Potamkin, 2007.48.67
These cloths were prestigious gifts in reciprocal gifting ceremonies (*itul*) and at funerals and installations of kings. The bulky, voluminous forms created by the wrapped skirts indicate high status.
Baskets

Basketry is a form of textile since it, too, results from the intersection of warp and weft elements. A basket is a form of weaving not done on a loom, resulting in a firm, three-dimensional form (mats being the exception.) It is mostly a female activity in Africa but many men do make bags, hats, and various items for their own utilitarian use. Women make a large variety of baskets for their own and for family use. Baskets, bags, and slings are used in markets, to store goods in the house, and to carry produce. They carry everything from grain, chickens, and firewood, to freshly caught fish. Small baskets can hold intimate personal possessions, be displayed or presented as gifts. Basketry can even reinforce containers made from other materials or make them easier to handle and store. Baskets themselves can be embellished or reinforced by other materials, most commonly leather.

The three ways of making a basket are coiling, plaiting and twining. Coiling uses bundles of fiber, each coil sewn to the preceding coil with a fiber strip or string. The stitches can be done in a variety of ways, either tight or loose, and can be plain or decorative. In plaiting the warp and weft fibers are similar if not identical and can produce a quite a uniform surface. Twilling is a common decorative variation. In twining the warp elements are firmer or thicker than the weft. There are usually two wefts that twist over and under the warp. If there is a single weft, usually as firm or almost as firm as the warp, the technique is called wickerwork.

Hausa or Tuareg people (Nigeria)

Herder's Hat, collected between 1960-1973
plant fiber, leather and dye, 6 ¼ x 13 ½" dia.
Gift of Professor and Mrs. Robert R. Ferens, 91.0213.01
This hat was made to be worn over a turban, which is a symbol of Tuareg identity. Tuareg are nomadic and largely depend on products made by others and sold in the market place in towns in the Sahel. They do sometimes work with leather. The Hausa, also leather workers, are prolific craftsmen and their wares are widely used by others.

Cameroon Grassfields

Warrior's Hat, mid 20th century
feathers and raffia fiber, 11 ½ x 13 ½" dia.
Gift of Dr. Marcilene Wittmer, 91.0313
The knitted raffia portion of this hat is very stretchy and can be inverted over the feathers, collapsing and protecting them for storage.

Fulani people (Ghana, Chad, Cameroon, Niger, Nigeria, Mali, Burkina Faso and Guinea–Conakry)

Cattle Herder's Hat, collected between 1960–1973
raffia, leather and dye, 8 h. x 15 ¼" dia
Gift of Professor and Mrs. Robert R. Ferens, 91.0474.98
Basketry hats in this shape are made and worn widely in the Sahel. The amount of leather embellishment is a social statement.

Mangbetu people (Democratic Republic of the Congo)

Rain Hat, not dated
plant fiber and accumulative materials, 11 ½" x 18 ¼ x 10 ¼"
Promised gift of an Anonymous Donor, IL2010.5.10
This is a woman's hat worn so that the long portion projects downward over her back and provides shelter for her baby who rides supported against her back by a cloth wrapper.

Zulu people (South Africa)

Woman's Hat (Isicholo), not dated
straw, cotton, ochre, fat, and silver tacks, 5 x 17 ½ x 16 ½"
Promised gift of an Anonymous Donor, IL2010.5.28
A coiled basketry base is covered with closely spaced stitches of string dyed with a paint made of red powder and fat. This type of hat indicates a married woman.

Borana people (Ethiopia)

Food Basket, not dated
reed, straw and hide, 6 ¾ x 10 ¼ x 10 ¾"
Gift of Dr. Marcilene Wittmer, 2010.23.1
This type of basket with a lid that can be strapped down was used to carry injera, a crepe-like bread made from fermented teff, a local grain. It could also have been used to store dry commodities such as grain or coffee.

(top)

Kuba Kingdom (Democratic Republic of the Congo)

Lidded Basket, not dated
plant fiber and wood, 5 ¼ x 9 ½" dia.
Promised gift of an Anonymous Donor, IL2010.5.8
The Kuba are famous for complex woven patterns and for using diverse techniques on the same basket. This one is mostly plaiting, over a wooden ring that firmly supports the bottom rim.
Africa

Fish Basket Set, mid 20th century
plant fiber, twigs and cotton, 12 ½ x 12 ⅛” dia. (large basket)
and 9 ⅜ x 7 ⅛” dia. (small basket)
Collection of the Lowe Art Museum, University of Miami, 65.050.094
The technique employed here is wickerwork, which uses nearly rigid weft rods.

