

catalogue, notably those dealing with face jugs, grave decoration, and carved sticks, were first established by Thompson; nor would he gather that Vlach has drawn heavily upon the unpublished lectures Thompson has been giving up and down the country since 1969, amplifying his original arguments. The case for certain specific trans-Atlantic cultural continuities, of technique and of aesthetic sense, can be made, but he who is to make it must speak with authority.

Wyatt MacGaffey
Haverford College

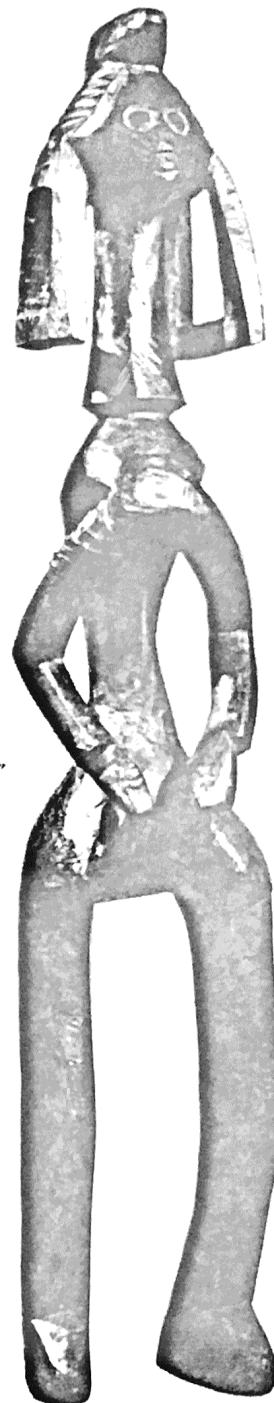
LA GRANDE STATUAIRE HEMBA DU ZAIRE

François Neyt

Institut Supérieur d'Archéologie et d'Histoire de l'Art, Université Catholique de Louvain, Louvain-La-Neuve, 1977. Text in French. 520 pp., 367 b/w & 1 color photos, 115 b/w illustrations, tables, maps, diagrams, bibliography. BF 2000 paper, BF 2300 cloth.

It must be taken for granted that the ethnic, cultural, historical, and artistic maps of Zaire are infinitely more complex than loose generalizations and overviews have allowed us to perceive. The magnificently produced book by François Neyt is a brilliant example that convincingly destroys the stereotypes formulated about the distribution of artworks in southeastern Zaire. A vast region of inadequately known cultures lies here in northern Shaba and southern Kivu, wedged between the Binja (Zimba), the Lega, and the Bembe in the north; the Kusu and the Songye in the northwest; the many subdivisions of the Luba in the west and southwest; and the mosaic of large and small Luba- and Lunda-influenced groups in the south and the east.

Basic information on some of these cultures is contained in the classic works by R. P. Colle (*Les Baluba*, 2 vols., Brussels, 1913) and E. Verhulpen (*Baluba et Balubaises du Katanga*, Antwerp, 1936). In the literature, these cultures are known under specific ethnic names, such as Zula, Bangubangu (Ombo), Boyo, Tumbwe, Kunda, and Lumbu, or under more general labels, such as "Lubaisés," Luba-Hemba, or Waru(w)a. The group discussed in Neyt's work is the Hemba, who must not be confused with the Luba-Hemba. Colle recognized this fundamental distinction between both units, yet he did not carry out the separation to its cultural consequences (cf. Heinz Göhring, *Baluba: Studien zur Selbstordnung und Herrschaftsstruktur der Baluba*, Meisenheim am Glan, 1970, p. 157). Verhulpen (1936, map), however, while distinguishing between the Luba proper and the "Balubaisés" (among whom he included Boyo, Kalanga, Tabwa, Kunda, Tumbwe, Lumbu, and Bwile), acknowledged the separate Bangubangu group, in which he placed the Hemba properly speaking. For the Belgian colonial administration, there existed in the territory of Kabambare (Kivu) a "chefferie Bahemba" and a "chefferie Bahombo," while the Hemba of Shaba, generally considered to be Bangubangu, were listed by small independent



