

# The African Collection

at the

# Hood Museum of Art

BARBARA THOMPSON

**T**he history of the Hood Museum of Art and its African collection is intricately entwined with the unique character of Dartmouth College, the nation's ninth oldest college and a member of the Ivy League (Bass 1985:16). Dartmouth College was founded in 1769 by Rev. Eleazar Wheelock, a Congregational minister from Connecticut, in the town of Hanover in the Royal Province of New Hampshire. Chartered by King George III, the college provided

for the education and instruction of youth of the Indian Tribes in this land in reading, writing, and all parts of learning which shall appear necessary and expedient for civilizing and christianizing children of pagans, as well as in all liberal arts and sciences, and also of English youth and any others.<sup>1</sup>

Because he considered the primary mission of his school, as outlined in the Charter of Dartmouth College, "to encourage the laudable and charitable design of spreading Christian knowledge among the savages of our American wilderness, and also that the best means of education be established in our province of New Hampshire, for the benefit of said province," Rev. Wheelock chose as the college's motto *vox clamantis in deserto*, "a voice crying in the wilderness" (Isaiah 40:3). In this context, the "voice" represented the expression of religion in the darkness of an unsettled region, particularly because Dartmouth's remote location in the midst of New England's "wilderness" inspired a rig-

orous desire to further the understanding between life, God, and his creation. Echoing the excitement of colonizing a New World, the allegiance of America's intellectuals to the Enlightenment, and the religious devotion of New England's European settlers, the college's mission engaged Dartmouth students with classifiable examples of the "natural and moral world" embodied by scientific, ethnographic, archaeological, and natural history teachings and specimens (Bass 1985:10). These were the same perspectives that invited and directed the humble beginnings of a young Dartmouth College museum.

## The Multifarious History of an Ethnographic Collection

The first reference to the development of a museum at Dartmouth College dates to 1772, when David McClure wrote to Rev. Wheelock that he had "collected a few curious Elephants Bones found about six hundred miles down the Ohio, for the young Museum at Dartmouth," thereafter referred to as the Dartmouth College Museum (Bowen 1958:1).<sup>2</sup> The beginning of the museum's interest in the African continent came soon thereafter. As recorded in the Worcester *Massachusetts Spy* and the *Boston Columbian Centinel*, on September 7, 1796, Elias Hasket Derby, of Salem, Massachusetts, gave the Dartmouth College Museum a "large number of curiosities," including a stuffed African zebra (Bass 1985:13). According to Dartmouth lore, "unlike a properly regulated museum piece, [the zebra] was in the habit of appearing in incongruous places, such as the roof of the chapel or the belfry of the 'College' [Dartmouth Hall], thus requiring laborious transportation back to its normal abode" (Richardson 1932:251-2).

Dartmouth's interest in material culture from the African continent is directly linked to the history of one of its students, John Ledyard (1751-89), who attended the college for one year in 1772 and was the first American in Egypt. After shipping with Captain Cook to the Pacific and crossing Siberia, Ledyard was engaged by the African Association of London to explore the Nile and the Niger but died in Cairo at the outset of that trip. On August 15, 1788, Ledyard wrote from Alexandria, Egypt,

A pillar called the pillar of Pompey & an obelisk called Cleopatra's are now almost the only remains of great Antiquity. They are both and particularly the former noble subjects to see and contemplate & certainly more captivating for the contrasting dessert [sic] and forlorn prospects around them (Oliver 1979).

Museum records confirm that before 1810, a Mr. S. Dinsmore donated two syenite fragments of Pompey's pillar from Alex-



JEFFREY MANTZEL

andria—one of which is still extant in the museum (13.158.4255).<sup>3</sup> Although the actual date of the acquisition of these two fragments remains unknown, it is possible that Ledyard's 1788 reference to this very same pillar was the impetus behind the collection and subsequent acquisition of these fragments by the museum.

1. Mummy mask  
Thebes, Egypt, Old Kingdom, 2465–2150 B.C.  
Wood, shell inlay, black paint; 12.0cm x 12.2cm (4 $\frac{3}{4}$ " x 4 $\frac{7}{8}$ ")  
Gift of Frederick Hall, Class of 1803, 13.163.4115

Mummy masks such as this example, which was given to the Dartmouth College Museum in 1838 by Frederick Hall (Dartmouth class of 1803), came into use about 2500 B.C. and continued to be produced until the start of the Christian era.

The fascination with ancient Egyptian "curiosities" in these early years of the Dartmouth College Museum continued when, in 1838, Frederick Hall (Class of 1803)<sup>4</sup> donated an Egyptian mummy mask (Fig. 1) from the Old Kingdom, 2465–2150 B.C.; two fresco fragments from the Tomb of Kings in the Lower Chamber, Thebes, 18th Dynasty; a mummy cloth with embalming; and other objects no longer extant in the museum. Although these objects are of little scholarly interest today, they are wonderful examples of the kinds of "curios" that were being collected by Dartmouth College Museum during the first half of the nineteenth century in the interest of exploration and adventure.

A pivotal moment in Dartmouth's early nineteenth century history coincided with the tenure of its president Bennett Tyler, a minister from South Britain, Connecticut. During Tyler's





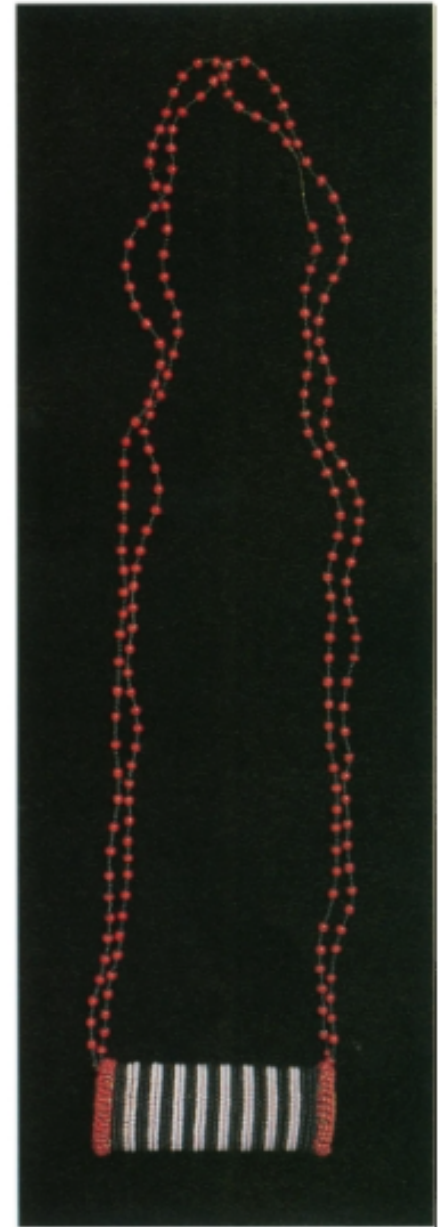
JEFFREY HUNTZEL

presidency (1822–28), Dartmouth students and faculty successfully petitioned the College to admit Edward Mitchell from Martinique, West Indies, in 1824. Though not without controversy, this event sparked Dartmouth's slow process of racial diversification beyond the few Native American students admitted under the college's original mission statement.

This beginning to Dartmouth's diversification of its student population foreshadowed the eventual diversification of its African collection, which began with President Tyler's son, Josiah. Following in his father's footsteps, Josiah Tyler entered the ministry and became a missionary to the American Board in Natal. While in South Africa, he collected forty-eight "Zulu" objects, most of which are still in the collection today, including a wooden headrest (Fig. 2) and a beaded snuff container (Fig. 3) which he donated to the Dartmouth College Museum in September, 1885 (Hunter 1968). Tyler's gift expanded the reach of the early African collection from the northern to the southern tip of the continent, opening the museum doors to objects from



JEFFREY HUNTZEL



JEFFREY HUNTZEL



sub-Saharan Africa in accordance with the colonial scramble for African art and authority during the nineteenth century.

