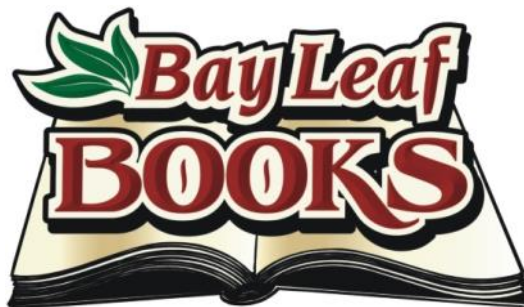


Africa Art & Society



Bay Leaf Books
eList 29 - November 2019



eList 29 ~ Africa: Art & Society ~ November 2019

For this eList we're focusing on books about African art and society. The entries are arranged loosely by subject, including books on anthropology, architecture, jewelry, literature, music, photography, poetry, textiles, and travel – though most are books on traditional ceremonial art, south of the Sahara. Pricewise, we've taken it easy with prices ranging from a scant \$10 for some exhibition brochures to \$200 for a beautiful, custom-bound copy of *Representing Africa in American Art Museums*. So, sit back and explore the world of African art, delve into the musical instruments of South Africa, or read a Nigerian newspaper...



On the Cover: A stylized image from item No. 11.

Bay Leaf Books, ABAA

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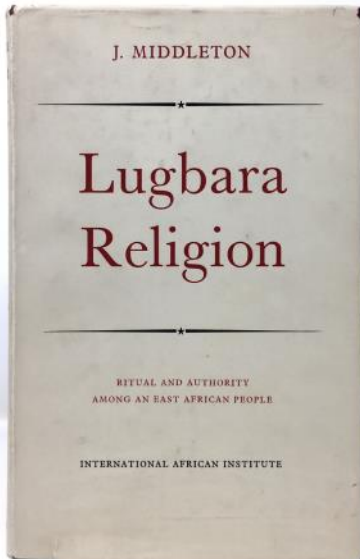
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Thank you for taking time to explore our list; please feel free to call or email with any questions. All items subject to prior sale; please call or email to reserve. Additional photographs can be emailed upon request.

Terms: All items are packed and posted with care. Unless otherwise noted, domestic shipping via Media Mail is \$5.00 for the first item, and \$1.00 for each additional item (adjustments are made for small booklets, pamphlets, bookplates, etc.). Priority rates are available. Foreign shipping is billed at cost.

Payment is accepted via all major credit cards, PayPal, money orders or checks (U.S. funds drawn on a U.S. bank). Trade discounts are available and institutional purchase orders are welcome. Michigan residents must add 6% sales tax. Approved, prompt returns accepted.

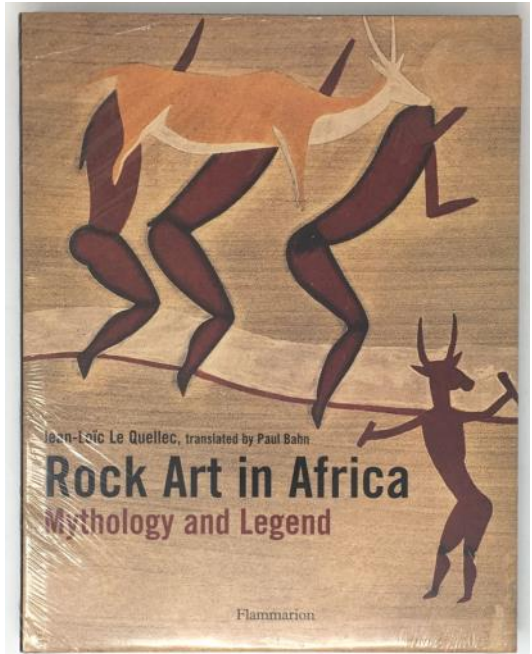
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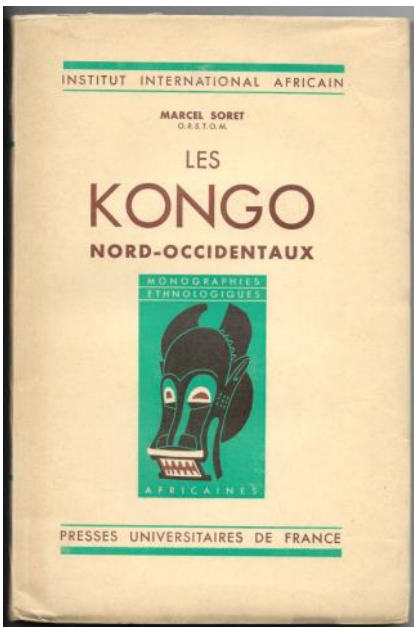
1. [Anthropology, East Africa] Middleton, John. *Lugbara Religion: Ritual and Authority Among an East African People*. London: International African Institute/Oxford University Press, 1971, fourth printing (originally published in 1960). Hardcover with dust jacket, red cloth with gilt spine titles, 14.5 by 22cm, viii [4] 275 pp., fold-out genealogy chart at back. Book is near fine, jacket is good with chips at the head of the spine panel and a few small tears and creases. Signed twice by the author on the flap and title page (no inscription). From the front flap: "The Lugbara are an African people [mainly in the West Nile region of Uganda and in the adjoining area of the Democratic Republic of Congo] in whose society formal political authority and sanctions are almost completely lacking. There are neither kings nor indigenous chiefs, and holders of what authority there is are merely the senior men of families. The Lugbara sacrifice to their ancestors, and in this book the author shows how the significance of their beliefs and rituals may be understood only within the context of a struggle for power between family heads and their dependents..." \$25

2. [Anthropology, Prehistory] Le Quellec, Jean-Loïc; Paul Bahn, trans. *Rock Art in Africa: Mythology and Legend*. Paris: Éditions Flammarion, 2004, first English-language edition

(published simultaneously with the French edition). Hardcover with dust jacket, black cloth with blindstamped spine and cover titles, 24.5 by 31.5 cm, 212 pp., illus. New, still in the publisher's shrinkwrap. From the publisher: "African Cave Art is the only book of its kind to examine cave art throughout Africa. The paintings and engravings discovered in African caves are amazing works of art that hold clues to understanding the history of humankind. Jean-Loïc Le Quellec offers an expert analysis of this primitive art form, supplemented by photographs that capture the originality of prehistoric man's creativity. He divides Africa into four geographical zones: the Sahara, the Horn and East Africa, Southern Africa, and the west and central continent. Each zone is characterized by a unique artistic and representational style, ranging from realism to modern symbolism. The author places the artworks into the context of their discovery by the great explorers and evokes legendary tales to elucidate these enduring traces of prehistory." Heavily illustrated with line drawings and color photographs. \$30



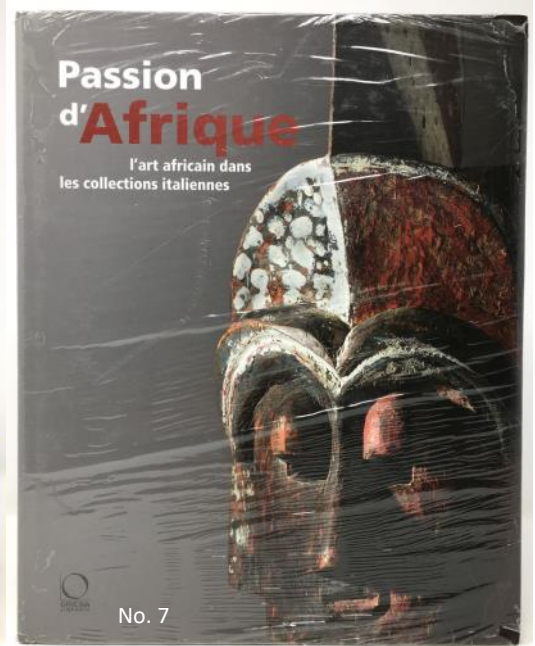
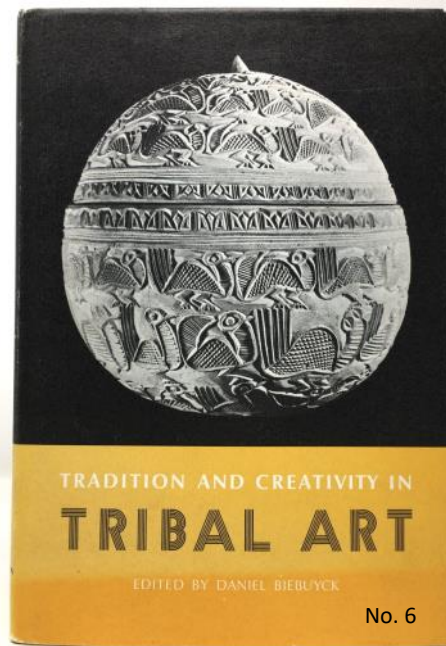
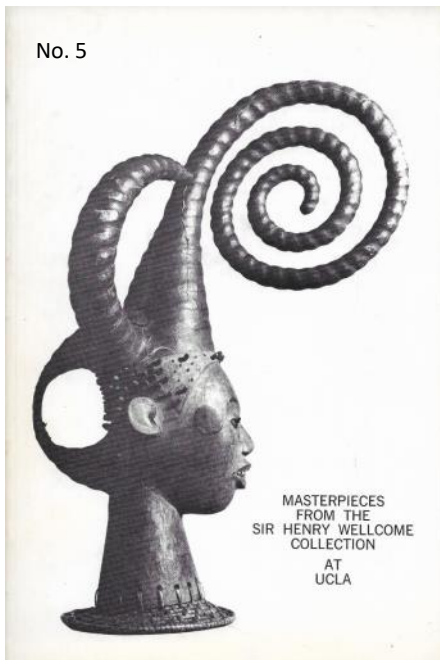
3. [Anthropology, North-West Congo] Soret, Marcel. *Les Kongo Nord-Occidentaux [Monographies Ethnologiques Africaines]*. Paris: Presses Universitaires de France, published under the patronage of the African International Institute, 1959, first edition. Sewn wraps, 16.5 by 25.3 cm, viii 144 pp., charts, folding map the rear. Very good with edge and corner wear to the wraps. Many unopened leaves. Text is in French. An anthropological and ethnological study of the people of the North-West Congo (now Republic of the Congo), including traditions, economic demographics, natural history, politics, and cultural aspects. \$30



4. [Architecture, South Africa] Tolic, Ines. *Contemporary Architecture: South Africa*. Milan: Motta Architettura, 2010. Wraps, 27.2 by 24 cm, 176 pp., illus. in color. New, still in the publisher's shrinkwrap. Text is in Italian and English. From the publisher: "The volume takes an updated snapshot of the situation facing the recent South African architectural production through the critical selection of the most relevant works. From the

new Constitutional Court to shopping centers of Tuscan inspiration, from attempts to redevelop the infamous townships to the work in progress in view of the 2010 World Cup, the architecture of South Africa now offers a multi-faceted and complex image, a reflection of the process of transition started with the rise to power of Nelson Mandela and with the establishment of one of the youngest and most surprising democracies of our time." \$45



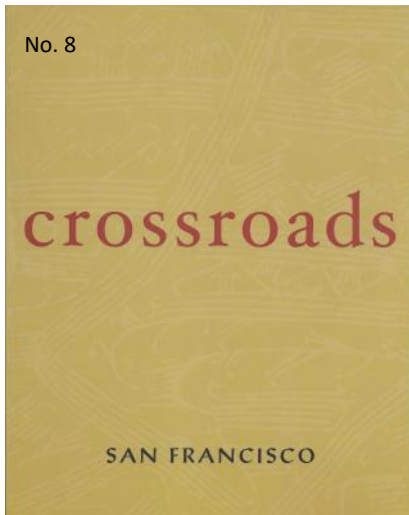


5. [Art, Ceremonial, General] Altman, Ralph C; Jack Carter, et al. *Masterpieces from the Sir Henry Wellcome Collection at UCLA*. [Los Angeles]: ULCA, 1965. Wraps, 14.4 by 23 cm, 165 pp., illus. Very good with light wear to the wraps. Catalog for a 1965-1966 exhibition to celebrate the gift of the Wellcome Collection of Art and Ethnology, featuring numerous ceremonial masks, staffs, drums, statuary, etc., from Polynesia, Northwest Coast American Indian, Malaysia, Pre-Columbian American Indian, New Guinea, Melanesia, Australia, and, forming the largest part of the collection, Africa. \$15

6. [Art, Ceremonial, General] Biebuyck, Daniel P., ed., intro. *Tradition and Creativity in Tribal Art*. Berkeley/Los Angeles: University of California Press, 1969, first edition. Hardcover with dust jacket, grey cloth with gilt spine titles, 18 by 26 cm, xx 236 pp. plus a 64-page center-section of black and white illustrations. Very good with light shelf wear and a tiny name stamp on the top edge of the title page; the jacket is good with light edge wear and uneven fading on the spine and cover panels. Bookseller label for Oceanic Primitive Arts (NYC) on the rear pastedown. A collection of essays that focus "on the many aspects and sources of stylistic and functional variation within specific art areas, and on the possible role of artists, users, and critics in this matter." Included are "Judgements of Primitive Art, 1905-1965" by Robert Goldwater, "The African Artist" by William Fagg, "The Concept of Style in Non-Western Art" by Adrian Gerbrands, "Individual Artistic Creativity in Pre-Columbian Mexico" by Ignacio Bernal, "The Concept of Norm in the Art of Some Oceanian Societies" by Jean Guiart, "Creativity and Style in Africa Art" by William Bascom, and "Àbátàn: A Master Potter of the Ègbádò Yorùbá" by Roger Thompson. \$20

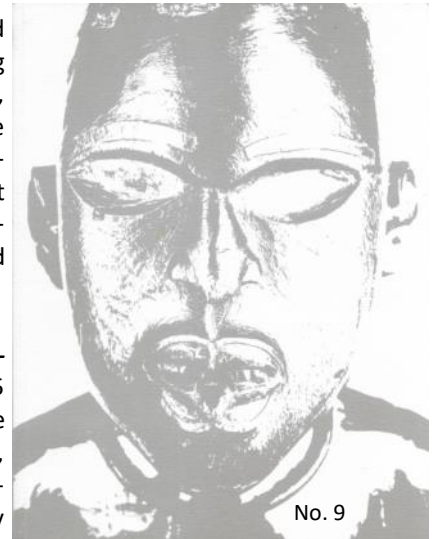
7. [Art, Ceremonial, General] Cossa, Egidio; Jean-Louis Paudrat. *Passion d'Afrique: L'Art africain dans les Collections Italiennes*. Milan: Officina Libraria, 2009, French edition. Hardcover with dust jacket, 24.8 by 30.8 cm, 243 pp., illus. New, still in the publisher's shrinkwrap, with minor bumping top the corners. Text is in French. From the publisher: "*Passion d'Afrique* traces the history of collecting sub-Saharan Africa art in Italy - or Italians living abroad - from the 1950s to the present day. This volume, with an introduction by Egidio Cossa, reproduces over 130 masterpieces, selected for their aesthetic value and because they illustrate the stages of this collecting story. The book aims to present an objective view, and does so with the extensive essay by Jean-Louis Paudrat and with the very complete chronological bibliography of the same scholar who lists over fifty years of publications, exhibitions, conferences and auctions of African art in Italy. The numerous private collections, often of an exceptional quality, unanimously recognized, and the regular organization of exhibitions, some of which remain unparalleled, highlight how in Italy, perhaps more than elsewhere, a history of African art was born from fruitful studies by scholars. To the unpublished interviews with important collectors like Ezio Bassani, Mario Meneghini, Aldo Tagliaferri and Giuseppe Calabresi, we add the testimony of Franca Scamperle and the complete interview with Carlo Monzino, dating back to 1995, by Antonio Aimi and Alessandro Morandotti. Finally, Egidio Cossa, starting from the nucleus of twenty African art objects donated to the Luigi Pigorini Museum by the artist and collector Eugène Berman (1899-1972), questions the enhancement of the heritage of a national public institution in the current context of public diversification. The work is accompanied by a DVD which presents the videos of two famous exhibitions." \$50