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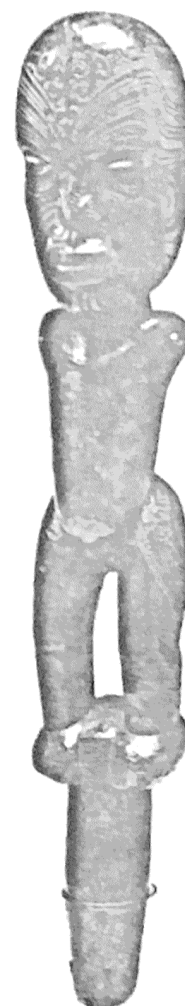
"chefferies" (Niembo, Nkuvu, Muhoma, Yambula, Mambwe, Kahela). Classic works in African art failed to make these distinctions, objects which early explorers and collectors had attributed to "Urua" or "Bupemba" were simply treated as Luba. In his trend-setting work, Frans Olbrechts (*Plastiek van Kongo*, Antwerp, 1946, pp. 38-39, 64-83) separated within his vast "Baluba style region" the eastern Luba substyle from those of the core Luba area. Although Olbrechts was keenly aware that the immense Luba core area might be subdivided further (he discussed the celebrated Buli long face style as an example of this), he did not retain the distinctiveness of Hemba and only partly recognized that of the Luba-Hemba (by inclusion of Boyo and Holoholo in the eastern Luba substyle).

The great area located between the right bank of the Lualaba (Zaire) River and Lake Tanganyika is called Bupemba by the Luba. The majority of groups inhabiting this region are Luba-Hemba, known under such names as Boyo, Lumbu, Kunda, Kalanga, and Tumbwe. These groups generally follow matrilineal patterns of succession and identify closely with the Luba in history and political structure (Gohring, *Baluba*, p. 157). A fairly small territory in the northwest of this region, roughly located amid the Zaire River in the west, the mountain chains in the east, the Lwama River in the north, and the Luiku River in the south, is occupied by a number of chiefdoms whose subjects are Hemba. The exact delimitation of the Hemba versus some neighboring groups, such as the Bangubangu, the Boyo, the Kunda, and the Lumbu in the north, east, and south is certainly difficult to establish with our present state of knowledge (e.g., Gohring in *Baluba*, p. 157, refers to the Hemba as a *Restkategorie*, i.e., including all those groups of Bupemba which cannot be considered as Luba-Hemba'). The cultural differentiation between the Hemba and their western neighbors (the Kusu-Songye, the Luba-Buki, and the Enya fishermen) is definitely easier to ascertain.

The author mentions thirteen Hemba chiefdoms, situated north and south of the Luika River, and correspondingly distinguishes between the northern and southern Hemba. The basic reasons for this distinction are not immediately clear to me, for there are cross-cutting cultural and artistic similarities and differences. The author is also more at home with the seven chiefdoms of the southern Hemba, whose art he had already treated in a preliminary work (François Neyt and L. de Strycker, *Approche des arts hemba*, Villiers-le-Bel, 1975).

Since the stylistic analysis is placed largely within the multiple framework of the chiefdoms and other cross-cutting divisions (the north-south, the northeast, the southeast, and to some extent, the extreme west), it is necessary to make the following observations. The thirteen chiefdoms occupy a contiguous stretch of territory. The western limit is fairly well marked by the course of the Zaire

Continued on page 98



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Another group of objects of unusual interest in "African Ivories" was a series of Kongo sculptures listed in the catalogue as sceptres, but that may have been handles for hammocks. Two Yoruba objects are also of special note: the beautiful kneeling figure mentioned above (no. 55) and a complex bracelet that was probably carved in the sixteenth-eighteenth centuries in the town of Owo. It represents in high relief two human heads and two fat and busily textured crocodiles, whose tails loop through the curved caps of the human heads.

The thematic exhibitions of the Rolin gallery, like those held at other New York galleries, are important as places where the interested public of this city can see coherently organized groups of objects of high quality. They do much to stimulate interest in African art, and to introduce it to those who would not otherwise have been exposed. Let us hope that Rolin's "African Ivories" is only the second of a long series.

Susan M. Vogel
The Metropolitan Museum of Art



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books

Continued from page 21

River from the Kusu, the Songye, the Yashi, and the Luba-Buki, but there is some overlapping (e.g., on p. 445, the Lubunda who participate in both Songye and Hemba cultures and possess figurines in Hemba style). The northern limits with the Zula, the Mamba, and the Bangubangu, and the eastern ones with the Boyo, the Bangubangu, and further eastward with the Kalanga, are not as clearly drawn (see pp. 21-23 for the descriptions of the boundaries). The southern boundaries with the Luba-Buki, the Kanunu, the Beya, and the Seba seem to be more precise, although there is a certain artistic continuity in the southeast between the chiefdom of Kahela and the Seba (pp. 445-46).

