



1. NTOMO MASK, BAMBARA, MALI. WOOD, COWRIES, RED SEEDS, WAX. 20 IN. HIGH. COLL. BRETSCHNEIDER, 1962. # F 50 609

*A Short Survey
on African Art
in the*

LINDEN-MUSEUM,

JURGEN ZWERNEMANN

Photographs by Ursula Didoni, Linden-Museum

In the year 1882, a society of commercial geography, Württembergischer Verein für Handelsgeographie was founded in Stuttgart. Two years later this society established a museum devoted to articles of commercial-geographical and ethnographic interest. This museum opened its doors to the public in 1889, possessing at that moment about 2,000 items collected through the cooperation of trading companies and explorers of the State of Württemberg. It was housed in very modest quarters with an exhibition area of 100 square metres.

In 1888, Count Carl von Linden was elected chairman of the Society. Through his many years of service at the royal court of Württemberg, Count Linden made excellent connections with the royal family and influential circles of what was then the Kingdom of Württemberg. He contacted German colonial civil servants and officers as well as explorers and trading companies with establishments in the German colonies of that time and in other parts of the world. He succeeded in interesting large circles of people in the museum, which was to exhibit cultural objects of non-European nations as well as such foreign natural produce as was of any significance for trading. Count Linden continued to augment his connections. By 1900 he had collected more than 8,000 ethnological pieces through gifts or purchase. By the end of 1905, there were more than 40,000 items from foreign cultures. Count Linden, planning

Le Linden-Musée de Stuttgart a été fondé en 1884 par une société de géographie commerciale. Les oeuvres recueillies par l'Etat de Württemberg sont d'intérêt ethnographique et géographique. La collection de 2.000 à 40.000 pièces de diverses civilisations s'est accrue considérablement depuis le XIX^e siècle. La Musée est encore aujourd'hui la propriété d'une société privée bien que de l'Etat de Baden-Württemberg et la ville de Stuttgart le subventionnent. Il contient maintenant à peu près 120.000 objets.

Le département africain du Musée comporte d'importantes collections de la Tanzanie, de l'Afrique du nord-ouest, ainsi que des oeuvres significatives d'autres parties de l'Afrique.

STUTTGART



2. PORO MASK. MANO, LIBERIA. WOOD, CLOTH, STRIPS OF PALM LEAVES, COWRIES, BRASS, AND IRON. 12½ IN. HIGH. COLL. MÖLLHAUSEN, 1958. #120 276



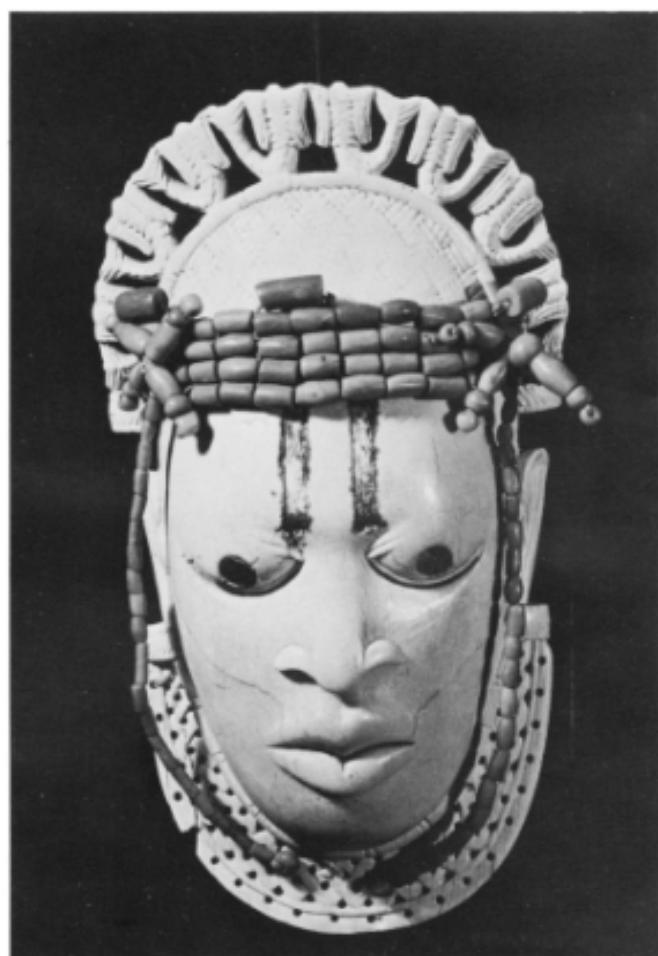
3. HORSEMAN. DOGON, MALI. WOOD. 29 IN. HIGH. COLL. BRETSCHNEIDER, 1968. #120 163