Dartmouth's collections have a long history of combining science, art, and education, and like the College itself, the museum has gone through as many changes as the buildings that have housed it and the academic perspectives and curricular goals that have developed it. Until 1985, the collection was historically torn between the claims of various college departments and the desire for an independent museum; struggling with the growth of fledgling departments such as natural philosophy, natural sciences, sociology, anthropology, and fine arts; and residing in multiple museum manifestations, such as the Dartmouth College Museum; the Butterfield Museum of Paleontology, Archaeology, Ethnology, and Kindred Sciences; the Hopkins Center Art Galleries; and the Hood Museum of Art. The subsequent (re)classifications of the collections within these disciplines and museums, along with the long succession of inspectors, supervisors, and curators, inevitably led to works being transported to and from various locations around campus. At times, rooms or attics were temporarily dubbed "museum" while at other times the collections were housed in relevant academic buildings. In 1928, however, the museum collections were dispersed. The natural science collections were transferred to the diverse natural science disciplines for teaching purposes while the collections labeled "ethnographic" and "natural history" took up residence in Wilson Hall, home also to the anthropology department.

Despite the ever-increasing interest in sub-Saharan Africa, the fascination with ancient and contemporary Egypt continued to make its presence known at the Dartmouth College Museum through the acquisition of a sepulchral stela from Thebes, dated ca. 712–664 B.C. (Fig. 4) and a bequest of ninety-eight works collected in Egypt between 1866–67 from Emily Howe Hitchcock

(1852–1912) of Hanover, New Hampshire. An interesting aspect of the Howe bequest, which had been largely missing from other acquisitions of Egyptian art, were examples of contemporary Egyptian art, including a blackened water jug from the mid-nineteenth century (Fig. 5).

In 1939, Dartmouth College Museum acquired through gift and purchase from the Museum and Art Gallery of Reading, England, more than 350 objects. The acquisition was made up primarily of ancient Egyptian pottery dating from predynastic times to the Roman period and objects of everyday use from Uganda, a region that until that point had been unrepresented in the museum. Dartmouth College Museum was especially proud of the Ugandan acquisitions because Uganda was viewed at that time as "the gateway through which metallurgy, pottery, cattle-raising, and other domestic arts were introduced to the 'dark continent'...." Today the Ugandan materials are especially important because of their connection with the famous anthropologist Louis S. B. Leakey, whose work centered on early human origins in East Africa.

Opposite page, clockwise from top:

2. Headrest

Zulu peoples, South Africa

Wood; 36.5cm (14 1/2")

Gift of Rev. Josiah Tyler, 13.25.885

This headrest was collected by Rev. Josiah Tyler, D. D., a missionary to the American Board in Natal, South Africa, where he collected many objects of every-day use made by local peoples. Tyler, the son of former Dartmouth president Bennett Tyler, gave the headrest to the Dartmouth College Museum collection in 1885.

3. Beaded snuff box

Zulu peoples, South Africa

Wood and beads; 8.5cm (3 3/4")

Gift of Rev. Josiah Tyler, 13.25.864

Like the Zulu headrest, this beaded snuff container, in the Dartmouth College Museum collection since 1885, was collected by Rev. Josiah Tyler, D. D., in South Africa while serving as a missionary to the American Board in Natal.

4. Sepulchral stela

Thebes, Egypt, ca. 712–664 B.C.

Wood and plaster; 24cm x 18cm (9 1/2" x 7")

13.157.4111

This painted wooden stela, which probably comes from Thebes, represents the priest Amun-Hor, the son of Pedy-Iset, during the 25th Dynasty (712–664 B.C.).

This page:

5. Water jug

Egypt, mid-19th century

Glazed terracotta; 22.2cm x 11cm (8 3/4" x 4 3/4")

Bequest of Emily Howe Hitchcock, 12.2.540

Emily Howe Hitchcock (1852–1912), a prominent figure in Hanover, New Hampshire, bequeathed ninety-eight works collected in Egypt between 1866 and 1867. Besides being fascinated with ancient Egyptian arts, Howe Hitchcock also took an interest in contemporary Egyptian ceramic wares, such as this example of a blackened water jug.



JEFFREY HARTZEL





JEFFREY NITZEL



Specifically, the Uganda materials that Dartmouth acquired from the Reading Museum were collected by Rev. R. H. Leakey, Louis Leakey's father, and Nellie Bazett, his aunt, of Reading, England, who traveled to Uganda in the late nineteenth century. Among the East African items acquired by the Dartmouth College Museum was a wooden stool (Fig. 6) collected in Bukede, Uganda; a beaded apron (Fig. 7) collected from the Kikuyu peoples of Kenya by Rev. Leakey; and an Islamic prayer board from Uganda.

In the 1960s, Prof. James Fernandez of Dartmouth's anthropology department was instrumental in providing a new area of study in the African collections. While traveling to Dahomey, South Africa, Zambia, and Ghana during his tenure at Dartmouth

*This page:*

**Top: 6. Wooden stool**  
 Bukede, Uganda  
 Wood; 9.7cm x 33.7cm (3 $\frac{7}{8}$ " x 13 $\frac{1}{4}$ ")  
 Museum purchase from the Reading Museum and Art Gallery, Reading, England, 39.64.6940

In 1939, Dartmouth College Museum acquired numerous objects from the Museum and Art Gallery of Reading, England, including this wooden stool from Bukede, Uganda. According to the original accession notes, the stool could also function as a shield against arrows.

**Bottom: 7. Beaded apron**  
 Kikuyu peoples, Kenya  
 Collector: Rev. R.H. Leakey. Museum purchase from Reading Museum, England. Museum purchase, 39.64.6920

This beaded apron was collected by Rev. R.H. Leakey, father of the famous anthropologist Louis S.B. Leakey, who moved to Kenya in 1902 as a missionary to the Kikuyu peoples at Kabete. In 1939, the Dartmouth College Museum purchased this apron, along with other objects from East Africa, from the Museum and Art Gallery of Reading, England.

*Opposite page:*

**8. Mask (gelede)**  
 Yoruba peoples, Benin (Dahomey), collected 1966  
 Wood and paint; 35cm x 26cm x 20cm (13 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ " x 7 $\frac{7}{8}$ ")  
 167.6.24042

In 1966, Professor James W. Fernandez, who was a Dartmouth professor in the anthropology department during the 1960s, purchased this contemporary Yoruba gelede mask at a market north of Puerto Novo in Benin (Dahomey). This mask, painted white and featuring typical Yoruba facial markings, is surmounted by an elaborate headdress including two birds and a snake.



JEFFREY MANTZEL





JEFFREY MITCHELL

College, he visited a number of local markets to buy objects for the museum. These objects, totaling 197, represented a broad range of items that were being made at that time for popular consumption. The wide diversity of these objects provides an interesting documentation of trade and cultural transformation in the visual arts immediately following the colonial period. Besides collecting objects of everyday use, Fernandez also purchased a strip of kente cloth in Togo from a man in exile from Ghana, a contemporary Fon appliqué cloth with symbols of Dahomean kings, and a contemporary Yoruba *gelede* mask (Fig. 8) purchased north of Puerto Novo, Benin (Dahomey), in 1966.