Ewe people (Ghana and Togo)
Produce Basket, collected between 1960-1973
reed, 6 ⅜ x 11 ⅛” dia.
Gift of Professor and Mrs. Robert R. Ferens, 91.0474.112
This functional wicker basket is embellished by strips of cane coiled around the upper border, helping provide a firmer grip on an otherwise plain but pleasing form.

Ewe people (Ghana and Togo)
Fisherman’s Utility Basket, collected between 1960-1973
plant fiber, 14 ½ x 15 ⅜ x 9 ⅜”
Gift of Professor and Mrs. Robert R. Ferens, 91.0474.130
Plaiting produces a flexible, even foldable, container useful for holding all sorts of things.

Tutsi people (Rwanda)
Basket, not dated
straw, 14 ⅛ x 8 ½” dia.
Promised gift of an Anonymous Donor, IL2010.5.3
Tutsi women make baskets that are regarded as the finest in Africa. They use a tightly stitched coiling technique to produce elegantly shaped storage baskets.

Tutsi people (Rwanda)
Basket, not dated
straw, 7 ⅛ x 3 ½” dia.
Promised gift of an Anonymous Donor, IL2010.5.4
The gracefully tapering conical lid of this basket is the hallmark of the Tutsi style.

Tutsi people (Rwanda)
Presentation Tray, not dated
straw, ⅛ x 4 ¾” dia.
Promised gift of an Anonymous Donor, IL2010.5.7
The elegant zig-zag design on this basket is known as umulenzi, one of many named Tutsi patterns that have been recorded.

Africa

Cassava Sifter, not dated
plant fiber, 17 ¾ h. x 6” dia.
Promised gift of an Anonymous Donor, IL2010.5.9
Cassava flour is a staple food in Central Africa. This type of basket used in its preparation is made in a wide area from Congo to Angola.

Democratic Republic of the Congo

Bag, not dated
plant fiber and wood, 17 ½ x 23 ⅛ x 8 ⅛”
Promised gift of an Anonymous Donor, IL2010.5.15
The technique of plaiting is used here to create several different patterns.
Gourds are among the earliest cultivated plants and are used to make probably the most ancient and useful of all containers. They are used for storage, carrying, serving, drinking, as hats, baby shades and baby baths, and as parts of musical instruments. Many varieties of gourds are grown. Some are large and globular, flattened and globular, tubular, bottle shaped, long necked and many variations within these categories. There are thick-walled and thin-walled varieties. Some are large enough to be used as drums, some small enough to be used for snuff bottles; some are bred for special stem length and curvature. Shapes can be further enhanced by controlled growing conditions such as allowing them to hang freely from vines to elongate forms.

The fruit is dried in the shade, then cut, usually vertically from stem to blossom end or in half horizontally. The pith is removed by scraping or, if the gourd is left intact rather than halved, by pouring hot stones into an opening in the neck and shaking to remove the fibers and seeds. The dry, clean gourds are then taken to the market.

The woman who buys the prepared gourd is usually the one who decorates it. Or she may take it to a woman who is an acknowledged artist. Some Hausa men also decorate gourds, specifically a thick-walled variety which they carve with a knife. The most common ways used by women in West Africa to decorate gourds are pressure engraving, often combined with scraping, and pyro-engraving, in which a heated iron is used to create blackened lines and areas. They also darken lines by rubbing oil and soot into them. Elsewhere, especially in East Africa, gourds may be embellished with a variety of other materials including basketry, metal, cord and leather straps or coverings.

While many gourd utensils are left plain, heavily used and discarded when broken, many others are treasured, repaired, and passed down from one generation to the next. With use, gourds develop a rich dark or honey colored patina. Women accumulate large numbers of decorated gourds, often stacked or suspended in cord nets in artful displays, as a dowry— or they receive them as gifts from the husband’s family. They are signs of household wealth. The importance of display explains why so much effort goes into decorating a part of the object, the bottom, not easily seen in use. The decoration may even make a gourd difficult to use.

(top left)  
**Fante people (Ghana)**  
_Gourd Rattle, collected between 1960–1973_  
gourd, beads and cotton, 15 ⅜ x 7 ¼" dia.  
Gift of Professor and Mrs. Robert R. Ferens, 91.0127  
Gourds are used for various instruments besides rattles; they can be employed as drums, trumpets, and resonating chambers for xylophones and lutes.

(top right)  
**Tanzania**  
_Container with Figurative Stopper, not dated_  
gourd, plant fiber, raffia and pigment, 15 ⅜ x 12 ⅛ x 12 ⅜"  
Gift of Alan Potamkin, 2007.48.107  
The fiber sling is braided to tightly fit the gourd, providing a sure grip. The larger braided cord is for carrying or hanging and the basketry ring provides a firm base. The incised patterns are of flowers and frogs, appropriately domestic symbols of fertility and abundance.

