

Chapter 1 : A MASK FLIES THE SOUL TO THE WORLD OF ANCESTORS – AN AFRICAN MASTERPIECE

Christopher D. Roy received a B.A. from St. Lawrence University () and a Ph.D. () in African art history from Indiana University. He is Professor of Art History and Elizabeth M. Stanley Faculty Fellow of African Art History.

Examine photos included within the listing. Failure to pay in a timely manner will result in a relisting of the item. Item is structurally solid. Examine photos for the age cracks. Documentation of provenance unavailable. This is a region of valleys where numerous rivers flow south to north; the hills are covered with brush and the rivers are bordered by forests. Tobacco was grown by the men. The hunt, a collective enterprise using nets, brought prestige and reinforced the social cohesion between the villagers. To fish the rivers required the participation of the entire village in order to build canoes. Although today most Kuba ethnic groups are organized into independent chiefdoms, they still recognize the authority of the Bushong king. The art of the Kuba is one of the most highly developed of all African traditions, and significant cultural accomplishments are part of their heritage. Among the best known of Kuba art forms are royal portrait figures, ndop, idealized representations. An ndop may have played a role in the installation of the king, and during his life it is said to have been not only a portrait but also the soul double of the king. Whatever happened to him was believed to happen to it as well. The kings typically sit facing forward with legs crossed, the left in front of the right; the right hand, with fingers extended, rests on the right knee, and the left hand holds the royal dagger. Geometric patterns cover the stomach and are continued on the back of the figure. The sculptures include objects significant to each particular king, identifying his own personal accomplishments. Developing from the court style was a popular style, which utilized geometric forms instead of the well-modeled, full-volume forms of the court figures. Kuba fetishes, emphasizing only essential organs, are highly schematic. The popular style can also be found in the utensils and textiles produced by the Kuba. Over twenty types of masks are used among the Kuba, with meanings and functions that vary from group to group. Kuba wooden helmet masks are probably the most commonly produced items, popular with the collectors. These striking masks are wonderfully decorated with geometrical surface designs in dazzling contrasts of color, pattern, and texture. Hide, animal hair, fur, beads, cowrie shells, and feathers ornament the masks, and costumes of bark-cloth, raffia fiber fabric, and beaded elements complete the manifestation of nature spirits, intermediaries between the Supreme Being and the people. One widespread context for masking is initiation. Every several years a group of boys will be inducted into manhood through the initiation which transforms uncircumcised boys into initiated men who possess esoteric knowledge. Funerals are a second important context for masks throughout the Kuba area. Three types of masks have been associated with dances that take place within the royal compound: The third mask is called Bwoom. The drama is often reenacted in performances at public ceremonies, initiations, and funerals even of untitled men, though they are especially important at the funerals of titleholders. Bwoom is perhaps the oldest of the Kuba royal masquerade triumvirate. Oral traditions suggest that the genre may date back to about the middle of the eighteenth century. Other masks are collectively known as Isheene Mwalu. The Kuba love of form, knowledge of materials, skill in execution, and appreciation of quality are best seen in the number and variety of cups and goblets, mostly for drinking palm wine. There are reports – not confirmed – that these cups might have been used in the poison ordeal. Among the Kuba, as among other African tribes, death was never attributed to natural causes but to malevolent spirits or to witchcraft. The person suspected of using witchcraft was required to drink poison from such a cup. If he vomited up the drink, he was declared innocent. On the other hand, his death proclaimed his guilt and constituted his punishment. The Kuba smiths worked with copper, iron, and brass, making weapons and tools to be admired as well as used. In some cases, one metal was inlaid with another. The Kuba also give expression to their great artistic sense in utensils: The luxury articles made for the court are characterized by elaborate execution and rhythmically balanced form; for it was at court that the finest artists gathered, and here that they had an opportunity to gain prestige and renown. A good carver had the rank of a senior official. Any display stand or apparatus that appears in a photo s is not included as part of the sale unless specifically stated. We will do everything in our power to respond to inquiries in a timely manner. Sometimes other endeavors or

traveling will present a challenge in responding immediately. Please allow up to one 1 business day for responses. All taxes, duties, customs, etc. Given the nature of the commodity, returns are NOT accepted, unless there has been a gross misrepresentation of the item. In such a case, we will have to pre-approve the return prior to shipping.

