

Glossary

adze	an axlike tool for dressing wood, etc., with a curved blade at right angles to the handle.
ancestor	one from whom a person is descended and who is usually more remote in the line of descendants than a grandparent.
artifact	a man-made object.
caryatid	a supporting column that has the form of a female figure.
celebration	a festival or observation of special activities.
chiefdom	a region or group of people ruled by a chief.
civilization	a relatively high level of cultural and technological development; the cultural characteristic of a particular time and place.
coiffure	a style or manner of arranging the hair.
culture	the integrated pattern of human knowledge, belief, and behavior that depends upon human capacity for learning and transmitting knowledge to succeeding generations.
custom	a way of doing things that is passed on to each generation.
dialect	a variety of language used by a group, with vocabulary and grammar that distinguish it from other varieties used by other groups.
diviner	a person with the power to use invocation and manipulation of spiritual entities, potent objects, and herbal mixtures to intercede with the gods on behalf of the people.
environment	the outside forces that surround and affect a person or population.
figurative	an artwork that represents recognizable images.
iconography	the traditional or conventional images or symbols associated with a subject, especially a religious or legendary subject.

kaolin	a fine white clay.
lineage	direct descent from an ancestor.
lost-wax	a casting process using a wax model that is encased in a molding material (such as sand or plaster), then melted away leaving a hollow mold for the metal cast; this technique was developed independently in every continent except Australasia and is widespread in West Africa.
masquerade	a social gathering of persons wearing masks and often fantastical costumes.
matrilineal	designating kinship or derivation through the mother instead of the father.
naturalistic	an object made or sculpted to conform to nature.
potsherd	a piece or fragment of earthenware or pot that is made of fired or baked clay.
quatrefoil	a representation of a flower with four petals, or a leaf that has four leaflets.
raffia	the fiber of the raffia palm, used especially for making baskets and hats.
regalia	the emblems, symbols, or paraphernalia indicative of royalty.
relief	a term applied to sculpture that projects from a background surface rather than standing freely.
reliquary	a container or shrine in which relics or objects of related importance are kept.
ritual	a set form or system of rites, religious or otherwise.
scarification	patterns incised, scratched, or cut into the skin, which may signify a person's status, accomplishments, or ideal of beauty.
steatite	a variety of soapstone used for sculpting.
striation	an arrangement of stripes or lines distinguished from the surrounding area by color, texture, or elevation.
stylized	conforming to a style rather than conforming to nature or tradition.
symbolic	representing a certain idea, symbol, or belief.
terracotta	a hard, fired but unglazed clay ranging in color from pink to purple-red but typically brownish red, used especially for sculpture and pottery.

thermoluminescence a geological method used for dating, especially objects made of clay.

reverence respect or awe inspired by the dignity, wisdom, dedication, or talent of a person.

warp yarn that extends lengthwise to form threads of a woven fabric.

weft yarn or thread that crosses the warp.

Pronunciation Guide

This guide offers approximate pronunciations for selected African words and names mentioned in this publication.

<i>adun koro</i>	AH-doon KOH-roh
<i>akotofahana</i>	ah-KOH-toh-FAH-nah
Ase	AH-sheh
Baga	BAH-gah
Bamana	BAH-mah-nah
Bangwa	BAHN-gwah
Baule	BAU-leh
Benin	Beh-NEEN
<i>bocio</i>	BOH-choh
<i>bokonon</i>	boh-koh-NON
Buli	BOO-lee
Chokwe	CHOK-weh
<i>ci wara</i>	chee-WAH-rah
Dahomey	da-hoh-MEH
<i>dama</i>	DAH-mah
Djenne-jeno	DJEH-neh-JEH-noh
D'mba	dm-BAH
Dogon	doh-GOHN
Edo	EH-doh
Ejagham	eh-JAH-gahm
Fon	FOHN(G)
Gabon	gah-BOHN(G)
Gelede	GEH-leh-deh
Gwandusu	gwahn-DOO-soo
Gwantigi	gwahn-TEE-gee
<i>ifiri</i>	ee-FEE-ree
Ijo	EE-joh
<i>ijogolo</i>	ee-JOH-goh-loh
<i>iwa</i>	EE-wah
<i>Iyoba</i>	ee-YOH-bah
<i>kanaga</i>	KAH-nah-gah
<i>lefem</i>	LEH-fem
Mangbetu	mahng-BEH-too