8. [Art, Ceremonial, General] Crossroads. *Crossroads San Francisco 2007*. San Francisco: Crossroads, 2007. Wraps, 20 by 25 cm, [86] pp., illus. in color. Near fine. Exhibition catalog for Crossroads San Francisco, featuring works of ceremonial art from Southern Sahel, Congo, Ivory Coast, Nigeria, Mali, Cameroon, Tanzania, Indonesia, Dutch New Guinea, Melanesia, Sierra Leone, Gabon, Liberia, Nepal, Vanuatu, Papua New Guinea, and the northwest coast of the U.S. Pieces are from the collections of Alex Arthur, Patric



Didier Claes, Joaquin Pecci, Jack Sadovnic, Adrian Schlag, and Renaud Vanuxem, and the catalog includes a one-page biography of each collector and features six or seven objects represented by a full-page color photograph. A lovely catalog. \$20

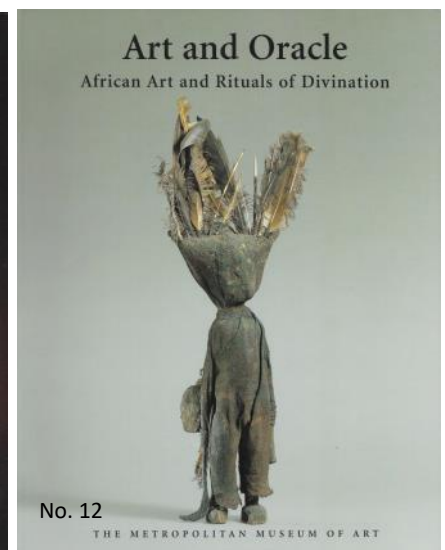
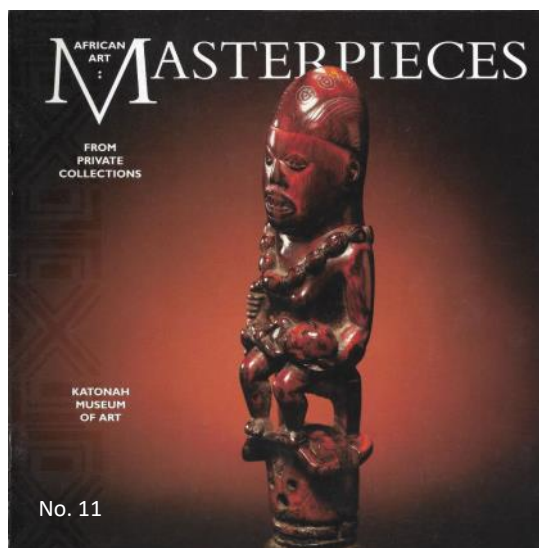
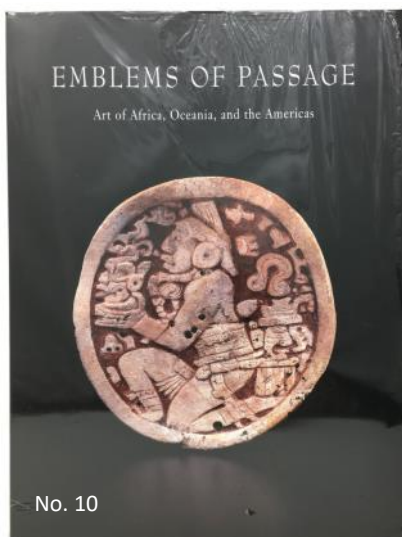
9. **[Art, Ceremonial, General]** Galerie Charles-Wesley Hourdé. *Février 2009*. Paris: Galerie Charles-Wesley Hourdé, 2009. Wraps, 20.9 by 27 cm, 62 [2] pp., illus. Very good with faint wear at the corners. Hourdé is a Paris antique dealer specializing in the ancient arts of Africa, Oceania and America. This is the gallery's first catalog, featuring thirty objects from Mali, Ivory Coast, Ghana, Nigeria, Togo, Cameroon, Angola, Democratic Republic of the Congo, and Mozambique. Each of the objects—statues, masks, and staffs—are illustrated by at least one full-page color photograph and basic details—tribe, country, size, and provenance—in French and English. \$15



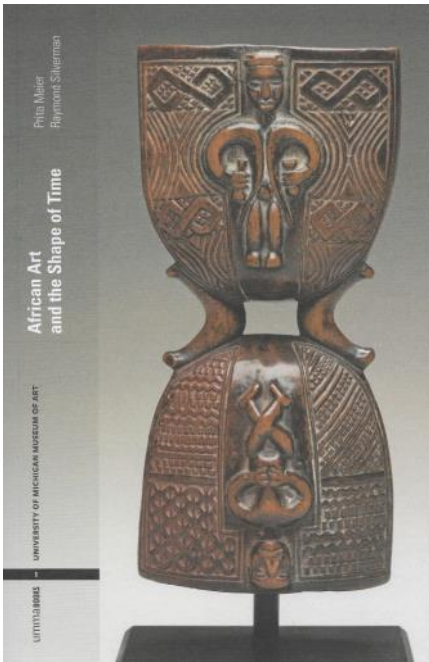
10. **[Art, Ceremonial, General]** Ghent, Gregory. *Emblems of Passage: Art of Africa, Oceania, and the Americas*. San Francisco: Museum of Craft & Folk Art, 2002. Wraps, 22.8 by 30.5 cm, 128 pp., illus. New, still in the publisher's shrinkwrap. From the publisher: "Around the world, rites of passage are marked with works of visual art accompanied by music, song, dance and drama. In ethnic cultures, commemoration of these passages is the most common reason objects of significance are made. Emblems are created and exchanged to signify the major stages or turning points such as birth, initiation, marriage, parenting, social status, and death. This volume documents 125 emblems of passage (paired or separate artworks) presenting a balanced selection of art from the living and historic ethnic cultures of Africa, Oceania, and the Americas. Alongside the illustrations appear art historical or anthropological essays and quotations from the lenders. In addition to presenting anthropological and art historical information, the volume is enhanced by voicing the thoughts and feelings a work of art invokes in its present-day guardian. Most of the artworks have never been published before." \$25

11. **[Art, Ceremonial, General]** Kan, Michael; Helen M. Shannon, et al. *African Art Masterpieces from Private Collections*. Katonah, NY: Katonah Museum of Art, 1993. Staple-bound wraps, 21.5 by 21.5 cm, [24] pp., 14 black and white images, 1 map. Very good with light edge and corner wear. An exhibition catalog, guest curated by Michael Kan, that was "drawn from several outstanding collections of African art in the Katonah area. The objects were selected to give the sort of comprehensive overview that one would expect to see in the permanent installations of a major museum. The purpose of the exhibition is twofold: to suggest the richness of Africa's cultural institutions and related artistic production, and to highlight the sheer beauty that characterizes its finest works." Includes works from the Dogon, Bamana, Asante, Yoruba, Bamileke, Kota, Fang, Yombe, Kuba, Songye, Luba, and Makonde. \$10

12. **[Art, Ceremonial, General]** LaGamma, Alisa; John Pemberton III, essay. *Art and Oracle: African Art and Rituals of Divination*. New York: The Metropolitan Museum of Art, 2000. Wraps, 21.5 by 27.8 cm, 80 pp., 5 black and white photographs, 51 color pho-

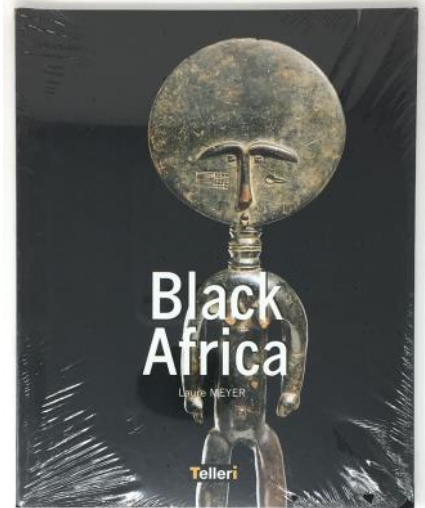


tographs, and 1 color map. Very good with minor corner wear. A beautifully illustrated and detailed book. From the publisher: "In many African societies, individuals rely on the wisdom and counsel of professional diviners to advise them about decisions that affect their future. While a vast array of approaches to divination—the way in which spiritual entities are consulted—are practiced in Africa, specialists are invariably trained to master complex bodies of knowledge, and to act as mediators with a spiritual ancestral realm. Many of the distinctive art forms featured in this exhibition were implements used by diviners to facilitate inquiries into their clients' problems. Others were originally prescribed by diviners to their clients as a means of enhancing their wellbeing, alleviating certain chronic problems, or providing personal protection. Whatever their role in the divination process, the aesthetic power of the works considered profoundly enhanced lived experience. Works featured in the exhibition range from representations that relate to the intimate needs of individual patrons to those that reflect the collective concerns of an entire community. These take the form of cast brass, miniature protective items of personal adornment created in Burkina Faso, and a monumental, morally authoritative N'kisi Nkondi power figure from the Democratic Republic of the Congo. Works from the Metropolitan's collection include a pair of figures created for a Baule diviner from Côte d'Ivoire, a janus figure designed to safeguard a Fon household in the Republic of Benin, and a kneeling female devotee depicted as a caryatid whose upraised arms support an ivory Ifa diviner's vessel from the Yoruba center of Owo." \$40



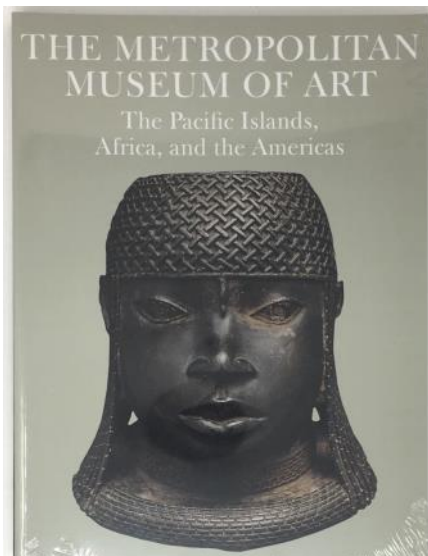
13. [Art, Ceremonial, General] Meier, Prita; Raymond Silverman; Andrew W. Gurstelle. ***African Art and the Shape of Time***. Ann Arbor: UMMA Books, University of Michigan Museum of Art, 2012, first edition. Wraps with French flaps, 16.5 by 25.3 cm, 67 pp., heavily illus. in color. Fine. An exhibition catalog that “explores how African art gives material form to diverse concepts of temporality, history and memory. African art is often interpreted in Western analytical frameworks as expressions of timeless myths and rituals, interrupted only by the colonial encounter. *African Art and the Shape of Time* complicates such conventional views by considering diverse modes for reckoning time and its philosophical, social, and religious significance. The exhibition includes 30 works [...] organized around five themes that explore the multiplicity of time in Africa: The Beginning of Things, Embodied Time, Moving Through Time, Global Time, and NOW.” The first volume on the UMMA Books series. \$30

14. [Art, Ceremonial, General] Meyer, Laure. ***Black Africa***. Paris: Telleri, 2003. Wraps, 24 by 30 cm, 224 pp., illus. in color. New, still in the publisher’s shrinkwrap, minor shelf wear to the corners. From the back cover: “Masks, pottery, bronze, ivory, gold, statues of ancestors, reliquaries and jewelry all express the influence of myths on the daily life and inventive genius of more than sixty ethnic groups. This book covers each subject in turn, is magnificently illustrated in colour and examines in a clear and accessible manner the entire range of Black African Art from aesthetic and ethnological points of view.” \$20



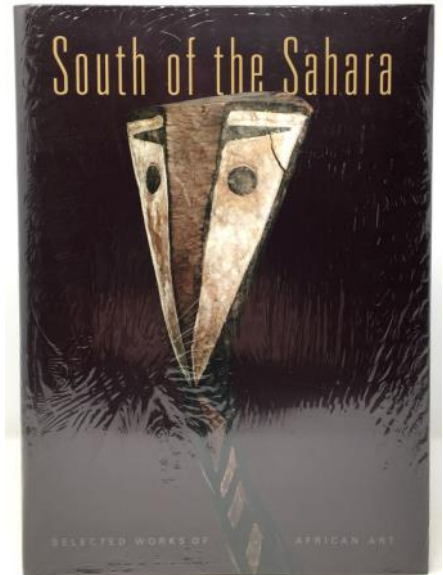
15. [Art, Ceremonial, General] O’Neil, John P., ed.; Douglas Newton; Julie Jones; Kate Ezra, intros. ***The Metropolitan Museum of Art: The Pacific Islands, Africa, and the Americas***.

New York: The Metropolitan Museum of Art, 1987. Wraps, 23 by 30 cm, 160 pp., illus. New, still in the publisher’s shrinkwrap. A broad selection of art from The Metropolitan Museum of Art, “from the Pacific appear the extraordinary memorial polls made by the Asmat peoples of Irian Jaya in western New Guinea, and the commanding works of the Sepik region of Papua New Guinea. Other objects range from a New Ireland funerary carving to a Maori feather box From New Zealand, and important male figures from the Gambier and Easter islands in Polynesia. The African sculptures illustrated in this volume come from the forest in Savannah areas south of the Sahara Desert. A compelling thirteenth-century terra-cotta figure from the ancient city of Jenne is the earliest African work in the collection. Numerous royal sculptures in bronze and ivory – including a magnificent sixteenth-century ivory mask-document the five-hundred-year history of art in the southern Nigerian kingdom of Benin. Wood figures and masks illustrate the diversity of styles in African art - from the stark geometry of the Dogon seated couple and the subtle abstraction of the great Fang head, to the spiritual presence of the Kongo power figures and the lush detail and expressive sensitivity of the famous Luba “Buli Master” stool. Pre-Columbian America is represented by works spanning a period of about twenty-five hundred years. The earliest ob-

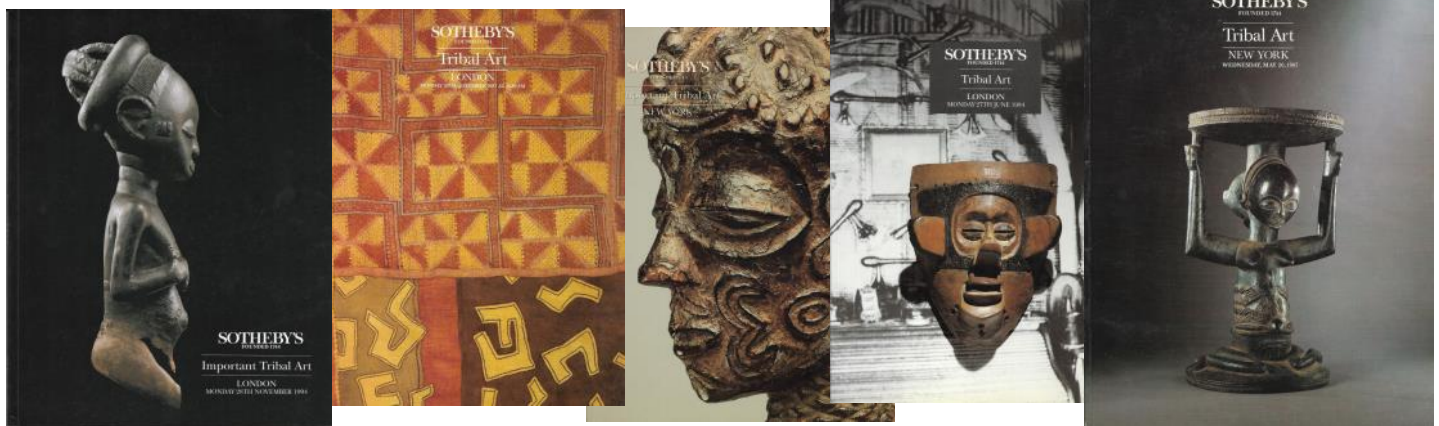


jects here are the ceramic and jade sculpture of the Olmec peoples of Mexico. A unique Maya sculpture in wood of a seated figure – the only known three-dimensional Maya wood object to have survived the ravages of a tropical rainforest environment – and one of the gems of the collection is also here. A rich selection of Precolombian gold objects from Central America, Columbia, and Peru document this strong area of the Museum's holdings. And Peru, whose dry coastal sands have preserved fragile, otherwise easily perishable works, is further represented by such pieces as the great hangings of brilliant blue-and-yellow parrot feathers." \$12