Chapter 2 : Christopher Roy: African Art and Field Photography | Artstor

Christopher D. Roy is Professor of Art History and Elizabeth M. Stanley Faculty Fellow of African Art History at the University of Iowa. He teaches courses in African, Pre-Columbian, Native American, and Pacific Islands art.

The artistic style of the Hemba is very similar to that of the Luba, as many of their forms are borrowed. Art often results from the elaboration of otherwise simple utilitarian objects. Extensive wooden sculptures, which often represent the ancestors, predominate. Near the end of the 16th century, the Hemba began their migration from an area to the northeast, probably modern day Tanzania. In the s under the direction of Niembo and his son, Myhiya, the Hemba moved into their current location along the Congo River. The Luba unsuccessfully tried to incorporate the Southern Hemba into their growing kingdom. The Luba did succeed, however, in greatly influencing the Hemba in numerous ways, including artistic styles. In the late 19th century, the Hemba were subjugated to raids by Arab slave traders and again by Belgian forces during colonization. The Hemba are primarily subsistence agriculturalists whose main staples include manioc, maize, peanuts, and yams. These crops are supplemented by small scale hunting and fishing done mostly by the men. Some alluvial copper is panned from the river and sold to outside markets. Generally, the Hemba acknowledge chiefs who are heads of extended landholding families as their political leaders. Genealogy is recognized both matrilineally and patrilineally, but land chiefs inherit their positions through their maternal line. The Hemba recognize Vidiye Mukulu a creator god and Shimugabo a supreme being. Worship is primarily carried out through sacrifices and offerings to ancestor shrines. Diviners play an important role in society, often requiring that certain ancestors be appeased in order to establish balance in the community. Further expertise and reading: LaGamma, in *Heroic Africans: Kifwebe and other striped masks*", Brussels: James Willis, US original certificate of authenticity and ownership included with purchase , Ex. Felix Brussels ; photo included is of Mr. Willis with this important Hemba figure.

Chapter 3 : Mossi people - Wikipedia

Author: Christopher D. Roy, (Recognized as an expert on tribal art). Published by 5 Continents, It is a little disappointing that with this volume in the series, the number of objects presented has fallen from the series average of 64, to just

Roy University of Iowa Mask Manufacture: The materials and techniques used to fashion masks are quite similar throughout. Although several types of wood are used to carve masks and figures, most masks throughout the region are carved from the wood of the *Ceiba pentandra* Linn. The wood is fairly soft and fine-grained, like pine, so it is easy to carve. It is very light, which makes it suitable for masks that are to be worn, especially big masks such as the tall Bwa serpent or enormous plank masks. Unfortunately, the wood is very susceptible to insect damage, and masks must be carefully protected by annual soaking to kill insects. These trees are becoming rare in central Burkina because of the carving of many masks, both for traditional use and for the tourist trade, and artists are obliged to travel long distances into game preserves or toward the north to find trees of a useful size. In contrast to earlier reports in the popular literature on African art, no group in Burkina use the wood of the kapok or baobab trees, for the grain of their wood is far too coarse and prone to splitting. Among most of the peoples in Burkina Faso, masks are worn with a thick costume made of the fibers of the *Hibiscus cannabinus* or *Cannabinus indica*, which is called in French, "chanvre de Guinée" and in Jula "da", and kenaf in the United States. The plants are cultivated in fields of millet, and are harvested just before the annual period when masks perform. Bundles of the woody stems are carried to wet swampy areas where they are soaked, held down by stones, until the bark and pith rots, leaving only the fibers upon in Nuni. The loose fibers are plaited into cords which are knotted into a netlike body stocking. Bundles of loose fibers are then bound to the net to form a bulky costume that the Nuna call wankuro, "the fur of the mask. Black is obtained from the fermented seed pods of the *Acacia nilotica*. Red is from the dye concentrated at the joints of the stalks of the millet *Penisetum colorans*. During periods of extreme drought, as in , there is not enough standing water to make new costumes, and fewer masks may dance, or the costumes become rather disheveled. Plank masks with head musician, Photo by Christopher D. Masks are covered with complex compositions of triangles, rectangles, crescents, dentate patterns, and other geometric shapes, which are carved or pyroengraved, and then colored red, black and white using natural vegetable or mineral pigments. Burkina Faso ; Bwa peoples. Geometric patterns on Bwa masks, village of Dossi, The most widely used mask pigments in the region are red, white, and black. Both may be found concentrated in dens or nests. Nontraditional white is made by grinding schoolroom chalk. Red is simply iron-rich hematite stone ground to a powder and mixed with a binder. The most widely used binders are egg and gum Arabic, which is gathered from acacia trees. The thick black is made by boiling the seed pods of the tree *Acacia nilotica* which the Mossi call pernenga and the Bwa call nyaoh, into a thick, tarry liquid. Close-up of the face on a Bwa plank mask, village of Dossi, Each year, after the crops are harvested but well before the performance season begins, all the masks in the village are carried to a swamp or river and are soaked, weighted down with large stones, for several weeks. Soaking kills the insects that could quickly destroy the masks, and removes the red and white pigments. Only the thick black remains, for it is not water soluble. Each time the masks are repainted by the young initiates, the black pigment grows thicker. To some extent the thickness of the black paint is an indicator of the age of the mask but this can be deceptive. In some villages masks are now being painted with European enamels, but this does not mean that the masks are necessarily new, any more than the thickness of the black indicates the age of the mask. The Bobo have been using European pigments for decades, and many ancient Winiama and Nuna masks have been repainted recently. In the basin of the Volta River, masks are owned and used by families. Masks are carved by artists from smith clans. The dry season is punctuated by numerous mask performances and dancers sometimes travel great distances to attend family or clan celebrations. Masks appear at the burials, funerals, and initiations of family members, and at other important occasions in the annual cycle of family life. Often masks perform purely for the enjoyment of the villagers, especially on market days.