4. FEMALE MASK. GURO, IVORY COAST. WOOD, ORNAMENTS PARTLY PAINTED WHITE, RED, BLUE. 19 IN. HIGH. COLL. BRETSCHNEIDER, 1962. #F 50 001

further extensions of this collection, had to consider the problem of finding new quarters for the museum, as the available ones no longer sufficed despite their constant improvement. With the help of several patrons, he managed to collect sufficient financial means for the building of a new museum. A considerable part of his own capital went into the augmentation of the collection and the new building.

This museum was, and remains today, the property of a private society. It is the only important German ethnological museum which does not belong to a state or city; yet it is regularly subsidized by the state of Baden-Württemberg and the city of Stuttgart. In 1907, the cornerstone to the new museum was laid. Count Linden was not granted the opportunity of seeing his work completed; he died in 1910. His work was continued by Consul General Dr.h.c. Theodor G. Wanner, treasurer of the society from 1902 to 1928 and its chairman from 1928 to 1953. The last King of Württemberg opened the new museum in 1911. It was dedicated to its founder and called the Linden-Museum. At that time, the



5. MASK, BENIN, NIGERIA, BEGINNING OF THE 16TH CENTURY. IVORY, SLIGHT YELLOW-WHITE PATINA, AT BACK FRINGE BROWN-RED PATINA, CORAL AND GLASS BEADS, TRACES OF IRON FRONT ORNAMENTS, STONE OR PART OF FRUIT INSERTED AS PUPIL. 8 IN. HIGH. COLL. HUNT, 1964. #F 50 565



6. BRONZE PLAQUE, IBIS, BENIN, NIGERIA, 16TH/17TH CENTURY. BROWN-RED PATINA, 18 IN. HIGH, COLL. KNORR, 1899. #5367



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7. IKIN IFA, YORUBA, MODAKEKE, NIGERIA. IVORY, BROWN PATINA, 3¼ IN. HIGH. COLL. FROBENIUS, 1916. #91 520

8. FIGURE WITH MUD-FISH LEGS, YORUBA, MODAKEKE, NIGERIA. IVORY, BROWN PATINA, 5 IN. HIGH. COLL. FROBENIUS, 1916. #91 519

9. IKIN IFA, YORUBA, NIGERIA, IVORY, BROWN PATINA, 2½ IN. HIGH. COLL. FROBENIUS, 1916. #91 521



10. EGBO SOCIETY MASK. KEAKA, CAMEROON.
WOOD, FIBERS, SKIN, HUMAN HAIR. 12 IN. HIGH.
COLL. VON PUTLITZ, 1908. #57 718

Museum contained more than 60,000 items which have been increased to about 120,000. When they were moved to the new building, the exhibition of trade products was abolished. Since then it has been a purely ethnographical museum.

The collections of the Linden-Museum cover all kinds of ethnographic specimens. The strong points of the African department include large collections from Tanzania, South-West Africa, the Congo, the Cameroons, Nigeria, Togo, Ghana and Ethiopia. Other areas, such as the Republic of Sudan, Guinea and Liberia, and North-West Africa, are represented by smaller, but often quite exhaustive collections



11. BOWL. BAFUT, CAMEROON GRASSLANDS. WOOD.
19 IN. HIGH. COLL. ZUPITZA, 1903. #32 943

of their cultural products. In addition, there are important single items from other parts of the African continent, primarily works of art bought from private owners or art dealers.

In order to give a general overall view, those areas of which there are relatively large collections will be presented with a few words.

