Editor's Preface

In the past decade, we have witnessed a resurgence of academic and popular interest in the "non-Western" arts—the arts of the rest of the world or what were once routinely and often pejoratively labeled "primitive arts." The remarkable vigor and growth in this field is manifested by the recent opening of the Center for African Art in New York; by the opening of the monumental Rockefeller Wing at the Metropolitan Museum of Art for the Art of Africa, the Pacific Islands, and the Americas; by the similarly lavish new installations in such institutions as the Dallas Museum of Fine Arts and the Baltimore Museum of Art; by the impressive increase in traveling exhibitions and catalogs of non-Western art; and by the recent establishment of several Indian-run museums on and near American Indian reservations. Because both anthropologists and art historians have tended to approach these arts exclusively from their own disciplinary perspectives, there has been a paucity of general bibliographic and other research resources for the student of the non-Western arts, however. This series is intended to fill that gap.

Some twelve to fifteen volumes, each covering a broad geographic or cultural area and written by an authority in the field, will provide an annotated guide to the available literature in all relevant languages—books, periodical articles, dissertations, exhibition and sale catalogs, and so on. Most volumes will include an introductory essay that reviews anthropological and art historical scholarship in the field, suggests areas for future research, and describes the scope and organization of the work. In addition, each volume will contain extensive indexes covering authors, titles, ethnic groups, media, and other subjects that are appropriate.

The first volume in the series, which appeared in 1984, was Louise and Allan Hanson’s The Art of Oceania; the second was Janet Catherine Berlo’s The Art of Pre-Hispanic Mesoamerica. Forthcoming volumes include Ira Jacknis’s Northwest Coast Indian Art and Nelson Graburn’s Eskimo Art. Other projected volumes will cover the arts of the Plains Indians, Southwest Indian arts, the arts of West Africa, Southeast Asian arts, and still others are in the planning stage.
Daniel P. Biebuyck's *The Arts of Central Africa*, the third volume in the series, covers nearly two thousand studies related to these magnificent and varied art forms. Rather than narrowly restricting selected references to the visual arts, the author has included relevant studies of music, dance, and the verbal arts, as well as a number of ethnographic and linguistic works that permit social and philosophical contextualization. The various visual arts are seen in relationship, for example, to initiation, sorcery, secret societies, kingship, and healing. Carefully annotated by the leading international authority on the subject, these references, in more than a half-dozen languages, open the doorway for undergraduate student and experienced scholar alike to a new appreciation of Central African creative genius and to the paramount place of the arts in both everyday and ritual life.

Richard Price
Paris
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The bibliography covers ethnic units established in Zaire (formerly called Congo Free State, Belgian Congo, and Democratic Republic of the Congo). Several of these groups do overlap, under similar or different denominations, into the neighboring countries of Congo (Brazzaville), Central African Republic, Sudan, Uganda, Rwanda, Burundi, Zambia, and Angola.

The primary focus is on their visual arts, particularly on sculpture in diverse media (mostly wood, ivory, bone, soapstone, and clay). In many instances these distinctive ethnic arts have not yet been studied in separate and specialized art historical, aesthetic, or anthropological treatises. The only information at our disposal therefore must often be extracted from general historical, linguistic, and ethnographic works, from travelogues, and from catalogs that inventory collections or illustrate exhibitions.

A comprehensive and contextual view of sculpture moreover requires a close understanding not only of its interrelationships with the other visual, verbal, musical, and kinetic arts but also of the technological, economic, sociopolitical, ritual, and ideational frameworks within which the arts are produced and function. In addition, to situate and to understand each of the many distinctive populations having a unique artistic patrimony, basic cultural and historical information must be gathered from general ethnographic and linguistic studies. For these purposes, much attention has been focused on selecting and annotating general descriptive and comparative studies.

Many references incorporated in the bibliography do not deal directly with sculpture or art in general but rather with the specific institutions, cultural features, or customs that form the background for these arts or with which these arts are functionally interwoven. In this respect, special attention has been paid to studies dealing with voluntary associations (secret societies), youth initiations, chiefs' enthrone ment rites, ancestral and spirit cults, herbalism and healing, protection against evil forces, divination,
oath-taking, and funerary rites, which in Zaire frequently constitute the milieu within which the arts flourish.