<i>mbala</i>	m-BAH-lah
Ndebele	en-deh-BEH-leh
<i>nkhandá</i>	n-KAHN-da
<i>nkisi</i>	n-KEE-see
<i>nkondi</i>	n-KON-dee
<i>nsibidi</i>	n-SEE-bee-dee
<i>nwantantay</i>	n-WAHN-tahn-tay
Oba	OH-bah
<i>okyeame</i>	oh-kee-AH-meh
Olowe of Ise	OH-loh-weh of EE-seh
<i>oriki</i>	oh-REE-kee
Sande	SAHN-deh
Senufo	Suh-NOO-foh
Seydou Keita	SAY-doo KAY-tah
We	WEH
<i>wunkirle</i>	woon-KEER-leh
Yaka	YAH-kah
Yoruba	YOH-roo-bah

Introduction to the Video

Many Bamana communities in Mali bring to life the mythical origins of agriculture in rituals and festivities that either launch or conclude the farming season. They celebrate the mythic progenitor of agriculture, Ci Wara. The video highlights featured on the enclosed DVD draw upon footage of a dozen performances recorded by five different observers between 1970 and 2002. They show a number of headdresses performed that are similar to some featured in this resource (see images 5 and 6).

The dancers are members of community youth associations that sponsor annual festivals. These celebrations are a communal call to labor that encourages members to prepare for the hand plowing that is necessary before the planting season begins with the coming of the rains. The first segment shows a rite performed by a *ci wara* official. The series of ritualized gestures he enacts invoke the process whereby farmers make the earth receptive for new life that is fed by rain from the heavens.

Although *ci wara* headdresses are always danced by male performers, they generally appear in male and female pairs. The dancers' movements are a series of side-to-side undulations of the body and an up-and-down movement of the head that at once invoke tilling actions and motions of various symbolic animals. They often begin by circling the perimeter of the dance arena once together before the tempo of the performance intensifies. At that time they may alternate as soloists. Female members of the youth associations also provide essential encouragement and vital energy to the event, serving as both chorus and attendants to the male actors; some fan the *ci wara* performer to cool him down.

Ci wara performances have been shaped by continual innovation. In many instances, the repertory has been expanded with additional masquerade genres. Among these is *nama koroni koun*, a playful trickster figure. *Nama koroni koun*, or "little hyena head," provides comedic intervals between appearances of the *ci wara* by running around trying to steal objects from the spectators. Sometimes he enters the arena with items that he has "stolen" from people's homes and proceeds to redistribute this bounty to assembled members of the community. Another variation of this character inspired by the hyena—an animal that in Bamana culture embodies imperfect knowledge and deviousness—is *nama tye tye*. This dynamic interlude features a short swift dance whose zigzag trajectory is said to represent the spiral motions of heavenly bodies.

Running time: 11 minutes

Video Segment Credits

Ci Wara Invocation

Jiminjan village, Kolokani district, Mali,
February 7, 1976
Camera: Dr. James Brink, courtesy of the Human Studies
Film Archives, Smithsonian Institution
Audio: original to performance

Ci Wara headdresses

Segou region, Mali, 1970
Camera: Dr. Pascal James Imperato
Audio: P. J. Imperato, Segou region, ca. 1970
Mali, 1972
Bend of the Niger (16mm); director, Eliot Elisofon
Audio: P. J. Imperato, Segou region, ca. 1970

Sogoni Koun headdresses

Bougouni, Mali, 1972
Bend of the Niger (16mm); director, Eliot Elisofon
Audio: from *Bend of the Niger* (see above)
Djitoumou region, Mali, 1971
Camera: Dr. Pascal James Imperato
Audio: from *Bend of the Niger* (see above)