16. [Art, Ceremonial, General] Petridis, Constantine. *South of the Sahara: Selected Works of African Art*. Cleveland, OH: Cleveland Museum of Art, 2004. Hardcover with dust jacket, 22.5 by 31.2 cm, 128 pp., illus. New, still in the publisher's shrinkwrap. From the publisher: "Even before its doors opened to the public in 1916 the Cleveland Museum of Art had begun to collect the art of Africa, and in 2003 reaffirms its commitment with an innovative reinstallation of a gallery of sub-Saharan African art. Enriched with many field photographs and much ethnographical information, this presentation also emphasizes the extraordinary formal invention and spiritual power of the objects. This volume celebrates the new energy and clarity brought to the collection with discussions of forty-two important works, newly photographed and generously illustrated, a concise introduction, and a list of references that range widely through the literature of the field." And from Mary Vogl's outstanding review in *African Studies Review*¹, "Each work of art is reproduced in a full-page color plate, and most are accompanied by a small photograph of a similar object being worn or used in its African context. Notes include a description of the object, the ethnic group and geographical location of origin, the object's period, material (s) and size, the name of the donor, and the date the museum acquired the object. Several bibliographical references are given for further reading about each work. The collection's emphasis is on West and Central Africa, the two regions that have produced the most important sculptural art traditions. While most of the objects are figurative sculptures and masks, there are also a few examples of beadwork. The zones represented are the Western Sudan, the Guinea Coast, Nigeria, the Cameroon Grassfields, and the Congo Basin [...] In his introductory essay, 'Faces and Figures of Sub-Saharan Africa,' Petridis provides a brief overview of the history of African art in the Cleveland Museum, citing acquisitions and exhibits from as early as 1915 [and] in the section entitled 'Artist,' the author makes the claim that African art is 'anonymous' only in the sense that scholars and collectors have neglected to gather information about the names of the artists who produced the works. Nevertheless, Petridis claims that 'naming the artists who produced works of African art sometimes seems to be more a concern of art historians in the West than of the people who made and used them in their original settings.'" \$50

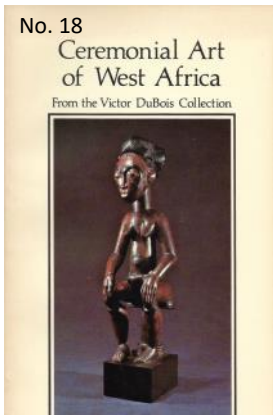


1. African Studies Review. Project Muse, <https://muse.jhu.edu/article/186059>. Accessed 16 October 2019.



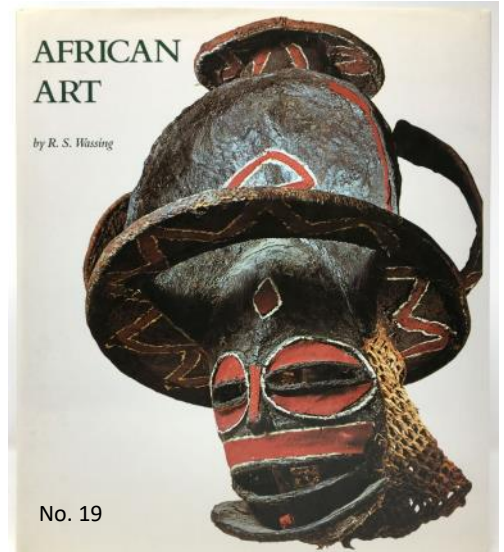
17. [Art, Ceremonial, General] Sotheby's. *Five Sotheby's Auction Catalogs of Important Tribal Art*. London and New York: Sotheby's, 1987-1995. Wraps, 20.8 by 27 cm, 46-101 pp. ea., heavily illus. with color and black and white photographs. Very good with light cover wear; the New York 1987 catalog has rubbing cover rubbing and corner creases. Typical Sotheby's catalogs; beautifully illustrated and well-described art from across Africa. Included are: *Tribal Art*, New York, May 20, 1987, 302 lots; *Tribal Art*, London, November 30, 1987, 325 lots; *Tribal Art*, London, June 27, 1994, 364 lots; *Important Tribal Art*, London, November 28, 1994, 131 lots; and *Important Tribal Art*, New York, May 4, 1994, 216 lots. \$30

18. [Art, Ceremonial, General] Wahlman, Maude; Roy Sieber, intro. *Ceremonial Art of West Africa from the Victor DuBois Collection*. East Lansing, MI: Kresge Art Center Gallery in conjunction with the African Studies Center, Michigan State University, 1979. Wraps, 15.2 by 22.8 cm, v 58 pp., well-illustrated in with black and white photographs. Very good with light yellowing around the



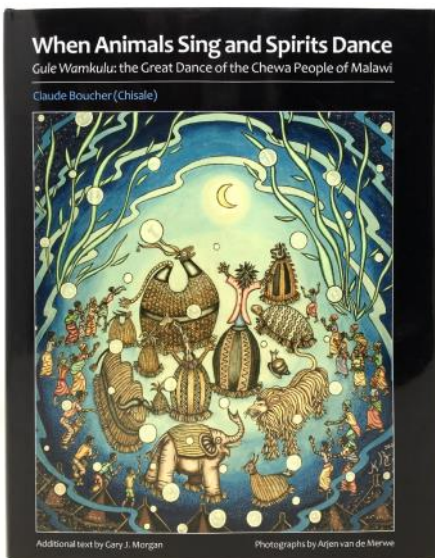
edges of the wraps. Exhibition catalog featuring 73 objects (23 illustrated) from West Africa from the DuBois collection. Includes a "Collector's Note" by DuBois and an excellent introduction on the organization and study of African art by Sieber. \$20

19. [Art, Ceremonial, General] Wassing, René S.; Hans Hinz, photographer. **African Art: Its Background and Traditions**. Np: Leon Amiel Publisher, 1968, reprint. Hardcover with dust jacket, white cloth with gilt spine titles, 25.5 by 29.2 cm, xii 285 pp., illus. with color and black and white photographs. Very good with light yellowing on the edges of the textblock; the jacket is very good with faint edge wear. A classic, if somewhat dated presentation on African art including chapters on "The African and His Environment" (including Bushmen, Negritos or Pygmies, Negroes, Bantu, Hamitic peoples, and Nilo-Hamites and Nilotes), "Material Aspects of Art," "Social Life: Social-Familiar Aspect," "Social Life: Social-Political Aspect," "Economics," "Religion and the Supernatural," "Intellectual Communication and Technology," "Modern Developments," and a bibliography, maps, and index. \$18



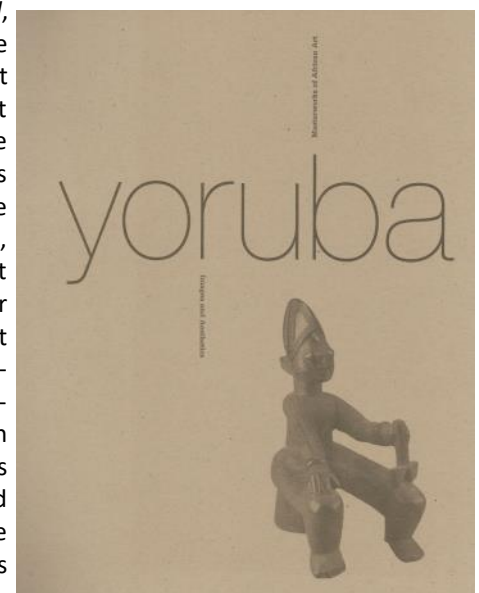
20. [Art, Ceremonial, Malawi] Boucher, Claude; Gary J. Morgan, ed., additional text. **When Animals Sing and Spirits Dance, Gule Wamkulu: The Great Dance of the Chewa People of Malawi**. Oxford: Kungoni Centre of Culture and Art, 2012, first printing. Hardcover with dust jacket, navy cloth with gilt spine titles, 23 by 28cm, xxviii 275 pp., heavily illustrated in color. New copy with only faint signs of shelf wear. Signed by Morgan on the title page: "Tsalani bwino [travel safely], Gary Morgan." From the jacket flap: "When Animals Sing and Spirits Dance is an introduction to the diversity and drama that is the gule wamkulu, the 'great dance,' of the Chewa

people of Malawi. Covering 200 characters bedecked in mask and costume or woven structure, the book reveals not only the physical variety of the characters but also analyzes their songs, dances, and often codified messages that are delivered through word and action. It is through the dancers of the gule wamkulu that the ancestors communicate with the living and give instructions on how to abide by the code of moral conduct, the mwambo. It is also through the great dance that we can glean intimate insight into the values and worldview of the Chewa." \$60

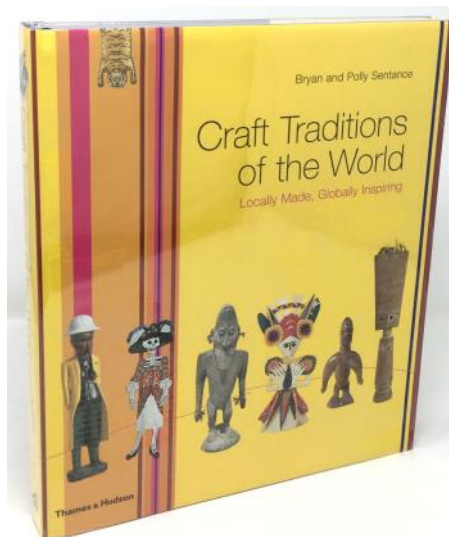
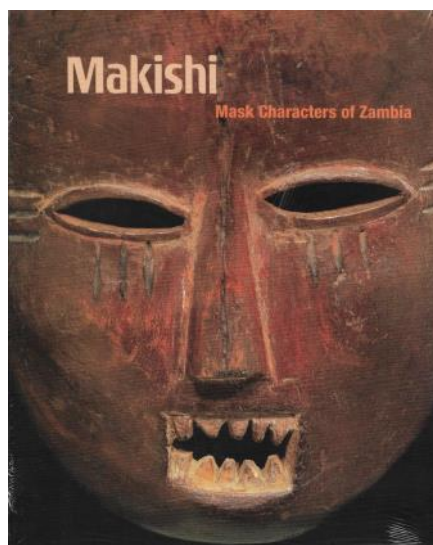
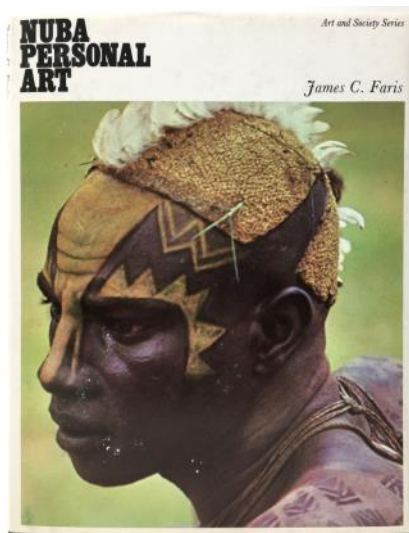


look at an object categorized as art—a painting, sculpture, a drawing—and we imagine it to possess a kind of magic, a power to move and change us. And so in our society art objects are set apart from ordinary things, housed in museums where we can observe them in hushed, tranquil seclusion from the turmoil of life. Though the African creators of the works in this exhibition surely intended them to move people to experience the world more deeply, they never meant them to be perceived solely through the eyes, separated by a thin wall of Plexiglass from the touch of human hands. Of course, most of these works are indeed beautiful things to look at, and the visual artistry of their forms is undeniable and captivating. But in an African context, the beauty of an object resides not merely in the decorative elaboration of surfaces, but in the way those surfaces express the inner character of the object, and of the person, god, or thought the object represents. The works in this catalogue are of the Yoruba people of southwestern Nigeria and the Republic of Benin. Despite centuries of unsettling transformations brought about by the transatlantic slave trade, colonial rule, and the advent of Islam and Christianity (the majority of Yoruba today are either Muslim or Christian), Yoruba culture remains vital, with a treasured core of ethical, philosophical, and aesthetic principles that endure and continue to guide in the midst of constant change." \$25

21. [Art, Ceremonial, Nigeria] Doris, David T.; Michael Kan. **Yoruba: Images and Aesthetics – Masterworks of African Art**. Ann Arbor: The University of Michigan Museum of Art, 2004. Card wraps, 20.9 by 26.8 cm, [28] pp., illus. in black and white. Near fine with a faint sticker ghost on the back cover. A well-executed and nicely illustrated exhibition catalog. From the introduction: "When we visit an art museum such as UMMA, we expect to see objects that are somehow more *special*, and often more beautiful, than others. We



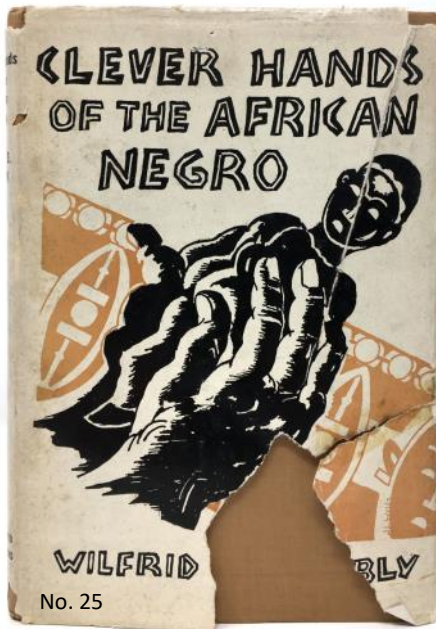
22. [Art, Ceremonial, Sudan] Faris, James C. *Nuba Personal Art*. London: Gerald Duckworth & Company Ltd., 1972, first edition, Art & Society series. Hardcover with dust jacket, black cloth with gilt spine titles, 18 by 23.2 cm, [vi] 130 pp., illus. with color and black and white photos and line drawings. Very good with faint shelf wear and a light musty odor; jacket is very good with light rubbing. From the front flap: "The Southeastern Nuba of Kordofan Province in the Democratic Republic of the Sudan are a relatively isolated and classless society whose members have evolved an unusual tradition of art on the person. With them 'the medium is the message:' for the art is essentially aesthetic, its prime purpose being to celebrate and enhance the strong and healthy body. The representational designs in particular are highly stylised, and they can be analysed as though they constituted a visual grammar. In this book Professor Faris documents the unique Nuba art tradition, placing it in its social, ecological and cultural setting. He also specifies the principles of the visual grammar in algorithmic form, using methods derived from generative linguistics." \$20



23. [Art, Ceremonial, Zambia] Jordán, Manuel. *Makishi: Mask Characters of Zambia*. Los Angeles: Fowler Museum of UCLA, 2006. Glossy card wraps with French flaps, 20.4 by 25.4 cm, 83 pp., heavily illustrated in color. New, still in the publisher's shrinkwrap. From the publisher: "In *Makishi: Mask Characters of Zambia*, Manuel Jordán reveals the beauty and complexity of the remarkable masquerade traditions of the Chokwe, Mbunda, Lunda, Lwena/Luvale, and Luchazi peoples who live in the 'Three Corners' region of northwestern Zambia, northeastern Angola, and southwestern Democratic Republic of the Congo. The distinct yet overlapping mask types and styles used by these groups reflect their continual interaction and demonstrate the constant reformulation of visual and performance genres. Relations among peoples of the 'Three Corners' are further complicated by recent refugee flows, and the masquerades that Jordán considers and vividly illustrates in his field photographs reflect histories of compromise and creative tension, as well as contemporary struggles for survival. While exquisite masks drawn from the Fowler Museum's collections demonstrate long use, Jordán shows how new characters can be created within earlier categories, so that basic dramatic plots are preserved while reference is made to new technologies, foreign encounters, and the dynamics of social interaction in a rapidly changing world. In many ways, as the author astutely argues, the masks are a performative mechanism used to explain, cope with, and, often enough, celebrate life's most difficult transitions and transformations. *Makishi* vibrantly documents the ability of theater to perpetuate tradition while providing an adaptive leading edge." \$15

