Ch. 19 + 37

54

DATE DUE: _____

THEME: IMAGES of POWER

FOCUS: Mosque at Djenne, Great Zimbabwe, Ashanti Golden Stool, Kuba Ndop figure of King Mishe

ONLINE ASSIGNMENT: http://sacredsites.com/africa/mali/djenne.html

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/art-africa-oceania-americas/africa-art/kuba/a/ndop-portrait-of-king-mishe-mishyaang-mambul

READING ASSIGNMENT: KLEINER: pp. 529-531, and *SEE BELOW*

POWERPOINT: IMAGES of POWER: AFRICAN ART (Africa before 1800)

READ THE FOLLOWING

Conical Tower and Circular Wall of Great Zimbabwe. Southeastern Zimbabwe. Shona peoples, c. 1000-1400 C.E. Coursed granite blocks.

1. "The form of the Conical Tower, the most dramatic of all the symbols at Great Zimbabwe, suggests a grain bin. Traditionally, a Shona ruler receives tribute in grain and distributes this to guests, the needy, and in times of drought, making the grain bin a symbol of royal authority and generosity. It proclaimed the ruler as the protector and father of his people and their source of sustenance. Beside it stood the largest of all stepped platforms. This resembles a *chikuva*, the stand on which a wife displays her pottery and which symbolizes a woman's value and role within the family; the *chikuva* also serves as the focus for prayers for ancestral intercession. It may be that tower and platform were symbols of male and female roles, the state and the family" (Garlake 153). "The immediate response of outsiders to the stone walls of zimbabwes is that they must have been built for defense. The most cursory examination, however, disproves this: few walls achieve complete closure; many are short interrupted arcs, easily circumvented; others surmount cliffs that are already inaccessible; and there are no recognizable military features" (151)."At Great Zimbabwe impressive remains survive, testifying to the size and importance of this once great capital city of a kingdom which stretched from the ambesi to the Limpopo- covering the main gold-bearing area- and reached its summit of power and wealth in the mid-fifteenth century. They include buildings on elliptical plans and a conical tower within a massive enclosure wall some 30 fee (9m) high and nearly 800 feet (240m) in circumference, faced with neatly cut granite blocks. And there are more than 100 other sites with the ruins of stone buildings. The remains of trading cities on the coast, including that of Kilwa, which the Muslim traveler Ibn Battuta described in 1331 as one of the most beautiful and well constructed towns in the world, show how deeply the art as well as the religion of Islam had penetrated this part of Africa" (Honour and Fleming 524).

2. "Wherever there are granite exposures, there are the remains of stone walls in the hills and among the boulders. The most skillfully constructed of these surrounded clusters of round houses built of clay and thatched. These are the zimbabwes. The name derives from 'houses of stone' but came to signify 'ruler's house' or 'house to be venerated or respected'. As this indicates, they were royal residences. Some 250 exist. Great Zimbabwe was pre-eminent among them, a capital of unique magnitude and wealth. This conjures up many vivid images to mind formed in Europe. But in and around its stone walls there was no place for the market and commerce of the urban street. There is no evidence of the choreography of state: no avenues, axes, or vistas; no symmetry; no spaces for ceremonial, procession, parade, or spectacle. Such ideas are both ethnocentric and anachronistic. The builders of the zimbabwes long preceded the absolute monarchies of Europe and their concerns were very different. They embodied an authority beyond physical intimidation or coercion. They sought seclusion rather than display" (Garlake 146-147). "The complex can be divided into three main areas: the Hill Ruin, built among boulders along the crest of a near-vertical granite cliff; the Great Enclosure, the most massive single structure, atop a low ridge on the opposite side of the wide, shallow valley below the Hill; and the Valley Ruins which extend down the ridge and into the valley as a repetitive series of much smaller enclosures" (147). "In southeastern Africa, an extensive trade network developed along the Zambezi, Limpopo, and Sabi rivers. Its purpose was to funnel gold, ivory, and exotic skins to the coastal trading towns that had been built by Arabs and Swahili-speaking Africans. There, the gold and ivory were exchanged for prestige goods, including porcelain, beads, and other manufactured items. Between 1000 and 1500 CE, this trade was largely controlled from a site that was called Great Zimbabwe, home of the Shona people. The word *zimbabwe* derives from the Shona term *dzimba da mabwe* ('venerated houses' or 'houses of stone'). The stone buildings at Great Zimbabwe were constructed by the ancestors of the present-day people of this region. The earliest construction at the site took advantage of the enormous boulders abundant in the vicinity. Masons incorporated the boulders and used the uniform granite blocks that split naturally from them to build a series of tall enclosing walls high on a hilltop. Each enclosure defined a family's living space and housed dwellings made of

adobe with conical, thatched roofs" (Stokstad and Cothren 423). "The largest building complex at Great Zimbabwe is located in a broad valley below the hilltop enclosures. Known as Imba Huru (the Great Enclosure), the complex is ringed by a masonry wall more than 800 feet long, up to 32 feet tall, and 17 feet thick at the base. Inside the great outer wall are numerous smaller stone enclosures and adobe platforms. The buildings at Great Zimbabwe were built without mortar; for stability the walls are battered, or built so that they slope inward toward the top. Although some of the enclosures at Great Zimbabwe were built on hilltops, there is no evidence that they were constructed as fortresses. There are neither openings for weapons to be thrust through, nor battlements for warriors to stand on. Instead, the walls and structures seem intended to reflect the wealth and power of the city's rulers. The Imba Huru was probably a royal residence, or palace complex, and other structures housed members of the ruler's family court. The complex formed the nucleus of a city that radiated for almost a mile in all directions. Over the centuries, the builders grew more skillful, and the later additions are distinguished by dressed, or smoothly finished, stones, laid in fine, even, level courses. One of these later additions is a structure known simply the Conical Tower, 18 feet in diameter, 30 feet tall, and originally capped with three courses of ornamental stonework. Constructed between the two walls and resembling a granary, it may have represented the good harvest and prosperity believed to result from allegiance to the ruler of Great Zimbabwe" (423-424). "It is estimated that at the height of its power, in the fourteenth century, Great Zimbabwe and its surrounding city housed a population of more than 10,000 people. A large cache of goods containing items of such far-flung origin as Portuguese medallions, Persian pottery, and Chinese porcelain testify to the extent of its trade. Yet beginning in the mid fifteenth century Great Zimbabwe was gradually abandoned as control of the lucrative southeast African trade network passed to the Mwene Mutapa and Khami empires a short distance away" (424).

3. "The divine priest-king of the Shona received tribute from his dependencies in the form of gold, copper, tin, ivory, cattle, and exotic skins, and traded with the Arabs at the port of Sofala on the Indian ocean for such luxury items as fine Indian cloth and Ming vases. By the fourteenth century, the trade-rich Shona king ruled roughly a million people in an area about the size of present-day Spain" (O'Riley 32). "Although the Great Enclosure, the largest stone sculpture in all of sub-Sahara Africa, has been badly looted, the few surviving pieces of sculpture and pottery suggest that it was once a thriving art center housing many great treasures. Soapstone images of birds of prey with human features found in the ruins may represent the king. Stones set in a band of chevrons along the upper walls may also symbolize the king as an eagle and lightning, both of which are believed to link the sky and earth in a zigzag pattern. To give the stonework stability, the walls are 'battered' (sloped inward toward the top). Some of the latest additions, such as a solid conical tower resembling a Shona granary, have finely dressed stones and seem to reflect the growing skill of the local masons. Along with the curved inner walls, oval-shaped rooms, and another solid tower, these masonry forms reflect the shapes of pottery and clay buildings elsewhere in sub-Sahara Africa. The round, flowing, and organic contours of the walls also create spaces that are flexible and relate to the landscape and patterns of human movements around them" (32-33). "The Portuguese arrived in sub-Sahara Africa shortly after the political importance of Great Zimbabwe had passed on to other areas in South Africa. These outsiders ultimately undermined the economy of the region by disrupting its long-established trade routes. While no more cities on the scale of the Great Zimbabwe were built, individual artists continued to produce items for everyday and ritual use. Many of the masks and carved figures used in highly secretive rituals were never seen by the art collectors who arrived by the nineteenth century, so these important works are not preserved in museum collections" (33).

4. "It is now almost universally accepted that the prime function of the stone walls of all zimbabwes was to serve as symbols of prestige, status, or royal authority. But the question has never been asked why this should be so. One must try to penetrate deeper and try to discern the source of the power of this symbolism. Symbolism was as important to the Karanga rulers as it was to any other ruling authority. The symbolism of a courtly culture, its insignia, dress, way of life, architecture, the very zimbabwes themselves, were important agents in the establishment, acceptance, and maintenance of the kingdom. The choice symbols was not random or fortuitous. Zimbabwe walling may well derive from the way it expresses a ruler's relationship with the ancestral land of him and his people" (Garlake 152). "Most zimbabwes are on or closely associated with hills, however small, or around granite outcrops and boulders. Many natural formations are deliberately incorporated in their fabrics. The material from which the zimbabwes are constructed and the forms the walls take expand and express the natural forms of the landscape around the. Many details- the narrow passage, the curved entrances, the buttresses and towers- have strong resonances, even if they are not exact imitations, of the giant boulders of the hills" (153).

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Sika dwa kofi (Golden Stool). Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments.

1. "The Asante are a matrilineal people and many of the affairs in the famous confederation were regulated through matrilineages. They believe that a man is related through blood to his mother (and to his father through spirit) and that the real link between generations is provided by the blood transmitted through matrilineal kin. An Asante therefore traces his descent through his mother and is a member of his mother's lineage which consists of all the descendants who trace their genealogy through female links to a common ancestress. The lineage is localized in the sense that its members live in the same chiefdom and may be very large, although it is always divided into smaller segments. The most important of these lineage segments is one which includes about four generations of uterine descendants of an ancestress" (180-181). "An Asante chiefdom is an aggregate of social units composed of lineages formed into villages. Each lineage is a political unit represented on the council by a headman chosen by the adult men and women of the lineage. In the same way the chief who rules the chiefdom is also chosen from a particular lineage by the heads of other lineages" (181) "Asante lineage ancestors play an important role in maintaining the well-being of the community, the organization of which was rooted in kingship. An Asante is always in contact with his ancestors; at meals the first part is always offered to the ancestors and libations are poured to them daily. It is believed that success and prosperity in this life depend on the ancestors: they punish members of the matrilineage who break the customs or fail to fulfill the obligations to kinsfolk, while those who obey the customs and fulfill their obligations receive help and blessing from the ancestors" (181).

2. "The shrine of each lineage is a blackened stool. On this shrine the head of the lineage at the appropriate times offer food and drinks to the ancestors praying that they may protect the members of the lineage, bless them with health and long life, that the women may bear children and that the farms may yield food and plenty. As far as the chiefdom is concerned, it is the dead rulers, the ancestors of the royal lineage, that not only guard lineage members but protect the whole chiefdom. In the main rite of a chief's installation, the new chief is lowered and raised three times over the blackened stool of the founder of the royal lineage. Through this rite the chief is believed to have been brought into a peculiarly close relationship with his ancestors. His person as a result becomes sacred, a sacredness emphasized by taboos surrounding his person" (181). "The carved stool is the soul of the lineage and the soul of the nation, the sacred emblem of permanence and continuity. The chief, the occupant of the stool and representative of all those who have occupied it before him, is the link, the intermediary, between the living and the dead. These sentiments are kept alive in the periodic ceremonies when the departed rulers' ancestors are recalled, food and drink are offered to them and a sacrifice is made to them with the stool as the central object. An Asante lineage head or ruler officiates before the ancestral stools and prays to his ancestors on behalf of his people that the earth may be fruitful and the people may prosper and increase in numbers" (181).

3. "The stool, symbol of the authority of the lineage head, is preserved in his memory when he dies. Subsequent lineage heads will also have their black stools in the same room though some lineages keep only the stool of the founder of those particularly famous among the ancestors. The black stool is believed to be inhabited by the spirit of the head of the lineage and to possess magical qualities. The black stool is in fact seen as a substitute for the physical body of the dead person" (182). "The stools are symbols of the ancestors and the lineage. They are rectangular pedestals with curved seats supported by carved stanchions. In the Kumasi stool house ten black stools are preserved as well as a bell representing the famous Golden Stool of Asante regarded as the soul of the Asante nation. These Kumasi stools are of historical importance as they commemorate the reigns of several of the Asante kings. They are also of social significance since they enshrine patriotic sentiments" (182). "The Golden Stool was traditionally believed to have been brought from the sky by the first king's priest and counselor. The priest promised the king he would conjure from the heavens a stool which would be the symbol of his authority and of the unity of the nation; it would be the repository of the soul of the nation and would bring prosperity and prevent adversity. The Golden Stool descended from the sky and dropped into the lap of the king to accompaniment of thunder and lightning. The Golden Stool, a moss of solid gold, stands about half a meter from the ground. The seat, about 60 cm long, has bells of copper, brass and gold attached to it and charms of gold and beads are added to it by each successive chief. It is fed at regular intervals and if left hungry the stool and the nation it represented would be in danger of dying. Being regarded as a sacred object the Golden Stool is never allowed to rest upon the bare ground but on a blanket of camel hair or on an elephant skin. Today it is kept in a secret place and is represented in the Kumasi treasure house by a golden bell" (183-184).

