

FESTAC '77



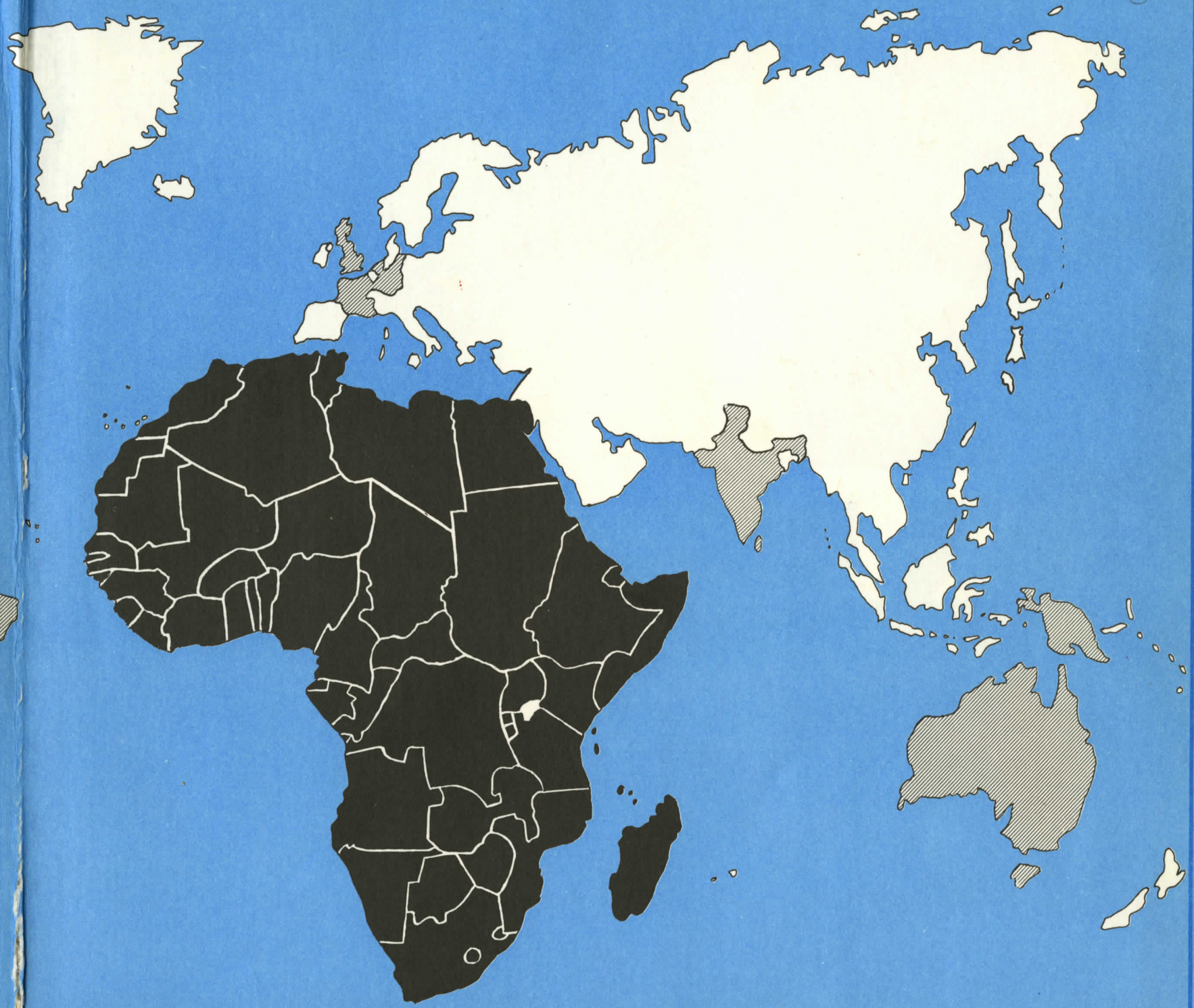
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*The Black
and
African World*



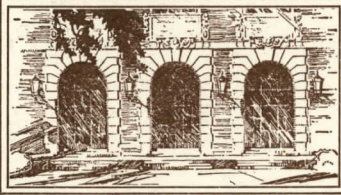
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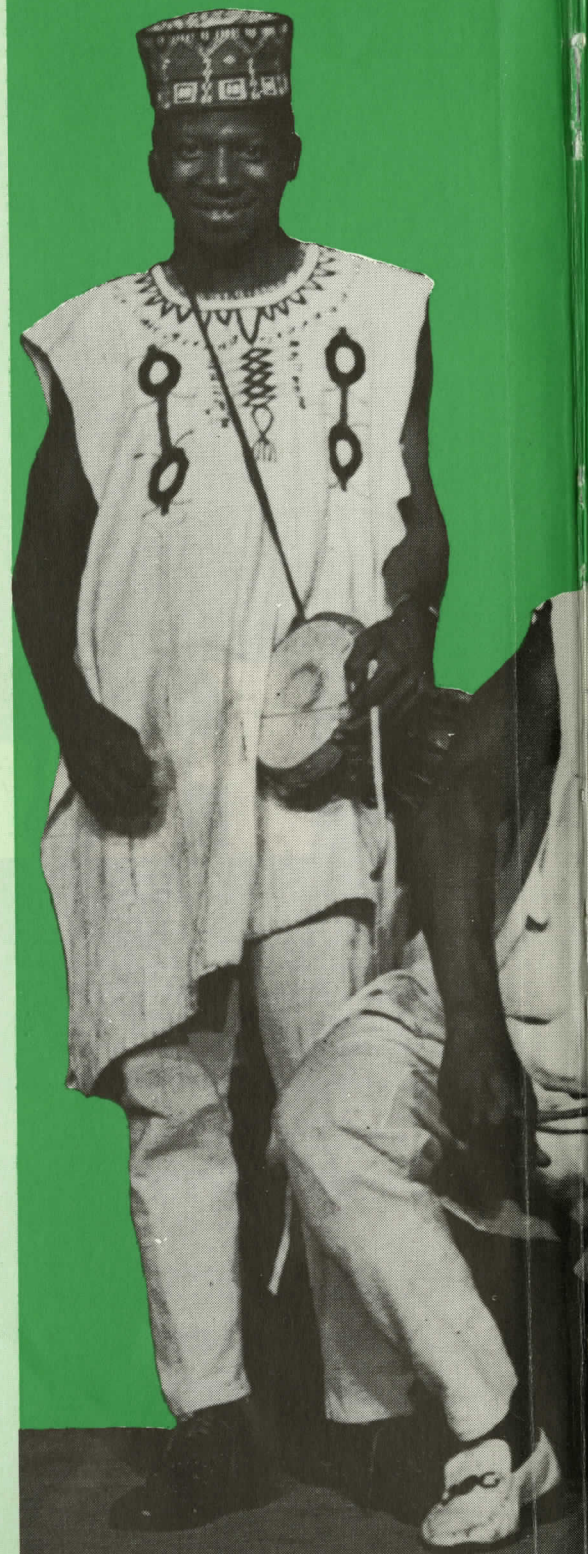
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Drummers of Dabai

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FOREWORD

It is a privilege and a pleasant duty as Patron of the Second World Black and African Festival of Arts and Culture to provide a foreword to this publication on the Festival coming up in January/February 1977. People and culture are inseparable. For culture is the aggregate of concepts and values which characterize a community. It then follows that a people without culture are in themselves not in full existence.

Nothing is more appropriate at this time in Black and African history than a re-discovery of those cultural and spiritual ties which bind together all Black and African peoples the world over. It is the full realization of this fact that has motivated the Federal Military Government to take up the responsibility for organizing and staging the Second World Black and African Festival of Arts and culture.

The Festival will provide an unusual forum to bring to light the diverse contributions of Black and African peoples to the universal currents of thought and arts. It will also provide an opportunity for recounting the achievements of our ancestors and contemporaries and their invaluable contributions to the enrichment of world thought and ideas.

More than this the Festival will help obliterate erroneous ideas regarding the cultural values of the Black and African race. The occasion will surely lead to the abandonment of the "museum approach" to our culture by which men of other cultures consider our culture only in terms of pre-historic objects to be occasionally dusted, displayed and studied instead as a living thing containing and portraying the ethos of our peoples

Let me quickly stress that the aim of the Festival is not to underrate or debase the cultural values of other races. Rather we seek to exert our values in a world which is highly competitive so that the Black and African cultural heritage can co-exist with the cultural values of other peoples from other lands without much conflict. In other words we seek cultural harmony based on human dignity and mutual respect.

In a world that gravitates every day to violence, culture remains one of the most important recourses to sanity and meaningful national development. It has proved itself a satisfying mode of promoting International friendship and understanding. Nigeria believes very strongly in the moderating and salvaging qualities of culture in easing world tensions through cultural exchanges.

The Second World Black and African Festival of Arts and Culture will be a momentous event in the annals of our cultural crusade. It is our sincere hope that the Festival will record a meaningful and resounding success in the objectives which it has set for itself to the glory of our ancestors, the admiration of our contemporaries and the joy of our descendants.



(LT-GENERAL OLUSEGUN OBASANJO)
*Head of the Federal Military Government
Commander-in-Chief of the Armed Forces
of the Federal Republic of Nigeria and
Patron of the Second World Black and African
Festival of Arts and Culture*

INTRODUCTION

*by Commander O. P. Fingsi,
Federal Commissioner for Special Duties
of the Federal Republic of Nigeria and
President of the International Festival
Committee*

It is with great pleasure and a sense of humility that I am presenting here a few expressions as an introduction to this book dealing with the Second World Black and African Festival of Arts and Culture. The Festival itself has been established to accomplish a number of objectives. These are as follows:

- (i) To ensure the revival, resurgence, propagation and promotion of Black and African culture and black cultural values and civilization;
- (ii) to present Black and African culture in its highest and widest conception;

- (iii) to bring to light the diverse contributions of Black and African peoples to the universal currents of thought and arts;
- (iv) to promote Black and African artists, performers and writers and facilitate their world acceptance and their access to world outlets;
- (v) to promote better international and inter-racial understanding;
- (vi) to facilitate a periodic "return to origin" in Africa by Black artists, writers and performers uprooted to other continents.

It will undoubtedly take some time before the far-reaching results of the Black and African festivals of arts and culture begin to have their effects on the lives of Black peoples all over the world. It is only then that Black peoples will come to realise the indelible historic value of these festivals. They are of particular relevance now in the history and development of Africa in view of the growing awareness of the need and the efforts being made all over the continent to revive and propagate our cultural heritage.

The indiscriminate assimilation of foreign elements into the indigenous cultural life of the African society has intensified the crisis in our social life today. For example, institutions like education, marriage, the family system and even our patterns of behaviour have been invaded by foreign influences. The magnitude of delinquent behaviour both adult and juvenile and other social vices expressed in different forms of deviant social behaviour such as bribery and corruption are the unfortunate effects of the culture conflict between the African tradition and the western civilization.

It is therefore not an exaggeration for me to state that this Festival is bound to have a signifi-

cant effect on the lives of our peoples all over the world. Those of us who are privileged to have the unique opportunity to work for the success of the Festival cannot afford to take lightly our responsibility. This is indeed a moment when the Black and African peoples must intensify their efforts to posit their true identity in the contemporary world. This Festival represents an effort on our collective part to come together as a people so as to set in motion a new cultural awakening and cultural awareness in the Black and African world. The cultural heritage of our Black and African people is the focal point of our oneness and strength. This cultural heritage encompasses our world of arts, our songs, our dances, our behaviour to one another, our communal efforts, and our humanism. Inspired and guided by these facts, there can be no person in our world who should not take special pride in belonging as well as in working selflessly for our collective existence.

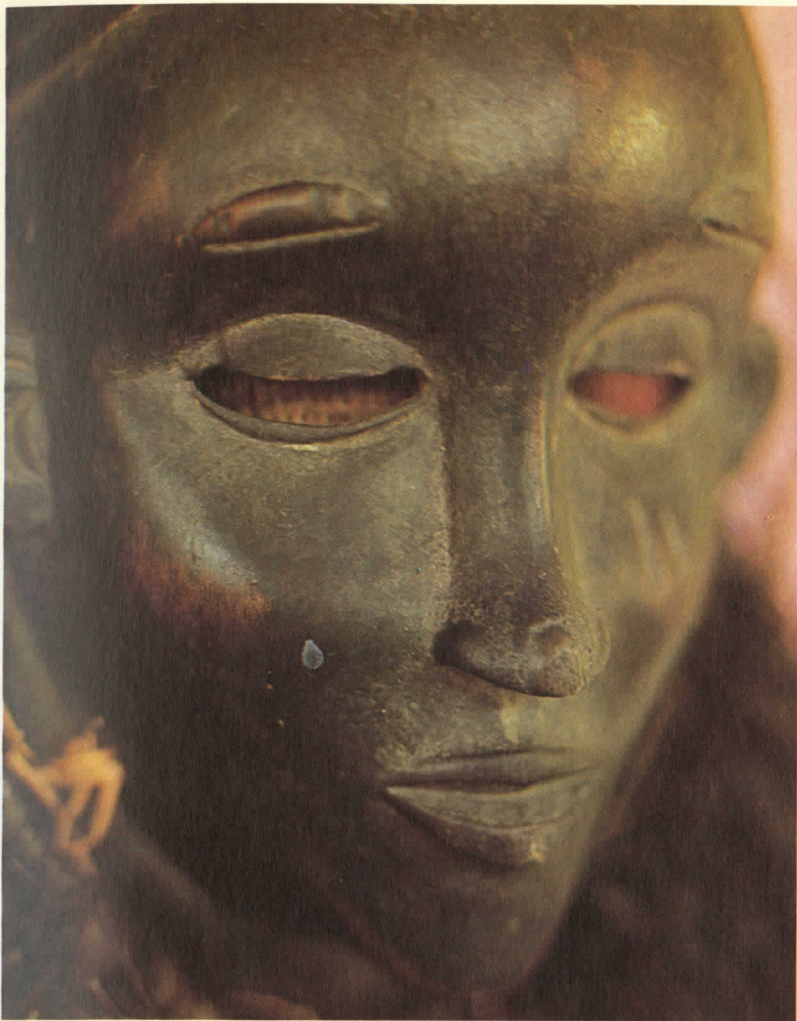
This is indeed a great moment in the history of the Black and African peoples in the world. It is also a moment when our peoples must positively show that they want liberty and cultural freedom without hypocrisy; that they want social justice and political rights without exploitation; and finally, that they want clear and unequivocal cultural identity for their objective existence in our world. We believe that this positive cultural identity will enable us to establish a new dynamic and positive direction for our peoples all over the world. For these reasons, we in Nigeria, as the host country, are committed as ever to see this Festival through. We can therefore begin now to imagine how significant it is for us to make this Festival a success.

To emphasize again, the Second World Black and African Festival of Arts and Culture is a momentous event of our time. Besides its uniqueness, it has objectives that all Black and African peoples of the world take pride in associating with. In addition to the great objectives, this is a Festival that seeks to incorporate all heterogenous human elements identifiable to the Black and African world as well as all peoples of the world with African heritage. This is indeed a very important period in the history of the Black and African peoples of this world.

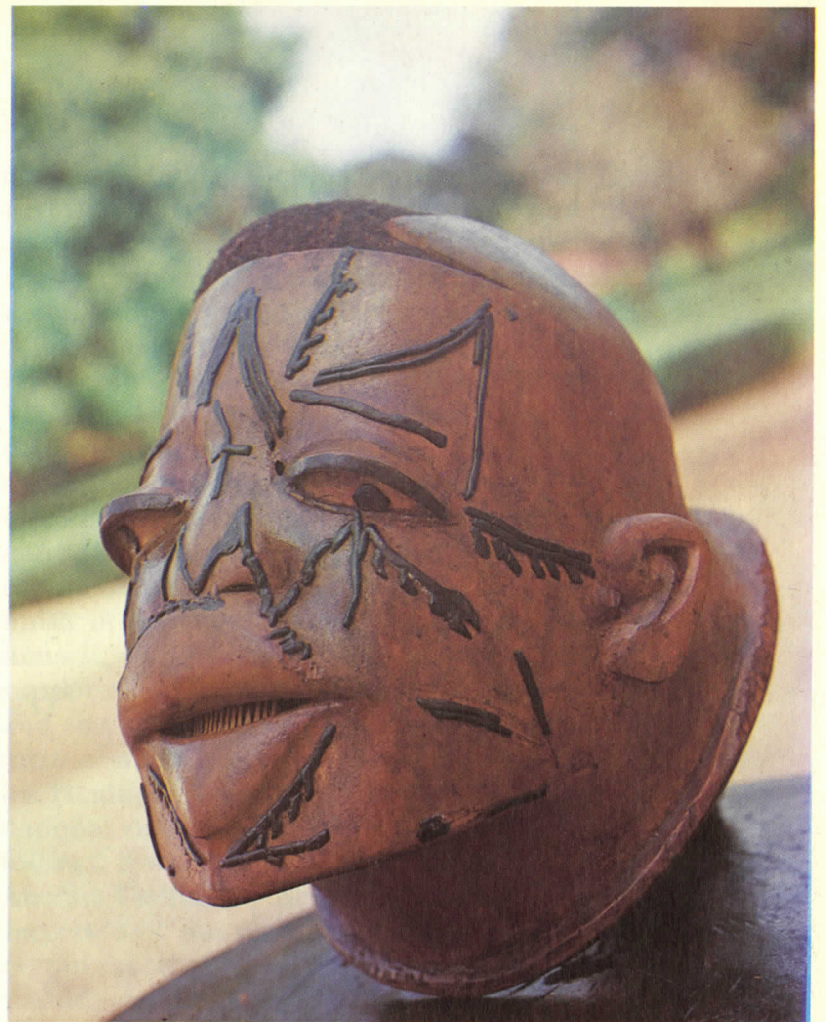
The mere fact that this Festival is taking place from January 15 to February 12, 1977, is not enough to say that we have succeeded. The greater part of our success cannot be measured in quantitative values but rather in terms of the qualitative achievement of the objectives which this Festival has set out for itself. There is no doubt then that the Festival will at least constitute a forum where Black and African peoples from all over the world can come together, reassure one another, and join one another for the protection of our common heritage and the promotion of a secure and purposeful future for all our people for countless generations to come.

In all these months of preparation for this great occasion, the International Festival Committee, over which I am privileged to preside, has endeavoured through its various organs and activities to explain to our people and indeed the world at large, the far-reaching significance of the Second World Black and African Festival of Arts and Culture. I have no doubt that the Festival itself will provide the best testimony of the ideals that inspired it.





Left: Multiple mask head-dress (Nigeria)



Above: Ekpo mask (Nigeria)

Above right: Makonde mask (Mozambique)

BLACK CULTURE

by H.E. President Leopold S. Senghor

On the eve of the Second World Black and African Festival of Arts and Culture, it is necessary to recall that today no problem is more important for black people, than that of black culture. Black people are engaged in discussing and often disagreeing about *negritude* or the *African personality*.

But what is "culture"? To define it, it will be necessary to compare it with civilization. "Civilization" is the combination of facts and social phenomena, structures and values which characterize any given society. "Culture" is, within the framework of this "civilization", the combination of its values; in one word, its spirit. It follows from this that each race, each ethnic group, each nation, indeed, each society has its own values. Because there is a black race, and a black ethnic group, there is similarly, a black civilization and a black culture. The Arabs are divided on practically every issue except that which really matters, that is their culture — *Arabness*. It is exactly this faith which they have in their culture that gives the Arabs their strength and their advantage over us the blacks.

I shall deal only with black culture, because once again, on the eve of the Second World Black and African Festival of Arts and Culture, it is the most important problem facing black people in the world, black Africans as well as the blacks of the diaspora. Black culture is a set of values originating from, and original to, blacks as is expressed in their different national societies. We find them today in our political institutions, our ancient traditions and our moral values, and especially, in our literature. Whether they are ancient or contemporary, we find them

in black African languages. But above all, in our arts, theatre, music, dance, sculpture, painting and tapestry. Our culture is so strong that it is expressed even in the way we walk, laugh or cry: the German philosopher, Hermann Von Keyserling used to say that the Americans dance, walk and laugh like the blacks. To expand on the observation of Keyserling, we know that since the end of the 19th century, since what I call "the revolution of 1899", European arts and through it, the art of the world, have been influenced by black arts.

But what are these original values that make up black culture? They are, fundamentally, the sense of communion between the visible and the invisible, man, nature and God; the sense of analogical images, which expresses this communion and finally, the sense of rhythm. I speak of a rhythm that is living which is neither simple repetition nor mechanical discourse as is most often European rhythm, but a living rhythm that results from asymmetric parallelism: of a rhythm characterized by unity in diversity; in one word, by the swing which comes at a time when, or a place where, it is not expected. Extending the debate from Africa to the Third World, and to universal civilization, I would say that the problem of culture is that which dominates all others, because it conditions them. This is so true that not only politicians, but also

economists affirm their concern for man and the necessity to study and take into account the cultural aspects of problems, especially economic problems, in order to effectively solve them. In this regard, I will refer you to the report which Messrs. Mesarovitch and Pestel of M.I.T. read to the Club of Rome under the title "Strategy for Tomorrow". But this is not all. All countries, whether they are developed or developing now agree that their essential problem is to ensure their development through a national, coherent and effective plan. And all economists are equally agreed that, from start to finish of any development plan, there is man himself, with his values, his culture. It is man, supported by his values, who produces the plan and this plan has as its objectives the development of man. That is to say, development of all his faculties in life in relation to the values of national culture. My conclusion therefore, is as follows: if we wish the Second World Black and African Festival of Arts and Culture to be a success, as I do, we should consider its colloquium as the most important point which should define, defend and illustrate black civilization and above all its spirit; that is, its culture, which is today the most powerful force in the universal civilization. Once more, I do not speak of material values, I speak of spiritual values.

Right: Bemba mask (Zambia)

Centre: Helmet mask with
male figure (Cameroon)

Far right: West African mask





AFRICAN IDENTITY AND IDEOLOGY

by Professor P. Chike Onwuachi

The African world is in essence man-centred. It is a world that exists wherever the African people are. The African peoples like all other peoples have their culture, the sum-total of their socially standardized ways of life. Culture is based on the process of learning and *not* biologically inherited. Central in every human way of life, of culture is the factor of ideology. This ideology

constitutes the vibrant force that enables a people to define all that they do or need to do for objective existence.

The way a people define their existence – the universe, man and their total ecological system – will very much depend on the cultural ideology of the people. In short, the African identity must correlate with the African ideological formulations in the African world.