Exact boundaries generally demarcate the various chiefdoms, but in some cases the delimitation is not as defined and may be subject to controversy. The major point, however, is that some of the chiefdoms do not constitute traditional political units; they are the product of mergers of small autonomous entities effectuated at various times by the Belgian colonial government as part of its policy of regroupment and centralization.

The internal social and political structure of each chiefdom is incredibly varied and complex. The chiefdoms are the end product of a long and tumultuous history of gradual migrations, occupation of virgin or already inhabited lands, contacts, wars, scissions and alliances between groups, competition for authority and conflicts of succession, and manipulation by the Arabs and the Belgian colonial administration. Fractions of people now constituting the Hemba originate in different ethnic divisions of an interrelated cultural complex. Although the author provides much information about the past migration of component groups and the historical growth and development of the chiefdoms, he never offers a clear picture of the internal structure of one of them. When he refers to elements of Luba-derived political organization prominent among the southern Hemba, he assumes that the reader knows the meaning of titles such as *kalala* and *kimakinda*. A convincing grasp of the total socio-political structure of each chiefdom would enhance our understanding of the distribution of artworks and art styles, and elucidate the networks within which the figurines are produced, acquired, owned, and transmitted.

Take, for example, the "chefferie" Mambwe located in the southeastern part of the general Hemba area. The cultural and historical position of this group is complicated. They are "de race Bangubangu" (p. 31), and have "family links" with the Zula (p. 29; the Zula, located at considerable distance from the Mambwe in the northwest of the Hemba region, are generally thought to be different from the Bangubangu). Related to the Hombo (north of them), they also have linkages with other Hemba chiefdoms (p. 31). The Mambwe chiefdom was founded by three "families"

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which recognize a certain commonality beginning with Chief Mwana Ngoy Katemo (who led the migration), but they cannot establish common kinship. One (Misambi) of the three "families" is identified with a single village; but the two others (Malungu and Lukalaba) are divided into three "groups" each, and some of the "groups" are further segmented into "subgroups." Two "groups" within the Malungu "family," the Mushiami and the Kilungu, wield power over thirteen and ten villages respectively. The Kabombola within the Lukalaba "family" hold authority over nineteen villages (p. 29). The Mushiami and the Kabombola are in constant quarrel (p. 30). The chief of the Mambwe chiefdom is a Mushiami. Several Luba-derived political titles (Twite, Kianzula, Kimakinda, Kalala, and Senga) exist within the chiefdom (p. 30). As is the case in the other chiefdoms, the inhabitants of Mambwe also identify with a number of clans that are widespread throughout the region (Bazilanioka, Bazilakoni, Bazilange).

We know nothing else about the internal structure of the chiefdom, except that the system of succession to chieftainship is patrilineal in all three groups (p. 30). Are there three more or less related autonomous chiefdoms, then, within the "chefferie" Mambwe? A. Leruth ("Paysannat indigène en chefferie Benamambwe," Documents AIMO, Kongo, 1954) notes that this "chefferie" indeed results from administrative groupings under one chief of the Mushiami. Previously, the three constituent "clans or groupements" were, although related in origin, politically independent from one another. They occupied distinctive parts of the Mambwe "chefferie": the Kilungu in the west, the Kabombola in the center, and the Mushiami in the east. What, then, is their relative autonomy in the fields of artistic creativity and acquisition of artworks? Do all groups have the same types of artworks, and do they derive them from the same source (inside or outside Mambwe), or has each of them its own atelier? The author notes (p. 481) that ancestral figurines of the Mambwe exist among all three groups, and especially in certain of their villages, but does not reveal the similarities and differences among them (see also p. 291). To compound the situation, some of the statues in these and other villages were

not held by the patrilineal groups but by women representing matrilineal lines of descent.

Some Mambwe sculptures are listed by the author among the northern Hemba styles. Others are placed in his group VIII of Mambwe-Hombo-Kahela styles (pp. 441-42); his group XI, "Styles à tresses," of the northeast and the southeast; and his group XII, "Pièces hemba atypiques." All in all, the Mambwe chiefdom as a whole exhibits a great diversity of forms. Some are understandable given the location of the chiefdom, its connections with Bangubangu and Hombo, and the influences received from the Niembo. The question is to what extent the distinctions are also linked with the intricate internal composition and structure of the chiefdom.