4. "For an ordinary lineage head the stool chosen to represent his spirit is the one he ate from, or the one he sat on to have his bath- the daily bathing meant that there would have been a complete penetration of his soul stuffed into the wood. Others say it has to be the one on which his corpse was bathed. The consecration ceremony consists in making the stool black. Black is the symbol of death and it also prevents decomposition of the wood, of course. The successor pours a libation on all of the old stools. Eggs are broken and mixed with soot and the new stool is smeared with the mixture. A sheep is killed and blood is sprinkled on the stool. For chiefs this is performed by the chief of the Stoolbearers and his assistants. The queen mother of each lineage is also meant to have one, while the queen mother of the Asante nation had a silver one. The stool is kept in a stool house and many taboos surround it, such as that no white man or menstruating woman should go inside. It is kept on a bed or dais and the *kuduo*, the brass vessel for holding gold dust, is placed under it" (184). "The Asante also have 'unlucky days' when the stools have to be worshipped. Cooked mutton or even raw meat is placed on the stools. If roasted, small pieces are stuck on skewers and placed in bowls in front of the stools. Blood is

also sprinkled on them. The stools also have positive ritual functions- they are the central symbol at child naming rites, the puberty ceremonies for a girl. Sacrifices are made to them when a member of the clan marries or if an offense has been made against the ancestors, the worst of which is incest. They also sacrifice before a long journey, before mortgaging land, before war. In some cases the stools were carried to war to bring good luck and strength. When the war was going badly the chief would stand on the stool- an act of serious insult to the ancestors. By annoying the spirits he hoped to make them mover vigorous and bring more help to his soldiers" (184). "The symbols of Asante chiefship, therefore, are carved stools which were originally symbols of lineage unity. Like Lega masks they represent levels of lineage segmentation and are revered through their association with the ancestors. Even the sacred emblem of the great Asante confederation was derived from this symbolism and demonstrates the segmentary nature of the Asante state which had as its basis the segmentary nature of the clan system" (184).

5. "The most common form of stool incorporates five support posts (one at the center and four at the periphery), which suggest the king and four subsidiary chiefs or the zenith sun and four cardinal points. Curving supports are said to suggest rainbows, and more naturalistic supports include such royal animals as the elephant and lion, especially during the twentieth century. Like the Golden Stool, the thrones of rulers, queen mothers, and chiefs were often covered with previously metal. The choice of metal and variations in size as well as other decorative features served to distinguish rank, gender, occupation, and so on. A range of messages were conveyed through the geometric patterns of the supports, including rainbows, moons, serpents, gunpowder kegs, padlocks, amulets, and references to defeated kings. Other motifs allude to military prowess, and wisdom" (Blier 135-136). When a new ruler came to power he would lower himself three times over his predecessor's stool, the transfer of power occurring when he lightly touched the seat. In some Akan areas, the new king was led blindfolded into the room containing his predecessors' stools and asked to touch one stool, his selection being viewed as an indication of the type of reign he would have. Offerings were made before the tree used to carve the stool was felled: these included gold dust, which was linked to wealth and the life force, and an egg, which symbolized both long life and the care the ruler needs to take in handling the nation" (136).

6. "The death of a leader was spoken of by saying ' stool has fallen,' an allusion to the practice of turning over the ruler's stool when he died. Then the chief's body was washed on his stool before burial and his stool was blackened by special offerings and ritual smoking. Because 'blackening' a stool necessitated considerable financial resources, it was reserved for persons of great stature and wealth. This process transformed the stool in to a memorial for the deceased and a sacred icon through which the dead could be contacted (smoke and offerings serving as vehicles of this transference). 'Blackened stools' (*nkonnua tuntum*) were placed on a clay altar or bench in the family stool room on their sides in order not to wake up the deceased" (136). "So important was the Golden Stool to the Asante ideas of power and independence that when colonial officials sought to remove it, a revolt was led by the Asante queen mother. The Golden Stool was then buried for protection, only to be unearthed by construction workers, who in turn desecrated it in 1921. The remaining parts of the stool were reworked into a new Golden Stool, the historical, ceremonial, and political importance of which is still considerable today. The current stool has a wooden core and a hammered gold covering" (134). "The gold used in its construction was said both to represent the essence of the sun and to symbolize life's vital force or 'soul' (kra), thus making it essential to power and well-being. Gold was further identified with endurance (through the sun's perpetuity) and life (unlike the moon, the sun never 'dies'). So sacred was this stool that it could never touch the ground and was always placed on its own special European-style chair and elephant–skin mat, the ensemble reinforcing Asante ideas of political hierarchy with the ruler being seen to surpass both European and natural forces. Since the stool carried the soul of the entire nation, no one except the king (or Asantehene) could rest against it, and then only in the course of installation and state ceremonies. Perhaps recalling earlier Akan stools, the base of the Golden Stool is disk shaped. The seat is created by a tripartite support comprised of a cylindrical column and two diagonal arms, like the altars (*dua*) to the sky god Nyame: they perhaps reinforce Asante royal ties to Nyame (133-134).

7. "Each stool bears a wealth of anthropomorphic symbolism: the support symbolizes the neck, the seat for the face, protrusions at the lower ends of the seat for ears, the bottom of the seat for the back of the head, and the holes carved in the seat top for the mouth. These holes also allude to the ability of ancient stools to communicate power and well-being to living chiefs" (135). "The political significance of the Asante Golden Stool was considerable, with Osei Tutu granting permission to loyal chiefs to purchase new stools. The Golden Stool legend thus played a vital role in unifying the various area chiefs and chieftaincies around the Asante king. The creation of new stools made political loyalty highly visible. Associated with the Golden Stool was a new set of laws, a new national ideology, and a new all-Asante ruling council. The importance of the Golden Stool is reinforced by the items added to it- among them figurated and plain brass bells and fetters. The bells serve as a means of contacting the dead and were rung during related ceremonies (they were also believed to warn the ruler of portending danger); the fetters symbolize victory and the desire to keep the soul of the nation secure; the hollow human- form bells represent defeated enemies of the state, the first such sculpture being said to depict the king of Denkyera, whom Osei Tutu vanquished soon after he came to power. This victory meant political independence and economic viability, since the Asante state could then control the coast and its European trade. The central support of the Golden Stool may serve as a symbolic equivalent of the king's dynastic tree, under which the heads of defeated enemies were buried" (134-135).

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Blier, Suzanne Preston. *The Royal Arts of Africa: The Majesty of Form*, New York: Harry N. Abrams, 1998.

Brain, Robert. *Art and Society in Africa*. London: Longman Group Limited, 1980.

Ndop (portrait figure) of King Mishe miShyaang maMbul. Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood.

1."Kuba art is an aristocratic art since only a section of society was allowed the possession of luxury objects, the commoners being allowed only goods of lesser quality. Religion did not play a large part. Statuary mainly represented kings going back to the beginning of the seventeenth century, although only a few of them are contemporary. All show the king seated, cross-legged, and wearing the emblems of his sacred kingship. They are probably memorial statues, but contained the essence of kingship which could be transferred from them to the new king" (Brain 123). "The statues of the Kuba-Bushoong kings are the great works of Kuba art. They are not large, most of them being about half a meter high. Each of the kings portrayed is shown seated on a cubic pedestal whose sides are worked. They are calm, serene, with a timeless repose, a deep gravity. Each statue has distinctive signs of royalty. There are bracelets, anklets, belts and necklaces. The king is fat like all good kings. His face is expressionless, the lids half-closed and lips strangely carved. These statues are more political than religious, they are archival pieces which relate to the history of the kings and people among the Kuba. The royal quality is implicit in the pose of the figure, the hairstyle, the cowries in his bracelet and belt and his cap and the knife in his left hand. Each king can be identified by special attributes- a game he is supposed to have invented, a special drum, a slave girl he was in love with. The statues have the same general form but do not resemble each other; individual details have been given the faces to make them seem to be portraits. However, they are not portraits but conventionalized representations with distinguishing characteristics, venerated by generations of Bushoong and carefully preserved" (123).

2. "Although they are not religious, they may incarnate mythical values, as they are seen in a political context. It is the king who had control over life, human and cosmic, and this must be represented in the statues. Kuba art decoration flourishes in all aspects of architecture and sculpture, in metal working, basket work and weaving. Art played a large part in the life of the Kuba court" (123). "The king was responsible for the good functioning of society and also for the regularity of the elements- particularly the rain and sun and rich harvests. He had to observe taboos, such as not speaking when he held a knife in his hand, not shedding male blood, not touching the soil. When he was ill, even slightly, his illness was seen as a danger for the whole country" (122). "The chiefs are glorified in history – by the special functionaries who relate the legends of the state, particularly in the realm of aesthetics and crafts, metal working, weaving of raffia cloths, the creation of certain styles of sculpture, and new types of masks" (122).

3. "The Kuba are not by any means a cohesive group of peoples, but they have long been known for their complex political structure, a cluster of some nineteen ethnic groups of diverse origin, living under the authority of a king, nyim, from the Bushoong group. A council of ritual specialists and title-holders representing the capital and all territorial units formerly advised the Bushoong nyim. In addition a number of councils played a role in governance, and various sets of courts heard cases on behalf of the king, providing one of the most sophisticated judicial systems in Central Africa" (Visona 396). "Although today most Kuba ethnic groups are organized into independent chiefdoms, they still recognize the authority of the Bushoong king. Within each village, regardless of the distance from the capital, there are a large number of titles, and a huge number within the population are titleholders. One's standing within the hierarchy is perceived in terms of wealth and rank, and material possessions serve to express status. Each titled position has its set of emblems, symbols, and praise songs. Much Kuba art, then, is associated with leadership and prestige, making the king and the nobles of Kuba culture, both in the capital and in the faraway villages, the patrons of the arts" (396).

4. "Among the best known of Kuba art forms are royal portrait figures, ndop. The example show here represents the seventeenth-century king Shyaam aMbul a-Ngoong, during whose reign many of the niceties of Kuba civilization were supposedly introduced, among them the tradition of royal portraiture. Like other ndop figures this one is an idealized representation. The ruler is shown seated cross-legged on a rectangular decorated with patterns that appear as well on certain textiles that allude to position. The base recalls the dais upon which the king sits in state, and the sword of office in the left hand reminds us of the weapons held by the actual monarch" (397-398). "The costume represented on ndop concentrates on a few especially symbolic elements of the full royal panoply: crossed belts over the chest and cowrie-encrusted sash and arm bands. The headdress is a shody, a crown with a projecting visor worn only by the king or by regents. Projecting from the base in front of the figure is an ibol, an object symbolic of the king's reign. The ibol of Shyaam aMbul a-Ngoong is a board for a game of chance and skill, one of the many amenities of civilization said to have been introduced by this culture hero" (398). "Kuba traditions maintain that if the ndop is damaged, an exact copy is made to replace it" (398). An ndop was regularly rubbed with camwood and palm oil, giving it a reddish, glowing surface over time. It may have played a role in the installation of the king, and during his life it is said to have been not only a portrait but also the soul double of the king. Whatever happened to him was believed to happen to it as well. Closely associated with the king's fertility, the ndop was

kept in the women's quarters, and was placed next to his wives during childbirth to ensure safe delivery. Some claim that at the death of the king the life force and power of kingship passed from the dying king to his ndop and subsequently to his successor during rituals of installation. Thereafter, the figure served as a memorial and was placed with his throne in a storeroom near his grave, to be displayed on important occasions" (397).

5. "Ndop statues represent a human figure sitting cross-legged on a throne with a carved wooden object in front which is attached to the throne. The figures wear personal emblems, such as hats, arm-rings, belts, swords, and ceremonial pieces of cloth on their backs, but no other common clothing. These items are attributes of Kuba kingship. In the eyes of the people, each statue is a monument to a particular Kuba king. Ostensibly they know which king is represented because the ndop is his portrait; actually the king is identified by the personal symbol of his reign, his *ibol*, which is represented in front of him. Since it was forbidden to depict any deformity the king might have, Kuba royal portraits could not be too realistic. Indeed these statues are really quite stylized; in only one case – the figure of Mbomboosh- is a personal characteristic shown, obesity being indicated by the three lines on his neck and by a somewhat stout torso. But the Kuba still insist that these statues are real portraits and even claim that if the kings had not been present, the statues could not have been carved. The belief may be due, however, to the role the ndop played in the installation of the monarch" (Fraser and Cole 42-44).

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Fraser, Douglas, and Herbert M. Cole, eds. *African Art and Leadership.* Madison: University of Wisconsin Press, 1972.

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Citing specific visual and/or contextual evidence, discuss how these two structures convey power by means of the following:

The MOSQUE at DJENNE, Mali, begun 13th century

APPEARANCE:

LOCATION/ SETTING:

USE of MATERIALS or TECHNIQUES:

The GREAT ZIMBABWE, Zimbabwe, 14th century

APPEARANCE:

LOCATION/ SETTING:

USE of MATERIALS or TECHNIQUES:

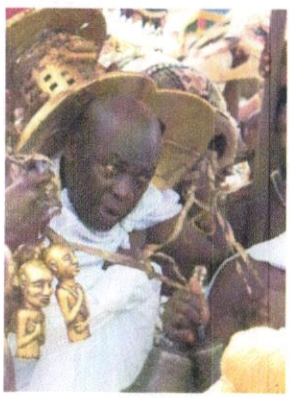
Citing specific visual and/or contextual evidence, discuss how these two objects convey power by means of the following:

Golden Stool. Ashanti peoples, c. 1700 CE, gold over wood and cast-gold attachments

APPEARANCE:

USE of MATERIALS or TECHNIQUES:

LINKS TO TRADITION or RITUAL:



Identify at least two works that function in a similar way to that of the Golden Stool and explain how.

(1)

HOW?

(2)

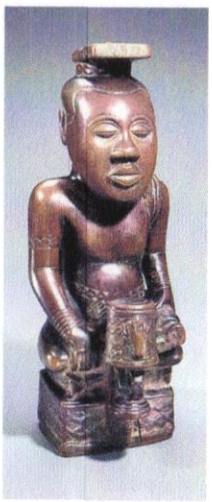
HOW?

Ndop (portrait figure) of King Mishe miShyaang MaMbul. Kuba peoples, c. 1760-1780 CE, wood

APPEARANCE:

USE of MATERIALS or TECHNIQUES:

LINKS TO TRADITION or RITUAL:



Identify at least two works that function in a similar way to that of the Kuba Ndop and explain how.

(1)

HOW?

(2)

HOW?