There is an African identity in the context of the African world existence. In the African world, there are well defined ideas of nature, human life, existence, social relations, as well as man himself. It is on the basis of these well defined ideas that cosmic phenomena and other ecological phenomena are interpreted. Man in the African world is never conceptualized as an individual *per se* but essentially as a part of the collectivity in spite of his unique and characteristic idiosyncrasies.

There is the feeling of belonging together in kin-centred social processes. The family patterns are extended families, and members are consequently forced to function collectively towards the fulfilment of existence and survival. This does not of course mean that African societies in keeping with African identity do not have human problems. Far from that! In fact there can be many issues of human and natural problems. But the way these are handled are usually definitive of the African identity.

In the contemporary existence of the African identity the only viable political ideology must be the political *Ideology of African Spiritual Communalism*. This ideology is *not* Socialism nor Welfarism! It is an ideology which embodies the indigenous African principles *of live and let live*;

collective sharing; common concern for one another; sense of belonging together; social justice; economic progress and viability for all; and the African indigenous political process of participatory democracy.

African spiritual communalism is the essential principle of the life-ways of the African peoples. In the African life-ways there exist the spirit of kinship, respect for age and wisdom, economic co-operation, reverence for ancestral spirits, discipline and social justice, the fundamental collective responsibility for order, and the basic recognition of African dignity and respect for human personality.

The political process of participatory democracy embodied in the African spiritual communalism recognizes and considers every family and group in the collectivity; traditional ethics and morality in the rights of groups; and horizontal opinions and consensus in decision-making. In the ideology of African spiritual communalism we have the political, social, and economic factors:

(a) Politically, *the instrument of government* is vested on a chosen representative by open ballot. The chosen representative exercises the political instrument on behalf of the people in accordance with the collective principles of ethics and morality – established through taboos. *Political power*, however, flows from the representative to the people, while *accountability* flows from the leadership or representative *to the people who are the ultimate repository of power*. The people are traditionally educated to the degree of knowledge of their collective power and the exercise of their control of that power with a wholesome discretion.

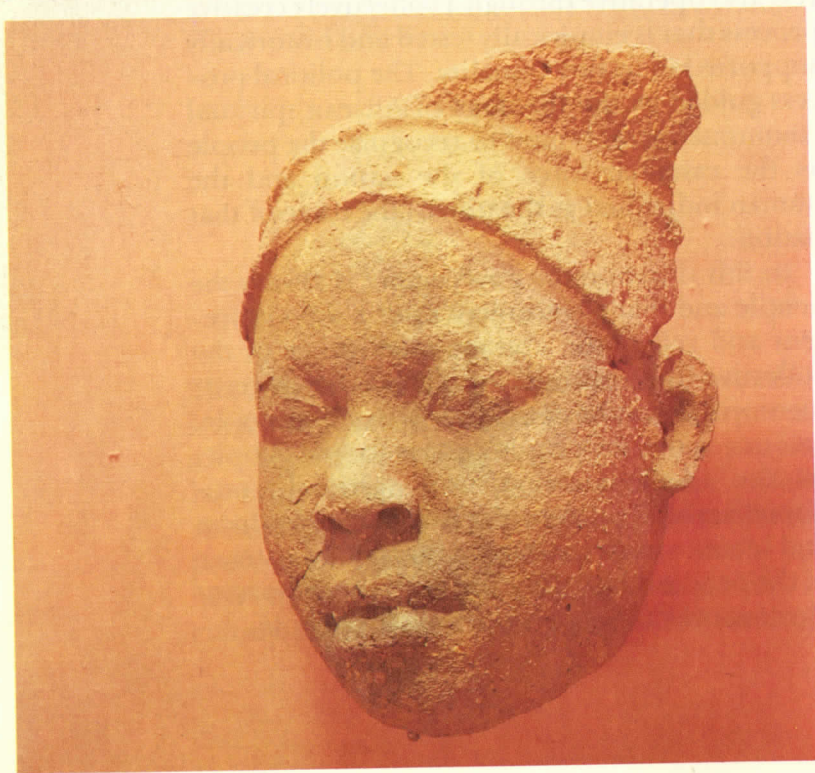
(b) *Socially*, in African spiritual communalism,

there is a collectively acknowledged hierarchical order based on *age, responsibility, and service* to the people. It is *not class consciousness hierarchy* but rather *service for the people consciousness*. Hence age, wisdom, accomplishment, and responsibility are very important variables.

(c) Economically, the essential principle and process are those of sharing according to needs and responsibility. There are built-in functional processes through which maximum benefits flow to the people who essentially must control the means of production as well as the means for the distribution of the needed goods and services.

African ideology of spiritual communalism permeates the African society both horizontally and vertically. It has metaphysical and dogmatic idealism, but it is very empirical and pragmatic. It is also operative through a collectively creative process that is empirically tested and historically supported in its functionality. The political process guided by the Ideology of African spiritual communalism is bound to recognize the people as the essential force of the nation and the human individual as the unit of the force of that nation.

In this situation the government is always the people and that government must always represent and reflect the average intelligence of the collective units of the nation. Thus the government will always be of the people, for the people, and not above the people and yet for the people. In the ideology of African spiritual communalism the collective African consciousness and identity must determine the social existence of the people. Under this ideology the important element is *not* the government *but* the people.





Above: Benin plaque (Nigeria)

Left: Tsoede bronze (Nigeria)

Far left, top: Head of Nok culture
dating from 900 BC to 200 AD (Nigeria)

Far left, bottom: Ife head (Nigeria)

MUSIC IN AFRICAN CULTURE

by J. H. Kwabena Nketia

Traditional music – the musical heritage of contemporary Africa – is music associated with traditional African institutions of the pre-colonial era. It is music which has survived the impact of the forces of Western forms of acculturation, and is, therefore, quite distinct in idiom and orientation from contemporary popular and art music.

In the old “tribal” era, this music was practised, as it still is, as purely local forms. Wherever such forms are now found outside their limited areas, it is often due to the presence of immigrant groups who continue to find the music and dances of their own areas the best form of entertainment and a means of building up new relationships. Thus in Tanzania, Nyamwezi bands may be found in many towns which offer opportunities for employment, just as dance clubs from the Ewe area may be found all over Ghana. Clubs consisting of immigrants from other African countries are found in some countries for the same reason. Many traditional Nigerian dance groups are found in Ghana just as Ghanaian groups are found in the capital of Liberia and Mali.

The new national context now provides greater scope for the performance of these local forms outside their former cultural boundaries to larger audiences at political rallies, national gatherings and national theatres, or to the entire nation through the medium of broadcasting and television. It provides new opportunities for interesting forms in small localities to be brought together and presented by African dance companies as new exponents of the art forms of Africa. It also provides opportunities for individuals to get out of their “tribal” shells and

learn to participate in the music and dancing of other African people. Hence one might look forward to the day when a hari ya moyo club in Dar-es-Salaam or an agbadza club in Accra would no longer be purely Nyamwezi or Ewe associations but associations of music lovers attracted to these particular forms.

In this connection there are new problems to be tackled in educational programmes, for such programmes need to emphasize the study of the African heritage of music as a first step in the musical upbringing of the post-colonial African. There are also problems to be tackled in the promotion of the arts within the community which call for a better knowledge and understanding of this music both in terms of its structural characteristics, its artistic values and creative possibilities, and its meaning in the contexts in which it has so far been practised.

From a purely musical point of view, the problem of meaning is a formidable one for anybody approaching this music for the first time, or for anyone accustomed to only a particular local musical expression in a given part of Africa, for available recordings of music from different parts of Africa show that this music is by no means uniform in the basic musical sounds that it employs, a fact which has led some scholars and collectors of music to question the wisdom of referring to "African Music" in the singular.

There is, for example, a wide diversity of singing styles which seem to create immediate difficulties of understanding and appreciation for those accustomed to only one African tradition. This diversity may, in part, be due to linguistic factors, for many African songs reflect

the speech mannerisms of the various language groups, including common features of speech such as rhythm and intonation. An Akan song reflects the characteristic rhythm and rate of utterance used in normal Akan speech as well as the intonation contour and other details of Akan pronunciation. So does a traditional Yoruba song take into account the peculiar three tone levels and glides in Yoruba speech.

Another complication arises from the ideals of voice production or norms of vocal qualities developed in different areas. While some, like the Akan, emphasize open voice quality, others like the Frafra emphasize tense vocal qualities. Some prefer high head voice or falsetto, while among some of the groups in Central Africa, such as the Batwa pygmies of Ruanda or the Bambuti of the Kivu province of the Congo, yodelling is quite a common technique.

Sometimes, there is an additional complication of culture contact. Vocal styles associated with Islamic traditions – with readings from the Koran, with music from Islamic cultures – acquired by African peoples who have embraced Islam or accepted its culture, may be transferred into indigenous singing styles. This is noticeable in the music of Northern Nigeria and some parts of Northern Ghana, and in the vocal styles prevalent in Guinea, Mali, Senegal, Mauritania, the Sudan and countries in Eastern Africa with predominant Islamic influence on their cultures.

A further complication arises from the choices of scales or scale patterns. Some build their songs on varieties of pentatonic scales, while others construct their songs on hexatonic scales. Differences in the actual intervals employed by various African peoples are found in all three



Above left: Mask of the Dan culture — east
Liberia, Guinea and western Ivory Co

Above centre: Gaa-wree-wree mask worn
priest whenever important decis
are to be made (Libe

Right: The Nimba incarnates the princ
of fecundity and acts as the tutelary
presiding spirit of the cycl
agricultural rites (Guir



types. Some use equidistant pentatonic; some stick to anhemitonic pentatonic forms while others use both the hemitonic and the anhemitonic. Among those who sing in varieties of the pentatonic scale may be mentioned the Yoruba, the Fon of Dahomey, the Ewe of South-Eastern Ghana, the Adangme of Ghana and many of the ethnic groups in the Mole-Dagbani linguistic group. Those who sing in varieties of the heptatonic include the Ibo and the Kalabari of Nigeria, the Akan, Konkomba, Builsa, Kassena-Nankani of Ghana and the Baule of Ivory Coast, to name just a few.

These styles can of course be grouped together into either mutually tolerant groups or mutually exclusive groups irrespective of geographical contiguity or the "culture areas" to which they might otherwise be supposed to belong. The singing style of the Ijaw- and Edo-speaking peoples of Nigeria, the Akan, Builsa, Kassena and Basare of Ghana and Togo, the Baule of Ivory Coast, the Bulu of Cameroons, the Bemba of Zambia, the Lochosi of Angola, for example, represent a mutually tolerant group, while the Bambara, Malinke, Wolof and Peul of the Sudanic areas of West Africa represent another group.

When we turn to instrumental forms, we can list a number of divergencies; for instance, in the distribution of instrumental types or species, and more particularly in tuning systems. Take for example the striking differences in the tuning of harps in Uganda described by Wachsmann. According to him, the Gwere tune their six-stringed harp in such a way that the octave is divided into four equal steps, and the player avoids sounding two strings together. On the

other hand, the Tesot, who also play a six-stringed harp, tune it in such a way that two strings can be pulled together. The Alur play a seven-stringed harp in a pentatonic pattern, while the Ganda possess an eight-stringed harp arranged in equidistant sequences but playing a five-tone scale. The Konjo, on the other hand, play an eight-stringed harp which plays a seven-tone scale.

Divergencies such as these can be multiplied. However, it must be pointed out that, in many parts of Africa, there are common structural principles which are observed by users of these divergent forms and which may be manifested in the treatment of melody and rhythm, in the approach to polyphony, or the use of various musical devices. That is to say, theoretically African music is a body of structural principles, some with wide application and others with only limited application.

The cultural factors which govern the application of these principles to musical expression seem to operate on a much wider scale than the diversity of forms seems to suggest. Hence while each local musical culture may pose special problems of meaning and significance, there are other problems which one meets in one form or another as one moves from one area to another and which permit one to take an over-view of music in Africa as an aggregate of group specializations based on common principles.

This view is strengthened by the historical picture of the music of Africa that is emerging from the little work that has been done so far. It is a picture which shows considerable interaction between African peoples, resulting in some cases in the borrowing of musical forms or musical in-

struments, a fact which calls for a comparative approach in the study of form, content and meaning in African music and which justifies the need for taking an over-view of this music.

In Tanzania it has been shown, for example, that the Sandawe now possess many musical instruments which may have been borrowed from other people in fairly recent times. Similarly, Wachsmann has shown that a certain historical picture of musical interaction emerges when one takes into account oral traditions, archaeological and available documentary evidence and the distribution of musical instruments, particularly trumpet sets and harps, in Uganda. The hand piano, according to him, reached Uganda from the Congo, and there are people in Uganda among whom the introduction of drums is "within living memory".

In many parts of Africa, the general pattern of musical organization is one that emphasizes the integration of music with other activities, with social and political action or with those activities in which African societies express or consolidate their interpersonal relationships, beliefs and attitudes to life. Occasions for public performances are, therefore, either purely recreational, ritual, ceremonial or "social" occasions which allow for music to be performed for the sheer fun of it as a recreational activity or performed whenever required, within the framework of the activities of some social occasion.

This arrangement, however, does not preclude individuals from making music privately for their own amusement, for the relief of boredom, or as an occupational activity. The sight of the lonely traveller playing the hand

piano as he goes along is not an uncommon one in some parts of Africa.

African societies do not set aside music for the same set of events. Not all societies have work songs or songs for puberty ceremonies. Not all societies celebrate their marriages with music and dancing. Even where similar events incorporate music, the organization of the events and the emphasis on music may not always be the same. In community life, therefore, music-making is to some extent socially controlled. Some musical types can only be used in limited contexts. The music for a particular rite, ceremony or festival may not be performed in another context unless there is some special reason for doing so. That is why every society seems to make special musical provision for recreation and to encourage the formation of musical and dance clubs.

The control of music-making may be evident not only in the selection of musical events but also in the control of the choice of musical resources, for example the use of musical instruments. Special drums may be set aside for the worship of the divinities and musical instruments played for kings may not be played for ordinary individuals. Where the same instruments are used, the repertoire may be differentiated. The control of music may also be evident in the type of performance allowed for different occasions or for different situations. The full ensemble may be used on one type of occasion and a smaller one for another occasion. Similarly, periods for musical performances may be socially controlled.

Since music-making is integrated with other activities, in any given area one may find other





Left: Mother and Child (Mali)

Centre: Mother (Ghana)

Far left: Figure of shame (Mali)

places for musical performances. For example, the compound of a house where a public ceremony takes place, a sacred grove or other places for ritual may be occasional spots for performances. Because music is frequently linked with movement, public performances generally emphasise outdoor situations more than intimate indoor situations. The latter tends to be restricted to private performances – performances to kings or other patrons of music or special ritual performance.

As would be expected, the outdoor orientation naturally has some effect on the general conception of traditional music. Instruments of penetrating intensity are generally more emphasized in outdoor situations than soft-sounding instruments. Percussion, whether in the form of idiophones or membranophones, or both, seems to dominate much of African music, especially music for dancing. Societies that do not emphasize drumming do not seem to ignore the use of idiophones.

Furthermore, the attitudes required of performers and their audiences are generally not those of restrained contemplative behaviour but more outward and dramatic expressions of feeling, except where a ceremony or ritual requires something different. Music-making is an activity with a dramatic orientation. There are definite performance attitudes, bodily movements and forms of audience response. Ululation and other expressions of appreciation and encouragement are elements of musical performances. In social situations, therefore, it is always the totality of the performance that should be considered.

On many occasions of organized performances – in recreation, in ceremonial and ritual

situations – traditional music will be found to be an element of dramatic expression with artistic, social or religious objectives. Hence on important public occasions attention may even be paid to the costumes of performers and other details of presentation.

In community life, participation in music may be spontaneous and voluntary or it may be an obligation imposed by one's membership of a social group, a responsibility attached to one's position in society, or an economic necessity. The most common basis of musical organization is age or sex. There are specific songs for the young such as those incorporated into stories and rites for children and children's games, particularly counting or number games, language games and games involving dancing and movement. In many societies the majority of musical types are performed by adults and these may also be subdivided by sex. For women there are recreational songs, dirges, grinding, pounding and other domestic songs as well as special songs for ceremonies performed by women or ceremonies which are made the concern of women. In some societies in Eastern, Central and Southern Africa, rites for healing the sick or for correcting certain disorders are also performed by women who sing special songs and accompany themselves with rattles and drums. Notice should also be taken here of the special musical role which women assume in some societies at the courts of chiefs by virtue of their position as kinsmen, wives or concubines.

Men's songs include special communal labour songs such as those used by the dokpwe co-operative work groups among the Fon of

Dahomey, or the music used for collective farming among the Nupe of Nigeria. There are hunting songs (which may be distinguished from the general class of hunters' songs), walking songs, beer-drinking songs in areas where social life revolves around periodic brewing of millet or banana-beer, heroic songs sung by men.

There may also be music for relaxation.

Every musical type played in community life has a tradition behind it, a tradition which governs its mode of performance, its repertoire, its choice and use of musical instruments as well as traditions that govern the context in which it should be played.



Above: Grotesque figure with coned hat symbolising danger (Egypt)

Left: Girl musicians in the tomb of Nakht (Egypt)

Right: Head of Meritatem (Egypt)



SPANNING THE OCEANS

by Mokwugo Okoye

At a time when one's breakfast may be the product of two continents and one is likely to end the day with a film-show, or the recorded music of a land across the oceans, it is legitimate to ponder just how far one should emphasize today's African, European or Asian cultures. Modern technology, including transportation and the mass media, modern education and international trade, have brought the whole world within the compass of a single city for the interchange of thought, goods and sympathy. For good and all, we have outstripped Aristotle whose considered view was that the size of a state should be determined by the range of a man's voice which today, thanks to the wireless and newspapers, extends to the whole world.

The universalization of culture has in our time reached such an extent that all romantic attempts, whether Teutonic or Slavonic, Negroid or Latinist to maintain cultural exclusiveness, have come against the ramparts of modernism, of the age of reason, science and technology and international humanism.

It is increasingly accepted today that all men are, basically, the same in their needs and capacity for development and education. Man is an evolutionary animal for whom stagnation and isolation often mean decay or death. Even in our tradition-bound society in Africa, we see before our very eyes today a cultural assimilation (formal or informal) of, or exposure to, local and foreign cultural values fostered by social and economic changes.

Civilization mingles naturally at the kitchen table: African "palm oil chop" and coffee, Indian rice and maize fritters, south European cod and macaroni – no one cares nowadays

where a particularly good dish comes from, or cares to resist a good dance rhythm or sculptural beauty, no matter its place of origin.

Anthropologists, in fact, have since unveiled the similarities in the customs of various peoples and the parallel development that took place in the arts of architecture (such as the arch and the dome), agriculture (crop rotation and the use of grinding-mill or turning-wheel), canoe-building, horse taming, writing (even among the old Krus and Efiks of West Africa), as well as the acceptance of such beliefs as totemism, exogamy and purification and initiatory rites in different parts of the world.

Having said all this, however, we may concede that there is a sense in which we can still speak of distinct Africa, Asian, European or American cultures. African culture is positive and humanistic, it is our feeling of brotherhood and community, the validity and efficacy of our moral codes and traditional statecraft, our unstinting hospitality.

There is no question about the reality of African culture, but it is necessary to stress that African culture extends beyond the mere desire for traditional sculpture and dancing, or the inarticulate but undying urge in some people to go back to their village sources, "where the real world and the ideal coincide in a romantic idyll". Culture, after all, is the total way of life of a people embracing their material things, their political and social institutions, their habits, customs, religious and philosophical ideas. It embraces so many things – the study of art and related types of behaviour and experience, aesthetics, music, literature, theatre, sculpture, architecture, town-planning, dress, agriculture,

education, folk-lore, and land-tenure, morality, secret societies, and more.

Traditional African society was an integrated whole where the political, economic, religious and artistic systems were intimately kneaded together; religion graced every undertaking, including music and dance, sculpture, and rhetoric, in which, Chinua Achebe reminds us, proverbs are the palm oil in which words are eaten. Religion also served the political system and reflected the economic structure. So, in Camera Laye's *L'Enfant Noir*, the song of the harvesters transforms the atmosphere of work into an organized ritual ceremony marking the end of one season and the beginning of another.

Historians have acknowledged the streams of African musical and therapeutical lore which in earlier ages poured through the Strait of Gibraltar to fertilize the genius of Europe and subsequently America, as well as the inspiration which modern art and *material medica* have derived from the Old Continent. One need not give credence to all the apocryphal claims of the old juju doctors or all the magical feats attributed to them in the *Arabian Nights* and the Mosaic records of the Bible, but there can be little doubt that, if modern psychology means anything, there is more in the so-called African Super-Science than meets the eye and we shall lose nothing by trying to find out the truth of such claims before it is too late.

Not a few people believe that democracy is a European invention; sometimes, in fact, we are told that it is the product of urbanization in which of course we are late imitators. But recent research seems to indicate that, before the coming of the white man, African communities





Left: Ivory carving (Zaire)

Centre: The Dancer (Mali)

Right: Lion from the Fon
Royal Palace (Dahomey)



were more like the city-states of ancient Greece and the later development of feudal despotism or capitalism is an Arab or European importation. At least we now know that the system of government by absolute chiefs is an imperialist invention to facilitate (cheap) administration in a conquered territory; otherwise under the old tradition, our rulers, whether hereditary, rotatory or elective, were reduced by effective social sanctions to mere figure-heads or symbols of popular sovereignty until imperialism turned them into *chefs des postes* or sole native authorities.

As a rule, there was no warrior-class, feudal compraderes or industrial-financial magnates that could endanger the liberty of the people; all, including women in some areas, were armed and served in the wars; all had the franchise and the highest office in the land were usually open to all, sometimes in rotation. Until the coming of Islam, from the seventh century onwards, African women were not degraded as in Greece-Roman civilization or the Oriental system of the *pardah*, but a rational system of division of labour enabled them to enjoy full economic and social rights and to have free access to the temples as the men.

Indeed, unlike in most of Europe till the present day, they were eligible for the priesthood and practice of the professions like medicine and the arts. They enjoyed full rights of inheritance or bequest, and when they were mothers or grandmothers the honour given to them was unbounded. As for the youth, they enjoyed the widest opportunity and leisure that the old society could afford, and there was no child labour or neurotic segregation of the sexes (save

perhaps during the coming-of-age ceremonies in some tribes) that has featured in many other civilizations.