(inside back cover)  
**Borana people (Ethiopia)**  
_Milk Container, not dated_  
gourd, cowrie shells, shell buttons, leather, plastic, plant fiber, white metal and accumulative materials, 9 ⅜ h. x 7" dia.  
Gift of Charles Jones, 2009.17.2  
This container could have been used to carry a variety of substances from emetic drugs to honey. The head carved on the stopper was believed to have magical powers of protection. Smoking was used to darken the gourd.

(bottom left)  
**Sara–Nar people (Chad)**  
_Bowl, collected between 1960–1973_  
gourd, 5 ¾ x 12 x 11 ¼"  
Gift of Professor and Mrs. Robert R. Ferens, 91.0120  
A combination of engraving and scraping made this design, exposing the light inner color of the body of the gourd. The design cannot be easily seen when the bowl is being used but is important in the display of a woman’s possessions. It reflects her status and wealth.

(bottom right)  
**Bamileke people (Cameroon)**  
_Bottle for Palm Wine, not dated_  
gourd and wood, 12 ⅛ h. x 10" dia.  
Gourds are admired for their natural forms, parts of which may even be enhanced by controlled growing conditions; elongating the neck or flattening the body for example. A well-used, well-loved container develops a lustrous dark patina.
African potters, who are mostly women, use very direct methods of working with clay. They are intimately familiar with the sources and varieties of clay available in their locales. They dig it and prepare it themselves, sometimes with the help of male family members. The clay body is prepared using half clay and half grog (pulverized pot shards, rock or sand.) This thick, sticky clay would not work well on a potter’s wheel but is just the right consistency for hand building. In the dry humidity of the Sahel, the paddle and anvil method, using less sprinkling of water in the process of building, is more frequent than hand pulling.

The most frequently used method of forming a pot is direct pull, usually combined with at least a limited amount of coiling to finish off the neck and rim. The potter starts with a mass of clay on a base or platform such as a board, shallow bowl or piece of broken pottery that can rotate or tilt with the pressure of the potter’s hands. Or she may start the pot bottom using a convex or concave mould. She continues to forcefully thin and shape the walls, using one hand inside doing most of the work and the other hand outside to guide the clay and sprinkle it with water as needed. When the desired height is achieved she adds a large coil of clay to the top to finish the shoulder and rim, if any, of the pot. The potter usually works either seated or standing, bending over the growing pot. If she paddles the clay over a convex mould such as an old, fired pot as the Yoruba do, she will stand, working backwards around the pot as she builds it. Typically using this method, the bottom half of the pot is formed first, removed from the mould and inverted. The top half is then finished off using the coil method. In all cases, the work is an extension of the potter’s own body whose movement and pressure controls the growing pot.

The surface of the pot is slipped or burnished and/or decorated using a variety of simple tools from the potter’s own fingers, to corn-cobs, broken pieces of wood or gourd, smooth stones, knotted cords, and notched or toothed discs. Both subtractive and additive methods are used.

The dried pots are pre-heated immediately before firing by burning some grass inside or inverting them over embers. They are fired in the open, covered with fuel and sometimes also with large pieces of old broken pots. The quick (two hours or less,) low temperature firing increases porosity (desirable for water pots) and resistance to thermal shock (great for cooking pots used over open fires.) Hot pots may be subjected to a reducing atmosphere to blacken them. Or they may be brushed with certain wet leaves or dipped in liquids such as locust bean tea to seal and strengthen their walls.

Men are traditional potters in only a few areas, more generally in central and in eastern Africa. In areas where outside technology such as the wheel and the closed kiln has been introduced, men tend to be the potters who use the new methods; women continue to use the more traditional means. When men do work with clay in a traditional manner, they often employ knives and carved decoration.

*Dogon people (Mali)*
*Water Pot*, not dated
Pottery, 11 ½ h. x 14 ½” dia.  
Promised gift of an Anonymous Donor, IL2010.5.19

With its extraordinarily thin walls, perfectly proportioned shape, and subtly varying all-over texture, this pot is a classic example of one of the oldest styles of pottery in West Africa. Dogon pottery is made for local use and not frequently found in the larger market places.

*Nyakusa people (Likombe Village, Southern Tanzania)*
*Pot*, not dated
Pottery and paint, 10 ¼ x 15 ¾” dia.  
Promised gift of an Anonymous Donor, IL2010.5.20

This pot was used for fermenting cassava. It has arcs on its shoulder area and vertical burnishing marks on its wide body, characteristics of the Nyakusa style.