Chapter 4 : David MalÅ-k African Art - Tribal Art London by David MalÅ-k African Art - Issuu

Photo by Christopher D. Roy. The most spectacular, photographed by Le Moal in , was from the village of Muna (Leiris and Delange , center). Another style comes from southern Bobo country: it is a helmet mask with anthropomorphic features and forward-curving horns (masks of the bolo type).

Roy Masks of Bobo Smiths: Burkina Faso ; Bobo peoples. Photo by Christopher D. There are two major types of leaf masks worn by the followers of sibe. It is connected to the cult of Dwosa, and only appears at night. Masks at a funeral. The two types of fiber masks are made in the same way as the kele owned by farmers. They are used by the members of the sibe. Forkoma sowiye, made of da fibers, emerges at night so that non-initiates will not see it. It is a very powerful mask. Torosye, called myanea in the north, is a popular public masquerade. Although it has a secondary role as a gatherer of donations, it is greatly respected because of its reputation as a very ancient mask. Cloth masks, called wuru kore, are secular and dance at night. Their forms are limitless, and the performers, who are initiated, are totally free to choose the cloth, the shape of the costume, and the colors used. Each imitates a chosen subject, including individuals, scenes of daily life, and animals. All feeling and emotions are depicted, from violence to gentleness, with great emphasis on humor, which the audience always enjoys. These masks are intended to entertain, but still possess a certain sacred character that is present in all masks. Nwenke sacred masks , village of Muna. The sacred masks are representative, rather than representational masks, and do not represent any living, tangible being, human or animal. As a result, these masks are abstract and stylized. Similarly, animal shapes do not mean the mask represents an animal, but recall the spirit of an animal which saved the founding ancestor of the clan. Allegorical and nonrepresentational, the masks incarnate the spirit of Dwo, the son of Wuro. They have often been revealed in the form of miniature metal masks. In the case of entertainment masks, the imagination of the artist is free to create innovative forms. These masks have a long, rectangular or trapezoidal face. The head is a spherical helmet with a sagittal crest. Two thick, long horns project dramatically upward from the helmet, and there is no frontal plank above the face. A small handle of plaited fiber beneath the chin permits the masks to be held on the head during acrobatic performances. The eyes are rectangles. The mouth is placed far down very near the chin, and is very broad and protruberant. The face is marked by slanting tribal scars Le Moal The wooden head of the mask is always the same--only the costume changes depending on the ceremonies in which it participates. This is a rare, ritual mask, because it is now only used by a few lineages. The costume is made up of leaves of the same tree. These masks are composed of a very elongated trapezoidal face with a narrow chin, surmounted by a frontal plank i. The intersection of the nose and brow form a "T", and the brow is protruberant, with the small eyes high in the angle of nose and brow. The nose is long and bisects the face vertically; the mouth is small and always very low on the face. The heavy helmet-shape is surmounted by a sagittal ridge. The frontal plank is very complex and is pierced frequently with triangles so that it appears to be built up of a vertical series of triangular wings that spread horizontally. A pair of enormous horns curves backward from a large, rounded forehead. The snout is elongated and curves forward and down in dramatic balance to the horns. The mouth is open and is studded with real antelope teeth. The horns are banded and the eyes hooded with protruding lids. From one region to another there are several styles. Another style comes from southern Bobo country: These are helmet masks that rest on the shoulders, or cap masks with short faces. They represent people or numerous animals: These masks are worn with fiber costumes. More recently yellow, green, and blue have been used. Colors are applied almost haphazardly in patterns that are most frequently triangular and represent magical amulets sebe. In contrast to Bwa masks, the geometric patterns are painted but are not carved in low relief, so that very old masks that have been weathered or cleaned by art dealers show no traces of the original painted patterns. The Bobo repaint their masks at the beginning of each performance season. There is no evidence that the painted geometric patterns communicate any moral or initiatory message. Bobo masks of leaves never "dance. Wooden masks also perform in turn, as elsewhere in Burkina Faso. No other masks imitate natural characters. Their dance is abstract, like the beings they represent. In the region around Bobo-Dioulasso, where I have attended mask performances, wooden masks