Until the early 1950's, the Western Sudan (Mali and Upper Volta) was represented in the Museum by two *chi-wara* masks from the Bambara. Since then, we have succeeded in bringing fairly good examples of the most important types of Bambara and Dogon art (figs. 1 and 3). Liberia and the Ivory Coast, too, were represented only by single masks. Fortunately enough, the Museum had the occasion to acquire a collection of masks from the Liberian Hinterland (Mano, Dan, Kran) (fig. 2) through Dr. W. Möllhausen who spent several years in Liberia as an officer of the malaria project of WHO. Other items from the same region and from the Ivory Coast have been collected by Dr. Hans Himmelheber or have been bought from art dealers (fig. 4).

A comparatively small but good set of gold weights from Ghana comprises pieces from the missionary Immanuel Bellon. Several sculptures from the Akan in Ghana have recently been acquired from dealers. Another important part of West African sculpture in the Linden-Museum's collection are 36 wood carvings and clay figures from the Ewe in Togo. These pieces have recently been published.¹

One of the most important parts of the Linden-Museum's African department is the Benin collection of 76 items. Most of these masterpieces were donated by the late Karl Knorr in June 1899. Knorr acquired the collection for the museum on the advice of Professor Felix von Luschan² (fig. 6). A few other Benin bronzes and one carved elephant tusk are donations from the geographer, Professor Hans Meyer.³ The most important acquisition of the last few years is the famous small ivory mask formerly in the collection of Lt. General Pitt Rivers. It is a permanent loan of the Land of Baden-Württemberg which bought it for the Linden-Museum⁴ (fig. 5).

Yoruba art is represented by few, but nonetheless important items. There are several ivories collected by Leo Frobenius (figs. 7-9) during his research in Nigeria in 1910-11⁵ and a beautiful *ibeji*, donated in 1953 by the painter K. Weinhold. This *ibeji* had been the property of Mrs. Weinhold's grandfather, Mr. Georg Emil Schüz (1828-1877). Schüz, a renowned collector of his time, travelled in 1869 to the Near East and Egypt, but not the rest of Af-



12. MASK OF THE EKALE SOCIETY. DUALA, CAMEROON. WOOD, PAINTED RED, BLACK AND WHITE. 40 IN. HIGH. COLL. ACHENBACH, 1905, #41 090



13. MASK OF THE ELUBULUBO SOCIETY. YAUNDE, CAMEROON.
WOOD, PAINTED BLACK AND WHITE. 32½ IN. HIGH.
COLL. VON RABEN, 1903. #30230.
YAUNDE MASKS ARE VERY RARE.

rica.⁶ Nevertheless, the date of his death, April 6, 1877, seems to be the date *ante quem* for the origin of the sculpture.⁷ The Nigerian collection also includes a brass mask and several figures produced by Ali Amonikoyi in Togo at the beginning of this century⁸ and collected by Adam Mischlich.

Various masks, especially Ibibio masks, and a ceremonial staff from southeast Nigeria were donated to the Museum in 1903 by Count von Linden. Several of these objects can be seen in a photo taken at Bonny in 1899 and published in "The Nigerian Field."⁹

The collection of skin-covered masks and figures (fig. 10) from the Cross River region is considered a very important one. Most of these pieces have been collected by Dr. Alfred Mansfeld who wrote two important books on the Cross River tribes in which he discusses their art.¹⁰ Several other skin-covered masks were collected by A. Diehl during his days as General Director of Plantations in Cameroon. Diehl also furnished a huge collection from the grassland tribes. This collection contains many masks and sculptures and several hundred clay pipes. Diehl was not the only sponsor who collected in the grasslands. Many pieces from this region were donated by administration officers. In total, the carvings from the grasslands number between 100 and 200 items. The most excellent of these pieces is represented in figure 11.

There are excellent and rare examples of sculpture from the Bantu-speaking tribes of Cameroon: Ngolo, Kundu, Bassa, Duala, Yaunda, Bulu, Mwei, Mabea and other Fang tribes, all collected before 1914 by various administration officers and merchants (figs. 12-14).