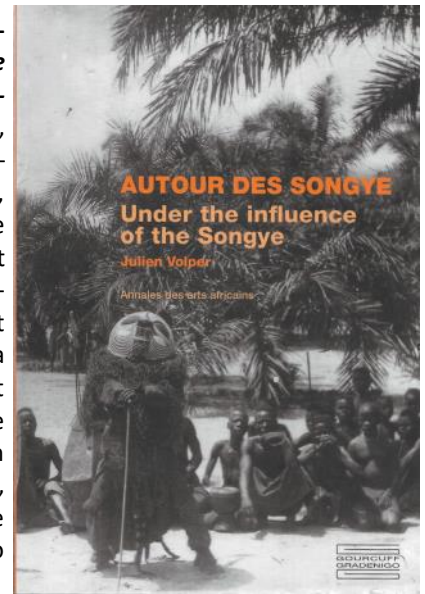
24. [Art, Crafts, General] Sentence, Bryan and Polly. *Craft Traditions of the World: Locally Made, Globally Inspiring*. London: Thames & Hudson, 2009. Hardcover with dust jacket, 25 by 28.6 cm, 240 pp., illus. New, still in the publisher's shrinkwrap. From the publisher: "The diversity of the crafts included here is truly astonishing: Berber flatweaves, North African amulets, Tibetan tiger rugs, Japanese kokeshi dolls, Aborigine microlith tools, Maori fish hooks, North American carved gourds, Amazonian pottery, Hungarian painted eggs, Venetian glass beads, German and French tin-glazed ceramics, Pacific totem poles, Shaker boxes... The book is organized geographically—North America, Central and South America, Europe, Africa, Asia, and Australasia and Oceania—and each section is subdivided into specific crafts. The techniques used in a particular craft and its history—from Andean backstrap weaving and Polish paper cutting to Hausa embroidery and wood carving in the Hindu Kush—are explained and illustrated, highlighting an incredible diversity of styles. Complete with a bibliography and information on museums, this survey celebrates skills found all around the world." Heavily illustrated in full color." \$20

25. [Art, Crafts, Travel] Hambly, Wilfrid D. *Clever Hands of the African Negro*. Washington, DC: The Associated Publishers, Inc., 1945, first edition. Hardcover with dust jacket, brown cloth with black spine and cover titles, 14.5 by 20.2 cm, xiii 192 pp., illus. with black and white photographs. The hardcover is very good minor wear at the extremities, light soiling to the top edge of the textblock, and a bookplate on the front pastedown; the jacket is poor with soiling, tears, and creases, chips at the spine ends, and a large piece missing from the bottom edge of the front cover. Hambly, then Curator of African Ethnology at the Field Museum in



Chicago, was the “leader of the Frederick H. Rawson-Field Museum Expedition to West Africa [1929-1930]. He covered about ten thousand miles, mostly in a motor truck, collecting about two thousand articles of Negro handicraft from Portuguese West Africa and Nigeria. Dr. Hambly has a sympathetic attitude toward what he saw of African handicraft and his various expeditions in Africa. He has endeavored to tell his story on the level of the child in the fifth grade. To simplify his narrative he had the cooperation of persons who have worked with children on this level. He therefore approaches his task as one who is been away on an extended tour and saw many interesting things about which he desires to chat with his younger readers. To facilitate the task the story is copiously illustrated with what he actually saw and with specimens which he brought back. Aside from an overview of the countries and people of Africa, this volume includes chapters on the exploration of Africa, blacksmithing, wood carving, elephants and ivory carving, using the skins of animals in craft, weaving, pottery, etc. Each chapter is concluded with short exercises to help the reader better remember what they had read.” \$30

26. [Art, Bantu, Democratic Republic of the Congo] Volper, Julien. *Autour des Songye: Under the Influence of the Songye (Annales des Arts Africains)*. [Paris]: Editions d'Art Gourcuff Gradenigo, 2012. Wraps, 16.5 by 24 cm, 255 pp., well-

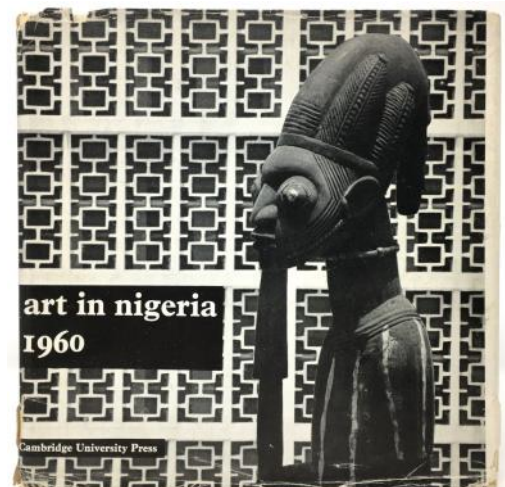


illustrated in color (primarily) and black and white. Text is in French and English. Near fine, unread copy with light shelf wear at the corners. A detailed look at the masks of the Songye and the position they hold within their society. “The Annals of African Arts is a project that places almost excessive emphasis on precision and detail,” says Bernard Dulon in the preface. “Opposed to vulgarization, it aims to prove to what extent the serious study of a subject that is almost arid in its sublimity can deepen our understanding not only of art but also a man and society. It therefore hopes to underline the superiority of such studies to the most seemingly brilliant but ultimately superficial overview. The dynamics at work in the book are indeed diverse, drawing from the history of art and ethnology, but they serve a common purpose: to facilitate our reading of these images. Whether they are masks, costumes, fetishes or statues of ancestors, all these wooden, clay and stone figures that have drawn our gaze for so long continue to exert their power of fascination over us. To study them is to embark on a humanist search that reaches far beyond their carved surfaces.” \$20



27. [Art, Ethiopia] Fogg, Sam; David Hosking. *Ethiopian Art, Catalogue 24*. London: Sam Fogg Rare Books and Manuscripts, 2001. Wraps, 24 by 30 cm, 92 pp., illus. in color. New, still in the publisher’s shrinkwrap. A beautifully illustrated catalog focusing on the early art of Ethiopia. “Ethiopia has often attracted attention because of its unique position as an ancient Christian culture far into Africa. Many people have been fascinated by the brilliant colours and childlike directness of traditional Ethiopian art. Little attention has been given, however, to the great art periods the culture has witnessed in the past. The fifteenth century saw a magnificent flowering of painting in the highlands of central and northern Ethiopia—in paintings on panels and above all in manuscripts. This book features an unparalleled collection of Ethiopian Christian artefacts, mostly fifteenth-century manuscripts and icons and metalwork but also some work from the two succeeding centuries.” \$20

28. [Art, Nigeria] Beier, Ulli. *Art in Nigeria 1960*. Cambridge: Cambridge University

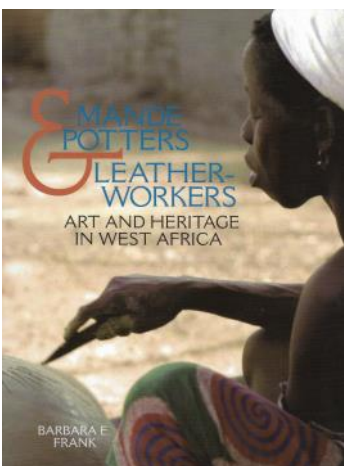


Press in collaboration with the Information Division, Ministry of Home Affairs, Ibadan, Nigeria, 1960, first edition. Hardcover with dust jacket, white cloth with red and gilt cover title/decorations, 23.5 by 23.7 cm, 24 pp. followed by 42 pages of plates, illus. in black and white. The hardcover is very good with light yellowing to the boards and minor bumping at the extremities; the jacket is fair with edgewear, tears, and chips, and a large piece missing out of the bottom edge of the rear panel. An interesting cross-section on art in everyday life, including contemporary pieces and

tribal work, from religious figures to watch repair signs. From the front flap: "As Nigeria achieves independence, the status of Nigerian art, and particularly its independence both from its primitive traditions and from European influences, becomes important. Most writers in Africa follow the simple formula that old carvings are good and new ones bad; that Africa once produced interesting art, but that since the Christian missions undermined the ancient institutions, art has declined. Modern African artists, the formula goes on, are merely copying Europe instead of 'going back to their own traditions.' This provocative and richly illustrated booklet shows that the situation is a great deal more complicated than that. Mr Beier believes that in Africa new art-forms have been evolved independently of European teaching and influence; that traditional art is not dead; that the intellectual African artist cannot simply be asked to 'go back' to his traditions; and that there are the beginnings of a new Christian art in Nigeria. Moreover, the work of European artists and architects in Nigeria now forms part of Nigerian life. These varied forms must influence each other, and certain forms will emerge that may be recognized as typically Nigerian." \$15

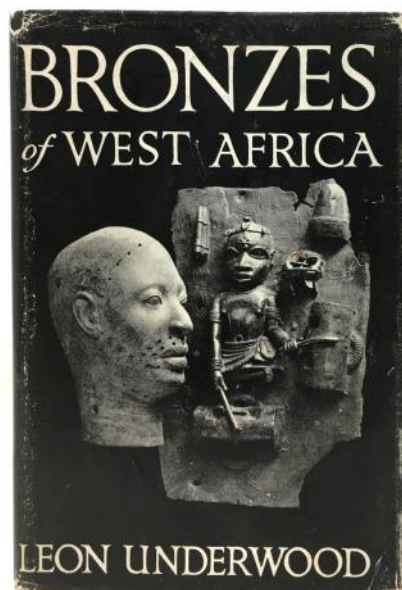


29. [Art, Nigeria] Landais, Hubert; Colette Noll, et al. *Trésors de l'Ancien Nigéria* [Treasures of Old Nigeria]. Paris: Galeries Nationales du Grand Palais, 1984. Pocket folder (21 by 27 cm) containing two books; wraps, 20.8 by 26.7 cm, 175 pp.; 16 pp., illus. in color and black and white. The folder is good with edge and corner wear, light creases, and a few tiny tears. One of the pockets has a 5 cm tear along the bottom edge. The books are very good with light corner wear and some minor yellowing and foxing around the edges. The slimmer volume has a light crease to the upper corner of the front cover and faint rippling to the fore-edge. Text is in French. A beautifully produced set of exhibition catalogs. The first volume, *Trésors de l'Ancien Nigéria*, contains a lengthy history of art in Nigeria and features 100 objects, well-captioned, with both color and black and white images – many of which are full-page. The second volume, *L'Art de l'Ancien Nigéria: Dans les Collections Publiques Françaises*, contains eleven objects in public collections in France. Each object includes a full-page black and white photograph and is well captioned. \$40

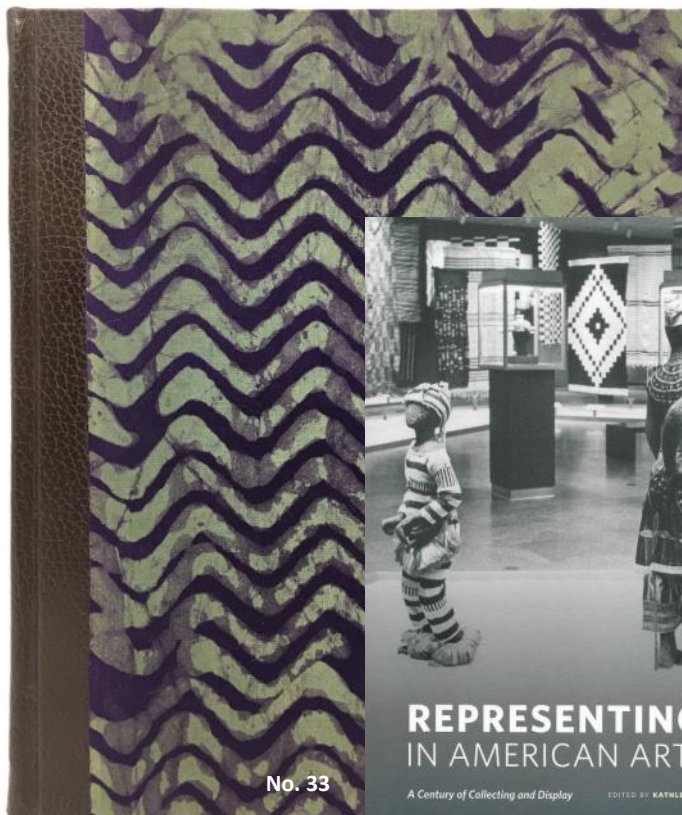


30. [Art, West Africa] Frank, Barbara E. *Mande Potters & Leatherworkers: Art and Heritage in West Africa*. Washington, DC: Smithsonian Institution Press, 1998, first softcover printing. Wraps, 20.3 by 27.3 cm, xvi 192 pp., illus. in color and black and white. New. From the back cover: "Among the Mande-speaking groups dispersed throughout much of West Africa, certain artists—including potters and leatherworkers—form a spiritually powerful social class in which gender determines craft specialization. Ceramic water jars and cooking pots are made by the wives and female relatives of blacksmiths. Leather objects such as knife sheaths, amulet cases, and, more recently, western-style shoes and bags are produced by male leatherworkers. While these objects display features common to those of other West African groups, the manner in which they are produced has remained distinctly Mande. In *Mande Potters and Leatherworkers*, Barbara E. Frank explores the complex, shifting relationships among the identities of Mande craftspeople, the objects they create, and the technologies they use. She examines their role in the rise and fall of empires, the development of trans-Saharan trade networks, and the spread of Islam, questioning the "one tribe, one style" interpretations that have dominated studies of West African art. She also discusses the pride that potters take in their healing and spiritual knowledge and the sense of difference between the craftsmen who specialize exclusively in leatherworking and those who double as bards and musicians." \$20

31. [Art, West Africa] Underwood, Leon. *Bronzes of West Africa*. London: Alec Tiranti Ltd., 1949, first edition. Hardcover with dust jacket, black cloth with white spine titles, 12.5 by 18.8 cm, viii 32 pp. plus 64 black and white plates. Very good with light wear to the bottom edge of the boards and some light spotting; the jacket has light rubbing, wear at the corners, and chips at the head and tail of the spine panel. From the front flap: "In this volume the



artist-author discusses the bronze art of Ife and Benin. He describes the unheralded appearance in west Africa-at Ife-of the classical style and cire-perdu technique, and the inventive use the artists of Benin subsequently made of this new technique of casting large sculpture in bronze. He also considers the conflict between classical and pre-classical style in this bronze art of West Africa, and speaks of its bearing on the conflict of style in European art to-day. Tradition is enlarged by new interpretation of examples of the past." \$15



32. [Art Museums] Berzock, Kathleen Bickford; Christa Clarke, eds. **Representing Africa in American Art Museums: A Century of Collecting and Display**. Seattle and London: University of Washington Press, 2011, first edition. Glossy wraps, 21.6 by 25.4 cm, viii 312 pp. Fine, unread copy. From the publisher: "In recent years, the critical study of museums has emerged as a major focus

of scholarly inquiry across various disciplines, bringing into greater focus the effect that museum practice has on the formation of meaning and the public perception of objects. Representing Africa in American Art Museums is the first comprehensive book to focus on the history of African art in American art museums. Chronicling more than a century of building and presenting collections of African art in thirteen American art museums, from the late 1800s to the present, the book considers the art museum as a lens for understanding the shifting visions of African art that are manifested in institutional practices of collecting and display in the United States. Thirteen essays present the institutional biographies of African art collections in a selection of American art museums: the Cincinnati Museum of Art, the Hampton University Museum, the Brooklyn Museum, the Barnes Foundation, the Cleveland Museum of Art, the