spin wildly, almost seeming to be out of control, from one side of the open dance area to the other, and then back. In the south the performances of fiber masks are the most athletic:

Chapter 5 : AGED PRIME Senoufo Senoufo Drum Figure Sculpture Statue Mask Fine African Art | eBay

Mossi masks performance in the village of Zeguedeguine, far eastern Mossi area Burkina Faso, & shot by Christopher D. Roy, Professor of Art History, University of Iowa Find this Pin and more on Costume Design by Knoxville Theatre Club.

Examine photos included within the listing. Failure to pay in a timely manner will result in a relisting of the item. Any display stand or apparatus that appears in a photo s is not included as part of the sale unless specifically stated. The drum is perched atop of a female figure. Scarifications which are ever-present in the Senoufo art are also visible. They live principally off the fruits of agriculture and occasionally hunting. Senoufo agriculture is typical of the region, including millet, sorghum, maize, rice, and yams. They also grow bananas, manioc, and a host of other crops that have been borrowed from cultures throughout the world. Small farm animals such as sheep, goats, chickens, guinea fowl, and dogs are raised. Minimal amounts of hunting and fishing also contribute to the local economy. All adult men belong to the poro society, which maintains the continuity of religious and historical traditions, especially through the cult of the ancestors. The poro is the pillar of communal life. Responsible for initiation and training of the young boys, it is aimed at shaping an accomplished, social man who is integrated to the collective; it aids his entry into public responsibilities. The Senoufo produce a rich variety of sculptures, mainly associated with the poro society. The sculptors and metalsmiths, endogamous groups responsible for making the cult objects live on their own in a separate part of the village. The attitude shown toward them by other Senoufo is a mixture of fear and respect, owing to their privileged relationship with the natural forces that they are capable of channeling in a sculpture. During initiations, headpieces are worn that have a flat, vertical, round or rectangular board on top decorated with paint or pierced work. Many wood carvings of male figures depict these headpieces, sometimes on rhythm pounders used by young initiates, who beat the earth to call upon the ancestors to take part in the ceremony and purify the earth. The carvers also produce ritual female statues, including mother-and-child figures, as well as statuettes depicting bush spirits and supernatural beings and equestrian figures. Large statues representing hornbills often seen also on masks and used in the Lo society as symbols of fertility are the standing birds called porpianong. Figures of the hornbill are used in initiation, and groups of birds on a pole are trophies for the best farmer. Figures of male and female twins and of horsemen are used in divination. These represent the spirit familiars enabling the divination process. The diviners themselves are women, forming the sandogo society. Shrine doors and drums are carved in relief, and small figures and ritual rings are cast in bronze. Several types of mask are used depending upon the occasion. The kpelie, a human face with projections all around, is said to remind initiates of human imperfection. Danced by men, these masks perform as female characters. Animal-head masks usually combine characteristics of several creatures--hyena, warthog, and antelope. A type of animal mask called waniugo has a cup for a magical substance on top; these masks blow sparks from their muzzles in a nighttime ritual protecting the village from sorcerers. Among the Naffara group of the Senoufo, masks of similar form but with an interior cavity too small for a human head are carried on the top corner of a rectangular, tent like costume called kagba. This mask is the symbol of the Lo, which only initiates may see. In the Korhogo region, deguele masks appear in pairs at funerals. They are of plain helmet shapes topped with figures whose bodies are carved to resemble a pile of rings

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Chapter 6 : Appraisers | Antiques Roadshow | PBS

Roy, Christopher D., Kilengi: African Art from the Bareiss family Collection, Seattle, , p and It is believed that most types of figurative sculpture can be used as links with.