For the African, then, duty was the sole visa to full citizenship and the water-tight segregation of society into orders, estates or castes (which, while flattering some people, degraded others and created dissenters from the people) was unknown before the slave trade and colonialism that marked the lowest degradation of the black peoples. In short, our democracy (without the voting or party system, it is true, but based on a valid and viable consensus) long attained heights in reasonableness and humanism – though not in technology – which Western society is only striving to reach today after centuries of struggle and suffering.

But the times change and we with them, and we must not forever look backwards merely to glorify the past; we must strive to develop techniques for merging the best of the past with the changes of today, if we are not to die of stagnation. As we say, each generation dances to the tune of the drum that is fashionable in its time, which suggests that there is a kind of sociological or geographical determinism that rules over fashions, customs and status-symbols.

As is to be expected, African society is gradually if painfully moving along the same lines of development as in Europe or America – from the community to the mass: the growth of education and technology, the passage from a subsistence economy based on communal participation to a money economy with emphasis of surplus and profit. As with others, the movement of labour and creation of urban centres in

which different ethnic groups meet and mingle, have combined with the pressure of Western ideas to weaken the old communal ties and sanctions, and foster increasing class differentiation and social tensions among the people.

These developments are not new and not always negative in their end-result, although almost everywhere today frustration surrounds men and crises confound their every attempt to solve one problem without creating another. It may be that, to paraphrase the dictum of the great Indian patriot Rabindranath Tagore, we can only play host to the world by not disowning our home, our own culture. But if ethnic culture,

with its inevitable component of self-praise and social chauvinism, still has validity in the modern world, we cannot deny equal or even greater validity to national and human culture. Ultimately, this culture means education and communication, that is to say, using education to form common ties and sharing ideas and sympathy with others if only to break through our mortal loneliness. Given the milieu in which we live and have our being today, the wonder is not that we should differ from one another or that all of us should coexist restlessly, but that, in spite of everything, we manage to coexist at all in One World.



Above: Guardian figure in an
ancestral shrine (Gabon)

Above left: Ancestral Ibibio man (Nigeria)

Right: Equestrian figure (Ivory Coast)



AFRICAN COSMOLOGY

by Rev. Dr. John Mbiti

The African view of the universe has not been carefully studied and systematized, and much more waits to be recorded in writing. What there is, is expressed orally in myths, legends, proverbs, wise sayings, and in practical ways like rituals, dances, art and symbols. When this material is put together, a picture of African

cosmology emerges – perhaps marred in some respects, but a picture nonetheless. This picture shows, among other things, an underlying unity or similarity of views across Africa, allowing, obviously, for local differences.

African views of the universe arose in the course of time, as people reflected upon life itself and the world at large. No human society can exist without some form of views of the world in which it lives. All the senses of perception – hearing, seeing, feeling, tasting and smelling – are open gates for human awareness of man's own existence and that of the world. So, as African peoples went through life's experiences, as they reflected upon what they saw and experienced, as they discussed their situation in the world, as they went through changes of individual lives, changes of the seasons, changes of environment, etc., more and more ideas were generated concerning their understanding of the world.

These ideas were by no means static, but in due time they crystalized into systems of thought which, though in the process of change, have come down to us. We bear in mind that, with extremely few exceptions, there were no written scripts until the nineteenth century when missionaries reduced many African languages to writing. Ideas from one generation to another, were passed down orally, ritually and symbolically. Therefore it is extremely difficult to trace the historical development of these or other ideas in African societies.

It is taken for granted by African people that the universe was created by God. This is the most fundamental assumption in African cosmology. But the details vary considerably as to how the universe was created; and in some few cases the

cosmogonic myths have been lost to the oral tradition. God himself as the Creator is uncreated. In fact the question of God's own origin is rarely, if ever, raised – for it is a futile, if not a disrespectful, question to pose. Some societies declare categorically the God has always existed; others say the He exists of His own; some speak of Him as “He who was there in the beginning”; and some express the concept of God's uncreatability physiologically saying, that He was neither father nor mother. Above all, God is called Creator, Moulder, Fashioner, Maker, Architect and Originator of all things. The name of God as Creator (and related terms) is the commonest attribute about God throughout Africa.

There is no question, therefore, that the universe owes its origin to God, however differently that might be depicted or understood in African societies. Creation took place *ex nihilo*, since there was no other substance; but different accounts tell how, following the initial creation, God or his assistants used that initial substance of the universe to give detailed shapes to the world as we see it today. It is also held widely that God continues to create the universe, particularly to bring about new life.

Because this is a created universe, it is, *ipso facto*, a religious universe; it is God's universe. African peoples look upon the world as a religious universe, to live in which is also a religious experience. This outlook upon the universe as being religious, shows itself in African attitude towards nature and the specifically religious activities that they carry out without drawing a dichotomy between the so-called “secular” and “sacred”, or “physical” and “spiritual”.

While the universe is essentially one, people conceive of it in the form of the earthly and the heavenly, or in terms of the visible and the invisible. In a few cases, there are African societies which see it as a three-tier universe with the heavens above, the earth where we live, and an under-the-earth world. But it is more common to have a two-tier universe.

The heavenly universe is the home of God. For that reason He is called the “Owner of the Sky”, or His name, in some languages, means also the Sky or Heavens. The heavenly world has the sky, stars, sun, moon, and other physical bodies; it also has spiritual beings, some of whom are thought to be in charge of different departments of the universe, and other to be messengers of God. Thus, the heavenly world is not empty: it is populated with its own life . . . some of this life is simply personifications of the heavenly objects and phenomena.

The earthly world is pictured and treated ritually, sometimes as the symbolic mother in the universe. But it too was created by God. Some societies depict God as having created the heavens first, and then the earth; while others reverse the order, or simply say that both were created simultaneously as fast as lightning. The earth is the home of man who is the centre of the universe. It is from the earth that man awakens the universe, speaks to it and listens to it.

In terms of geography or distance, the universe has no rim, no boundary, no ending. In terms of time, Africans do not conceive of an end of time and hence an end of the world. African concept of time lays great emphasis on the past and the present, with little linear future dimen-



Above: Figure with bowl (Cameroon)



Above right: A woman (Chad)

Left: Mother and child (Zaire)

sion of time. The future which they conceive, is a future within the context of the rhythm of individual life (birth, growth, marriage, procreation, death and joining the departed in the case of human beings), and the rhythm of nature (like day and night, the months, seasons and other rhythmic changes). There is nothing to suggest that these rhythms of time will suddenly or gradually grind to a halt. Therefore, there is no end of time, and no end of the world. African myths speak of the past and present; they do not speak of the future in terms of an ending. Thus, the universe has a beginning, a created beginning, but no ending.

The idea that the universe has no ending, is also depicted in rituals and art forms by African peoples. For example the drawings of snakes with their tails inside their mouths, symbolize the unending universe. There are many rituals all over Africa that celebrate or re-enact the rhythm of birth-death-and-rebirth. Thus, in African views, the universe is permanent, unending, and eternal. God sustains it. There is no reason to imagine that it will ever end, let alone how such an ending would come about as long as the universe is sustained by God who Himself is everlasting.

In African views, there is harmony, rationale, logic and sense in the universe. There is no chaos. Such order is experienced or conceived in several ways. This orderliness of the universe comes from God and is maintained by Him.

(a) There are laws of nature which govern everything. They give a sense of certainty, security and predictability to the universe in its various details.

(b) There is moral order among human beings. Africans believe that God instituted the moral order. Out of this arose various human institutions and customs, laws and regulations, by means of which people should live in harmony with one another, knowing what is right and wrong, good and evil, and one's duties and responsibilities in life.

(c) There is religious order. We said that this is a religious universe. Therefore it is religiously ordered. God controls all things either directly or indirectly through agents such as the laws of nature, sanctions and institutions of society. Man activates this religious order, thereby serving as or playing the role of the priest of the universe – through prayers, rituals, ceremonies, sanctifications of places and objects and people, blessings, and even mystifications.

(d) There is mystical power or order in the universe, which comes from God, and is available in varying degrees to spirits and some human beings. This mystical power enables certain people, among other things, to communicate at distance (telepathy), to receive premonitions, foretell events, perform wonders, see hidden things, receive visions etc. It can be, and, it is often tapped, and used by man for healing purposes, detecting thieves, generating success, warding off evil, and so on. It can also be utilized to do harm and ill to people or property; and it can be invoked to bring misfortunes, as, for example, by means of formal curses, or through broken taboos.

(e) Evil is what contradicts, what is contrary to these areas and manifestations of harmony and orderliness. Evil may be in the form of mystical force, or acts produced by spirit or human

agents; it can be generated by certain individuals (like witches, evil magicians); it can be incurred when a taboo is broken. It produces suffering, misfortune, illness, barrenness, failure, wasting of human wholeness, and death. As far as African people are concerned, these things do not happen just by chance: there are governing factors behind them. Death is the worst form of evil in the universe. The primeval state of life was one without death; and as we have pointed out, man was given the gifts of immortality, resurrection and rejuvenation. Somehow these gifts were lost and since then man has never known ways of recovering them, except that through marriage and procreation he counteracts on a human level the effects of that death, but he does not remove it as such. There is no "paradise regained", in African cosmology.

African myths of creation put man at the centre of the universe. This is almost to be expected because, since God is the Creator and Sustainer of the universe, He must be beyond and outside of the universe both in status and being. On the other hand, man is created, lives in the world and is part of the world. Even if there are other created beings with intelligence, man feels that he has a special place – he awakens the universe, communes with it, and links mystically the heavens and the earth. It is as if the entire universe was created or exists for the sake of man. Therefore we find, for example, many more myths that tell about the creation of man than about the creation of other things; and generally, Africans regard nature in terms of its usefulness or harmfulness to man, and how man can use nature. He makes use of nature, turning

parts of it into food, medicines (whereby the term "medicine" has very wide usage in African societies – curative medicine, preventive medicine, medicine that counter-attacks evil, medicine that gives success, etc.); and some areas of nature are used by man ritually.

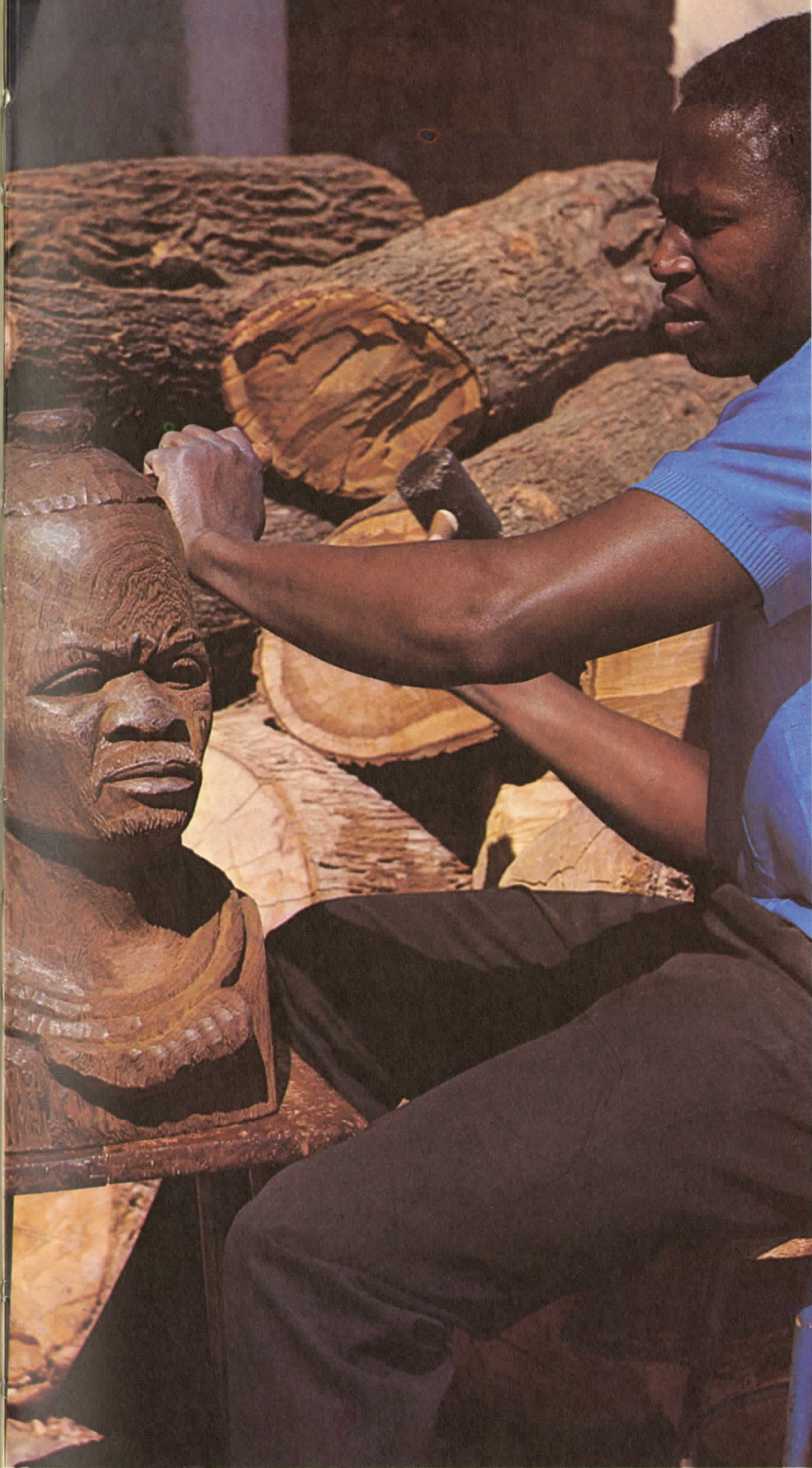
It is also man who turns natural objects and phenomena into personifications – of spirits, divinities or other beings. In doing this, man is able to exercise a certain degree of control over nature's forces and powers since their personification puts them at man's disposal and direction. Therefore, ritually, mystically and by word of mouth, man tries to control storms, mighty waters, dense forests, etc.; and at the same time, man is able to commune with nature: once he has personified a natural object, he is then able to speak to it, to listen to it, and have a direct relationship with the world around him. Thus, man puts the universe at his own disposal – by physical, mystical and religious means.

Yet, man is not the master over the universe or over nature. He is only its friend, at the centre; he is the recipient of the riches of the universe; he uses the universe as the case might be. But, man must live in harmony with the universe, through the laws of the natural, moral and mystical order. If this harmony is upset, then man himself suffers most.

Because of man's special place in the universe, one could postulate a cosmological structure with three parts: God, Man and the Universe. We could represent the point towards God in a vertical line; and the point towards the universe in a horizontal line; both lines meeting at a right-angle at the point representing man. The vertical line is infinite and points to the absolutes



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Busy at their craft



Fulani girl

which describe God (the wisest, mightest, greatest, highest, purest, unlimited, undying, uncreated, the beyond-most, the omniscient, the omnipotent, the omnipresent, the transcendent, etc.). The horizontal line reaches into the concrete, the created, the finite, the visible and invisible, the dependent, the object of man's enquiries, the environment of human existence, the comprehensible, the manageable . . .

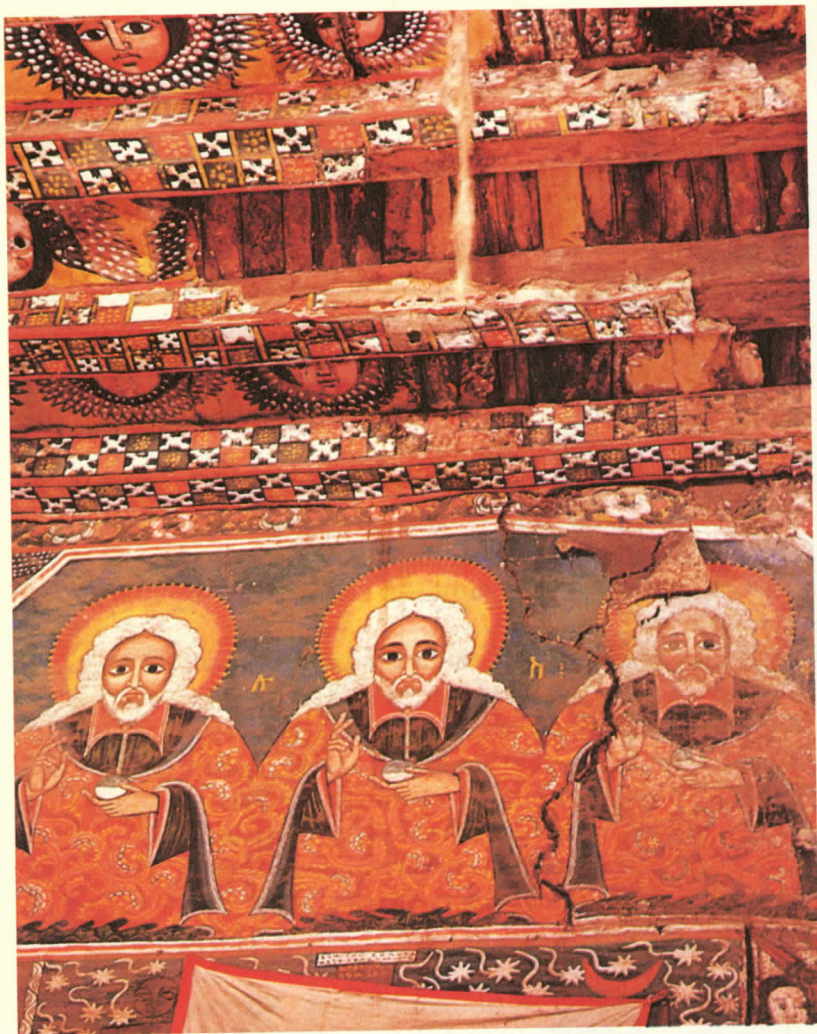
In a sense, therefore, the universe depicts many opposites to God. Man is at the meeting point, so to speak, between God on the one hand, the universe on the other. God is absolutely more than man, while the universe is at the disposal of man, for man, and that of which man is part. It is as though God would not have created the universe if man were not to be there; and as though the universe would be asleep, religiously dead, if man were not there with his myths, rituals, ceremonies, moral values, social institutions, and his ability to link up the two dimensions of the universe.

Man has in him something of the realities which, in an absolute way, describe or are attributed to God; at the same time, man has the realities of the universe. Expressed in another way, man is both spiritual and physical; he has the physical properties of matter, the physiological characteristics of living things, especially higher animals; yet, at the same time, he has values and insights which, at a high level of refinement bring him closer to God than is the rest of the universe, even though he is part of that created universe.

Although God is the Creator of the universe and man is at the centre of that universe, there are other beings with intelligence, besides man.

These include divinities, spirits, and the living dead. They were also created by God; some were once human beings. In one way or another, they are all related to the world of nature: according to some African mythology, some divinities assisted God in the course of ordering the created world; others serve God by taking charge of departments of nature. But by far and large, these divinities and many spirits, are personifications of natural objects and phenomena. In that sense, they exist in reality, and are not fictitious. It matters little whether they be called laws of nature or mountains or lakes or divinities.

Many of the spirits are the remaining portion of human beings that lived once and have since died. An acknowledgement of such spirits is a logical and necessary explanation of man's destiny, which is the state of existence that is neither human nor divine. Their place in African cosmology also helps man to have a meaningful explanation of some of the mysteries of the universe – of death and life, of laws of nature which otherwise are not obviously explainable; the question of purpose in human life, etc. African cosmology would be very much the poorer if the world of the spirits were obliterated. People live with the reality of the spirit world, they orientate their lives accordingly, and this reality has been fully integrated into African views of the universe. The spirit world is very close to that of physical human life, and people are very much aware of it, articulating it in their oral literature, in rituals, in ceremonies and as part of the mystique of the universe without which, perhaps, human life itself would be dull and boring.



Above: Icon covering the door
of the Debra Berhan church

Above left: Painted ceiling in church
of Debra Berhan (Abbey of Light)
built 1682-1706 by Yasu the Great
at Gondar, Ethiopia

Right: Crown of Menelik II,
dedicated after Ethiopian victory
over the Italians in 1896.



AFRICAN VIEW OF ART

by Ben Enwonwu

The role of art in African society is an important one for all who are concerned with the advancement of African culture, African thought and the African personality. It should also concern the present generation of Africans whether they are interested in art for art's sake or not. In fact, no emergent African state today, can afford to ignore the urgent role of art. We march towards renaissance. For the art of Africa is no longer looked upon as "fetish", as it had been during the early days of European exploration of the continent; it is no longer treated with the patronizing attitude that was the case when the first missionaries, anthropologists, and travellers collected old pieces of "objets d'art" and mixed them up with what was genuine; nor does African art only enjoy the reputation of its influence as a result of its historic impact upon modern art.

The terms African negro art, African traditional art, primitive art, tribal art, and all such aesthetic clichés which have become the currency of aesthetic evaluation of works of African art, must now be reconsidered in the light of the present Africa view. These clichés, together with the influences they exert on the critical mind, should now be regarded as part and parcel of the evangelical, educational, social, economic, and even the political chapters of the colonial past; because art in present-day Africa is seeking a new role, and this role that must be given to it by the Africans themselves, will determine the form that it should take as the mirror of the aspirations of independent African peoples.

Art is not static. Like culture, art changes its

form with the times. It is setting the clock back, to expect that the art-form of Africa today, must resemble that of yesterday, otherwise the former will not reflect the African image. But it now appears that the young African painter and sculptor distorts his work deliberately so as to achieve Africaness, or else, that if he does not do so, his work will be imitative of European art. The craftsman artist on the other hand struggles between reality only with what he possesses of the old technique. This situation represents the psychological effects of colonialism. It has no African directive.

In the passing African social context, the African view of his art was a view which was identified with other aspects of the African life. It was not an objective or an analytical view of art. The first time that we Africans received the word "art" as applied to the creative imagery of our ancestors, was at the beginning of European colonization of the African continent. The word has its limitations when defined, to mean the same sense as for instance, the Ibo word *nka*. Art is defined in the English dictionary as "human skill as opposed to nature; skilful execution of an object in itself; skill applied to imitation and design as in painting etc.; thing in which skill may be exercised; certain branches of learning serving as intellectual instruments for more advanced studies as Bachelor, Master of Arts, one who has obtained a standard of proficiency in these; black magic, practical application of any sciences; industrial pursuit, craft, guild; company of craftsmen; finesse, those in which the mind and imagination are chiefly concerned; knack; cunning; stratagem". Art so defined,

provides divergent meanings none of which is the same thing as the world *nka*.