55

DATE DUE: _____

THEME: IMAGES of POWER

FOCUS: Oba's Palace at Benin

READING ASSIGNMENT: KLEINER: pp. 531-532 and *SEE BELOW*

POWERPOINT: IMAGES of POWER: AFRICAN ART (Art of the Benin)

READ THE FOLLOWING

Head of an oba (Benin), c. 1700-1897 CE, brass

1. "Ife was probably the artistic parent of the great city-state of Benin, which arose some 150 miles to the southeast. According to oral histories, the earliest kings of Benin belonged to the Ogiso, or Skyking, dynasty. After a long period of misrule, however, the people of Benin asked the oni of Ife for a new ruler. The oni sent Prince Oranmiyan, who founded a new dynasty in 1170 CE. Some two centuries later, the fourth king, or oba, of Benin decided to start a tradition of memorial sculpture like that of Ife, and he sent to Ife for a master metal caster named Iguegha. The tradition of casting memorial heads for the shrines of royal ancestors endures among the successors of Oranmiyan to this day" (Stokstad, *Art History* 471-472). "All of the heads include representations of coral-bead necklaces, which have formed part of the royal costume from earliest times to the present day... During the Late Period, the necklaces form a tall, cylindrical mass that greatly increases the weight of the sculpture. Broad, horizontal flanges, or projecting edges, bearing small images cast in low relief ring the base of the Late Period statues, adding still more weight. The increase in size and weight of Benin memorial heads over time may reflect the growing power and wealth flowing to the oba from Benin's expanding trade with Europe" (472). "Coral, which derives from the Mediterranean Sea, was an important feature of Benin royal costumes and was believed to make the king's words come to fruition. Historically at Benin such beads were sewn together with elephant-tail hair, an animal closely identified with both royalty and physical force" (Blier 47).

2. "The iron irises of the eyes are said to convey both the mystical authority of indigenous forged metal and the enduring stare of one whose nature is in part divine (one of the local names for the iris is 'ray or menace of the eye.') Parallel iron bars set into the forehead invest the head with the sacrosanct potency of indigenous iron; sacrifices aimed at renewing royal power are placed on the bars. The raised marks (ikharo) along the eyebrow are a form of cultural marker, three for men, four denoting women or foreigners" (45). "The art of Benin is a royal art, for only the oba could commission works in brass. Artisans who served the court lived in a separate quarter of the city and were organized into guilds" (Stokstad, *Art History* 472). "Ugie Ivie [the Bead Festival] recalls the struggle between Esigie and his brother Arhuaran of Udo over possession of the royal coral bead, which would be used to proclaim the capital of the kingdom. During the ceremony, all the beads of the kings, chiefs and royal wives are gathered together on the palace altar in honor of Oba Ewuare, who first brought coral beads to Benin from the palace of Olokun, and the blood of a human sacrifice is poured over them (nowadays a cow is used). This blood gives mystical power to the beads and fortifies them for all following ceremonies" (Ben-Amos 100-101). "The Portuguese also had an impact on the royal arts of Benin. Coming from far across the sea, brining with them wealth and luxury items, the Portuguese travellers were readily assimilated into (or perhaps generated) the complex of ideas and motifs associated with the god Olokun, ruler of the seas and provider of earthly wealth. Cast or carved images of the Portuguese sailors in sixteenth-century attire appear in a wide variety of contexts- on bracelets, plaques, bells, pendants, masks, tusks, and so on. Generally they are accompanied by the denizens of Olokun's world (mudfish, crocodiles, pythons and the like) and a multitude of chiefs, retainers, and royal figures at the Benin court. The image of the Portuguese, thus, became an integral part of a visual vocabulary of power and wealth" (37). "Portuguese mercenaries provided Benin with support against its enemies, while traders supplied the important luxury items Benin so desired; coral beads and cloth for ceremonial attire and great quantities of brass manillas which could be melted down for casting. One of the palace associations, Iwebo, was appointed to conduct affairs with the Portuguese, and to this day its members speak a secret language that some of them claim is derived from Portuguese. In return for these goods, Benin provided the Portuguese with pepper, cloth, ivory, and slaves. By the last quarter of the sixteenth century, if not earlier, Benin craftsmen were busy carving ivory objects ranging from spoons with figurative handles, sold at modest prices to sailors, to the more elaborate salt cellars and hunting horns, destined apparently for the Portuguese nobility" (37).

3. "On the top of each head rests a carved ivory tusk. In the old days the king used to receive one tusk from every elephant killed in the kingdom; some were sold to European traders during the long years of commerce with the West, others were given as gifts to faithful chiefs, and still others were displayed on the royal ancestral shrines. Images on the tusks represent former kings, great war chiefs, soldiers, retainers and animals symbolic of royal powers" (88, 92). The living monarch rules by virtue of being descended from Oranmiyan, the founder of this dynasty, and thus he is the caretaker of these shrines for the benefit of the Benin people. The king, like the commoner, officiates at the royal altars to request the aid of his ancestors, but unlike the commoner, his predecessors are

the protectors of the nation at large and their own divine power has passed on to him. While the divinity of the Oba indeed derives from his descent, it has wider moral implications. As the reigning monarch, he alone possesses the royal coral beads. Since other members of his immediate family can claim similar descent, possession of the beads and other royal relics determines who ultimately sits on the throne. This is made clear by the story related earlier about the conflict between the sixteenth-century king Esigie and his brother Arhuaran, who battled for possession of a special coral bead. The royal coral beads are not merely ornamental; they have the powers of *ase*, that is, whatever is said with them will come to pass. The ability to curse and issue proclamations is one of the principal sanctions of the monarchy" (92). According to Chief Ihaza: 'When the king is wearing this heavy beaded costume, he does not shake or blink but stays still and unmoving. As soon as he sits down on the throne he is not a human being but a god' "(96). "In the kingdom of Benin, located in southern Nigeria, on the coastal plain of the Niger River, brass casting reached a level of extraordinary accomplishment as early as the late 14th century. Brass, which is a compound composed of copper and zinc, is similar to bronze but contains less copper and is yellower in color. When, after 1475, the people of Benin began to trade with the Portuguese for copper and brass, an explosion of brass casting occurred" (Sayre 298). "When an oba dies, one of the first duties of the new oba is to establish an altar commemorating his father and to decorate it with newly cast brass heads. The heads are not portraits. Rather, they are generalized images that emphasize the king's coral-bead crown and high bead collar, the symbols of his authority" (298).

Benin Plaques

1. "Around 1600, a Dutch visitor to the court of Benin described the magnificent palace complex, with its high-turreted buildings, as one of immense size and striking beauty. In the long, square galleries, wooden pillars were covered from top to bottom with brass plaques. Cast in relief from a wax model, the plaques were mounted on the palace pillars by nails punched through the corners. The plaques depicted the Oba and various members of his retinue, including warrior chiefs, titleholders, priests, court officials, attendants, and foreign merchants. Shown singly or in small groups, the figures are portrayed in meticulous detail, their role and status indicated by costume, ornament, and hairstyle. On plaques with multiple figures, the scale of the figures denotes their position within Benin court hierarchy. The largest one is most important, with others decreasing in size according to their relative significance. On this plaque, a regally dressed Oba seated sidesaddle on a horse is accompanied by prominent officials and other attendants. To emphasize his power and authority, the Oba is positioned in the center, is the largest figure, and wears his full coral bead regalia, including a high collar of stacked necklaces and crown of beads. All coral was owned by the Oba and, because it comes from the sea, is associated with Olokun, god of the sea. The Oba is attended by two smaller figures holding protective shields. These titled administrative officials were responsible for palace provisions and for supplying ceremonial sacrifices. Sword bearers of lesser rank, indicated by their smaller size, support the king's outstretched arms. Smaller still, and therefore of least importance, are the two miniature figures who hover in the corners above the Oba and the one who supports his feet. The background is ornamented by **quatrefoil** motifs representing river leaves, an allusion to Olokun and the prosperity brought across the seas through trade with the Portuguese. In African art, the materials are often as meaningful as the forms the artist gives them. Because brass, an alloy of copper and zinc, was scarce and costly, its use was dictated exclusively by the Oba, whose possession and control of brass connoted his power, wealth, and authority. The durability of the metal was fitting for objects intended to be lasting tributes to the greatness of Benin kings. The shiny, reddish gold surface of polished brass was considered beautiful yet intimidating, an appropriate symbol for royal power. Although it is not known how the brass plaques were originally arranged on the pillars, scholars generally agree that they were conceived in groups. By the end of the seventeenth century, the plaques were no longer used as decoration but were stored in the palace and consulted on matters of court etiquette, costume, and ceremony. Almost 900 of these plaques survive today, providing a detailed visual record of court life" (Clarke 123).

2. "The Oba's palace in Benin, the setting for the royal ancestral altars, was also the backdrop for an elaborate court ceremonial life in which the oba, his warriors, chiefs, and titleholders, priests, members of the palace societies and their constituent guilds, foreign merchants and mercenaries, and numerous attendants and retainers all took part. An engraving published in 1668 by Olfert Dapper shows some of the palace's high-turreted buildings and a lively procession of the king and his courtiers. Dapper reported, 'The King shows himself only once a year to his people, going out of his court on horseback, beautifully attired with all sorts of royal ornaments, and accompanied by three or four hundred noblemen on horseback and on foot, and a great number of musicians before and behind him, playing merry tunes on all sorts of musical instruments, as is shown in the preceding picture of Benin City. Then he does not ride far from the court, but soon returns thither after a little tour. Then the king causes some tame leopards that he keeps for his pleasure to be led about in chains; he also shows many dwarfs and deaf people, whom he likes to keep at court' " (Ezra 117). "The palace, a vast sprawling agglomeration of buildings and courtyards, was also the setting for one of the most fascinating art forms created in Benin, rectangular brass plaques whose relief images portray the persons and events that animated the court. The only contemporary reference to the plaques occurs in an eyewitness description of the palace complex written in the early seventeenth century and recorded by Dapper: 'It is divided into many magnificent palaces, houses, and apartments of the courtiers, and comprises beautiful and long square galleries, about as large as the exchange at Amsterdam, but one larger than another, resting on wooden pillars, from top to bottom covered with cast copper, on which are engraved the pictures of their war exploits and battles, and kept very clean' " (117).

3. "About nine hundred of these plaques survive today; contrary to Dapper's account, their figures were not engraved but were cast in relief with details incised in the wax model. They were hung on the pillars of the palace by nails punched directly through them. When the palace was seized by the British Punitive Expedition, the plaques were no longer on display, but according to Reginald Hugh Bacon, an eyewitness, were found 'buried in the dirt of ages, in one house.' The is an apparent exaggeration; they were not literally buried, but rather stored, probably in part of the palace belonging to Iwebo, the palace society that includes the keepers of the regalia and the guilds of craftsmen who create it. One elderly chief who was a palace attendant prior to 1897 recalled that the plaques 'were kept like a card index up to the time of the Punitive Expedition, and referred to when there was a dispute about courtly etiquette' " (117-118).

4. "According to an oral tradition collected by Lieutenant E. P. S. Rouppell, one of the British colonial officers who occupied Benin after the Punitive Expedition, the plaques were first produced during the reign of Oba Esigie in the early sixteenth century. In this account, a 'white man' named Ahammangiwa (a name of uncertain origin) came to Benin with others in the reign of Esigie and 'made brasswork and plaques for the king... The king gave him plenty of boys to teach.' The next oba, Esigie's son Orhogbua, waged war against the Igbo, and when he returned with his captured enemies, 'Osogbua [sic] called Ahammangiwa and his boys, and asked them if they could put them in brass; they said 'We can try,' so they did and those are they- then the king nailed them to the wall of his house.' Paula Ben-Amos points out that while it is not clear whether this tradition refers to the origin of brasscasting in general, it nevertheless places the origin of the plaques in the period of Portuguese contact with Benin and shows the conscious relationship between the plaques and historical events" (119). "The origin of the plaque form itself has also been a topic of interest to scholars. Fagg and Dark have suggested that their rectangular format and relief technique reflect European influence. Dark lists a number of items that the Portuguese may have carried in their ships and that may have inspired the plaque format, including European illuminated books, small ivory caskets with carved lids from India, and Indian miniature paintings. The quatrefoil 'river leaves' incised on the background of the plaques and the relief rosettes cast in the corners may also have their origin in European and Islamic art. In contrast, Babtunde Lawal, a Nigerian art historian, feels that the plaques are indigenous to Benin or elsewhere in southern Nigeria. He cites examples of relief carving in southern Nigerian art, including carved wooden doors, drums, and boxes, which might have suggested the idea for relief decoration on the pillars. A local Benin source for the concept of relief figures within a rectangular format can possibly be identified in figurative panels held up on poles as part of *ekasa*, a dance performed after the death of an oba or iyoba. The ekasa panels contain relief figures made of cloth and are decorated with mirrors and brass cutouts. The figures are arranged in stiff, symmetrical, usually tripartite compositions that are also frequently seen on the brass plaque. Like the plaques, ekasa is said to have originated during the reign of Esigie" (120-121).

5. "Cat. Nos. 40 (The plaque in the image set) and 41 depict Benin titleholders, identified by their coral-bead collars, caps, and other regalia, playing a musical instrument known as *ukuse*. This instrument, which was noted by the Dutch chronicler D.R. in the 1950s, consists of a calabash covered with a beaded net, which rattles when shaken. Often the *ukuse* player will insert the middle finger into a hole in the top of the rattle, as is shown in these plaques. The ukuse is played at m any palace celebrations, often by women. In 1978 *ukuse* were played by newly appointed titleholders as part of the rites honoring the accession of Erediauwa to the title of Edaiken, or crown prince. Since it is played with the hands, it was the only instrument permitted for them to play in a dance known as 'thanksgiving to the hand,' which celebrated their good fortune. Cat. Nos. 40 and 41 may represent such an occasion, serving as a permanent record of the new titleholders' gratitude to the king. A number of similar plaques exist" (124).

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Compare and contrast the image of a Benin oba with that of the Roman emperor, Augustus of Primaporta. In doing so, focus on the following areas: (You may refer to images as A, B, and C.)