Examine photos included within the listing. Failure to pay in a timely manner will result in a relisting of the item. Bwadi Bwa General Remarks: During the 16th century, the Songye migrated from the Shaba area, which is now the southern part of the Democratic Republic of the Congo. Having waged war against one another for a long time, the Songye and Luba later formed an alliance to fight the Arabs. They settled on the left bank of the Lualaba River, on a savanna and forest-covered plateau. Divided into many subgroups, the , Songye people are governed by a central chief assisted by innumerable secret societies. The Songye traditionally relied mostly on farming and hunting for subsistence. Because the rivers were associated with the spirits of deceased chiefs who were often buried in them, fishing was not practiced except in times of great need. The artistic wares of the Songye, including pottery made by women and weaving and metalworking done by men, were traded extensively with their neighbors. The Songye created a sculptural style of intense dynamism and vitality. The works of Songye craftsmen are often used within the secret societies during various ceremonies. They produced a large number of figures belonging to the fetishist, who manipulates them during the rituals of the full moon. They are usually male and stand on a circular base. Strips of metal, nails or other paraphernalia are sometimes applied over the face, which counteract evil spirits and aggressors and channel lightings against them. The top of the head and the abdomen are usually hollowed to allow insertion of fetish material, called boanga. These figures adopt a hieratic posture, the hands placed on a pointed abdomen; on top of the head they have a horn or feathers reinforcing a disquieting appearance. The fetishist would make the boanga with magic ingredients, which he crumbled and mixed, thus obtaining a paste that was kept in an antelope horn hung from the roof of the house. The magic ingredients consist of a wide variety of animal, vegetal, mineral and human substances that activate and bring into play benevolent ancestral spirits. The face is often covered with nails, a reminder of smallpox. The style of Songye fetishes, carved from wood or horn and decorated with shells, is not as realistic as the classic Luba style, and their integration of non-naturalistic, more geometric forms is impressive. The figures are used to ensure their success, fertility, and wealth and to protect people against hostile forces as lightning, as well as against diseases such as smallpox, very common in that region. While smaller figures of this type were kept and consulted by individuals, larger ones were responsible for ensuring the welfare of an entire community. In the Songye language, a mask is a kifwebe: Depending on the region, it may be dark with white strips, or the reverse. The kifwebe masks embodied supernatural forces. The kifwebe society used them to ward off disaster or any threat. The masks, supplemented by a woven costume and a long beard of raffia bast, dance at various ceremonies. They are worn by men who act as police at the behest of a ruler, or to intimidate the enemy. It can be either masculine, if carved with a central crest, or feminine if displaying a plain coiffure. The size of the crest determines the magic power of the mask. Mask, colors, and costume all have symbolic meaning. The dancer who wears the male mask will display aggressive and uncontrolled behavior with the aim of encouraging social conformity, whereas the dancer who wears the female mask display more gentle and controlled movements and is assumed to be associated with reproduction ceremonies. The use of white on the mask symbolizes positive concepts such as purity and peace, the moon and light. Red is associated with blood and fire, courage and fortitude, but also with danger and evil. Female masks essentially reflect positive forces and appear principally in dances held at night, such as during lunar ceremonies and at the investiture or death of a ruler. The mask had also the capacity to heal by means of the supernatural force it was supposed to incorporate. Kifwebe mask representations also appear on other objects belonging to the kifwebe society – grooved shields, for example, are adorned with a central mask. Buffalo masks with a brown patina that have no stripes were used in hunting rituals. The Songye also produce prestige stools, ceremonial axes, made of iron and copper and decorated with interlaced patterns, neckrests, bracelets and copper adzes. Any display stand or apparatus that appears in a photo s is not included as part of the sale unless specifically stated. We will do everything in our power to respond to inquiries in a timely manner.