Some of the most important pieces of the Museum's African department are from different Congo tribes. Here, again, it is difficult to give indications concerning the collectors as there are many different small collections. Some of them may nevertheless be mentioned: Robert Visser (formerly sub-director in a Dutch trading company), Dorbritz (a colonial officer), Frobenius, Mr. Chrapkowski and Dr. Schlossberger (administration officers in former German East Africa). Visser and Dorbritz donated the important collection of forty-two Nkisi sculptures from the Loango Coast¹¹ (fig. 15), whereas Frobenius provided some Kasai pieces, and Chrapkowski and Schlossberger, Luba sculpture (fig. 17). Some Luba items have, however, been collected by other persons (fig. 16).

Although East Africa is often called a region poor in art, the Museum is in the possession of some important pieces from the Makonde (*African Arts/Arts d'Afrique*, Autumn 1969) and Bweranyange, Bukoba (fig. 18). The Bweranyange pieces (three iron cows) were acquired by Dr. Feldmann in 1905 from Chief Ntare and presented to the Museum in 1906.

To the most precious collection of African art in the Linden-Museum belong three original rock-engravings from South Africa, collected by Emil Holub and presented to the Museum by the Countess von Linden in 1902¹² (fig. 19).

Most examples of African art preserved in the Linden-Museum were collected early in this century and probably produced at the end of the 19th century. Consequently, they are fairly good examples of traditional African carving. Only a small part



15. NA-MOGANGA. YOMBE, CONGO. WOOD, FIBERS, CLOTH, TORTOISE SHELL. 28½ IN. HIGH. COLL. VISSER, 1904. #35 627. UNLIKE MOST NKISI, THIS SCULPTURE SHOWS THE MALE SEX ORGANS. TORTOISE SHELLS ARE BOUND TO THE BACK OF THE FIGURE. IT SERVED TO CURE THE SICK.

14. HEAD, PERHAPS ONCE A GUARDIAN OF BARK BOX OR BASKET CONTAINING ANCESTORS' SKULLS. FANG, CAMEROON. BLACK WOOD. 11½ IN. HIGH. COLL. DECHSLER, 1938. #115 990