A

B

C

(1) ORIGINAL INTENDED LOCATION or SETTING

(2) TREATMENT of the HUMAN FORM

(3) USE of SYMBOLIC IMAGERY

(4) USE of MATERIALS or TECHNIQUES

THEME: GENDER ROLES and RELATIONSHIPS

FOCUS: Yoruba Veranda Post, Baule Mblo Portrait Mask, Bundu Mask of the Sande Society, Dogon Couple from Mali

ONLINE ASSIGNMENT: http://www.artic.edu/aic/collections/artwork/102611

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/art-africa-oceania-americas/africa-art/new-topic-2014-08-07T19:20:54.093Z/a/sowei-mask-sierra-leone

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/art-africa-oceania-americas/africa-art/new-topic-2014-08-07T19:20:54.093Z/v/sowei-mask

ONLINE ASSIGNEMNT: http://www.metmuseum.org/toah/works-of-art/1977.394.15

READING ASSIGNMENT: Kleiner, pp. 1068-1069, 1072-1075 and *SEE BELOW*

POWERPOINT: GENDER ROLES and RELATIONSHIPS: WEST AFRICA (Art of the Yoruba, Baule, Mende, and Dogon)

126

DATE DUE: _____

READ the FOLLOWING

Veranda post: equestrian figure and female caryatid. Olowe of Ise (Yoruba peoples). Before 1938 C.E. Wood and pigment.

1. "The king dwells in the afin, the royal palace. The most imposing architectural structure in a Yoruba city, the afin is also the site of the most sacred worship and celebrations. As in early Ife, the palace stands in the center of the city, and all roads lead to it. The king's market, usually the most important market in town, lies at its door. An afin consists of numerous courtyards of varying sizes, most of them surrounded by verandahs. Steep roofs, once thatched, are today covered with corrugated steel. At least one especially large courtyard serves as a gathering place for citizens during public rites" (Visona 240). "Artists are kept busy fashioning wonderful objects that enhance the splendor of the palace, record the exploits of the king and chiefs, and display religious symbols and metaphors to the public. In making such commissions, kings historically sought the most skillful artists from their own realms and beyond. The best artists achieved the title ari, which literally means 'itinerant,' suggesting that they moved from kingdom to kingdom accepting works from a number of patrons" (240). "One such artist was Olowe of Ise (died 1938), one of the best-known Yoruba sculptors of the twentieth century. Praise poetry still chanted in his memory calls him 'the leader of all carvers,' one who carves the hard wood of the iroko tree 'as though it were as soft as a calabash.' Olowe was born during the nineteenth century in Efon-Alaiye, famed as a center of carving. He grew up in Ise, to the southeast. Over the course of his career he produced doors, posts, chairs, stools, tables, bowls, drums, and ritual objects for palaces and shrines in the kingdoms of Ijesa and Ilesha and in various smaller kingdoms of the Akoko region of Yorubaland" (240-241).

2. "Between 1910 and 1914 Olowe worked at the palace of the king, ogoga, of Ikere, in northeastern Yorubaland. The ogoga was probably familiar with the works that Olowe had carved for the palace at Ise and wanted to make his own afin equally magnificent. Among the works Olowe created at Ikere are three verandah posts that once stood in the courtyard in which the ogoga sits in state for ritual and ceremonial occasions. The central group, a freestanding sculpture only appearing to serve as a post, represents a king seated in state. A woman kneels before him. To his immediate left a palace servant carries a fan, to this right a herald blows a whistle. Behind his throne stands a tall and stately queen, whose bulk frames his figure when the grouping is seen frontally. Compared to his queen, the king is quite small. Seated on his throne, his feet dangle in mid-air. By adjusting the scale of his figures, Olowe evokes two concepts. The first is that the power of a Yoruba king is not in his physical stature but in the mystical powers that he derives from his royal ancestors. These powers reside in the crown, which dominates the composition. Repeating textured bands, ancestral faces, and an enormous bird whose beak touches the crown just above the central ancestral face all draw our attention to the crown, whose carefully textured surface contrasts with the more plainly carved form of the king" (241-242). "The second concept Olowe evokes is the power of women. The imposing bird atop the crown concedes that the king relies on forces that women control. The large, physically imposing figure of the queen, painted a startling blue, also alludes to the supporting power of women. Although the power of the king is overt, that of women is hidden. The king and all creation rely on the energies that women command" (242)

3. "Two weight-bearing posts flank and face the central group. To the right, another queen, wearing an elaborate coiffure, presents her twin children. To the left, a warrior on horseback approaches, holding a cutlass in one hand and a spear in the other. A European gun rests at his waist. A small herald to his left side announces him with a Y-shaped whistle. The horse is perhaps the most profound of his attributes, for it is symbolic of great cavalries in the days of Yoruba warfare. The secret powers of dynasty, the military might of men, and the hidden and reproductive energies of women are all evoked in this set of three posts" (242). "Olowe also produced a door for the same courtyard at Ikere. A remarkable example of palace art, it depicts the ogoga's reception in 1897 of Captain Ambrose, the British commissioner of Ondo Province. Each of the door's two vertical panels is divided in five registers. In the foreground, figures carved in high relief carry out the action of the story; the backgrounds are carved in low relief and the patterns are picked out in color.

On the left, in the second register from the top, the king is shown seated on his throne, wearing his great crown, his senior wife standing behind him. The registers above and below depict other wives, palace attendants, and slaves. To the right, in the corresponding register, Captain Ambrose sits rather uncomfortably in a litter carried by porters. His retinue fills the other registers- an equestrian figures, porters with loads on their heads, and shackled prisoners also bearing loads. The contrast between the two panels may be a conscious comment on Yoruba and European ways. On the left, free people go about everyday tasks and honor the king. On the right, the uneasy European is accompanied by attendants forced into service" (242).

Mblo portrait mask from Baule, Kami, Ivory Coast, c. 1900 C. E., wood, metal, and pigment

1. "Mblo masks, used in entertainment dances that are newly invented every couple of generations, are one of the oldest of Baule art forms. This refined human face mask, the prototypical Baule object in art collections, is usually a portrait of a particular known individual. Through most of the twentieth century these highly varied masks have been made in greater numbers than any other kind of Baule mask. The Baule believe that they have always existed; the Mamla claim to have brought this type of mask with them when their ancestors 'emerged from the earth' or 'descended from the sky,' and in non-Mamla villages they are believed to be so old that their origins can't be uncovered. More than any other kind of mask, Mblo embody the core Baule sculpture style manifested in figures and decorated objects – spoons, combs, pulleys, and the like. Lustrous curving surfaces, suggesting clean, healthy, well-fed skin, are set off by delicately textured zones representing coiffures, scarifications, and other ornaments. The idealized faces are introspective, with the high foreheads of intellectual enlightenment and the large downcast eyes of respectful presence in the world. Ornaments above the face – birds, combs, faces, and other decorative motifs- are chosen for their beauty, and have no iconographic significance; braided beards and fine scarifications and coiffures, denote personal beauty, refinement, and a desire to give pleasure to others" (Vogel 141-144). "Mblo' is the name of a performance category that uses face masks in skits and solo dances; it describes a structured form of performance (equivalent to a genre like 'opera', or 'film noir') that individuals have used to create many different 'scripts' with different names. The basic pattern centers on a costumed but not masked figure (whose name is often given to the whole performance) and a series of human and animal face masks. For a perfunctory performance, the costumed figures, often called Ambomon, may appear alone without any masked dancers" (144). Ambomon is "an ambiguous trickster who clowns about and amuses the audience but also implies an undercurrent of danger and a reminder of death" (144).

2. "Ambomon is an ambiguous figure in every respect, even in the minds of the Baule, who debate whether of not he is god- an amuin. Dancers must abstain from sexual intercourse before wearing his costume (a rule that applies to the sacred men's masks, but not to the wooden Gbagba masks), and he is the only Mblo figure that women should not touch. (This restriction does not apply to women after menopause, and is in any case not strictly observed.)" (155). "Ambomon is both disobedient and comical. He shows a total lack of respect for possessions, rank, and decent behavior. He takes things from people, chases them, sits on the bare ground, and gets things dirty. But although he is threatening he never does any real damage. People find him an amusing nuisance, and take care to stay out of his way. His function is to keep the crowd dancing and singing, and to maintain their interest between the appearances of the masks" (155). "This mask was carved around 1913 by Owie Kimou, Kami's most celebrated artist (d. 1948) on a commission from Moya Yanso's new husband, a famous dancer who originally wore it. The mask was later danced by Yanso's son, Soule and later still by Ndri (c. 1939-1995), and by his older brother, her husband's two sons by another wife. Yanso continued to accompany the mask for many years, until she was no longer physically able. Later, her granddaughter accompanied it, in increasingly rare performances, until it was sold in the mid-1990s" (137). "Today Mblo is considered old-fashioned, and while some villages are modernizing it, more often it is falling out of use. Mblo performances have always been 'rescripted' every few generations, as an originating group of dancers and their successors aged and were depleted, and a new group of young men decided to create and name their own performance, rehearsing innovative dance steps, new music, and new mask personae. I was fortunate in the 1960s to have known Moya Yanso, one of the finest dancers of the first generation that performed Gbagba in Kami, in the early twentieth century, and to have witnessed in the 1970s one of its last full performances in the village. I was also in Kami in the 1990s during the introduction of the dance intended to be its successor" (144). "People in Kami still talk about a fantastic coming together of talents sometime – p. 145 – around 1920, when Kami's famous sculptor Owie Kimoh carved a portrait mask of Moya Yanso. The mask's commissioner was Yanso's new husband, Kouame Ziarey, himself a great dancer, who wore the mask and accompanied his wife on occasions of surpassing beauty. All three artists- the sculptor and both dancers- are still remembered, although Ziarey died at least forty years ago" (144).

3. "In 1986, a new Mblo dance with a new name – Kpan Kpan- and new music was commissioned and presented in Kami. Like its predecessor, Kpan Kpan featured portrait masks and group and solo dancing. It was to be performed on the same kinds of occasions as Gbagba was, and as in Gbagba, the masks were concealed in a cloth enclosure before they made a dramatic entrance. Kpan Kpan repeated an ancient pattern of generational innovation within the inherited structure, and introduced novelties not present in the old Gbagba. Most of the masks represented not individuals but somewhat abstract, topical, overtly political ideas: a ram 'to praise the President'; a woman's face with an elephant on top, 'representing Ivory Coast'; another with a dove, representing 'peace'; and a third with a male figure presenting 'Union, with which much can be accomplished,' as the dance's originator explained. One of the new attractions of the performance was that a figure was – p. 148 – displayed, and another novelty was that it had few secrets, if any;

women were allowed to know who was wearing the mask, and the dancer could even remove the mask or open the cloth during a performance. The otherwise stringent and universal taboo against a mask-wearer revealing his identity- or, even worse, his face- was lifted in this dance; in 1993. On the occasion I watched it, in fact, the young dancers seemed to enjoy exposing themselves deliberately" (145). "The circumstances leading to the creation of a new dance are specific to each case, but broadly speaking there must have been periods when a given village was ripe for the renewal or abandonment of its Mblo dances simply as a result of the aging of a generation of dancers. Typically, this cornerstone of Baule art could be introduced to the village by anyone, man or woman, with the charisma and force of character to rally others around the idea. They didn't have to be good dancers or sculptors, or to be wealthy, or from any particular family. Probably, though, they would be of the generation of young married men and women that made up the village's strongest singers, dancers, and drummers. Innovations would be: new songs and novel instruments; new dance steps; particular costumes, characters, or skits;- p. 149 - the sequence of masks; and the name of the dance itself, which would last as long as they and their children's generation kept dancing it" (148). "In the past, villages might have over a dozen Mblo portrait and animal masks, which did not necessarily all perform at every dance. The greater importance of the portrait masks, the need for the best dancers to wear them, and the requirement that the portrait's subject also be available and willing to dance made them more rarely performed than the lower-prestige animal masks, which could be worn by young, relatively inexperienced dancers. This meant that man Ggagba performances, for example, included only the costumed Ambomon figure, perhaps an animal mask, and none or few of the portrait masks, which were reserved for the most significant occasions" (149).

Female mask of the Mende (Sierra Leone), wood

1. "The **Mende** and neighboring peoples of Sierra Leone and Liberia are unique in Africa in that women actually wear masks and costumes that conceal them totally from the audience in attendance on the occasion of their performance. The **Sande society** of the Mende is the women's counterpart to the men's **Poro Society**. Both societies are associated with the initiation, education, and acculturation of female and male youth, respectively, into productive adulthood. Women leaders who dance these masks serve as priestesses and judges during the three years the women's society controls the ritual calendar (alternating with the men's society in this role). Women maskers, also initiators, teachers, and mentors, help girl novices with their transformations into educated and marriageable women. Masked spirits and their symbolic attributes play a major role in girls' initiations among the Mende and in several neighboring peoples" (Kleiner, Mamiya, and Tansey 995).

2. "The male Poro society uses masked costumes called Gbini and Goboi in their society rites, associating these masqueraders with powerful bush spirits and the color white in the domain of male chiefly powers. The Sande society associates their Sowie masks with water spirits and the color black, which the society, in turn, connects with human skin color and the civilized world. The women wear these helmet masks on top of their heads as headdresses, with black raffia and cloth costumes to hide the wearers' identity during public performances. Elaborate coiffures, shiny black color, dainty triangular-shaped faces with slit eyes, rolls around the neck, and actual and carved versions of amulets and various emblems on the top commonly characterize Sowie masks. These symbolize the adult women's roles as wives, mothers, providers for the family, and keepers of medicines for use within the Sande society and the society at large" (995). "Sande society patrons commission the masks from male carvers, with the carver and patron determining the type of mask needed for a particular society purpose. The Mende often keep, repair, and reuse masks for many decades, thereby preserving them as models for subsequent generations of carvers" (995). "With a glistening black surface evoking ancestral spirits newly emergent from their underwater homes (also symbolized by the turtle on top) this mask and its parts refer to ideals of female beauty, morality, and behavior. A high broad forehead signifies wisdom and success. Intricately woven or plaited hair is the essence of harmony and order found in ideal households, also symbolized by mats and textiles. A small closed mouth and downcast eyes indicate the silent, serious demeanor expected of recent initiates" (993-994).