Nka may be understood to mean "making"; of which doing; the making of; doing; of a particular kind; the object of which is specifically artistic; and making; is personified, i.e., the professional of *nka*; and so particularized; the object of *nka* is specific, and so does not refer to any other kind of making, or doing; it is strictly art, only by professional competence; again, *nka* bears a traditional significance as an art handed down from generation to generation – thus it is inheritable of family or even village groups such as in the known case of Benin; *nka* does not mean human skill as opposed to nature, but does imply identification with the nature of doing, or of image. Art is subjective and therefore infinite. *Nka* is an objectification of image more through the senses than through cunning of hand. Such definitions of art as the art of running, swimming, black magic, of photography, stratagem, or as the art of doing anything do not refer to *nka*.

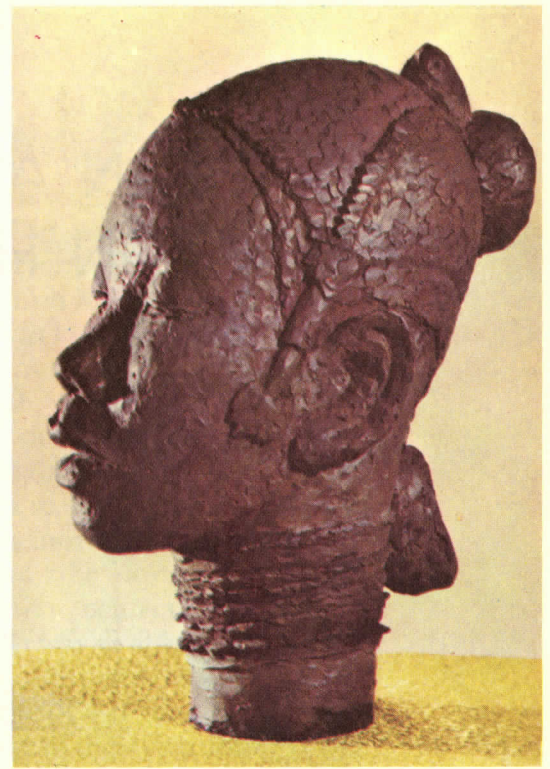
The prefix *ome* further explains the identification of a second person, i.e. *ome-nka* – he is the maker of *nka*. Both the maker of, and the art of what is being made. *Nka*, strictly speaking, has traditional and religious associations. Thus the field of so-called African art is really the realm of the ancestral world of images so confined as it were to creativity in a spiritual sense.

In terms of reference then, African art is not really art in the Western context, but an invocation of ancestral spirits through giving concrete form or body to them before they can enter into the human world.



Above: The Hairdresser
(Painting by Desrosiers, Haiti)

Above left: Painting in oil and beads
by Jimo Buraimoh (Nigeria)



Above: modern sculpture

Left: Fancy Goods Peddler.
(Painting by Pinchinnat, Haiti)

AFRICAN ART IN FOREIGN HANDS

by Alma Robinson

For centuries, the movement of African art has been an outward flow: hundreds, even thousands, of European military conquerors, administrators and adventurers took home souvenirs of their African experiences. In Europe, the exotic became a priceless source of energy to the budding movement of modern art at the turn of the century. Ten years ago, prices began to escalate with the growing awareness of the uniqueness of African art "antiquities".

Much remains in Africa, of course, sometimes in the care of private families, often at shrines and royal palaces. For instance, the bronze heads of Ife, Nigeria, remain on the palace grounds in a museum, having narrowly escaped a raid by the notorious German, Leo Frobenius, in 1910. Among the Ashanti of Ghana, much golden regalia is still used in traditional ceremonies. Furthermore, some museum systems have acquired sizeable collections of their national art. However, much of the best and the oldest examples of African culture was harvested over half a century ago by Europeans. Now, with justifiable urgency, Africans have begun demanding the fruits of their history for themselves.

In its most public form, the quest for restitution has been crystallized in two United Nations resolutions, a UNESCO resolution and numerous other statements.

Since most of the Western "consumer" nations have consistently abstained from these public resolutions, they may not carry much force. However, the sense of the resolutions has provoked meaningful self-inquiries among some European collectors and museum administrators. Some have committed themselves to finding means to return at least a nominal

number of important pieces – as well as documents – to Africa.

Thus, at the urging of a British firm with a lease to renew in Kumasi, Ghana, the question of returning the Asantahene's regalia was introduced in the House of Lords. While he was negotiating a settlement for Belgian firms in Zaire, the Belgian Foreign Minister publicly acknowledged a previous agreement to return significant works of art to Kinshasa. President Giscard d'Estaing of France announced the return of some ancient Algerian archives during the first visit of a French president to Algeria since the war of independence.

Such open acknowledgements have been infrequent; for in Europe, talk of sending to Africa valuable artifacts has often provoked a tortured outcry from a public which regards the treasures as their heritage, rightly gained, of former empires. The *Cercle Algerianiste*, representing a group of French ex-colonialists, for instance, denounced the "abusive amputation of the national patrimony" after d'Estaing's gesture was published in Paris.

Academics may be the most blatantly possessive, often openly praising the order and convenience of the British Museum as opposed to the expense and difficulty of going to Africa to study African artifacts. Africans, they allege, do not appreciate these old things beyond their monetary value and would sell them unscrupulously if given the chance.

But there is no truth in this charge. African governments are committed to retrieving and maintaining their priceless heritage in Africa – even at a price. While they have been negotiating for the restitution of some antiquities, some

African governments have committed themselves to buying valuable pieces when they come up for sale. The Ashanti Traditional Council bought a gold embroidered cap which had belonged to King Kofi Kalkari for £2,250 at an auction at Christie's in London. The Nigerian government, which purchased some Benin bronzes from the British Museum during the fifties, has continued to purchase unusual pieces when they become available.

Africans have begun to insist that the axis of African art scholarship moves to the land of its birth and away from the former colonial metropolises and newer centres of African studies in America. One way to achieve this goal is to bring back the objects themselves, test them against the surviving cultural traditions and place them in the context of their creation.

In a memorandum explaining the 1973 U.N. resolution to restore plundered art to countries of origin, Ipop Eyebu-Bankand'Asi of Zaire wrote: "There is a deep-rooted and indissoluble bond between nature, man and his artistic creations. The cultural riches of the poor countries are at their best in their natural setting, because they glow in an almost sensual aura. . . . Such works represent the manual skill and innermost feelings of our ancestors. They are our guiding light, the inspiration for the developing countries in their overall development. It is, therefore, proper that the laws of fundamental telepathy should be obeyed and it is both natural and just that these guiding lights, these authentic symbols of constant evolution, should be restored to the developing countries."

His sentiment was anticipated 35 years ago by a Belgian writer, Gaston Denys Perier, who was

Right: Aborigine boys going through
their paces (Australia)

Facing page: The joy of dance

Below: The drums of Haiti





impressed by the creative inspiration apparent in African art. "The mask", he wrote, "confers a superhuman force like one possessed by the dead or the spirit of the ancestors. . . . To touch these, destroy them, without caring about the reverent thought which tradition attaches to them is to cause profound injuries, if not hate." Finally, he asked, "What would we say if some people came to our public squares or churches and lifted the statues whose importance or beauty are dear to us?"

European collections of "Africana" started as early as the Portuguese tradition missions of the 16th century. British Museum collections began early in the 18th century. But the interest and the collections steamrolled with the notorious military expeditions of the late 19th century. In Roman style, and strictly against the developing international law of the time, the British conquerors of Kumasi (1874) and Benin (1897) took what they regarded as valuable loot and burned both towns. Waves of colonial administrators, traders and missionaries followed the initial incursions. They often took home souvenirs acquired by virtue of their positions. Some missionaries who encouraged Africans to burn their "pagan effigies" as proof of real conversion quietly collected the best examples and shipped them back home.

As a result of these activities, rows of African objects sit, jewel-like, behind glass in European "ethnographic" museums, often grouped with art of other "preliterate" peoples. The British Museum, for instance, houses its African specimens in a specialized "Museum of Mankind" with articles from Polynesian and Mayan cultures. Untold quantities, perhaps

twenty times the number on exhibition, rest in basement storage rooms, the point a Ghanaian film-maker, Kwate Nee-Owoo, has raised in the documentary film, *You Hide Me* (1972). As the camera glides through aisle upon aisle of boxes full of miscellaneous objects, the commentator asks: "How can the governments of modern African states explain that they cannot see the traditional art in their own country?"

Some Europeans deride the current efforts for restitution as a "nationalistic" drive, contrasting it with nobler sentiments of the "universality of art". The spirit of sharing, of exchange, is said to be antithetical to a drive for national possession. Commentators and academics alike ask why Africans aren't more interested in collecting European art, Oceanic art, Indian art, etc. Probing further, the nub of the European argument reveals a root of possessiveness. "The process (of restitution) might turn into rather a striptease", sniffed the Baroness Lee of Asheridge during the House of Lords debate on returning Ashanti regalia to Ghana.

But no African country has called for the return of all the artifacts and art objects which were taken during colonialism. Even in Zaire, which has led efforts for restitution in the United Nations, the demand consists of asking the Belgian *Musée Royal de l'Afrique Centrale* at Tervuren to restore one article if the Tervuren Museum has more than one example of it.

Museums in Zaire had been well-stocked until the turbulent sixties. Among the victims of the notorious civil war were the country's two major museums at Lubumbashi and Kinshasa. U.N. troops sent to restore order installed themselves in the newly built Lubumbashi Museum. While

members of a private group, the Society of Friends of the Museum, managed to haul away about two-fifths of the still-crated objects, the troops helped themselves to the rest. Some wooden statues were used as firewood while the most attractive pieces were seized as souvenirs. When the troops left at the end of 1962, the building was empty. Meanwhile, the staff of the museum took advantage of the chaotic situation to sell its stores and exhibits for personal profit. Finally, all that was left was a few items with little commercial value.

In 1924, the Ogoga of Ikere, Nigeria, left a set of doors carved by the distinguished artist, Olowe, to the Wembley Exhibition in London. After the show, officials from the British Museum asked if they could buy the doors. He replied that he certainly couldn't sell them, but he would agree to exchange the doors for a wooden throne built to his specifications. "That does not seem to me to have been a very good bargain for him, for the wooden throne is not a very distinguished piece of British craftsmanship, but I am happy to say that Olowe, being still alive, carved a fine new door to fill the gap left by ours," wrote William Fagg, formerly of the British Museum, several decades later.

This story of uneven bargaining could symbolize thousands of similar transactions which have taken place, perhaps not at such an official level, since the awakening of European interest in African art. Africans who do not agree to sell their family heirlooms or religious images may find themselves victimized by thieves.

Now, along with bilateral and international efforts to recover art and artifacts taken abroad,

measures are being devised to keep the African treasures at home. In many countries, trained museum curators are combing the countryside, buying examples of works no longer produced or persuading their owners to give or lend them to the museum service for safekeeping. "We are grave robbers," joked Fr. Joseph Cornet, the Director General Adjunct of the *Institut National des Musées* in Kinshasa. "But we must do it before the dealers do."

In Nigeria, hundreds of students have been employed to photograph and register antiquities kept by families throughout the country. When indexed, the objects may be easily identified if they are stolen or sold for export. Although Nigeria's laws have protected antiquities since 1939, the drain from the country has continued, accelerating in the past fifteen years. Two years ago, the antiquities department successfully pushed for a total ban on private sales and exports of any antiquity, defined as an art object or craftwork made before 1918 or used in a traditional ceremony. Only the museum or its authorized agent, such as a university, may purchase an antiquity. Furthermore, all dealers were required to be licensed and to submit their stock to the antiquities department for purchase.

The government simultaneously undertook a mass acquisitions programme for the national collections with plans to stock five new museums during the next five years. The decision to try to purchase every item available was made necessary because of tremendous pressures on the country's supplies of art, explained Ekpo Eyo, the director of the Federal Department of Antiquities.

Nigeria requires any person planning to



Left: Ancient inscription in Ethiopia
Facing page: The Zimbabwe ruins





The Spirit

export an art object to obtain a permit certifying that it is a non-antiquity at the museum. Similar laws are in effect in most African countries: Angola, Benin, Burundi, Central African Republic, Chad, Egypt, Ethiopia, Gabon, Ghana, Guinea, Ivory Coast, Kenya, Lesotho, Libya, Malawi, Mali, Mauritania, Morocco, Ruanda, Senegal, Sierra Leone, Sudan, Tanzania, Tunisia, Zaire, Zambia.

Casual tourists usually comply with these laws. Up to 300 a month come to the Lagos Museum at Onikan, bringing their souvenirs, ranging from cheap trinkets to expensive modern copies of Benin bronzes. It is the professional dealers from abroad and their African associates who continue to ignore these legal prohibitions.

Says one Belgian dealer who regularly received African salesmen in his gallery: "You can't really stop this trade, because there is too much money to be made, more money with a few transactions than most people make in their lifetimes."

In addition to art dealers, diplomats, airline crews, military experts and foreign aid professionals are among the cream of the illegal traffickers. In the sixties, the American Peace Corp workers were targeted for special investigation and scrutiny in Nigeria. More recently, a group of Soviet technicians was suspended from Egypt after their baggage was inspected and found full of illicit souvenirs.

Often the dealers themselves arrive from abroad to survey the field, leaving instructions for local people after they have returned to Europe or America. One French art dealer went to Zaire several years ago, ostensibly a member

of an entomology team. While they hunted insects, he searched for rare masks and statues. When he was finally apprehended back in Kinshasa, he had apparently shipped off most of his collection or left instructions for it to be sent to him.

Customs agents are usually cited as an easy loophole for illegal traffickers. "Where there is money, there is no customs," one museum official said cynically. As early as 1963, the *Daily Times* of Lagos editorialized that customs officials "are not being vigilant enough", calling "for greater vigour and vigilance on the part of these men to ensure that this nation is not totally deprived of these valuable materials which are part and parcel of our heritage and that of generations unborn".

Although hundreds of African art works are stolen every year, a mere handful, nine since 1968, have been reported to the international police network, Interpol, in Paris. An official there admits that Interpol's low rate of success may inspire little confidence. The agency does not have its own investigative officers for cases of art smuggling. It relies instead on local police authorities in its member countries, sending them information and photographs on reported cases.

Foreign researchers in Africa – social science students and visiting professors in such fields as art history, anthropology and archaeology – have acquired a notorious reputation for collecting souvenirs of their field research. Often the pieces acquire a higher commercial value because of the authenticity associated with publications. Pieces from Leon Underwood's collection, for instance, probably commanded a



Right: Upper Niger bronze

Far left: Wooden tiara (South Africa)

Centre: West African
decorative figure



higher price because of his name when they were sold recently at Christie's art auction house in London.

Even when the researchers do not themselves profit from their work, publication of an area or ethnic group which was previously "undiscovered" may attract the attention of the underworld. Within months, dealers will circulate flyers to galleries and well-known collectors, perhaps even to museums, advertising new offerings, probably stolen or purchased illegally and certainly illegally exported, validated with footnotes to a scholarly work. A book written by Ulli Beier on sacred woodcarvings in Ilobu, a Nigerian village, was practically used as a guidebook by unscrupulous dealers and collectors. Within months, every shrine named by Beier had been hit by thieves.

Like other Third World countries, African nations have looked for relief in the UNESCO Convention on the Means of Prohibiting and Preventing the Illegal Import, Export and Transfer of Ownership of Cultural Property. The Convention, adopted by the UNESCO General Conference in 1970, was expected to play a deterrent role in the trafficking of cultural objects. States which ratify the convention agree to prevent their institutions, such as museums, from importing objects which have been illegally exported and agree to ban the importation of objects stolen from museums or public monuments. Member states agree to try to recover and return such property. However, a state requesting the return of such an object agrees to pay "just compensation" to any innocent purchaser or to a person with valid title to the object in question.

Since prices escalate with subsequent transactions, the last-mentioned provision would probably limit use of the convention to the most significant objects of a nation's heritage. However, although they have paid lip-service to its ideals, no Western European nations have yet ratified the convention. The United States Senate ratified it in 1972, but legislation to implement the convention has not yet been enacted. Canada is reportedly making progress towards ratification.

Without the support of the consumer nations, the convention is virtually a dead letter. Asked about prospects for the convention in the United Kingdom, one British official said his government shouldn't be expected to enforce foreign export laws. Furthermore, he expressed concern that the convention might have "retroactive effect" which would apply to works of art taken many years ago. The language of the convention clearly states, however, that the illegal import must have taken place after the convention went into effect in the states concerned.

While the convention proceeds slowly, members of the International Council of Museums have tried to stem the trade in illegal antiquities by subscribing to an ethical code; in addition, several American museums and professional associations have announced that they will no longer purchase items lacking appropriate export documents, or papers of provenance.

In explaining the policy of the Field Museum of Natural History in Chicago, Bennett Bronson wrote: "We doubt if anything can be done about the spilt milk of the past, but we will be specially

cautious about objects recovered within the last several years. Some objects looted as far back as 1960 are probably still in the pipeline or in the hands of dealers who originally commissioned the looting and profits from selling those objects would undoubtedly be ploughed back into further looting."

These efforts hardly touch the scruples of private collectors, who may even prefer illegal objects because of their clandestine character. Customers who like to make a profit on illegal goods often end up with fakes, according to Bronson. One well-known American collector may have spent hundreds of thousands of dollars this way, relying on a French dealer.

At the first line of attack, co-operation between African countries, and especially between their customs and police agencies, could be improved. Generally, objects flow between borders and escape domestic protection. Works of art from Eastern Nigeria leave through Cameroon, from Ghana to the Ivory Coast, from Zaire through Burundi, etc.

Last year, the First Intergovernmental

Conference on Cultural Policies in Africa called for co-operative regional efforts to stop the trafficking. To date, the only effective reciprocal arrangement has employed the laws of the former territories of French Equatorial Africa. In at least one case between Senegal and the Ivory Coast, these laws were used to return illegally exported objects. A multilateral agreement is said to be under discussion between Guinea, the Ivory Coast, Sierra Leone and Liberia.

An example of an effective regional agreement is the 1972 pact between Mexico, Guatemala and the United States, designed to restrict the traffic in Pre-Columbian art objects and antiquities. Unless an object is accompanied by the written export permission of the country of origin, it can be seized by U.S. customs officials. While the law has had notable success in New York, where galleries specializing in Pre-Columbian antiquities have had to close, it has also been effective in Brussels and Paris, where ethnographic dealers have expanded their wares to include Pre-Columbian artifacts. Any attempt along this line should be subjected to careful scrutiny.



Right: Gazelle mask used in
initiation rituals (Ivory Coast)

Left: Mask of the
dance cult (Angola)

CINEMATO- GRAPHIC ART

by Paulin Soumanon Vieyra

The cinema is one of the arts which is still in search of its African expression. The reasons for the delay in this new art integrating itself totally into African life come from a situation which has been created for it in Africa, and from problems which it must continue to face.

Organized the first time by the West, the cinema at its beginnings imposed a Western view of life on the world. And throughout the evolution of the cinema, the evolution of Western European and American artistic concepts were in evidence. The African influence on worldwide cinema has only been superficial. It has been limited to the utilization of Africa as a decor for actions not belonging to Africa and according to the Western view of the operators who have come there to film.

African judgement has a need for African films in order to appreciate the conceptual and singular originality of the cinema in comparison to other means of expression. The exclusive view of Western films, which inevitably puts into play only aspects of life in Europe, cannot touch African sensibility; at least of those Africans, and they are the majority, who do not have a tangible knowledge of the West.

After a new balance between the cinema and other forms of entertainment had been established, as far as the public's participation was concerned, cinema took up the offensive again, but this time, not by introducing new techniques, but on the contrary, by accentuating the originality of the subject's treatment. "The new wave" in France, then in Europe, and finally throughout the world, upset traditions and used a new writing to express itself.

The public became interested in experimen-

tation; and producers followed the movement of this renovation which permitted them to make money while realizing films for two or three times less the expense than before. Proceeding from France, this "new wave" movement won the world. Only the African continent found itself outside the movement once again for lack of a cinematographic industry. Since the cinema's situation in the world becomes the situation of the cinema in Africa and since Africa remains a market for the entire world's productions, the "new wave" films have also invaded the African continent without, as ever, dethroning Western and classic Indian and Egyptian films from the public's taste.

African cinema is naturally going to benefit from research, works, and experiences of the previously developed cinema.

The African public has become accustomed to a certain form of cinema. Its sensibility has entered into contact, among the flood of films proposed to it, with those which were directly accessible and the comprehension of which has been even more facilitated by the simplicity of the dramatic plot. Unfortunately, these were not the best. But distributors have concluded that this was the taste of the African public, and they concentrate their efforts on the distribution of this kind of film.

Naturally, being constantly solicited by Westerns, police stories and Zorro, the African public has ended up by acquiring through habit a pronounced taste for action films. Alongside this there now exists a more cultivated public, and which, by its education, is capable of feeling and appreciating the more elaborate films coming from all parts of the world.

The breadth of the cinematographic phenomenon is such that in some urban centres of Africa, it represents practically the only entertainment for a certain category of people. The cinema is not far from having a fetish function in Africa.

We are already faced with a certain number of problems which are going to be posed by the African cinema, in order to perfectly introduce it into African social life. Egypt gives us an insight into what popular cinema could be in Africa: a film of long duration is cut up into sequences of songs and dances in order to permit spectators to relax.

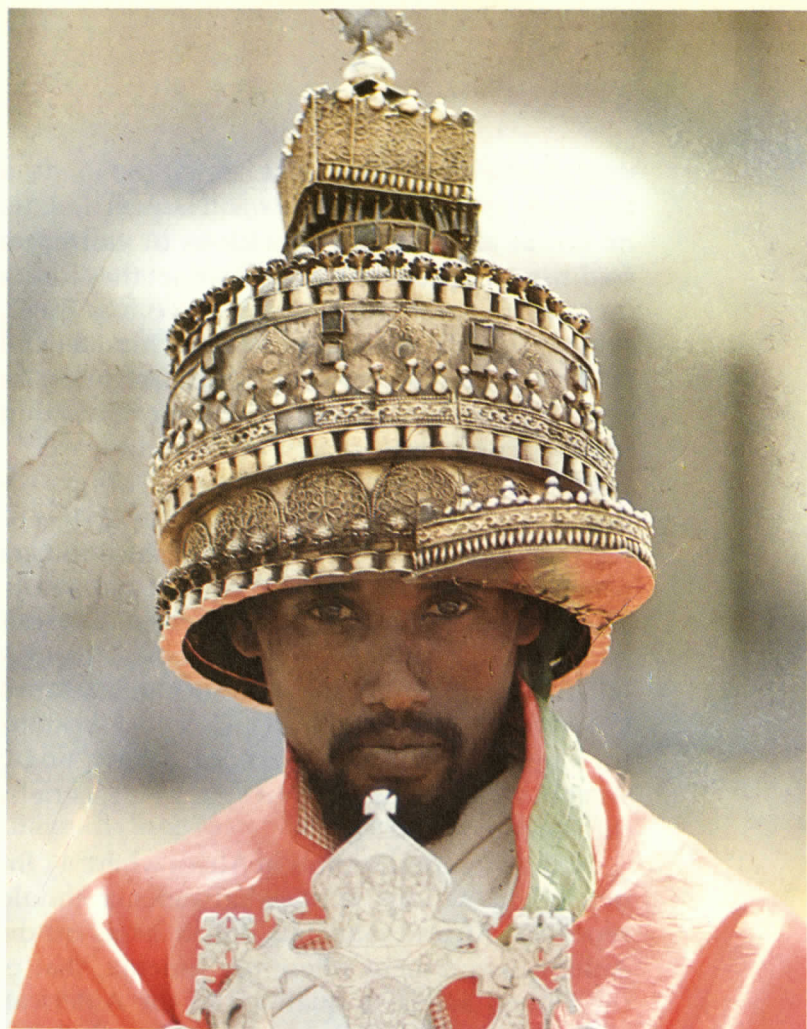
If at present, one deplores the non-existence of a Black African cinema, one assuredly owes this to the industrial non-organization of the cinema of Black Africa.