### From Ethnography to Art

In 1962, following the opening of the Hopkins Center Art Galleries in Dartmouth's new arts facility, many works that in earlier eras would have been given to the "ethnographic" collections were given as "art" to the galleries. Signaling its move away from

This page:

9. Head of a god  
Egypt, Late Period, 664–332 B.C.  
Granite – black; 36.8cm (14½")  
Gift of the Estate of Mary C. Rockefeller and her son, Rodman C. Rockefeller,  
Class of 1954, S.999.52

This more than life-size Egyptian head of a god, made of black granite, was given to the Dartmouth College Museum by the Estate of Mary C. Rockefeller through her son Rodman C. Rockefeller. The head, which is attributed to the Late Period (664–332 B.C.), was originally collected by Mary C. Rockefeller's son, Nelson Aldrich Rockefeller, in Egypt in the early 1930s. It depicts the god wearing a striated wig (originally surmounted by a now-missing attribute) and a false beard with raised chin straps and lidded eyes with extending cosmetic lines beneath modeled brows.

Opposite page:

Left: 10. Staff (*oshe Shango*)  
Yoruba peoples, Nigeria, nineteenth century  
Wood; 45.7cm (18")  
Gift of Evelyn A. and William B. Jaffe, Class of 1964H, S.972.20

Given to the present collection in 1972 by the art collectors Evelyn A. and William B. Jaffe of New York, this Yoruba dance staff (*oshe Shango*) features the quintessential kneeling female figure holding her breasts in a pose of supplication wearing a headpiece representing the double ax symbol of Shango, the Yoruba thunder god.

Right: 11. Staff (*ogo Eshu Elegba*)  
Oyo Yoruba peoples, Oyo Kingdom, Nigeria, twentieth century  
Wood, cloth, and leather collar; 43.2cm (17")  
Gift of Evelyn A. Jaffe Hall, S.973.314

This staff representing the Yoruba god Eshu-Elegba was given to the Hopkins Center Art Galleries in 1972 before the art and ethnography collections were joined under the aegis of the Hood Museum of Art. Among the Yoruba, the iconographic attributes of Eshu-Elegba include a collure or headdress in phallic form (*ogo Elegba*) and medicinal gourds, depicted in the figure's right hand, and in bands along the braid, both represented in this example. Eshu priests wear such staffs hooked over the left shoulder, the hairdress providing the hook, just as one is worn by the figure represented in this staff.

curricular interests in natural history, the Dartmouth College Museum divested itself of its entire natural history collection in 1974 to help establish a regional museum, the Montshire Museum of Science, in the adjacent town of Norwich, Vermont. Moreover, Dartmouth merged the administration of its now extensive ethnographic, archaeological, and historical collections with its ever-expanding fine art collection, which had begun in 1793 as a small collection of portraits.<sup>6</sup>

Due to the changing attitudes toward the arts and the development of studio art programs at Dartmouth throughout the 1960s and early 1970s, the fine art collection now included not only a gift by Abby A. Rockefeller of one hundred paintings, drawings, prints, and sculptures but also a gift from the Estate of Mary C. Rockefeller of an Egyptian black granite head of a god (Fig. 9) from the Late Period, 664–332 B.C., collected in Egypt by her husband Nelson A. Rockefeller (Class of 1930) in the early 1930s. Throughout the early 1970s, the collection was significantly augmented by a gift of forty-eight art works given to the Hopkins Center Art Galleries by Evelyn A. and William B. Jaffe Hall (Class of 1964H). These gifts included a Yoruba Shango staff (*oshe Shango*) (Fig. 10); a staff for Eshu (*ogo Eshu Elegba*) (Fig. 11), a Guro dance mask (*zamble*) (Fig. 12) in the style of the Zuenoula region of Bouafile; and a Shona buffalo figure headrest (Fig. 13), among other classic sculptural works mostly from West and Central Africa. Under the new auspices of the combined collections, these African works were finally categorized and promoted as "fine arts," with the collection making a noticeable shift from primarily nonfigurative arts to figurative sculpture.

Despite the changing view of African sculpture as art rather than artifact during the mid-twentieth century, the unification of the two collection types did not yet completely break down the long-established divide. The development of the ethnographic





JEFFREY HOLTZ

collection still relied heavily on the support of the anthropology department. However, in 1976, Tamara Northern, a leading scholar in Cameroonian art and former curator of African collections at New York's Museum of Primitive Art, was appointed curator of ethnographic art and as an adjunct faculty member in the anthropology department. Northern brought a keen sense of aesthetics into the anthropological tendencies of the academic supporters of this particular collection, and in the interest of building up a larger presence of canonical works in the African art collection, she was instrumental in acquiring works of aesthetic and art-historical as well as anthropological value.

The transition to total integration was finally accomplished when the quest for a centralized museum structure was realized in 1985 with the opening of an independent museum, designed by Charles Moore, and renamed the Hood Museum of Art in honor of a distinguished graduate of Dartmouth College, Harvey P. Hood (Class of 1918). This centralization of its collections into a single facility represented one of the most significant steps in

the history of the museum. With the completion of the new facility, the Hood Museum of Art was able to expand its original mission to serve as an important educational and cultural resource for the college and the rural New England communities. It was now able to provide Dartmouth College and museum visitors with more comprehensive and cohesive educational and outreach programs that incorporated all of its collections; provide exhibition spaces for works from all regions of the world; and develop a holistic approach to acquiring individual acquisitions of importance that relate to the museum's broader holdings and institutional goals.

For the ethnographic collection specifically, the move into the new structure meant it would be permanently unified with the fine arts collection, joining some of the museum's most important



PATRICK J. YANG







Opposite page:

12. Male dance mask (Zamble)

Guro peoples, Ivory Coast, nineteenth century

Wood with traces of white and red pigment; 40.6cm (16")

Gift of Evelyn A. and William B. Jaffe, Class of 1964H, S.972.16

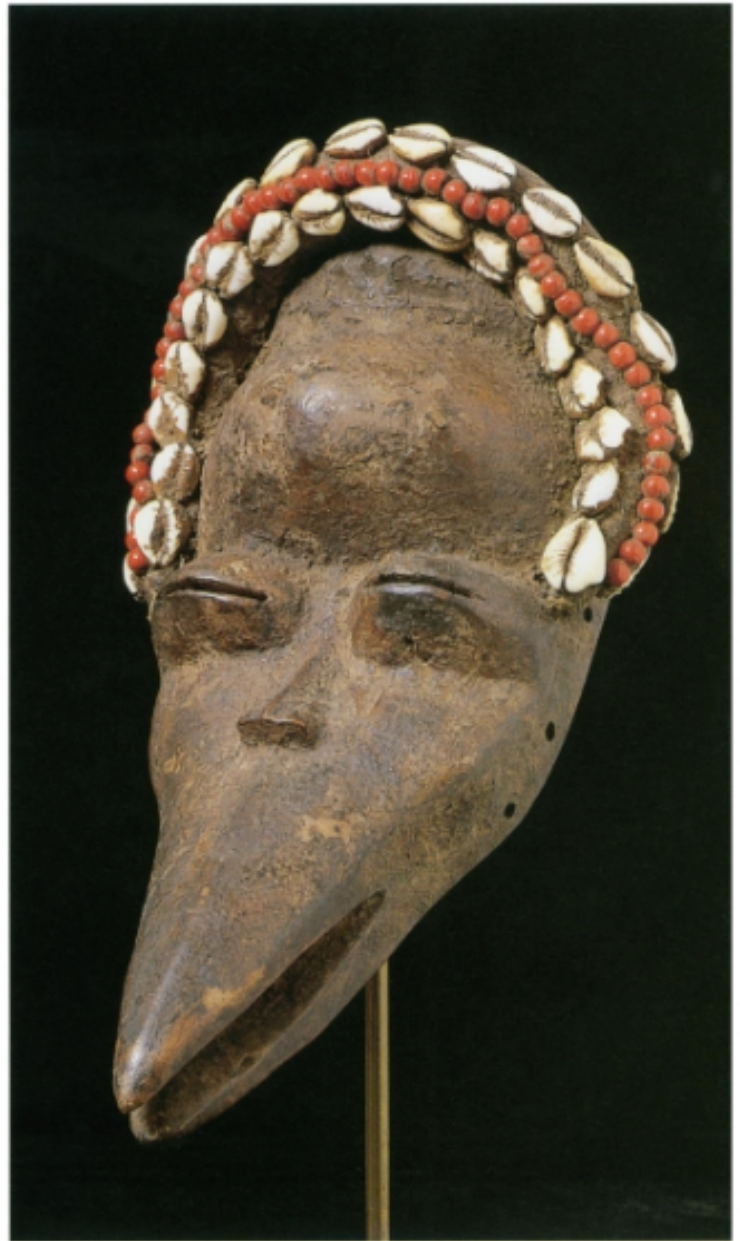
In Guro mythology, Zamble is a being that represents the ideal beauty and strength of male youth, here symbolized by the graceful horns of an antelope and the powerful jaws of a leopard. Guro masks such as this one exemplify the stylization and the delicacy of form and surface treatment of Guro aesthetics that made African art popular among collectors in the early twentieth century. The mask represents a composite head of an imaginary creature part hyena, part bongo antelope, with human eyes.