3. "Within Mende and Sherbro culture, helmet masks are carved with symbolic features intended to endow the wearer with spiritual power. Senior members of two distinct initiation societies, Sande and Humui, may have worn this work in performances. Sande is a powerful pan-ethnic women's association responsible for the education and moral development of young girls. Helmet masks of this kind represent its guardian spirit and allude to an idealized female beauty. Historically, the Sande initiation process took months to complete, yet today sessions are coordinated with the calendars of secondary schools and may be completed during vacations and holidays. Such masks are worn by initiated Sande women at performances that celebrate the completion of the young initiates' training period. The masks are finely carved to convey admired feminine features: an elaborate coiffure, a smooth, broad forehead, narrowly slit eyes, a small, composed mouth, and a sensuously ringed neck. This composition of forms and symmetry creates a serene facial expression that implies self-control" (Clarke 83). "The mask's glossy black patina evokes the beauty of clean, healthy, oiled skin. It may also refer to the blackness of the river bottom, where the Sande spirit is believed to reside. In this interpretation, the ringed neck may refer to the circular ripples of water that are formed as the Sande spirit emerges from her watery realm. In Humui, a medicine society for men and women, this type of helmet mask has been used to address curative needs, especially mental illness. The four projecting animal-horn amulets that rise from the perimeter may be a reference to the animal horns filled with protective medicinal ingredients worn by Humui members" *83).

4. "The women's society known as Bondo or Sande is found among West Atlantic-speaking peoples (including the Gola and Temme), Mende-speaking peoples (including the Mende, Vai, and Kpelle) and the Kru-speaking Bassa. Sande or Bondo officials take female children into a shelter in the forest, where the girls learn the secrets of womanhood, and undergo a clitoridectomy. When the initiates have completed their training, they are presented to the community as fully mature women. In all of these groups, carved wooden headdresses are danced by leaders of the women's association to make manifest the spirits who guide them. A masked spirit (ngafa among the Mende) is seen as one embodiment of the mystical power (sometimes translated as 'medicine') of Sande/Bondo. Although each masquerader has her own individual name and identity, generic terms can also be used, including zogbe (among the Gola), and sowei or ndoli jowei, 'the Sande leader' or 'the expert leader who dances' (in Mende communities). These general references stress the masquerader's role as a lead dancer and as a high-ranking official of Sande/Bondo" (Visona 180-181). "In a photograph taken during a Bondo ceremony of the Temne people, an important masquerader (here known as nöwö) is surrounded by her attendants. Every aspect of the masquerade is linked to the character of her spirit, and to the roles and values of the Bondo association. The white scarf tied to the central projection at the top of the helmet-like head of the nöwö shows her solidarity with the initiates, who are covered in white pigment during their initiation as a demonstration of their liminal, otherworldly status. The concentric bands at the base of the mask are compared by the Temne to the ridges ringing the hard black chrysalis of a species of moth. Since the nöwö is responsible for the transformation of children into fully feminine, sexually mature women, it is the equivalent of a chrysalis which protects the metamorphosis of a winged creature" (181).

5. "Among many Mende groups, the encircling ridges are also references to the origin of the mask. When a particularly wise and respected Sande official is renowned for her abilities as a dancer and choreographer, she dreams of plunging into a pool or river, the dwelling place of female spirits. As the leader emerges from this watery realm, she brings with her the conical head of the Sande spirit. The ripples formed on the water as she surfaces appear as concentric rings around the base of the mask" (181). "Other features also refer to the miraculous creation of the mask. The Sande official falls unkempt into the water, but emerges with beautiful clothing and elaborately braided hair. The coiffure of the wooden headdress is therefore complex and crisply carved. Girls who appeared to their communities at the conclusion of Sande and Bondo initiations once wore similarly elegant hairstyles" (181). "The surface of the mask is a glossy black, the color of the mud on the river bottom (as is the costume of thick strands of raffia palm fiber). Black is also the color of clean, oiled, healthy, and beautiful human skin, and initiates are praised for their glossy complexions when they exhibit their virtuosity as dancers during the concluding ceremonies" (181). "The delicacy and the reserved expression of the face of the nöwö (mirrored in the demeanor of the attendants) are the result of the training the girls receive during Bondo and Sande. The initiates learn wisdom, beauty, grace, and self-control, all of which they will need within the multigenerational, polygamous households of their future husbands. The antithesis of these values is demonstrated by the masked and unmasked clowns who accompany the nöwö, sowei, or ndoli jowei. A clown (known among the Mende as gonde) wears an ugly and disfigured version of the leadership masks, or a beautiful mask which has become old and damaged; it dances in an uncouth, clumsy manner" (181). "A small, sculpted version of the lovely head of a Bondo or Sande masquerader appears on staffs and other objects used by officials of the association, reminding observers of the spiritual source of the women's authority. Freestanding figures may also be stored with the masks and other materials which act as a group's spiritual power ('medicine')" (181). "However, some masks and images have been used by the religious associations of the Mende and their neighbors which are open to both men and women" (181).

6. "In many areas, Sande associations alternate their training sessions with those of the men's association, known as Poro. During the period set aside for Poro, a sowei or ndoli jowei may only appear for the funeral of an important Sande official, or when men break the sacred laws of the association and must be judged and punished. Poro masquerades are only performed during Sande training periods if the same conditions apply. Poro circumcises young boys and initiates them into adulthood, just as Sande excises young girls and prepares them for their sexual maturity. Yet Poro leadlerls in Sierra Leone and Liberia often do not wear wooden masks, and in some cases do not even wear concealing costumes; the presence of the fearsome invisible spirit, the Great Thing, of Poro is thus made known through its voice alone" (182). The women's Sande society traditionally initiated Mende girls into womanhood by preparing them for marriage and family life and participation in religious rituals and teaching them the songs and dances they would have to perform. Similar to the boys' coming-of-age rites and ordeals, girls were excised. When they were deemed to be ready, the high-ranking teacher and leader (ndoli jowei) of the Sande society introduced them to the community as adult women. On this occasion, each ndoli jowei wore a voluminous raffia fiber costume and a wooden helmet mask that embodied sowei, the female water spirit which is the guardian deity of the Sande society. The masquerade presented 'the idealized image of female perfection and power and also personifies the corporate interest and prestige of the female portion of the Mende community' "(Walker 130).

7. "Usually, African women do not wear masks. Men wear the masks and men carve them. The Mende model of women wearing masks is a rare exception that is shared with peoples in southern Sierra Leone and western Liberia who are bound by the multiethnic men's Poro association of which Sande (also known as Bundu) is the counterpart" (130). "Wherever they are found, Sande society masks are always in the form of a helmet that fits closely over the wearer's head, and they depict a female wearing an elaborate hairstyle. The slits cut through the downcast eyes in a diamond-shaped face allow visibility. The eyes may also be placed along the edge of the mask. The small mouth can be closed or slightly open. The wide rings around the neck and holes along the edge are for attaching the raffia costume. Each of these elements is significant. The elaborate hairstyle, for example, is carefully detailed and

reflects current fashion. Downcast eyes are associated with modesty and the nonhuman essence of the spirit that inhabits the mask. The wide rings on the neck are usually interpreted as rings of fat and signify fertility. Another interpretation is that the rings are the 'recognition of the natural and desirable pattern of biological growth in adolescent girls in preparation for childbearing that entails the increase in body fat- a pattern that is also well documented in Western medicine.' The mouth is closed or slightly open to signify silence and inner spiritual concentration. The lustrous black pigment or paint staining the mask is a reference to the river-dwelling spirit that inhabits the mask. Black, in the Mende language, means 'wet' or 'wetness' " (130).

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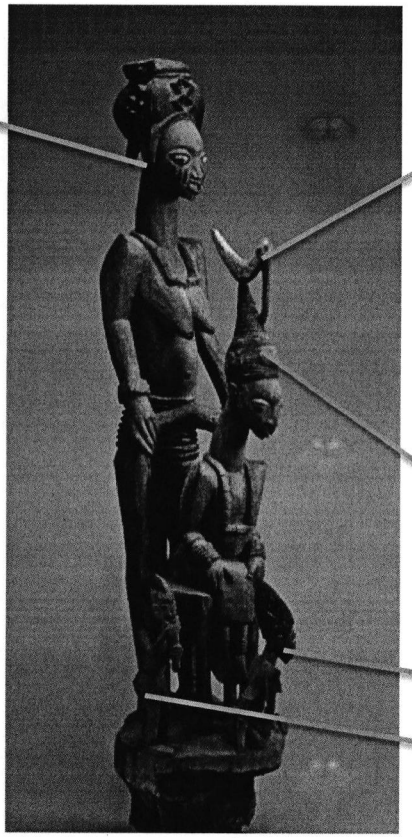
1. Behind the king's throne stands a tall and stately queen, the senior

_____. She had the critical role of crowning the king during his coronation. This veranda post was originally flanked by two figures, one of

another _____ presenting her two children and the other of a

_____ on horseback, holding a cutlass and spear.



2. The imposing

_____ atop the crown of the king concedes that the king relies on forces that

_____ control. Although the power of the king is

overt, that of _____ is hidden.

3. Faces of _____ in the crown suggest the powers that reside within the crown.

4. This post was carved at the palace of

_____as part of an attempt on the part of the king to make his palace as equally magnificent as that of the palace of Ise, where the same artist worked.

5. A woman kneels before the king;

she is a junior _____. Next to her is the trickster-god

_____. Missing is a fan-bearer that once existed.

6. This work was carved by

_____. He was a master of composition; he had what in Yoruba is called "ojuona", or "design consciousness". How did the artist create, through this "design consciousness," a strong visual connection between the standing female figure and the king?

7. This veranda post was located in a _____ of

the Yoruba palace (known as the _____) where the

king, (known as the _____) sat in state for ritual.

Analyze how each of these works reflects a culture's notion regarding gender roles and/or relationships. Address both how this notion is reflected visually and in ways in which the work was used in ritual or ceremony.

Portrait mask (mblo). Baule peoples (Cote d'Ivoire), late 19th to early 20th centuries CE, wood and pigment

How a culture's notion regarding gender roles and/or relationships is reflected VISUALLY in this work:

How a culture's notion regarding gender roles and/or relationships is reflected in how this work was used in ritual or ceremony:

Seated Couple, Dogon peoples (Mali), 16th-19th century, wood and metal

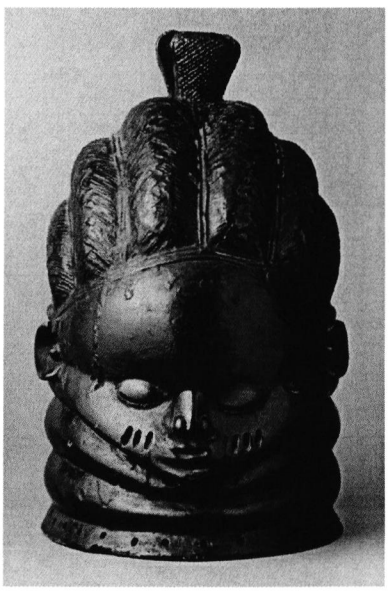
How a culture's notion regarding gender roles and/or relationships is reflected VISUALLY in this work:

How a culture's notion regarding gender roles and/or relationships is reflected in how this work was used in ritual or ceremony:

Bundu Mask. Sande Society, Mende peoples, 19th-20th century CE Wood, cloth, and fiber

How a culture's notion regarding gender roles and/or relationships is reflected VISUALLY in this work:

How a culture's notion regarding gender roles and/or relationships is reflected in how this work was used in ritual or ceremony:



THEME: IMAGES of POWER

FOCUS: Ibgo Ikenga shrine figure, Bamileke Aka elephant mask, Fang reliquary figure, Kota guardian figure, Conques Reliquary Figure

ONLINE ASSIGNMENT: http://en.wikipedia.org/wiki/Ikenga

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/medieval-world/latin-western-europe/romanesque1/a/church-and-reliquary-of-saintefoy-france

READING ASSIGNMENT: Kleiner, pp. 1064-1065 and *SEE BELOW*

POWERPOINT: IMAGES of POWER: WEST CENTRAL AFRICA (Art of Ibgo, Bamileke, Fang, and Kota)

127

DATE DUE: _____

READ the FOLLOWING

Ikenga Male Figure, Nigeria, Ibgo people, c. 19th century, wood

1. "Sculptures called ikenga are used in male cults that address the powers, successes, and failures of an individual. Among the several southern Nigerian peoples who have this or a related cult and art, the latter is most highly developed among the Ibgo" (Cole and Chike 24). "Igbo success in material, social, even spiritual and political terms ultimately rests in moral determination and physical strength. The prevailing ideal has been an excellent yam farmer who accumulates wealth and prestige, titles, a large family, and finally, an honored place among prosperous and respected ancestors. This will to succeed is institutionalized in personal shrines, ikenga, maintained by men in most regions and only occasionally by women.... These images are found in the shrines of individual diviners and corporate tutelary cults and as representatives of age-grades and communities. Drums owned by villages (or village-groups) repeat basic ikenga imagery. Many Ibgo villages are called ikenga, and while the reason for this is not clear, their existence proves the importance and antiquity of the concept" (24). "The basic Ibgo ikenga image is a human with horns, sometimes rendered very simply as an abstract head-and-horns-on-base. Larger, more elaborate examples include fully realized males seated on stools, holding and wearing various symbols, and with more or less complex headdresses determined in part by horns and often including several other motifs" (24). "Ikenga, as shrine, symbol, and idea, incorporates a person's chi, his ancestors, his right arm or hand, aka ikenga, his power, ike, as well as spiritual activation through prayer and sacrifice. Young men acquire ikenga at varying ages in different regions but commonly have one by the time they are married and have established a family. The images are frequently carved, usually from 'male' hardwoods such as iroko, oji. Normally an ikenga is consecrated in the presence of one's lineage and/or age-mates. Onwuejeogwu recounts a rite that took place before the former, with the lineage head officiating. Offerings of yam, a cock, wine, and kola were provided by Okafor, the recipient. The headman prayed over the kola... The headman then killed the cock, dripped blood on the ikenga, pulled feathers from the fowl, and stuck them and four lumps of cooked yam on the image" (24).