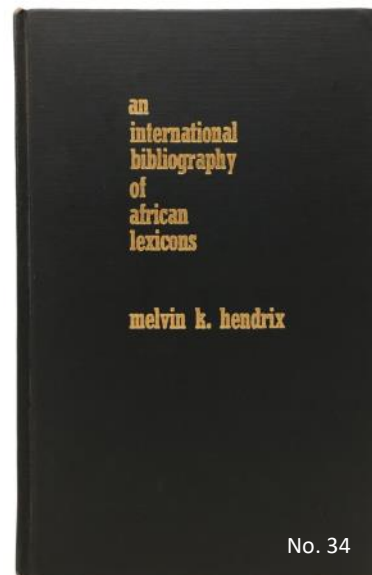
Museum of Primitive Art, the Art Institute of Chicago, the Indiana University Art Museum, the Fowler Museum at UCLA, the University of Iowa Art Museum, the Seattle Art Museum, the Menil Collection, and the National Museum of African Art." \$125

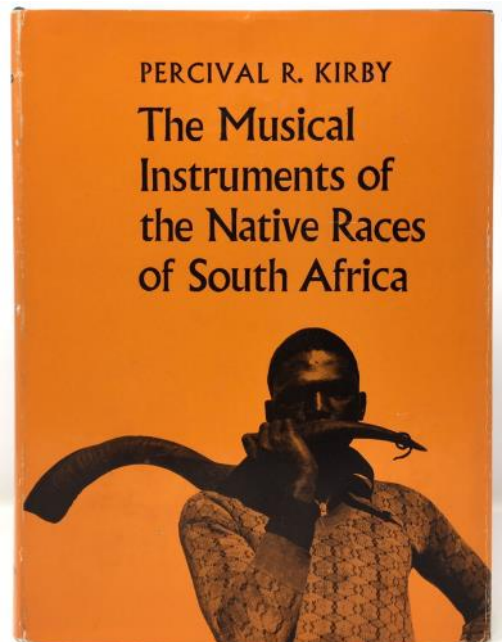
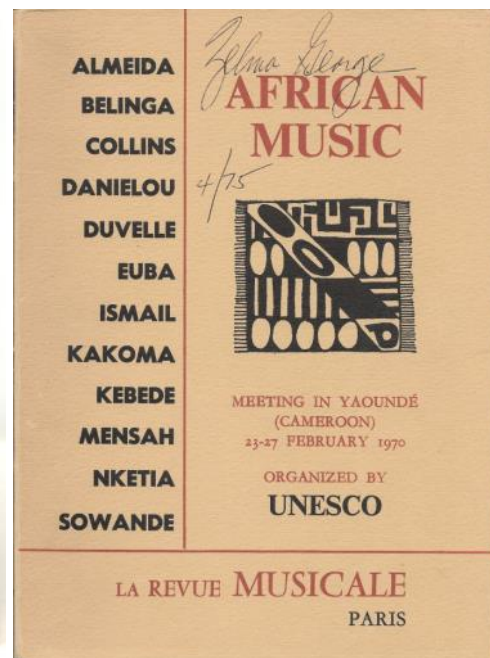
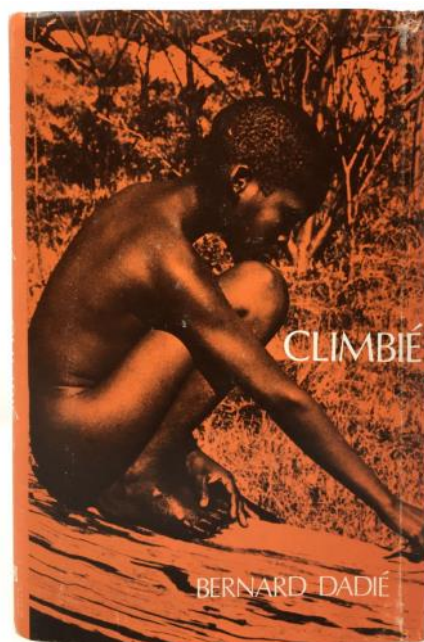
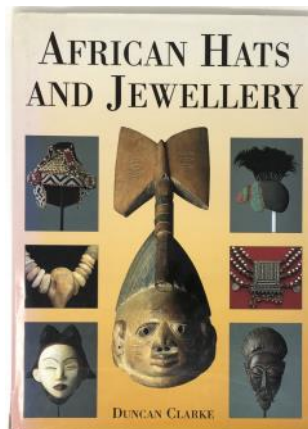
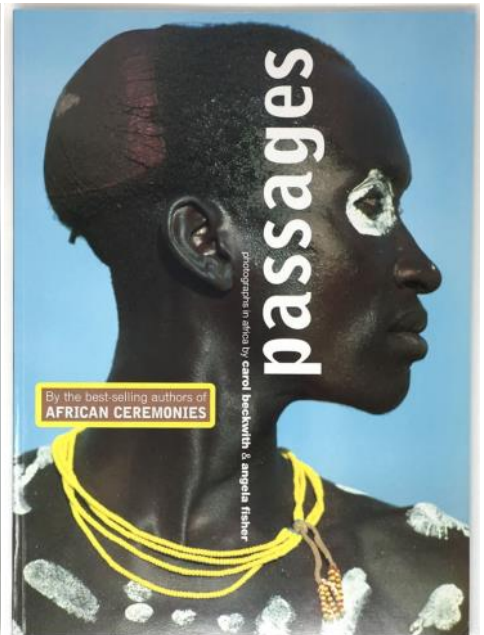
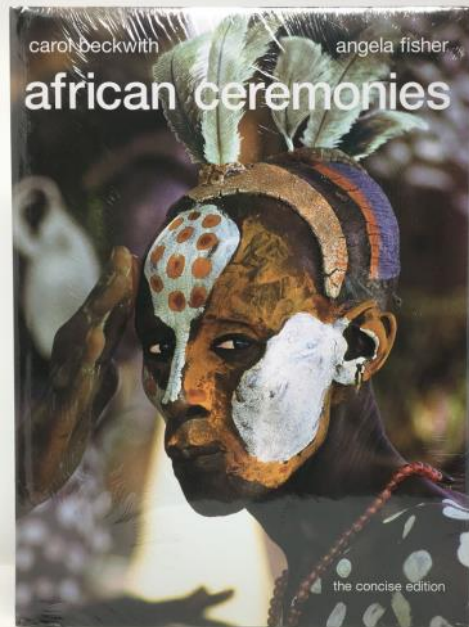
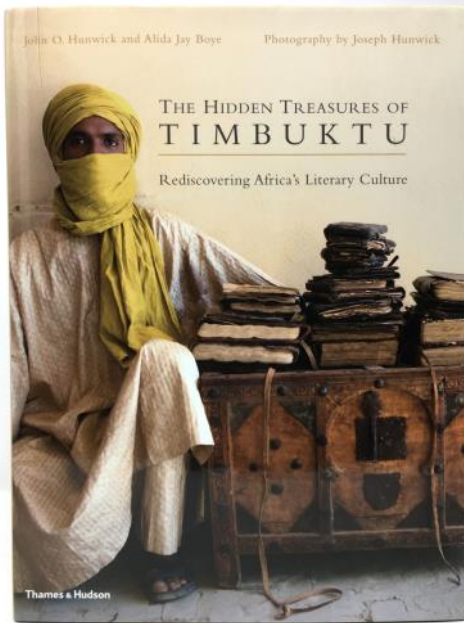
33. [Art Museums] Berzock, Kathleen Bickford; Christa Clarke, eds. **Representing Africa in American Art Museums: A Century of Collecting and Display**. Seattle and London: University of Washington Press, 2011, first edition. Hardcover (see below), 22cm by 26cm, viii, 312 pp. Fine, unread copy. Originally issued in wraps (see previous item), this copy has a custom, one-of-a-kind binding that employs hand-dyed cloth over a brown leather spine with gilt spine titles. The cloth, imported by the non-profit Fabulous African Fabrics (FAF), is from Nairobi, Kenya, and was created by an organization that provides job training for women who were formally in the sex trade. A beautiful copy of a fascinating book. \$200

34. [Bibliography] Hendrix, Melvin K. **An International Bibliography of African Lexicons**. Metuchen, New Jersey/London: The Scarecrow Press, Inc., 1982. Hardcover, no dust jacket, black cloth with gilt spine and cover titles, 14 by 22 cm, xxi 348 pp. Light bumping and wear at the extremities; faint soiling on the edges of the textblock, and a light sticker ghost on the fep. "Contains 3,500 entries, representing almost 700 African languages and over 200 dialects, spanning over 400 years of African lexicographical writing and research."¹ \$15

1. An International Bibliography of African Lexicons. WorldCat, <https://www.worldcat.org/title/international-bibliography-of-african-lexicons/oclc/7837466>. Accessed 18 October 2019.

35. [Books-About-Books, Art, Mali] Hunwick, John O.; Alida Jay Boye; Joseph Hunwick, photographer. **The Hidden Treasures of Timbuktu: Rediscovering Africa's Literary Culture**. New York: Thames & Hudson, 2008, first edition. Hardcover with dust jacket, brown cloth with gilt spine titles, 24.5 by 32.8 cm, 175 [1] pp., 193 color illus. Fine in fine jacket. From the front flap: "For centuries, trading caravans made epic journeys across the Saharan sands to reach the markets of the legendary city of Timbuktu, where they traded salt, gold, slaves, textiles—and books. By the mid-fifteenth century, Timbuktu had become a major center of Islamic literary





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culture and scholarship. Students came from all over West Africa to learn at the feet of Timbuktu's masters of law, literature and the sciences. The city's libraries were repositories of all the world's learning, housing not only works by Arab and Islamic writers but also volumes from the classical Greek and Roman worlds and studies by contemporary scholars. The astonishing manuscripts of Timbuktu form the lavish visual heart of this book. Beautifully graphic, occasionally decorated, these exquisite artifacts reveal great craftsmanship as well as learning. All were written in the Arabic script, but not all are in Arabic, for they also feature a range of local African languages. Aside from scholarly works, the surviving manuscripts include a wealth of correspondence between rulers, advisers, and merchants on subjects such as taxation, commerce, marriage, divorce, adoption, breastfeeding and prostitution, providing a vivid insight into the ordinary life and values of the day." \$40

36. **[Ceremony, Photography]** Beckwith, Carol; Angela Fisher. *African Ceremonies: The Concise Edition*. New York: Abrams, 2002, second printing. Hardcover with dust jacket, illustrated paper over white cloth spine with orange spine titles, 26 by 35.5 cm, 400 pp., illus., audio CD in envelope mounted on rear pastedown. New, still in the publisher's shrinkwrap. An absolutely stunning collection of full-color, full-page images focusing on ceremonies throughout Africa including sections on birth and initiation, courtship and marriage, royalty and power, seasonal rites, beliefs and worship, and spirits and ancestors. Originally issued as a two-volume set, "Abrams is proud to publish a newly designed one-volume edition of this definitive work on the traditional rituals of Africa, containing more than half the magnificent photographs that were in the original edition plus new images that will focus fresh attention on specific ceremonies. Many of these rituals are vanishing; never have they been portrayed with the intimacy and skill that Carol Beckwith and Angela Fisher bring to this glorious book. The book is accompanied by an audio CD of African ceremonies." \$45

37. **[Ceremony, Photography]** Beckwith, Carol; Angela Fisher. *Passages: Photographs in Africa*. New York: Harry N. Abrams, Inc., 2000, first edition. Wraps, 25.8 by 35.2 cm, 112 pp. illus. Inscribed and signed by Fisher and Beckwith on the title page. Very good with light corner wear and a few minor creases. There is a 10 by 2.5 cm label on the front cover that reads "By the best-selling authors of AFRICAN CEREMONIES." Drawn from the photographs of the landmark two-volume edition of *African Ceremonies* (Abrams, 1999), this book was created to accompany the traveling exhibition "African Ceremonies: PASSAGES." From the publisher: "This powerful exhibit of African tribal ceremonies reflects 30 years of commitment to preserving the endangered cultures and peoples of 90 tribes across Africa. Carol Beckwith and Angela Fisher pay homage to the rituals that mark every important occasion in tribal life — birth, initiation, courtship, marriage, royal coronations, seasonal rituals, healing exorcisms, and death. These images are the result of a long, enduring and deeply respectful relationship with tribal peoples. This, combined with Beckwith and Fisher's extraordinary photographic skills, creates an intimate portrayal of ceremonies long held secret that might have never been recorded. It is an exhibit that both preserves and presents the power, complexity and celebration found within the rituals of African tribal life."¹ Heavily illustrated with stunning full- and double-page color photographs. \$20

1. African Ceremonies: PASSAGES. African Ceremonies, <https://africanceremonies.com/Exhibitions/Online/1/caption>. Accessed 15 October 2019.

38. **[Ceremony, Photography]** Lainé, Daniel. *African Gods: Contemporary Rituals and Beliefs*. Paris: Flammarion, 2007. Hardcover with dust jacket, 25.7 by 25.5 cm, 192 pp., illus. New, still in the publisher's shrinkwrap. From the publisher: "In African cultures, the spiritual and the physical exist in close communion. This relationship explains many aspects of African societies. The connection between the natural and the supernatural, the visible and the invisible, and the human and the divine, is maintained in a state of equilibrium through prayer and ritual. These representations of the divine forces on Earth occupy a central place in African society. Juju priests, shamans, and healers are not only the guardians of tradition, but also the pillars of African civilizations. They serve as doctors, priests, performers, and teachers. As mediums between the spiritual and the earthly worlds, they embody the soul of Africa itself. Daniel Laine presents a vivid photographic portrayal of these men and women as they perform exorcisms, dances, and other rituals of African mysticism. Detailed captions elucidate the vivid photographs and an introduction places these traditions into context. A spiritual journey through twelve African countries (Nigeria, South Africa, Ivory Coast, Benin, Togo, Guinea, Cameroon, Ghana, Mali, Congo, Gabon and Uganda), *African Gods* is as visually stunning as it is enlightening." \$30

39. **[Jewelry]** Clarke, Duncan. *African Hats and Jewellery*. Kent: Grange Books, 1998. Hardcover with dust jacket, glossy illustrated boards, 26.7 by 37 cm, 112 pp., illus. Very good with bumping to the corners and top edge of the boards, bumping with a small split at the head of the spine; the jacket has light edge wear, minor sun fading on the spine panel, and a 4 cm tear at the foot of the spine. Bookseller label for OAN (Oceania Afrique Noire Books, NYC) on the rear flap. A look at jewelry and adornment in sub-Saharan Africa. Chapters include Jewelry in Africa: Adornment, Wealth, and Status; Beads and Beadwork; Dressing for Ceremonial and Everyday Life; Displaying the Head: African Hats and Headdresses; and Masks and Masquerade. Heavily illustrated in full color with many full-page images. \$20

40. **[Jewelry, Beads]** Picard, John. *Fancy Beads from the West African Trade*. Carmel, CA: Picard African Imports, 1987, Vol. III in the "Beads from the West African Trade" series. Wraps, 21.5 by 28 cm, 15 pp., heavily illus. in color. Near fine with faint corner

wear. An introduction to “fancy and exotic” beads—mostly Venetian—from the West African trade, including a two-page essay and John and Ruth Picard and twelve pages of illustrations. \$20

41. **[Jewelry, Beads]** Picard, John. *Millefiori Beads from the West African Trade*. Carmel, CA: Picard African Imports, 1991, Vol. VI in the “Beads from the West African Trade” series. Wraps with dust jacket, 21.5 by 28 cm, 87 pp., heavily illus. in color. The book is near fine with faint corner wear; the jacket is very good with light edge and corner wear. An identification guide to hundreds of Millefiori trade beads with an introduction to the Millefiori method of beadmaking and a key to the many hundreds of full-color images that follow. \$50

42. **[Literature, Ivory Coast]** Dadié, Bernard; Karen C. Chapman, trans. *Climbié*. New York: Africana Publishing Corporation, 1971, first English-language edition. Hardcover with dust jacket, orange cloth with black spine and cover titles, 12 by 19 cm, x 157 pp. Hardcover is very good with only faint wear at the extremities; the jacket is very good with light edge wear and some creases from where the jacket flaps have been folded in different positions over the years (see image). Dadié (1916-2019) was an Ivoirian poet, dramatist, and novelist “whose works were inspired both by traditional themes from Africa’s past and by a need to assert the modern African’s desire for equality, dignity, and freedom.”¹ Originally published in 1956, the autobiographical novel *Climbié* re-creates the social milieu of colonial Côte d’Ivoire. From the front flap: “*Climbié* is a moving, intricately wrought series of vignettes which trace the history of an African man – from his childhood in an Ebrié village, through life in French schools and a voyage into the modern urban world, to his eventual return home. Sketches of village life in the first half of the book – the community of an ‘extended’ family, closeness to the earth and seasons – help to dramatize the shock of an uprooted sensibility in experience to come; the movement toward independence that followed World War II provides a background for the events of the books second half. Social and personal history are skillfully interwoven in a painstaking and deeply felt account of one man’s life. The story of a sensibility adrift in a world where something is always missing is one of the classics of contemporary African literature.” A very nice copy of this first English translation. \$30

1. Bernard Binlin Dadié. Encyclopædia Britannica, <https://www.britannica.com/biography/Bernard-Binlin-Dadie#ref49179>. Accessed 18 October 2019.