JEFFREY HINTZEL



JEFFREY HINTZEL



JEFFREY HINTZEL

This page, clockwise from top left:

13. Buffalo figure headrest

Shona peoples, Zimbabwe, nineteenth century

Wood; 14.9cm (5 7/8")

Gift of Evelyn A. and William B. Jaffe, Class of 1964H, S.972.12

The beautifully rendered Shona headrest in the form of a buffalo was first in the Pitt-Rivers Museum, Farnham and Dorset, England, in the Webster Collection (#6851), and had been collected in 1899. Unlike other works of African art that in earlier eras would have been relegated to the ethnographic collections of the Dartmouth College Museum, this mask was given to the fine arts collection of Dartmouth's Hopkins Center Art Galleries in 1972 by the collectors Evelyn A. and William B. Jaffe of New York.

14. Mask with bird's beak

Touba peoples, Sierra Leone

Wood, cowrie shells, and beads; 33cm (13")

Harry A. Franklin Family Collection, 996.25.30243

15. Ochichi bowl and lid

Ibo (Igbo) peoples, Nigeria, late nineteenth to twentieth century

Wood; 20.5cm x 37.5cm x 34.5cm (8" x 14 7/8" x 13 1/2")

Harry A. Franklin Family Collection, 990.53.27149





works, such as a set of six Assyrian reliefs from the northwest palace of Ashurnasirpal II at Nimrud (883–859 B.C.; S.856.3.1-7);<sup>7</sup> a 1769 pastel portrait by John Singleton Copley of Gov. John Wentworth (D.977.175);<sup>8</sup> *The Epic of American Civilization*, a mural by José Clemente Orozco (P.934.13);<sup>9</sup> and Pablo Picasso's *Guitar on a Table* (P.975.79).<sup>10</sup>

## Refining the African Collection

For the ethnographic collection,<sup>11</sup> the move to the new, consolidated facility firmly rooted the works as an important component of the new art museum. By consolidating the art and ethnographic collections from various locations on campus, the museum could draw more effectively from its disparate collections for interdisciplinary use, further breaking down the barrier between art and artifact. Consequently, Tamara Northern's collection practices could focus more closely on the acquisition of objects with historical and aesthetic significance, emphasizing the quality of the object and the pursuit of so-called masterpieces, rather than on quantity or a broad range of representation as had been the case in the collection's earlier manifestations. From 1985 until her retirement in 1999, Northern intentionally developed the African collection with an eye on canonical works from West and Central Africa representing artistic production before the independence era.

Having guest curated at other colleges and institutions before her appointment at Dartmouth, Northern had established close connections with important collectors of ethnographic arts. Most important to the development of the Hood's collections were her ties with the Harry A. Franklin family. Franklin, who had begun collecting in 1938, opened his first gallery in Los Angeles in 1955 and was widely recognized as one of the earliest collectors to appreciate the aesthetic worth of non-Western art. Northern's friendship with Franklin's daughter, Valerie Franklin, who later directed her father's gallery, resulted in the family entrusting the Hood Museum of Art with their expansive collection of Melanesian art and part of Ms. Franklin's African art collection. Since 1990, the Harry A. Franklin Family Collection has contributed over eighty-six works of African art to the collection, including a Touba mask with a bird's beak (Fig. 14) and an Igbo *ochichi* bowl and lid (Fig. 15).

### This page:

16. Figures of Eshu-Elegba  
Igbomina Yoruba peoples, Nigeria, nineteenth century  
Wood, cowrie shells, hide, and fiber; 57.2cm (22½")  
Purchased through a gift from Valerie Franklin in honor of Tamara Northern, the Phyllis and Betram Geller 1937 Memorial Fund, the Alvin and Mary Bert Gutman 1940 Acquisition Fund, the William B. Jaffe and Evelyn A. Jaffe Hall Fund, the William B. and Evelyn F. Jaffe Fund, the Guernsey Center Moore 1904 Memorial Fund, the Claire and Richard P. Morse 1953 Fund, the William S. Rubin Fund, the Stephen and Constance Spahn 1963 Acquisition Fund, the Charles F. Venrick Fund, the Julia L. Whittier Fund, the Charles J. and Opel Zimmerman 1923 Fund, and the Hood Museum of Art Acquisitions Fund, 999.57.30293

### Opposite page:

17. Power figure (*nkisi*)  
Kongo Peoples, Democratic Republic of Congo or Angola, nineteenth century  
Wood mixed medium; 58.4cm (23")  
Purchased through the Mrs. Harvey P. Hood W '18 Fund, the William B. Jaffe and Evelyn A. Jaffe Hall Fund, the William S. Rubin Fund, the Julia L. Whittier Fund and through gifts by exchange, 996.22.30233  
This figure probably came from the former Zaire to the European market before or after World War II, after which it was in the collection of Hans Coray of Agnuzzo, Switzerland, between the 1930s and 1974, then by Count Jean Jacques de Launoit of Brussels sometime after 1974 until 1981. It was then sold in auction through Sotheby's London (June 23, lot 189), Sotheby's New York (November 24, 1992, lot 118), by private sale, and then by Sotheby's to present collection, April 1996.













JEFFREY NITZEL



JEFFREY NITZEL

*Opposite page:*

18. Male mask of authority and prestige  
Western Grassfields, Cameroon in the style of Kingdom of Babanki, nineteenth to early twentieth century  
Wood; 48cm (18 1/2")  
Purchased through a gift from the Bernstein Development Foundation, 990.14.27076

According to Tamara Northern, former curator of ethnographic art and scholar of Cameroonian sculpture, the hand of a master sculptor is manifest in this mask, which illustrates the Babanki style, the most favored and "harmonious" of Grassfields mask styles appreciated in the West. Here the typically full cheeks and massive forehead are evenly balanced and tempered to a degree of muted naturalism. The multiple male heads are the symbolic representation of male moral and political authority as well as of the strength of the lineage. Death celebrations, especially that of the king (fon) provide the occasions when such masks emerge and are danced before the entire community, who view the masks with awe and reverence. The mask was sold at a Sotheby's auction to the Hood Museum of Art in 1990 from A. Franklin Family Collection.