From Zangrie's work on the related Boyo ("Les institutions, la religion et l'art des Babuye," *L'Ethnographie*, 1947-50, pp. 54-80), we know that the autonomously ruling segments of one clan (Sumba) located in the same area use and produce sets of ancestral figurines. These include pieces which differ in form from group to group and are, so to speak, the markers of distinctive politico-ritual units against a common thematic and stylistic background. A single set may comprise figurines of varying style. There are many possible reasons for this: different historical periods, heterogeneous composition of the group, and diverse patterns and sources of acquisition of artworks. From de Sousberghe's work on the Pende (*L'Art pende*, Brussels, 1958), we realize that artworks and styles travel widely inside and outside the chiefdom of origin and even beyond the ethnic group, and that there is considerable local specialization. A variety of mechanisms account for this observation: apprenticeship, purchase, acquisition and subsequent imitation, occasional contact between groups and individuals, and migration of a lineage or clan segment from one chiefdom to another.

The processes that controlled the distribution of Hemba art styles, as perceived by the author, and the socio-political frameworks within which they operated are not distinctly drawn. There are many other ethnographical lacunae (e.g., the hopeless confusions concerning the system of descent in its interplay with patterns of inheritance and succession; and the lack of any clear-cut outline of the ancestral cult within which the figurines function). These gaps in the record (of which the author is fully aware, p. 499) obscure not merely the circumstances in which the artworks were made, owned, transmitted, and used, but also the context within which the diverse Hemba substyles are placed.

The bulk of the book focuses on the stylistic analysis of large wooden figurines and their classification into substyles. These sculptures (*singiti*) are identified as representing the ancestral founders of royal lineages (p. 55) or "celui qui meurt sur le trône" (p. 480) or occasionally as warriors. They are male (a few rare female ones are not retained in the discussion), generally standing on a plinth (a few are sitting on a stool), the hands usually placed on

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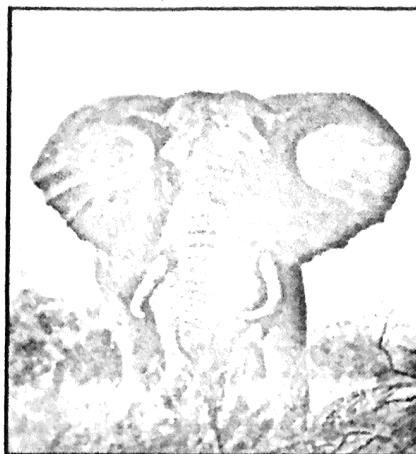
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the belly. The oval or ovoid head is adorned with a bearded rim, an elaborate coiffure, and often a diadem. Most seemed to be dressed with a *pagne*. Within this general structure there are many variations and nuances in morphological detail, proportions, and isometrics (Neyt and de Strycker, *Approche des arts hemba*, p. 16). Some, for example, have ventral or dorsal tattoos, carved necklaces, armlets, and belts or carry status symbols in their hands.

The carefully devised catalogue includes 120 figurines selected from several hundreds of known Hemba ancestral statues (pp. 54-353). Following the catalogue are a rapid overview of some atypical Hemba pieces and major works of the neighboring styles (pp. 355-71); a detailed study and classification of the main morphological and stylistic components of the figurines (pp. 373-99); a review of the types of pertinent coiffures, adornment (diadem, beard), tattoos, prestige items (bracelets, armlets, adzes, canes, spears, knives, belts, pp. 401-29); the determination of the styles (pp. 430-51); and the technical aspects (pp. 452-65).

The catalogue itself constitutes one of the most visually rich and descriptively detailed inventories ever given for a well-delimited set of artworks. The figurines are placed into twelve groups. There is a certain heterogeneity in the labeling of these groups, each of which stands for a "style" or "styles" found among the Hemba. Group IX, however, rep-



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resents Kusu and Buli styles (the latter partly present among the Hemba); and group XII is a conglomerate of atypical Hemba pieces and major works of the neighboring styles. The style groups are variously named after chiefdoms, regions, villages, and morphological features. Each object is illustrated, frequently from different angles to show it in its entirety and its details. All pieces are also systematically and painstakingly described; size, surface, patina, and heaviness of the wood ("lourd," "assez lourd," "mi-lourd," "très lourd," "léger") are indicated.