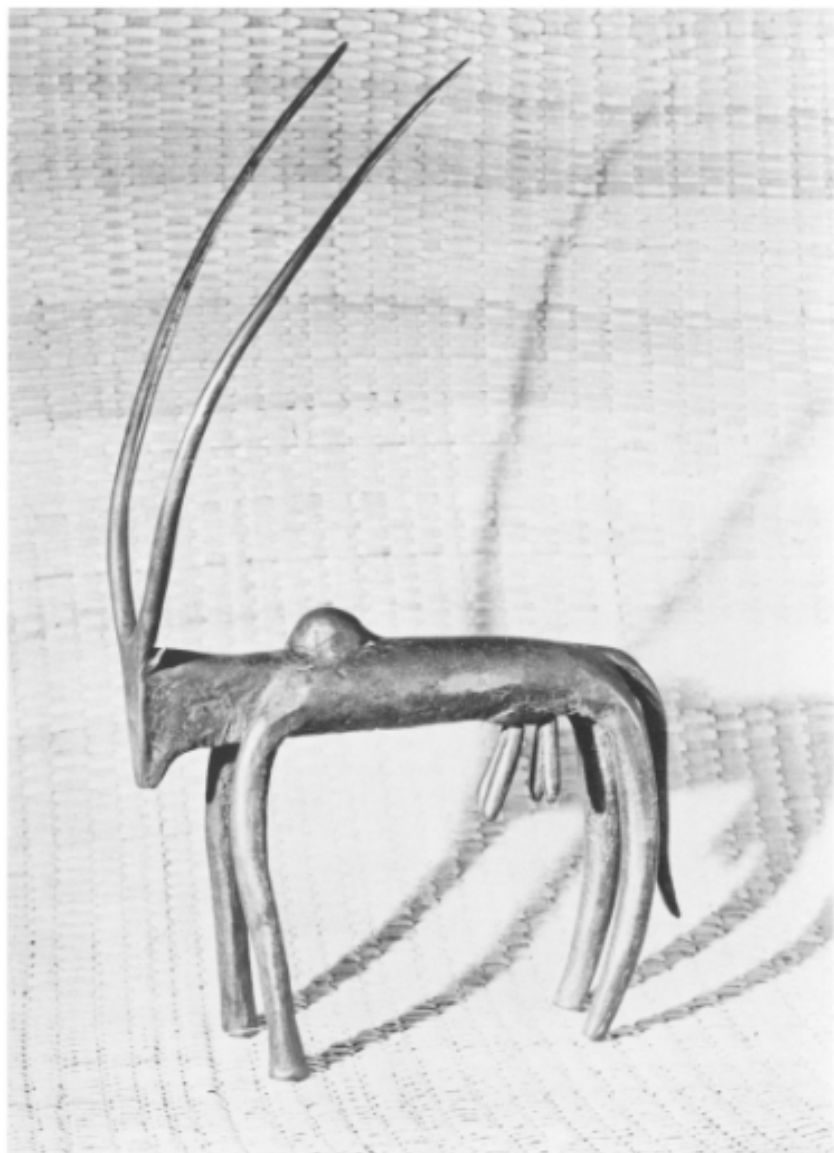
16. FEMALE BUST. LUBA, CONGO.
WOOD. 10¾ IN. HIGH.
COLL. FONCK, 1905. #43 751

of the sculpture and masks has been published thus far. However, a limited number of famous pieces have been reproduced again and again. Certainly, these pieces are the most important of the collection, but there are many other carvings worthy of publication too. It was only at the end of the forties that the staff of the Linden-Museum included an Africanist. Lack of funds and the enormous work of storing 40,000 objects, as well as the preparation of exhibitions, prevented more intensive research on the art collections. Complete parts such as the grasslands collection are still waiting to be studied and published in the future. ■

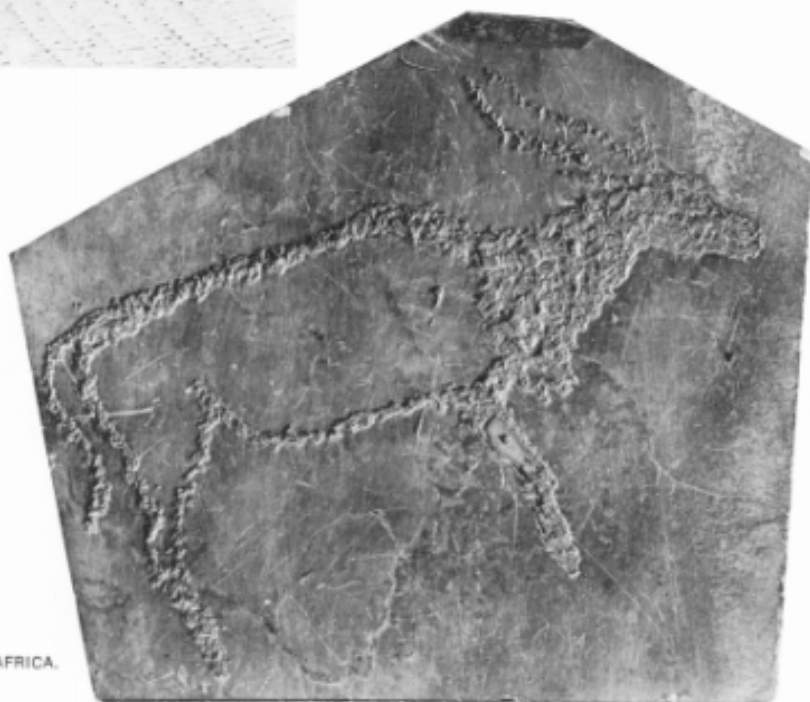
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17. STOOL IN BULI STYLE. LUBA, CONGO.
WOOD. 22½ IN. HIGH
COLL. CHRAPKOWSKI, 1905. #38 229



18. COW. BWERANYANGE, TANZANIA.
IRON, 15½ IN. HIGH.
COLL. FELDMANN, 1906. #40 488



19. ROCK ENGRAVING, ELAND ANTELOPE.
GESTOPTEFONTEIN, TRANSVAAL, SOUTH AFRICA.
STONE, 10½ IN. BY 12 IN.
COLL. HOLUB, 1902. #27 052

Berceuses

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la mère et de leurs enfants. Le père y est à la fois le chef matériel et spirituel et exerce toute son autorité sur les membres de son inzu.