JEFFREY NITZEL

*This page, clockwise from top left:*

19. Medicine mat/power emblem  
Banyang or Ejagham peoples, Cameroon or Nigeria, late nineteenth to twentieth century  
Raffia, animal skulls, and wood; 120cm x 102.2cm (47 1/4" x 40 1/4")  
Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund, Anonymous Funds, and by exchange, 987.18.26714

This medicine mat and power emblem signifies the esoteric knowledge of which the Ngbe/Ekpe secret society is keeper and guardian, membership in which confers prestige within the community. Lack of information about where this power emblem was collected makes it difficult to attribute this work definitively to either the Banyang of Cameroon or the Ejagham peoples of Nigeria. However, certain evidence suggests that it was probably made by the Banyang for the Bekundi lodge of the Banyang Ngbe association, which protects its parent association with "medicines," potent substances that can be used to inflict harm or provide protection. The emblem of Bekundi is a mat in the form of a square lattice of raffia palm fronds, surrounded by a raffia fringe, upon which are fixed certain animal skulls, horns, bones, and other significant elements, natural as well as man-made.

20. Divination witness and power figure  
Yaka peoples, Democratic Republic of Congo, late nineteenth to twentieth century  
Pottery, wood, raffia, fur, and textile; 14.3cm x 21.5cm (5 5/8" x 8 1/2")  
Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund, 997.39.30356

Echoing the broader traditions of accumulative arts in the Democratic Republic of Congo, this ceramic vessel contains an inserted power figure (mbwoolu) and other organic substances that are used in the context of healing and the realignment of spiritual forces.

21. Armlet  
Fulani peoples, Northern Nigeria or Northern Cameroon, nineteenth to twentieth century  
Copper alloy; 14.3cm x 23.6cm x 6.4cm (5 5/8" x 9 1/4" x 2 1/2")  
Gift of Arnold and Joanne Syrop, 984.46.26407





Throughout the 1990s, the Hood Museum's new acquisitions in African art included both paradigmatic and noncanonical representations from Africa's major art-producing areas. Among the foundational pieces were Yoruba figures of Eshu-Elegba (Fig. 16), a Kongo *nkisi* figure (Fig. 17), and a male mask of authority (Fig. 18) from the western grassfields of Cameroon in the Babanki style. An Ngbe/Ekpe society power emblem (Fig. 19) from the Banyang peoples of Cameroon or the Ejagham peoples of Nigeria and a Yaka power vessel (Fig. 20) represent important elements of accumulative and noncanonical arts in Africa.

Between 1984 and 1998, a new character was added to the African collection through gifts from Arnold and Joanne Syrop, well-known collectors of African brass art. The Syrop gifts of 190 brass castings of personal adornment made a significant contribution to the African collection, providing an almost encyclopedic study of West African brass adornment, including a very ornate Fulani armband from northern Nigeria or Cameroon (Fig. 21) and a Manila-type anklet from the Djerma peoples of Niger. Other objects of historical significance that were added to the collection shortly before Northern's retirement from the Hood Museum of Art include a hip ornament representing the head of a Benin court official (Fig. 22), a Yombe memorial figure of a clan



JEFFREY HARTZEL





JEFFREY HARTZEL

Opposite page, clockwise from top left:

22. Hip ornament representing the head of a Benin court official Edo peoples, Kingdom of Benin or Nigeria, attributed to the early eighteenth century

Brass and iron; 20.3cm (8")  
Purchased through gifts from the Lathrop Fellows, 999.42.33929

Made of copper alloy with iron inlays in the eyes, this hip ornament representing the head of a Benin court official was collected by the British Punitive Expedition in 1897, and was acquired by the Pitt-Rivers Museum in Farnham, Dorset, England. It was then in various private collections in Great Britain and the U.S. before it was acquired by the Hood Museum of Art in 1999. Hip ornaments, such as this example, formed a part of the regalia of the *oba*, the divine king of Benin, as well as of high-ranking title holders, especially war chiefs. Suspended on the left side of a low belt worn over the fold of a skirt, this ornament illustrates the quintessential face of Benin art from the middle period. It also typifies emblems of rank and status within the palace hierarchy: a tight-fitting headdress of coral beads complemented by a low collar of the same beads and broad semicircular ruffie with attached *crotals*.

23. Cross

Afro-Portuguese, M'Banza Congo (formerly São Salvador), Angola, nineteenth century

Wood; 46.4cm x 16.7cm x 2cm (18 1/2" x 6 5/8" x 3/4")  
Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund, 999.3.30469

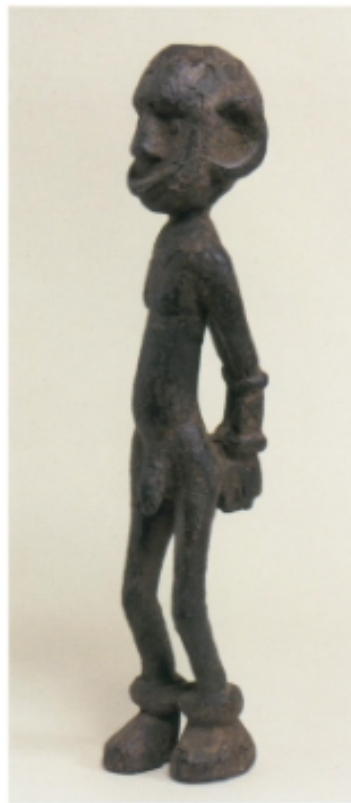
This Afro-Portuguese cross with an ink-inscribed paper label identifying its provenance from an old church in São Salvador was in the collection of Susana Montiel de Colmenares in London, England, before the Hood Museum of Art acquired it in 1999. São Salvador, the capital of the Kingdom of the Congo during the sixteenth to eighteenth centuries, was an important colonial settlement in the Portuguese Kongo. Today, it is known as M'Banza Congo in the province of Zaire, Angola.

24. Female mask (*mukudj*)

Punu peoples, Gabon, late nineteenth to early twentieth century

Wood and kaolin; 33cm (13")  
Purchased through The Mrs. Harvey P. Hood W '18 Fund, 2004.17.35574.

Called *mukudj* (or variations of the name, according to geographical location, such as *mukuyi* or *okuyi*), Punu masks such as these were worn by male masquerade dancers representing an idealized female during funeral celebrations. When performing, the masked male dancers wore stilts concealed under fiber costumes and performed acrobatic feats. Today, the Punu peoples display these masks in their homes as a sign of ethnic identity but commission the masks to be made specifically for other types of performances to celebrate a number of events. This mask was collected by Lucien Claude-Lafontaine in 1927 or earlier from the Paris art market, before it was passed on to his daughter Pascale Claude-Lafontaine, and then sold into a private collection in France before it was acquired recently by the Hood Museum of Art.



JEFFREY HARTZEL

This page, left to right:

25. Medicine container (*nkhoba*)

Shambaa or Zigua peoples, Tanzania, late nineteenth to early twentieth century

Gourd, wood, fiber, and cloth; Overall: 27cm x 11.5cm x 11.5cm (10 5/8" x 4 1/2" x 4 1/2"); Gourd: 22cm x 11.5cm x 11.5cm (8 5/8" x 4 1/2" x 4 1/2"); Stopper: 24.8cm x 4.3cm (9 3/4" x 1 3/4")  
Purchased through the William B. Jaffe and Evelyn F. Jaffe (58, 60, & 63) Fund, 2003.11.35526

Medicine gourds such as this example represent the ubiquitous type of container made and used by healers in northeastern Tanzania and elsewhere in East Africa. These medicine containers, called *nkhoba* by the Shambaa and Zigua peoples, are used to contain physical and symbolic medicines and to represent and/or embody spirits that aid in the healing practice. The exterior decorations of the gourd define particular characteristics of the represented or embodied spirit. The knotted fibers around the waist of this particular gourd may indicate that it was used to battle malevolent human or spirit forces. The carved features of the stopper of this *nkhoba* are a classic example of the Shambaa-Zigua style, with schematic facial features and large, prominent C-shaped ears. The pony-tail-like hairstyle of the represented figure is indicative of the hair tuft worn by young male initiates when in seclusion.