*Bamileke people (Cameroon)*
*Pot*, not dated
Pottery, 18 ¾ x 17 ¼ x 18 ¼”  
Gift of an Anonymous Donor, 2007.21.4

Used for water or palm wine. The decoration on this pot is fairly simple compared to most Grassfields pots. The wavy lines of appliqué indicate that it may be from Babessi.
(left)
Nupe people (Nigeria)
Pot Stand or Storage Container, not dated
pottery, 25 x 13 1/8 x 13 1/4"
Gift of an Anonymous Donor, 2007.21.7
Like many Africans, the Nupe stack their pots, using ones on the bottom as safe storage for personal belongings. These tall pots seem to be made specifically to facilitate this practice.

(top right)
Makonde people (Mozambique)
Water Pot, not dated
pottery, 16 h. x 18 1/2" dia.
Gift of an Anonymous Donor, 2007.21.2
This was built of coils, dried, painted with a mica-rich wash to give it a speckled grey look, then burnished and incised. Kaolin (white clay) was rubbed into the incisions. The same word, nkova, is used for linear patterns on pottery and for tattooing. Such pots are treasured possessions used for a lifetime and eventually placed over a woman's grave.

(middle right)
Yoruba people (Nigeria)
Storage Jar, 20th century
pottery and pigment, 18 h. x 18" dia.
Museum purchase through funds from Brian A. Dursum, 99.0012
The Yoruba potter begins by paddling the bottom of the pot over a mold. After the bottom half is removed from the mold and dried briefly in the sun, she completes the pot by adding a thick coil of clay, forming it into shape walking backward as she works. The Yoruba are known for the rich variety of their surface embellishments.

Bobo or Somono people (Burkina Faso)
Pot for Storing Grain, not dated
pottery and pigment, 20 3/4 h. x 15 1/4" dia.
Gift of an Anonymous Donor, 2007.21.23
This very heavy pot is raised on a perforated foot to protect its contents from ground moisture. The raised appliqué bands combined with impressed patterns reflects a very ancient tradition.

(bottom right)
Akan people, (Ghana)
Bowl, collected between 1960-1973
pottery, 4 7/8 h. x 8 1/2" dia.
Gift of Professor and Mrs. Robert R. Ferens, 91.0117
Akan pots are thin-walled and blackened by reduction firing using sawdust or chaff. The pot is splashed in an herbal wash to make it shiny.

Lobi people (Burkina Faso, Côte d’Ivoire and Ghana)
Pot, not dated
pottery and paint, 14 7/8 h. x 13 3/4" dia.
Married women accumulate stacks of fine blackened pots such as this for prestige.
Toma people (Liberia and Guinea)

_Honey Pot_, not dated
pottery, 10 1/2 x 10 1/4 x 10 3/8"
Gift of an Anonymous Donor, 2007.21.33
This pot still retains the aroma of the honey it was used to store.

(Azande people (Democratic Republic of the Congo, Sudan and Central African Republic)

_Pot_, not dated
pottery, 5 3/4 h. x 5 1/2" dia.
Promised gift of an Anonymous Donor, IL2010.5.16
Among the Azande, men were often potters in contrast to much of the rest of Africa. Their style is characterized by small bottles and pots decorated by areas of texture outlined by broad, indented lines.

(Songye people (Lukolela Village, Democratic Republic of the Congo)

_Storage Pot_, not dated
pottery, 7 7/8 h. x 7" dia.
Promised gift of an Anonymous Donor, IL2010.5.17
This small pot was used to store cassava flour.

(Songye people (Balembwe Village, Democratic Republic of the Congo)

_Water Pot_, not dated
pottery, 18 1/2 h. x 16 1/8" dia.
Promised gift of an Anonymous Donor, IL2010.5.18
The characteristic bold incising on Songye pots, emphasizing neck and shoulder area, were done while the clay was still wet.

Nupe people (Nigeria)

_Water Pot_, not dated
pottery, 12 1/4 h. x 14 1/2" dia.
Gift of an Anonymous Donor, 2007.21.5
Nupe pottery is decorated by many horizontal lines and bands of richly varied patterns.

Ndau people (Rugare Village, Zimbabwe)

_Brewing Vessel_, not dated
pottery and peeled cassava fiber, 14 1/2 h. x 15 1/4" dia.
Promised gift of an Anonymous Donor, IL2010.5.21
Made by the potter Charles Kiyana. This is one of the relatively few areas in Africa where men make pots. The pot is encased in woven fibers to improve the grip, keeping hands from slipping on the moist pot.