2. "Food was shared among the guests, and the headman later poured a libation of palm wine on the image, praying: 'Health, good fortune are what we are seeking for. We are searching for an upright ikenga" (26). "The primary diagnostic of all ikenga is a pair of horns, and the primary meaning of horns to the Igbo is power, especially masculine power. As essentially male shrines, these images betray manifold aspects of power- spiritual, economic, social, military, and political- that are amplified and specified by other symbols present, especially the recurrent knife and head, and of course by ritual" (30). "Ikenga horns are often identified as those of a ram, and some look very much like them... Rams fight only occasionally, and the ram paradigm in Ibgo thought includes restraint as well as determination; thus the expression, 'The unexpected is the test of heroes; the unexpected also makes heroes" (30). "In ritual contexts rams are not meant to show any pain, thus the strong man must also be stoic. The man with an 'upright ikenga' is forthright and open, not covert" (30). "The ram's aggression explicit in the above saying is reinforced by the common occurrence of a long-bladed knife and a severed trophy head, expressing superiority and success in warfare, which are (or at least were) part of the male ethos, but by no means its only dimension. Knives are highly valued- one of Chineke's four primordial gifts to man- on practical levels, of course, but on ikenga they are symbolic: the knife of action, the extension of the hand and mind as willpower, power itself, and the sharp cut of decisiveness" (30). "The knife is a means; the end is the head, the trophy which is a symbol of accomplishment. Only the naïve would strictly equate the heads on ikenga with trophies and head-hunting, though some Ibgo were headhunters and did take them as trophies. Rather, the head is achievement, the result of hard-fought effort. Bravery is explicit, but beyond that and more implicit is the courage to respond to whatever challenge one meets and with the help of one's chi, ancestors, and the alusi, to succeed. Success in farming, trading, or blacksmithing is the accomplishment implied by ikenga; the head as trophy recedes into the background" (30). "Most naturalistic ikenga and many larger ones depict genitalia with some fidelity. Since patrons know very well that the figures are male and would know this without explicit detail, the inclusion seems a deliberate reference to male procreativity- the male as father of a large family. High status and accomplishment include the idea of many children who insure the continuity of a man's lineage and his own proper reception and prosperity in the land of ancestors" (31).

3. "Men among several ethnic groups commission (or used to commission) personal altars, to be dedicated and consecrated to their personal strength, success, and accomplishments, and sometimes as well to their protection. Warriors, farmers, traders, smiths, and others prayed and sacrificed to these altars before important undertakings, offering further gifts after meeting with success (or sometimes berating the altar after failure). The Igbo, who have the greatest numbers and most variable forms of personal altars, call them ikenga, the Igala know them as okega, and among the Edo of Benin the term is ikengobo. That these names are cognate virtually proves a historical relationship, even if scholars are uncertain which of the three groups originated the idea" (Visona 296). "Personal altars among these three groups are dedicated to the hand, specifically the right hand (and arm) among the Ibgo and the Igala. Strong hands and arms are agents of physical prowess, necessary for success in such activities such as hunting, farming, and warfare. The iconography of many altars reflects these associations. Ibgo ikenga, for instance, typically show a horned warrior holding a knife in his right hand and a human trophy head in his left, symbols probably established a long time ago when the Igbo were active head hunters" (296). "Sharp horns are the most essential feature of Ibgo and Igala altars to the hand. Some are straight, others are spiral, still others are fancifully curved and elaborated with perching animals. All are commonly referred to as ram horns, even though they often do not resemble them. Yet since virtually all animal horns are power symbols, an identification with a specific animal hardly seems imperative, for it is animalistic aggression in general that is evoked" (296).

4. "Ikenga figures bear some resemblance to the human body and are distinguished most notably by a pair of horns, display objects such as a knife or a tusk, and body markings. However, the indigenous definition does not seem to be based on formal attributes but on the significance attached to the object. In the Agwu area, north of Okigwi, Meek found that living trees are called and are used as ikenga. The name is also given to a variety of cultural phenomena such as shrines, villages, and age grade" (Bentor 68). "The warrior ikenga corresponds to the stage in life when men are expected to demonstrate their military prowess. Owned by many of the younger members of the age grade, it depicts the ideal young man: robust, wearing the warrior's grass skirt, and holding a knife and a severed human head. This pose used to be seen in warrior groups when they performed dances" (70). "Numerous ikenga, both the warrior and the titled person's types, as well as some masks, have a row of pointed projections flanking the head, usually three or another odd number on each side. Ikenga in the southern Igbo area have three knobs on a horizontal bar. The number three is associated with males throughout West Africa. In Benin, the king has three hidden tufts of hair as protective charms, and doctors wear amulets that resemble these projections during public appearances. Alternatively, these projections may stand for nzu, cone-shaped pieces of chalk, suggesting purity and protection, is sometimes applied to the eyes and temples. High-ranking people need magical protection because they are often objects of envy, which is commonly expressed by witchcraft" (71).

Aka Elephant Mask. Bamileke (Cameroon); c. 19th-20th centuries CE; wood, woven raffia, cloth, and beads

1. "In the Bamileke region of the grasslands, a society known as Kuosi is responsible for dramatic displays that involve spectacular masquerades. Formerly a warrior society, its membership is now composed of powerful, wealthy men. The king himself might even don a mask for appearance at the Kuosi celebration, a public dance sponsored every other year as a dazzling display of the kingdom's wealth. Kuosi elephant masks... have large flaps of cloth that cascade over the masker's chest and down his back. Covered with beaded designs, the flaps symbolize elephant trunks. Costumes worn with the masks include beaded garments, indigo-dyed royal cloths, and leopard pelts. Headdresses may be attached to the masks or worn by themselves with a costume. Some headdresses, great expanding forms covered with red feathers, look like extravagant flowers. Leaders of the Kuosi society report directly to the king, and may be allowed to wear beaded sculptural crests that represent leopards or elephants, both royal animals" (Visona 351). "While masks and masquerades may appear in royal festivals, they are normally associated with a variety of men's societies, most of which are ultimately linked to the palace and the king. The societies are closed to outsiders, and only those who are authorized to participate in their activities may do so. Each society has its own special house, its own masks, costumes, dances, and secret language. Each acts on behalf of the king to establish order and to preserve the social and religious structure of the kingdom" (350).

2. "The Bamileke peoples believe the king (*fon*) is the representative of the Supreme Being and the ancestors and has supernatural as well as religious and political powers. The *fon,* however, does not control human behavior. Secret associations acting on being of the king establish and enforce social order. One such association is the Kuosi (or Kwosi), which began as a warrior's or regulatory society and evolved into one composed of wealthy titled men. Kuosi members serve not only as the *fon*'s emissaries, but as protectors of kingship and as such remind the *fon* that he is not above reproach. Wearing a beaded cloth mask with elephantine features, Kuosi members perform the elephant dance (*tso*) in public on ritual occasions, major festivals, and funerals. Sometimes the *fon* appears as one of the masked dancers" (Walker 70). "The beaded mask (*mbap mteng*) is worn with an indigo-dyed cloth (*ndop*) decoratred with colobus monkey fur and a leopard pelt and may be worn with a headdress of red feathers from the tail of an African gray parrot. Long panels hanging down the front and the back of the tight-fitting hood represent the elephant's trunk. Stiff, large circular ears are attached to either side of the hood and flap when the dancer moves. The facial features, which are humanlike, are made of padded cloth so they project from the cloth background" (70). "As we have seen with staffs and pipes, the use of beads elevates an ordinary object to a higher status, and the elaborate display of beads symbolizes wealth and power. These masks, constructed of fiber overlaid with cloth embroidered with beads, have long panels trimmed in red, representing the elephant's trunk, which extends to the

dancer's knees. They are worn with a costume made of indigo stitch-resist dyed royal *ndop* cloth and a leopard skin. Here, the power associated with both the elephant and the leopard are combined in a single masquerader" (Perani and Smith 215).

Reliquary figure (nlo bieri). Fang peoples (southern Cameroon), c. 19th to 20th century CE, Wood

1."Communion with the ancestral deceased is an important focus of art and ritual for the Fang people, who extend across southern Cameroon to the Ogowe Valley of Gabon. This large, beautiful head was made to sit with its extended neck inserted into the lid of a bark reliquary box that held the selected remains, most often skull fragments, of an honored ancestor. The head and the box were symbiotic: the box was likened to a person's belly or stomach, the seat of his or her inherent power, while the head was the tool that allowed this energy to be directed. Kept in a dark corner of a man's sleeping room, the reliquary protected the remains and embodied the deceased, keeping his or her force available to the living" (Berzock 10). "The reliquary's head's almond-shaped eyes were embellished with copper alloy inserts- one now missing- that would have reflected light in a startling fashion, adding to the work's mysterious aura. According to anthropologist James Fernandez, this wide-eyed stare also lent an infantile quality to the ancestral likeness that was appreciated by the Fang. Within their worldview, the balance of opposing elements – infant and ancestor, birth and death- is considered a fundamental aspect of human existence. The sleek and refined features include a high domed forehead that sweeps downward to a jutting chin and an elongated nose that is visually balanced by a plaited coiffure; these highlight classic qualities of Fang abstraction that likewise embody opposition. These stylistic elements had a strong influence on the work of early twentieth-century artists such as Paul Klee, Henri Matisse, and Pablo Picasso" (10). "A post projecting from a carved guardian figure fastened it to the lid of the reliquary box, which was kept in special shelters or repositories. The sculpted guardians protected the relics from malicious humans and evil spirits and served as a point of contact between the ancestral relics and designated family members" (Walker 198).

2. "The large *bieri* figures of the Fang people, with rounded body parts, bulbous musculature, and skull-shaped head with prominent forehead, concave face, and protruding chin, may be the closest in form to the earliest type of reliquary figure used in Gabon. Early figures had large abdominal cavities into which small bones and skull could be inserted. A post projecting from the figures' buttocks anchored them to the reliquary baskets. After the accumulation of larger quantities of bones and skulls, the figures' bodies were replaced by woven bags or bark barrels. Subsequently, full figures were replaced by carved heads by the Fang and stylized shapes covered with metal by the Kota peoples. Initiated male members of the *bieri* ancestral cult rubbed the figures with palm oil to maintain their power and 'consulted the reliquaries for aid and protection before all important activities such as war, resettlement, marriage, and travel' " (Perani 218). "The Fang perceived reliquary figures as sanctioning ancestral benevolence. In precolonial Fang ancestral ceremonies, the reliquaries were carried to a sacred spot in the forest where the ancestral skulls were washed and displayed to their male descendants. 'The reliquary declared to them that ultimately... it was men, and mainly mature and elderly men, that were the ordering principals and pillars of the social order'. In comparison to the actual skulls, the carved reliquary figures were treated with less gravity- they were carried and danced above bark screens to entertain the audience" (218). "Reliquary guardian figures were also used as puppets in a ritual called *mélan*, a rite of appeasement. During the course of their initiation into adulthood, boys learned about the history of their people, which is marked by migrations and the need for portable objects, including the reliquaries The practice of making reliquaries for ancestor worship ceased in the early twentieth century when the French colonial government banned the reliquaries and their priests" (Walker 198).

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1. Ikenga horns are often identified as

those of a _____, and this is probably because since they only fight occasionally, the paradigm in Ibgo thought includes

_____ as well as determination. Hence, the expression: "The unexpected is the test of heroes; the unexpected also makes heroes."

2. These projections may stand for

"_____", cone-shaped pieces of chalk, suggesting purity and protection. High-ranking people may need such magical protection because they are often objects of envy.

3. Though some Ibgo were headhunters and did take them as trophies, the head seen here is

primarily a symbol of _____, the result of hard-fought effort. The knife is the

means, while the head is the _____.

4. The knife is highly valued in Ibgo culture. It is one of the primordial gifts to men. It is the knife of action,

the extension of the _____

and _____ as willpower, power itself, and the sharp cut of decisiveness.

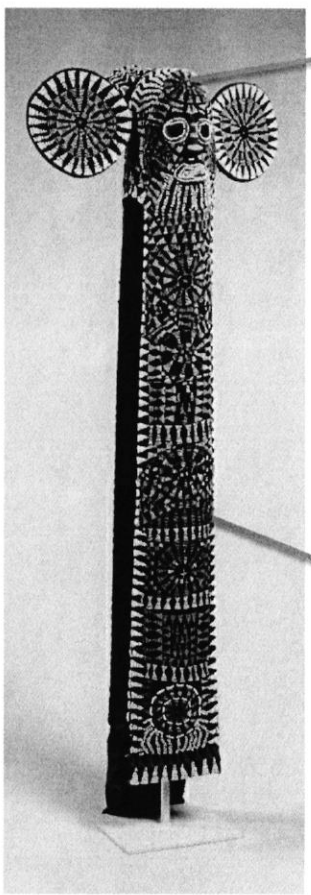
5. The inclusion of male genitalia appears to be a deliberate reference to male

_____- the male as father to a large family. Young men of the _____

peoples acquire ikenga at varying ages but commonly have one by the time they are married and have established a family.

6. The _____ pose is one of aggression and action. These statues

were placed in _____ where men (and sometimes women) prayed and sacrificed to altars before important undertakings.



7. _____ may be attached to these masks or the masks may be worn by themselves with a costume. The mask, made

with _____ symbolizing wealth and power, depicts an elephant. The members of the society perform the elephant

dance called the _____. They performed this dance on ritual occasions, major festivals, and funerals.

8. This was created by the

_____ peoples who believe that their king (or

_____) is the representative of the Supreme Being and the ancestors.

9. The long panels represents the elephant's

_____, which extends the

dancer's _____. They are worn with a costume made of indigo stitch-resist dyed royal *ndop* cloth and a

_____ skin. Here, the power associated with both the elephant and

the _____ are combined in a single masquerader.

10. These masks are worn by

members of the _____, which began as a warrior's or regulatory society and evolved into one composed of wealthy titled men.

They act as _____ of kingship and as such remind the king that he is not above reproach.

Citing specific visual and/or contextual evidence, discuss how these two objects convey power by means of the following:

Reliquary figure (nlo bieri). Fang peoples (southern Cameroon), c. 19th to 20th century CE, Wood

APPEARANCE:

USE of MATERIALS or TECHNIQUES:

LINKS TO TRADITION or RITUAL:

Reliquary guardian figure (mbulu ngulu), Kota, Gabon, 19th or each 20th century, wood, copper, iron, and brass

APPEARANCE:

USE of MATERIALS or TECHNIQUES:

LINKS TO TRADITION or RITUAL:

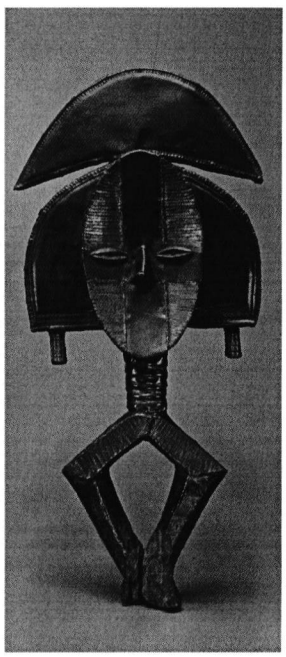
Identify at least two ways in which the Mbulu Reliquary figure functions in a similar way to that of the Fang reliquary figure:

1)

2)

What is similar about their appearances?