For the moment, African scenario-writers are concerned less with the recording of folklore and ethnographic manifestations. For the first African scenario-writers, it is a matter of actually using the cinema as a means of personal expression. For them, editing is not the essential of creation which is found on the level of conception and production. Before shooting a short African film in a completely classical way, there is a scenario, a shooting script and a commentary. At the moment, what precisely creates the difficulty for African productions is the need for the author to conform to the idea of what he wants to obtain.

In fact, and in spite of what Europeans say about it, when using Africans, producers realize that their compatriots are not born actors and that they lack the calling, even though they are clever in manifesting their culture. In addition to



Head-dresses of Africa



this, not being professional actors, they have a tendency towards dilettantism. They arrive late, or not at all; they are capricious or call upon tradition in order not to play a scene; they forget their working clothes or they have lost them. Adding the lack of collaborators, technique, and materials to the financial questions one can easily imagine the difficult working conditions in which African films are now produced.

One of their satisfactions after every film produced is to say to themselves that they are keeping the way open to a cinematographic industry which will permit the African cinema to develop. The awards obtained in different festivals nevertheless prove their quality. And the infatuation with which the African public in turn views them, shows the expectation of this public for films which mirror its preoccupations.

Now we must ask ourselves, what is meant by the African cinema?

In the present situation in Africa where 47 independent nations exist, what cinema should represent African cinema? Will it be as on the American continent where one cinema, that of the United States, is qualified as the American cinema, because it is the most developed? Is the Egyptian cinema going to be the only one qualified as African, because at present it is the most advanced, while the cinema of other African states will simply take the name of their country, as for instance, the Senegalese cinema, the Nigerian cinema, the Ghanaian cinema, as one speaks about the Brazilian, Argentinian or Mexican cinema?

In Africa for the moment (without a doubt, for reasons of convenience) one speaks of African cinema to designate films produced in

Ghana, as well as the Ivory Coast, Senegal, or Nigeria. Naturally, these films are indeed African but are they totally Congolese and Kenyan at the same time?

At this level, these are notions of culture and of civilization which are in play. The African civilization from which naturally all African countries issue, is particularized by specified cultures, according to its ethnic groups. This fact necessarily brings into action the traditions, the costumes and the languages which are going to be found in each of the African cinemas, in order for them to give meaning to the life of each people considered.

The cinema, as a modern art, needs to be nourished on sources of particular traditions in order to singularize before attending universality. And we know that nothing limits its radiance, not even the different languages which it borrows to better manifest itself.

The problem posed by languages to the African cinema nevertheless remains. Besides, it is an economic problem which from the fact of the multiplicity of languages in Africa would call for an enormous amount of means, if it were necessary to postsynchronize every film in all languages in order to reach more certainly the totality of the population.

The solution of this problem can be found in the future, in a linguistic organization on the African continent which would limit the function of an inter-African communication vehicle to a few languages.

In this matter, foreign experience could usefully serve Africa. The USSR is very analogous to Africa – a vast span of territory, a

population relatively as large and a great number of spoken languages. Here the door is open to research, of which the first part concerns linguists. Some work has been accomplished in this domain; other work is in progress. Cheikh Anta Diop in his *Nations Negres et Culture* gave a solution. What concerns African scenario-writers in the future will be to possess in every domain the means which will permit them to ensure that their cinematographic productions will truly be the expression of African realities.

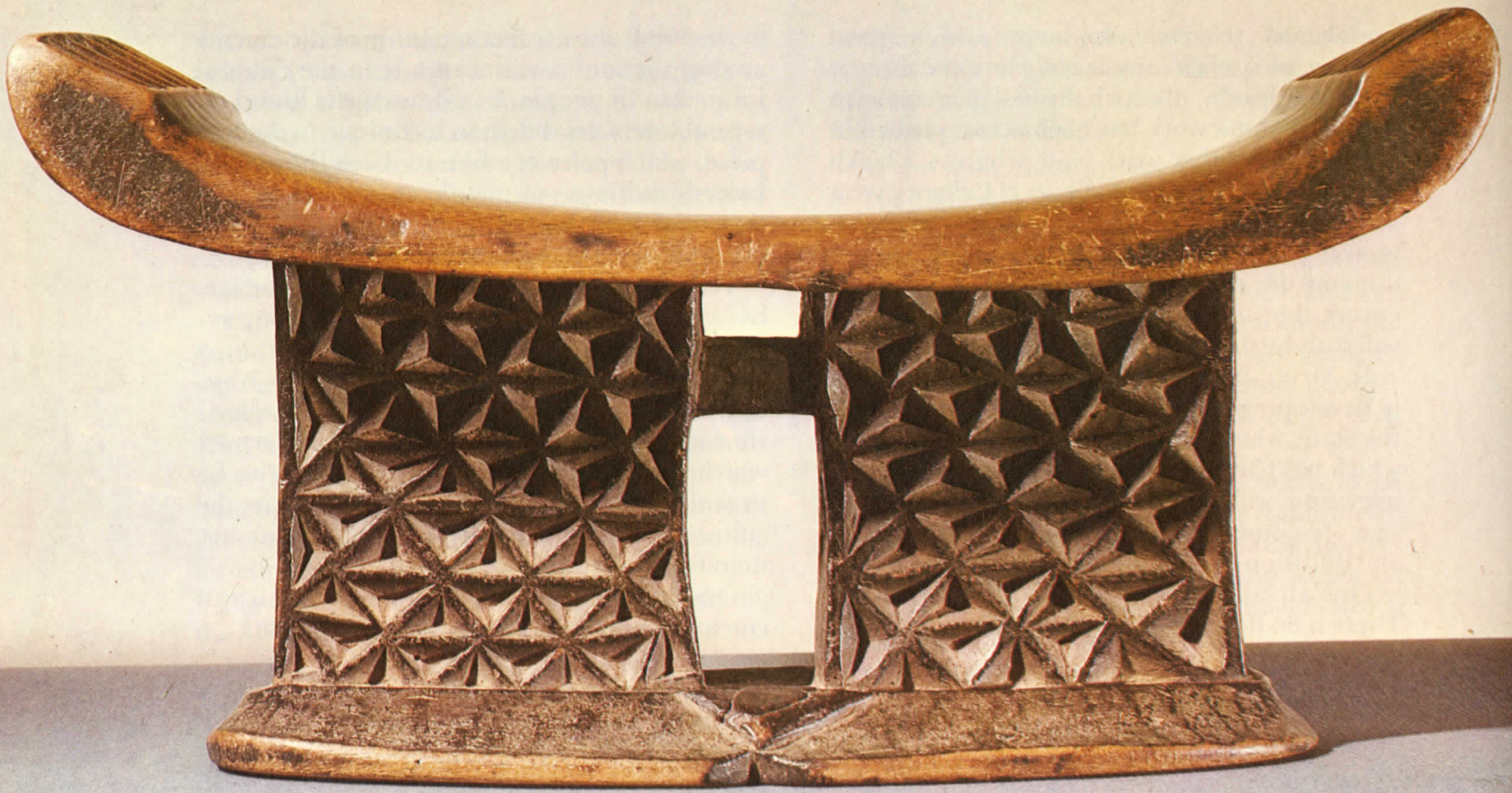
In Africa, faced with growing television which is developing quickly by identifying itself with the State, what is going to become of the cinema which has hardly taken wing? One can fear that television will out-distance the cinema in the years to come, not only in means of knowledge and diffusion but as a means of expression.

One already talks of television as a new art. There is no doubt that it will soon be in Africa, as

in the West, the great competitor of the cinema among the audio-visual means in the cultural formation of people. Its advantage is found on several levels. Its diffusion technique in the first place, which permits a film to reach thousands, indeed, millions, of people at once in the intimacy of their homes; next, its possibilities to transmit an event the moment it takes place.

Television would have the disadvantage, however, of not being lucrative and of being exclusively a public establishment – that is, a government business. At present, in the West, one can see a balance established between television and the cinema. The cinema is a modern art which, to become equally African, needs to be organized in order to show itself well in the cultural battle which Africa is waging for her dignity.

One cannot speak of the future of the African cinema as long as its present is barely a reality.



Above: Chieftain's stool (Zimbabwe)

Right: Drum from New Guinea

Far right: Wooden drum in two parts



MODERN AFRICAN POETRY

by Lamine Diakhate

African poetry, written in French and English, has been the object of a great number of studies in Africa and in Europe.

It so happens that the authors of this African poetry written in French and English represent the "intellectual elite" to which colonization gave rise, elites who learned by the teaching methods of the colonial powers and were drawn into their literary traditions, following in the wake of Rousseau and Milton, Hugo and Byron, Baudelaire and Margery Ward. Such lasting influences cannot possibly be rejected since such writers are part of our common heritage, but what we have to do is to find what corresponds to them in the Songhoi, Macina, Sokoto or Koumbi-Sale.

African writers and poets who wrote in French and English were the first to embark on this difficult enterprise which consists of the faithful maintenance of the cultural values of their people, while remaining open to all the good influence that may come from Europe. They even made a deliberate choice in adopting these two European languages in which to express the hopes and longing of their people and the individuality of this genuinely African dream. In doing so, they realized, and still realize, that their choice is a contribution towards the Civilization of the Universal.

The question was one of taking a standpoint, of being part of the movement of the world itself, linked to the past and to the future of mankind, a past and a future from which our continent, as an entity, cannot be excluded, and to which it had to pay a high tribute. Over and beyond the interests of world powers and through many conflicts, our continent has showed amazing

vitality, in spite of everything: we can sense it in the voices others tried to still, in the heartbroken sobs and in the stifled hopes of millions of uprooted people who refused to bow down before the fathomless depths of the ocean, millions of homeless people faced with stern reality and who, in the idea of the continent of Africa, are seeking a *raison d'être*, since for them, separate from the rest of humanity, man's work has only just begun. Poets and novelists were needed to strengthen these links, to give substance to the event, and this in French and in English.

This is when the terms "negritude" and "African personality" came in, two terms which imply the same choice, the same determination and the same desire to defend and illustrate a heritage which is essential to world harmony. These two expressions have often been set up in opposition since then, and rather than a quarrel about the meaning of the words themselves, some people saw in them two signs which were fundamentally opposed to each other, and some went so far as to determine a particular kind of sociology born of the differences in different methods of colonization, and these same people wittingly ignored the aspect of cultural assimilation which is the basis common to all attempts at colonizing. But this is not the problem. What loomed up out of the darkness was something which did not call for any philological interpretation but was – a reference to common origins, the idea of an Africa as a meeting place.

Through all linguistic barriers, the idea of Africa can be seen under three aspects: affirmation through its ability to refuse; plenitude through its power to conquer; the permanence

of its message sent to a world anxious to understand.

The point of departure of this affirmation was the contesting of certain facts which colonization had codified a long time before, those regarding the prospect of making a clean sweep of all imported culture, the impossibility of making any tangible contribution to the setting up of a particular world, etc., in short, the absence of history. This led the Leopold Sedar Senghor to note ironically:

*And so the Africa of Empires is dying
Dying the death of a piteous princess
And with her Europe to whom we are attached
By our navel.*

Abioseh Nicol from Sierra Leone, echoes Senghor when he hammers out:

*Africa, you are not a country
But an idea
Wrought in each of our minds
To hide our separate fears
To dream our separate dreams.*

Here we come straight into the flesh and blood reality of the problem, and the new linguistic zones which are an extension of the great division, a splitting up which, thousands of miles away from the continent, made Black communities mould "their fears and their hopes in Negro spirituals and blues".

We have seen how fascinating the continent has seemed to Claude McKay in Jamaica and to Garvey and Dubois in America, men with their eyes turned to the future, but men who could not conjure up a future before being able to trace their identity as men belonging to a country



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Women of Africa

which had its part in the history of mankind. It is not a question of being nostalgic for the past but of putting things in the proper historical perspective and getting rid of the so-called exotic.

The connection has been made, and the meeting has taken place. In actual fact, the umbilical cord between the two areas had never been cut. A tacit accord existed which was more lasting than the different systems imported, an agreement which spelt life in the daily way of life, the evidence of men's longings and hopes and in their structure or ethnic organization, an invisible, tough, unbreakable thread which perpetuated myths, the foundation of every organized group in society.

The same tale heartened groups gathered together in the evenings whether they were in the valley of the Senegal or on the banks of the Zambezi. The same vision of personality had to be kept intact because it had been handed down from the ancients and constituted certain gestures, rites, rhythms and reflexes stamped by a society which was singular in its diversity. It was precisely this strange ensemble which fascinated Black Americans and which gave fire to the will of Toussaint-Louverture in Haiti, to the passion of the Jamaican, Garvey, and was the inspiration of Claude McKay. This was what Abiosed Nicol called "a concept wrought in each of our minds".

Claude McKay glorified it in his vision of a continent which has played an important part in the history of mankind and which was to become the prey to all those who had ambitions which led them to conquer territory overseas.

*The sun came to you in your dark bed bringing
you light
When the world was young and your slaves
Toiled in the fertile night to mould your
movements.
Once a land of treasures, the high stakes of
the Present day
With new peoples marvelling at your
pyramids.
All that no longer exists. The shadows have
swallowed you up again
Now that your hour has ticked over, you are
just the whore
Of all the powerful nations on this earth.*

The same impulse, the same fervour have been expressed in Haiti, in the West Indies, in the work of Jacques Roumain, Price-Mars and those active in "Cri Negre" and the "Griots", with L. G. Damas, Aime Cesaire and Etienne Lero.

The past can mean signs, evidence destined to incite daily action but, for the moment, we have to deal with the problem of feeling apart, of alienation.

In London, the Gambian, Lenrie Peters, jots down:

*Down at the end of the town
Just by the graveyard,
Is a house without a shadow,
Where new skeletons live
This is all there is
To welcome us when we get back
From the other end of the earth
And the tears we shed for our homeland.*

The Senegalese, David Diop, a younger poet, calls on a whole Continent:

*Africa, tell me Africa,
Can it be yours, that back that is bending
And stretching out under the weight of shame,
That quivering back with its red weals
Saying yes to the whip on the road at noon?*

He answers his own question with hope strong as a clenched fist:

*Then a grave voice answers,
Impetuous son, that strong, young tree,
That tree down there
Splendidly alone among white flowers all
withered,
Is Africa, your Africa, growing again,
Patiently, stubbornly growing again,
And whose fruit, little by little,
Takes on the bitter taste of liberty.*

If cultural alienation is on the decline, its consequences are still with us and these affect even the position of those writers who, in Black Africa, write in French and English in order to get their message across more easily. What will they do with the message with which they have been entrusted? What must the content of their message be? Life, the life of their people, this life expressing the past, the present and the future. It is in this sense that this life itself is a message, made up of a whole grouping of hopes, of aspirations, of individual or collective daily actions, in short, it is the "common desire to have a life in common", which is the very basis of our ethics. This supposes that the writers in present-day Africa are watchful and have an open mind and readiness to be available when required, since living calls for a willingness to become involved.



Above: Dancing in the streets



Above right: Traditional dancers

Right: Aborigine dancers

Facing page: Schoolboys from
Enugu, Nigeria





AFRICAN LITERATURE

by Lewis Nkosi

Modern African literature, it has been said, was born in adversity, as an instrument of protest against colonial exploitation and cultural domination. As such this literature retains at its core a general awareness of the external conditions of potential combat which still obtain in the current situation of the African continent.

From the memoirs of ex-slaves on American soil to the great protest movements of the period between the two world wars, not only have African writers written extensively to bring to general attention the plight of their people, after independence they have continued to play a major role in the process of nation-building. They have done so by reconstructing for their readers in novels, plays and poems of outstanding beauty and merit, an image of a lost or vanishing Africa. Writers such as Chinua Achebe, Ngugi wa Thiong'o, Camara Laye, Wole Soyjunka, Lechi Amadi, and the poets Okot p'Bitek, Mazisi Kunene, Kofi Awoonor, to mention only a few, by linking their works firmly to the sources of a viable African tradition, have not only created fiction and verse memorable for freshness, creative energy and originality, but have given us works which are in themselves acts of restitution of the smashed-up African cultures.

Works of art, much less works of literary endeavour, do not issue out of nothing; they are not created out of a historical vacuum, without any proper regard for the accumulated examples of the past. The new poets, novelists and dramatists have had to begin by hacking away at the thick undergrowth of European legend, popular misconception and distortion. They have had to destroy and to throw away in order

to build again from the ground up. In place of the stereotype and the caricature these writers have had to create their own freshly conceived characters, heroes and villains cut out from the authentic cloth of human character and behaviour. "What the African novelist has attempted to do," says the Kenyan novelist, Ngugi wa Thiong'o, "is restore the African character to its history."

However, this does not mean that African writers are now busily engaged in some form of window-dressing in which the past is idealized and the poverty of their history, where such a poverty exists, is conveniently concealed. Indeed, what distinguishes the new writing from Africa is its insistence on realism. Some writers seem even prepared to take more liberties with history than European outsiders would have thought proper to do. A writer like Yambo Ouologuem of Mali, in his prize-winning novel, *Bound to Violence (Le devoir de violence)* goes further than any European chronicler, writing of Africa, would have considered proper or legitimate to go. Instead of the usual notion of Africa before the Fall, an innocent Africa before the white men came, Ouologuem gives us a picture of "hunger, sickness and privation", of bloodlust and greed when "under the lash of necessity a father sold his son, a brother his brother" and cannibalism "was one of the darkest features of that spectral Africa".

Ouologuem is not an isolated example. The Ghanaian poet, Kofi Awoonor, has produced in *This Earth, My Brother* another example of an uncompromising personal testament, full of the awkward allusions to the present state of African politics. Awoonor's novel is of a type which is

beginning to be familiar in the post-independence Africa. Its deepest emotions are disgust, anger and despair at the corruption of ideals that has become a feature of post-independence African politics. Ayi Kwei Armah, another remarkable Ghanaian novelist, has given a vivid expression to this sense of disillusionment in a first novel which, despite its many virtues and accomplishments, continues to attract criticism for the extreme sense of alienation it expresses.

From the early '60s African literature has grown in quality and output so that it has now become possible to stand back and take stock of this achievement. However, such an assessment must include a recognition of the literary creativity of one of the most neglected areas of African literature: the work of Portuguese-speaking African poets. Although there has always been a general acknowledgment of the high standards of performance achieved by poets like Jose Craveirinha, Agostinho Neto and Noemia de Sousa, it needed the appearance of Margaret Dickinson's very slim anthology, with the prophetic title of *When Bullets Begin to Flower* to show up the full range and diversity of talents that make up modern African poetry of the Portuguese language.

In the current literary activity in Africa the most astonishing development has been in South Africa, among black writers, and this is the sudden shift from prose to verse, the quantity and quality of which have the makings of a major movement. In 1973, along with 400 white contestants, 200 of these poets entered their works for the Roy Campbell Award competition which the all-white committee refused to con-

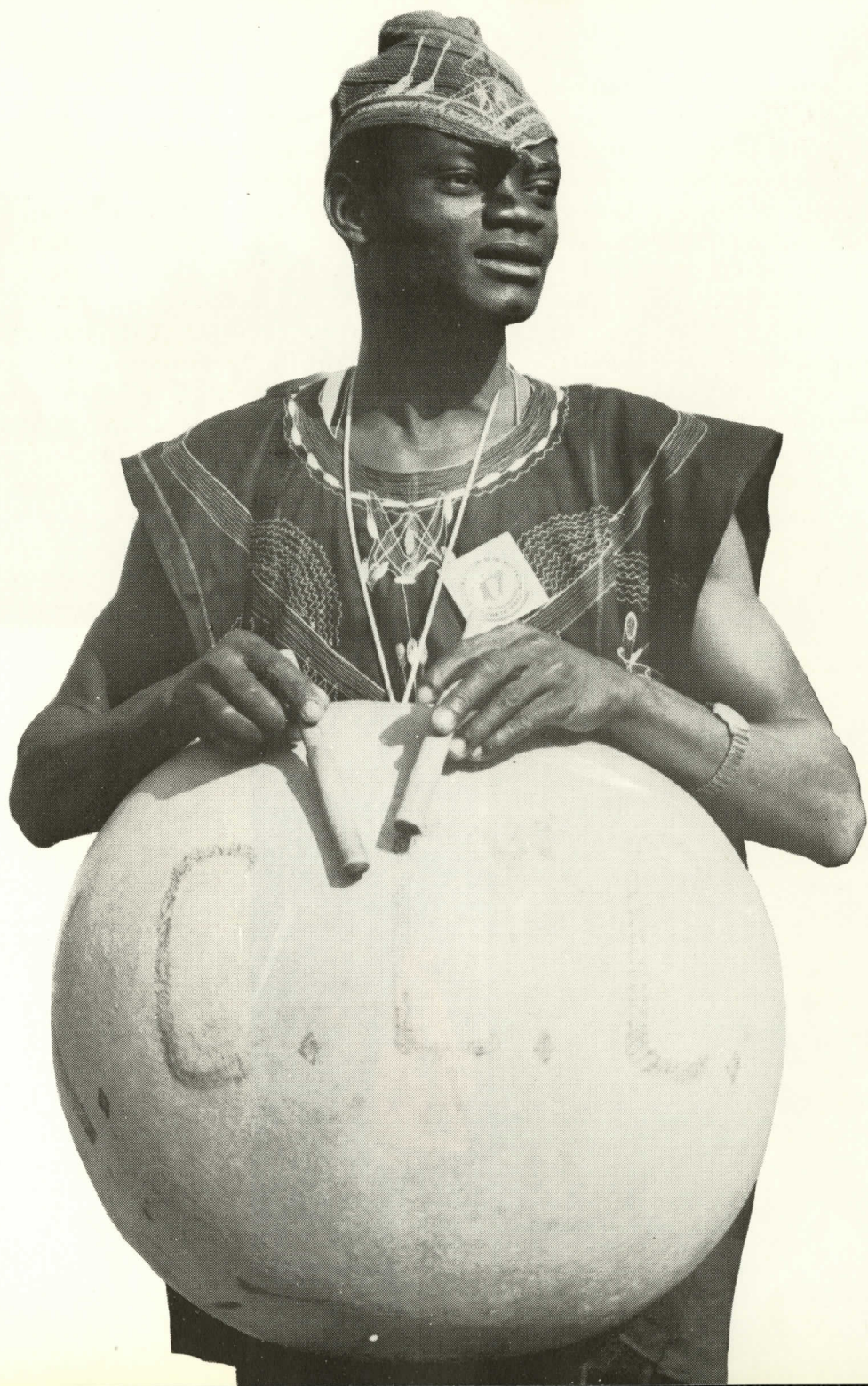


Above and far right:
Horsemen of Nigeria

Right: Stilt dancers







sider. However, in spite of such ludicrous attempts to shunt off the black writers into the obscurity of apartheid camps, a great deal of this poetry has been published both in and outside the country. Though some of the verse lacks the range and technical finish achieved by the front-rank poets such as Mazisi Kunene, Arthur Nortje, Dennis Brutus and Willie Kgotsisile, poets like Oswald Mtshali, Wally Serote, Njabulo, Pascal Gwala and James Matthews, sometimes manage to achieve a bitter concentration in their imagery which derives from the immediacy of the experience with which they are dealing.