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Chapter 7 : RARE IMPOSING Kuba Royal Figure Sculpture Statue Mask Fine African Art | eBay

An Uncommon Vision Des Moines Art Center, Neal David Benezra, Franz Schulze, Louise Rosenfield Noun, Amy N. Worthen, Christopher D. Roy Limited preview - Common terms and phrases.

Examine photos included within the listing. Failure to pay in a timely manner will result in a relisting of the item. One million Chokwe at least 30 different spellings -- all based upon the name these people call themselves, Kocokwe, in plural Tucokwe have spread out over a wide area in the eastern Angola, southern DRC and Zambia. Their history dated back to the 15th century, when a Lunda queen married a Luba prince Chibinda Ilunga. A significant member of the Lunda aristocracy so disapproved of the marriage that they migrated south to present-day Angola. Once settled, they founded several kingdoms, each headed by a god-king. Around , following a major famine, the Chokwe people migrated back and settled in Angola, at the source of the Kwangi, Kasai and Lungwe rivers. The Chokwe are governed by a king called Mwana Ngana, who distributes hunting and cultivation areas. The male Mugonge and female Ukule societies regulate their social life. They are vigorous and courageous hunters and agriculturists, who used formerly to engage in the slave trade. Their dynamic spirit is also reflected in their art. Chokwe sculptors were the most famous of the region; there were two types. The songi made jinga charms, the small mahamba figures for the family shrines, and all objects used for hunting, love, magic, and fertility. In addition to the folk art, somewhat rigid and giving no illusion of depth, there existed also the ancient refined culture of the court, expressed with conviction by professional artists the fuli. They were hired by the great chieftainries and worked exclusively for the court. They sculpted scepters, thrones with figurines, fans, tobacco boxes, pipes, flyswats, cups, and figures of chiefs or ancestors -- all demonstrating a great deal of refinement. They were famous for their large statues of deified ancestors, exalting strength and dignity. The best-known representation of a chief is of Chibinda Ilunga. He was a wandering hunter, youngest son of the great Luba chief Kalala Ilunga. He got married a Lunda queen Lueji. Chibinda Ilunga was the start of the sacred dynasty of the Mwata Yamvo of the Lunda and became the model of the hunting and civilizing hero, sometimes represented seated on a throne, sometimes as standing naked or dressed as a hunter. As statues of him were sculpted after the introduction of firearms, generally the standing figure is holding a stone rifle in his left hand and a stick, called cisokolu, in his right. He wears an enormous hairdo, the sign of princely rank. The most powerful and important Chokwe mask is known as chikunga. Highly charged with power and considered sacred, chikunga is used during investiture ceremonies of a chief and sacrifices to the ancestors. These masks are made of barkcloth stretched over an armature of wickerwork, covered over with black resin and painted with red and white designs. Chikunga is worn only by the current chief of a group. The mukanda masks play a role in male initiation. The mukanda is an initiatory institution through which religion, art, and social organization are transmitted from one generation to the next. Mukanda training lasts from one to two years. Boys between the ages of about eight and twelve are secluded in a camp in the wilderness, away from the village. There they are circumcised and spend several months in a special lodge where they are instructed in their anticipated roles as men. As part of their instruction, the boys are taught the history and traditions of the group and the secrets associated with the wearing and making of masks. Mukanda masks are also made of barkcloth over an armature of wicker. They are covered with a layer of black resin, which can be modeled before it is ornamented with pieces of colored cloth. While in former times they probably played important roles in religious beliefs and institutional practices, many other Chokwe masks have come to be used primarily for entertainment. Itinerant actors wearing these masks travel from village to village, living on gifts received at performances. Most masks are carved of wood. The most popular and best-known entertainment masks are chihongo, spirit of wealth, and pwo, his consort. Gaunt features, sunken cheeks, and jutting beard of an elder characterize a chihongo mask. Chihongo was formerly worn only by a chief or by one of his sons as they traveled through their realm exacting tribute in exchange for the protection that the spirit masks gave. While chihongo brings prosperity, his female counterpart, pwo, is an archetype of womanhood, an ancestral female personage who encourages fertility. As an ancestor, she is envisioned as an elderly woman. The eyes closed to narrow slits evoke those of