What is different?



THEME: CLASS and SOCIETY

FOCUS: Kongo nkisi n'kondi power figure, Chokwe Female pwo mask, Luba Lukasa memory board

ONLINE ASSIGNMENT:
http://www.learner.org/courses/globalart/work/153/index.html

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/art-africa-oceania-americas/africa-art/kongo/a/nkisi-nkondi

ONLINE ASSIGNMENT:
https://africa.si.edu/collections/view/objects/asitem/People$00401398/12/title-asc?t:state:flow=ee3c20f8-65c4-42ab-92e2-c4cfb889f9a3

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ONLINE ASSIGNMENT:
http://www.learner.org/courses/globalart/work/214/index.html

ONLINE ASSINGMENT: http://en.wikipedia.org/wiki/Lukasa_(Luba)

DATE DUE: _____

READING ASSIGNMENT: Kleiner, pp. 1066-1068 and *SEE BELOW*

POWERPOINT: IMAGES of POWER: CENTRAL AFRICA (Art of Kongo, Chokwe, and Luba)

READ the FOLLOWING

Power figures of the Kongo culture (Zaire), 19th century, wood, nails, pins, blades, and other materials

1. "Among the most potent images of power in African art are the nkisi, or spirit, figures made by the Kongo and Songye peoples of Zaire. The best known of these are the large wooden nkonde, which bristle with nails, pins, blades, and other sharp objects. A nkisi nkonde begins its life as a simple, unadorned wooden figure that may be purchased from a carver at a market or commissioned by a diviner on behalf of a client who has encountered some adversity or who faces some important turning point in his or her life" (Stokstad, *Art History* 917). "Drawing on vast knowledge, the diviner prescribes certain magical/medicinal ingredients, called bilongo, that will help the client's problem. These bilongo are added to the figure, either mixed with white clay and plastered directly onto the body or suspended in a packet from the neck or waist. The bilongo transform the nkonde into a living being with frightful powers, ready to attack the forces of evil on behalf of a human client. Bilongo ingredients are drawn from plants, animals, and minerals, and may include human hair, nail clippings, and other materials. Each ingredient has a specific role. Some bring the figure to life by embodying the spirit of an ancestor or a soul trapped by a malevolent power. Others endow the figure with specific powers or focus the powers in a particular direction often through metaphor. For example, the Kongo admire the quickness and agility of a particular species of mouse. Tufts of this mouse's hair included in the bilongo act as a metaphor for quickness, ensuring that the nkisi nkonde will act rapidly when its powers are activated" (917). "To activate the powers, clients drive in a nail or other pointed object to get the nkonde's attention and prick it into action. A nkisi nkonde may serve many private and public functions. Two warring villages might agree to end their conflict by swearing an oath of peace in the presence of the nkonde and then driving a nail into it to seal an agreement. Two merchants might agree to a partnership by driving two small nails into the figure side by side and then make their pact binding by wrapping the nails together with a stout card. Someone accused of a crime might swear his innocence and drive in a nail, asking the nkonde to destroy him if he lied. A mother might invoke the power of the nkonde to heal her sick children. The objects driven into the nkonde may also operate metaphorically. For example, the Kongo use a broad blade called a baaku to cut into palm tress, releasing sap that will eventually be fermented into palm wine. The word 'baaku' derives from the word 'baaku', which means both 'extract' and 'destroy.' Thus tiny replicas of baaku driven into the nknode are believed to destroy those who use evil power" (918). "The word 'nkonde' shares a stem with konda, meaning 'to hunt,' for the figure is quick to hunt down a client's enemies and destroy them. The nkonde here stands in a pose called pakalala, a stance of alertness like that of a wrestler challenging an opponent in the ring. Other nkonde figures hold a knife or spear in an upraised hand, ready to strike or attack" (918).

2. "Nkisi nkonde provide a dramatic example of the ways in which African sculpture are transformed by use. When first carved, the figure is 'neutral,' with no particular significance or use. Magical materials applied by a diviner transform the figure into a power being, at the same time modifying its form. Each client who activates that power further modifies the statue. While the object is empowered, nails may also be removed as part of a healing or oath-taking process. And when the figure's particular powers are no longer needed, the additions may all be stripped away to be replaced with different magical materials that give the same figure a new function. The result is that many hands play a role in creating the work of art we see in a museum. The person we are likely to label as

the 'artist' is only the initial creator. Many others modify the work, and in their hands the figure becomes a visual document of the history of the conflicts and afflictions that have threatened the community" (917). "According to oral tradition, Kongo was founded toward the end of the fourteenth century by a ruler named Nimi a Lukemi, who established a dominion over the area around Mbanza Kongo, his capital south of the mouth of the Congo River. The kingdom grew through alliances made by his successors, and by the time Portuguese explorers arrived in 1483 it had become perhaps the largest state in Central Africa, a centrally organized nation with governors ruling over provinces on behalf of a king. A century later its expansion had ended. Nevertheless, during the sixteenth and seventeenth centuries the prestigious and powerful Kongo kingdom was known throughout much of the world and sent diplomats to Europe and Brazil" (Visona 367). "Close communication with the dead and belief in the efficacy of their powers are closely associated with another important art form used by the Kongo and many other groups throughout central Africa. All exceptional human powers are believed to result from some sort of communication with the dead. Notable among people with such powers are agents known as banganga (sing. Nganga), who are believed to be able to see hidden things. They work as healers, diviners, and mediators who defend the living against witchcraft and provide them with remedies for diseases resulting either from witchcraft or the demands of spirits, bakisi, emissaries from the land of the dead" (376) "Banganga harness the powers of bakisi and the dead by making ritual objects called minkisi (sing. Nkisi, 'medicine') Minkisi are primarily containers- ceramic vessels, gourds, animal horns, shells, bundles, or any other object that can contain spiritually charged substances. As discussed earlier, graves themselves are considered to be minkisi. In fact, minkisi have been described as portable graves, and many include earth or relics from the grave of a powerful individual as a prime ingredient. The powers of the dead thus infuse the object and allow the nganga to control it. Minkisi serve many purposes. Some are used in divination. Many are used for healing, while others insure success in hunting, trade, or sex. Important minkisi are often credited with powers in multiple domains" (376). "The large nkisi in the center of figure 11-18 is a nkondi (plural minkondi), perhaps the best known of the many types of minkisi. Associated with formidable powers, minkondi are greatly respected. As hunters, they are said to pursue witches, thieves, adulterers, and wrongdoers by night. At the turn of the century, each Kongo region had several local varieties of minkondi. Most were activated by driving nails, blades, and other pieces of iron into them to provoke them into delivering similar injuries to the guilty" (376).

3. "Centered on the abdomen is a bulging form where the substances that empower it have been sealed in with resin. The word used for belly also means 'life,' or 'soul,' and activating materials are most commonly placed there, though they may also be placed at the top of the head, on the back, or between the legs. Called bilongo, activating substances include three main types of ingredients: mineral from the land of the dead, items chosen for their names, and metaphorical materials. The most important minerals include kaolin, the white clay closely linked to the world of the dead, and red ocher, whose red color refers symbolically to blood and danger even as it signifies mediation of the powers of the dead to the living for both affliction and cure, Ingredients chosen for their names include certain leaves and seeds whose names are puns for the attributes and functions of the nkisi. Metaphorical materials include such things as the heads of poisonous snakes, the claws of birds of prey, and nets, all of which suggest the power to attack, to produce death or sickness. The bilongo in the belly of the smaller figure to the left are sealed with a mirror. Mirrors enable the nkisi to see witches approaching from any direction and thus serve as a sort of compass that tells the nganga where evil lies. The glitter of mirrors was also believed to frighten witches" (376). "The torsos of the minkisi bristle with assortments of objects. A nganga petitions the nkisi by driving nails into it, and each blade thus represents an appeal to the figure's power. Other materials such as ropes, carvings, hides, and mirrors may be added as well. Without such an accumulation of materials, in fact, the figure is meaningless. The form of a nkisi, then, is a record of its use, and results from the collaboration of the sculptor and the nganga. Their primary intention was not the creation of a work of art but the organization of a visual effect in the context of ritual use, augmented by songs, drumming, dancing, the heightened emotion of the occasion, and various devices reinforcing the amazement of onlookers. The sculptor did not always know what purpose the figure was to serve, what powers to was to have. Sometimes the pose of the carved figure seems meaningful. For example, some minkisi have an aggressive pose, with the right arm lifted to hold a spear, or the hands placed defiantly on the hips. At other times the figure, while it may well have details that call attention to the carver's skill, seems conceptually neutral, a mere vehicle for the meaningful additions of bilongo nails, and other materials" (376=377).

4. "Specially trained priests of the Kongo in the Democratic Republic of Congo use a type of carved wooden statue called a *nkisi nkondi*. The name means something like 'hunter' and is used because the priests use such works to 'hunt' for solutions to village problems and search for wrongdoers, including those who do not keep sworn oaths. A good 'hunter' can also solve legal matters, counsel married couples, control the destructive powers of nature, and protect a village from outside enemies. Not all 'hunters' are human figures; some are wild animals belonging to the ancestral spirits who could mediate between the living and the dead. The most potent 'hunter' images cannot be stored in ordinary houses; they are carefully guarded by their priest-owners, who know how to unleash and direct their powers. After receiving the carved body and head of a 'hunter' from a sculptor, the priest begins this process by putting medicines and fetishes in the container on top of the head and in the box over the stomach. These fetishes may include relics of dead ancestors or bits of clay from a cemetery that help the priest and 'hunter' contact the spirits of the dead. The priest may also give the 'hunter' a headdress and attach horns, snake heads, or beads to it, drive nails, blades, and other sharp objects into its body, and attach miniature images of the musical instruments the priest will paly in the rituals when he unleashes the power of the 'hunter.' A client asking a priest to unleash the power of his 'hunter' will swear an oath before the figure and thrust a nail or blade into its body to bind him/herself with the spiritual forces residing in the statue. Nails are usually not driven into the face or the box over

the hole in the torso where potent magical ingredients are stored to attract the spirits. If an animal has been stolen, bits of its hair or a rag the animal has touched may be attached to the 'hunter' so it will know what it is being asked to find" (O'Riley 36-37). "Pounding new nails, blades and other bits of metal into a *nkisis nkondi*, invoking it with strong and colorful language, and at times, insulting the 'hunter' by questioning its powers, are supposed to anger the 'hunter' and bring it into action, searching for answers or attacking the wrongdoer. Sometimes the metal pieces are removed after the 'hunter figure' has found a solution to a given problem. The large number of skewers on the body of the 'hunter' and the open holes where old ones have been removed or fallen out show how often the figure was called upon to work its powers and bear testimony to its effectiveness as a 'hunter.' As nails and blades are driven into a 'hunter' searching for an offender, the Kongo believe that the wrongdoer will begin to suffer intense pain. Thus, someone suffering from a headache or body pains may suspect that an enemy is at work with a priest and a 'hunter.' He or she may then consult another priest with a proven 'hunter' to perform a curing ceremony, prescribe medicines, and alleviate the pain" (37).

Female (Pwo) mask. Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century C.E. Wood, fiber, pigment, and metal.

1. "Chokwe masks are collectively called mikishi (sing. mukishi), after the spirits they are said to represent. The most powerful and important mask found among the Chokwe is known as chikunga. Highly charged with power and considered sacred, chikunga is used during investiture ceremonies of a chief and sacrifices to the ancestors. Intimately associated with both chiefly and ancestral authority, it is often represented on leadership arts" (Visona 383). "Many other Chokwe masks have come to be used primarily for entertainment. Itinerant actors wearing these masks travel from village to village, living on gifts received at performances. Although a few entertainment masks are made of resin over wicker armatures, most are carved of wood, for wooden masks are more practical for traveling. The most popular and best-known entertainment masks are chihongo, spirit of wealth, and pwo, his consort" (384). "Chihongo was formerly worn only by a chief or by one of his sons as they traveled through their realm exacting tribute in exchange for the protection that the spirit masks gave. Folklore suggests that chihongo has noble status, and this may be reinforced to some extent by the fact that the mask is worn with the elaborate headdress of the aristocratic chief. A net costume and a broad dance skirt made of mavundu fibers complete the masquerade. When it is not being worn, chihongo, is kept in a safe place along with the mask associated with chieftancy, chikungu" (385). "While chihongo brings prosperity, his female counterpart, pwo, is an archetype of womanhood, an ancestral female personage who encourages fertility. As an ancestor, she is envisioned as an elderly woman. The eyes closed to narrow slits evoke those of a deceased person. The facial decorations on the surface are considered female, as are the hairdo and material woven into it. The costume includes wooden breasts and a bustle-like appendage behind, allowing the male masquerader to imitate the graceful movements of women" (385). "Recently pwo has become know as mwana pwo, a young woman, and has been adopted by neighboring groups. This reflects a change in Chokwe society in which young women have become more desirable than older, more mature women. Mwana pwo represents young women who have undergone initiation and are ready for marriage" (385).