Zulu people (South Africa)

_Beer Pot (Izikhamba)_
_not dated_
_pottery, 9 3/4 h. x 11 1/4" dia._
Gift of an Anonymous Donor, 2007.21.18
Sorghum beer is associated with ancestors and served to promote social solidarity. The pots are for drinking as well as serving. They are thin-walled with a glossy surface decorated by large off-balanced shapes around the shoulders.

Zulu people (South Africa)

_Beer Pot (Izikhamba)_
_not dated_
_pottery, 11 3/8 h. x 12 7/8" dia._
Gift of an Anonymous Donor, 2007.21.19
Blackened Zulu pots are made in a reduction firing of grass or dung. The raised dots (amasumpa) on the sides supposedly refer to wealth in cattle.

Zulu people (South Africa)

_Beer Pot Cover (Imbenge)_
_not dated_
_plant fiber, 2 1/2 x 7 3/4 x 7 5/8"._
Gift of an Anonymous Donor, 2007.21.20
This typical covering for a beer pot can also be used to serve food.

Djenne area (Mali)

_Narrow Necked Bottle_, not dated
_pottery and paint, 7 1/2 h. x 6" dia._
Gift of an Anonymous Donor, 2007.21.30
Slip painting is an ancient technique (dating from the 8th to 11th centuries) and narrow necked bottles, an old form. The technique and shape are still popular and marketed widely in this part of West Africa.
Woodcarving is a craft practiced by men with the exception of some East African pastoralists such as the Hima, whose women carve wonderfully thin wooden milk containers.

Carvers use fresh or green wood and are careful to choose the type of wood that is best suited to their climate, process, and the nature of the object they are making. They may even soak the wood throughout the carving process, making cutting easier and the need to sharpen blades less frequent. High humidity slows the drying of the wood helping prevent splitting. The carver needs to have a good eye and feel for the grain of the wood. He needs to know that it will withstand the stresses and strains of use of the particular object he is making, that it will not crack or splinter with repeated use.

The adze is the most important tool used for carving. It is used in the initial blocking of the form and in roughing out the finished shape. Detailed carving and finishing is done with a variety of different knives. Marks made by the adze are sometimes still visible on the final surface. The adze is made in a number of sizes with different handle lengths. The metal blade is set, perpendicular or at a slight angle, into the bulbous and heavy end of the shaft at some distance from where the handle is gripped. It looks very awkward but is an amazingly efficient and responsive tool. Handling an African adze is a very different sensation from handling European tools like a chisel or gouge. Because of the way the weight is balanced it is like an extension of the arm.

Tanzania
Coconut Husker (Mbuzi), not dated
wood, 8 x 23 ¾ x 7 ½”
Gift of an Anonymous Donor, 2007.21.50
The well-worn patterns on the seat of the husking chair are typical of the Swahili chip-carving style used on household objects of all sorts as well as on doorframes and shutters. The husker is foldable for storage.

Hima people (Uganda)
Milk Jar, not dated
wood, tin, cotton and plant fiber, 8 ¾ x 7 x 6 ¾”
Gift of Charles Jones, 2009.17.3
The pastoral peoples of Northern Kenya and Uganda are the only groups where women carve wood; elsewhere in Africa, men are the woodcarvers. Milk containers are washed and fumigated daily with smoke and ash from burnt grass. This practice sterilizes the jar and imparts a highly appreciated smoky flavor to the milk.

Senufo people (Côte d’Ivoire)
Door and Lock, 19th to 20th century
wood and iron, 28 x 58 x 3”
Gift of Samuel Rubin, 61.052.000
Decorated doors indicate wealth and the status of the owner; this one is from the house of a very important man. The large cross is a cosmic symbol and related to women’s navel scarification; it evokes social order. The masks symbolize Poro, the all-important men’s association. The snake, hornbill, and turtle are fertility symbols.

Dan or Gere people (Côte d’Ivoire and Liberia)
Chair (Gbo), ca. 1925
wood, copper alloy and cowrie shell, 11 ¾ x 10 ½ x 10 ¼”
Museum purchase, 90.0026
The back, made from a naturally curving branch, is an addition, made after European contact, to the typical African low stool. Stools are closely associated with their owners and not to be used by anyone else. They are taken along when visiting and often passed down from one generation to the next. A young girl borrows her grandfather’s chair to use in her circumcision camp. She doesn’t sit, but kneels on it and also uses it as a rhythm pounder. These chairs are so low because at night they serve as a headrest.