Their verse benefits from the fact that they are writing from inside and their rage and bitterness only fuels their verse rather than dampens it. At times the directness and plainness of the line may distress those brought up to expect a great deal of ornamentation in verse; but these poets seem to form part of a lineage in English verse

that stretches from Donne to T. S. Eliot and Pound, a verse determined to strip language of all false rhetoric in order to bring it closer to the rhythms of common speech.

African literature, then, can be said to be in a healthy state. However, we cannot be complacent; a great deal of this literature, however excellent, still looks backwards and remains uninvolved with problems of the moment. While an enthusiasm for "ancestor-worship" in artistic creation is an understandable reaction to centuries of European imperialist aggression, which denied all semblance of dignity to the African past, a prolonged homage to this traditional African past will not by itself be sufficient to meet the needs of the present situation. Despite its undeniable achievements, a great deal of African literature has so far shown a distressing lack of response to the developing drama in current African politics.



Above: Snake charmer

Right: Decorated homestead
in southern Africa

Facing page: Men of
Marrakesh, Morocco





AFRICAN ORAL LITERATURE

by Rev. Dr. John Mbiti

African oral literature is the historical and geographical shadow of our people. With the exception of Egypt, Ethiopia, Arabized Africa, the Bahum and the Vai peoples, the rest of African peoples had no written script. This means that tribal or national wisdom, knowledge, history, and non-material culture, were conveyed orally.

The term "Oral Literature" covers many items, since in illiterate society nearly every aspect of human knowledge is disseminated orally. Some items are sung, others are spoken in narrative form, and others are simply uttered on special occasions.

There are innumerable purposes served by oral literature in African societies. It is first and foremost an outlet for the creative activities of the people. There are artists, poets, story-tellers, and others, whose urge to "create" must be given an outlet. In traditional life artists were not paid, with perhaps special exceptions of people who received honour or high positions in society, but the majority simply created for the sake of satisfying their creative urge. Many of the oral works have no known authors – oral

literature belongs to the whole ethnic group or nation, being the product of its daughters and sons. There are no copyrights.

The majority of items in oral literature serve the purpose of entertainment, which takes different forms. There is entertainment in the form of humour – something in which African peoples are extremely talented. There is entertainment through the use of marvel. Many marvellous things are told in oral literature. For example, there are marvellous journeys – of adventure, of unusual people and objects; marvellous places and transportation to such places (e.g. by holding on to the feathers of a marvellously huge bird); places like the underworld, places with vast forests or animals, land of immortal beings or of women only, land of giants and cannibals, land of spirits and fairies. There are marvels about people of extraordinary shapes and sizes and unusual manner of living, doing extraordinary activities. There are marvels about things like rocks and stones, plants and trees, fires and waters, and unusual phenomena of nature. The literature of marvels is found in every African society; among other things it serves to entertain and stretch out the imagination of the audience.

Riddles are generally for the purpose of entertainment, as are also puzzles and mental tests. Many songs are also for the same purpose. Oral literature serves also to teach, and this comes out in various ways. First and foremost are morals which are contained in a number of stories, aimed especially at the younger generation, since children have not acquired much experience or knowledge of the world. Proverbs are powerful instruments of moral instruction in

oral literature, since they are the outcome of deep experience and knowledge of the community.

There is also history in oral literature – the history of the nation. This is not told chronologically like in formal schools; but narratives, stories, myths, etc., contain historical material which is handed down orally from one generation to another. Such history is often not sorted out as history, but mingled with myth, legends, facts and even fiction. Historical events and personalities are also contained in songs which circulate among the people, as well as in sayings attributed to particular people of the past.

As a rule, children form the greater part of the audience, when stories are being narrated. Adults also listen, but stories are not usually told among adults alone. While oral literature is the creation of particular individuals, artists and others, it circulates freely and anonymously. One does not know who formulated particular riddles or proverbs; the name of the original creator of a story is not known, and people do not take credit for inventing a story or proverb. Oral literature belongs to the whole community like the air we breathe. Everyone is entitled to narrate, etc., and in many communities everyone is expected to participate in narrating.

Oral literature, like written literature, is a mirror of life. It reflects what people do, what they think, how they live, what values they hold, what joys and what sorrows they experience. It is a full portrait of every aspect of African life, and therefore every theme is covered in oral literature. From God the source and sustainer of life to inanimate objects, everything is caught up

in the rhythm of existence: everything comes into the picture, and where objects have no life, Africans give them life. Man is at the centre of action, and he gives meaning to everything. The culture and customs of our African peoples are reflected in their oral literature. In oral literature we grasp something about African philosophy, wisdom and theology.

With all the rapidly changing conditions of life today, African oral literature is in very grave danger of getting lost forever, unless something is done to remedy this situation. The radio, the newspaper, urban life, politics, money, economy, all these factors drive away people from their traditional ways like sitting down together in the evening after a day's work, exchanging news and narrating stories or instructing the young. It is true that traditional life was never static: but the changes were usually slow and less radical than modern changes. As more and more of the older generations die, we get people who are not as knowledgeable about African wisdom, life and customs as many in former generations, and whose creative activities find venue in other ways (like Western-type of music, writing for profit), or talented artists who simply find no real opening for their creative abilities. Part of the reason lies in the fact that there is now a changing economy and people's energies for creative work are spent trying to make ends meet, or adjusting to urban life.

It is obviously vital that oral literature should be collected from every ethnic group and language in Africa, so that it is preserved before much of it is forgotten or radically changed under the stress and strain of modern technology and urbanization.



Above: Traditional dancers
in southern Africa

Right: Music in Ghana

Facing page: Moroccan dancers







THE CARIBBEANS

by Dolores Kirton Cayou

It all began in Africa. When the African slaves were taken to the West Indies and neighbouring areas, they did not forget their cultural expression. As time went by there were European influences which merged with the African expression; essentially, however, the dance and the music remained African. In some areas, notably Panama, Brazil, and Cuba, almost pure examples of African dance and music are still found. Originally the Samba was accompanied by all percussion instruments. Some of the African rhythms and movements that developed in Cuba, Panama and Haiti, gave birth to such well-known dances as Cha Cha, Mambo, Pachanga, Merengue, and Samba.

In addition to these dances, which are social in nature, are the expressions which are religious in nature. In Haiti, for example, among the Vodum worshippers we find the same African gods, Dumballa, Shango, and the like. In these ceremonies, each god has his own rhythms and dance steps. In looking at these dances we find again the dance characteristics mentioned above. So what we discover in South and Central America and the West Indies – wherever slaves were taken – is African dance somewhat out of context, sometimes tied in with Christianity-Catholicism and merged with some European influences, but none the less still one step from its roots, traditional African dance.





Above: Kenyan dancers and drummers

Left: Stilt dancers

Far left: Mask dancer in Nigeria

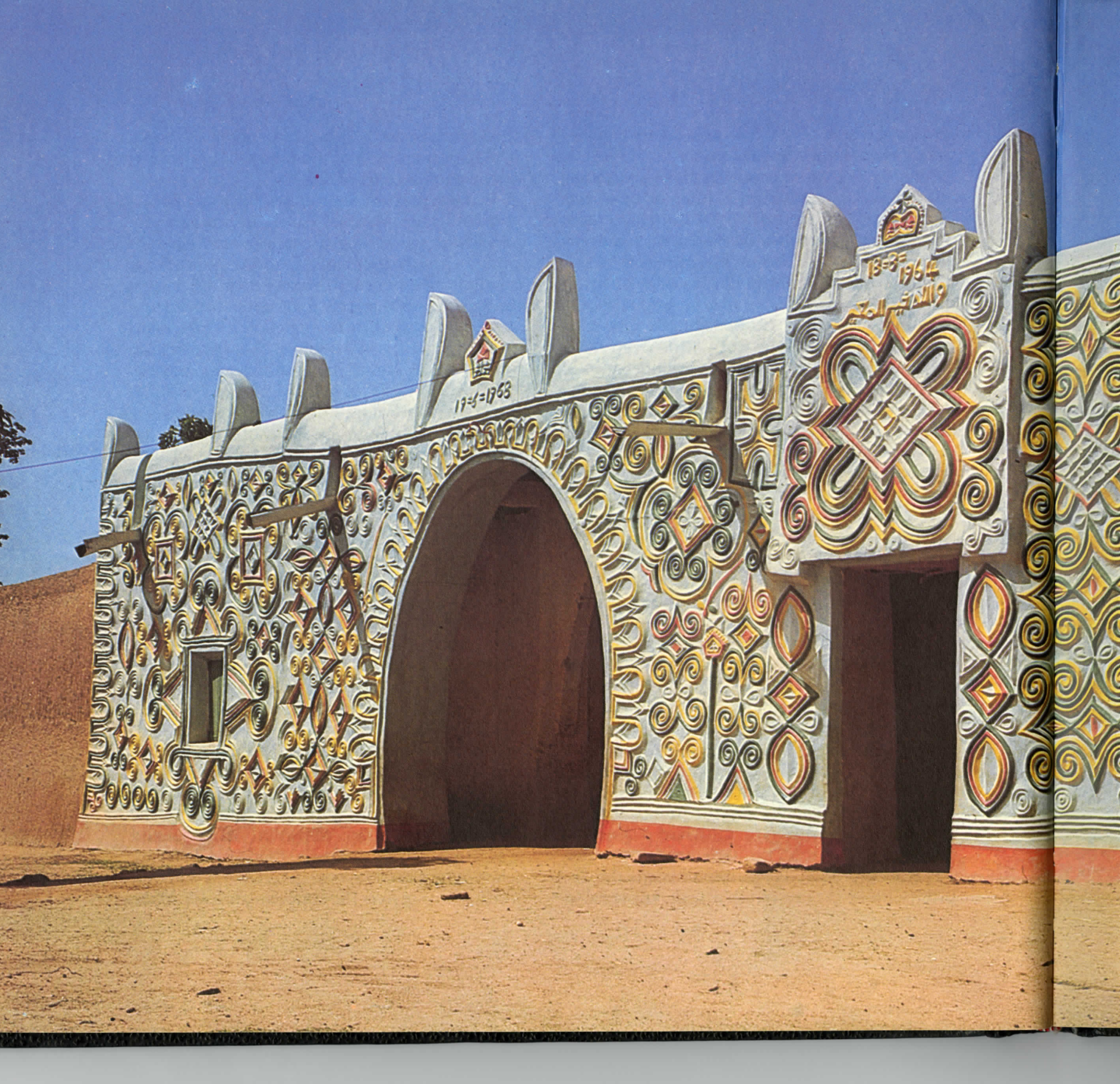
IN THE DIASPORA

by Ralph H. Metcalfe

Much controversy surrounds the American black man's African heritage. Some scholars assert that little if any concrete proof exists that Afro-American culture is not wholly a product of that people's experiences in the West. Though progress toward truly objective cultural analysis is being made, it is minimal. The history of the Afro-American people begins with the Atlantic slave trade. The census of 1790 showed a slave population of 697,897, with almost all slaves living south of the Mason-Dixon line. Most of the Africans brought to America as slaves came from the Guinea Coast, from an area bounded on the north by the Senegal river, stretching to the eastern border of modern Nigeria. Elements of the Ashanti, Dahomey, Bini, and Yoruba peoples were captured and sold into slavery. These groups, "composites of many small groups, welded through a long process of conquest into more or less homogeneous kingdoms (they) share many traits in common".

It is true that American slaves were robbed of much of their culture by their masters. During the early period of slavery drums were prohibited, as were religious worship and song. Eventually the slaves were allowed to sing happy songs, but the singing of any tune of sorrow was punishable by the master's whip. Families and tribes were consciously dispersed throughout the south. The knowledge of these various forms of oppression should not prevent us from realizing that there was a set of interrelated West African traditions in the common past of the early slaves.

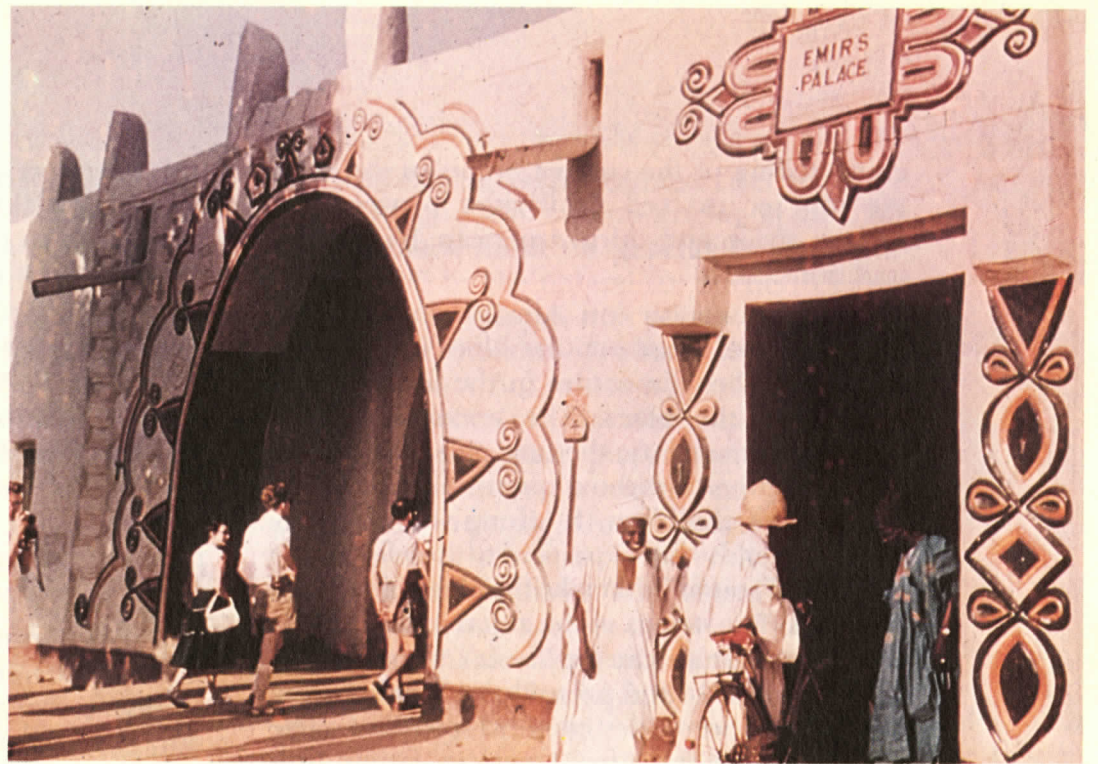
It is probable that the West African music that has been studied in the twentieth century is very similar to that which was being played and sung



1353=1963

1353=1964

والادب المميز



Left: Emir's Palace, Zaria

Above: Gateway to Emir's Palace

guitar telling of the current events in the area. We can see marked similarities between the African griot and Afro-American blues man traditions.

An examination of African musical instruments and most popular blues instruments reveals another dimension in the link between Africa and the blues. The griots all played stringed instruments; the lute, the cora, or the dan. The guitar is without question the main instrument of the blues. It, along with the harmonica, lends itself particularly well to the "ranges of sound" that take the place of notes in the blues. The strings of the guitar and the reeds of the harmonica can be "bent" to produce a wide range of sound around the Western note which they were designed to produce. The destruction of the Afro-American family unit and the original African tribal structure by the slavemaster made it impossible for the slave's musical culture to remain intact. Just as the steel drums of the Caribbean originated from a lack of the original drums, so the use of the harmonica and especially the guitar came to be popular among Afro-Americans. The amount of significance attached to the guitar itself as a blues instrument is a subject of much debate. Some Euro-American students of the blues believe the European guitar to have been a major influence in the original African music. Excavations, found exclusively in a small central section of Africa, have turned up relics from the neolithic period, among them the ground harp, the earliest known stringed instrument. The ground harp is composed of a pit in the earth, covered with bark. A similar instrument of comparable age is the ground-zither.

It therefore seems ludicrous to assume that the introduction of a Portuguese protoguitar into Africa in the fifteenth or sixteenth century would have a very profound effect. No doubt some African musicians did build models of the rabequina, out of musical curiosity if nothing else. Finally, let us not forget that the North African Moors controlled the southwestern tip of Europe for 400 years during the first millenium A.D., before Portugal was Portugal.

We have touched upon a few of the many social traditions of West African music that find parallels in Afro-American blues. Evidence of this link exists not only in the social functions of the two different styles of music and in the instruments that are most commonly used in both, but also in several "musicological" characteristics of West African music and Afro-American blues. Similarities in the approach to playing the "notes" or tones have already been observed. A direct and irrefutable connection also exists between the verse form in both idioms.

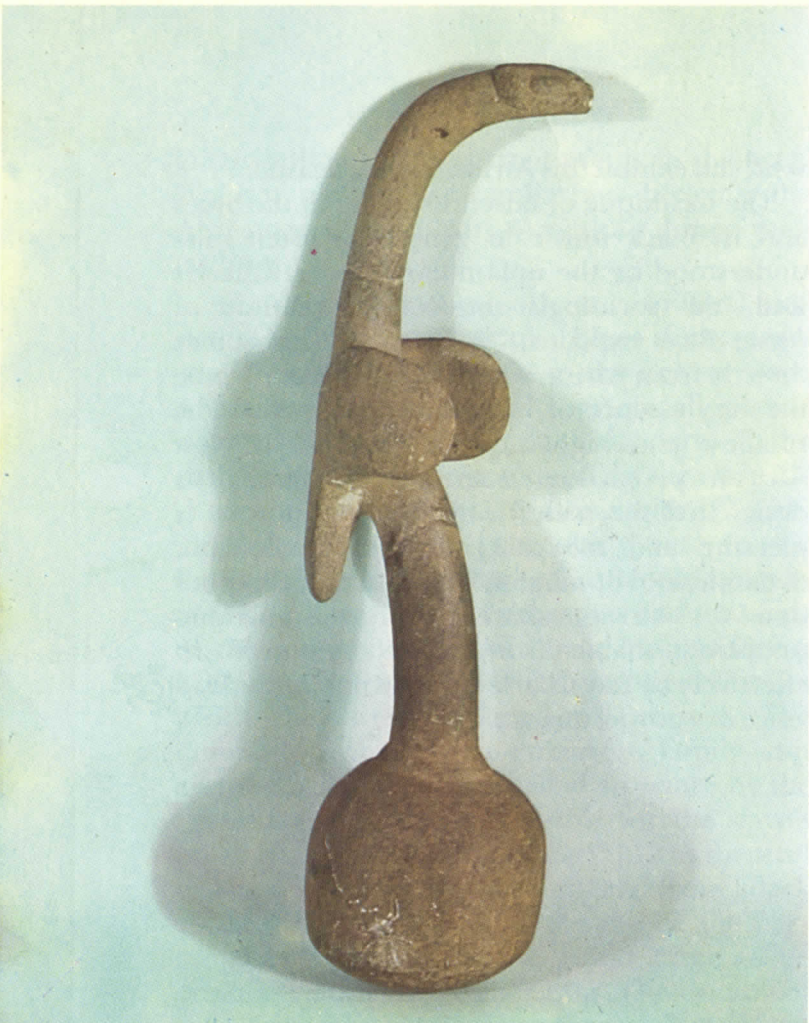
Most blues verses fit the rhyme scheme a-a-b. Usually the first line is repeated, adding emphasis to the statement and deepening the mood. The third line is the punch line, explaining the significance of the first two lines and completing the thought of the verse. This form seems to be a direct descendant of the most common type of West African song which Western musicologists call "antiphonal". As in the work song, there is a leader and a chorus. The leader will sing a line, sometimes two, and will then be answered by the chorus with a second or third line or with a refrain that

remains constant throughout the song. This call and response song form has carried over into the relationship between the voice and the instrument of a single unaccompanied musician. In the blues the voice often accompanies the instrument, the same relationship that has been widely observed in West Africa. Here originates the twelve bar format of most blues songs.

There has been a degree of departure from the twelve bar blues in some of the more recent urban blues. Of course the dividing lines between blues, rhythm and blues, and so-called "jazz" are not arbitrarily concrete, and the recent beginnings of cross-fertilization in these three different areas accounts for some of this departure from the twelve bar form. The vast majority of blues however, both past and pre-

sent, still exhibit this African characteristic.

The technique of falsetto singing in the blues and in black music in general is often misunderstood by the unfamiliar listener. Charles Keil, the sociologist-musicologist author of *Urban Blues* explains, "Falsetto singing comes directly from Africa, where it is considered to be the very essence of masculine expression. The smallest and highest pitch drum in a West African percussion ensemble or 'family' is designated the male drum because its tone is piercing and the role it plays is colourful, dynamic, and dominant. The falsetto techniques of a West African cabaret singer are sometimes undistinguishable from those employed so effectively by Ray Charles, B. B. King, or the lead voice in a gospel quartet. . . ."