La conférence de Berlin (1884-1885) fixa le sort politique du Burundi qui fut annexé à la colonie allemande de l'Afrique orientale. Après la première guerre mondiale le Burundi passa sous le mandat belge puis sous la tutelle belge dès la fin de la seconde guerre mondiale. Le 1^{er} juillet 1962, ce pays accéda à sa souveraineté nationale. Dès cette date et jusqu'en 1966, le Burundi connut des moments difficiles, incompréhensibles, de stagnation dans tous les domaines. C'est pour cela que le Colonel Michel Micombero, alors capitaine, mit fin à la monarchie en proclamant la République burundaise le 28 novembre, 1966.

1. Abraham Boyayo, "L'importance de la poésie rurale dans la reconstitution de l'histoire nationale," *Revue Nationale d'Éducation du Burundi*, Troisième année no. 5, 1966, pp. 4-5.
2. *Fucus*: arbre à écorces tendres dont les Burundi tiraient autrefois leurs habits.
3. *Impetro*: peau d'animal ou morceaux d'habit en fucus servant à porter l'enfant sur le dos.
4. Littéralement "enfant éduqué par sa grand-mère." Cette expression implique que la grand-mère gâte toujours ses petits-fils.
5. E. M. Rodegem, *Sagesse kirundi* (proverbes, dictons, locutions usitées au Burundi), Tervuren, 1961, p. 182, no. 1648.
6. *Idem*, p. 182, no. 1649.
7. *Idem*, p. 182, no. 1650.
8. *Mwangu*: mot emprunté au swahili pour dire Dieu.
9. E. M. Rodegem, *Opt. cit.*, p. 278, no. 2678.
10. *Idem*, p. 278, no. 2679.
11. *Idem*, p. 278, no. 2682.
12. *Idem*, p. 283, no. 2730.
13. *Mwaka*: nom de vache.
14. *Nyabenda*: nom donné au 9^{ème} enfant.
15. *Misago*: nom donné au 11^{ème} enfant.
16. *Karenzo*: nom donné au 12^{ème} enfant.
17. *Rukige et Maganza*: noms de personnes.
18. *Rukiso*: tambour royal.
19. *Imitanga*: nom de plante qui rampe souvent sur les huttes.
20. *Inaziruye*: nom de personne.
21. *Kidada*: nom de personne.

Bibliographie

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- Que Vous en Semble? "Revue du Cercle Saint Paul du Grand Séminaire de Bujumbura," no. 1 pp. 20-24, no. 2 pp. 9-35 et pp. 1 à 9.
- E. M. Rodegem, *Sagesse kirundi*. Proverbes, dictons, locutions usitées au Burundi. Tervuren, 1961. 410 pp.
- E. M. Rodegem, *Patrimoine culturel rundi*. Éditions Centre de langue, Tome XII, pp. 56-86.
- Bernard Zoure, *L'Âme du Murundi*. 500 pp.

Linden-Museum, notes: from page 23

1. Dzagbe Cudjoe, "Ewe Sculpture in the Linden-Museum," *TRIBUS*, No. 18, August 1969, pp. 49-72.
2. von Luschan, F., Die Karl Knorr'sche Sammlung von Benin-Altartümern im Museum für Länder- und Völkerkunde in Stuttgart, Stuttgart 1901.
3. On the carved elephant tusks, cf. E. Meisalf Küsters, Die figürlichen Darstellungen auf den Be-

Craft Tradition

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that the French undertook.⁷ How can one justify conserving the authenticity of an artisan who wants only to innovate and modernize as he sees that all around him change is the order of the day?

Since independence, the three countries of the Maghreb have each been brought, sooner or later, face to face with the problem of maintaining a viable artisanat. Curiously, the determination to maintain archaic methods of hand-crafting of certain objects does not conflict with the equally strong drive to produce most of what the region needs by the most modern methods. The laborious production by hand of articles that have no inherent artistic quality will soon be a thing of the past. The problem here is the economic one of how to find employment for thousands of former artisans.

But at the same time North Africans realize that if modernization costs them everything that makes them different from their neighbors north of the Mediterranean, they will have lost too much. In the mind of the North African, the maintenance of a living artisanat is an aspect of the pressing problem of national identity. As an Algerian writer put it, "It is our patrimony they are taking, when these tourists come and stuff their suitcases with Kabyle bracelets."