Cameroon Grassfields
Stool, mid 20th century
wood, 12 ½ x 12 ¼ x 11 ½”
Gift of Mr. and Mrs. Raymond Bell, 75.015.000
The typical Grassfields stool features a “donut ring” base and bold openwork carving. It is a type used for everyday seating as well as for display thrones. The motif on this one is a stylized ground spider, which is used in divination and symbolizes wisdom and the link with the spirit world.
(top)

Tuareg people (Niger, Nigeria, Burkina Faso, Mali and Senegal)
Bowl, not dated
wood, 9 1/8 x 16 1/8”
Gift of an Anonymous Donor, 2007.21.55
Tuareg containers, metalwork and tattooing all feature the same characteristic spidery, fine-line geometric patterns. This large bowl may have been used as a baby's bath.

(page 4)

Asante people (Ghana)
Stool (Mmam), ca. 1960
cece wood, 14 1/4 x 21 1/4 x 11 1/4”
Gift of Professor and Mrs. Robert R. Ferens, 91.0088
Akan stools have spiritual significance as well as practical use. The stool absorbs the spirit of the owner throughout his or her lifetime. It is tipped on its side or tilted against a wall when not in use so no one else, not even a malevolent spirit, can sit on it. This stool shows a fine natural honey-colored patina produced by much daily use.

Senufo people (Côte d’Ivoire)
Stool and Laundry Table, not dated
wood, 13 x 24 3/4 x 12 5/8”
Gift of Dr. Marcilene Wittmer, 2010.23.2
The curved surface of this stool is used for scrubbing laundry. Its form is well balanced and heavy enough to remain stable in the water of the stream where the washing is done. When not being used for laundry it can serve as the woman's household stool.

Nupe people (Nigeria)
Stool, collected between 1960-1973
wood, 10 3/4 x 13 x 13 1/4”
Gift of Professor and Mrs. Robert R. Ferens, 91.0133
Nupe stools feature multiple legs and finely incised geometric patterns carved into the seat.

Uganda
Headrest, ca. 1960
wood and copper alloy, 5 1/2 x 8 1/2 x 3 1/4”
Gift of Professor and Mrs. Robert R. Ferens, 91.0092
Headrests (also known as neckrests) are placed under the back of the neck to support the head and protect elaborate coiffures favored by pastoralists and worn by many other Africans as well. The metal loops on this one are for carrying and suspension.

Ethiopia
Headrest, not dated
wood and pigment, 6 1/2 x 6 1/2 x 4”
Gift of an Anonymous Donor, 2007.21.40

Dogon people (Mali)
Door, late 19th to early 20th century
wood and iron, 57 1/2 x 27 1/2 x 2 1/2”
Gift of Richard Devore, 2000.040.01
The door is a little large for a granary door (the most familiar type of Dogon door) and may be from a Hogon's (head priest's) compound. The figures on the door refer to ancestors who protect the millet crop.

(midle left)

Yaka people (Democratic Republic of the Congo)
Snuff Bottle, ca. 1970
wood, pigment and raffia, 5 3/4 x 2 3/4” dia.
Gift of Lee and Aurora McMichen, 81.0159
Tobacco has been used in Africa since the late 16th or early 17th century. Africans also use snuff from powdered bark of certain trees, powdered roots or even hashish for medicinal and ceremonial purposes.

Suku people (Democratic Republic of the Congo)
Palm Wine Cup (Kopa), ca. 1970
wood, 3 7/8 x 4 3/8 x 3”
Gift of Lee and Aurora McMichen, 82.0297
The unusual shape of these cups may have been inspired by the cross section of a particular type of gourd. The cups are treasured objects associated with leadership and handed down from one lineage headman to the next.

(midle right)

Kuba Kingdom (Democratic Republic of the Congo)
Enema Funnel (Clyster), ca. 1970
wood, 7 x 2 1/4 x 2”
Gift of Lee and Aurora McMichen, 89.0131
Used for administering enemas to children and for medicinal purposes.

(midle back)

Kuba Kingdom (Democratic Republic of the Congo)
Covered Box, not dated
wood, stain and accumulative materials, 3 1/2 x 14 x 4 7/8”
Museum purchase, 2010.10A-B
The Kuba use all kinds of decorated boxes to store personal items. Judging by the residue, this one was probably used to hold tukula, a red powder for cosmetic and ceremonial use. The same braided and geometric patterns are found on prestige fabrics and are hallmarks of Kuba style.
Maasai people (Kenya)
*Walking Stick*, collected between 1960-1973
wood, leather, fur, textile and pigment, 34 7⁄8 x 1 1⁄8" dia.
Gift of Professor and Mrs. Robert R. Ferens, 91.0474.139
Many eastern and southern African people carry canes and walking sticks as important accessories, especially men of elder status.

Tanzania
*Knobkerry*, not dated
wood and stain, 24 5⁄8 x 3 1⁄2 x 2 1⁄8"
Gift of Charles Jones, 2009.17.1
European settlers coined the term *knobkerry* to describe the ubiquitous South African short handled club used as a weapon and also carried about as an accessory.