a deceased person. The facial decoration on the surface are considered female. Recently pwo has become known as mwana pwo, a young woman. It represents young women who undergone initiation and are ready for marriage. During the 17th century many Chokwe chiefs were introduced to chairs imported by Portuguese officials and adopted the foreign style for their thrones. However, Chokwe style and decoration were saved. The figures on the back, stretchers, and legs were typical Chokwe carving. The Chokwe have influenced the art of many neighboring peoples, including the Lunda, Mbunda, Luvale, and Mbangani. Any display stand or apparatus that appears in a photo s is not included as part of the sale unless specifically stated. We will do everything in our power to respond to inquiries in a timely manner. Sometimes other endeavors or traveling will present a challenge in responding immediately. Please allow up to one 1 business day for responses. All taxes, duties, customs, etc. Given the nature of the commodity, returns are NOT accepted, unless there has been a gross misrepresentation of the item. In such a case, we will have to pre-approve the return prior to shipping.

This online magazine resource has a lot of tribal art material, including auction catalogues. The example link takes you to the Parcours brochure of Dandrieu African Art. A search of Issuu will bring up some excellent material.

In , the estimated population of Burkina Faso was 10., Five to six million are probably Mossi; another 1. Yennenga was a warrior princess, daughter of a Mamprusi king in upper east Ghana. They got married and gave birth to the first authentic Mossi, Ouedraogo , who is recognised as the father of Mossi people. These legendary origins apply only to the Nakomse, or the ruling class. The Tengabisi and other Mossi peoples do not share these origin myths. The Mossi were able to conquer a vast amounts of territory thanks to their mastering of the horse, created a prosperous empire, and kept peace in the region until the beginning of colonialism. The expansion of the Mossi empire was stopped in the 19th century with the initiation of intensive colonisation by the French. Despite colonization, the Mogho Naaba was given some authority over the Mossi during the French colonial period. He is consulted today for crucial decisions, especially those affecting the destiny of society. Two great events have affected the status of the Mogho Naaba during colonization: During the initial phase of the French invasion, he retired to the Dagomba kingdom with which the Mossi have always kept brotherly relations. In , the Mogho accepted the French protectorate. When horsemen invaded from the south they created a political or ruling class, called Nakomse, and a spiritual class called Tengabisi. All chiefs come from the ruling class. The Tengabisi include Saya, smiths, Nyonyose, farmers, Yarse, weavers and merchants, and others. The origins of the Nyonyose are diverse: In the north their ancestors were Dogon and Kurumba, in the southwest their ancestors were Lela, Nuna, Sisala and others, and in the far east they were Gurmantche. These people were united into a new ethnicity called Mossi in about . The Nakomse are the political class, and the Tengabisi are the spiritual class. Mogho Naaba and the Nakomse[edit] The highest position in Mossi society is that of the Emperor, who is given executive power. Today, he lives in Ouagadougou , the historical and present capital of Burkina Faso. Though the political dynamic of the country has changed, the Mogho Naaba Emperor is recognised by his people and has substantial authority. The Nakomse are all from the family of the Emperor, whether they be brothers, sisters, cousins, or otherwise. The Nakomse are often assigned territories in the kingdom as governorships and rule in the name of the Mogho Naaba. As in the past, the Emperor needs the support of his Nyon-nyonse or gnon-gnon-sse subjects to fully exercise his power. The Nyon-nyonse are the peoples who lived in Mossi-controlled regions before the Mossi. These people use figures as political art to validate their rule over the peoples they conquered. These Tengabisi can be further divided into groups of smiths Saya , groups of traders Yarse and, most important, groups of farmers Nyonyose. Craftsmen and ordinary citizens[edit] Arrival of a band of Mossi, They constitute the larger part of the population and are all subjects of the emperor. These two groups are generally fused but have internal subdivisions, each one having its own ruling family; they perform ceremonies and other important events. Mossi people often identify with groups; hence, at all levels, there is a hierarchy in Mossi society. In everyday life, the family hierarchy is most important, and family is often directly associated with the notion of hierarchy for the Mossi. His is one of the few disinterested reports as he was an anthropologist and not a missionary, representative of a European company, or military. He describes a court much like a European one he may have an anti-aristocratic bias with nobles in intrigues over commerce, power and industry. This report alone caused disbelief in Europe as no European source had ever considered Africans to be socially like Europeans. An important contribution was made in the s by the historian Elliott P. Skinner, who wrote at length about the sophistication of Mossi political systems in *The Mossi of the Upper Volta: The Political Development of a Sudanese People*. This was at a time when many African countries were gaining independence, and Skinner strongly made the point that African peoples were very clearly qualified to govern themselves. Mossi language The Mossi speak the More language , of the Western Oti-Volta group of languages, northwestern sub-group. It is spoken in Burkina , Ghana , and Ivory Coast [7] [8] This language group is part of a larger grouping, Gur languages belonging to the Nigerâ€™Congo family. In the language there are a few dialects based mainly on region. For example, there is a dialect spoken in Yatenga Ouahigouya