Above: Stone pestle in the shape of a bird (Papau—New Guinea)

Right: Aborigine bark painting (Australia)



Ab
Ab



Above: Ethiopian Lyre



Above right: Sudanese cowbell

SOUL AND STYLE

by Johnetta B. Cole

Black Americans are turning attention to the complexities and glories of Afro-American history, probing the psychology of being black, and seeking the boundaries of the black sub-

culture. However, anthropological attention to that black subculture remains sparse. When anthropologists, along with sociologists and psychologists, have turned specifically to the study of black subculture, their conclusions (and indeed the very selection of problems) are most often framed in terms of social and cultural pathology or psychological stress: the problem of matrifocality, the dirty dozens, as an example of severe role-conflicts among males, alcoholism and crime in the ghetto.

The dominant opinion for many years was that the way of life of black folk is no more than an imitation, and a poor one at that, of the mainstream values and actions of white America. Discussions of this position inevitably begin with vivid descriptions of how black Americans were torn from the shores of their African homeland, stripped of their cultural heritage and processed through the severities of slavery. An alternative explanation, best exemplified in the works of Melville J. Herskovits, argues the retention of African cultural traits.

Most anthropologists do not accept Herskovits' position, however, on the grounds that he over-weighted the influence of Africanisms on Afro-American culture. Whereas one can document certain African retentions in music, folklore, and to some extent in religion, it is difficult and often impossible to establish the persistence of African traits in other areas of black subculture. Regardless of the difficulty in establishing Africanisms, it is not justifiable to conclude that the subculture of black folks is simply a passive receptor for general American traits.

When a people share a learned set of



A Fulani
milk seller







values/attitudes and behaviour patterns which are distinctive to them, they possess a culture; when the distinctive patterns are restricted to certain areas, while other patterns are drawn from a mainstream pool, a people possess a subculture. In this sense, black Americans do form a subculture.

The subculture of black America has three sets of components: those drawn from mainstream America, those which are shared, in varying proportions, with all oppressed peoples, and those which appear to be peculiar to blacks. We might note a few examples of each. Black Americans share, with mainstream America, many traits of material culture, (cars, house types, clothing); values (emphasis on technology and materialism); and behaviour patterns (watching TV and voting in terms of interest groups).

Black Americans also share a number of cultural traits with all individuals who are oppressed – Catholics in Northern Ireland, Native Americans, Jews, Chinese Americans. One of these traits is the “minority sense”. When a Jew enters a room of gentiles, a Chicano a room of Anglos, a black a room of whites, there is a common reaction, namely, the minority member will attempt to sense out where there is a severe hostility and bigotry.

Minority subculture teaches that one must detect or at least attempt to detect hostile attitudes and behaviour in the interest of self-protection – from protection of one’s pride and self-esteem to protection of one’s life. All oppressed peoples also share degrees of the “denial urge”. This is the condemnation of one’s status, and by extension, of one’s self. It leads 200,000 Asian women each year to undergo operations

to reduce the slant of their eyes, it leads Jews to have their noses bobbed, and blacks to suffer through bleaching creams and straighteners.

The last set of components of black American subculture, and the ones to which we pay special attention, are those which we can identify as the essence of blackness. Throughout the literature in anthropology, we do not identify bits of culture which are absolutely confined to a single people. It is in the combination of traits that we see the distinctiveness of a given people; it is in the subtleties associated with universal attributes, the emphasis on certain themes by which we define a people.

Using these same requirements with respect to black America, it is suggested here that the consistent and important themes in black American life are soul and style: the way blacks get happy (possessed) in sanctified churches, that’s soul; the movement of a black woman’s hips when she dances, that’s soul; the way a black man bops into a room, especially when he is clean (that is, dressed sharply), that’s style; the way a black woman will speak of going to the beauty parlor to get her “kitchen touched up”, that’s in order to style; the way a young black man says, “I got to go take care of business”, that’s soul and style.

There is probably no term which is more often used by black folks, and so seldom defined, as soul. By implication, blacks view it as the essence of a culture, the one attribute which is possessed exclusively, or almost exclusively, by Afro-Americans. The explanation is not that it is a genetic phenomenon, but simply that being black in the United States teaches one how to live, feel, and express soul.



Above 'Work', a modern painting

Centre: 'Spirit within Man'
by Francis Nnagenda, Kenya

Far right: Modern painting





A HERITAGE LOST

by Ekpo Eyo

In Africa certain unavoidable circumstances militate against the natural preservation of works of art and craft. About 80 per cent of African works of art and craft are in wood which does not survive the ravages of fire, fungus, termites, weather and wood worm. The oldest wood carvings are probably the ancestral (Ekpu) figures from Oron in Eastern Nigeria made on *Pterocarpus soyauxii* (camwood) and *coula edulis* (Oron: *ekom*) and yet they are said to be only 150–200 years old. William Fagg's attribution of the continuity of African Art to the high rate at which termites eat up carvings as soon as they are produced, which in turn necessitates the production of new ones, is perhaps not the only reason for the continuity which has occurred within families of carvers who train the younger generations as they come along. But it is true that quite an uncountable number of good works of art and craft which we may never know anything about have already perished in this way.

The most ancient and preserved of African

works of art are those that were made in metal, but even here, cases are known where old brass works have been melted down and recast. For example, some works of art in Benin are known to have been melted down and recast as bells, etc., for which there is a more ready market. In this way a good deal of unrecorded works of art whose beauty and significance we may never discover, have been lost.

Furthermore, in some cases where the owners of these works have tried to take care and not destroy their objects of art, they have been ignorant of the scientific means of carrying this out. The people of Tada, for instance, have badly damaged their famous bronzes by frequently scrubbing them with sand.

But it is not even these that constitute the greatest danger to the preservation of works of art and craft. Such danger comes from the disintegration of the old social structure which was based on the indigenous religion and a subsistence economy. Africans are extremely religious people whose lives are marked at every point with rituals and ceremonies. Whether they live in highly organized kingdoms or in acephalous communities, individuals, families, lineages villages and kingdoms have their own gods whom they consult in time of crisis. These gods which are intermediaries between them and the High God are usually sculptured in wood. In this way, millions of pieces of sculpture were produced. Apart from the ravages of termites which have been mentioned, the introduction of both Christianity and Islam found new converts who often demonstrated their faith in the new religions by destroying those objects which were associated with their old faith.



Above and right: Necklaces
from Morocco and Ethiopia





Above: A necklace

Left: Comb decorated
with allegorical figures
(Ashanti, Ghana)

THE ABORIGINES

by Gordon Briscoe

Australia has a population of 13 million, 1 per cent of whom are descendants of the people who occupied the continent prior to its annexation by Britain. There have been many men of seeming goodwill who have tried, through paternalistic or religious motives, to change the lifestyle of Aboriginal people. The men of government administrations and the Church have seen in Aboriginal beliefs, habits and patterns of behaviour, a type of barbarianism or heathenism which must at all costs be changed. Changed to be able to adapt to European and Christianized ways that such Europeans and religious leaders see as superior. Both outlooks have been judged by history to be false and now that Aboriginal people are beginning to express themselves and are beginning to communicate their wants and needs, a totally different set of proposed strategies is emerging.

For nearly 200 years European people have adopted and maintained the role of "leader". In fact there still exists a hard core of non-Aboriginal people dedicated to the preservation of "white Australia" through selective immigration policies and a policy of assimilation of indigenous and immigrated blacks, i.e. slave trading of South Sea Islanders: 1907 Sugar Bounty Act. Fundamentally a trade union initiative, the Sugar Bounty Act introduced the concept of "white Australia policy". Aborigines were never involved in this argument and because they were considered ignorant they were kept that way by legislation modelled on the existing Queensland Act.

The Queensland Act for Aborigines was introduced into that State's Parliament in the 1890s and was the first Act of its kind in the

world. It was introduced first as a Protection Act, but through its rigidity became penal. So much so that most Aboriginal people thought it was a crime to be an Aboriginal person. The Act had a profound impact on race relations in Australia for by the first decade all States, except Tasmania, had introduced parallel legislation (there they eliminated the Aborigines by genocide and starvation).

Most of the other States followed suit with Queensland, but nowhere was the Act so religiously pursued as was the case in that State. The annual reports of the directors show that the cost of maintaining the mission, government settlements and compounds was much greater in that State than elsewhere.

The historical events leading up to the Depression of 1929-32 show that the xenophobia of "white superiority" had gained national support. The mandate of New Guinea ensured that Australia was protected from the "yellow hordes" and by the time the depression came, well established institutions had been created in the form of reserve land being "set aside for use by Aborigines" provided under the various State Acts for Aborigines. Church missions and State governments were responsible for management and they were in essence similar to the American indigenous people's reserves, i.e. depots for food and blankets. The land was never intended by non-Aborigines to carry land rights but only as places where Aboriginal people could be sent as a result of expanding pastoral and colonial requirements.

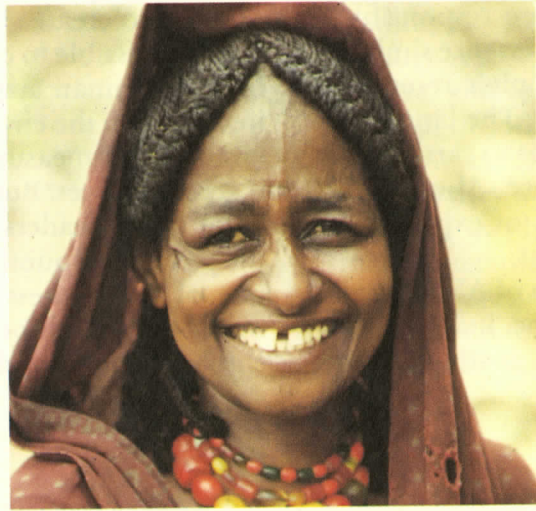
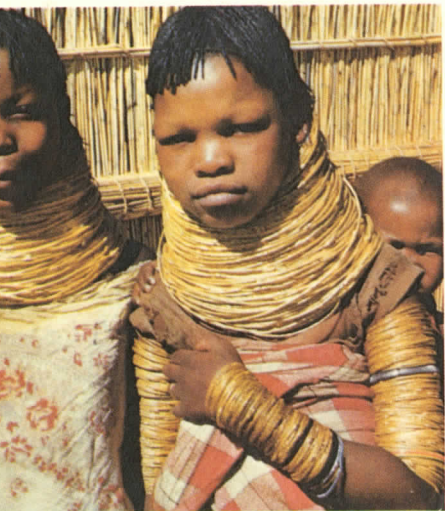
Almost all areas of deprivation of Aboriginal people are traceable back to the inability of European cultures to cope with anything that

was different to their own tradition or to the way that they themselves did things. Their inability to see Aborigines as having a stake, not only in their own country but also as citizens of the world population, has been a terrible burden. The 1975 Borrie Report states, in every conceivable comparison, that Aborigines and islanders, whom it is proposed in general to treat as one group, stand in stark contrast to the general Australian society, and also to other "ethnic" groups, whether defined on the basis of race, nationality, birthplace, language or religion. They probably have the highest growth rate, the highest birth rate, the highest death rate, the worst health and housing and the lowest educational, occupational, economic, social and legal status of any identifiable section of the Australian population. Yet less hard data is available about the Aboriginal population than about most recent migrant groups.

The colonial system tried to eliminate our colour by assimilation despite the arguments that what was implied was absorption. In effect what was happening was that they tried to isolate us to a point of extinction. However that was a factually impossible task because while it is possible to create closed systems with machines it is not possible to create a closed human system because human systems are open systems that interact with the environment. That we have survived is the measure of our ability to handle scarce resources. But masochism for Aborigines, as far as our leaders are concerned, is a thing of the past. In a country that we now know to have one of the highest standards of living in the world and which boasts about a policy of "full employment" and equal distribution of



Faces of Africa







resources, it is not only unacceptable to Aborigines that we are denied our share but also intolerable in a country professing egalitarianism.

Attempts to apply ill-defined social welfare (race relations policies through society's bigotry such as *laissez-faire* approach to tribal Aboriginal society and a separatist approach to the mixed blood children of such adults, both from their relatives and from involvement with quality education, health services, housing, employment and political power) have led to fragmentation of Aboriginal society and each segment of this fragmentation has its very own "fringe-dwellers". Most non-Aborigines define "fringe-dwellers" as "those blacks" who live in various shacks and make-shift dwellings on the outskirts of country towns and so do the academics who have studied us through the years. That group is one category, but I consider here that an individual person who has been forced by misguided social pressure to break from his community to seek seemingly beneficial anomalies, or that group of extended families who have moved from their rural situations to the urban areas can still be regarded as being "fringe dwellers".

The fact that Aboriginal society has been destroyed by colonialism is well documented and the process of destruction, in this case directly related to British imperialism, is equally well recorded. That Aborigines have been aware that intruders have affected their social system is true too but they have only been able to express verbally their objections to such a process since the 1930s. That the land meant something deep, significant and real to them is a thing which the

previous and current inhabitants cannot know. That colonialism has almost wiped out one of the four anthropoid classifications (Australoid) from the face of the earth is one of the great tragedies of human existence.

Traditional Aboriginal society has been influenced by the expansion of the pastoral industry, by the Church, by the government and more recently by mining development. On the two largest reserves exist probably the world's largest stores of bauxite and uranium. Conflict of land ownership under previous governments over the land rights issue has forced the people from the missions and government reserves back to their traditional land because of the continued inability of the leaders to cope with the effects that swift growth brings to mining towns.

However, such so-called decentralized groups (so-called because the people were centralized while on missions or settlements) are still highly dependent on white society, for the ecology of the large and small reserves has altered and the effect of long periods of mission and settlement life have eroded essential tribal service roles of hunting and gathering, medicine men, traditional education, total spiritual experiences, etc. In fact some groups having made the decision to move back to their traditional land and/or traditional way of life are no longer even able to cope. They are "fringe dwellers" when they have moved back to their traditional land by virtue of their dependence on non-Aborigines for sustenance and equally, "fringe dwellers" when they move back to missions or government settlements.

The semi tribal fringe-dwellers, while they include those people who come from earlier



Above: Lady from Salvador,
Central America

Right: African woman

Centre right: Night Club
performers in Cuba

Far right: Fashion girl





colonial expansion, also include the landless or depossessed. Coming mainly from areas that have been chosen as transport routes, this group has tended to cluster around pastoral properties and outback service centres. Life in the fringe-camps is one of frustration. Of 90 per cent of fringe-camps that are now being occupied, little to no health facilities are planned. The bread-winners have a low employability rate and suffer long periods of unemployment. Because the right of tenure of land that has been occupied by such fringe-dwellers is doubtful, they are shifted or forced to shift, as the service centres expand, by increased populations of Europeans.

The impact of colonialism in areas close to major urban centres of New South Wales, Victoria, Queensland and Western Australia rendered many of the local tribes extinct in the first 100 years. And as expansion into the west of the eastern sea board States was relatively complete by the 1914–18 war, all that remained of the indigenous tribes were the remnants of a scattering of “full bloods” and a majority of isolated, poverty stricken so-called “half castes” whose main role was to act as a labour pool for the farmers, itinerant labour for seasonal work and looked on as a social burden cared for only by the Church. Forbidden to choose to live in towns or to be educated, this group made homes on the banks of rivers or stock routes near rubbish dumps and wherever white people felt they were sufficiently out of sight. With such a background, a culture of poverty was developed whereby the men, away from the camps for most of a working year, lost the traditional role not only in their own extended family but also in their communities. The women were the con-

trollers in such groups. In fact, Rowley goes on to say they were the backbone of a destroyed people that survived.

Assimilation pressures exist in many forms. Aboriginal people who have come under these pressures have lacked the knowledge and subsequent understanding of the white system to be able to discriminate between the range of choices available to them. This applies to individual as well as to community decisions. Whatever the patterns are that now exist in the central regions of Australia, they are repetitions of the destruction of Aboriginal society in the eastern sea-board States. The implication is that the questions are the same and the so-called answers as seen by non-Aborigines are also the same. The refusal by both State and Federal governments to respect the demands for land-rights forces the process of such pressures for assimilation to impinge on tribal communities under the same historical situations. So there exists a category of displaced persons continuing to believe they have a pattern of tenets, traditions and culture but who in reality, through ignorance both on the part of the dominant society and on their own part, have very little control over the future. The process then, under such pressure, is for groups to move to either government settlements, reserves and/or cattle properties as a means of survival. The future holds very little hope for stability.

There are many non-Aborigines who claim there are no longer any full-blood descendants of the original inhabitants left on settlements in New South Wales. I personally deny this. These people have a long-standing tradition of both racial and cultural ties with their ancestors and

claim their heritage with pride. However, non-Aboriginal people, both contemporary and historical, cannot share the same pride in the treatment of Aboriginal people. Following long patterns of disorganization, poor housing, poor education, low incomes, disruption by changes in government policy and, in many cases, sheer isolation through a *laissez-faire* policy by State governments, these communities have become economically and socially "run-down".

Over time, populations move for many reasons and Aboriginal communities are no different. The form and reasons why they move are complex, i.e. they move as whole communities or by extended family groups and/or nuclear families and as individuals. Whatever the form and reasons for which they do so, it places them, should they decide to move from the "rural fringe" to an urban setting, in the "urban fringe dwelling" category. So that decision is merely a decision to move from the "rural

fringe" to the "urban fringe". The "urban fringe" exists in all large urban growth centres and cities and implies low cost slum or depressed living areas. Because most Aboriginal people's education standards are low – especially the bread-winner who with low employability competes for low income jobs of low security, and whose expectation for better housing and job opportunities is also low – because also adult education incentives are non-existent, so the level of social status is low.

Even though many young Aboriginal people are on special secondary school scholarships, the tendency is to leave before high school studies have been completed. If the decision is taken at the rural fringe, then, due to lack of opportunities provided by social planners and policy makers, they are forced to the city as urban fringe-dwellers and either survive on unemployment benefits or accept casual labour. The general expectation remains low.



Dance groups and
musicians of Nigeria



APPENDIX
BASIC FACTS
ABOUT FESTAC

The First World Black and African Festival of Arts and Culture was held in Dakar, Senegal, in 1966. It was then known simply as the World Festival of Negro Arts. At the end of that First Festival Nigeria was invited to host the Second Festival in 1970. Nigeria accepted the invitation, but because of the internal situation in the country, it was not possible to hold the Festival that year.

At the end of the Nigerian civil war, the matter was resuscitated, and the Festival was rescheduled to be held at the end of 1975. But consequent on changes in the Federal Military Government of Nigeria (the host Government) in July 1975, the Festival was postponed "in view of the obvious difficulties in providing all necessary facilities".

Aims of the Festival

The principal aims of the Festival are:

- (i) to ensure the revival, resurgence, propagation and promotion of black and African cultural values and civilization;
- (ii) to present black and African culture in its highest and widest conception;
- (iii) to bring to light the diverse contributions of black and African peoples to the universal currents of thought and arts;
- (iv) to promote black and African artists, performers and writers and facilitate their world acceptance and their access to world outlets;
- (v) to promote better international and inter-racial understanding;
- (vi) to facilitate a periodic "return to origin" in Africa by black artists, writers and performers uprooted to other continents.

Venue of events

The main venue is Lagos, capital of the Federal Republic of Nigeria. But one major attraction, the Durbar, will take place in Kaduna, in the northern part of the country.

Governing body

The governing body for the Festival is the International Festival Committee representing the present sixteen Festival zones into which the black African world has been divided. These sixteen zones are: South America, the Caribbean countries, USA/Canada, United Kingdom and Ireland, Europe, Australia/Asia, Eastern Africa, Southern Africa, East Africa (Community), Central Africa I and II, West Africa (Anglophone), West Africa (Francophone) I and II, North Africa and the Liberation Movements recognized by the Organization of African Unity. President of the committee is nominated by the Head of State of the host country (Nigeria).

Secretariat

An International Secretariat, established in Lagos to service the International Festival Committee, is the principal instrument for implementing and executing the Committee's decisions and generally organizing and running the Festival.

The Festival emblem

This 16th-century Ivory Mask from Benin has emerged through the years as one of the finest examples of known African and black art.

It was worn as a pectoral by Benin Kings on royal ancestral ceremonial occasions; was last

worn by King Ovoramwen who was dethroned at the fall of the Benin Empire in 1897. The same year, it fell into the hands of the Consul-General of the Niger Coast Protectorate, Sir Ralph Moor, and now rests in the British Museum.

The tiara formation at the crest of the mask is made of ten stylized heads and symbolizes the King's divine supremacy and suzerainty. The two incisions on the forehead which were originally filled with iron strips are royal tattoo marks. Round the neck, the artist has carved the coral bead collar which is a common feature of the King's paraphernalia.

Festival flag

The flag of the Festival is a tricolour flag of three equal perpendicular rectangles.

The two outside rectangles are in black and the central rectangle is in gold. Over the gold is superimposed centrally the Festival emblem.

The black colour represents the black people of the world.