Zulu people (South Africa)
*Spoon Bag*, not dated
plant fiber and string, 9 x 4 1⁄2 x 1 1⁄8"
Promised gift of an Anonymous Donor, IL2010.5.23

Zulu people (South Africa)
*Spoon*, not dated
wood, 13 x 2 3⁄8 x 1 1⁄8"
Promised gift of an Anonymous Donor, IL2010.5.24
Zulu spoons are prized personal objects, carefully stored when not being displayed or used. One frequent use is as a beer skimmer. They are typically decorated with relief carving near the center of the handle.

Zulu people (South Africa)
*Meat Tray (Ugqogo)*, not dated
wood, 2 ½ x 22 5⁄8 x 10 3⁄8"
Promised gift of an Anonymous Donor, IL2010.5.29
The compound head uses a handsomely carved wooden tray to cut up meat to serve to family members. When not in use the tray is stored on its side so that the decorated bottom may be seen and admired. The most typical design is *amasumpa*, similar to the bump patterns found on beer pots. The wood is blackened by charring with a hot iron.

(bottom)
Bamum people (Cameroon)
*Food Container*, mid 20th century
wood, pigment and wax, 11 7⁄8 x 6 3⁄8 x 8 3⁄8"
Gift of Mr. and Mrs. Raymond Bell, 75.015.003
This serving container displays a characteristic sturdy form and has legs reminiscent of the typical round Cameroon Grassfields stools. The handle facilitates serving and is also designed to hang on a peg in the kitchen wall.
Leather

The source of leather articles is often difficult to determine since many different people work with leather and because hides and finished items are marketed so far from their source. Islam has provided a widely shared vocabulary of geometric design and restricted the participation of women in most steps of the leather working process. There are still women leatherworkers among the Tuareg but their work consists primarily of painted designs. Tanning, dying, cutting, decorating (incising and scraping) and assembling leather bags, household furnishings, horse and camel gear, and personal items is mostly men’s work. Mande speakers in the western Sudan and Hausa throughout much of West Africa are the most important makers and traders of leather goods today and their differences are more in tools and details of techniques than in style. Voltaic speakers such as the Dogon and Mossi of Mali and Burkina Faso used to work in leather but not much any more.

Historically leatherworkers have also been bards or *Griots*, itinerate artisans traveling from one ethnic community to another throughout West Africa, spreading a shared tradition that pre-dates the arrival of Islam. Blacksmiths also share a historic link with bards and leatherworkers in the Sahel.

**Hausa people (Nigeria)**

*Fiddle and Bow*, collected between 1960–1973

- gourd, wood, snakeskin, hair, cotton, iron, resin and cowrie shell
- 17 ½ x 7 x 3 ½” (fiddle) and 14 ½ x ½ x 1 ½” (bow)

Gift of Professor and Mrs. Robert R. Ferens, 91.0129A-B

There is a close association between bards (*griots*) and leatherworkers in West Africa, especially in the Mande speaking area where they may be the same person, traveling from one location to the next, working for clients without regard to ethnic affiliation. Bards are also linked by tradition with blacksmiths who forge iron objects such as this bow.

**Hausa People (Nigeria)**

*Cushion*, mid 20th century

- leather and dye, 37 ½ x 21”

Gift of Professor and Mrs. Robert R. Ferens, 91.0210.02

This is a fine example of the intricate geometric patterns that can be created with the cut-and-peel technique. It is nearly identical to one collected by William Bascom in the Yoruba city of Oyo in 1951. That doesn’t mean a Yoruba artist made it, however. Hausa sell their leather goods throughout Nigeria, too.

**Hausa People (Nigeria)**

*Sandals*, collected between 1960–1973

- leather, dye, and cowhide, 11 ¾ x 5 ¼”

Gift of Professor andMrs. Robert R. Ferens, 91.0225.03A-B

This pair of typical Hausa style sandals is fastened together just as it would be when offered for sale in the marketplace.

**Hausa People (Nigeria)**

*Bag*, collected between 1960–1973

- leather, dye, string and cotton, 31 ½ x 10 ½”

Gift of Professor and Mrs. Robert R. Ferens, 91.0209.11

Trapezoidal bags are considered to be Voltaic (Dogon, Mossi, etc.) but are sold and used over such a wide area that style becomes almost irrelevant. The collection information for this one tells us little more than that it was purchased from a Hausa trader in a Nigerian market.
Tuareg people (Niger, Nigeria, Burkina Faso, Mali and Senegal)

Bag, collected between 1960-1973
leather, cotton, wool and dye, 34 x 6"
Gift of Professor and Mrs. Robert R. Ferens, 91.0209.08
This elongated wallet-style bag is typically worn on a long cord around the neck. It can contain several compartments that slide to open.