26. Standing male figure

Shambaa peoples, Tanzania, nineteenth to early twentieth century

Wood, organic substances; 46.8cm x 10cm (18 3/8" x 4")  
Purchased through the Alvin and Mary Bert Gutman 1940 Fund, 2003.32.35527

Commonly referred to as *ughanga wa kae* or "medicines of the past," standing figures such as this male captive are rarely used or seen *in situ* today. The twisting of the figure's torso, the bound legs and hands, and the grinning expression correlate to narratives of older—and aggressive—spirit categories (*mphepo*, more commonly referred to as *jeni* today). However, contemporary references to such figures relate also to local experiences with the Indian Ocean slave trade in which Shambaa and Zigua peoples were taken captive by Arab slave traders. The figure would have been used in benevolent or malevolent medicine practices (*ughanga* or *usha*) to promote or counteract spirit or human malevolence.

27. Detail of a staff with figurative finial

Makonde peoples, Mozambique, late nineteenth to early twentieth century

Wood; 54.9cm x 3.3cm x 3cm (21 5/8" x 1 1/4" x 1 1/8")  
Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund, 2003.3.35525

Figurative staffs, such as this example, make up an important genre of expressive arts in East Africa. These staffs are used by the Makonde peoples in a variety of contexts: as objects of prestige; professional insignia or title of its owner (most commonly high-ranking individuals such as healers, diviners, and chiefs); as physical representations of spirit beings; or as dance or display items.



JEFFREY HARTZEL





JEFFREY MITZEL

leader (*mfumu kanda*; Cover), and an African-Portuguese cross from an Old Portuguese church at Saõ Salvador, former capital of the kingdom of the Kongo from the sixteenth to the eighteenth century, now known as M'Banza Congo in Angola (Fig. 23). The museum's most recent acquisition of commemorative arts includes a Punu *mukudj* mask (Fig. 24) collected before 1927 by Lucien Claude-Lafontaine in Paris.

## The Hood Museum of Art Today

Since the opening of the new Hood Museum of Art facility in 1985, more than 350 art works from Africa have been added to

its collections.<sup>12</sup> Both in preparation for the celebration of its twentieth anniversary in 2005 and in setting new goals for the future, the Hood Museum of Art has recently taken a new direction in its collection and exhibition goals, paying particular attention to works from underrepresented regions of Africa, especially figurative arts from East Africa. With this in mind, the collections now include a medicine container (*nkhoba*) with

Top: 28. Untitled, 1970s

Twins Seven Seven, Nigerian 1944–  
Acrylic and felt-tipped pen on plywood; 60.3cm x 122cm (23<sup>3</sup>/<sub>4</sub>" x 48")  
Gift of Edward B. Marks, President, Class of 1932, in memory of Tom Marks, Class of 1965. D.2003.21.1

Twins Seven Seven was born Taiwo Olaniyi Oyewale Aitoyeje in Ogidi Ikumu, Nigeria, in 1944. He is one of the most multitalented artists from the Oshogbo school, expressing his artistic vision through painting, drawing, sculpting, designing textiles, and metalwork. Twins fills his works, as characterized by this example, with fantastic creatures, a world inhabited by characters and imagery from Yoruba oral traditions, myths, and religion as well as images from his own personal experience, which is densely populated with a sense of *horror vacui*. Each image is carefully outlined in ink and filled in with scribbled, scratched, and hatched lines.

Bottom: 29. Alawada (Jester), 2002

Muraina Oyelami, Nigerian, 1940–  
Oil on paper; 61.1cm x 49.7cm (24<sup>1</sup>/<sub>2</sub>" x 19<sup>3</sup>/<sub>4</sub>" )  
Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund, P.2003.7

Chief Muraina Oyelami was born in Iragbiji, Nigeria, in 1940 and is one of the leading artists of the Oshogbo school in Nigeria. As one of the founding members of the Oshogbo school, Oyelami participated in the well-known 1964 workshop of the school during the heyday of Nigerian modern painting. His visual art works are characterized by simplicity of form and subtlety of color, a style he developed early in his career and has maintained to the present. His forms are emphasized through bold strokes, painted and drawn simultaneously, leaving the strokes as textures. He uses line to define but also to create crisp details. His themes are often introspective, revealing human fragility, irony, and vulnerability, often defining character with uncanny precision. *The Jester*, an important character as both entertainer and trickster, represents a modern version of the Yoruba god Eshu-Elegba.



JEFFREY MITZEL





JEFFREY NITZEL



JEFFREY NITZEL

a carved figurative stopper (Fig. 25) and a standing figure of a male slave (Fig. 26) from the Shambaa or Zigua peoples of north-eastern Tanzania, as well as an exquisitely carved Makonde staff (Fig. 27) from Mozambique.

In keeping with its mobile and versatile past and working closely with the Hood Museum's curators and collections of American, European, and contemporary arts, the African collection has expanded its interests to modern and contemporary arts in recent years, developing a dialogue that blurs the boundaries of geography and time. This cross-regional dialogue enables art works from different regions of the world to inform each other and reflect the cultural interaction that more closely resembles actuality rather than historical paradigms. Serving the particular interests of Dartmouth's current curricula in anthropology, art history, studio arts, and history around discussions of cultural exchange and appropriation, examples from the African modernist movement have been added to its holdings. Some of these include art works from the early to late years of the Oshogbo school, including a drawing by Twins Seven Seven (Fig. 28), a tapestry by Fabunmi Adebisi, and a recent painting by Muraina Oyelami (Fig. 29). An



JEFFREY NITZEL

Clockwise from top left:

30. Adire quilt, 2002

Nike Davies-Okundaye, Nigerian, 1952 –

Indigo-dyed cotton and thread; 233.7cm x 228.6cm (92" x 90")

Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund, and through gifts from the Dickey Fund and the Leslie Humanities Center, T.2003.6

Nike Davies-Okundaye is a textile artist who has carried her *adire* batik formations from a polygamous compound in Oshogbo, Nigeria, to international workshops and centers of culture all over the world. She was brought up by her great grandmother, who was an indigo dyer, a weaver, and also the head of the craftswomen of the village. In 1960 Nike, impressed by the artistic community in Oshogbo, moved there to gain more practical knowledge and to immerse herself in the life of the artistic community which has come to be known as the Oshogbo Group. She married one of the founding artists of this group, Twins Seven-Seven, and spent the next sixteen years perfecting her art, working with her co-wives and other women in the community. By the 1970s her aptitude as a unique artist was being acknowledged not only locally but also abroad and her works have been collected in Nigeria as also abroad. Her style development since the 1970s has ranged from batik art and *adire* cloth to quilts combining textiles using different techniques and designs, all derived from traditional African aspects.

31. Woman's wrapper

Yoruba peoples, Nigeria, collected 1977

Indigo-dyed commercial cotton; 194cm x 176.5cm (76 1/4" x 69 1/2")

Gift of Adrian Walser, Class of 1932, 178.30.25837

Collected by Adrian Walser (Dartmouth Class of 1932) in Oje Market in Ibadan, Nigeria, this hand-painted, resist pattern, indigo-dyed cotton cloth, or *adire*, references *Olokun*, Yoruba goddess of the sea and of wealth.