N'gonzon Koun headdresses

Jiminjan village, Kolokani district, Mali
February 7, 1976
Camera: Dr. James Brink, courtesy of the Human Studies
Film Archives, Smithsonian Institution
Audio: original to performance
Kita district, Mali, 1971
Camera: Dr. Pascal James Imperato
Audio: P. J. Imperato, Segou region, ca. 1970
Djitoumou region, Mali, 1970
Camera: Dr. Pascal James Imperato
Audio: J. Brink, Kolokani district, 1976
Djitoumou region, Mali, 1969
Camera: Dr. Pascal James Imperato
Audio: J. Brink, Kolokani district, 1976
Djitoumou region, Mali, 1971
Camera: Dr. Pascal James Imperato
Audio: from *Bend of the Niger* (see above)
Mande Plateau, Mali, 1993
Camera (8 mm video): Dr. Stephen Wooten
Audio: original to performance
Sirakoro Meguetana, Mali, 2002
Camera: Ard Berge, courtesy of Alisa LaGamma
Audio: P. J. Imperato, Segou region, ca. 1970

Nama Koroni Koun headdresses

Jiminjan village, Kolokani district, Mali
February 7, 1976
Camera: Dr. James Brink
Audio: original to performance
Djitoumou region, Mali, 1970
Camera: Dr. Pascal James Imperato
Audio: S. Wooten, Mande Plateau, 1993

Selected Resources for Further Information

- Bacquart, Jean-Baptiste. *The Tribal Arts of Africa*. New York: Thames & Hudson, 1998.
This book, divided into 49 sections focusing on the major tribes in the various cultural areas of sub-Saharan Africa, discusses art in the context of the politics and society of each particular region. Copiously illustrated, the book is structured so the reader can readily compare and contrast the art; includes bibliographies, a glossary, and index.
- Berzock, Kathleen Bickford, Edith Watts, and Emily Hanna-Vergara. *Masks of Africa in the Permanent Collection of The Metropolitan Museum of Art: A Guide to the Poster*. New York: The Metropolitan Museum of Art, 1994.
This booklet explains the functions that masks perform in many African societies. Includes bibliographical references and classroom activities. (This publication is available only in the Museum's Library and Teacher Resource Center.)
- Blier, Suzanne Preston. *The Royal Arts of Africa: The Majesty of Form*. Perspectives series. New York: Abrams, 1998.
Blier explores the arts of Central and West African monarchies with special attention to palaces, regalia, ceremonies, and processions. This book is geared to specialists and general readers alike. A timeline, glossary, bibliography, and index enhance the text.
- Garlake, Peter. *Early Art and Architecture of Africa*. Oxford History of Art series. New York: Oxford University Press, 2002.
Garlake surveys the art and architecture of Africa from the earliest rock painting to the time of the first European contacts and provides a fascinating overview by region of the entire continent and its art. The text is illustrated with numerous photographs, line drawings, maps, and diagrams; includes an index and bibliographic references.
- Garrard, Timothy F. *Gold of Africa: Jewellery and Ornaments from Ghana, Côte d'Ivoire, Mali and Senegal in the Collection of the Barbier-Mueller Museum*. Munich: Prestel-Verlag, 1989.
This richly illustrated book is a readable, in-depth look at the gold and goldsmithing of sub-Saharan West Africa. Includes an index.
- Gillow, John. *African Textiles*. San Francisco: Chronicle Books, 2003.
The variety and vastness of African textiles and their production techniques are fully realized in this abundantly illustrated survey. A map, index, suggestions for further reading, glossary, and museum list complete the work.
- Kasfir, Sidney Littlefield. *Contemporary African Art*. World of Art series. New York: Thames & Hudson, 1999.
Kasfir has written an excellent and readable overview of post-1950 sub-Saharan art; includes many illustrations, a map, bibliography, and index.
- LaGamma, Alisa. *Genesis: Ideas of Origin in African Sculpture*. New York: The Metropolitan Museum of Art, 2002.
This beautifully illustrated exhibition catalogue eloquently reveals the universality of creation myths. LaGamma has paid particular attention to the carved *ci wara* headdresses of the Bamana peoples of Mali. Includes bibliographic references.
- _____. *Echoing Images: Couples in African Sculpture*. New York: The Metropolitan Museum of Art, 2004.
In another superbly illustrated exhibition catalogue, LaGamma examines the concept of relationships and duality necessary to all humans as expressed in sub-Saharan African sculpture. Includes bibliographic references.
- Oliver, Roland, and Anthony Atmore. *Africa Since 1800*. 5th ed. New York: Cambridge University Press, 2005.
A panoramic survey of the continent's modern history, told in a straightforward manner. A brief introduction to the pre-1800 period is followed by a discussion of precolonial and colonial times; then more than one third of the book is devoted to the postcolonial period from the 1920s to 2003. Many maps enhance the discussion. A bibliography and index are included.
- _____. *Medieval Africa, 1250–1800*. Rev. ed. New York: Cambridge University Press, 2001.
This remarkable volume examines the diverse environmental conditions that have shaped Africa's history, alongside European explorations and Christian and Arab penetrations into the continent. Many maps enhance the text. Includes a bibliography and index.
- Parrinder, Geoffrey. *African Mythology*. Library of the World's Myths and Legends series. New York: Peter Bedrick Books, 1991.
Professor Parrinder's readable introduction to African myths and folklore includes many illustrations, an index, and a bibliography.
- Phillips, Tom, ed. *Africa: The Art of a Continent*. Munich: Prestel-Verlag, 1999.
This sweeping 615-page exhibition catalogue looks at the entire range of art of the African continent. Includes an index of ethnic groups, extensive illustrations, and a bibliography.
- Picton, John, and John Mack. *African Textiles*. New York: Harper & Row, 1989.
This is a detailed survey of the process of textile production, from preparation of the raw material to finished product, in various parts of Africa; includes many illustrations, an index, and bibliography.