, another distinct dialect in the northern region, a third in the southeast in Koupela, different from a fourth dialect in the same region called Tenkodogo. They can help or punish their descendants depending on their behavior. Ancestors are also the judges that have the power to allow a descendant to enter the "pantheon of the ancestors". If an ancestor chooses to deny entrance, the soul of the disavowed one is condemned to run at random for all eternity. Because of these beliefs, Mossi swear by their ancestors or by the land; when they do so which only occurs in extreme situations, it is more than symbolic – it is a call to imminent justice. Land[edit] Land is related to the ancestors, being a path by which one can access the ancestors. Land is considered to be much more than simple dust and has a spiritual dimension to it. Family[edit] Family is an essential cultural element of the Mossi, who hold collectivism in high regard. They must always ask an elder in order to do something. Heritage is patrilineal, passed down from a father to his sons. However, when a man has no sons, women can inherit from their husbands and even from their father. Hierarchy[edit] Hierarchy is a fundamental concept for the Mossi and pervasive in their culture. Aunts and uncles play a role by helping in the education and raising of children. Traditional and cultural holidays and events[edit] The dance company of Andemtenga in action during the Nakoobo ceremony of the Mossi chief Naaaba Zomb Wobgo at Andemtenga, province Kouritenga, Burkina Faso Ceremonies and celebrations pace the life of Mossi people, with each celebration having its particulars. Through them the community expresses joy or suffering, or simply fulfills duties to the memory of the ancestors. As she fled north, she carried all of the amulets of power, or nam, with her. The Moro Naba had to decide whether to follow her and retrieve his sacred power objects or to remain behind to rule over his people. Three times he left his palace to mount a white horse, and three times he returned to the palace. In the end he did not pursue his sister, and to this day the kings of Yatenga claim that they hold the power of Mossi rule. The political segment of Mossi society, the Nakomse, use art to validate their rule. Bridles, saddles, stirrups and other objects associated with the horse are very important. In addition, Mossi chiefs use carved wooden figures to represent their royal ancestors. These figures are displayed each year at royal festivals called na possum, when the heads of each household in the community reaffirm their allegiance and loyalty to the chief. The Nakomse chief class do not use masks. Masks in initiations and funerals is typical of all the Voltaic or Gur-speaking peoples, including the Nyonyose, Lela, Winiam, Nouna, Bwaba, and Dogon. Masks appear at burials to observe on behalf of the ancestors that proper procedures are carried out. They appear at funeral or memorial services held at regular intervals over the few years after an elder has died. Masks attend to honor the deceased and to verify that the spirit of the deceased merits admission into the world of ancestors. Masks are carved of the wood of the Ceiba pintandra, the faux kapokier. They are carved in three major styles that correspond to the styles of the ancient people who were conquered in by the invading Nakomse and integrated into a new Mossi society: In the north masks are vertical planks with a round concave or convex face. In the east, around Boulsa, [12] masks have tall posts above the face to which fiber is attached. Female masks have two pairs of round mirrors for eyes; small masks, representing Yali, "the child," have two vertical horns. All Nyonyose masks are worn with thick costumes made of the fiber of the wild hemp, Hibiscus cannabinus, In the old days only the northern Nyonyose in Yatenga and Kaya, and the eastern people around Boulsa allowed their masks to be photographed. The people in the southwest forbade photography because it did not conform to the yaaba soore, the path of the ancestors. Mask characters include Balinga, the Fulani woman; katre, the hyena; nyaka, the small antelope; Wan pelega, the large antelope, and many others. Each Nyonyose family has its own mask, and they are charged with protecting the masks to this day. Masks are very sacred and are a link to the spirits of ancestors and of nature.

Chapter 9 : Tribal Art Information Service - Resources

Roy, Christopher D. Land of the Flying Masks. Munich: Prestel, Munich: Prestel, Pick up locally in Oceanside, Long Island, New York or we can offer a number of shipping options and we aim to work with your various time and budget constraints depending on your needs.