43. **[Music]** UNESCO. *African Music: Meeting in Yaoundé (Cameroon), 23-27 February 1970, Organized by UNESCO*. Paris: La Revue Musicale, 1972. Sewn wraps, 19 by 26.2 cm, 154 pp. Creasing and small tears to the spine, lower edge wear to the wraps with tiny tears and a chip, and a few turned page corners. This copy is signed and dated (4/75) by Zelma George on the cover and, in red ink, on the title page. There is heavy underlining in the same red ink—and some in black—in five of the essays (a total of 21 pages with underlining). George (1903-1994) was an opera singer and philanthropist who also served as an advisor to President Dwight Eisenhower’s administration, as an alternate delegate to the United Nations General Assembly, and a winner of the Dag Hammarskjöld Award and the Dahlberg Peace Award.¹ Her signatures appear to be just ownership marks since her name doesn’t appear in the book. “The papers reproduced in this publication were prepared for submission at the UNESCO meeting on Musical Traditions in Africa, South of the Sahara.” The essays include “The Musical Languages of Subsaharan Africa” and “Sources of Historical Data on the Musical Cultures of Africa” by J.H. Nketia, “The Musical Languages of Black Africa” by Alain Daniélou, “The role of Music in Traditional African Society” by Fela Sowande, “The Traditional Music of West Africa: Types, Styles and Influences” by Samuel Eno Belinga, “Musical Traditions of East Africa” by George W. Kakoma, “Musical Traditions in the Sudan” by Mahi Ismail, “Oriental Music in Black Africa” by Charles Duvelle, “Creative Potential and Propagation of African Traditional Music” by Akin Euba, “The Modern African’s Contact with Music: The Zambian Experience” by Atta Annan Mensah, “African Music in the Western Hemisphere” by Ashenafi Kebede, “The Influence of African Music in Brazil” by Renato Almeida, “Musical Traditions in Liberia” by Elizabeth Collins, and a “Report on the Yaoundé Meeting” by Charles Duvelle. \$35

1. Zelma Watson George. Wikipedia, https://en.wikipedia.org/wiki/Zelma_Watson_George. Accessed 28 October 2019.

44. **[Music, South Africa]** Kirby, Percival R. *The Musical Instruments of the Native Races of South Africa*. Johannesburg: Witwatersrand University Press, 1968, second edition. Hardcover with dust jacket, navy cloth with gilt spine titles, 19.5 by 25cm, xxiii 293 pp. plus 73 pages of plates (black and white photographs). Fine in very good jacket with minor rubbing on the spine panel. An in-depth and well-illustrated look at South African rattles, clappers, drums, xylophones, bull-roarers, spinning discs, horns, whistles, vibrating reeds, goras, stringed instruments, Bushman and Hottentot violins, etc. \$30

45. **[Nigeria]** *The Nigerian Daily Times, Two Issues from 1927*. Lagos, Nigeria: Nigerian Printing & Publishing Co., Ltd., Tuesday, July 2, 1927, and Saturday, December 24, 1927. Tabloid format on newsprint, approx. 29 by 44.5 cm, 8 pp. ea. The July issue is heavily yellowed, with several chips and tears, and a large piece missing from the lower fore-edge of the first leaf. The December issue has fared much better with light yellowing and some minor edge wear and tear. The Daily Times, touted on its December 1927 masthead as “the recognised paper in West African commercial circles,” was founded only a year earlier, in June 1926.¹ After some ups and downs, and changing hands a few times, the paper remains in publication today. The papers include local news like “two missing boys,” the new Benue River bridge, those sailing in and out of Lagos, “three months for dishonest servant,” “man sent to goal for breaking a dog’s leg,” local events, and a longer piece on “Nigeria and Direct Taxation.” There are snippets and articles

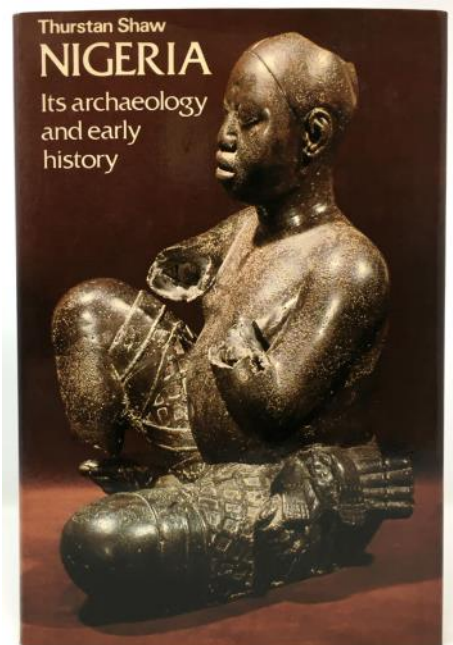
of news from around the world, much of it aimed towards a European perspective, like Italy returning to the gold standard, an assassination in Ireland—“Murder of Mr. O’Higgins”—the Imperial Education Conference, and the Geneva Conference. There are full-page adverts for Nigerian Motors, Ltd. and “The New Ford Car,” the Lagos horse racing club, and the publisher’s printing services, “If it’s printing you want, clean, artistic and good printing...” Half-page ads for Ford, Sunflower Kerosene, and Veedol Economy Oils and Greases. \$100

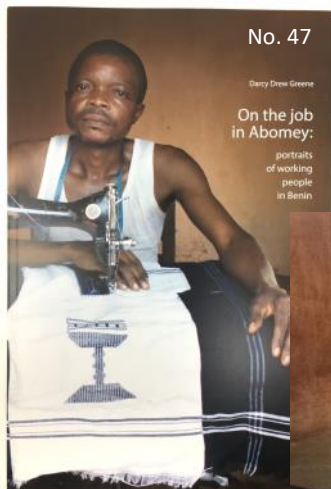
1. About Daily Times. The Daily Times, <https://dailytimes.ng/about-us-dailytimes/>. Accessed 18 October 2019.



46. [Nigeria] Shaw, Thurston. *Nigeria: Its Archaeology and Early History*. London: Thames and Hudson Ltd., 1978, first edition. Hardcover with dust jacket, burgundy cloth with gilt titles, 16.5 by 24.7 cm, 147 black and white photographs and illustrations. Very good with faint yellowing to the endpapers; the price-clipped jacket with heavy fading on the spine. From the jacket: “Investigations carried out during the past forty years have shown Nigeria to be the country with the richest archaeological heritage south of the Sahara. Much of this material, however, is unpublished or published in specialist journals not always easy of access. The author, by tapping all the available sources, here gives us an overview which is concise, up-to-date and authoritative. The book opens with a description of the diverse environments found within the territory that determined the evolution of its inhabitants and their culture. Accidental discoveries brought to light the superb terracottas of the Nok Culture, and archaeological excavations have demonstrated that they are associated with the earliest iron-smelting in west Africa, in the middle of the first millennium BC. Those agricultural iron-using communities had long been established when, some eight or nine hundred years ago, trading contracts were made with the Islamic world, and there arose the societies of Igbo-Ukwu, Ife and Benin with centralized institutions that gave patronage to an incomparable flowering of art, especially in terracotta, bronze and brass. In conclusion Professor Shaw stresses the need for archaeological work to be undertaken in northern Nigeria comparable with that carried out-increasingly by the Nigerians themselves - in the south of the country.” \$40

47. [Photography, Benin] Greene, Darcy Drew. *On the Job in Abomey: Portraits of Working People in Benin*. East Lansing, MI: Michigan State University, 2018. Wraps, 20.2 by 30.5 cm, 52 pp., full-color illus. Near fine. A series of color portraits of Benin working people including a blacksmith, weaver, artists, healer, farmers, drivers, electricians, restaurateurs, veterinarian, coffin maker, etc. Published to accompany an exhibit of the same name. From the publisher: “The exhibit shares the stories of the workers and some of the products of their work. For instance, along-side the portrait of textile worker Jean Jacques Yèmadjè is a tapestry made by him. Other artifacts on view include an ancestral altar, ceremonial pottery,

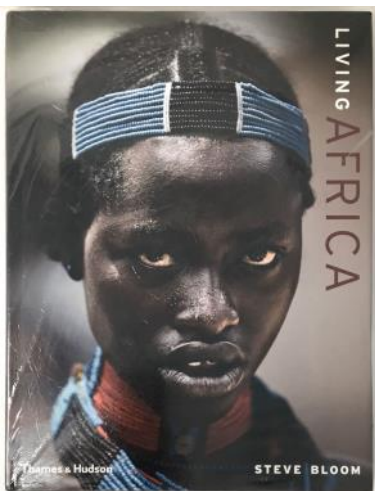
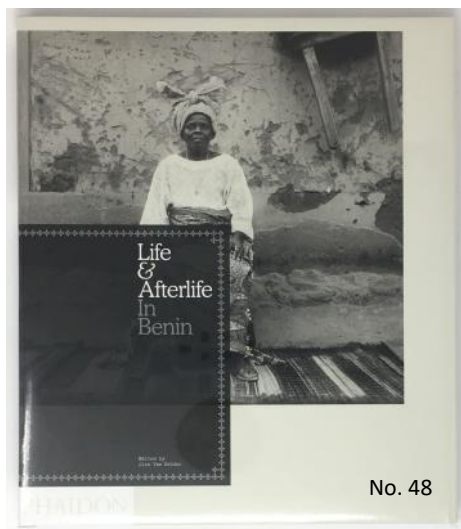




wood carvings and fabrics [...] Darcy Greene's marvelous images highlight what economic anthropologists term the 'informal sector,' the great range of ways through which people around the world make a living 'off the books.'" \$30

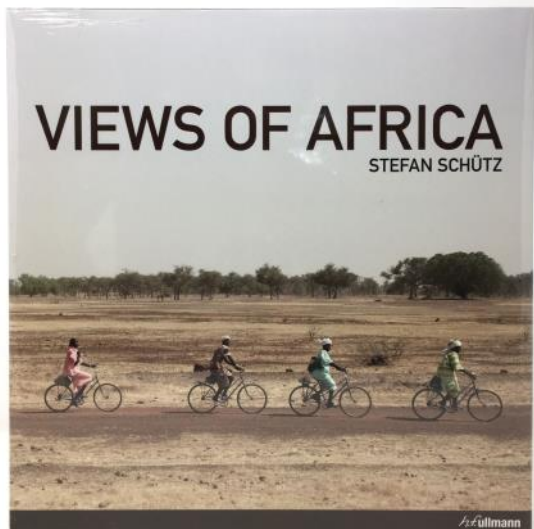
48. [Photography, Benin] Van Gelder, Alex, editor; Thomas Seelig, intro.; Okwui Enwezor, essay. *Life & Afterlife in Benin*. London/New York: Phaidon, 2005, first edition. Hardcover with dust jacket, black paper over boards with grey spine and cover titles, 26 by 30 cm, 133 [3] pp., illus. with full-page black and white photographs. New, still in the publisher's shrinkwrap. From the front flap: "This unique collection of portraiture, comprising the work of nine photographers from Benin, mostly working during the 1960s and 1970s, opens a new chapter in the history of African photography. Most people's knowledge of West African photography is limited to the Bamako masters Seydou Keita

school of Mali, whose and Malick Sidibé were widely discovered at the beginning of the 1990s. But where Keita and Sidibé worked predominantly in the town, making images of a young urban population keen to establish the modernity of their lives, here in Benin, photographers such as Sébastien Méhinto (otherwise known as Pigeon) often travelled miles by bicycle to find their clients in far-flung villages, and sometimes developed their exquisitely crafted photographs in makeshift darkrooms constructed in the bush. Marked by dark dramas and deep mysticisms, their portraits record a people caught between a pre-colonial past and a post-colonial future. For many of the people in the photographs it would be their first and last encounter with a photographer. Amongst the weddings and communions, the courting couples and proud parents, lie astonishing images of revenants and ju-ju men; voodoo priests and priestesses; thieves and murderers; prostitutes and pimps – and most startlingly, an extraordinary sequence of *après-mort* or deathbed portraits. For if you happened to live in the People's Republic of Benin (formerly known as the Kingdom of Dahomey) during the 1960s and 1970s, photography was likely to play a role not just in your life – but in your afterlife. It is a commonly held belief, and source of fear, in many African cultures that a person's soul lives on, trapped, within the photograph. In Benin, with its mixed spiritual traditions of Catholicism and voodoo (born in Benin and now its official religion), the photograph came to play a fascinating role in rituals of death. The Catholic and colonial legacy of funerary portraiture, joined to a traditionally African belief that the photograph steals the spirit, created the context for some of these photographs, which exist to mediate between the living and the dead." Includes amazing photographs by Benoît Adjovi, Jean Agbétagbo, Joseph Moïse Agbodjélou, Bouraïma Akodji, Léon Ayékoni, Christophe Mahoukpé, Sébastien Méhinto (aka Pigeon), Edouard Méhomé, and Camille Tchawlassou. \$20



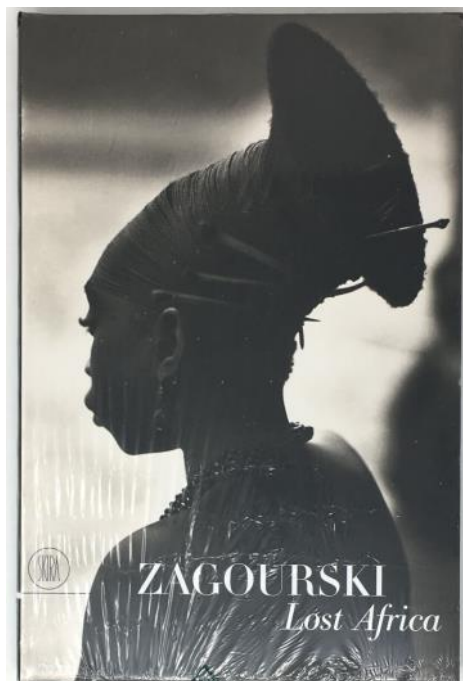
49. [Photography, General] Bloom, Steve. *Living Africa*. New York: Thames & Hudson Inc., 2008, first edition. Hardcover with dust jacket, burgundy cloth with silver spine titles and blind-stamped Thames & Hudson logo on cover, 26.5 by 35.2 cm, 335 [1] pp., illus. in color. New, still in the publisher's shrinkwrap, and some faint bumping at the corners. An amazing collection of vivid full-page photographs. From the publisher: "A remarkable, intimate, one-of-a-kind visual document of the people, places, and wildlife of Africa today [...] Steve Bloom expresses, as no photographer has ever done, the essence and the diversity of this gigantic continent. From the tallest sand dunes in the world in the Namibian desert to the lush green wetlands of Botswana's Okavango Delta, from the swirling markets of Zanzibar to the windswept rocks and gullies of South Africa's Table Mountain, he captures the colors and cultures of Africa today. More than 200 photographs of Africa's peoples and wildlife perfectly encapsulate the vibrancy of tribal traditions and the beauty of the landscape. Here are Mozambican miners who endure harsh working conditions nearly two miles underground; Ndebele women running community workshops; Surma and Mursi women with giant plates in their lips, a custom that dates back to slave-trade days when tribes would mutilate themselves in order to be left alone; and many others

across the continent, north, south, east, and west. Alongside these stories of human fortitude and stamina, there are awe-inspiring photographs of African wildlife: cheetahs, their coats a blur of color against the sun-bleached background; the vast flocks of birds scattered across bright blue skies; and herds of zebras gathered in the African moonlight. Best-selling author and photographer Steve Bloom grew is one of the world's leading photographers of nature and wildlife." \$45