- Ross, Doran H., ed. *Elephant: The Animal and Its Ivory in African Culture*. Los Angeles: UCLA Fowler Museum of Cultural History, 1992.
The African elephant and its role in the life of different cultural groups in sub-Saharan Africa is examined in this remarkable exhibition catalogue bringing a new awareness to the study of ivory; includes an overview of the ivory trade. Stunning photographs throughout and a thorough bibliography enrich the catalogue.
- Visonà, Monica Blackmun, et al. *A History of Art in Africa*. New York: Abrams, 2001.
This is a comprehensive art historical look at the arts of the entire continent of Africa from the earliest stone sculpture and rock painting to twentieth-century creations and performances; includes a final chapter on the African diaspora. Striking illustrations, a glossary, annotated bibliography, and index enhance the work.
- Vogel, Susan Mullin. *Baule: African Art, Western Eyes*. New Haven: Yale University Press, 1997.
Vogel explores the sculpture of the Baule people of Ivory Coast with an inherent sensitivity due to her immersion in their culture. This book is a complete discussion of the various ways the Baule use and think about art. Includes a glossary, checklist, bibliography, and index.
- Watts, Edith W., Alice W. Schwarz, and Rosa Tejada. *A Masterwork of African Art: The Dogon Couple*. A Closer Look series. New York: The Metropolitan Museum of Art, 2002.
The sculpture of a seated couple in the Metropolitan Museum is the focus of this teacher resource. A booklet provides background information and activities; includes two posters and a set of puzzle cards.
- Watts, Edith, et al. *The Royal Art of Benin: A Resource for Educators from The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 1994.
This resource is a visual guide to the royal court and ceremonies of the kingdom of Benin, which is today a part of Nigeria. Filled with information and activities for students at various levels, the resource also includes a detailed, four-part discovery poster about a royal ancestor tusk, 20 slides, a map, glossary, and bibliography. (This publication is available only in the Museum's Library and Teacher Resource Center.)
- Willett, Frank. *African Art*. 3rd rev. ed. World of Art series. New York: Thames & Hudson, 2003.
This concise survey of African art, from cave painting to the twentieth century, includes a historiography of the study of African art; many illustrations, an index, and bibliography are also included.
- Zaslavsky, Claudia. *Africa Counts: Number and Pattern in African Culture*. 3rd ed. Chicago: Lawrence Hill Books, 1999.
Zaslavsky has updated her influential investigation of African mathematics. This readable and well-illustrated book was considered a classic in the field of ethnomathematics soon after it was first published in 1973. Diagrams, maps, bibliographical references, and an index supplement the text.