2. "Among the Tshokwe the dance mask *pwo*- the female version of the male mask- is the image of a female ancestor and is supposed to encourage fertility by depicting the hairstyle, tattoos and features of an ideal Tshokwe beauty. The mask realistically depicts a young Tshokwe girl who has reached puberty and is undergoing the second initiation in womanhood. Her special cicatrisation, nose rings and filed teeth are included. '*Pwo*' means 'young woman' and represents the Tshokwe girl after initiation and the ritual seclusion period preceding her marriage. The mask belongs to a dance society and is paid for by members in the copper rings which are the traditional currency used in paying bridewealth. The pwo dancer is a man in a string vest with false breasts and woman's wrapper. The dance is meant to do little more than 'teach women grace and beauty.' However, like all sculpture, the mask style is used for different purposes and in the hands of a diviner or sorcerer may play a very different role. As a symbol of beauty it is often carved on the heads of pestles or spatulas" (Brain 241). "In looking at statues and masks of African women we must forget our own ideas of the feminine-whatever they may be – and try to imagine the sentiments felt towards beauty and womanhood in the culture concerned. What may appear to us grotesque in an English eighteenth-century portrait was certainly not so at the time. And what appears strange or even unfeminine in a Tshokwe and Ibo mask will certainly not appear so to the Tshokwe or Ibo" (241). "Although wooden cihongo and mwana pwo masks are concerned with prestige, they are not directly tied either to leadership or initiation rituals. They are performed by itinerant dancers, akishi, who travel between different villages. The dancers are rewarded for the beneficent influence believed to follow their performance" (Perani and Smith 247). "The mwana pwo mask, representing a female ancestor, has delicately carved features inspired by the grace and beauty of a young woman. The young male masquerader wears a skin-tight knitted tan and black fiber body suit with false breasts, a skirt of trade cloth, and a heavy bustle filled with sand and decorated with feathers. Dancing with short, mincing, steps, the mwana pwo masquerader, an embodiment of procreative power, watches over the fertility of future generations. The cross-shaped motif found on the foreheads of both cihongo and mwana pwo masks represents a scarification pattern derived from a Portuguese iron cross, formerly distributed by Chokwe traders. When performed in villages by itinerant dancers, the two masks do not necessarily dance together" (247).

Lukasa (memory board). Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century C.E. Wood, beads, and metal.

1. "Lukasa memory devices provide a framework for history while permitting multiple interpretations of it. Mbudye court historians associate memories with particular loci on a lukasa. Through a rectangular or hourglass shape that represents the Luba landscape, the royal court, human anatomy, and the emblematic royal tortoise all at once, the memory board embodies multiple levels of information simultaneously. Beads, coded by size and color, and incised of raised ideograms provide a means to evoke events, places, and names in the past" (Roberts and Roberts 117). "The Renaissance memory theater shares a great deal with Luba mnemonic systems. Both represent 'the order of eternal truth' through an architectural model capable of encompassing abundant knowledge in its spacious and varied layout. Both retain and engender knowledge that may be worldly or occult, elementary or sacred. Furthermore, both create memory places whose images have affective or emotional appeal, and are regarded as 'inner talismans' with their own mystical efficacy. Increasingly widespread use of the printing press displaced humanist arts of memory in Renaissance Europe, and it was only in occult activities that they persisted or where taken up again. Similarly, the introduction of writing during the African colonial period lessened Luba dependence on oral narratives, except in contexts of arcane knowledge. But no writing system could or can reproduce the knowledge embedded and encoded – even imbued- within Luba memory arts and devices. The imageric and multireferential nature of that knowledge requires such a mnemonic system, for its possibilities of combination and juxtaposition as well as for its hermetic potential" (117-118).

2. "Luba memory devices serve as a check and balance to political authority, and are actively used for political legitimation. The association called Mbudye was created to fulfill these needs, becoming 'the member of society'. Mbudye's primary role was to guard Luba political and historical precepts, and to disseminate this knowledge selectively and discreetly through ritual. Mbudye members were 'men of memory', serving as genealogists, court historians, and the 'traditionalists' of Luba society" (118). "The site-specific wall murals and earthen thrones of Mbudye lodges, and the complex memory boards called 'lukasa', were compelling mnemonic devices for proverbial instruction, narrative recitation of history and ideology, and panegyrical performances to honor a king and his retinue. Association members also staged dances for public entertainment, some of which reenacted the origins of kingship. Certain dances further incorporated beaded headdresses and costumes that were decorated with some of the same mnemonic patterns of Mbudye wall murals, clay thrones, and memory boards" (118). "In each of these expressive forms, memory was structured around spatial principles. Whether through the narration of two- and three-dimensional art forms, the recitation and performance of praise songs, or the kinetic arts of dance, Mbudye memory phenomena were devised and oriented around architectural models, place names, and other topoi that facilitated memorization" (118).

3. "Lukasa is the highest stage of royal initiation, attained by only a few members of three principal branches of royal culture: kings, diviners, and members of Mbudye. Such men, looked upon as 'men of memory,' are genealogists, court historians, and the 'traditionalists' of society. Lukasa is also the term used for a physical emblem for those initiated, a memory aid assisting in initiation ceremonies to recall a complex body of knowledge, which is also used in performances honoring the king and his retinue. The near-rectangular wooden board fits comfortably in the hand to be easily manipulated. It is sometimes seen as embodying an emblematic royal tortoise that recalls and honors lukasa's founding female patron. A configuration of beads, shells, and pins coded by size and color on one side refers to kings' lists. Beads may stand for individuals, a large bead encircled by smaller ones perhaps representing a chief and his entourage. Bead arrangements also refer to proverbs and praise phrases. The configuration is a diagram representing the landscape, both actual and symbolic, referring to ghost capitals of former kings, a map of the residences, seating arrangements, shrines, and other significant points in the court. Lines of beads may also indicate roads or migrations. The lukasa provides a means of evoking events, places, and names. In Mbudye induction, it stimulates thought and instructs in sacred lore, culture heroes, migrations, and sacred rule" (Visona 417-418).

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Visona, Monica Blackmun, Robin Poynor, Herbert M. Cole, and Michael D. Harris. *A History of Art in Africa*. New York: Harry N. Abrams, 2001.

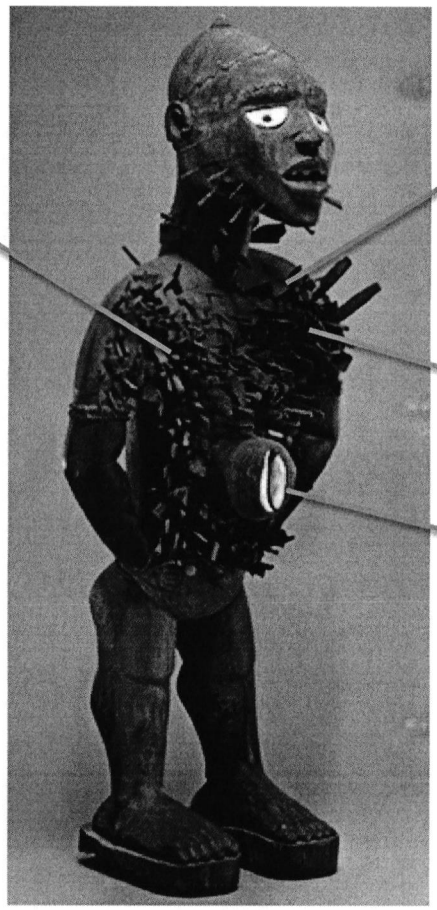
1. Magical materials are applied to this object by a

_____,

transforming the figure into a power being. While the object is empowered, nails may also be removed as part of a

_____ or

_____-taking process.



2. The pose here is called "pakalala", a

stance of _____ like that of a wrestler challenging an opponent in the ring.

3. Two warring villages might agree to end their conflict by swearing an oath of peace in the presence of the nkondi and

then driving a _____ into it to seal an agreement.

4. The term "nkisi" refers to "spirits" while the term "nkondi" can mean something like a

"_____" since it is used to "hunt" for solutions to village problems and search for wrongdoers, including those who do not keep sworn oaths. Because of their power, they cannot be stored in ordinary houses.

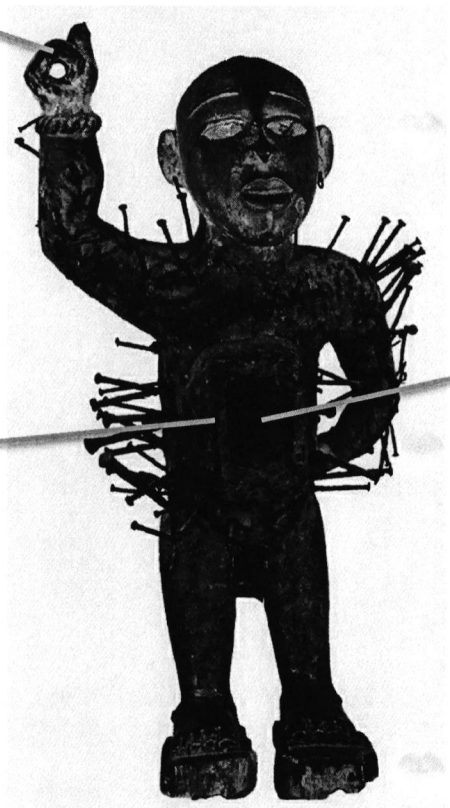
5. Centered on the abdomen is a bulging form where the substances that empower it have been sealed with resin. The word for belly also means

"_____" or "_____" and activating materials are most commonly placed there, though they may also be placed at the top of the head, on the back, or between the legs.

6. This nkondi figure would have

held a _____ in an upraised hand, ready to strike or attack. The Kongo used a broad blade called a

_____ to cut into palm trees, releasing sap that will be fermented into palm wine. Tiny replicas of this blade are driven into the nkondi so that those who use evil power may be destroyed.



7. The most important materials used

include _____, the white clay closely linked with the world

of the dead, and _____, whose red color refers symbolically to blood and danger even as it signifies mediation of the powers of the dead to the living for both affliction and cure.

8. This area may have been sealed once with a mirror. Mirrors enable the nkisi to see witches approaching from any direction and thus serve as a sort of

_____ that tells the nganga where evil lies. The glitter of mirrors was believed to frighten witches.

9. Drawing on vast knowledge, certain medicinal or magical ingredients called

_____ are added to the figure, either mixed with white clay and plastered directly onto the body or suspended in a packet from the neck or waist. What are some of these ingredients?

10. These objects served in the context of ritual use, augmented by

_____, drumming, dancing, and heightened emotions.

1. Chokwe masks are collectively

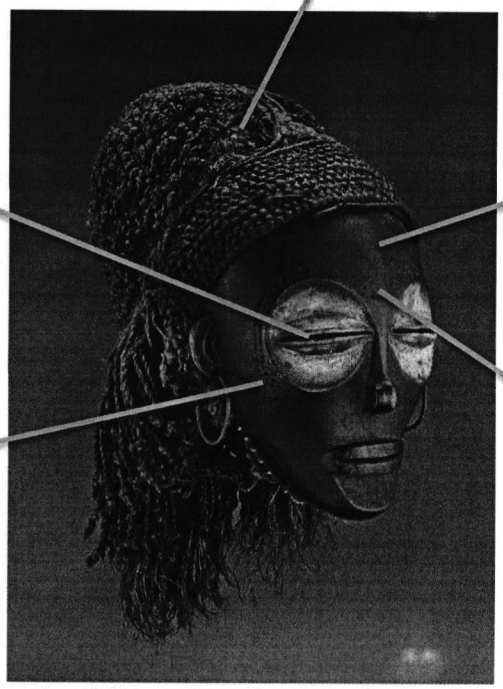
called _____
after the spirits they are said to represent. The most popular and best-known entertainment masks are chihongo, spirit of wealth, and pwo, his consort. While chihongo brings prosperity, his female counterpart, pwo, is a archetype of womanhood. As an ancestor she is envisioned as an elderly woman. The eyes closed to narrow slits evoke those of a

_____ person.

2. Pwo has become known as mwana pwo, a _____ woman. This

reflects a change in Chockwe society in which _____ women have become more desirable than older, more mature women. Mwana pwo represents

women who have undergone _____ and are ready for marriage. The elaborate coiffure of this mask suggests that this is a mwana pwo.



3. The surface is a rich, reddish brown color, probably obtained from a mixture of red clay and oil, and has a beautiful patina, a sign

of long _____.

4. On the right cheek of the mask is the tattoo known as cijingo, in combination with a cross. Cijingo denotes a spiral

brass _____. On the forehead and extending to the temples is the tattoo known as mitelumuna, or "knitted

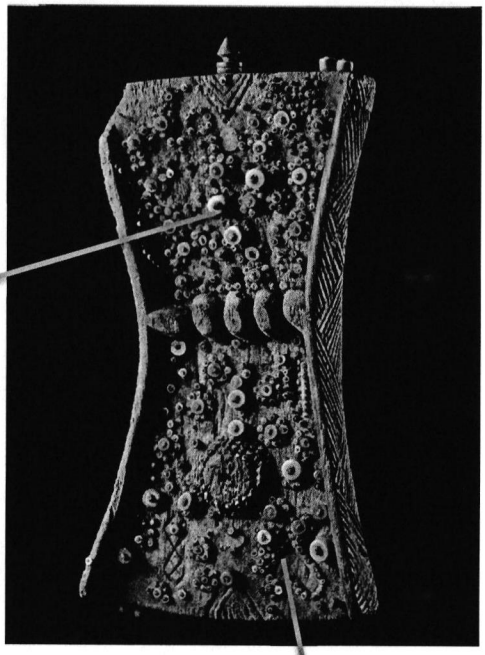
_____", an allusion

to _____ or

_____.

5. On the left cheek and forehead are the triangles of the tattoo known as cingelyengelye. Originally, cingelyengelye

occurred as a _____
in the form of a cross. In the 17th century, monks distributed medals in the form of a cross throughout Chokwe country, and this cross was probably the prototype for cingelyengelye.



6. These masks are worn by

_____ dancers who honor their matrilineal descent. The dancer wears a skin-tight body suit

with false _____, a skirt of trade cloth, and a heavy

7. Lukasa is the highest stage of

royal _____,
attained by only a few members of three branches of royal culture. Beads may stand for individuals; a large bead encircled by smaller ones perhaps represents a

_____ and his entourage.

8. Luba memory devices serve as a check and balance to

_____ authority, and are actively used for

_____ legitimation. The association called

_____ was created to fill these needs, becoming the "member of society." Knowledge was disseminated selectively and discreetly through ritual.

9. The memory board is sometimes seen as embodying an emblematic royal

_____ that recalls and honors Lukasa's founding female patron.

10. Lines of beads may indicate, in addition to maps, roads

or_____.