The Algerian government has in the last two years instituted an ambitious program to guarantee an income to all skilled artisans working in the domain of

ninzähnen des Linden-Museums, Stuttgart; in 50. Jahresbericht des Württembergischen Vereins für Handelsgeographie, 1931-1932. Stuttgart 1932, pp. 116-120. On ibises on Benin plaques, cf. E. Schüz, Der problematische Ibis der Benin-Bronzen, in *TRIBUS*, No. 18, August 1969, pp. 73-84.

4. Zwernemann, J., "Die Benin-Masken des Linden-Museums," in *TRIBUS*, No. 14, August 1965, pp. 149-159.

5. Hennig, Leo, *Und Afrika sprach . . .*, Band I, Auf den Trümmern des klassischen Atlantik, Berlin 1912.

6. Hennig, E. Württembergische Forschungstrennung der letzten anderthalb Jahrhunderte. Stuttgart 1953, p. 53f.

7. Several of the Linden-Museum's Yoruba pieces have been published, cf. e.g. William Fagg, *Bildwerke aus Nigeria*. München 1963. (English edition: *Art from Nigeria*, London 1963.)

8. Glück, Julius, Die Gellgisse des Ali Amonikoyi, in *Jahrbuch des Linden-Museums, N.F.*, Band I, Heidelberg 1951, pp. 27-71. J. Zwernemann, Un masque de laiton provenant du Togo au Linden-Museum à Stuttgart, in *Notes Africaines*, No. 101, Dakar, janvier 1964, pp. 11-13.

9. *The Nigerian Field*, Vol. XX, No. 1, January 1955, p. 17.

10. A. Mansfeld, *Urwald-Dokumente*, Berlin 1908. *ibid.*, Westafrika—Aus Urwald und Steppe zwischen Crossfluss und Benue. München 1928.

11. Zwernemann, J., Spiegel- und Nagelplastiken vom unteren Kongo im Linden-Museum, in *TRIBUS*, No. 10, September 1961, pp. 15-32.

12. Fock, G. J., identified the origin of these engravings. Cf. G. J. Fock, *Südafrikanische Freigravierungen im Linden-Museum*, in *TRIBUS*, No. 14, August 1965, pp. 161-166.

the non-utilitarian artisanat. Not only will the few remaining Kabyle silversmiths be assured sale of all they can make of their extravagant creations of silver, enamels and coral beads, but all older pieces, sold by their owners for something to eat in years of war and poor harvest, will be bought by the government in recognition of the pressing need to preserve the patrimony of the country.

Morocco attempted to guarantee purchase of the work of the best of her artisans during a three year period but had to give it up as too costly. The situation in Algeria is somewhat different. In a census taken in the late 1940's, it was estimated that only .038 percent of the Algerian population worked full time in the artisanat while the figures were 3.33 percent for Tunisia and 1.86 percent out of a Moroccan population of ten million.⁸ Although such figures are rough estimates at best, they err on the low side by leaving out women working independently at home and also potential artisans, those with training who would work if they could. The figures do indicate that the Algerian artisanat is a special case. The small proportion of the population engaged in artisanal work is a telling index of the radical changes of traditional structures during the colonial period.

Despite the enviable reputation that Moroccan artisanal products have gained in Europe and even in the United States, the sheer numbers of Moroccan artisans pose enormous problems to any agency trying to improve their lot. The Moroccan government found that it had not only too many people to subsidize, but even too many people to direct, to help with designs and quality controls.

The present policy, instituted nearly two years ago, is one of complete laissez faire. A governmental office exists only to look for foreign orders for independent artisans, who provide whatever they see fit. If the order is badly filled, the market is, of course, lost. While Moroccans who began to work in the artisanat under Prosper Ricard see the pitfalls of this policy, they either hope to ride a few years longer on Morocco's great artisanal reputation, or they see no way that they can successfully aid and advise artisans without contracting to buy all the goods produced.

To judge the current state of the Moroccan artisanat by its best known product, the knotted rug, raises many doubts. A good rug that is made of clean well spun yarn, evenly and tightly knotted, subtle in color and design, is hard to find. Wild and wooly travesties of the well-known shaggy bold Moroccan rug abound, flapping in front of the shops of the main streets of the big cities. Rug dealers admit that *estampillage*, the