Resources for Students

- Bond, George, ed. The Heritage Library of African Peoples series. New York: Rosen Publishing, 1997–.
The series includes: *Asante, Chokwe, Edo, Fang, Luba, Ndebele, Songhay*, and more. These surveys of the culture, history, and contemporary life of various African peoples include many illustrations, bibliographical references, and an index.
- Finley, Carol. *The Art of African Masks: Exploring Cultural Traditions*. Minneapolis: Lerner Publications, 1999.
This is a well-illustrated book of many different types of African masks from the various cultural groups of Africa. Includes bibliographical references and an index.
- Knappert, Jan. *Kings, Gods & Spirits from African Mythology*. The World Mythologies series. New York: Peter Bedrick Books, 1986.
Knappert has recorded African myths and legends passed down from generation to generation. Illustrations enhance the text; includes bibliographical references and an index.
- Mitchison, Naomi. *African Heroes*. New York: Farrar, Straus & Giroux, 1969.
These eleven stories of real sub-Saharan African heroes tell about conflicts that arose during six centuries of European colonization.
- Service, Pamela F. *The Ancient African Kingdom of Kush*. Cultures of the Past series. New York: Benchmark Books, 1998.
This introduction to daily life in an ancient kingdom on the Nile is suitable for readers of all ages. Many illustrations, a chronology, glossary, bibliography, and index enhance the usefulness of this interesting book.
- When Hippo Was Hairy and Other Tales from Africa*. New York: Barron's, 1988.
The 31 folktales about African animals are accompanied by factual information about each animal. Includes a bibliography and glossary.

Videography

We advise all educators to preview these videos and films before integrating them into lesson plans. Some of these are also available in DVD format.

Africa. National Geographic Television and Thirteen/WNET New York, 2001. 5 videocassettes. (540 min.) NATURE Series. Vol. 1: *Savanna Homecoming / Desert Odyssey*; vol. 2: *Voices of the Forest / Mountains of Faith*; vol. 3: *Love in the Sahel / Restless Waters*; vol. 4: *Leopards of Zanzibar / Southern Treasures*; vol. 5: *The Making of Africa*.

Explores most of the countries and many of the cultures of Africa, a continent that is as diverse in human culture as it is in flora and fauna. Human interest stories give each episode a personal touch. This portrait of life on the continent shows the constant struggles of humans versus nature and traditional culture versus the modern world that epitomize life in Africa. Closed-captioned for the hearing impaired. Vols. 1–4, each 120 min.; vol. 5, 60 min.

African American Art: Past and Present. Wilton, Conn.: Reading & O'Reilly, 1992.

This introductory survey of African American art from the colonial period to the twentieth century is intended for classroom use. Topics covered in Tape 1 (30 min.) are: Africa, Middle Passage, Slavery, Decorative Arts, Improvisation in the Visual Arts, and 18th- and 19th-Century Fine Art Survey. Accompanied by a teacher's guide.

African Art, Women, History: The Luba People of Central Africa. Created and produced by Linda Freeman; written and directed by David Irving. Chappaqua, N.Y.: L&S Video, 1998. (28 min.) Detailed look at the importance of memory, history, and the role of women in the art of the Luba people of southeastern Zaire.

The Art of the Dogon. Directed by John Goberman and Marc Bauman. The Metropolitan Museum of Art and Chicago: Home Vision, 1988. (24 min.) Explores the art, culture, and beliefs of the Dogon people of Mali, based on Lester Wunderman's extensive collection of Dogon sculpture at the Metropolitan Museum; includes archival footage.

Ceramic Gestures: A Conversation with Magdalene Odundo. Directed by Victoria Vesna. University of California, Santa Barbara: Television Studios of Instructional Resources, 1995. (9 min.) Produced in conjunction with the exhibition *Ceramic Gestures: New Vessels by Magdalene Odundo*.

Efe/Gelede Ceremonies among the Western Yoruba. Created by Henry John Drewal (June 1971).

©1997 Henry John Drewal.

Viewable on the Museum's website (www.metmuseum.org/explore/yoruba/htm/fs_4.htm), these two excerpts are from a film made in the town of Idahin and document the Metropolitan's Gelede mask (image 19) in two distinct creative contexts. One shows the sculptor Falola Edun completing work on the Gelede mask, while the other shows the mask being performed.

Yaaba Soore: The Path of the Ancestors. Produced by Rodney Jensen; written by Christopher Roy. Iowa City: University of Iowa, 1986. (17 min.) Shows African masks from Burkina Faso in West Africa as they are used in ritual dances.