An intriguing part of the catalogue concerns the indications of origins of individual pieces. The author mentions the private and public collections where the objects are held and then proceeds to place them on the Hemba map. The localization of figurines follows the most diverse criteria. The objects are situated, for example, in a particular village within a well-defined chiefdom; in the region of Mbulula; in the region between villages A and B; at the limits of the Niembo region; in Hemba territory; in the Hemba stylistic area; in the zone of Kongolo; etc. If an object was collected in a particular village or area, then we know at least the place where it was used at a given moment; we cannot determine whether or not it was made there. If, as is so often the case, the precise place of origin is unknown or only recorded in the broadest possible terms, the question is how well it can be geographically located through analogy, stylistic comparison, interview of spokesmen, and so on.

The exact methodology followed by the author in this important matter escapes me. He undertook "deux missions sur le terrain en 1973 et en 1975" that allowed him "to locate a certain number of figurines in a chiefdom or a particular village, sometimes even to specify the names of the clan, the village headman, the owner, the object itself" (p. 55; my translation). Yet the specifications of place remain frequently imprecise and confusing. When the author specifies "trouvée à Mbulula" (p. 132), the situation seems relatively clear; when he writes "provient de la région des Niembo de la Luika," one wonders whether the object is known to have been collected there or whether the author was able to find

this out (through interviews or stylistic analysis). The ascription of places of origin is infinitely more complicated in the book because of the abundant usage of qualifiers such as "probably" or "possibly." Few names are given for the ancestral founders of royal lineages, who are represented by the statues (e.g., see pp. 83, 101, 103, 137, 193; *kanamu* on p. 87 is simply the Swahili term for image). If a particular recently collected (as so many are) figurine can be traced back to a well-determined village or group, the former owners or their successors would be expected to know these names, and many other details as well.

The analysis of the morphological components of the Hemba ancestral sculptures is done with great skill and consistency, formal as well as relational and isometrical systems are examined, described, illustrated with drawings, and classified into types. The author systematically studies the features of head and neck, trunk, upper and lower limbs, and plinth, organizing them into types and subtypes. He distinguishes, for example, six types of heads (and several subtypes within types two and three, pp. 376-77), five types of eyes (pp. 377-78), passing in review and typologizing the most diverse features, also including such things as the sculptured head-dresses, diadems, beards, and tattoos. About the only feature left out is the *membrum virile*, very conspicuous in these male ancestor figurines, which seem to fall into diverse morphological types as well. The different kinds of breasts and navels are mentioned in the catalogue but are not classified. The detailed and consistent description and classification of morphological types and the rich terminology used constitute a splendid piece of work, bearing witness to diligent scrutiny and great familiarity with the objects themselves.

One would imagine that among the mass of features, the omnipresent elaborately carved and highly diversified coiffures (pp. 402-14) would represent extremely important diagnostic criteria for pinpointing substyles and tracing influences and relationships. But the ethnography of the coiffure and its ethnic and regional localization are largely unknown and so prevent this kind of analysis. Hence, ex-



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cept for the explicitly recognized "Styles à calotte, group X," and even for group XI, "Styles à tresses," there is an uneven and heterogeneous distribution of coiffures, with certain predominances, across the style groups retained by the author. If it is correct that each chiefdom possessed one image of a sitting eponymous ancestor (p. 429), then these pieces (some included in the catalogue, pp. 119, 123, 187, are sitting on different types of stools) would be of central diacritical significance in the regional ascription of styles and their distribution. Of even greater importance would be the stylistic study of groups of carvings (sometimes as many as thirty; pp. 480-81) that were contained in a single house or guarded by various members of one lineage.

In the determination of local styles (pp. 430-50), one is struck by the heterogeneity of the delineating form criteria, taken separately and in combinations. Let us examine the case of the "Styles hembra méridionaux à cou anelé (Niembo et Honga)" listed in the catalogue as group II (pp. 93-129, 507) and in the discussion of style determinants as (group) III (pp. 436-37). This style group is based on the consideration of fifteen sculptures (thirteen standing ancestors, one sitting ancestor, one sitting warrior. Unlike many other objects, the place these were found appears to be generally well known. Some are located in specific villages and/or clans of the Niembo and Honga chiefdoms; others are more vaguely situated on the boundaries with other chiefdoms. One comes from the adjoining Kahela chiefdom, and pieces analogous to one of the series were found in the Nkuvu and the Kahela chiefdoms. The author recognizes the complexity and diversity of this stylistic area and cautions that certain "pièces hors série" are difficult to place within a style (pp. 436-37). He denotes two not always distinguishable currents: the Niembo (seven pieces) and the Honga (four Honga properly speaking and two "mixed" pieces with typical Honga coiffure). Two other sculptures (II, 12 and 13) occupy a rather special place. For each of the two currents, the author indicates the dominant types of morphological features, but these are far from being exclusive. From piece to piece there are various differences in the basic features. For