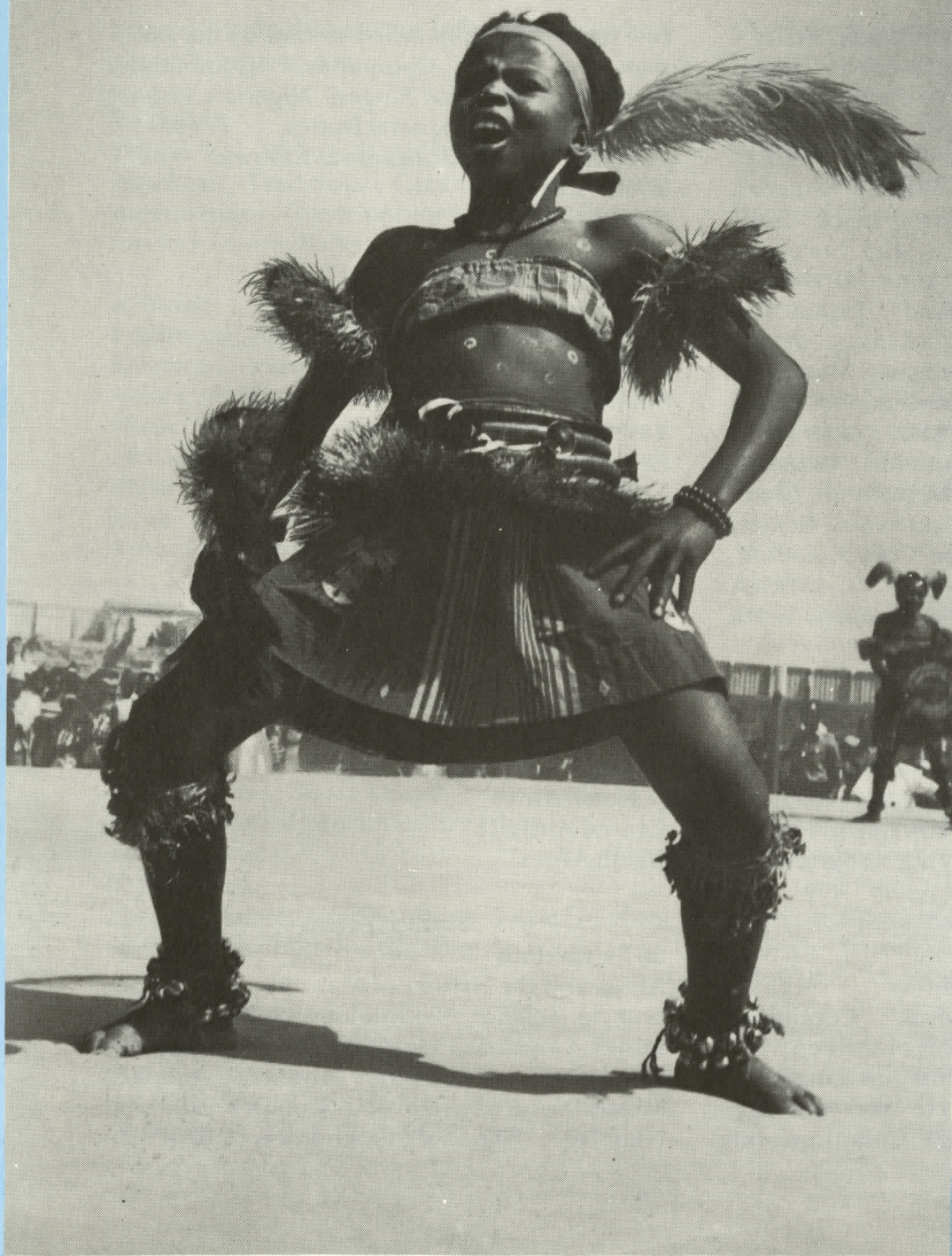
The gold colour represent two ideas. It represents the wealth of the culture of the areas and peoples embraced by the Festival. It also stands for the non-black peoples associated with black people in the Festival.

List of invited countries and communities

A total number of 75 countries and communities were formally invited to participate in FESTAC.

SOUTH AMERICA ZONE: Brazil, Ecuador, Columbia, Venezuela, Panama, Peru.
CARIBBEAN ZONE: Guyana, Haiti, Jamaica, Trinidad and Tobago, Cuba, Surinam, Dominican Republic, Bahamas, Barbados, St Kitts-Vovis Anguilla, Antigua, Montserrat, St





Lucia, St Vincent, Grenada, Bermuda, Belize – British Honduras. USA/CANADA ZONE: United States of America*, Canada*. UNITED KINGDOM AND IRELAND ZONE: United Kingdom and Northern Ireland. EUROPE ZONE: France* (Guadeloupe, Martinique, French Guiana), West Germany*, Netherlands*, Black Communities in all other Western and European countries not in any other zone. AUSTRALIA ZONE: Australia*, New Zealand*, Papua/New Guinea*, India. EASTERN AFRICA ZONE: Ethiopia, Sudan, Somalia, Malagasy, Mauritius. SOUTHERN AFRICA ZONE: Zambia, Botswana, Lesotho, Swaziland. EAST AFRICA COMMUNITY ZONE: Kenya, Uganda, Tanzania. CENTRAL AFRICA ZONE I: Zaire, Rwanda, Burundi, Chad. CENTRAL AFRICA ZONE II: Cameroun, Central African Republic, Republic of Congo, Gabon, Equatorial Guinea. WEST AFRICA (ANGLOPHONE) ZONE: Liberia, Gambia, Sierra Leone, Ghana, Nigeria. WEST AFRICA (FRANCOPHONE) ZONE I: Mauritania, Mali, Guinea-Bissau. WEST AFRICA (FRANCOPHONE) ZONE II: Ivory Coast, Upper Volta, Niger, Benin, Togo, Republic of Guinea. NORTH AFRICA: Egypt, Libya, Tunisia, Algeria, Morocco. THE LIBERATION MOVEMENTS ZONE: National Liberation Movements recognized by the OAU.

*Black communities in those countries.

Festival Committees

The International Festival Committee technically includes the Patron of the Festival – His Excellency, Lt-Gen. Olusegun Obasanjo, Head of State of Nigeria. He does not participate in the meetings of the Committee but

full reports are forwarded to him by the President of the Committee, Commander Ochegomie Promise Fingesi, Nigeria's Federal Commissioner for Special Duties.

The Committee Zones are as follows:

South America
 Caribbean
 USA/Canada
 United Kingdom and
 Ireland
 Europe
 Australasia
 Southern Africa
 Eastern Africa
 East Africa
 (Community States)
 Central Africa I
 Central Africa II
 West Africa
 (Anglophone)
 West Africa
 (Francophone) I
 West Africa
 (Francophone) II
 Liberation Movements
 North Africa
 Central Africa II
 North Africa

Festival Events

(a) Exhibitions

Africa and the History of Man; Black Contribution to Science, Technology and Invention; Books; Costumes; Domestic Arts; Handicrafts; Liberation Movements; Mounted Animals; Musical Instruments; Star Country Ethiopia; Nigerian National Exhibition; Brazilian

National Exhibition; The Influence of African Art on European Art.

(b) Dances

Traditional African Dances; Traditional Afro-American; Traditional Caribbean; Traditional Australasian; Contemporary Dance Theatre; Modern Dance; Ballet.

(c) Music

Traditional African Music; Traditional African-American Music; Traditional African-Latin American Music; Traditional Afro-Caribbean Music; Traditional Australasian Music; Modern African Music; Modern African-American Music; Modern Afro-Latin American Music; Modern Afro-Caribbean Music; Modern Australasian Music.

(d) Drama

Tragedy; Comedy; Poetic Recitals; Shows revolving around Fables and Legends; Humoristic; Children's Shows; Pantomime.

(e) Films

Feature Films; Short Length Films; Children's Films; Cartoons; Documentary Films.

(f) Literature

Poetry; Essays; Novels; Short Stories; Fables and Legends; Texts for Children.

(g) The Colloquium

The theme of the Colloquium is Black Civilization and Education. This has been divided into the following 10 sub-themes: Black Civilization and the Arts; Black Civilization and Philosophy;

Black Civilization and Literature; Black Civilization and African Languages; Black Civilization and Historical Awareness; Black Civilization and Pedagogy; Black Civilization and Religion; Black Civilization and Sciences and Technics; Black Civilization and African Governments; Black Civilization and Mass Media.

Music Events

Categories:

Traditional African Music; Traditional African-American Music; Traditional Afro-Latin American Music; Traditional Afro-Caribbean Music; Traditional Australasian Music; Modern African Music; Modern African-American Music; Modern Afro-Latin American Music; Modern Afro-Latin-Caribbean Music; Modern Australasian Music.

The duration of each musical event is 2 hours 15 minutes (135 minutes) at the maximum.

The International Secretariat will supply the participating countries/communities with the heavy instruments like pianos and organs. Countries/communities interested in any of these should so indicate in the entry form.

Participating countries/communities should not send their scores to the International Secretariat but should bring them along.

Each participating country/community is allowed to enter for one musical event. Countries/communities that wish to offer more events should apply to the International Secretariat.

Each country/community can enter for one or several categories provided that the time allotted for the event is not exceeded.





In addition to the National Theatre, Glover Hall, and Rowe Park, the musical events will also take place in these open air theatres:
Lagos State Stadium (10,000 seats)
Railway Recreation Club (1,500 seats)
UAC Sports Grounds (3,000 seats)
Festival Village (1,500 seats)

Drama Events

Categories:

- Tragedy
- Comedy
- Humorous
- Poetic recital
- Shows revolving around fables and legends
- Pantomime.

The centre for drama events will be the University of Lagos which has three main theatres and an open-air theatre:

The University of Lagos Auditorium: this auditorium seats 2,000 in a fan-shaped slope facing a stage which contains facilities for flying scenery as well as a revolving inset portion in the centre. There is lighting remote-controlled from the back of the auditorium where there is also a sound booth. There is a large orchestra pit with elevator. Facilities include dressing rooms, a scenery workshop and storage areas.

The Lecture Theatre of the Arts Faculty of the University of Lagos: 500 seats arranged in tiers. Has the same technical/physical facilities as the big auditorium.

The Auditorium of the College of Education of the University of Lagos: this hall houses about

700 seats set out on a flat floor facing a raised stage.

The Open-air Theatre of the University of Lagos: this theatre has been chosen for shows which are likely to interest an audience of youths whose average age will not be above 16 years.

At the National Theatre, the main hall with 5,000 seats will be reserved for plays which have a large cast.

The Conference Hall at the National Theatre which has 1,200 seats will also be used for some dramatic shows.

Dance Events

Categories of dances:

Traditional African Dances; Traditional Afro-American Dances; Traditional Caribbean Dances; Traditional Australasian Dances; Contemporary Dance Theatre; Modern Dance; Ballets.

Each participating country/community is allowed to enter for one dance event. Countries/communities wishing to present more than one dance event should apply to the International Secretariat.

The maximum duration of each dance event is 2 hours 15 minutes (135 minutes).

Participating countries/communities can offer one or several categories provided that the time limit is not exceeded.

Apart from the National Theatre, dance events will take place mostly in the open air theatres:

Lagos State Stadium (10,000 seats)
Railway Recreation Club (1,500 seats)

UAC Sports Ground (3,000 seats)
Festival Village (1,500 seats)

Film Events

Categories of films:

- Feature films
- Short length films
- Documentary films
- Children's films
- Cartoons

Films to be presented must be in 16mm, 35mm or 70mm; standard screen, large screen or cinemascope.

The films must be in a standard copy. If a film is in English, it must have subtitles in French. Similarly a French film must have English subtitles. If a film is in neither French nor English, it must have subtitles in both French and English.

Each participating country/community may present two films. Any country/community wishing to present more films must apply to the International Secretariat. Every film must have 50-metre "leaders". Films in "8mm" and in "Super 8" are not acceptable.

The two cinema halls of the National Theatre (800 seats each)

Glover Hall (1,500 seats)

Nigerian Institute of International Affairs (388 seats)

Literary Events

The literary events planned for the Festival are to honour the black and African writers as a living

manifestation of centuries of literary creativity to which the black and African communities are heirs and to endow with the author's own life force, the cold words on the printed page.

Participating countries/communities must send these texts to the International Secretariat after having translated them into French and English. The International Secretariat will not undertake any translation of works submitted. Each country/community may enter not more than five writers.

The programme for literary events will include presentations by the authors themselves. These presentations are planned for the late morning programmes running from 10.00 a.m. to lunch time. (In drawing up the programme of events, certain factors will be taken into consideration: the date of arrival of the authors, the language they speak, etc.)

Suggested categories for recitals:

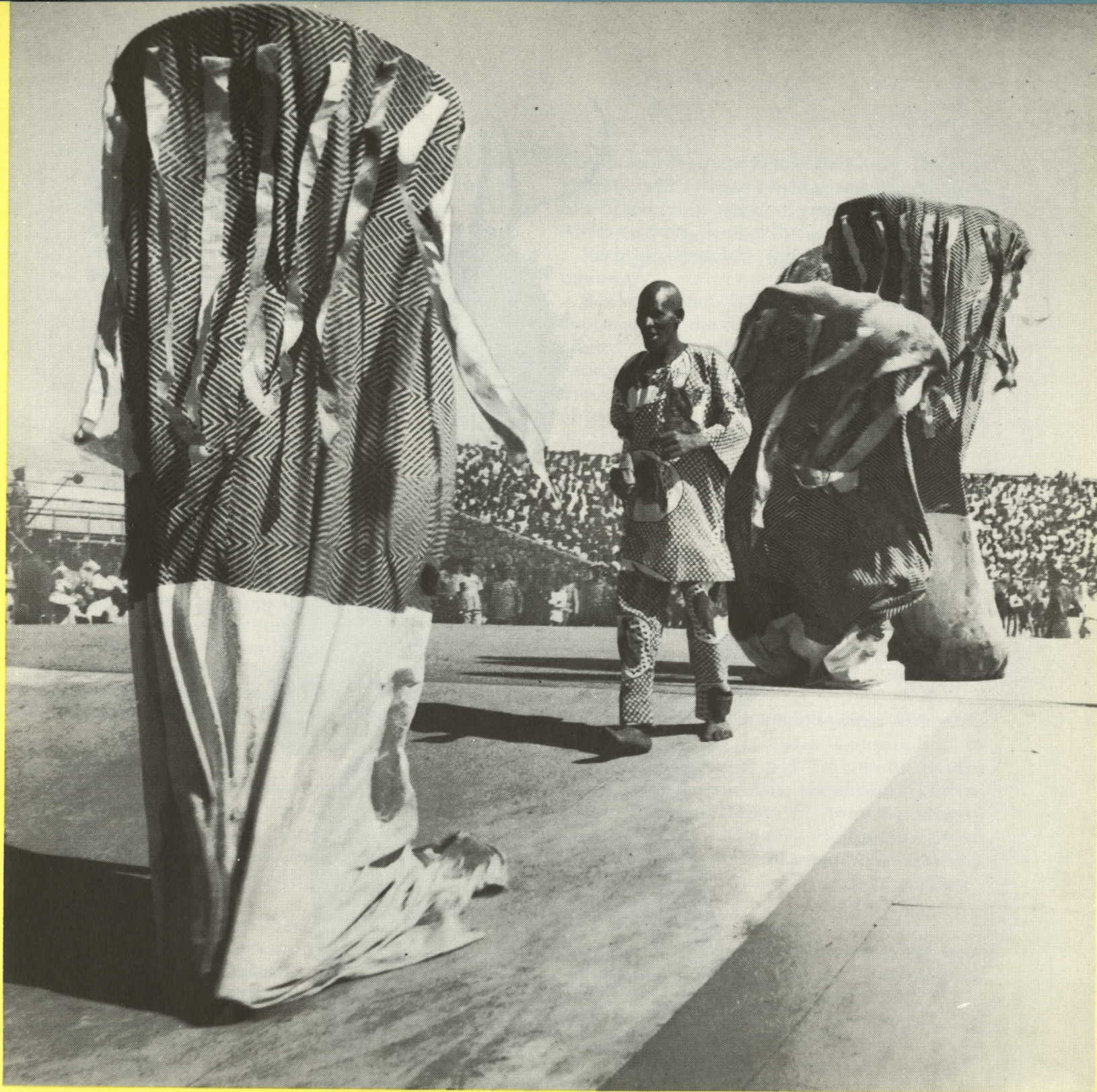
- Poetry
- Fables and legends
- Texts for children
- Novels
- Short stories

For each event, the contribution of each author will be limited to a maximum of 10 minutes, the objective being to arouse the interest of our audience in reading these valuable works rather than to attempt to present anthology of the work of each author. The duration of literary events will be a maximum of 150 minutes without interval.



Above: Camel riders of Maiduguri

Right: The Masquerade





Benin City dancer
decked in coral beads

The International Secretariat can provide "stand-by" actors for the writers who do not want to present their texts themselves. Participating countries/communities who are interested must indicate this on the entry form for literary events.

The theatre halls of the University of Lagos, the Nigerian Institute of International Affairs (on Victoria Island) and Glover Hall, Lagos, will be used for literary events.

Suggested categories for anthology:

- Poetry
- Plays
- Novel (extracts)
- Short stories

In order to fill the gap created by the cancellation of literary competitions, participants are invited to submit unpublished texts for possible inclusion in the anthology of new black and African writing. The Supervisor of Literature and Head of Literature Section will be responsible for the final selection.

All texts must be submitted in French and English.

Each writer can make only one entry.

Those whose works are chosen will later be informed of remuneration rates. The anthology will be published in English and French, and copyright will be vested in the IFC.

The International Secretariat will organize a Gala Night at the National Theatre. This Gala Night is intended for presenting the most valuable works which the black and African

world can offer in the field of literature. The programme will include reading and presentation of extracts from works of renowned black and African writers, dead or living.

Each presentation will be limited to five minutes.

Books written by or relating to authors appearing on the day's programme will be exhibited and/or sold at the venues. The International Secretariat advises participating countries/communities to bring these books instead of sending them by post, and to take charge of the exhibition and sales.

All Forwarded Art Works And Artifacts

Exhibitions are open to all zones/participating countries/communities except those indicated.

Each zone/participating country/community is responsible for the selection of art works and artifacts.

The exhibitions are the following: Africa and the History of Man; Black Contribution to Science, Technology and Invention; Books; Costumes; Domestic Arts; Handicrafts; Liberation Movements; Mounted Animals; Musical Instruments; Star Country Ethiopia; Nigerian National Exhibition; Brazilian National Exhibition; The Influence of African Art on European Art.

The co-ordinator of each zone is the only authority responsible to the International Festival Committee.



Ab
Lef



Above: Benin regalia
Left: Ceremonial masquerade

Presentation and installation

Works of art should be (in a form) ready for exhibition (paintings, simply framed and glassed; statues on socle, mounted works with diagrams, etc.). All exhibits and works of art shall enter Nigeria on temporary admission. The International Festival Committee shall be responsible for them during their stay in Nigeria.

Where the date of arrival of requisite information and the works of arts themselves is not strictly adhered to, the International Festival Committee shall decline responsibility for omission which may occur in the catalogue or in the Exhibition.

Every zone/participating country/community shall insure its works of art to and from Lagos. The International Festival Committee has the responsibility of insuring comprehensively all the works of art, while these remain in Lagos, for the value shown in the assurance covering the transportation.

In order to bring out the great artistic tendencies of the black and African peoples of the world today, the exhibition shall be displayed according to category. But given the number of participants, each participating country may submit:

two-dimensional works of art
three-dimensional works of art
crafts, instruments and costumes as specified in entry forms.

Neither the co-ordinators nor the artists will be allowed to alter the price of their works or withdraw these works before the exhibition shall have closed down.

Sales

The acquisition of any works of art exhibited shall be made through the International Festival Committee.

The price of each work of art shall be shown in (US) dollars.

The price of each work of art put on sale shall exclude local taxes.

General

The art of inscription implies that all the basic rules and regulations shall be respected.

Questions which have not been provided for under the present rules and regulations shall be resolved by the International Festival Committee of the Second World Black and African Festival of Arts and Culture.

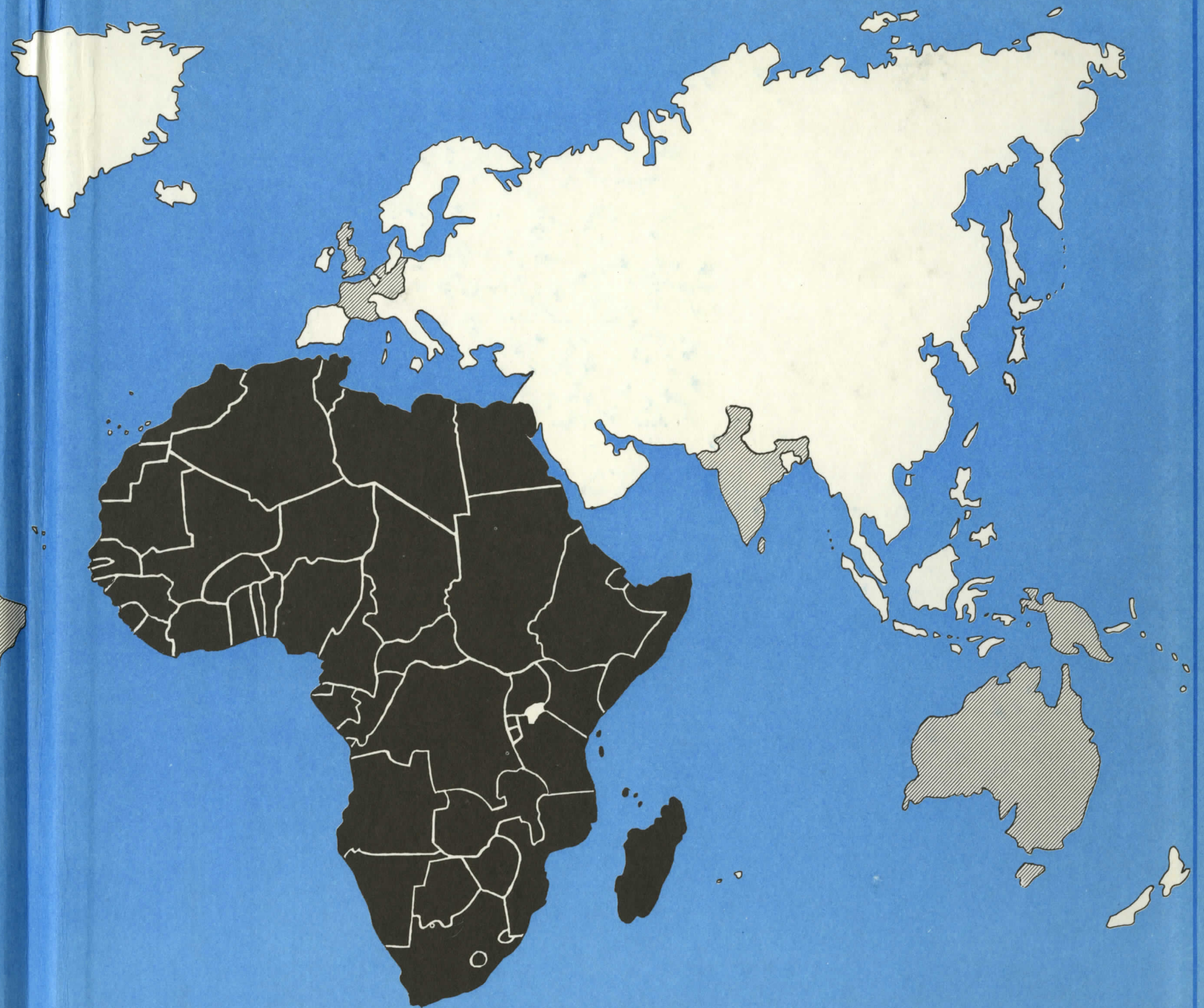
The President appoints a supervisor for each exhibition. The International Supervisor of the Exhibition in turn gives his advice on the appointment of a small Committee of Experts or Consultants in the Exhibition whose main function is to advise the International Festival Committee on the conception and scope of each exhibition.

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*The Black
and
African World*





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