National Museum of African Art Teacher Resources at: www.nmfa.si.edu/exhibits/resources.html

Seven videos on African art, including *Ceramic Gestures: A Conversation with Magdalene Odundo*, *The Art of West African Strip-Woven Cloth*, *The Hands of the Potter*, *Masters of Brass: Lost-Wax Casting in Ghana*, and *Togu Na and Cheko: Change and Continuity in the Art of Mali*. Available on a free-loan basis.

Videos for Children

Anansi. Directed by C. W. Rogers. Illustrations by Steven Guarnaccia; story written by Brian Gleeson. We All Have Tales series; Children's Classics from Around the World series. Westport, Conn.: Rabbit Ears Productions, 1991. (30 min.)

These two hilarious stories introduce Anansi the spider, who wins possession of all the stories in the jungle by outsmarting the prideful snake.

Why Mosquitoes Buzz in People's Ears. Directed by Gene Deitch. From the book by Verna Aardema; illustrated by Leo and Diane Dillon. Weston, Conn.: Weston Woods, 1984. (10 min.) Animated West African tale that explains the mosquito's buzz.

Websites

Africa: One Continent, Many Worlds

www.nhm.org/africa

A collaboration between the Field Museum in Chicago, the Natural History Museum of Los Angeles County, and others, this website focuses on the anthropology, geology, and natural history of Africa, but also includes an image database, organized by country.

American Museum of Natural History, New York

www.amnh.org/education

In the education section of its website, the American Museum of Natural History offers a search engine for its online resources, including curriculum materials, activities, and articles. The website also includes exhibition and collection information.

The Art Institute of Chicago

www.artic.edu

This site presents highlights from the Institute's collection of African art. Under the Art Access online resource, an Arts of Africa section includes lesson plans and online art activities.

DeYoung Museum, San Francisco

www.deyoungmuseum.org

The "Collections" section of this website features 100 digital images of works in the African Art collection. An online "Teacher's Guide to African Art" is available.

EDSITEment

www.edsitement.neh.gov

This National Endowment for the Humanities website features a search engine that finds online teaching resources and lesson plans on a wide range of topics. Select the "History and Social Studies" tab, then select the subcategory "World History—Africa." The site also permits grade-specific searches, and the option to search for websites.

Fowler Museum, University of California, Los Angeles

www.fowler.ucla.edu

Although the Fowler's website does not present its outstanding collection—one of the premier collections of African art in the United States—its "Curriculum Resources for Teachers" page (under "Education") features its extensive list of African art publications and resources available for purchase.

National Museum of African Art, Washington, D.C.

www.nmfa.si.edu

The Smithsonian Institution's National Museum of African Art website features its vast collection, which is searchable online, information about exhibitions, web-based teacher resources, activities for children, and a link to *Radio Africa*. Videos on African art are available on a free-loan basis (see Videography, above).

The Metropolitan Museum of Art, New York

www.metmuseum.org/explore

The Metropolitan Museum's "Explore and Learn" section includes an array of online activities, with African artists and art featured in "Artists" and "Themes and Cultures," respectively.

www.metmuseum.org/toah

The *Timeline of Art History* includes extensive information on African art and cultures, as well as on specific objects in the Museum's collection.

www.metmuseum.org/Works_of_Art/collection.asp

Images and descriptions of selected African works in the Museum's collection are highlighted in the Arts of Africa, Oceania, and the Americas permanent collection section under "Works of Art."

Museum for African Art, Long Island City, Queens, New York

www.africanart.org

The website provides information about exhibitions, educational programs, and publications, as well as an online educational feature on African masks.

Saint Louis Art Museum

www.stlouis.art.museum

The website features "Art of Africa," an interactive online teacher's guide to the Museum's collection. It is also available as a PDF download.

University of Iowa, Iowa City

University of Iowa Museum of Art

www.uiowa.edu/uima

The website features a downloadable teacher's guide, *Discover Africa*, developed for seventh-grade social studies classes.

Art and Life in Africa Project

www.uiowa.edu/~africart/

Developed by the Department of Art and Art History at the University of Iowa, this website is adapted from a CD-ROM resource and has extensive links to articles, photographs, video, and music, featuring both traditional and contemporary African art. This resource is suitable for older students and teachers.

Author's Bibliography

In addition to the resources listed below, the author consulted the research files of the Museum's Department of the Arts of Africa, Oceania, and the Americas.