instance, the Honga style current is mainly determined by the manner in which the tresses are arranged (different variations of his types 6 and 7, but one has a 1b type of coiffure), and the way the head (type 3b, but pieces with 3c and 1a are also included) and the shoulders (type 3b, but others are 1a, 2b, and 3c) are carved. Given the diversity within groups said to have a certain stylistic homogeneity, one wonders how valid or significant these rather rigid classifications are, and how many more substyles might be found and identified.

The author speaks repeatedly in his work about ateliers and mentions pieces that came from the same atelier. Probably the knowledge of these ateliers, their traditions of origin, artistic hallmarks, relationships with one another, and geographical distribution would contain the clue to our understanding many of the aspects of style differentiation. But since most great sculptors are deceased (pp. 464, 466), the reconstruction of these frameworks would certainly be difficult if not impossible. In addition, information on the modes of acquisition and transfer of sculptures and techniques would allow us to follow the irradiation of artworks and sculptural traditions from a certain atelier. What were the modes of transmission of technical knowledge and of apprenticeship within the ateliers? Could carvers from other chiefdoms or ateliers acquire these techniques through imitation or purchase? Better acquaintance with the distribution across chiefdoms of originally related local clan segments would probably also help account for similarities or differences across geographical and political divisions. Many other questions arise out of the very constitution and the processes of formation of these chiefdoms. When new chiefdoms grew out of an older one, was there, for example, a certain transfer (and eventually a certain ritual interdependence) of sculptures that may account for stylistic overlappings?

In this review, I have pointed only to some questions that emanate from this work; they take nothing away from its importance. The concrete and lasting achievements are many. We have come to know a completely new dimension of a part of the so-called Luba art. The distinctive and fairly homogeneous Hembra style has been clearly delineated, at least as far as the male ancestral figurines are concerned. The catalogue and morphological descriptions of this superbly produced and richly illustrated book are among the most exhaustive ever made. We have learned much about variations within a general style that could hardly be identified as "tribal." It is hoped that this kind of work will be pursued in order to clarify some of the questions and to relate the ancestral figurines to the abundance of other types of artworks created by the Hembra (many are illustrated in the book with a brief discussion, pp. 480-503; and Neyt and de Strycker, *Approche des arts hembra*). As Maesen suggests in his preface to the book (p. 12), the undeniable connections between Hembra and Luba sculptures must be investi-

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gated further, and beyond that the position of Hembra vis-à-vis the Bangubangu and the Luba-Hembra. In the meantime, we are grateful for an original and major contribution, which will enlighten many students of African art and culture.

Daniel P. Biebuyck
University of Delaware

"ARTIFICIAL CURIOSITIES"

Being an Exposition of Native Manufacturers Collected on the Three Pacific Voyages of Captain James Cook, R.N.

Adrienne L. Kaeppler

Bishop Museum Press, Honolulu, 1978. xvi + 292 pp., 404 b/w & 218 color photos and drawings, maps, bibliography, appendixes. \$27.50 paper.

For everyone interested in the history and culture of Pacific peoples, Captain James Cook is a very special name. In the late eighteenth century Cook was in charge of three voyages to the Pacific, the first (1768-1771) in order to observe the transit of the planet Venus at Tahiti, the second (1772-1775) in search of the "southern continent," and the third (1776-1780) to look for a Northwest Passage from the Pacific to the North Atlantic. While pursuing these explorations, Cook's expeditions found and charted islands not known to Europeans, as well as refined and elaborated on the information gathered by previous European voyagers. In their journals, Cook and his staff recorded eighteenth-century Pacific cultures as well as the flora and fauna of the area. In addition, thousands of ethnographic and natural history specimens were collected. These objects eventually found their way to European museums, patrons of the voyages, the families of expedition members, and, through auctions and sale, into the hands of private collectors.