Arm Band with Protective Amulets, collected between 1960-1973
leather and dye
Gift of Professor and Mrs. Robert R. Ferens, 91.0474.147
Protective charms are the most important and widely dispersed product of the leathermakers' art. They protect against disease and death, and assure success in love and financial matters. Hunters and warriors wear them; they are given to infants and young initiates for protection.

Hausa people (Nigeria)

Two-stringed Instrument, collected between 1960-1973
wood, hide and leather, 21 x 2 ¾ x 2 ½"
Gift of Professor and Mrs. Robert R. Ferens, 91.0474.77
Raw or untanned hide like that stretched over the sound box of this lute can also be made by itself into small containers because it holds its shape so well when dried.

Carrying Case, collected between 1960-1973
cardboard, leather and dye, 14 ½ x 5 ¾ x 1 ¾"
Gift of Professor and Mrs. Robert R. Ferens, 91.0474.148
The cardboard inside supports a flat box-like shape suitable for carrying a small version of the Koran but it can be used to carry almost anything.
Iron

Smelting and forging iron has been practiced in Africa for over 2000 years. Ore can be found on the surface as well as mined in many places on the continent. Blacksmiths are highly regarded for their seemingly mystical mastery over the natural forces of earth and fire as well as for their practical skill in making weapons of war and tools for farming. Iron-working is often an inherited occupation and smith’s wives are (or were) usually required to be potters; the two occupations share common knowledge especially in controlled use of fire to transform earth into useable objects. In many parts of Africa, smiths are associated in legend with culture heroes and founders of empires.

Smiths forge the smelted iron to work out impurities commonly left because smelting temperatures in Africa are too low to extract them completely from the ore. Forging hardens the iron. African forge it when almost cooled down which makes it denser, more supple. The finest blades are forged very thinly. Grooves and ridges give the blades rigidity.

Many useful objects such as hoes, blades, coils of wire, or twisted rods are made in standardized shapes and sizes. As such they constitute units of specific value and are used in exchange as a form of currency. Useful things such as blades evolved into purely symbolic shapes and sizes no longer with practical utility except in transactions.

A different class of artisans from smiths works with other metals like copper, brass, and gold. These are worked by casting and are seldom used for purely utilitarian forms as iron usually is.

(right)
Tiv people (Nigeria)
Ceremonial Gong and Stick, ca. 1960
iron, paint, wood and leather, 43 ½ x 10 ¼ x 6 ½”
Gift of Professor and Mrs. Robert R. Ferens, 91.0095A-B
Gongs are formed from two plaques of iron hammered together at the edges. They come in all sizes and are found almost everywhere in Africa. They are used for calling meetings, and also in war ceremonies and in dances.
Kissi people (Liberia, Sierra Leone and Guinea)
*Kissi Pennies*, collected between 1960-1973
iron
Gift of Professor and Mrs. Robert R. Ferens, 91.0108
Usually grouped in bundles of twenty, they can also be used individually.

Mbole people (Democratic Republic of the Congo)
*Blade Currency*, 20th century
iron, 64 \(\frac{1}{4}\) x 15 \(\frac{1}{2}\) x \(\frac{1}{4}\)"
Gift of Mr. and Mrs. Robert M. Bischoff, 97.0009.01
Groups of 20 or 30 blades are used in bridewealth agreements. The exchange legalizes the woman’s status and gives her security. Her husband gains rights over her children and production.

(left)
Yaka people (Democratic Republic of the Congo)
*Dagger or Sword Blade*, late 19th century
iron, 21 x 2 \(\frac{1}{2}\) x \(\frac{1}{4}\)"
Gift of The May Department Stores Company, 68.002.005

Nigeria
*Ceremonial Sword and Sheath*, collected between 1960-1973
iron, leather, sinew, plant fiber and monkey fur, 27 \(\frac{1}{4}\)" x 4 \(\frac{1}{4}\) x 1"
Gift of Professor and Mrs. Robert R. Ferens, 91.0106
Reading List

ARNOLDI, MARY JO AND CHRISTINE MULLEN KREAMER

BARLEY, NIGEL

BERNS, MARLA AND BARBARA RUBIN HUDSON

BERZOCK, KATHLEEN BICKFORD

BOCOLA, SANDRO (ed.)

DREWAL, HENRY JOHN

FRANK, BARBARA E.

GINZBERG, MARC

PICTON, JOHN AND JOHN MACK

SCHAEDLER, KARL-FERDINAND (ed.)

SIEBER, ROY

SIEBER, ROY

VOGEL, SUSAN MULLIN