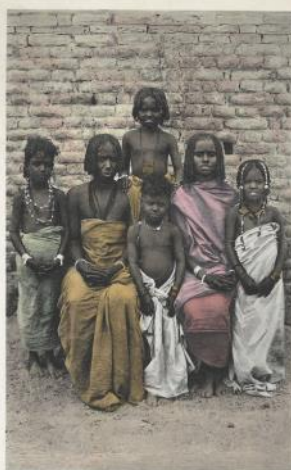
50. [Photography, General] Schütz, Stefan. *Views of Africa*. Königswinter, Germany: H.F. Ullmann Publishing, 2009. Hardcover with dust jacket, 31 by 31 cm, 320 pp., heavily illus. in full color. New, still in the publisher's shrinkwrap. From the back cover: "What fascinates us about Africa is its exotic quality. Its sense of magic, and its aura of mystery. But how can we capture all this on photographs? The book at hand approaches this vast continent and its people from a distinctive perspective. Photographer Stefan Schutz spent many months traveling through Africa in an all-terrain vehicle. During that time he passed through a variety of countries, landscapes, and seasons, diverting from the beaten track in his search for something different. He often found it in the everyday life of villages, which he experienced at close quarters among large communities of men, women, children, and animals. The result is a fascinating collection of [contemporary] images that depict people and landscapes in a different way from anything we have seen before and that brings us closer to the mystery that is Africa." \$45

51. [Photography, General] Zagourski, [Casimir]; Pierre Loos, foreword; Ezio Bassani, essay. *Zagourski: Lost Africa, From the Collection of Pierre Loos*. Milan: Skira Editore, 2001, first edition. Hardcover with dust jacket, black paper over boards with white spine titles, 21.5 by 33 cm, 237 pp., illus. with full-page black and white photographs. New, still in the publisher's shrinkwrap. From the front flap: "An outstanding photographic reportage from the Twenties and Thirties brings back the memory of ways of living, ceremonies, adorned bodies of an Africa that be aptly defined as 'lost.' These extraordinary, unpublished pictures, taken with great technical skill and with a sense of great dignity of the people portrayed, constitute a monument to the African continent as it was. Kazimir Ostoja Zagourski (1880-1941) was born in Poland and moved to Congo in 1924. Zagourski was the first professional photographer to travel throughout the interior of Congo and visited also the neighboring countries, Tchad, Rwanda, Burundi, Uganda, Kenya, and South Africa. During his long stay in Africa he took hundreds of pictures, 500 of which, divided in two extraordinary series on different tribes, build up to a unique historic and ethnographic survey. In a sense, Zagourski's work constitutes the first 'non-European' look, devoid of the colonial overtones that characterize much contemporary work. His forays into the depths of the African continent took him into the most remote villages of the Kuba, Mangbetu, Bwaka, Tutsi, Masai, etc. where he took unprecedented pictures of great ethnographic interest. He documented, for example, ceremonies (initiation, circumcision, excision, masked dances, etc.),



the great African creativity in body ornament (from scarification to hair dresses, from jewels to lip plugs), clothes and all utilitarian objects placed in their appropriate cultural context (musical instruments, shields, stools, knives, containers, etc.)." Included at the back is an index of Zagourski's published photos from the Belgian Congo, Rwanda, Burundi, French Equatorial Africa, Uganda, and Kenya. \$30

No. 52

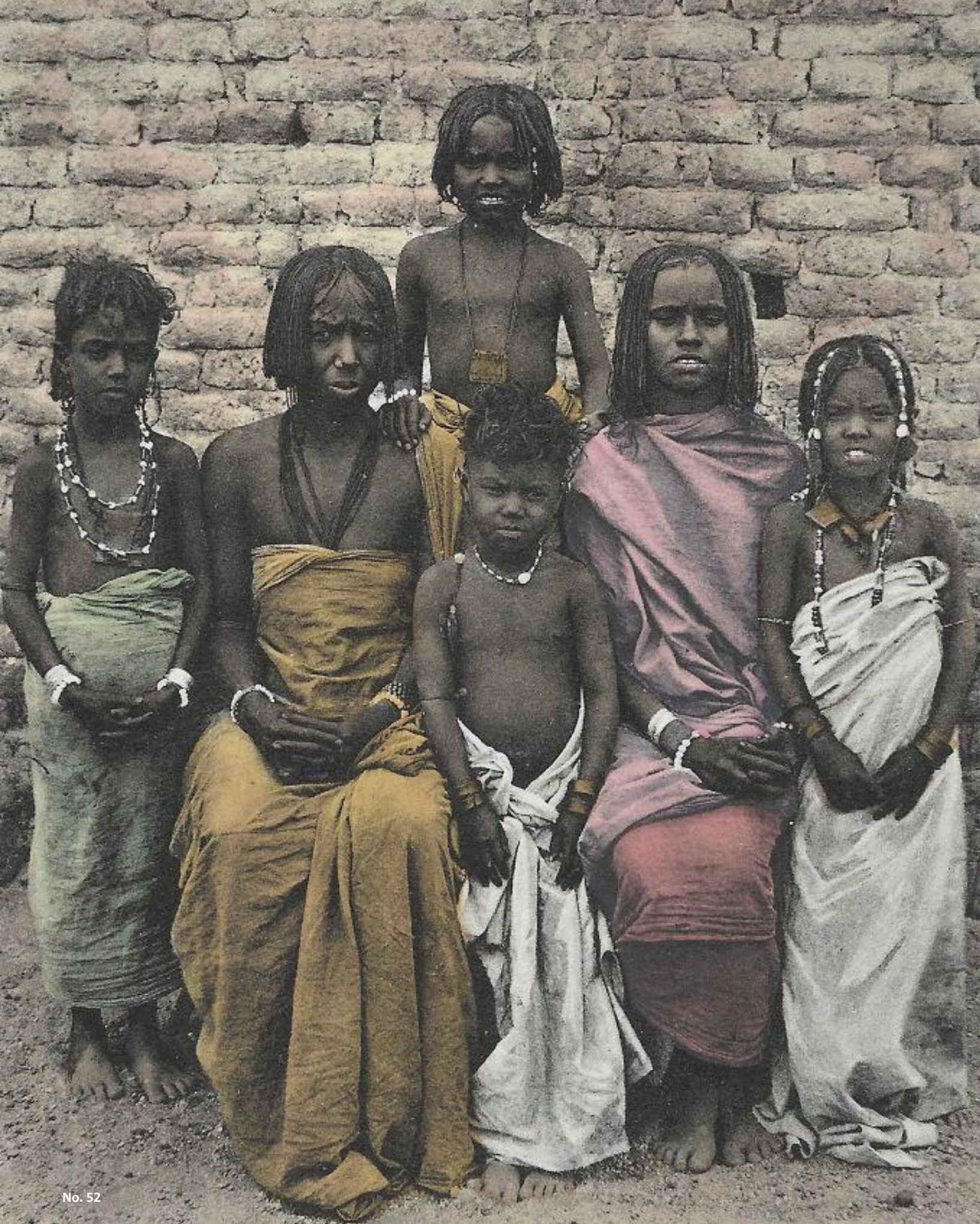


Filles Bicharines.
Bicharin Girls.

52. [Photography, Sudan] "*Filles Bicharines.*" No place, publisher or date. Single-sided print, 11 by 17.7 cm image on a 21 by 27 cm sheet. Light corner and edge wear and a couple of tiny spots on the right edge of the sheet. No publication information, just a striking color lithograph with a caption in the lower margin, "Filles Bicharines / Bicharin Girls." The Bishari are an ethnic group inhabiting northeast Africa, especially Sudan and Egypt.¹ This was most likely part of a set designed for the tourist trade or to accompany a book on Egypt or Sudan. \$35

1. Bishari Tribe. Wikipedia, https://en.wikipedia.org/wiki/Bishari_tribe. Accessed 24 October 2019.

53. [Poetry, South Africa] Lindfors, Bernth, ed. *South African Voices 11*. Austin, TX: The African and Afro-American Studies and Research Center and the Harry H. Ransom Humanities Research Center, University of Texas at Austin,



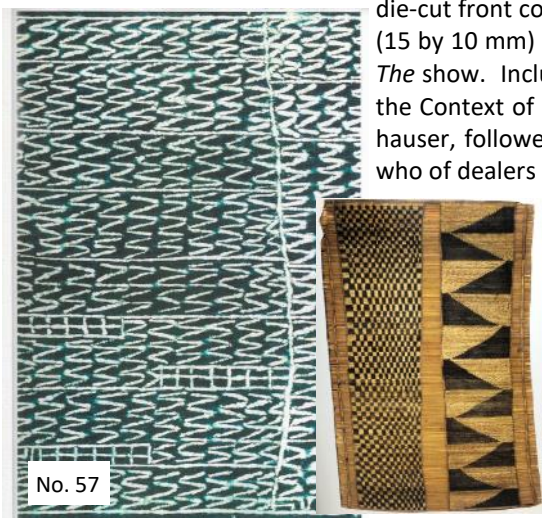
1975. Staple-bound wraps, 15 by 22.8 cm, 36 pp. Near fine but for a very faint scratch on the front cover. A collection of poetry by South African writers including work by Oswald Mtshali, Mongane Wally Serote, Keorapetse Kgotsitsile, Mazisi Kunene, Ezekiel Mphahlele, Dennis Brutus, and Cosmo Pieterse. \$10

54. [Poetry, South Africa] Oliphant, A.W., ed. *Ear to the Ground: Contemporary Worker Poets*. Fordsburg, South Africa: Congress of South African Writers (COSAW) with the Congress of South African Trade Unions (COSATU), 1991, first printing. Wraps, 14.5 by 20.7 cm, 95 pp. Light creases and corner wear to the wraps. Inscribed and signed on the half-title by Phedi Tl hobolo, one of the contributors. A collection of left-leaning South African poetry with works by Thabadiawa Mufamadi, Nondumiso Dingswayo, Roseline Naapo, Yunus Adams, Phedi Tl hobolo, Mi Hlatshwayo, Frank Meintjies, Cindy Maroleng, Buyisile Jonas, Obed Majozi, Gladman Ngubu, Madlizininyoka Ntanzu, Mvunge Shezi, Meshack Masumpa, and Thembi James Wosiyane. A photo and half-page bio accompany each writers' work. \$20



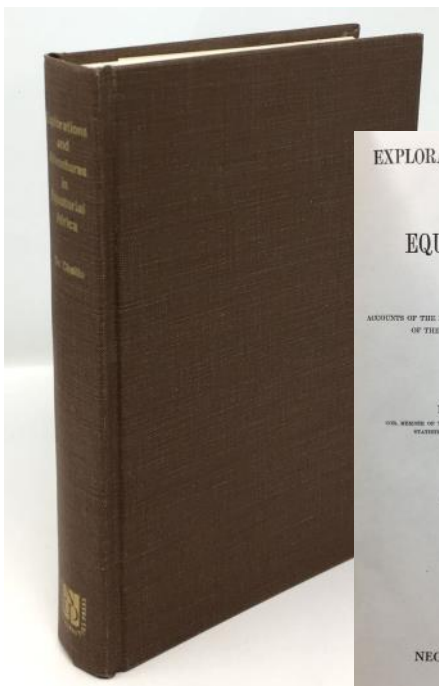
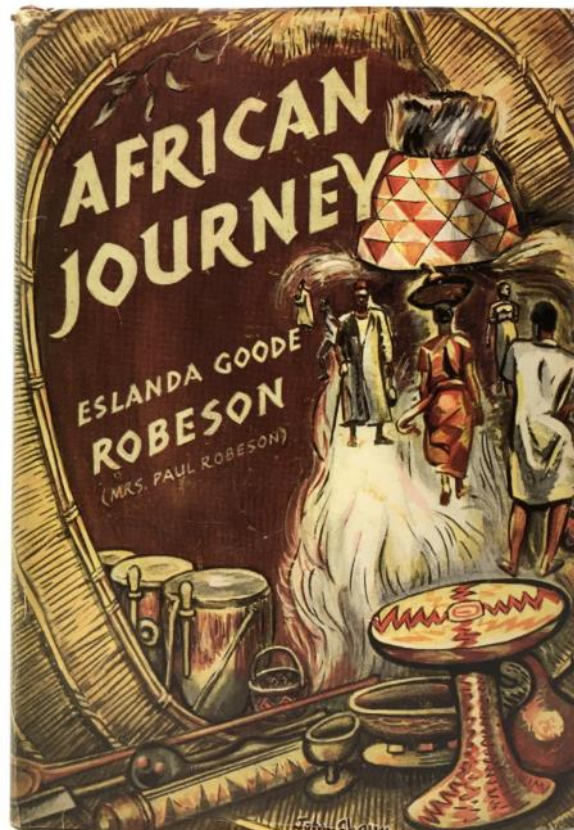
55. [Textiles] Cooke, Ariel Zeitlin; Marsha MacDowell, eds. *Weavings of War: Fabrics of Memory*. East Lansing, MI: Michigan State University Museum, 2005. Wraps, 20.4 by 20.3 cm, xiii 101 pp., illus. in color. Fine. A catalog for *Weavings of War*, "a landmark exhibition that brings together, for the first time, art that has arisen out of the distinct textile traditions scattered around the world but that share a common focus. Textile artists, mostly women, have broken with their traditions of nonfigurative work to use pictorial imagery to communicate their personal and collective experiences with war. Though these textiles arise from disparate cultural groups and reflect conflicts situated in areas of the world thousands of miles apart, occurring in different periods and motivated by different reasons, the works in *Weavings of War* embody powerful messages for those concerned with the impact of conflict on both individuals—notably women—and their communities. Includes "Common Threads: The Creation of War Textiles from Around the World" by Ariel Zeitlin Cooke, "Living with the Fabric Arts of Memory" by James E. Young, "A Document of Cloth: Interpreting History in a Traditional Textile" by Marsha MacDowell, "Ties that Bind: A Conversation about Heritage, Authenticity, and War Textiles" by Barbara Kirshenblatt-Gimblett, followed by artist profiles including "Michigan and Merza Hozain, Hazara Weavers," "Pang Xiong Sirirathasuk Sikoun, Hmong Story Cloth Artist," "Juana Huaytalla Mendez, Peruvian Arpillerista," "Zakiah Moukanna, Lebanese Embroiderer," and "Stitching Apartheid: Three South African Memory Cloth Artists." \$15

56. [Textiles] The New York International Tribal & Textile Arts Show. *Tribal & Textile Arts: The New York International Show, Fine Arts & Textiles of Native Cultures, XI 2005*. New York: The New York International Tribal & Textile Arts Show, 2005. Wraps with die-cut front cover, 17.7 by 22.9 cm, 118 pp., heavily illus. in color. Near fine but for a small spot (15 by 10 mm) on the first page of the first essay. Exhibitor guide to the eleventh installment of *The show*. Includes "In Celebration of the Fragment" by Thomas Murray and "Berber Carpets in the Context of 20th Century Architecture" by Harald Bichler, Gebhart Blazek, and Heidrun Steinhäuser, followed by advertisements for the exhibitors, the bulk of the publication, and a who's who of dealers in fine tribal arts. \$20



57. [Textiles] Shirley Day Ltd. *Esoteric Textiles*. London: Shirley Day Ltd., not dated (circa mid- to late-1990s). Card wraps with plastic snap binding, 21 by 29.7 cm, [32] pp., illus. Very good with light edge and corner wear, and a tiny tear on the bottom edge of the front cover. A catalog from the gallery of Shirley Day featuring 15 full-page color illustrations of textiles from Peru, Uzbekistan, Bolivia, Cameroon, Zaire, Rwanda, East Sumba, Borneo, Indonesia, Bali, and South Sumatra. The only texts are captions on the facing pages that list the location, material, date, and size of the shoulder cloth, tunic, skirt, ceremonial screen, etc. \$20