32. *Stain* (number five of five from the portfolio from the *Discolored* series) 2000

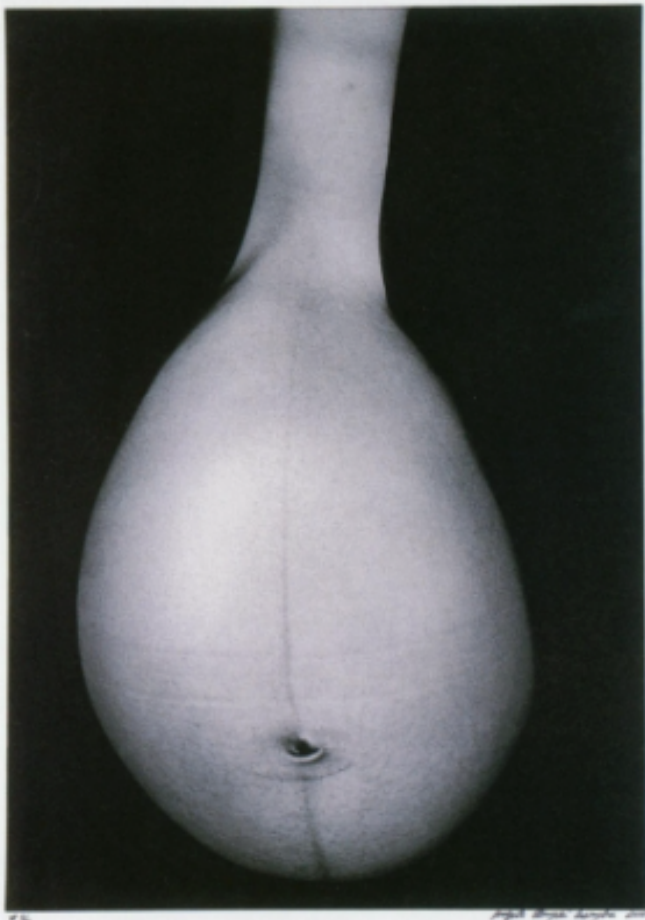
Bernie Searle, South African, 1964 –

Digital print with text; 49.7cm x 45cm (19 1/2" x 17 1/4")

Purchased through the William B. Jaffe and Evelyn A. Jaffe Fund, PR. 2002.67.5

Bernie Searle's series *Stain* provides a very personal journey into the issues of race relations of Apartheid and post-Apartheid South Africa. In her work, Searle focuses much of her attention on the notion of measuring ethnicity, race, and skin color. In this particular work she plays with the dictionary definitions of the word "stain," which when coupled with the images of henna-stained body parts takes on multiple layers of meanings relating to the tainting of races, access to power (or lack thereof) through the degree of coloring to one's skin, and the infliction of physical abuse and pain.





JEFFREY HATZEL

*White Torso Sculpture*



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Opposite page, counterclockwise from top left:

33. *Noir* #211, 2000

Angele Etoundi Essamba, Cameroonian, 1962–  
Gelatin silver print; 47.9cm x 34.3cm (18 7/8" x 13 1/2")

Purchased through the Alvin and Mary Bert Gutman 1940 Acquisition Fund, PH.2003.30.1

The theme of "contrast" is central in Essamba's work, especially as a black woman living in a white world. Essamba is inspired to picture the world in black and white, with otherness, identity, duality, modernity, and tradition serving as a means of differences that can be harmonized in the image. This image of a highlighted African or black woman's pregnant stomach is dramatically framed and shadowed by a black cloth and chiaroscuro lighting that abstracts the form of the belly into a kind of still life. Essamba derives her imagery from the different cultural backgrounds in which she has lived: the cultural mix of an upbringing dominated by her African heritage and the globalism of her life as a transnational artist. The erotic, mystic, and aesthetic themes continually recur in her work, as in this example, which plays upon both the aesthetic and mystical aspects of pregnancy as well as the eroticism often inscribed upon black women by white society.

34. *Double Fuse*, 2003

Wangechi Mutu, Kenyan, 1972–  
Ink and collage on mylar; Panel 1 of 2: 114.1cm x 91.8 cm (45" x 36 1/4");  
Panel 2 of 2: 113.8 x 91.8 cm (44 3/4" x 36 1/4")

Purchased through the Charles F. Verrick 1936 Fund, MIS.2003.38

*Double Fuse* (2003), by the Kenyan-born artist Wangechi Mutu, blends drawing, painting, and cut-out fragments of imagery from fashion, wild life, travel, and motor-sports magazines into seductive and powerful women who confront Western stereotypes and representations of native, marginalized, and non-European women. Upon closer inspection, however, the incongruity of shapes, sizes, textures, materials, and colors create figures that are more reminiscent of cybernetic constructions than of humans. Mutu, who plays with such dichotomies as biological/artificial, human/machine, black/white, soft/hard, feminine/masculine, and Western/non-Western, teases out the boundaries between balance and disproportion, beauty and deformation. Her hybrid women become shocking parodies of stereotypes pertaining to exotic native woman, forcing the viewer to question assumptions about race, gender, geography, history, and beauty.

35. *Untitled*, 2001

Magdalena Odundo, Kenyan, 1950–  
Oxidized and reduced terracotta; 58.4cm x 24.8cm x 24.8cm (23" x 9 3/4" x 9 3/4")

Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund and the Claire and Richard P. Morse 1953 Fund, C.2003.50

This vessel represents the form of ceramic sculpture for which the Kenyan-born artist Magdalena Odundo is best known. Odundo, who lives and works in London, works with a well-defined vocabulary of vessel types that she has developed since the 1980s—a genre that expresses blatant references to Mangbetu anthropomorphic pottery and nineteenth century colonial portraiture of Mangbetu females. Yet her work also makes more subtle references to pottery traditions from around the world including blackware in Uganda, Kenya, and South Africa; Late Bronze Age Cypriot and Cycladic ceramic ware; and Pueblo pottery of the American Southwest, where she received some training. As evident in this example, Odundo is interested in the ways that the female body has been defined and reshaped over time and across the world to conform to standards of beauty that are often established by males who create and support the norms, social values, and expectations of womanhood and female beauty.

This page:

36. *Vues de Dos*, 2002

Malick Sidibé, Malian, 1936 –  
Gelatin silver print, glass, cardboard, tape, and string; 21.3cm x 14.9cm (8 1/4" x 5 7/8")

Purchased through the Olivia H. Parker and John O. Parker '58 Acquisition Fund, PH.2003.36

This recent photograph by Malick Sidibé shows the artist's changing self-perception and method of working with more emphasis on artistic composition than straightforward portraiture. Unlike his earlier work, in which he captured snap-shots of night life in the clubs and modern youths in the streets and portrait studios of Bamako, Mali, Sidibé now works in a staged setting with a model, appropriating colonial icons such as the reclining nude figure, widely known as the "odalisque" in Western art.

*adire* quilt by the contemporary artist Nike Davies-Okundaye (Fig. 30) complements more traditional *adire* textiles (Fig. 31) collected by Adrian Wasler in and around Abeokuta, Nigeria, in 1977. Since 2002, the museum has also acquired works by African national and transnational artists working within the global art scene, such as Berni Searle (Fig. 32), Angèle Etoundi Essamba (Fig. 33), Fazal



Sheikh, Wangechi Mutu (Fig. 34), Yinka Shonibare, and Magdalena Odundo (Fig. 35), as well as the Malian photographer Malick Sidibé (Fig. 36), whose earlier work documented the modernization of Mali's youth.