Abiodun, Rowland, Henry J. Drewal, and John Pemberton III, eds. *The Yoruba Artist: New Theoretical Perspectives on African Arts*. Washington, D.C.: Smithsonian Institution Press, 1994.

"Africa." In *The Dictionary of Art*, edited by Jane Turner, vol. 1, pp. 213–440. New York: Grove's Dictionaries, 1996.

Anderson, Martha G., and Philip M. Peek, eds. *Ways of the Rivers: Arts and Environment of the Niger Delta*. Los Angeles: UCLA Fowler Museum of Cultural History, 2002.

Bassani, Ezio, and William B. Fagg. *Africa and the Renaissance: Art in Ivory*. New York: Center for African Art, 1988.

Berns, Marla C. *Ceramic Gestures: New Vessels by Magdalene Odundo*. Santa Barbara: University Art Museum, University of California, 1995.

Blier, Suzanne Preston. "Imaging Otherness in Ivory: African Portrayals of the Portuguese, ca. 1492." *Art Bulletin* 75, no. 3 (September 1993), pp. 375–96.

Blier, Suzanne Preston. *African Vodun: Art, Psychology, and Power*. Chicago: University of Chicago Press, 1995.

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

Bourgeois, Arthur P. *Art of the Yaka and Suku*. Meudon, France: A. et F. Chaffin, 1984.

Carey, Margret. *Beads and Beadwork of East and South Africa*. Princes Risborough: Shire Publications, 1986.

Cole, Herbert M., ed. *I Am Not Myself: The Art of African Masquerade*. Los Angeles: Museum of Cultural History, University of California, 1985.

Cole, Herbert M., and Doran H. Ross. *The Arts of Ghana*. Los Angeles: Museum of Cultural History, University of California, 1977.

Colleyn, Jean-Paul, ed. *Bamana: The Art of Existence in Mali*. New York: Museum for African Art, 2001.

Courtney-Clarke, Margaret. *Ndebele: The Art of an African Tribe*. New York: Rizzoli, 1986.

Darish, Patricia. "Dressing for the Next Life: Raffia Textile Fabrication and Display among the Kuba of South Central Zaire." In *Cloth and Human Experience*, edited by Annette B. Weiner and Jane Schneider, pp. 117–40. Washington, D.C.: Smithsonian Institution Press, 1989.

De Grunne, Bernard. "An Art Historical Approach to the Terracotta Figures of the Inland Niger Delta." *African Arts* 28, no. 4 (Autumn 1995), pp. 70–79, 112.

Drewal, Henry John, John Pemberton III, and Rowland Abiodun. *Yoruba: Nine Centuries of African Art and Thought*. New York: Center for African Art, 1989.

Drewal, Henry John, and Margaret Thompson. *Celede: Art and Female Power among the Yoruba*. Bloomington: Indiana University Press, 1983.

Ezra, Kate. *A Human Ideal in African Art: Bamana Figurative Sculpture*. Washington, D.C.: Smithsonian Institution Press, 1986.

Ezra, Kate. *Art of the Dogon: Selections from the Lester Wunderman Collection*. New York: The Metropolitan Museum of Art, 1988.

Ezra, Kate. *The Royal Art of Benin: The Perls Collection*. New York: The Metropolitan Museum of Art, 1992.

Fernandez, James W. "Principles of Opposition and Vitality in Fang Aesthetics." In *Art and Aesthetics in Primitive Societies: A Critical Anthology*, edited by Carol F. Jopling, pp. 356–73. New York: E. P. Dutton, 1971.

Garlake, Peter. *Early Art and Architecture of Africa*. New York: Oxford University Press, 2002.

Glaze, Anita J. *Art and Death in a Senuso Village*. Bloomington: Indiana University Press, 1981.

Johnson, Barbara C. *Four Dan Sculptors: Continuity and Change*. San Francisco: Fine Arts Museum of San Francisco, 1986.

Heldman, Marilyn, et al. *African Zion: The Sacred Art of Ethiopia*. New Haven: Yale University Press, 1993.

Jordán, Manuel, ed. *Chokwe! Art and Initiation among Chokwe and Related Peoples*. Munich: Prestel-Verlag, 1998.

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