The sources available on the arts and cultures of different peoples of Central Africa vary greatly in the scope and quality of the data they contain, the range of coverage of ethnographic and artistic phenomena, and the methodological validity. In the largely understudied and vast field of Zairian art, it is necessary to consider materials written not only by art historians, anthropologists, museologists, and connoisseurs but also by missionaries, colonial administrators, explorers, and travelers. The bibliography contains works by these various categories of writers.

Foreign language titles abound in this bibliography; many primary sources are not in English but in Dutch (and its Flemish variant), French, German, Portuguese, Swedish, Danish, Italian, and Spanish. The titles of works in Dutch, Portuguese, Swedish, and Danish have been translated into English.

Contributions in scholarly periodicals as well as in journals of general scope have been selected. The journals in which the greatest number of relevant studies occur are relatively unknown and no longer published: Aequatoria, Brousse, Bulletin des juridictions indigènes, Bulletin trimestriel du Centre d'études des problèmes sociaux indigènes, Congo, Congo-Tervuren (later Africa-Tervuren), Kongo-Overzee, Onze Kongo, Problèmes d'Afrique centrale, and Zaire.

Most works included in this bibliography are annotated, except for recently published studies and language dictionaries and grammars. Whereas the latter sources may provide useful introductory notes on cultural and linguistic classifications, the language dictionaries in particular contain detailed definitions and interpretations of concepts vital to the understanding of institutions and ideas relating to the artworks. Some have extraordinary significance because of the amount of data supplied on otherwise inadequately described arts.

No effort has been made to present a critical or evaluative annotation of the works; rather, the substantive approach aims at succinctly indicating the subjects or ethnic groups for which the source is valid. In pinpointing the subject matter covered by sources, I have not focused on a narrow definition of artworks but on a broad spectrum of objects (e.g., figurines, masks, musical instruments, charms, insignia and paraphernalia, knives, swords, spears, textiles) and activities (e.g., body adornment, dancing) that may encompass the artworks.

A few Ph.D. dissertations presented at American universities were selected if lack of information on specific groups or major new data warranted their inclusion. The more relevant unpublished M.A. theses and Ph.D. dissertations submitted at European and African universities are not noted in this bibliography but can be consulted in the
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ethnographic section of the Musée royal de l'Afrique centrale (Tervuren, Belgium).

Unpublished archival materials on Zaire—some of major scholarly significance—are particularly extensive at the Musée royal de l'Afrique centrale but can also be found in other European and American museums. Although these documents are not included in this work, references to many of them are incorporated in the studies listed by Bastin, Biebuyck, Burssens, de Sousbergh, Maesen, Van Geluwe, and Vansina.

The entries are organized into fourteen main sections. The first chapters provide the general introductory works on Zairian culture (bibliographies, classification of languages, general ethnographies, travelogues) and art (handbooks and catalogs on African and Zairian art); the others present studies on specific regions and ethnic groups and subgroups (systematically organized from northwestern to south central Zaire). Each section contains a short introduction that briefly describes the subjects included.

The presentation of the materials is not chronological (style periods are unknown for Zairian art), nor is it by ethnic groups (because numerous studies analyze several ethnic groups and some arts overlap among related or neighboring entities) or by media (wood is the primary sculptural material, with some ivory, bone, clay, soapstone, metal, and other materials). Except for the general chapters, the entries are organized by geographic regions that include interrelated or interacting ethnic units showing certain common cultural and artistic features.

One major problem concerns the spelling of Zairian ethnic names and geographic places. Numerous conflicting renditions of tribal nomenclature exist due to misspellings of these names and to variant phonetic values assigned to the letters of the alphabet. To be consistent with current linguistic and ethnographic practices, I have followed two principles:

1. Elimination of the plural prefix—mostly Ba for the Bantu-speaking populations—used in ethnic names; thus, Kongo for Bakongo, Lega for Balega, Mbole for Bambole.

2. Use of ethnic terms as they occur in the amended lists of Boone (entries 70, 71, 72), Guthrie (entry 50), and Van Bulck (entry 124). (For ethnic nomenclature, see also studies by Biebuyck and Vansina.)