As with the other regional collections at the Hood Museum, the African collection strongly reflects the earlier history of the institution and the unification of two disparate collection modes focusing on the dichotomous notions of "art" and "artifact." What began almost 230 years ago as a cabinet of rare and intriguing curiosities containing fossils, stuffed animals, and other "souvenirs of important or strange events" (Bass 1985:10) is now one of the oldest and largest college museums in the country, housing more than 60,000 objects from around the world, including over 1,800 from the African continent. Despite its humble beginnings, its struggle for survival,<sup>13</sup> and the occasional setback,<sup>14</sup> the museum has continued to serve as an important educational resource for Dartmouth's faculty and students as well as for public audiences throughout northern New England. Since the opening of its new facility in 1985, the museum endeavors to open up the forum for less regionalized and ghettoized discussions about visual expression and to embrace a global perspective that does not privilege one form of expression over another or one region of the world over another. With its more balanced program of exhibitions, publications, and educational services, the Hood Museum of Art seeks to make a significant contribution to the understanding of the theory and history of the arts and their relation to the broader context of the culturally diverse world in which we live. ■

Notes, page 93



tral participant in "Rouch 2000," a commemoration of his profound contributions to anthropology and ethnographic film. There were screenings of his renowned films on the Songhay of Niger and the Dogon of Mali. Following the screenings, he participated in panel discussions. Between screenings he made himself available to film and anthropology students who, like me a generation earlier, were impressed by his openness, his accessibility, and his unyielding commitment to the next generation of ethnographers and filmmakers.

During a break in the "Rouch 2000" program, I proposed that Rouch and Françoise Foucault, his associate at the Musée de l'Homme's Committee on Ethnographic Film, accompany me to Harlem, where I had been conducting research on West African immigrant life in New York City. After a long taxi ride, we stood at the portal of the Malcolm Shabazz Harlem market, a place where many West African traders, including traders from Niger, were conducting their business.

A short, thin man wearing glasses approached us and said "Hello" in Hausa and in Songhay, the two major languages of Niger. Rouch beamed with delight at the sound of these Nigerian words in central Harlem. We walked into the open-air market, where scores of African traders greeted Rouch with the respect that West Africans typically accord to elders. In the market's courtyard, we sat down at a table. As often happens in West Africa, someone immediately brought us coffee. Someone else offered lunch, Senegalese rice and fish stew. Another trader recognized the French filmmaker who had spent so much of his life in West Africa and word rapidly spread through the market that Jean Rouch was in Harlem. Groups of West Africans from Niger, Mali, and Senegal came over to our table to pay their respects.

"I've seen many of your films," one man said. "I really liked *Moi, un noir* and *Jaguar*."

One Songhay man from Niger said: "You've always been one of us. You will always be one of us. For us, you are a griot, a storyteller."

The traders asked Rouch about his experiences in Niger. The warmth of the conversation soon dissipated the chill in the air. We joked, laughed, and told stories of Africa and of Africa in New York City. "This reminds me of the old days in Ghana," Rouch said, "when traders made so much from so little. This is *Jaguar* in New York City."

By now the effects of the blustery wind were beginning to fatigue the 82-year-old filmmaker and anthropologist. We decided to return to the festival. Just before leaving the market, however, Rouch grabbed my arm, looked around the market and said: "This would make such a wonderful film. Someone should do it. The work must go on."

Jean Rouch's greatest contribution was to have created a body of work in which the limits of the ethnographic are the limits of the imagination. In Rouch's universe, ethnographers participated fully in the lives of their others. Dreams became films; films became dreams. Feeling was fused with thought and

action. Fusing poetry and science, Rouch showed us the path of wise ancestors and guided us into a wondrous world where we not only encounter others, but also encounter ourselves. As the West African trader in New York City said, Rouch was ultimately a griot who told the story of African social life so well that his words and images enabled the young to uncover their past and discover their future. Adieu Jean. The work will go on. ■

Paul Stoller

## notes



THOMPSON: Notes, from page 33

[This article was accepted for publication in September 2003.]

I would like to thank Risa Needleman, curatorial intern at the Hood Museum of Art from 2003 to 2004, and Deborah Haynes, data manager at the Hood Museum of Art, for their assistance with collecting data from the museum archives.

1. Quotes from the Charter of Dartmouth College, December 13, 1769. Dartmouth College was named after William Legge, the second earl of Dartmouth, an important supporter of Eleazar Wheelock's efforts to establish the college.
2. A mastodon molar and a portion of a tusk were among the objects sent by McClure to the budding museum, both of which exhibit all the traits of the famous paleontological site Big Bone Lick, in Boone County, northern Kentucky. These specimens were transferred in 1928 from the Butterfield Museum at Dartmouth to the geology department, with the molar being recovered by Dartmouth College Museum in 1957 and the tusk in 1958 (Bowen 1958:1).
3. It was not until 1810 that the museum collection was systematically recorded into official accession records. Hence, prior to 1810, records and documentation of museum acquisitions was negligible, if extant at all, making the dating of particular acquisitions difficult to determine.
4. Hall had become acquainted with the museum collection when he was appointed as Inspector of Dartmouth College Museum, a one-year postgraduate position, from 1804 to 1805.
5. This excerpt, based on a public relations text released by the museum at the time of the acquisition, was taken from the Hood Museum of Art object files, which includes a copy of "College Museum Has Notable Collection," from the *Hanover Gazette*, Thursday, November 9, 1928, p. 1.
6. Except for a brief period of reunion with the ethnographic collection from 1840 to 1870, the painting collection remained separate from the museum collection and fell under the aegis of Dartmouth College Library. In 1962, the portrait collection and other sections of the fine art collection were moved to the Hopkins Center Art Galleries, where they remained until their final move to the new facility of the Hood Museum of Art (Bass 1985:18).
7. The reliefs were acquired by the museum in 1856.
8. John Wentworth was governor of the Royal Province of New Hampshire and provided the land upon which Dartmouth would be built.
9. Onozu painted this famous mural in Baker Reserve Library from 1932 to 1934 while in residence at Dartmouth College.
10. In 1913, Picasso gave *Guitar on a Table* (1912) to Gertrude Stein. The painting was later acquired Nelson A. Rockefeller, who donated it to Dartmouth College.
11. The ethnographic collection made up about 54% of the College Museum's holdings in 1985, numbering about 20,000 objects, including about 1,300 examples from Africa.
12. Today, the museum's ethnographic collection comprises a little over half of the museum's holdings, with the African collection representing about 3% of the entire Hood Museum collection.
13. Between 1815 and 1820, the Dartmouth College Case—a bitter fight to remain a private college rather than become a state university—drained the College of its financial resources. During this time and in the ensuing years of recovery, the development of the museum collections took a direct hit, with its collections of art and artifacts shifting from one discipline to another in response to diverse teaching and display needs.
14. In 1798 a fire broke out in Dartmouth Hall, the location of the museum at that time, which damaged some of its contents. Then in 1811, some students protested the location of the museum in Dartmouth Hall by blowing down the walls of the museum with a cannon, nearly wrecking the whole building (Bass 1985:13).

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SANYAL: Notes, from page 43

[This article was accepted for publication in September 2003.]

1. Interview, Kampala, October 23, 1997.
2. The four habits buried at Kasubi are: Mutesa I (d. 1884), Mwangi II (d. 1904), Dawidi Chwa (d. 1939), and Mutesa II (d. 1969).
3. Interview, Kampala, August 19, 1997.
4. Interview, Kampala, August 26, 1997.
5. With aid from the Calico Printers' Association of Manchester, Towell even began a textile design class in the 1950s, where students learned to design and print fabrics by appropriating visual motifs from local baskets, mats, and earthenware. These prints, marketed as "Makerere Prints," became popular for a brief period.
6. Interview, Duke University, Durham, North Carolina, March 12, 1999.
7. Margaret Towell School of Fine Arts Handbook, 13.
8. I use *Untitled* as a tentative title for this painting in the absence of a more reliable one.
9. Jonathan Kingdon, interview, Duke University, Durham, North Carolina, March 12, 1999.
10. Interview, Kampala, October 23, 1997.
11. *Ibid.*
12. *Ibid.*
13. The same question has been raised about the parallel scenario of women artists in the West (see Pollock 1990:126-7, Bal and Bryson 1991:184, and Chave 2000:149-63).

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