The Bernice Pauahi Bishop Museum, Honolulu, Hawaii, recently mounted an exhibition entitled "'Artificial Curiosities' of the Eighteenth Century: Being an Exhibition and Exposition of Native Manufacturers Collected on the Three Pacific Voyages of Captain James Cook, R.N." Drawn from important museum and private collections throughout the world, the exhibit marked the 200th anniversary of Cook's last voyage. The assembled

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"curiosities" represented the most important reunion of these materials since their collection. Dr. Adrienne L. Kaeppler of the Bishop Museum worked for nine years tracing and identifying over 2,000 artifacts collected by Cook or his staff, and over 400 were shown in the Bishop exhibition. Fortunately this important exhibition has been recorded in an impressive publication of the same name. In addition to cataloguing the exhibit, this volume enumerates the artifact types collected on Cook's voyages and presents an inventory of all the documented Cook voyage ethnographic objects that have been located and identified by the author, Dr. Kaeppler.

In the introductory section of the book, the author deals with the impact of Cook's discoveries on eighteenth-century Europe, focusing on such areas as natural history, human history, geography and navigation, literature, and art. This is followed by an account of the ethnographic materials collected on the voyages, delineating the various individuals who collected these materials during the three expeditions as well as tracing the disposition of the objects after their arrival in Europe. Each voyage is treated separately, and the appropriate "artifacts" are correlated with the specific voyage on which they were collected. The catalogue section follows, the objects being listed by area, and, within each area, by artifact type.

Artificial Curiosities was produced to accompany an exhibition, and as such, it is excellent. However, it has far more to offer. Rep-

resenting scholarship at its very best, it is written in a clear and readable style that can be appreciated by scholar and layman alike. The information is concisely presented and represents an important contribution to the scholarship of Oceania. Through the diligence and persistence of Dr. Kaeppler, a large body of Cook material has been traced and identified. This research can now serve as the basis for the development of an even greater understanding and appreciation of Pacific culture as well as an invaluable resource for the study of culture change. As a bonus, the book is generously illustrated and handsomely designed.

The author states that the intent of the exhibition and publication was not to present a comprehensive grouping of objects from all the islands represented or a volume in honor of Captain Cook, but rather to "acknowledge and honor the achievements of Pacific peoples as they were before the impact of Cook and others of the Western world irrevocably changed their lives." This purpose has been nobly served.

George R. Ellis
University of California, Los Angeles

LORDS OF THE UNDERWORLD

Masterpieces of Classic Maya Ceramics

Michael D. Coe

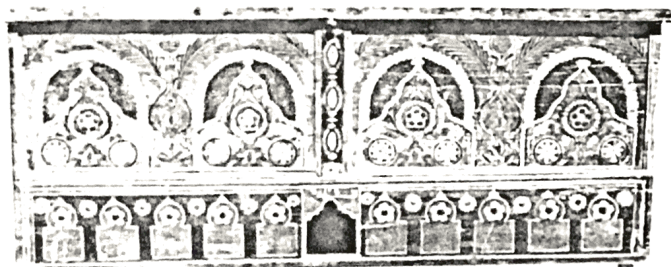
Princeton University Press, Princeton, 1978. 142 pp., 20 b/w & 20 color illustrations, appendix, bibliography. \$45.00.

This catalogue of an exhibition held in spring of 1978 at the Art Museum, Princeton University, presents a detailed analysis of twenty Late Classic Maya cylinder vessels. The text continues Coe's earlier work of exploring the relationship between the pre-Hispanic Maya underworld and the painting on the ceramic cylinders. His careful consideration of the description of the Maya underworld in the *Popol Vuh*, the ancient mythological book of the Maya, and the application of specific elements to motifs that occur in vase painting, present a cogent argument for the author's interpretation of the iconography.

Prof. Coe feels that the most important function of these ceramics was to relate the myths of Xibalbá, the Maya underworld, to the deceased. Such communication would instruct the dead person on what to expect during his journey through Xibalbá. The author also believes that the glyphs associated with these vases were standard texts that described the experiences of Hunahpú and Xbalanqué, of the *Popol Vuh*, in the underworld. The ideas put forth in this catalogue reflect the excitement currently being generated by Maya scholars.

The photography by Justin Kerr is superb, and the technique he has developed for photographing the cylinders is to be applauded. It results in minimal distortion and allows the viewer to see the entire painted field at once. One hopes that future reproductions of like material will follow this example.

A word about the design of this catalogue is in order: nightmare. The 8½" x 11" format is



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