58. [Travel, Anthropology] Robeson, Eslanda Goode. *African Journey*. New York: The John Day Co., 1945, first edition. Hardcover with dust jacket, burgundy cloth with gilt spine titles, 15 by 21.7 cm, 154 pp. plus 64 pp. of illus. The hardcover is very good with light wear at the extremities, some spots of light soiling on the front cover, and a date in red pen on the rear pastedown; the jacket is good with light edgewear and chips, light soiling, and old masking tape repairs on the backside of the jacket at the head and tail of the spine panel. While often overshadowed by her husband, the singer, actor, and political activist Paul Robeson, Eslanda Robeson (1895-1965) was an anthropologist and civil rights and political activist in her own right. From the front flap: "Already a trained scientist, [Eslanda Robeson] began some years ago to study for her doctor's degree in anthropology. As part of her fieldwork she went to Africa in 1936 taking her son, then eight years old. While there she kept a lively journal and took many photographs. Since her return she has continued her studies. Now she publishes the pertinent sections of her journal, with new material added bringing facts down to date. The unusual value of this book is that it shows Africa through the eyes of an American Negro. Mrs. Robeson is glad and proud to be a Negro. She is conscious, as millions of other Americans are, of roots running back to an 'old country' across the seas. She is aware, too, that the Negro problem is not only the problem of the 13 million Negroes in America, but also the far greater problem of the 150, million Africans in Africa – and she is linked with the problem of India and China, and with those of minorities everywhere. With this large view she went to South Africa, Kenya, Uganda, Congo. She visited African kings and British governors, villages, gold mines, plantations, pygmies, herds women, modern African leaders. No white visitor could have seen and heard what she saw and heard, or could have told of it as she does. And often the page is vivid with the flash of a thing seen freshly by the wide, keen eyes of her young son. Today Africa is coming into focus before the world. For the first time since the penetration of that 'darkest' land, the peoples of the world have to take account of the people of Africa. That is Mrs. Robeson's challenge, and she offers rich, human material for all to learn by." \$30



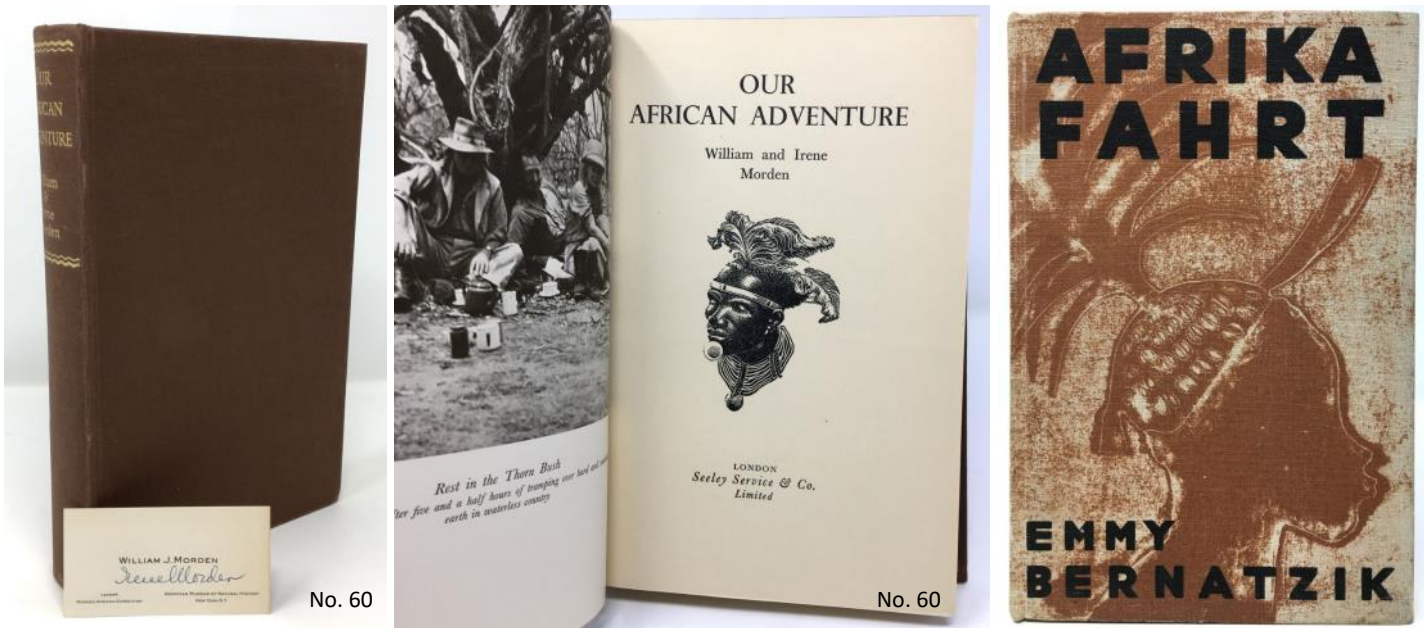
59. [Travel, Exploration] Du Chaillu, Paul B. *Explorations and Adventures in Equatorial Africa; with Accounts of the Manners and Customs of the people, and of the Chase of the Gorilla, the Crocodile, Leopard, Elephant, Hippopotamus, and Other Animals*. New York: Negro Universities Press, 1969, reprint (originally published in 1861 by Harper & Brothers, New York). Brown cloth with gilt spine titles, 14 by 22.3 cm, 531 pp., illus., folding map at rear. Very good with lonely faint shelf wear to the boards. Paul Belloni Du Chaillu (1831-1903) was a French-American traveler, zoologist, and anthropologist. He became famous in the 1860s as the first modern European outsider to confirm the existence of gorillas, and later the Pygmy people of central Africa. The novel *Tarzan of the Apes* was based on Du Chaillu's stories. He was sent in 1855 by the Academy of Natural Sciences at Philadelphia on an African expedition. Until 1859, he explored the regions of West Africa in the neighborhood of the equator, gaining considerable knowledge of the delta of the Ogooué River and the estuary of the Gabon. During his travels from 1856 to 1859, he observed numerous gorillas, of which he brought back dead specimens and presented himself as the first white European person to have seen them.¹ \$25

1. Paul Du Chaillu. Wikipedia, https://en.wikipedia.org/wiki/Paul_Du_Chailleu. Accessed 21 October 2019.

60. [Travel, Exploration] Morden, William and Irene. *Our African Adventure*. London: Seeley Service & Co., 1954, first edition. Brown cloth with gilt spine titles, lacks dust jacket, illus. endpapers, 15 by 23. cm, 40 photographic plates and a fold-out map showing the author's route through Africa. Very good with light bumping to the extremities. Laid-in is a signed card for William Morden that reads "Leader, Morden African Expedition / American Museum of Natural History, New York N.Y." Documents the travels of William James Morden and Irene Morden to Southwest Africa, Natal, Tanzania, and Kenya in 1954 to collect ethnographic and zoo-

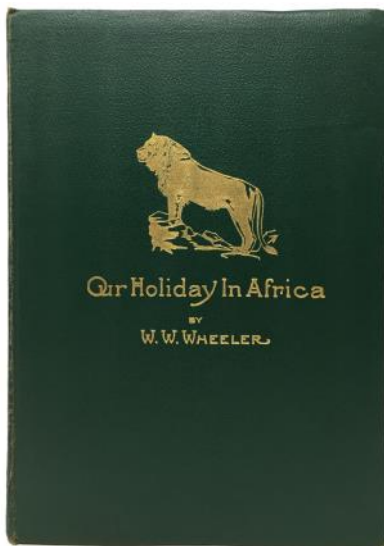
logical specimens. Colonel William J. Morden, a 1908 graduate of Yale and a veteran of the First World War, had been an explorer, collector and hunter since the early 1920s. This was Irene Morden's first safari.¹ \$40

African Collection. Yale Peabody Museum of Natural History, <http://peabody.yale.edu/collections/anthropology/african-collection>. Accessed 21 October 2019.



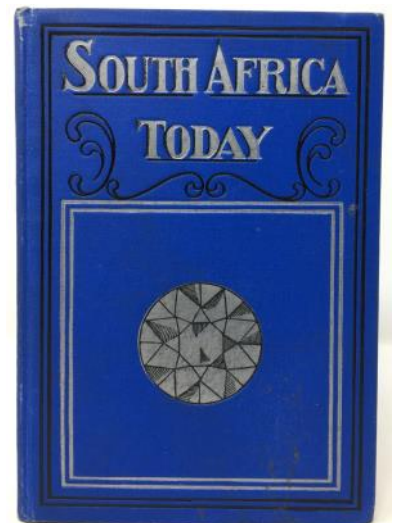
61. [Travel] Bernatzik, Emmy. *Afrikafahrt: Eine Frau Bei Den Negern Westafrikas [African Journey: A Young Woman Among the Negroes of West Africa]*. Vienna: Verlag von L.W. Seidel & Sohn, 1938, third edition. Decorative tan cloth with black and brown titles and graphics, lacks dust jacket, 15.3 by 23 cm, 240 pp., folding map at the back, illus. with 101 photographic illustrations. Very good with minor shelf wear. Text is in German. Emmy Bernatzik (1904-1977) was an Austrian ethnologist who worked with her husband, ethnologist and photographer Hugo Bernatzik, as a music anthropologist, research associate, co-author.¹ This travelogue follows Emmy's extensive tour of West Africa in the early 1930s, illustrated with Hugo's photographs. \$20

1. Emmy Bernatzik. Wikipedia, https://de.wikipedia.org/wiki/Emmy_Bernatzik. Accessed 21 October 2019.



62. [Travel] Wheeler, William Webb. *Our Holiday in Africa*. St. Joseph, MO: Privately Printed by the Combe Printing Co. for the author, 1912, first edition. Green cloth with gilt cover titles and decorations, 16.5 by 23.7 cm, fold-out color map of Africa at the front, 173 pp., "100 photographic illustrations of scenes typical of the country. Inscribed, but not signed, by the author on the front pastedown at the Lafayette Club in August of 1921. Unfortunately, the signee has done a thorough job of scraping his name off the pastedown. A presentation card is tipped-in below the presentation. Light rubbing at the corners and rubbing and creases on the spine. This travel memoir follows the author aboard the steamship Olympic, "sister ship to the fated Titanic," with the author's sojourns into South African and other countries along the east coast of the continent. Somewhat typical of the time, the author's travels are punctuated with arrogance and his lack of understanding about the people and animals of Africa, placing both there for the dominion and use of white civilization. "The interior was unknown to civilized man until sixty years ago, and even today many vast sections have never been visited by white man, and in most of those parts which have been opened up by European colonization there is but a very sparse settlement of whites. Our own people of the United States very seldom visit Africa. In fact, we met but one American, who was traveling in that country for pleasure, so that up to the present to us it is really "The Unknown Continent." The interior is occupied by a dense population of the descendants of Ham, and many of these tribes have apparently descended in the scale of intelligence since Ham took Africa for his Homestead. Also, all kinds of African game, big and little. It is the greatest hunting ground on earth." \$85

63. [Travel, History] White, Jennie; Adelaide Smith. *South Africa Today*. Chicago: A. Flanagan Co., 1907, first edition. Blue cloth with black spine titles and silver and black cover titles and

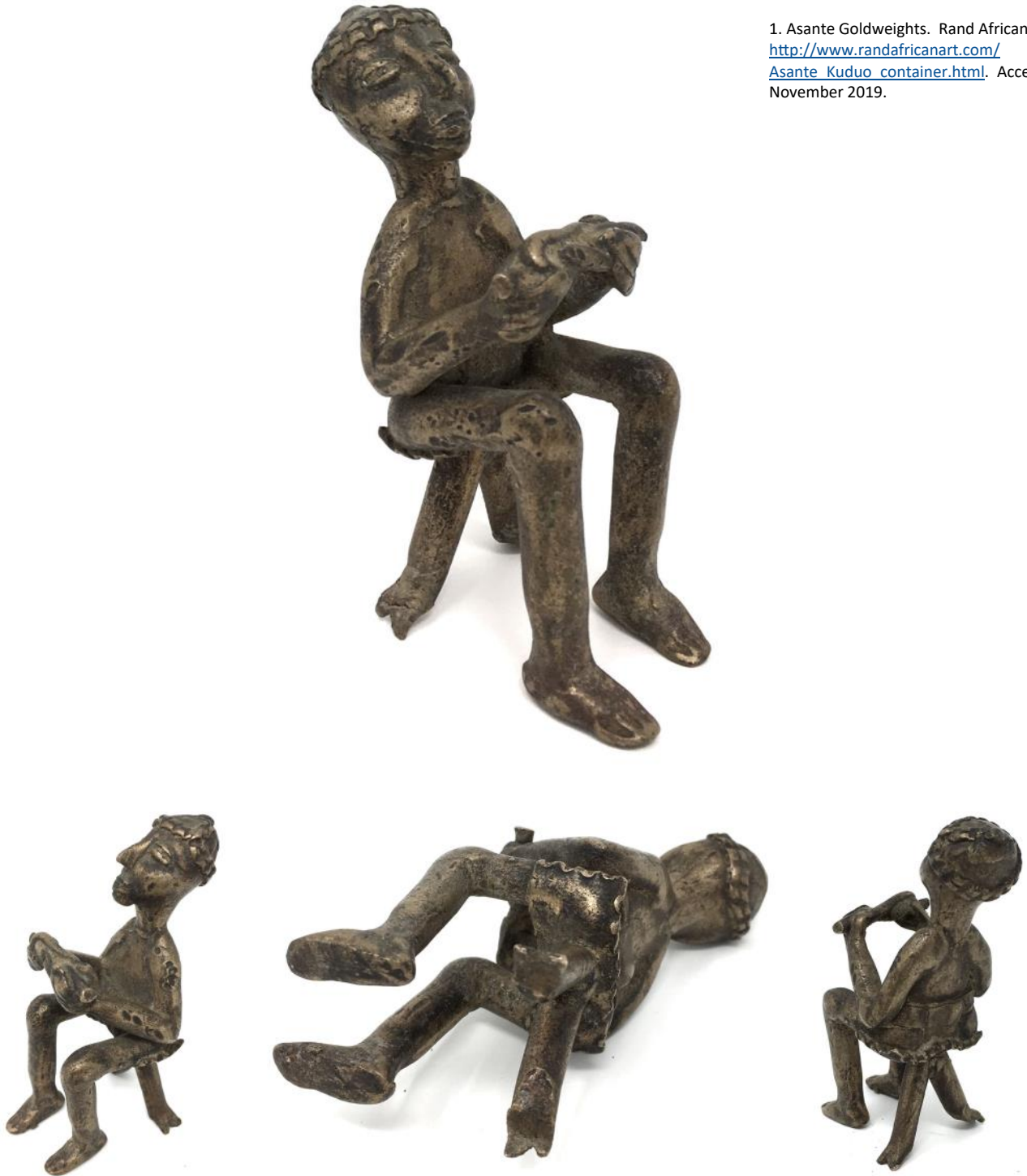


decorations, 12.7 by 18.3 cm, 133 [3] pp., illus. with black and white photographs. Very good with light wear at the extremities, minor soiling on the covers, and a name and date (1910) on the ffe. A history and travel memoir of South Africa targeted at colonial tourists. Includes chapters on South Africa's colonial history and European settlements, Cape Town, the botany of South Africa, education – “the examination system of England and Scotland exists here” – the Congo Caves, a trip to the north country, the Kimberley diamond mines, Victoria Falls, Durban, missions, and the Anglo-Boer War. Scarce. \$40

LAST MINUTE ARRIVAL!

64. [Ghana] **Vintage Bronze Figure from the Ashanti Region of Ghana.** Lost-wax bronze casting, 206 grams (approx. 7.3 ounces), 9 cm tall, not dated. A striking figure of a seated man holding some sort of object. Most probably from the tourist trade, representative of a goldweight. Goldweights, called *mrammuo*, were used by the Ashanti of southern Ghana to weigh gold dust from as early as 1470.¹ Over the years the simple weights became more and more elaborate with small sculptures of people, animals, warriors, royalty, even erotic themes. \$75

1. Asante Goldweights. Rand African Art, http://www.randafricanart.com/Asante_Kuduo_container.html. Accessed 3 November 2019.



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